Sale 426
Thursday, April 15, 2010
1:00 PM

Fine Books in All Fields
The Winky King Collection of Oz & L. Frank Baum
Illustrated & Children’s Books – Fine Press Books

Auction Preview
Tuesday, April 13 - 9:00 AM to 5:00 PM
Wednesday, April 14 - 9:00 AM to 5:00 PM
Thursday, April 15 - 9:00 AM to 11:00 AM
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.

CONSIGN TO PBA GALLERIES

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.
Spring Auctions, 2010

April 15, 2010 – Fine Books in All Fields with the Winky King Collection of the Wizard of Oz

April 29, 2010 – Classic Mystery & Science Fiction - Fine Literature

May 13, 2010 – Americana - Travel - Natural History - Cartography

May 27, 2010 – 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.
Section I: Children’s & Illustrated Books


   Lightly rubbed extremities, spine rubbed more so, with a few small holes in cloth; internally fine.

   (200/300)


   London: Various dates

   Dust jackets each with chipping and tears along edges; light shelf wear to volumes; very good to near fine volumes in good to very good jackets.

   (200/300)


   West Springfield: Strathmore Paper Co., 1954

   Exquisitely printed sample book of Strathmore papers, each sample leaf printed on both sides with designs by Will Bradley. Bradley designed and printed the first Strathmore sample book in 1895 at his Wayside Press; this reprisal was undertaken to celebrate his receiving the Gold Medal of the American Institute of Graphic Designers in 1954. A touch of wear to portfolio; fine.

   (150/250)

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

Go to www.pbagalleries.com
RARE MURDOCK PRINTING OF THE LARK


Pencil inscription by Burgess reads, “This is one of the few ‘Murdock’ Larks printed before forms were unlocked and Doxey’s name put in as publisher. None were sold but a few were given by Bruce Porter & me to our friends,” signed and dated 1939. Dampstain on spine of slipcase; both publications very delicate; yellowing, chipped edges; The Purple Cow! split at spine, with some darker yellow coloring, and short closed tears on the edges and gutters; good.

(200/300)


London: George Routledge, 1888

No. 975 out of 1250 copies. Signed by the Printer Edmund Evans. Spine tips and corners frayed, extremities darkened, covers foxed, tear at spine head; hinges starting and foxing at endpapers; else very good.

(200/300)


London: George Routledge, 1887

No. 60 out of 800 copies. Signed by the Printer Edmund Evans. Spine tips and corners frayed, scattered soiling, extremities darkened; foxed preliminary and rear pages; else very good.

(250/350)


New York: Harper & Brothers, 1901

Introduction by Edward Martin. Decorations by Robert Murray Wright. Darkening to boards at spine and edges, as usual, particularly on spine, spine tips a touch chipped; else very good.

(200/300)


[London]: [2001] and [2002]

Each volume signed on the title page. Fine.

(200/300)

AMONG THE BEST OF GEORGE CRUIKSHANK’S ILLUSTRATIONS

9. (Cruikshank, George) AINSWORTH, WILLIAM HARRISON, EDITOR. Ainsworth’s Magazine: A Miscellany of Romance, General Literature, & Art. Volumes 1 through 8. Eight volumes containing 48 issues (Number 1, February, 1842 through Number 48, January, 1846). Engraved plates by George Cruikshank and Hablot K. Browne (“Phiz”). (8vo) 9¼x5¼, later brown half calf, red and green morocco spine labels, original wrappers bound in at rear of each volume.

London: Hugh Cunningham, 1842-45
Tipped into Volume 1 is an autograph letter, signed, from Ainsworth. The illustrations are considered by some to be among Cruikshank’s best work. Light wear to leather; some foxing; very good.

(1000/1500)


Troy, NY: Nims and Knight, 1890

Spine darkened, chipped a touch, scattered soiling, spine tips and corners frayed; hinges tender; some signatures nearly detached; scattered marginal smudges; good.

(300/500)


New York: The Limited Editions Club, 1951

Some soiling and discoloration to slipcase; volume fine.

(200/300)


Philadelphia: Lippincott, Grambo & Co., 1852

Chromolithographs by P.S. Duval, many after drawings by Seth Eastman. Many verse and poetry pieces are by Mary Eastman. As an army officer, Seth Eastman was stationed in various posts through the West where he and his wife Mary observed and recorded their impressions of American Indians. Scarce. Extremities rubbed, spine peeling away from text block at head; hinges tender; foxing; else very good.

(200/300)
[UK]: The Chicken House, [2002]  
Signed by Cornelia Funke on the front free endpaper. Winner of the Zurich Children’s Book Award. Front hinge slightly over-extended from reading; else fine.  
(200/300)

Signed by the author and the illustrator. Fine.  
(200/300)

15. KALEP, ELVY. Twenty-six proofs of illustrations for *Air Babies* - 1936. 26 loose proofs of illustrations by Elvy Kalep for the 1936 book, Air Babies. 11x13¼. Not colored, except for black areas, which actually indicate where the associated color, written on the bottom right margin, is to be applied. *Also including a copy of the book.*  
[Denver]: [Bradford-Robinson], [1936]  
The Estonia-born aviator Elvy Kalep (1899-1989) was also an accomplished author and illustrator, demonstrating her talent here in a book about baby pilots. Friend of Amelia Earhart, who also wrote a short introduction for the book. Kalep was involved in the promotion of aviation during the 1930's and joined 98 other women to form a group called the Ninety-Nines, now an international organization for women pilots. Yellowed glue residue at top edge of verso of each loose proof, a few spots of yellow spots or residue on rectos, a few tiny creased corners, one with two small nicks at margins; lacks volume spine, front cover detached, heavily rubbed with light soiling and some loss; the color illustrations are bright and clean; very good.  
(1000/1500)

New York: Covici Friede, 1930  
Signed by Rockwell Kent in colophon. Paper spine labels applied. Slipcase a touch smudged; volume spine ends and a few corners a touch frayed; very good.  
(200/300)

Paris: Tolmer, [1921]

Classic and artistic instructional French book to teach young readers about the lives and adventures of the great French explorers, including that of de la Salle, La Perouse and Cartier. Heavily rubbed, light stain on upper left corner of front board; cracked at gutters between signatures, some loss to title page illustration, else illustrations bright and clean; internally very good.

(150/250)


London: Methuen, [1927]

Third in the Winnie-the-Pooh series. Jacket spine browned, lightly chipped along edges, reinforced with tape at close tear to top edge of front panel, some smudging; light shelf wear to volume; else a near fine volume in a very good jacket.

(600/900)


London: Methuen, [1928]

The fourth and final volume in the Winnie-the-Pooh series. Spine sunned, some faint dampstains, pen marks and smudges, lightly frayed spine ends; front free endpaper browned; else near fine internally; very good.

(500/800)

**RARE FIRST EDITION OF ANNE OF GREEN GABLES**


Boston: L.C. Page & Company, 1908

Rare first printing of this classic children's tale with "First Impression, April, 1908" on copyright page. Peter Parley to Penrod, p. 124. Extremities worn, 1" split at foot of front joint, cover illustration faded, hinges cracked; lacking front free endpaper and half title, frontispiece and title page partially detached, some marginal soiling and staining; else good.

(2000/3000)


(300/500)
22. (Nielsen, Kay) Grimm, Brothers. *Hansel and Gretel and Other Stories*. With 22 illustrations by Kay Nielsen, many in color. (4to) red cloth, full-size pictorial cover label, spine lettered in gilt, decorative endpapers.

New York: George H. Doran, [c. 1925]

With ‘B’ on copyright page. Light wear and soiling to cloth, hinges cracked; very good.

(200/300)


Garden City: Doubleday & Company, 1947

Signed by Picasso at the limitation statement. Some wear and soiling to cloth, spine leaning, spine ends frayed; light foxing; good.

(1500/2000)

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[London]: [Privately Printed], February, 1902

After being rejected by numerous publishers, Miss Potter published the book herself in two printings, the first in December of 1901 in an edition of 250 copies, and in February of the following year she ordered a second printing with slightly altered text, of 200 copies. The first trade edition would be published by Frederick Warne in October of 1902. Quinby 1a. Covers with significant professional restoration returning the color to green from the typically encountered faded tan and with the spine reconstructed; repair in the gutter between frontispiece and title page; very good.

(10000/15000)

New York: Heritage, [1966]

The last work illustrated by Arthur Rackham. Touch of shelf wear to slipcase; else fine.

(250/350)


Various places: Various dates

Both illustrated with color plates of Arthur Rackham artwork. Both with some sunning to spines and a touch frayed at spine ends and corners; very good.

(100/150)

27. Rowling, J.K. *Harry Potter and the Chamber of Secrets*. Illustrated by Mary Grandpré. 9x6, cloth-backed boards, spine lettered in silver, color pictorial jacket designed by Mary Grandpré and David Saylor. First American Edition.


The second book in the Harry Potter series. Winner of the National Book Award in Great Britain. First printing: “Year 2” does not appear on jacket or cloth spines; “$17.95” printed price on the jacket flap; and number line begins with “1” on the copyright page. Fine.

(300/500)


The fourth in the Harry Potter series. Copyright page with the number line going from 10 to 1, and the date July 2000. Dust jacket and volume spine with Year 4 as issued. The price $25.95 on front flap. A few very faint scuff marks on bottom edge of text block; else fine.

(200/300)

29. Rowling, J.K. *The Tales of Beedle the Bard - special collector's edition with case signed by Daniel Radcliffe*. 179, [1] pp. Translated from the original runes by Hermione Granger. With commentary by Professor Albus Dumbledore. 6½x4½, brown leatherette with silver relief cover decorations, including a skull at center, silver clasp, all with decorative blue stones, housed in a maroon suede bag with gold ties and a gold embroidered signature of J.K. Rowling, and in a drop-back leather and board case, with a paper slip that reads, “This Side Up.” Within case is a portfolio housing 10 loose 10x7 Collector's Edition Prints.

[London]: Children's High Level Group, [2008]

Front of drop-back box is signed by Daniel Radcliffe, the actor who portrays Harry Potter in the series of films based on J.K. Rowling's wildly successful books. This collector's item was sold by Amazon, with the proceeds going to the Children's High Level Group (CHLG) of London. Rowling herself co-founded a charitable organization for children, dedicated to their imagination and success, the Children's Voice Campaign. Also included in the lot is a beautifully illustrated Sotheby's Auction catalogue for “A Collection of Wizarding Fairy-Tales by J.K. Rowling.” Held on December 13, 2007. Within are photographs of the artist of the silver relief decorations in the design process for this collector's edition. 7x5, wrappers. Fine.

(500/800)

Classic children’s book by Antoine de Saint-Exupery, a fantasy stumbled upon while stranded in the Sahara Desert after a forced landing. First printing with salmon-colored cloth binding and 5-line colophon regarding the printing on the verso of the final text leaf, first issue jacket with $2.00 price and 386 Fourth Avenue address on front flap, rear flap blank. Some faint soiling and smudging to jacket, lightly chipped at a few places, a few short closed tears; a touch of shelf wear to volume; else a near fine volume in a very good jacket.

(1000/1500)


Rare first edition of Sendak’s most beloved book, in the jacket with no medal of the Caldecott award, nor mention of it, and with the proper text on the jacket flaps, as described by Joyce Hanrahan: “...a three paragraph blurb on the book, and at the bottom, ‘Harper & Row, Publishers/ 40-80/ 1163.’ The first paragraph is 6 lines long and reads, ‘Maurice Sendak author-artist of the NUTSHELL LIBRARY... has written and illustrated a picture book little children will love.’ The second, also 6 lines, reads ‘Max, sent to his room... his adventures... form a unique an unforgettable experience.’ The third, only five lines, reads, ‘Every child will recognized Max’s feelings and his fantasy. And they, as well as adults, will revel in the rich, glorious pictures painted only as Sendak could paint them.’ The inside rear flap of the dust jacket has a three paragraph blurb on Sendak. The first one, six lines long, begins and ends, ‘Maurice Sendak is considered to be one of the finest... and THE SIGN ON ROSE’S DOOR.’ The second paragraph, 8 lines long, begins and ends, ‘Among the books he has illustrated... Hans Christian Andersen awards.’ The third paragraph reads ‘Maurice Sendak was born and grew up on Brooklyn, New York. He now lives in Greenwich Village.’” The AIGA called this “the perfect book.” Hanrahan A58. Edge wear to jacket, front flap price-clipped at both corners, some light browning and soiling; slight lean to spine, lower corners lightly bumped; very good in a like jacket.

(3000/5000)

With 14 titles by Seuss listed on rear flap (Grinch the last one listed) and the printed price 250/250 on the lower front flap. Younger & Hirsch 33. Jacket spine sunned, and chipped at head, lightly rippled all over and verso foxed; volume spine ends and corners rubbed, light shelf wear else where; a few scattered fox marks or smudges within at margins; very good volume in same jacket.

(500/800)

33. **Seuss, Dr. The Seven Lady Godivas.** Illustrated throughout by the author. 10x7, pink cloth. First Edition, First Printing.

Signed by Dr. Seuss, on verso of front free endpaper. A rare signed copy of his first book for adults. Light shelf wear, some sunning and faint soiling to edges and rear cover, some scuffs and marks on rear cover; yellowing to endpapers; scattered yellow spots or smudges mostly at margins within; else very good.

(600/900)

34. (Warhol, Andy) **Andy Warhol Catalogue Raisonné Volume 2A and Volume 2B: Paintings and Sculptures 1964-1969.** 2 volumes. 850 pp. Edited by George Frei and Neil Printz. 9¾x11½, boards, original board slipcase, in original shrink wrap from the publisher. [Phaidon Press], [2004]

The second installment in a multi-volume set on Andy Warhol (1928-1987), the icon of pop art. Documenting his art from “The Factory Years,” and includes over 1,500 works with as many images within. Fine - never read.

(700/1000)


(300/500)

**SIGNED BY ANDY WARHOL**


(1000/1500)
   New York: Harper & Brothers, [1945]

   First edition with code ‘I-U’ on copyright page. The author’s first book for children. Light edge wear to jacket, some faint staining; volume spine faded; very good in a like jacket.  

   (500/800)

38. Wirt, Mrs. E.W. *Flora’s Dictionary*. 133, [1], 87 pp. Embellished by Miss Ann Smith with 9 hand-colored lithograph plates (7 with tissue guards), including the additional illustrated title page and the presentation page. 10x8, red cloth covers, re-backed with cloth tape, all edges gilt.
   Baltimore: Fielding Lucas, [1837]

   Early edition of this popular American flower book. The beautifully hand-colored plates within warrant rebinding. Cloth rubbed at edges, and reinforced at bottom edge; hinges reinforced with tape, illustrated title is lightly chipped at edges; a few marginal smudges or fox marks to plates, contents generally darkened a bit; else the plates are bright and lovely; very good internally.  

   (200/300)

   Philadelphia: J.B. Lippincott, 1892

   Accompanied by a rare advertising poster for the book, with illustration in black and red, reading “The Dragon of Wantley His Tale: By Owen Wister. Illustrations by John Stewardson.” 14¼x11, matted. Volume worn at extremities, hinges cracked with neat repairs, lacking front free endpaper; very good, poster near fine.  

   (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.
Winky King 1997 - 2010

This Oz collection is dedicated to the memory of Winky, Maltese-mix dog born in a garage in southwest Detroit in 1997. Winky was supposed to die at birth. He was born with cerebral palsy accompanied by a half dozen other medical maladies. His mother knew he wasn’t well, and at two days stopped nursing him. Then, a ragged bunch of book people stepped on nature’s toes.

When he first came to the bookstore, he was so tiny he fit into the palm of a hand. He spent his early days at the front counter of the bookstore, snuggled inside of a shoebox, being fed every few hours with a baby bottle. But, he soon took up his post in a cardboard box underneath a desk, where he claimed the position of “protector of the bookstore.” When a stranger (the accountant, a visiting bookseller, or even a bigwig customer) dared to visit, Winky would stand up – a bit wobbly – on all fours and bark until the stranger left. With his friends, he would often beg to be held and petted, and would signal the end to the play-time with a not-too-playful nip to one’s fingers.

He enjoyed car rides, especially going on leads to clients’ houses to look at their books. And, if the client was lucky, Winky would allow himself to be petted – especially if the client was a woman. He always had a fondness for the ladies, and they reciprocated in kind.

Sadly, death is an unforgiving rule of nature. Winky passed away on February 2nd of this year. He wasn’t famous. He didn’t sit up or fetch or know any cute dog tricks; he couldn’t even walk. But, he overcame his disabilities and led a contented life, bringing much needed joy to those he befriended. Winky was full of life, a miracle dog by all measures.

He spent 12 ½ years guarding a vast collection of tomes. The books were his. Many of us miss him.

He had a strong life force, determined to live & inspire others. He was raised with our other bookstore dogs, so he thought he was normal. His attempts at walking looked like he had been drinking something other than water, but he never gave up. His spirit was strong until the end when his body finally gave up on him. He was loving and playful. Winky tugged at our heartstrings, and we all fell madly in love with him. He became the heart and soul of our store.

-John K. King
Toni Caron
Thomas Heitjan
Section II: The Winky King Collection of Oz and L. Frank Baum

**WONDERFUL COPY OF THE WONDERFUL WIZARD OF OZ**


Chicago: George M. Hill Co., 1900

First state of the first edition of the first Oz book, in binding state B (Geo. M. Hill stamped on spine in red, in plain unserifed type): p.14, line 1 has “low wail on...”; p.81, fourth line from bottom has “pieces”; p.[227], line 1 begins “While Tin Woodman...”; the colophon at the end of the book is set in 11 lines and is enclosed in a box; perfect type on p.100, last line, and perfect type on p.186, last line; the color plate facing p.34 has 2 dark-blue blots on the moon, and the plate facing page 92 has red shading on the horizon; the verso of the title-page is blank, with no copyright notice; the publisher's advertisement on p.[2] is enclosed in a box. Bienvenue & Schmidt p.4. Light wear to cloth, spine faded, split to rear joint with evidence of repair, hinges cracked; still a very good or better copy with bright stamping to covers.

