ON THE ORIGIN OF SPECIES

Fine Books and Manuscripts

New York  I  June 13, 2019

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Inside front cover: Lot 5
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Back cover: Lot 13
Session page 2: Lot 1
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Session page 129: Lot 276

REGISTRATION
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To bid live online and / or leave internet bids please go to www.bonhams.com/auctions/25261 and click on the Register to bid link at the top left of the page.
“A turning point, not only in the history of science, but in the history of ideas in general”

(DSB).
“Every modern discussion of man’s future, the population explosion, the struggle for existence, the purpose of man and the universe, and man’s place in nature rests on Darwin”

FIRST EDITION, AN EARLY PRESENTATION COPY, OF “THE MOST IMPORTANT SINGLE WORK IN SCIENCE” (DIBNER), AND ONE OF THE FINEST PRESENTATION COPIES EXTANT, uncut and partially unopened. Inscribed by a publisher's clerk, “Professor Caspary / Koenigsberg / from the author.” Darwin drafted a list of recipients of the Origin between August and October 1859. Caspary’s name appears in the 23rd place of that list. The list was heavily edited and probably far fewer of the copies were sent. Freeman notes that “twenty-three author’s presentation copies are recorded, but there were probably more.” “There are no known author's presentation copies of the first edition inscribed in Darwin’s hand” (Norman).

Professor Robert Caspary was a German botanist and the director of the botanic garden in Koenigsberg, 1858, as well as a frequent Darwin correspondent. Joseph Dalton Hooker arranged Caspary’s important visit in May 1866 to see Darwin at Downs, where he interviewed Darwin on evolution, a version of which was published in the Botanische Zeitung in 1882. Although Darwin’s health was questionable, he urged Hooker in early 1866 to encourage Caspary's visit, intrigued with Caspary's recent work on graft hybrids and water lilies. Caspary and his work are discussed in Darwin’s 1868 The Variation of Animals and Plants Under Domestication as well as in his 1877 The Different Forms of Flowers on Plants of the Same Species. Presentation copies of the Origin of Species are rare, and copies in this fine condition extremely so. Stored safely away in a private collection for nearly 100 years, this partially unopened copy exhibits none of the wear usually associated with the book. Hardly opened, the hinges are tight, and the original green cloth unfaded. A remarkable copy of the most important book in the history of science, and in the history of ideas.

"The publication of the Origin of Species ushered in a new era in our thinking about the nature of man. The intellectual revolution it caused and the impact it had on man's concept of himself and the world were greater than those caused by the works of Copernicus, Newton, and the great physicists of more recent times ... Every modern discussion of man’s future, the population explosion, the struggle for existence, the purpose of man and the universe, and man’s place in nature rests on Darwin" (Ernst Mayr, Introduction to the Harvard University Facsimile Edition, Cambridge, 1964). Dibner Heralds 199; Freeman 373 (binding variant b, advertisements variant 2, no priority); Garrison-Morton 220; Grolier Science 23b; Norman 593; PMM 344b; The Correspondence of Charles Darwin vol.7 and 8 appendix VII and VIII.

$200,000 - 300,000
DARWIN, CHARLES. 1809-1882.
8vo (197 x 123 mm). Half-title, folding lithographic diagram by William West after Darwin, uncut and partially unopened. 32-page publisher's catalogue at rear dated January 1860. Publisher's blind-stamped green cloth, spine gilt, brown coated endpapers, uncut and partially unopened, by Edmonds and Remnants with their ticket on the lower pastedown. Minor rubbing to upper joint, and very light spotting to fore-edge.
Provenance: W.A. Wright, Trinity College, Cambridge (1831-1914) English writer, editor and librarian of Trinity (contemporary inscription on half-title); Edward Bradford Titchener (1867-1927) English-born psychologist, professor at Cornell University, and instrumental in the establishment of experimental psychology in the United States; by descent to the current owner.
SECOND EDITION, SECOND ISSUE. A particularly fine, fresh copy. Freeman 376 (variant b).

$8,000 - 12,000
DARWIN, CHARLES. 1809-1882.  
8vo (197 x 123 mm). Half-title, folding lithographic diagram by William West after Darwin, uncut and partially unopened. 32-page publisher's catalogue at rear dated January 1860. Publisher's blind-stamped green cloth, spine gilt, brown coated endpapers, uncut, by Edmonds and Remnants with their ticket on the lower pastedown. Minor rubbing to joints and corners.  
Provenance: Dr. Becker (contemporary inscription dated "February 24, 1860"); Edward Bradford Titchener (1867-1927) English-born psychologist, professor at Cornell University, and instrumental in the establishment of experimental psychology in the United States; by descent to the current owner.  
SECOND EDITION, SECOND ISSUE, IN FINE CONDITION. A beautiful copy with an early dated gift inscription. Freeman 376 (variant c).  
$4,000 - 6,000

DARWIN, CHARLES. 1809-1882.  
8vo 196 x 123 mm. Folding lithographed diagram. Publisher's blind-stamped brown cloth, gilt title on spine, brown coated endpapers. Custom half morocco folding case. Slightly rubbed, contemporary newspaper review tipped in at back, slight warping of pages. Slight darkening to spine, light rubbing to spine ends.  
Provenance: John Peter Lesley (1910-1903), prominent 19th century geologist (bookplate to front paste-down and ownership inscription dated 1860 on free front endpaper); Property of Nicole and William M. Keck II.  
FIRST AMERICAN EDITION, with two quotations on verso of half-title. Noting the Origin of Species' dramatic impact in Britain in November of 1859, American scientist Asa Gray was eager to bring Darwin's book to the American public as soon as possible and began to arrange its publication in Boston in 1860. However, the New York firm of Appleton had beat him to it by mid-January, printing the first American appearance. Freeman 377.  
$2,000 - 3,000
DARWIN, CHARLES. 1809-1882.
Autograph Letter Signed ("Ch. Darwin") arranging for a new American edition of Origin of Species to Charles Layton, Appleton's London agent, 3 pp, 8vo (bifolium), on Down letterhead ("Bromley" crossed out), Beckenham, November 26, [1869], housed in a printed gray Autograph folder.

DARWIN ARRANGES PUBLICATION OF THE LONG AWAITED SECOND AMERICAN EDITION THROUGH APPLTON. Writing to Charles Layton, Appleton's agent in London, Darwin citing the impossibility of stereotype plates for a new edition of Origin, but offering to try to arrange stereotypes through Murray for his new book Descent of Man: "If Mr. Appleton will reprint the 5th edition of the Origin, I will ... persuade Mr. Murray to supply stereotype plates of my new book on the Descent of Man...." The 5th London edition of Origin of Species is the first to include the words “survival of the fittest.”

Darwin had been pushing for a new American edition of Origin with corrections for many years, and on November 24th had written to Layton, "I have long earnestly wished for a new edition of the Origin in the United States ... I had resolved soon to write to Professor Asa Gray to ask him to find some publisher who would print the new edition of the Origin...." In a postscript he adds, “You will understand that I cannot agree with Mr Appleton about my new book, unless he is willing to print a new Edit of Origin" (Darwin Correspondence Project, “Letter no. 7007,” accessed on 3 May 2019, http://www.darwinproject.ac.uk/DCP-LETT-7007). Since the American edition of 1860, Appleton had reprinted but not prepared any new edition for the U.S. market. As it happened, Appleton and Darwin agreed to a new edition for Origin, made from stereotyped plates created by Appleton from the 5th London edition sheets (as suggested by Darwin in this letter), additionally incorporating a list of further changes supplied by Darwin.

$20,000 - 30,000
before kind I can’t return. I know no idea which he will employ. To my care I will place myself, or to accept conditions as are to be suggested in your letter, subject to your letter.

I don’t care to take any pretext & whatsoever can’t be undone.

But please remember your own book, and if so to new book with me so my costs.

just for my own.

Ch. Darwin

[Signature]
William M. Keck II was the grandson of the legendary oil wildcatter, William Myron Keck, the family patriarch who created one of the country's largest philanthropic institutions: the W.M. Keck Foundation. Known as “W.M.” to the family, Bill’s grandfather and sole namesake founded The Superior Oil Company in Coalinga, CA in 1921, which – following decades of growth – was sold to Mobil Oil in 1984. At the time of the sale, Superior Oil Company was the largest independent oil producer in the country.

Bill’s grandfather originally established seven separate foundations to further education and research in the fields of science, engineering, and social welfare. Among the numerous grants distributed over the years, the W.M. Keck Foundation may be best known for the construction of the W.M. Keck Observatory on Mauna Kea in Hawaii, and for its original funding of the programming for Sesame Street.

While the Keck name is attached to medical buildings and research centers, William M. Keck II preferred a more modest approach, avoiding the “naming” limelight in philanthropic endeavors. Nonetheless he served for many years on the board of the W.M. Keck Foundation and led the W.M. Keck, Jr. Foundation, also established by his grandfather. Bill’s focus, however, steadfastly remained on the mission of the foundations.

Following Bill’s passing in 2014, Bonhams was honored to offer much of the Keck Collection, assembled over decades, at auction. Bill’s widow Nicole Keck has decided the time has now come for new stewardship of the remaining collection so that she can continue the philanthropic works so important to the couple. The Keck Collection is being sold to benefit a wide range of charitable organizations around the world, from Los Angeles to Nepal, including Maryknoll Father and Brothers, bringing health clinics, schools and clean water to areas in Nepal; Harvey Mudd College tuition aid, thus adding to the existing William M. Keck II Scholarship Funds; The Juilliard School of Music for tuition scholarship funds; and the UCLA Medical Center & Jules Stein Eye Institute to benefit ongoing research, to name a few. Each lot will be sold without reserve and all proceeds will be donated to charity.

After decades of association with the Collection of Nicole and William M. Keck II, Bonhams is honored to be a part of this latest chapter. Each new owner can enjoy these wonderful treasures knowing that the funds they generate will go to making the world a better place.
ADAMS, RICHARD. 1920-2016.
8vo. Folding map at back. Publisher's tan cloth gilt, pictorial dustjacket printed in black on ochre-colored paper. Custom quarter green morocco and cloth box. Corners slightly bumped, minor soiling to jacket, approximately 3 mm tear from top edge of front panel.


$600 - 800

ADAMS, RICHARD. 1920-2016.
8vo. Illustrations by John Lawrence, folding map at back. Original green morocco by Sangorski & Sutcliffe, upper cover gilt-blocked with a design of two rabbits, gilt-decorated dentelles, marbled endpapers, edges gilt. Marbled slipcase.

LIMITED EDITION, number 244 of 250, specially bound for this edition, signed by the author on verso of limitation page, and by the illustrator on the frontispiece.

$1,000 - 1,500

AESOP C.620-560 B.C.
4to. 25 tipped-in color plates. Publisher's white cloth pictorially gilt, top edge gilt, other edges uncut. Quarter morocco and cloth clamshell box by Asprey. Spine ends slightly bumped, rubbed, free front endpaper stained.

LIMITED EDITION, number 180 of 750 copies, signed by the illustrator.

$500 - 800
*Steps in Time.* New York: Harper & Brothers, 1959. Publisher's black cloth lettered in silver and decorated in blind on top cover, pictorial dust jacket. Jacket soiled, with a few tears, fingermarks. **FIRST EDITION, ADVANCE COPY SIGNED** by Astaire on an extra leaf before the half-title, for presentation by the author or publisher. $200 - 300

AUSTEN, JANE. 1775-1817.
*Jane Austen's Novels.* London: J.M. Dent and Company, 1892. 10 volumes. 8vo. 31 illustrations. Uniform modern quarter tan calf and marbled boards by Asprey, spines with 5 raised bands, ruled and titled in gilt, marbled endpapers, top edges gilt, all others untrimmed. Slightly rubbed, minor spotting. **LIMITED LARGE PAPER EDITION,** number 39 of 100 for England (of 150 total). A beautifully bound large paper set of Austen's novels. Although a luxury edition, the 1892 Dent edition was the first to contain any critical commentary, giving Austen's texts serious consideration. Gilson E75. $800 - 1,200

BAKST, LÉON. 1866-1924.
BAKST, LÉON. 1866-1924.
Folio (385 x 288 mm). Preface by André Levinson. Illustrated with a full-page portrait of Bakst after a drawing by PABLO PICASSO; 54 mounted color plates after designs by Bakst with captioned tissue guards, and 2 other mounted decorations. Blue morocco gilt by Asprey & Garrard, figural decoration of a dancer in costume on the top cover in white, green, red and pale pink morocco inlays and gilt, top-edge gilt, watered silk endpapers. Corners slightly rubbed, light foxing.

FIRST EDITION, LIMITED, one of 1000 copies, this copy unnumbered and out-of-series finely bound by Asprey & Garrard with inlaid morocco image of the title role. These costume and set designs were executed for the 1921 revival of the ballet in London.

$1,500 - 2,000

BEARDSLEY, AUBREY. 1872-1898.
2 vols. 4to. 2 photogravure frontispieces, 18 wood-engraved plates, illustrations, chapter headings, borders and initials throughout text, all from designs by Beardsley. Contemporary vellucent hand-painted vellum by Cedric Chivers of Bath, front covers with panels recreating illustrations by Beardsley from the text, top edges gilt, green cloth slipcases. Minimal wear, slight browning.

LIMITED EDITION, one of 1,500 copies (of 1,800 total), this bound in a pictorial vellucent binding by Chivers, incorporating his angels and poppy motif. Published when he was only 21 years old, King Arthur was his first illustrated book and began what has been called the “Beardsley period” in illustration. Gordon Ray has said simply, “The Malory drawings are his strongest illustrations” (The Artist and the Book 16).

$2,000 - 3,000

The fine binding features a motif of key images from the text, including a rat, mouse, lizard and frog (all of which were turned into horses, footmen, and a coachman), spiders, roses, a wine goblet, and of course a slipper. The text is derived from a translation of Perrault’s Cendrillon of 1697.

$2,000 - 3,000

BEAUMONT, EDOUARD DE. 1821-1888. [PERRAULT, CHARLES. 1628-1703.] Cinderella and the Two Gifts. London: Boussod, Valadon & Co., 1887. Folio. 35 leaves with 33 illustrations (two blanks and one page of text only) featuring color lithographic illustrations with text after drawings by Beaumont. Loose as issued in portfolio of quarter white cloth and pale green boards, printed in red text with blue pictorial vignette on top board. Custom green morocco gilt clamshell box. Portfolio with soiling, a few fingermarks.

The text is derived from a translation of Perrault’s Cendrillon of 1697.

$1,000 - 2,000
16  "BELEMANS, LUDWIG. 1898-1962.
4to. Publisher's red cloth printed in black, color dust jacket.
Contained in half morocco gilt case by Asprey. Dust jacket spine ends chipped, light browning.


$400 - 600

17  "[BERNHARDT, SARAH. 1844-1923.]
4to. 85 illustrations. Contemporary quarter red morocco and marbled boards, spine gilt in 6 compartments with gilt titles, gilt-ruled raised bands, and gilt “B” monogram in lower compartment, marbled endpapers.

SARAH BERNHARDT’S COPY, SIGNED AND INSCRIBED TO HER, “à Madame Sarah Bernhardt / hommage d’admiration & de respect / Germain Bapst.” A penciled note in his hand on the inside margin of the title indicates the binding style “beau rouge” to conform with the titles in Bernhardt’s library, and the spine bears her monogram.
Sarah Bernhardt was the queen of the theater stage in Paris during the Belle Époque. Immortalized in posters and artwork by countless artists, she was quite simply the most famous actress of her time.

$2,000 - 3,000

18  "BIBLE: FINE PRESS.
14 volumes. Large 8vo. Illustrated with photogravure plates after old masters, captioned tissue guards. Later blue morocco gilt, gilt stamped cross motifs on covers with red morocco inlays, gilt-ruled dentelles, marbled endpapers, top edges gilt. Shelfwear, light toning.

LIMITED EDITION, number 43 of 86 copies on Japan paper.

$1,000 - 1,500

19  "BINDINGS.
4to. 24 tipped-in color plates by Paul Bransom. Deluxe red morocco gilt by Chelsea bindery, multi-colored pictorial inlay of a fox and a stork on the top cover, spine gilt in 6 compartments, gilt decorated dentelles, original pictorial endpapers retained, top edge gilt. Browning, slight offsetting from plates.

LIMITED EDITION, number 116 of 365, signed by Bransom on the limitation page, in a handsome binding.

$600 - 800
20°

BINDINGS.
A lot of 3 titles, comprising:
1. A' KEMPIS, THOMAS, 1380-1471. Of the Imitation of Christ.
3. KNOWLES, ELIZABETH, Editor. The Oxford Dictionary of Quotations.

$400 - 600

21°

BINDINGS.
Group lot of miscellaneous books in fine or decorative bindings, including:
All in full or half gilt-decorated morocco bindings, except Crowquill and Tudor, both in publisher's cloth. Condition varies, but generally very good. Sold not subject to return.

$800 - 1,200
**BINDINGS.**

6 volumes. 8vo (210 x 131 mm). Contemporary speckled calf, black morocco gilt spine labels, gilt ruling on spines. Some chipping and wear, one joint starting, browning.

WITH: HORNE, GEORGE. 1730-1792. *Discourses on Several Subjects and Occasions*. 4 volumes. 8vo (212 x 130 mm). Contemporary speckled calf, red morocco gilt labels on spines, spines ruled and decorated in gilt. Shelfwear, scattered spotting.

$400 - 600

**BOOK OF COMMON PRAYER, AND ADMINISTRATION OF THE SACRAMENTS.**

Cambridge: John Smith, 1811.
Folio (316 x 250 mm). Engraved frontispiece and 11 plates after R. Westall. 19th century paneled morocco gilt, foliate gilt designs on top cover, spine gilt in 5 compartments, baroque gilt metal clasp, gilt ruled dentelles with foliate decorations in corners, endleaves in pink watered silk. A few scuffs to exterior, foxing, offsetting from frontispiece.

Provenance: Fürstlich Fürstenbergische Hofbibliothek, Donaueschingen (library stamps on verso of title and last page of Psalms).

$800 - 1,200

**BRUNHOFF, JEAN DE. 1899-1937.**

5 Babar the Elephant titles, comprising:


Each contained in custom quarter morocco gilt box by Asprey.

$800 - 1,200
BURTON, RICHARD F. 1821-1890.
The Book of the Sword. London: Chatto & Windus, 1884.
4to. Text illustrations. Initial blank and half-title present. Modern black morocco decorated with gilt sword and foliate motifs and gilt-ruling, gilt decorated dentelles, marbled endpapers, edges gilt, original publisher's cloth bound in at rear. Minor smudging to covers, browning to page edges.

*FIRST EDITION.* This was the only volume published of a proposed 3-volume work on the cultural history of the sword. Penzer, pp 107-08.

$1,000 - 2,000

Red morocco by Sangorski & Sutcliffe/Zaehnsdorf, gilt titles on spine, gilt-ruled dentelles, watered silk endleaves, edges gilt.

*FIRST EDITION,* in an attractive custom binding.

$600 - 800

CERVANTES SAAVEDRA, MIGUEL DE. 1547-1616.
4 volumes. Large 8vo (263 x 223 mm). 45 engraved plates after paintings by Robert Smirke. Modern black morocco gilt by Zaehnsdorf for Asprey, spines gilt in 6 compartments, covers with decorative gilt borders, gilt-decorated dentelles, watered silk endleaves, edges gilt. scattered spotting and foxing.

$800 - 1,200
CHILDREN’S BOOKS.

Group of 7 items, comprising:
1. BAUM, L. FRANK. *The Life and Adventures of Santa Claus*. Indianapolis: Bowen-Merrill Company, 1902. 8vo. Illustrations by Mary Cowles Clark. Publisher’s red pictorial cloth. Corners bumped, stains to spine and edge of top cover, front hinge cracked, loose.


$1,000 - 1,500

CHIVERS OF BATH.


$2,000 - 3,000
30  CHURCHILL, WINSTON SPENCER. 1874-1965.
The River War. London: Longman’s Green & Co., 1899. 2 volumes. 8vo. 7 photogravure portraits (including frontispieces), 24 maps (20 folding), illustrations in the text. Modern red morocco gilt by Zaehnsdorf for Asprey, gilt-ruled dentelles, marbled endpapers, edges gilt, original black pictorial gilt top cover and spine cloth bound in at back of each volume. Scattered spotting.
FIRST EDITION. Woods A2(a).
$2,500 - 3,500

31  CHURCHILL, WINSTON SPENCER. 1874-1965.
$4,000 - 6,000

32  CHURCHILL, WINSTON SPENCER. 1874-1965.
The World Crisis. London: Thornton Butterworth Limited, 1923-1931. 6 volumes. 8vo. 46 maps, charts and tables, 11 illustration plates. Volumes 1, 4 and 5 with errata slips tipped in at front. Later dark green morocco by Zaehnsdorf for Asprey, elaborately gilt spines with Tudor rose motifs, gilt-decorated dentelles, marbled endpapers, edges gilt. Some foxing, especially in earliest two volumes, finger marks.
$5,000 - 7,000
CHURCHILL, WINSTON SPENCER. 1874-1965.
8vo. Red morocco by Asprey, ruled in gilt on the cover and spine, gilt ruled dentelles, marbled endpapers, edges gilt. Light shelfwear, foxing throughout.
FIRST EDITION. Woods A37(a).
$400 - 600

CHURCHILL, WINSTON SPENCER. 1874-1965.
4 volumes. 8vo. Half-titles, plates and maps. Dark red morocco by Sangorski & Sutcliffe, Marlborough armorial crests stamped in gilt on covers, spines with 5 raised bands, gilt-ruled dentelles, marbled endpapers, edges gilt. Minor browning to page edges.
$1,000 - 1,500
35

CHURCHILL, WINSTON SPENCER. 1874-1965.


$2,000 - 3,000

36

CHURCHILL, WINSTON SPENCER. 1874-1965.

$1,000 - 2,000
CHURCHILL, WINSTON SPENCER. 1874-1965.


$500 - 700

CHURCHILL, WINSTON SPENCER. 1874-1965.

A group of 7 titles, comprising:

All in morocco gilt by Asprey, four with facsimile signature of Churchill stamped in gilt on top covers, gilt dentelles, marbled endpapers, edges gilt.

$2,000 - 3,000
CLANCY, TOM. 1947-2013.
12 titles, all in fine morocco bindings, comprising:
_Patriot Games_. 1987. *
_Red Storm Rising_. 1986. *
_The Cardinal of the Kremlin_. 1988. *
_Clear and Present Danger_. 1989. *
_The Sum of All Fears_. 1991. *
_Without Remorse_. 1993. *
_Dep't of Honor_. 1994. *
_Executive Orders_. 1996. *
_Rainbow Six_. 1998. *
_Bear and the Dragon_. * 
All signed except _Hunt for Red October_ and _Clear and Present Danger_, all first editions with original pictorial dust jackets bound in the back. Bound in various colors of morocco gilt, mostly by Asprey.

$800 - 1,200

CLEMENS, SAMUEL LANGHORNE. 1835-1910.
Portrait frontispiece and illustrations throughout. Modern Dark green morocco gilt by Zaehnsdorf, gilt decorated dentelles, marbled endpapers, edges gilt. Minor shelfwear, light browning and spotting.
FIRST EDITION, in an early issue with 1884 copyright date, "88" on p 13, "was" for "saw" on p 57, all numerals intact on p 155. BAL 3145; Grolier, American 87; Johnson, p 111.

$800 - 1,200

CLEMENS, SAMUEL LANGHORNE. 1835-1910.
_Mark Twain's Autobiography_. New York: Harper & Brothers, 1924. 2 volumes. 8vo. Modern morocco gilt by Asprey, gilt Greek key patterned dentelles, edges gilt, original black top cover and spine cloth bound in at back of each volume. Minor spotting.

$600 - 800
42 CLEMENS, SAMUEL. 1835-1910.
8 titles:
In all, 9 volumes, all in later morocco bindings, most with gilt-ruled covers, marbled endpapers, edges gilt.

$1,000 - 1,500

43 DANCE.
4to (328 x 254 mm). Illustrated with photographic and lithographic plates, by various artists, and wood-engraved decorations by D. Galanis. Two modern photographic prints of Pavlova tipped to front flyleaf. Publisher’s printed wrappers. Purple quarter morocco and cloth clamshell box by Asprey. A few chips to edges of wrapper, light foxing.

LIMITED EDITION, number 148 of 325, signed by the publisher on the limitation page and additionally inscribed by the publisher on the free front endpaper.

$400 - 600
DANCE.
TOMLINSON, KELLOM. C.1690-1753. The Art of Dancing Explained by Reading and Figures. London: Printed for the Author, 1744. 2 parts in one volume. 4to (290 x 221 mm). List of subscribers, 37 engraved plates. 20th century red morocco gilt by Lloyd, gilt-ruled dentelles, edges gilt. Minor shelfwear, paper repairs to margins of first few leaves, some repaired tears to several plates.

SECOND EDITION. Rare contemporary work on Baroque dance, illustrated with figures performing the dance steps, and charts showing the movements of the feet. “Tomlinson is one of the most important figures in the history of dance in England in the early 18th-century... the only substantial English work of its kind not derived from a French original” (Petre, “Six New Dances by Kellom Tomlinson,” Oxford, 1990). See Fletcher 33; Leslie p 528.

$4,000 - 6,000

DANCE.
4 titles:

$500 - 700
DAYOT, ARMAND. 1856-1934.


$1,000 - 2,000

DETECTIVE FICTION.

5 titles:


$1,000 - 1,500

DICKENS, CHARLES. 1812-1870.


2 volumes. 8vo. Publisher’s blindstamped brown cloth, spines lettered in gilt, quarter red morocco clamshell box by Asprey. Corners bumped, wear to covers, text blocks slightly loose.

*FIRST EDITION, FIRST ISSUE*, with advertising leaf facing half-title in volume one. Due to a last minute decision not to print the preface, in the first issue, the last page of the Table of Contents is misnumbered as page xvi, though it represents only the tenth page of preliminaries. Though greeted with a degree of adverse criticism, a year after publication the book was already into its fourth edition. Eckel p 108; Smith 2:3.

