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THE 53RD NEW YORK  
ANTIQUARIAN BOOK FAIR

11-14 April 2013

BOOTH D17

**ADAMS, Henry.** *Mont Saint-Michel and Chartres*. Illustrated. 4to, Washington, D.C: [Privately Printed for the Author], 1904. First edition, one of 100 copies. Original blue cloth, red leather spine label. Light wear to cloth, rebacked, preserving original spine and label, hinges strengthened, horizontal tear to last blank. Bookplates of Robert Woods Bliss and Mildred Bliss of Dumbarton Oaks. BAL 31; for Robert Woods Bliss, cf. Henry Adams: Selected Letters, p. 551.

First edition, one of 100 privately-printed copies. "Although styled as an elaborate guidebook to two of France's most magnificent works of architecture, the book is a hymn of praise for the High Middle Ages, increasingly a golden age in the past for Adams and for many other thinkers on both sides of the Atlantic who were alarmed at various trends in the 'modern world'" (ANB). This copy belonged to Robert and Mildred Bliss of Dumbarton Oaks, acquaintances of Adams (he referred to "Bobby Bliss" in his letters).

\$2,500  
260046

CORNERSTONE OF UZBEK LITERATURE

**ALISHER NAVOII,** [Mir 'Ali Shir Nava'i / Newai]. [Turkish Manuscript] *Kitab-i Manzum-i Nava'i-i Turki*. Manuscript, black ink on paper (occasional passages in red), text in 4 columns, 21 lines, in minute and exquisite nasta'liq within gilt borders, polychrome gilt basmallah with flowers and vines, with stylized text against a lapis background. Colophon dated 933 A.H., by 'Ali al-Herawi, known as al-Hijrani. 75 leaves. Complete. 8vo, Herat: 933 A.H. [i.e., 1526 C.E.]. Later nineteenth century natural goatskin binding, deep indigo endsheets. Some minor rubbing to binding. First and last leaves re-margined; some traces of damp in ornamental heading, browning and staining to outer edges of about twenty leaves (occasionally touching a word or two), elsewhere confined to margins. Four collector's seals on first or last leaves, including 'Abd Al-Raji Hasan Muhammad; two owners' signatures on first leaf, ink note below colophon dated 1244 (1828 C.E.) with seal of Muhammad Isma'il.

Near contemporary manuscript collection of the verse of central Asian mystic, poet, and courtier, Alisher Nava'i (or Navoi), known as the founder of Chagatai Turkish literature, dated Herat, 933 A.H. (1526 C.E.) at end. The scribe, 'Ali al-Hijrani, is the same who wrote the large manuscript described in the Paris catalogue, Bib. Nat. Suppl. Turc. 316 & 317. With numerous marks of ownership over the centuries. An ink notation dated 1828 below the colophon

records the title of the book, in the hand of Muhammad Isma'il, Zabt-i Kitabhaneh-i Mubarake-i Jadid (keeper of the new library) with his seal. A finely executed manuscript from the flourishing of literary production in Herat.

\$10,000  
258101

**APPLETON, Jeanette M.** *Photogravures of Manchester-by-the-Sea, Beverley Farms, Pride's Crossing*. 17 (of 18) photogravures on 16 (of 17 leaves), each printed on tissue/India paper and tipped onto a backing sheet, extra-illustrated with frontispiece variant of "Eagle Head Rock" re-titled "Christmas morning by the sea." Lacking "Lily Pond" gravure. Oblong folio (10-7/8 x 13-3/4 inches), Boston: J. Eastman Chase, 7 Hamilton Place, [1891]. Original grey sugar-paper covered boards, title printed in black within decorative border (the whole designed by J.E.H.), expertly rebacked to style with blue cloth. Marginal spotting to title and contents leaf, occasional small tears and chips to backing sheets. Provenance: Anne Higbee Green (Magnolia, Mass., located next to Manchester-by-the-Sea), with ownership inscription dated August 11, 1891. OCLC: 10287582 (4 copies).

A rare photographic portrait of Massachusetts' North Shore region, including Manchester by the Sea, Beverly Farms, and Pride's Crossing, with beautifully reproduced photogravures by Jeanette M. Appleton.

\$2,250  
260706

TYNDALE'S GIFT TO THE ENGLISH LANGUAGE

**(BIBLE, English)** [Bible] [*The Byble: that is to saye, all the holye Scripture : in whiche are contayned the olde and new Testament, truly and purely translated into Englishe, & now lately with great industry & diligence recognysed*]. Text in black letter, in double columns; 55 lines. First Table and Kalendar printed in red and black. Woodcut borders to sectional titles (O.T., Psalms, N.T.). Lacking the general title; last leaf in fine facsimile. Folio, [London: by Wylliam Bonham, dwellynge in Paules churche yarde, at the sygne of the rede Lyon] [Colophon: Imprynted at London, by Nicolas Hyll, dwelling in Saynct Iohns streate, at the coste and charges of certayne honest menne of the occupacion, whose names be vpon their bokes, 1551]. Rebound in period style in an Oxford binding, full dark English calf over contemporary paste-

paper boards, spine with raised bands, extensively tooled in blind. Title leaf re-margined, some headlines and shoulder notes shaved (with minor losses), occasional marginal paper flaws, old paper repair on verso of N.T. sectional title. Pen starts a few words in ink on blank leaf before Psalms, dated 1579. A lovely and imposing volume. Herbert 92; STC 2086.

The English Bible, translated by scholar and protestant martyr William Tyndale (ca. 1494-1537), the Thomas Matthew's version (first printed, 1537), this edition "closely following Raynalde and Hyll's Bible of 1549," according to Herbert. "The ability of every ordinary man, woman, and child to read and hear the whole New Testament in English, accurately rendered, was Tyndale's work, and its importance cannot be overstressed. ... Tyndale's gift to the English language is unmeasurable. He translated into a register just above common speech, allied in its clarity to proverbs. It is a language which still speaks directly to the heart. His aims were always accuracy and clarity. King James's revisers adopted his style, and his words, for much of the Authorized Version. At a time when European scholars and professionals communicated in Latin, Tyndale insisted on being understood by ordinary people" (ODNB). A beautiful and important English Bible.

\$25,000

253981

**(BIBLE, Hebrew, Pentateuch)** *Zeh sefer 'ezrat ha-sofer: hamishah humshe Torah tikun sofrim vave ha-'amudim 'im hagahot 'or Torah nakhon hu lehagot bo ule-ha'atik me-menu sefer Torat Hashem.* Engraved title-page with ornamental border in vol. I (as usual). 5 vols. 8vo (20 cm), Amsterdam: [Gerard Yohan Yanson uve-vet Yisrael Mondavi], 1767. Contemporary tree calf, spines gilt with tulip devices in panels, red leather spine labels with Roman numerals. Joints starting, but a lovely set otherwise.

[with:] Jehuda Pisa's Luchot Ha-ibbur, Amst. 1769 in volume 5.

\$3,500

260105

**(BINDING, Armorial, Queen Anne)** *A Collection of the Statutes, and Parts of Statutes, Now in Force, relating to High Treason, and Misprision of High Treason.* 12mo, London: Printed by Charles Bell, and the Executrix of Thomas Newcomb ..., 1709. Dark brown morocco, tooled in gold to a panel design, floral and volute tools at sides and corners of inner panel, arms of Queen Anne in the center, spine with five raised bands and six compartments, title in gilt in one compartment, the rest gilt-tooled, a.e.g., comb-marbled endpapers. Very slight rubbing to joints, else fine, in a custom red leather clamshell box. Davis Gift, II, no. 158 (for similar binding on the same title). Provenance: Queen Anne (her arms gilt-stamped on covers); Ian Franklin (inscription, "From the Nicholas Library, sold in London Aug 1877, Ian Franklin); unidentified bookplate (with O.H.P. monogram).

A fine example of a typical Queen Anne binding, several examples of which can be found in the British Library (see Davis Gift, II, no. 158).

\$3,000

260615

**(BINDING, Maria Theresa)** *L'Office de la Semaine Sainte, selon le Missel & le Breviaire Romain.* 5 engraved plates, 3 full-page illustrations to text. [iv], 832 (of ?) pp, incomplete at end. Text in French and Latin, ruled in red throughout. 12mo, Paris: par la Compagnie de Libraires, 1661. Contemporary maroon morocco, covers stamped in gilt with repeating crowned monogram and arms of MARIA THERESA OF AUSTRIA AS QUEEN OF FRANCE, spine stamped in gilt with monogram in 6 compartments, a.e.g. Front joint just starting, small tear to title-page, scattered staining to text. Bookplate. Olivier 2506, stamps 1 & 4 (for binding).

A royal French binding for Maria Theresa of Spain as Queen of France.

\$3,500

260590

SYBIL PYE'S SECOND RECORDED BINDING

**(BINDING, Pye, Sybil) Moore, T. Sturge.** *Danaë.* 3 woodcut illustrations designed and engraved by Charles Ricketts. xlv, [ii] pp. Printed under Ricketts' supervision at the Ballantyne Press. 8vo, [London: Vale Press ... the last book to be sold by Hacon & Ricketts, London, and by John Lane, New York, 1903]. One of 230 (of 240) copies on paper. Bound in full tawed pigskin, covers tooled in blind with thin rules to a geometric design, embellished with leaf and flower tools in blind and leaf and dot tools in gilt, spine in six compartments with raised bands, titled in gilt at head and foot of spine, compartments tooled in gilt with Ricketts' leaf tool, turn-ins gilt with small leaf tools at corners, by Sybil Pye, with her blind-stamped monogram on lower turn-in. Covers lightly soiled and rubbed, some foxing and browning to text. Ransom, no 43; Tidcombe, pp. 147-155 & p. 208, no. 2 (for this binding).

A very early Sybil Pye binding, listed second on her chronological list of 164 bindings, and exhibiting her early debt to the influence of Charles Ricketts and Thomas Sturge Moore. Pye (1879-1958) was a self-taught binder, learning the craft entirely from Douglas Cockereil's *Bookbindings and the Care of Books*. Through her father, a wine merchant and collector of contemporary and Oriental art, Pye was introduced to Thomas Sturge Moore, whose poem *Danaë* is bound here. Moore and Pye grew close (to the point of his proposing marriage) and it was Moore that introduced Pye to Charles Ricketts. He would have an enormous influence over her early style, and she used Ricketts' tools (some of which can be seen on this binding) in her own work. Pye went on to develop an intricate "Cubist" style of inlaid morocco binding — in the present work we see her early style in which she favored white or natural pigskin and the thin-lined style of Charles Ricketts. Pye dates this binding in her notebooks to 1906, the year she began bookbinding, noting she bound two copies of *Danaë* in "White pigskin, blind- and gold-tooled" for Miss Cooper (the author known as Michael Field) and a Miss Withers.

\$9,000

260468

INSCRIBED COPY OF A LANDMARK WORK, IN RARE DUST JACKET

**BLAKE, Tom.** *Hawaiian Surfboard.* Introduction by Duke P. Kahanamoku. With 46 captioned Illustrations from photographs on 36 plates. [16], iv, 5-95 pp. 8vo, Honolulu: Paradise of the Pacific Press, 1935. First edition. Original tapa-cloth binding, issue without surfers

on upper covers (no priority). Lacking front free endpaper, first leaf reattached, externally fresh and clean. In very good yellow pictorial dust jacket with two or three short tears without loss, small chips at spine-ends and corners, surface wear at foot of spine panel. Custom slipcase. DeLa Vega B28.

First edition of the first title devoted to surfing. Tom Blake (1902-1994) was a twentieth-century surfing and health food pioneer who conceived and developed the hollow surf board. Inscribed on front pastedown "To Dan, Donna & Garrett & Christine Close, Tom Blake 1902-1993", and also inscribed on one of the plates. The first definitive book on surfing, by the sport's greatest innovator and the first person to surf Malibu Point along with Sam Reid in September of 1926. "The most important publication in the surfing canon" — DeLa Vega, 200 Years of Surfing Literature.

\$15,000  
260219

INSCRIBED BY THE AUTHOR

**BLATTY, William Peter.** *The Exorcist*. 340, [4] pp. 8vo, New York: Harper & Row, [1971]. First edition. Burgundy cloth. Slightest rubbing to extremities, near fine in near fine, unclipped dust jacket.

Best-selling novel of demonic possession and the basis for the now classic horror film. Inscribed on ffep, "To Will (Oursler)/ With warmest personal best wishes — William Peteer Blatty." Will Oursler (1913-1985) was an American author who wrote over 50 books, including (in collaboration with his father) *Father Flanagan of Boys' Town* about Father Edward J. Flanagan's work with young men.

\$750  
260705

ORIGINAL POSTER DESIGN FOR "THE ECHO"

**BRADLEY, Will H.** "The Echo". Original watercolor-and-gouache poster design on card, signed ("Will H. Bradley") at lower left. 8 x 5-1/2 in, [1895]. Tipped to board, in gilt-bordered mat. Babbage, p. 158 (for printed poster).

A stunning original poster design by William H. Bradley (1868–1962), the foremost American Art Nouveau designer of his time. "The Echo," a "humorous and artistic fortnightly" was advertised as "Chicago's new paper — in which will appear a series of colored frontispieces by Will H. Bradley." It began publication on May 1, 1895 and ceased with vol. 4, no. 3, July 1897. Despite his prolific output, Bradley's original art is extremely rare on the market. We find no records of any of his original poster designs at auction. With an original lithograph poster advertisement for "The Echo" based on Bradley's drawing.