(10000/15000)


Chicago: M.A. Donohue & Co., [c.1913]

First printing on the Third Edition with Tin Woodman on rear cover (blank on later printing). Bienvenue & Schmidt, p.8. Some light wear to cloth, cup ring stain on rear cover, hinges cracked; long tear to one leaf (pp.13/14); good.

(200/300)

42. **BAUM, L. FRANK. The New Wizard of Oz.** Illustrated with 8 inserted color plates by W.W. Denslow; text drawings in black & white; pictorial endpapers with scenes from the M.G.M. movie. 9½x6¾, green cloth with pictorial & cover lettering in black, spine lettered in gilt. First MGM Movie Version Edition.

Indianapolis: The Bobbs-Merrill Company, [1939]

First state, with pictorial endpapers and spine lettering on black background. Bienvenue & Schmidt, p.13. Light wear and soiling to cloth, front hinge cracked; very good.

(100/150)


Indianapolis: Bobbs-Merrill, [Mid 1930s]

Fourth printing with number of color plates reduced to 8 and with no printer's imprint on copyright page. Bienvenue & Schmidt, p.10. A bit of wear to cloth; very good.

(100/150)
The Buyer’s Premium will be 20% for bids up to $100,000 and 15% for that portion over $100,000.

Chicago: Reilly & Britton, [c. 1918-19]

Fifth and final Reilly & Britton printing with Reilly & Britton imprint on title page but with Reilly & Lee Spine imprint; advertisement on p. 272 lists titles through *Tin Woodman of Oz*. Bienvenue & Schmidt, p.31. Front cover label rippled and with a few small damp stains, light soiling; very good.

(200/300)


Chicago: Reilly & Britton, [1908]

First printing, with advertisement on verso of half-title listing three titles, *The Land of Oz*, *Ozma of Oz*, and *John Dough and the Cherub*; the color plates are captioned. In the first state binding, with “The Reilly & Britton Co.” in large and small capitals at foot of spine. Bienvenue & Schmidt, p.34. Some soiling to cloth, hinges cracked; good.

(400/600)


Chicago: Reilly & Britton, [c.1911]

Binding variant ‘D’ with publisher’s spine imprint in all-capital letters. Verso of half title with six titles beginning with *The Emerald City of Oz*. Plates without printed captions. Bienvenue & Schmidt, p. 34. Some light scuffing to cover illustration, a bit of extremity wear; very good.

(300/500)


Chicago: Reilly & Lee, [c. 1927-30]

Later printing with titles on jacket flaps to *The Giant Horse of Oz* (1928). Jacket edge worn, tape repairs on verso, a few random words in ink in a child’s hand on front panel of jacket; volume near fine.

(100/150)


Chicago: Reilly & Britton Co., [1909]

First printing, binding state ‘A’ with publisher’s imprint in upper and lower case letters. Imperfect type in the words “Toto on” page 34, line 4 and in the numeral “121” on page 121, numeral and caption beneath illustration lacking on page 129. Bienvenue & Schmidt p.41. Minor wear to cloth, hinges starting; else near fine.

(500/800)

53. Baum, L. Frank. *The Road to Oz*. 261 pp. Illustrated throughout with black & white drawings by John R. Neill. 9x6½, green cloth, color pictorial cover label.

Chicago: Reilly & Lee, [c.1926-34]

Later reprint with no list of titles on verso of ownership leaf. Light wear to cloth, rear hinge cracking; very good.

(100/150)

Chicago: The Reilly & Britton Co., [1910]

First printing, in the primary binding featuring the elaborate cover label showing a number of characters traveling through the city, spine lettered in black with picture of a rabbit in black and silver. The striking use of metallic ink on the illustrations and cover label can only be found in this state. Bienvenue & Schmidt, p. 47. Light soiling to cloth, edges worn (heavily on bottom edge of rear cover), cover label chipped at lower corner; one plate detached; good.

(700/1000)


Chicago: Reilly & Lee, [c. 1929]

An early copy of this later re-issue with new cover design (sometimes called the Sexy Ozma cover) retaining all 12 color plates. Later copies have fewer or no color plates as the supply was depleted and plates not reprinted. Light wear to cloth; near fine.

(100/150)


Chicago: Reilly & Lee, [c. 1927-28]

Later reprint with no list of titles on verso of ownership leaf. Some wear and soiling to cloth, rear hinge open; else good.

(100/150)

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.
INSCRIBED BY L. FRANK BAUM TO HIS SISTER


Inscribed, in the year of publication, on the ownership page: “To my very dear sister Harriet A.B. Neal, L. Frank Baum. Ozcot at Hollywood in California, Sept. 25, 1913”. Inscribed copies of Baum’s Oz books are exceedingly rare and seldom appear on the auction block. Binding ‘A’ in light green (rather than tan) cloth. The ‘C’ in “Chapter” on p.35 does not overlap the text indicating this is the Second State of the first printing. Bienvenue & Schmidt p.52. Covers faded, dampstain to rear cover, front hinge cracked, upper corner of rear free endpaper torn away and adhered to rear pastedown endpaper; dampstain to outer margin of approximately first 150 pages, a previous owner (presumably Harriet) checked off the chapters in ink at the table of contents as completed; good.

(12000/18000)


Binding ‘B’ in light tan rather than green. With the second text state having p.35 having the ‘C’ in “Chapter” corrected so that it does not overlap text. Bienvenue & Schmidt p.52. Dampstain to lower corners of boards, hinges cracked; still very good.

(300/500)


First state of p.35 with the ‘C’ in “Chapter” overlapping the text; binding variant ‘A’ in light green (rather than tan) cloth. Bienvenue & Schmidt p.52. Cloth soiled and with some wear, hinges cracked and with evidence of glue repair; pages smudged and soiled; good only.

(200/300)


Chicago: Reilly & Lee, [c. 1925-29]

Later reprint with the Woozy on spine stamped in red and black, and no list of titles on verso of half title. A touch of light wear; fine.

(100/150)
61. BAUM, L. FRANK. *Tik-Tok of Oz*. 271, [1] pp. With 12 color plates and numerous black & white drawings by John R. Neill. 9x6½, green cloth, pictorial cover label, plain endpapers, dust jacket.

   Chicago: Reilly & Lee, [c. 1919]

First Reilly & Lee printing with list of titles on verso of ownership leaf to *The Magic of Oz*. Undetermined but presumed early state of the Reilly & Lee dust jacket with rear flap blank. Bienvenue & Schmidt, p. 58. Jacket with several chips and short tears, jacket evenly clipped at corners (as issued?); some light wear andsoiling to binding; very good in a like jacket.

(400/600)


   Chicago: Reilly & Britton, [1914]

First state with advertisements on verso of half-title listing 6 titles through *The Patchwork Girl of Oz*, & with horizontal double rules at top & bottom of spine. Bienvenue & Schmidt p.58. Light wear to extremities, small chip to left edge of front cover illustration; very good.

(300/500)


   Chicago: Reilly & Lee, [c.1925-30]

Later printing with no list of titles on verso of half title, captioned color plates. Light wear to cloth; near fine.

(100/150)


   Toronto: The Copp, Clark Co., [1915]

Rare Canadian issue of the First Edition. According to ABPC and other sources, no copies have appeared at auction in at least the last 30 years. Bienvenue & Schmidt p.63. Light wear andsoiling to cloth and cover illustrations, rear hinge starting; lacking color plate called for facing title page; very good.

(1000/1500)

65. BAUM, L. FRANK. *The Scarecrow of Oz*. 288 pp. Illustrated with 12 color plates and numerous black & white drawings by John R. Neill. 9x6½, green cloth, pictorial cover label; black & white pictorial endpapers.

   Chicago: Reilly & Lee, [c. 1925-30]

Later printing with no list of titles on verso of half title. Light soiling to cloth; very good.

(100/150)

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

Go to www.pbagalleries.com

Chicago: Reilly & Britton, [1916]

First printing with no advertisements on verso of ownership page. Later issue (with caption) of color plate to face p. 152 laid in. Bienvenue & Schmidt, p. 68. Light wear to cloth; frontispiece detached; very good.

(300/500)

67. **Baum, L. Frank.** *The Lost Princess of Oz.* 312 pp. With 12 color plates and numerous black and white drawings by John R. Neill. 9x6½, light blue cloth, pictorial cover label; black and white pictorial endpapers. First Edition, First Printing.

Chicago: Reilly & Britton, [1917]

First printing with the advertisement on verso of ownership page listing 10 titles through *The Lost Princess of Oz*, double-rules at top and bottom of spine. Bienvenue & Schmidt, p. 71. Wear and soiling to cloth, hinges cracked, cover illustration rubbed, previous owner's name stamped in ink in several places throughout, one plate detached; good.

(200/300)

68. **Baum, L. Frank.** *The Lost Princess of Oz.* 312 pp. With 12 color plates and numerous black & white drawings by John R. Neill. 9x6½, blue-gray cloth, color pictorial cover label; black & white pictorial endpapers.

Chicago: Reilly & Lee, [c.1925]

Later printing with no list of titles on verso of ownership leaf. A touch of wear to cloth; near fine.

(100/150)


Chicago: Reilly & Britton, [1918]

The only printing with the Reilly & Britton imprint, all later printings by Reilly & Lee. Bienvenue & Schmidt, p. 75. Light wear to cloth and cover illustration, front hinge shaken, glue repair to rear hinge; very good.

(400/600)

70. **Baum, L. Frank.** *The Tin Woodman of Oz.* 287, [1] pp. Illus. with 12 color plates and numerous black & white drawings by John R. Neill. 9x6½, green cloth, pictorial cover label; black & white pictorial endpapers.

Chicago: Reilly & Lee, [c.1925-30]

Later printing with no list of titles on verso of ownership leaf. Light wear to cloth, rear hinge cracked; very good.

(100/150)


Chicago: Reilly & Lee, [1919]

First state with advertisement on verso of ownership page listing 11 titles through *The Tin Woodman of Oz*. Bienvenue & Schmidt, p.79. Cover label rubbed; 2 plates detached; very good.

(200/300)

After 1951, with the full list of 38 Oz titles on rear flap. Light wear to jacket edges; volume fine.  
(100/150)


Chicago: Reilly & Lee, [c. 1923]

Later printing with no list of titles on verso of ownership leaf, plates relocated. A touch of wear to cloth, bookplate on ownership leaf; very good.  
(100/150)


Chicago: Reilly & Lee, [1920]

Advertisement on verso of half-title lists 13 titles through Glinda of Oz. An early copy with perfect type on page 150. Bienvenue & Schmidt, p.81. A bit of wear and soiling to cloth and cover label; very good.  
(200/300)


Chicago: Reilly & Lee, [late 1920s]

Late 1920s reprint with no list of titles on verso of ownership leaf. Light wear to cloth, front hinge cracked; very good.  
(100/150)

**THE LITTLE WIZARD SERIES**


Chicago: Reilly & Britton, [1913]

Near complete set of Baum’s “Little Wizard Series” in first edition. After a brief hiatus from Oz books, Baum renewed the series with the “Little Wizard Series,” six small volumes, evidently designed to appeal to younger readers who had not yet discovered Oz. Bienvenue & Schmidt, p.85. Boards edge worn, particularly along spines; about very good.  
(700/1000)


Chicago: Reilly & Lee, [1932]

Issued with a mind to advertising Jell-O, with advertisements and/or dessert recipes employing the product on the verso of the title-page, on p.30, and the inside of the back wrappers; the back wrapper of each bears an illustration of Scarecrow and Tin Woodman carrying a platter piled high with Jell-O. Laid in to one volume is a small slip explaining that requests for these booklets far exceeded expectations. Bienvenue & Schmidt, p.86. Jack Pumpkinhead and the Sawhorse with some dampstaining, all with some light wear to wrappers; overall very good.  
(300/500)

Chicago: The Reilly & Britton Co., [1914]

Second printing, printed on thicker, rougher stock, approximately 1.1/8” thick. Bienvenue & Schmidt p.88. Light wear and soiling to cloth, hinges starting; very good, better than typically encountered.

(300/500)

**WONDERFUL LAND OF OZ LIBRARY WITH BOX**


Chicago: Rand McNally & Co., 1939

Inside of box top with the signature of Oz scholar, bibliographer, illustrator and author, Dick Martin. The six Little Wizard Stories issued in three volumes, and the six abridgments (the first of any Oz books other that The Wizard of Oz), issued in 1939 to take advantage of the publicity surrounding the release of the MGM movie. Bienvenue & Schmidt, p. 87; Hanff, Greene, et al, Appendix 1, plate 117. Light wear to box; volumes with some edge wear, 2 with cracking to joints; very good.

(600/900)

**THE OZ BOOKS OF RUTH PLUMLY THOMPSON**


Chicago: Reilly & Lee, [1921]

This book was actually almost totally the work of Thompson, despite what the title page says. First state with misspelled caption on plate facing p.255 (“...Scarecow’s...”), and plates coated only on one side. Bienvenue & Schmidt, p.102. Light wear to covers, lower corners bumped, front hinge cracked; very good.

(300/500)

Chicago: Reilly & Lee, [1922]

First printing with Princess Dorothy illustration on page [299] and publisher’s standard ampersand in spine imprint. Bienvenue & Schmidt, p. 102. Some scratching to label; a previous owner has crudely colored some of the textual illustrations with crayon; good.

(200/300)


Later printing, rear jacket flap with list of titles to Magical Mimics in Oz. Front jacket flap clipped, some light wear at edges; volume fine.

(100/150)

83. THOMPSON, RUTH PLUMLY. *The Cowardly Lion of Oz*. 291 pp. Illustrated with 12 color plates and numerous black & white drawings by John R. Neill. 9x6½, green cloth, pictorial cover label; black & white pictorial endpapers. First Edition.

Chicago: Reilly & Lee, [1923]

First binding with non-standard ampersand in the spine imprint. Bienvenue & Schmidt, p. 104. Light wear and soiling to cloth; very good.

(250/350)

84. THOMPSON, RUTH PLUMLY. *Grampa In Oz*. 271 + [7] ad (i.e. 4 leaves printed on rectos only) pp. 12 color plates (no color frontis., as issued). 9x6½, light brick-red cloth, pictorial cover label, black & white endpapers. First Edition, First Printing.

Chicago: Reilly & Lee, [1924]

First printing with perfect type in numeral on p.171. Bienvenue & Schmidt p.105. Light wear and soiling to cloth, bookplate; very good.

(250/350)

85. THOMPSON, RUTH PLUMLY. *The Lost King of Oz*. 280 pp. Illustrated with 12 color plates by John R. Neill. 9x6½, blue cloth, pictorial cover label; black & white pictorial endpapers. First Edition.

Chicago: Reilly & Lee, [1925]

With imperfect type on the letter “k” on page 193, line 4 making this not one of the earliest copies first printing. Bienvenue & Schmidt p. 107. A touch of wear to cloth and cover label; near fine.

(250/350)


Chicago: Reilly & Lee, [1926]

First printing with plates coated on printed side only; hyphen on the last line of p.21; the word “two” (p.252, last line) in unbroken type, indicating this is one of the “earliest copies” of the first printing. Bienvenue & Schmidt p.108. A touch of wear to binding; fine.

(250/350)

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

Chicago: Reilly & Lee, [1927]

First state dust jacket with list of titles to *The Gnome King of Oz* on rear flap. Bienvenue & Schmidt, p. 109. Large chips from top of front panel and from head of spine, jacket soiled and with other chipping and tears to edges, corners evenly clipped (as issued?); some rippling to front cover label, light soiling to spine; very good in a fair jacket.

(500/800)


Bienvenue & Schmidt, p. 109. Spine sunned, light wear and soiling to cloth, endpapers browned; very good.

(250/350)

89. THOMPSON, RUTH PLOMLY. *The Giant Horse of Oz*. 283 pp. Illustrated with 12 color plates and numerous black & white drawings by John R. Neill. 9x6½, brick-red cloth, pictorial cover label; black & white pictorial endpapers. First Edition, First Printing.

Chicago: Reilly & Lee, [1928]

First state with misprint “Oniberon” for “Quiberon” in frontispiece caption; “r” in “morning” (p.116, line 1) in perfect type making this one of the earliest copies of the first printing. Bienvenue & Schmidt, p. 110. Light wear, small dampstains to top and bottom edges of rear cover and to bottom edge of a few pages at rear; paper a bit browned; very good.

(200/300)


Toronto: Copp, Clark Co., [1929]

Bienvenue & Schmidt p.111. Spine sunned, light wear, rear hinge cracking; very good.

(300/500)


Bienvenue & Schmidt, p.111. Upper corner bumped, hinges a bit shaken; very good.

(200/300)


Chicago: Reilly & Lee, [1929, but c.1946]

Later reprint without color plates, dust jacket with titles through Magical Mimics in Oz (1946) on rear flap. Jacket with some light chipping to edges; volume fine.

(200/300)

First binding, with spine imprint in boldface. Bienvenue & Schmidt, p. 112. A touch of wear to binding, hinges cracked; very good.

(200/300)


First state binding with spine imprint in boldface. Bienvenue & Schmidt, p. 113. Minor wear to binding; fine.

(250/350)


First binding with spine imprint in boldface type. Bienvenue & Schmidt, p. 114. Spine a touch faded, previous owner's name; else fine.

(200/300)


Later reprint without color plates, titles on jacket flaps to Magical Mimics in Oz (1946). Jacket apparently trimmed (a bit shorter than volume), some chipping to edges, tape repairs on verso; volume fine.

(150/250)


First state binding, with spine imprint in boldface. Bienvenue & Schmidt, p. 115. A touch of wear to edges; fine.

(250/350)

98. THOMPSON, RUTH PLUMLY. *Speedy in Oz.* 298 pp. Illustrated with 12 color plates by John R. Neill. 9x6½, blue cloth, pictorial cover label; black & white pictorial endpapers. First Edition. Chicago: Reilly & Lee, [1934]

All later printings were issued without color plates. Bienvenue & Schmidt, p. 116. A touch of wear to binding; fine.

(250/350)


This was the last Oz book to be issued with color plates, and all subsequent printings of this book did not contain the plates. This is the only Reilly & Lee Oz book that was not issued with its own pictorial endpapers. Bienvenue & Schmidt, p. 117. Rubbing to edges, hinges cracking; very good.