$600 - 800
DICKENS, CHARLES. 1812-1870.
The Personal History, Adventures, Experience, and Observation of David Copperfield. London: Bradbury & Evans, 1849-50. 20 parts in 19. 8vo (222 x 143 mm). With engraved frontispiece, vignette title, and 38 engraved plates by Hablot K. Browne ("Phiz"). Publisher’s blue-green pictorial wrappers. Custom quarter-morocco and marbled paper slipcase, blue cloth chemise. Wrappers expertly respined, repaired tears to some wrappers, soiling and spotting.

FIRST EDITION IN ORIGINAL MONTHLY PARTS. Advertisements conforming to Hatton & Cleaver, except No VI has Waterlow & Sons advertisement in 8 pp bound in front before the usual front advertisements; No VIII rear wrapper has "The Whale in the Thames" on the inside, as per No VII; No X front advertisements lacking pp 3-10; No XVIII lacks Waterlow & Sons advertisement at rear; No XIX & XX has mis-matched rear wrapper with "Opinions of the Press" Moses & Sons advertisement on inside. Eckel pp 75-77; Hatton & Cleaver pp 253-272.

$2,000 - 3,000

DICKENS, CHARLES. 1812-1870.

FIRST EDITION IN ORIGINAL MONTHLY PARTS. Advertisements conforming to Hatton and Cleaver with the following exceptions: No 1 back advertisements, Cassell Publications leaves are reversed in sequence; No II back advertisement for Cassell Publications only a 2 pp slip with Don Quixote. No VI first advertisement at rear is Hatton and Cleaver type 1. Ad on cork present at back of part 2. First issue of part six, with “Eighteenpence” slip pasted over printed price. Dickens died having completed only the first six parts of the novel, leaving its mystery unsolved. Eckel pp 99-101; Hatton & Cleaver p 373; Sadleir 694.

$800 - 1,200
DICKENS, CHARLES. 1812-1870.

Little Dorrit. London: Bradbury & Evans, 1857. 8vo (208 x 133 mm). 40 illustrations by Hablot K. Browne. Fine 20th century brown morocco gilt, inner dentelles with floriate gilt decoration, marbled endpapers, edges gilt. Additional wrapper from the serialized issue, part XII, along with 12 pp of the "Little Dorrit Advertiser" from that issue, tipped in at rear. Minor wear, browning to plates.

WITH: Autograph Letter Signed ("C.D.") tipped to front flyleaf, to "Milton," expressing his anticipation of his friend's visit, 1-1/2 pp, 8vo, Boulogne-sur-Mer, France, October 5, 1854, in dark blue ink on blue paper, fold creases, tear along hinge not affecting text, light soiling.

DICKENS WRITES FROM HIS FAVORITE RETREAT IN FRANCE in an unassuming letter describing the maritime weather of Boulogne. Other than Paris, Dickens enjoyed Boulogne more than any other place in France, describing it as his "favourite watering hole." In this letter, the weather seems to have been a bit more threatening than usual: "It blew a gale of wind last night and is very lowering this morning, so I hope we may get it over before you come." The letter is tipped into a finely bound first single-volume edition of Little Dorrit.

$1,000 - 2,000

DICKENS, CHARLES. 1812-1870.

2 items:

$1,000 - 1,500
DICKENS, CHARLES. 1812-1870.
8 titles:
2. Hard Times. For These Times. London: Bradbury and Evans, 1854. 8vo. Modern green morocco gilt by Zaehnsdorf for Asprey, gilt-ruled dentelles, marbled endpapers, edges gilt. Minor spotting and finger marks. FIRST EDITION IN BOOK FORM.

DODGSON, CHARLES LUTWIDGE (LEWIS CARROLL). 1832-1898.
A later edition of Alice’s Adventures in Wonderland, marked as the “New Edition,” and a “Forty-Second Thousand” printing of Through the Looking Glass, bound as a set.

$1,500 - 2,000

$800 - 1,200
DODGSON, CHARLES LUTWIDGE (LEWIS CARROLL). 1832-1898.


LIMITED EDITION, SIGNED BY ALICE HARGREAVES on the limitation page of the second title, and by the typographer Frederick Warde in the second title. This set with matching numbers, 1300 of 1500 copies. The Limited Editions Club produced this set in honor of Alice's visit to New York in 1932


$2,500 - 3,500

DOYLE, ARTHUR CONAN. 1859-1930.


$800 - 1,200

DOYLE, ARTHUR CONAN. 1859-1930.

The Hound of the Baskervilles. London: George Newnes Ltd., 1902. 8vo. Frontispiece and 15 plates by Sidney Paget. Modern blue morocco gilt by Bayntun-Riviere, spine gilt with 5 raised bands, gilt-ruled dentelles, marbled endpapers, edges gilt, original pictorial red cloth top cover bound in back. Frontispiece creased across center, stains to edges of half-title and frontispiece, minor browning.

FIRST EDITION, first issue, with “you” for “your” on page 13, line 3.

$800 - 1,200
58°

DOYLE, RICHARD. 1824-1883.
Folio (370 x 268 mm). 16 color-printed plates, containing 36 illustrations by Doyle. Vellum gilt by Asprey, gilt dragonfly wing design to each cover, original cloth cover and spine mounted and bound at rear, custom cloth slipcase.

DOYLE'S MASTERPIECE FINELY BOUND IN PICTORIAL VELLUM.
This is the second edition, printed by Edmund Evans, of Doyle's most ambitious and successful work. "The whole volume, which shows Doyle's secret fairy world at its most enchanting, is one of the finest examples of Victorian book production" (Dalby 12).

$2,000 - 3,000

59°

DULAC, EDMUND. 1882-1953.
4to. Color frontispiece and 27 mounted plates by Edmund Dulac. Publisher's vellum gilt, green silk bow closure, quarter purple morocco and cloth box by Asprey. Mild soiling, text block cracking in places.

LIMITED EDITION, number 603 of 750 copies, signed by Dulac on the limitation page.

$1,000 - 1,500

60°

DULAC, EDMUND. 1882-1953.
4to (276 x 209). 12 color plates, tissue guards. White morocco, gilt, by Asprey, decorated endpapers highlighted in gilt, gilt edges, matching decorated paper slipcase with white morocco trim.

LIMITED SIGNED EDITION, number 217 of 1000 copies, in fine Asprey binding.

$600 - 800
DULAC, EDMUND. 1882-1953.

Folio. 27 colored plates after Dulac, captioned tissue guards. Three-quarter blue morocco and black cloth, top edge gilt. Minor scuffing to covers, a few smudges, tissue guards browned.

LIMITED EDITION, number 17 of 1,500 copies.

$600 - 900

DULAC, EDMUND. 1882-1953.


LIMITED EDITION, number 207 of 325 on Dutch paper.

$800 - 1,200

DUMAS, ALEXANDRE. 1802-1870.

8 volumes. 8vo. Full page photogravure plates in two states throughout with titled tissue guards. 20th century quarter red morocco and cloth, spines with 5 raised bands decorated and titled in gilt, marbled endpapers, top edge gilt, other edges untrimmed. Thumbed, toning to page edges

LIMITED IMPERIAL JAPAN LIBRARY EDITION, number 469 of 500.

$700 - 900

ENGLISH LITERATURE TO 1850.

WITH: DEFOE, DANIEL. Robinson Crusoe. Stockdale, 1804. 15 engraved plates (of 17) engravings after Stothard, portrait bound out of order. 19th-century calf, gilt, by Bayntun. Provenance: John Whiting Friel and Helen Otille Friel (bookplate);

$800 - 1,200
EQUESTRIAN SPORT.
6 titles, comprising:
3. MILLS, JOHN LEECH. *The Life of a Foxhound.* London: H. Hurst, 1848. 8vo. 20th century morocco gilt by Zaehnsdorff, gilt decorated spine and dentelles, marbled endpapers, top edge gilt. Rubbed, browning.

$600 - 800

EXPLORATION AND TRAVEL.
8 titles:
5. LIPMAN, JEAN. *American Folk Art in Wood, Metal and Stone.* [Meriden, CT]: Pantheon, 1948. 4to. photographic illustrations. Modern red morocco by Asprey, marbled endpapers, edges gilt. Minor soiling and wear.

$600 - 800
FAULKNER, WILLIAM. 1897-1962.
Publisher's quarter white cloth and patterned boards; pictorial dust jacket, top edge stained blue. Custom gilt-titled black morocco box. Spine sunned, wear and minor chipping to edges of jacket, board edges worn.

FINE FIRST EDITION, FIRST ISSUE of Faulkner's first truly great novel and the most influential American usage of stream-of-consciousness narration. First state dust jacket with Humanity Uprooted priced $3.00 on the back panel (later issues have this title priced at $3.50). Massey 322; Petersen A6b.

$10,000 - 15,000
68°

FAULKNER, WILLIAM. 1897-1962.


FIRST EDITION, FIRST ISSUE, with “Jefferson” for “Mottstown” on p 340, line 1. Petersen A13a.

$1,000 - 1,500

69°

FAULKNER, WILLIAM. 1897-1962.


LIMITED EDITION, number 66 of 250, signed by Faulkner on the limitation page. Petersen A19a.

$1,000 - 1,500

70°

FAULKNER, WILLIAM. 1897-1962.

3 titles:

$1,000 - 1,500
FAULKNER, WILLIAM. 1897-1962.
3 signed and limited first editions:
2. Requiem for a Nun. New York: Random House, 1951. Original half cloth, marbled boards, publisher’s dust jacket, minor fading to spine of jacket, with two small tape repairs to top margin. FIRST EDITION, number 152 of 750 copies, SIGNED on the colophon. Although this edition was issued with a clear acetate jacket, this copy includes a first edition, first state jacket with “M. McKnight Kauffer” on front flap.
All three titles contained in custom morocco and cloth clamshell boxes with gilt titles on spines.

$1,000 - 1,500

FIELDING, HENRY. 1707-1754.
The Complete Works. New York: Croscup and Sterling, 1902. 16 volumes. Engraved frontispieces in back-and-white on both Japan vellum and china paper, and in color on Japan vellum; Numerous engraved plates in black-and-white and color on Japan vellum; captioned tissue guards. Contemporary red morocco gilt, ornamental titles, green and brown morocco inlays of water lilies and a dragonfly on top covers, floral gilt-decorated dentelles, multi-colored pictorial morocco doublures, green watered silk free endleaves, top edges gilt. Minor shelf wear and toning.

“EDITION DE BIBLIOPHILE,” limited to 20 copies on Japan vellum, printed for subscribers only. This set is identified on the limitation pages as the Mary Daniel copy.

$3,000 - 5,000
FINE AND DECORATIVE ARTS.

3 titles:
   2 volumes. Folio. Illustrated with photographic plates by Takashi Okamura. Publisher's tan linen, gilt facsimile of Michelangelo's signature on covers, morocco gilt spine labels, linen slipcase with pictorial paste-down. Light wear. **LIMITED EDITION**, number 1872 of 2,500 copies.
2. HAWLEY, WALTER A. *Oriental Rugs, Antique and Modern*. New York: Dodd, Mead and Company, 1922. Folding color plate at front, numerous color and black and white plates. Tan morocco gilt by Asprey, with decorative motifs in gilt and inlaid green morocco on top cover, marbled endpapers, top edge gilt. Reinforcement to hinges of folding plate, scattered foxing.

$500 - 700

FITZGERALD, F. SCOTT. 1896-1940.

*This Side of Paradise*. New York: Charles Scribner's Sons, 1920. 8vo. Blue morocco, gilt, by Asprey. **SPECIAL SIGNED EDITION FOR THE ABA**, one of 500 copies with the tipped in "Author's Apology" leaf signed by Fitzgerald, in part: "So, gentlemen, consider all the cocktails mentioned in this book drunk by me as a toast to the American Booksellers Association."

$3,000 - 5,000

FITZGERALD, F. SCOTT. 1896-1940.


$1,500 - 2,500
FITZGERALD, F. SCOTT. 1896-1940.
3 titles:

$600 - 800

FLEMING, IAN. 1908-1964.
4 James Bond novels:
Nearly uniform black morocco gilt for Asprey (2 by Zaehnsdorf, one Sangorski & Sutcliffe, one marked only Asprey), gilt-ruled covers, gilt-decorated dentelles, marbled endpapers, edges gilt. All but the first title with original dust jackets bound in at the back. Minimal wear, some with minor spotting.

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

$1,500 - 2,000


LIMITED EDITION, number 454 of 500, printed on Riccardi paper for the Medici Society.

$500 - 700
GARLAND, HAMLIN. 1860-1940.

*FIRST EDITION.* The illustrations were mostly reprinted from earlier editions of Harper’s Weekly.

$300 - 500

A group of novels, mostly hardcover first editions, comprising:


All contained in individual quarter morocco gilt clamshell boxes, except the two paperback editions placed together in a single box. All hardcovers with pictorial dust jackets, most creased and slightly chipped at edges, first title with tear to front flyleaf.

$2,000 - 3,000
81°

GAY, JOHN. 1685-1732.
2 volumes. 8vo. Frontispiece memorial illustration, engraved title pages in both volumes, and 67 engraved plates, including 12 by William Blake. Crimson morocco gilt by Lloyd, elaborately gilt spine and dentelles, marbled endpapers, edges gilt.
Provenance: Alfred Sutro (1863-1933), English dramatist and translator (book labels on verso of free front endpapers).
FIRST EDITION, published posthumously with a life of the author at the end of volume 2.

$600 - 800

82°

2 titles:
Publisher’s gray boards stamped in red foil, pictorial dust jacket. Custom quarter red morocco clamshell box. Very light soiling to jacket. FIRST EDITION, SIGNED AND INSCRIBED by Grafton on the title page: “For Philip — Yours until Z is for ‘Zero’ — Sue Grafton 10-7-84.”
Publisher’s quarter red cloth and gray boards, spine stamped in silver, pictorial dust jacket. Custom quarter red morocco clamshell box by Asprey. Light soiling to edges of jacket. FIRST EDITION, SIGNED by Grafton on the title page.

$2,000 - 3,000

83°

GRAHAME, KENNETH. 1859-1932.
SHEPARD, ERNEST, illustrator. The Wind in the Willows. London: Methuen, [1931]. 4to (221 x 174 mm). Polished calf, gilt, by Asprey, with gilt pictorial decoration of Mole, Rat and Toad (from p 48) to upper cover, and gift devices of the characters in the corners, silk endpapers, custom cloth slipcase.
FIRST EDITION WITH SHEPARD’S ILLUSTRATIONS, LIMITED SIGNED ISSUE, number 93 of 200 copies signed by both Grahame and Shepard, finely bound by Asprey with gilt illustration to the cover.

$3,000 - 5,000
84°

**GREENE, GRAHAM. 1904-1991.**

3 titles:

$600 - 900

85°

**GRUELLE, JOHNNY. 1880-1938.**

Original illustration art in ink and watercolors, two images for “Tim Tim Tamytam” on one sheet, each 150 x 48 mm, separately signed “Johnny Gruelle,” c.1919. Fine condition. Matted and framed.

A pair of illustrations for the story “Tim Tim Tamytam,” which appeared in *Friendly Fairies* (Chicago: P.F. Volland & Co., 1919). At the top, Mrs. Tamytam rests on a toadstool while Tim Tim runs home to get a candle. There he encounters his friend Tom Tom Teenyweeny, as seen in the lower image.

$1,500 - 2,000

86°

**GRUELLE, JUSTIN C. 1889-1978.**

2 titles:
1. *Raggedy Ann and Andy and the Camel with the Wrinkled Knees.* Joliet, IL: P.F. Volland Company, 1924. 8vo. Publisher’s half black cloth and pictorial boards, pictorial endpapers, original pictorial box. Box rubbed, gift inscription on free front endpaper, slight browning.
2. *Raggedy Anne’s Magical Wishes.* Joliet, IL: P.F. Volland Company, 1928. Publisher’s half black cloth and pictorial boards, pictorial endpapers, original pictorial box. Repairs to box, minor browning.

Both **FIRST EDITIONS** with rare publisher’s printed pictorial boxes.

$800 - 1,200
87．
**GUTHRIE, WOODY. 1912-1967.**
*Bound for Glory.* New York: E.P. Dutton & Company, 1943. Publisher's black cloth stamped in gilt, pictorial dust jacket, custom quarter black morocco box. Corners and edges of jacket slightly rubbed, 10 mm tear at one top corner hinge of jacket, light spotting to page edges.

**FIRST EDITION** in unclipped dust jacket, with very minimal wear.

$800 - 1,200

88．
**GÉRALDY, PAUL. 1885-1983.**

**LIMITED EDITION**, number 5 of 25 on japon nacre with two additional suites of the illustrations, one in black only, from a total edition of 3,000.

$800 - 1,200

89．
**HAMMETT, DASHIEL. 1894-1961.**

**FIRST EDITION.** Layman A3.1a.

$500 - 700
90

HAWTHORNE, NATHANIEL. 1804-1864.
The Scarlet Letter. Boston: Ticknor, Reed, and Fields, 1850. 8vo (172 x 110 mm). 4 pp ads dated March 1, 1850 bound-in at rear. Red crushed morocco, gilt, by Bayntun-Riviere, with gilt “A” devices in spine compartments, original cloth covers and trimmed spine title bound at rear, cloth slipcase.

FIRST EDITION, FIRST ISSUE, with misprint on p 21, ads dated March 1, 1850, but bound at rear. Finely bound in red morocco gilt. BAL 7600; Clark A16.1; Grolier American 59.

$800 - 1,200

91

The Torrents of Spring. New York: Charles Scribner’s Sons, 1926. Publisher’s dark green cloth, pictorial dust jacket. Custom black morocco gilt box. Spine and top edges of jacket browned, with minor wear and lower right corner of front panel, cloth showing minor wear at edges, slight browning to interior.

FIRST EDITION, in first state dust jacket with 9 titles listed in advertisement on back panel. Hanneman A4(a).

$1,200 - 1,800

92


SIGNED LIMITED EDITION, number 333 of 510, with Hemingway’s signature on the limitation page. First serialized in Scribner’s Magazine, it was published in September 1929, in a print run of approximately 31,000 copies. This limited edition was released simultaneously with the trade edition. Hanneman A8(b); Connelly 60; Grison A.8.1a2.

$3,000 - 5,000

4 titles:

$1,000 - 2,000


7 titles, comprising:

The first five titles in similar black morocco gilt by Zaehnsdorf for Asprey & Co., gilt ruled top and spine, gilt titles on spine, inner dentelles with gilt decoration, marbled endpapers, edges gilt. The sixth title in dark green morocco gilt by Sangorski and Sutcliffe for Asprey, gilt ruled top and spine, gilt titles on spine, gilt ruled inner dentelles, marbled endpapers, edges gilt. The last in red morocco by Zaehnsdorf, gilt ruled, gilt-decorated dentelles, marbled endpapers, edges gilt.

*FIRST EDITIONS* of the first six titles, in nearly uniform fine bindings.

$1,000 - 1,500
HIRSCHFELD, ALBERT. 1903-2003.
A group of 3 lithographic prints, comprising:
"My Fair Lady," depicting Rex Harrison and Audrey Hepburn, image size 335 x 460 mm, signed in pencil by the artist and numbered 89 of 150. Fine condition. Framed.
2. "I'll Take Romance," depicting Cyd Cherise, Gene Kelley, Fred Astaire, Ginger Rogers, Donald O'Connor and Debby Reynolds, image size 350 x 635 mm, signed in pencil by the artist and numbered 101 of 300. Fine condition. Framed.

$1,000 - 1,500

HISTORY AND BIOGRAPHY.
A group of 6 titles in 8 volumes, comprising:

$600 - 800
HOLDEN, EDITH. 1871-1920.

LIMITED EDITION, number 1 of 15. Signed by Holden’s great niece, Rowena Scott, on the limitation page. Facsimiles of two manuscript diaries from 1906, reproducing the hand-written text and watercolor illustrations from the originals. Holden, a relatively obscure illustrator of children’s books, drowned accidentally in the Thames in 1920. The posthumous publication of her notebooks in 1977 and 1989 made her famous, and The Country Diary of an Edwardian Lady was adapted into a biographical television series in the U.K.

$700 - 900

HUGO, VICTOR. 1802-1885.
Les Miserables. Brussels: A. Lacroix, Verboeckhoven, 1862. 10 volumes. Contemporary half black calf and marbled boards, gilt titles on spine. Rubbed, dampstaining through numerous leaves in volumes I, II and VII.

TRUE FIRST EDITION, published in Brussels before the Paris edition, which came out only four or five days later. Carteret I, p 421; Vicaire 4:328-329.

$500 - 700

KELMSCOTT PRESS.


LIMITED EDITION, one of 500 copies on paper. Cockerell 17; Peterson A17.

$1,500 - 2,000
KENNEDY, JOHN FITZGERALD. 1917-1963.
Publisher's pictorial white cloth stamped in red and blue, dust jacket.
In custom clamshell box. Hinges repaired with white tape, rubbing to jacket.

$2,000 - 3,000

KHAYYAM, OMAR. 1048-1131.
4to. Publisher's limp vellum with ribbon ties, green cloth chemise and green quarter morocco and cloth slipcase. Ribbon tie broken and loosely re-attached, Minimal wear.
Provenance: Thomas B. Mosher (bookplate); Henry William Poor (book label); Herman M. Schroeter (bookplate).
LIMITED EDITION, ONE OF TEN COPIES, privately printed by Thomas Mosher and Emilie Grigsby. This copy, numbered 8 of 10, from Mosher's own library. The text is taken from the 4th edition of 1879, with variations from the 5th edition of 1889. Mosher's library, which included at least one copy of this book, was sold at Sotheby's Parke-Bernet in 1948.

$1,500 - 2,000

KHAYYAM, OMAR. 1048-1131.

$500 - 700
103 °
KINGSLEY, CHARLES. 1819-1875.

$500 - 700

104 °
KIPLING, RUDYARD. 1865-1936.

FIRST EDITIONS of both parts in the original bindings, in exceptional condition. Martindell 54 & 56; Livingston 104 & 116.

$500 - 700

105 °
KIPLING, RUDYARD. 1865-1936.

FIRST EDITION.

$700 - 900
106  KIPLING, RUDYARD. 1865-1936. DETMOLD, MAURICE AND EDWARD, illustrators. The Jungle Book. London: Macmillan & Company, 1908. 8vo. 16 color plates. Green morocco gilt by Sangorski and Sutcliffe for Asprey, pictorial inlays of an elephant on the top cover and wolf on bottom cover in grey and red morocco, gilt dentelles, marbled endpapers, edges gilt, matching morocco and cloth slipcase. Wear to slipcase, slight sunning to spine, minimal spotting.

$1,000 - 1,500


LIMITED EDITION, SIGNED BY KIPLING, one of 500 unnumbered large paper copies.

$700 - 900

108  KIPLING, RUDYARD. 1865-1936. 5 titles:

$800 - 1,200
109

LANG, ANDREW. 1844-1912.
4 titles:

$400 - 600

110

LAWRENCE, T.E. 1888-1935.

LIMITED LARGE PAPER EDITION, number 11 of 250 copies. This is also the first American edition, released before the American trade edition, published the same year.

$800 - 1,200

111

LAWRENCE, T.E. 1888-1935.
Seven Pillars of Wisdom. London: Jonathan Cape, [1935]. 4to. Photographic portrait frontispiece and 53 plates and illustrations (4 color), 4 folding maps. Burgundy morocco by Asprey, gilt ruled and decorated at corners on top cover, gilt-ruled dentelles, marbled endpapers, edges gilt. Toning to endpapers.

LIMITED EDITION, no 695 of 750 copies, finely bound by Asprey.

$800 - 1,200
112.

LEWIS, MATTHEW GREGORY. 1775-1818.

Romantic Tales. London: Longman, Hurst, Rees & Orme, 1808. 4 volumes. 12mo (183 x 99 mm). Publisher's quarter purple cloth and drab boards, paper spine labels, contained in individual red cloth chemises and single morocco and cloth slipcase with gilt titles on spine. Spines sunned, light spotting and browning.

FIRST EDITION, without the publisher's catalog at the end of volume 4, as sometimes found. Lewis, who had achieved fame with the publication of The Monk in 1796, assembled this collection adapted from German, Spanish and French Gothic stories. His work greatly influenced other Gothic romance writers, including Walpole, Byron, and Mary and Percy Shelley.

$3,000 - 5,000

113.


SIGNED AND INSCRIBED by both Charles and Anne Morrow Lindbergh to Margaret Stafford, and dated “Christmas, 1954.”

$800 - 1,200
LOFTING, HUGH. 1886-1947.
12 Dr. Doolittle titles:
Doctor Doolittle’s Puddleby Adventures. 1953.
All British editions, published in London by Jonathan Cape. Bound as a set in full morocco by Bayntun, each in a different color, 5 raised gilt-decorated bands on the spines, marbled endpapers, edges gilt. Very minor shelfwear, some browning and spotting to interiors.
A nearly complete set of the iconic Doctor Doolittle books by Lofting, lacking only Gub Gub’s Book, which was a spin-off of one of the characters, and Doctor Doolittle’s Birthday Book, which was made up of quotations from earlier books.
$1,000 - 1,500

LONDON, JACK. 1876-1916.
3 titles:
$800 - 1,200

MACQUOID, PERCY. 1852-1925.
4 volumes. Folio. Chromolithographed plates after illustrations by Shirley Slocombe, numerous illustrations in text. Modern half red morocco and cloth gilt by Asprey, marbled endpapers, edges gilt.
The four volumes of this set were not numbered, but subtitled The Age of Oak, The Age of Walnut, The Age of Mahogany, and The Age of Satinwood.
$1,500 - 2,000
MANUSCRIPT, ILLUMINATED.
ST. FRANCIS OF ASSISI. 1182-1226. The Canticle of Brother Sun. London: The Grolier Society, [1910]. Illuminated manuscript on vellum, 230 x 170 mm, comprising 6 illuminated leaves, recto only, followed by 10 pp text recto and verso, text in red, blue and black, decorations in polychrome and gilt. Green morocco by Sangorski and Sutcliffe decorated in black, red and gilt, tooled and gilt dentelles, doublures with red morocco inlay in front, silk endleaves, edges gilt, red morocco fitted box with gilt titles on spine.

UNIQUE EDITION produced by the Grolier Society, London, the limitation page stating that it was "especially written out, illuminated, and bound by hand, and will not be duplicated." Signed on the limitation page by Grolier Society secretary C.S. Howell.