\$18,500  
260460

VERY PRETTY

**BURNEY, Fanny.** *Camilla, or, a Picture of Youth*. By the author of *Evelina and Cecilia*. xlvi, 390, [2]; [vi], 432; [iv], 468; 432; 556 pp. 5 vols. 12mo (170 x 108 mm), London: Printed for T. Payne ... and T. Cadell Jun. and W. Davies ... in the Strand, 1796. First edition, with subscribers list pp. ix-xlvi. Bound in contemporary tree calf, gilt flat spines, some rubbing to joints, rear joint of vol. IV starting. Book-

plate of John Waldie and another.

The subscribers include Her Royal Highness The Duchess of York, Miss J.[ane] Austen, Rt. Hon. Edmund Burke, Sir Joseph Banks, K.B., Sir Charles Bunbury, Duchess of Devonshire, Warren Hastings and Humphrey Repton, Esq.

\$2,500  
260183

INSCRIBED FIRST

**BURROUGHS, William.** *The Naked Lunch*. 226 pp. 12mo, Paris: The Traveller's Companion Series published by the Olympia Press, [1959]. First edition, with first issue point of green border on title page, but with "Francs: 1500" crossed out and "New Price NF 18" added on back cover. Green wrappers, fine in pictorial original wrapper with tiny chip on back cover. In custom green half morocco slipcase and chemise. Maynard & Miles A2a.

Inscribed on the title-page, "For Bob Wilson all the best from 1959. William Burroughs"

\$8,500  
260578

**CARVER, J[onathan].** *Travels through the Interior Parts of North America, in the Years 1766, 1767, and 1768 ... To which is added, Some Account of the Author and a copious Index*. 2 folding engraved maps, finely colored in outline; engraved portrait of the author, five engraved plates (four colored). 8vo, London: C. Dilly, H. Payne, and J. Phillips, 1781. Third and best edition. Period speckled calf in Cambridge style, red morocco label. Frontispiece map with two small repairs along folds, map of lake Superior with small repair, tobacco plate with short repaired tear, generally a fine copy. Howes C215; Sabin 11184. Provenance: William Wigton (from Peter Decker, with his pencilled note). Carver penetrated further West than any other pre-Revolutionary explorer in his search for a Northwest Passage, mapping several tributaries of the Mississippi, and making many observations of flora and fauna, Indian tribes, etc., which were to prove useful to later explorers. His frontier experiences in Minnesota and Wisconsin have, according to Vail, "been accepted as one of the earliest and best accounts of pioneer days in this region." And although Carver's mission proved abortive, his book excited an intense curiosity later satisfied by Mackenzie and Lewis & Clark. This edition includes a biography of the author, the index, and a colored plate of the tobacco plant not present in earlier editions.

\$6,000  
259301

INSCRIBED BY CHURCHILL

**CHURCHILL, Winston S.** *The World Crisis 1911-1918*. 18 maps (13 folding), 2 folding charts. 866 pp. Thick 8vo, New York: Charles Scribner's Sons, 1931. First abridged edition. Blue cloth. Woods A31(b); Cohen A69.5.a.

Inscribed on the flyleaf "Inscribed by Winston S Churchill Jan. 1932." The first abridged edition, issued first by Scribner's in New

York, following the first London edition in 6 volumes. Churchill added a new chapter on the Battle of Marne and a new Introduction.

\$2,500  
260763

EARLY NEW YORK CITY SKYSCRAPER BY FRANCIS KIMBALL

**(CITY INVESTING BUILDING)** [Kimball, Francis, architect]. *The City Investing Building Broadway-Cortlandt and Church Street. Francis H. Kimball, Architect ... A Fireproof Office Building Ready for Occupancy April 1908.* Illustrated with color frontispiece and 6 folding plans at back. [12] pp. Copyright by the Broadway-Cortlandt Co. Printed by Chasmar-Winchell Co. 4to, New York: [1907]. First edition. Original grey wrappers with embossed gilt stamping. Some chipping top covers at lower edge, else fine.

A beautifully produced publicity brochure for the City Investing Building, including renderings of the interior spaces and 6 folding architectural plans. Designed by Francis Kimball and completed in 1908, the City Investing Building was one of New York City's first skyscrapers, and at 33 floors, was one of the largest buildings of its time. The building, which stood at 56 Cortlandt Street, was demolished in 1968.

\$1,000  
259819

COPY NO. 3, INSCRIBED

**CONNETT, Eugene V., 3rd.** *Magic Hours. Wherein we cast a fly here & there As we wade along together.* Two mounted black and white plates after drawings by Connett. 12mo, New York: Privately Printed [at Derrydale Press] ... for the Anglers' Club of New York, 1927. First edition, one of 100 [actually 89] copies, this being copy No. 3. Original grey paper boards, linen spine, paper label on upper cover. Some soiling, label of Crossroads of Sport on pastedown and stamp of Workers Education Bureau on front free endpaper. Custom half morocco slipcase and cloth chemise. Wetzel p. 124; Siegel 3; Frazier C-9-a; not in Bruns.

The first work to bear the Derrydale imprint, this copy is inscribed on the first blank: "The Author, the illustrator and the printer join in presenting this little book to Spencer Miller, Jr, with their best wishes, March 17, 1927." Siegel notes, "Connett produced *Magic Hours* entirely by his own hand. He intended to print 100 copies, but ran out of paper and only 89 were completed." The inkstamp on the front flyleaf testifies to an interesting Connett association, for the recipient was founder and director of the Workers Education Bureau, a service organization for research, teaching, publication, and university extension work in labor education. In 1927, the Workers Education Bureau published *The Living Constitution* (Siegel B), designed by Connett. Spencer Miller, Jr., was later Commissioner of the New Jersey State Highway Department. After closing the Derrydale Press at the end of 1941, Connett worked as Miller's executive assistant from May 1942 through October 1946. Among Connett's recommendations were that the department publish its own newspaper, *The Highway*, and vol. 4, no. 8 of the newspaper (March 1947) reports Connett's resignation to head the

sporting department of Van Nostrand and quotes him as stating that he felt "privileged to have been closely associated with a man of the stature and ability of Commissioner Miller"

\$47,500  
260049

SUPERB SET IN PARTS

**DICKENS, Charles.** *The Mystery of Edwin Drood.* Illustrated. In 6 parts. 8vo, London: Chapman and Hall, 1870. First edition, with cork hat slip in part 2; first state of front wrapper of part 6, printed slip changing the price from one shilling to eighteenpence. Publisher's pictorial paper wrappers. In beautiful unrepai red state, all spines original and intact. in a dark green morocco solander case by Wood, London; small bookseller's ticket on upper wrapper of first part, Coombs Bookseller, Worcester. Eckel p. 96; Hatton and Cleaver 373ff. ; Purchased from James F. Drake, New York, with his cataloguing inserted: "In Superb Condition."

An exceptionally fine copy of Dicken's final work, unfinished at the time of his death. Three of the ads called for by Hatton & Cleaver were not originally issued with this copy, for the set is untouched by any repairer, has the original sewing intact, and bears no sign of the ads ever having been present. (1: Chapman & Co., 2 pp., in part 4; 2: Chapman & Hall, 8 pp., in part 5; 3: Chapman & Co, 4 pp., in part 6; examples of 1 & 3 are loosely inserted.) Not all copies originally had the same ads, due to the fact that a sufficient supply of each ad was not always provided to the binder. Superb condition, careful preserved.

\$2,500  
257802

THE FOLLOWING SIX FROM ALICE'S LIBRARY

**[DODGSON, Charles L.]** *Alice i Vidunderland. [Alice's Adventures in Wonderland. Danish].* With illustrations after John Tenniel. 96 pp. 8vo, Copenhagen: Jespersen og Pio, 1930. Danish translation of Alice's Adventures in Wonderland. Red cloth spine and printed boards, upper cover pictorial by Axel Mathiesen. Very good. Provenance: Alice P. Hargreaves, (née Liddell); Sotheby's (London) Alice sale, 5 June 2001, lot 99 (owner's note on card loosely inserted).

From the library of the original Alice, Alice P. Hargreaves (of known provenance but not bearing her signature). OCLC records only 3 U.S. locations (Harvard, HRC, NYPL), Oxford, and 3 Danish holdings. Uncommon.

\$500  
260755

**[DODGSON, Charles L.]** *Alice's Avonturen in het Wonderland. Naar het Engelsch van Lewis Carroll [Translated by R. Ten Raa] [Alice's Adventures in Wonderland. Dutch].* With 40 illustrations after Tenniel. [viii], 146, [6 ads] pp. 8vo, Leiden: E.J. Brill, [1899]. First complete edition in Dutch. Grey cloth titled in gilt. Endsheets toned, small tape residue at foot of front flyleaf, else very good plus. Signed by the original Alice on the pastedown, and by Mrs Ffooks on the flyleaf. Lovett 622. OCLC: 12310848 (4 U.S. locations). Provenance: Alice P. Hargreaves, (née Liddell); Sotheby's (London) Alice sale, 5 June 2001, lot

99 (owner's note on card loosely inserted).

The first complete Dutch edition, signed by Alice Pleasance Hargreaves and also by Maude Ffooks (née Standen), another of Dodgson's child friends with whom he corresponded whilst she was a governess in Russia. Uncommon, and with choice association.

\$2,250  
257275

[DODGSON, Charles L.] *Alice's Avonturen in het Wonderland. Naar het Engelsch van Lewis Carroll. Deel I [Deel II]. [Alice's Adventures in Wonderland. Dutch] [At head of title:] Boeken voor Jongens en Meisjes No. 28 [no. 29].* Illustrated. 63,[1, ad]; 59, [5, ads] pp. 2 vols. 8vo, Heerenveen: Hepkema, [n.d., ca. 1912]. Red wrappers. Signed by the original Alice on the title page in each part. Lovett 622. Provenance: Alice P. Hargreaves, (née Liddell); Sotheby's (London) Alice sale, 5 June 2001, lot 99 (owner's note on card loosely inserted).

Dutch edition for young people, signed by Alice P. Hargreaves, the original Alice. OCLC records only two U.S. locations (Harvard and HRC), and only 3 in the Netherlands. Uncommon, and with choice association.

\$2,250  
260750

[DODGSON, Charles L.] *Alices Äventyr i Underlandet. ... I fri försvenskning efter originalets hundrasjuttonde tusen av Nino Runeberg. [Alice's Adventures in Wonderland. Swedish].* With illustrations after John Tenniel. 89, [3, ads] pp. 8vo, Helsingfors: Holger Schildts, [1921]. Swedish adaptation of Alice's Adventures in Wonderland. Green clothspine, pictorial boards. Signed by the original Alice on the half title "Alice P. Hargreaves", with a gift inscription from her son Caryl "A.P.H. from C.d.H. June 1929". Williams, Madan, and Green, p. 229. Provenance: Alice P. Hargreaves, (née Liddell); Sotheby's (London) Alice sale, 5 June 2001, lot 99 (owner's note on card loosely inserted).

Swedish adaptation of the immortal classic, signed by Alice P. Hargreaves, the original Alice. Uncommon, and with choice association.

\$2,000  
260753

[DODGSON, Charles L.] *Else i Eventyrland efter Lewis Carroll ved Margrethe Horn. [Alice's Adventure in Wonderland. Norwegian].* With illustrations after John Tenniel. 163 pp. 8vo, Kristiana: Olaf Norli, 1903. Norwegian edition of Alice's Adventures in Wonderland. Green linen backed pictorial boards. Near fine. Weaver, Alice in Many Tongues, p. 128. Provenance: Alice P. Hargreaves, (née Liddell); Sotheby's (London) Alice sale, 5 June 2001, lot 99 (owner's note on card loosely inserted).

From the library of the original Alice, Alice P. Hargreaves (of known provenance but not bearing her signature). The Alfred C. Berol Collection (at NYU) includes another copy of this title from the library of Alice Hargreaves, bearing her signature. RARE.

\$750  
260754

[DODGSON, Charles L.] *Elsje's Avonturen in 't Wonderland. Bewerkt door B. Westerveld. [Alice's Adventures in Wonderland. Dutch].* With illustrations after John Tenniel. 89, [3, ads] pp. 8vo, Den Haag: J.B. Wolters, 1924. Dutch language adaptation of Alice's Adventures in Wonderland. Tan wrappers. Signed by the original Alice on the half title "Alice P. Hargreaves", with a gift inscription from her son Caryl "A.P.H. from C.D.H. June 1929". Provenance: Alice P. Hargreaves, (née Liddell); Sotheby's (London) Alice sale, 5 June 2001, lot 99 (owner's note on card loosely inserted).

Dutch edition for young people, signed by Alice P. Hargreaves, the original Alice. Uncommon, and with choice association.

\$2,000  
260752

(DOVES PRESS) *The English Bible Containing the Old Testament & the New translated out of the original tongues by special command of His Majesty King James the First and now reprinted with the text revised by a collation of its early and other principal editions and edited by the Late Rev. F.H. Scrivener M.A. LL.D. for the Syndics of the University Press Cambridge.* With calligraphic initials by Edward Johnston. 5 vols. 4to (13 x 9 inches; 329 x 226 mm.), London: Doves Press, 1903-1905. One of 500 copies on paper. Original full limp vellum, gilt-lettered spines. Minor irregularities in the natural vellum; aside from the usual foxing to a few leaves in the first gathering in volume I (The Translators to the Readers), chiefly confined to lower margins, this is a fine copy of the most important book of The Doves Press. In two quarter blue morocco custom cloth slipcases with chemises. Ransom, Private Presses, p. 251; Cave 123.

Of the fifty or so publications of the Doves Press, the Bible is by far and away the most impressive work. The great red initial — and what a red it is! — and first line of the first chapter of Genesis demonstrates a perfect marriage of calligraphy and typography. The Doves Bible, alongside the Kelmscott Chaucer and the Oxford Lectern Bible by Bruce Rogers, stands as one of the greatest typographical accomplishments of the past 100 years.