(200/300)

Chicago: Reilly & Lee, [1936]

16-page gatherings. The jacket lists 29 titles through Captain Salt in Oz. Bienvenue & Schmidt, p. 118. Jacket price clipped, well worn at edges, wrinkled and with some loss at folds and spine; volume fine, jacket fair only.

(400/600)


Chicago: Reilly & Lee, [1936]

Later reprint with 32-page gatherings. Dust jacket with titles to The Hidden Valley of Oz (1951) on rear flap. jacket price clipped, light wear to edges; volume fine.

(200/300)


Chicago: Reilly & Lee, [1937]

First state with picture of Handy Mandy on spine. Jacket may be a later issue as the rear flap (which has the correct list of titles for the first issue) is clearly provided from another copy, attached with tape. Bienvenue & Schmidt, p. 119. Jacket edges worn and wrinkled, rear flap provided from another jacket, pencil scribbling on front panel; a touch of wear to cloth, front hinge cracked; very good in a poor jacket.

(200/300)


Chicago: Reilly & Lee, [1938]

First printing with 16-page gatherings; first binding with illustration of Handy Mandy on spine; the title on the cover label, except for the Oz monogram, is printed in metallic-silver ink. Bienvenue & Schmidt, p. 120. Light wear to cloth, hinges shaken; very good.

(150/250)

104. Thompson, Ruth Plumly. *Ozoplaning with the Wizard of Oz*. Illustrated with black & white drawings by John R. Neill. 9x6½, orange cloth, pictorial cover label; black & white pictorial endpapers, jacket. First Edition.

Chicago: Reilly & Lee, [1939]

First state, with 16-page gatherings. The dust jacket lists 32 titles, ending with Ozoplaning in Oz. Bienvenue & Schmidt, p. 121. Some light chipping and short tears to edges of jacket, corners clipped; light wear to cloth; near fine in a very good jacket.

(600/900)


Chicago: Reilly & Lee, [after 1933]

Later reprints without color plates. Jackets with wear, chipping, tape repairs, soiling etc.; books all very good, jackets fair to good.

(300/500)

Chicago: Reilly & Lee, [mid 1930's or later]

All reprint editions, without color plates. Some general wear; overall very good. 

(300/500)


Chicago: Reilly & Lee, [mid 1930's or later]

All reprint editions, without color plates. Some general wear; overall very good. 

(300/500)

**THE OZ BOOKS OF JOHN R. NEILL**

108. **Neill, John R. The Wonder City of Oz.** Illustrated by Neill. 9x6½, orange cloth, pictorial cover label; black & white pictorial endpapers. First Edition.

Chicago: Reilly & Lee, [1940]


(200/300)


Chicago: Reilly & Lee, [1941]

First edition, in 16-page gatherings; title on spine printed diagonally, with the “Scalawagons” hyphenated on two lines. Dust jacket assembled from two different printings, the rear flap and attached portion from the first printing with the correct title list on rear flap. Bienvenue & Schmidt, p. 127. Volume near fine with only light wear; jacket poor.

(200/300)


Chicago: Reilly & Lee, [1942]

First printing, with vignette of a boy on spine. Bienvenue & Schmidt, p. 128. Spine faded, near fine.

(150/250)

111. **Neill, John R. Lucky Bucky in Oz.** 289 pp. Illustrated by Neill. 8¼x6½, tan cloth, pictorial cover label; pictorial dust jacket.

Chicago: Reilly & Lee, [1942, but 1944-46]

Reprint, without spine illustration. Jacket edge worn, price clipped, tape repairs on verso, amateur restoration to one letter on rear jacket panel; volume near fine.

(100/150)

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.
112. Neill, John R. *Hokus of Pokes* - Original pen & ink drawing from *The Wonder City of Oz*. Pen and ink drawing, 10¼x7¾” (visible) matted and framed. Unsigned. c. 1940

The original drawing for the full page illustration of Sir Hokus of Pokes which appears on page 199 of *The Wonder City of Oz* showing Sir Hokus with swords in each hand and three mules. John R. Neill succeeded W.W. Denslow as the illustrator of the Oz stories, eventually illustrating 35 Oz titles, three of which he wrote himself, including the title for which this illustration was drawn. Not examined out of frame; appears fine.

(2000/3000)

113. Neill, John R. *Number Nine and the Wizard* - Original pen & ink drawing from *The Wonder City of Oz*. Pen and ink drawing, 9x8” (visible) matted and framed. Unsigned. c. 1940

The original drawing for the full page illustration of Number Nine and the Wizard (then thinly disguised as an old man) which appears on page 243 of *The Wonder City of Oz*. John R. Neill succeeded W.W. Denslow as the illustrator of the Oz stories, eventually illustrating 35 Oz titles, three of which he wrote himself, including the title for which this illustration was drawn. Not examined out of frame; appears fine.

(3000/5000)

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**THE OZ BOOKS OF JACK SNOW**


Chicago: Reilly & Lee, [1946]

Laid in are two photographs of Frank Kramer and one photograph of Jack Snow. First printing with thickness of volume is greater than 1”. Bienvenue & Schmidt p.133. Provenance: The Justin G. Schiller Collection, Lot 416. Swann Galleries, 1978. Label laid in. Jacket price clipped, chipped and edge worn, tape repairs on rear; volume with a touch of wear; near fine in a good jacket.

(250/350)
115. **Snow, Jack. The Magical Mimics in Oz.** Illustrated with black & white drawings by Frank Kramer. 8¾x6½, light gray cloth, pictorial cover label; pictorial endpapers in green. First Edition.

   Chicago: Reilly & Lee, [1946]

   Binding variant ‘A’ in gray cloth. Volume bulks to over 1”, later printings bulked to only 7/8”. Bienvenue & Schmidt, p. 133. A bit of wear to cloth, near fine. (150/250)


   Chicago: Reilly & Lee, [1949]

   First printing with pictorial endpapers. Bienvenue & Schmidt p.134. Jacket with some edge wear and light chipping; volume about fine. (300/500)


   Chicago: Reilly & Lee, [1949]

   First printing with pictorial endpapers. Bienvenue & Schmidt, p. 134. A touch of wear to binding; fine. (150/250)


   Chicago: Reilly & Lee, [1954]

   Bienvenue & Schmidt p.134. Jacket price clipped, rear flap trimmed just touching the first letter of the lines of text; binding applied upside down and backwards; very good in a like jacket. (200/300)

**RACHEL COSGROVE’S CONTRIBUTION TO THE OZ SERIES**


   Chicago: Reilly & Lee, [1951]

   Later printings do not have the pictorial cover label. Bienvenue & Schmidt, p. 137. Fine. (200/300)

**THE FINAL VOLUME FROM THE ORIGINAL OZ SERIES**

120. **McGraw, Eloise Jarvis & Lauren McGraw Wagner. Merry Go Round in Oz.** Illustrated by Dick Martin. 9x6½, pictorial cloth, jacket. First Edition.

   Chicago: Reilly & Lee, [1963]

   In the primary binding, with the illustration on front and rear covers. Bienvenue & Schmidt, p. 142. Rear jacket flap detached, some wear to edges, rear panel creased; volume near fine with just a touch of wear. (300/500)

[Kinderhook, IL]: International Wizard of Oz Club, Various dates

Fine. 

(150/250)

BY L. FRANK BAUM'S SON


Racine, WI: Whitman Publishing Co., [1934]

Scarc, unauthorized Oz story. “Frank Joslyn Baum, L. Frank Baum’s eldest son, wanted to continue the Oz series, but at his father’s death he was in the American Expeditionary Force in France, and by the time that he was able to return to the United States, Ruth Plumly Thompson had become Royal Historian of Oz. He wrote a full-length fantasy entitled Rosine in Oz (later retitled Rosine and the Laughing Dragon) but Reilly & Lee would not publish it. A portion of the manuscript was published in 1934 by the Whitman Publishing Company as The Laughing Dragon of Oz, a volume in the “Big Little Book” series. Publisher and author planned a sequel to be entitled The Enchanted Princess of Oz. Before that book could appear, Reilly & Lee brought suit against Whitman. The matter was settled when Whitman agreed not to reprint The Laughing Dragon of Oz or to publish The Enchanted Princess of Oz.” (Hanff & Greene).

Hanff & Greene plate 114; Bienvenue & Schmidt, p.152. Light wear at extremities; very good.

(200/300)

WITH THE PLATES FROM THE ORIGINAL STORY

123. DENSLOW, W. W. Pictures from the Wonderful Wizard of Oz...with a story telling the Adventures of the Scarecrow, the Tin Man and the Little Girl by Thos. H. Russell. 42 pp. 22 color illustrations by Denslow. 8½x6½, original chromolithograph wrappers, red cloth spine. First Edition.

Chicago: George W. Ogilvie, [c. 1903]

The pictures comprise all of the color plates from Geo. M. Hill Company edition of The Wonderful Wizard of Oz, but two of them are pasted face down on the inside of the front and rear wrappers, as issued, so only the blank versos are visible. Russell’s story is printed on the backs of the plates. Bienvenue & Schmidt suggest that this was produced as a give-away for audience members at the 125th performance of the theatrical version at the Majestic Theatre in 1903. Bienvenue & Schmidt p.146. Light wear to wrappers; three inner-most pairs of conjugate leaves detached from staples; very good.

(400/600)


New York: G.W. Dillingham Co, [1904]

Second state, on smooth paper and with the printer’s imprint for J.J. Little Co. at the foot of the inside back cover. Bienvenue & Schmidt p.147. A bit of browning at edges; near fine.

(300/500)

Various places: Various dates


(100/150)


Various places: Various dates

Condition varies, all with some wear; overall good.

(250/350)


Chicago: Reilly & Lee, [1926]

This was the only edition of this book, which was the only non-Oz collaboration between Thompson and Neill. Some light wear to binding, spine ends frayed, bookplate; a few leaves with old tape repairs; very good.

(150/250)

**RARE PROGRAM FROM THE 1902 STAGE VERSION OF THE WIZARD OF OZ**


Chicago: Grand Opera House, August, 1902

Extremely rare program from the 1902 theatrical production of The Wizard of Oz starring Anna Laughlin as Dorothy Gale, Fred Stone as the Scarecrow, Arthur Hill as the Cowardly Lion, and David C. Montgomery as Nick Chopper, the Tin Woodman. Baum authored a version true to his 1900 story but re-wrote the play to satisfy the producer Fred Hamlin and director Julian Mitchell, the new version varied greatly from the book version. The present issue of the program is from the Ninth Week of the production, beginning Sunday August 10, 1902. Includes 4 page Cast and Synopsis and a brief review of Arthur Hill’s role as the Cowardly Lion. The remainder of the program consists of advertisements for various goods and local merchants. Laid in is a 1902 newspaper clipping with an image of Fred Stone in his Scarecrow costume. A previous owner has inked “The Wizard of Oz” on the front, wrappers splitting along spine fold, some light edge wear, short tear to the second Cast page; very good.

(2000/3000)
129. (Oziana) *The Wonderful Game of Oz*. Incomplete game with folding chromolithograph game board with lithograph label on outside; remnants of rule booklet with color pictorial wrappers; wooden dice cup; five (of six) wooden dice or “turnings” (each spelling on the sides the word W-I-Z-A-R-D); three (of four) turned wood playing pieces; with original two-part box (19½x10x2”) with full-size color pictorial label on top. Also included is a second game board (without lithograph label), small two-part box with illustration and text in silver containing a wooden dice cup, six wooden dice (spelling the word W-I-Z-A-R-D on sides) and four turned wood playing pieces.

Salem, Massachusetts: Parker Brothers, c. 1922

Additionally, a modern (c. 1978) reduced size version of the game, inscribed: “With Ozian Greetings from Dick Martin, Ozcon - 1978” inside box top. Box well worn with tape repairs to corners, some small loss of illustrated label on both box top and outside of board; overall good.

(500/800)

130. (Sheet Music) HARBURG, E.Y. & HAROLD ARLEN. Sheet music for songs from the 1939 film *The Wizard of Oz*. Sheet music for “Over the Rainbow” (2 copies) and We’re Off to See the Wizard. Each 6 pp, including covers.

New York: Leo Feist, 1939

Photographs of the movie cast on front and of the composers on the rear. Some light wear; very good.

(100/150)


Various places: Various dates

Some general wear; overall very good.

(250/350)

**THE FIRST MUNCHKIN CONVENTION**


Malvern, PA: 1967

Invitation to the ‘First Munchkin Convention’ held at the farm of author and Oz collector Daniel Mannix in Malvern, Pennsylvania. “Come and join the merriment / which upon, we all are bent. / Take a quiz on Ozistory, / view Ozian treasures, there to see...” Creased from mailing, paper browned, heavier at left; very good.

(100/150)

Various places: Various dates

Also includes a few ephemeral Oz items. Some wear; overall good to very good. Should be examined. (250/350)

OTHER WORKS BY L. FRANK BAUM


Chicago & New York: George M. Hill Co., 1901

The issue with red flowers at top and bottom of spine; in some copies the flowers are green, but no priority has been established. Bienvenue & Schmidt p.188. Covers soiled and well worn with much loss of color stamping; a previous owner has added neat coloring to a few of the plates; fair. (200/300)


Chicago: Reilly & Britton, [1911, but 1917]

Second printing under this title, originally published as Policeman Bluejay in 1911. Binding ‘B’ with Baum credited on front cover but with the spine credit still using the last name of Baum pseudonym Laura Bancroft. Bienvenue & Schmidt p.292. Spine a bit faded, rear cover soiled, some edge wear; pages a bit browned; very good. (250/350)

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

A re-arranged and enlarged edition of the 1901 book, with an added “Author’s Note” and three new stories. Bienvenue & Schmidt p.188. Light wear and soiling to cloth and cover label, front hinge cracking and shaken; one plate detached, a few others partially so, long closed tear to one page; very good. 

(200/300)


There was only one printing of this work and this is the first binding state, in dark blue cloth and showing the twins full-length. This is the first in a two-book mystery series for teenagers, the only such books published under Baum’s name. Bienvenue & Schmidt p.240. a touch of wear to extremities; fine.

(200/300)

139. **BAUM, L. FRANK. Dot and Tot of Merryland.** Illustrated in color by W.W. Denslow. 8¼x6¼, yellow cloth pictorially stamped in gilt, red and brown. First Edition. Chicago: George M. Hill Co., 1901

Intended as a companion to The Wonderful Wizard of Oz, this was the final Baum/Denslow collaboration. Bienvenue & Schmidt, p. 192. Some soiling to cloth, hinges cracked; good.

(250/350)


First state with pictorial cream and pale-orange endpapers; with Braunworth’s imprint on copyright page; and illustration over the text on p.238 printed upside down. Bienvenue & Schmidt p.204. Light wear and soiling to cloth, lower corners bumped; very good.

(400/600)


Baum’s first full collaboration with Denslow, following Denslow’s contribution to “By the Candelabra’s Glare”, and it was an unexpected bestseller. It went through 6 printings (or editions) by George M. Hill before the end of 1899, all scarce because of the book’s fragile format. Bienvenue & Schmidt p.169. Provenance: The Justin G. Schiller Collection, Lot 24. Swann Galleries, 1978. Label and lot tag laid in Spine ends chipped, edges worn; good.

(300/500)


First & only edition of this work, filled with topical verses by Baum arranged in diary form. Bienvenue & Schmidt p.234. Spine faded, light soiling to front cover illustration; very good.

(300/500)

A volume from the “Baum’s Snuggle Tales” series. Bienvenue & Schmidt, p. 252. Light wear to boards, lacking front free endpaper (ownership page); very good.

(150/250)


(250/350)


With the rare detachable contest blank for “The Great John Dough Mystery: Is the Cherub Girl or Boy?” on yellow paper facing p.8 present. First state, with misprint on p.275, line 10 (“cage” for “cave”); publisher’s imprint on spine reads “The Reilly & Britton Co.” in large and small capital letters; the back cover has a picture of John Dough, Chick the Cherub, and a box on which is lettered “THE GREAT/ JOHN DOUGH/ MYSTERY.” Bienvenue & Schmidt p. 227. Covers heavily soiled and worn, hinges cracked and with evidence of glue repair; fair only.

(200/300)


Bienvenue & Schmidt, p. 236. Rear cover heavily soiled, rear joint split, edge wear; some marginal soiling; fair.

(250/350)


Second state with section headings as “Youth,” “Manhood,” and “Old Age.” This second state includes many textual illustrations and decorations, mainly in the margins, not present in the first state. The illustrations were done by a local artist whom Baum met on a visit to Syracuse. Bienvenue & Schmidt p.200. Light wear to cloth; one plate detached; very good.

(300/500)


Second state with advertisement on verso of ownership page listing 6 titles, but with Reilly & Britton as the publisher. A volume from the “Baum’s Snuggle Tales” series. Bienvenue & Schmidt, p. 251. Spine chipped, soiling to covers, edges rubbed, bookplate, ink name on ownership leaf; good.

(150/250)

Indianapolis: Bowen-Merrill, [1901]

Second state in Binding ‘A’ with comma in last line on copyright page correctly set, directly to the right of the ‘N’ in Brooklyn. Bienvenue & Schmidt p.196. Binding shaken, some wear at edges, spine ends a bit frayed; page edges a bit uneven, a few leaves with small chips or short tears in margins; very good.

(200/300)

**ILLUSTRATIONS BY MAXFIELD PARRISH**


Indianapolis: The Bobbs-Merrill Company, [1905]

Essentially a reprint of the 1901 second edition published by Geo. M. Hill, with altered imprint, the addition of a third copyright notice, and a new cover design. This was Baum's first children's book and first book of fiction, first published in 1897. In the final story, Baum introduces a farm girl named Dorothy, years before his Oz book would be published. Bienvenue & Schmidt p.161. A small bit of loss to the white color of one of the geese on front cover, a previous owner has neatly added color to a few of the chapter titles; else near fine.

(300/500)


Chicago: George M. Hill Company, 1900

First and only edition. A companion volume to *The Army Alphabet.* Bienvenue & Schmidt p. 182. Edges worn, front hinge cracked; soiling to a few plates; very good.