$7,000 - 9,000

MARSH, W. LOCKWOOD.
Aeronautical Prints and Drawings. London: Halton and Truscott Smith, Ltd., 1924. 4to. 2 charts and 87 plates. Modern blue morocco gilt by Asprey, gilt ruled dentelles, marbled endpapers, edges gilt. Light foxing.

LIMITED EDITION, number 56 of 1,000.

$300 - 500
MILNE, ALAN ALEXANDER. 1882-1956.
When We Were Very Young; Winnie-the-Pooh; Now We Are Six; The House at Pooh Corner. London: Methuen, 1924-1928.
8vo. Publisher's blue, green, red and salmon cloth gilt, gilt character vignettes on covers, gilt spine titles, top edges gilt, the last three titles with pictorial endpapers and publisher's pictorial dust jackets. Contained in multi-colored morocco backed cloth box by Sangorski & Sutcliffe. Corners bumped, dust jackets slightly soiled and rubbed, jacket for Winnie-the-Pooh with a few repairs.

ALL FIRST EDITIONS, FIRST STATE, in a custom box designed to resemble the spines of the original cloth bindings, in blue, green red and salmon.

$3,000 - 5,000

MILNE, ALAN ALEXANDER. 1882-1956.
2 titles:
2. Toad of Toad Hall. New York: Charles Scribner's Sons, 1929. Tan morocco by Asprey & Garrard, red stamped decoration on cover in the style of the original pictorial cloth, red-ruled dentelles, edges gilt. Minor wear.

The first title a first edition, the second a first American edition, both in attractive morocco bindings.

$1,000 - 1,500

MITFORD, MARY RUSSELL. 1787-1855.
4to. 16 color illustrations by Alfred Rawlings tipped to brown paper leaves, and black-and-white illustrations throughout by Hugh Thompson. Green morocco gilt by Bayntun with pictorial inlays in multi-colored morocco on top cover, gilt-decorated dentelles, marbled endpapers, edges gilt. Green cloth slipcase. Top right corner of text block bumped, causing creases throughout, otherwise fine.

$800 - 1,200
MODERN EUROPEAN LITERATURE.

9 items:
London: Jonathan Cape, 1969. FIRST EDITION. * MACLEAN, ALISTAIR.
1946. * REMARQUE, ERICH MARIA. All Quiet on the Western Front.
New York: Grosset & Dunlap, 1930. * WAVELL, A.P. Editor. Other
London: Hogarth Press, 1925. FIRST EDITION. * WREN, PERCIVAL
CHRISTOPHER. Beau Geste. London: John Murray, 1927. LIMITED
EDITION, number 628 of 1,000 copies, signed by the author on the
limitation page.

Ice Station Zebra in original publisher’s cloth and dust jacket,
contained in a custom clamshell case. All Quiet on the Western Front
in half morocco and textured cloth, top edge gilt. All others in custom
morocco gilt bindings, mostly by Asprey, edges gilt. Generally light
wear and minor browning to pages.

$800 - 1,200

NIELSEN, KAY. 1886-1957.
QUILLER-COUCH, ARTHUR. 1863-19440 The Twelve Dancing
Princesses and other Fairy Tales. New York: George K. Duran:
[1923].
8vo. 16 tipped-in color plates. Modern purple morocco gilt, gilt-
decorated dentelles, watered silk endleaves, edges gilt. Spine
sunned, minor wear.

FIRST EDITION.

$250 - 350

NIELSEN, KAY. 1886-1957.
Hansel & Gretel and Other Stories by the Brothers Grimm. London:
Hodder & Stoughton, [1925].
4to. 12 tipped-in color plates by Nielsen. Red morocco gilt by
Zaehnsdorf for Asprey, gilt-decorated dentelles, marbled endpapers,
edges gilt.

LIMITED EDITION, number 439 of 600, SIGNED by Nielsen on the
limitation page.

$800 - 1,200
NINETEENTH CENTURY AMERICAN LITERATURE.
A group of 5 titles, comprising:

$700 - 900

PAINE, THOMAS. 1737-1809.
Life and Writings of Thomas Paine. New York: Vincent Parke, 1908. 10 vols. 8vo. Later dark red morocco, covers and spine decorated in floral motifs in gilt with green and bright red inlays, gilt-ruled dentelles, inside covers inlaid with lily designs in green and white on a grey ground, silk endleaves. Light shelfwear, some light scuffs and cracking to spine ends, minimal browning.

LIMITED EDITION, number 15 of 500, signed on the limitation page by the editor, Daniel Edwin Wheeler.

$1,500 - 2,000
PARRISH, MAXFIELD. 1870-1966.


Folio (350 x 290 mm). Frontispiece, color illustrations and decorations throughout by Parrish. Original black cloth, with pictorial paste-on cover. Minor rubbing. Red morocco backed clamshell box by Asprey.

FIRST EDITION OF PARRISH’S MASTERPIECE. A beautiful copy.

$1,000 - 2,000

POETRY.

4 titles:


$600 - 900

POTTER, BEATRIX. 1866-1943.

9 titles:


All except title 3 contained in custom half morocco gilt clamshell boxes by Asprey, in various colors.

$800 - 1,200
PROUST, MARCEL. 1871-1922.
8vo (183 x 112 mm). Bourdeaux crushed morocco by J. Antoine
Legraine, gilt edges, original wrappers and spine bound-in, matching
morocco edged slipcase. Small repair to fore-edge of front wrapper.
Provenance: Madame Catulle Mendes (1850-1917, authorial
inscription).

FIRST EDITION, FIRST ISSUE, INSCRIBED BY PROUST TO
MADAME CATULLE MENDES ON A TIPPED LEAF. The first issue of
the first volume of Proust’s monumental *In Search of Lost Time*, the
first issue with the printing error in the Grasset imprint. Judith Gautier,
or Madame Catulle Mendes by marriage, was a writer and actress,
and the first woman member of the Academie Goncourt. Though
one of the most famous women of her time her work has been
overlooked for much of the 20th-century.

$5,000 - 7,000
RACKHAM, ARTHUR. 1867-1939.

LIMITED EDITION, number 237 of 500, SIGNED BY ARTHUR RACKHAM on the limitation page. Garland 33; Latimore & Haskell p 27.

$1,500 - 2,500

RACKHAM, ARTHUR. 1867-1939.

LIMITED EDITION, number 1050 of 1130. These were not signed by Rackham, as he was traveling at the time of publication. WITH: HUDSON, DEREK. Arthur Rackham: His Life and Work. London: William Heinemann, Ltd., 1960. Tan morocco gilt, brown morocco inlay and gilt decoration on the top cover after silhouettes by Rackham for The Wind in the Willows, pictorial endpapers. Red cloth clamshell box with original pictorial front dust jacket panel pasted down. Minor wear.

$1,000 - 1,500

RACKHAM, ARTHUR. 1867-1939.

LIMITED EDITION, number 542 of 1,000 copies, signed by Thomson.

$800 - 1,200
134

**RACKHAM, ARTHUR. 1867-1939.**

4to. 12 tipped-in color plates. Red morocco gilt by Sangorski & Sutcliffe for F. Joseph, with pictorial inlay of two sprites ringing a bell in green morocco, titled in gilt, top edge gilt, original pictorial endpapers retained. Light dampstaining to some inside margins, foxing.

*LIMITED EDITION*, number 457 of 525 copies, signed by Rackham, whose charming illustrations, tinged with a hint of darkness, are a perfect match to Dickens’ classic tale of Christmas ghosts. Latimore and Haskell, p 44.

$2,000 - 3,000

135

**RACKHAM, ARTHUR. 1867-1939.**


*LIMITED EDITION*, number 98 of 500 copies, *SIGNED BY RACKHAM* on the limitation page.

$1,000 - 1,500

136

**REMINGTON, FREDERIC. 1861-1909.**

8vo. Frontispiece and illustrations in text after drawings by Frederic Remington. Publisher’s pictorial red cloth, original printed glassine dust jacket, top edge gilt, custom green cloth clamshell box. A few chips in glassine jacket, one corner of bottom cover rubbed and stained, minor foxing.

Very rarely found with the glassine jacket intact.

$700 - 900
RICHARDSON, FREDERICK. 1862-1937.
Original artwork in ink, watercolor and gouache, “Hey Diddle Diddle,” 344 x 265 mm, not signed, [1915]. Fine condition. Matted and framed.

Depicting the cat and the fiddle, a cow jumping over the moon, and a dish and spoon running away, this illustration was created for P.F. Holland’s Mother Goose, published in 1915.

$800 - 1,200

ROBINSON, WILLIAM HEATH. 1872-1944.

4to. 16 tipped-in color plates, and numerous black and white illustrations throughout. Modern green morocco gilt by the Chelsea Bindery, gilt stamped pictorial decoration on top cover, gilt-decorated dentelles, marbled endpapers, top edge gilt, other edges uncut. Scattered fingermarks and slight browning.

LIMITED DELUXE EDITION, number 285 of 350, SIGNED BY THE ARTIST on limitation page.

$800 - 1,200

ROOSEVELT, THEODORE. 1858-1918.

The Rough Riders. New York: Charles Scribner’s Sons, 1899.
8vo. Portrait frontispiece and numerous plates, mostly from photographs, one from a painting by Frederick Remington. Modern brown morocco gilt by Zaehnsdorf for Asprey & Co., gilt decorated dentelles, marbled endpapers, edges gilt.

FIRST EDITION, signed by Roosevelt on the free front endpaper, and inscribed by Henry Bull, a member of the “Rough Riders” (K Company, 1st Volunteer Cavalry), to his mother.

$1,000 - 1,500
140 °
ROOSEVELT, THEODORE. 1858-1918.
Half-title, photogravure portrait frontispiece of Roosevelt, numerous full-page photographic plates. Finely bound in black morocco gilt, inner dentelles with foliate decoration in gilt, marbled endpapers, all edges gilt. Minor wear. 
FIRST EDITION. A collection of Roosevelt’s first-hand accounts of hunting and outdoorsmanship, expressing his fascination with the American wilderness and its animal inhabitants. An important insight into the relationship between hunters and conservationists, from the President who established the United States Forest Service and the first National Parks.

$500 - 700

141 °
ROOSEVELT, THEODORE. 1858-1918.
Large 8vo. Illustrations after photographs taken by Kermit Roosevelt, and drawings by Philip R. Goodwin. Green morocco gilt, light green circular inlay on upper cover with depiction of an elephant in gilt, gilt-ruled dentelles, marbled endpapers, edges gilt. Publisher’s upper cover pictorial cloth laid down and bound in at end. Minor wear, some browning and spotting.
FIRST TRADE EDITION, in an attractive deluxe binding.

$1,000 - 2,000

142 °
SALTN, FELIX
8vo. Illustrations by Kurt Wiese. Later green morocco gilt by Asprey, gilt foliate decorations on top cover, spine with 5 raised bands, gilt-ruled dentelles, gilt stamped leaf-pattern endpapers, edges gilt, original pictorial endpapers bound in at back. Spine slightly sunned, minor wear.
FIRST AMERICAN EDITION.

$600 - 900

143 °
4to (278 x 203 mm). Original pictorial paper boards, publisher’s dust jacket. Minor fading to margins of endpapers, light rubbing to jacket. Green morocco clamshell box with fading to upper cover.
FIRST EDITION, FIRST PRINTING, of Seuss’s classic bedtime book, a clean, bright copy.

$500 - 700
SHAKESPEARE, WILLIAM. 1564-1616.
Shakespeare's Sonnets in Two Parts. [New York]: George D. Sproul, 1901. 2 volumes. 4to (261 x 201 mm). Printed on vellum, and hand-illuminated by Ross Turner in gilt and colors. Green morocco gilt by Trautz-Bauzonnet, with morocco inlays in pink, brown and violet, central octagonal panel of white pigskin, sympathetic green morocco doublures, with additional intertwined “WS” device in the corners, without boxes.

THE SONNETS, PRINTED ON VELLUM AND ILLUMINATED BY ROSS TURNER, THE SAINT DUNSTAN EDITION, number 23 of 30 sets, this one for George A. Metz, in a wonderful binding by Trautz-Bauzonnet.

$8,000 - 12,000
SHAKESPEARE, WILLIAM. 1564-1616.

5 titles in 12 volumes relating to Shakespeare and his times:


4. Another, as above. Contemporary red morocco gilt, gilt edges. Rubbed, slight browning.


$800 - 1,200

SMITH, ADAM. 1723-1790.

*An Inquiry into the Nature and Causes of the Wealth of Nations.* London: A. Strahan and T. Cadell, 1791. 3 volumes. 8vo (210 x 130 mm). Rebacked retaining contemporary mottled calf covers, spine gilt in 6 compartments with red and black gilt morocco labels, gilt armorial crests on covers. Scattered light spotting, inked notations on blanks and endpapers, owners ink stamps on free front endpapers.

Provenance: George Caldwell (1773-1848) (armorial bookplate, and ink inscription “G. Caldwell, Jesus Coll.” on front pastedown).

*SIXTH EDITION* of Smith’s classic. Smith spent ten years writing and perfecting this first major expression of the theory “that the individual had the right to be unimpeded in the exercise of economic activity. The certainty of its criticism and its grasp of human nature have made it the first and greatest classic of modern economic thought” (PMM 221). Goldsmiths 14612; Kress B2209.

$600 - 800


*The Hundred and One Dalmatians.* London: Heinemann, [1956]. 8vo. Illustrations in text. Elaborate blue morocco by Asprey with pictorial morocco inlays of dalmatians on top cover and the character “Cruella de Vil” on the bottom cover, with trails of gilt paw prints on covers, spine and dentelles, blue watered silk endleaves, edges gilt. Matching half morocco clamshell case. Minimal wear.

*FIRST EDITION*, in an attractive decorative binding.

$1,500 - 2,500
SMITH, JESSE WILCOX. 1863-1935.
2 titles:

Jesse Wilcox Smith was among the preeminent women in book illustration during the golden age. She provided artwork for an extensive list of children's books, as well as periodicals such as Harper's Bazaar. She shared a studio with Elizabeth Shippen Green, Violet Oakley and Henrietta Cozens — collectively known as the “Red Rose Girls.” Smith, Green and Oakley were later inducted into the Society of Illustrators Hall of Fame.

$500 - 700

STEINBECK, JOHN. 1902-1968.
The Grapes of Wrath. New York: The Viking Press, [1937]. 8vo (200 x 132 mm). Burgundy morocco, gilt, with gilt pictorial upper cover depicting the Joads next to their automobiles, gilt edges.

FIRST EDITION. Fine, in a handsome pictorial binding.

$800 - 1,200

STEINBECK, JOHN. 1902-1968.
Of Mice and Men. New York: Covici-Friede, 1937. Publisher's tan cloth stamped in orange and black, pictorial dust jacket, custom tan quarter morocco and cloth box. Spine slightly sunned, minor soiling to jacket.

FIRST EDITION, FIRST ISSUE. Goldstone & Payne A7.a.

$1,500 - 2,500
STEINBECK, JOHN. 1902-1968.
11 titles, finely bound in crushed morocco for Asprey, including:
8. *With: The Red Pony* (illustrated) *The Long Valley* *The Moon is Down* *The Wayward Bus*.

$2,000 - 3,000

STEVENSON, ROBERT LOUIS. 1850-1894.

$600 - 800

STEVENSON, ROBERT LOUIS. 1850-1894.
3 titles:

$700 - 900
STOKER, BRAM. 1847-1912.

FIRST EDITION of Stoker's enduring classic, the prototype for countless vampire novels and movies to follow.

$1,000 - 1,500

SUBMARINES.


$300 - 500

THEURIET, ANDRÉ. 1833-1907
4to. 110 illustrations by Hector Giacomelli, 2 extra original watercolors. Deluxe tan calf by Charles Lanôe, Paris, with multi-color inlays of birds, flowers, and a nest with eggs, dentelles with multi-colored floral inlays, silk moiré endleaves, edges gilt, tooled calf chemise overlaid with brown morocco and marbled paper, matching marbled paper slipcase. Corners of slipcase rubbed, otherwise minimal wear.

LIMITED EDITION, number 31 of 50 on Japan paper with extra watercolors by Giacomelli on verso of limitation page and preceding title page. Bound with the original wrappers and spine retained.

$3,000 - 5,000
157

THOMAS A' KEMPIS. 1380-1471.
DIBDIN, THOMAS FROGNALL. 1776-1847. Translator. Of the Imitation of Jesus Christ. London: William Pickering & John Major, 1828. 8vo. Flyleaf mounted with a fragment of 15th century musical manuscript with an illuminated initial on verso in gold leaf and polychrome, frontispiece portrait of Jesus. Extra illustrated with over 35 engravings and etchings tipped in or laid down to blank spaces on text pages, with images from various sources, after numerous artists, including Titian, Raphael, Rubens, Da Vinci, Giorgione, Michelangelo and others, all depicting scenes from the life of Jesus. Purple morocco gilt, inset silver crucifix inlaid on top cover, spine and covers ruled in gilt, with gilt with crosses at corners of covers, doublures inlaid in tan morocco with gilt cross decoration, purple watered silk endleaves, top edge gilt. Some browning and spotting.

$2,000 - 4,000

158


Hilary Knight and Kay Thompson's Christmas classic featuring the irrepressible Eloise, in a fine Asprey binding featuring Eloise juggling an enormous sack of presents, while Weenie Skipperdee watch expectantly. A fantastic binding, and a beloved book.

$3,000 - 5,000

KNIGHT, HILARY, illustrator. 4 Eloise books, comprising:

All contained in quarter red morocco gilt clamshell box by Asprey and Garrard.

FIRST EDITIONS of four of the iconic books by Thompson and Knight, intended as much for adults as for children.

$2,500 - 3,500

THOREAU, HENRY DAVID. 1817-1862.

Walden, or Life in the Woods. Boston: Ticknor & Fields, 1854. 8vo (178 x 110 mm). Title page vignette, map, publisher's advertisement at rear. Modern brown morocco by Heritage Bindery, gilt titles on spine, marbled endpapers, custom cloth slipcase. Lacking rear blanks after publisher's advertisement, erased ownership inscription at lower margin of title, light browning throughout.

FIRST EDITION, with advertisements dated October, 1854. "...a central document of the American experience" (Thorpe, Treasures of the Huntington Library). BAL 20106; Borst A2.1.a; Grolier American 63.

$3,000 - 5,000
TIMLIN, WILLIAM M. 1892-1943.  
4to. 48 calligraphic text sheets, and 48 illustrated color plates, all mounted to gray cardstock. Modern blue morocco gilt with pictorial inlay of a ship at sail upon a cloud in tan, brown and red morocco on top cover, spine with 5 raised bands, marbled endpapers. Plates re-tipped to new card stock, leaves slightly warped, minor spotting.  

FIRST EDITION of Timlin's masterpiece. Only 2,000 copies were printed, and most of those were remaindered, and then destroyed in London in 1941. “The most original and beautiful children’s book of the 1920s....” (Dalby, The Golden Age of Children’s Book Illustration.)

$1,500 - 2,500

8vo. Frontispiece and 9 illustrations (all but one full-page), advertisement leaf, original map endpapers printed in red and black tipped in at the back. Later green morocco gilt by Bayntun-Riviere, gilt-ruled dentelles, marbled endpapers, edges gilt. Slight browning, erased ink stamp on “Wilderland” map endpapers.  

FIRST EDITION, FIRST IMPRESSION, without the additional color plates added to the second impression. Only 1500 copies printed. Hammond A3(a).

$5,000 - 7,000
164

TWENTIETH CENTURY AMERICAN LITERATURE.
13 titles finely bound, comprising:
6. LERNER, ALAN JAY. My Fair Lady. London: Max Reinhardt, 1956. 2 copies, one in publisher’s cloth and pictorial dust jacket, with custom chemise and morocco clamshell box, and bookplate indicating a sale for the King George’s Pension Fund for Actors and Actresses, 1958; the other in red morocco gilt by Asprey.

$800 - 1,200

165

VALÉRY, PAUL. 1871-1945.
LIMITED EDITION, number 56 of 120, SIGNED by Valéry and Drouart. Carteret IV, 385.
$2,000 - 3,000

VALÉRY, PAUL. 1871-1945.
LIMITED EDITION, number 259 of 305 copies on Rives paper.
$2,000 - 3,000
WAIN, LOUIS. 1860-1939.
Days in Catland with Louis Wain; Father Tuck's Panorama. [London: Rafael Tuck & Sons, 1912.]
Oblong 4to. Chromolithographed card panels and 14 paper cut-out figures of cats. Publisher’s pictorial boards, blue cloth chemise and quarter blue morocco and cloth slipcase. Top cover with creases at both lower corners, hinges reinforced, minor soiling.

FIRST EDITION of this scarce Louis Wain moveable. The scenes depict: Bedtime; Helping Mother in the Kitchen; Cat’s Tea Party; The School Room.

$500 - 700

WAIN, LOUIS. 1860-1939.
A group of 5 books with cat characters, comprising:
2. ---. In Animal Land. London: S.W. Partridge & Company, [1904]. 4to. Pictorial title page, illustrations throughout, including color frontispiece and 3 color illustrations tipped-in. Publisher’s pictorial boards, with advertisement on bottom cover. Repairs to backstrip, slight chipping to spine and covers at edges, pages browned.

$600 - 800

WAIN, LOUIS. 1860-1939.
5 books related to cats, comprising:
2. ---. To Nursery Land with Louis Wain. London: Raphael Tuck & Sons, [c.1910]. 4to. Color pictorial frontispiece, black and white and 2-color illustrations throughout text. Publisher’s quarter cloth and pictorial boards. Covers rubbed and soiled, browning to endpapers, some smudges on interior.
3. MONCRIF, FRANÇOIS AUGUSTIN PARADIS DE. Les Chats de Francois Augustin Paradis de Moncrif. London: Golden Cockerel Press, 1961. 8vo. Publisher’s black and red morocco by Hiscox, gilt cat image on cover, top edge gilt, others untrimmed. Black cloth slipcase. LIMITED EDITION, number 75 of 100.

$800 - 1,200
WALT DISNEY’S FANTASIA.
4to. Custom purple morocco by Asprey & Garrard, inlaid on top and bottom covers with images from the Disney animated film in multi-colored morocco and gilt, gilt-ruled dentelles, pictorial endpapers, edges gilt.

FIRST EDITION, in a charming inlaid morocco binding depicting the fabulous Sorcerer’s Apprentice scene from the Disney classic.

$3,000 - 5,000

WALT DISNEY STUDIOS.
Oblong 4to. Illustrated throughout in color and black-and-white. Blue morocco by Asprey & Garrard with multi-color morocco inlays after the original pictorial covers, patterned endpapers, edges gilt.

FINE INLAID MOROCCO BINDING FEATURING THE THREE ORPHAN KITTENS. Based on the animated short film from the Silly Symphony series. First published in Racine, Wisconsin by Whitman Publishing, this British edition published in the same year is arguably more rare.

$1,500 - 2,500
WARHOL, ANDY, SAM FRANCIS, ET AL, ILLUSTRATORS.
Folio. 68 lithographs including images by Andy Warhol, Sam Francis (who also edited the work), James Rosenquist, Pierre Alechinsky, Robert Indiana, Karel Appel, Tom Wesselmann, Joan Mitchell, Robert Rauschenberg, Roy Lichtenstein, Claes Oldenburg, Jim Dine, Mel Ramos, etc. Loose sheets in original multi-colored cloth, pictorial dust jacket designed by Machteld Appel, custom quarter blue morocco and cloth clamshell box. Minor handling wear, some scuffing to box.

LIMITED EDITION, number 1618 of 2000. Sam Francis, as editor, helped to procure the participation of a number of the top Pop artists and contributed 6 lithographs of his own. Manet to Hockney 135; Castelman A Century of Artist Books pp 208-9.

$3,000 - 5,000

WATSON, JAMES D. B.1928.
8vo (2112 x 134 mm). Original blue cloth, publisher's dust jacket. Morocco backed clamshell box by Asprey.

INSCRIBED BY WATSON, “For Violet Gale, / With much appreciation / for her advice to John Edsall / From / Jim Watson.” A fine copy of an early printing, two months after the first.

$700 - 900
173  
**WHITE, E.B. 1889-1985**
*Stuart Little.* New York: Harper & Brothers, [1945], 8vo (204 x 132 mm). Original pictorial cloth, publisher's dust jacket. Morocco backed clamshell box by Asprey & Garrard with Stuart and his boat in gilt to upper cover. Dust jacket front flap has Harper & Brothers at bottom; copyright page has “f-U” at bottom of text.

*A FINE, FRESH COPY OF THE FIRST EDITION.*

$500 - 700

174  
**WHITMAN, WALT. 1819-1892.**
*The Complete Writings of Walt Whitman.* New York: G.P. Putnam's Sons, 1902, 10 volumes. 8vo (223 x 149 mm). Frontispiece to each volume, illustrated. Modern burgundy crushed morocco, top edge gilt, silk bookmarks.


$1,500 - 2,500

175  
**WILDE, OSCAR. 1854-1900.**
*An Ideal Husband.* London: Elkin Mathews & John Lane, 1893. Small 4to. Modern purple morocco gilt by Asprey, gilt-decorated dentelles, watered silk endleaves, edges gilt. *FIRST EDITION,* one of 1,000 copies printed (excluding the limited edition of 100 signed large-paper copies).


$2,000 - 3,000
WOODEHOUSE, P.G. 1881-1975.

6 Jeeves titles:
1. Carry On, Jeeves. London: Herbert Jenkins, 1925. Publisher's green cloth covers and spine laid down and bound at back. Spine sunned, minimal spotting. FIRST EDITION.
4. RIGHT HO, JEEVES. London: Herbert Jenkins, 1934. 8 pages of publisher's advertising at back. Original red-stamped grey cloth top and spine laid down and bound at back. Spine slightly sunned, toning. FIRST EDITION.

All in similar morocco bindings of various colors by Asprey, gilt-ruled dentelles, patterned endpapers, edges gilt, the third title additionally decorated with black morocco inlays.

$500 - 700

WOUK, HERMAN. B.1915.


FIRST EDITION, INSCRIBED AND SIGNED BY THE AUTHOR on the half-title. Dust jacket in second state, with "City Boy" rather than "The City Boy" on back panel author's biography.