\$15,000  
260497

#### THE FORTSAS SALE HOAX

(FORTSAS SALE HOAX) [Chalon, Renier-Hubert-Ghislain]. *Catalogue d'une très-riche mais peu nombreuse collection de livres provenant de la bibliotheque de feu M. le Comte J.-N.-A. de Fortsas.* 28, [4] pp. Imprimerie de Louis Perrin, Lyon. 8vo, Bruxelles: G.A. van Trigt, [1863]. Second edition, one of 178 copies (of 200) papier vergé teinté. Original printed wrappers. Light dampstain to covers along spine, else fine. Unopened.

The second edition of the auction catalogue of the Fortsas sale, one of the most notorious hoaxes in the history of the rare book trade. It is the only reprint of the original sale catalogue authorized by Chalon (who tried to block Emmanuel Hoyois, the printer of the first edition, from reprinting the highly collected catalogue). Jean Nepomucene Auguste Pichauld, Comte de Fortsas, was the creation of Renier Chalon, a Belgian collector. According to the catalogue of his collection, Fortsas only collected books that existed in one copy. If he found that a volume in his library existed elsewhere, he would promptly sell his copy. At his death, his library consisted of

52 unique volumes. The catalogue of the Fortsas collection was expertly prepared by Chalon to entice certain collectors and librarians. When they arrived at the town of Binche on the day of the sale, they found that the location advertised on the catalogue did not exist and that the sale itself was a hoax.

\$1,200  
260789

**(GOLDEN COCKEREL PRESS)** *The Four Gospels of the Lord Jesus Christ According to the Authorized Version of King James I ...* 64 wood-engraved illustrations and initials printed from the blocks. Small folio, [n.p. but actually St. Lawrence, Waltham]: The Golden Cockerel Press, 1931. One of 488 numbered copies printed on Batchelor hand-made paper, from a total edition of five hundred copies. Three quarter white pigskin and tan polished buckram, raised bands, t.e.g., by Sangorski & Sutcliffe. A few scattered spots of the almost inevitable foxing to the polished buckram side panels, a couple of short, thin surface scratches to the lower side panel, just a trace of slight darkening and rubbing to the spine, otherwise a fine copy, internally quite fine. Gill, Eric Gill, 285; Chanticleer 78; Artist & the Book 122; From Manet to Hockney 89.

One of Eric Gill's masterpieces as an illustrator. "Conceived in the fruitful mind of Robert Gibbings, this is the Golden Cockerel book usually compared with the Doves Bible and the Kelmscott Chaucer. A flower among the best products of English romantic genius, it is also surely, thanks to its illustrator ... the book among all books in which the Roman type has been best mated with any kind of illustration" (Chanticleer).

\$15,000  
254047

**[GOLDSMITH, Oliver].** *The Vicar of Wakefield. A Tale.* [4], 214; [2], 223 pp. 8vo, Salisbury: B. Collins for F. Newbery, London, 1766. First edition, with no catchword on page 213 in vol. I; incorrect catchword "was" on page 39 and page 159 correctly numbered in vol. II. Probable publisher's full calf binding, covers ruled in blind. Abraison to vol. I front cover, faint dampstaining to upper inner corner of first few leaves of vol. II. In cloth clamshell box. Rothschild 1028; Scott pp. 173-75; Tinker 110.

A sharp copy of the first edition of one of the most enduringly-popular novels of the 18th century, in a probable publisher's binding of plain calf (cf. Bennett, Trade Bookbinding in the British Isles, p. 99, fig. 4.4).

\$3,500  
260494

PRESENTATION COPY, EXTRA-ILLUSTRATED WITH 2 AUTOGRAPH LETTERS

**GONCOURT, Edmond and Jules de.** *L'Art du Dix-Huitième Siècle.* Title and 38 eau-forte engravings by Jules de Goncourt, most after drawings in the Goncourt brothers' private collection, EXTRA-ILLUSTRATED with an additional 159 plates, some hand-colored, mostly 18th- and 19th-century, and 2 AUTOGRAPH LETTERS SIGNED ("Jules de Goncourt," "Edmond de Goncourt"), hinged to mounts and bound-in. Original fascicles bound in 2 volumes4to, Paris: E. Dentu, 1859-75. First edition. Full red morocco, gilt, green

morocco doublures, green silk moiré endpapers, t.e.g., others uncut, by Pomey. Light sporadic foxing, else fine. In morocco-edged slipcases (slipcases somewhat edgeworn). Provenance: Comte Louis Clément de Ris (ownership signature, dated 1878, and gift inscription from Edmond de Goncourt).

PRESENTATION COPY of the first edition of the Goncourt brothers' pioneering survey of 18th-century French art, inscribed to fellow collector, art critic, and salonist, Comte Louis Clément de Ris, and EXTRA-ILLUSTRATED with 159 engravings and 2 autograph letters. ¶ *L'Art du Dix-Huitième Siècle* was published in 10 fascicles over the course of 16 years in an edition of 200 copies. Each fascicle was dedicated to a specific artist or grouping — Les St. Aubin, Watteau, Fragonard, Prudhon, Boucher, Greuze, Chardin, Debucourt, La Tour and "Les Vignettistes" (Eisen, Moreau, Gravelot and Cochin) — and each fascicle was issued with original eau-forte engravings by Jules de Goncourt, many after drawings in the brothers' own collection. This set gathers all of the first edition fascicles and engravings, with an additional 159 plates after each of the respective artists, and is bound in a beautiful restrained binding by Pomey. The set is inscribed, once by Edmond ("A monsieur Clément de Ris / hommage et souvenir de l'auteur / Edmond de Goncourt") and again by Jules on the Watteau fascicle. The recipient, Comte Louis Clément de Ris (1820-1882), was a curator, collector and art critic. He formed an important collection of French ceramics and was curator of sculpture at the Louvre and later curator of the château Versailles. Like the Goncourt brothers, Clément de Ris attended the fashionable Parisian salons of the time, including those of Mathilde Bonaparte. ¶ The present set includes two autograph letters, presumably addressed to Clément de Ris. Edmond's letter (dated February 19, 1873) concerns a planned volume of art criticism by Duplessis and asks Clément de Ris for a favor concerning a collector of Gabriel de St. Aubin. Jules' letter is full of gossip and name-dropping. He regrets that he cannot attend a dinner with Clément de Ris as he has already made plans with Princess Mathilde (i.e. Mathilde Bonaparte, Napoleon's niece, and a renowned saloniste). He fears canceling his engagement with the princess as he hopes she will finally provide a resolution to "l'affaire de Gavarni" (a reference to Gavarni's portrait of the princess or the Goncourt's monograph on the artist?). Jules admits he has gone to Flaubert for advice, who suggested that Clément de Ris simply change the date of his party from Wednesday to Friday, advice that Jules finds too rude to pursue.

A highly desirable copy of one of the landmark works of art criticism.

\$9,000  
259018

UNRECORDED DELUXE BINDING, FROM LIBRARY OF TSAR ALEXANDER II

**HERBERT, Henry William ["Frank Forester"].** *Frank Forester's Field Sports of the United States and British Provinces of North America.* Illustrated. x, [11]-360; vi, [7]- 367, [1] pp. 2 vols. 8vo, New York: Stringer & Townsend (late Burgess, Stringer & Co) 222 Broadway, 1849. First American edition. Publisher's deluxe full gilt morocco binding, spines gilt with crossed rifles, stag's head and power horn, boards elaborately gilt with single rule border and ornamental cornerpieces and central vignettes of hunting trophies, turn-ins gilt, white glazed endsheets stamped in gilt, a.e.g. (vol. I in black; vol. II in dark brown). Spine of vol. II slightly faded, else very fine bright copies in custom

cloth slipcase. Phillips, p. 171: "Copyright and preface dated 1848." Van Winkle pp. 25-29; Wetzel p. 157; BAL 8112. Provenance : Tsar Alexander II (1818-1881), book labels with his monogram and crest, shelf labels.

One of the great mid-century American sporting books by the English expatriate sportsman and author whose books and writings under the pen name "Frank Forester" enjoyed transatlantic fame and put American sport on the map, but who died debt-ridden and almost friendless in Newark, New Jersey, in 1857. Van Winkle notes that the book was published in London on 13 September (with title page dated 1848) and in New York on 23 October (with the title page dated 1849). Van Winkle notes that it was announced for 1 October in American periodicals (BAL records that Stringer & Townsend succeeded Bruges, Stringer in 1848). BAL also notes that the title pages for each volume are cancels and printed on paper unlike the rest of the text stock. This copy conforms with the BAL description of the Earliest Located Issue. A classic sporting work in an unrecorded deluxe American binding with imperial Russian provenance, in superb, bright condition.

\$6,750  
256938

#### A BOUQUET OF IRISH POLITICIANS

(IRELAND) Irish Autograph Album, including Eámon de Valera and his Cabinet in the 8th Dáil, and Members of Sinn Féin and Fianna Fáil. Inserted leaf with 10 signatures, tipped in signatures on [24] leaves in a bound album. Oblong 12mo, [Dublin: 1931-1936]. Burgundy leather, a.e.g. Some spotting to album leaves, signatures generally fine.

Choice album preserving a colorful and representative slice of Irish political life in the mid-1930s, including the signatures of Eámon de Valera and 9 members of his cabinet in the 8th Dáil (1933-1937) on a single sheet, followed by 24 individually tipped-in signatures (de Valera and seven others are repeated in this group). Eámon de Valera was a leader in the war of independence and, after breaking with Sinn Féin in 1926, was a founder of Fianna Fáil and head of the Irish Free State government. The members of his cabinet for 1933-1937 who have signed here are Seán T. Ó Cellaigh (Seán Thomas O'Kelly), deputy prime minister; P.J. Ruttledge, minister for lands and fisheries; Seán MacEntee, minister of finance; Tomas O'Derrig, minister for education; Gerald Boland, secretary of Sinn Féin, chief whip; Frank Aiken, minister of defense; Seamus O'Rian (James Ryan), minister for agriculture; Patrick J. Little; Concobhar MagUidhr (Conor Maguire), attorney general, later chief justice 1946-1961 (many of these were founding members of Fianna Fáil). The tipped in signatures include: J.J. McElligott, secretary of the Dept. of Finance 1927-1953; Eámon de Valera, dated 24.10.35; Seán T. Ó Cellaigh, Frank Aiken, dated 17.3.32; Seamus O'Rian; Geróid O'Beolláin (Gerald Boland); Seán MacEntee; Sean F. Lemass, ministry for industry and commerce, later prime minister (1959-1966); Seosamh O'Conghaile (Joseph Connolly, dated 16.3.32, minister for posts and telegraphs; P.J. Ruttledge, dated 25.9.34; Patrick J. Little; Cormac Breathnach, Fianna Fáil politician, served in the Dáil 1932-54, et al (complete list available.)

\$2,500  
260546

**JAMES, Will.** *Autograph Letter, signed ("Bill James") to George Cole ("Dear Jack") of Hollywood, regarding the Chicago rodeo, C.R. "Charlie" Williams, rodeo cowboy star, and a pair of Williams' spurs.* One page, in ink, on sheet of blank stationery. 4to, Pryor, Montana: Sept 15 1927. With envelope in James' hand, return address, signed "Will James".

"Had a great time in Chicago — great Rodeo. C.R. Williams got there one day late and somehow he was left out of the big money in bronk [sic] riding on that account. It sure was too bad and I thought something was going to be done about it. but I guess not. Williams was only there one day or so. Got to thinking about C.R.W's spurs and if you don't want to take responsibility of 'em send 'em to me. I'd sure like to hang 'em up here and Williams could take his time sending me the money ... I'm going to stay here a few months yet — maybe till Christmas, then I might go to Hollywood ... but I'm not going to run around anymore till then, I've got too much to do. Starting on a long novel now ..." James signed "Bill James" when addressing his wife or close friends (see Frazier p. 170).

\$1,250  
260742

#### ORIGINAL JAZZ PHOTOGRAPHS BY RAYMOND ROSS

(JAZZ) **Ross, Raymond, photographer.** *Photographs of jazz musicians Thelonious Monk, Rashan Roland Kirk, Phineas Newborn Jr., Billy Strayhorn and others.* 47 gelatin print photographs (7 photographs of Monk mounted on artist board), with photographer's stamp and docketing on the rear. Images approx. 9-1/2 x 7 in, Vp [New York; Newport, RI: c. 1962-1968]. A few prints with light edgewear or creasing, mostly near fine.

A collection of original photographs by the noted jazz photographer Raymond Ross. Highlights include Monk at the piano at The 5 Spot in 1962, the Newport Jazz Festival in 1965 & 1966 and the Garden State Jazz Festival in 1967; Rashon Roland Kirk at The 5 Spot and the 1968 Newport Jazz Festival; Billy Strayhorn recording at Fine Sound Studio in 1964. Ross (1924-2004) was a widely-known and respected figure in the downtown jazz scene. According to his New York Times obituary, "he was one of the few to chronicle the transition from the big band sound of Duke Ellington to the Bebop era ushered in by John Coltrane and Miles Davis"

\$1,500  
259420

#### JEFFERSON'S MAP OF WESTWARD EXPANSION

(JEFFERSON, Thomas) *A Map of the United States of N. America [in] Bailey's Pocket Almanac, being an American annual register, for the year of our Lord 1786.* With folding map and folding plate. [80] pp. 24mo, Philadelphia: Printed and sold by Francis Bailey, at Yorick's Head, in Market Street, [1785]. Original marbled wrappers. Near fine in a custom leather-and-cloth slipcase. Evans 18922 (LOC only); Drake 10193 (Rosenbach, LOC, Rutgers, NYHS); No physical copies on OCLC for this year; Boyd, ed., *The Papers of Thomas Jefferson*, Vol. 6 (Princeton, 1952).

