Sale 432
Thursday, July 8, 2010
1:00 PM

The Library of Andrew Griffin:
Fine Books in All Fields
(with material from other owners)

Auction Preview
Tuesday, July 6 - 9:00 AM to 5:00 PM
Wednesday, July 7 - 9:00 AM to 5:00 PM
Thursday, July 8 - 9:00 AM to 1:00 PM
Or by appointment

PBA GALLERIES
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All the items in this catalogue are pictured in the online version of the catalogue at www.pbagalleries.com. Go to Live Auctions, click Browse Catalogues, then click on the link to the Sale.

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PBA is always happy to discuss consignments of books, maps, photographs, graphics, autographs and related material. There is no charge for appraisals of items intended for auction, and we accept both individual items, as well as, entire collections and estates. Please contact Bruce MacMakin for more information at bruce@pbagalleries.com

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PBA Galleries now holds regularly scheduled book appraisals at our Kearny Street Gallery. Save the first Tuesday of each month to bring your books, manuscripts, maps, photographs and prints to the PBA Galleries’ Appraisal Events. Though no appointment is necessary, please call to let us know if you will be attending. The verbal appraisals are free. Join us from 11:00 a.m. to 6:00 p.m., at PBA Galleries, 133 Kearny St., Preview & Auction Gallery, Fourth Floor, San Francisco (between Post and Sutter Streets).

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NOTE: MOST LOTS OFFERED IN THIS SALE HAVE A MINIMUM RESERVE OF ONE HALF OF THE PRESALE LOW ESTIMATE. SOME LOTS HAVE HIGHER RESERVES, BUT ALWAYS BELOW THE LOW ESTIMATE.
Summer - Fall Auctions, 2010

July 8, 2010 – The Library of Andrew Griffin: Fine Books in All Fields

July 22, 2010 – Fine Americana: The Library of Andrew Griffin; with the Collection of Calvin P. Otto

August 5, 2010 – Fine Literature with Illustrated & Children’s Books

August 19, 2010 – Fine Golf Books - The Library of Ralph C. Elder

September 2, 2010 - Beer, Wine & Food - A Gastronomical Library

September 16, 2010 - Fine and Rare Books & Manuscripts

Schedule is subject to change. Please contact PBA or pbagalleries.com for further information. Consignments are being accepted for the 2010 Auction season. Please contact Bruce MacMakin at bruce@pbagalleries.com.
TWO LOTS WITH COLOR PLATES BY ACKERMANN

1. (Ackermann, Rudolph) *The History of the Abbey Church of St Peter's Westminster, Its Antiquities and Monuments*. 2 volumes. xviii, 330, [6 Index], [2 Arrangement of plates]; [4], 275 [276 blank], [4 Index] pp. With eighty-three aquatint plates, of which eighty-one are hand colored. (Large 4to) 33.5x27 cm. (13¼x10¼"), contemporary tree calf, expertly rebacked to style, gilt ruled and decorated spine bands, original red morocco gilt spine labels, marbled edges.

   London: R. Ackermann, 1812

   Fabulous views, interior and exterior, of Westminster Abbey, superbly colored. Abbey, Scenery, 213 & 214. Edges with some wear; some light foxing (heavier to one gathering (Aa) in Volume 1); offsetting of illustrations to text (as usual); very good.

   (2000/3000)

2. [Ackermann, Rudolph]. *The Repository of Arts, Literature, Fashions, &c. New Series*. Includes within:

   London: Ackermann & Co., 1816

   Front cover detached, corners bumped and worn; light marginal foxing throughout; else very good.

   (200/300)


   Cincinnati: Stratton & Barnard, 1849

   A charming little book. Contains the great Stephen Foster song ‘O, Susanna’ as well as ‘Jenny Crack Corn’. As ‘O Susanna’ is commonly associated with the California Gold Rush is particularly auspicious to have an edition published in 1849. No copies located by OCLC. There was an 1848 Stratton & Barnard edition of the same title but it did not include the Sable Harmonists section. Some browning and foxing, several early owners’ names on front endpapers; very good in a fine modern binding.

   (300/500)

4. Albinus, Bernhard Siegfried. *Academicarum Annotationum Liber Primus [-Sextus]*. 6 parts in 2 volumes (of 8 parts). 104, [1], (1 blank), 114, (2 blank), 120, 118, [1]; 150, [1], (1 blank), 166, [1] pp. Each part with its own imprint. 34 copper-engraved anatomical plates by Jan Wandelaer. Volume 1 is 23.7x18.8 cm. (9¾x7¼’’); Volume 2 is 26.7x20.8 cm. (10½x8”) each in boards.

   Leiden: J. & H. Verbeek, 1754-1764

   This collection of miscellaneous treatises includes Albinus’s anatomic-physiologic studies of the nerves, in which he attempted to discover their exact role in muscular contraction. Wellcome II, p. 26. Volume 1 lacks spine; Volume 2 disbound from the boards; pages and plates within near fine.

   (400/600)

Each lot is illustrated in color in the online version of the catalogue.

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Also included: A wood-bound scrap book of California, containing approximately 23 cardboard leaves, each with mounted ephemera, newspaper or magazine clippings, or original photographs. Includes many color and black and white post cards, some are original photograph post cards. Also a nice selection of black and white original photographs taken of California missions, each 2½x3¼”.

(400/600)


Various places: Various dates

Some general wear to each; mostly very good.

(400/600)


Includes a laid in color lithograph invitation to the Christmas Dinner of the Bohemian Club of 1969. Light wear to extremities; very good. (150/250)


Some mild to moderate shelf wear; a few with scattered foxing; very good. (400/600)


Signed by Angelo at colophon. Fine. (300/500)

10. (Angelo, Valenti) Valenti Angelo: Author, Illustrator, Printer. Introduction by Oscar Lewis. Illustrated with 43 facsimiles (35 in color) & illumination in gold & colors by Angelo. 14¼x10, quarter red cloth & boards, paper spine label. 1 of 400 copies printed by Andrew Hoyem. San Francisco: Book Club of California, 1976

Signed by Angelo at the colophon, prospectus and printed remembrance of Angelo laid in. BCC 154. Fine (200/300)


Various places: Various dates

Lot also includes: Macdonald, Alexander. Design for Angling: The Dry Fly on Western Trout Streams. Cloth. Inscribed by the author on the front free endpaper. Houghton Mifflin, 1947. Boxes with some wear; a touch of shelf wear or rubbing to volumes; very good. (250/350)
ANIMATION CELS FROM HANNA-BARBERA CARTOONS

12. (Animation) Four hand-painted production cels from the Jetsons and the Flintstones. 4 productions cels, hand-painted on acetate, 3 placed on a color copy background. Includes: Image of Fred Flintstone. * 3 acetate sheets, each with a painted portrait of a member of the Jetsons family or other characters from the show. * A character from the Jetsons. * Astro the dog. Matted and signed by Mel Blanc in red marker. Together 4 “scenes” of production cels. Each approximately 26.5x31 cm. (10½x12¼”).

[Los Angeles]: Hanna-Barbera Productions, Inc., [c. 1987]

The last is signed by the “Man of 1,000 voices,” Mel Blanc. A great collection of Hanna-Barbera cartoon characters on hand painted production cels. Near fine.

(600/900)

13. ARBUS, DIANE. Diane Arbus: An Aperture Monograph. [6], 15 pp. + 80 plates from photographs by Diane Arbus; portrait of Arbus from photograph by Stephen Frank. 27.8x23 cm. (11x9”), photopictorial boards, jacket. First Edition, first issue (or printing).

Millerton, NY: Aperture, [1972]

Monograph produced in conjunction with the Arbus retrospective at the Museum of Modern Art organized by John Szarkowski, the year following Arbus’ death from suicide. This first issue or printing includes the photograph “Two Girls in Identical Raincoats Central Park, N.Y.C, 1969” which was suppressed in all subsequent printings. Jacket with some creasing and wear, light dampstain to top of rear panel, 4” tear up front joint and a few smaller tears, chip at spine head; a bit of extremity rubbing to covers, lights stamp to top of rear cover; inscription to front free endpaper, very good in good or better jacket.

(1500/2500)

RARE GERMAN MAGAZINE FOR THE ENGLISH MARKET


Hamburg: B.C. Hoffman, 1790

This periodical, no doubt intended for Englishmen living abroad, contains a wealth of contemporary cultural detail but is especially valuable for it’s articles on the American and French revolutions and the prominent figures therein (including many of Washington’s addresses). Also of note are the numerous articles about the various voyages of the time (Meares, etc). The last volume contains a nine-page laudatory obituary of Benjamin Franklin. The ads are for William Remnant’s English Library. It is exceeding rare with only one set located by OCLC (Princeton) and none appearing at auction. Some light wear, tears and sunning to wrappers; very good.

(400/600)


San Francisco: Arion Press, 1993


(150/250)

16. ARMENGAUD, M.J.G.D. Les Trésors de l’Art. 46 engraved plates after art by various artists. 37.5x26.5 cm. (14¾x10½”), red cloth, decorated and lettered in gilt, all edges gilt.

Paris: Typographie de Ch. Lahure, 1859

Spine darkened and chipped, extremities rubbed; internally near fine.

(200/300)
17. (Arnoux, Guy) *Chansons du Marin Francais au Temps de la Marize en Bois.* Unpaginated. Pochoir illustrations throughout by Guy Arnoux. (Folio) 31.5x25.4 cm (12½x9½”), original pictorial wrappers, glassine jacket (original?). One of 1000 copies. 

[Paris]: Devamber Editeur, [1918]

Minor wear; near fine. 

(150/250)

18. (Art Journal) *The Art Journal - New Series, Volumes 1-5.* 5 volumes. Illustrated with steel engravings of art of various media. Comprises of Vols. 1-5. 32.5x25.5 cm. (13x10”), in different bindings: 2 in half morocco and cloth, 1 in full gilt-lettered green cloth, 2 in green library cloth. 

New York: D. Appleton, 1875-1879

The two in library cloth have bookplates and writing on title page, with no library markings on plates; volumes have not been collated, appear to be complete; internally very good. 

(500/800)


Various places: Various dates

Also includes: Handmade Photo Album of mounted plates of the Works of Michelangelo. Large oblong folio album. Heavy cardboard covers with brass brads at spine. Color plates mounted on heavy black construction paper on rectos only. Approximately 25 leaves. “Michelangelo” handwritten in black on front cover. Black personal library numbers on lower left corner of front cover. Sticker on verso of front cover, “Research Department Warner Bros. Pictures, Inc. * Album of 7 original matted paintings of iconography of religion or mysticism. Bound in cloth album, with 4 sketches on loose paper. Artist unknown. Images made up of many small icons and/or symbols which include human figures. Each image is approximately 27.5x18.3 cm. (10¾x7”) and is within a gilt border. No date. Moderate to heavy wear; generally very good. 

(300/500)


Mountcashel Castle, Ireland: Ashling Press, 1976

Signed by the publisher and paper-maker, Ian V. O’Casey, in colophon. When first published in France in 1761, this was the first true technical manual on papermaking. Includes prospectus. Fine. 

(200/300)
FOUR RARE PAMPHLETS ON ASTRONOMY & NAVIGATION

21. (Astronomy) Sammelband of four rare pamphlets concerning Astronomy and Navigation. Comprising:

Witty, John. A Treatise of the Sphere; shewing how it is deriv’d from that Theory which justly asserts the Motion of the Earth; as also of the Projections of it, both Orthographical & Stereographical with the Resolution of Astronomical and Chorographical Problems. [8], 219, [1, errata] pp. With one folding engraved figure and small engraved slips inserted. London: J. Leake for John Wyat, 1714.


London: 1714-1738

A handsome compilation of astronomical tracts relating to longitude and navigation, the first of which was published in the same year (1714) that a longitude prize was famously offered through an Act of Parliament for a practical method to determine a ship’s east-west position. As recounted in Dava Sobel’s bestselling history Longitude (New York: 1996), John Harrison finally solved the problem by developing a series of increasingly precise clocks that would keep time at a home port; by 1761 Harrison had developed a chronometer that could determine a ship’s longitude to within half a degree. Most serious efforts at determining longitude had focused on star catalogs or astronomical charts, as represented in several of the treatises contained in this compilation; though others (like Rowe) recognized that a precise clock represented the most simple and practical way to determine east-west position. Ultimately, Harrison would win the longitude prize because he was able to actuate such a precise timepiece.

Rowe: Adams & Waters 3035; Crone 446; Taylor II: 208. Whiston: Adams & Waters 3727; Crone 481. Armorial bookplates of the Earls of Macclesfield, Shirburn Castle affixed to front pastedown and free endpaper (their small blind stamp on the title and leaf A2 of Witty’s Treatise). Light wear and rubbing to leather, front free endpaper detached; some occasional light foxing, some leaves trimmed close, affecting a few headlines; very good.

(7000/10000)
22. (Atlas) De Vaugondy, Robert. Atlas d'Étude, Pour l'Instruction de la Jeunesse, Composé de Trente-Six Cartes. Six double-page engraved plans and thirty double-page engraved maps and plans mounted on tabs. All thirty maps have been outlined in color by a contemporary hand, and one (map 18, the French Empire) folds out to 33⅛x31¼” (845 x 793 mm). (Folio) original French half sheep over pink paste paper boards, navy morocco spine label lettered in gilt, edges sprinkled blue, parchment corners. Manuscript map numbers stenciled on blank rectos. Second Edition.

Paris: Chez C. F. Delamarche, [c. 1810]

A handsome copy of Vaugondy's “Study Atlas, For the Instruction of the Young” edited and corrected by Vaugondy's successor, C.F. Delamarche. Giles Robert de Vaugondy and his son Didier Robert de Vaugondy were the leading mapmakers in France in the eighteenth century, most famous for their production of the revolutionarily accurate Atlas Universel (1757), as well as for their spectacular terrestrial globes. The Vaugondys produced several study atlases in the late eighteenth century, and another folio atlas with this title in 1797-98, but with only thirty-five maps and plans. This updated edition of Vaugondy's Atlas d'Étude is undated, but given the political situation of several of the maps -- and in particular, the extent of the French Empire -- we can surmise that the atlas was produced at the height of Napoleon's reign. An historically interesting educational artifact and beautiful early nineteenth century atlas, Delamarche's undated version of Vaugondy's Atlas d'Étude is also rare at market. ABPC and Americana Exchange report that in the past three decades just two copies of the work have come up at auction, only one of which was complete. Phillips 3530 (the 1797-98 edition). Slight wear to board edges, spine label abraded with some edge loss, corners a bit bruised, rear cover slightly abraded; some light discoloration to title; overall very good, maps clean and bright.

(3000/5000)


New York: Simon & Schuster, [1959]

Classic collaboration of portraiture with the famous photographs taken by Richard Avedon and witty write-ups by Capote. Images include noted celebrities of art, music, film, stage and literature, such as: Charlie Chaplin, Buster Keaton, Alfred Hitchcock, John Huston, Arthur Miller, Marilyn Monroe, T.S. Eliot, Somerset Maugham, Ezra Pound, Pablo Picasso, Louis Armstrong, Humphrey Bogart, Isak Dinesen, etc. Tears at slipcase spine, a bit yellowed; clear jacket with large chips; volume with a touch of shelf wear; near fine volume in very good slipcase.

(200/300)

One of the novels of Balzac’s massive Comédie humaine, this title being one of the Scenes de la vie parisienne. Here Balzac consciously pioneers a new genre — the tragedy of the little man. As he writes, “May the present volume be the poem of those vicissitudes of bourgeois life that no voice has thought to sing, so much are they denuded of grandeur, though by the same token immense: what we speak of here is not a single man, but a whole nation of suffering.” A very rare work in the original wrappers. George, p. 42; Vicaire I, col. 210. Some light chipping to wrapper edges; very good.

(2000/3000)


[Kansas City, MO]: Grafik Archive Publishing, [2000]

Beautiful color plates of Russian Avant-Garde art by Vladimir Mayakovsky. Includes a nice essay on the artist at rear by Roberta Lord. Out of a total edition of 700, of which there were 200 cloth-bound, and 500 wire bound copies. Fine.

(300/500)


Signed by the editor, Joseph Ewan, on the half title, along with an inscription dated 1969. William Bartram of Philadelphia (1739-1823), was the first American-born artist-naturalist. From 1766 to 1776 he was commissioned by Dr. John Fothergill of London to tour the southern colonies, collecting seeds and plants for the Doctor’s botanical garden. Dust jacket with a few very small closed tears at edges, one pen mark; volume spine a bit dusty and yellowed; inscription and Art Deco bookplate on front pastedown; very good.

(200/300)


New York: Medicina Rara, [1972]

Signed by Baskin at the limitation statement. Some light wear to slipcase; prints fine.

(150/250)


Cambridge: University Press, 1928

Some fading and light soiling to cloth, short tear at head of spine; very good.

(150/250)

29. (Baumann, Gustave) Riley, James Whitcomb. *All the Year Round*. 12 color woodcut prints by Gustave Baumann with a page of verse by Riley on the opposing leaf. 10⅝x8⅜, original white and blue cloth lettered in gilt. First Edition with Baumann illustrations.

Indianapolis: Bobbs Merrill, [1912]

Some light wear and soiling to cloth; faint offsetting; else very good.

(150/250)

Very light stains to covers; hand-drawn pictorial ownership mark on front endpaper, very good.

(100/150)


[Paris]: Centre Georges Pompidou, [1983]

A selection of photographs by Hans Bellmer of the female body, both real and mannequin. Near fine.

(150/250)


[Paris]: Librairie Grund, 1966

An essential art reference. A touch of edge wear; else fine.

(200/300)


Paris: Librairie Felix Alcan, 1922

Presentation inscription on half-title: ‘à Sir Charles Walston, souvenir très amical, H. Bergson’.
Sir Charles Walston (1856-1927) “was one of the principal founders and promoters of the study of classical archaeology at the University of Cambridge” (DNB). Spine faded, bookplate; near fine.

(250/350)

**TWO LOTS OF PHOTOGRAPHS SIGNED BY SARAH BERNHARDT**

34. (Bernhardt, Sarah) Photograph Signed by Sara Bernhardt. Gelatin silver print, inscribed and signed by Bernhardt on mount below image. Photograph is 17x21 cm. (6¾x8½”), on mount 10x12”.

Paris: 1922

The famous actress is seated with her arm around a man’s shoulder (possibly the actor Louis Jouret). The inscription is in French, translated roughly as “To you my dear little louis with my great tenderness. Sarah Bernhardt, 1922.” With three letters of authenticity, from PSA-DNA, Helen & George Sanders, and East Coast Authenticators. Mount with indent at upper left, else near fine.

(500/800)

35. (Bernhardt, Sarah) Photograph Signed by Sara Bernhardt. Sepia-tone gelatin silver print, inscribed and signed by Bernhardt on mount below image. Photograph is 17x22.3 cm. (6¾x8¾”), on mount 10¾x13¾”

Paris: c.1900

The famous actress is seated on a chaise lounge in a garden with two young girls. With two letters of authenticity, from PSA-DNA and East Coast Authenticators. Some light rubbing to mount, very good or better.

(500/800)

The Buyer’s Premium will be 20% for bids up to $100,000 and 15% for that portion over $100,000.
36. BEEWICK, THOMAS. *A Fragile Memorial: Being Selections from the Writings and Engravings of Thomas Bewick.* Selected by William Hesterberg. Woodblock on tissue-paper on verso of frontispiece portrait, wrapped with hand-made brown paper. 22.4x25.5 cm. (8½x6¾”), brown cloth, slipcase.

Chicago: Cherryburn Press, [1975]

No. 55 of 100 copies. Fine.

(150/250)

37. (Bible - Illustrated) *The Holy Bible: Containing the Old and New Testaments.* 1264, 424 pp. Illustrated with more than 900 highly finished engravings by various eminent British and international artists. 30.6x23 cm. (12x9”), full black glazed morocco, gilt borders on covers, gilt lettered spine, all edges gilt.

London and New York: Cassell, Peter, and Galpin, [c. 1890]

Additional illustrated title page that reads: Cassell’s Illustrated Family Bible. Lightly rubbed extremities, a few faint scratches to gilt on edges of text block; a few light smudges from handling within; very good.

(200/300)

38. (Bible in English) *The Bible. Translated according to the Ebrew and Greeke.* Title page cut and mounted to blank fly leaf. [2], 34, [4 (including 2-page map of Canaan)], [2], 435, [1 blank], [1 imprint for New Testament, verso blank], [6], 441-555, [1 imprint for alphabetical tables, verso blank], [180] pp. (4to) 21.4x15 cm. (8½x6¾”), period morocco with brass plate border and center piece on covers. Pastedowns are musical pages.

London: Christopher Barker, 1580

The Geneva Version of the Bible, the so-called “Breeches Bible,” with the rendering of breeches for aprons in Genesis III. With engraved armorial bookplate of H.P. Fleetwood on front pastedown, another bookplate of Wallace Parham, plus some ink writing and an old catalogue description pasted to front free endpaper. The binding and some other points (although not all) match Herbert 164. Front cover detached, spine ends chipped; margins shaved close at times affecting running headings, catchwords and shoulder notes, some short tears or small holes repaired; else very good.

(500/800)

39. (Bible in Russian) *The New Testament in Russian.* Four chromolithographs. 16.5x12.5 cm. (6½x5”), period purple velvet, covers wrapped in sheet of sculpted tin, two different Biblical illustrations for each cover, tin upper clasp, lower clasp missing, all edges gauffered.

Moscow: [c. 1890]

The tin covers show the following: On the front cover is an image of Jesus at center and each of the four testifiers to the Gospel, Matthew, Mark, Luke, and John in roundels at the four corners. On the rear cover is an image of Mary visited by the archangel Gabriel, to deliver the message of Jesus’ conception. A uniquely bound Bible written entirely in Russian. Period inscription on front pastedown; a few signatures loose or detached; else very good.

(200/300)


New York: Doubleday, Page, 1906

BAL’s state A, with printer’s imprint not present on the copyright page. BAL 1124. Light wear and soiling to cloth, lacking front free endpaper, front flyleaf and half title detached, rear hinge starting; good.

(100/150)

Near fine or better.

(250/350)


Dust jackets with sunning or with small tears; else near fine.

(200/300)

**BOOK CLUB OF CALIFORNIA BIBLIOGRAPHIES**


Bibliographies of major importance as a source for much California fine printing. Fine.

(300/500)

You can bid absentee directly from the item description in the online version of the catalogue at www.pbagalleries.com.

Or bid during the auction using the Real-Time Bidder.

Various places: Various dates

Some darkening, rubbing and short tears to wrappers and boards; very good. (150/250)


Light wear to slipcase, else fine. (150/250)


A diversity of typefaces and elegance of layout reflect the influence of William Morris and his followers. Chipping to wrappers, light smudges or soiling, the Christmas issue front cover detached; else very good. (250/350)


Some scuffing and shelfwear; very good. (150/250)


Jacket browned and edge worn; fine in a very good jacket. (100/150)

49. Bryant, William Cullen. Picturesque America; or, The Land We Live In. A Delineation by Pen and Pencil of the Mountains, Rivers, Lakes, Forests, Water-Falls, Shores, Cañons, Valleys, Cities, and other Picturesque Features of Our Country. 2 volumes. Steel-engraved plates, including frontispieces and additional title pages, with tissue-guards; numerous wood engravings within text. 31.8x24.5 cm. (12½x9½”), full brown morocco (Vol. II is a lighter, tan color), lettered in gilt, stamped border decoration to covers, gilt dentelles, all edges gilt. First Edition. New York: D. Appleton, [1872-1874]

Some light extremity wear; else near fine. (400/600)
50. Budge, E.A. Wallis. *Osiris and the Egyptian Resurrection.* 2 volumes. Color frontispieces and numerous illustrations throughout (some folding). 25.3x16 cm. (10x6¼”), red cloth, blue printed dust jackets.

   London: Medici Society, [1911]

   Very light edge wear to jackets, including 1 tiny chip to one, plus one small hole in flap fold; touch of edge wear to volumes; else near fine volumes in near fine jackets.

   (200/300)

   FABULOUS PAINTING BY THE ILLUSTRATOR OF THE CALL OF THE WILD

51. Bull, Charles Livingston. *Original Painting of a Bald Eagle.* Pen, ink and watercolor on paper. 47x37.5 cm. (18½x14¼”) old matting, overall 68x49.5 cm. (26¾x19½”).

   No place: [c. 1915?]

   Striking image of a bald eagle, his talons forcefully clutching a tree branch as he stands defiantly, set against a glowing sun as crows circle around the background. Charles Livingston Bull (1874-1932) was “the premier wildlife artist of his time in America, perhaps the best of his kind in the world.” (Society of Illustrators) Bull was an ardent preservationist and advocated for that and strong biological protections. Many of his images - including that of the bald eagle - were done to create public support for endangered species. He was also a book and magazine illustrator and he did the art for Jack London’s first edition of *Call of the Wild.” He was a founding member of the Rochester Arts and Crafts Society, one of the first groups in America to focus on this movement. The bald eagle was a recurring symbol for Bull and one he used to great effect in posters during World War One. Whether or not this image is the original for one such poster is unknown but it is not difficult to imagine that it is the case. Bull’s animal imagery was legendary and, given the nature of Jack London’s “The Call of the Wild”, it is easy to see how Bull was the obvious choice to illustrate that classic. Small water spot on the sun, shallow tidemark along edges of matte-board, not affecting image, slight fading, few marks to top edge of matte, slight wrinkle to paper, else very good.

   (500/800)


   Paris: Louis Bilaine, 1862

   Editions also published in Amsterdam and Brussels the same year. Brief biographies, with engraved portraits of important figures in the sciences and the arts. Includes, among many others, Cardinal Thomas Wolsey, Rudophe Agricola, Leonardo da Vinci, Michelangelo, Botticelli, Titian, Thomas A’Kempis, Galileo, Copernicus, Descartes, Ticho Brahe, Erasmus of Rotterdam, Hugue de Groot, Abraham Ortelius, Christopher Columbus, Ferdinand Magellan, Hernand Cortex, Gutenberg, Albrecht Durer, etc. Spine sunned, extremities rubbed, hinges cracked; a few penciled notes, a bit of browning; very good.

