Sale 410
Thursday, August 20, 2009
1:00 PM

Art, Illustrated & Photography Books - Fine Printing - Fine Books in All Fields

Auction Preview
Tuesday, August 18 - 9:00 AM to 5:00 PM
Wednesday, August 19 - 9:00 AM to 5:00 PM
Thursday, August 20 - 9:00 AM to 1:00 PM
Or by appointment

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

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

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NOTE: MOST LOTS OFFERED IN THIS SALE HAVE A MINIMUM RESERVE OF ONE HALF OF THE PRESALE LOW ESTIMATE. SOME LOTS HAVE HIGHER RESERVES, BUT ALWAYS BELOW THE LOW ESTIMATE.
Summer and Fall Auctions, 2009

August 20, 2009 – Art, Illustrated & Photography Books - Fine Printing - Fine Books in All Fields


September 17, 2009 – Fine Books and Manuscripts

October 1, 2009 – Literature of the 19th & 20th Centuries

Schedule is subject to change. Please contact PBA or pbagalleries.com for further information. Consignments are being accepted for the 2009 Auction season. Please contact Bruce MacMakin at bruce@pbagalleries.com.

Front Cover: 211 Lot Back Cover: Clockwise from upper left, Lots Bond # 14425383
Section I: Art, Illustrated & Photography Books, Children’s Literature

   

   Second printing includes an Ansel Adams photograph reproduction, titled “Winter sunrise, Sierra Nevada, from Lone Pine, California.” The reproduction is signed “AA”, and laid into volume. First printing’s slipcase with shelf wear, edges starting to crack; else fine. Second printing with short closed tear to jacket, and few scattered spots of foxing; cloth spotted w/ foxing; else near fine.

   (200/300)

   
   Yosemite National Park and Boston: Virginia Adams and Houghton Mifflin, 1949

   Inscribed by Ansel Adams on first blank leaf. Edge wear to wrappers, front wrapper detached but present, a few pieces of tape repair; plates fine.

   (200/300)

   
   Boston: Virginia Adams, Yosemite National Park and Houghton Mifflin, 1950

   Signed by Ansel Adams on front flyleaf. A superb collection of beautiful glossy prints of protected American wilderness areas, including Glacier Bay National Monument, Yellowstone, Zion National Park, Carlsbad Caverns, the Grand Canyon, and other spots, including of course Adams’ beloved Yosemite. Dust jacket moderately chipped at edges with some loss to spine, dampstain on lower edge of front panel, many closed tears; small and faint dampstain on bottom edge of front cover and first few leaves; photograph plates are fine; else very good.

   (200/300)

   

   Selected photographs made from 1928 to 1968 in Arizona, California, Colorado, New Mexico, Texas and Utah with a statement by the photographer. Fine.

   (100/150)

Boston: New York Graphic Society, Various dates

Some slightly creased edges of dust jackets, and some yellowing; else fine. (100/150)


Signed by Ansel Adams on Time-Life certificate on front free end-paper. Fine. (200/300)


New York: Studio Publications, [1941]

A scarce and unusual book by the great photographer, in which his small children survey the sights of Yosemite and gambol in the meadows, etc. Scattered spots of soiling to covers; foxed endpapers; else very good. (100/150)


Boston: New York Graphic Society, 1977
No. 642 of 950 copies, and signed by Ansel Adams. Fine copy of the lavishly produced facsimile edition. The photogravures were reproduced by George Waters. A few faint smudges or marks to slipcase; a very small knot on cloth binding; otherwise fine. (2000/3000)
   [Honolulu]: [Bishop National Bank of Hawaii], [1958]
   A few short closed tears to rice paper jacket, lacking about 2½” from heel of spine; else near fine.  
   (100/150)

   Some edge wear to each jacket, and each volume; very good.  
   (100/150)

   San Francisco: Sierra Club, Various dates
   Light edge wear to each jacket, some light chipping; very good.  
   (100/150)

   Various places: Various dates
   Together five volumes, each in cloth with dust jackets. Each signed by Ansel Adams. Some edge wear to each jacket, ranging from very mild to moderate; generally very good or better.  
   (200/300)

   London / New York: The Studio, 1935
   Jacket lightly chipped at edges with a few very short closed tears; edge wear to boards; very good overall.  
   (100/150)


Various places: Various dates

Some edge wear to a few jackets; but mostly very good to fine.

(250/350)


A collection of books illustrated with Ansel Adams photography, including many published by the Sierra Club. Sierra Club handbooks are illustrated with plates of Adams photography. Mild to moderate edge wear to some dust jackets; mild edge wear to many volumes; overall very good or better.

(100/150)


Boston: New York Graphic Society, Various dates

Also includes four copies of the book: Polaroid Land Photography. First Revised Edition. [1978]. All together 14 volumes, each 9½x7½ in cloth with dust jackets. Some jackets price-clipped or sunned; else very good to near fine. Condition varies a bit.

(100/150)


Boston: New York Graphic Society, Various dates

The 3rd Printing of Basic Photo Five is signed by Ansel Adams on the half title. Most jackets with mild to moderate edge wear, a few with price-clipped corners, or taped to inside of covers; overall very good.

(100/150)

Various places: Various dates

All together 34 wrapper bound volumes on Ansel Adams. Each with a degree of edge wear, mostly light; some with creased, rubbed or chipped spines; most are very good or better. Sold as is.

(100/150)

C.W. ANDERSON MANUSCRIPT WITH ORIGINAL SKETCHES

19. ANDERSON, C.W. Blaze and Thunderbolt - Original Manuscript. 25 leaves. 24 original sketches with typescript text pasted to facing leaves, several holograph corrections and additions to text. 10x7¼, stiff blue wrappers.

New York: Macmillan, [1955]

Original typescript with original drawings accompanied by a copy of the first printings. Anderson is best known for his Billy and Blaze series of books, of which this is the fifth title. Some light wear; very good.

(1500/2500)

20. ANGELO, VALENTI. A Battle in Washington Square. 19 pp. 9x5½, wrappers, dust jacket with paper cover label. One of 200 copies.

New York: Golden Cross Press, [1942]

Editorial annotations in pencil in a few places (“Delete”?), perhaps by George Ritchie, to whom this volume is inscribed on the limitation statement. Besides pencilling within, and a few light smudges from them, near fine.

(100/150)

21. ARCANGELI, FRANCESCO. Il Bastianino. Illustrated from tipped-in color plates of Italian Renaissance art, including frontispiece; many black and white plates. 11¼x8½, cloth, dust jacket.

[Italy]: [Cassa di Risparmio di Ferrara], [1963]

Lightly chipped jacket edges, slightly sunned at edges; volume spine slightly yellowed; else a near fine volume in very good plus jacket.

(200/300)

22. (Bacon, Francis) Derriere le Miroir No. 162. One 3-panel color lithograph, plus 4 full page color lithographs of Francis Bacon artwork. Also color lithograph Bacon artwork and black and white,
throughout text. Text by Michel Leiris. 15x11, loose in lithograph folder.

Very light edge wear to wrappers; else near fine.

(400/600)

23. BAER, MORLEY. Light Years: The Photographs of Morley Baer. Illustrated from 51 photograph plates by Baer. 12x12¼, cloth, slipcase. First Edition. One of 600 copies.


Signed by Baer at the limitation statement. Includes some order forms and brochures advertising the publication. Fine.

(100/150)

ONE OF 25 COPIES WITH AN ORIGINAL WATERCOLOR BY BARBIER


Paris: Chez Camille Bloch & Jules Meynial, 1927

The original watercolor drawing is of a ballerina in a theatrical costume. Only 25 copies were issued with original watercolors. The designs, dated from 1918 to 1922, are for various plays and ballets, including “La Dernière Nuit de Don Juan” and “Le Tapis Persan.” Colas 218; Hiler, p. 64. Very minor internal browning, fine.

(7000/10000)

A FEW BY L. FRANK BAUM


Indianapolis: Bobbs-Merrill, [1903]

Second state with no printer’s imprint present on the copyright page, and the illustration on p. 238 printed correctly. The endpapers are those from The Magical Monarch of Mo which sometimes appear in this state, printed in light green. Bienvenue & Schmidt p. 205. A touch of wear to edges, previous owner’s name on front endpaper; else an exceptionally well preserved copy; fine.

(400/600)


Chicago: Reilly & Britton, [1906]
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 to “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. Light wear to spine ends, a few small nicks to front joint, front hinge a touch shaken; a few pages dog eared; very good.

(800/1200)

27. 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; blank endpapers. First Edition under this title, Third State.

Indianapolis: The Bobbs-Merrill Company, [1903]

Braunworth imprint on copyright page in unserifed upper case with the ‘H’ in BRAUNWORTH straddling the ‘ND’ in AND on the line below; and the hand-lettered caption on p.[121] in damaged type. This book is essentially a second edition of *A New Wonderland,* with some minor textual changes. Bienvenue & Schmidt p. 210. Light wear and soiling to cloth; very good

(400/600)


New York: Century, 1905

First state, with text illustrations on pp. 169-236 printed in terracotta & black. Bienvenue & Schmidt p. 215. Light wear to extremities, front hinge cracking; chip from lower corner of one leaf at rear (no loss of text); very good.

(600/900)

**RARE BAUM PSEUDONYMOUS WORK**


[Macatawa, Michigan]: The Tamawaca Press, [1907]

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. Ownership signature of Henry P. Merrifield of Pierson, Michigan on front pastedown endpaper. Bienvenue & Schmidt p.295. Light wear and soiling to cloth; very good or better.

(1000/1500)

30. (Baumann, Gustave) Krause, Martin F., Madeline Carol Yurtseven, & David Acton. *Gustave Baumann: Nearer to Art.* Illustrated in color from works by Baumann. 10⅞x9, quarter morocco & linen, linen slipcase with pictorial label. No. 92 of 200 copies.

Santa Fe: Museum of New Mexico, 1993

Fine condition.

(200/300)
31. (Beardsley, Aubrey) SYMONS, ARTHUR, ed. *The Savoy*. Nos. 1-8 (all published). Illustrations by Aubrey Beardsley and others (lacking the Christmas card). 10x7½, original boards (No. 1 and 2), and original wrappers (No. 3-8).