(800/1200)


Chicago: Reilly & Britton, [1916]


(200/300)


Chicago: Reilly & Britton, [1917]


(150/250)


Chicago: Reilly & Britton, [1912]

First state with front cover illustration showing the heroine writing. Second book in the Daring Twins series. Bienvenue & Schmidt p.241. Light wear and soiling to cloth; very good.

(200/300)
155. **BAUM, L. FRANK.** *Queen Zixi of Ix: Or, the Story of the Magic Cloak.* [8], 303 pp. Illustrated with 16 plates and drawings in the text by Frederick Richardson. 9x6¾, green pictorial cloth stamped in dark green and orange. First Edition, Second State.

Chicago: Century Co., 1905

Second state, with illustration on p.171 printed in turquoise and black; integral rear endpaper. Bienvenue & Schmidt p.215. Spine leaning, light wear to cloth, hinges starting; very good.

(200/300)


Chicago: Reilly & Britton, [1911]

First printing with front cover label illustrating the heads of the 3 principal characters. This is the first volume in the “Trot” series, which Baum hoped would replace Oz in his readers’ affections. It did not, but the Sea Fairies is one of his most imaginative books. Bienvenue & Schmidt, p. 244. Front cover illustration worn, some wear and soiling to cloth, hinges with glue repair; bookplate and previous owner’s ink stamp, restoration to lower corner of one page; good.

(200/300)


Chicago: The Reilly & Britton Co., [1912]

This, a sequel to The Sea Fairies, is considered one of John R. Neill's finest books, filled with vivid fantasy images. Bienvenue & Schmidt, p. 247. Some light wear and soiling to cloth; very good.

(300/500)


Chicago: George M. Hill, [1900]

A selection of 26 of the 70 poems published in Father Goose: His Book, set to music. At the end is a pictorial leaf with “Instructions for giving a Father Goose entertainment.” Bienvenue & Schmidt p.171. Light wear and soiling to boards, restoration to lower corner of rear board, 1908 gift inscription on front free endpaper; very good.

(300/500)
160. BAUM, L. FRANK. The Surprising Adventures of The Magical Monarch of Mo and His People. Illustrated with 12 color plates and numerous black & white drawings in the text by Frank Verbeck. 9x6½, light blue cloth with lettering stamped in navy blue and white, pictorial cover label; pictorial endpapers. First Edition under this title, Second Printing.

Indianapolis: The Bobbs-Merrill Company, [1903]

Second printing with Braunworth imprint on copyright page in serifed upper case type (variant “B”). This book is essentially a second edition of A New Wonderland, with some minor textual changes. Bienvenue & Schmidt, p. 208. Wear and soiling to cloth, front hinge cracked, rear hinge starting; plate called for at page 168 bound in at page 170, one plate detached, another plate with tear in inner margin; fair. (250/350)

161. BAUM, L. FRANK. The Surprising Adventures of The Magical Monarch of Mo and His People. Illustrated with 12 color plates and numerous black & white drawings in the text by Frank Verbeck. 9x6½, light blue cloth with lettering stamped in navy blue and white, pictorial cover label; pictorial endpapers. First Edition under this title, Fifth Printing.

Indianapolis: The Bobbs-Merrill Company, [1903]

Fifth printing with Braunworth imprint on copyright page in unserifed upper case type with “OF” centered above “H” in Braunworth (variant “E”), illustration at page 74 printed sideways. This book is essentially a second edition of A New Wonderland, with some minor textual changes. Bienvenue & Schmidt, p. 208. Light wear and soiling to cloth; very good. (250/350)

RARE WOGGLE-BUG BOOK


Chicago: Reilly & Britton, 1905

Second binding state with a pale yellow stippled background printed on front cover & “The Woggle-Bug Book” printed in pale yellow on rear cover. This large and fragile book was likely issued to promote interest in Reilly & Britton’s major publication of the previous season, The Marvelous Land of Oz, and possibly also to promote the forthcoming musical comedy, The Woggle-Bug. The text follows the adventures of its title character originally begun in the newspaper series “Queer Visitors from the Marvelous Land of Oz” (1904-’05). It is one of Baum’s rarest fantasies. Bienvenue & Schmidt, p. 219. Front cover chipped at lower corner, rear cover with some soiling and chipping to surface, some creasing to both covers; else very good. (800/1200)

Lot 162

Chicago: Reilly & Britton, [1916]

Second printing with advertisement on verso of ownership page listing 6 titles, but with Reilly & Britton as the publisher. A volume from the “Baum’s Snuggle Tales” series. Bienvenue & Schmidt, p. 251. Some chipping to jacket edges, a few small tape repairs on verso, a touch of wear to boards; very good.  

(300/500)

164. Baum, L. Frank, Introduction. *Five titles from the Christmas Stocking Series*. 5 volumes (of 6) from the Christmas Stocking Series with introductions by L. Frank Baum. Each approximately 120 pp. or more. Includes: Little Black Sambo; Night Before Christmas; Fairy Tales from Anderson; Cinderella and the Sleeping Beauty; and A Child’s Visit to the Zoo. Together 5 vols. (32mo) 4 x 3, original decorative red cloth and boards stamped in green, each with a color pictorial cover label. 

Chicago: Reilly & Britton, 1905-06

Lacking Fairy Tales From Grimm. First Printing thus of all titles except The Night Before Christmas which is a Second Printing. Two of the volumes from the Justin Schiller collection, with labels laid in at rear. Well worn, bindings shaken, soiling; fair to good only.  

(200/300)


Hong Kong: Ford Press, 1969

Signed by Ford at the colophon. Bienvenue & Schmidt, p. 267. A touch of wear to wrappers; near fine.  

(200/300)

166. (Baum, L. Frank) Ford, Alla T. and Dick Martin. *The Musical Fantasies of L. Frank Baum...with Three Unpublished Scenarios*. 80 pp. Illustrated with drawings by Dick Martin, also plates of facsimiles of posters and programs, and from photographs. 7 1/4 x 5 1/4, dark navy blue cloth, a large pictorial cover label that wraps around the spine, pictorial jacket. First Edition. One of 500 copies, of which about 75 were thus bound.

Chicago: The Wizard Press, 1958

Contains three previously unpublished dramatic works by Baum. Bienvenue & Schmidt, p. 263. One leaf at center, folded and improperly bound; very good.  

(200/300)

Some light wear, overall very good or better.

Various places: Various dates

169. BAUM, L. FRANK. *Magazine appearances by L. Frank Baum.* Group of late 19th and early 20th century magazines, some with contributions by L. Frank Baum, including: *The Youth’s Companion.* October 29, 1899. Contains “Aunt Hulda’s Good Time” by Baum. *The Ladies World.* October, 1911. Contains “The Tramp and the Baby” by Baum. *The Delineator.* Four issues from 1905. Each with a contribution by Baum. *St. Nicholas Magazine.* 1890s-1920s, most are lacking the covers, advertisement and contents leaves and have not been thoroughly scanned for contributions by Baum or other Oz authors and illustrators. The issue for November 1904 which contains the first part of “Queen Zixi of Ix” is present. *The American Boy.* April, 1919. No contribution by Baum.

All with some wear, condition varies, should be examined.

Various places: Various dates

170. (Photographs) *Snapshot of Ozcot and small portrait of Dorothy Rountree.* Black & white snapshot of L. Frank Baum’s Hollywood home “Ozcot”. Approximately 4½x3”, upper corner chipped, faint dampstain. *Small oval portrait photograph, approximately 1¼x1”.* Identified on the rear as Dorothy Rountree and dated Nov. 9, 1902. A later hand has identified her as “Dorothy” [from the] “Wizard of Oz”. Ink stamp of Chicago photographer E. M. Atkins on verso. It has been suggested by some that Baum’s beloved Dorothy character is the namesake of Dorothy Rountree, the daughter of Baum’s friend and sometime financier, Harrison Rountree.

Very good.

Various dates


First printing with list of 3 titles on title page verso. Bienvenue & Schmidt, p. 285. Light wear to cloth, hinges shaken, previous owner’s pencil and inkstamped names on endpapers; very good.

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

Go to www.pbagalleries.com
172. (Baum, L. Frank) 


Unrecorded variant, apparently between the accepted 1st and 2nd Printings. Has spine imprint in large and small capital letters (1st printing), “Chicago” printed both above and below the publisher's name on title page (1st Printing), list of 3 titles on title page verso (1st Printing), single plate in black & white (2nd Printing), final page (310) without either the words “The End” as called for in the 1st Printing or a final paragraph describing other titles in the series (2nd and later printings). Bienvenue & Schmidt, p. 283. Some light wear and soiling to covers, penciled ownership markings on endpapers; very good.  

(400/600)

173. (Baum, L. Frank)  


Later reprinted as Babes in Birdland. Bienvenue & Schmidt p.290. Spine faded, covers soiled and worn at edges; fair only.  

(200/300)

174. (Baum, L. Frank)  


(300/500)

175. (Baum, L. Frank)  


Bienvenue & Schmidt p.288. Light wear and soiling to covers, 1907 gift inscription on half title; very good.  

(300/500)

176. (Baum, L. Frank)  


Bienvenue & Schmidt p.288. Some light wear and soiling to cloth; small tears at center of half title; very good.  

(300/500)

177. (Baum, L. Frank)  


Bienvenue & Schmidt p.288. Some fading, wear and soiling to cloth; good.  

(300/500)
A rare Baum book. The title is an anagram for Macatawa, the resort on Lake Michigan where Baum wrote many of his books and which serves as the setting for this satire. Baum himself makes a brief appearance as Mr. Wright. The book may have been published by Baum himself, and it was certainly available only at Macatawa and among the small community there. Bienvenue & Schmidt p.295. Slight bit of wear to cloth; fine.

(1200/1800)

 binding variant ‘B’ (no priority) with publisher’s spine imprint in large and small capital letters. Bienvenue & Schmidt p. 297. Spine faded, cloth with wear and soiling, front hinge cracked, bookplate on front free endpaper; one plate detached; good.

(250/350)

Baum’s first “adult” novel. The first state has 306 pp. Ink gift inscription on front free endpaper dated 1905. Bienvenue & Schmidt p.306. Spine leaning, some loss of white lettering on spine (as usual), light extremity wear; very good.

(250/350)
Section III: Fine Press Books with a Golden Cockerel Press Collection

TWO FROM THE ALLEN PRESS


This rare and interesting text first appeared in 1480, was in its 15th edition by 1512, and was translated into English in 1535. The only other English edition was published in 1816, and of the 98 copies printed, all but 42 were destroyed by fire. One expert at the time posited that if the book were not so scarce, and the spelling so obsolete, it may have become as popular as Aesop’s fables. With laid in announcement of the publication. Allen Press Biblio. 31. Slipcase with a bit of shelf wear; else fine.
186. (Allen Press) **Pushkin, Alexander. *Four Stories.* 98 pp. Illustrated with wood engravings by John DePol, including a color design on the title page. 10 1/2x7, decorative cloth in 18th century floral design printed by a silk-screen process, paper spine label, acetate. 1 of 145 copies on hand-made paper, printed damp at the Richard de Bas Mill, France, by the Allen Press.**


(300/500)


North Hills, PA: Bird & Bull Press, Various dates

Fine.

(300/500)


Fine.

(400/600)

189. (Brooding Heron Press) **Snyder, Gary. *North Pacific Lands and Waters: A Further Six Sections.* Illustrated from woodcuts in red and black by Bill Holm. 9 1/2x6 1/2, hand-bound in full Japanese linen over boards, decorative woodcut paper cover label, paper spine label. 1 of 232 copies (of 300 total). First Edition.**

Waldron Island, WA: Brooding Heron Press, 1993

Signed by Snyder on the title page. Light soiling to label on front cover; very good.

(200/300)
190. **BUCKLAND WRIGHT, JOHN.** "Artist and Model No. 1". Wood engraving on tissue. 5¾x4¼ on sheet 10¾x7¼, affixed at top edge to non-archival mat. No. 14 of 30.

Signed, titled, numbered and dated in pencil beneath image. Engravings of JBW #L105, stating “Edition of 30, only 17 prints pulled from the block, 5 states, 4 trial proofs.” Mat-burn to the margins, top corners chipped well away from image; image near fine. (500/800)

191. **BUCKLAND WRIGHT, JOHN.** "The Bathroom". Wood engraving on tissue. 6x2¼ on sheet 8x4½, affixed at top edge to backing sheet & non-archival mat. No. 6 of 30.

Signed, titled, numbered and dated in pencil by Buckland Wright beneath image. Engravings of JBW #L140, plate #58. Near fine. (300/500)

192. **BUCKLAND WRIGHT, JOHN.** Three proof engravings from *Cupid's Pastime* and *The Marriage of Cupid and Psyche*. Includes: “Girl with Arrow.” 4½x2-5/8 on sheet 8¾x5½. (Eng. of JBW plate #27) *“Venus & the Sea Gods.”* 5x3½ on sheet 8¾x5½. (Eng. of JBW plate #42, with alternate title “Venus Summoning her Helpers.”) *“Psyche's Lamenting.”* 5x3½ on sheet 8¾x5½. Together, 3 copper engravings on paper.

Each signed and titled in pencil beneath the image, the last two dated '36 as well. These are proofs of engravings that were in the first two of the books published in very limited editions under the imprint of ‘J.B.W. Editions.’ The first was in Cupid’s Pastime, issued in 1935, and the other two are from *The Marriage of Cupid and Psyche* [sic], which came out in 1936. Very faint discoloration in lower margins, near fine to fine. (1000/1500)

No place: 1931

Signed, title, numbered and dated in pencil by Buckland Wright beneath image; initialed by him in the block. Four women bathe in a jungle pool. Engravings of JBW #L60, stating in part “Edition of 30, only 23 prints pulled from the block, 10 states, 6 trial proofs and 6 artist’s proofs. Exhibition of life in Bali and its culture in Paris influenced JBW profoundly as seen here...” Fine condition.

(700/1000)

Lot 193

ONE OF ONLY 23 COPIES


The Hague/Middlesex: [Mary Buckland Wright], 1935 [but printed 1936, issued 1972]

A John Buckland Wright rarity, the text printed in 1936 by Mouton & Co. in The Hague (though the title-page is dated 1935), the collotype reproductions of the wash drawings and the pulls from the trial etchings made in 1956, as was the accompanying printed note, and the book bound and issued in 1972. This copy was purchased directly from Mary Buckland Wright, and the collector wrote to her about the edition. She responded with a typewritten letter dated 3/74, describing in detail the origins of the present issue of the book. The original of the letter has been lost, but a transcript was made, and it reads in part: “It is quite understandable that some confusion should have arisen over my late husband’s J. B-W Editions. He never had a ‘publishing house’ in the accepted sense. Before the last War he began to produce the above-named private editions; books in small editions which were sold privately to collectors... 3. The Apres-midi d’un faune, French text. The printed sheets for this last book were printed in Holland by Mouton & Co., The Hague, in 1936. They remained there throughout the War. After the War they were sent to us in London. My husband fully intended continuing with his own editions, but his time was fully occupied with work for the Golden Cockerel Press and his teaching. He made several experimental illustrations, but he remained dissatisfied. After his death in 1954, I found four superb wash drawings for L’Apres-midi d’un faune (Mallarme) which showed that he had finally found the type of illustration he felt suited the text. They would, of course, have been engraved or more probably etched, had he lived. In 1956, Christopher Sandford, Editor of the Golden
Cockerel Press, undertook to publish the drawings in a G.C.P. edition admirably reproduced in collotype by the Chiswick Press. The G.C.P. used the Aldous Huxley translation and offered to distribute an edition by me of the French text, with the collotype illustrations, bound in white sheepskin. 25 copies of this edition were sold. These 25 were quite different in style from the G.C.P. edition... In 1968, the Private Libraries Association published a book on my husband and his work by A. Reid. It contains a Check-list of his illustrated publications. Mr. David Chambers, of the P.L.A. suggested to me that the remaining sheets and illustrations for the Apres-midi d'un faune, should be bound in parchment by Messrs. Sangorski & Sutcliffe, and published at £50.0. Unfortunately only 23 copies were available as two sets had become foxed...” (A complete transcript of the letter accompanies the lot.) Fine condition.

(2000/3000)


Various places: Various dates

Very good to fine condition.

(400/600)


Various places: Various dates

Very good to fine condition.

(200/300)

197. *Bullett, Gerald, editor.* Seed of Israel: Tales From the English Bible. Woodcuts by Helen Kapp. (8vo) full vellum stamped in gilt, slipcase. One of 55 copies on handmade paper.

London: Gerald Howe, [1927]

Signed by the illustrator at the limitation statement. Printed at the Oxford University Press. Slipcase soiled and splitting at corners; volume fine.

(200/300)


Various places: Various dates

Fine.

(250/350)

[London]: [Corvinus Press], [1936]

Signed by the author at the colophon, additionally inscribed by the proprietor of the press, Viscount Carlow, on front flyleaf. A touch of spotting to vellum; near fine.

(300/500)


Churchtown, Dundrum: Cuala Press, 1912

Six illustrations by Jack B. Yeats and contributions by Padraic Colum and Seamus O’Kelly. Scarce. Short tears at fore edge, some toning to paper; very good.

(300/500)


West Branch, Iowa: Cummington Press, 1964

Four stories by Agee reprinted from his 1930 and 1931 contributions to The Harvard Advocate. Final illustration signed in pencil by the artist. Light wear to jacket; spine ends rubbed; very good.

(150/250)


[Mallorca]: Divers Press, 1954

Scarce volume from the important expatriate American press of Robert Creeley. Some browning to wrappers; near fine.

(200/300)


Privately Printed, 1925

Signed by the author at the limitation statement. Jacket chipped at edges; light wear to boards; very good.

(150/250)

**DOVES PRESS PRINTING OF EMERSON’S ESSAYS**

204. (Doves Press) Emerson, Ralph Emerson. Essays. 312 pp. 9½x6½, original full limp vellum, spine lettered in gilt. One of 300 copies on paper.

Hammersmith: Doves Press, 1906

There were also 25 copies printed on vellum. DP 8. Vellum with some light wear and browning, ink gift inscription on front flyleaf; very good.