   (1000/1500)

53. Bunnell, Lafayette Houghton. *Two volumes by Bunnell, plus 2 autograph letters signed.* Includes:


   Various places: Various dates

   Laid in are two autograph letters signed by the author, including: 1 page ALs to his children (with a charming opening bit about a missing hammer) dated 1897 and from Prescott, Iowa. * 1 page ALs to Miss Susan M. Both of Prescott, Iowa (the Yosemite bears an ownership signature of A.E. Booth of Prescott, no doubt a relative) and was written by Bunnell in Homer, Minn., on July 9, 1902. * Also includes a CDV of the author’s daughter Minnie Bunnell. Light shelf wear to each; the first letter (to his children) with many tears, yet still legible; volumes very good.

   (600/900)

Mild to moderately worn extremities; mostly very good.

*(150/250)*

55. **ALBERT CAMUS’ FIRST BOOK**


Camus’ first publication and a particularly difficult book to find in acceptable condition. “Written by Camus in his early twenties, the essays, which he dedicated to his mentor Jean Grenier, include a sometimes raw account of family life for a child growing up in real poverty in working-class colonial Algiers” (Cambridge Collections). A touch of soiling and some light creasing to original wrappers; else fine in a fine modern binding.

*(2500/3500)*

56. Catich, Edward M. *Letters Redrawn from the Trajan Inscription in Rome*. xi, 44 pp. (8vo), orange gilt-lettered cloth. Also includes 93 loose plates of typography diagrams and photographs. Plates are 19x31.8 cm. (7½x12½”), and housed, along with book in orange cloth case. Second Edition.

Davenport, IA: Catfish Press, [1961]

Case splitting at one edge, a few instances of fraying at extremities; Plate 1 is yellowed with a few smudges, else plates are near fine; very good.

*(200/300)*

Each lot is illustrated in color in the online version of the catalogue.

Go to www.pbagalleries.com

Derby: Thomas Richardson, [c. 1830s]

A wonderful gathering of Richardson’s chap books, including the very scarce Legerdemain tract. Spine faded, edges worn; internally near fine to fine. (1000/1500)

58. (Cheloniidae Press) Twain, Mark. **The Jumping Frog.** (8vo) brown morocco backed and edged marbled boards. One of 250 copies from a total printing of 325 copies.

[Easthampton, MA]: Cheloniidae Press, 1985

Fine (200/300)

59. Chinese Buddhist Association, Editor. **Statues & Pictures of Gautama Buddha.** 4 introductory leaves + 31 (of 32) plates (some with multiple images) with tipped in photographs or color reproductions of artwork. Each loose leaf is 51.3x37 cm. (20¼x14½”) and housed in the original orange cloth drop-back box, lettered and decorated in gilt.

Peking: Nationalities Publishing House, 1956

A lovely art reference work, written in Chinese and English. The artwork pictured within includes sculptures, textiles, paintings, woodcuts, and ceramics. Produced on the 2,500th anniversary of Buddha’s Nirvana. Box with some dampstains and splitting at hinges, clasps missing, title leaf foxed; internally very good. (400/600)

A FEW LOTS OF WORKS BY SIR WINSTON CHURCHILL


London: Longmans, Green and Co., 1900

First impression with ad at rear announcing the “Second Impression” of Churchill’s “The River War”. A personal record of Churchill’s adventures and impressions during the first five months of the Boer War in Africa, with “a tolerably coherent account of the operations conducted by Sir Redvers Buller for the Relief of Ladysmith.” Woods A4. Spine and extremities darkened, light shelf wear; front hinge cracked; very good. (500/800)

61. Churchill, Winston Spencer. **London to Ladysmith via Pretoria.** xi, [3], 496 pp. 3 folding maps, including frontispiece. 18.8x13 cm. (7½x5”), red cloth lettered in gilt, top edge gilt. First Edition.

London: Longmans, Green, and Co., 1900

A personal record of Churchill’s adventures and impressions during the first five months of the Boer War in Africa, with “a tolerably coherent account of the operations conducted by Sir Redvers Buller for the Relief of Ladysmith.” -Woods A4. Spine moderately rubbed; a few very short closed tears to frontispiece; very good. (200/300)

London: Macmillan, 1906

Spines faded with a few marks and a touch of fraying, some light soiling to covers; front hinges of Volume 1 cracked; foxed; very good.

(250/350)

63. Churchill, Winston Spencer. *The River War: An Historical Account of the Reconquest of the Soudan*. 2 volumes. xxii, [2], 462, 32 ad; x, [3], 499 pp. Maps, photogravures, plates, etc. (8vo), rebound in later blue cloth, with original front covers, and large portions of original spine laid down, new endpaper. Title page in Vol. 1 is a facsimile title page.

London: Longmans, Green, and Co., 1899

The author's rare second work, one of 2000 copies of the first impression. Woods A2(a). Lack title page to Vol. 1 and rebound; else very good.

(2500/3500)


New York: Longmans, Green, and Co., 1898

First impression of Churchill's first book, where he narrates his exploits with the Malakand Field Force, led by Sir Bindon Blood, on the Northwest Frontier of India in 1897. Soiling and rubbing to cloth, mostly at spine, a touch of fraying at corners, top of front hinge starting; light scattered foxing within; else very good.

(300/500)

London: Thornton Butterworth, [1923-1931]

Errata slip tipped into Volume 4. Mild to moderate edge wear; some hinges cracked, others tender; name in ink on title page of Volume 2; Volume 6 is re-cased; lightly foxed; very good.

(800/1200)

66. (Church of England) The Book of Common Prayer, and Administration of the Sacraments, And Other Rites and Ceremonies of the Church, According to the Use of the Church of England; Together with the Psalter of Psalms of David, Pointed as they are to be Sung or Said in Churches. Copper-engraved portrait frontispiece, additional title page, and 54 copper-engraved plates illustrating the saints and religious rites such as burial, matrimony, etc. (12mo), 14.9x8.8 cm. (5½x3½”), period full calf with gilt toothing (gilt largely rubbed away).

London: John Baskett, 1726 [Psalter Imprint 1727]

Three imprints total, including the two as per title, and a third placed in between the other two; “A Companion to the Altar Shewing the Nature and Necessity of a Sacramental Preparation, In order to our Worthy Receiving the Holy Communion...” Tenth Edition. London: Printed for Edmund Parker, 1725. With bookplate of Wallace Parham. Some period manuscript writing to blank fly leaf including names from the Dean family of the 18th and 19th Centuries. Covers detached, spine lacking; light dampstain to fore edge lower corner of most plates, top margins shaved close at times affecting running headings; good.

(300/500)

67. (Church of England) The Book of Common Prayer, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, According to the Use of the Church of England: Together with the Psalter or Psalms of David, Pointed as they are to be Sung or Said in Churches. Printed in two columns. Bound with: The Whole Book of Psalms, Collected into English Metre, by Thomas Sternhold, John Hopkins, and others... [vi], 54, [1] pp. Printed in three columns. All pages with a dampstain in upper fore edge corner. Printed by T. Hodgkin and M. Flesher, for the Company of Stationers, 1688. (Folio) 35x21 cm. (13¾x8½”), rebacked period calf.

Oxford: Printed by the University-Printers, 1693

The last leaf of the title publication bears a command of Queen Mary. Contains the cancel leaves published after Queen Mary’s death in 1694. ESTC R36538. Shelf wear and dings; some yellowing; very good.

(400/600)

68. Clark, William M. Minor English Domestic Architecture. 3 volumes. Illustrated with seventy-five mounted photograph plates from photographs by William M. Clarke of English cottages and other domestic structures, loose and housed along with introductory leaves in portfolios. 48.3x35.2 cm. (19x14”), half-leatherette and cloth portfolios, with original string ties.

Los Angeles: Los Angeles Pressed Brick Co., [1923]

Publisher’s presentation woodcut label to front pastedown on Vol. I to Joseph H. Roberts and signed by H.A. Harrison of the Los Angeles Pressed Brick Company, Vols. II and III with two gold paper labels from Carl A. Bundy Quille & Press, Los Angeles, on rear pastedown. Some splitting at spines, four string ties partially missing, the others frayed, some smudging from handling to portfolios; plates are mostly near fine.

(150/250)

The Buyer’s Premium will be 20% for bids up to $100,000 and 15% for that portion over $100,000.
69. COLE RIDGE, SAMUEL TAYLOR, PERCY BYSSHE SHELLEY AND JOHN KEATS. The Poetical Works of Coleridge, Shelley, and Keats. 8 ad, [6], xi, [1], 225, [1], xi, [1], 275, [1], vii, [1], 75 pp. Engraved frontispiece with small portraits of the 3 poets. (8vo) 23.3x14.6 cm. (9¼x5¾"), original drab boards with paper label on spine. First Collected Edition.

Paris: A. and W. Galignani, 1829

Uncut in the original boards, scarce as such. The ads are of a later date (approximately 1834 judging from the content). Ashley Library III, p. 18. Sterling 191. Boards with wear and soiling, spine label darkened and rubbed, joints and corners worn; foxing; very good.

(600/900)

70. [COLLINS, ANTHONY]. A Discourse of the Grounds and Reasons of the Christian Religion. In Two Parts... lxii, [8], 285 pp. (8vo) 19.5x12 cm. (7½x4½"), re backed period panelled calf, gilt-lettered morocco spine label, gilt decorated spine.

London: 1724

Thomas H. Huxley’s copy, with his signature on title page. A typed description of the book pasted to front free endpaper, many notes in pencil on endpapers. Edge wear; foxing; very good.

(300/500)

71. [COLLINS, ANTHONY]. The Scheme of Literal Prophecy Considered; In a View of the Controversy Occasioned by a late Book, intitled, A Discourse of the Grounds and Reasons of the Christian Religion. xvi, 460 pp. (8vo), 19.2x11.5 cm. (7½x4¾"), period panelled calf with later gilt-lettered morocco spine label.

London: 1727

Thomas Henry Huxley’s copy, signed by him on front fly leaf and again on title page. Joints repaired, edge wear, spine chipped and darkened; some notes in ink on front free endpaper about the author; foxing; very good.

(400/600)

72. COLQUHOUN, P[ATRICK]. A Treatise on the Wealth, Power, and Resources of the British Empire in Every Quarter of the World, Including the East Indies... xii, 451, 91 pp. (4to) 29x24 cm. (11¾x9½") period half calf and marbled boards, expertly rebacked with original spine laid down. First Edition.

London: Joseph Mawman, 1814

The first comprehensive economic survey of the British Empire. Some wear to boards; an occasional spot of foxing; very good.

(400/600)

You can bid absentee directly from the item description in the online version of the catalogue at www.pbagalleries.com.

Or bid during the auction using the Real-Time Bidder.
73. [Combe, William]. The English Dance of Death & The Dance of Life. The English Dance of Death. 2 volumes. 74 hand-colored plates by Thomas Rowlandson. * The Dance of Life. 26 hand-colored plates by Thomas Rowlandson. (8vo) 23.2x14.8 cm. (9½x5¾”). The three volumes uniformly bound in full red morocco, covers and spines ruled and lettered in gilt, all edges gilt. First Editions.

London: Ackermann, 1815-1817

Abbey, Life 263-64; Tooley 410-411. A touch of wear to extremities; light foxing; near fine.

(2000/3000)
TWO VERY RARE MEXICAN COOK BOOKS


Puebla: Jose Maria Macias, 1849

The Prologue is signed in type by famous Spanish author Wenceslao Ayguals de Izco (1801-1873), the most widely read Spanish novelist of the 1840s, prolific playwright, humorist, and translator of many works (including the 1853 Madrid edition of Uncle Tom's Cabin). The Prologue provides a sometimes stinging critique of diet and foodways. The text concludes with two decrees of Don Abundio Estofado, who is depicted in all his culinary glory on the final plate and who styles himself, in part, "Don Abundio Estofado, de la Salsa blanca, Peregil, Biftec de la Ensalada, Tomate y Fricandò; Señor del Mole Poblano de Guajolote, Caballero de los Pepinos rellenos, Gran Maestre de las Coles con Tocino.” (p. [395]). While admitting that others have written on culinary matters, he concludes that nobody's cookbook is better than his (pp. 8-9). Humor aside, this is a highly sophisticated cookbook containing numerous recipes covering all classes of food and their preparation, extensive coverage is given to fish and seafood recipes. The plates nicely illustrate some of the techniques required, such as how to butcher and truss animals, how to set a table, and how to serve salads. The two lithographs concerning the last item are delicately hand-colored and illustrate “Ensalada de Romanitas” and “Ensalada de Escarola.” Two chapters cover proper place settings in various situations, and those possibilities are also illustrated by two plates. The text derives in part from recipes that appeared in La Risa, a Madrid periodical published April 2, 1843-September 15, 1844. Despite whatever Mexican influences the book may contain, parts of it are heavily dependent on the recipes published originally in Madrid. Other European influences are evident in various places. Some scuffing and light wear to boards, small repair to spine head; pages 105-112 and 137-144 supplied from another copy, light foxing; very good.

(3000/5000)

75. (Cookery) El Cocinero Mejicano Refundido y Considerablemente Aumentado en Esta Segunda Edición. 3 volumes. 414, [22]; 362, [22]; 351, [15] pp. Volume one with two lithographic plates of place settings, one of which is folding. (Small 8vo) 15x10 cm. (6¼x4”), period full sheep, volumes one and three with spines lettered in gilt (volume two binding is not entirely uniform but nevertheless appears to belong to this set). Second Edition.

Mejico: Imprenta de Galvan, 1834

Second edition of an important Mexican cookbook. The equally rare first edition, published just three years earlier, was an immediate classic and, as culinary scholar Jeffrey Pilcher has it, “possibly the country's first printed cookbook and certainly the most influential” (¡Vivan Tamales! The Creation of a Mexican National Cuisine (Fort Worth, TX: 1993); p. 258). According to the preface, the sale of the first edition was quite successful and this new edition has been thoroughly updated by removing recipes deemed uninteresting and providing new ones to take their places. “El Cocinero Mexicano (The Mexican Chef), published in 1831, a decade after indepen-
dence, set the tone for Mexican culinary literature. Possibly the country’s first printed cookbook and certainly the most influential, it passed through a dozen editions and served as a model for cooking manuals throughout the nineteenth century.” (Pilcher, “Tamales or Timbales: Cuisine and the Formation of Mexican National Identity, 1821-1911” in The Americas, Vol. 53, No. 2. (Philadelphia: 1996); pp. 193-216). Some wear to edges, front free endpapers lacking, hinges cracked; some foxing; very good.

(2000/3000)

76. [COOPER, JAMES FENIMORE]. The Pilot; A Tale of the Sea. 3 volumes. xi, [1], 256; [iv], 325; [iv], 293 pp. (12mo) calf-backed paste-paper boards, spines lettered in gilt.

Spines faded, some light wear; very good.

(200/300)

77. COWAN, ROBERT ERNEST AND ROBERT GRANNIS. A Bibliography of the History of California 1510-1930. 3 volumes, including index. 825 pp. (4to), cloth-backed boards, printed paper spine label, original slipcase with printed paper label. Second Edition.

San Francisco: John Henry Nash, 1933

Best edition of this seminal bibliography, containing many more entries than the 1914 edition and beautifully printed. Each volume with the illustrated bookplate of William E. Corr. Slipcase repaired at a split at one corner, some other light shelf wear; one small spot of soiling to Volume II’s spine; else volumes fine.

(250/350)

78. COXE, PETER. The Social Day: A Poem in Four Cantos - suite of 32 plates only. Engraved frontispiece portrait of author + 32 engraved plates. 33x23.5 cm. (13x9¼”), half morocco and boards, gilt-lettered spine.

London: [1823]

A suite of plates in a larger format than the published poem, most likely a deluxe offering for collectors to go along with the book. Scarce in any condition. Spine chipped, edges worn; front hinge cracked; dampstain to top right corner of first 11 plates; mostly marginal and light foxing; else very good.

(150/250)

79. CRABBE, GEORGE. The News-Paper: A Poem. vii, [1], 29 pp. (4to) 26.5x21 cm. (10½x8¾”), rebound in later boards, gilt-lettered morocco spine label.

London: J. Dodsley, 1785

A commentary on the newspaper media. Shelf wear and marks to boards; title page yellowed with a few pen marks; very good.

(400/600)

ONE OF 105 COPIES SIGNED BY EDWARD GORDON CRAIG

80. CRAIG, EDWARD GORDON. A Production: Being Thirty-two Collotype Plates of Designs Projected or Realised for The Pretenders of Henrik Ibsen and Produced at the Royal Theatre Copenhagen 1926. [vi], 21 pp. 32 plates, interleaved with descriptive text on guard sheets. (Folio) 50x38 cm. (19¾x15”), original vellum-backed red cloth lettered in gilt, slipcase. One of 105 copies on handmade paper from a total edition of 605 copies. First Edition.

London: Oxford University Press, 1930

Signed by Craig at the limitation statement. Slipcase worn and soiled; volume fine.

(700/1000)
81. (Cranium Press) Shoemaker, Jack and David Meltzer, editors. Maya Quartos: A Complete Set, Nos. 1 to 12. 12 volumes. 25.2x19 cm. (10x7½"), original wrappers of various colors, printed cover labels. One of 250 copies, from a total limitation of 300.

San Francisco: Cranium Press, 1969-1971

Number One: Shekinah, is inscribed and signed for Howard Comradely(?) from Jack Hirschman. Number Twelve: Of the Break Of, is signed by Cid Corman. With original prospectus laid in. Authors include Phillip Whalen, Robert Duncan, Lew Welch, etc. One with cut to wrappers; else near fine.

(200/300)


London: Mandrake Press, 1929

The best known of Crowley's few novels. Some wear and soiling; very good.

(200/300)

83. Culpepper [Culpeper], Nicholas. The English Physician Enlarged, With Three Hundred and Sixty Nine Medicines, Made of English Herbs, That Were Not in Any Impression Until This. xii, 348 pp. (12mo) period calf.

London: W. Baynes, 1799

A scarce revision of Culpeper's famous herbal. Covers loosely attached by amateur stitching, lacking free endpapers and blanks; foxing, final leaf detached; fair.

(150/250)

ORIGINAL OIL PAINTING BY E.E. CUMMINGS

84. Cummings, E(dward) E(stlin). Portrait - Original Oil Painting on Canvas. Original oil painting on canvas 29.8x22.2 cm. (11¾x8¾"). Professionally glazed in a 41.2x34.3 cm. (16¼13½") period-style frame. On the reverse of the frame is a letterpress exhibition contract signed by Cummings, with a manuscript New York address in Cummings' hand.

No place: c. 1925

This fine portrait in oils was part of one of the annual exhibitions sponsored in the twenties by the Society of Independent Artists, an association with which Cummings was associated and to whose exhibitions he contributed paintings from 1919 until about 1930. Though unjuried, and with thousands of exhibitors, Cummings’ paintings were often singled out by reviewers; indeed, even well after the publications of The Enormous Room (1922), and Tulips and Chimneys (1923), Cummings thought of himself as a painter first and foremost. “The very same enduringly popular, inventive bard of love, sex, rebellion and nature who ranks with the best of 20th-century poets painted with paints as well as with verbal images arranged just-so on a page. Cummings’s paintings are largely forgotten, but he considered himself just as talented a painter as a poet, and worked hard at it As late as 1924 Cummings wrote to his father saying he considered himself primarily a painter. Aside from Cézanne and early Picasso, he was influenced by Joseph Stella, Albert Gleizes, and early John Marin, scholars say” (Judith Dobrzynski, “Restoration Job: E.E. Cummings and His Works In Paint”, Wall Street Journal, 11 October 2007; p. D8). Fine

(8000/12000)
The Achomawi were one of several bands known as the “Pit River” tribe of Native Americans who lived in northern California. They lived in the Fall River valley, Tule Lake, and Pit River area near Montgomery Creek in Shasta County to Goose Lake on the Oregon state line. The North American Indian by Edward S. Curtis is one of the most significant and controversial representations of traditional American Indian culture ever produced. Issued in a limited edition from 1907-1930, the publication continues to exert a major influence on the image of Indians in popular culture. Curtis said he wanted to document “the old time Indian, his dress, his ceremonies, his life and manners.” In over 2000 photogravure plates and narrative, Curtis portrayed the traditional customs and lifeways of eighty Indian tribes. The twenty volumes, each with an accompanying portfolio, are organized by tribes and culture areas encompassing the Great Plains, Great Basin, Plateau Region, Southwest, California, Pacific Northwest, and Alaska. Spotting and foxing to borders, small scratches to image, outer edges of sheet browned as usual, else very good.

(250/350)

The North American Indian by Edward S. Curtis is one of the most significant and controversial representations of traditional American Indian culture ever produced. Issued in a limited edition from 1907-1930, the publication continues to exert a major influence on the image of Indians in popular culture. Curtis said he wanted to document “the old time Indian, his dress, his ceremonies, his life and manners.” In over 2000 photogravure plates and narrative, Curtis portrayed the traditional customs and lifeways of eighty Indian tribes. The twenty volumes, each with an accompanying portfolio, are organized by tribes and culture areas encompassing the Great Plains, Great Basin, Plateau Region, Southwest, California, Pacific Northwest, and Alaska. Some darkening to paper, offsetting to upper right corner of image, foxing; very good.

(250/350)

The North American Indian by Edward S. Curtis is one of the most significant and controversial representations of traditional American Indian culture ever produced. Issued in a limited edition from 1907-1930, the publication continues to exert a major influence on the image of Indians in popular culture. Curtis said he wanted to document “the old time Indian, his dress, his ceremonies, his life and manners.” In over 2000 photogravure plates and narrative, Curtis portrayed the traditional customs and lifeways of eighty Indian tribes. The twenty volumes, each with an accompanying portfolio, are organized by tribes and culture areas encompassing the Great Plains, Great Basin, Plateau Region, Southwest, California, Pacific Northwest, and Alaska. Some darkening, light scratching; near fine.

(300/500)

The Buyer’s Premium will be 20% for bids up to $100,000 and 15% for that portion over $100,000.
The North American Indian by Edward S. Curtis is one of the most significant and controversial representations of traditional American Indian culture ever produced. Issued in a limited edition from 1907-1930, the publication continues to exert a major influence on the image of Indians in popular culture. Curtis said he wanted to document “the old time Indian, his dress, his ceremonies, his life and manners.” In over 2000 photogravure plates and narrative, Curtis portrayed the traditional customs and lifeways of eighty Indian tribes. The twenty volumes, each with an accompanying portfolio, are organized by tribes and culture areas encompassing the Great Plains, Great Basin, Plateau Region, Southwest, California, Pacific Northwest, and Alaska. Some browning, very good.

(250/350)

Judith, a young woman of about 18 years of age. A particularly moving portrait. The North American Indian by Edward S. Curtis is one of the most significant and controversial representations of traditional American Indian culture ever produced. Issued in a limited edition from 1907-1930, the publication continues to exert a major influence on the image of Indians in popular culture. Curtis said he wanted to document “the old time Indian, his dress, his ceremonies, his life and manners.” In over 2000 photogravure plates and narrative, Curtis portrayed the traditional customs and lifeways of eighty Indian tribes. The twenty volumes, each with an accompanying portfolio, are organized by tribes and culture areas encompassing the Great Plains, Great Basin, Plateau Region, Southwest, California, Pacific Northwest, and Alaska. Some darkening to the edges around the image, tide mark to lower right corner not affecting image, light spotting, else very good.

(300/500)

An aged Comanche, wearing a ceremonial headdress of dark fur, most likely bear. The North American Indian by Edward S. Curtis is one of the most significant and controversial representations of traditional American Indian culture ever produced. Issued in a limited edition from 1907-1930, the publication continues to exert a major influence on the image of Indians in popular culture. Curtis said he wanted to document “the old time Indian, his dress, his ceremonies, his life and manners.” In over 2000 photogravure plates and narrative, Curtis portrayed the traditional customs and lifeways of eighty Indian tribes. The twenty volumes, each with an accompanying portfolio, are organized by tribes and culture areas encompassing the Great Plains, Great Basin, Plateau Region, Southwest, California, Pacific Northwest, and Alaska. Some darkening to the borders, light spotting, two small water droplet spots on engraver imprint; very good.

(300/500)

A strong and dignified portrait of Lucero who, interestingly enough, resembles Anthony Quinn. The North American Indian by Edward S. Curtis is one of the most significant and controversial representations of traditional American Indian culture ever produced. Issued in a limited edition from 1907-1930, the publication continues to exert a major influence on the image of Indians in popular culture. Curtis said he wanted to document “the old time Indian, his dress, his ceremonies, his life and manners.” In over 2000 photogravure plates and narrative, Curtis portrayed the traditional customs and lifeways of eighty Indian tribes. The twenty volumes, each
with an accompanying portfolio, are organized by tribes and culture areas encompassing the Great Plains, Great Basin, Plateau Region, Southwest, California, Pacific Northwest, and Alaska. Some wrinkling to paper, very good.

(250/350)

92. CURTIS, EDMOND S. *Pahilawa-Walapai Chief* -- From *The North American Indian*, Volume 2, Plate 73. Image size 39.2x29.2 (15½x11⅞”), plus margins, sheet size 55.8x45 cm.(22x17⅞”). Matted. 
Boston: John Andrew & Son, 1907

The North American Indian by Edward S. Curtis is one of the most significant and controversial representations of traditional American Indian culture ever produced. Issued in a limited edition from 1907-1930, the publication continues to exert a major influence on the image of Indians in popular culture. Curtis said he wanted to document “the old time Indian, his dress, his ceremonies, his life and manners.” In over 2000 photogravure plates and narrative, Curtis portrayed the traditional customs and lifeways of eighty Indian tribes. The twenty volumes, each with an accompanying portfolio, are organized by tribes and culture areas encompassing the Great Plains, Great Basin, Plateau Region, Southwest, California, Pacific Northwest, and Alaska. Some darkening, very good.