London: Leonard Smithers, 1896

With many wonderful Beardsley illustrations as well as literary contributions by himself, Yeats, Verlaine, and others. Complete run of the “Illustrated Monthly” all in original binding. Spines deteriorating, wrapper covers detached or detaching, spots of soiling, chipped edges; condition varies; generally good to very good.

(300/500)

32. (Beatles) *The Beatles Yellow Submarine: 20 Pop-Out Art Decorations*. 8 pages of pop-out art. Each page with perforated color figurines, to be popped out, and used as decoration. 15x9½, stiff color pictorial wrappers, stapled.

King Features-Subafilms, Ltd., 1968

Rear cover is designed like an envelope, to enable the owner to send the entire book in the mail as a gift. Fine. Perforated figures are intact on pages, not removed.

(100/150)

33. BEMELMANS, LUDWIG. *Father, Dear Father*. [viii], 247 pp. (8vo) 8¾x6, red cloth. One of 151 copies.

New York: Viking Press, 1953

Signed and with an original drawing by Bemelmans on limitation page. Fine.

(250/350)


Austin: University of Texas Press, [1969]

Signed by the artist at frontispiece, and gift inscribed in the year of publication. Many chips to jacket edges, creasing, small dampstain to verso not affecting recto; very light edge wear to volume; ink writing on front free endpaper; very small and faint dampstains to fore and top edge of page block; pp. 13 with small tear to fore edge; very good book in good jacket.

(300/500)

*WITH 5 ORIGINAL ETCHINGS BY RAOUl DUfY*


Paris: Librairie Floury, 1930

A book on the French artist Raoul Dufy, featuring five original etchings, and reproductions of many paintings within the text in addition to the plates. Within these pages you can see how various artists he encountered helped influence his work. He also worked with the women’s wear producer Paul Poiret. Edge wear to wrappers, spine very crease, chipping and starting to split; overall a bit toned with age, some marginal foxing within; very good.

(2000/2500)

London: Ernest Nister, [1901]

Classic turn-of-the-century children’s book from Ernest Nister, with larger than life, vivid portrayals of anthropomorphized creatures (particularly hippos and elephants) setting about their picnic with immense gusto. Spine ends rubbed, corners showing; a few leaves towards rear darkened, very good or better.

(500/800)


An outstanding collection of photographs, with transcripts of remarks by local residents, depicting the people and territory of the Sacramento and San Joaquin river region northeast of San Francisco. Jacket price clipped, light wear; near fine.

(100/150)


Santa Barbara: Harold G. Davidson, 1991

Signed by the author, with a gift inscription dated 1991, on the half title page. Jacket edges a touch worn at head and heel of spine mostly; else fine.

(600/900)


Flagstaff: Northland Press, [1979]

Signed by the author on title page, each of the additional prints signed and numbered by the artist. Paper portfolio split along spine edge; volume and jacket fine.

(200/300)


New York: Random House, [1936]

Rear pages contain a list of objects to be found by the reader within each illustrated page, lists the words in both English and French. Spine a touch darkened, lightly smudges boards, a few faint stains, edges rubbed; very good.

(150/250)


[Paris]: Jean Landru, [1946]

Some light wear, soiling and fading to slipcase and chemise; near fine.

(300/500)

42. Carroll, Lewis. *Alice’s Adventures in Wonderland (and) Through the Looking Glass and What Alice Found There*. 2 volumes. Portrait frontispieces. Illustrated by Peter Newell with 40 plates in each volume. Each text leaf with large green decorative border by Robert Mary Wright. 8½x5¼, original boards, gilt-lettered and with gilt-embossed vignettes on front covers, top edges gilt. First Newell Editions.

New York: Harper & Brothers, 1901-02

With the captivating Peter Newell illustrations. Spines darkened, some light wear at edges, gift inscriptions on front free endpapers; very good.

(400/600)

London: Macmillan, 1893

Very rare in the original jacket. Laid in is a leaf requesting the return of copies of the ‘Sixtieth Thousand’ printing of *Through the Looking Glass* due to the inferior printing of the illustrations, promising a copy of the next issue in exchange. Numerous chips and tears to jacket, price clipped from spine of jacket; small spot of fading to spine cloth matching clipped price, a touch of wear to cloth; near fine in a fair jacket.

(300/500)


New York: Crown, [1986]

The sixth and final volume of Sorlier's catalogue of Chagall's lithographs. Fine

(100/150)

45. (Chagall, Marc) *Chagall Peintures 1942-1945: Poème de Paul Éluard*. 8 (two unbound signatures) pp. 16 color plates tipped in on loose leaves all within portfolio. 15x11, portfolio. One of 195 copies.


Beautiful color reproductions of Chagall's works. Dampstains, yellowing, clipped portfolio; dampstaining to gutter edge of text signatures; illustrations are near fine; portfolio is good.

(200/300)

**TWO LOTS WITH ORIGINAL LITHOGRAPHS BY MARC CHAGALL.**

46. CHAGALL, MARC. *Drawings for the Bible*. Text by Gaston Bachelard. Illustrated by Chagall, including 24 color lithographed plates and 96 reproductions in black and white. 14x10¼, color lithographed pictorial boards.

New York: Harcourt, Brace, [1960]

American issue of Dessins pour la Bible, printed in France by Draeger Frères, the color lithographs produced by Mourlot Frères. Issued as Verve double number 37/38, the illustrations by Chagall deal with biblical themes which he had in general not covered in his 1956 work Illustrations for the Bible, which comprised Verve 33/34. Front joint starting to crack, very light wear to extremities, tiny call number pasted to lower spine; endpapers replaced; illustrations fine; else very good.

(5000/8000)


New York: Harcourt, Brace, [1956]

Chagall's masterful interpretation of the Old Testament. The French edition of the book constituted a double number (33-34) of Verve; this American edition, published by Harcourt, Brace & Co., was produced in France as the French edition, with the heliogravures printed by Draeger Freres, and the lithographs, both color and black, printed by Mourlot Freres. Wear to extremities, spine reinforced at head and heel with tape; front hinge repaired; illustrations are fine; else very good.

(4000/6000)

Various places: Various dates

Also includes two volumes which house audio recordings of children's songs, including: The Merry Midget: The Ninth Bubble Book. 3 graphophone records inserted into pockets with the story printed on the pockets as well as pages within. 5½x6½, boards. Harper & Brothers, 1919. * The Gingerbread Boy, Narrated by David Allen. 2 phonograph records insert into two pockets, the story printed on the pockets. 10x10. Columbia Records, 1947. All together a unique little collection of children's books and records. Some degree of edge wear to each from very mild to heavy; a few specific condition reports above; generally very good overall. Sold as is. (300/500)

49. (Chinese Art) Chinese art in two volumes. 2 volumes. Each with a few pages of text and title page followed by many plates. Black and white and color plate reproductions of Chinese paintings, each with a tissue paper page of text before it. 19x13, decorative paper over boards, bound with purple rope, spine covered with gold floral silk, top and bottom edges gilt.

No place: No date

Absolutely stunning color reproductions, some with gilt embellishments. Representing various Chinese painting genres such as landscapes, birds and flowers, Buddhist figures, scenes of home life, costume, and portraiture. Edge wear to paper over boards, a bit of wear, including small portions lacking from spine silk; a few pages of text are foxed; very good; plates are fine. (200/300)


Various places: Various dates

Younger & Hirsch 33. Full list of titles available upon request. Edge wear to each; good to very good. (200/300)

51. COVARRUBIAS, MIGUEL. Pageant of the Pacific. 6 color maps, each illustrating a different aspect of the Pacific. 4 are approximately 53.5x85 cm. (21x33½"), 2 are approximately 35x56 cm. (13¼x22"), plus margins. Loosely draped around wooden dowel in the original portfolio, text booklet present. First Edition.

San Francisco: Pacific House, 1940

Striking color representations of the Pacific, the Americas, Australia and part of Asia, covering Peoples of the Pacific; Fauna and Flora of the Pacific; Art Forms of the Pacific Area; Economy
of the Pacific, etc. These are reproductions of the six murals by Covarrubias in Pacific House, Theme Building of the Golden Gate International Exposition on Treasure Island. Fine condition, rarely found thus.

(400/600)

52. (Cox, Palmer) Metal plate embossed with pictures of Palmer Cox's Brownies, with circular alphabet surround. 9” in diameter.

No place: 1896

The Brownies are pictured climbing up onto a table and stirring some concoction in a bowl, with a verse "Up the Table See Them Climb/ Ready for a Jolly Time/ In the Dishes on a Run/ Brownies Flocking to the Fun." Around the lip of the plate is an alphabet from A to Z, Brownies between each letter. Very good condition.

(400/600)


London: Fisher, Son, & Co., [c. 1847]

A Christmas Carol imitation. Lacking one spine label, a touch of edge wear; very good.

(200/300)

54. Dali, Salvador. Le Mythe Tragique de L'Angélus de Millet. 105, [6] pp. Illustrated with a two-page frontispiece drawing, and many tipped in plates, a few in color, by various artists. 10½x8¼, tan linen over boards, typed label and small illustration on front cover, canvas strap wrapped around covers, with silver buckle on front cover.

[Paris]: Jean-Jacques Pauvert, [1963]

A book of Salvador Dalí's interpretation of the Millet painting The Angelus, published in French. A few marks to the title label on front cover, canvas strap a bit frayed at end, and where it has been woven through silver buckle; very good plus.

(600/900)

FROM THE RARE BIBLIOMANIAC EDITION OF DE KOCK’S WORKS

55. De Kock, Charles Paul. Sister Anne (Volume 1 only) from the Bibliomaniac Edition of the Works of Charles Paul De Kock. (8vo) 9½x6½, full red morocco with floral gilt and morocco onlay designs, tall raised bands on spines, full morocco doublures and endleaves top edges gilt, other edges untrimmed. Hand illuminated initial letters, head- and tail-pieces throughout. Original red morocco case. From the Bibliomaniac Edition, limited to only 10 sets printed on vellum.

Boston: Frederick J. Quinby, [1902]

Illustrated with an original etching by Jacques Reich, original watercolors by Albert de Ford Pitney (2), G.A. Williams, Walter Russell, 2 original pen and ink drawings by E. Boyd Smith, 2 original pen and ink drawings by W.M. Crocker. Some wear to case; volume fine.