Thomas Jefferson's map and his vision of America's western expansion is here expressed to the people of America in possibly the most

democratic of all printing formats, the daily almanac. This is one of the very first maps of the newly created United States published in America; one of the first maps published in America to be titled using the “United States [of N.] America” nomenclature; and it is the first published map to make use of Thomas Jefferson’s report to Congress of a plan of government for the recently acquired western frontier territories. Excessively rare, the map incorporates Jefferson’s names, many of them derived from Indian words, for the proposed new states. Based on Jefferson’s report, but with their emendations of it, Congress, then under the Articles of Confederation, enacted the Ordinance of 1784 on April 23, 1784. That same year, printer and bookseller Francis Bailey of Philadelphia published “A Map of the United States of N. America” based upon Jefferson’s proposals for new states in the Northwest Territories for his 1785 Pocket Almanac. The map, engraved by H.D. Pursell (who engraved Filson’s map of Kentucky) incorporated not only the provisions of the Ordinance of 1784, but also relied on Jefferson’s original report to Congress. Much to Jefferson’s consternation, he discovered his report then published without his authorization by Philadelphia publisher David C. Claypoole in the Pennsylvania Packet. And, indeed, Claypoole had also published Jefferson’s proposed names for the new states. These proposed names for these future western states are here incorporated by Bailey into his map, the only published map to do so. Jefferson’s map first appeared in Bailey’s Almanac for 1785 and then in Bailey’s almanacs for 1786 (seen here) and 1787. All three almanacs are rare, but oddly this year exceptionally so. There are no auction records within at least the last 50 years for any of the almanacs. Dr. Rosenbach never offered an example for sale via his catalogs but highlighted a copy of this year’s 1786 example as #165 in his 1940 exhibition from his personal collection of exceptional rarities at the Free Library of Philadelphia.\* In the introduction, Dr. G.P. Winship called it, “One of the most curious maps drawn in America” (p. 9). Dr. Rosenbach’s copy resides today in the Rosenbach Museum. Jefferson’s imaginative and ambitious map is widely reproduced in facsimile and in scholarship. But the map itself is artifact — so curiously issued — and so modestly foretelling Lewis and Clark’s Expedition and America’s future westward expansion. \*Rosenbach: “With the excessively rare engraved map showing the projected states in the West. On the map ... are shown the ten states which were planned but never created in the Middle West. The fanciful names given them by Jefferson appear: Sylvania, Michigania, Cherronnesus, Assenisipia, Metropotamia, Illinoia, Saratoga, Washington, Polypotamia, and Pelisipia” (One Hundred and Fifty Years of Printing in English America (1640-1790), An Exhibition ... from the Collection of Dr. A.S.W. Rosenbach. Philadelphia, 1940.

\$65,000  
255919

**JENNINGS, Preston J.** *A Book of Trout Flies: Containing A List of the Most Important American Stream Insects & Their Imitations.* Two photographic plates, and eleven by Alma W. Froderstrom of which seven are hand-colored; Vol. II contains 12 wet-flies and 18 dry-flies, tied by the author. 2 vols. 8vo, New York: The Derrydale Press, 1935. Limited edition, no. 10 of 25 De Luxe copies, signed by the author, illustrator, publisher, and author of the foreword. Original three quarter green morocco (Vol. I) and half green morocco (Vol. II) by James MacDonald, panelled spines gilt, t.e.g.; Vol. II housing the flies. Cloth slipcase. Custom half morocco slipcase with cloth chemise.

Wetzel p. 165; Siegel 88; Frazier J-1-D; Bruns J-16.

One of the most beautiful, sought-after, and rarest productions of The Derrydale Press.

\$70,000  
260051

UNCUT IN BOARDS

**(JOHNSON, Samuel) Johnson, Samuel.** *Letters to and from the late Samuel Johnson, LL.D. To which are added some Poems never before printed. Published from the original MSS. in her possession by Hester Piozzi.* [4], xv, [1], 397, [1]; xi, [1], 424, [16] pp. 2 vols. 8vo (9-3/4 x 6-3/4 inches), London: for A. Strahan and T. Cadell, 1788. First edition. Original boards, uncut, neatly rebacked with new paper spines. Contemporary bookseller’s label, “[Thomas] Jordan. Hookham, Stationers, Bookseller and Bookbinder New Bond Street corner of Bruton Street” in each volume. Signed in back by famous American collector DeWitt Miller. In green cloth slipcase with chemise. Fleeman 88.3L/1; Rothschild 1270; Courtney, p. 168-9; Chapman & Hazen, p. 165; Tinker 1383; ESTC T082906; Ramsden, London, p. 84 (for binder’s ticket).

A beautiful uncut copy in boards with ticket of Thomas Jordan Hookham, bookseller and bookbinder. “... the first publication and canonization of a large body of [Johnson’s] correspondence (some 338 letters)” (ODNB).

\$1,750  
260513

ONE OF 10 COPIES, WITH AN ORIGINAL DRAWING

**(JONES, David) Coleridge, Samuel Taylor.** *The Rime of the Ancient Mariner.* Illustrated by David Jones with 10 copper engravings printed in a green wash, plates printed by Walter L. Colls, London. 4to, Bristol: Douglas Cleverdon [Printed at the Fanfare Press, London], 1929. Number VIII of 10 copies signed by the artist, with a set of the engravings in first state, a set in final state, proofs of the 5 discarded engravings, and an original drawing signed by the artist. Original full white vellum. Boards slightly bowed, very faint offset from a few plates. Fine. Half dark blue morocco slipcase and chemise. Ransom, Private Presses, p. 235.

Coleridge’s classic of guilt and redemption, illustrated by painter and poet David Jones (1895-1974). Jones studied art before serving in the trenches in the first world war, was wounded in 1916 but returned to duty through the end of 1918. He first worked at Westminster School of Art and then became associated with the circle of Eric Gill and Hilary Pepler at Ditchling in the early 1920s. He was briefly engaged to Gill’s daughter Petra. Jones illustrated the Golden Cockerel Gulliver’s Travels (1925), and exhibited works in a variety of media in England, France, the U.S., and Italy. T.S. Eliot praised his later poem, *The Anathemata* (1952).

The original drawing accompanying the extra suites of plates is a preparatory sketch for the final large plate of the goodly company walking to the kirk, opposite page 36. It demonstrates how the artist’s conception for the plate evolved: the rejected engraving for this plate contains elements from the drawing, reversed, while the finished engraving incorporates almost all the figures and arches of the drawing, substituting a pair of white doves at lower left.

The rarest state of this superb production (published at 10 guineas), one of the finest books of the interwar flowering in British book arts.

\$25,000  
256987

VIRGIL THOMSON'S COPY — ONE OF 150 ON LARGE PAPER

**JOYCE, James.** *Ulysses*. xii, 740 pp. Tall 8vo (26.2 x 20.1 cm.), Paris: Shakespeare and Co, 1922. First edition, No. 234 of 150 numbered copies on vergé d'Arches (total edition, 1000 copies). Original blue wrappers printed in white. Wrappers slightly rubbed at edges, skillfully rebacked, preserving most of original spine. Very good, in quarter morocco slipcase with chemise, and the original Shakespeare & Co. prospectus laid in. Composer VIRGIL THOMSON's copy, signed in light pencil by him on the flyleaf: "Virgil Thomson Paris 1922". Slocum A17; Connolly Modern Movement, 42; v. Horowitz, p. 121.

The first printing of *Ulysses* consisted of 1000 copies in three limitations: the first 100 were printed on Dutch handmade paper, numbered, and signed by Joyce, price 350 francs; 150 large paper copies numbered 101-250, printed on Vergé d'Arches, unsigned, at 250 francs; and the final 750 were numbered 251-1000 and printed on a lesser grade of handmade paper, at 150 francs. Arguably the most significant and celebrated English language novel of the 20th Century, the publishing trials and tribulations of *Ulysses* are legend. Stymied by obscenity charges that prevented its serial publication in *The Egoist*, Joyce's masterpiece was published instead by Sylvia Beach in the winter of 1922 under her imprint at the Shakespeare and Company bookshop in Paris. In 1922, a young Harvard music student, Virgil Thomson, was on leave from school to study with the great Nadia Boulanger in Paris; a month before his return to America in August, Thomson purchased this copy on July 1, 1922, according to Sylvia Beach's notebook (v. Horowitz catalogue). A few years later, Thomson returned to Paris, where he became acquainted with the circle of experimental artists, writers, and musicians who gathered at Sylvia Beach's famous bookshop, and it was there that he came to know James Joyce. "After the success of 'Four Saints in Three Acts,' Joyce asked Thomson to compose a score for a ballet to be presented at the Paris Opera with choreography by Leonide Massine based on the children's games chapter of *FINNEGAN'S WAKE*. Thomson demurred, not wanting to wound his good friend Gertrude, who thought Joyce a rival" (Anthony Tommasini, *Virgil Thomson: Composer on the Aisle*, p. 139). A remarkable association copy of this modernist classic.

\$75,000  
259093

JOYCE'S SECOND PUBLISHED WORK

**JOYCE, James.** "The Day of the Rabblement" [published in *Two Essays*. "A Forgotten Aspect of the University Question" by F.J.C. Skeffington and "The Day of the Rabblement" by James A. Joyce]. 8 pp. 8vo, Dublin: Gerrard Bros, [1901]. First edition of Joyce's second published work, one of 85 published. Original pink printed wrappers, stapled. Faint crease marks from prior folding, small stain to top margin. In red cloth drop box. Provenance: John Howell Books. Slocum & Cahoon B1.

The first edition of Joyce's second published work, and his first appearance in a book, one of only 85 copies printed (his first appear-

ance was a review of Ibsen's *When We Dead Awaken* published in the *Fortnightly Review* the previous year). Joyce's essay, written when he was a nineteen-year-old student at University College, Dublin, is an attack on the Irish Literary Theater and its founders — Yeats, Moore and Martyn. He accuses them of abandoning the high ideals of the Theater's founding and catering to popular tastes, becoming "the property of the rabblement of the most belated race in Europe." The essay appears here in print with school friend F.J.C. Skeffington's essay advocating equal university rights for women. Both essays were first rejected ("refused insertion by the Censor") by *St. Stephen's*, the newspaper of the University College, Dublin, at which point Joyce and Skeffington gathered the 2 pounds 5 shillings necessary to have the essays printed at a local stationery shop.

\$13,500  
259573

SIGNED BY JOYCE

**JOYCE, James.** *Anna Livia Plurabelle*. With a Preface by Padriac Colum. [iv], xx, 64 pp. 12mo, New York: Crosby Gaige, 1928. First edition, no. 47 of 800 numbered and signed copies. Publisher's brown cloth, cover stamped in gilt with triangle design, spine with title in gilt. Fine. Slocum & Cahoon A32.

A pristine copy of an excerpt from Joyce's "Work in Progress," one of 800 copies signed by Joyce.

\$3,250  
260502

DONALD FRIEDE'S COPY

**JOYCE, James.** *Chamber Music*. [40] pp. 12mo, London: Elkin Mathews, 1907. First edition, third binding variant. Publisher's green cloth, title stamped in gilt on cover and spine. Small bump to lower tip of front cover, else fine. Gotham Book Mart ticket on rear paste-down. Slocum & Cahoon A3. Provenance: Donald S. Friede (his bookplate by Miguel Covarrubias on front paste-down).

One of only 509 copies of Joyce's first book. A fine copy in the third binding variant (thin wove transparent end-papers and signature C poorly centered), with the Covarrubias bookplate of publisher Donald S. Friede. In 1928, Friede published at his own expense an excerpt of Joyce's "Work in Progress" (i.e. *Finnegans Wake*) in an edition of 20 copies. Friede was attempting to secure American copyright and convince Joyce to publish his novel with Friede's firm, Boni & Liveright. The plan backfired, as Joyce was disgusted by Friede's manoeuvring.

\$3,250  
260501

SIGNED BY BOTH JOYCE AND MATISSE

**JOYCE, James.** *Ulysses*. With an Introduction by Stuart Gilbert. Illustrated With 6 original soft-ground etchings and 20 reproductions of preliminary drawings by Henri Matisse. xvi, [ii], 735 pp. 4to, New York: Limited Editions Club, 1935. First Edition thus, No. 804 of 1500 copies, and one of only 250 copies SIGNED BY BOTH JOYCE AND MATISSE. Original brown cloth, spine and upper board blocked in gilt. Gilt spine a bit dulled, endpapers somewhat browned, otherwise very good. In the original sliding case (worn). Slocum & Cahoon

A22; Quarto-Millenary 71; Garvey 197; Duthuit 235.

With six soft ground etchings by Matisse created for this edition, with reproductions of his preliminary drawings. One of the most famous and desirable productions of the Limited Editions Club, as Joyce, after learning that Matisse based his illustrations on Homer's text and not his (Joyce's) own, stopped signing the sheets.

\$25,000  
259092

MCNAMARA APPOINTED SECRETARY OF DEFENSE

**(KENNEDY, John F)** Engraved broadside document of Robert S. McNamara's Appointment as Secretary of Defense. Signed by Sec. of State Dean Rusk ("Dean Rusk") and President John F. Kennedy ("John Kennedy"). Engraved broadside document, accomplished in ink calligraphy, signed by the President ("John Kennedy") and countersigned by the Secretary of State ("Dean Rusk"), affixed with embossed paper seal of the United States. 22-1/4 x 18-1/2 in, Washington, D.C: Januray 21, 1961. Framed.