(250/350)

93. CURTIS, EDMOND S. *Pakit Maricopa* -- From *The North American Indian*, Portfolio 2, Plate 70. Image size 39.2x29.2 (15½x11⅞”), plus margins, sheet size 55.8x45 cm.(22x17½”). Matted. 
Boston: John Andrew & Son, 1907

A beautiful and enchanting female image from the most important ethnographic and anthropological study in US history. The North American Indian by Edward S. Curtis is one of the most significant and controversial representations of traditional American Indian culture ever produced. Issued in a limited edition from 1907-1930, the publication continues to exert a major influence on the image of Indians in popular culture. Curtis said he wanted to document “the old time Indian, his dress, his ceremonies, his life and manners.” In over 2000 photogravure plates and narrative, Curtis portrayed the traditional customs and lifeways of eighty Indian tribes. The twenty volumes, each with an accompanying portfolio, are organized by tribes and culture areas encompassing the Great Plains, Great Basin, Plateau Region, Southwest, California, Pacific Northwest, and Alaska. Some markings to border. darkening to edges to sheet as usual, bit of a wrinkle to the image down near the lower quarter, in her cloak, else very good

(250/350)

94. CURTIS, EDMOND S. *Sam Ewing - Urok* -- From *The North American Indian*, Volume 13, Plate 437. Image size 39.2x29.2 (15½x11⅞”), plus margins, sheet size 55.8x45 cm.(22x17⅞”). Matted. 
Cambridge, Mass: Suffolk Engraving Co., 1923

The North American Indian by Edward S. Curtis is one of the most significant and controversial representations of traditional American Indian culture ever produced. Issued in a limited edition from 1907-1930, the publication continues to exert a major influence on the image of Indians in popular culture. Curtis said he wanted to document “the old time Indian, his dress, his ceremonies, his life and manners.” In over 2000 photogravure plates and narrative, Curtis portrayed the traditional customs and lifeways of eighty Indian tribes. The twenty volumes, each with an accompanying portfolio, are organized by tribes and culture areas encompassing the Great Plains, Great Basin, Plateau Region, Southwest, California, Pacific Northwest, and Alaska. Some darkening and foxing to the image and borders but still very good.

(250/350)

You can bid absentee directly from the item description in the online version of the catalogue at www.pbagalleries.com.

Or bid during the auction using the Real-Time Bidder.
95. CURTIS, EDWARD S. *Tolowa Dancing Head Dress -- From The North American Indian, Volume 13, Plate 455.* Image size 29.2x39.2 (11½x15½), plus margins, sheet size 55.8x45 cm. (22x17½”). Matted.
Cambridge, Mass: Suffolk Engraving Co., 1923

Head-and-shoulders portrait, wearing Tolowa costume including a redheaded woodpecker scalp headdress and strings of dentalium shell beads, holding a traditional painted bow and an obsidian blade, a sign of wealth. The North American Indian by Edward S. Curtis is one of the most significant and controversial representations of traditional American Indian culture ever produced. Issued in a limited edition from 1907-1930, the publication continues to exert a major influence on the image of Indians in popular culture. Curtis said he wanted to document “the old time Indian, his dress, his ceremonies, his life and manners.” In over 2000 photogravure plates and narrative, Curtis portrayed the traditional customs and lifeways of eighty Indian tribes. The twenty volumes, each with an accompanying portfolio, are organized by tribes and culture areas encompassing the Great Plains, Great Basin, Plateau Region, Southwest, California, Pacific Northwest, and Alaska. Some darkening to the paper, light spotting to margins, two old cello-tape residue marks along upper edge obscured below the matting, else very good.

(300/500)

96. CURTIS, EDWARD S. *Tonovige - Havasupai -- From The North American Indian, Portfolio 2, Plate 74.* Image size 39.2x29.2 (15½x11½”), plus margins, sheet size 55.8x45 cm. (22x17½”). Matted.
Boston: John Andrew & Son, 1907

“This portrait was made in winter while a party of Havasupai were encamped in the high country above their cañon home. As a snowstorm was raging at the time, the woman’s hair became dotted with flakes, as the picture reveals.” (Curtis). The North American Indian by Edward S. Curtis is one of the most significant and controversial representations of traditional American Indian culture ever produced. Issued in a limited edition from 1907-1930, the publication continues to exert a major influence on the image of Indians in popular culture. Curtis said he wanted to document “the old time Indian, his dress, his ceremonies, his life and manners.” In over 2000 photogravure plates and narrative, Curtis portrayed the traditional customs and lifeways of eighty Indian tribes. The twenty volumes, each with an accompanying portfolio, are organized by tribes and culture areas encompassing the Great Plains, Great Basin, Plateau Region, Southwest, California, Pacific Northwest, and Alaska. Some markings to border. darkening to edges to sheet as usual, else very good.

(300/500)

97. CURTIS, EDWARD S. *Uwat - Comanche -- From The North American Indian, Volume 19, Plate 684.* Image size 39.2x29.2 (15½x11½”), plus margins, sheet size 55.8x45 cm. (22x17½”). Matted.
Cambridge, Mass: Suffolk Engraving Co., 1927

Portrait of Uwat, a Comanche, with long braids hanging down each side of his face. The North American Indian by Edward S. Curtis is one of the most significant and controversial representations of traditional American Indian culture ever produced. Issued in a limited edition from 1907-1930, the publication continues to exert a major influence on the image of Indians in popular culture. Curtis said he wanted to document “the old time Indian, his dress, his ceremonies, his life and manners.” In over 2000 photogravure plates and narrative, Curtis portrayed the traditional customs and lifeways of eighty Indian tribes. The twenty volumes, each with an accompanying portfolio, are organized by tribes and culture areas encompassing the Great Plains, Great Basin, Plateau Region, Southwest, California, Pacific Northwest, and Alaska. A bit of browning at edges; near fine.

(250/350)

98. CURTIS, EDWARD S. *Water Rite Purification, Cheyenne Animal Dance -- From The North American Indian, Volume 19, Plate 622.* Image size 39.2x29.2 (15½x11½”), plus margins, sheet size 55.8x45 cm. (22x17½”). Matted.
Cambridge, Mass: Suffolk Engraving Co., 1927

Image depicts three Cheyenne Indians on the bank of a river looking down into the water. The North American Indian by Edward S. Curtis is one of the most significant and controversial representations of traditional American Indian culture ever produced. Issued in a limited edition from 1907-1930, the publication continues to exert a major influence on the image of Indians in
popular culture. Curtis said he wanted to document “the old time Indian, his dress, his ceremonies, his life and manners.” In over 2000 photogravure plates and narrative, Curtis portrayed the traditional customs and lifeways of eighty Indian tribes. The twenty volumes, each with an accompanying portfolio, are organized by tribes and culture areas encompassing the Great Plains, Great Basin, Plateau Region, Southwest, California, Pacific Northwest, and Alaska. Some darkening to the border directly around the image which is just a bit darkened as well, scattered spotting and foxing to margins, short scratch to upper right margin of border; very good.

(250/350)

99. CURTIS, EDWARD S. *Ring Thunder - Brule*. Image size 18.5x13.3 cm. (7½x5¼”), plus margins. Matted and framed under glass.

1907

A head and shoulder portrait of Ring Thunder. Some browning; very good.

(200/300)

100. CURTIS, EDWARD S. *A River Camp - Yanktonai*. Image size 13.6x18.4 cm. (5½x7”), plus margins, sheet size 26.7x29.7 cm. (10⅜x11½”).

1908

View of a river camp. Near fine.

(200/300)

DA VINCI’S TREATISE ON PAINTING

101. DA VINCI, LEONARDO. *A Treatise on Painting...Translated from the Original Italian, and Adorn’d with a great Number of Cuts. To Which is prefix’d, The Author’s Life; Done from the Last Edition of the French. [xvi], 189, [16], [3] ad pp. Frontispiece portrait and 35 engraved plates. (8vo) later full diced calf, red morocco label. First Edition in English.

London: J. Senex, 1721

Leonardo Da Vinci’s Treatise on Painting, originally compiled at the height of the Renaissance in 1480 but not published until the 17th century (France, 1651). It is a thorough examination of painting as a science with a focus on anatomy. Da Vinci’s theories on anatomical renderings are presented here along with landscapes and folding tables depicting perspective angles. Illustrated with engravings based upon drawings by the Classical painter Nicholas Poussin. According to Arasse, the “Treatise”, which in France went into sixty two editions in fifty years, caused Da Vinci to be seen as “the precursor of French academic thought on art”. Spine faded, edges rubbed, hinges cracked; light foxing; very good.

(1500/2000)

102. DAVIDSON, BRUCE. *East 100th Street*. Photographs. 30.5x28 cm. (12x11”), cream cloth, black and white photograph laid down on front cover, clear plastic printed dust jacket.

Cambridge: Harvard University, 1970

A stunning photographic chronicle of East 100th Street in East Harlem, New York. Large pieces of dust jacket torn off (some of which is laid in, some of which is lacking completely); brown crayon mark on front cover; else very good.

(400/600)


San Francisco: Book Club of California, 2001

Foreword by Donald R. Fleming, BCC 213. Fine

(150/250)
Baarn: Uitgeverij en Drukkerij Hollandia, 1959

Includes a biographical sketch of Rumphius as well as essays on his various treatises. Light wear; 
very good.

(150/250)

105. (Decorative Cloth Bindings) Twelve titles in trade cloth bindings. Including: Cox, Samuel S. Diversions 
of a Diplomat in Turkey. Red gilt-lettered cloth, decorated in black and silver. Charles L. Webster, 
1887. * Jung, C.G. Collected Papers on Analytical Psychology. Blue cloth, gilt-lettered spine. Balliere, 
Tindall and Cox, 1916. * Bernhardt, Sarah. Memories of My Life... Red cloth, embossed vignette 
on front cover, gilt-lettered spine. D. Appleton, 1907. * Fisher, Welthy Honsinger. The Top of the 
World. Green gilt-lettered cloth, decorated in white and gray. Abingdon Press, [1926]. * Atherton, 
Gertrude. The Splendid Idle Forties: Stories of Old California. Red gilt-lettered cloth, decorated in 

(200/300)

106. Defoe, Daniel. The life and adventures of Robinson Crusoe, of York, mariner: who lived eight and twenty 
years alone in an uninhabited island, on the coast of America, near the mouth of the great river Oroonoque. with an 
Account of his Travels Round Three Parts of the Globe. Written by himself. Enriched with Elegant Plates Descriptive 
of the Subject. 2 volumes. 288; 275 pp. With 8 plates engraved in copper by Barlow after Ansell. (12mo) 

London: W. Lane, 1790

Charming and somewhat scarce little edition of Robinson Crusoe. Armorial bookplates of 
George Francis Farnham; ink ownership signatures of Harriet Farnham. Spines chipped; heads 
chipped; near fine, quite clean.

(400/600)

107. (Department of the Interior) Certificates issued by the Department of the Interior under Grover Cleveland, 
to Enoch Knight. 2 engraved certificates, largely identical, with manuscript writing. Signed by the 
Secretary of the Interior, Hoke Smith, and with a Grover Cleveland signature (presumably issued by 
Secretary/Assistant). Blind stamped seal. 43x55.5 cm. (17x22”).

Los Angeles: 1893

The certificate appoints Enoch Knight to be the Receiver of Public Moneys at Los Angeles, 
California, taking the place of George W. Bryant, now deceased. The engraved writing differs 
a bit and the dates are: June 30th and September 2nd, both from 1893. Both creased where 
folded; one certificate yellowed, with a 2” tear on right edge, the manuscript ink is bleeding a bit, 
and has pin holes in corners and edges; the other is clean and bright; very good to near fine.

(200/300)
FIRST FRENCH EDITION OF DESCARTES


Paris: Theodore Girard, 1664

The Traité de l’homme was first published in Latin in 1662, but actually dates back to the early 1630s, when Descartes was in Deventer. It was most likely intended to comprise, along with Meteors and the Dioptrique (the Optics, wherein Descartes first proposed the idea that the soul is seated in the pineal gland) part of the larger work Le Monde, a proposed publication which he abandoned after the condemnation of Galileo in 1633. In 1662, Florentino Schuyl published in Latin a translation of a poor copy of Descartes' original text, but added his translation of a splendid preface. In 1663, Claude Clerselier, Descartes' friend and executor of Descartes' last will and testament, prepared with the help of L. de la Forge the first edition of the original text of Descartes’ work, and at the end of the volumes, a translation in French of Schuyl's preface to the Latin edition. This edition was duly copyrighted by Clerselier, who transferred his publication rights to Charles Agnot, Jacques and Nicholas Le Gras and Theodore Girard on December 1, 1663. and it was published for the first time on April 12, 1664. A bit of wear to binding, some toning to paper; near fine.

(3000/5000)

109. DESORMEAUX, [JOSEPH LOUIS RIPAULT]. *Histoire de la Maison de Bourbon*. 5 volumes. Engraved frontispiece; 12 (of 14 engraved portraits); large folding genealogical chart. (4to) 25.5x20 cm. (10x7¾") period full calf, spines gilt. First Edition.

Paris: L’Imprimerie Royale, 1772-1788

Desormeaux was the official historiographer to the Maison de Bourbon. Brunet II, 638 Bindings worn, joints and hinges cracked; short tear to folding plate, lacking the portraits of Francois de Bourbon and Henri IV; foxing; good.

(700/1000)

Each lot is illustrated in color in the online version of the catalogue.

Go to www.pbagalleries.com
110. DESSAIX, JOSEPH & XAVIER EVMA. *Nice et Savoie. Sites Pittoresques, Monuments, Description et Histoire Des Departements De La Savoie, De La Hue-Savoie et Des Alpes-Maritimes.* 3 volumes in 2. [6], xx, 64; [6], 62; [6], vi, 42 pp. 2 lithograph maps and 90 full page color-tinted lithograph plates. (Folio) 47.4x33.3 cm. (18½x13¼”), period black half morocco and cloth, covers stamped in gilt. First Edition.

Paris: Henri Charpentier, 1864

Fabulous lithograph views of this Alpine region after drawings from nature by Felix Benoist. Not in Abbey. Covers worn at edges, front cover of first volume detached; some foxing and light soiling, largely marginal; very good.

(3000/5000)

111. (Dictionaries) LITTLEJOHN, DAVID. *Dr Johnson and Noah Webster. Two men & their Dictionaries.* Illustrated with two matched leaves from Johnson’s (1755) and Webster’s (1828) dictionaries; other illustrations. 12½x10, cloth-backed boards, gilt decoration, leather spine label. One of 500 copies printed by Grabhorn-Hoyem.

San Francisco: Book Club of California, 1971

The leaves here from the letter “D”, both dictionaries including “delightsome”. This copy with exhibition invitation for this book laid in (toned). BCC 139. Slight sunning to binding; near fine.

(200/300)

The Buyer’s Premium will be 20% for bids up to $100,000 and 15% for that portion over $100,000.
112. (Dictionary) Johnson, Samuel. *A Dictionary of the English Language: In Which the Words are deduced from their Originals, and Illustrated in their Different Significations by Examples from the best Writers. To Which Are Prefixed, a History of the Language, and an English Grammar*. 2 volumes. Titles printed in red and black. Woodcut tail-pieces. Text in two columns. (folio) 41x25.5 cm. (16x10¼”), late 19th/early 20th century half gilt-ruled brown morocco & cloth, spines ruled & lettered in gilt, raised bands, new endpapers. First Edition.

London: Printed by W. Strahan, for J. & P. Knapton, et al., 1755

First edition of Johnson’s Dictionary, possibly the most important book in the history of English. “Dr Johnson performed with his Dictionary the most amazing, enduring and endearing one-man feat in the field of lexicography…It is the dictionary itself which justifies Noah Webster’s statement that ‘Johnson’s writings had, in philology, the effect which Newton’s discoveries had in mathematics’. Johnson introduced into English lexicography principles which had already been accepted in Europe but were quite novel in mid-eighteenth-century England. He codified the spelling of English words; he gave full and lucid definitions of their meanings (often entertainingly coloured by his High Church and Tory propensities); and he adduced extensive and apt illustrations from a wide range of authoritative writers…but despite the progress made during the past two centuries in historical and comparative philology, Johnson’s book may still be consulted for instruction as well as pleasure” (Printing and the Mind of Man). Indeed, the labor and genius of Johnson’s production still awes us today. Over a period of eight years, “with no real library at hand, Johnson wrote the definitions of over 40,000 words...illustrating the senses in which these words could be used by including about 114,000 quotations drawn from English writing in every field of learning during the two centuries from the middle of the Elizabethan period down to his own time” (W. Jackson Bate, Samuel Johnson, NY 1977, p.247). The first edition was published in April 1755 in a printing of 2000 copies. PMM 201; Rothschild 1237. Some staining/fading to cloth, joints rubbed, corners bumped; a few leaves with marginal dampstaining or very light foxing, overall near fine, quite clean.

(12000/15000)

You can bid absentee directly from the item description in the online version of the catalogue at www.pbagalleries.com.

Or bid during the auction using the Real-Time Bidder.
First edition of the most influential of American dictionaries, “which almost at once became, and has remained, the standard English dictionary in the United States” - Printing & the Mind of Man, which goes on to note that Webster, who had been active in the American Revolution, “was an ardent nationalist, and...wanted to stress the political separation from Britain by the cultivation of a separate American language... Under the influence of his friend Benjamin Franklin he turned his attention to ‘a reformed mode of spelling’; and although he rejected the radical phonetic innovations proposed by Franklin, he went far enough to give many printed American words a distinctive appearance... the book marked a definite advance in modern lexicography, as it included many non-literary terms and paid great attention to the language actually spoken...” Complete with the frontpiece portrait, which is often lacking, and the leaf of Additions and Corrections at the end of Volume II. Ownership signature of S. Alexander at the top of the title-pages. Occasional very light foxing, leaf of Additions and Corrections at end of Vol. II with some marginal chipping, small rubberstamp “withdrawn” in lower margin of leaf following title in Vol. II, else near fine in fine modern bindings.

New York: S. Converse, 1828

Lot 113
DODOENS' MOST COMPREHENSIVE BOTANICAL WORK

114. DODOENS, REMBERT. *Stirpium Historiae Pemptades Sex Sive Libri XXX.* [20], 860, [28] pp. Complete with 1,309 botanical cuts. (Folio) 31.8x21.2 cm (12½x8½") contemporary limp vellum, title in ink on spine. First Edition.

Antwerp: Ex officina Christophori Plantini, 1583

A nice copy of what Hunt calls Dodoens’ “last and most comprehensive botanical work”, with information from a number of his earlier books, including the renowned Cruydeboeck. In the Stirpium Historiae Pemptades Sex Dodoens “divided plants into twenty-six groups and introduced many new families, adding a wealth of illustration either original or borrowed from Dioscorides, de l’Écluse, or De Lobel” (Dictionary of Scientific Biography). Rembert Dodoens (1517-1585) “was the first of the great Flemish botanists, and in both his Cruydeboeck, 1554, and his Stirpium Historia Pemptades Sex, 1583 he helped to forward the growing interest in classification which had begun to be evident as early as 1539 in Bock’s Neu Kreuterbuch. It is of interest, too, in that Dodoens here made an attempt at an explanation of the parts of plants. It consists of only one page and a third ‘but the selection of the words explained and the substance of the explanations hit the essential points better than Fuchs’ (Sachs)” (Hunt 67, 143). “Gerarde’s Herbal [1597] is in the main a translation of this work, with the cuts of Bergzabern” (Osler). BMNH vol. I, p. 468; Hunt 143; Nissen, BBI, 517; Osler 2475. Some light wear and rippling to vellum; contemporary manuscript marginalia throughout, much of it affected by trimming, three preliminary leaves trimmed close, affecting the first line of 2r, the headline and first line of text on leaf 2v, and the headlines of leaves 3-4, some marginal worming, completely unaffected text, and the majority of which has been filled with paper at an early date; very good.

(3000/5000)

Lot 114

Each lot is illustrated in color in the online version of the catalogue.

Go to www.pbagalleries.com
DODWELL’S TOUR THROUGH GREECE

115. DODWELL, EDWARD. *A Classical and Topographical Tour Through Greece, During the Years 1801, 1805, and 1806*. 3 volumes. vii, [1, blank], xii, 587, [1], [4]; vii, [1], 537 pp. Folding engraved map, sixty-six engraved plates (two hand-colored, six double-page), and forty-eight wood engravings in text. (4to) 27x21.2 cm. (10¾x8½”), period polished calf, rebacked, gilt-topped raised bands, all edges marbled. First Edition.

The work is an encyclopedic, comprehensive survey of both ancient and modern Greece, and includes over one hundred accomplished illustrations of landscapes, architecture, ruins, and artifacts. “Dodwell’s travels in Greece covered two periods; he left Trieste in April 1801 in company with Sir William Gell, touring the Ionian Islands and the Troad. Later, in 1805, while a prisoner-of-war of the French, he obtained permission to travel, and, accompanied by the Italian artist Simone Pomardi, he toured mainland Greece and the Ionian Islands” (Blackmer, p. 108). Blackmer 492. Boards with some abrading; occasional light foxing, primarily to blank margins and rectos of plates, some offsetting of plates, stain to the middle of the text block of Volume 2; very good.

(3000/5000)

116. DOUGLASS, WILLIAM. *A Summary, Historical and Political, of the first Planting, progressive Improvements, and present State of the British Settlements in North-America*. 2 volumes. [2], vi, 568; [2], iv, 416 pp. (8vo) Volume 1 bound in contemporary half brown calf over marbled boards with spine ruled in gilt in compartments and gilt red morocco lettering piece; Volume 2 bound in contemporary full speckled calf, rebacked to style with spine ruled in gilt in compartments and gilt red morocco lettering piece. First Edition of Volume 1.

Mixed set of one of the first histories of colonial America written from the vantage point of a resident colonist, William Douglass, a Scottish medical doctor who lived in Boston. Howes D436. Bindings with some wear; very good.

(600/900)

First edition in French of Dürer's great treatise on human proportions (originally published in German in 1528 and then in Latin in 1532). This title was not only a hallmark in the art world it also laid the basic foundations of descriptive geometry. “Descriptive geometry originated with Dürer in this work although it was only put on a sound mathematical basis in later work of Monge. One of the methods of overcoming the problems of projection, and describing the movement of bodies in space, is descriptive geometry. Dürer's remarkable achievement was through applying mathematics to art, he developed such fundamentally new and important ideas within mathematics itself” (J. J. O'Connor). Adams D 1054. Mortimer 186. Norman 666 (for the 1528 edition). Provenance: Edmund Dulac's copy with his distinctive signature in pencil on front blank. Light soiling to vellum; small chip in lower blank margin of title page and following leaf, light foxing; very good.

(5000/8000)


Ehrlich’s account of the development of Salvarsan, the first chemical to be used as part of a chemotherapy treatment. Garrison and Morton 2403; Grolier, Medicine, 92; Norman Library 686-687; Osler 1697; Printing and the Mind of Man 402. Fine

(250/350)
119. **ELLIS, F. S.** *The History of Reynard the Fox* - with laid in manuscript material by the author. 289, [1] pp. With devices and illustrated frontispiece by Walter Crane. 21.5x16.5 (8½x6¼”), original white glazed cloth, lettered in gilt on spine and front cover. First Edition.

London: David Nutt, [1897]

Laid in manuscript material written by the author to H. Buxton Forman, Esq. in 1897, and includes: 1 page ALS dated November 4th, which mentions Thomas Wise, of the forgeries fiasco which rocked the rare book world a century ago. * Two ANs on post cards, with Forman's address and post-marked stamps. * Also laid in is the publisher's promotional subscription application for this upcoming edition of Reynard with a sample of the title page.

Spine yellowed, some light finger smudges to cloth; bookplate; internally near fine.

(150/250)

120. (Elzevir) **BUCHANAN, GEORGE.** *Poemata quae extant.* [14], 15-508, 511, [14] pp. (16mo) 11.7x5.8 cm. (4½x2¼”), period red vellum. Editio Postrema.

Leiden: Elzevir, 1628

Engraved armorial bookplate of The Right Honorable Sir John Trollope at front pastedown. Vellum heavily rubbed; early and rear blank leaves smudged and chipped a bit; very good.

(200/300)

121. **EVELYN, JOHN.** *Memoirs of John Evelyn, Esq. F.R.S. Author of the “Sylva,” &c. &c. Comprising His Diary, from 1641 to 1705-6, and a Selection of His Familiar Letters. To Which is Subjoined, the Private Correspondence Between Charles I and Sir Edward Nicholas...* 5 volumes. Each with frontispiece; 1 folding chart; 2 folding engraved views; 1 engraved plate. 21x13.5 cm. (8¼x5½”), full re-backed calf, spines lettered in gilt.

London: Henry Colburn, 1827

Memoirs of the famed 17th century naturalist. Mild to moderate edge wear, one volume with a cover detached, the others with hinges reinforced, a few with chipping at spine; internally very good.

(200/300)


[Torrance]: Labyrinth Editions, 1980

Signed by Everson and Killion in the colophon. Prospectus laid in. A beautiful, finely printed presentation of Everson's early, pacifistic poems. Fine

(300/500)

123. **FAULKNER, WILLIAM.** *Requiem for a Nun.* Original half black cloth and marbled boards. One of 750 copies. First Edition.

New York: Random House, [1951]

Signed by Faulkner on the limitation page. Petersen A28c. Spine a touched sun, light wear to bottom edge; a few small spots on limitation page; very good.

(600/900)


London: Printed for Bernard Jintot, 1717

Fenton is today best remembered as an assistant to Alexander Pope, his neighbor, in the latter's translation of the Odyssey. In the present volume, “The eleventh book of Homer's Odyssey. Translated from the Greek. In Milton's style” comprises pp. [85]-127. Covers worn, front detached, rear joint cracking; old ink name to front free endpaper (Hum Bawden?), internally very good and quite clean.

(300/500)
125. Fielding, Henry. *The History of Tom Jones, a Foundling*. 3 volumes. [2], [v]-xix, [1], 280; xi, [1], 350; vii, [1], 316 pp. With 2 etched plates by Thomas Rowlandson. (8vo) 19.4x12 cm. (7½x4¾”), period calf.

London: J. Murray, 1792

Scarce illustrated edition of Fielding’s classic, with Rowlandson’s inimitable caricatures. This is a reprint of the edition published by J. Sibbald in Edinburgh the preceding year, with Sibbald listed as the secondary publisher. OCLC/WorldCat lists only 7 copies of this edition. Bindings well scuffed and worn, joints cracked, reglued; lacking the list of plates in Vol. I and the title-page of Vol. III, some darkening within, occasional rubberstamps of a former owner; fair to good.

(400/600)


London: Bradbury, Agnew, & Co., [c. 1870]

A delightful examination of the people and times of the Roman Empire, with John Leech’s hilarious drawings, brightly hand colored. Originally published by Bradbury & Evans in 1851, this circa 1870. A touch of shelf wear; else near fine.