(4000/6000)

Boston: Frederick J. Quinby, [1903]

The Child of My Life illustrated by W.J. Sinnott (2 original pen and ink drawings), C. White (2 original etchings), and Louis Meynelle (2 original pen and ink drawings). The Damsel illustrated in its entirety by Louis Meynelle with 4 pen and ink drawings, an original watercolor, an original etching (in two states), and 4 photogravures from drawings by Meynelle (in two states). Andre (Volume I) illustrated in its entirety by John Sloan with 2 original etchings (each in two states, one state signed), an original etching in color (in two states, one state signed), four original pen and ink drawings in the text, and four photogravures (each in two states) 2 of which are signed. Some light wear and fading to bindings; plates fine.

(6000/9000)

Lot 56

FOUR LOTS OF DISNEY ART BOOKS

57. (Disney, Walt) Barks, Carl. *The Fine Art of Walt Disney's Donald Duck.* 311 pp. Illustrated throughout in color and black & white. (4to) 12x10½, red cloth, color pictorial label on front, slipcase. One of 1875 copies of the McDuck Edition.


Signed by Barks at the limitation. Some wear to slipcase, soiling along bottom edge (paint?); near fine.

(1000/1500)


New York: Hyperion, [1997]

Signed by Disney President Peter Schneider, Producer Alice Dewey, and Directors Ron Clements and John Musker. With an original ‘sericel’ reproducing a scene from the original artwork of the film. Cloth coming unglued from one edge of slipcase; else fine.

(150/250)


[New York]: [Golden Press], [1958]

Spine heel and upper edge of front panel lightly chipped, head of spine lacking about ½” chip; light wear to volume extremities; price in ink on front free endpaper; else a near fine volume in a very good jacket.

(200/300)

Signed by both authors and containing a foot of original film “from a classic Disney feature” (this one showing two dwarves from Snow White). Light wear to slipcase; else fine. (300/500)


Doré’s dark interpretations of the medieval legend of the wandering Jew. Cloth discolored, some browning to paper; good. (100/150)


Abbey, Travel: 450; Tooley 186. A touch of wear to extremities; one plate, and the opposing leaf of text, with stain from a drop of ink; some offsetting; very good. (500/800)


Signed by Dykes on limitation-page. Fine (300/500)

64. Erté. *My Life / My Art.* 240 pp. Illustrated throughout including many photographs. (Folio) 13⅛x10⅛, full blue leather, illustrated label on front, spine lettered in silver, matching blue leather box. One of 1000 copies. New York: Dutton, [1989]

Signed by Erté on limitation leaf. Light wear to box; near fine. (300/500)

65. Evans, Henry. *Orchids - linoleum-block print.* On sheet 19¾x13⅛, signed, titled and numbered in pencil below the image. 43/93.

San Francisco: 1968

Three orchid blooms by Henry Evans (1918–1990), proprietor of the Porpoise Book Shop and Peregrine Press, began making botanical prints around 1958, depicting some 1400 subjects in 31 years. During those years he was accorded more than 250 one-man shows in many countries around the world and almost every state. Self-taught as a printer, botanist, and artist, he drew directly from living subjects. He used linoleum as a printing surface and an 1852 Washington Hand Press to make the prints. After printing, the blocks were destroyed. Fine. (300/500)
San Francisco: 1969  
Grapes and leaves linoleum cut by Henry Evans (1918–1990), proprietor of the Porpoise Book Shop and Peregrine Press, began making botanical prints around 1958, depicting some 1400 subjects in 31 years. During those years he was accorded more than 250 one-man shows in many countries around the world and almost every state. Self-taught as a printer, botanist, and artist, he drew directly from living subjects. He used linoleum as a printing surface and an 1852 Washington Hand Press to make the prints. After printing, the blocks were destroyed. Slight discoloration at right edge, still fine.  
(300/500)

67. Evans, Henry. *Sun in Space* - linoleum-block print. On sheet 19¼x13, signed, titled and numbered in pencil below the image. 50/90.  
San Francisco: 1968  
Unusual creation from the artist/printer best known for his botanical prints. He used linoleum as a printing surface and an 1852 Washington Hand Press to make the prints. After printing, the blocks were destroyed. Fine condition.  
(300/500)

Inscribed to an employee of the Stinehour Press, which is attributed on the copyright page for the letterpress. Front free endpaper reads, “C. Freeman Keith Gratefully Walker Evans.” Photographs of the heartland of America as seen by Evans from 1931 to 1962. A touch rubbed at spine tips and corners, spine a little tender; near fine.  
(1200/1800)

Paris: Éditions de France, [1935]  
No. 339 out of 1000 copies. Title page with two tape repairs near gutter; else internally fine.  
(400/600)

Viking Press, 1933  
The story of a duckling on the Yangtze River. No other editions stated, original $1.00 price present on dust jacket. One very short closed tear to jacket edge, very lightly chipped at head and heel of spine; edge wear to boards; very good overall.  
(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.

No place: No date

Four women cavort in a Roman bath. Very slight toning to paper; near fine.

(500/800)


London: Printed for the Author, 1968

Signed by Flint in the colophon. Fine condition.

(200/300)

73. Flint, William Russell. Celinda’s Precaution - original etching. Etching on J. Watman paper. 7¼x4½ plus margins, matted & framed under plexiglass. Numbered LXXV (of 75) and signed by Flint in ink in lower margin.

No place: No date

Nude woman on a rocky shore. Fine.

(400/600)


London: Collins, [1950]

Accompanied by an autograph letter signed by Flint, on his Camden Hill letterhead, to a Mr. Sayers, referring to his (Flint’s) wife’s illness, asking Sayers to procure a book, and writing about this book: “That book of my Drawings gave me a lot of fun in arranging it - I quite took charge of every page - aiming at simplicity. I trust you don't disapprove!” Jacket with some rubbing, price clipped; some foxing to endpapers, paper remnants to rear pastedown, very good.

(200/300)


Signed at the colophon by Francis Russell Flint (son of W.R. Flint, who passed away in 1969).

Fine in original cardboard carton

(300/500)

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

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


Slipcase with a few dings, volume spine sunned a touch; near fine.  

(250/350)


London: Michael Joseph, [1951]

Signed by Flint on the limitation-page. Fine condition.  

(200/300)


No place: No date

Fine condition.  

(1000/1500)


London: Charles Skilton, 1965

Signed by Flint on leaf facing colophon. Fine condition in slightly rubbed slipcase.  

(200/300)

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

Go to www.pbagalleries.com


Slipcase with a bit of rubbing and wear; very slight bump to volume spine head, else near fine.

(200/300)


London: Medici Society, 1924

Jacket spine rubbed, chips and fraying at ends, a few short edge tears; volume fine.

(400/600)


London: Philip Lee Warner/Medici Society, 1912

Jacket with mild fading, ½” hole in spine, ends a bit chipped; volume fine.

(500/800)


London: Jonathan Cape and the Medici Society Ltd., [1923]

First jacket lacking all of the spine strip, a few chips and tears to the panels, verso tape repairs; 2nd jacket spine darkened with chips, verso paper repair/reinforcement reattaching it to the panels; else volumes very good, jackets fair to good.

(200/300)


London: Philip Lee Warner/Medici Society, 1909

Normal darkening/discoloration to vellum; a few scattered fox marks within, very good to near fine.

(300/500)

85. (Flint, William Russell) Theocritus, Bion and Moschus. *The Idylls of Theocritus [Bion & Moschus]*. Rendered into English Prose by Andrew Lang. 2 volumes. With 20 mounted color plates by William Russell Flint; printed tissue guards. 10½x8, original full limp vellum lettered in gilt, ribbon ties, top edges gilt, others untrimmed, jackets, later slipcase. No. 177 of 500 copies printed by Charles T. Jacobi in the Riccardi Fount on handmade Riccardi paper.

London: The Medici Society, 1922

Signed by William Russell Flint on the limitation-page of Vol. I. Jacket spines faded, small spot to front panel of Vol. II jacket; volumes fine.

(500/800)
86. (Flint, William Russell) **Theocritus, Bion and Moschus. The Idylls of Theocritus [Bion & Moschus]. Rendered into English Prose by Andrew Lang.** 2 volumes. With 20 mounted color plates by William Russell Flint; printed tissue guards. 10½x8, original linen-backed boards, paper spine & cover labels, top edges gilt, others untrimmed, jackets. No. 347 of 500 copies printed by Charles T. Jacobi in the Riccardi Fount on handmade Riccardi paper.

London: The Medici Society, 1922

Fading to jackets with edge and extremity wear; some soiling and discoloration to boards, corners rubbed or lightly bumped, offset to endpapers, darkening to extreme pate edges, bookplates of Kenneth T. Gemmell, else very good.

(300/500)

87. (Flint, William Russell) **Judith. Reprinted from the Revised Version of the Apocrypha.** Introduction by Dr. Montague R. James. With 4 tipped-in color plates by W. Russell Flint; plus an extra suite of the same 4 color plates, laid inside the original folder. 9¾x7½, limp vellum lettered in gilt, ribbon ties, top edge gilt, others untrimmed, slipcase. No. 52 of 100 copies.

London: The Haymarket Press, 1928

Signed by the artist in the colophon. Slipcase with rubbing and darkening, ¾” piece of bottom panel missing; volume fine.

(300/500)

88. (Flint, William Russell) **The Book of Tobit and the History of Susanna. Reprinted from the Revised Version of the Apocrypha.** xvi, 47 pp. Introduction by Montague R. James. Illustrated with 4 tipped-in color plates from paintings by W. Russell Flint. 10x7½, full limp vellum, lettered in gilt, ribbon ties, top edge gilt. No. 5 of 100 copies.

London: The Haymarket Press, 1929

The extra suite of plates is not present with this copy, nor is the slipcase. Minor discoloration to the vellum, very good or better.

(200/300)

89. (Flint, William Russell) **Chaucer, Geoffrey. The Canterbury Tales of Geoffrey Chaucer.** 3 volumes. The Text of Walter W. Skeat. With 36 mounted color plates by William Russell Flint; printed tissue guards. 10½x7¼, half linen & boards, paper cover & spine labels, top edges gilt, others untrimmed. No. 416 of 500 copies printed by Charles T. Jacobi in the Riccardi Fount on handmade Riccardi paper.

London: Philip Lee Warner/Medici Society, 1913

Some very minor discoloration to the boards; offset to endpapers, near fine.