(400/600)


[Campden, Gloucestershire]: [Essex House Press], [1904]

Linen sunned, boards a bit bowed; very good.

(150/250)

Various places: Various dates

Some wear to slipcases, volumes generally very good or better.

(300/500)


Various places: Various dates

Near fine to fine.

(150/250)


Various places: Various dates

Slipcases with light to no shelf wear; all near fine or better.

(150/250)

209. (Flame Press) *Jeffers, Robinson.* Unbound leaves from Jeffers’ rarity “Stars”. A single sheet, folded to make four leaves comprising the first two pairs of conjugate leaves (title leaf/colophon leaf & first/last text leaf).

[Los Angeles]: Flame Press, 1930

Printed by Ward Ritchie. A scarce survivor from this Jeffers rarity. The colophon states an edition of 80 copies but only 72 copies were printed, of those 72 all but 6 were destroyed. Fine

(300/500)


London: Gaberbocchus Press, [1949]

Signed by the artist at the colophon. Some browning and light wear to wrappers; very good.

(150/250)
A SELECTION OF BOOKS FROM THE GOLDEN COCKEREL PRESS

211. (Golden Cockerel Press) Apollonius of Tyre. Historia Apollonii Regis Tyri. 68 pp. Translated from the Latin by Paul Turner. With 5 collotype plates of line engravings by Mark Severin. 9½x7¼, quarter morocco & cloth, illustration in gilt on front cover, spine lettered in gilt, top edge gilt. No. 241 of 300 copies,

[London]: Golden Cockerel Press, 1956

A little shelf-rubbing to covers, neat rubberstamp of Gerrard Roberts to free endpapers, else very good or better.

(200/300)


[London]: Golden Cockerel Press, 1948

Although this is one of the “regular” edition, the binding is half morocco by Sangorski & Sutcliffe, not the half buckram observed on other copies of this issue. Fine or nearly so.

(200/300)

213. (Golden Cockerel Press) Brantome, Pierre de Bourdeille, Sieur de. The Lives of Gallant Ladies. 2 volumes. 261; 251 pp. Translated out of the French by H.M. & embellished with woodcuts by Robert Gibbings. Preface by Francis Macnamara. 10x7¼m quarter cloth & boards, paper spine label. One of 625 sets on rag paper.

Waltham St. Lawrence: Golden Cockerel Press, 1924

Limitation slip tipped in at front of Volume I, signed by Robert Gibbings. GCP 18. Both with the bookplate of James Callery Jackman. Some shelf wear, a little darkening to board edge, else very good.

(250/350)


[London]: Golden Cockerel Press, 1938

The Golden Cockerel Press bibliography calls this “One of the most poignant diaries of valiant strife and adversity ever recorded, and made available by us for the first time,” but notes that, at the time, it was a very slow seller. It is now, however, one of the more sought-after of the regular limitation books from the press. GCP 136. Light shelf rubbing to covers, near fine.

(400/700)


Waltham St. Lawrence: Golden Cockerel Press, Various dates

First with printed notice to subscribers laid in, noting the limitation was raised from 750 to 1000 copies to accommodate buyers from America, but to alleviate any grievances felt by collectors the printers decided to incorporate the first use of the “Golden Cockerel” fount. Jacket with some soiling and wear; volumes very good to fine.

(300/500)
ONE OF ONLY SEVEN LETTERED COPIES

216. (Golden Cockerel Press) DANSDORF, CHRYSLA VON. Heart's Desire. 41, [2] pp. With 7 etched plates by John Buckland Wright; etched illustration on title-page by Wright; extra pulls of the 8 etchings, some on conjugate leaves, loose in rear endpaper folder. 10x7¼, quarter white morocco & marbled boards, spine lettered in gilt, marbled endpapers. One of 70 copies, this is letter B [of 7 lettered copies].

Paris: [1939?]

Rare and exquisite printing of this Sapphic tale, with erotic etchings by John Buckland Wright. Though not stated, it is conjectured to have been printed by the Golden Cockerel Press, and the authorship has been attributed to Christopher Sandford. Information from the late collector, and from other sources, indicates that this is one of seven lettered copies that was specially bound with the extra suite of plates. The book was purchased by him from the Seven Gables Bookstore in New York in 1972. OCLC lists only three copies, with no mention of the lettered copies. Spine a bit sunned, a few spots of finger-soiling to leather; near fine.

(8000/12000)


[London]: Golden Cockerel Press, 1946

Significant text on the early naval history of Australia, with Buckland Wright's striking engravings. Slight bumps to lower corners and edge of front cover, fine or nearly so.

(300/500)


Waltham Saint Lawrence: Golden Cockerel Press, [1938]

GCP 141. Bookplate of Lee Lawrence Stopple. Cloth with light rubbing and discoloration; light foxing to endpapers, faint offset to title-page from the frontispiece, else very good.

(200/300)

219. (Golden Cockerel Press) GHOSE, SUDHIN N. Folk Tales and Fairy Stories from India. 147 pp. With 6 plates by Shrimati E. Carlile; title-page vignette. 12¾x7¾, bound by E.W. Hiscox in full brown morocco with gilt illustration on front covers, spine lettered in gilt, top edge gilt, slipcase. No. 51 of 100 specially bound copies, from a run of 500 copies.

[London]: Golden Cockerel Press, 1961

Fine condition.

(300/500)

Faint offset to endpapers; near fine. (200/300)


Some fading and minor rubbing to slipcase; very slight bump to volume spine head, else near fine. (200/300)


Slight bump to spine foot, else fine, the glassine worn with chips. (200/300)


Inscribed by the author on front free endpaper. A touch of wear to cloth; near fine. (150/250)


This is the first separate printing of the poem since the editio princeps of 1602. A touch of shelf wear, near fine to fine. (200/300)


Slight shelf-rubbing to corners; light foxing to a few pages, near fine. (500/800)


GCP 62. Spine very slightly faded, else near fine. (400/600)

[London]: Golden Cockerel Press, 1948

A free re-telling of the Sumero-Babylonian tale of Gilgamesh. ¾” tear to lower edge of front flyleaf with glue repair with has slightly offset to the title-page, else very good.

(200/300)

228. (Golden Cockerel Press) Lucas, F.L., Translator. *Hero & Leander. Translated from the Greek of Musaeus - 3 copies.* Each 48 pp. With 11 etchings by John Buckland Wright, most full-page. 9x5¼, two-tone cloth blocked in gilt, top edge gilt, glassine dust wrapper. Each 1 of 500 copies

[London]: Golden Cockerel Press, 1949

Three copies of this well-illustrated fine printing of this story of two lovers on the Hellespont by the late fifth century A.D. epic poet Musaeus. Glassine dust wrappers a bit tattered; volumes fine.

(300/500)

WITH TWO ADDITIONAL SUITES OF PLATES


[Berkshire]: Golden Cockerel Press, 1926

With two extra examples of each of the plates, laid in; each of the four loose plates is signed in pencil by the artist. Jacket with some soiling and wear; volume near fine.

(250/350)


[Berkshire]: Golden Cockerel Press, 1926

Spine darkened; near fine.

(150/250)


[London]: Golden Cockerel Press, 1938

GCP 138. Bookplate of F. Diba. Near fine with slight discoloration to top of front cover.

(500/800)

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.

Waltham Saint Lawrence: Golden Cockerel Press, [1939]

A lovely production, the last Golden Cockerel printing completed before the start of World War II. The bibliography notes “The very fine engravings, by a process revived for the first time in our generation and which took two years to produce, were inspired by the Roman sarcophagi in the Louvre, and represent a worthy complement to F.L. Lucas’s beautiful rendering of the Latin text. GCP 141. Slipcase with a few small stains and some shelf wear; volume spine head chipped with darkening to top portion, offset to endpaper margins from turn-ins; else very good, internally fine.

(1000/1500)

Lot 232


London: Golden Cockerel Press, 1936 & 1938

Very good to fine condition.

(250/350)


[London]: Golden Cockerel Press, 1960

Glassine torn and tattered; volume near fine with slight bump to spine foot.

(250/350)


A touch of extremity rubbing to slipcase, else fine. (200/300)


[London]: Golden Cockerel Press, 1952

A little rubbing to cloth, lower corners bumped a touch; very good. (200/300)

237. (Golden Cockerel Press) SWINBURNE, ALGERNON CHARLES. *Three titles by Swinburne from the Golden Cockerel Press, with John Buckland Wright illustrations.*


London: Golden Cockerel Press, Various dates

Near fine to fine condition. (300/500)

WITH ILLUSTRATIONS BY ERIC FRASER

238. (Golden Cockerel Press) XENOPHON OF EPHESUS. *The Ephesian Story.* 61 pp. With title-page vignette & 5 full-page collotypes reproducing paintings on linoleum by Eric Fraser; extra suite of the illustrations, including one not in the book, lost in cloth sleeve. 9¾x7¼, full green levant morocco with illustration in gilt on front cover, spine lettered in gilt, top edge gilt, slipcase. No. 50 of 75 specially-bound copies with the extra suite of illustration, from a run of 300 copies.

London: Golden Cockerel Press, 1957

Slipcase with light shelf wear; volume fine. (500/800)


Waltham St. Lawrence & London: Various dates

Very good or better condition. (300/500)


Various places: Various dates

Generally very good condition.

San Francisco: [Grabhorn Press], 1957

Post card invitation to a Book Club of California exhibition laid in. Second volume of the Grabhorn Press Bibliography series. GB 586. Some light scuffing to leather; a few pencil markings in margins; very good.

(600/900)


Burlingame, CA: William P. Wreden, 1948


(150/250)


[Wellingborough, Northamptonshire]: [Skelton's Press], [1969]

Several ephemeral items from Kindersley's workshop laid in. Fine.

(250/350)

244. (Kindersley, David) Xmas 1976. A single sheet accordion folded to make 13 leaves, first leaf printed on both sides, others printed on one side only. The first leaf attached to a wooden stick with thumbtacks. 16x10”

David Kindersley, 1976

A scarce Christmas keepsake from David Kindersley. Kindersley was the final apprentice of Eric Gill. The letters of the alphabet (not in the usual order) printed in pale red on a wood-grain background. Signed in the print on the final leaf. Paper a bit browned, some chipping to outer leaves, title leaf with a tape repaired tear; very good.

(250/350)


Chicago: Lakeside Press, 1930

A bit of soiling to slipcase; short tear to jacket; volume fine.

(100/150)


[Stockholm, Sweden]: [1955]

“The international project called Liber Librorum is a common manifestation on the part of leading book designers all over the world to celebrate the 500th anniversary of the Gutenberg 42-line Bible. Each participant has designed and printed 1500 copies of his individual solution of the typographic problem of the Bible...” - from accompanying booklet. Some light wear to folio; near fine.

(150/250)

[UC Santa Cruz]: Lime Kiln Press, 1978

Signed by Everson in the colophon; also inscribed and signed by him on the half-title, “This copy inscribed for John. Best Wishes, Bill Everson.” A touch of wear at foot of spine, endpapers browned; near fine.

(150/250)


Limited Editions Club, Various dates

Slipcases with light shelf wear, second volume’s slipcase with cracked edges and repaired with tape; second volume’s dj has long closed tear down spine, a few tiny chips elsewhere to jackets; near fine volumes in very good jackets.

(100/150)

249. (Lord John Press) PARKer, ROBErT b. A Spenserian Sonnet. Broadside poem, approximately 20¾x15½. No. 100 of 100 copies.

Patrick Reagh for the Lord John Press, 1983

Inscribed by Parker to Art Stone. Fine.

(100/150)


[London]: [Modern Editions Press], [1932]

Signed by Boyle at the colophon. A touch of soiling to wrappers; fine.

(100/150)


San Francisco: William Andrews Clark, Jr., 1927

A bit of fading to wrappers; near fine.

(100/150)


Signed by author and illustrator at colophon. Fine.

(200/300)


London: Nonesuch Press, Various dates

Some light wear; very good.

(200/300)
Translation from a manuscript of Felice Feliciano in the Harvard College Library. Fine. (300/500)

First published in the Middle East Anthology, 1946. Fine (150/250)

TWO FROM THE PEREGRINE PRESS

256. (Peregrine Press) Evans, Henry Herman & Patricia Healy Evans. First Duet. Title-page & 10 leaves, printed on rectos only; each of the 10 leaves with color block print by Patricia Evans, plus letterpress text by Henry Evans. 22¼x15, contents loose as issued in blue cloth folder with paper cover label. 1 of 84 copies printed on Van Gelder paper. San Francisco: Peregrine Press, 1950
Inscribed by the Evans’ to Dick & Margaret Archer on inside of front cover. An attractive collaboration, with the text discussing fine printing, its place in modern society, and other philosophical questions. There were also 46 copies printed on Kelmscott handmade paper, which were not for sale. Some rippling to cloth of portfolio, cover label with a bit of foxing; very good. (200/300)

257. (Peregrine Press) Hagedorn, Edward. Ten Nudes. 12 leaves including 1 title page and 1 limitation page and 10 woodblock plates housed in a cloth portfolio with cover pictorial label. 15x11”. No. 72 out of 86 copies printed by Henry Evans. San Francisco: Peregrine Press, 1952
Signed by the artist on the limitation page. Soiling to portfolio, foot of spine frayed; very good. (300/500)

Very good to fine. (250/350)

This is the first book hand-printed by Robert Graves and Laura Riding. Spine darkened; some rippling to cloth on covers; very good. (200/300)


Una's diary of the Jeffers' 1929 trip to Ireland with their two sons, and includes brief notes by Robinson Jeffers on their 1937 and 1948 trips as well. Light wear to slipcase; spine a bit sunned; very good. (200/300)

Section IV: Fine Books In All Fields


Signed by Marian Acker on the limitation page. Also inscribed by the author on verso of the dedication page, in the year of publication. Smudging and dampstaining to boards; residue from removed bookplate on front pastedown; else very good. (200/300)


A later printing, with the same collation, of the first edition, which bore the title: How to mix drinks, or, The bon-vivant's companion. There were later editions of 1876 and 1887, with smaller page counts. Spine faded, ends worn; top corner of front free endpaper clipped, else very good. (500/800)

FIRST EDITION, FIRST PRINTING OF THE A.A. BIG BOOK


The AA "Big Book" in the original red cloth; one of the most influential and important books of the twentieth century, changing millions of lives through it's revered methods of self-treatment and helping alcoholics survive their confrontation with the "demon rum." With "Copyright, April, 1939" on the copyright page. Reportedly, only approximately 4,760 of the ordered 5000 copies were printed of this highly desirable first published appearance due to a shortage of paper. This copy inscribed in ink on the front free endpaper, "To Dwight C. Ensign, 4-20-39, Frank J. Sladen. Recall: Bill Wilson, p.10; Archie Trowbridge, p.332." Frank J. Sladen, MD, was the first doctor at Henry Ford Hospital in Detroit, and served as its Physician-in-Chief from 1915 until his retirement in 1953. Dwight C. Ensign, MD, came to HFH in 1924 as an intern. He stayed at the Hospital for 58 years. Light rubbing and soiling to cloth, spine lettering a bit flaked; faint darkening to contents, offset to front endpapers (from Twelve Steps flyer laid in), else very good. (5000/8000)
RARE PRECURSOR TO THE A.A. BIG BOOK


Boston: Little, Brown, and Company, 1931

Rare first edition of a work that provided inspiration (and even some language) to Bill Wilson as he authored the “Big Book” of Alcoholics Anonymous, first published in 1939. Among the phrases/ideas that Wilson borrowed for his work are “Halfway measures were of no avail.” (p. 99), “Once a drunkard always a drunkard.” (p. 82) and “The story of the retired businessman.” (p. 123). Scarce. Jacket with some light edge wear, dampstaining along spine and lower edge; volume with some light staining along spine and board edges, staple holes through front board and first 8 leaves (staple removed); faint staining at page edges; else very good in a like jacket.

(4000/6000)

Lot 265


Boston: Little, Brown, and Company, 1937

Scarce early edition. First published in 1931, there were further printings in 1933, 1935 & 1936 making this at least the fifth printing, all printings are rare. Staining to lower corner of front cover and faintly along the spine edge of rear cover; very good.

(2000/3000)

FIRST AMERICAN EDITION IN THE ORIGINAL PARTS


New York: John Wiley, 1884-85

Ruskin encountered the young American Francesca Alexander in Tuscany where she was sketching the peasants and recording the folklore of the region. Ruskin became an admirer of her work and purchased the sketches and stories published here with a preface by himself. Some light wear and soiling to boards; contemporary ownership markings within; very good.

(300/500)

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


Lacks front cover, rear is detached and heavily worn; extra title with dampstaining, foxed and detached; foxing and soiling within, mostly to margins, but last 30 pages (and the plates therein) with a fairly large yellow stain; good only.

(200/300)


London: John Murray, 1828

In the prize binding of St. Paul’s School, with bookplate awarding the book to Edward Melville Parker, 2nd in 1941. A high point in angling literature. Westwood & Satchell p.77. Front cover detached, moderately rubbed extremities; else very good.

(200/300)

270. (Angling) DAWSON, GEORGE. Pleasures of Angling with Rod and Reel for Trout and Salmon. xiv, [2], 264 pp. Illustrated with 4 wood-engraved plates with tissue-guards, including frontispiece; plus several wood-engraved vignettes. 7¼x4¾, original gilt-decorated terra-cotta cloth with front cover design of fish, basket and rod next to a canoe, spine design of an angler catching a fish, lettered in gilt. First Edition.

New York: Sheldon & Company, 1876

“This was the first book dedicated to fly fishing in America. The author wrote for the Albany Evening Journal. Scarce” - Bruns D 38; Westwood & Satchell p.77; Heckscher 606. Spine tips and corners frayed, some light rubbing on rear cover; hinges tender; else very good.

(400/600)

271. (Angling) GREY, ZANE. Fly Fishing. With photographs and illustrations of fishing equipment. (12mo) 6x3¼, wrappers.

[Utica, NY]: Horrocks-Ibbotson, [1936]

Scarce little catalogue for Horrocks-Ibbotson fly rods and tackle, preceded by a 7 page article by Grey. Not in Bruns. Moderately rubbed or smudged from handling to wrappers; very good.