(200/300)


Paris: Alexandre Houssiaux, 1855

A very attractive set in a very attractive binding. Balzac (1799-1850) is considered to be the founder of the realistic school of writing. This set naturally includes his magnum opus, La Comédie Humaine, a work that took nearly ten years to complete. In this work, Balzac attempts to present a thorough and scientific history of France up to that point. He succeeded so well in this endeavor (and his other writings), that Oscar Wilde once credited Balzac for inventing the nineteenth-century. Light shelf wear to boards; embossed personal library stamp on title pages and bookplates on front pastedowns from the library of Lloyd Katsen; plates a touch yellowed; else near fine.

(600/900)

128. (Fine Bindings) Baudelaire, Charles. *Oeuvres poétiques completes*. Five volumes plus a portfolio containing an extra set of the color plates and an original watercolor by André Dignimont. (8vo) publisher’s deluxe full red morocco, portrait of Baudelaire embossed deeply in blind on the front covers, gilt spine lettering, marbled endpapers, all edges gilt. The extra suite of plates are chemised and in a faux-snakeskin slipcase. One of 50 numbered copies.

Paris: Vialety, 1960

A handsome set. A touch of wear to extremities, near fine.

(300/500)

129. (Fine Bindings) Blake, William. *Songs of Innocence*. viii, 64 pp. 13.5x10.8 cm. (5¼x4¾”), full blue calf, gilt-lettered morocco spine label, gilt dentelles, all edges gilt.

London: Arthur L. Humphreys, 1911

Bound by Riviere & Son Spine a touch sunned, a few very faint scratches; else fine.

(250/350)
130. (Fine Bindings) Book of Common Prayer - In Mother-of-Pearl Binding. Unpaginated. (12mo) 14.3x9 cm. (53/4x33/2") period brown morocco-backed mother-of-pearl boards, bordered in brass with brass clasp and front cover “IHS” monogram, all edges gilt. With a period embroidered pouch.

Oxford: University Press, 1854

The mother-of-pearl covers are constructed of diamond and half-diamond shape pieces with rectangular pieces along the beveled edges. A lovely example of this binding style. Pouch with some minor deterioration of cloth and some need of restitching; binding with light wear; near fine.

(300/500)

131. (Fine Bindings) Browning, Robert and Mrs. E.B. The Complete Works of... 18 volumes. Hand-colored engraved frontispieces. (8vo), half caramel morocco and boards, gilt-decorated and lettered spines, top edges gilt.

New York: Society of English and French Literature, [1898]

No. 779 of 1000 sets. Spines sunned, light extremity wear, including some chipping at spine ends; else near fine.

(400/600)

FINELY BOUND BY ELEANORE RAMSEY


New York: Book League of America, 1941

Eleanore Ramsey studied book binding with Dr. Harry Green and the late Barbara Hiller, she has taught at Mills College, Scripps College, AHHA School of Art, and elsewhere. Her work was included in the exhibition Hand Book Binding Today at the San Francisco Museum of Modern Art, 1978; Hand Book-Binding Today: An International Competition and Exhibition, Stanford University, 1992 where she was the winner of the competition; Guild of Book Workers 100th Anniversary Exhibition, The Grolier Club, New York, 2006, and numerous other exhibitions. Fine.

(3000/5000)

Lot 132

133. (Fine Bindings) Castle, Sydney E. Domestic Gothic of the Tudor Period. [xii], 80, [6] pp. Illustrations from photos, drawings, plans, etc. (Small 4to) three-quarter red morocco and cloth, spine lettered in gilt, top edge gilt. First Edition.

Jamestown, New York: International Casement Company, [1927]

Bound by Sangorski & Sutcliffe. Fine.

(150/250)
134. (Fine Bindings) CHATEAUBRIAND, [FRANCOIS-RENÉ DE]. Oeuvres Complètes. 36 volumes. Engraved frontispiece portrait, 87 full page plates, 2 maps and a table. 22.8x15 cm. (9x6”), period full red calf, gilt-decorative borders with floral corners on covers, gilt decorated and lettered spines, all edges gilt. First Pourrat Edition.

Paris: Pourrat Frères, 1836-1839

Stunning set of finely bound works of Chateaubriand, possibly a publisher’s deluxe binding, as the name B. Martelli is written in gilt on the front cover of each volume, also the spines include the overall volume number, as well as the title and volume number of each multi-volume work within the set. A number of volumes written in both English and French (the translations on each page facing each other). Spines darkened a bit, some light general wear to extremities; lightly foxed; very good.

(2500/3500)

Lot 134 (partial)


London: Harrap, [1933-38]

Bookplate of A.R. Gordon in first volume. A slight touch of wear; fine.

(700/1000)

A SUPERB EXAMPLE OF ZAEHNSDORF BOOK BINDING

136. (Fine Bindings) COSTELLO, LOUISA STUART. The Rose Garden of Persia. [vi], 193, [1] pp. (8vo) full red morocco, spine and covers elaborately tooled with gilt rose design, gilt dentelles, silk doublures and endleaves, top edge gilt. Bound by Zaehnsdorf with their gilt stamp on rear doublure.

London: George Bell, 1887

A beautiful specimen of this binder’s work. Bookplate and address label of Amos Tuck French on front doublure and flyleaf. Fine.

(400/600)


New York: Nottingham Society, [c. 1860]

No. 208 of 100 sets of the Edition De Luxe printed for subscribers only. Spines a touch sunned and many with lightly chipped spine ends; else near fine.

(150/250)
WITH A MANUSCRIPT LEAF BY RALPH WALDO EMERSON

138. (Fine Bindings) Emerson, Ralph Waldo. The Complete Works of Ralph Waldo Emerson. 12 volumes. Illustrated with photogravures. (8vo) 8½x5½, period three-quarter brown morocco and marbled boards, raised bands, spines lettered and decorated in gilt, all edges gilt. No. 13 of 600 copies of the Autograph Centenary Edition. Holograph manuscript leaf in Emerson’s hand bound in Volume 1, as issued.

Cambridge: Riverside Press, 1903-04

Manuscript leaf is from Chapter five of English Traits. Spine heads repaired on most volumes, some light wear to extremities; two spots of tape repair to manuscript leaf; else very good.

Lot 138


Boston: Houghton Mifflin, 1883-93

Some wear, first volume with repairs to joints; overall very good.

Lot 139

140. (Fine Bindings) Fielding, Sarah. The Lives of Cleopatra & Octavia. xlv, 183 pp. 19x14 cm. (7½x5½”), half blue morocco and boards, raised bands, gilt-lettered and decorated spine, top edge gilt. One of 1,000 copies, one of 10 copies signed.

[England]: Scholartis Press, 1928

Number 4 of 10 signed copies, signed at the limitation by R. Brimley Johnson, editor. Light shelf wear, especially at corners; else fine.

Lot 140

The Buyer’s Premium will be 20% for bids up to $100,000 and 15% for that portion over $100,000.
141. (Fine Bindings) Gautier, Théophile. *The Works (Hand-Made Edition)*. 24 volumes. Photogravure frontispieces and plates in two states, one on Japanese vellum and one on India paper mounted, one of the frontispieces hand-colored. (8vo) 21.7x14 cm. (8½x5½") original full turquoise morocco, covers decoratively tooled in gilt with an outer border of fleurs-de-lys between two double gilt fillet borders and with a central onlaid red morocco fleur-de-lys, spines decoratively tooled and lettered in gilt in six compartments, turn-ins decoratively tooled in gilt with fleurs-de-lys, brown levant morocco doublures also decoratively tooled in gilt with fleurs-de-lys, top edges gilt, others uncut. One of 300 numbered sets for sale in America.

New York: Sproul, 1900

Théophile Gautier (1811-1872), French poet, novelist, critic, and journalist, “was an admirer of Hugo, and played a prominent role in the Romantic movement of the 1830s (his Histoire du romantisme appeared in 1874). He was closely associated with the doctrine of l’art pour l’art (‘art for art’s sake’), expounded in the preface to his novel Mademoiselle de Maupin (1835). His best-known collection of poems is Émaux et camées (1852), which exercised considerable influence on the Parnassians. He had a long career in journalism, and wrote widely on travel, art, ballet, and the theatre” (The Oxford Companion to English Literature). Spines faded, minor wear; very good.

(3000/5000)


London: Thomas Tegg, 1825

With a continuation to the accession of George IV. in the year 1820, by William Jones. Light wear to extremities, one volume rebacked with original spine laid down; very good.

(300/500)

You can bid absentee directly from the item description in the online version of the catalogue at www.pbagalleries.com.

Or bid during the auction using the Real-Time Bidder.
143. **(Fine Bindings) Gower, Ronald Sutherland. Sir Thomas Lawrence...With a Catalogue of the Artist's Exhibited and Engraved Works Compiled by Algernon Graves.** 2 volumes. Gravure plates throughout. (Folio) 32x24.5 cm (12½x9¾”), full brown pebbled morocco, gilt ruled borders with central frame of scrollwork, spines gilt, gilt dentelles with wide borders of flowers and vines, red and yellow morocco onlays, all edges gilt. One of 600 copies.

Paris: Goupil & Co., 1900

Both volumes extra-illustrated with the insertion of earlier engravings, etc. Sir Thomas Lawrence (1769-1830), was a notable British portrait artist. At the death of Sir Joshua Reynolds, Lawrence succeeded to the title of Royal Painter. He became the President of the Royal Academy in 1820, five years after being knighted. A commission to paint the lovely granddaughter of an elderly woman resulted in perhaps Lawrence's most famous work. The eleven year old subject was Sarah Barrett Moulton and the resulting portrait came to be known to the world as “Pinkie”. Along with Gainsborough’s “Blue Boy” it is perhaps the 18th century’s most famous portrait. The fact that young Sarah died not two years later makes it even more poignant. Her connection to the literary world is that her brother Edward ultimately changed his surname to Moulton-Barrett and had a daughter he named Elizabeth who grew up to become Elizabeth Barrett Browning. Pinkie now resides in San Marino California at the famed Huntington Library. Minimal wear; near fine.

(500/800)


Paris: Societe d’Editions Litteraires et Artistiques, [c. 1900]

Text in French, in two columns. Handsomely presented. Minor wear; very good.

(300/500)

145. **(Fine Bindings) Johnson, Samuel. The Rambler.** 2 volumes. Edited by Robert Lynam. (8vo), early red full straight-grain morocco, covers elaborately bordered in gilt, spines gilt, all edges gilt.

London: George Cowie, 1825

Some light wear to extremities, hinges cracking; very good.

(200/300)

146. **(Fine Bindings) Kingsley, Charles. The Water-Babies: A Fairy Tale for a Land-Baby.** 20.4x15.4 cm. (8x6”), full green calf, gilt-decorated and lettered spine with raised bands, gilt border to covers, gilt dentelles, original cloth covers and spine bound at rear.

London & Cambridge: Macmillan and Co., 1863

Spine rubbed a touch, a few very faint marks to calf; name inked on front and rear blank fly leaves; very good.

(150/250)

147. **(Fine Bindings) Lacroix, Paul. Six volumes in deluxe publisher's binding.** 6 volumes, of various titles. Profusely illustrated with chromolithographs and wood engravings. 28x19.5 cm. (11x7½”), uniformly bound in publisher's deluxe red morocco-back cloth, decoratively stamped and lettered in gilt, gilt-decorated endpapers, all edges gilt. Various editions.

Paris: Librairie de Firmin-Didot, 1877-1885


(300/500)

London: Macmillan, Various dates

Each with the bookplate of Harold Leufroi Chalifoux. Very light shelf wear, a few with lightly foxed fore edges of text block; else near fine. 

(250/350)

LANE TRANSLATION OF 1001 NIGHTS


London: John Murray, 1859

A new edition, from a copy annotated by the translator; edited by his nephew, Edward Stanley Poole. Spines faded, some scuffing to leather, a front hinge cracked in Volume 1; some foxing; very good.

(250/350)


Paris: A la Cité des Livres, 1929

Fine

(300/500)

151. (Fine Bindings) Ligny, Le P. De. *Histoire de la Vie de Jesus Christ*. 2 volumes. [iv], 514; [iv], 534 pp. 75 engraved plates; 2 maps. (4to) 9½x7, full tan calf, grapevine borders in gilt on covers, spines gilt, morocco lettering pieces, all edges gilt.

Paris: de Crapelet, 1804

Bound by the noted French binder Marius Michel, signed in gilt at foot of spines. Spines faded, some light wear at edges, repair to front joint of Volume 2; very good.

(300/500)

152. (Fine Bindings) Maupassant, Guy de. *Ce Cochon de Morin*. [vi], 42, [4] pp. Illustrations by Henriot in color throughout. (8vo) 26x17.5 cm. (10⅝x6½"), finely bound in full blue morocco, decorative gilt border of floral devices and swine, spine in 6 compartments with gilt floral designs or lettering, dentelles with gilt floral devices at corners, all edges gilt. Original wrappers bound in. One of 300 copies on Papier du Japon.

Paris: L. Carteret, 1909

Binding by Riviere and Son. Light rubbing at extremities, small chip at spine head; near fine.

(300/500)

153. (Fine Bindings) Menpes, Mortimer. *Japan: A Record in Colour*. With many color plates from art by Mortimer Menpes with printed tissue-guards. 21.5x15 cm. (8½x6¾"), full red levant morocco, raised bands, spine lettered in gilt, floral gilt dentelles, all edges gilt, custom cloth dust jacket and slipcase. Fifth Printing.

London: Adam & Charles Black, [1905]

Bound by Root & Son. Shelf wear to slipcase; jacket spine rippled and yellowed; a touch of rubbing to volume; very good.

(200/300)
154. (Fine Bindings) Molière, [Jean Baptist de]. The Dramatic Works of Molière. 6 volumes. Etched plates. (8vo) full reddish brown morocco with gilt ruled paneling, spines lettered and decorated in gilt, all edges gilt.

Edinburgh: William Patterson, 1875

A handsomely presented set. A touch of slight wear to extremities; fine. (2000/3000)

155. (Fine Bindings) Peyre, Roger. Napoleon et Son Temps. 2 volumes. Each volume with chromolithograph frontispiece; numerous other illustrations. (4to) original publisher’s deluxe binding of red morocco backed cloth, covers and spines extensively gilt with Napoleon’s totemic bees and imperial eagles, all edges gilt.


A stunning example of 19th century French publisher’s bindings. Fine. (150/250)

156. (Fine Bindings) Pindar, Peter [pseud. John Wolcot]. The Works of Peter Pindar, Esq. 5 volumes. Portrait frontispiece in Volume 1. (8vo) period full red straight-grain morocco, boards bordered in gilt and blind, spines gilt, all edges gilt.


Includes a brief life of the author. An attractive set of the works of the famed satirist. Armorial bookplate of Frederick Burgess, Burgess Hall, Finchley in each volume. Spines sunned, some edges wear, hinges cracked; foxing; very good. (300/500)

157. (Fine Bindings) Rabelais, Françoise. Les Oeuvres de Rabelais. 6 volumes. (8vo) three-quarter red morocco, spines lettered in gilt, raised bands, top edges gilt.

Paris: Alphonse Lemmere, 1869

A few small nicks to leather, very good. (400/600)

158. (Fine Bindings) Rostand, Edmond. Oeuvres Complete Illustrees de Edmond Rostand. Seven volumes in five. Numerous plates throughout, many in color. (4to) 30x22 cm. (12x8½”), period brown morocco backed marbled boards, spines gilt, top edge gilt.

Paris: P. Lafitte, [1910]

Some light edge wear, very good. (300/500)


Paris: P. Pourrat, 1833

Each with the engraved laurel bookplate of Frederici Pichenot. Light extremity wear; light scattered foxing; very good. (300/500)

Each lot is illustrated in color in the online version of the catalogue.

Go to www.pbagalleries.com
160. (Fine Bindings) Shakespeare, William. *Romeo and Juliet - with designs by Oliver Messel.* 96 pp. 8 color and 31 black and white tipped-in plates by Oliver Messel. 27.3x19.5 cm. (10¼x7½”), unsigned designer binding of full green morocco with red, black, tan, purple and brown morocco inlays on the cover to form a pleasant geometric pattern on the front cover (with the rear cover having sympathetic designs done simply in gilt), gilt spine lettering, all edges gilt, felt-lined cloth drop back box. First Edition.

London: B.T. Batsford, [1936]

Signed by Oliver Messel at the dedication page. Original artist’s sketch for this binding included. Oliver Messel worked mainly in the theater, and received a Tony Award for his scenic designs for House of Flowers (1955). Drop back box extremities rubbed; volume fine.

(600/900)

161. (Fine Bindings) Stephenson, Russell. *Eighty Sketches in Water Colour from Nature.* 319 pp. Tipped in color plates from art by Russell Stephenson. 34x28 cm. (13½x11”), full red morocco, gilt decorative borders, rosette on front cover, gilt-lettered and decorated spine, top edge gilt, other edges untrimmed, original red cloth slipcase.

London: Saint Catherine Press, 1926

Number 139 of 220 copies. Slipcase reads in gilt the price of the book, and “The sum of ten guineas will be given to Princess Louise’s Hospital for Children, Kensington...” Light shelf wear to slipcase, a few light scratches; some scattered rubbing to volume; else fine.

(250/350)

162. (Fine Bindings) Sterne, Laurence. *The Works of Laurence Sterne.* 10 volumes. Two engraved frontispieces in first volume and eight engraved plates throughout, including two by William Hogarth. (8vo) period full tree calf, spines gilt, red and green morocco lettering pieces.

London: J. Rivington and Sons, et al, 1788

A re-issue of the 1780 edition. Some wear to extremities, a few joints and hinges starting; foxing; very good.

(500/800)


New York: Brentano’s, [c. 1910]

Each with the engraved bookplate of Ada Thatcher Huntzinger. Light wear to extremities; very good.

(300/500)


New York: Scribner’s, 1904

The full set of Thackeray’s works. Spines sunned a bit; else near fine.

(700/1000)

The Buyer’s Premium will be 20% for bids up to $100,000 and 15% for that portion over $100,000.
165. (Fine Bindings) **VOLTAIRE, FRANCOIS MARIE AROUET DE. Oeuvres Complètes.** 66 volumes. Engraved portrait frontispieces after Saint-Aubin, and some plates within. (8vo), brown calf-backed marbled boards, spine decorated and lettered in gilt, all edges marbled.

   *Paris: Chez Antoine-Augustin Renouard, 1819-1825*

   Engraved laurel bookplate in each of Frederici Pichenot. Light wear to spine ends; some scattered light foxing; very good.

   (600/900)

166. (Fine Bindings) **WALPOLE, HORACE. The Letters of Horace Walpole, Fourth Earl of Oxford.** 9 volumes. Engraved plates. (8vo) full red morocco, horizontal rules in gilt and black wrapping covers and spine, raised bands, top edges gilt, others untrimmed. One of 100 sets printed on hand-made paper.

   *London: Richard Bentley and Son, 1891*

   Spines faded, minor shelf wear; near fine.

   (1000/1500)

**SEVERAL LOTS OF MISCELLANEOUS FINELY BOUND WORKS**


   *Various places: Various dates*

   Light shelf wear to most; some with sunned spines or spine’s raised bands or spine ends rubbed; very good to near fine.

   (200/300)


   *Various places: Various dates*

   A touch of wear to bindings; near fine.

   (200/300)

Various places: Various dates

Light shelf wear to most; some with sunned spines or spine's raised bands or spine ends rubbed; very good to near fine.

$(200/300)$


Various places: Various dates

Some light wear, overall very good to fine.

$(500/800)$


Various places: Various dates

Mild to moderate shelf wear, a few with a touch of fraying at spine ends; very good.

$(200/300)$

Various places: Various dates

Some general light wear, final title with front joint split; overall very good.

(400/600)


Various places: Various dates

A few with light edge wear, or rubbing or sunning to spines; else near fine.

(300/500)

**FOUR LOTS OF FINE PRESS BOOKS**


Various places: Various dates

Slipcases cracking at corners with shelf wear; light shelf wear to most volumes; very good.

(400/600)

A few slipcases with moderate wear, including cracking to corners; light shelf wear to most, a few with bookplates; very good to near fine. (400/600)


Slipcases with moderate shelf wear, including splitting at some corner; light shelf wear to volumes; very good or better. (400/600)

You can bid absentee directly from the item description in the online version of the catalogue at www.pbagalleries.com.

Or bid during the auction using the Real-Time Bidder.

Various places: Various dates

Mild to moderate wear to extremities; dust jackets with mild to moderate wear; mostly very good.

(200/300)


With prospectus laid in. Slipcase with shelf wear; volume near fine.

(250/350)

PHOTO ALBUM OF FOLSOM PRISON C. 1925

179. (Folsom Prison) Album containing 47 photographs of Folsom State Prison. 47 original photographs, 20.5x25.5 cm. (8x10”) or the reverse, mounted to the leaves of a period album. Cloth label on album front reading “General Views of State Prison at Folsom.”

Folsom, California: [c. 1925]

A unique assemblage of views of the State Prison at Folsom, includes images of the grounds, buildings, farms, river, also includes images of the inmates in a single file line entering or exiting the cell houses, inmates at work in a quarry, a cell block, the prison library, prison infirmary, and several photographs of prison athletic competitions including a tug-of-war contest and a team photo of the prison baseball team. Some wear and soiling to covers; photos very good.

(800/1200)

180. FONTANINI, GIUSTO. De Antiquitatibus Horae Coloniae Etrusorum. [2], xxii, 511, [1], [2], 102, [3] pp. 8 engraved plates, 4 of which are folding; several other illustrations in text. (4to) 26x20.5 cm. (10½x8½”), calf backed boards, gilt lettered spine label. Second Edition.

Rome: Rocchi Bernabo, 1723

Fontanini was professor of literature at the University Sapienza of Rome and Archbishop of Ancyra (now Ankara, Turkey). First published in 1708, this edition with an appendix containing the third book. Extremities worn; light foxing, dampstain in margin of a few leaves at rear; very good.

(700/1000)
TWO LOTS OF FORE-EDGE PAINTINGS

181. (Fore-Edge Paintings) BUTLER, SAMUEL. *The Poetical Works of Samuel Butler* - With two fore edge paintings. 2 volumes. (12mo) full black pebble-grain morocco, spines lettered in gilt, all edges gilt.

London: Pickering, 1835

Each volume with a lovely fore edge painting of English scenery. The Richmond Bridge in Volume 1 and Putney in Volume 2. Some light wear at extremities; very good.

(700/1000)

182. (Fore-Edge Paintings) MILTON, JOHN. *The Paradise Lost of Milton*. 2 volumes. [6], 228; [4], 218 pp. With 24 mezzotint plates by John Martin. (large 8vo) 25.8x17.5 cm. (10¼x6¾”), later full dark brown morocco with intricate gilt-tooled borders, spines stamped in gilt, raised bands, morocco lettering pieces, gilt inner dentelles, marbled endpapers, all edges gilt; bound by Sotheran & Co. First Martin Edition in Book Form, octavo format.

London: Septimus Prowett, 1827

Each volume with a fore-edge painting featuring a scene from the poem, Vol. I of Eve in the Garden of Eden, Vol. II apparently battling Satan. The work of John Martin (1789-1854) has been compared with that of Gustave Doré, and David Bland says of his illustrations for this volume: “Mezzotint in the hands of John Martin who designed direct on steel became an autographic process and his startling illustrations for Paradise Lost (1824)...anticipate surrealism in their lurid melodrama and vast perspectives.” (A History of Book Illustration, p.253). Milton Ray, in The Illustrator and the Book in England, describes Martin's edition of Paradise Lost (69): “The book was one of the great publishing enterprises of the age. It appeared in eight different formats, four with the large plates (8 by 11 inches) and four with the small (6 by 8 inches)... The apocalyptic romanticism of his conceptions had many sources: the monumental buildings of London, the engravings of Piranesi, the many recently published volumes of eastern views, even incandescent gas, coalpit accidents, and Brunel's new Thames Tunnel. The resulting illustrations may be heterogeneous, but they are also unforgettable.” Spines a little faded, minor discoloration to front cover of Vol. II; some light, mostly marginal foxing within, else near fine, a handsomely bound set with marvelous illustrations and two nice fore-edge paintings.

(4000/6000)
Enlarged second edition of Foxe’s famed Book of Martyrs, perhaps the best English illustrated book of its time, and a typographic tour-de-force as well. The Book of Martyrs had a long history before reaching its definitive form in the second English edition of 1570. It was inevitably the target of furious attacks from Catholics. For the second edition, in two large folios, Foxe corrected many errors of fact, and carried the story right back to Apostolic times, including the stories of many European martyrs. The first volume, besides introductory matter, contains the story of early Christian persecutions, a sketch of medieval church history and an account of the Wyclifite movement in England and on the continent. The second volume deals with the reigns of Henry VII, Edward VI and Mary. A large number of official documents such as injunctions, articles of accusation, letters, etc., have been included. The later editions in the author's lifetime (1576 and 1583) contained only a few additions. Though this copy is lacking a few leaves (see below), complete copies are virtually unobtainable - indeed, the Library of Congress copy is itself incomplete. STC 11223. Covers scuffed, front board detached on each volume; several leaves with outer margins repaired with loss of some text to only 11 leaves; Vol. II is complete (though its title-page is silked), while Vol. I lacks 9 leaves. Overall very good with just minor aging to contents.

(4000/6000)
Francis Galton (1821-1911) was a cousin of Charles Darwin, and a genius in his own right. He is reported to have memorized both the Iliad and the Odyssey by age 6, having learned to read by the age of 3. In his long career he published 100s of papers and books in a variety of including statistics, psychology, forensics, et al. “Hereditary Genius” was first published in 1870. Galton's researches and observations concerning heredity and intelligence led him to formulate the science of “eugenics” which term he coined. Spine ends a bit frayed, some rubbing all over, and a few very small marks to cloth; glue residue from removed book plate on front pastedown, a few names written on front free endpaper; very good.

London: Thomas Kelly, 1824

Lurid account of the notorious murder and trial, with aquatints depicting the actual murder, dumping the body in the pond, the recovery of the body, the execution of the murderer, a fine scene in a Regency period gambling room, etc. Covers rubbed; some soiling and foxing within, very good.
THE MAHABHARATA OF KRISHNA-DWAIPAYANA VYASA

188. GANUGLI, KISARI MOHAN, TRANSLATOR. *The Mahabharata of Krishna-Dwaipayana Vyasa translated into English Prose*. Eighteen volumes bound in nine. (8vo), period brown cloth, spines lettered in gilt. First complete English Translation.