(700/1000)

90. (Flint, William Russell) **The Song of Songs Which is Solomon’s.** With 10 tipped-in color plates by William Russell Flint; tissue guards. 10½x7¼, quarter linen & boards, paper labels on spine and cover, additional labels tipped-in at rear, top edge gilt, others untrimmed. No. 94 of 500 copies printed on handmade Riccardi paper.

London: Philip Lee Warner/Medici Society, 1909

Spine label a bit worn, minor discoloration to boards; offset to endpapers, very good or better.

(200/300)

Both about very good.

(200/300)


Various places: Various dates

Good to very good condition.

(200/300)


Various places: Various dates

Generally very good or better.

(300/500)

94. Freleng, Friz with David Weber. Animation: The Art of Friz Freleng. Volume 1 [all published]. Two volumes, the first with text and illustrations, the second with audio cassette, video cassette, and certificate of authenticity housed in a book shaped box. Illustrations throughout in color and black & white. 3 sericel prints. 9x11, faux-leather backed cloth, pictorial labels on front covers, slipcase, original clear plastic case. One of 4000 copies. First Edition. 

[Newport Beach]: [Donovan], [1994]

Signed by Freleng at the limitation statement. Apparently, due to printing expense, not all copies were issued with the sericel prints. Cover illustrations peeling; else fine.

(500/800)

RARE WORK WITH ILLUSTRATIONS BY WANDA GAG

95. (Gag, Wanda) Kellogg, Spencer, Jr. The Oak by the Waters of Rowan: A Meditative Essay. 12 ff (unpaginated). Decorations by Wanda Gag. 8¾x6, cloth backed patterned boards. One of 295 copies printed at the Aries Press. 

Village of Eden, New York: [Aries Press], 1927
Woodcut decorations by Wanda Gag, best known for her prize winning book ‘Millions of Cats’. Very scarce. A touch of wear at edges, fading to boards; near fine. 

(300/500)

96. GELIS-DIDOT, P. AND H. LAFFILÉE. La Peinture Décorative en France du XIe au XVIe Siècle. xix, many unnumbered pp. plus 57 (of 60) chromolithographed plates. Black and white illustrations within text. 17x12, loose pages and plates housed within publisher’s green cloth covers, printed in gilt.

Paris: Ancienne Maison Morel, [c.1885]

Collection of examples of early decorations and paintings in French ecclesiastical buildings. Small library sticker to spine, ribbons not present, rubbed spine and edges, touch of fraying to spine; dampstains along one edge of preliminary pages; foxing largely limited to printed pages, scattered and very light marginal foxing to some plates; good. 

(100/150)


New York: Doran, [1926]

Scarcе dust jacket and volume. Dampstains to jacket front panel, many tape repairs to jacket along almost all edges and flap folds, spine, etc., chipped and torn jacket flaps; light edge wear to volume; else a near fine volume in a fair jacket. 

(150/250)


New York: 1937

Rare brochure for an exhibit of paintings by the noted composer, who died in 1939 at age 39. He had taken up painting 8 years earlier. The exhibit was from December 18, 1937, to January 4, 1938, at the Marie Harriman Gallery. Ms. Harriman owned and operated the gallery from 1930 to 1942. Her first husband was Cornelius Vanderbilt Whitney, her second W. Averell Harriman. Soiling to the cover leaf, very good. 

(200/300)


San Francisco: Book Club of California, 1990

Inscribed by Dreyfus on front free endpaper. Light wear to jacket; volume fine. 

(200/300)

100. GROTH, JOHN. John Groth’s World of Sport. 152 pp. Illustrations throughout in color and black & white. (Oblong 4to) 8½x12, white cloth, dust jacket. First Edition.

[New York]: Winchester Press, [1970]

With an original sketch by Groth of a horse and rider on front free endpaper. Light wear to jacket edges; very good. 

(250/350)

101. (Guillon, E.) Les Animaux Sauvages et Domestiques: Album Pour les Enfants. 79 pp. 8 chromolithograph plates after artwork by E. Guillon, including frontispiece, and many engravings within text. 12½x9½, red gilt-decorated cloth, all edges gilt. First Edition.

Paris: Garnier Frères, 1885

Introduction to wild and domestic animals, embellished with engravings after artists Marie Firmin Bocourt, William-Henry Freeman, and Edouard-Yan Dargent. Edge wear, a few small spots of soiling to front cover; hinges cracked; plates near fine; else very good. 

(100/150)

   Chicago: Sage Books, [1969]

   Original signed drawing by Fred Harman on front free endpaper. Cardboard slipcase split along one edge and with tape repairs; a touch of wear to jacket; near fine

   (200/300)


   No place: 1940s & 1950s

   Bright, captivating scenes from Hawaii and the Pacific Islands. Some mostly margins wear, a few stains, overall very good.

   (250/350)

104. Helland, Jon, Compiler/Artist. *Sheba Land*. 12 photographic plates mounted on 20x16 card backings, each with loose printed caption title card; 1 original black, white & gray painting of an Arab man in full garb, signed by Jon Helland, dated 1952, mounted inside matting; & 1 text/information leaf, providing title and publisher, history, etc. Folio plates laid loose inside publisher’s decorative portfolio box (cloth & boards) with folding flaps.

   [No place]: Directors of the American Foundation for the Study of Man, [c.1952]

   The photographic illustrations were executed by the foundation’s vice president, William Terry, and the art work and compilation by the foundation’s art director, Jon Helland. Signed on information / introduction leaf “To Sidney M. Ehrman” in blue ink at top and signed by the foundation president, Wendell Phillips, in brown ink at bottom. Rare tie-string broken off. Slight wear to portfolio box and edges card mounts, else fine.

   (150/250)

105. (Japanese Folk Art) *Japanese Folk Art and Design, Volumes 1-4*. 4 volumes. Profusely illustrated throughout from photographs. (4to), black cloth, dust jackets, slipcases.

   [Japan]: No date [1970s?]

   Pictorial history of the folk arts of Japan. Captioned in Japanese, a few leaves of descriptive text and indexes in English. Light wear to slipcases, dust jackets chipped; very good.

   (300/500)

106. (Japanese Shunga Pillow Book) *Japanese Shunga or Pillow Book, with color woodblocks*. 19 double leaves, 11 of them with color woodblocks on both sides, the remainder with line blocks. 7¼x4¾, wrappers, stitched.

   Japan: c.1860s-70s

   Charming and very graphic Japanese Shunga or pillow book, with much explanatory text, a boon to marital bliss. Modest soiling and wear, very good.

   (400/600)


   Garden City, NY: Doubleday, 1974

   Signed by the author on the limitation statement. The limited edition cast bronze medallion is of a portrait of the artist’s face. Slipcase with some shelf wear; else fine.

   (500/800)
108. (Kain, Earl E.) Thomas, Jerry. *The Bon Vivant's Companion...Or...How to Mix Drinks.* liv, 169 pp. (8vo) 8½x5¼, original cloth. Seventh Printing. 
New York: Grosset & Dunlap, [1934]

Additional illustrated throughout with over 40 watercolor drawings by Earl E. Kain. Some light wear to cloth; very good. 

(300/500)

Pittsburgh: Friedlander, [1990]

Fine 

(300/500)

[Honolulu]: [Honolulu Star-Bulletin], 1943

Many artworks within reminiscent of Paul Gauguin's Tahitian girls. Three loose leaf drawings in pencil or charcoal, laid in. Each about 9x12. Two are signed D. Castro. Cover illustration chipping along edges, fairly light dampstain along bottom and right edge of front cover; internally near fine; externally good. 

(400/600)

111. (Kent, Rockwell) Voltaire, Jean François Marie Arouet de. *Candide.* Illustrated by Rockwell Kent. 11x7½, cream linen decorated in gilt. One of 1470 copies. 
New York: Random House, 1928

Signed by Rockwell Kent at the colophon. Gilt decoration heavily rubbed, spine darkened, and frayed at head and heel; good; a few tiny marks or very small smudges within, else internally near fine. 

(100/150)

112. (King Albert's Book) King Albert's Book: A Tribute to the Belgian King and People from Representative Men and Women Throughout the World. 188 pp. Illustrated with 17 color plates by various artists (16 are tipped-in); 8 black-&-white or duotone plates; photogravure frontispiece portrait of the King; music notes; plus many other drawings and facsimile signatures in the text. 11x8½, original full black morocco stamped in gilt on front, spine lettered and decorated in gilt. First American Edition. 
New York: Hearst International Library Co., [1914]

A tribute book sold to benefit the Belgian relief fund, with color plates by Kay Nielsen, Maxfield Parrish, Edmund Dulac, Arthur Rackham, Harrison Fisher, and others; black and white illustrations by James Montgomery Flagg, Charles Dana Gibson, Joseph Pennell and others. The prose and poetry by Rudyard Kipling, Edmund Gosse, Eden Phillpotts, H. Rider Haggard, Sarah Bernhardt, Winston Churchill (both the American novelist and the British statesman), and others. Scarce in this, the original leather bound variant. A touch of wear at edges; near fine. 

(200/300)

London: Methuen, [1915]

Original front cover cloth bound in at rear. Small scuff to front cover; previous owner's gift inscription on half title; some foxing; very good. 