(200/300)


New York: Grosset & Dunlap, [1919]

Reprinted from the Harper & Brothers plates. Front and rear jacket flap detached and repaired on verso with tape, long closed tears on spine, some rubbing and slight loss to jacket illustrations; very good volume in very good jacket.

(250/350)


New York: Grosset & Dunlap, [1925]

Jacket price-clipped, chipped at edges with short closed tears, a closed tear mid-way up front flap fold, some light smudging; light shelf wear to volume; small rubber stamp on rear pastedown; very good volume in good jacket.

(150/250)

New York: Grosset & Dunlap, [1928]

One of Grey’s elusive titles on fresh-water fishing. See Bruns G-177. Several long tears to jacket, chipped along edges; volume extremities lightly rubbed; gift inscription inked on front free endpaper; very good volume in a good jacket.

(150/250)


New York: Harper & Brothers, 1928

Harper’s code “F-C” on copyright page. Bruns G-177. Jacket edge chipped with a few short closed tears and two long (4”) closed tears at edges; near fine volume in very good jacket.

(500/800)


New York: Grosset & Dunlap, [1924]

Reprinted from the Harper & Brothers plates. A few spots rubbed along jacket edges with very tiny chips; touch of edge wear to volume; near fine.

(150/250)

277. (Angling) Grey, Zane. *Tales of Swordfish and Tuna*. 203 pp. Photograph frontispiece, plus many photograph plates. 10 ¼ x 7 ¼, blue cloth, lettered in gilt with gilt vignette of swordfish on front cover, original pale blue dust jacket, lettered in dark blue (design matches the volume). First British Edition.

London: Hodder & Stoughton, 1927

With the scarce dust jacket, wholly intact and in spectacular shape. Very lightly chipped upper edge of jacket, mostly at head of spine, spine yellowed with a few dampstains and smudges; very light shelf wear to volume; small piece of paper stuck on verso of front free endpaper; else a near fine volume in a very good jacket.

(700/1000)

278. (Angling) Grey, Zane. *Tales of Swordfish and Tuna*. [10], 203 pp. Illustrated with 90 plates from photographs taken by and from drawings by Frank E. Phares; frontispiece from photo of Grey next to (as of June 29, 1926) the world’s record broadbill swordfish, 582 pounds, caught at Avalon; pictorial endpapers. 10 ½ x 7 ½, navy blue cloth, lettered in gilt; pictorial jacket. First Edition.

New York: Harper & Brothers, 1927

With Harper’s code “H-B” on copyright page. One of Grey’s elusive titles on big-game sea fishing. Rare in jacket. Grey is known to be the first to capture a broadbill swordfish with only a rod and reel. Bruns G-177. A few large chips at top edge of jacket, a few short closed tears, lightly smudged rear panel with residue from removed sticker; volume spine shaken a touch; front hinge cracked; else a near fine volume in very good jacket.

(700/1000)

279. (Angling) Grey, Zane. *Tales of Tahitian Waters*. vi, 303 pp. Illustrated with numerous plates from photographs taken by Zane Grey; last two plates from watercolors; pictorial endpapers. 10 ½ x 7 ½, light green cloth, lettered in gilt, dust jacket. First Edition.


One of the most sought-after fishing books by Zane Grey. With Harper’s code “I-F” on copyright page. Many long tears to jacket, half of rear panel and entire rear flap reinforced with paper on verso, many other tape repairs to tears on verso, smudged, with faint soiling, rubbed, and lightly chipped at edges; light shelf wear to volume; name in ink on front free fly leaf; very good volume in good and scarce jacket.

(500/800)

New York: Grosset & Dunlap, [1926]

A desirable fishing title by the noted American western fiction author. Jacket lightly chipped along edges, dampstain on rear flap fold, a few very short closed tears and rubbed; very light shelf wear to volume, a touch yellowed on spine heel; else a near fine volume in a very good jacket.

(200/300)


Lyon, MS: Derrydale Press, 1990s

Each signed by Loren Grey, Zane Grey's son, on the limitation page. One copy of Tales of Fresh Water Fishing with some rubbing to extremities and faint scuff marks; other 8 volumes are fine.

(700/1000)


New York: Doubleday / Nick Lyons, 1979

Signed by the author on the front free endpaper, and with a fly affixed above. Near fine.

(100/150)


Oregon: Various dates

Edge wear to all but the first which is fine; else very good.

(150/250)


The cloth-bound copy is a presentation copy, inscribed by the author on the front free endpaper to a friend who likely had something to do with editing as the message reads, “For Gladys Johns. This book which is so familiar to her that she will probably never be able to bring herself to read it!” Jacket edges moderately chipped or torn; wrappers smudged a bit; very good.

(100/150)

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

Go to www.pbagalleries.com

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Presentation copy, inscribed to Ivan and Amanda Faris by the author on the front free endpaper, dated 1951. According to the author there were only 900 copies printed for the first edition, of which the first 500 or 600 were bound in this light green cloth. Bruns M43. Spine sunned a bit, light shelf wear; very good.

(100/150)


(200/300)

287. (Angling) WALTON, IZAAK. *The Compleat Angler: or the Contemplative Man's Recreation. Being a Discourse of Fish and Fishing, Not unworthy the perusal of most Anglers.* 106, 16 ad pp. 7x4½, limp maroon cloth, lettered in gilt. First Murray Edition. London: Alex Murray and Son, 1869

With three different engraved angling bookplates of John Gerard Heckscher, the important angling bibliographer. Located at the front endpapers, at least two of the bookplates were published by Tiffany & Co. in 1899. An additional woodcut bookplate of Helen Mooney Fenton on verso of front free endpaper. Spine and extremities yellowed, front cover nearly detached; light scattered foxing; else very good.

(200/300)


Later titled Dave Whitlock's Guide to Aquatic Trout Foods and published in 1982, here we have the uncorrected proof copy of the text. A quite rare edition of the book that provides a detailed guide for the trout fisherman. A touch of smudging here and there; else near fine.

(150/250)


Both volumes are signed by the author Lee Wulff on the front free endpaper, and inscribed with a short message to the recipient. Near fine.

(150/250)


Light shelf wear to each; very good.

(100/150)

Various places: Various dates

Edge wear to most jackets, ranging from mild to moderate (chipping, yellowing); most volumes with light shelf wear; very good.

(250/350)

SCARCE 18TH CENTURY WORK ON CIVIL ARCHITECTURE


Augsburg: Ben Jeremias Wolffens, 1725

This German translation first published in 1699 from the French edition of 1691, the present work contains commentary on the architectural works of Vignola and Michel-Angelo, profusely illustrated with copperplate engravings. Binding well worn, a few pages and plates detached; some light foxing and offsetting; plates overall very good.

(1000/1500)


New York: Longmans, Green and Co., Various dates

Three true stories of famous flights, told by Grooch, including his most famous book about the first North Haven Expedition to build commercial air bases across the Pacific Ocean - Skyway to Asia. Jackets rubbed or smudged, some light chipping along edges and short closed tears; each volume with light shelf wear; very good volumes in same jackets.

(300/500)

294. BASNAGE, [JACQUES]. Histoire du Vieux et du Nouveau Testament; Representee en Tailles Douces; Dessignees & faites par Mr. Romein de Hooghe. Two parts in one volume. Two engraved additional title pages, portrait, 6 (of 7) double page maps and plans. 139 half page engravings by Romein de Hooghe (Romeyn de Hooghe). (Folio) 16x10, period full calf over wooden boards, brass corner bosses and clasp pieces (clasps lacking), ornate gilt stamping on boards.

Amsterdam: Jaques Lindenberg, 1704

Beautifully illustrated by the important and prolific late Dutch Baroque engraver and caricaturist. Includes a double page plan of Jerusalem. Front cover detached, spine worn and chipped; a few leaves detached; a few leaves with crude repairs; lacking approximately one-half of the plan of Solomon's Temple; offered as a collection of plates, sold as is.

(700/1000)
295. Bayardi, Ottavio Antonio. *Prodromo delle antichita d’Ercolano*. 4 volumes (of 5). [48], 510; [4], 521-1048; [4], 1049-1556; (1557)-2117 pp. 7 folding plates; 2 full page plates. (4to) Volumes 1 & 2 8½x6½, volume 3 & 4 9x6½, period full morocco elaborately gilt with Royal armorial devices, spines gilt, all edges gilt, Volumes 3 & 4 with fore edge paintings with royal and floral designs.

Naples: Regale Stamperia Palatina, 1752

Extremities rubbed, some chipping to edges; a few leaves at beginning of Volume 3 with a large chip to outer margin (no loss of text); good.

(500/800)


[Paris]: Librairie Grund, 1966

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

(400/600)


London: Hodder and Stoughton, 1908

Signed by the artist Arthur Garratt at the limitation statement. Covers bowed, vellum darkened, mostly at edges, a few scuff marks, smudges or small stains, lacks tie; very good.

(100/150)


Dordrecht: Henry Walpot, 1728

English and Dutch translation are printed side by side in this 18th century Bible, and with two title pages, one in English following one in Dutch. Heavily rubbed extremities, chipping to spine; hinges cracked; period ink name on title page; else internally very good.

(200/300)

299. (Bible in English) *The Holy Bible, Containing the Old Testament, and the New: Newly Translated out of the Original Tongues...* Woodcut illustrated title page, head and tail pieces, initials. (8vo) 8¼x6, period sheep.

London: Bonham Norton and John Bill, 1625

Wonderfully illustrated woodcut title page, including tiny vignette illustrations of Biblical people. 1831 gift inscription on the front free endpaper. Front cover detached, rear nearly so, sheep peeling and heavily rubbed; bookplate on front pastedown; endpapers yellowed; foxed; good.

(200/300)


London: Robert Barker, 1640

A heavily used family Bible, inside one owner writes in 1742 about the birth of his son in ink. Covers detached with rubbed extremities; bookplate on front pastedown; very good.

(200/300)
301. (Bible in English) The Holy Bible, Containing the Old and New Testaments: Translated out of the Original Tongues: and with the Former Translations Diligently Compared and Revised, by His Majesty’s Special Command. (4to) 11x9, full morocco, ornate gilt border design on covers, vignette on covers in gilt, green and red, gilt floral design on spine, all edges gilt. Oxford: Printed by T. Wright and W. Gill, 1772

Engraved armorial bookplate of Thomas Laker (son of John Laker) on front pastedown, as well as a much later bookplate of another. The family tree of John Laker is inked in late 19th century hand on the first 2 blank leaves. A finely bound example of a family bible passed down from the 18th century, one that was extensively read. With the beautiful cover vignettes that include tiny cherub heads, and in the center the initials JHS (Jesus Hominum Salvator). Heavily rubbed extremities, some rubbing to covers and spine, spine tips and corners frayed a bit; hinges cracked; else about very good.

$(300/500)$

302. (Bible in Latin - Leaf) Vellum leaf from Latin Bible. Single vellum leaf, both sides with manuscript writing in black. Ruled with a stylus, running-headline and chapter numbers in red and blue. Recto and verso each with two columns of 60 lines of script. 12¾x9”, mounted within matte board. [France]: [13th Century]

A magnificent leaf with full margins. Contents of the leaf: Chronicles 1, 6-8. An early 16th century owner has written his name, “Leonardus Beomondi” at top of recto. In plastic wrap that has a few very small holes in it. Near fine.

$(400/600)$


New York: Scribner’s, 1942

Inscribed by the author to Nathan Hamburger, dated 1943. Box sunned and soiled at spine; 3” closed tear at jacket heel, a few other very small tears along edges, lightly smudged all over; near fine volume in a very good jacket and case.

$(200/300)$

304. (Book of Common Prayer) The Book of Common Prayer and Administration of the Sacraments and other Rites and Ceremonies of the Church... xxii, 166 pp. Engraved by John Sturt. 8x5, full blind-tooled morocco, fore edges gilt. London: John Baskett, 1717

With the often lacking volvelle on page v (which lacks a dial as usual). Each page within is a work of art, ruled in red, with an engraved border design composed of cherubs, musical instruments, and floral patterns. Also illustrated are many scenes from the Passion and other Biblical stories, illustrations of ships at sea, and portraits of royalty. The total number of Sturt’s subscribers was under 300. With an engraved bookplate of George Richard Mackarness, M.A. Spine heavily rubbed, some rubbing to extremities; bookplates; touch of smudging to early and rear pages; very good.

$(700/1000)$


London: Company of Stationers [and] John Wright, 1645-1646

Containing a total of 8 imprints, dating from 1645-1646. First blank leaf with period manuscript writing, yellowing and heavily chipped edges to preliminary blanks, and rear pages; else very good.

$(200/300)$
306. (Book of Common Prayer) The Book of Common Prayer and Administration of the Sacraments, and other Rites and Ceremonies of 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. Unpaginated. Copper-engraved frontispiece portrait. (8vo) full morocco, tooled in gilt, all edges gilt.

Oxford: University Printers, 1710

Rubbed covers and extremities, corners bumped and a touch frayed; bookplate on front pastedown; foxed; very good.

(200/300)

307. BORUWLASKI, JOSEPH. A Second Edition of the Memoirs of the Celebrated Dwarf, Joseph Boruwlsaki, a Polish Gentleman. Containing A Faithful and Curious Account of His Birth...

Birmingham: J. Thompson, 1792

Corners bumped, calf is reinforced/repaired at hinges and joints; bookplate at front pastedown, foxed; else very good.

(200/300)

308. BROOKS, NOAH. The Fairport Nine.

New York: Scribner's, 1880

Scarce and early baseball fiction, which was intended for young adults, The Fairport Nine, is generally considered one of the earliest baseball novels. “Characters in the Story” leaf following contents leaf lists players and their positions for both The Fairport Nine team and The White Bears. Spine tips and corners lightly frayed, some faint soiling, light rippling on rear cover, spine leaning a touch, faint dampstain on fore edge of text block; stain continues on to a few fore edges of about a dozen pages within; else very good.

(700/1000)

309. CALDERWOOD, DAVID (1575-1650). The True History of the Church of Scotland, From the beginning of the Reformation, unto the end of the Reign of King James VI.

[Edinburgh?]: 1704

ESTC N45595. Front cover detached, some peeling to sheep, corners bumped; bookplates on front pastedown; scattered foxing; very good.

(200/300)


Tokio: Kelly and Walsh, 1899

Josiah Conder was a British architect. He was invited by the Japanese government to design Western-style buildings in the capital. He arrived in 1852 and remained until his death. Light wear and soiling to cloth; very good.

(400/600)
311. (Cookery) *Two French culinary trade catalogues*. Includes: Fabrique de Cafetieres & Bains-Marie. A. Chabaud. 30 pp. Profusely illustrated with woodcuts of their coffee percolators, tea machines, double boilers, etc. 8½x5½, original wrappers. Also with many period annotations and corrections in red ink within. 1917. * Mon Briffault. Batterie de Cuisine en Cuivre Martele. Catalogue No. 2. 46 pp. Profusely illustrated with woodcuts of their pots and pans, molds, bakery molds, teapots, etc. 7x5¼, cloth-backed printed boards. [c.1897]. Together 2 volumes.

Great culinary trade catalogues from France. Likely for commercial kitchens, the A. Chabaud catalogue is heavily annotated with red ink and rubber stamps, as well as new prices printed on paper and laid down on the pages of some items such as the Cafetiére Percolateur N.8. The second volume with some smudging, and soiling; light shelf wear to each; very good.

(200/300)


Scarce little recipe book. Containing 500 recipes, compiled for the Benefit of the Associate Reformed Presbyterian Church, of Newberry, South Carolina. Lightly chipped and torn along edges and at spine tips, some soiling; else very good.

(300/500)

313. [Coverdale, Miles (1488-1568)]. *Certain most godly, fruitful, and comfortable letters of such true saintes and holy martyrs of God, as in the late bloodye persecution here within this realme, gave their lyves for the defence of Christes holy gospel: written in the tyme of theyr affliction and cruell imprysonment*. [8], 46, 49-689, [5] pp. Compiled by Miles Coverdale whose name appears on leaf A2. 7¼x5, later full calf.

Leaves D8 and K6 are cancelled, while the text is continuous. Includes letters by John Bradford, John Careless, Thomas Cranmer, John Hooper, John Philpot, and Nicholas Ridley. ESTC S108888. Spine mostly lacking, covers detached, rubbed extremities, corners bumped and frayed; large yellow foxing marks affecting margins and some text at many pages, some underlining in red ink; bookplate and pasted notes to endpapers; good.

(500/800)

314. Crowninshield, F.B. *The Log of Cleopatra’s Barge II, 1928-1942*. Frontispiece portrait of Captain F.B. Crownshield, other illustrations from photographs. 11x9, red morocco-backed marbled boards. Printed by D.B. Updike at the Merrymount Press.

Light wear to edges; very good.

(100/150)


In a full tan calf prize binding from the Edinburgh Institution in 1884, with a gilt vignette on front cover and gilt-decorated spine. With an engraved bookplate from the Edinburgh Institution designating the winner of the 1st prize on front pastedown. Spine and extremities rubbed, covers nearly detached, spine detached from text block at rear joint; another bookplate on front free endpaper; internally very good.

(200/300)

Ted Shawn (1891-1972), was a notable male pioneer of American modern dance. He founded many companies and events, and his novel ideas of masculine movement led him to become one of the most influential choreographers of his day. Although he was married to dancer Ruth St. Denis (until 1929), with whom he opened Denishawn dancing school, he was also known to indulge in relationships with male dancers including Barton Mumaw (pictured within). Scarce little announcement with no records from the 1939 summer session located on WorldCat OCLC. Light wear from handling to wrappers, and on fore edges of pages; else near fine.

(250/350)


Cambridge: University Press, 1909

Two essays from the most influential ethnologist, here published for the occasion of the first Centenary Celebration of the birth of Charles Darwin, by Cambridge University. Spine sunned, light shelf wear; very good.