Document signed by President Kennedy and Secretary of State Rusk on the date of Robert McNamara's appointment as Secretary of Defense. McNamara (1916-2009) was the longest serving Secretary of Defense, holding the position from 1961 to 1968 under Presidents Kennedy and Johnson. McNamara was of course one of the chief architects of the escalation of the Vietnam War, the defining event of American political and social life of the period.

\$35,000  
260518

SPECIAL COPY, SECRETARY OF DEFENSE MCNAMARA'S COPY

**(KENNEDY, John F)** *Official Program. Inaugural Ceremonies of John F. Kennedy, Thirty-fifth President of the United States and Lyndon B. Johnson, Thirty-seventh Vice President of the United States Januray 20, 1961 WITH: A Pictorial Review 1961 Inauguration.* Illustrated. 64 ; 32 pp. 4to (11 x 8-1/4 inches), Washington, D.C: 1961. "This copy No. 5 of the limited DeLuxe Edition Kennedy-Johnson Official Inaugural Program E.H. Foley (Signed) General Chairman...". Specially bounds in full pebbled blue morocco, stamped in gilt on upper cover with title, Arms of the United States and the name Hon. Robert S. McNamara. With a signed card as Chairman from Ed Foley "Cheers Ed!".

The first item containing Essays by JFK and Carl Sandburg & "A New England Tribute" An Esaay by Robert Frost and two poems by him.

\$3,000  
260506

**KEROUAC, Jack.** Typed Letter, signed ("Jack Kerouac"), to Irving Rosenthal of the Chicago Review. One page typed on paper. With original mailing envelope and carbon copy of Rosenthal's letter. 8.5 x 8.5 inches, 1418-1/2 Clouser St, Orlando, Fla: postmarked January 29, 1958. Creased from prior folding, small holes at left margin from removed staples.

Kerouac writes in response to a letter from Irving Rosenthal of the Chicago Review (a carbon of the letter is included here), who had requested a submission for an upcoming Zen-themed issue, "I do have something for your summer issue of Zen, five pages of prose

about Buddhistic meditation in the woods, an excerpted chapter from my novel-in-progress entitled The Dharma Bums. Let me know if you want me to send you that, and please sorta promise you'll print it (it's highly publishable) before I type it up in the midst of 1,000 harassments and details ... (5,000 word letters being exchanged with Hollywood producer, completion of novel-in-progress, etc. etc. ) (albums with Norman Granz, etc. etc.)" Kerouac would oblige Rosenthal with an excerpt of The Dharma Bums, which appeared in the Chicago Review under the title "Meditation in the Woods." Kerouac goes on to suggest that Rosenthal contact Gary Snyder and Phillip Whalen for more material for the Zen issue, and he mentions Zen scholar Alan Watts. "... I would suggest you contact that young man [Gary Snyder] because he is now on a round the world freighter on his way home from the Shokokuji Monastery in Kyoto Japan and can provide your issue with direct Zen material, the latest, poems or prose ... Another strong suggestion, is, get material, prose or poetry, from a contemporary Zen Master (lay) name of Phillip Whalen ... Mention to [Alan] Watts that I said that it was his duty to furnish something for your issue in order to turn the wheel of the Dharma in 1958." Whalen and Watts both appeared in The Dharma Bums (Whalen would later criticize Kerouac's "Beat Zen"), and Snyder was the model for the novel's main character, Japhy Ryder, and the embodiment of the novel's counter-culture "rucksack revolution" of wandering Zen Lunatics. "As Jack saw it, Gary's alternative life style was basically a religious way of life in The Dharma Bums ..." (Charters, Kerouac, p. 293). Kerouac writes this letter from his sisters's home in Orlando, where he had gone to write The Dharma Bums, writing the entire novel in ten sittings in November of 1957 — "he thought of himself like an athlete, sticking to his typewriter grinding out 15,000 or 20,000 words at a time" (Charters, Kerouac, p. 293). Kerouac closes with a remarkable testimony to his Buddhist practice and its very close relationship to his writing, "No, I haven't made a semi-serious study of Buddhism but a very serious one indeed, in fact I've had visions and reassurances and all kinds of wild gnostic certainties handed to me. My prose will explain that." An outstanding letter, written at the height of Kerouac's fame, and touching on some of the Zen characters and experiences that were central to the writing of The Dharma Bums.

\$12,500  
260106

WITH ORIGINAL VEDDER DRAWING OF OMAR

**KHAYYAM, Omar.** *Rubaiyat of Omar Khayyam [Text of the Third Edition].* Drawings by Elihu Vedder reproduced by Albertype process on facing pages (printed one side only). [128] pp. 4to (12-1/4 x 9-1/4 inches), Boston: Houghton, Mifflin and Company, 1886. Vedder Phototype edition. Original grey cloth. Minor wear to spine. Potter 202. With a drawing in purple pencil of Omar by Vedder tipped-in, inscribed with 4-1/2 lines of poetry, beginning, "Much wine old Omar dreamed about ..." The drawing inscribed by Vedder, "Porter Edward Sargent, His Book. E.V. Roma 1913." Additionally signed by Vedder at lower right of the title-page.

\$2,500  
259478

**KIPLING, Rudyard.** *The Jungle Book & The Second Jungle Book.* With decorations by J. Lockwood Kipling. 2 vols. 8vo, London: Macmillan, 1894 & 1895. First edition. Blue gilt-pictorial cloth. Fine, bright copies, the second volume in the RARE PICTORIAL DUST-JACKET, with one-inch chip from top and bottom of spine, piece missing from upper inner corner of front panel which is detached from spine. RARE THUS. Grolier/Kipling 185 & 197; Stewart 123 & 132; Richards A76 & A85.

Fine copies of both volumes of Kipling's *The Jungle Book*, the second volume in the rare dust jacket.

\$7,500  
23327

**KNOX, John.** *An Historical Journal of the Campaigns in North America for the Years 1757 1758 1759 and 1760 Containing the Most Remarkable Occurrences of that Period; Particularly the Two Sieges of Quebec.* Large folding map of North America and frontispiece portrait of Lord Amherst in vol. I; frontispiece portrait in vol. II. ix, [7, subscribers], 405, [3]; [2], 465 pp. Errata leaf in each volume. 2 vols. 4to, London: For the Author; and sold by W. Johnston, 1769. First edition. Mid-nineteenth century tan polished calf, gilt spine, leather labels. Superficial traces of wear, a few occasional foxing marks. Handsome copy with generous margins. Howes K222, "b"; Sabin 38163; Dionne II:751; Lande 486; Gagnon I:1880; JCB 1680; Streeter Sale 1030; Vlach 417; TPL 323.

An important first-hand account of the French and Indian war, containing "One of the most accurate and detailed accounts available on the sieges of Louisbourg and Quebec" (TPL). The map shows British holdings in North America according to the Treaty of Paris in 1763.

\$6,250  
260604

A MANUSCRIPT FOR TALES OF A WAYSIDE INN

**LONGFELLOW, Henry Wadsworth.** Autograph Manuscript, signed and dated, of his poem of "The Kalif of Baldacca." Working draft, 7 pages on 2 folded sheets of pale blue stationery; with several revisions in Longfellow's hand. 4to, Boston: February 12, 1864. Mounted on hinges and bound in quarter blue morocco and blue cloth and housed in a slipcase. Provenance: David Gage Joyce Sale, Hanzel Galleries, September 23, 1973.

First published in the *Atlantic Monthly* in 1864 and incorporated into *Tales of a Wayside Inn* as "The Spanish Jew's Tale. / Kambalu." Begun January 26, 1864 - Finished February 12, 1864. "His source for the 'Kambalu' is *Il Milione* by Marco Polo. Longfellow's manuscript was originally consigned by James T. Fields to auction in June, 1864, for "The U.S. Sanitary Commission"

\$7,500  
260612

THE GREATEST AMERICAN NOVEL

**MELVILLE, Herman.** *Moby-Dick; or, The Whale.* Thick 8vo, New York: Harper & Brothers, 1851. First American edition. Original purple-brown cloth with publisher's circular device on upper cover (BAL's "first binding"), rebaked, preserving the original gilt-lettered

backstrip and orange coated endpapers. Covers and spine rubbed and faded, coated endpapers mottled; text a bit toned at edges, very slight dampstaining along top corner and fore-edge of first few leaves. In a quarter red morocco slipcase with chemise. BAL 13664; Grolier, One Hundred American Books, 60.

First American edition of the greatest American novel. This edition was technically preceded by the extremely rare English edition (Richard Bentley) two months earlier, but textually this is the far more important of the two, having been printed from Melville's manuscript, whereas the Bentley edition was set up from the sheets of the American edition. Furthermore, for political or editorial reasons, Bentley made some thirty-five unauthorized deletions from the original, and the American edition remains the standard text, never having been further revised. Printed on cheap wood-pulp paper and in one bulky volume, *Moby Dick* rarely survives without foxing, and is generally found chipped and shaken.

\$27,500  
259292

THE ROBERT WILSON COLLECTION OF JAMES MERRILL

**MERRILL, James.** The James Merrill collection formed by bookseller and collector, Robert Wilson, comprising over 65 book, most of them inscribed, and an album of postcards from Merrill to Wilson. V.p.: Various publishers, 1942 - 2004. Mostly first editions. Most are in exceptional condition in original dust-jackets.

A virtually complete collection of James Merrill's books, formed over several years by the former proprietor of the Phoenix Bookshop in Manhattan, Robert Wilson, who was also a collector, author, an occasional publisher — and friend of Merrill's. Their close attachment is not only clearly seen in the numerous inscriptions penned in these volumes; it is also in evidence in the sparkling collection of postcards which Merrill sent to Wilson from 1976 through 1986, and which Wilson carefully preserved. Wilson's collection contains all of the major books and principal rarities, including his first two (privately printed) books, *JIM'S BOOK*, and *BLACK SWANN*, each inscribed in the year of publication; first editions of all of his trade publications, usually both in hardback and paperback; his privately printed rarities (e.g., *THE THOUSAND AND SECOND NIGHT*, Athens, 1963 — one of 50 copies); all of the novels, including proofs and advance review copies. Included as well, are a number of early appearances in periodicals, and much ephemera. Details are available upon request.

\$35,000  
259805

THE RARE, COMPLETE NICOLAUS DE LYRA POSTILLA, 1472

**NICOLAUS DE LYRA.** *Postilla super totam Bibliam.* 1285 [of 1286] leaves; lacking final blank of volume IV (ZZZ4). Vol I: [1-407]; Vol. II: [408-657]; Vol. III: [658-936]; Vol. IV (the New Testament): [937-1285] leaves. 2 columns (except for inserted leaf [VVV3] in Vol. IV, with only one column on inner half of each page); 62 lines. Spaces for capitals, and starting in volume III, printed guide letters; several initial capitals supplied in red, ms chapter headings in red throughout, ms. catchwords throughout; and ms foliation (with a few errors) in a contemporary hand; a few pages rubricated; ms. Index on final blank of Vol. III (1 p., on recto) and Vol. IV (verso of ZZ2

and recto and verso of ZZZ3). 4 vols. Folio (412 x 290 mm.), [Strassburg: Johann Mentelin, not after 1472]. Sewn in 18th-century plain blue-gray wrappers, spines defective and sewing loosening. First few leaves of Vol. I with slight worming at inner margin; slight worming elsewhere; occasional mild stains; overall, a deeply impressive and entirely unsophisticated copy of a magnificent incunabula. Custom half morocco slipcase and chemises. Hain 10366; Goff N133; BMC I 56; GW M26538; ISTC No. in00133000.

Nicholas de Lyra's (c. 1270–October 1349) monumental commentary on the Bible was one of the most influential texts of the Middle Ages, and in fact, his *Postilla* is the first printed commentary on the Bible (the edition of Rome, Sweynheym and Pannartz, 1471, precedes the Mentelin edition by only a year); indeed, the sheer magnitude of the task of setting this text in type would attest to the prestige which Nicolaus de Lyra enjoyed among Biblical scholars. According to THE CATHOLIC ENCYCLOPEDIA, Nicholas "after stating that the literal sense of Sacred Scripture is the foundation of all mystical expositions, and that it alone has demonstrative force ... he deplores the state of Biblical studies in his time. The literal sense, he avers, is much obscured, owing partly to the carelessness of the copyists, partly to the unskillfulness of some of the correctors, and partly also to our own translation (the Vulgate), which not infrequently departs from the original Hebrew." In this latter respect, Nicholas de Lyra anticipates Erasmus. The pioneer Strassburg printer Johann Mentelin (ca. 1410 -1478) established his press at a time when the only other place where printing was performed was Mainz; and it has been suggested that Mentelin learned the art from Gutenberg. His first book was a 40-line Latin Bible; and to Mentelin belongs the honor of having printed the first German Bible in 1466. ISTC's report of copies in the U.S. gives a pretty clear picture of the rarity of the book in complete form. Only two others, besides this Cathedral Library copy, are complete: Ann Arbor MI, Univ. of Michigan, Univ. Library (II); Detroit MI, Detroit Public Library (ff 408-562); New York NY, Pierpont Morgan Library (III); Rochester NY, Univ. of Rochester, Sibley Music Library, Eastman School of Music (Psalms, 149 ff.); San Francisco CA, Univ. of San Francisco, Gleeson Library; San Marino CA, The Huntington Library; Washington DC, Library of Congress, Rare Book Division (I, ff.1-359); Washington DC, Washington Cathedral Library (I-IV).