(300/500)
114. (LaRue, Walt) CROWELL, VALONA VARNUM. The Artist and the Bucking Horse. [v], 42 pp. Illustrated throughout. (8vo) 8½x5½, blue cloth. One of 100 copies. First Edition. [Taos]: [Art of the West], [1983].
Signed by the author on title page. With an original signed sketch by Walt LaRue. Fine. (150/250)

115. LABOUREUR, J.E. Les Contes de Perrault. 199 pp., followed by lithographed plates, with accompanying pages of text. Within text are engraved plates by various artists. 11x9, wrappers, glassine dust jacket.
Paris: René Hilsum, 1928
No. 339 out of 340 copies. Edge wear to jacket, lacking at head and heel of spine; volume with a few spots of soiling on front cover, rubbed, spine creased with a bit of chipping to head and heel; plates are near fine. (500/800)

116. LAGER, JAMES L. Leica: An Illustrated History. 3 volumes. 11x9, cloth, dust jackets. First Edition.
[Closter, NJ]: [Lager Limited Editions], [1993-1998].
Each volume with an 3½x4¾ glossy color photograph laid in, replicating the unique photograph on their jacket front panel. Fine complete set. Fine. (100/150)

117. (Legrand, Edy) Voyages et Glorieuses Découvertes des Grands Navigateurs et Explorateurs Français. [32] pp. Illustrated throughout in pochoir by Edy Legrand, including 2 folding maps; also, pictorial title and endpapers. (Folio) 14¾x10¾, pochoir colored paper over boards, cloth spine, glassine dust jacket. First Edition.
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. Glassine jacket lacking largely on front panel, heavily chipped; boards rubbed, with a few spots of soiling; ink inscription on front free endpaper; title page yellowed; else internally a near fine volume. (200/300)

**COLLABORATION BETWEEN GEORGES LEPAPE & PAUL POIRET**

118. LEPAPE, GEORGES. Les Choses de Paul Poiret. 12 pochoir-colored plates, two folding. Sizes of the plates vary, all bound within a volume which measures 13x11½, boards, custom cloth box with gilt-lettered morocco label. One of 300 copies. [Paris]: 1911.
Exquisite illustrations produced in collaboration with the women's wear designer Paul Poiret, in a limited edition. Lepape studied at the Ecole des Beaux-Arts, and in addition to working with Paul Poiret, illustrated for fashion magazines such as Vogue and La Gazette du Bon Ton. Cloth box with light dampstain; very light edge wear to boards, a touch of smudging here and there; plates near fine. (5000/8000)

ONE OF 10 COPIES ON VELLUM WITH AN ORIGINAL WATERCOLOR


Paris: Librairie Artistique, 1896

Initialed by the translator and the illustrator on the limitation leaf. Laid in is a 2 page Autograph Letter, signed, by Lunois to Claude Roger-Marx, in French, discussing the publication of the present work and the need for funds to finance the printing. A catalog from the Grunwald Center for the Graphic Arts centenary exhibition of the works of Alexandre Lunois (at which the present volume and letter were displayed, the letter is reproduced and translated within the catalog) is also included. One of the great fin-de-siecle illustrated books, and one of the first publications which can rightly be called a “livre d’artiste”.

Ray 310. Light wear to extremities of box; a few very small spots of rubbing to volume; fine.

(3000/5000)

121. [Lux, Joseph August]. *Jung Wien. Ergebnisse aus der Wiener-Kunstgewerbe-Schule*. 71+[1] ad pp. Illustrated throughout from photographs, drawings, architectural models, etc. 11½x8, cream cloth with reverse black lettering.

Darmstadt: Verlags-Anstalt Alexander Koch, [1907]

Very scarce monograph on the Vienna Secession, with designated as Kochs Monographien XII with subtitle “Entwürfe zu Architekturen und Flächen-Dekorationen junger Wiener Künstler. Architektur und Modelle, Gartenanlagen, Innen-Räume, Möbel, Plastiken, ferner Plakate, Malereien, Keramiken, Studien und dekorative Holzschnitte, ornamentale Schriften, Vorsatzpapiere und Tapeten, Webereien und Stickereien”. Presented are paintings, sculpture, fabrics, architectural renderings and other items by such artists as Carl Witzmann, Gustav Kalhammer, Ugo Zovett, Nora Exner, Moritz Jung and others. Lower corners slightly bumped; near fine.

(800/1200)


Paris: Éditions de la Sirène, 1920

No. 135 out of 1110 copies. Light edge wear to jacket, a few very short tears, a touch sunned, spine splitting in a few places; front stiff wrapper detached, but present; plates near fine.

(600/900)
123. (Marchand, Phillipe) [VILLIER, JACQUES]. *The Paintings of Phillipe Marchand*. 208 pp. Many color tipped-in lithograph plates, and black and white photographs. 14x11, linen, dust jacket. 
[Los Angeles]: Fine Arts Press, [1965]

Four closed tears to jacket edges (each about 1-2”), one tear repaired with tape, a small hole in rear panel, and light edge wear overall; volume a touch rubbed at spine tips and corners; a bit of offsetting from the adhesive used for the tipped-in plates; very good plus. 

(300/500)

**WITH LITHOGRAPHS BY MATISSE**


Paris: Verve, [1945]

One of the scarcer and more desirable issues of Verve. It includes work executed by Henri Matisse from a 1940-1945. Matisse designed the jacket cover artwork. Jacket chipped and worn at spine head and heel, and at corners; offsetting and mild residue from tape at endpapers; the first color lithograph foxed, both with offsetting on verso; very good. 

(2000/2500)

125. MAUPASSANT, GUY DE. *Contes Choisis*. Illustrations by Charles Hug. 8¾x6, pictorial boards. One out of 10,000 copies. 

Zürich: Büchergilde Gutenberg, [1947]

Original drawing by Charles Hug of two dogs and a lamp post, on the first page, signed. Also signed by Hug at the limitation statement. The number that was written (out of 10,000 copies) on the limitation statement has been crossed out and is unreadable, also an additional inscription in French by Charles Hug(?) below that. The hand writing appears the same. Slight edge wear; very faint discoloration on the original drawing within; very good. 

(200/300)


[Nevada City, CA]: Carl Mautz, 1997

Fine. 

(100/150)

127. (McLOUGHLIN BROTHERS). *The Ten Little Mulligan Guards*. 12 pages with chromolithographed illustrations on top half, music and lyrics on bottom half of page. 9x10¾, illustrated wrappers. Rear wrapper with McLoughlin Brothers advertisement for “New Picture Books for Little Children.” 

New York: McLoughlin Brothers, [1874]

Children’s song and game (instructions provided on the last illustrated page—also the verso of rear wrapper) about ten Little Mulligans who one by one disappear or suffer a violent death. Racist depiction and reference to a Black character that holds the Guard’s target sign throughout the song/story. Spine reinforced with tape, edge wear, creasing; some tiny spots of soiling and a bit of finger smudges to margins; very good. 

(150/250)
128. Meigs, John. *The Cowboy in American Prints.* 184 pp. Illustrated throughout; original signed lithograph by Peter Hurd at front. (Oblong 4to) 9x12, half red leatherette and cloth, slipcase. One of 300 copies.

Signed at the limitation by Meigs. Some wear to slipcase; volume fine. 

(200/300)


Barcelona: Ediciones Poligrafa, [1972]

The first of eventually 4 volumes on the lithographs of Miro. Fine. 

(400/600)


New York: George Braziller, 1984

Stunning collaboration between the great surrealist poet and the great surrealist painter and illustrator. The 1984 reprint of the no. 75 Cramer imprint of 1958. Light wear to slipcase; else fine.

(200/300)


San Francisco: Camera Craft, [1943]

Signed by William Mortensen, and inscribed to previous owner, Leslie Hoagland, on first blank leaf. Wrappers rubbed, with some very faint soiling; ownership rubber stamp on verso of rear wrapper; very good.

(100/150)


San Francisco: Camera Craft, Various dates

Edge wear to each jacket, including very mild to moderately chipped edges, a few short closed tears; light edge wear to each volume. Condition varies a bit, generally very good.

(100/150)


San Francisco: Camera Craft, Various dates

Each inscribed in 1945 from William Mortensen to Leslie Hoagland, who owned a photography studio in Los Angeles, on the front free endpapers. Each dust jacket with some edge wear including short closed tears and chipping to edges; volumes with light edge wear; overall very good.

(200/300)
134. (Mother Goose) The Mother Goose Collection of Six Limited Edition Prints. 6 serigraph prints, each in the original glassine folder with printed label; single sheet of letterpress descriptive text. (Folio) 27x20¾, loose, as issued, in the original cloth backed box. Number 22 of 300 copies.

New York: Serigrafia, Limited, [1990]

A striking portfolio of prints by 6 leading illustrators: Maurice Sendak, Chris Van Allsburg, Barry Moser, Seymour Chwast, Daniel Palavin and Guy Billout. Each print signed by the artist in pencil at lower right. The most ambitious project from fine art publishers Serigrafia, 100 copies were retained for the use of the illustrators, 100 for Serigrafia, and 100 were donated to raise funds for The Children’s Health Fund at an initial offering price of $5000. Box bumped at corners and split along one inner corner, contents sheet detached from inside front cover; light wrinkle at corners (but well away from images); prints overall fine.

(1500/2000)

RARE PRINTING OF THE MOTHER GOOSE MELODIES

135. (Mother Goose...) Mother Goose’s melodies. The only pure edition. Containing all that have come to light of her memorable writings, together with all those which have been discovered among the mss. of Herculaneum, likewise every one recently found in the same stone box which hold [sic] the golden plates of the Book of Mormon. The whole compared, revised, and sanctioned, by one of the annotators of the Goose family. With many new engravings. Entered, according to Act of Congress, in the year 1833, by Munroe & Francis, in the Clerk’s office, of the District Court of Massachusetts. 96 pp. Illustrated with wood engravings by Alexander Anderson, Abel Bowen, Nathaniel Dearborn, Alonzo Hartwell, and others. 5½x4½, original engraved pictorial wrappers.

Boston: Printed and Published by Munroe and Francis, 1833-[1845?]

Early and quite rare American edition of Mother Goose, with the provocative claim that the melodies had been found in the same stone box as the Golden Plates of the Book of Mormon, which had been published in 1830. Most of the melodies seem the standard ones, with some American usages. Among the more uncommon verses: “There was an old woman, and what do you think?/ She lived upon nothing, but victuals and drink:/ Victuals and drink were the chief of her diet,/ Yet this old lady scarce ever was quiet.” “See Saw Margery Daw,/ Sold her bed, and lay upon straw./ Was not she a dirty slut,/ To sell her bed and lay in the dirt?” and “What care how black I be?/ Twenty pounds will marry me./ If twenty won’t, forty shall,/ I’m my mother’s bouncing girl.” The illustrations, of which there are almost always one, and sometimes two, per page, are equally intriguing. The bibliography of this book is somewhat uncertain. There were a number of editions published by Monroe and Francis, and C.S. Francis, beginning around 1832, and some possibly as late as 1845. There are about a dozen copies of the various editions listed in the RLG Union Catalogue, with various differences. The present copy has an “alphabet rhyme” on pp. 93-4, which continued to page 95, with advertisement on page 96. Front wrapper creased and worn, corners torn off affecting imprint; lower corners of first three leaves torn off but affecting no text, about half of the remaining pages are dog-eared, top corner of second leaf torn off affecting a few letters and part of an illustration, top corner of rear wrapper missing; good to very good, a fragile and intriguing American imprint.