Calcutta: Bharata Press, 1883-1896

Complete and with the final “Postscript” by the translator, dated July 15th, 1896. scarce first complete edition in English of India’s great religious epic poem. “The Mahabharata is an ancient religious epic of India. It has existed in many forms, the fundamental one being a text in ancient Sanskrit which may well be the world’s second largest book (after the Gesar Epic of Tibet). The Mahabharata has existed in various forms for well over two thousand years: First, starting in the middle of the first millennium BCE, it existed in the form of popular stories of Gods, kings, and seers retained, retold, and improved by priests living in shrines, ascetics living in retreats or wandering about, and by traveling bards, minstrels, dance-troupes, etc. Later, after about 350 CE, it came to be a unified, sacred text of 100,000 stanzas written in Sanskrit, distributed throughout India by kings and wealthy patrons, and declaimed from temples. Even after it became a famous Sanskrit writing it continued to exist in various performance media in many different local genres of dance and theater throughout India and then Southeast Asia. Finally, it came to exist, in numerous literary and popular transformations in many of the non-Sanskrit vernacular languages of India and Southeast Asia, which (with the exception of Tamil, a language that had developed a classical literature in the first millennium BCE) began developing recorded literatures shortly after 1000 CE. The Mahabharata was one of the two most important factors that created the “Hindu” culture of India (the other was the other all-India epic, the Ramayana), and the Mahabharata and Ramayana still exert tremendous cultural influence throughout India and Southeast Asia. The Bhagavad Gita is a part of the Mahabharata, comprising 700 verses...” (J.L. Fitzgerald). Some wear to cloth; a few leaves with old paper repairs in margin; very good.

(2000/3000)

189. (Genetics) *The Mendel Newsletter: Archival Resources for the History of Genetics & Allied Sciences*. Numbers 1-27. 27 issues, each between 4 and 16 pp. 11x8½”.


Issues number 1 through 27. Creased from mailing; very good.

(200/300)

You can bid absentee directly from the item description in the online version of the catalogue at www.pbagalleries.com.

Or bid during the auction using the Real-Time Bidder.
190. **Geoffrey of Monmouth. The British history, translated into English from the Latin of Jeffrey of Monmouth.** With a large preface concerning the authority of the History. By Aaron Thompson, late of Queen’s College, Oxon. [2], cxi, [17], 401, [55] pp. (8vo) 19.3x11.5 cm. (7½x4¾”), old calf, marbled endpapers. First Edition in English.

London: Printed for J. Bowyer, & W. and J. Inn, 1718

First translation into English of the 12th century Historia Regum Britanniae of Geoffrey of Monmouth, otherwise known as Galfridus Monemutensis (1100?-1154), which introduced such figures as Arthur, Merlin, and King Leir (i.e. Lear) to an international reading public. Spine rubbed and worn, front cover detached; moderate foxing to contents, still very good internally, worth of repair to the binding.

(500/800)


Philadelphia: J.G. Auner, 1837 [and] 1839

Goddard was Professor of Anatomy at the University of Pennsylvania, editor and author of several medical works and a pioneer in photography best known for accelerating the process of making daguerreotypes by applying vapor of bromide to the silvered plate. The first re-bound in later red morocco (to look like original); the second volume is heavily worn, and leaves are largely detached, with yellowing and foxing; good to very good.

(300/500)

192. (Golden Hind Press) **Fraser, James H. The Paste Papers of the Golden Hind Press.** Illustrated with tipped-in paste paper samples. (4to) 12½x6½ linen-backed boards with paper spine label. One of 70 copies.

[Madison, NJ]: Fairleigh Dickinson University Library/Tideline Press, 1983

Signed by the paste paper artist Delight Rushmore Lewis. Fairview paste papers made by Delight Lewis in the 1930s with a Vandercook 215 press. Corners lightly rubbed; near fine.

(150/250)

193. **Goldsmith, Oliver. The Miscellaneous Works of Oliver Goldsmith, M.B. 6 volumes.** Each with engraved frontispiece, Volume 1 with 2 frontispieces. 17.7x10.7 cm. (7x4”), full tree-grain calf, gilt-lettered morocco spine labels. A New Edition.

Boston: Hastings, Etheridge, and Bliss, 1809

With the engraved bookplate of Eliza I. Russell in Volumes 1 and 5 (removed from the others). Light shelf wear; hinges tender; very good.

(200/300)

Each lot is illustrated in color in the online version of the catalogue.

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First edition, third variant (no priority), with the catchword present on p. 213 of Volume I, with the correct catchword “him” on p. 39 of Volume II, and with p. 159 correctly numbered in Volume II. Bound in as frontispiece in each volume is an engraving (bookplate of “Jos B Land?”). Bookplate of Alfred B. Perlman on front pastedown of each volume. Tipped in is the catalog entry for this item, offered at Christie’s New York, November 18, 1988 (the Fleming copy). Chipping to original spine leather, some light edge wear, hinges cracked; offsetting of inserted plate to title pages, several leaves with short marginal tears, not affecting text, small burn hole in the lower margin of 13 (pp. 173/174) in Volume I, not affecting text; very good.

(3000/5000)

195. **Goldsmith, Oliver.** *The Vicar of Wakefield.* 2 volumes in one, paginated continuously. [iv], 214 pp. Six engraved plates by Thomas Stothard. (8vo) period full tan polished calf, spine gilt with repeating lyre design, morocco lettering piece, all edges gilt.

London: E. Harding, 1792

Some wear to extremities; foxing; very good.

(200/300)

**THE THREE GRABHORN BIBLIOGRAPHIES**


San Francisco: [Grabhorn Press], 1940

Signed at the colophon by Ed and Robert Grabhorn & Katherine and Sherwood Grover. GB 340. A touch of soiling; near fine.

(800/1200)

197. (Grabhorn Press Bibliography) **Magee, David and Dorothy.** *Bibliography of the Grabhorn Press, 1940-1956 [With a Check-List 1916-1940].* Illustrated throughout with facsimiles and inserted sample leaves from Grabhorn publications. 14x10, quarter red levant morocco and decorated boards, spine lettered in gilt. One of 225 copies printed by the Grabhorn Press.

San Francisco: [Grabhorn Press], 1957


(700/1000)


San Francisco: John Howell Books, 1977

The third and final volume of the Grabhorn bibliography. Includes a checklist of Grabhorn publication from 1916 to 1956, type specimen, printer's devices, several tipped-in original leaves. Fine.

(500/800)
199. (Grabhorn Press - Leaf Book) SCHULZ, H. C. French Illuminated Manuscripts. Illustrated with an original 3½x2½ illuminated leaf from a Book of Hours, c. first half of the fifteenth century, and with a hand-colored illuminated reproduction by Mary Grabhorn. 7¾x5¼, quarter parchment and decorated boards, gilt-lettered spine. 1 of 200 copies printed by the Grabhorn Press.

San Francisco: David Magee, 1958

Leaf with floral marginal decoration and 11 illuminated initial letters including one 2-line initial, colored in red and blue and heightened with gilt. GB 597. Some foxing to endpapers and flyleaves; else fine.

(300/500)


San Francisco: David Magee, 1965

Excellent reproductions of the charts which brought to Cook the first notice of his Naval superiors, and led to his being chosen for the great Pacific voyages for which he will forever be remembered. The facsimile charts are collotypes from the Meriden Gravure Co. of Meriden, CT. GB 649. Tiny scuffs to spine label, other occasional very minor wear; near fine.

(200/300)

201. (Grabhorn Press) SUSSMAN, EMILIE. My Trip to Yosemite: From the Journal of Emilie Sussman, 1872. 24x17 cm. (9½x7”), publisher’s cloth-backed boards with wood veneer laid down, lettered in red on front cover. One of 60 copies printed for the author’s family.

San Francisco: [Grabhorn Press], 1939

Inscribed by Emilie Sussman on the title page: “With my very kind regards to my dear friend Miss Femenian, from fondly Emilie Sussman, Feb 14, 1939. Nee Wormser.” A scarce early Grabhorn title. Some light extremity wear; else near fine.

(200/300)


Various places: Various dates


(200/300)

Various places: Various dates

Each with mild to moderate shelf wear; mostly very good.

(200/300)

TWO LOTS ILLUSTRATED BY J.J. GRANDVILLE

204. (Grandville, J.J.) CLEAVELAND, N., TRANSLATOR. The Flowers Personified: Being a Translation of Grandville's "Les Fleurs Animées". Bound with: Foelix's Modern Botany For Ladies: And Ladies' Horticulture. Translated by N. Cleaveland. [2]. 385, [4], iv, [3]-152, 8 pp. 52 hand-colored steel-engraved plates, including additional title page and frontispiece. 26x17 cm. (10x6½”), publisher's brown morocco, re backed with later brown morocco, gilt-lettered spine, front and back covers with gilt representations of the Grandville design for the title page (a leaf-clothed sprite within a wreath forming the lettering), all edges gilt, new endpapers. New York: R. Martin, 1847

A lovely copy of this book of illustrated anthropomorphized flowers, in the publisher's gift binding. Rubbing to extremities, rear cover rubbed heavily with a few small chips; plates with scattered and light marginal foxing or other very small marks; internally very good.

(500/800)

205. (Grandville, J.J.) Fables de la Fontaine. 2 volumes. xxviii, 292; 312 pp. 23.5x14.5 cm. Many engraved plates, and illustrations within text by Grandville. (9¼x5¾”), period green calf-backed boards with original printed wrappers laid down on front covers, red gilt-lettered morocco spine labels. New Edition. Paris: H. Fournier, 1838

After the reinstitution of prior censorship of caricature in 1835, Grandville turned almost exclusively to book illustration, supplying illustrations for various standard works, such as the songs of Béranger, the fables of La Fontaine, Don Quixote, Gulliver's Travels, Robinson Crusoe. Spines rubbed and ends chipped, wrappers darkened with smudges; foxed; else very good.

(150/250)

London: T. Davies, 1769-1774

Complete with the supplement from 1774, and published well before any of the “grangerizing” that would characterize later editions. Granger “published his Biographical History of England from Egbert the Great to the Revolution in 1769. By 1824 various editors had increased it to six volumes by adding illustrations and biographies taken from other books. Because many books were robbed of steel engravings to put into Granger's history, such mutilation came to be known as grangerizing” (Columbia Encyclopedia, Sixth Edition). Some wear to boards, joints cracking; occasional foxing; very good.

(300/500)

207. [Grasset, Eugene] *Histoire des Quatre Fils Aymon*. 214, [15] pp. Each page of text illustrated with color lithographed borders and backdrops, as well as full page color plates of art by Eugene Grasset. 27.5x21.5 cm. (11x8¾”), half maroon morocco and boards, spine lettered in gilt and decorated with tan, yellow, green and red morocco onlays illustrating a sword and helmet wrapped in a vine, top edge gilt, housed in custom cloth drop-back box.

[Paris]: [H. Launette], [1883]

Eugene Grasset (1845-1917) was a leading theorist, naturalist and illustrator. This volume marked the debut of four-color printing in France. A touch of rubbing to extremities and spine; near fine.

(600/900)

208. (Greenaway, Kate) *Harte, Bret. The Queen of the Pirate Isle*. Illustrated by Kate Greenaway in color, engraved and printed by Edmund Evans. 8½x6¼, beige cloth, color pictorial stamping and gilt lettering on both covers, all edges gilt, blue endpapers. First American Edition.

Boston & New York: Houghton, Mifflin, 1887

BAL 7338. Light wear and soiling to cloth; very good.

(100/150)

209. GUIZOT, [FRANCOIS PIERRE GUILLAUME]. *A Popular History of France, From the Earliest Times*. 7 volumes, including Guizot’s Private Life. Engraved plates, including a frontispiece in all but one volume (Vol. VI). 23.9x16 cm. (9½x6½”), uniformly bound in half calf and boards, gilt-lettered morocco spine labels, all edges marbled.

Boston: Dana Estes and Charles E. Lauriat, [c. 1880]

Including the volume by Madame de Witt: Monsieur Guizot in Private Life, 1787-1874. Published in 1882. Light extremity wear, a few faint marks to spines; Vol. VI with repaired joints; Vol. V with dampstain at spine head, front joint starting; very good.

(200/300)


London: Longmans, Green, and Co., 1887

Preceded by the American edition by several days, first issue (with ‘godness me’ on p. 269). McKay 5a. Spine leaning, hinges cracked; very good.

(300/500)
211. **HALL, Manly P. An Encyclopedic Outline of Masonic, Hermetic, Qabbalistic and Rosicrucian Symbolical Philosophy, Being an Interpretation of the Secret Teachings Concealed within the Rituals, Allegories and Mysteries of All Ages.** [5], CCLIV pp. Profusely illustrated, including many color plates by J. Augustus Knapp. 47.8x31.5 cm. (18½x12¼”), vellum-backed batik boards, morocco spine label, top edges gilt, wooden slipcase with cloth and batik covering. No. 209 of 550 copies of the Subscribers Edition. Printed by John Henry Nash.

San Francisco: H.S. Crocker Company, 1928

Legendary work by the occultist Manly P. Hall, compiling the secret knowledge of the ages. Signed by Hall on the limitation page. This copy signed again by Hall and inscribed to Richard, on the half title page, dated 1949. Moderate shelf wear to slipcase, corners starting to crack, frayed extremities; morocco spine label on volume largely lacking, light shelf wear; internally near fine.

(400/600)


New York: Funk & Wagnalls, 1902

The author's first book. In The Spirit of the Ghetto, Hapgood visits the Lower East Side of New York, and investigates the Jewish Culture that is thriving there. The chapters include Hebrew Schooling, On How Jewish Women are Adapting to the New World, On Poets, The Newspapers, and On the Young Artist Jacob Epstein. A few small spots to cloth, light wear to extremities; very good.

(250/350)

213. (Hart, Leo) **LAMB, CHARLES. A Dissertation Upon Roast Pig.** Hand-colored illustrations by Wilfred Jones. 20.5x14.5 cm. (8x6”), vellum-backed boards, slipcase. No. 59 of 950 copies, printed under the direction of Leo Hart.

Rochester, NY: Printing House of Leo Hart, 1932

Signed by the illustrator at the colophon. Also signed and inscribed by Leo Hart on front free endpaper, dated 1932. 12 pp. wrapper-bound prospectus included. Slipcase rubbed; spine a touch rubbed; else fine.

(200/300)

214. **HARTE, Bret. Autograph note signed and framed along with a photographic print of the author.** ANs on a card. Measures 8.7x11.1 cm. (3½x4½”), mounted along with a photographic portrait of Harte in a nice wooden frame. With frame measures 50x38.5 cm. (19½x15”).

[Upper Hamilton Terrace]: January 7, [18]86

The note is addressed to Mr. Douglas Murray and reads, “How unfortunate! I should be charmed and delighted to...[illegible]...and his accomplished daughter, but I fear I cannot compass it on Sunday as I have long deferred engagement for that day.” Ink on the note is faded, bit of smudging; else very good.

(200/300)


London: Cassell and Company, [1909]

Special enlarged edition with numerous additional plates not included in the regular edition. Some light wear; very good.

(500/800)

Boston: American Stationers Co., 1837

All these tales first appeared in The Token or the New England Magazine, and were assembled and edited by Hawthorne for this collection. 1,000 copies were published in March 1837. BAL 7581; Clark A 2.1; Grolier American 44. Small repairs to spine ends, hinges cracked; a few pencil markings, light foxing; very good.

(3000/5000)

217. Hildebrandt, Greg and Tim. *Hyde Attacks Sir Danvers Carew*. Original acrylic painting on wood 68x45.2 cm (26¾x18”), professionally mounted in an appropriate silver-painted wooden frame, overall 78.8x58.8 cm (31x23¼”).

[New Jersey]: No date

Although best known for their paintings of comic book superheroes, scenes from the Star Wars films, and the works of J.R.R. Tolkien, Greg and Tim Hildebrandt also have painted many illustrations of scenes and characters from classic works of literature. This painting of the fearsome Mr. Hyde raising his club over his cowering victim illustrates a scene in Chapter 6 of Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde*, “The Carew Murder Case”: “The old gentleman took a step back, with the air of one very much surprised and a trifle hurt; and at that Mr. Hyde broke out of all bounds and clubbed him to the earth. At the next moment with apelike fury, he was trampling his victim under foot, and hailing down a storm of blows, under which the bones were audibly shattered and the body dumped upon the roadway.” Fine.

(4000/6000)

Various places: Various dates

Moderate edge wear to most; generally very good.

(200/300)


Various places: Various dates

A nice varied collection of historical works about England and France. Mild to moderately worn edges of most volumes; a few are foxed; very good.

(300/500)
FIRST SMALL FOLIO EDITION OF POPE’S TRANSLATION OF HOMER’S ILIAD

220. Homer. The Iliad of Homer, Translated by Mr. Pope. Translated by Alexander Pope. 6 volumes. Various paginations. Engraved portrait frontispiece in first volume. (Small folio) 29.2x18.5 cm. (11 1/2 x 7 1/4”) period full calf. First Folio Edition.

London: Printed by W. Bowyer, for Bernard Lintott, 1715-20

Samuel Johnson referred to Pope’s translation of “The Iliad” as the greatest ever produced in English or any other language. The first small folio edition, published simultaneously with a large paper folio edition and preceded briefly by the quarto ‘Subscriber’s Edition’. This copy with only the frontispiece in Volume 1 and without all other plates, apparently as issued and as sometimes encountered (Griffith describes another copy, similarly without plates). This copy also without the half-title called for by Griffith preceding the First Book in Volume 1, apparently never bound in. Otherwise collation corresponds with Griffith numbers 42, 50, 78, 96, 115, 119. Bindings worn, several covers detached, lacking most free endpapers, small in numbering stamp at foot of an early leaf in each volume, some browning and foxing; internally very good.

(3000/5000)

221. (Hoover, Herbert Clark) Agricola, Georgius. De Re Metallica. Translated from the First Latin Edition of 1665 with Biographical Introduction, Annotations and Appendices upon the Development of Mining Methods, Metallurgical Processes, Geology, Mineralogy & Mining Law from the earliest times to the 16th Century, by Herbert Clark Hoover and Lou Henry Hoover. [4], xxxi, 640 pp. Illustrated from old woodcuts. (Small folio) 13 1/2 x 8 1/2, parchment boards, pages unopened.

London: The Mining Magazine, 1912

Translation by the future president of one of the seminal early works on mining. Some spotting to covers; near fine.

(500/800)

18TH CENTURY MANUSCRIPT VOLUME ON THE SUN DIAL

222. (Horology) Manuscript text on the Sun Dial - Horlogiographie, ou Construction de Touttes Sortes de Cadrans Solaires. [8], 355 pp. Written in brown ink in a clean cursive hand (with a few secretary aspects). Rule-framed pages in single columns of approximately twenty-eight lines, chapter headings in Roman majuscules. With eighty-nine full-page drawings (three on plates, and two of which are folding). 16.5x11 cm (6 1/2 x 4 1/2”), contemporary mottled calf, spine elaborately tooled in gilt in compartments, five raised bands, gilt red morocco lettering piece, gilt board edges, marbled endpapers and edges, expertly rebacked using the original spine.

No place: 1744

An expertly executed scholarly and comprehensive compendium on the sundial. The work describes the construction and manipulation of different forms of sundials (including the planet-sundial, moon-clock, celestial houses-clock, polar-clock, ancient Babylonian and Jewish clocks) as well as the construction of quadrants and astronomical tables, and includes eighty-nine accomplished diagrams and illustrations. Although the work is anonymous, an ownership entry at the foot of the title helps to date the work: “Hic est Torridon Rectoris Laurentii Moussault 1744”. Front joint and corners professionally and nearly invisibly restored; a few instances of light marginal staining; four leaves removed at end (likely blanks, since the text is complete); overall very good.

(700/1000)
223. Hueffer, Ford [Ford Madox Ford]. *The Queen Who Flew*. [8], 118, [1] + [1] ad pp. Frontispiece in sepia by Edward Burne-Jones, of a Pre-Raphaelite girl pouring water from an urn; border designs throughout by C.R.B. Bennett, representing flying geese. 20.7x14.5 cm. (8¼x5¾"), full vellum lettered in gilt on front cover and spine, the frontispiece image reproduced in sepia on the front cover, edges untrimmed. No. 17 of 25 copies.

Signed by Hueffer on the manuscript limitation-page. An allegory of 20-year-old Hueffer's courtship of 17-year-old Elsie Martindale, which his beloved's parents violently opposed; the book appeared the week before their marriage which followed an elopement. The Queen of the title flies away with the wild geese, restores the vision of a blind ploughman and marries him. OCLC/WorldCat lists only two copies of the rare publication, at Princeton and the National Library of Scotland. Covers a bit bowed, darkening to untrimmed page edges; near fine.

London: Bliss, Sands & Foster, 1894

(1000/1500)


Translated from the French edition of 1723. Huet, Bishop of Avranches, was among the foremost Jesuit scholars of his day. Some foxing and browning, mostly marginal; else very good in a fine modern binding.

London: Gysbert Dommer, 1725

(300/500)

*WITH 30 ENGRAVED PLATES OF THE FLORA AND SEA LIFE OF BARBADOS*


Hughes was Rector of St Lucy's, Barbados, and made a fellow of the Royal Society the year this work was published. He spent most of his career in Barbados. He was patronized by English gentlemen in return for supplying them with seeds. Each plate bear the arms of one of Hughes' patrons. The majority of the work is devoted to plants, although there is section at the end concerning marine life. Nissen BBI, 950; Sabin 33582; Hunt 536. Great Flower Books p. 60. Bookplate and deaccession stamp of Lehigh University. Disbound, covers detached, spine perished; foxing and browning throughout; internally good or better, worthy of restoration.

London: For the author, 1750

(2500/3500)


Various places: Various dates

Light wear to jackets; near fine.

(150/250)

Various places: Various dates

Varying edge wear, mostly mild to moderate; some chipping or tears to jackets and wrappers; scattered foxing to few; mostly very good.

(150/250)

228. [James, George Wharton and William Lees Judson]. Arroyo Craftsman. Vol. 1, No. 1 [all published]. 67 + xv, [2] ad pp. Frontispiece. 23.2x25.2 cm. (9¼x6”), original printed tan wrappers, logo in yellow and black on front (hand holding a hammer, with the rising sun behind it, and the motto “We Can” in a ribbon).

Los Angeles: Arroyo Guild Press, 1909

In October 1909, influenced by William Morris, the Stickley brothers and the Roycroft community, James published the “Arroyo Craftsman” through the Arroyo Guild Press. Tiny chip in spine ends; else fine.

(250/350)

229. (Japanese Art) Hirayama, Ikuo. Ikuo Hirayama. Ten: Tenjiku e no michi. 196 pp. 39 tipped-in color plates, followed by color reproductions of watercolors by the artist. 15x12½, orange cloth with gilt-lettered spine, glassine dust jacket, tan cloth drop-back box with gilt lettering, original cardboard shipping box with three printed paper labels. No. 245 of 600 copies.

[Tokyo]: 1983

Colophon tipped in at rear. The title translates to Exhibition: Road to India, and contains color illustrations of many works by the popular Japanese contemporary artist Ikuo Hirayama (1930-2009). Near fine.

(300/500)

230. (Japanese Hot Springs) The Hot Springs of Japan (And the Principal Cold Springs) Including Chosen (Korea), Taiwan (Formosa), South Manchuria... xviii, 486, [2] addenda pp. Many photograph illustrations and 15 maps (many color folding). 16x10.5 cm. (6¼x4¾”), red gilt-lettered cloth, dust jacket, boards slipcase (with brass brads), color illustrated endpapers. Official Series. Vol. A.

Tokyo: Japanese Government Railways, 1922

Once belonging to a person named G.N. Brockhurst of Yokohama, his name and PO Box written in period ink on slipcase and on verso of front free endpaper. Shelf wear and some soiling to slipcase; jacket torn in many places and lacks a few small pieces of spine; volume spine ends frayed; two folding maps with a closed stub tear, repaired with tape; very good.

(200/300)

231. Johnson, Samuel. The History of Rasselas, Prince of Abyssinia. viii, 184 pp. Additional engraved title page and 3 engraved plates. (12mo) black straight-grain morocco, borders and spine decorations in gilt and blind, all edges gilt.

London: John Sharpe, 1817

Extremities rubbed; foxing; very good.

(100/150)
232. JOHNSON, SAMUEL. The Works of Samuel Johnson, L.L.D. To Which is Prefixed An Essay on His Life and Genius by Arthur Murphy, Esq. 12 volumes. (8vo) period full tree calf, spines gilt, morocco lettering pieces.


A very handsomely presented edition in a contemporary binding. Some light wear to extremities; a few joints starting; foxing; very good.

(800/1200)

VOYAGE OF THE H.M.S. FLY 1842-46

233. JUKES, J. BEETE. Narrative of the Surveying Voyage of H.M.S. Fly, Commanded by Captain F.P. Blackwood, R.N. in Torres Strait, New Guinea, and Other Islands of the Eastern Archipelago, During the Years 1842-1846: Together with an Excursion into the Interior of the Eastern Part of Java. 2 volumes. [2 ad], xiii, 423, [8 ad]; [4 ad], vii, 362, [10 ad] pp.19 plates (15 engraved); 2 folding engraved maps; woodcuts in text. (8vo) original blindstamped cloth, spines lettered in gilt. First Edition.

London: T. & W. Boone, 1847

“The narrative of an important voyage undertaken for the purpose of surveying the lesser-known parts of the coast of northeastern Australia and the islands of Torres Strait and the Great Barrier Reef. New Guinea was also visited, and the Fly River was discovered. Accounts of Timor and its aborigines, Dutch Java, Sandalwood Island, Singapore, and Malacca are included. Jukes was the naturalist on the expedition.” -- Hill II, page 319. The appendix includes: Owen, R. “Notes on the Characters of the Skeleton of a Dugong, (Halicore Australis,) from the North Coast of Australia...”. Cloth faded, edges worn, some worming, a few gatherings a bit loose; very good.