\$175,000  
253999

ILLUSTRATED HISTORY OF THE PHILADELPHIA PUBLIC SCHOOLS, 1849

**(PHILADELPHIA) Hart, John Seely; transcribed and illustrated by Samuel Sparks FISHER.** *Lectures on the Public Schools of Philadelphia.* by Prof J. S. Hart A.M. 1849 [Manuscript History of Public Education in Philadelphia]. Pen and ink on ruled ledger paper. Ornamental title with calligraphic flourishes, 13 ink drawings of school buildings (most marked "Drawn on the Spot"), signed by the artist, 13 small ink and watercolor views as Section headings, numerous tombstones or flags as annual divisions. 164 pp. 4to, [Philadelphia]: [9 March - 15 June] 1849. Contemporary leather spine, marbled boards. Some wear to spine and corners. Internally clean and sound. John S. Hart Papers (1826-1875), Princeton University Firestone Library C0308.

Richly ornamented manuscript transcription of a series of thirteen lectures by John S. Hart, principal of the Central High School of Philadelphia, on the history of the public schools of Philadelphia from 1809 to 1842, as transcribed and illustrated by a talented stu-

dent, Samuel S. Fisher. John S. Hart (1810-1877), educator, author, and editor, graduated from Princeton (class of 1830) and became the principal of the Central High School in Philadelphia in 1842, and his lectures review the history of public education from the first law (passed in 1809) up until the beginning of his tenure, including a chronological look at school building construction, discussion of colored schools in the Northern Liberties, and a review of the state of schools in the outlying areas of the city. The materials preserved at Princeton predate this series of lectures or date from much later in Hart's career. The lecture transcripts, which appear to have been marked for accuracy by Hart, include a highly competent drawing of a Philadelphia school building by Fisher at the head of each section. There is a fanciful scene of a log cabin school in the 1700s, and captioned, highly detailed ink or colored drawings of the following: Normal (late Model) School; Benezet (late Lombard St.) School; Marlborough Street School; Mount Vernon (Catherine Street) School; Mifflin Boys & Girls Secondary (Third Street above Brown, N.L.); Wayne (Locust Street) School; Harrison (Master Street) Public Grammar School; Madison late New-Market St. School; Hamilton (= late S.W.) G

\$7,500  
260740

CARDINAL ALLEN AND THE CATHOLIC PLOT TO OVERTHROW ELIZABETH

**(QUEEN ELIZABETH) [Gifford, Gilbert?]** *A briefe discoverie of Doctor Allens seditious drifts, contrived in a pamphlet written by him, concerning the yeelding up of the towne of Deventer, (in Ouerrissel) unto the king of Spain, by Sir William Stanley. The contents whereof are particularly set downe in the page following.* With a superb emblematic frontispiece woodcut of St. George and the dragon on A1v. [8], 128 pp., collating A-R4. 8vo, London: Printed by I. W[olfe] for Francis Coldock, dwelling in Paules-churchyard at the signe of the green Dragon, 1588. First edition. Period brown calf with slight wear. A remarkably fresh, clean, and large copy, with Alfred Ehrman's bookplates and William Sterling Maxwell's pencil notes on the endpapers. ESTC 109186; STC (2nd ed.), 6166.

In 1587, Sir William Stanley, an English commander with the Earl of Leicester's forces sent to help the Dutch overthrow the Spanish, perfidiously surrendered the town of Deventer to the Spanish. Cardinal William Allen, a leader of the exiled Catholics in Flanders, "published a defense of Stanley's action [COPIE OF A LETTER WRITTEN ... CONCERNING THE YEELDING UP, OF THE CITE OF DAVENTRIE, Antwerp, 1587] claiming that the English involvement in a war against Philip was sinful and unjust, Stanley's action that of an informed conscience, and that any Catholic should do the same" (ODNB). Furthermore, Cardinal Allen encouraged Philip II to undertake the invasion of England and to overthrow Elizabeth. This particular work, an answer to Cardinal Allen's letter, published in the same year, was written about a month before the Armada was sighted on July 19; it was entered into the books of the Stationer's Company on July 1, 1588. The preface "To the reader" is signed "G.D." The attribution to Gilbert Gifford — a double agent who had warned the English crown of Sir William Stanley's questionable loyalty — is that of the Scottish historian, Sir William Stirling Maxwell, whose neat handwritten notes fill the endpapers of this copy. In "To the Reader," the author explains his motive in responding to Allen: "... I did at the first utterly contemne and reject it, as a thing of no account, thinking it neither wholesom to

stirre so foule and stinking a puddle, nor glorious to overthrow so slender and superficial a defense. Yet considering better of the most seditious driftes and devilish persuasions cunningly conveyed ... under the cloak and shadow of Religion ... I thought it a thing verie necessarie, to discover and lay open to the world, the slye & subtile dealings of D. Allen ...” The last copy to appear at auction was in 1988; this particular copy brought 605 pounds in the Broxbourne sale in 1977.

\$17,500  
259068

**(QUINN, John)** Collection of material from the family of the great Irish American collector and patron of the arts and letters, John Quinn (1870-1924).

Highlights include:

— SYNGE. *Poems and Translations*, 1909. One of 5 printed on vellum.

— SYNGE. *Deirdre of the Sorrows*, 1910. One of 5 printed on vellum.

— (YEATS) Gregory, Lady. *Visions and Beliefs in the West of Ireland*, 1920. Inscribed: “‘For wisdom is a butterfly and not a gloomy bird of prey’, W.B. Yeats. May 26, 1920” & inscribed by John Quinn to his sister.

— YEATS. *The Green Helmet and Other Poems*, 1910. Inscribed, “To John Quinn with best regards of WB Yeats April 1914.”

— YEATS. *Nine Poems*, 1914. Edition of 25 copies printed for John Quinn.

— CONRAD. Collection of Autograph Notes on Six Photo Postcards, and Two Autograph Letters, signed (“J Conrad”), to Alfred A. Knopf, 1913

— (MORRIS, May) Morris, W. *The Pilgrims of Hope and Chants for Socialists*. Inscribed “To John Quinn from May Morris New Year 1916” in morocco binding, upper cover with JQ lettered in gilt in a roundel semé with dots, by Katharine Adams (signed with her initials and device on lower turn in).

— GREGORY, Lady. *The Image A Play In Three Acts*, 1910. Inscribed, “To John Quinn from A Gregory.”

— POUND. *Lustra of Ezra Pound with Earlier Poems*, 1917. No. 16 of 60 copies printed. Gallup A11c.

A full description of the contents is available.

\$77,000  
260785

FROM THE LIBRARY OF RAND’S ARCHITECTURAL MENTOR

**RAND, Ayn.** *Atlas Shrugged*. 8vo, New York: Random House, [1957]. First edition. Original green cloth. Fine, bright copy, in very good plus dust jacket. In custom morocco-backed slipcase and chemise. Provenance: From the Estate of architect ELY JACQUES KAHN.

From the library of the famous New York architect ELY JACQUES KAHN, in whose office Rand worked during 1937 while researching the profession of architect for her novel, *THE FOUNTAINHEAD* (1943). Laid into this copy is a very important and early piece of ephemera bearing on Kahn’s career. After his graduation from Columbia College, Kahn entered the Ecole des Beaux-Arts, and

while in Paris Kahn exhibited two pieces at the “Salon de 1909.” Loosely inserted is the printed acceptance slip to “Mr. Kahn,” from the Société des Artistes Français, for his two submissions. He was 23 years old at the time, and would later build over 30 major buildings in New York City. For a stunning illustrated list of his achievements, see ELY JACQUES KAHN, *NEW YORK ARCHITECT* (NY, Acanthus Press, 1995). His association with Ayn Rand is equally important to her career, and, in particular, her masterwork novel about the architect Howard Roark, *THE FOUNTAINHEAD*. According to Barbara Branden in her biography *THE PASSION OF AYN RAND* (1986, pp. 143-144), in 1937 “Ayn decided to spend a few months working in an architect’s office, without pay, in order to become familiar with the day-to-day activities of the profession. Through a friend she met the famous New York architect Ely Jacques Kahn and he agreed to her plan ... Ayn spent six months working in Kahn’s office as a filing clerk, typist, and general assistant. He was the only one in the office who knew that her real purpose was research for a novel, and he seemed charmed by the adventure of having her there ... It was while working for Kahn that Ayn solved the problem of devising a climax for her novel. One day, she asked Kahn ‘What is the biggest technical problem in architecture at the moment?’ He told her it was in the field of housing projects, and that the difficulty lay in finding a means of building modern structures at the lowest possible cost ... ‘When he said “housing,” something clicked for me. I thought that this was both a political issue and an architectural issue, and that it fitted my purposes. I knew that it was a good lead ... Suddenly - like Newton’s apple - the total of the climax fell into place ... From then on, it was easy ... ‘Ayn’s idea for the climax of *THE FOUNTAINHEAD* was that Howard Roark would dynamite Cortlandt Homes, the housing project he had created.” When the galleys for the book came out several years later, Rand asked Kahn to check it for any architectural inaccuracies. Kahn made a couple of corrections, Rand recounted, and, as quoted by Branden, “I was tremendously pleased - I was really delighted ... I asked if he wanted an acknowledgment for his assistance, and he said no, it was not professionally appropriate, but that he would like me to give a general acknowledgment to the profession because they get so little recognition. And that’s why I put the note in the front of the book, I felt I had to.” Rand’s note of acknowledgment - which might well have been to the man himself - does indeed follow Ely Jacques Kahn’s suggestion, and reads: “I offer my profound gratitude to the great profession of architecture and its heroes who have given us some of the highest expression of man’s genius.”

\$5,000  
234652

A ROGERS RIVERSIDE MASTERPIECE

**(ROGERS, Bruce)** *The Song of Roland*. [Translated from the Old French by Isabel Butler, following the text of Theodor Müsser et al]. Illustrated throughout with 6 vignettes by Bruce Rogers, colored by hand in blues, reds, greens and yellow tones after the stained glass windows at Chartres. Printed in red, blue, brown, gilt, and black. The type fonts are a lettre batarde and Civilite types imported from France. [ii], 34, [1] pp. Folio, [Cambridge: Printed by The Riverside Press for Houghton, Mifflin & Company, 1906]. Limited edition, no 9 of 220 copies. Patterned tan paper boards, vellum spine with brown lettering. One of BR’s greatest books from his early period. In remains of original glassine. One small stain on vellum spine, and a

small spot on the last leaf of text, a near fine copy. Blumenthal, Bruce Rogers, p. 17; Warde 71; Blumenthal, Printed Book in America, p. 65. "The Song of Roland . . . , one of the most popular of the Rogers books, was notable for drawings made by Rogers from the stained glass windows of the cathedral of Chartres, printed from line blocks and hand colored" (Blumenthal).

\$3,750  
260680

STREETER COPY

**SCHMIDT, Carl E.** *A Western Trip*. 12 mounted full-page color photographs by William Henry Jackson and 18 smaller mounted black and white photographs in text. 91 pp. 8vo, [Detroit: Herold Press,] for private circulation only, [1904]. First edition. Original brown rus-sia, upper board pictorial gilt, t.e.g., fore edge uncut. Some fading and rubbing at spine and edges, offsetting in text, front inner hinge tender. Inscribed by the author on the fly-leaf opposite the title "Carl E. Schmidt to R. Jacobsen 'That's all' Christmas 1904". Loosely in-serted is a T.L. S. from Carl E. Schmidt, Detroit, 21 December 1904. To R. Jacobsen, c/o Hide & Leather, Chicago, conveying the book as a Christmas gift, with a manuscript postscript beneath the signature, "Please do not mention in paper." Bookplates of John M. Schiff and another. Custom half morocco slipcase and chemise. Provenance: Dauber & Pine, 1953. Streeter sale, lot 4123, vol. VII, p. 2864 (1969). Howes S-170. Eberstadt 133:975 "extremely difficult to come by." Taylor, *Traveling thru Wonderland* pp. 40-41. Not in Bruns, Heller, Litchfield, Phillips, Wetzel.

This lavishly produced record of a sporting trip to Yellowstone takes the form of the diary of Detroit industrialist Carl Schmidt, and includes a section on fishing. Chapter 9, pp. 63-72, is entitled "A Fishing Trip." The present copy comes from the celebrated library of Thomas Winthrop Streeter, with his pencil note "Dauber & Pine, June 1953. The color pictures are photochrome prints after photographs by William Henry Jackson who, as the of-ficial photographer of the Hayden Survey in the 1870s, took the first photographs of Yellowstone. The photochrome process was invented in Switzerland, and the American rights were purchased by the Detroit Publishing Company around 1895. Jackson served as a director of the newly-created Photochrom Company subsidiary, and praised the photochrome process in his memoirs as a "process hardly improved today." The black and white photographs are by members of the party. An outstanding sporting and Western rarity, with a highly desirable provenance.

\$10,000  
260231

'ROMEO AND JULIET' FROM THE SECOND FOLIO, 1632

**SHAKESPEARE, William.** *The Tragedie of Romeo and Juliet*. [Second Folio]. Ornamental head- and tail-piece. Pp. 81-106. Eleven [of 13] leaves, extracted from the Second Folio; with leaves 2h5 (pp. 93/94) & 2i1 (pp. 97/98) in fine recent facsimile. Folio, [London: 1632]. Dis-bound. Some edge toning and soiling, generally tall and with good margins. In custom cloth folder.

"My bounty is as boundlesse as the Sea, / My love as deepe, the more I give to thee / The more I have, for both are Infinite"

Shakespeare's celebrated tragedy of the ill-fated lovers, here from the Second Folio, 1632. The text begins on a left hand page (the last page of Titus Andronicus on the recto of the leaf).