(1500/2500)

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.

Color pictorial dust jacket of a Matisse artwork. Beautiful full page color plates enhance this reference text. Very slight edge wear to jacket; name in ink on front free endpaper; else near fine overall.

(1000/1500)


Cheney, WA: Art of the Northwest, [1980]

With an original watercolor by McLaughlin at front. Bookplate on front free endpaper. Fine.

(200/300)

ONE OF 250 COPIES SIGNED BY MUNNINGS

138. Munnings, Alfred J. *Pictures of Horses and English Life.* Appreciation by Lionel Lindsay. Illustrated throughout with plates from works by Munnings, including 28 mounted color plates; printed tissue guards. 13⅛ x 10, gilt-lettered & stamped vellum, top edge gilt, others untrimmed. No. 170 of 250 copies. First Edition.

London: Eyre & Spottiswode, 1927

Signed by Munnings on the limitation page. Munnings (1878-1959) was one of the best known British sporting painters of his time. Discoloration to upper front cover, stain to front free endpapers, still very good, internally clean - an important work in the field.

(1000/1500)


Boston: Lee & Shepard, 1867

“Much useful data on the daily life and officials at such prisons as Charleston and Florence; very bitter against Confederates” - Nevins I, p.192. Thomas Nast’s graphic illustrations depict some of the cruelties inflicted by the rebels. Cloth a little rippled, joints, corners and spine ends rubbed; front hinge cracked, about very good, with bookplate of Philip A. Myers.

(300/500)


New York: Macmillan, [1906]

Spine rubbed, and soiled a bit, some edge wear and a bit of rubbing else wear to covers; gift inscription in ink on front free endpaper; binding a touch shaken; else very good.

(200/300)


One volume fine (see above); the other two with long closed tears to jackets, or chipping; very good.

(100/150)

142. OROZCO, José Clemente. *José Clemente Orozco*. Introduction by Alma Reed. Plates throughout reproducing frescoes, murals and other artwork by Orozco; frontispiece portrait from a photograph by Edward Weston. 11x8½, cloth, paper cover label. First Edition.

New York: Delphic Studios, 1932

Signed by Orozco on the front flyleaf - the large, bold signature is a bit smeared in places. Accompanied by two pamphlets on the Mexican social realist painter, “The Orozco Frescoes at Dartmouth,” 1934, and “Orozco ‘Explains’: The Bulletin of the Museum of Modern Art,” 1940 (the latter with wrappers soiled, splitting along spine). Volume spine faded, lower corners bumped; ownership inscription on front endpaper, front hinge cracking; about very good.

(300/500)

143. PAPE, Frank C. *Portrait of James Branch Cabell*. Etching. Impression size 11¾x8¾ on 19¼x13 paper. One of 210 copies.

U.S.A.: 1930

Portrait image of the celebrated early 20th century erotic fabulist, surrounded by fantastic figures from the stories of James Branch Cabell. Very slight crease and touch of yellowing at very top edge; else fine.

(200/300)


New York: Simon and Schuster, [1960]

Inscribed on front free endpaper from Irving Penn to Howard D. Stevenson, and dated 1964. A touch of fraying to edges, and some soiling to covers; smudges on front free endpaper; very good.

(300/500)


New York: Knopf, 1991

Still in original shrink-wrap, fine.

(200/300)


Boston: Little, Brown, and Company, 1929

Signed by the author at limitation. Some light scuffing to calf; very good.

(300/500)


New York: Macmillan, 1920

Signed by Pennell at limitation page. This is one of 150 copies containing an original drawing by Pennell. Head of spine chipped, joints rubbed, some soiling to boards; very good.

(250/350)
148. (Photograph) Bourke-White, Margaret. Untitled (Caterpillar on a leaf). Gelatin silver photograph. 10 ¼ x 13 ¼ plus margins, matted

No place: c.1938

With rubberstamp “Photo by Margaret Bourke-White” on verso. Some wear to corners, margins a little yellowed, ¼” tear in right margin; very good.

(2500/3500)

149. (Photograph) Genthe, Arnold. Three portrait photographs. Three silver print photographs total (1 is a duplicate). Two identical bust portraits of Grace Chittenden Hudson, 7 ¼ x 5 ¾. The third is a portrait of Grace posing while seated, with her daughter Doris, 9 x 7 ¼. 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.

(150/250)

150. (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 5 ½ x 4 of a woman. The other portrait is 7 x 3 ¾ 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.

(200/300)

THIRTEEN LOTS OF PHOTOGRAPHS BY W. EUGENE SMITH


No place: 1951-
152. (Photograph) SMITH, W. EUGENE. *Daughter Shana in Inner Tube with Bottle*. Gelatin silver photograph. 8¾x13¼, mounted on backing board.

No place: No date

Mount corners worn, a few slight scratches to image; very good.

(500/800)

153. (Photograph) SMITH, W. EUGENE. *Guido Cantelli listening to recording of Hindemith's “Mathis der Maler”*. Gelatin silver photograph. 10¾x13½, on mount 20x16.

No place: No date

Rubberstamp on mount verso noting “Photograph by W. Eugene Smith. This authenticated photograph was in the private collectikon of W. Eugene Smith at the time of his death - October 15, 1978.” Mount with minor extremity wear; image fine with just several miniscule nicks at edges.

(1000/1500)

154. (Photograph) SMITH, W. EUGENE. *Hitachi, Ltd. - Train Station*. Gelatin silver photograph. 14x10 plus margins, matted.

Japan: c.1961


(2500/3500)

155. (Photograph) SMITH, W. EUGENE. *Hitachi, Ltd. - Two Men Reading the Newspaper*. Gelatin silver photograph. 9¾x14½ plus margins, matted.

Japan: c.1961


(1000/1500)
156. (Photograph) SMITH, W. EUGENE. Juanita with Potted Plant. Gelatin silver photograph. 10½x13¾ plus margins, matted.  
No place: c.1945-

From Smiths “Friends and Family (My Daughter Juanita)” series. With Smith’s estate rubberstamp on the reverse, and exhibit label of Lowinsky Gallery, New York, on the back of the mat. Tiny rub mark in Juanita’s hair; very good or better.  
(2000/3000)

157. (Photograph) SMITH, W. EUGENE. Leper’s Village, Umbrella in Grond. Gelatin silver photograph. 13½x9½, mounted on backing board.  
No place: no date

An umbrella in the ground dominates the image, with two Africans in background, heads not visible, are digging a grave. Smith’s estate stamp on verso, “This authenticated photograph by W. Eugene Smith was in his private collection at his death - October 15, 1978.” Mount corners worn, some wear to the edges of image; very good.  
(1200/1500)

158. (Photograph) SMITH, W. EUGENE. Piper Laurie. Gelatin silver photograph. 13x9 plus margins, matted.  
No place: No date

From the “Recording Artists” series, according to the exhibit label of Lowinsky Gallery, New York, on the back of the mat, but with “Theater Girls Essay” penciled by it. With Smith’s estate rubberstamp on the reverse. Fine.  
(700/1000)

159. (Photograph) SMITH, W. EUGENE. P.M. Clement Attlee Watching the Returns, Election Night, 1950. Gelatin silver photograph. 18¼x12½ plus margins, matted.  
No place: 1950-

One of the better-known photographs by the master of the photographic essay, from his “Great Britain” series. With Smith’s estate rubberstamp on the reverse, and exhibit label of Lowinsky Gallery, New York, on the back of the mat. Near fine.  
(2500/3500)

No place: c.1948-

With Smith's estate rubberstamp on the reverse, and exhibit label of Lowinsky Gallery, New York, on the back of the mat. Thin line in the negative descending through the subject's forehead; very good.

(300/500)


c. 1953

Striking image from the master of the photographic essay. Authentication stamp of the W. Eugene Smith Estate on verso. A touch of wear at edges; near fine.

(2000/3000)


No place: No date

With Smith's estate rubberstamp on the reverse, and exhibit label of Lowinsky Gallery, New York, on the back of the mat. One small flaw in the negative, a 1" crease, near fine.

(1000/1500)


No place: 1947-


(1500/2500)

164. (Photograph - Nudes) 11 silver photographs of nude women, & brochure for Alta Studios, Inc. 11 gelatin silver photographs, size varies from 10x8" to 5½x3½. * Small brochure, “Alta Art Studies,” [12] pp., being a prospectus of the two-volume collection of artistic nudes for art students published by Alta Studios, Inc., 111 Golden Gate Avenue, San Francisco. 3½x6¼, stapled self-wrappers.

San Francisco: c.1925

The Alta Art Studies were collections of nude photographic poses intended to supplant living models as aids to sculpturers, artists and designers. The 11 original photographs here were apparently used in production of the two-volume collection. Very good.

(300/500)


Various places: Various dates

Near fine to fine.

(100/150)

166. (Photography) Famous Photographers Course - complete 4 volume set. Four volumes. Profusely illustrated with color and black and white photographs. Each volume contains 4 lessons, separately paginated. 13½x10¾, cloth 3-ring binder.
Generally faint and scattered soiling to cloth; Volume 2 with foxing to cloth, and a few faint spots of soiling; Volume 3 considerably soiled and stained to front cover, and first few pages; else very good or better.


Various places: Various dates

Together six volumes in cloth, or cloth-backed boards, with dust jackets. Each on frontier photography. Each dust jacket with a degree of edge wear, generally very mild, a few with some chipped edges; over all very good.


Various places: Various dates

Fine.


Various places: Various dates

Over all near fine; except some wear to dust jackets (see above).


Various places: Various dates

Living Colour is a particularly scarce book, with lovely color lithographed photograph plates. Living Colour dust jacket browned at spine, and chipped along head and heel; else all very good or better.


FIVE LOTS WITH ILLUSTRATIONS BY PICASSO


Comprised of the following: Three color lithograph album covers, each dated. Dates include: 25.4.64-20.5.64; 15.9.64-6.10.64; and 8.10.64-9.10.64. In addition to the album covers, the suite includes 51 lithographs after Picasso sketches, 4 in full color. All together 54 lithographs. Includes publisher's original shipping cardboard box. Also includes a book: Picasso Érotique. Published by Beaux Arts Collection, [2001]. Condition of the suite: Fine. (1200/1800)

New York: Limited Editions Club, 1934

Signed in pencil by Picasso at the colophon. One of three greatest books from the Limited Editions Club, illustrated by perhaps the most influential artist of the twentieth century. Portion of spine panel missing, moderate edge wear, chipped at spine and corners; internally near fine; else good.