$1,000 - 2,000
WRIGHT, FRANK LLOYD. 1867-1959. 
8vo. Illustrated with black and white photographs. Black morocco stamped in gilt and red, gilt-ruled dentelles, red watered silk endleaves, top edge gilt. Matching black cloth clamshell box. Minor spotting, especially to page edges.
FIRST EDITION, SIGNED by Wright on the flyleaf, in a binding that mirrors Wright's original cover design.
$1,500 - 2,500

ZOLA, ÉMILE. 1840-1902. 
The Rougon-Macquart. [Philadelphia]: Printed for Subscribers, [1924]. 
12 volumes. Contemporary light brown morocco gilt, floral motifs on covers and spines with blue morocco inlays in Art Nouveau style, tan morocco gilt doublures, yellow watered silk free endleaves, to edges gilt. Minor shelfwear, some spotting.
LIMITED EDITION, number 89 of 1,000, printed by George Barrie and Son for the subscribers, from plates made by the Lutetian Society of London. Printed on japan paper, with plates in two stages (black-and-white and color), after the work of various artists. Each volume has an additional original watercolor on the preliminary leaves, and other original watercolors inserted throughout. English text, translated by Havelock Ellis, Percy Pinkerton, Arthur Symons, Victor Plarr, A. Teixiera de Mattos, and Ernest Dowson. The Rougon-Macquart was Zola's sequence of 20 novels published between 1871 and 1893, including his masterpiece, Germinal. This set contains that title, as well as Pot-Bouille, La Terre, L'Assomoir, La Curée, and Nana, each in two volumes.

$1,000 - 1,500
180

BAKST, LEON. 1866-1924.
Folio (398 x 266 mm). Portrait frontispiece and 77 tipped-in plates (50 in color). Vellum, gilt, minor rubbing;
WITH: Typed Letter Signed (“De Brunoff”) from the publisher regarding the missing aquarelle, 1 p, 4to (380 x 215 mm), on
“Comedia Illustré” pictorial letterhead. Fold creases, corners bent, toning.

DELUXE EDITION OF 80 COPIES, this one without the original watercolor by Bakst. The included letter from the publisher de Brunoff to the original owner explains that this example was made without the original watercolor, describes the scarcity of the watercolors due to Bakst’s long illness, and says that the vendor of the book, a Mr. Calavas, was mistaken in saying that an original watercolor would be provided upon the artist’s recovery.

$2,000 - 3,000

181

BAKST, LEON. 1866-1924.
Arsene, Alexandre; and Jean Cocteau. L’art décoratif de Leon Bakst. Paris, Maurice de Brunoff, 1913.
Folio (400 x 268 mm). Portrait frontispiece and 77 tipped-in plates (50 color). Publisher’s half vellum, gilt, top edge gilt. Light soiling, wear to corners.

FIRST EDITION.

$1,000 - 1,500
BAKST, LEON. 1866-1924.

Folio (394 x 290 mm). Half-title. Color illustration on title, portrait of Bakst after Picasso, and 54 color plates mounted on card and with captioned tissue guards. Original printed wrappers; glassine. Some guards creased, spine creased and worn at ends, glassine with wear at edges; overall very good.

LIMITED EDITION, no 290 of 500 copies, signed by Bakst.

$1,000 - 1,500

BAKST, LEON. 1866-1924.

4to (362 x 272 mm). 68 tipped-in plates (most in color). Publisher’s vellum, minor rubbing and soiling, boards bowed as usual. NUMBER 105 OF 250 COPIES FOR AMERICA;
WITH: Propert, W.A. The Russian Ballet in Western Europe, 1909 - 1920. London: John Lane The Bodley Head, 1921. 4to. 47 tipped-in color plates, and 23 other plates. Publisher’s linen-backed marbled boards, some wear, front fly excised, NUMBER 362 OF 500 COPIES FOR GREAT BRITAIN;
WITH: [The Russian Ballet, Album of the Sun of Russia, N. 1] (from the Russian). 4to. 4 tipped-in portraits. Rebound in cloth, original front wrapper bound-in. SCARCE PERIODICAL FEATURING FAMOUS RUSSIAN BALLERINAS, a supplement to a magazine.

$1,000 - 1,500

BEARDSLEY, AUBREY VINCENT. 1872-1898.

Provenance: C.E Flemming (contemporary signature on upper right corner of first 3 parts, the second part with inscribed date “Sept 1893”); Robert and Donna Jackson (book label).

BEARDSLEY’S LE MORTE D’ARTHUR IN THE RARE PARTS ISSUE. Published when he was only 21 years old, King Arthur was his first illustrated book and began what has been called the “Beardsley period” in illustration. Gordon Ray has said simply, “The Malory drawings are his strongest illustrations” (The Artist and the Book 16).

$1,000 - 1,500
CARLISLE CATHEDRAL, CUMBRIA.

CARLILE, ROBERT. Album of original watercolors on paper, entitled "The Antiquities of the Cathedral Church of Saint Mary, Carlisle," 1791, folio (412 x 316 mm), manuscript title and 2 sectional titles, original watercolor frontispiece view and 47 drawings by Carlile, contemporary tree calf, covers with gilt panel, spine with alternating gilt pattern, gilt-lettered red morocco spine label, some finger soiling, a few stray stains, covers rubbed at extremities and head and tail of spine, joints cracked.

Carlile's watercolors include interior and exterior views of the cathedral, tombs, etc. as well as watercolors depicting the legends of Saint Anthony and Saint Augustine, after the original paintings in the North and Sound Aisles of the cathedral. Though completely hand-done, Carlisle notes that this is number 4 of 6 copies produced. An unusual find.

$2,000 - 3,000
186

**CHAGALL, MARC. 1887-1985.**

Marc Chagall. New York: Frederick A. Praeger, [1957].
4to. Illustrated. Original stamped aqua cloth within a navy blue cloth box. Binding shaken and lower edges rubbed with coffee stain on bottom edge not affecting text or plates.

Provenance: Abram L. and Thelma Sachar (inscription, gift from the artist).

**PRESENTATION COPY WITH ORIGINAL COLOR FLORAL SKETCH** of this important monograph, elaborately inscribed on half-title page in ink and color crayon to Abram L. and Thelma Sachar in Hebrew and German, dated “Brandeis University, 1960;” with an autographed photograph of Chagall and Sachar laid in front, inscribed “Pour Abram L. Sacher et Thelma en souvenir cordialement Marc Chagall. 1960.” Abram Leon Sachar (1899-1993) was an American historian and founding president of Brandeis University. In 1960 Chagall was appointed to the Brandeis faculty as the first Jack I. Poses artist-in-residence and executed a ceramic mural in the new library on the Waltham campus.

$2,000 - 3,000

187

**CRANE, WALTER. 1845-1915.**

A collection of 27 Walter Crane Picture Books, Large Series, 4to (272 x 234 mm), fully illustrated, 21 in bound volume, half blue calf, gilt edges, original pictorial wrappers bound in, various colors, and 6 in original pictorial blue wrappers, printed in red and black, minor wear, issues in bound volume with cover images occasionally shaved at margins.


$2,000 - 3,000
ERNST, MAX. 1891-1976.

Schwitters, Kurt. *Auguste Bolte*. Paris: Jean Hugues, 1967. 8vo. Two etchings by Max Ernst, in two states, blue and bister, each signed by the artist lower right. Publisher’s printed wrappers, original glassine jacket. Fine.

Provenance: Jacques Benador (gift of the publisher); by descent.

*DELUXE EDITION,* with the Ernst etching in two states, this copy unnumbered and inscribed by the publisher “Exemplaire de Jacques Benador.”

$2,500 - 3,500
GOLDBERG, RUBE. 1883-1970.
Original drawing on board by Vincent Zito, being a large caricature of Goldberg, 508 x 762 mm, created for the Circus Saints and Sinners Club of America, 1936, signed (“Rube Goldberg”), also signed by over 100 other event attendees, some wear to board, smudging.

The Circus Saints and Sinners Club of America is a national charitable organization. Their Club hosted a series of “Fall Guy” roasts in which the honoree’s portrait was drawn and then signed by him, the artist, and the other attendees. Artist Rube Goldberg, famed for his madcap inventions, was the “Fall Guy” on November 25, 1936, the night he received this portrait by popular 1930s caricaturist Vincent Zito.

$1,000 - 1,500

GOLDEN COCKEREL PRESS.

Provenance: Warren H. DeLancey V (bookplate); Robert and Donna Jackson (book label).

LIMITED EDITION, number 137 of 485 copies on Batchelor handmade paper, from a total edition of 500. One of the great printing achievements of the Golden Cockerel Press, masterfully decorated by Eric Gill. Chanticleer 63; Gill 281.

$1,800 - 2,500
192

GREENAWAY, KATE. 1846-1901.
4to (236 x 184 mm). Illustrations engraved printed in black outline only by Edmund Evans. Publisher’s cloth-backed pictorial paper boards, blue-green endpapers. A TRIAL/PROOF COPY. BOUND WITH: Another copy, illustrations engraved and printed in colors by Edmund Evans. THE FIRST EDITION, FIRST ISSUE. WITH: Autograph Letter Signed (“Kate Greenaway”) to Frederick Lockyer making an appointment “to talk to you about the drawings [for Under the Window],” 1 p, 8vo, bifolium, 2nd sheet mounted to paste-down endpaper, 11 Pemberton Gardens, February 20, 1879.

AN IMPORTANT AND UNIQUE COPY OF GREENAWAY’S FIRST SOLO BOOK, AND ONE OF THE MOST INFLUENTIAL CHILDREN’S BOOKS OF THE VICTORIAN AGE. A proof/trial copy in two states, this is the first issue of the completed work, bound with a unique trial/proof copy printed only in black outline, presumably a presentation for either Locker or Greenaway. Affixed to the front fly is an autograph note from Greenaway to Frederick Lockyer dated February 20, 1879, in which Greenaway requests to come see Lockyer to discuss the drawings. According to Edmund Evans, “The title Under the Window was selected afterwards from one of the first lines. At the suggestion of George Routledge & Sons I took the drawings and verses to Frederick Locker, the author of London Lyrics, to ‘look over’ the verses, not to rewrite them, but only to correct a few oddities which George Routledge & Sons did not quite like or understand. Locker was very much taken with the drawings and the verses, and showed them to Mrs. Locker with quite a gusto; he asked me many questions about her, and was evidently interested in what I told him of her. I do not think that he did anything to improve the verses, nor did K. G. herself” (Spielmann p 57). Ultimately, Evans published Under the Window with a highly ambitious print run of 20,000 copies in time for the holidays in 1879, and sold out within weeks, necessitating an immediate second printing of 50,000 copies, giving rise to numerous imitators, and establishing Greenaway as one of the most important illustrators of the Victorian world. An “epoch-making book,” according to Spielmann and Layard. Schuster & Engen Reference Copy 1c (documenting this copy).

$2,000 - 3,000

193

HUNTER, DARD. 1883-1966.
Folio. Color frontispiece, extensively illustrated including tipped-in facsimiles and other plates. Unbound loose sheets, uncut, contained in linen-covered chemise, in original red-brown morocco and linen clamshell case lettered in gilt. Case with some scuffs and soiling to linen.

SIGNED LIMITED EDITION, number 8 of 210 copies, 200 of which were for sale. “The last work of the Mountain House Press and the author’s magnum opus, this book provides a history of American papermaking by listing and describing the first paper mill in each state from 1690 until 1811 ... There are in the book 123 facsimiles of documents and watermarks and forty-two reproductions of labels used by these early paper manufacturers. The thick folio volume was to have been issued in an edition of 210 copies, but the author’s own bibliography says that only 180 were completed. The book is printed on Dard Hunter’s paper.” An elaborately watermarked sheet of Dard Hunter’s paper laid in. Schlosser 41.

$800 - 1,200
Photographs by Minna Keene and Violet Keene Perinchief

The following 18 lots present a selection of imagery by the Canadian mother/daughter photographers; offered by descendants of the family.

Minna Keene FRPS (1861-1943) became the first woman elected to the Royal Photographic Society in 1903. In 1911, her famous photograph *Pomegranates* (lot 200) won the London Photographic Salon Picture of the Year, and during the early twentieth-century she won numerous international awards and was the subject of great acclaim, called by Camera Magazine in 1925 “One of the greatest women photographers in the world” (Camera, vol 30, p 42). Her portraits of Robert Falcon Scott and his family, some of the last made, can be seen tacked on a wall in his hut at winter quarters in another contemporary photograph of him. She moved with her family to South Africa in 1903, and her early images there are some of the best of the South African pictorial movement, and stand as important documents in the history of South Africa. Her daughter Violet Keene Perinchief (1893-1987) operated her own studio and made lauded portraits of Aldous Huxley, George Bernard Shaw, Amelia Earhart, W.B Yeats, among others. And yet, the contributions to photography of Minna and Violet Keene have only recently begun to be reconsidered.

Born in Arolson, Germany in 1861, she emigrated to Scarborough, England to become a governess. With her husband, painter Caleb Keene, she moved with her family to Cape Town in 1903, before heading on to North America in 1914. Working in the mountain west in 1914, she met William Randolph Hearst, who brought her to New York where she briefly produced society portraits for a studio on 6th Avenue. Disillusioned with the war (two of her brothers fought for Germany), she moved again to Toronto, where by 1918 she was running two studios in Toronto and Montreal, with the determined assistance of her daughter Violet.

Recently, critics, historians, and fans have begun to take notice, beginning with her appearance in a Tate London exhibition, “Painting With Light: Art and Photography from the Pre-Raphaelites to the Modern Age,” alongside Julia Margaret Cameron and Alvin Langdon Coburn. She was one of only six women photographer’s selected for the exhibition. More recently, she and Violet had a side-by-side dedicated show at a major Toronto gallery. This selection of both carbon and silver gelatin prints and glass plate negatives gives a broad overview of the work of these two important women photographers. Often overlooked despite their success during their lifetimes, both photographers are being reassessed currently, and we hope the following selection will give everyone an opportunity to experience their revival.

KEENE, MINNA. 1861-1943.
The Harvesters. Original carbon print. 290 x 360 mm, mounted on thicker board, small piece scuffed at lower right corner, [Germany: late 1880s.] verso inscribed in pencil “Frh. Bergmann.”

A rare and early German image of harvesters at work, taken early on in Minna's career, before her move to London, the verso of the image annotated with her maiden name. The idea of the harvesters was one Minna revisited in South Africa in 1905.

$1,200 - 1,800

KEENE, MINNA. 1861-1943.
Original glass plate negative, Little Mother, 310 x 250 mm, Cape Town, c.1904;
WITH: original photograph of same, a 250 x 185 mm carbon print, printed c.1940, mounted on exhibition board and signed at lower left in pencil “Minna Keene FRPS,” verso with penciled title “Little Mother.”

A fine example of a surviving Cape Town glass plate negative. This delightful image showing Minna’s two children, with Violet holding her sister delicately so as not to awaken her. Glass plate negatives of Minna Keene photographs have not been seen on the market.

$2,000 - 3,000

KEENE, MINNA. 1861-1943.
Original photograph, “Fruit Study,” a bromide silver print, 230 x 320 mm, mounted on card, Toronto, 1934, signed, “Minna Keene FRPS” at lower right, the verso annotated by Minna, including a 1934 label for the Salon International d’Art Photographique de Bruxelles;
WITH: original glass plate negative of the same, 200 x 275 mm, Cape Town, c.1905.

A fine early fruit study by Minna taken at her home in Cape Town, the still life with a flagon of wine and glass, grapes and a basket of pomegranates. A very typical Keene composition, here presented with an exhibition image of 1934, exhibited in Brussels, along with the original glass plate negative taken in South Africa.

$4,000 - 6,000
197

KEENE, MINNA. 1861-1943.
A pair of small glass plate negatives, “Farming Man and Woman,” depicting farm laborers, the man a half portrait and the woman, a full portrait, each 110 x 82 mm, [Cape Town: c.1905].

Two glass plate negatives taken in Cape Town, at the time when Minna produced a series of images of Boer harvesters, working in the fields outside Cape Town. A larger different version of the man is titled, “Great Hide Whip.”

$1,200 - 1,800

198

KEENE, MINNA. 1861-1943.
Two original photographs: Malay Woman S.Africa, in traditional Dress, carbon print, 250 x 190 mm, mounted on card, [Cape Town c.1905, but this a later copy mid-1930s], title inscribed in pencil on verso;
WITH: an untitled silver gelatin portrait of an African Woman with head scarf, sometimes called “African Appeal,” 340 x 265 mm, mounted on exhibition board, [Toronto; c.1935], signed “Violet Keene,” at lower left.

An interesting comparison of the work of the mother, in South Africa, with the daughter’s work in Toronto, showing the similarity of their photographic technique.

$1,200 - 1,800

199

KEENE, MINNA. 1861-1943.
Two small glass plate negatives of Cape Town portraits: Young Woman (her daughter Violet) looking at grapes under a bower; and Two Young Girls posing by a tree (Violet and her younger sister), each image 160 x 120mm, [Cape Town c. 1905-10; but possibly Toronto c.1920s], some deterioration of the image of the young girls at the lower margin.

A fine pair of small glass plate negatives. The image of Violet, at home, under the vine, has elements of the famous “Pomegranates”, with Violet wearing the same dress. The delightful image of the younger Violet with her sister standing in the garden, is also a classic Keene portrait of this Cape Town period.

$1,200 - 1,800
KEENE, MINNA. 1861-1943.
Original photograph, Decorative Study No 1: Pomegranates, carbon print, 335 x 227 mm, mounted on exhibition board, [Cape Town, South Africa: c.1906.]

A fine example of a signed exhibition-quality image of one of Minna Keene's most famous of images, taken at her home in Cape Town. Using her young daughter Violet as the model, she created an iconic Pre-Raphaelite image, combining the beauty of a young girl with nature. This image was included in the famous Tate London Exhibition in 2016, Painting with Light alongside Julia Margaret Cameron, Millais, Emerson, Goodall, Hacker, Rossetti, and others. In 1911, “Pomegranates” was awarded Picture of the Year at the London Photographic Salon.

$7,000 - 10,000
201
KEENE, MINNA. 1861-1943.
Original photograph, *Making the Patchwork Quilt*, carbon print, 210 x 280 mm, mounted on card, [Cape Town, c.1910; this copy printed c.1940], signed lower left, verso annotated in pencil “Making the Patchwork Quilt.”

A classic Keene image taken from her days in Cape Town where she shrewdly observed the local populations at work. Here she depicts a group of African women and children gathered on the steps outside their houses, busy working the quilt.

$1,200 - 1,800

202
KEENE, MINNA. 1861-1943.
Original photograph, Untitled [Canadian Indian Chief], bromide silver print, 485 x 373 mm, mounted on thicker board, [Canada: c.1914,] outer margins slightly oxidized, some minor cracking at extremities, with an old damp stain on edges of verso.

A fine exhibition-sized early 20th century image of a proud Canadian Indian Chief, with full headdress. Minna was a great portrait artist, and achieved outstanding results throughout her career. On her arrival in Canada she was commissioned in 1914 by the Canadian Pacific Railway to photograph the Rockies. On her trip out west, with her daughter Violet, she captured not only the scenery of the Rockies, but also portraiture of the remaining Indian tribes.

$1,200 - 1,800

203
KEENE, MINNA. 1861-1943.
Original photograph, *Prairie Horses*, gelatin silver print, 210 x 325 mm, mounted on thicker board, signed lower right, [Toronto: c.1914], verso annotated in pencil “Prairie Horses”; WITH: with a second generation glass plate negative of the same image, 80 x 110 mm.

In late 1913 the Keene family moved from Cape Town to Canada, first settling in Montréal, and then in Toronto. Minna was practicing as a professional photographic portrait artist and was commissioned by the Canadian Pacific Railway to photograph the Rockies in 1914. By 1920 she had opened a studio in Toronto and then relocated to her home in Oakville in 1922. This study of Horses in the Rockies comes from the commission by the Canadian Pacific Railway. The copy of the glass plate was probably done as Minna would have been required to give all the original glass plates for that commission to the Canadian Pacific Railway, and hence took a copy of the negative for her own archive.

$1,200 - 1,800
204

**PERINCHIEF, VIOLET KEENE. 1893-1967.**

Original portrait photograph, *William Butler Yeats*, gelatin silver print, 320 x 248 mm, mounted on paper, [Toronto, Canada: c.1920], signed by Violet at lower left, the sheet further mounted on exhibition board, verso annotated in ink, “William Butler Yeats Poet Laureate of Ireland by Violet Keene,” with a 1935 label “This picture was hung in the Seventh Annual Western International Photographic Salon held at Bristol, England, 1935,” two small cracks to mount board, and several penciled and crayon gallery numbers on verso.

An energetic portrait of the great Irish Poet.

$700 - 1,000

205

**PERINCHIEF, VIOLET KEENE. 1893-1967.**

Original photograph, *Aldous Huxley*, silver gelatin print, 320 x 248 mm, mounted on paper, [Toronto, Canada: c. 1930], signed by Violet lower right, the paper mounted on exhibition board, verso with pencil note “Aldous Huxley. Sample,” lower left corner of board chipped with loss.

An alarmingly mysterious portrait of the great author, seated in a studio in a thick leather coat, scarf and hat, with piercing eyes, reminiscent of a private eye.

$800 - 1,200

206

**PERINCHIEF, VIOLET KEENE. 1893-1967.**

Original photograph, *Amelia Earhart*, silver bromide print, 335 x 255 mm, mounted on paper, [Toronto: c. 1932], signed “Violet Keene” lower left of paper, the whole sheet mounted on exhibition board, verso marked “23 Amelia Earhart,” small chip of board at lower left.

A fine portrait of the intrepid flyer taken in Violet’s Toronto studio around the early 1930s. She captures the steely determination of the aviator, even in her relaxed poise.

$1,000 - 1,800
PERINCHIEF, VIOLET KEENE. 1893-1967.
Original photograph, *Eastern Beauty. A portrait of a Chinese Lady*, silver gelatin print, 485 x 362 mm, mounted on exhibition board, [Toronto: c.1933,] signed lower left in pencil by Violet, board slightly discolored, small crack at lower right corner.

A fine large exhibition-sized print of one of the many portraits that Violet became famous for. She established and ran a studio in Toronto for her mother's work from 1933, and later a studio for her own photography. She studied photography under her mother's guidance from an early age, and this portrait has many of the classic Minna Keene attributes of her portraits taken in Cape Town around 1910, notably the floral background and position of the face looking away from the camera. Violet exhibited her work around the world and had a loyal following.

$1,000 - 1,500

PERINCHIEF, VIOLET KEENE. 1893-1967.
Original photograph, *George Bernard Shaw*, gelatin silver print, 330 x 253 mm, mounted on paper, [Toronto, Canada: c.1934,] marked in ink lower right “Copyright 1934,” and signed lower left in pencil by Violet, the sheet mounted on exhibition board, verso with description “George Bernard Shaw by Violet Keene,” and her address in Oakville Toronto beneath, and with the printed exhibit label (unnumbered) of the “XXXI Salon International d’Art Photographique, Paris 1936,” small crack at lower margin of mount board.

A fine exhibition-quality photograph of the great writer and wit George Bernard Shaw, glaring at the camera and toying with a pen, presumably exhibited in Paris in 1936.

$700 - 1,000

PERINCHIEF, VIOLET KEENE. 1893-1967.
Original photograph, *Serge Lifar. The Genius of the Dance*, gelatin silver print, 335 x 253 mm, mounted on paper, [Toronto: c.1935,] signed lower left, further mounted on exhibition board, the verso with title and address of Violet, and with a printed exhibition label for the IIme Salon International de Photographie de SPA (Belgique) Juin & Juillet 1935.

A fine exhibition-quality image of the world's premier ballet dancer of the first half of the 20th century, here in a classic pose taken in the studio in Toronto. The use of shadow to create movement is particularly inventive.

$1,000 - 1,500
Original photograph, Indian Princess, Her Highness the Rani of Mandi, silver gelatin print, 330 x 255 mm, mounted on paper, [probably London, late 1930s], signed lower left, the sheet mounted on exhibition board, the board titled in pencil at lower margin.

Rani Amrit Kaur Sahib of Mandi, 1904-48, was married in 1923, but became involved with many charities and organizations in India. She was considered a beauty, and was probably captured by Violet on one of her trips to England.

$1,000 - 1,500

211 PERINCHIEF, VIOLET KEENE. 1893-1967.
Original photograph, Phyllis Marshall, carbon print, 470 x 360 mm, mounted on exhibition board, [Toronto, Canada: c. 1940], signed lower left, verso marked in pencil “9512,” some light discoloration of the board.

Phyllis Marshall (1921-1996) was a Canadian-born Jazz singer and actress. She is remembered as one of Canadian television’s earliest stars and a pioneer among black Canadian performers. This image was probably taken in the early 1940s as she began to play the clubs of Toronto.

$1,000 - 1,500
212

KLETZKER, CHARLES HARRY. 1884-1959.
Original gouache on cardstock, 398 x 582 mm, signed ("C.H. Kletzker"), [1930s], being advertising art for General Paint Corporation, toning and glue residue in margins, light stray marks, otherwise excellent.

Early 20th century advertising artist Kletzker here depicts a General Paint Co. store as a colorful art deco attraction.

$1,500 - 2,500

213

KLETZKER, CHARLES HARRY. 1884-1959.
Original gouache on board, 605 x 412 mm, signed ("Kletzker") and with Kletzker's stamp on the verso, [1930s], varnished, a few abrasions, corners rubbed, very good to excellent overall.

A finished piece likely an advertisement for a power company with a green giant holding and dispensing lightning overseeing production at a coal-burning powerplant and hydroelectric dam.

$2,000 - 4,000
KLETZKER, CHARLES HARRY. 1884-1959.

2 original pieces of advertising art, [1930s]:
1. Gouache on board, 595 x 470 mm, signed ("C.H. Kletzker"), and with the artist's stamp twice on the verso twice, depicts a plate of pineapple slices with a glass of pineapple juice, some stains in the margin, corners bumped. Possibly an advertisement for Dole with the motto "Hawaiian Pineapple Delights" along the top and a maid with a tray in the top right corner. With a printed version of the same advert.
2. Gouache on board, 441 x 362 mm, not signed, depicts a glass of pineapple juice in the foreground, an inset image of a Hawaiian night scene, light soiling in the margins, corners bumped, excellent overall. Dole pineapple juice advertisement with the mottos: "Hawaii's Gift to You / The Delicious Drink / 2 Glasses a Day / Dole's Hawaiian Pineapple Juice, the Tang of Hawaii Brings a Delightful Way to a Fuller Health."