\$2,000  
260749

FIRST COLLECTED EDITION

**SPENSER, Edmund.** *The Faerie Queen: The Shepherds Calendar: together with the other works of England's arch-poët, Edm. Spenser: collected into one volume, and carefully corrected*. [4], 363, [2, blank; 14, 2, blank]; [10], 56, [2, blank]; 16; [134 of 136] pp. LACKING FINAL LEAF M2 (with text of Petrarch's 'Visions'). General title leaf with elaborate woodcut border. Folio, London: Printed [by Humphrey Lownes] for Mathew Lownes, 1611 [but probably 1613, with 1613 title-page to 2nd part of *The Faerie Queen* and *Mother Hubbard*; all other separate title-pages dated 1611]. First collected edition of the works; the second reissue of the 1609 edition of *The Faerie Queen*; the first edition of *Mother Hubbard*; and the first folio editions of all the other works. Early blind-ruled calf, rebaked. Title-leaf (a cancel) and final leaf M1 laid down, both title and dedication (to Queen Elizabeth) a little spotted and soiled, some worming in upper corner margin throughout *Faerie Queen*, not affecting text; generally a very good, sound copy. STC (2nd ed.) 23083.7; Johnson, F.R. Crit. bib. of the works of Edmund Spenser, 12, 19; ESTC S121946; issued with STC 23086.3, 23093.5, 23077.3 and 23087.

First collected edition of the works of England's greatest and most important poet after Chaucer. Of *THE FAERIE QUEEN*, this is the "second reissue of the 1609 edition. Part 1 still has the 1611 cancel title page and conjugate dedication of the first reissue (STC 23083.3); B3r stanza 1 begins 'Yoùg knight'. Q5-6 of part 1, bearing respectively the 1609 title page and first leaf of text of part 2, are canceled. Part 2 has been reprinted, with a title page dated either 1612 or 1613 (stop-press variant). The R3r catchword now reads 'And.' Pagination and register are continuous." (ESTC). *THE SHEP-HEARD'S CALENDAR* (STC 23093.5) has a separate title-page dated 1611, separate pagination, and register. *COLIN CLOUTS* (STC 23077.3), *PROTHALAMION*, *AMORETTI* and *EPITHA-LAMION*, *FOURE HYMNES*, *DAPHNAIDA*, and *COMPLAINTS CONTAINING SUNDRY SMALL POEMS OF THE WORLDS VANITIES, THE TEARES OF THE MUSES, and MUIOPOTMOS, OR THE FATE OF THE BUTTERFLY*, all have separate title-pages with the imprint: "At London printed by H.L. for Mathew Lownes," and continuous register.

\$4,000  
260439

IN CONTEMPORARY BINDING

**STERNE.** *The Works ... in ten volumes complete ....* Frontispiece, 9 plates (one torn and repaired), marbled leaf in vol. II (*Tristram Shandy*), pp. 111-2. 11 vols. 8vo, London: J. Rivington and Sons, et al, 1788. Full contemporary calf, covers with thin outer gilt rule, spines in six compartments with raised bands, two compartments with red and black morocco lettering pieces, the rest with bird and urn devices tooled in blind, volume contents ("T. Shandy," etc.) stamped in gilt

to tail of spines, light scuffing and wear to covers, a very pretty set. Contemporary owners' signatures to title-pages, small bookplate, wax seal to fly leaf of one volume. ESTC T14785.

[With:] The Original Letters ... London: T. Longman, et al., 1788.

\$3,000  
260515

[**SWIFT, Jonathan**]. *Cadenus and Vanessa. A poem. By Dr. S—t.* 31 pp. 8vo, London: printed for N. Blandford; and sold by J. Peele, 1726. First Blandford edition. Recent marbled boards. Very good. Teerink 658; Foxon S819; Rothschild 2100; ESTC T19811 .

A famous poem about the relationship between Swift and Esther Vanhomrigh ("Vanessa"), who died in 1723 and among whose papers a manuscript of the poem was found. It was first published in Dublin on about April 19, 1726, and a second edition followed shortly afterwards, adding ten "incriminating" lines; these two Dublin printings are very rare. On May 19 two rival editions, both unauthorized, appeared in London, this one, which follows the first Dublin printing, and one published by J. Roberts, which follows the second. Blandford went on to issue six more editions within the year, and Roberts several more as well. "This edition follows the text of the Dublin first edition and omits the additional ten lines" (Foxon) RARE. Neither of the first Blandford or Roberts printings has appeared at auction (in ABPC) since 1982.

\$4,000  
260186

[**SWIFT, Jonathan**]. *Miscellanies in Prose and Verse.* A7 B-F8 G1-5 A8 G8 H-Dd8; [14], 91, [1], 95-416 pp. 8vo, London: Printed for John Morphew, 1711. First edition. Contemporary brown sprinkled calf with central dark-stained panel, enclosed by blind-decorated framed, stamped in gilt with initials of the original owner ("T.W") who has also signed the title-page: "Thomas Wentworth of St. John's College in Cambridge, 1710/1". Joints starting but cords firm, endpapers somewhat discolored, but a handsome copy otherwise, with the armorial bookplate of William Charles de Meuron, Earl Fitzwilliam (1872-1943). Teerink 2 (1b); ESTC N44669.

Swift's second book, containing, among many other delights, his "Argument to Prove that the abolishing of Christianity, may, as things now stand, be attended with some inconveniences, and perhaps not produce those many good effects proposed thereby ..."; also "Verses Wrote in a Lady's Ivory Table Book," "A Famous Prediction of Merlin the British Wizard," etc.

\$1,000  
260292

"WHAT A GENIUS I HAD WHEN I WROTE THAT BOOK!"

**SWIFT, Jonathan.** *A Tale of a Tub. Written for the Universal Improvement of Mankind ... To which is Added, An Account of a Battel between the Antient and Modern Books in St. James's Library.* [12], 322, [2, blank] pp. 8vo, London: Printed for John Nutt, near Stationer-Hall, 1704. First edition. Full green crushed morocco, gilt, a.e.g., by Rivière and Son. Joint slightly rubbed, otherwise a near fine copy, complete with the initial mock ad leaf, and the final blank leaf Y2. Teerink-Souten 217; Rothschild 1993.

Swift's classic satire on religious controversy, as exemplified in the quarrels between Peter (Roman Catholicism), Martin (Luther), and Jack (Calvin). It was his first major work, and many years later in his old age, he is said to have exclaimed, "What a genius I had when I wrote that book!"

\$4,000  
260352

**SWIFT, Jonathan.** *Travels into Several Remote Nations of the World. In Four Parts.* Engraved frontispiece portrait of Captain Gulliver (in the second state as usual), 5 engraved maps & one engraved plate of the automatic writing machine. 2 vols. 8vo, London: Benjamin Motte, 1726. First edition (Teerink's A), first printing, with all distinguishing points as per Teerink. 20th-century period brown calf. Spines slightly faded, upper cove of first volume shows a few spots, a few occasional stains to text, otherwise a fine copy. Teerink 289 ("A edition"); Rothschild 2104; PMM 185.

A very pretty set of the rare first printing of one of the great satires in the English language.

\$45,000  
260175

INSCRIBED TO HILARY KNIGHT

**TEVIS, Walter.** *Far from Home.* 8vo, Garden City, New York: Doubleday, 1981. First edition. Cloth backed boards. Fine in very good plus dust jacket by Paul Bacon. Inscribed on the flyleaf to Hilary Knight. Inscribed by the author "For Hilary with great affection, Walter Tevis 11/13/81" Hilary Knight, illustrator of the Eloise books, was a close friend of Tevis from when they served together in the U.S. Navy before embarking on their successful literary and artistic careers.

\$250  
260703

WITH CONTEMPORARY ILLUMINATION AND MARGINALIA

**THEOCRITUS.** [*Idyllia*] [*and other texts*]. Title in Greek and Roman, introduction by Aldus in Latin; text entirely in Greek. Woodcut decorated initials and floral or strapwork headpieces, ILLUMINATED THROUGHOUT IN COLORS AND GOLD IN A CONTEMPORARY HAND. [140] leaves. Folio, (315 x 210 mm.), [Venice: Aldus Manutius, February 1495/96]. First Aldine edition, and the first complete edition of Theocritus (printing 12 of the 30 Idylls here for the first time); the first edition of HESIOD'S THEOGONY; second edition of his WORKS AND DAYS; and first editions of most of the other minor works (enumerated below); and first setting of quires £1 °E F and £K °E G. Bound in early 18th-century mottled calf, spine in 7 compartments with citron morocco lettering piece in one and ornamental tooling in the rest; title soiled and shaved along fore-edge, extensive neatly penned marginalia in Greek and Latin, in two different hands; gilt edges, gauffered to all-over pattern of intersecting diagonal fillets and fleurons. Bookplate of St. Benedict's Abbey, Fort Augustus, Scotland. Renouard, page 5(3); New UCLA 7; Hoffmann III, 473-74; HC 15477\*; BMC V, 554-55; Goff T144; ISTC it00144000. First Aldine and first complete edition of the Idylls of Theocritus, of which 12 appear here for the first time, also including the first

edition in the original Greek of Hesiod's Theogony and Shield of Hercules and the elegies of Theognis, as well as the second edition Hesiod's Works and Days, which were first printed in Milan circa 1480. This is the first setting of gatherings [zeta].F and [theta].G, with the text uncorrected. Not only is this copy beautifully colored in a contemporary hand (none such appear in ABPC for the last 35 years, and we are unable to find any primarily to institutional copies with coloring), but the copy is notable as well for profuse, neat contemporary marginalia, mostly in Latin, but often in Greek, which fill the book. The marginal annotations are particularly extensive in the first two Idylls, where, typically underscored words are explained in the margins; occasionally, an interlinear Latin word is provided beneath the Greek in an even smaller, but always clear, hand. The notes themselves are mostly philological in scope, with notations on unusual Doric (Theocritus's dialect) forms (e.g., the Doric preposition form for the preposition 'ἄρὸς' being 'ἄρῶτι', the identification of parts of speech, and grammatical forms, poetic usage, etc. Especially notable, too, are frequent comparisons and cross references to passages from Vergil's Eclogues. In the famous Idyll 2 ("Pharmaceutria"), where a spurned maiden utters incantations to bring her man back home, there now seem to be two distinct hands, and the notes are particularly frequent and copious. The first note reads: "Unde sumpta est Verg. Pharmaceutria" [whence Vergil got his Pharmaceutria] A beautiful copy of a rare and important book, with fascinating early annotations.

\$65,000  
259147

THE FIVE 'LIFETIME' EDITIONS OF THE COMPLEAT ANGLER

**WALTON, Izaak.** A FINE SET OF THE FIRST FIVE EDITIONS of the *Compleat Angler*. 5 vols. 12mo, London: 1653-1676. First through Fifth editions. First edition in early 19th century green morocco; others variously bound in green morocco (fifth ed. in 19th-century brown calf). Custom pull off cases. Provenance: Daniel Fearing; Yale Kneeland.

An outstanding group of the first five editions of Izaak Walton's 'Compleat Angler', a landmark of English literature and the cornerstone of an angling collection, here with superb American provenance, from the library of collector Daniel B. Fearing (1859-1918), who was one of the great angling collectors of the first part of the twentieth century. This set includes copies from the libraries of Fearing's fellow collectors Dean Sage and J.G. Heckscher; it was sold to bibliophile Yale Kneeland before 1918 (as recorded in correspondence to this effect from Fearing's widow to the widow of Yale Neeland); upon Fearing's death, his other set of the Compleat Anglers (uniformly re-bound by Riviere) went to Harvard. A. 1653, issue with "contention". (140 x 84mm) Attractive binding: early 19th century green straight-grained morocco, spine titled in gilt with simple rules, boards with single rule border, a.e.g. Contents: some old light-medium damp-staining, repaired tear to outer blank margin of the second leaf and to an old worm hole at inner top margin B4-D4 (none of the repairs approaching text). Provenance: 1. Compton family, Minstead Manor, nr. Lyndhurst, Hampshire (18th century armorial bookplate); 2. Scrope Berdmore, warden of Merton College, Oxford (armorial bookplate dated 1790, the date he became warden); 3. Daniel B. Fearing, Newport, R.I. (bookplate signed 'S.[idney] L.[awton] S.[mith] Feb. 1899', label with red ink

note of purchase in New York on 19 March 1909 for "\$STOO" written by Fearing). B. 1655 (138 x 74 mm). Contents: close shaved, occasionally touching the headlines, generally attractive. Late-19th/early 20th century French binding by Marcelin Lortic (signed 'Lortic fils' and therefore after 1891): green morocco gilt. Provenance: 1. W.B. Tarbutt (bookplate); 2. John Gerrard Heckscher (Tiffany & Co. bookplate dated 1899, featuring a leaping Tarpon, ex-lot 2010, sale Merwin-Clayton Sales Company, New York, 2-5th Feb. 1909); 3. Daniel B. Fearing (bookplate). C. 1661 (141 x 83 mm). Contents: small repair to upper outer corner of title (no loss to 'text'). Mid-19th century green morocco, spine gilt with fishes, attractive binding. Provenance: 1. Edward Vernon Utterson (1776-1856, book-label, typical m/s note dating purchase to 1836 purchase, noted bibliophile); 2. Edward Hailstone (1818-1890, booklabel, Walton Hall Library sold at Sotheby's, Feb., Apr.-May 1891); 3. Dean Sage (of Albany, NY. m/s note by Heckscher noting purchase from Sage in Jan 1891); 4. John Gerrard Heckscher (bookplate, lot 2011, sale Merwin-Clayton Sales Company, New York, 2-5th Feb. 1909); 5. D.B. Fearing (bookplate). D. 1668 bound with Cotton 1676. (142 x 85mm). Contents: O6 with lower outer corner repaired with some loss: 6 words with some characters supplied in m/s facsimile, pp.214/215 music slightly shaved (as often). Green morocco gilt by Riviere & Son. Provenance: 1. J.B. Fisher (bookplate); 2. John Gerrard Heckscher (bookplate, lot 2013, sale Merwin-Clayton Sales Company, New York, 2-5th Feb. 1909); 3. Daniel B. Fearing (bookplate). E. 1676. 3 parts in one (as issued). (146 x 88mm). Contents: with blank V4 at end of 1st part. Binding: 19th-century brown calf, spine lettered in gilt, joints repaired. Provenance: 1. W. Wright (signature); 2. R. Hindley (signature).