(300/500)


New York: Simon and Schuster, 1938

Signed by Einstein on the front free endpaper, dated 1938. A work on the discipline of physics from the man who said, “The important thing is not to stop questioning. Curiosity has its own reason for existence. One cannot help but be in awe when he contemplates the mysteries of eternity, of life, of the marvelous structure of reality.” -from the laid in article titled, “Death of a Genius,” from 1955 Life Magazine. Spine and extremities rubbed, spine tips and corners a touch frayed; hinges cracked, endpapers darkened; a few instances of underlining in pencil; very good.

(3000/4000)

Lot 318

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.
319. EVANS, EDWARD B. *A Description of the Mulready Envelope and of Various Imitations and Caricatures of its Design; With an Account of Other Illustrated Envelopes of 1840 and Following Years.* viii, 240, 8 ad pp. Plates illustrating various envelope designs. 8x5¾, green cloth decorated in black, lettered in gilt. First Edition.

London: Stanley Gibbons, 1891

With 2 original envelopes laid in. 1 from the Fores's Hunting Series (No. 4) and 1 from Spooner's Series (No. 13) both featured in a plate illustration within the book. Inscribed on the front free endpaper from a Lt. Colonel F.T. Terry to the illustrator Walter Crane, in 1912. The two envelopes with some yellowing, and one with slight loss from the removal of adhesive; volume rubbed at extremities, black spot on front cover; very good.

(300/500)


London & New York: John Lane, 1899-1901

Reviews of cultural, literary, artistic and historic matters of interest to those with Anglo-Saxon heritage, edited by Winston S. Churchill's American mother. Each of the elaborately gilt bindings is a replica of a different early English binding. Four volumes with the bookplate of Frank L. Hadley. Most volumes are moderately rubbed at spine and extremities, a few with heavy rubbing, some spines peeling, a few joints starting; offsetting at endpapers; Vol. VIII with first signature detached; else internally very good.

(300/500)


Finely bound illustrated edition of the classic Christmas tale. A few very faint marks externally; else near fine.

(200/300)

322. (Fine Bindings) *GIBBINGS, ROBERT. Sweet Thames Run Softly.* x, 230 pp. Woodcut frontispiece and illustrations throughout text, by the author. 8½x5½, full blue morocco, gilt vignette of a bird taking off from a patch of tall grass on front cover, gilt-lettered spine, all edges gilt, board slipcase. Later printing.

London: J.M. Dent, [1946]

The first printing was published in 1940, this later printing has been finely bound. Follows the journey of a naturalist and artist as he travels the Thames River. Shelf wear to board slipcase; offsetting to edges of endpapers; else volume fine.

(100/150)

The Buyer's Premium will be 20% for bids up to $100,000 and 15% for that portion over $100,000.
323. (Fine Binding - Cosway-Style) GRIBBLE, FRANCIS. Rachel: Her Stage Life and Her Real Life. xii, 276 pp. Extra-illustrated with the insertion of 25 additional plates from earlier sources, many colored. (8vo) 8¼x5½, finely bound in full green morocco elaborately stamped in gilt on front and rear covers, fine watercolor portrait of Rachel on ivory inset to front cover, spine gilt, raised bands, gilt-ruled dentelles, moire silk doublures and endleaves, all edges gilt. Binding by Bayntun. Housed in a custom felt-lined box.

London: Chapman and Hall, 1911

A very fine example of Cosway-style binding. Spine darkened, light wear to extremities; else near fine.

(1500/2500)

324. (Fine Bindings) HENLEY, W.E., EDITOR. The Works of Shakespeare - The Life of King Henry the Fifth. 92 pp. With copper and steel-engraved plates (from another publication?) laid down, plus hand-painted watercolor illustrations in the margins of the text. 12½x8, full maroon morocco, elaborate floral gilt-tooled covers and spine, with red and green inlaid morocco pieces, silk moiré end leaves. Full morocco front and rear doublures, tooled in gilt with red and brown onlays, with gilt initials of FWM at center (front only), and four corner decorations of the court jester, floral border design, cloth slipcase. Uniquely compiled and bound for Frederick William Matthiessen, with his book plate on the front silk end leaf.

London: Grant Richards, 1903

One of several volumes (a total of 585 pages) consisting of a set specially composed and bound for Matthiessen. With lovingly rendered watercolor vignettes, including a little portrait of the King. Corners a bit rubbed; appears to lack at least 2 plates that were never laid down, as a ruled box on a blank leaf remains empty, offsetting from laid down plates; else fine.

(1000/1500)

325. (Fine Bindings) MÉRIMÉE, PROSPER. The Writings of Prosper Mérimée, Comprising his Novels, Tales, and Letters to an Unknown. 8 volumes. Plates in both a colored and uncolored states. (8vo) 9x6, period three-quarter dark green morocco and marbled boards, spines gilt, top edges gilt. No. 16 of 30 numbered sets of the Japan Paper Edition.

New York: Croscup & Holby Company, 1905

A very handsomely bound small set. Small nick to head of one spine, minor shelf wear; near fine.

(500/800)

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

Go to www.pbagalleries.com

London: Various dates

Each with tipped in color plates with printed tissue- guards, illustrated by Hugh Thomson. Fine.

(300/500)


London: Macmillan & Co., 1944

Bound by Times Book Co. of London. With the engraved armorial bookplates at each front pastedown of Sir Cecil Pembrey Grey Wakeley. Spines sunned a touch, a few faint scuff marks, faintly foxed fore edge of text block and endpapers; else near fine.

(200/300)


Various places: Various dates

A few with mild shelf wear and rubbing to extremities; most are near 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 wear; overall very good. (400/600)


Various places: Various dates

Nice little collection including two signed bindings. Light shelf wear; very good to near fine. (200/300)

331. (Fine Bindings) *Secret Memoirs of the Courts of Europe...* 20 volumes. Illustrated with plates in two states; tissue guards. 8¾x5¼, half gilt-ruled brown levant morocco & boards, spine tooled in gilt floral motif with morocco onlays, raised bands, top edges gilt. No. 44 of 150 copies of the Edition Artistique.

London: Grolier Society, [c.1900]

An attractive set. The memoirs themselves reveal the romantic peccadilloes of European nobility. Some scuffing to extremities and a few spine ribs; very good. (500/800)


Various places: Various dates

Including four volumes in signed bindings. Some light shelf wear to few; a few with scattered smudging or other faint marks within; generally very good to near fine.

(300/500)


Various places: Various dates

Including two bound by Bayntun-Riviere. A lovely little collection. Some edge wear to most, generally mild; very good or better.

(300/500)


Various places: Various dates

Including three signed bindings. Most volumes with light to no shelf wear; some with moderate shelf wear, a few with a touch of sunning to spines; many near fine, some very good.

(300/500)

Out of a total edition of 500, this one is number 84 out of 50 (numbered 51-100) on Whatman paper, with the “double-test” of the engraving in sepia and black, on Japon paper. Rubbed extremities; double plates at front with marginal fox marks, a few scattered marginal smudges within; else near fine. (150/250)

**SOME ZANE GREY WESTERNS**


Harper’s code “A-T” on copyright page. Jacket spine sunned, edges chipped lightly with a few very short closed tears; volume spine leaning a touch and rubbed at tips, fore edge of text block foxed; very good volume and jacket. (150/250)


With Harper’s codes “G-H” on the copyright page. Based on a bloody and ruthless episode in early Arizona history. 3” closed tear to jacket front panel with associated creasing, a few other shorter closed tears and light chipping along edges, few smudges, verso foxed; light shelf wear to volume; else a near fine volume in a very good jacket. (150/250)


Biography of C.C. “Buffalo” Jones. Spine tips and corners a touch frayed, spot of soiling on back cover, few faint rubs and smudges to cover; front hinge cracked; very good. (200/300)


With publisher’s codes “A-U” on copyright page. A tale of adventure in a mountainous forest setting. Jacket darkened, lightly chipped along edges with a few very short closed tears; volume spine leaning a touch, lightly rubbed extremities, scratch on front cover; very good volume in same jacket. (150/250)


Harper’s code “I-U” on copyright page. Several tape repairs to tears on verso of jacket, chipped along edges, creased and rubbed; volume extremities a bit rubbed and spine leaning a touch; neat name inked on front free endpaper; else a near fine volume in a good jacket. (150/250)

New York: Harper & Brothers, [1921]

The author's most popular novel, first published in 1912. With Harper's codes “K-V” on the copyright page. Jacket lightly chipped along edges, one long closed tear from head of spine (at joint), slight loss to front panel; near fine volume in a very good jacket.

(500/800)


New York: Harper & Brothers, [1922]

With Harper's code “G-W” on copyright page. Chapters include Nonnezoshe, Colorado Trails, Roping Lions in the Grand Canyon, Tonto Basin, Death Valley. Spine tips and corners a touch frayed, spine a bit darkened; front hinge cracked; very good.

(200/300)

PRESENTATION COPY SIGNED BY ZANE GREY


New York: Harper & Brothers, [1923]

Presentation copy inscribed to Edna Kincaid (?) and signed by Zane Grey in purple ink on the front free endpaper in the year of publication. This copy was a specially bound volume from the publisher for Grey, specifically for presentation. Harper's code “I-X” on the copyright page. Touch rubbed at spine tips and corners, a few faint scuff marks; offsetting to endpapers from gilt dentelles; else internally fine; near fine.

(3000/5000)


New York: Harper & Brothers, [1923]

Harper's code “I-X” on copyright page. Jacket spine browned with some faint dampstains and chipped at tips, 2 small tears at edge and smudged on front panel; volume rubbed a touch and gilt faded; very good volume in same jacket.

(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


(500/800)


Interesting view of the evolution of man. The second part of the book comprises Grimes’ Compend of the phreno-philosophy of human nature. Minor shelf wear, very good or better. Scarce.

(200/300)


Inscribed by the author in the year of publication on the half title to a friend. Inscribed in English and in Tibetan and signed. Jacket spine sunned; else volume and jacket fine.

(300/500)

348. Hobbs, Morris Henry. *Original etching of St. Louis Cathedral in Old New Orleans - signed.* Original etching. 9x6 impression on 12¼x9¼ paper. Signed in pencil, and titled. Number 4/50. [c.1930s]

Hobbs (1892-1967) was an American artist, who inscribed this print for Melissa Carolyn Parham. A beautiful view of the Cathedral from Wilkinson St. Foxed, tape residue at some edges from taping to matt board; else very good.

(200/300)


“Political history of the deep South from the Southern viewpoint.” - Howes H562. Heavily rubbed, small section of cloth torn away at bottom rear panel and a bit of spine; hinges cracked, bookplate, pencil markings on front free endpaper; scattered smudges and foxing; good.

(100/150)

Much of the material in this volume was originally published in *The Scientific American*. With the bookplate of Jerome A. Hart. Some shelf wear, very good.

(200/300)


An early American motorcycle guide. According to this illustrated historical and instructional volume on motorcycles, the first motorcycle made in the United States was constructed in 1900 by the E.R. Thomas Motor Co. (illustration on pp. 11). Moderately rubbed extremities, including fraying at spine ends and corners, soiling to covers, spine darkened; else very good.

(100/150)


Copyright page with the Scribner’s “A” code and symbol device printed. Frazier pp. 48-59. Jacket heavily chipped with closed tears along edges, darkened, with some faint dampstaining on spine; volume sunned at spine tips (where dj is lacking); gift inscription on front free endpaper; else a near fine volume in a good jacket.

(150/250)


Lovely collection of art reference works on Japanese art, profusely illustrated with color reproductions of art. Some very light shelf wear to a few; near fine or better.

(200/300)


Jacket spine ends torn, and lacking at spine head, some other short tears along edges, longer tears at flap folds, some scattered foxing to jacket; a few fox marks within; very good.

(200/300)

London: P. Williams, 1792

A scarce edition of Johnson’s famous dictionary. binding detached from page block and in 2 pieces; lacking portrait and title page to second volume, foxing; else internally very good.

(500/800)

356. **Josephus, Flavius.** *The Genuine Works of Flavius Josephus the Jewish Historian...Containing Twenty Books of the Jewish Antiquities, with the Appendix, or Life of Josephus, written by himself: Seven Books of the Jewish War: and Two Books against Apion...* [2], ciii, 1021, [83] pp. With folding engraved map and folding engraved plan. (folio) 15x9, modern orange cloth, gilt spine, new endpapers and flyleaves.

London: William Whiston, 1737

Rare large paper copy of the important English language edition of the works of the first century Jewish historian. Engraved armorial bookplate of A.C.E. von Werlhof. Name inked on top of title page, as well as at top of page [2] and page 1, page [2] bottom half torn and missing, re-backed with later paper, dampstains to top corner of pages i-ciii, foxed; else very good.

(600/900)

357. **Jung, C[arl] G[ustave].** *Interpretation of Visions: Notes on the Seminar in Analytical Psychology given by Dr. C.G. Jung.* 11 volumes, including an index volume. Edited by Mary Foote. Index compiled by Mary Briner. Approximately 17 original photographs of artwork laid in, with text formatted to fit around the image. 11x8½, cloth-backed boards. New Edition.

Zurich: [Privately Published], 1939-1941

11 volume set of typescript copies from the notes taken by professional secretary Mary Foote at the seminars by Carl Jung, held from 1930-1934. The subject of this seminar was the analysis of the artwork by the American, Christiana Morgan. She painted artwork while in a semi-hypnotic state, and they provided what Jung called visions. Within these multigraphed pages are many original photographs of her art. Her contributions to Psychology went beyond her influence on Jung and her lover Henry Murray. Morgan and Murray were among the group to create the Harvard Psychological Clinic, and the pair developed the Thematic Apperception Test (TAT) which is still used today to test for multiple personality disorder. Light to moderately rubbed spines; very good or better.

(400/600)


Zurich: [Privately Published], 1934-1939 & 1942

Carl Jung (1875-1961) led many seminars in the 1930s on subjects such as visions and dreams, for the Zurich Psychological Club. From 1934-1939 he discussed a topic that had gripped Jung since medical school: Nietzsche’s Thus Spake Zarathustra. This 11 volume set of bound typescript copies are a result of the diligent note-taking of professional secretary Mary Foote. However, they remain unedited by Jung, a fact that led him to place a warning which asks that this publication never be circulated, that it remain in the hands of its intended recipients, the members of the seminar. Within the notes are the transcription not only of his lectures, but also Jung’s fielding of questions from the audience, as well as recommending further reading, and alluding to contemporary political and economic issues. Volume 1 spine lacking; other spines with moderate rubbing and wear; a few scattered stains or smudges; mostly very good.

(400/600)
359. Kempner-Hochstadt, Max. Feine Havannas 1893er Ernte. 160 pp. Many illustrations in color by C. Köystrand, C. Krejeif, G. Roland and others. 8½x5½, bound between two wooden pieces of a cigar box (or imitating such) with “Feine Havannas/Flor Fina” emblem stamped on front cover, cloth spine.

Leipzig: Cavael, 1893

Illustrations of ladies, many in their undergarments, are appropriate to this collection of slightly salacious jokes and tales, all calculated to amuse the smoking man, hence the binding. Has two chromolithograph cigar labels on spine and cover, and two larger cigar labels making up the front endpapers, as well as a chromolithograph ribbon seal that is now broken, but largely intact and laid in. Cigar label on spine with wear, light shelf wear, ribbon seal is chipped and torn with some tape repair; else very good.

(300/500)


New York: Frederick A. Stokes, 1939

Long inscription on the front free endpaper from the author to friend Ingle Barr. He writes, “This story of the Revolution was written to show, as best I could, Burgoyne’s Invasion as seen be a man to whom the New World...would be most alien...I also wanted to show something of 18th Century artillery life...” Signed by the author and dated August 21, 1957 in Beverly, Massachusetts. With the armorial bookplate of Ingle Barr. Light shelf wear to case; very lightly chipped jacket edges; near fine volume in a very good jacket and near fine case.

(200/300)


Oxford: Printed for the Author, 1700

Important work on the natural history and antiquities of these counties in western England, with finely engraved plates of animals, birds, fossils, coins, etc. With the engraved armorial bookplate of Sir Charles Wolseley, Bart. on front pastedown. Lacks spine completely, signatures loose, but complete, heavily rubbed with some peeling to calf; some chipping along edges to early leaves; else internally very good, plates near fine.

(500/800)

362. Light, Henry. Travels in Egypt, Nubia, Holy Land, Mount Libanon, and Cyprus, in the Year 1814. xvi, [2], 279 pp. 20 copper-engraved plates, including a map frontispiece and folding view; 14 engraved vignettes. 11x8¾, half calf and boards.

London: Rodwell and Martin, 1818

Contain the complete set of beautifully engraved views and vignettes, as well as a folding plate transcribing Greek Inscriptions in Nubia. Spine largely lacking, heavily worn extremities, covers detached; map plate and blank preliminary pages detached; small name/address sticker on title page; scattered and largely marginal foxing and smudging; else very good.

(200/300)

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

Go to www.pbagalleries.com
363. LINDSAY, VACHEL. Two signed ephemeral items. Includes: The Village Improvement Parade Souvenir Programme of Recital by Mr. and Mrs. Vachel Lindsay. At the First Christian Church, October 13, 1930. [10] pp. Illustrated. No. 445 out of 1000 copies, signed by Vachel Lindsay and wife Elizabeth. Smudges to extremities of wrappers from handling. * Cover of the Saturday Review of Literature's August 10, 1935 issue with a photograph of Vachel Lindsay. Also clipped from the magazine is a photograph of Lindsay with family. Also includes a 2x3 card signed by Lindsay, all three items mounted with matting, and shrink-wrapped. Pasted on verso is a small manuscript note that reads, “Mr. Lindsay prefers Milton’s ‘Paradise Lost’ to any thing modern. Also the Egyptian ‘Book of the Dead.’”

Various places: 1930-1935

Very good.

(200/300)

364. LOEHENYSS, GEORG ENGELHARD VON. Hof-Staats und Regier-Kunst, bestehend in dreyen Buchern, deren erstes handelt von Erziehung und Information junger Herren, wie dieselbe von Jugend auff, in loblichen Tugenden, Kunstern und Sprachen zu unterrichten, desgleichen was fur Ergetzung und Leibesubungen sie habe haben sollen. [xlviii], 777, [1], [22] pp. Lacking one or possibly two leaves of index at rear. (Folio) 13⅛x8, period full vellum, remnants of paper spine labels.