$1,000 - 1,500

KLETZKER, CHARLES HARRY. 1884-1959.

3 pieces of original art for oil companies, all late 1930s/early 1940s:
1. Original gouache on board, 603 x 457 mm, with Kletzker's stamp on the verso, being an advertisement for Mobilgas, a few abrasions, corners rubbed, excellent overall. Depicts a man driving a yellow car in a desert landscape, group of red horses running through the clouds above and the red Mobil Pegasus soaring below the motto: "Buy where you see the Red Flying Horse."
2. Original gouache on paper, 143 x 318 mm, not signed, being an advertisement for Shell Gasoline, a few abrasions, excellent overall. Depicts a group of red horses charging through the clouds very similar to the Mobilgas advertisement above, but with the motto: "More Horsepower for Freedom."
3. Original color pencil and gouache on paper, 321 x 240 mm, not signed, being an advertisement sketch for Shell Oil Company, glue residue and some chips to margins, taken from sketch book. Apparently a draft advertisement for Shell Power Plus gasoline with an inset image of the base of the Golden Gate Bridge with ships nearby; the motto: "For Super Power on Hills" behind the Shell logo and "Stability" in stylized letters below and "The Shell Oil Company of California / Super Shell Tests the Best" at the bottom.

$3,000 - 5,000
LEHMANN, F.L. & JOHANN F. NETTO.  

Oblong folio (285 x 463 mm). Engraved hand-colored title and 50 engraved plates in two states (25 hand-colored). Contemporary linen backed marbled boards. Some leaves toned, a few stray spots, text block detached, wear to boards.  

SECOND EDITION, expanded from the 30 plates in the first edition of 1800. An attractive work on embroidery with plates in two states, both colored and uncolored. Berlin Kat. 1537.  

$1,000 - 1,500

Group of images and autograph material, comprising:  
1. Photograph of Man Ray and Juliet Browner, gelatin silver print, 249 x 201 mm, Paris, c.1952, matted and framed.  
2. La rue Ferou, photographic reproduction from watercolor (?), original, 117 x 85 mm, signed in print Man Ray 1952, matted and framed.  
4. Photographic postcard signed (“Man”), depicting the Costa Brava in Spain, to Harold & Virginia Knapik, sending best wishes, July 31, 1961, mounted together with another blank card, both on a single mat board.  


$1,200 - 1,800

NO LOT
MATISSE, HENRI. 1869-1954.
Verve, Volume IX, Numbers 35 and 36. 4to (357 x 262 mm). 40 color lithographs, a number of which are
double or triple page, printed by Mourlot. Verve, Volume IX, Numbers 35 and 36. Pictorial boards, with Matisse design. Joints cracked,
board edges rubbed, spine reattached and with chips to head and tail.

FIRST EDITION, AMERICAN ISSUE, with 40 color lithographs, the
first of which were printed under Matisse’s direction.

$2,000 - 3,000
NEILL, JOHN R[EA]. 1877-1943.
Original pen-and-ink drawing, "He raised his gun, took aim and fired," with additional drybrush of "Private Files of Oogaboo," 390 x 290 mm, Matted and framed.
Published: Tik-Tok of Oz by L. Frank Baum (Chicago: Reilly & Britton Co., 1914), p 35.
Succeeding W. W. Denslow as the Imperial Illustrator of Oz, John R. Neill illustrated 35 Oz Books, three of which he wrote himself. His contribution is linked to Oz as indelibly as L. Frank Baum's. Tik-Tok of Oz was the eighth title in the series. Private Files, the only enlisted man in an army of officers, joined Queen Ann Soforth of Oogaboo to conquer the world. Tik-Tok of Oz was based on Baum's 1913 musical extravaganza The Tik-Tok Man of Oz in which famous character actor Charles Ruggles created the role of Private Files.

$6,000 - 8,000

NEILL, JOHN R[EA]. 1877-1943.
Original pen-and-ink drawing, "'Seize her!' suddenly shouted the King," depicting Polychrome being pursued by General Guph and the Nome King, 415 x 300 mm, Matted and framed.
Tik-Tok of Oz was based on Baum's 1913 musical extravaganza The Tik-Tok Man of Oz that was a pastiche of earlier stories. Polychrome, who first appeared in The Road to Oz in 1909, was making her second appearance in an Oz Book. She also played a crucial role in Baum's non-Oz fantasy Sky Island (1912).

$6,000 - 8,000
NEILL, JOHN R[EA]. 1877-1943.
Original pen-and-ink drawing, “She fairly seemed to float above the flowers that blossomed along the way, as her dainty feet slipped from daisy to daisy,” drawing of Urtha, tailpiece of Chapter 6, 140 x 190 mm. Matted and framed.
Published: Grampa in Oz by Ruth Plumly Thompson (Chicago: Reilly & Lee Co., 1924), p 86.
This fine drawing depicts Urtha, a lovely enchanted flower fairy whom Prince Tatters of Ragbad and Grampa, an old soldier, discover in the underground garden of evil Abrog on their quest to find the boy’s father’s head.
$1,200 - 1,800

NEILL, JOHN R[EA]. 1877-1943.
Original pen-and-ink drawing, an unpublished illustration of a fairy on a dandelion, with drybrush over pencil, 260 x 200 mm. Matted and framed.
Although it is unknown for what use it was originally drawn, the picture was likely done in the 1920s, possibly for an Oz Book. The figure and her expression is reminiscent of Neill’s drawings of Polychrome the Rainbow’s Daughter. A faint pencil sketch of a bee can be seen to the right of the dandelion.
$1,200 - 1,800

NEILL, JOHN R[EA]. 1877-1943.
Original pen-and-ink drawing, “She saw the girl sailing through the air,” for the headpiece of Chapter 2 (“The Speck in the Mirror”), 150 x 200 mm, signed lower left: “Jno. R. Neill.” Matted and framed.
Published: The Wonder City of Oz (Chicago: Reilly & Lee Co., 1940), p 25.
“Leaping Leprechauns!” When Jersey girl Jenny Jump jumps on her fairy foot, she sails off to the Land of Oz. Dorothy spots her imminent arrival through the air in Ozma’s Magic Picture.
$1,000 - 1,500
225

NEILL, JOHN R[EA]. 1877-1943.
Original pen-and-ink drawing, “Number Nine,” with wash drawing over pencil, 235 x 180 mm. Matted and framed.
Published: The Wonder City of Oz (Chicago: Reilly & Lee Co., 1940), p. 279.

Because the publishers hired a ghost writer to enlarge the slight original story of The Wonder City of Oz while the artist was completing the pictures, the final art did not always correspond exactly with the new text. Therefore, some of the sketches demanded revisions. There is an inner office note to the printer in pencil, lower left corner of this drawing: “Take out tray and make him wave.” A piece of paper with the new waving hand has been pasted over the drawing and the edge of the tray on the right whited out.

$1,000 - 1,500

226

NEILL, JOHN R[EA]. 1877-1943.
Original pen-and-ink drawing, “The first person to step into the shop was Jellia Jamb, Ozma’s maid-in-waiting,” for the headpiece of Chapter 11 (“Jellia Casts Her Vote”), 145 x 195 mm. Matted and framed.
Published: The Wonder City of Oz (Chicago: Reilly & Lee Co., 1940), p 108.

“Cake’s sake!” Ozma’s little maid is the first one to arrive at the Grand Opening of Jenny Jump’s Style Shop and departs with a new gown for Ozma. Jellia Jamb first appeared in The Wonderful Wizard of Oz (1900), but was not named until The Marvelous Land of Oz (1904). She became Ozma’s personal maid after that.

$1,000 - 1,500

227

NEILL, JOHN R[EA]. 1877-1943.
Original pen-and-ink drawing, “Jenny hit the pillow and came to a stop for the first time in four days,” with drybrush and some white paint highlights, for the headpiece of Chapter 4 (“Jenny Becomes a Heroine”), 145 x 195 mm. Matted and framed.
Published: The Wonder City of Oz (Chicago: Reilly & Lee Co., 1940), p 43.

When Jenny Jump arrived in Oz, she landed in Ozma’s carriage and accompanied the ruler on a tour of the lands of the Quadlings, Winkies, Gillikins and Munchkins.

$1,000 - 1,500
NEILL, JOHN R[EA]. 1877-1943.
Original pen-and-ink drawing, “She stared down at herself in amazement,” with drybrush drawing, for the headpiece of Chapter 6 (“The Magic Turn-Style”), 150 x 195 mm, signed with initials lower right “JRN.” Matted and framed.
Published: The Wonder City of Oz (Chicago: Reilly & Lee Co., 1940), p 62.

Jenny Jump and a Munchkin boy named Number Nine decide to open a Style Shop in the Emerald City when they find a magic turn-style. Here she is not wearing the Munchkin outfit described in the text but rather the “most delightful dream-dress of cobwebs and bubbles” mentioned on p 110.

$1,000 - 1,500

NEILL, JOHN R[EA]. 1877-1943.
Original pen-and-ink drawing over pencil, “All the Munchkin family remained outside, looking up and down the street for help,” depicting Munchkin children and Blue Mules, 140 x 190 mm. Matted and framed.
Published: The Wonder City of Oz (Chicago: Reilly & Lee Co., 1940), p 198.

Number Nine’s brothers and sisters try to help him retrieve the magic turn-style stolen by two gnomes. The drawing must have illustrated some other passage in Neill’s original manuscript because the published text makes no reference to the three Blue Mules pictured here and in the drawing of Sir Hokus on the opposite page.

$1,000 - 1,500

NEILL, JOHN R[EA]. 1877-1943.
Original pen-and ink drawing, “The Hungry Tiger,” with drybrush drawing over pencil, 155 x 205 mm, signed with monogram, lower right corner. Matted and framed.
Unpublished illustration for The Wonder City of Oz (1940).

The Hungry Tiger first appeared in L. Frank Baum’s Ozma of Oz (1907) and quickly became one of the most beloved of Oz characters. He looks uncharacteristically fierce here.

$3,000 - 5,000
Original pen-and-ink drawing, "He moaned and sobbed, shrieked
and howled, while he mopped at the tears that ran down his face,"
depicting the Town Crier and Emerald City houses for double-page
illustration, 330 x 485 mm, signed in upper right corner. Matted and
framed.
Published: The Wonder City of Oz (Chicago: Reilly & Lee Co., 1949),
pp 104-05.

In Chapter 10 ("The Battle of the Houses") of The Wonder City of Oz,
buildings in the Emerald City come to blows over the results of the
recent ozelection and bring the Town Crier literally to tears.

$8,000 - 12,000
OLD BELIEVERS ILLUMINATED MANUSCRIPT.
Illuminated manuscript in Russian of the Book of Genesis and The Apocalypse, 210 x 165 mm, 417 leaves, complete, [Kerzhenets, Russia, second quarter of 18th Century], containing 34 full-page watercolors illustrating the Book of Genesis: The Creation; The Fall of Adam and Eve; The Murder of Abel; The Flood; and The Tower of Babel, tooled Russian calf stretched over wood panels with later metal clasps; spine restored, covers scuffed, internal foxing, stains and soiling; first three and later miscellaneous leaves restored in the 19th-century.
Provenance: Ivan Ivanov (18th-century inscription on ll 138, indicating Ivanov as a peasant in the village of Akshen, near Arzamas in Nizhniy Novgorod Oblast, Central Russia).

The Old Believers or Old Ritualists are Eastern Orthodox Christians who dissented from the liturgical and ritual reforms of Patriarch Nikon of Moscow between 1652 and 1666. Patriarch Nikon ordered the publication of authorized liturgical texts, but in protest the Old Believers produced their own books transcribed and illustrated in the traditional medieval method. There were millions of Old Believers at the height of the movement in the 17th Century before they split into opposing sects. They remarkably survived the Russian Revolution and some survive to this day. The entire hand-lettering of this volume appears to be the work of a single calligrapher in a regular semi-unical in Church Slavonic in black and some red ink. The skill of the illustrations suggests they were drawn and colored by a trained artist, possibly an icon painter rather than an amateur. The preface lists heretical books with brief descriptions, such as Putnik [The Wanderer], in which it is stated that Adam was created during the full moon. Also mentioned are Zvezdochetz [The Star-Reader], Charovnik [The Spell-Caster], etc. All of the striking watercolors are confined to the first segment of the book. The Apocalypse and the additional texts remain unillustrated. As the manuscript does not contain any inserted blank leaves, it can be assumed that these were the only intended illustrations. The style of drawing and the quality of the paper suggests that the manuscript was produced in the 1740s in Kerzhenets, the Old Believer refuge along the Volga.

$10,000 - 15,000
233

PHOTOGRAPHY: VENICE, 19TH CENTURY.
NAYA, CARLO. 1816-1882. Album of 40 hand-colored albumen print photographs, each 240 x 184 mm laid down to 360 x 275 mm leaf, featuring images of Piazza San Marco, canals, bridges, palaces, and other landmarks, all leaves bound into vellum gilt folio album with griffon to upper cover and “1893” to lower cover, “C. Naya / fotografo-editore / Piazza S. Marco / Venezia” label to free front endpaper, minor wear to images, binding.

A luxurious grand tour souvenir, the hand-coloring expertly done. The few images of citizens in modern clothing suggest some of the images were taken in the mid-1870s, though this example seems to have been purchased in 1893.

$1,000 - 1,500

234

Venti Pochoirs originali. Milan: Silvana, [1955].
Folio (376 x 300 mm). 20 color pochoirs after Picasso, numbered tissue guards. Cloth-backed pictorial paper boards, clean, with tape residue to endpapers, where clear acetate jacket had been affixed.

LIMITED EDITION, number 128 of an unstated number of copies (but 200).

$2,000 - 3,000
POTTER, BEATRIX. 1866-1943.


16mo (120 x 101 mm). Chromolithograph title, and 6 chromolithographed illustrations by Potter (signed HPB). Original pictorial stiff wrappers (cover image identical to third illustration in text, lower cover image signed “H.I.M.”), bound with gold silk cord and tassels, gilt edges, minor foxing to the covers.

The first commercial appearance of Potter’s artwork, and her first book. The illustrations are signed with her initials, H.B.P., and she is credited on the front wrapper as “Illustrated by H.B.P.” The text was written by Victorian song lyricist Frederic Weatherly, best known for the ballad Danny Boy, and the popular song, Londonderry Air. Very few of this first and only edition were published, and fewer survive. A beautiful copy of a Potter rarity often found, as one would expect, in less than desirable condition. Aside from some light foxing to the covers, this copy is bright and wonderfully preserved.

$8,000 - 12,000
POTTER, BEATRIX. 1866-1943.
Bunny the Postman [Caption title, being extracts from A Happy Pair]. Philadelphia: Sunshine Publishing Company, [1892?].
24mo (82 x 106 mm). Chromolithograph cover and 4 chromolithographs by Beatrix Potter. Original stringbound printed wrappers.
RARE POTTER PIRACY FROM HER FIRST BOOK, A HAPPY PAIR, extracts including "Bunny, the postman" and "Benjamin Bunny," as well as "Waiting for the train," seemingly unique to this publication, with copies of Beatrix Potter's color illustrations, recaptioned and apparently redrawn. Done as an American advertising brochure for Phelps, Dodge and Palmer Company seller of fine shoes. Very rare, with only one institutional holding (Princeton), a bright and clean example.
$1,500 - 2,500

POTTER, BEATRIX. 1866-1943.
The Tale of Peter Rabbit. London: Frederick Warne and Co, [1902].
12mo (140 x 103 mm). 31 color illustrations. Publisher's green cloth, lettered in red with publisher's monogram to upper cover, pictorial label on upper cover, top edge gilt, grey leaf-patterned endpapers, professionally rebacked, original spine laid-down, retaining original endpapers, cloth darkened, small stain to cloth at front joint, repair to corner of color frontispiece, some soiling to margins of endpapers and frontmatter, custom cloth clamshell box, with pictorial cover.
FIRST TRADE EDITION, DELUXE BINDING OF GREEN CLOTH, OF THE CHILDREN'S CLASSIC, with "wept big tears" on page 51, and leaf patterned end-papers. Linder notes that 2000 copies from the first 8000 were issued in "green cloth, light green cloth or olive-green cloth." Linder p 421; Quinby 2.
$2,000 - 3,000
POTTER, BEATRIX. 1866-1943.

2 titles:
1. **Comical Customers: At the New Stores of Comical Rhymes and Pictures.** London: Ernest Nister, [1894].
   4to (252 x 197 mm). Mounted chromolithograph frontispiece, illustrated throughout including 9 line drawings by Potter for “A Frog He Would A Fishing Go,” and full page Potter drawing “What Shall We Buy” (signed “Nister”). Cloth backed chromolithographed paper boards, recased, some staining to upper cover, endpapers repaired, tape repair to fore-edge of front fly, and half-title, wear to covers, housed in custom cloth clamshell box with pictorial paste-on cover. Provenance: “Day” (contemporary ownership inscription from “Aunt Soph and Dot’s Love”).

   4to (240 x 192 mm). 6 full-page chromolithographed moving pictures operated by single tabs. Original cloth-backed chromolithographed boards, upper cover with a rabbit illustration by Beatrix Potter, recased, gutters repaired, modern tabs, some chipping to endpapers, housed in custom cloth clamshell box with pictorial label to cover. Provenance: “Gladys” (contemporary gift inscription from Pearl and Harold).

TWO EARLY AND SCARCE POTTER APPEARANCES in Nister publications. The illustrations for “Frog” had been created the year before in a letter to Eric Moore, and though Potter hoped to have the entire concept published, Nister would only agree to publish the drawings across 3 pages with an accompanying text by Clifton Bingham. Potter’s entire concept would appear in 1906 with The Tale of Mr. Jeremy Fisher.

$800 - 1,200


4to. With author’s signature and sketch of a giraffe on free front endpaper opposite title page. Publisher’s red cloth stamped in black, original dust jacket. A few edge tears and one small chip to jacket, light wear. Signed and inscribed by the author, with a pen and colored pencil illustration. This was the first book to feature Curious George.

$1,500 - 2,500

NO LOT
LEAF, MUNRO. 1905-1976. This is Ann ... she drinks blood! Her full name is Anopheles Mosquito and she is dying to meet you!
Washington, DC: Newsmap for the US War Department, 1943.
Lithographed map in colors, 1190 x 880 mm, folded, some wear, chipping along lower right hand edge, with small tear in lower right hand panel;
RARE DR SEUSS MAP FOR THE WAR DEPARTMENT’S MALARIA CAMPAIGN, WITH THE FIRST EDITION, FIRST ISSUE OF THE ASSOCIATED PAMPHLET, with text by Munro Leaf (Ferdinand the Bull) and illustrations by Dr. Seuss. There were two versions of the newsmap, this one with the malaria map in red and black, and a heavier text version with new text under the heading “what to do about Ann.”

$800 - 1,200

242

URS GRAF.
LIMITED EDITION, number 221 of 680.

$1,200 - 1,800
243

**URS GRAF.**  
*Book of Durrow: Evangeliorum quattuor Codex Durmachensis.* Olten, Lausanne and Freiburg: Urs Graf-Verlag, 1960. 2 volumes, folio (350 x 238 mm). Numerous colored and monochrome plates. Plate volume bound in original blind-stamped tan morocco, text volume in original tan morocco-backed boards, both spines uniformly titled in green. With original plain dustwrappers and publisher’s box. A very fine set.  

*LIMITED EDITION,* number 337 of 650 copies.  

$1,500 - 2,000

244

**WARHOL, ANDY. 1928-1987.**  

*SIGNED BY WARHOL* on the front wrapper, which bears an image of Marilyn Monroe, 1964.  

$1,000 - 2,000

245

**WYSOCKI, CHARLES. 1928-2002.**  

In 1962 the Hoffman Electronics Corporation hired a handful of the most prominent science fiction authors to write very short fiction pieces, which were then inserted as 2-page advertisements in *Scientific American,* paid for by Hoffman. A.E. Van Vogt’s story “Itself” appeared in the magazine in January, 1962.  

$1,000 - 1,500
MARTINUS, CAIN MARTINUS: Do'st thou think this with that Robbery, thy sole name
Heads a'th State, persidiously and given vp his business, and given vp
Of Salt, your City Rome: and Resolution, like
But at his Nurses scares away your Victory,
also, and men of heart

I, Lord. O Tullus.
2. Lord. Thou hast done a deed, whereat Valour will weep.
3. Lord. Tread nor upon him Masters, all be
Put vp your Swords.
Anf. My Lords, When you shall know (as in this Rage Prouck'd by him, you cannot) the great danger Which this mans life did owe you, you'll rejoyce That he is thus cut off. Please it your Honours To call me to your Senate, Ile deliver My selfe your loyal Servant, or endure Your heauiest Censure.

1. Lord. Beare from hence his body, And mourne you for him. Let him be regard'd As the most Noble Coarse, that euer Herald Did follow to his Veine.
2. Lord. His owne impatience, Takes from Auffidius a great part of blame: Let's make the Best of it.
Anf. My Rage is gone, And I am strucke with sorrow. Take him vp: Help three a' th' cheepest Souldiers, Ile be one, Beate thou the Drumme that it speake mournfully: Traile your Steele Pikes. Though in this City he Hath widowed and vnchilded many a one, Which to this house bewail the Injury, Yet he shall have a Noble Memory. Assift.

Exeunt bearing the Body of Martius. A last March Sounded.

FINIS.
246


Autograph manuscript signed, being the poem *Naslednitsa* [The Heiress], 1 p, 8vo (188 x 150 mm) on a folded sheet, in ink, signed and dated: “A. Akhmatova. 20 November 1959, [Leningrad], Kr. Konnitsy,” partially spit along fold. 


“Here is not only beauty but also the full awareness of her place in history” (Chukovskaya).

*AUTOGRAPH MANUSCRIPT OF ONE OF HER KEY POEMS.*

Akhmatova is now considered by many to be the greatest Russian poet of the 20th Century; and “Naslednitsa” as one of her key works. She led quite an extraordinary private life. Considered a great beauty in her day, she was portrayed by many prominent artists; and her ardent admirers included fellow poets Osip Mandelshtam, Boris Pasternak and Aleksandr Blok as well as painter Modigliani. She was shortlisted to receive the Nobel Prize, but that would have been impossible for she had been denounced in Pravda as an enemy of the people. She first came to prominence as a poet during the Silver Age, but unlike many of her contemporaries, she remained in the Soviet Union to suffer interminable hardship and heartache. Her husband, the poet Nikolai Gumilev, was executed by the Bolsheviks; her son was sent to The Gulag; her lover N. Punin died in a labor camp; and she became a nonperson when her work was condemned by the Communist Party. And still she persisted.

“Naslednitsa” is set in Tsarskoe Selo, the site of the Tsar’s Catherine or Summer Palace and where Akhmatova grew up in luxury. The title refers to the poet being not only literally a Russian heiress in her youth but also implies that she has become the heir to the great Russian poet Pushkin, who walked among the same “lindens of wondrous beauty” at Tsarskoe Selo, now part of the town of Pushkin. Looking back on her troubled life, she wonders with some irony, “Oh, who would have told me then / That I would inherit all this.” With it comes “even my own shadow / All distorted by fear / And the penitential shirt, / And the gravestone lilac.” Lydya Chukovskaya, recalling in her diary how Akhmatova read it to her on December 23, 1959, described it as “the wisest [of her friend’s poems] about her being an heiress,” “the heiress of greatness and suffering.” Chukovskaya further noted, “Here is not only beauty but also the full awareness of her place in history.” But Akhmatova refused to publish it during her lifetime. It was dangerous to print anything by the banned poet: friends committed her poems to memory; and when she did write them out, the manuscripts had to be burned after they had been read. Chukovskaya insisted in 1964 that “Naslednitsa” appear in Akhmatova’s collected works, *Beg vremeni* [The Flight of Time], saying, “But it’s one of your key poems.” “Yes,” Akhmatova admitted, “but the last four lines are dangerous regarding censors, and without them, it’s just boasting.”

When the poem was first published in Moskva (No. 6, 1966), it was dated 1958; and most sources maintain that that was the year it was composed. This manuscript may be a slight revision for it lacks the quote from Pushkin that served as its motto. Or it may have been transcribed directly from memory in late 1959 for Batalov. However, it is identical to the original manuscript also dated “November 20, 1959,” now housed in the Russian Archive of Literature and Art, that served as the text for the series Biblioteka poeta [The Library of the Poet] (1976). A. V. Batalov (1928-2017) was a celebrated Soviet actor and movie director, and a family friend, painting a well-known portrait of her in 1952. Akhmatova frequently stayed with him on her visits to Moscow.

$5,000 - 8,000
247

**BIBLE: “VINEGAR BIBLE.”**


This is the so-called “Vinegar Bible,” because of the mis-spelling of the word vineyard as vinegar at the catch title to Luke chapter XX. Accompanied by a press clipping showing this copy being exhibited at the 50th Anniversary Dinner of the American Branch of the Oxford University Press, at the Waldorf-Astoria, in New York in 1946. Herbert 942; ESTC T89281.

$1,500 - 2,000

248

**BURROUGHS, WILLIAM. 1914-1997.**

A collection of photographs and personal correspondence from Burroughs to his artist friend David Prentice, including 1. 8 Typed Letters Signed (“Bill Burroughs”), 9 pp total, 4to, February 28th to November 23rd, 1966, most from London, all with original transmittal envelopes, a few envelopes torn; 2. An original pencil sketch by David Prentice of an Orgone Accumulator that he constructed for Burroughs, May 1974; 3. 2 telexes, one from Burroughs, London, May 28th 1966 8.10 am: “Leaving London June 2nd for Paris and Germany suggest later meet London or elsewhere; and David’s earlier telex to Burroughs, New York, May 28th 11.40 am: “Make reservations for me at the Rushmore for the evening of the 2nd”; and 2 postcards, dated January 1966, sent from Burroughs in Gibraltar; 4. 5 black and white photographs of Burroughs, most at Centre Street, New York, various sizes, 130 x 78 mm to 246 x 190 mm, [c.1965-66].

Provenance: David Prentice, New York artist and friend of William Burroughs, who lived below Burroughs in his Centre Street Apartment building.