\$125,000  
259876

ANDY WARHOL TO HILARY KNIGHT

**WARHOL, Andy, and Suzie Frankfurter.** *Wild Raspberries*. 20 unnumbered leaves, comprising: lithographic title, 18 lithographic plates with images by Andy Warhol and recipes (2 hand colored, 4 part colored), 1 leaf of recipes, calligraphy in the hand of Warhol's mother. Folio, [New York: 1959]. Pink glazed paper over boards. Spine worn with small losses, dust soiling. Presentation inscription on the upper board in india ink "To Hillary Knight Andy Warhol" in his mother's calligraphy. From Manet to Hockney, 130.

Self-published collection of lithographs with fanciful images of desserts and gastronomic whimsies, and a text of recipes spoofing classic French cuisine, produced in conjunction with a December 1959 exhibition of Warhol's work. The calligraphy is in the hand of Warhol's mother, Julia Zavacky, and this copy is inscribed to Hilary Knight, illustrator of the Eloise books, who knew Warhol during this period through commercial art connections. UNCOMMON.

\$17,500  
260701

MURRAY AND WEBSTER DO A DEAL

**WEBSTER, Noah.** *Manuscript Document Signed, being a contract between Webster and LINDLEY MURRAY regarding the terms of Webster's purchase from Murray of a plot of land in lower Manhattan, "now in tenure and occupation of Thomas Greenleaf, printer"*. Signed by Webster, and Murray's attorneys, John Murray, Sr. and Jr. Three scallop-

topped pages on two adjoining sheets. 7-3/4 x 12-1/2 inches, [New York]: December 20, 1794. Some splitting along central vertical fold, otherwise in fine condition.

A New York City real-estate transaction with tremendous resonance. This remarkable agreement was made between the two pioneering, rival American grammarians, Lindley Murray and Noah Webster, whose grammars, spellers, and readers influenced many generations of American students. Indeed, Lindley Murray (1745-1826) was the only rival in popularity to Noah Webster, and he published his hugely successful ENGLISH GRAMMAR in 1795, while living in York, shortly after this document was signed. In it, he agrees to sell a plot of land to none other than Noah Webster himself ("all that certain lot of ground situate lying and being in the second Ward of the City of New York ... bounded in front on Water Street, on the East side by ground of Robert Bruce, and on the West side by ground of John Keese ...") By an equally curious coincidence, the then-current tenant of Murray's property was the New York printer, Thomas Greenleaf, whose "New York Journal and Patriotic Register" was the first Democratic organ in the country.

\$7,500  
260698

"THE EAST. WHAT A SUBJECT FOR A POEM ..."

**WHITMAN, Walt.** [Works] *The Complete Writings. Including a biography of Whitman by his literary executors. Introduction by Richard Maurice Bucke, Thomas B. Harned, & Horace L. Traubel. With additional bibliographical and critical material prepared by Oscar Lovell Triggs, Ph.D.* Frontispieces in two states, ORIGINAL MANUSCRIPT LEAF in vol. I together with a hand-engrossed certification leaf signed by Jeanette Gilder. Original publisher's receipt (for \$500) laid-in. 10 vols. 8vo, New York: G.P. Putnam's Sons, 1902. The Author's Manuscript Edition, number 20 of 32 copies. Full dark-green levant, covers with an overall floral design in gilt surrounding a central lozenge onlaid in red, the spine in six compartments with raised bands, red moire silk endsheets, t.e.g., at The Knickerbocker Press. Fine. Myerson B4; BAL 21454A.

A choice copy of the Author's Manuscript Edition with an autograph draft leaf from chapter 153 ("Hours of the Soul") of *Specimen Days*, presenting the entire "East" subsection, beginning, "What a subject for a poem! Indeed, where else a more pregnant, more splendid one? Where one more idealistic-real, more subtle, more sensuous-delicate?" The manuscript incorporates three lines from "The Errand Bearers," a poem that was later retitled "A Broadway Pageant" and included in the 1871 edition of *Leaves of Grass*. The manuscript has a number of strike-throughs and emendations, some in purple ink, and a note that the three-line quote from "The Errand Bearers" should be set in "smaller type." Any portion of *Leaves of Grass* in Whitman's hand is desirable.

\$47,500  
259279

ONE OF 30 COPIES OF THE RARE FIRST

**[WILDE, Oscar].** *The Ballad of Reading Gaol.* By C.3.3. 8vo, London: [1898]. First edition, ONE OF 30 COPIES on Japanese vellum. Cinnamon-colored cloth, vellum spine. Covers show slight insect damage and minor soiling, spine a bit soiled, otherwise a very good copy in a quarter blue morocco slipcase with chemise and with the bookplate

and signature of actress LENA ASHWELL on the front pastedown. Mason 372.

First edition of Wilde's legendary poem, written while he was in jail, in its rarest state — being one of only 30 copies printed on Japanese vellum. This copy comes from the distinguished library of the actress LENA ASHWELL (1872–1957), who as a young actress toured in Wilde's *LADY WINDERMERE'S FAN* in 1891, later becoming actor-manager of the Savoy Theatre. According to her biographer, Margaret Leask (*LENA ASHWELL: ACTRESS, PATRIOT, PIONEER*, Univ. of Hertfordshire Press, 2012), Ashwell was particularly troubled by the news of Wilde's arrest, and wrote later: "... the atmosphere of London was horrible and cruel. His plays were so very brilliant, and I had seen this when I was in *LADY WINDERMERE'S FAN*, so I felt that he was a friend and in desperate trouble." Later, during WWI, she is known to have pioneered the organization of entertainments on a large scale for the British troops in France. An excellent association copy of an essential Wilde rarity.

\$27,500  
259158

INSCRIBED BY ROBBIE ROSS

**WILDE, Oscar.** *De Profundis.* [Prefatory dedication by Robert Ross]. xvi, 211, [1] pp. 8vo, London: Methuen and Co, [1908]. First edition, first issue with additional material. One of 1000 copies printed on handmade paper. Original white linen cloth, uncut. Spine darkened and edges toned, title-page has closed tear, internally fine. Mason 441.

Inscribed to the poet, novelist, friend and correspondent of Wilde, Beatrice May Allhusen: "For Mrs. Allhusen from 'Robbie' Aug. 9th, 1908." First edition with the additional matter, including the prefatory dedication to Dr. Max Meyerfield (who translated the work into German) by Wilde's literary executor Robert Ross, four letters from Wilde to Ross written from Reading Prison, two letters on prison life by Wilde to *The Daily Chronicle*, and additional material to the text itself. Part of the first collected edition of Wilde's works.

\$1,500  
259312

**WILDE, Oscar.** *The Importance of Being Ernest. A Trivial Comedy for Serious People by the Author of Lady Windermere's Fan.* Small 4vo, London: Leonard Smithers, 1899. First edition, trade issue. One of 1000 copies (this copy not numbered). Mauve cloth, decorated in gilt. Cloth somewhat soiled and smudged, spine a bit dulled, text block very slightly toned, and spine tips slightly rubbed, but a good, solid copy. Mason 381.

Very good copy of Wilde's most popular and enduring work, and one of the crown jewels of the English theater.

\$3,000  
259348

**WILDE, Oscar.** *Lady Windermere's Fan. A Play about a Good Woman.* 1 f. blank, [xiv], 132, [16, publisher's catalogue] pp. 8vo, London: Elkin Mathews and John Lane, 1893. First edition, one of 500 copies. Original mauve cloth gilt with designs by Charles Shannon. Endpapers slightly toned, else a fine copy in a quarter blue morocco slipcase

with chemise. Bookplate of George Ravenscroft Dennis, designed by R.A. Bell in 1893; and that of Alexander Hamilton Rice and Eleanor Elkins Rice. Mason 357.

A fresh copy of Wilde's great comic drama.

\$2,000  
259341

**WILDE, Oscar.** *The Picture of Dorian Gray.* In LIPPINCOTT'S MONTHLY MAGAZINE. 162 pp. in all, Dorian Gray consisting of pp. 3-100. Philadelphia: Ward Lock & Co. ... Philadelphia: J.B. Lippincott, July, 1890. First printing of THE PICTURE OF DORIAN GRAY, printed in America and issued simultaneously in England and America. Original Ward Lock wrappers, conforming to the English issue as per Mason. Wrappers worn, slightly chipped at outer edge, and with several repairs to spine. Nonetheless a very good copy overall of a fragile production on cheap paper. In custom cloth box. Mason 81.

Dorian Gray first appeared here in print in July, 1890, with the complete text printed in thirteen chapters; Ward, Lock published the first English book edition later in 1891, with a text which Wilde substantially altered and expanded, adding six new chapters. "After this date [July 1890] Victorian literature had a different look" (Ellman, OSCAR WILDE, NY, 1988, p. 314).

\$4,000  
259160

LARGE PAPER COPY, ONE OF 50

**WILDE, Oscar.** *A Woman of No Importance.* 154, [1] pp. Printed by T. and A. Constable, Edinburgh. 4to, London: John Lane at the Sign of the Bodley Head in Vigo Street, 1894. First edition, one of 50 Large Paper copies. Original buckram gilt. Spine and extremities darkened, endleaves with some paste darkening, else fine, in a custom purple half-morocco slipcase and chemise. Mason 365. Provenance: Arthur Chester Rhodes.

An attractive copy of this witty and urbane play by Wilde.

\$10,000  
256986

**WILDE, Oscar.** *A Woman of No Importance.* 154, [1] pp. 4to, London: John Lane at the Sign of the Bodley Head in Vigo Street. Printed by T. and A. Constable, Edinburgh, 1894. First edition, one of 500 copies. Original mauve cloth decorated in gilt. Front hinge just starting, endpapers slightly spotted, else a fine copy, in a quarter blue morocco slipcase with chemise. Bookplate of Alexander Hamilton Rice and Eleanor Elkins Rice. Mason 365.

An attractive copy of this witty and urbane play by Wilde.

\$2,000  
259316

THE CHATEAUX OF BORDEAUX

**(WINE) Danflou, Alfred.** *Les Grands Crus Bordelais. Monographies et Photographies des Chateaux et Vignobles ....* 55 albumen photographic plates (5 x 6-3/4 in.) tipped-in within an ornate red rule. viii, [9]-110;

106 pp. 2 parts bound in 1 volume 4to, Bordeaux: Librairie Goudin ... Typ. Aug. Lavertujon, [1867]. First edition thus. Contemporary quarter burgundy sheep and marbled boards, rebacked, preserving the original spine, a few small spots of dampstaining in the margins, images clean with good contrast. Biting, p. 114 (with only 48 plates); Vicaire 248 (also with 48 plates); not in Cagle; not in Simon.

A systematic treatment of the great chateaux and vineyards of Bordeaux (Lafitte, Latour, Haut-Brion et al) covering the local history and viticulture of the premiers through cinquièmes grands crus of Médoc, each illustrated with an original albumen print. Biting and Vicaire call for only 48 photographs; the present copy collates with the BNF copy with 55 photographs. In his preface, Danflou projects publishing a total of 4 parts; though the last two parts never appeared. This 1867 edition was preceded by a much smaller edition of 1866 covering only the premiers and deuxième grand crus and illustrated with only 19 photographs.

\$6,000  
259463

THE JAPANESE BOMB LOWER MANHATTAN

**(WORLD WAR II) [Wakayama, T, editor].** *Dai Toya Senso Kaigun Bijutsu [Naval Art of the Great East Asia War].* 35 mounted color plates, with captioned tissue-guards. Oblong folio, Tokyo: Dai Nihon Kaiyo Bijutsu Kyokai [Greater Japan Pacific Art Association], Dated: Showa 18 [i.e. 1943]. Publisher's blue cloth boards, printed paper label on cover. Fine.

"The purpose to publish this book is nothing but to let the people in Japan understand well the bravery and activity of the Japanese Navy. Every picture contained in this book signifies how vigorous and brave our Navy is fighting a desperate battle in the Pacific ..." (translated from the Preface). An imposing and colorful work of WWII propaganda by Imperial Japan, illustrating events both true and wished-for. In the former category are the bombing of Pearl Harbor, the sinking of the British Prince of Wales and Repulse at the Battle off Molaya, the Japanese occupation of Singapore, the Japanese assault on Wake Island (showing captured Allied soldiers stripped to their briefs and waving a white flag), and the Japanese landing on the Alaskan Aleutian Islands. In the latter category, a Japanese plan to attack New York City, showing Japanese bombers assaulting lower Manhattan.

\$6,000  
260152

INSCRIBED, WITH A WATERCOLOR OF "THE MILL" BY WYETH

**WYETH, Andrew.** *Andrew Wyeth: Dry Brush and Pencil Drawings.* Profusely illustrated from drawings and sketches by Andrew Wyeth. [6], 73 pp. 8-1/2 x 11 inches, Greenwich, Ct: New York Graphic Society, [1963]. First edition. Beige linen. Very good in a somewhat worn pictorial dust jacket reproducing a Wyeth painting of "The Mill".

Extending across the front pastedown and on the front free endpaper is a fine watercolor drawing of the Wyeth's Mill, seen from a different angle than that of the one on the dust jacket; and beneath Andrew has inscribed: "For Edwards- With warm greetings from the Wyeths at the Mill."

\$7,500  
258602