(3000/5000)

234. (Kammavaca) Buddhist Ordination Ceremony. Sixteen leaves (7 x 52 cm.). Decorated margins throughout. Text is held in place by two strings run through holes in the text and secured by ivory rings (all original). Covers are two orange-lacquered pieces of teak, decorated by hand and with bevelled edges.

[Burma]: c. 1830

Kammavaca are among the most sacred of Burmese religious texts. Kammavaca consist of nine Khandakas from the Pali Vinaya Pitaka, each of which relates to a specific ceremony associated with monks of the Theravada school of Buddhism. Kammavaca were usually commissioned as works of merit to be presented to the monastery when a son entered the Buddhist Order as a novice or became ordained as a monk (as is the one offered here). Some minor rubbing to cover paintings and expected minor wear along page edges but overall a very good example of this book form.

(400/600)

London: J. Millan, 1747

The author was Governor of Minorca. First published in 1745. Spine deteriorated, front free endpaper pasted to inside of front cover; very good.

(200/300)


London: Kelmscott Press, 1893

Third impression, with the errors corrected on pages 41 & 45. The only book of the press to be printed off-premises. This copy with the bookplate of A. Edward Newton. Peterson A18. Spine and edges worn; very good.

(250/350)

237. Kempis, Thomas A’. *De L’Imitation de Jesus-Christ [and] Appendice a L’Imitation de Jesus-Christ.* 2 volumes. [10], [xviii], [402], xiv; [144], [52], [18], 16 pp. First volume contains the preface and is printed entirely in lush colors, with each page being surrounded by elaborate borders taken from medieval illuminated manuscripts, no two pages being the same. Many pages with miniatures. The second volume with four mounted photographs and illustrated with many wood-engraved borders, ornamental initials, elaborate head- and tail-pieces, etc. (4to) 26.9x17.5 cm. (10½x7½"), full red morocco, ruled borders in blind, raised bands, spines lettered in gilt, blue morocco doublures with elaborate gilt borders, all edges gilt. First and only edition.

Paris: L. Curmer, 1856

A remarkable example of chromolithographically illustrated books. Includes a history of illumination, a study of the authorship of The Imitation of Christ, and a biographical catalogue of manuscripts and previous editions. A bit of light wear to edges; near fine.

(2000/3000)


[London]: Aventuros, 1925

Lightly rubbed extremities and covers; very good.

(150/250)
239. King, Martin Luther, Jr. Where Do We Go From Here: Chaos or Community?. Half cloth & boards, spine lettered in gilt, jacket. First Edition.

Presentation copy inscribed and signed by the author on front free endpaper, “To a Lovely Lady Betty Brandon With Best Wishes and Warm Personal Regards, Martin Luther King Jr.” This was Martin Luther King, Jr.’s last book. Slight wear to edges of dust jacket; a touch of fading to top and bottom cover edges; near fine in like jacket.

Lot 239

240. (Kipling, Rudyard) Howes, Alfred. Portrait of Rudyard Kipling - original ink drawing. Original pen and ink on drawing on pebble paper. Image size 19x15.5 cm. (7½x6”), framed and matted. Signed simply “H” in lower right corner.

A nice portrait of the author of The Jungle Book by Alfred Howes, an American commercial illustrator active during the last decade of the 19th century, mainly for New England Magazine. Not examined outside of frame; appears very good or better.

(200/300)


Covers rubbed, spines and extremities worn; mostly marginal dampstaining in Vol. II, good to very good.

(200/300)

242. Kolstoi, Casimir Stephen. The International Gallery: A Collection of One Hundred Select Works by Ancient and Modern Masters. 2 volumes. Copper and steel-engraved plates, photogravure plates of art by various artist. 41.5x28.5 cm. (16¼x11¼”), full morocco with gilt-stamped borders, spine and covers lettered in gilt, raised bands, gilt dentelles, all edges gilt.

Moderately worn morocco at hinges and extremities, corners bumped and a touch frayed; scattered light, and mostly marginal foxing to plates; very good.

(150/250)

243. Krüger, Andreas-Ludwig. Two hand-colored copper engravings of sharks, framed together. Includes: Squalus Fasciatus... The belted Shark. * Squalus Catulus... The Lesser Rough Hound. Together, 2 hand-colored copper-engraved plates matted and framed together under plexiglass. Each image approx. 19x36 cm.; overall, including frame, 66x60 cm. (26¼x23¼”).

Plates 113 and 114 from Marc Elieser Bloch’s Ichthyologie, ou histoire naturelle...des Poissons. Fine condition

(300/500)
244. Krüger, Andreas-Ludwig. *Two hand-colored copper engravings of sharks, framed together.* Includes: Squalus Acanthius...The Picked Dog. * Squalus Glauvus... The Blue Shark. Together, 2 hand-colored copper-engraved plates matted and framed together under plexiglass. Each image approx. 19x36 cm.; overall, including frame, 62x61 cm. (25x24”).

[Berlin]: c.1790

Plates 85 and 86 from Marc Elieser Bloch’s Ichthyologie, ou histoire naturelle...des Poissons. Fine condition

(300/500)

245. La Place, [Pierre Simon] Marquis de. *Mécanique Céleste.* 4 volumes. Translated by Nathaniel Bowditch. 2 (of 3) engraved portrait frontispieces. (4to) 27.5x21.5 cm. (10¾x8¾”), rebacked morocco lettered in gilt, gilt dentelles, all edges gilt. First Edition in English.

Boston: Hilliard, Gray, Little, and Wilkins, 1829-1839

With commentary by Nathaniel Bowditch (1773-1838), American astronomer, mathematician and navigational author. Light edge wear to each; very good.

(1500/2500)

Lot 245


Paris: Chez Onfroy / Treuttel et Wurtz, 1792-1816

The publication was in 2 volumes, and this collection includes various editions of each volume. A few with chipping at spine ends, boards a bit yellowed and rubbed; a few with very light and scattered foxing; else internally near fine.

(150/250)

Paris: Panckoucke [and H. Agasse], 1791-[1800]

With the complete plate count for the first installment of this monumental botanical work. An amazing botanical compilation comprising 900 full-page engravings of plant species, many of which contain several images per plate, as well as Lamarck's revolutionary commentary. The present copy includes all the pages and plates published between 1791 and An VIII of the Republic (i.e. 1800); nearly twenty years later, pages 137 through 551 of volume II were finally published, and in 1823, the third volume appeared, with 100 additional plates. After his contributions to evolutionary theory, Jean Baptiste de Lamarck (1744-1829) is best known for his work in the field of botany, in which he developed dichotomous keys to aid in plant identification. Indeed, his Flore française, first published in 1778, made Lamarck's international reputation, allowed for his admission into the Académie des Sciences, and led to his being appointed “Botanist to the King” in 1781. In addition to Flore française, Lamarck's major botanical works were his Dictionnaire de Botanique (1783-1795) and this book, the Illustrations de Genres (1791-[1800], 1819, 1823) -- both massive, multivolume contributions to Panckoucke's Encyclopédie Méthodique. Upper joints of the first part starting, lower rear joint split and foot of spine bumped, but boards attached; a few instances of light foxing, some soiling to untrimmed edges, especially to lower edge of part 1, light waterstain to inner margin of the half-title and title in part 9 and lower inner corner of final eight plates; overall very good and notably clean.

(4000/6000)


London: Goupil & Co., 1900

Spine faded, some scuffing to leather; very good.

(150/250)

249. LANDSDEWNE, JAMES FENWICK. *Birds of Hong Kong - portfolio of six limited edition color prints*. 6 color prints from original paintings. Each print is housed in a paper folder, all within a red cloth case, lettered in gilt. Case measures 89.5x64.3 cm. (35x25¼"). Each print is a different size, mostly around 76x58.5 cm. (30x23"). Includes a 4 pp. booklet in red wrappers, title lettered in gilt in both Chinese and English, red string tie. In original cardboard box.

Jardine, Matheson & Co., 1982

Six beautiful color prints of birds of China including Rufous Turtle Dove, Red-Billed Blue Magpie, Purple Heron, Chinese Pond Heron, Falcated Teal, and Grey Wagtaill, each signed and numbered in pencil by the artist. AP 5/30. From original paintings commissioned by Jardine, Matheson & Co. James F. Landsdowne was born in 1937 to British parents, in the city of Hong Kong. Fine.

(400/600)

Jacket edges lightly chipped, one small black mark on top of front panel; light edge wear to volume; very good. 

(150/250)


First printing with page 16 mis-numbered. Previously uncollected writings by Lawrence about the East, including a diary of a trip by foot through Syria in 1911. Jacket spine darkened; volume spine leaning a touch; else near fine.

(150/250)


Small Jonathan Cape prospectus for this title laid in. Jacket spine sunned, lightly chipped upper edge, price-clipped, one small stain on front panel; a touch of shelf wear to volume; else volume is near fine in a very good jacket.

(150/250)


Light general wear; very good or better.

(250/350)


The original leaf is pages 415/416 (Richard the Second). Fine

(200/300)

You can bid absentee directly from the item description in the online version of the catalogue at www.pbagalleries.com.

Or bid during the auction using the Real-Time Bidder.
255. (Leaf Book) **Examples of Oriental Calligraphy and Printing.** 19 calligraphic or printed leaves, in original board portfolio.

New York: Orientalia, [c. 1920s]


(500/800)


London: Bradbury, Agnew, & Co., [c. 1900]

Attractively presented reprint of A’Beckett’s classic works. Some light wear and soiling, a few pages roughly opened; very good.

(200/300)


London: Bradbury, Agnew, [c.1875]

Fine condition, handsomely bound.

(300/500)

258. **Lesse, A. Atlas Historique, Généalogique Chronologique et Géographique.** [4] pp. + 34 numbered hand-colored charts, and 3 unnumbered charts. 20 of the charts also include a hand-colored copper-engraved map. 51.3x36.5 cm. (20x14¼”), half vellum and marbled boards, gilt-lettered morocco spine label.

Paris: Leclère, Libraire, Boulevard Saint-Martin, [c. 1829]

Boards a bit rippled, some peeling to boards and vellum, white speckles on spine (paint?); a few plates with a very small and faint dampstain on lower fore edge corner; else plates are near fine.

(400/600)

Various places: Various dates

Slipcases with shelf wear; each volume with a touch of shelf wear; very good or better.

(150/250)


Various places: Various dates

Slipcases with light general shelf wear; dust jackets lightly chipped with a few tears at edges; very light general wear to volumes; very good.

(250/350)


Various places: Various dates

3 with prospectus card laid in. Slipcases with shelf wear, rubbed some corners starting to split; some light general wear; very good or better.

(300/500)

The Buyer’s Premium will be 20% for bids up to $100,000 and 15% for that portion over $100,000.

Various places: Various dates

Light to moderate edge wear to most volumes; very good.

(200/300)


Various places: Various dates

Mild extremity wear; very good.

(200/300)


Various places: Various dates

Light general wear to each; very good.

(200/300)

Each lot is illustrated in color in the online version of the catalogue.

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This edition includes all of Locke’s major works. Locke (1632-1704), considered the father of English empiricism, “was the first to take up the challenge of Bacon and to attempt to estimate critically the certainty and the adequacy of human knowledge when confronted with God and the universe. In the past, similar enquiries had been vitiated by the human propensity to extend them beyond the range of human understanding, and to invent causes for what it cannot explain. Therefore, Locke’s first task was to ascertain ‘the original certainty and extent of human knowledge’ and, excluding ‘the physical consideration of the mind, to show how far it can comprehend the universe’. His conclusion is that though knowledge must necessarily fall short of complete comprehension, it can at least be ‘sufficient’; enough to convince us that we are not at the mercy of pure chance, and can to some extent control our own destiny” (Printing and the Mind of Man). Locke’s investigation was continued by Hume and Kant. John Stuart Mill considered him to be the founder of the analytic philosophy of mind. Joints and hinges cracked, covers rubbed, armorial bookplate and contemporary neat owner’s signature of upper front blanks (‘John Foster’); overall very good, generously margined, internally near fine. (3000/5000)

266. (Lorentz, Hendrik Antoon) Dictaten Over Theoretische Natuurkunde Naar de Colleges van Professor Dr. H[endrik] A[antinoon] Lorentz. 2 volumes. Each with hundreds of pages of manuscript notes (over 500 pages total). 22x15 cm. (8¾x5¾”), morocco-backed boards, gilt-lettered spines.
Netherlands: 1909-1912

A two-volume bound set of hand-written notes spanning from 1909-1912 from a student attending a series of lectures by Professor Hendrik Antoon Lorentz (1853-1928). Written entirely in Dutch, it contains numerous diagrams (no doubt transcribed from diagrams on the chalk board). Volume I contains 5 parts, each separately paginated and Volume II contains 3 parts, separately paginated. The student has also pasted newspaper clippings to some leaves within. From Lorentz’s important series of lectures on Theoretical Physics, which was later published in Dutch, German and English. He won the 1902 Nobel Prize with P. Zeeman, and was the President of the Physics Department at the Royal Netherlands Academy of Sciences and Letters. His work in the field of physics, optics, and electricity revolutionized the way matter was viewed, paving the way for the future of quantum mechanics. A truly remarkable find for the study of the history of science and math. Volume I joints splitting, spines rubbed; else very good. (1000/1500)

New York: Macmillan, 1908

Lowell presents his argument for there having been intelligent life on Mars, a theory now dismissed by most. Spine sunned, light wear; very good. (300/500)

Paris: Societe Bibliophile, 1850

Wonderful colored plates of spiders, scorpions, etc. Wrappers edge worn; foxing; very good. (200/300)
269. Lydgate, John. The Pilgrimage of the Life of Man...From the French of Guillaume de Deguileville...lxxxvii, xvi, 736, [I] pp. 27.3x19 cm. (10¾x8¼"), original roan backed boards, spine lettered in gilt, top edge gilt, uncut and unopened. Printed for the Roxburghe Club.

London: Nichols and Sons, 1905

List of members of the Roxburghe Club on inserted sheet at front. Spine and boards sunned and rubbed; foxed; else very good.

(200/300)

270. L'Écluse, Charles de. Exoticorum libri decem: Quibus Animalium, Pantarum, Aromatum, aliorumque peregrinorum Fructuum historiae describuntur. [16], 378, [8, index], [1, errata and register], [1, blank], 52, [28], [12], 242, [1, errata and register], [1, blank] pp. Title within engraved allegorical border; 277 text woodcuts including two small maps of the Hellespont and of Alexandria. (Folio) 34.5x22 cm. (13¾x8¾"), early calf, rebacked with original spine laid down. First Edition.

Leiden: Officinâ Plantinianâ Raphelengii, 1605

Preliminaries with eight leaves (first state), without the two extra leaves containing poems in Greek and Latin by “F. Iamotius,” which were printed in 1606 or 1607 and added later to a few copies (thus not called for in the first edition). The work is a sequel to the author’s Rariorum plantarum historia of 1601. The first six books (Libri I-VI) are new writings by L’Écluse, devoted to new species of plants, animals, and natural history products from the New World, Southeast Asia, Africa, etc. This work is important for the number of new descriptions of non-European plants (and some animals) it contains, among which is the first published record and illustration of a South African plant. “It is of particular importance to us in containing an illustration of a dried inflorescence of Protea neriifolia. Clusius provided a full description of the specimen, which he referred to as an ‘elegant thistle’ (Carduus), and reported that it was collected at Antongil Bay on the north-east coast of Madagascar during a Dutch trading expedition to Java in 1597. The locality recorded was clearly incorrect and there can be no doubt that the specimen must have been picked up during a call for fresh water somewhere along the Cape coast. It has the distinction of being the first known botanical object to have reached Europe from South Africa (Todd and Gunn, Botanical Exploration of South Africa, p. 13). There is an extensive account of exotic seeds sent to him by various explorers. Libri VII-X comprise L’Écluse’s translations, with commentary, of da Orta, Acosta, and Monardes. This is followed by further works by Monardes translated by L’Écluse, entitled Libri tres, magna medicina secreta et varia experimenta continentes (on the bezoar stone, iron, snow, etc), Libellus de rosa and Dissertatiuncula de citris. This is followed by L’Écluse’s translations of and commentaries on Belon, the Plurimarum singularum & memorabilium rerum in Graecia, Asia, Aegypto, Iudaea, Arabia, alissque exteris provinciis ab ipso conspectarum observationes and the De neglecta plantarum libellus. Belon’s (d. 1564) Observationes include descriptions of numerous plants, animals, drugs, ruins, etc. unknown to most European scientists during the sixteenth century. A groundbreaking work. Hunt 182; Nissen, BBI, 369; Osler 2327; Plesch, pp. 302-303; Pritzel 1760; Wellcome 1512. Some wear and staining to leather, corners restored; very small chip to border of engraved title, very faint dampstaining in blank margins at beginning; small bookseller’s label on front pastedown (‘H.P. Kraus’); overall, a wide-margined and clean copy of this scarce and important book.

(4000/6000)
271. (Machines et inventions...) Gallon, M. Machines et inventions approuvées par l’Académie royale des sciences, depuis son établissement jusqu’à présent; avec leur description. 7 volumes. With 498 folding copper-engraved plates. (4to) 25.2x19 cm. (9¾x7½”), 1st 6 in uniform period mottled calf, spine tooled in gilt, raised bands; last in period speckled calf with different spine tooling, raised bands. First Edition.

Paris: Gabriel Martin, et al., 1735 & 1777

Complete set of this remarkable work, including the posthumously published seventh volume which is rarely present. It comprises the most important record of the history of machinery and inventions in France for the latter part of the 17th and first part of the 18th centuries. The engineer Gallon was commissioned to compile and edit the descriptions of all machines approved by the Academy, thus documenting the technological explosion that occurred in France in the arts, sciences, engineering, and manufacturing. New scientific instruments, clocks, textile machinery, paper-making machines, hydraulic engineering devices, steam shovels, street lights, umbrellas, and calculating machines are among the many inventions covered. The work includes the first published illustrations of Pascal’s calculating machine (with five plates) together with descriptions and illustrations of calculating machines by Perrault, Lespine, De Hillerin, and De Mean. This set contains all 498 plates, numbered 1-495, with five numbers used twice, and four numbers combined on two plates. Some scuffing to spines, joints and corners, several spine ends chipped but still quite attractive; occasional darkening to text pages but to only a few plates, slight marginal dampstaining in Vol. VII, very good or better condition.

(5000/8000)

272. Mackley, George. Engraved in the Wood: A Collection of Wood Engravings by George Mackley. 18 pp. booklet in printed wrappers. Plus 68 engravings printed directly from Mackley’s blocks, house in paper wrapper. 30.5x24.5 cm. (12x9½”). All housed in brown cloth drop-back box with printed paper spine label.


No. 143 of 300 copies printed at the Rampant Lion Press. Signed by the artist at the colophon. Very light shelf wear to box; else fine.

(200/300)

First edition and a complete set in matching period bindings of one of the author's most important works. Manfredi (1674-1739), the most distinguished member of the well-known family of mathematicians, was a professor of mathematics at the University of Bologna and a founder of the Institute of Bologna. A member of many scientific societies, including the Royal Society of London, Manfredi is particularly known for his elaborate ephemerides and his general works on astronomy. “In 1715 Manfredi completed his two-volume Ephemerides motuum coelestium for 1715-1725, based on the still unpublished tables of Cassini in Paris, his predecessor in the chair of astronomy at Bologna. Intended, unlike most of its predecessors, not for astrological use but for practical astronomy, the ephemerides were of unusual extent and practicality. They included tables of the meridian crossing of the planets, tables of the eclipses of the satellites of Jupiter and of the conjunction of the moon and the principal stars, as well as maps of the regions of the earth affected by solar eclipses. The Ephemerides were preceded by a volume of instructions including tables that were reprinted by Eustachio Zanotti in 1750. In 1725 Manfredi published a similar, highly successful work for the periods 1726-1750 that in some ways anticipated the Nautical Almanac (1776)” (DSB IX). Houzeau & Lancaster 15461; Riccardi ii, 80 & 83. Some wear and scuffing to leather, light foxing; very good. (2000/3000)

folding maps with color outlines, showing the locations of Big Tree Groves in California. Original brown gilt-lettered cloth. Hinges cracked. G.P.O., 1900. Together 2 maps and 2 volumes.

Maps include California, Massachusetts, New York and the Pacific United States. Some light marginal wear to all; very good.

Various places: Various dates

(150/250)

275. (Maps - United States) Lot of various 19th century maps of North America or the United States. Includes approximately 20 maps of various sizes and of different regions within the North America. Most are colored. Many published by Johnson and Browning.

Some with foxing and edge wear; mostly very good.

Various places: 19th century

(200/300)

276. MEATYARD, RALPH EUGENE. Ralph Eugene Meatyard: An American Visionary. Edited by Barbara Tannebaum. Grey cloth, dust jacket


A surreal and often startling collection of photographs, including essays on the photographer. One short closed tear to jacket spine heel; discoloration at volume spine ends; else near fine.

(150/250)


From 18th century physician Louis-Geofroi Klein and 19th century physician Samuel Thomas Soemmerring. The 18th century work's spine heads a bit chipped, light overall wear and some dampstain; very occasional pale dampstain/light foxing internally; overall quite fresh and tight, near fine, and very large. * The facsimile edition is near fine.

(150/250)


Wittenberg: [Excusa typis Iohannis Schwerteliii], 1575


(300/500)

The Buyer’s Premium will be 20% for bids up to $100,000

and 15% for that portion over $100,000.

Shanghai: A.S. Watson, 1920

Images include the Summer Palace, the Forbidden City, the Great Wall, and scenes of shopkeepers, merchants, travelers, etc. Spine lacking, cloth lacking from rear boards, remaining cloth on front boards heavily worn; internally very good.

(500/800)

280. Miles, Henry Downes. *Pugilistica: The History of British Boxing*. 3 volumes. Numerous wood engravings throughout. 22.5x15 cm. (8¾x6"), brown cloth, decorated and lettered in gilt and black, top edges gilt.

Edinburgh: John Grant, 1906

The set is in most respects a reissue of the Weldon edition of 1880. John Grant reissued a number of classic sporting books, always maintaining the look and feel of the original editions. Hartley 1365. Ex-library of Berkshire Atheneaum with small paper label on spine heels and bookplates; light shelf wear; else very good.

(300/500)


Various places: Various dates

Varied collection of miniature books and publications. Some general wear to each; very good or better.

(250/350)


Venice: Pauli Balleonii, 1720

A scarce printing of the Missale Romanum in a handsome period binding. Some wear to extremities, tear at spine head; very good.

(700/1000)
283. Molière. _Oeuvres Completes de Molière_. Six volumes. (4to) tan cloth, leather spine labels. One of 88 sets.

Paris: La Compagnie Typographique, 1933-36

A beautiful edition of Molière printed by A.A.M. Stols of Holland and printed on special paper made by J. Barcham Green and Son. Minor wear to extremities, light scratching to spine labels; very good.

(250/350)

284. Montaigne, Michel de. _Essais de Michel de Montaigne_. 5 volumes. Full black morocco, gilt-lettered spines, gilt “R” on front and rear covers.

Paris: Chez Lefèvre, 1826

Each with an engraved bookplate with the letter “R” and reads, “Tout ou Rien.” Some corners bumped; lightly foxed; very good.

(150/250)

POETRY OF A ROCK AND ROLL LEGEND


No place: James Douglas Morrison, 1970

A quite scarce publication of the poetry of The Doors frontman Jim Morrison. Various thought to have been published in an edition of 100 or 500 copies it is a rare item nonetheless and copies seldom appear in the trade. According to ABPC and Americana exchange, only 2 copies have appeared at auction since its publication, OCLC WorldCat locates only three institutionally held copies, all in California libraries. Just a touch of wear to edges; fine

(2000/3000)

286. Mortensen, William. _Monsters & Madonnas_. 30.5x22.5 cm. (12x9”), spiral bound original wrappers, in original publisher’s box with paper pictorial label, duplicating the cover illustration of a Mortensen photograph. Second Edition.

San Francisco: Camera Craft, [1936]

Full of photogravures of Mortensen’s famous nudes. Publisher’s box yellowed and rubbed; lightly foxed at edges of text block; else a fine volume.

(200/300)

INSCRIBED BY JOHN MUIR

287. (Muir, John) Lamb, Charles. _The Essays of Elia - signed by John Muir_. xxxiii, [1], 375, [1], 4 ad pp. (8vo), green cloth, gilt-lettered spine.

New York: A.L. Burt, [1910]

Inscribed by John Muir to his son-in-law Buel A. Funk, just a few months after he married Muir’s daughter Helen. Inscribed: “To Mr. B.A. Funk with the best wishes of John Muir. Martinez, California, February 6th, 1909,” on front free endpaper. Lightly rubbed extremities; very good.

(300/500)


Boston and New York: Houghton Mifflin, 1915

With the original prospectus booklet for the book, John Muir of the Mountains, that George Wharton James had planned to issue with the same letters. This copy is inscribed by Pasadena book dealer A.C. Vroman on the front free endpaper in his distinctive hand in pencil: “To Dr. E. H. Lockwood with remembrance of ‘Lummis in the fall of 89’ (Eugene Field), Pasadena, 9/18/15”. A few tiny abrasions to spine ends; prospectus a touch foxed; else near fine.

(600/900)
289. **Müller, Paul.** *Das Erlebnis der XI. Olympischen Spiele in Wort, Bild und Ton.* 195, [12] pp. Many photographs within. 26x26 cm. (10¼x10¼"), cloth-backed boards, housed along with 2 phonograph records (each in their own printed sleeve) in folding slipcase.

Berlin: Bernard & Graefe, 1936

A photograph of Jesse Owens can be found on p. 51. This publication is remarkable for its lack of any Nazi presence. Slipcase sunned with some chipping to paper at corners; touch of fraying to volume’s spine ends; no marks on records; very good.

*(100/150)*

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**FIRST WORK ON A CALCULATING MACHINE**

290. **Napier, John.** *Raddologia, onero arimmetica virgolare in due libri divisa; con appresso vn'espeditissimo prontuario della molteplicatione, & poi vn libro di arimmetica locale.* [16], 269, [1] pp. Translated from the Latin by Marco Locatello, With 7 wood-engraved tables & diagram plates (6 of them folding), included in the pagination. 15.8x10.6 cm. (6¼x4¼"), period thin vellum, ink spine title. First Edition in Italian.