(5000/8000)


France: Mourlot, 1966

A few things of note: Decembre is spelled as the French do, and the word “County” was corrected by Picasso after having misspelled it. The image is titled “Laughing Faun” commemorates Picasso’s 85th birthday. Produced by the great print maker Mourlot. Small and fairly faint dampstain on the lower left corner of poster; else fine.

(400/600)

**TWENTY POCHOIR PRINTS BY PICASSO**


Milan: “Silvana” Editoriale D’Arte, [1955]

Introductory text, with some black & white illustrations, in Italian. Rarely seen complete with all 20 pochoir prints. Boards soiled, dampstain to rear endpaper and in margin of a few plates at rear, some irregular creasing to tissue guards; else very good.

(400/6000)
178. (Picasso, Pablo) Tolstoy, Leon. La Guerre et la Paix. 3 volumes. Edited by André Sauret. (8vo) wrappers, printed in black and red, glassine dust jackets, slipcases. One of 300 copies on Arches wove paper.

Paris: Imprimerie Nationale, [1956]

Frontispiece illustration by Pablo Picasso in Volume I: A transfer lithograph portrait drawing of Leon Tolstoy, signed and dated by Picasso 15.9.56. Additional impression of the lithograph on china, loose and laid into Volume I. No. CLXI out of CCC. “The book’s title must have been rich in associations for Picasso, who had painted, in 1952, La guerre and La paix for the vault of the chapel at Vallauris.” -Cramer 76. Bloch 825, Cramer 76, Mourlot 287. Shelf wear to slipcases, including a bit of cracking to a few edges; the slightest wear to volume corners and just a touch of wear to glassine jacket edges (at spines); else fine.

(2000/3000)


Oldenburg, Germany: Gerhard Stalling, 1930

Poems about the lives of mice, illustrated with drawings, and beautifully colored lithograph plates. Wear to extremities, touch of fraying to spine tips, corners worn, marks and smudges, mostly light, to covers; else very good.

(100/150)


San Francisco: Sierra Club, [1963]

A few very faint dampstains to jacket, a few very short closed tears, and some creasing to jacket edges; light edge wear to volume; very good.

(100/150)

POSTERS FOR PERFORMANCES AT THE VENETIAN ROOM

181. (Poster) Anna Maria Alberghetti...Venetian Room. Black and white poster, with photograph image of Anna Maria Alberghetti and title, showtimes, etc. printed in black. 44x28, on art board (1/16” thick).

Pisano Printers, 1970s

Used to publicize Anna Maria Alberghetti’s appearance in the Venetian Room of the famous Fairmont Hotel in San Francisco, this custom made print, from a total limitation of 3, was produced by Pisano Printers, who were in-laws of legendary Fairmont Hotel owner, Benjamin Swig. Fine.

(1000/1500)

The Buyer’s Premium will be 20% for bids up to $100,000 and 15% for that portion over $100,000.
182. **(Poster) Joel Grey in the Venetian Room.** Black and white poster, with photograph image of Joel Grey and title printed in black, showtimes printed in white. 44x28, on art board (1/16” thick).

Pisano Printers, 1970s

Used to publicize Joel Grey’s appearance in the Venetian Room of the famous Fairmont Hotel in San Francisco, this custom made print, from a total limitation of 3, was produced by Pisano Printers, who were in-laws of legendary Fairmont Hotel owner, Benjamin Swig. Evidence of tape removal on verso; else fine.

(1500/2000)

183. **(Poster) The Lettermen in the Venetian Room.** Black and white poster, with photograph image of the Lettermen and title printed in black, showtimes printed in white. 44x28, on art board (1/16” thick).

Pisano Printers, 1970s

Used to publicize The Lettermen’s appearance in the Venetian Room of the famous Fairmont Hotel in San Francisco, this custom made print, from a total limitation of 3, was produced by Pisano Printers, who were in-laws of legendary Fairmont Hotel owner, Benjamin Swig. Fine.

(1000/1500)

184. **(Poster) Roger Miller in the Venetian Room.** Black and white poster, with photograph image of Vic Damone in black, title and showtimes printed in white. 44x28, on art board (1/16” thick).

Pisano Printers, 1970s

Used to publicize Roger Miller’s appearance in the Venetian Room of the famous Fairmont Hotel in San Francisco, this custom made print, from a total limitation of 3, was produced by Pisano Printers, who were in-laws of legendary Fairmont Hotel owner, Benjamin Swig. Evidence of tape removal on verso; else fine.

(1000/1500)

185. **(Poster) Roger Williams in the Venetian Room.** Black and white poster, with photograph image of Roger Williams and title, showtimes, etc. printed in black. 44x28, on art board (1/16” thick).

Pisano Printers, 1970s

Used to publicize Roger Williams’ appearance in the Venetian Room of the famous Fairmont Hotel in San Francisco, this custom made print, from a total limitation of 3, was produced by Pisano Printers, who were in-laws of legendary Fairmont Hotel owner, Benjamin Swig. A few very light spots of soiling on top edge; else fine.

(1000/1500)

186. **(Poster) Vic Damone in the Venetian Room.** Black and white poster, with photograph image of Vic Damone and title printed in black, showtimes printed in white. 44x28, on art board (1/16” thick).

Pisano Printers, 1970s

Used to publicize Vic Damone’s appearance in the Venetian Room of the famous Fairmont Hotel in San Francisco, this custom made print, from a total limitation of 3, was produced by Pisano Printers, who were in-laws of legendary Fairmont Hotel owner, Benjamin Swig. Fine.

(1000/1500)

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

Go to www.pbagalleries.com
FIRST EDITIONS OF DR. SYNTAX’S TOURS


London: R. Ackermann, 1812, 1820, 1821

First issue of Vol. 1 with “Chapter I” instead of “Canto I” and girl in plate 5 with arm held straight; Vol. II, plate 15 in second state (as usual) with caption reading “Skimmington” instead of “Skimmerton.” 80 handcolored illustrations in all (including engraved title pages). A comic masterpiece and one of Rowlandson’s greatest successes as an illustrator. Bookplates of Mary Bryant Sprague. Tooley 427, 428, 429. Spines faded to brown, some fading to board edges, minor wear at extremities, front hinges cracking, some light foxing and offsetting as usual; very good.

(1500/2500)

188. (Rowlandson, Thomas) Combe, William. *The Tours of Doctor Syntax (Containing the First, Second and Third Tour)*. 3 volumes. 80 colored aquatints by Thomas Rowlandson including illustrated title pages in Tours 1 & 3. (8vo) 9¾x6¼, three-quarter tan calf and marbled boards, spines gilt, red morocco lettering pieces.

London: Nattali and Bond, 1855

The complete tours of Dr. Syntax, a poetic spoof on the many travel narratives of the late 18th and early 19th centuries, and a marvelous forum for Thomas Rowlandson’s captivating illustrations. 81 plates called for on title pages however the plate lists call for only 79 with the illustrated title page in Vol. 3 not listed. Presumably there was an illustrated title page planned for the Second Tour but not included here. Some light wear to extremities, small chip to head of one spine; very good.

(500/800)

189. 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. Volume leaning just a touch, very slightly rubbed spine; near fine volume in a fine jacket.

(300/500)
[New York]: Levine Books / Scholastic, [2007]

Signed by Rowling in red ink, on the top panel of the Deluxe Edition slipcase. The seventh and final book in the popular Harry Potter series. Just a touch of shelf wear on bottom panel of slipcase; very lightly worn in a few spots on top edge of dust jacket; else fine.  

(800/1200)

New York: Reynal & Hitchcock, [1943]

Signed by Saint-Exupéry on the tipped-in limitation page, as issued. Classic children's book by Antoine de Saint-Exupéry, a fantasy stumbled upon while stranded in the Sahara Desert after a forced landing. Original dust jacket not present. Soiling and wear to cloth, small dampstain on rear cover, light edge wear, child's bookplate on front free endpaper, several small pieces of tape also on this leaf; a few leaves with dogeared corners; about very good.  

(6000/9000)


With an original four-color lithograph, Another Matinee Cowboy, by Fritz Scholder included. Signed by the author at the colophon. Light wear and fading to box; volume and lithograph fine. (300/500)

193. Segar, E.C. *Popeye's Ark. Adapted from the Famous Newspaper Comic Series.* Illustrated by Segar. 5x4½, color pictorial boards.

Akron, OH: Saalfield Publishing Co., [1936]

Written with a utopian theme using Popeye as a Biblical Noah character. A touch of rubbing to spine ends, still fine, quite rare in this condition. (200/300)


[New York]: Harper & Row, [1963]

Later issue jacket, with evidence of the removal of the Caldecott award sticker on front jacket panel. Lower corner of front flap clipped, very light edge wear to jacket including tiny closed tears, bit of color lifted from front panel where Caldecott sticker was removed, some rubbing at flap fold creases; slight edge wear to volume; very good overall. (200/300)

195. Seuss, Dr. *And To Think That I Saw It On Mulberry Street.* Illustrated throughout by Dr. Seuss. 10½x8, color pictorial paper over boards, dust jacket, custom cloth slipcase. Tenth Printing.

New York: Vanguard Press, [1937]

Original drawing of the Cat in the Hat, signed by Dr. Seuss on a small blue piece of paper, pasted to the verso of the rear endpaper. Additionally, signed by Dr. Seuss on verso of front free endpaper, with a gift inscription. Above that inscription someone pasted an article advertising a meet and greet of the “Famous Dr. Seuss,” at Marston’s. Dust jacket foxed, with light chipping to edges, and one long closed tear to heel of spine; spine chipped a bit, faint dampstains and smudges to covers, some small pieces of paper lifted from surface; ink gift inscription on front free endpaper, offsetting from pasted article to title page; else very good. (800/1200)

**INSCRIBED BY DR. SEUSS**

196. Seuss, Dr. *The 500 Hats of Bartholomew Cubbins.* Illustrated by Dr. Seuss in black and white, with red accents. 11¾x8¾, cloth-backed decorated boards, dust jacket. Later edition.