$1,500 - 2,500

249

**BURROUGHS, WILLIAM. 1914-1997.**

A collection of personal items recovered from William Burroughs’s apartment, 210 Centre Street, New York City, during April/May 1966: 1. A brown plastic faux leather suitcase, well-traveled with some waterstains and markings, inside a small brass American key, presumably his spare key for his 210 Center Street apartment, and a baggage label written in Burroughs’s hand (American Export Isbrandtsen Lines), two baggage tags numbered 39 and 60 on the handle of the case; 2. a woven Moroccan beach basket, one handle badly worn, with the same baggage label, and the baggage tags 39 and 60, worn and dust soiled; and a floral crimson tasseled bedspread, with dry-cleaning label, also used on his bed in Center St. WITH: TLS from Burroughs to Prentice, “April 4, 1966, Hotel Rushmore, London, 1 p, discussing a sublet of his apartment on Centre Street, going on to say that the only people he would want living with his things would be “You [David] or David Budd ... alternatively could you store the effects in your apartment ...I am anxious to give up the apartment definitively.” On Burroughs’s return to NYC, in 1974, he took back his steamer trunk including all his manuscripts for the Third Mind, and a more modern typewriter, but the rest were gifted to David. Provenance: David Prentice.

$1,000 - 1,500
A small archive of Burroughs type-scripts, publications, and correspondence, discovered in his desk, including:
1. Typed manuscript, entitled *Morning Campanology for Saint Peter*, 1 p, 4to, [n.d.], semi divided into 3 vertical columns, verso blank.
2. Typed manuscript, being corrections for the 1966 US second edition of *Soft Machine*, annotated with an editor's notes in blue ink, 13 pp, 4to, [?1965];
3. Four publications associated with Burroughs including, Time India's lost Illusions, 1965, 4to, wrappers; and Intrepid, 1966, 4to, wrappers;
4. 45 mostly typed letters to Burroughs, dated 1964-65, generally 1 page without envelopes, from various friends and literary editors from around the world, some chatty but most soliciting his work for publication, or lectures.

Provenance: David Prentice (Artist friend of Burroughs, who recovered this material from Burrough's desk at his apartment at Centre St. New York).

$3,000 - 5,000

A 1930s Underwood Standard Typewriter no 5 owned by William Burroughs and recovered from his apartment at 210 Centre St, New York, cast iron frame, well used and dusty from storage, the ribbon broken but keys and other devices working smoothly.

Provenance: David Prentice (from William Burroughs's apartment, cleared out in April/May 1966).

WILLIAM S. BURROUGHS’S VINTAGE UNDERWOOD TYPEWRITER. David Prentice took two typewriters out of the Centre Street apartment, and returned the more modern one to Burroughs in 1975 when he took up residence again in New York City. Ironically, Burroughs was not a very efficient typist, and got Kerouac to type out *Naked Lunch* on a different Underwood typewriter, a portable displayed at the Pompidou in 2016.

$1,000 - 1,500

BÖHME, JAKOB. 1575-1624.
The Works of Jacob Behmen, the Teutonic Theosopher. London: for M. Richardson & G. Robinson, 1764-1781. 4 volumes. 4to (295 x 225 mm). Engraved frontispiece portrait of the author and 26 engraved plates including 3 plates with multi-layered overlays, 2 hand-colored frontispieces, one of which is folding, folding frontis in third volume with additional plate attached. Contemporary paper-backed boards, handwritten paper spine labels. Uncut and occasionally unopened, toned, occasional spots or foxing, plates with folding overlays intact, leaves occasionally sprung, penciled marginalia, fourth volume with text block separated from boards, each volume rebacked preserving original spines, bindings with general wear, spine labels chipped.

Provenance: “I.P. - Spe et labore” (bookplate to spines); John Redman Coxe, M.D., 1773-1864, student of Benjamin Rush (ownership signature to first volume title-page; Isaiah Pillars, 1833-1895, Ohio politician who was in favor of abolishing capital punishment (ownership signatures to each volume); Guy Manning (ownership signatures).

FIRST COLLECTED EDITION IN ENGLISH. Includes the intricate multi-layered occult plates in much better condition than usually found. This copy with excellent American provenance.

$2,000 - 3,000
COMIC LITERATURE.


WITH: Carey, David. Life in Paris. London: [1821]-22. 21 original parts. 4to. 21 hand-colored aquatint plates and 22 wood engravings by George Cruikshank, original pink wrappers, some soiled and damaged, a few with back-strips repaired. Cloth box, lid broken. Abbey Travel 112; Cohn 109.

SOLD WITH: 21 miscellaneous parts for Real Life in London, 1821, in two slipcases.

$1,500 - 2,000

CRUIKSHANK, GEORGE. 1792-1878.

The Comic Almanack. London: Charles Tilt, 1835-40; Tilt and Bogue, 1841-43; David Bogue, 1844-53. 19 volumes. Various sizes, 8vo and 12mo. 5 folding frontispieces, 4 colored, 190 etched plates, and engravings in the text by George Cruikshank. Original pictorial wrappers (first 15 vols.) and cloth gilt (last 4 vols.). Custom slotted box, with lid. Toning to margins of plates of a few parts, some light wear to bindings, neat repairs to a several backstrips and wrappers, spine of vol 10 (1844) cracked, chipping to spine of vol 5 (1839).


An Essay on the Genius of George Cruikshank. London: Henry Hooper, 1840. Extra illustrated edition. 8vo inlaid to 4to, 180 illustrations. Gilt tooled green morocco by Morrell, some illustrations and leaves slightly browned or toned; WITH:

My SketchBook. London: Charles Tilt, [1834-36]. 9 original parts, oblong 4to, colored issued, original wrappers, later cloth box; WITH:

George Cruikshank's Table-Book. London: January - December 1845. 12 original parts, 8vo. Frontispieces and illustrations. Original wrappers. later blue cloth chemise and slipcase; WITH:

5 small pencil and pen and ink sketches by Cruikshank of character sketches.

FIRST EDITION OF THE COMIC ALMANACK IN ORIGINAL WRAPPERS AND CLOTH. First issue of vol 14 (1848). With specimen colored plate in Naturalist's Library at back of 1837 (often lacking). Advertisements conforming to Cohn with the following exceptions: without small slip insert at front of volume 4 (1838), without ads at back of volumes 6 (1840), 11 (1845), and 14 (1848), without slip and ads at front of volume 12 (1846). Unusually good condition for a set in which “the backstrips are nearly always either badly broken or missing” (Cohn). Text contributions from the likes of Thackeray, Robert Brough, and the Brothers Mayhew appear throughout. Cohn 184.

$2,000 - 3,000
DICKENS, CHARLES. 1812-1870.
20 parts in 19. 8vo (222 x 142 mm). 40 full-page steel engraved illustrations by H.K. Browne ("Phiz"), numerous advertisements to front and back of each part. Original green wrappers illustrated by "Phiz." Custom clamshell cloth case. Faint spotting to a few plates, errata following plates in part 5 obscuring a few words of text, a few parts rebacked, with expert repairs to extremities and edges of a few others, occasional rubbing of wrappers.
Provenance: Anna H. Drury (period ownership inscription on front wrapper part 15); Albert Henry Wigin (Armorial bookplate on inside of box lid); Jerome Kern (leather bookplate on inside of box lid); Robert and Donna Jackson (book-label).
First Edition in Original Monthly Parts, the Jerome Kern Copy. Later issue, with page-number "431," and "if" on line 9, page 426, not omitted in part 14; and 8 line errata in part 19/20. Advertisements corresponding to Hatton and Cleaver, with the following exceptions: slip, "Notice. Early Arrival of London Newspapers," recto only on white paper, inserted in front of part 1; 8 pp ads “Gilbert’s Dictionary” etc. not present in the back of part 10; 7 specimen diary leaves inserted in “Lett’s, Son, & Steer” ad, part 15. The first part of Dombey and Son sold 30,000 copies, and interest was sustained for the entirety of its 18-month run, as testified to by the considerable number of advertisements that appear throughout. Part 15 bears the ownership inscription of a Dickens contemporary, the novelist Anna H. Drury, on the upper wrapper. Eckel pp 71-74; Hatton and Cleaver pp 225-250.

$2,000 - 3,000

DICKENS, CHARLES. 1812-1870.
20 original parts in 19. 8vo (219 x 140 mm). Etched frontispiece, vignette title, and 38 plates by H.K. Browne. Original blue pictorial wrappers. Custom chemise and morocco-backed cloth slipcase. Some offsetting to plates, one plate loose, short tear to top edge of one preliminary leaf, ownership inscription clipped from top edge front wrapper part 5, backstrips rubbed, a few other expert repairs.
Provenance: J. Frodshawn (period ownership inscription on front wrapper part 1); Arthur Wright (period ownership inscription on front wrapper part 2); Mrs. Drewe (period ownership inscription to front wrapper of several parts); Robert and Donna Jackson (book-label).
First Edition in Original Monthly Parts. First issue of part 16, with “Rigaud” for “Blandois” and correction in part 16. Advertisements corresponding to Hatton and Cleaver, with the following exceptions: advertisement inside front wrapper of part 1 for “Edmistons’ Pocket Siphonia,” instead of “Edmistons’ Crimean Outfit”; without slip for “Theatre Royal” at back of part 1; inside and outside back wrapper part 1 differing; without slip for “The Wreck of the Golden Mary” at front of part 13; without Dr. De Jongh’s ad at back of part 14; without George Philip & Son ad at back of part 16. The number of copies sold of Little Dorrit almost matched the record-breaking numbers of Bleak House. Eckel pp 82-86; Hatton and Cleaver pp 307–330.

$1,200 - 1,800
257

**DICKENS, CHARLES. 1812-1870.**


3 volumes in 9. 8vo (211 x 131 mm). Extra-illustrated. Full green morocco with Dickens portraits and signatures stamped in gilt to upper and lower covers, gilt lettering and leonine devices to spine, top edge gilt, gilt tooled doublures and dentelles, silk endpapers. Upper hinge of Volume I part II starting.

*EXTRA ILLUSTRATED IN DELUXE BINDING.* Grangerized with approximately 550 portraits, engravings, letters, signatures, and other material, including an Autograph Note Signed (July 4, 1867) and a Signed Check of Dickens, a signed check of Forster, and an Autograph Postcard Signed of Gladstone, among many others. A fine set.

$3,000 - 5,000

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258

**DOUGLAS, LORD ALFRED. 1870-1945.**


A rare near-complete set of *The Spirit Lamp,* containing two of three Oscar Wilde first appearances: “The House of Judgement” in volume 3, no 2, and “The Disciple” in volume 4, no 2. Douglas and Wason’s short-lived literary magazine was produced over a year at Oxford University. Lord Douglas did not complete his degree, leaving Oxford in late 1893, and Wason went on to become a cleric for a parish near Truro, Cornwall, but lost his job when he started to dispute the use of incense. This publication intensified Bosie’s conflict with his father, the 9th Marquess of Queensbury, which eventually led to the public libel trial between Queensbury and Wilde. Mason 264 & 265.

$1,000 - 1,500
259

DOUGLAS, LORD ALFRED. 1870-1945.


WITH: La Revue Blanche. Paris: 1896. 8vo, Tome X, no 72 which includes an article by Douglas introducing his poems (published in 1896), and “considerations sur l’affaire Oscar Wilde.” Light spotting.


$1,500 - 2,500

260

DOYLE, ARTHUR CONAN, SIR. 1859-1930.

2 titles:
1. The Adventures of Sherlock Holmes. London: George Newnes, 1892. Original light blue cloth over beveled boards, cover and spine blocked and lettered in gilt and black, edges gilt. Interior quite clean, light pink spotting to lower center of upper cover, light shelfwear. Provenance: Bookseller’s ticket to front pastedown (Mawson, Swan and Morgan/ Newcastle near Tyne); Norman Taurog (1899-1981, Hollywood film director, sold by him to the present owner).

FIRST EDITION, with “violent” for “violet” on p 317, but with the street name “Southampton Street” visible on the sign to the upper cover. Green and Gibson A10.

FIRST EDITION of Conan Doyle’s second Holmes novel. With Typed Letter Signed of Denis P.S. Conan Doyle, 1 p, 8vo, Los Angeles, August 31, 1940, to Norman Taurog, thanking him for their recent meeting, complimenting him on his fine Doyle collection, and sending him a clipped Conan Doyle signature (present here) to be inserted into one of his books, with transmittal envelope.

$4,000 - 6,000
DRYDEN, JOHN. 1631-1700.


Dryden wrote this political verse at the request of Charles II, using biblical allegory to describe the political situation regarding the arrest of the Earl of Shaftesbury for treason, his imprisonment in the Tower of London and his acquittal after his trial in 1681. Part 1 appeared anonymously describing the arrest and trial while part 2 was published a year later, although largely written by Nahum Tate, it was revised by Dryden, and included his satirical portraits of Thomas Shadwell and Elkanah Settle. The lot includes Settle’s reply to Dryden. Dryden’s political stance brought about a slew of anti-Dryden criticism, most couched in verse. Sold with a single leaf of Dryden. An Elegy on the Usurper O.C.

$1,200 - 1,800

DRYDEN, JOHN. 1631-1700.


$1,200 - 1,800
A sammelband volume of 10 restoration plays, with 3 additional plays extracted from another volume, London: 1673-1692, all 4to, 210 x 160 mm, sammelband in contemporary mottled calf, some light browning. The collection comprising:


A rare grouping of restoration plays, both Tragedies and Comedies, most based on historical stories in the Elizabethan style. The writing and performance of drama in London exploded after the re-opening of the theaters in 1660. Dryden, Lee, Otway and many others used the medium to entertain, by harking back to the glory days of Elizabethan theater, but also used the form of a play as a means to make political commentary.

$1,500 - 2,000

D. RYDEN, JOHN. 1631-1700; NA THA NIEL LEE; THOMAS OTWAY AND OTHERS.

Collection of 8 works attacking Dryden's Absalom and The Medal, comprising:


$1,500 - 2,500
AN IMPORTANT ELIOT FAMILY COPY OF GEORGE ELIOT'S FIRST NOVEL, owned by Mary's estranged brother Isaac, and subsequently passed down to his daughter Edith's husband, the Rev. William Griffith, after Isaac's death in 1890, and then given to Isaac's son Frederick in 1900. The schism between Mary and her elder brother Isaac started, it would appear, when Isaac pressured his father's employer Charles Newdigate to take over his father's job as land agent in 1841, and, at the same time moved Mary and his mother and father out of their family house, Griff House near Nuneaton, England. After Mary's refusal to go to church with her father in 1842, followed by Mary's flight to Germany in 1854 with the married George Henry Lewes, a scandal in Victorian times, the break between brother and sister was complete and absolute. Although Isaac's daughter Edith quietly visited Mary in London on occasion, the siblings barely corresponded for over 30 years. So it is therefore surprising, given their animosity, that Isaac would have acquired this copy of the first edition of *Scenes of Clerical Life* in the first place, presumably in 1858. Isaac became the inspiration for the character Tom in the *Mill on the Floss*, Eliot's major novel about estranged siblings, published in 1860. Sadleir deems this, her first work of fiction, to be one of the rarest of Eliot's works, with just 1,050 copies printed. Sadleir 818.

$2,000 - 3,000

ELIOT, GEORGE. 1819-1880.


2 volumes. 8vo (200 x 120 mm). Half-titles. Publisher's dark maroon cloth by Edmonds and Remnants of London, with their label in volume 1, the cloth titled in gilt and stamped in blind. Some light marginal discoloration, text blocks cracked at center, spines rubbed and light wear to extremities, rear joint vol 1 split. Each volume in cloth chemise, morocco-backed slipcase, spines lettered in gilt. Provenance: Isaac Evans (1816-1890, George Eliot's estranged older brother); [Reverend] W[illiam] Griffith, with signature and address on half title volume, “W.Griffiths, Shelsey Rectory, February 1891 ... This copy of the First edition of the Scenes of Clerical Life came to me from Mr Evans' Library at Griff, and was valued at 2 Pounds:10.0”; Frederick R.Evans (Isaac's son), further inscribed on half-title below “Given to me by WG & EG June 1, 1900. FRE.”

$3,000 - 5,000

ELIOT, GEORGE. 1819-1880.


12 works in 29 volumes. 8vo (varying sizes). Tan polished calf, gilt, red and blue morocco title labels. Some volumes without half-titles, most without terminal ads, original wrappers bound in at the rear for Daniel Deronda. Minor rubbing to bindings.

An attractively bound set of Eliot's works, all in first edition, containing all of her major novels: *Scenes of Clerical Life*, 1858 (2 vols); *Adam Bede*, 1859 (3 vols); *Silas Marner*, 1861; *Mill on the Floss*, 1860 (3 vols); *Romola*, 1863 (3 vols); *Felix Holt*, 1866 (3 vols); *Spanish Gypsy*, 1868; *Middlemarch*, 1871-2 (4 vols); *Daniel Deronda*, 1876 (4 vols), original wrappers bound at rear of each volume; *Theophrastus Such*, 1879; *Essays*, 1884; *Life of George Eliot*, 1885 (3 vols). Missing only *Legend of Jubal and Other Poems* from her contemporary published works.

$3,000 - 5,000
EMERSON, RALPH WALDO. 1803-1882.
8vo (230 x 134 mm). 30 pp. Publisher’s brown printed wrappers. Stitched. Custom cloth slipcase, lettered in gilt.
A PRISTINE COPY OF THE FIRST EDITION IN ORIGINAL WRAPPERS. Possibly 500 copies printed. A notice appearing in the New York Review shortly after the pamphlet’s publication is typical of the ambivalent opposition which Emerson, as the primary exponent of Transcendentalism, faced in his day: “We would that we could convey to the heart of the highly gifted writer of this oration the mingled feelings of admiration and regret with which its perusal has filled us. We know few things of the kind more beautiful in American literature; we know as few more false and dangerous” (no 19, pp 219 ff). BAL 5190; Myerson A11.1.

$1,000 - 1,500

FROST, ROBERT. 1874-1963
Autograph Manuscript Signed (“R.F.”), “Build Soil,” 12 pp recto only, 8vo (263 x 185 mm), c.1932, in ink, several words lined out, horizontal fold crease throughout.

“We’re always too much out or too much in/ ...We’re so much out that the odds are against our ever getting inside again.” First delivered at Columbia University to the Phi Beta Kappa society on May 31, 1932, “Build Soil” was a cornerstone of Frost’s 1936 A Further Range, which would garner Frost his third Pulitzer Prize (of four). Frost delivered an abbreviated and early version of the poem in 1921, thus the beginning, “Why, Tityrus! ... Maliboeus the potato man, The one you had the talk with, you remember, Here on this very campus years ago” (see The Letters of Robert Frost, Volume 2, p 158), but the present and final version is clearly contemporaneous to his Columbia address, and speaks directly to the pending 1932 Presidential election and a country in political turmoil and distress. Distrustful of political ideology, and dismissive of poetry for political ends, Frost nonetheless delivers an apparently political speech, that is nonetheless completely Frostian, exploring the intersection of poetry and politics, and exhorting self-examination (“in”) before action (“out”). Called by Malcolm Cowley the “best of his long philosophical works,” the poem conveys the thrust of Frost’s inward politics of self-reliance amidst a sea-tide of cultural change, as noted in the irony of Tityrus: “None shall be as ambitious as he can./ None should be ambitious as he could,/ Not if I had my say. Bounds should be set/ To ingenuity for being so cruel/ In bringing change unheralded on the unready.”

The consignor’s net proceeds from this sale are being donated in Rebecca Manning Cutler’s name to The Bureau of Fearless Ideas, in order to help support and sustain its mission. With a belief that the power of words, well written and well spoken, can open doors to important opportunities, the Bureau’s writing and publishing programs prepare young people, ages 6-18, for a successful future by developing strong writing skills, championing diverse communication styles, and motivating young people to tell their stories. Its programs are free and open to families from any socioeconomic background. http://fearlessideas.org/

$10,000 - 15,000
GREY, ZANE. 1872-1939.
Photo album featuring 62 silver gelatin print photographs of Zane Grey and companions fishing for tuna in New Zealand, 1920s, each 221 x 128 mm, all mounted to 290 x 172 mm leaves, bound with brads in limp black morocco, cover and a few leaves annotated in white pencil, wear to covers, images generally bright.
Includes several dramatic shots of an epic battle to land a large tuna from on board the Alma G, the boat Grey rented on his first trip to New Zealand. Annotations are either in the hand of Grey or his son Romer.

$800 - 1,200

Autograph Letter Signed ("Your son! Ernest") to his father ("Dear Dad"), discussing bullfighting and his burgeoning family, 8 pp, 214 x 140 mm, on 2 folded sheets, numbered 1 - 8, [Paris, at a streetside cafe], dated Sept 3, 1924, with accompanying envelope franked Sept 24, Ave D’Orleans, crease lines.
Provenance: Dr Clarence E Hemingway; by descent.

A FINE LONG UNPUBLISHED FAMILY LETTER, WITH A DETAILED ACCOUNT OF HEMINGWAY’S RECENT BULL FIGHTING ACTIVITIES IN SPAIN AND A SUGGESTION OF HIS EARLY DECISION TO WRITE HIS FIRST NOVEL, THE SUN ALSO RISES. This is a very chatty and excitable letter to his father, Dr Clarence Hemingway in Oak Park, Illinois, keeping him updated with events in Paris and elsewhere, just 9 months after the birth of his first child “Bumbie” (John Hadley Nicanor “Jack” Hemingway), in Toronto, and after his return to Paris to continue his journalistic career. Full of love for his new son, intermingled with news of recent events, the letter begins with Hemingway’s description of his attempts at bull fighting in Spain with Don Stewart: “I was in the bull ring 5 different days and was tossed 3 times, once as the bull was about to hit me I went in between his horns and hung on, and was carried ... for about two full minutes ... I am too old to take up bull fighting seriously as the great ones all start when they are about six years old ... a man’s courage needs exercise just as much as his legs do ... I have some great bull fight stories to write,” a nice reference to the stirrings of his first novel The Sun Also Rises.
He waxes lyrical about his first wife Hadley (Elizabeth Hadley Richardson), and their life together with their new son Bumbie, telling his father that Bumbie has 5 teeth, and the solid foods that he is eating (Nestle foods), and the healthy lifestyle of Hadley and the baby—“He is very healthy and happy and everybody says he is the best looking and strongest baby they have ever seen”—and goes on to tell his father all the things they do with Bumbie in Paris. He asks his father about their two shared favorite pastimes, hunting and fishing, Hemingway pointing out the migratory quail shooting to be had in northwestern Spain in the fall. Hemingway also tells of visits to Paris from his friends Frank Hines and William Carlos Williams, “who is a very good baby doctor ... and made out a diet schedule.”

This letter is unpublished, and has remained hidden from scholars until now. It was not included in volume 2, Letters 1923-1925, published through the Pennsylvania State University in October 2013, by the Hemingway Letters Project, at present up to volume 5, due for publication in the fall of 2019. An important letter, including his mention of his work which to years later would yield The Sun Also Rises, and emanating his love for his newborn son and wife.

$20,000 - 30,000
"... I do have some great bull fight stories to write...."
Autograph Letter Signed (“papa” and “EH”), to “Kit” (Katherine Figgis), describing some of his injuries from his recent plane crash, 1 p, 4to, n.p., March 2, 1954, on thin airmail paper, with additional text in three margins, and a small portion of the verso. Fold creases, minor soiling.
WITH: a photographic copy of a press photo of Hemingway with his wife, Mary, and pilot Ray Marsh.

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

$3,000 - 5,000

HOLMES, OLIVER WENDELL. 1809-94.
The Autocrat of the Breakfast-Table. Boston: Phillips, Sampson and Company, 1859. 8vo (210 x 140 mm). Half-title, title printed in red and black, 8 illustrations [BAL state A]. Original publisher's embossed terra-cotta cloth, spine lettered in gilt, gilt edges [BAL state A]. Extremities very slightly scuffed. Cloth chemise, red morocco-backed cloth slipcase;

A VERY FINE, LARGE-PAPER PRESENTATION COPY, WITH AN ALS TO GEORGE CHILDTS, noted publisher and owner of the Philadelphia Public Ledger. In his letter to Childs, Holmes explains that his first version of the Autocrat was published in New England Magazine in 1831 and 1832. These were stories about a dialogue in a boarding house in New England, which were based on his own experiences in Boston in 1830. When Holmes established the Atlantic Monthly in 1856, he was expected to contribute and resuscitated the Autocrat, publishing it in 1857 and 1858. By the end of the 1858, the first edition in book form appeared, and a month later this large paper edition, most of which were sent out to friends and colleagues over the Christmas period. BAL 9093, state A (with illustrations), binding state A.

$1,000 - 1,500
LONGFELLOW, HENRY WADSWORTH, JULIA WARD HOWE, ET AL.

Poems of the “Old South.” Boston: Published by the Old South Fair Committee, 1879. 8vo (178 x 141 mm). Contemporary blue morocco gilt, silk endpapers, red morocco doublures, decorated in gilt, with blue inlays, gilt edges, folding cloth chemise, half-morocco slipcase gilt.

DELUXE EDITION, SIGNED BY EACH POET TO A LEAF PRECEDING THEIR CONTRIBUTION. A collection of poems to benefit the Old South Church in Boston. First published in 1877, this 1879 deluxe issue is signed by each contributor and finely bound in morocco. A beautiful copy.

$1,200 - 1,800

MEREDITH, GEORGE. 1828-1909.

Beauchamp’s Career. London: Chapman and Hall, 1876 [1875]. 3 volumes. 8vo (185 x 125 mm). Half-titles, half-title and final blank in volume 2. Publisher’s green cloth covers blocked in black, spines in black and gilt; partially unopened, extremities very lightly scuffed, upper edge uncut and slightly dust soiled. Each volume in a brown cloth chemise, contained in a morocco-backed slipcase. WITH: 7 other works by Meredith, in 12 vols, including a presentation copy of Poems and Lyrics. London: 1883. 8vo, original cloth, boxed; and two three-deckers: One of our Conquerors, 1891; and Lord Ormont and his Aminta, 1894.

Provenance: Robert and Donna Jackson (book-label).