Frankfurt: Henning Grossens, 1679

Primarily a treatise on political ethics, originally published in 1622 under the title “Aulico-Politica...”. A large portion of the third book is devoted to mining, metallurgy and smelting. This copy without the compliment of copperplate engravings, apparently never bound in. Some wear and soiling to vellum, large chip from front free endpaper; very good.

(400/600)

COLORED VIEWS OF PALESTINE


London: R. Bower, 1804

The title is also printed in French below the English. Illustrated with views of the people and places of Palestine. Abbey, Travel, 369. Covers detached, spine lacking; yellowing to title page; some scattered marginal foxing; internally very good.

(1200/1800)

Signed by the author in the colophon. This limited edition of McClelland’s study of the great cabinet-maker is specially bound in specially-woven Regency fabric; there was also a regular edition of 1000 copies. Faint soiling to cloth, bookplate of the Northern California chapter of the ASID; very good.

(200/300)

367. MILLER, Max. *I Cover the Waterfront.* 204 pp. (8vo) tan cloth, dust jacket, custom cloth chemise and morocco-backed slipcase, with gilt-lettered spine labels. First Edition.

Inscribed by the author for Noel Madison, on the front free endpaper. Chemise with the bookplate of Jean Hersholt and with his ink signature on the bookplate. Lightly rubbed slipcase, pink dampstain on top and side; jacket spine yellowed, price-clipped; light shelf wear to volume and a few faint smudges on covers; very good.

(200/300)


Venice: Pauli Balleonii, 1720

A scarce printing of the Missale Romanum in a handsome period binding. Some wear to extremities, joints splitting, lacking rear free endpaper; very good.

(700/1000)


His studies of monarchism in the West bore fruit in his Moines d’Occident (1860), which was unfinished at the time of the author’s death in 1870, but was completed later from some long fragments found among his papers. Each sunned or rubbed at spine and extremities, also library sticker on spine heels; each with a bookplate from the Pacific Unitarian School for the Ministry of UC Berkeley, 1906; few pages are brown or have light foxing; very good.

(200/300)

**TWO COLLECTIONS OF Crests & Monograms**

370. (Monograms) *Arms, Crests, and Monograms - collector's album.* With a title leaf that reads: The Monogram Album, followed by 24 leaves with mounted examples of crests, monograms, and arms, tissue guard for each page. Approximately 526 examples clipped from envelopes, letterheads, etc. 7½x6, full green morocco, lettered in gilt, all edges gilt.

[England]: [c.1860]

Hundreds of examples are carefully mounted on each leaf, which has a pre-printed gilt design, around which the assembler could compose a design. Emblems in this album represent schools, ships, societies, military units, clubs, and monograms of individuals. A fine example of this once popular upper-class hobby. Spine ends rubbed; very good.

(400/600)
371. (Monograms) Coronets, Crests, Badges, Monograms, and Miscellaneous Armorial Insignia. With an illuminated title leaf + 56 leaves with mounted examples of printed embossed crests, etc., each with a tissue guard. Containing over 2000 examples. 10¼x8, half green morocco and cloth, all edges gilt. [England]: [c.1875]

An elaborate example of this Victorian hobby. Each leaf within has a different design or border drawn, in a variety of watercolors as well as with silver and gilt lettering. Within those designs, the crests, monograms, arms, and other insignia have been mounted. Some examples of designs within include a page that is designed to look like scattered playing cards, crossed spears, letter envelopes, leaves of trees, ivy, and one with a watercolor illustration of two children blowing bubbles, the insignia mounted within the bubbles. Most of the pages have a manuscript key on the facing page, identifying the ownership of specific crest and armorial insignia. The final leaf simply reads “Finis” with gilt embellishments. Light shelf wear, a few tiny spots of soiling to cloth; some faint smudging and offsetting to tissue guards; very good. (500/800)


Scholarly study of the influence of “the early West’s greatest single explorer” on the mapping of the West. Smith was the first man to cross the Sierra Nevada and open the southwestern trail to California. He also pioneered the route from California to the Hudson’s Bay Co. territory, established posts on the Columbia and mapped watersheds of the Missouri, Yellowstone, Platte, Rio Grande, Colorado, Snake and Columbia rivers. Prospectus laid in. Fine. (500/800)


Run of an obscure magazine, issued as the proclaimed “Official Organ of the British Rhythm Club Federation.” Apparently the first 14 issues, Hibbs’ numbering of issues, and his pagination, is erratic; the publication began as a monthly than changed to a quarterly. Profusely illustrated articles (with some glossy inserts) on well-known as well and now-obscure musicians, many first-hand accounts by bandleaders and musicians, record reviews, news of various London jazz clubs and the British jazz scene, and many illustrated articles. Hibbs later wrote 21 years of Swing Music on Brunswick Records (1937) and co-authored the Encyclopedia of Jazz (Decca, 1941). Not in the Union List of Serials; OCLC cites only one location, at Emory, but without any volume information. Crudely bound, page edges uneven; else very good. (150/250)


Rubbed extremities; Volume 1 with cracked front hinge, repaired; name neatly inked on each front free endpaper; some foxing; very good. (200/300)


London: Various dates

Edge wear to each, generally very mild; some foxing or yellow marks scattered within; overall plates are near fine; else very good.

(300/500)

376. OLENSCHLÄGER, JOHANN DANIEL VON. Vollständiges Diarivm von der hochst-beglückten Erwehulung des Allerdurchlauchtigsten grossmachtigsten und unüberwindlichsten Fursten und Herrn, Herrn Franciscus Königs zu Jerusalem, Herzogs zu Lothringen und Baar... zum Romischen König und Kayser. 2 volumes in 1. [106], 276, 36, [2], 26, [4], 56, [8], 30; [50], 200, [2], 78, [2], 54, 16, [2], 38, [48] pp. 4 (of 19) double-page plates; 2 double-page charts; folding table; engraved head pieces. (Folio) 13½x8¼, period sheep, spine gilt.

First Edition.

Frankfurt: Johann David Jung, 1746

Published in commemoration of the Coronation of Francis I as Holy Roman Emperor in October 1745. Covers well worn, joints and hinges cracked, bookplate removed from front pastedown along with the marbled paper beneath; lacking 15 plates; good.

(700/1000)

377. (Photograph) GENTHE, ARNOLD. Three portrait photographs. Three silver print photographs total (1 is a duplicate). Two identical bust portraits of Grace Chittenden Hudson, 7¾x5¾. The third is a portrait of Grace posing while seated, with her daughter Doris, 9x7¼. Each signed by Genthe and dated '07.

[San Francisco]: 1907

Famed photographer of San Francisco’s Chinatown and post-earthquake scenes, Arnold Genthe was also an accomplished portrait photographer. One of the two duplicate photographs with crease through the middle; very slight edge wear; very good.

(100/150)

378. (Photograph) HANSCOM, ADELAIDE. Two photographic portraits. Two silver print portraits, each signed by Hanscom in ink at bottom. One mounted on card stock, photograph measures 5½x4 of a woman. The other portrait is 7x3¾ of another woman, with her daughter.

[c.1906]

Adelaide Hanscom (1876-1932) is best known for her work illustrating the 1905 translation of Rubaiyat of Omar Khayyam, and for her winning artwork for the competition to design the official emblem of the Alaska-Yukon-Pacific Exposition in 1909. Two very small dampstains to the individual portrait, glue residue on verso of the second portrait; very good.

(100/150)

379. POE, EDGAR ALLAN. Fall of the House of Usher. Illustrated with 2 color lithographs and an original etching after paintings and drawings by Alice Neel. Folio. Original marbled boards, spine and fore-edges in dark maroon morocco, spine lettered in gilt, publisher’s black cloth slipcase. 1 of 1500 copies printed at the Anthoensen Press.

[New York]: Limited Editions Club, 1985

Signed by artist Raphael Soyer, who contributes a two-page “Artist’s Tribute” to Alice Neel (1900-1984), who was battling cancer, she was unable to prepare new images for this project, so four portraits and a painting were chosen from her work and beautifully reproduced by various complex methods. LEC Newsletter for this title, laid in. Slight marks and rubbing to slipcase, a few smudges on inside of slipcase; else near fine.

(300/500)

Various places: Various dates

Near fine or better.

(200/300)


Originally published in 1658 as, The Cabinet-Council (Wing R156). Sabin, 67599. Covers detached, spine and labels chipped (lacking); foxed; good.

(400/600)

382. Rubens, Alfred. Anglo-Jewish Portraits [and] A Jewish Iconography. 2 volumes. Illustrations after old engravings, etc. (4to) 9¾x7½, half vellum and cloth, spine gilt.


“A biographical catalogue of engraved Anglo-Jewish and Colonial portraits from the earliest times to the accession of Queen Victoria.” A small bit of soiling to vellum; fine.

(400/700)


Chambersburg, PA: J.R. Kerr & Bro., [1923]

Signed by the poet on the title page. Edge wear and spots to cloth; bookplate on front pastedown, hinges cracked; very good.

(150/250)

CORONATION OF JAMES II

384. Sanford, Francis. The History of the Coronation of the Most High, Most Mighty, and Most Excellent Monarch, James II. [12], 135, [1] pp. Vignette head pieces and initials, plus 25 (out of 30) double-page engraved plates, including plans, maps, regalia, and scenes of the enthronization. (Folio) 17x11½, period half calf and boards, re-backed with original spine laid down.

Savoy: Thomas Newcomb, 1687

This superb book was principally the work of Gregory King, though he allowed Francis Sanford to put his name on the title page. Title page printed in black and red, and the printer’s name (Thomas Newcomb) is printed in red. Alternate edition with his name printed in black according to ESTC. Opposite the title page is a leaf that reads, Imprimatur, Norfolk & Marshall. With engraved armorial bookplate of William Kingsmill Esq. Wing S652. Rubbed all over; many pages reinforced at gutter edge with strip of laid down paper, some finger smudges and short tears, some plates with large chips or tears that are repaired on verso with laid down paper reinforcement (only 2 plates’ images affected by chipping, as it mostly marginal), a few more plates with smaller paper backing at margins; else very good.

(600/900)

Besides rats, of which the dreaded Norway Rat receives the longest section, the author offers instruction on the elimination of numerous other annoying and destructive animals, including the Fox, Otter, Badger, Sheep-Killing Dog, the House Cat Turned Wild, the mole, the House-Mouse, the red Shrew-Mouse, the Bat (“this little animal is half mouse, half bird”), various predatory birds, and many more. The plates picture various kinds of traps, with numbers keyed to instructions on construction in the text. Who needs the Pied Piper? With the bookplate of the Army & Navy Club; old ownership signature of Edwin Lea, Eastham Rectory, Worcester, to front flyleaf. Corners worn; top corners of first several leaves torn off, else very good overall.

(400/600)

386. Spooner, William. Spooner’s Protean Views, Mount Vesuvius. Metamorphic chromolithograph consisting of a 5½x7 print mounted to a 9x11 sheet. The sheet is cut so that behind the print is mounted a tissue paper illustration that creates the second image (when held to the light). Small printed description of the Protean View mounted below.

London: William Spooner, [c.1835]

A beautiful example of Spooner’s Protean Views or “peepshow” plates, created for use with the early magic lantern device, the Polyrama Panoptique, and considered the most dramatic of the 37 views produced in the 19th century. The natural light image is a peaceful view of Mount Vesuvius through the portico of a villa, but upon holding to the light the “scene changes to Midnight—an Eruption of the Volcano has taken place which illuminates the surrounding objects with a fiery brightness while liquid lava is seen streaming down the sides of the mountain.” -from explanation mounted at bottom. Small hole at top margin of paper (not to image) and a few faint marks to paper; tissue paper at verso has 1 tiny brown spot (not affecting image) and 1 very small hole (affecting image when held to the light); else a near fine example.

(300/500)

387. (Sporting) Musters, John Chaworth. Hunting Songs and Poems. iv, 194 pp. Original albumen photograph of a painting (portrait) mounted across from title page. 6½x5, half red calf and cloth, gilt spine, all edges gilt.

[England]: [c.1875]

With the gilt-decorated blue morocco armorial bookplate of David Wagstaff on front pastedown. Touch of shelf wear, some mild soiling; offsetting to endpapers from bookplate and morocco binding; very good.

(200/300)


With small pink errata slip tipped in at page 1. A touch of shelf wear; faint yellow spots on frontispiece tissue-guard and on title page; else a near fine volume.

London: George Routledge, 1910

Moderately rubbed extremities, spine ends and corners a touch frayed, some soiling; hinges cracked or tender; some foxing to frontispieces and a few plates within, some signatures detached or starting; good.

(200/300)

390. (Sporting) Spirit of the Times - forty-seven issues of The American Gentleman's Newspaper. 47 issues bound in two volumes. Containing the issues: January 6, 1883 - December 29, 1883, and pages numbered as follows: 633-740, 1-780, 1-160; 161-672 pp. 16x11, cloth, covers lettered in gilt.

New York: 1883

A chronicle published each Saturday of the turf, field sports, aquatics, agriculture, and the stage. A fan of equine advertising clipped at least one small advertisement out of an issue within. Many examples of woodcut advertising for horse and other sporting goods. Cloth rubbed, with some soiling and fraying at extremities; some pages within are torn, but remain largely intact within; internally very good.

(250/350)

391. Stanley, Henry M. In Darkest Africa: or the Quest, Rescue, and Retreat of Emin Governor of Equatoria. 2 volumes. Profusely illustrated with wood-engravings & plates; steel-engraved frontpiece portraits; 3 folding maps in rear endpaper pockets. 8¾x5¾, original gilt pictorial cloth with inset silhouette of Africa. First American Trade Edition.

New York: Charles Scribner's Sons, 1890

Rubbed extremities; one map with several splits along folds, slightly chipped edges to others; about very good.

(100/150)


New York: Alfred Stieglitz, 1912-1913

Two Special Issues that, although published separately from Camera Work's regular run, were intended to be complimentary and companion works. They discuss and photographically illustrate modern art. Gertrude's essays on Matisse and Picasso were her first printed works. Kellner, 1988, p.266. Original wrapper edges are creased with a few tears (as to be expected), both spines have tears that have been repaired with glue; contents are fine.

(800/1200)

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

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Chicago: University of Chicago Press, [1929]

Includes an original woodblock on tissue-paper, tipped in as frontispiece, signed in pencil by the artist. Stanislaw Szukalski (1893-1987) was a Polish born painter and sculptor whose works were as unorthodox as his concept of world history, Zermatism. Zermatism postulates that all human culture was derived from post-deluge Easter Island and that mankind was locked in an eternal struggle with the Sons of Yeti. Szukalski's works are on permanent display at the Polish Museum of America in Chicago, as well as the Polish National Museum in Warsaw. His sculptures reveal a Mayan influence, many are pictured in this book in addition to city plans, plans for sculptures that were never executed, and many drawings of architectural elements.

One drawing of a sculpture that is particularly captivating is that of a project for a monument to Mussolini, conceived on the day of departure of the minister of foreign affairs Zalewski, of Poland, for Rome. Mussolini is depicted nude and serpentine, with a tail and a scaly spine and horns, two hounds stand guard with him. An interesting series of illustrations from the pre-war era of this artist's career. In 1934 he was proclaimed as the “Greatest Living Artist” by the Polish government. In 1939, the Nazi siege of Warsaw resulted in the destruction of the Szukalski National Museum built in his honor just five years before. Contemporary interest in his work remains, notable admirers include actor Leonardo DiCaprio, who sponsored a retrospective exhibition titled, “Struggle,” at the Laguna Art Museum in 2000. Lightly sunned extremities, a few spots of soiling, slightly rubbed; tiny piece of paper lifted from margin of Mussolini plate; else plates are fine; overall very good.

Lot 393

394. Thatcher, Margaret. The Downing Street Years. Photographs. 914 pp. 9x6, gilt-stamped genuine leather, all edges gilt. One of 2000 copies of this Signed First Edition.

Norwalk, CT: Easton Press, [1993]

Signed by Margaret Thatcher on the limitation page. Near fine.

(200/300)


Paris: Boivin et Cie., 1909

Lovely pictorial look at François I of France, on of the “Collection d’Albums Historiques.” Spine tips and corners frayed, a few faint spots of soiling, cover illustration rubbed, but still very bright and clean; hinges cracked; else internally very good.

(250/350)
396. **Van den Bergh, George.** *The Euroclock* - printed in hoofdletters and quadruple-print. 128 pp. Printed in four languages, French, English, Italian and Dutch. 7x4½, glossy wrappers, paper slipcase called a “book-jack,” and 4 celluloid screens, one for each translation within.

Haarlem, Netherlands: Tjeenk Willink, 1958

The Euroclock was an invention by Professor George van den Bergh which enabled workers in Europe to utilize the hours provided with natural light as their most productive hours. This book about his invention, is printed in 4 languages in quadruple-print, meaning there is minimal leading, and you are to read only 1 line (in your language) for every 4, utilizing the celluloid screen to block the lines you do not read. This idea, paired with printing in all capital letters (hoofdletters) was also the creation of van den Bergh, in an effort to conserve paper in post-war Netherlands. The book is to be read using one of the four celluloid screens, enabling the reader to see only the desired line and language. A touch of browning to edges of celluloid screens; very light shelf wear to book-jack and volume; very good.  

(300/500)


Edinburgh: John Grant, 1906

Attractive set of the compiled correspondence of the English man of letters and proprietor of the Strawberry Hill Press. Minor wear to cloth; near fine.

(250/350)


Signed by Wasson in the colophon. Use of hallucinogenic mushrooms for religious and spiritual purposes on Central America. Slight fading to spine; near fine.

(300/500)

399. **Young, Perry.** *The Mistick Krewe: Chronicles of Comus and His Kin*. 268 pp. 30 color plates. 9½x7, cloth with embossed title and cover decoration painted in peach and red.

New Orleans: Carnival Press, 1931

An illustrated introduction to Carnival and Mardi Gras. Spine tips heavily rubbed, touch of rubbing to other extremities, cover illustration a bit rubbed; very good.

(300/500)
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**BID SHEET**

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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

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.)