Verona: Appresso Angelo Tamo, 1623

First edition in Italian, and apparently the second edition overall, of the earliest know attempt at the invention of a calculating machine, being a description of the use of “Napier's Bones,” an automatic calculating device of interest for the history of computing, designed by the inventor of the logarithm. The first edition was published in Edinburgh in 1617, and edition commonly referred to as the second edition, also in Latin, was published in Leiden in 1626. OCLC/WorldCat lists only 16 copies of the present edition, whereas 45 copies of the 1617 edition are noted. “In 1617 Napier’s intense concern for the practicalities of computation led him to publish another book, the Rabdologiae, which contains a number of elementary calculating devices, including the rods known as ‘Napier’s bones.’ These rods, which in essence constitute a mechanical multiplication table, had a considerable vogue for many years after his death” - D.S.B. Provenance: Edgar B. Jessup, president of Marchant Calculators from 1933 to 1957 (and a founding member of E Clampus Vitus), with his rubberstamp on the front free endpaper. Accompanied by a 1950 letter to Jessup from Harold T. Avery, Chief Engineer at Marchant, about the purchase of the book for the company museum, stating it “should be well worth the $45 as a museum piece to us.” The book has been in the family since its acquisition in 1950. A bit of rubbing and discoloration to vellum; some marginal staining and occasional foxing within, a few marginal repairs to earlier leaves, else very good, quite rare.

*(2500/3500)*

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San Francisco: John Henry Nash, 1934

A handsome edition of Harte’s classic, if somewhat racist, poem, printed on double-leaves of ‘American’ vellum. Slipcase splitting at corners, spine faded, light wear; very good.

*(150/250)*
292. (Nash, John Henry) **NEWTON, A. EDWARD. Mr. Straban's Dinner Party: A Comedy in One Act.** Prefatory remarks by Edward F. O'Day. ix, 43 pp. Portraits of Drs. Franklin and Johnson. 14x9, cloth-backed boards, paper spine label. One of 350 copies.

San Francisco: Book Club of California, 1930


(100/150)


San Francisco: John Henry Nash, Various dates

Also includes 6 announcements and prospectuses from John Henry Nash. General wear to each; mostly very good.

(400/600)

294. NEMEROV, HOWARD. **Archive of letters, short stories, and typescripts of poems by Howard Nemerov.** 19 pieces, including 1 black and white photograph (4½x3”) of Nemerov seated in an easy chair, looking up from a book. All pieces except for photograph are signed by Nemerov. Includes 6 TLs to various recipients, 12 typescripts, including 8 of poems, 3 of short stories, and 1 essay.

Various places: 1965-1970


(500/800)

295. NEWSOM, SAMUEL. **Japanese Garden Construction.** 302 pp. Color and black and white diagrams and photograph plates. 28.4x22.5 cm. (11x9”), bound in Japanese manner with green silk boards held by purple string ties, lettered in English on front in gilt and in Japanese on paper cover label, slipcase. Text in English.

Tokyo: Domoto, Kumagawa and Perkins, 1939

Comes with a 2 page typed letter that explains this volume’s unique provenance. Given directly from Mr. Kaji to Hugh Wilson (who writes the letter to his son) in 1954. Mr. Kaji conceived the idea for this volume, of which there were only 30 copies published, of which only 6 made it to the United States (per the information in the letter). Mr. Kaji writes on the title page, “To Mr. and Mrs. Hugh Wilson who have seen between the scenes in Japan. Kaji. May 1954.” Also signed by the author on the dedication page. Slipcase chipped along edges, with a few small stains, and a long closed tear at one panel; volume with light edge wear; very good.

(200/300)
**296. NISHIZAWA, SHIZUO. Bunraku.** Editorial supervision by Tamao Yoshida. Contains 20 color reproductions of paintings, loose and housed with 3 introductory leaves written in English and Japanese, as well as a 2 pp. introduction to Bunraku and Kabuki on rice paper. Each plate is 51.5x36.5 cm. (20 1/4 x 14 1/4") and housed in dark navy blue cloth chemise, with paper cover label featuring a reproduction of the artist's signature.

[Osaka]: [1984?]

Portfolio of Bunraku puppets as envisioned by artist Shizuo Nishizawa. Some surface wear to cloth chemise and paper label; plates are near fine.

(200/300)


Soho/London: Nonesuch Press, Various dates

Moderately rubbed slipcases; light to moderately rubbed extremities of volumes; one with some yellowing from (now removed) tape; else very good.

(250/350)

**298. O’CONNOR, JOHN. The Wood-Engravings of John O’Connor.** Many woodblock plates. 34.7x24.3 cm. (13 3/4 x 9 3/4”), cloth-backed decorative red boards, spine lettered in gilt, boards and cloth slipcase.

[Gloucestershire]: Whittington Press, [1989]

No. 136 of 300 copies thus bound, and 350 copies total. A touch of shelf wear to slipcase extremities; near fine.

(300/500)

**299. (Ornithology) ALBIN, ELEAZAR. Three hand-colored copper-engraved plates of birds.** Including: 2 plates from Albin’s A Natural History of Birds, published between 1731-1738. Includes: Plate 84: Porphyrio The Purple Bird and Plate 94: The Great Black & White Gull, Larus ingens marinus Clusii. Each image is approximately 23x28 cm. (9x11") or the reverse, plus margins. 1735. * Also includes one by G. Edwards. The Porphiryo or Purple Water-hen, Plate 87. Image is 23.8x19 cm. (9 1/2 x 7 1/2"), plus margins. 1743. Together 3 hand-colored engravings, each tipped along edges of verso to matting. 1735-1743

Scattered and light marginal foxing, some uneven trimming to edges; very good.

(250/350)

**300. (Outerbridge, Paul) DINES, ELAINE, EDITOR. Paul Outerbridge: A Singular Aesthetic. Photographs & Drawings 1921-1941. A Catalogue Raisonné.** 102 full page photographic illustrations, 40 are in color. 30.5x23.5 cm. (12x9"), cloth with color photograph label laid down on front cover, printed acetate dust jacket. One of 1500 copies. First Edition.


Color photograph “Woman with Claws” is mounted to front cloth cover, with matting, as issued. Lightly foxed at edges of text block; else fine.

(200/300)

Ann Arbor: University of Michigan Press, [1959]

Preceded only by two CIA-sponsored, and virtually unobtainable, editions distributed at the Brussels World Fair in the summer of 1958. A touch of wear to cloth; near fine.

(600/900)


London: Collins & Harvill Press, 1958

Jacket a touch sunned and with some very light edge wear, light soiling in lower margin of rear panel; fine in a near fine jacket.

(300/500)

OVID’S METAMORPHOSIS


Lyon: De Tournes, 1564

Perhaps no name is more intimately associated with the renaissance of French book illustration than that of Bernard Salomon, foremost designer for the publisher Jean de Tournes of Lyon. Working for de Tournes, Salomon’s works intersect with the intellectual, religious and cultural concerns of mid-16th-century France. The illustrators of many later editions of Ovid, including Virgil Solis, based their work on that of Salomon. Some light rubbing to extremities, corners worn; lower margin of title page and 5 additional leaves trimmed (not affecting text or images), some finger soiling in fore margin, an occasional spot of foxing; otherwise a near fine copy. Rare.

(3000/5000)

304. [Pennant, Thomas]. Arctic Zoology. 2 volumes. [10], cc, (6), 185, [1 blank]; [2], (187)-586, [12], 1 errata pp. Engraved frontispiece, title vignettes and 23 plates. (4to) 24x19 cm. (9½x7½”), modern calf-backed marbled boards, morocco lettering pieces. First Edition.

London: Henry Hughs, 1784-85

Without the separately-issued supplement (1787). “This famous treatise... was at first intended to bear a title indicating a study of the fauna of King George’s dominions in North America. However, about this time the American colonies separated from the mother country, and the author adopted the above rather misleading caption.” -- Wood. “Pennant also had a talent for observation and organization. He was able to combine his own observations with information from Thomas Hutchins, Ashton Blackburn, Alexander Garden, Benjamin Smith Barton, and Peter Simon Pallas, and thus to produce his classic work, ‘Arctic Zoology.’” DSB X, page 509. Some foxing and browning; internally very good in fine modern bindings.

(2000/3000)
FIRST EDITION OF PEPYS'S MEMOIRS


London: Henry Colburn, 1825

Key historical record of Restoration London, which remained unprinted for more than 150 years after its original composition. The text was painstakingly deciphered from Pepys's shorthand by Smith, a penniless student, who did not realise that the manual for the system, Thomas Shelton's Tutor to Tachygraphy (1642), was easily accessible in his own college library. Like all 19th-century editions, this first printing censors the frankest of Pepys's confessions. Complete with the often lacking half-titles and ad pages. Grolier, 100 English 75; Sterling 674. Some subtle restoration to spines, edgewear, hinges cracked; scattered very light browning and foxing (more so to plates), as is usually the case, subtle repairs to short marginal tears on leafs 2E2 and 2I4; overall, an uncut and very good copy.

(2000/3000)


Chicago: Herbert S. Stone, 1901

With two tipped in bookplates of Olive Percival. Also inscribed and signed by the author to a friend on the front free endpaper, dated 1910. Some cracking at gutters between signatures; else a clean bright copy; near fine.

(200/300)


Mount Vernon, NY: Peter Pauper Press, [c. 1945]

The most elaborate production of the Peter Pauper Press. Lacking slipcase; a touch of wear to extremities, binding detached at front hinge; else very good.

(250/350)

308. Pettus, John. Volatiles from the history of Adam and Eve: containing, many unquestioned truths, and allowable notions of several natures. [8], 72, 75-87, [1], 88-89, 89-188 pp. (8vo in 4s) 17x10.5 cm. (6¼x4"), period sheep, leather spine label. First Edition.

London: Printed for T. Bassett at the George in Fleet-street, 1674

Scarce commentaries on the Book of Genesis. Wing P1912. Lacking the four index pages at rear, otherwise complete despite the pagination. B1 (pp. 1-2) with most of margin missing affecting a few letters of about 13 lines of text, title-page soiled, otherwise good with normal aging and wear.

(300/500)
309. PHIPPS, HOWARD. *Further Interiors: Wood-Engravings by Howard Phipps*. Color and black and white plates from wood-engravings. 26.5x19 cm. (10\(\frac{1}{2}\)x7\(\frac{1}{2}\)”), saddle-sewn blue wrappers, slipcase, both with hand-made paper label. No. 168 of 300 copies.

Whittington Press, [1992]

Signed by Howard Phipps at the colophon. Slipcase with a touch of shelf wear; else fine.

(250/350)

310. (Photography) *Bilder aus Thuringen: Eisenach und Umgegend* (cover title). 24 photographs on captioned mounts, cloth portfolio stamped in gilt and black. Images approximately 21.5x15 cm. (8\(\frac{1}{2}\)x6”) or the reverse on 30x22.5 cm. (12x8\(\frac{3}{4}\”) mounts.

Meiningen: Junghanns & Koritzer Kunstanstalt, 1897

Views of the architecture and scenery of Eisenach and vicinity. Some wear to portfolio; photographs fine.

(150/250)

311. (Picasso, Pablo) ZERVOS, CHRISTIAN. *Picasso: Oeuvres 1920-1926*. 28x22.5 cm. 42 plates, 2 of which are in color. (11x9”), wrappers printed in black and red, original glassine dust jacket.

Paris: Cahiers d’Art, [1926]

No. 585 of 700 copies. One of the scarcer parts of Zervos’ massive Catalogue Raisonne. Glassine jacket with large chips to spine (lacking much of spine) and at corners; volume spine ends a bit chipped; very good.

(600/900)


Various places: Various dates

General wear to each; mostly very good.

(200/300)

You can bid absentee directly from the item description in the online version of the catalogue at www.pbagalleries.com.

Or bid during the auction using the Real-Time Bidder.
PORTLOCK'S VOYAGE AROUND THE WORLD

313. PORTLOCK, Nathaniel. *A Voyage Round the World; But More Particularly to the North-West Coast of America: Performed in 1785, 1786, 1787, and 1788, in the King George and Queen Charlotte, Captains Portlock and Dixon.* xii, 384, xl pp. With 20 plates including portrait frontispiece, 6 folding copper-engraved charts, and 13 copper-engraved plates. (4to) 11x9, period full calf, rebacked to style, spine gilt, morocco lettering piece. First Edition. London: John Stockdale, 1789

Following reports of the lucrative fur trade on the northwest coast of America, the King George's Sound Company was formed in London in May, 1785, purchasing two ships, renamed the King George and Queen Charlotte. Portlock commanded the former and was in overall command of the expedition, and George Dixon commanded the latter. After visiting the Falkland Islands and making a long stay at Hawaii, the ships proceeded to America and surveyed the coast, noted by Hill as “the most important result of the voyage... Portlock was a veteran of Captain Cook's third voyage to the Pacific. His vivid descriptions of encounters with the American Indians and the Russians serve to broaden the perspective provided by William Beresford's and Dixon's narrative....” Lada-Mocarski calls the work “an early and important original source material, with many illustrations which enhance its value.” Forbes 177; Hill, Pacific Voyages, p.239; New Hill 1376; Howes P497; Lada-Mocarski 42; Sabin 64389; Wagner Northwest Coast 738-43. A bit of light wear to binding, lacks front free endpaper; stub tears to several folding plates, some with repairs; light foxing, offsetting; early owners' names on verso of frontispiece and on title page; very good.

(3000/5000)

314. PRATT, Anne. *Flowering Plants of Great Britain.* 3 volumes. 240 chromolithographs; 1 uncolored lithograph. (8vo) 9½x6¼, original green cloth lettered in gilt, top edge gilt. London: Frederick Warne, [c. 1885]

3 volume edition of Pratt's classic work, originally published in 1850. Light wear to cloth, corners a bit rubbed; one signature detached in Vol. 2; occasional foxing; else very good.

(300/500)

315. PUTNAM, Samuel. *All the Extant Works of Francois Rabelais: An American Translation with a Critical Text...* 3 volumes. Many color plates, including frontispiece in each volume. 32.5x25.5 cm. (13x10”), linen-backed boards, gilt-lettered suede spine labels, top edge gilt. New York: Covici-Friede, 1929

No. 793 of 1,300 copies. Spines sunned, some light marks or soiling to boards, spine labels heavily rubbed; internally near fine.

(100/150)
FOLIO EDITION OF RACINET’S LE COSTUME HISTORIQUE


Paris: Firmin Didot, 1888

The scarce folio edition of Racinet’s masterwork on historic dress of the world, perhaps the most famous of all chromolithographed costume books of the 19th century, as valuable a resource today as it was when it was first issued, the lovely chromolithographed plates still bright and striking. The lovely plates are often highlighted with gold and silver. Some scuffing and edge wear to morocco; binding detached along front hinge of Volume 5; some light foxing at front and rear of volumes; overall very good and better than usually encountered.

(2500/3500)

WITH AN ORIGINAL SKETCH BY ARTHUR RACKHAM

317. (Rackham, Arthur) Ruskin, John. *The King of the Golden River - With original sketch by Arthur Rackham*. Illustrated by Arthur Rackham, including 4 color plates and 15 illustrations in black & white. Title-page in red and black. 9x6, original vellum gilt-lettered, top edge gilt, pictorial endpapers in green and white; original board slipcase with paper printed label. From an edition of 570 copies.

London: Harrap, 1932

On the limitation leaf this copy has instead of a number a note in pen by Rackham stating ‘Presentation’ and beneath it we find a delightful pen sketch of Little Gluck holding a crucible and the King of the Golden River standing opposite. Signed “Arthur Rackham 1932.” Latimore and Haskell 67. Slipcase with some wear and soiling; vellum a bit soiled corresponding with the curved opening in the edge of the slipcase; near fine.

(3000/5000)


New York: John Wiley, [1932]

Still today the standard architectural reference. Jacket tattered and with tape repairs; a bit of edge wear to volume, previous owner’s ink stamped name; very good in a fair jacket.

(250/350)

Each lot is illustrated in color in the online version of the catalogue.

Go to www.pbagalleries.com
FIRST WORK COMPLETELY ILLUSTRATED BY PIERRE-JOSEPH REDOUTÉ


Paris: Chez Garnery, 1827

The best edition of the first work completely illustrated by Pierre-Joseph Redouté. This edition contains sixteen more plates than the first. Considered by many to be the greatest of all botanical painters, Redouté is best known for his stunningly accurate depictions of roses, lilies, and flowering plants. It is this scientific precision, in conjunction with his masterful and revolutionary use of color stipple engraving, that gives the plates in *Histoire des Plantes Grasses* a uniquely soft and fresh look, even more than 200 years later. Candolle provided the descriptive text for the work, and his expert, precise descriptions were the perfect analog to Redouté's magnificent illustrations. In addition to being a landmark in botanical art and illustration, *Histoire des Plantes Grasses* also is of importance to the science of botany, as well. Repair to head of spine on Volume 1, short split to rear joint also on Volume 1, joints and edges rubbed, corners lightly bumped, hinges cracked; light foxing throughout primarily in margins, plate numbers and an occasional marginal note in pencil on plates; overall very good.

(12000/18000)


Paris: Michel Levy Freres, 1863

Renan’s Vie de Jésus “had an immediate and resounding success both at home and abroad. In six months sixty thousand copies of the French edition had been sold and edition succeeded edition. Renan regarded the book as the first of a series on the ‘Origins of Christianity’, which he continued with ‘The Apostles’ (1866), ‘Saint Paul’ (1869), ‘The Anti-Christ’ (1873), ‘The Gospels’ (1877), ‘The Christian Church’ (1879) and ‘Marcus Aurelius’ (1881) but none of these emulated the success of the ‘Life of Jesus’. It is not because of its scholarship that the book had such an immediate and abiding success It is Renan’s approach to the subject and his beautiful prose that gave it lasting eminence. Renan’s theory of history was based on personalities, and in reconstructing it he endeavoured always to penetrate and to expound the psychology of the leading characters and in the ‘Life’ he created what remains a figure of his own imagination. It is a pastoral idyll with the central figure a gentle, albeit oracular visionary, his power to work miracles a part of his unique personality—the son of man, but not the Son of God. Christianity to Renan was a religion like any other, with its own mythology. He agreed with Baur that it was originally a form of Judaism, that Jesus was a Jewish Messiah, and that it was Paul, the fanatic and missionary, who was the principle architect of Christian dogma” (Printing and the Mind of Man). PMM 352. A few small bumps and scratches to binding; very good.

(300/500)
321. RHIND, A. HENRY. *Thebes: Its Tombs and Their Tenants Ancient and Present Including a Record of Excavations in the Necropolis*. xx, [1 plate list], [1], 329, [1 printer's slug], [1 publisher's ad] pp. Seven chromolithographs (including frontispiece and map) and nine monochrome full page illustrations. (8vo) original pebble-grain maroon cloth with gilt cover and spine lettering and decoration. First Edition.

London: Longman, Green, et al, 1862

Alexander Henry Rhind, a Scottish lawyer who traveled to Egypt for his health in 1855-56 and 1856-57, is probably best known for the Egyptian Mathematical Papyrus that bears his name (now preserved at the British Museum). Publisher's embossed presentation stamp on title page. Spine faded, some wear to edges, hinges cracked; foxing to plates; very good.

(200/300)

**THE LONGEST NOVEL IN THE ENGLISH LANGUAGE**

322. [RICHARDSON, SAMUEL]. *Clarissa. Or, the History of a Young Lady: Comprehending the Most Important Concerns of Private Life. And Particularly Shewing, the Distress that may attend the Misconduct Both of parents and Children, in Relation to Marriage*. Seven volumes. Folding plate of engraved music in Volume 2. (12mo) 15.9x9.5cm (6¼x3¾"), later half calf and marbled boards, rebacked to style, red morocco lettering pieces. First Edition.

London: Printed for S. Richardson, 1748

Cancel leaves C2, C11, and E2 in Vol. 3 (stubs not visible), M5 in Vol. 5 (stub visible), and E10 (stub visible) and L12 (stub not visible) in Vol. 6, second state of Vols. 3-4, with the preface following the title in Vol. 4. Dr. Johnson famously called Clarissa “the first book in the world for the knowledge it displays of the human heart,” but also observed that “if you were to read Richardson for the story, your impatience would be so much fretted that you would hang yourself” Grolier English 47. Browned throughout with some foxing and spotting, mostly marginal; a few short tears and rough edges, Vol. 7 with loss at upper corner of one leaf (pp. 253/254) of a few letters at line ends and one leaf (pp. 123/124) with a small hole near center with loss of 2 letters on each side of the leaf; very good.

(5000/8000)

The Buyer's Premium will be 20% for bids up to $100,000 and 15% for that portion over $100,000.
SECOND EDITION OF KNOBLOCH’S ‘PASSION OF OUR LORD JESUS CHRIST’

RINGMANN, MATTHIAS. Passio domini nostri Ihesu Christi ex evangelistarum textu q[u]e accuratissime deprompta additis san[s]tissimis exquisitissimisque figuris. Strassburg: Ioannes Knoblauchus, 1507

A handsome copy of the second edition of Knobloch’s “Passion of Our Lord Jesus Christ”, published just one year after the first edition. The work comprises twenty-five full-page woodcut illustrations, all but one of which are by renowned Swiss artist Urs Graf, and all but one of which appeared in the 1506 edition. The one new woodcut is the last in the series; cut by Hans Wechtelin, this ultimate illustration represents the resurrected Christ. The masterful suite of woodcuts included in Passio Nostri Domini Jhesu Christi constitutes Urs Graf’s first major effort in woodcut, and in many ways established his reputation: following the success of the work, considered by many to be his masterpiece, Graf was employed as an illustrator by other printers such as Froben and Adam Petri. Though his style is clearly informed by the work of Albrecht Dürer, Graf’s illustrations stand alone, distinguished by their narrative complexity and a unique shading technique that gives the figures in these images a distinct physical presence. The 1507 edition of Passio Nostri Domini is particularly rare: OCLC records just three institutional copies worldwide (at Trinity, Princeton, and the University of Michigan). Adams R-566 (1508 edition); Brunet IV, 421 (1508 edition); Graesse V, 157. Slipcase tattered, binding with slight soiling; occasional subtle spotting, primarily to title-page and in margins, early ownership signature at head of title-page has been mostly effaced, lower margin of this first leaf with early restoration; overall very good.

(8000/12000)


Signed by artist Diego Rivera on the title page. Jacket price-clipped, yellowed, and chipped and torn mostly along edges, many tape repairs at verso; cloth browned, especially at spine; else a very good volume in a good jacket.

(300/500)

Lugduni [Lyon]: Sumptibus Anisson, & Joannis Posüel, 1698

Works of the 17th century physician and teacher. Covers well worn, spine leather perished but cords still firm; internally very good.

(400/600)


New York: Jonathan Hill, [1991]

“The Verne L. Roberts collection is devoted to rare and important books in the fields of mechanics, biomechanics, the strength of materials, and the history of technology. This is one of the most remarkable private libraries to be formed in recent decades, and the books and manuscripts in this catalogue, including many of the classics of physics, demonstrate the origins of these fields of science and their development through the ensuing three centuries”

(Publisher). Fine

(150/250)


New York: Random House, [1949]

Rodgers & Hammerstein’s adaptation of James Michener’s novel. Jacket with some light edge wear and with spine faded; fine in a very good jacket.

(200/300)


London: John and Paul Knapton, 1738-1740

Engraved armorial bookplate of Court Library Shadwell to each front pastedown. Rollin’s Histoire Ancienne was a highly popular compilation of ancient histories. All joints starting, with a few nearly detached, moderate edge wear, remnants of a morocco spine label to some; very good.

(200/300)

329. Roth, Henry Ling. *The Natives of Sarawak and British North Borneo.* 2 volumes. Illustrated with over 550 black and white inter-textual drawings, photographs, plus two fold-outs and one color plate. (Large 8vo) original pebble grain green cloth, spines lettered in gilt. First Edition.

London: Truslove & Hanson, 1896

One of only 700 copies. Some wear to extremities, hinges cracked; light foxing; very good.

(400/600)

330. Russow, Dr. K.E. *Bruno Liljefors: En Studie.* 188 pp. Illustrated with many black & white and color reproductions of art. 31x22.5 cm. (12¾x9¾”), half green calf and boards, gilt decorated spine, gilt-lettered morocco spine label, top edge gilt.

Stockholm: C.E. Fritzes Kungle. Hovbokhandel, 1929

Reference work on the Swedish artist Bruno Liljefors, written in Swedish. Spine a bit sunned, some light extremity wear; internally fine.

(100/150)

Schopenhauer’s rare first two publications comprising his doctoral dissertation and his early work on colour. "There are several remarkable things about Schopenhauer; he was knowledgeable about Hinduism and Buddhism, and is the only major Western philosopher to draw significant parallels between Western and Eastern thought. He was the first major Western philosopher to be openly and explicitly atheist. He placed the arts higher in the scheme of things, and had more to say about them, than any other philosopher of the modern era. He was himself among the supreme writers of German prose" (Brian Magee, The Great Philosophers, p. 213). Schopenhauer's 1813 dissertation for the University of Jena (later translated as The Fourfold Root of the Principle of Sufficient Reason) incorporates many of the main themes of his subsequent thought. In it Schopenhauer articulates arguments he would go on to use in The World as Will and Representation in denouncing Fichte, Schelling and Hegel as charlatans. His second work über das Sehn und die Farben (On Vision and Colours) shows the influence of his encounter with Goethe. A pencilled note on the front endpaper of our copy indicates that it comes 'From the library of Prof. August Weweler', the Viennese musicologist and composer. Spine faded, light edge wear, some underlining and ink marginalia, light foxing; very good.

(5000/8000)

332. Scott, Sir Walter. Kenilworth. 3 volumes. [1 ad leaf] + 4 ads tipped-in, [4], 320; [4], 339; [4], 348, [4] ad pp. 20x11.5 cm. (7¾x4½”), muslin-backed boards, paper spine labels.

Edinburgh: Printed for Archibald Constable and Co., et. al., 1821

Includes the scarce advertising leaf, "Illustrations of Kenilworth," tipped in at front of Volume 1. Worthington 11. Heavily chipped spine ends, corners bumped, extremities rubbed; else very good.

(200/300)


Edinburgh / London: John Ballantyne and Co. / Longman, Hurst, et. al., 1810

Spine lightly rubbed; bookplate on front pastedown; a few leaves yellowed a bit; very good.