A very fine copy of the first edition in an almost pristine cloth binding, partially unopened. Meredith started work on Beauchamp’s Career in 1871, completing it in 1874. It was submitted to The Cornhill Magazine, which rejected it, and was then published in a heavily condensed form by the Fortnightly Magazine between August 1874 to December 1875. Chapman and Hall then took it up to publish it in book form at the end of 1875 (although the imprint is given as 1876). Meredith inclined to think it his best novel, and the character Renee de Croisnel was one of his favorites. Beauchamp is based on Meredith’s closest friend, the naval captain Frederick Augustus Maxse. Burton Forman 15; Collie Meredith IX; Sadleir 1688.

$1,000 - 1,500

NEWMAN, JOHN HENRY. 1801-1890.


FIRST EDITION IN ORIGINAL PARTS OF THE APOLOGIA, together with Kingsley’s original pamphlet that caused Newman to respond, as well as Newman’s summation of their correspondence, which doesn’t appear in the book form issue of the work, but is referred to in its title page, and another pamphlet on this controversy. The parts edition of this work is of particular importance since it includes the lengthy passages relating directly to Charles Kingsley, the Anglican priest who provided the impetus for the present work by declaring in print that “Truth, for its own sake had never been a virtue with the Roman clergy.” “A classic from the day it was completed, the ‘Apologia’ will ever be the chief authority for Newman’s early thoughts, and for his judgment on the great religious revival known as the Oxford Movement, of which he was the guide, the philosopher, and the martyr” (Catholic Encyclopedia).

$1,000 - 1,500
SHAKESPEARE, WILLIAM. 1564-1616.
The Tragedie of Coriolanus [Extracted from the First Folio]. [London: Isaac Jaggard..., 1623.]
Folio (317 x 201 mm). 30 pp, the complete play. Modern blue crushed morocco, ruled in gilt, upper border shaved above headlines on most leaves, sometimes affecting the headline and pagination, leaves extended at upper margins, minor dampstain to upper margin and inner margin of early leaves, minor staining, some small wormholes, a single early ink marginal notation to p 13, corners and lower fore-edge repaired to most leaves.

FIRST PRINTING OF CORIOLANUS, SHAKESPEARE’S MOST INCISIVE EXPLORATION OF THE BODY POLITIC.

Conceived on a grand scale, Coriolanus is set in a quasi-mythical early Rome (c. 500 BC) where Coriolanus, a military hero, has been chosen to rule as consul. The play brings into sharp focus the political ideal of selfless service to the state and contrasts the meaning such selflessness assumes in the differing contexts of war and peace. Though Coriolanus is an excellent general, virtuously grounded with archetypal purity in the military idea of literally sacrificing his life for the state’s greater good -- he is yet paradoxically a man incapable of learning the civic virtue and the other-oriented selflessness requisite to it. Coriolanus’s tragic downfall pointedly brings to the fore the fundamental challenge of political leadership: tempering adherence to noble principle with responsiveness to the ever-changing needs and desires of the populace. Coriolanus’s trenchant questioning of authoritarian leadership speaks to every generation and is of the greatest relevance today. T.S. Eliot famously called the play Shakespeare’s “most assured artistic success” (Eliot, The Sacred Wood, p 124).

Shakespeare is considered the greatest political dramatist in the English tradition and Coriolanus his crowning achievement within the genre. Shakespeare here explicitly conceives the state to be a living body – a conception articulated in the very first scene through the famous “fable of the belly” – and the play demonstrates the necessity of harmonizing both the patrician and the plebian parts of the Body Politic for the healthy functioning of the state. Written toward the close of Shakespeare’s career, Coriolanus is distinguished both for its political vision and for its masterful control of plot, according to Frank Kermode, “Probably the most fiercely and ingeniously planned and expressed of all the tragedies” (Kermode, Shakespeare’s Language, p 254).

“Incomparably the most important work in the English language” (Pforzheimer Catalogue), the First Folio is both the definitive source for Shakespeare’s plays and for all practical purposes the earliest obtainable printing of any particular play. Remarkably, Coriolanus, along with seventeen other plays, had never previously been printed, and its appearance in the First Folio represents its first publication in any form. This First Folio printing of Coriolanus is in fact the only known source of the text: no earlier printing, manuscript, or prompt-book exists today.

The number of extant plays individually bound from the First Folio is very small, and complete copies of Coriolanus are rare. With the rise in price of the First Folio — now well into 7-figures — individually bound plays are becoming increasingly desirable and hard-to-find. Rich in both wisdom and art, Coriolanus is both a Shakespeare high spot and a masterwork of world literature.

See Pforzheimer 905 (for First Folio).

$40,000 - 60,000
The Tragedy of Coriolanus:

ACTUS PRIMUS. SCENA PRIMA.

Enter a Company of Martialous Citizens, with Staves, Clubs, and other weapons.

1. Citizen. Before we proceed any further, hear me speake.

All. Speak, speak.

1. Cit. You are all resolu'd rather to dy than to famish?

All. Resolu'd, resolu'd.

1. Cit. First you know, Caius Martius is chief enemy to the people.

All. We know it, we know't.

1. Cit. Let us kill him, and we'll have Rome at our own price. It's a Verdict?

All. No more talking on't: Let it be done away, away.

2. Cit. One word, good Citizens.

1. Cit. We are accounted poor Citizens, the Patriarch good; what Authority suffets one, would recool vs. If they would yeeld vs but the superfluity white it were wholeborne, we might gesse they releceu'd vs humanely. But they think we are too dore, the leaustile that afflict us, the object of our misery, is as an inventory to particularize their abundance, our sufferance is a gain to them. Let vs proceed with our Pikes, ere we become Rakes. For the Gods know, I speake this in hunger for Bread, not in thirst for Revenge.

3. Cit. Would you proceed especially against Caius Martius?

All. Against him first: He's a very dog to the Commonwealth.

2. Cit. Consider you what Services he has done for his Country.

1. Cit. Very well, and could bee content to give him good report for't, but that he pays him selfe with being proud.

All. Nay, but speak not maliciously.

1. Cit. I say unto you, what he hath done, he did it to that end: though oft conceiv'd men can be content to say it was for his Country, she did it to please his Mother, and to be partly proud, which is, even to the altitude of his vertue.

2. Cit. What he cannot help in his Nature, you account a Vice in him: You must in no way lay he is envious.

1. Cit. If I must not, I plante not barren Accusations he hath faults (with forpur) to tire in repetition.

Shout within.

What howres are these? The other side a' th' City is silent: why stay we praying here? To th' Capitol.

All. Come, come.
SHAKESPEARE, WILLIAM. 1564-1616.

A collection of 4 opening title pages for plays from the 1st to 4th Folios, [London: 1623-1685], mounted in one long window mount, 970 x 405 mm, two with contemporary inked annotations to the printed text, comprising:

1. The Life of Henry the First. [1623.] Folio, p 69, leaf h1;
2. The Comedie of Errors. [1632.] Folio, p 85, leaf H1;
3. As You Like It. [1664.] Folio, p 185, leaf Q3;

A fine assemblage of opening leaves for a play from each of the 4 folios, rarely seen presented in this fashion.

$5,000 - 8,000
STOWE, HARRIET BEECHER. 1811-1896.

Uncle Tom's Cabin: or, Life among the Lowly. Boston: John P. Jewett & Company, 1852. 2 vols. 8vo (188 x 110 mm). Titles with wood-engraved vignettes, 6 full-page illustrations, very occasional light spotting, front free endpaper to volume 1 detached, each volume with an original cloth front panel and spine laid in. Early 20th century green levant morocco, gilt, joints slightly rubbed, spines gilt, edges gilt.

FIRST EDITION of Stowe’s classic novel on life in the deep South.

BAL 19343; PMM 332; Grolier, American 61.

$1,000 - 1,500
SWIFT, JONATHAN. 1667-1745.

Travels into Several Remote Nations of the World ... by Lemuel Gulliver, first a Surgeon, then a Captain of several ships London: for Benj[amin] Motte, 1726.

4 parts in 2 volumes. 8vo (194 x 119 mm). General title, 4 section titles, volume I: engraved portrait of the author in its second state, 6 engraved plates comprising 4 maps and 2 plans, G6 and 2E8 in volume II cancels. 19th-century red morocco by Bedford.

Provenance: Henry Francis Redhead Yorke (1842-1914; armorial bookplate).

FIRST EDITION OF GULLIVER'S TRAVELS, TEERINK'S "A" EDITION, one of the greatest satirical fables of the 18th century, which was published on 28 October 1726 and sold out within two weeks. “Of all the works of eighteenth-century English literature, it is probably Gulliver’s Travels that is the best-known and most widely read today” (ODNB). Swift was one of the Greatest satirists of his time, hiding behind his various noms de plume, he poked fun at the social and political issues of the day, “the Prince of pamphleteers and satirists” (PMM). He was born in Dublin, came to London in 1689 as secretary to Sir William Temple, and became friends with Pope, Addison, Steele and others, and also founded the “Scriblerus Club” with the object of satirizing current follies. A remarkably clean and crisp copy in a handsome binding. “Gulliver’s Travels has achieved the final apotheosis of a satirical fable” (PMM 185). ESTC T139451; Teerink 289, “A” edition; Rothschild 2104.

$15,000 - 25,000
Compositum jus, fasque animi sanctosque recessus
Mentis, et incoctum generoso pectus honesto.
THACKERAY, WILLIAM MAKEPEACE. 1811-63.
WITH: 3 other works by Thackeray, comprising The Yellowplush Correspondence. Philadelphia, 1838, 12mo, original cloth-backed boards, morocco slipcase; Adventures of Philip, London, Smith and Elder, 1862, 3 vols., 8vo, publishers brown cloth. Sadleir 3186 binding ii; and Thackeray’s The Rose and the Ring. New York: 1855. 12mo, original cloth.

$1,200 - 1,800

TROLLOPE, ANTHONY. 1815-1882.
FIRST EDITION IN ORIGINAL MONTHLY PARTS, THE FIRST OF TROLLOPE’S NOVELS TO APPEAR IN PARTS. Publisher’s catalogs dated Apr 1862 in part 16 and Sept 1862 in part 20 as called for in Sadleir, other advertisements at rear in all parts but not generally conforming to Sadleir except in the presence of ads for De Jongh’s cod liver oil and for perfumeries on colored paper. “Orley Farm Advertiser” lacking or partially lacking except in parts 9 & 12. Trollope commented on this, his first attempt at serialized writing: “The plot is probably the best I have ever made; but it has the fault of declaring itself, and thus coming to an end too early in the book ... I do not know that there is a dull page in the book. I am fond of Orley Farm--and especially fond of its illustrations by Millais, which are the best I have seen in any novel in any language” (Trollope, An Autobiography, 1883). The parts issue rare at auction; ABPC lists 9 copies since 1977. Sadleir 13.

$2,000 - 3,000

TROLLOPE, ANTHONY. 1815-1882.
He Knew He Was Right. London: Virtue & Company and Strahan and Company, October 1868-May 1869. 32 original parts. 8vo (223 x 141 mm). 32 wood-engraved plates and 32 initial vignettes by Marcus Stone. Original grey-green wrappers printed in black and red and with cover vignette. Custom cloth slipcase with red morocco label. Backstrips of three parts worn, one front wrapper detached, light soiling to front wrappers of first 2 parts, 4 pp ad inserts lacking in parts 2 and 25, adverts in part 12 defective. Provenance: Robert and Donna Jackson (book-label).
FIRST EDITION IN ORIGINAL WEEKLY PARTS OF TROLLOPE’S CLASSIC NOVEL, the first appearance of the work. Monthly parts were issued contemporaneously with each fourth weekly part as an additional marketing ploy. The first edition in book form appeared at the conclusion of the parts issue in May 1869, published by Strahan and Company, who had taken over publication of the parts issue from Virtue and published the last 3 parts. The parts issue is rare at auction, ABPC list just 13 copies since 1977. Sadleir 31.

$2,000 - 3,000
TROLLOPE, ANTHONY. 1815-1882.

FIRST EDITION IN ORIGINAL WEEKLY PARTS, THE ONLY WORK IN THE BARSETSHIRE NOVELS TO BE SERIALIZED. Advertisements conform to Sadleir except without 3 “non-compulsory” insets, including the extracts from Trollope in part 12 found in only one copy by Sadleir. The popularity of the Barsetshire novels brought Trollope authorial fame and financial security. This was the last of the six Barsetshire novels, which Trollope considered to be the best novel he wrote. Sadleir 26.

$1,000 - 1,500

TROLLOPE, ANTHONY. 1815-1882.

FIRST EDITION IN RARE ORIGINAL MONTHLY PARTS. “Vicar of Bullhampton Advertiser” present in parts 1-3, as called for in Sadleir and publisher’s ads at back of part 11 conforming to the correct issue. The Vicar of Bullhampton was contracted in 1868 to appear serially in Once a Week, but by the time the novel was delivered the publishers were over-committed and resorted to issuing monthly parts-publication instead. Novels in monthly parts were losing their popularity by the late 1860s, and Sadleir surmises that the production of parts was unusually limited; this would account for the rarity of this work, ABPC lists just 5 copies of the parts issue at auction in the last 34 years. Sadleir 33.

$2,000 - 3,000

TROLLOPE, ANTHONY. 1815-1882.
The Prime Minister. London: Chapman & Hall, November 1875-June 1876. 8 original parts. 8vo (195 x 124 mm). Original blue-gray pictorial wrappers printed in black. In two blue cloth cases. Spines darkened, some chipping and gluing, back wrapper of part 1 lacking, back wrapper of part 3 detached, some edges frayed. Provenance: Robert and Donna Jackson (book-label).

FIRST EDITION IN ORIGINAL MONTHLY PARTS, “PART ISSUE A,” in wrappers. Variant with the contents leaf present in part 1 and a mixture of Sadleir’s Sets A and B. Publisher’s advertisement not present. The parts issue is rare at auction; ABPC list just 8 copies since 1977. Sadleir 45.

$1,200 - 1,800
WILSON, HARRIETTE. 1786-1845.
12 original parts in 10, and the separately issued booklet of 10 plates. 12mo (164 x 106 mm). Title pages and half-titles for vols 1 & 2 in part 6, 10 hand-colored engraved portrait plates after George Cruikshank in the separate booklet, Appendix recording the libel case between Robert Blore and Stockdale. Original buff wrappers printed in black, stitched. Outside wrappers unlettered on parts 2-4, all inside wrappers both front and back, with a printed warning against “Spurious Editions” excepting parts 1 & 5 verso back wrapper with an advert for Moore/Tailor, part 10/12 with cover title on inside of front wrapper. Custom chemise and cloth slipcase. A few leaves sprung in final part, generally fine and untrimmed.

Provenance: Albert M. Cohn (bookplate on inside of chemise and small armorial ticket at lower left of first page of each part); William Hartmann Woodin (bookplate to chemise); Robert and Donna Jackson (Book-label)

THE COURTESAN’S REVENGE. A FINE COPY OF THE VERY RARE PARTS ISSUE OF AN INFAMOUS TELL-ALL, THIS THE HARTMANN-COHN COPY. Harriette Wilson was at one point the lover of the Duke of Wellington, Beau Brummell, and four future Prime Ministers. Her memoirs were a sensation, and the work was quickly sold out, then pirated, reprinted, and the publisher Stockdale sued for libel. The libel case which comprises the Appendix is dated July, 1825 and colophons and wrappers cite April to June of 1825, the same year as first publication in book form. With the success of these memoirs, Wilson most certainly succeeded in her goal of providing for herself in her “old-age”, since her former lovers had failed to fulfill their promises of annuities. The 10 plates comprise the suite of full-length portraits of those men. These are unsigned by Cruikshank, but the original copper-plates with his initials were seen by Cohn; “it is quite understandable that these initials did not appear upon the etchings in view of the character of the work, and for the same reason George in his later days denied the authorship.” Cohn 853. See also Wilson, The Courtesan’s Revenge: The Life of Harriette Wilson, 2004.

$1,800 - 2,500
287

AMERICAN EXPEDITIONARY FORCE, 1918.
Photograph album, 350 x 270 mm, containing approximately 435 photos and photo postcards, mainly of French battlefields, barracks and civilian scenes, all mounted on black paper, the leaves heavily chipped. Contemporary crocodile-style leather binding, worn.

An interesting and large album, assembled by William H. Lebkicher, a member of the American Expeditionary Force (AEF). It charts the final stages of World War I through the lens of an American soldier in France. The photographs include views of the ruined town of St. Mihiel after the 1918 battle between American and German troops, French tanks attacking at the Marne, a picture of Supreme Commander of the Allied Armies General Ferdinand Foch standing with US General John Pershing at Chaumont, American barracks baseball teams, the aftermath of German Gotha air raids on Paris and captured German photographs, including General Paul von Hindenburg reviewing troops, etc.

$600 - 800

288

BLACK HOLE OF CALCUTTA.
8vo (180 x 110 mm). Half-title. 20th century quarter black calf and marbled boards. Shelfwear, half-title smudged and creased, small 4 mm tear to edge of both half-titled and title pages in margin.

FIRST EDITION, reprinted in 1804, 1825 and 1849. Holwell, a civilian administrator of the British East India Company, was among those held in the prison at Fort William after the fort was captured by the troops of the Nawad of Bengal. The so-called “Black Hole of Calcutta” was a jail cell approximately 14 x 18 feet, in which an unknown number of people (around 164 according to Holwell) were incarcerated overnight without adequate water or food. Approximately 143 of them died from suffocation before they were released the next morning.

$800 - 1,200

289

CANADA: NATIVE ENCAMPMENT.
JAMESON, ANNA BROWNELL. 1794-1860. Indian Encampment / Lake Huron. Pencil heightened with white on paper laid down to board, 255 x 165 mm, c.1838, title and attribution in pencil to verso, some darkening to paper.
Provenance: collected by Sir Francis Bond Head (1793-1875), sixth Lieutenant-Governor of Upper Canada (1835-1838), thence by descent.

Anna Brownell Jameson is best remembered as the first English art historian. In 1836 she was summoned to Canada by her absentee husband, Robert Simpson Jameson, who had been appointed to the Court of Chancery of the province of Upper Canada. When he failed to meet her at New York, she was left to make her own way alone in winter to Toronto, later chronicling her journey in Winter Studies and Summer Rambles in Canada, published in 1838. Prior to returning to Great Britain that year, she undertook a journey to the Native settlements in Canada; she explored Lake Huron and saw much of emigrant and First Nations life unknown to colonial travelers.

$800 - 1,200
CARTER, JAMES EARL. B.1924.

Autograph Letter Signed ("Jimmy"), 2 pp recto and verso, 4to, Annapolis, September 10, 1945, to Jacquelyn Reid, in ink, on U.S. Naval Academy letterhead, with transmittal envelope. Fold creases, slight dampstaining to letter, dampstaining to envelope.

FUTURE PRESIDENT CARTER WRITES TO AN EARLY ROMANTIC INTEREST while a cadet at the Naval Academy, thanking her for coming to Annapolis to visit him. "I hope you don't have too much trouble with your school work 'cause you missed a weekend of studying." He compliments her on making an impression on his classmates, saying they "... have been asking who the cute brunette in the blue evening dress was. You made quite a hit with them ... " and asks her to send a better photo than the group shot with her sorority sisters that she had given him.

Carter's earnest personality is evident in this gentlemanly letter. Although his affection for "Jackie" is apparent in this letter, the impression she made was clearly not as big as that made upon him by his sister Ruth's friend, Rosalynn Smith. He began dating Rosalynn while at the Naval Academy, and married her shortly after he graduated in 1946.

$1,000 - 1,500

COBB, TYRUS RAYMOND "TY." 1886-1961.

Autograph Letter Signed ("Ty"), 4 pp, 8vo (177 x 105 mm), [La Jolla, CA], undated [late 1959/1960], to "Bob," on Cobb's letterhead from Nevada, in green ink, with the address lined out. Creases, minor spotting, traces of notepad adhesive at top edges.

COBB FACES DECLINING HEALTH AT THE END OF HIS LIFE in this letter probably addressed to sports columnist Bob Considine. He opens with gratitude for sending some clippings: "I have received yours with enclosures and stories are very factual and of course Bill Corum presented them well." He then lists a litany of health problems: "Bob I have had a very rugged time of it ... Already had a bad back, then back pain & trouble became very acute [sic]... " He mentions checking into the Scripps Clinic in La Jolla, saying "My doctor has treated me for sugar - diabetes ... I am a walking patient but have to sleep there so as to get the early breakfast ... Plan a Scripps clinic going over before I return to Lake Tahoe...." Cobb's health declined dramatically starting in 1959, although he was not known to cooperate fully with his physicians. In September 1959, while bird hunting with a friend, he experienced paralyzing pain in his back and legs. His ex-wife Frances Cass convinced him to go to the Scripps Clinic, where he was diagnosed with diabetes, high blood pressure and a number of other ailments. He was put on a strict diet, which he mostly ignored, and a number of prescriptions. The reference to Bill Corum, who had passed away in December 1958 after a long career as sports columnist for the New York Journal-American suggests that the recipient of this letter, referred to only as "Bob," was fellow Journal-American sports columnist Bob Considine, author of The Babe Ruth Story and Thirty Seconds Over Tokyo.

$1,500 - 2,500
292

DARROW, CLARENCE. 1857-1938.  
Provenance: William T. Cresmer (bookplate).  
FIRST EDITION, SIGNED BY DARROW on limitation page, number 49 of 294. Darrow's autobiography includes his account of his most famous trials, including the Scopes “monkey” trial, and the Leopold and Loeb case.  
$800 - 1,200

293

DUGDALE, WILLIAM. 1605-1686.  
Origines Juridicales, or Historical Memorials of the English Laws. London: Thomas Newcomb for Abel Roper, John Martin and Henry Harringman, 1671. Folio (343 x 217 mm). Imprimatur leaf, title printed in red and black, 6 engraved portraits by Hollar and others, 31 pages of engraved illustrations (mostly full-page). Contemporary calf, 5 raised bands on spine, morocco gilt spine label. Top cover detached, first few leaves loose, scattered spotting and toning.  
Second edition. An authoritative work documenting the early history of the English legal system, with reference citations for earlier works. Wing D2489.  
$1,200 - 1,800

294

SIGNED BY RICHARD FEYNMAN TO HALF-TITLE. A later printing, in very good condition.  
$1,500 - 2,500
FITZROY, ROBERT. 1805-1865.
Autograph Letter Signed (“Rob’ Fitzroy”) to agent Thomas Stilwell, notifying him that the H.M.S. Beagle had landed safely at San Carlos de Chiloé, with plans to take her next to Tierra del Fuego, before returning to England, 4 pp, 225 x 186 mm, August 11, 1829, folds, light marginal staining.

FITZROY DISCUSSING THE BEAGLE. Robert Fitzroy to command of H.M.S. Beagle in December of 1828, after Captain Pringle Stokes shot himself while surveying in Tierra del Fuego. He took her through the Straits of Magellan that winter, before landing at San Carlos de Chiloé. Writing to his London agent, he here gives an account of that voyage, and the split with the H.M.S. Adventure, and makes arrangements which will carry the Beagle back to Tierra del Fuego, as well as lauding the instruments of Worthington & Allan, “their spy-glass is by far the best I have ever seen at sea. After returning to England, he would start his search for a scientifically minded companion to accompany him on the long journeys in South America, settling on the young Charles Darwin, cementing his, and his ship’s, place in history.

$4,000 - 6,000
FREEMAN, HARRY LAWRENCE. 1869-1954.

An archive of printed, photographic and manuscript materials relating to Harry Lawrence Freeman, Carlotta Freeman and Valdo Freeman, including:
2. Autograph note signed by H.L. Freeman (“The Freemans, H. Lawrence, Carlotta and Valdo”) being an invitation to their Fiftieth Wedding Anniversary on a blank postcard.
3. 12 original programs and announcements for performances, 1916-1951, mostly pre-1940, including original programs for: “At Bay” produced at the Lafayette Theatre, by Robert Levy, by George Scarborough, featuring Carlotta Freeman, c. 1916; Abbie Mitchell: Recital, April 15, 1928; Negro Grand Opera Company “Premiere Production” of Vendetta, “Souvenir Libretto”; “Excerpts from the Operas of H. Lawrence Freeman,” March 30, 1930; “Jeptha” at The Renaissance Casino, April 20th, 1923; and 7 more.
4. 4 carbons of TLs from the Freeman’s, including a note regarding payment for a window card, with manuscript proof of the card, for “Voodoo” performance, September 10, 1928.
6. Collection of 14 original photographs, mostly gelatin silver prints, including 3 photo postcards (one signed by “R.W. Bagnall”), of H.L. Freeman and associates, two torn; a photogravure, “E. Taylor Gordon as Alonzo”, 275 x 299 mm, tears; albumen print, mounted, man with horse and cart; photogravure “Syrenus Heyliger as Alvio”, 275 x 220 mm; albumen print of Freeman, very worn; mounted gelatin silver print of H.L. Freeman (2); and others.
7. Approximately 25 TLS and ALS to H. Lawrence and/or Valdo Freeman, many from fans, and also from radio and theatre companies, including some rejection notices, a few docketed by Valdo Freeman (eg “ans. 2/15/24/ V.F.”)
9. Certificate of membership for “Actor’s Fund of America” for Valdo Freeman, partially printed and accomplished in manuscript.
10. Assorted reproductions of related photographs, a Dell Publishing contract (copy), and two reproduced letters.

FASCINATING ARCHIVE OF MATERIAL RELATING TO THE “BLACK WAGNER.” In 1891, Harry Lawrence Freeman founded the first all-black amateur opera company, performing his original operas. His compositions and the performances of his troupe over the next sixty years and more constitute an historic pursuit of a distinctly American “Grand Opera” depicting an capturing the experiences of “dark-skinned races, such as the [American] Indian, Mexican, Mongolian and other oriental peoples, especially those who have made their abode in Africa from time immemorial” (Freeman, “The Negro in Grand Opera,” c.1922, in H. Lawrence Freeman Papers, Series VIII, Box 55). The present archive contains rare documents of performances, photographs, correspondence and original manuscript material covering much of that period.

$1,000 - 1,500
GETTY, JEAN PAUL. 1892-1976.