(400/600)


[London]: [Fulgur], [1995]

“Austin Osman Spare (1886-1956) was one of the most enigmatic artists of this century. His powerful and idiosyncratic art masks a philosophy of arcane beauty, often overlooked by the undiscerning eye.” –Dust jacket. Fine.

(150/250)
335. Servaes, Franz. Giovanni Segantini: Sein Leben Und Sein Werk Herausgegeben Vom K. K. Ministerium Fur Kultus Und Unterricht. 134 pp. 63 plates (many in color) of art by Giovanni Segantini. (Oblong folio), 28x38.5 cm. (11x15”), white cloth with elaborate geometric design in gilt, top edge gilt, other edges uncut, decorative endpapers. Vienna: Martin Gerlach & Co., 1902

A superb copy of this rare and often disbound book. Front joint starting, corners bumped, a few very small marks on covers; some light marginal finger smudges to leaves, a few tissue-guards have chipping at fore edge; very good.  

(300/500)


Light wear to slipcase; else fine.  

(150/250)

Charles Knights Shakespeare in Parts


A lovely copy of one of the most elaborate Victorian editions of Shakespeare’s works, beautifully illustrated. Although copies of Knight’s Works of Shakspeare in book form are not particularly rare, copies in the original parts, as the present offering, are exceedingly scarce. Some general light edge wear to several parts, minor abrasions to boxes; Volume 2 (parts 26-50) box repaired along bottom folding flap line; overall very good.  

(2000/3000)

Lot 337


Minor extremity wear; near fine.  

(200/300)

Paris: Hachette, 1891

With two autograph letters, signed. Bound within at early leaves. Including: 2 page ALs from Jules Simon dated 1859. * 1 page ALs from Victor Cousin to Madame Recamier, dated ‘14 (1814). Provenance: Felix Chambon, with numerous notes on interleaves and on the pages within. Also, from the Cornelius J. Hauck collection. Light shelf wear; else near fine. (300/500)


London: John Thomas Smith, December 1st 1815

A wonderful collection of scenes of the less privileged side of 19th century English life, later expanded to 48 plates. Uncommon in the 8vo issue. Spine sunned, edges a bit worn; plates clean and bright; very good. (700/1000)


First English edition of Sparman’s account of Cook’s second voyage. The work includes accounts of his travels inland from the settlement at the Cape of Good Hope and as assistant naturalist to Johann Forster aboard Captain James Cook’s Resolution from September 1772 to March 1775. Sparmann’s account includes a number of details of Cook’s second voyage which are not mentioned elsewhere, and the majority of the narrative concerns South Africa: “The author relates many incidents illustrating the hospitality of the Dutch farmers and their dense ignorance of matters outside their own country, and he makes allusions to the cruelty of the treatment of the slaves by the lower classes of the colonists. He frequently draws attention to the inaccuracies to be met with in [Peter] Kolbe[n]’s account of the Cape, [first published in 1719,] and throws considerable doubt on the veracity of many of his statements” (Mendelssohn). Beddie 1276; Conrad p. 14; Mendelssohn II: 414; Rosove 316.A1 (“Scarce”). Covers scuffed, edges worn; staining to a few leaves and plates, early ownership signatures (Thos. Sanford Eastcott) on title pages; very good. (2500/3500)

With scarce ephemeral label affixed to front pastedown “To Prospective Home/Builders”. Light wear to extremities, binding a bit shaken; very good. (150/250)

**UNCLE TOM’S CABIN WITH A SIGNED CARD**

343. **Stowe, Harriet Beecher.** *Uncle Tom's Cabin [and] A Key to Uncle Tom's Cabin,* plus an inscribed and signed note card and cabinet card of the author. 2 volumes. [iii]–x, [13]–312; iv, [5]–322 pp. 6 wood-engraved plates. Publisher’s ‘Extra Gilt’ gift binding (BAL binding C) of vertically-ribbed black cloth, covers with elaborate gilt borders surrounding a central gilt vignette (front and back vignettes are both gilt), spines with gilt lettering, all edges gilt, base of spines read, “Jewett & Co.” First Edition, later printing. Boston: John P. Jewett & Company, 1852

Includes a cabinet card of Harriet Beecher Stowe, with original mounted albumen photograph which is 14x9.8 cm. (5½x4”), and a 1¾x3½” card inscribed and signed by Stowe, dated 1896. * Lot also includes: Stowe, Harriet Beecher. * A Key to Uncle Tom’s Cabin; Presenting the Original Facts and Documents Upon which the Story is Founded. Together with corroborative Statements Verifying the Truth of the Work. 262, [2, ads] pp. (8vo), original wrappers. First Edition. John P. Jewett & Co., 1853. Cloth-bound volume spine ends chipped, wrapper bound covers detached, spine lacking; bookplates in cloth-bound vols. and old bookseller’s labels to front endpapers; some yellowing and foxing; else very good. (3000/5000)

344. **Sudek, Josef.** *Josef  Sudek Fotografie.* 47 pp. text + 232 full-page photogravures from photographs by Josef Sudek. 23.9x16.5 cm. (9¼x6½”), linen, dust jacket. First Edition. Prague: Statní Nakladatelství, 1956

The full range of the artistry of the master Czech photographer is demonstrated, from insightful portraits to sublime nature studies, cityscapes to nudes. Long closed tears at jacket spine, other smaller tears along edges; binding a touch shaken; very good. (300/500)


An important work on Japanese swords. A bit of wear to slipcase; volumes fine. (800/1200)

346. **Sévigné, Madame de.** *Lettres de Madame de Sévigné.* 12 volumes. Engraved portraits. (8vo) black calf-backed marbled boards, spines rulled and lettered in gilt, all edges marbled. Paris: Chez Dalibon, 1823

Prize certificate from the Universite Royale de France, College D’Autun pasted inside front cover of first volume. Some light wear; very good. (400/600)
   Stockholm: Saxon & Lindströms, [1933]
   Written in Swedish. The second imprint reads, “Lyriska Dikter I Urval: Och Med Förklaringar av Bernhard Risberg.” Spine a touch sunned; the name Elfrida Moreiu inked on front pastedown; else near fine.
   (200/300)

348. **Testino, Mario. Visionaire 22: Chic.** With many photographs, and a variety of materials tipped in, such as lace, envelope, textile, and a napkin with a lipstick kiss. 29.2x22.5 (11½x9”), cream cloth-backed boards, in publisher’s cloth slipcase, lettered in silver.
   New York: Visionaire, 1997
   No. 1611 of 5000 copies. A few marks on slipcase; else fine.
   (200/300)

   London: Bradbury and Evans, 1849-50
   Light wear to cloth, front hinge cracked in Volume 2, repair to rear hinge very good.
   (250/350)

350. **Thackeray, William Makepeace. The Virginians: A Tale of the Last Century – in the original parts.** Original 24 parts, Nos. 1-24, issued monthly, November, 1857 to October, 1859; collates as 2 volumes. 32 pages each (plus several ads in front and back in most, presumably some are not present, ranging from 8 to 24 in front and from zero to 20 plus extra different colored leaves in back), numbered from 1 to 382 and 1 to 376. Illustrated with 48 etched plates, plus several woodcut vignettes within the text, all after drawings by Thackeray. 8vo. Pictorial yellow paper wrappers stamped in black, housed together in a custom cloth box. First Edition, early issue.
   London: Bradbury and Evans, 1857-59
   Thackeray’s classic American sequel to Henry Esmond. Early issue, with “actresses” instead of “ancestresses,” on p. 207, line 33; and the errors in Part XII, with chapters XLVII-XL VIII mislabeled “XLVIII-XLIX.” Title page, contents, list of plates, etc., for volume I at end of part No. 12; and the same for volume II at end of part No. 24. No ads at the end of No. 24. Van Duzer 232; Wolff 6700. Cloth of box rippled; some wear to wrappers; foxing and browning to plates, a few ads lacking; very good.
   (300/500)

You can bid absentee directly from the item description in the online version of the catalogue at www.pbagalleries.com. Or bid during the auction using the Real-Time Bidder.

Boston: Ticknor and Fields, 1854

First edition of one of the landmarks in American letters: “I learned this, at least, by my experiment; that if one advances confidently in the direction of his dreams, and endeavors to live the life which he has imagined, he will meet with a success unexpected in common hours” (p.346). The ads in this copy are dated September, 1854. BAL declares that the dates of the ads have “no known bibliographical significance”. 2000 copies of the first edition were printed. BAL 20106; Grolier, 100 American, 63. A touch of wear to binding, a few signatures slightly uneven; near fine.

352. TOLSTOI, COUNT LEON. War and Peace: A Historical Novel. 6 Volumes. Translated into the French by a Russian Lady and From the French by Clara Bell. (Small 8vo) 15.7x10.6 cm. (6¼x4½”), original brown cloth, decorated and lettered in black and gilt.

New York: William S. Gottsberger, 1887 & 1886

One of the monumental works of Russian literature. The first volume is an early reprint, dated 1887; the others are the first edition in English, dated 1886. With advertisements at the ends of volume 1, 2, 4 and 5. A little rubbing and fraying to spine ends, else near fine, much nicer than generally seen.

353. [TOUCHE, GEORGE]. Historical Collections, Out of Several Grave Protestant Historians, Concerning the Changes of Religion, and the Strange Confusions Following: In the Reigns of King Henry the Eight. Edward the Sixth. Queen Mary and Elizabeth... [2], 434 pp. (8vo) 16.1x9.8 cm. (6¼x4”), full sheep.

London: Printed by Henry Hills, 1686

Owner’s inscription on front blank fly leaf, belonging to James K. Stewart, Esq. of San Francisco and dated 1937. Head of spine chipped; very good.

Each lot is illustrated in color in the online version of the catalogue.

Go to www.pbagalleries.com
354. Trollope, Anthony. *The Last Chronicle of Barset*. 32 weekly parts. [iv], 384; [iv], 386. In each part has an inserted plate and an intertextual opening vignette. (8vo) original printed paper wrappers, custom cloth box. First Edition.

London: Smith, Elder, & Co., 1866-67

In the sixteenth and thirty-second parts are the preliminary leaves for binding up the parts into book form. All of the continuously paginated Smith, Elder advertisements that were bound at the beginning of each part and printed on light purple paper. The only variations between this set and the set in Sadleir's bibliography is that Part 1 does not have the four pages of ‘Select Library’ ads at the beginning (which are often missing), Part 7 DOES have the four pages of ‘Select Library of Fiction’ which is not called for by Sadleir, and Part 18 is without the single slip ad for the novel here presented (in all cases it is evident that these were never bound in). Sadleir 26. First and last three parts have very minor cover wear as is often the case, Part 1 has a small piece of the upper corner absent, the set is in beautifully bright and clean condition and with no restoration to the spines; near fine.

*(2500/3500)*


London: Chapman and Hall, 1862

Sadleir 13. Rear cover detached on Volume 2, some foxing, heavier to plates as usual; good.

*(400/600)*


Hanborough: Parrot, 1990

Signed by Peter Tucker at the colophon. The first history and bibliography of Haslewood Books, run by Frederick Etchells and the scholar Hugh Macdonald. Fine.

*(150/250)*
357. **Twain, Mark.** *Adventures of Huckleberry Finn (Tom Sawyer's Comrade).* 366 pp., blank leaf. Double frontispiece (including portrait), with tissue-guard, plus numerous wood engravings throughout. 8½x6½, original decorative green cloth, stamped and lettered in gilt and black. First American Edition. New York: Charles L. Webster, 1885

An early issue of this landmark of American literature, exhibiting the following issue points: title leaf is a cancel with copyright notice dated 1884 (second state, but the first state was only seen in a prospectus and set of advance sheets); the illustration captioned “Him and another Man” [p.13] listed as p.88 (first state); 11th line from bottom of p.57 reads “...with the was...” (first state); p. 283 is a cancel, with corrected engraving (third state), the final 5 in p.155 is missing (state 1(2?)); leaf 23-8 is present as a blank; second state of the frontispiece portrait (imprint of Heliotype with tablecloth not visible). BAL 3414. Spine ends frayed, edges worn, rear hinge cracked, else very good. (1000/1500)


Contains much useful information of the business environment of the West Coast in the early 1870s as well as some fine ads for various manufacturers. It also contains two first book appearances of Mark Twain pieces [BAL 3348] and other contributions by Ambrose Bierce and Bret Harte. Covers worn and soiled, rear joint splitting, good. (150/250)


Inscribed by the author, “To my friend, Otto S. Young,” signed, and dated 1944. Reference book on all things coffee, by the author of “All About Tea.” This is the revised edition of the 1922 first printing, with additional illustrations, changes to the bibliography, and new material. Moderate edge wear; very good. (200/300)

360. **Ustinov, Peter.** *House of Regrets - including a typescript for the play with author's inscription.* (8vo), black cloth, spine lettered in silver, dust jacket. First Edition. * Also includes a typescript of the play: 25.2x20.5 cm. (10x8”), limp cloth-backed black wrappers with typed paper spine label. London: Jonathan Cape, [1943]

Including Ustinov’s own copy of the play’s typescript. Ustinov has inscribed this twice; ‘In memoriam, a great goose, ever, Peter A. Ustinov, 32 William Mew, Knightsbridge. London SW1’ and again at the bottom of the page ‘No longer property of Peter Ustinov (signed), 137 Kesnington Close, Wright's Lane, London W8’. The play was first performed at the Arts Theatre on October 6, 1942, preceding the book’s publication by a year. Ustinov was only 21 when this play was first performed. Dust jacket price-clipped, volume with slight shelf wear; else volume near fine. Typescript wrappers with large chips along edges, tape reinforcing hinges and corner of rear wrapper, paper cover label chipped and yellowed; else very good. (400/600)

361. **Ventura, Achille.** *Particolari di Architettura Classica.* Includes general title, section titles and all ninety-one full page architectural renderings (some in duotone lithography). (Folio) 45.7x33 cm. (18x13”), housed in the original portfolio with printed boards and cloth spine with ties. Torino: C. Crudo, 1905

Portfolio worn; plates a bit browned at edges; very good. (150/250)

Hingham, MA: [Village Press], 1904
Signed at the colophon by printers Fred and Bertha Goudy and dated 10/16/31. A particularly scarce edition. A small chip out of spine label affecting lettering; very good.

(150/250)

THE ECLOGUES OF VIRGIL WITH COLOR PLATES AND EXTRA PORTRAITS


London: Robert Jennings, 1813
This copy extra-illustrated with the insertion of 25 engraved portraits, sized and mounted. The Dictionary of National Biography notes Martyn’s “last great literary undertaking of his life -- an edition with translation and natural history notes, of the works of Virgil. This new edition has an appendix describing the plants mentioned and alluded to in the Eclogues.” Some light wear to binding; color plates clean and bright; very good.

(700/1000)


[London]: Chiswick Press, 1923
With the bookplate of bibliophile and author Lawrence M. Lande, and with his name in ink (dated 1933) on front endpapers. An engraving of Strawberry Hill laid in, signed “C.W.” in the plate. Light edge wear; else near fine.

(200/300)

365. Walton, William, et. al. Chefs-D’Oeuvre de L’Exposition Universelle de Paris, 1889. 25 parts in 18 volumes. Each with photograph and photogravure plates, and wood engravings throughout text. 43x30 cm. (17x12”), original gray decorative wrappers.

Philadelphia / Paris: George Barrie / Barrie Freres, 1889
“This publication is intended to furnish a complete description of the best and most important works in painting, sculpture and architecture collected at the Paris International Exhibition of 1889.” -Laid in publisher’s leaf. Most wrappers detached or starting, light wear to extremities, including short tears; scattered and mostly light and marginal foxing; very good.

(250/350)


New York: Harper & Brothers, 1902
Frank L. Dyer’s copy with his bookplate. Dyer was Thomas Edison’s right-hand man and had an enormous influence of American cinema-"For Edison, Dyer greatly expanded film production in Summer 1908 to increase the company’s market share; personally screened and approved all film releases; and reorganized the film department again in January 1909 introducing a director/ unit system...In October 1914 he formed the Dyreda Art Film Corporation with J. Parker Read, Jr., and J. Searle Dawley but the company lasted only a year before being sold to a division of Metro Pictures” (D. Rossell). Backstrip detached along front edge, some other light wear, jacket label darkened and with some light wear; else very good.

(150/250)
WITH THE HOOF OF A RARE WHITE BUFFALO


With a professionally preserved hoof of a rare White Buffalo. Hoof measures approximately 10 inches in length and metal cap and eye hook affixed to the top. White Buffalo are very rare and are considered to be sacred signs to numerous Native American nations, and thus have great spiritual importance in those cultures, and are visited for prayer and other religious ceremonies. A White Buffalo is featured on the flag of Wyoming. Provenance: Both the book and the hoof were formerly the property of Dr. Ralph "Doc" Hubbard (1883-1980), noted student of Native American Dance and Ceremonies and son of author and publisher Elbert Hubbard. Gift inscription on front free endpaper reads: "A very Happy Birthday, Ralph, from our outfit to you -- Jack, Athena & all the Stewarts, 1973." Volume near fine; buffalo hoof fine.

(200/300)


Bound to match the original 1908 Methuen first edition. Front cover gilt designs by Charles Ricketts. Jackets with mildly chipped edges, a few with small holes at jacket spine; else fine.

(200/300)

369. Williams, Henry Smith, editor. The Historian's History of the World. 25 volumes. Maps, plates, etc. (Large 8vo) original full parchment over boards, each volume with a different cover design. New York: Outlook, 1904

Each volume covering a specific region, country or period of time. Some wear and soiling to a few volumes, overall very good.

(200/300)


Photographs from the Garry Winogrand Archive, Center for Creative Photography, The University of Arizona. Light wear to jacket; near fine.

(200/300)

CHROMOLITHOGRAPHS BY LOUIS PRANG


Revised and adapted to American Zoology by Joseph B. Holder. Rubbed extremities; Volume 1 front hinge cracked and with dampstain in upper fore edge corner of every leaf, worsens as you proceed with the last 2 color plates stuck to their tissue guards; else very good.

(200/300)


Originally issued in parts, 1833-38. Extremities rubbed; light foxing, short tear to one plate; else very good.

(250/350)

Varioues places: Various dates

Some light wear to jackets; very good to fine in like jackets.

(150/250)


Spine label chipped, paper covering deteriorated along spine edges, light foxing; very good.

(250/350)


Various places: Various dates

Moderate edge wear to most, some with fraying at spine ends or corners; mostly very good.

(250/350)


New York: Harper & Brother, Various dates

From the author of “Native Son,” comes an autobiographical tale of Wright's growing up in the South, and another reporting his travels in the Gold Coast of Africa. Dust jackets foxed, or have short closed tears and tiny chips to edges; edge wear to volumes; else very good.

(150/250)

The Buyer's Premium will be 20% for bids up to $100,000 and 15% for that portion over $100,000.
FIRST ENGLISH EDITION OF "SWISS FAMILY ROBINSON"


London: M.J. Godwin and Co., 1814

The first English edition was published the same year in two volumes. This edition was printed from standing type of the first edition with the second title-page canceled, page numerals and signatures changed to make them continuous, and with some minor rearrangements of setting. Written by Swiss pastor Johann David Wyss, and edited by his son Johann Rudolf Wyss, this novel was intended to teach his four sons about family values, good husbandry, the uses of the natural world and self-reliance. Most of the episodes in the book have to do with Christian-oriented moral lessons (frugality, husbandry, resignation, cooperation, etc). Although movie and TV adaptations have often given them the surname Robinson, which is not a Swiss name, the “Robinson” of the title refers to Robinson Crusoe. The German name translates as the Swiss Robinson, implying a Swiss version of Robinson Crusoe rather than a Swiss family named Robinson. Gumuchian 4907. Light edge wear; mild foxing and browning; very good.

(2500/3500)

378. (Yellowstone) HAYNES, F. JAY. Portfolio of Twelve Water Color Views, Yellowstone National Park. Twelve mounted color photographs of Yellowstone in publisher's original burgundy cloth covered box. Overall 30x22 cm. (12x8¾"), images approximately 12.4x20.4 cm. (4½x8") or the reverse.

St. Paul, MN: F. Jay Haynes & Bro., [1900]

Beautiful images, brightly colored. Quite scarce, OCLC locates only one copy. Box split at joint; some marginal soiling on mounts; images fine.

(400/600)
379. (Zen Buddhism) Farkas, Mary, editor. *Zen Notes.* 114 issues. 21.5x17.7 cm. (8½x7”), housed in 2 folding cases with black string, lettered in black.


Offered here is an unbroken run of the first ten years of this historically important journal. Of note is the fact that one of Gary Snyder’s first publications is to be found herein; “Anyone with Yama-Bushi Tendencies.” Sokei-An Sasaki was a Japanese Rinzai roshi who founded the Buddhist Society of America (now the First Zen Institute of America) in New York City in 1930. Mary Farkas (1911-1992) was the director of the First Zen Institute of America (FZIA), running the center’s administrative functions for many years following the death of her teacher (Sokei-An) in 1945. Near fine.

(300/500)


New York: Henry J. Johnson, [1878]

Some light wear to bindings; very good.

(150/250)
CONDITIONS OF SALE

The property listed in this catalogue will be sold by PBA Galleries, Inc. (hereinafter Galleries) as agent for others upon the following terms and conditions as may be amended by notice or oral announcement at the sale:

1. All bids are to be per lot as numbered in the catalogue.

2. As used herein the term “bid price” means the price at which a lot is knocked down to the purchaser and the term “purchase price” means the aggregate of (a) the bid price (b) a premium of twenty percent (20%) of the bid price payable by the purchaser, and (c) unless the purchaser is exempt by law from the payment thereof, any California state or local sales tax except where sold to a purchaser outside of California and shipped to the purchaser. The Galleries have been authorized by the consignor to retain, as part of remuneration, the 20% premium payable by the purchaser.

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**Sold for $37,375**

History of the Expedition under the Command of Captains Lewis and Clark to the Sources of the Missouri, 2 volumes, 1814, the first edition of the official account of the most famous and most important expedition of exploration in U.S. history.  
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8. Payment terms: All items are to be paid for by (a) cash, (b) cashier’s check, (c) credit card, or (d) personal check with approved credit, and all accounts are due when bills are rendered. MERCHANDISE WILL BE SHIPPED AFTER PAYMENT HAS BEEN RECEIVED.

9. We reserve the right to reject a bid from any bidder. The highest bidder acknowledged by the auctioneer shall be the purchaser. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have the sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in every respect.

10. Unless the Sale is advertised as a sale without reserve, each lot is offered subject to a reserve. MOST LOTS OFFERED BY THE GALLERIES HAVE A MINIMUM RESERVE OF ONE-HALF THE PRESALE LOW ESTIMATE. The Galleries do not accept reserves of more than the low estimate nor allow consignors to bid on their own items.

11. To prevent inaccuracy in delivery or inconvenience in the settlement of a purchase, no lot can be transferred. Each buyer must pay for the whole of his purchases before any lot can be removed.

12. As a service to clients unable to attend the Sale, we will accept absentee bids without charge in advance of the sale by telephone, mail, fax, email or in person. All bids must state the highest bid price the bidder is willing to pay. “Buy” bids are not accepted. Please check bid sheets carefully to make sure you have the correct lot numbers and that the sheet is legible. The Galleries reserve the right to refuse to undertake absentee bids, and shall in no event be responsible for failure to execute such bids or for any error that may occur when executing them. Unsuccessful absentee bids will not be acknowledged.

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The first step in consigning to PBA is to contact the Galleries, either by phone, fax, email or letter. It can then be determined whether the item or items under consideration would do well at auction. Following this, arrangements can be made for the delivery of the material to PBA. In the case of large consignments or libraries, a member of the staff may be able to view the books on location, and make arrangements for its transportation to PBA Galleries. Because of the costs involved, PBA discourages consignments with a total value of less than $1500.

The frequency of auctions, and variety of subject matter, allows PBA Galleries to ensure quick turn-around time for items consigned. Books can appear at auction as quickly as 30 days and generally not more than 90 days following consignment. Commissions vary between 10% and 15%, depending on the selling price of an item. These commissions encompass all related costs including insurance, storage, cataloguing, illustrations, etc., except shipping. Payment is sent within 20 banking days of an auction.
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BID SHEET
Sale #:________________________
Sale Date:_____________________

Name:___________________________ Bidder#:______________ Cust Id#___________
Company:________________________ Shipping address (if different from mailing address)
Address:________________________ Address:__________________________
City:________________State:______Zip:______ City:________________State:______Zip:_____
Is either a new address? Yes  No
Day Phone:___________________Home Phone:____________________Cell:____________________
Email:________________________ Fax:________________________

Are you a dealer purchasing for resale?  Yes   No  (if yes)  I hereby certify that all tangible personal
property purchased by me will be for resale and is not subject to California Sales Tax, and that I hold
Sellers Permit #________________

1. PBA Galleries is hereby authorized to bid on the following lots up to the price stated.
2. All bids shall be treated as offers made subject to the Conditions of Sale.
3. These bids will not be executed unless this form is signed.
4. A 20% Buyer’s Premium will be charged on all lots sold.

PLEASE EXECUTE THESE BIDS ON MY BEHALF: ______________________________________

SIGNATURE

CHECK HERE TO INCREASE BIDS BY ONE INCREMENT IN CASE OF TIE_______________

Please charge my credit card for my purchase: Visa □ Mastercard □ Discover □
Credit Card #:________________________ Exp. Date:________________________
Signature___________________________________ Please use this card for all future purchases □

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Bid Increments

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- $200 to $500. . . . . . . . $25
- $500 to $1000. . . . . . . $50
- $1000 to $2000. . . . $100
- $2000 to $5000. . . . $250
- $5000 to $10,000. . . . $500
- $10,000 to $20,000. . . $1000
- $20,000 to $50,000. . . $2500
- $50,000 to $100,000. . . $5000
- $100,000 to $200,000. . . $10,000
- $200,000 to $500,000. . . $25,000
- $500,000 to $1,000,000. . . $50,000
- $1,000,000 to $2,000,000. . . $100,000
- $2,000,000 to $5,000,000. . . $250,000
- $5,000,000 to $10,000,000. . . $500,000

Note: Bids not matching the above increments will be rounded down to the nearest increment.
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Bids may be entered by phone, fax, mail, or email.

Phone bidding during the auction is available for selected lots. (Arrangements must be made at least two days in advance.)