12 Autograph Letters Signed ("Paul"), 48 pp recto and verso, 8vo and 12mo (many conjoining leaves), various places including Hong Kong, Berkeley, Oxford, London and Tulsa, June 15, 1912 to October 27, 1933, most to his father, a few to both parents and one to his mother, on various letterheads, the bulk written 1912-1913 as he was touring Asia and later studying at Oxford, minor thumbing throughout; WITH: ALS of his father George Getty to J. Paul, July 16, 1926, discussing the younger man's divorce; a 1912 telegram from the senior Getty to J. Paul; and 2 TLSs of the Secretary of the Interior to the senior Getty, 1915, regarding the leasing of oil and gas fields on public lands.

J. PAUL GETTY WRITES HOME TO HIS PARENTS TO COMPLAIN ABOUT HIS ALLOWANCE. This correspondence begins in June of 1912, as J. Paul Getty, writing from Hong Kong in the midst of a tour of Asia, confesses to his father that his traveler's checks have gone missing, and can more funds be sent to see him home to California. He also complains about the summer Hong Kong heat: "Oklahoma is frigid compared to this." By August of that year he is at Berkeley continuing his studies. A letter dated August 30 begins with the younger man angry at his father for refusing to pay his tuition bills: "I have not nor will not pay my college fees ... If a check for $25.50 isn't here by Monday I shall leave the university." A few days later, he writes another bitter letter to his father complaining about the state of his car that has just been shipped to him with 500 more miles on it than when he left. Who has been racing it, he wonders?

In November of 1912 Getty traveled to England to attend classes at Oxford, even though he was not formally accepted to the university. Nonetheless, in a letter dated December 5, he reports that he has gone through a matriculation ceremony at Oxford: "I signed a register, was tapped on the head with a Bible, and from that moment was a full-fledged Oxonian." He complains bitterly in this letter and the next of the slowness of his parents' letters and the insufficiency of his allowance, going so far as to make all sorts of threats against his father. Between the 12th and the 13th, however, a letter with funds arrived, and Paul writes on the 14th of December: "I'm afraid I wrote you somewhat in haste." The next letter complains about the size of his room, the bitterness of the winter, and (as always), the cost of everything. He wallows in self-pity, crying to his parents, "You are the only true friends I have, though perhaps I err in this."

By June of the next year the younger Getty has completed his studies and passed his exams, and writes of an intended trip to Germany first and then by steamer to South America. The correspondence skips ahead seven years, and the letter from 1920 to his father is written not in the tone of an aggrieved teenager, but that of a confident businessman, as he sends a series of directions regarding his various interests.

$10,000 - 15,000
GORGES, FERDINANDO. C.1566-1647.

Gorges, Ferdinand. C.1566-1647.

Autograph Manuscript Signed (“Fnnd. Gorges”), 1 p, oblong 4to (191 x 206 mm), October 5, 1597, being an affidavit regarding the examination of a John Thinson, chips to right margin, a few creases and stains.

Ferdinando Gorges was a military leader during the reign of Queen Elizabeth I and her successor, King James. Being wounded at the siege of Paris in 1589, he was knighted and given the post of Governor of the Fort at Plymouth. During the approach of the 3rd Spanish Armada, a few weeks after the date of this manuscript, he placed the fort and the surrounding area on alert, and relayed communications about sightings of Spanish ships back to London. In later years he was a shareholder in the Plymouth Company, and received a patent for the Province of Maine, between the Merrimack and Kennebec rivers. Although he never set foot in North America, he established the earliest colonial government in Maine, and his son Robert became Governor-General of New England. The present affidavit appears to be related to a criminal investigation, as it records the testimony of John Thinson regarding his whereabouts over three days.

$1,500 - 2,500

HAMILTON, WILLIAM. 1730-1803.

Hamilton, William. 1730-1803.

Autograph Letter Signed (“Wm. Hamilton”), to an unknown recipient (“Your Excellency”), requesting his intervention with the Health Office in Naples to release a British officer from quarantine, 1 p, 4to (254 x 187 mm), Caserta, May 28th, 1795, fold creases, minor stains. Mounted with an engraved portrait of Hamilton, 4to., matted and framed.

WITH: LENNOX, CHARLES, 3RD DUKE OF RICHMOND. 1735-1806. Autograph Letter Signed (“Richmond”), to William Hamilton, announcing that he has been appointed Ambassador Extraordinary and Plenipotentiary to the Court of France and initiating correspondence between the two diplomats, 1 p, 4to (220 x 183 mm), Fontainebleau, November 29, 1765, folded, minor soiling. WITH: 3 engraved images of Hamilton, 1 4to and 2 folio. Minor foxing. Matted and framed.

$1,000 - 2,000

INQUISITION.

PARAMO, LUDOVICO. Regimento do santo officio da inquisicao dos reynos de Portugal.... Lisbon: nos Estaos, Por Manuel da Sylva, 1640.

Folio (325 x 240 mm). Title page, 3, 243 pp. Full blindstamped calf. Worming throughout, dampstains at gutter margin, title page repaired at gutter margin, upper cover and preliminary leaves detached. Provenance: Augusta Prestes (bookplate); property of Mary Chase.

RARE 17TH CENTURY PORTUGUESE WORK ON THE INQUISITION, detailing the rules by which heretics should be questioned and punished.

$1,000 - 2,000
LEHAR, FRANZ. 1870-1948.
2 Autograph Musical Quotations Signed ("Lehar"), both 1 p, 12mo (140 x 115 mm), Vienna, March 16, 1923 (the other undated), the first inscribed to "Herrn Dr Minz," ink on paper. Mounted with a reproduction portrait, framed and glazed.
WITH: Carte de visite photograph by Setzer Tschiedel, 4.5 x 3 inches.

Two attractively presented Lehar musical quotations, which he would give out to friends and colleagues, almost like a calling card.

$500 - 750

LEWIS, JAMES OTTO. 1799-1858.

Provenance: collected by Sir Francis Bond Head (1793-1875), sixth Lieutenant-Governor of Upper Canada (1835-1838), thence by descent.

The first color plate representation of Native Americans. Lewis raced to complete his project before the much-anticipated McKenney and Hall magnum opus. None of the original paintings survive. A complete list of plates available upon request. Field 936; Howes L315; Sabin 40812; Reese Stamped with a National Character 23.

$4,000 - 6,000
303
MAGNA CARTA.
The Great Charter called in Latyn Magna Carta with divers old statutes,... London: Thomas Petyt, 1542.
Small 8vo (135 x 94 mm). Title within woodcut border, woodcut initials. Later (but early) quarter calf and dark blue boards. Spine perished, covers detached, front and rear blanks present but loose, fragile.

Important translation of the Magna Carta into English by the poet and courtier George Ferrers (c.1510-1579). First published in 1534 it was revised in 1541, and again in this edition of 1542. STC 9276; Beale S13.

$4,000 - 6,000
PATTON, GEORGE SMITH. 1885-1945.
Autograph Note Signed ("Geo. S. Patton Jr."). 1 p, 8vo, San Gabriel, CA, [May 1893], to "Mama" and then "Mommie," in pencil on paper with hand-ruled lines, two small tears, approximately 10 mm each, at top and bottom edge, a few stains and creases, with original transmittal envelope, addressed in a separate (secretarial?) hand. Provenance: sold Christie’s, New York, June 9, 1999.

THE EARLIEST PATTON LETTER TO APPEAR AT AUCTION, according to rarebookhub and ABPC, written at the age of 7, and already he signs in full "Geo. S. Patton, Jr." Showing his budding powers of observation, he writes (in full): "Dear Mama! Dear Mommie! My pony has a cold. He is black. Are you well? Why do you not write to me? Nita and I send kisses."

$2,000 - 3,000

ROOSEVELT, ELEANOR. 1884-1962.
Photograph Signed and Inscribed ("Eleanor Roosevelt"). 8 x 10 inch silver gelatin print portrait of Roosevelt as First Lady, With Harris & Ewing logo in the plate and stamp on the verso, stamped Jan 2, 1934 on the verso, inscribed at lower center to Lily May Caldwell, lower left corner with small loss not affecting image, light wear. Provenance: Sold Bonhams & Butterfields sale 14011, lot 3384 (June 2006).

$800 - 1,000
RÖNTGEN, WILHELM KONRAD. 1845-1923.


RÖNTGEN'S FIRST COMMUNICATION OF THE DISCOVERY OF THE X-RAY. Part I is the 5th printing, bound with the first and only separate edition of his follow-up communication. The most important contribution to medical diagnosis in a century, and the key to modern physics, Röntgen's paper was in immediate demand; there were five separate printings, in six issues, in the space of two months. The follow up announcement, published a year later, introduces a scale for measuring X-ray intensity and an improved tube. Cushing R 193-94; Dibner 162; [Le Fanu] Notable medical books 239; Garrison-Morton 2683; Gernsheim 517-18; Horblit 90; Klickstein Roentgen pp 24-30 & entries III.2 & .10; Osler 1700; PMM 380; Waller 8078 & 8083.

$1,200 - 1,800


Photograph Signed and Inscribed ("Mayling Soong Chiang"), 11 x 14 inch silver gelatin print portrait by Ome of a seated Madame Chiang, inscribed to Vicente Villamin at upper left corner, Formosa, 1951, photographer's blindstamp in English and Chinese characters at lower right, minor wear.

Madame Chiang signs this large format photograph for Philippine newspaperman Villamin, who, among other assignments, covered the Navy Court of Inquiry hearings on the Japanese bombing at Pearl Harbor.

$800 - 1,200
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FRANÇOIS-XAVIER LALANNE
Turtle Topiary
1988
black patinated copper, with topiary shell, numbered 2/8
length 49in (125cm); width 35in (86cm)
$80,000 - 120,000
FRANÇOIS-XAVIER LALANNE

**Turtle Topiary**

1988
black patinated copper, with topiary shell,
numbered 2/8
length 49in (125cm); width 35in (86cm)

$80,000 - 120,000

ENQUIRIES
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design.us@bonhams.com
bonhams.com/design

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JOHN LENNON

Collection of autograph manuscripts and
typescripts of stories and poetry published
in *A Spaniard in the Works*, 1965

Estimates range from £1,000 - 20,000 *

ENQUIRIES
Matthew Haley
+44 (0) 20 7393 3817
books@bonhams.com
bonhams.com/books

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* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide
CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, “Bonhams,” “we” and “us” refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term “bid price” means the price at which a lot is successfully knocked down to the purchaser. The term “purchase price” means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 27.5% OF THE FIRST $5,000 OF THE BID PRICE, 25% OF ANY AMOUNT FROM $5,000 THROUGH $3,000 UP TO AND INCLUDING $400,000, 20% OF THE AMOUNT OF THE BID PRICE ABOVE $400,000 UP TO AND INCLUDING $4,000,000, AND 13.9% OF THE AMOUNT OF THE BID PRICE OVER $4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Utah, Virginia, Washington, D.C., Washington state, Wisconsin, Wyoming or other state or local sales tax (or comparable taxes), and all other applicable taxes. With regard to New York sales tax, please refer to the “Sales and Use Tax” section of these Conditions of Sale.

2. On the fall of the auctioneer’s hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for any lot(s) purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots purchased. Any person bidding on behalf of another person shall have purchased the offered lot in accordance and shall have purchased the offered lot in accordance and shall in no event include any compensatory, incidental or consequential damages. CONSIGNORS ARE NOT ALLOWED TO BID ON ANY PROPERTY LISTED IN THE CATALOG AND NO LOTS SHALL BE DIVIDED OR COMBINED FOR SALE.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property’s auction. Unless otherwise announced by the auctioneer at the time of the sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft, or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds from other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of any lot shall be the property of the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid prices and other sums due from us to the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the “Buyer’s Guide” portion of the catalog. If not so removed, daily storage charges will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser’s risk and expense, as set forth in more detail in the “Buyer’s Guide.” Accounts must be settled in full before property will be released. Packing and handling charges will be added to the purchase price for any lots not picked up. Bonhams can provide packing and shipping services for certain items as noted in the “Buyer’s Guide” section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser’s and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or invalidity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer’s premium and all other applicable taxes. With regard to New York sales tax, please refer to the “Sales and Use Tax” section of these Conditions of Sale. Purchasers who make direct arrangements for collection by a shipper who is considered a “private” or “contract” carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery outside of New York by a shipper who is considered a “common carrier” by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration (“TSA”) is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator’s fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms of any agreement reached by the mediator shall be binding on the parties. If the mediator is unable to resolve the dispute within 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) if the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) if the national arbitration service does not
have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator’s award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (i) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (ii) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (iii) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) days of written request therefor; (II) No more than 10 categories of documents,

(III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(E) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys’ fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the BOLD TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any guarantee contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot of sale which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor’s agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor’s warranty of title and other representations and warranties made by the consignor for the purchaser’s benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER’S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

“Authorship” means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the BOLD TYPE heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which may change; (b) titles, descriptions, meaning, attribution or other identification of offered lots, which information normally appears in lower case type below the BOLD TYPE heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD “AS IS.” NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST’S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER’S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (212) 644 9001.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams’ world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can

• Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at www.bonhams.com/us.

• Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.

• Send clear photographs of us at each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams’ address in envelopes marked “photo auction estimate”. Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor’s expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale. Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams’ specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today’s retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller. When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation. Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction. Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient and orderly settlement of estates and inheritances, the liquidation of valuable personal property and the liquidation of real estate. We offer a wide range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support. For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

CONDITIONS OF SALE - CONTINUED
BUYER’S GUIDE

BIDDING & BUYING AT AUCTION
Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at an auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogs
Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each lot. A lot may refer to a single item or to a group of items assembled together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews
Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold “as is” and with all faults. Illustrations in our catalogs, website and other materials are provided for identification only. At the preview, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates
Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer’s premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves
Unless indicated by the symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House’s Interest in Property Offered at Auction
Bonhams, the auction house, has an economic interest in the property, but the unique and special nature of each lot renders Bonhams’ lot values subject to change. Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a symbol next to the lot number(s).

Bidding at Auction
At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams’ live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone bid, and by any other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person
If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer’s premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids
As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. “Buy” bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs online at www.bonhams.com/us, at online auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone
Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online
We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments
Bonhams generally uses the following increment multiples as bidding progresses:

<table>
<thead>
<tr>
<th>Bid Increment</th>
<th>$50-200</th>
<th>$200-500</th>
<th>$500-1,000</th>
<th>$1,000-2,000</th>
<th>$2,000-5,000</th>
<th>$5,000-10,000</th>
<th>$10,000-20,000</th>
<th>$20,000-50,000</th>
<th>$50,000-100,000</th>
<th>$100,000-200,000</th>
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<tbody>
<tr>
<td>by $20/50/80s</td>
<td>by $10s</td>
<td>by $20/50/90s</td>
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<td>by $100s</td>
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<td>by $500s</td>
<td>by $1,000s</td>
<td>by $2,000/5,000/8,000s</td>
<td>by $5,000s</td>
<td>by $10,000s</td>
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<td>by $1,000s</td>
<td>by $500s</td>
<td>by $1,000s</td>
<td>by $2,000/5,000/8,000s</td>
<td>by $5,000s</td>
<td>by $10,000s</td>
<td>above $20,000</td>
<td>at auctioneer’s discretion</td>
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</tbody>
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The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter
Solely for the convenience of bidders, a currency converter may be provided at Bonhams’ auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer’s Premium
A buyer’s premium is added to the winning bid price of each individual lot. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Storage & Removal
Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases
Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9001 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges
Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Monday, June 17th oversized lots (noted as W next to the lot number and/or listed on page 155) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Thursday, June 27th. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Auction Results
All auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.
IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on Monday, June 17th. Lots not so listed will remain at Bonhams.

W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON WEDNESDAY, JUNE 19TH.

Address
Door To Door Services
50 Tannery Rd #8A
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected within 5 business days of the auction. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date.

The per-lot charges levied by Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS
Transfer .................. $75
Daily storage........... $10
Full Value Protection (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS
Transfer ................. $37.50
Daily storage........... $5
Full Value Protection (on Hammer + Premium + tax) 0.3%

Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dtdusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dtdusa.com

PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE
Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION
May be made by cash, check, or credit card.

Lots will only be released from Door To Door’s warehouse upon production of the “Collection Slip” obtained from the Cashier’s office at Bonhams.

The removal and/or storage by Door To Door of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE
Door To Door does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Door To Door reserves a lien over all goods in their possession for payment of storage and all other charges due them.

OVERSIZED LOTS

21
80
249
266
### Mechanical Music
*London*
Jon Baddley
+44 20 7393 3872

### Modern & Contemporary

#### African Art
*London*
Giles Peppiatt
+44 20 7468 8355

#### New York
Hayley Grundy
+1 917 206 1624

### Modern & Contemporary

#### Middle Eastern Art
*London*
Nima Sagharchi
+44 20 7468 8342

#### South Asian Art
*London*
Tahmina Ghaffar
+44 20 468 8382

### Modern Decorative Art + Design

#### London
Mark Oliver
+44 20 7393 3856

#### New York
Benjamin Walker
+1 212 710 1306
Dan Tolson
+1 917 206 1611
Los Angeles
Jason Stein
+1 323 436 5466

### Motor Cars

#### London
Tim Schofield
+44 20 7468 5804

#### New York
Rupert Banner
+1 212 461 6515
Eric Minoff
1 917 206 1630
Evan Ide
+1 917 340 4657

#### Los Angeles
Jakob Greisen
+1 415 503 3284
Michael Caimano
+1 929 666 2243

#### San Francisco
Mark Osborne
+1 415 503 3353

#### Europe
Philip Kantor
+32 476 879 471

### Automobilia

#### London
Toby Wilson
+44 20 8963 2842
Adrian Pipers
+44 20 8963 2840

### Motorcycles

#### London
Ben Walker
+44 20 8963 2819
James Stensel
+44 20 8963 2818
Los Angeles
Craig Mallory
+1 323 436 5470

### Museum Services

#### San Francisco
Laura King Pfaff
+1 415 503 3210

#### Native American Art
*San Francisco*
Ingmars Lindbergs
+1 415 503 3393

#### Natural History
*Los Angeles*
Claudia Florian
+1 323 436 5437
Thomas E. Lindgren
+1 310 469 8567

#### Old Master Pictures
*London*
Andrew Mckanzie
+44 20 7468 8261
Los Angeles
Mark Fisher
+1 323 436 5488

#### Orientalist Art
*London*
Charles O’Brien
+44 20 7468 8360

#### Photography
*New York*
Laura Paterson
+1 917 206 1653
Los Angeles & San Francisco
Morisa Rosenberg
+1 323 436 5435
+1 415 503 3269

#### Post-War and Contemporary Art
*London*
Ralph Taylor
+44 20 7447 7403

#### New York
Muys Snijders,
+212 644 9020
Jacqueline Towers-Perkins,
+1 212 644 9039
Lisa De Simone,
+1 917 206 1607
Los Angeles
Sharon Squires
+1 323 436 5404
Laura Bjorstad
+1 323 436 5446

#### Prints and Multiples
*London*
Lucia Tro Santafe
+44 20 7468 8262

#### New York
Deborah Ripley
+1 212 644 9059
Los Angeles
Morisa Rosenberg
+1 323 447 9374

#### Russian Art
*London*
Daria Khristova
+44 20 7468 8334

#### New York
Yelena Harbrick
+1 212 644 9136

#### Scientific Instruments
*London*
Jon Baddley
+44 20 7393 3872

#### New York
Jonathan Snellenburg
+1 212 461 6530

#### Scottish Pictures
*Edinburgh*
Chris Brickle
+44 131 240 2297

#### Silver & Gold Boxes
*London*
Ellis Finch
+44 20 7393 3973

#### Sporting Guns
*London*
Patrick Hayes
+44 20 7393 3815

#### Space History
*San Francisco*
Adam Stackhouse
+1 415 503 3266

#### Travel Pictures
*London*
Veronique Scofer
+44 20 7393 3962

#### Watches & Wristwatches
*London*
Jonathan Darracott
+44 20 7447 7412

#### New York
Jonathan Snellenburg
+1 212 461 6530

#### Hong Kong
Tim Bourne
+852 3607 0021

#### Whisky
*Edinburgh*
Martin Green
+44 131 225 2266

#### Hong Kong
Daniel Lam
+852 2918 4321

#### Wine
*London*
Richard Harvey
+44 20 7468 8511

#### San Francisco
Christine Ballard
+1 415 503 3221

#### Hong Kong
Daniel Lam
+852 2918 4321

* Indicates independent contractor

### Client Services Departments

#### U.S.A.

#### San Francisco
(415) 861 7500
(415) 861 8851 fax
Monday - Friday, 9am to 5pm

#### Los Angeles
(323) 850 7500
(323) 850 6000 fax
Monday - Friday, 9am to 5pm

#### New York
(212) 644 9001
(212) 644 9000 fax
Monday - Friday, 9am to 5pm

#### Toll Free
(800) 223 2854

#### U.K.

Monday to Friday 8.30 to 6.00 +44 (0) 20 7447 7447

#### Bids
+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax
To bid via the internet please visit bonhams.com
Massachusetts
Amy Corcoran
+1 (617) 742 0909
boston@bonhams.com

Nevada
David Daniel
+1 (775) 831 0330
nevada@bonhams.com

New Mexico
Tami Adrian-Hardy
+1 (505) 859 1843
newmexico@bonhams.com

Oregon
Sheryl Acheson
+1 (971) 727 7797
oregon@bonhams.com

Texas – Dallas
Mary Holm
+1 (214) 557 2716
dallas@bonhams.com

Texas – Houston
Lindsay Davis
+1 (713) 855 7452
texas@bonhams.com

Virginia
Gertraud Hechl
+1 (202) 422 2733
virginia@bonhams.com

Washington
Heather O’Mahony
+1 (206) 566 3913
seattle@bonhams.com

Washington DC
Mid-Atlantic Region
Gertraud Hechl
+1 (202) 422 2733
washingtonDC@bonhams.com

Canada
Toronto, Ontario
Kristin Kearney
340 King St East
2nd Floor, Office 213
Toronto ON
M5A 1K9
+1 (416) 462 9700
info.ca@bonhams.com

Montreal, Quebec
+1 (514) 209 2377
info.ca@bonhams.com

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Joslyne Hallbard
+972 (0)54 553 5337
joslyne.hallbard@bonhams.com

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Brazil
+55 11 3031 4444
+55 11 3031 4444 fax

South East England
Guildford
Millmead, Guildford,
Surrey GU2 4BE
+44 1483 504 030
+44 1483 450 205 fax

Isle of Wight
+44 1273 220 000
Representative:
Brighton & Hove
Tim Squire-Sanders
+44 1273 220 000

West Sussex
+44 (0) 1273 220 000

South West England
Bath
Queen Square House
Chattel Oak Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675 fax

Cornwall – Truro
36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
+44 1872 250 179 fax

Exeter
The Lodge
Southernhay West
Exeter, Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561 fax

UNITED KINGDOM

Tetbury
Eight Bells House
14 Church Street
Tetbury
Gloucestershire
GL8 8JG
+44 1666 502 200
+44 1666 505 107 fax

Representatives:
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Matthew Lacey
+44 1935 815 271

East Anglia and Bury St. Edmunds
Michael Steel
+44 1284 716 190

Norfolk
The Market Place
Reepham
Norfolk NR10 4JH
+44 1603 871 443
+44 1603 872 973 fax

South West England
Bath
Queen Square House
Chattel Oak Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675 fax

Cornwall – Truro
36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
+44 1872 250 179 fax

Exeter
The Lodge
Southernhay West
Exeter, Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561 fax

Midlands
Knowle
The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069 fax

Oxford
Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
+44 1865 372 722 fax

Yorkshire & North East England
Leeds
The West Wing
B arrowcliffe Hall
Bradnham
Leeds
LS23 6LP
+44 113 234 5755
+44 113 244 3910 fax

North West England
Chester
2 St Johns Court,
Vicars Lane,
Chester,
CH1 1QE
+44 1244 313 936
+44 1244 340 028 fax

Manchester
The Stables
213 Ashley Road
Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824 fax

Channel Islands
Jersey
La Chasse
La Rue de la Vallee
St Mary
Jersey
JE3 3DL
+44 1534 722 441
+44 1534 759 354 fax

Representative:
Guernsey
+44 1481 722 448
Auction Registration Form
(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer’s Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer’s Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company’s behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful I will collect the purchases myself
Please contact me with a shipping quote (if applicable)
I will arrange a third party to collect my purchase(s)

Please email or fax the completed Registration Form and requested information to:
Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
Fax +1 (212) 644 9009
bids.us@bonhams.com

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER’S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER’S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature: Date:

Auction Registration Form
(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

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New York, New York 10022
Tel +1 (212) 644 9001
Fax +1 (212) 644 9009
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Your signature: Date:

General Bid Increments:
$10 - 200 ...............by 10s $10,000 - 20,000 ............by 1,000s
$200 - 500 ...............by 20 / 50 / 80s $20,000 - 50,000 ............by 2,000 / 5,000 / 8,000s
$500 - 1,000 ...............by 50s $50,000 - 100,000 ............by 5,000s
$1,000 - 2,000 ...............by 100s $100,000 - 200,000 ............by 10,000s
$2,000 - 5,000 ...............by 200 / 500 / 800s above $200,000 ............at the auctioneer’s discretion
$5,000 - 10,000 ...............by 500s The auctioneer has discretion to split any bid at any time.

Customer Number
Title
First Name Last Name
Company name (to be invoiced if applicable)
Address
City County / State
Post / Zip code Country
Telephone mobile Telephone daytime
Telephone evening Fax

Telephone bidders: indicate primary and secondary contact numbers by writing 1 or 2 next to the telephone number.

E-mail (in capitals)
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.

I am registering to bid as a private client
I am registering to bid as a trade client
Resale: please enter your resale license number here

We may contact you for additional information.

SHIPPING

Shipping Address (if different than above):
Address: __________________________ Country: __________________________
City: __________________________ Post/ZIP code: __________________________

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone) Lot no. Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section. MAX bid in US$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.
Mrs. him and took him to lunch.

He certainly doesn't look anything like the rest house, shaggy looking suicide Dick Edwards etc., like.

Have you heard any news about fishing? or shooting?

We had several invitations for the shooting season which opened last Monday but I haven't a shot gun.

It was certainly tragic when the 290a was stolen. That and your coal to home the two best shooting about your gun.

Hope you got some shooting.

Clint land and Northern Kansas in the big up land country they have the great migratory bird shooting in the fall. Weddell wild pigeons but lots of quail too. Quail.

Quail.

Much love as always.

Queen