New York: Vanguard Press, [1938]

Inscribed on verso of front free endpaper by Dr. Seuss, “For Donald Williams, with kindest regards, Dr. Seuss.” Dust jacket reads a price of $2.50, and the endpapers are illustrated with the reverse pattern of the first printing. Light wear at head and heel of jacket spine, a few short closed tears at top edge of front jacket panel; few dampstains and darkening to spine, boards are heavily rubbed, scuffed and scratched; offsetting to endpapers; smudges within; good volume in a very good jacket. (1200/1800)

197. Seuss, Dr. *Green Eggs and Ham.* Color illustrations throughout by Dr. Seuss. 9x6½, color pictorial boards, color pictorial endpapers; color pictorial jacket. First Edition, First Printing.

[New York]: Random House, 1960

First printing, with no Beginner Books logo on front cover, correct ads on jacket, and words “Distributed by Random House” on rear bottom of jacket. Younger & Hirsch note that the probable earliest issues have the “50 Word Vocabulary” pasted on the jacket, but they are
printed here. Younger & Hirsch 27. Light edge wear including lightly chipped head and heel of spine, a few short closed tears to edges, including at heel of spine, which have been repaired with tape on verso, a few marks, including faint dampstains to front and rear panels; light edge wear to volume; very good plus volume in very good jacket.

(400/600)

198. SEUSS, DR. If I Ran the Circus. Color illustrations throughout by Dr. Seuss. 11x8, glazed color pictorial paper over boards, color pictorial endpapers; color pictorial jacket. First Edition. First Printing.

New York: Random House, [1956]

“250/250” price on upper right corner front dust jacket flap and corrects ads. Hirsch & Young 43. Dust jacket with many closed tears and creasing along those tear and edges, chipped at head and heel of spine, ½x2½” lacking to upper rear panel, some sunning; slight sunning to volume edges and spine, spine and corners worn; small inscription on front free endpaper; very good volume in good jacket.

(300/500)

199. SEUSS, DR. You're Only Old Once! A Book for Obsolete Children. Unpaginated. Illustrations throughout by Dr. Seuss. 11x8, cloth backed, pale green boards, dust jacket. First Trade Edition. First Printing.

New York: Random House, [1986]

Signed by Dr. Seuss on the verso of front free endpaper. Complete number code present on copyright page. Younger & Hirsch 83A A touch sunned on edges of volume; slight offsetting to endpapers; near fine volume in a fine jacket.

(500/800)


Flagstaff: Northland Press, [1978]

Original signed watercolor by Steinke on the limitation leaf. Light wear to slipcase; else fine.

(400/700)

201. STOLPE, DANIEL OWEN. Coyote Now - suite of six framed Artist's Proofs. Six broadside lithograph illustrations with poetry, printed on Rives paper, each framed. 32x13½. With frame, measure 39½x20½. Each signed by the artist in pencil. Artist's Proof No. 3 out of 4.

Santa Cruz: Native Images, 1984

Daniel Stolpe's works can be found in important collections around the world, such as the Smithsonian Institute in Washington D.C. The suite portrays with words and image, the Native American archetype figure of the coyote and his subsequent sexual exploits. The calligraphy design is by Eric Mathes and the lithographs were printed at Fox Graphics. Not examined outside of frame; one broadside with yellowing to image; others fine. Additional shipping charges will apply.

(2000/3000)


Signed by Stowitts on the limitation page. An elaborately produced volume containing the classic Chinese Opera “Fay-Yen-Fah,” along with the traditional designs, costumes and decor, as illustrated in Stowitts decorations and color plates. Hubert Julian “Jay” Stowitts (1892-1953) was
a dancer, artist, track and field star, and a student actor who attended the University of California, Berkeley from 1911-1915. He devoted his life as a professional dancer after being inspired by a ballet performance he saw in San Francisco. He was soon “discovered” by the famed Russian ballerina Anna Pavlova and traveled as a successful dancer throughout the Americas and Europe, becoming the first American to star with a Russian ballet troupe. After a solo career, Stowitts retired from dancing and began a new career as a painter and occasional film actor. He traveled and lived in the Far East and South Asia, where he produced 155 paintings he called “Vanishing India.” At the 1936 Olympics in Berlin, his exhibition of fifty-five paintings of nude male American athletes caused a “sensation.” The Nazis closed the exhibit down, partly because it showed depictions of Jewish and African-American athletes. Includes a glossy reproduction from a photograph titled “La Pavlowa a Paris” with Anna Pavlova and Stowitts in a ballet performance in full costume, laid in. Corners and spine ends a bit crimped; binding somewhat shaken with some of the signatures slightly loose; pages and plates fine and bright, near fine or better overall - still an attractive copy of this scarce and important work.

(1500/2500)

RARE ARTHUR SZYK LIMITED EDITION


New York: Heritage Press, 1946

This copy inscribed for Elbert Lenrow. Letter from the publisher offering Mr. Lenrow one of the last 97 unsubscribed copies from the edition of 1000 laid in. Important post-Holocaust drawings by Szyk. As Burt wrote in the introduction: “This book...these cartoons, the words that accompany them...have a much deeper purpose than to deride and reveal our recent enemies”...”this is NOT A WAR-BOOK, although most of the cartoons were drawn in the time of war. This is a PEACE-BOOK; a book for the parlous years that follow upon war...” A touch of wear to extremities of slipcase; some light wear to spine; else near fine.

(1500/2000)

London: Cassell & Company, 1884

Artwork by the late president of the Royal Society of Painters in Water-Colours. Each illustration with accompanying instructions on how to paint the various domesticated animals such as dogs, donkeys, horses, cows, and sheep. Cloth and gilt lettering moderately rubbed, edge wear to head and heel of spine; else very good or better.

(100/150)

**FIVE LOTS OF ELOISE**


New York: Simon and Schuster, 1955

Singed on front free endpaper by Hilary Knight “and Me, Eloise”. Includes laid in postcard advertising Hilary Knight’s appearances in California. Small chips at jacket head, flap fold creases and spine a bit worn, including a few closed tears, one of which is about 2” in middle of spine; light wear to volume spine tips and corners; very good volume in same jacket.

(2000/3000)


London: Max Reinhardt, [1957]

Signed by Hilary Knight and dated 2007, on front free endpaper. Jacket price reads 12s 6d net, and reads “second impression.” Jacket foxed (lightly on recto, heavier on verso), spine lightly yellowed; bump on lower front and rear cover of volume; else a near fine volume in a very good jacket.

(800/1200)

207. Thompson, Kay. *Eloise at Christmastime*. Illustrated by Hilary Knight. 11x8, glossy color pictorial boards, dust jacket, custom cloth slipcase. First Edition. First Printing.

New York: Random House, [1958]

Signed by Hilary Knight on the front pastedown. Lightly chipped head and heel of jacket spine, and along a few spots at edges, paper at head of spine bubbling a little; very light edge wear to volume spine tips and corners; else a near fine volume in very good plus jacket.

(600/900)

208. Thompson, Kay. *Eloise in Moscow*. Illustrated throughout by Hilary Knight, including a double-page fold-out panorama of the Kremlin. 11x7¾, boards, dust jacket, custom cloth slipcase. First Edition.

New York: Simon and Schuster, 1959

Signed by Hilary Knight on front free endpaper. Jacket edges very lightly chipped or creased with a few very short closed tear, price-clipped, a few tiny dampstains; near fine volume in very good plus jacket.

(600/900)
209. THOMSON, KAY. *Eloise in Paris*. Illustrated throughout in pink, blue and black by Hilary Knight. 11x7¼, pictorial boards; color pictorial jacket, custom cloth slipcase. First Edition.

Signed by Hilary Knight on verso of front free endpaper. Very lightly chipped jacket edges, a few marks and dust soiling to rear panel; fine volume in a very good jacket.

(600/900)

210. THOMPSON, RUTH PLUMLY. Two Typed Letters signed by Ruth Plumly Thompson, to Helena Geier, plus one mailing envelope. The first letter is 1½ pages, the second 1 page, both on 4-page notesheets with color illustrations of Oz characters on the first page, signed Ruth Plumly Thompson in ink. 5½x4. The envelope is for the first letter, with typed address and return address, to Miss Helen R. Geier in South Pasadena, California.


Captivating letters to a fan, referring to possible Oz writings and upcoming publications. The first begins, “Dear Helena, I suppose the publisher thinks that as Dorothy is mentioned first in Dorothy and the Wizard of Oz she really does not need her own book... Perhaps some day I’ll write one and call it Princess Dorothy and the Dunderdee. Anyway she’ll be in most of the stories. I’ll tell you a secret. The next book is about Trot and the Good Witch of the North...”

In the second letter, Thompson writes “...A Dunderdee is an animal somewhat like a hare and somewhat like a dog and Dorothy’s adventures with one will have to wait till I tell the amazing story that happened to Trot on the Ozure Isles. It is as you have guessed very exciting and will be out about June first. It is called the Giant Horse of Oz...” Envelope a bit darkened with a stain; letters fine or nearly so.

(700/1000)

211. TIMLIN, WILLIAM M. *The Ship that Sailed to Mars: A Fantasy*. Illustrated with 48 mounted color plates; plus 48 text plates printed in colors, all mounted on heavy gray paper. 12x9, original quarter vellum and printed olive boards, spine elaborately gilt. First Edition.

London: George G. Harrap, [1923]

The author/illustrator, William Timlin (1893-1943) was born in Northumberland and “educated in England but emigrated to South Africa before 1915 and studied art there... he practiced as an architect. He wrote stories, composed music, illustrated periodicals, produced watercolour fantasies, painted in oil and produced etchings... It has been asserted that the illustrations in this book put him in the top ten of fantasy illustrators with Rackham, Dulac, Goble and Nielsen” – see Horne, “Dictionary of 20th Century British Book Illustrators.” Timlin died in Kimberley, South Africa, before his second great work “The Building of a Fairy City” was completed. A few small drip stains on front, corners a bit rubbed, small ownership stamp on front free endpaper; near fine.

(2000/3000)


New York: Par is Book Center, Inc., [1952]
Lovely collection here of the drawings that compose the series, “The Circus.” The lithographer is Fernand Mourlot. No. 958 out of 1500 copies. Slipcase with some shelf wear; spine of portfolio chipped, and lacking from the heel upwards, about 4”; very slight wear to corners of each illustration; very good plus.

(200/300)


[New York]: [Works Progress Administration], [c.1940]

Two stories in one little publication here, created under the Works Progress Administration Project # 1552 in co-operation with the Board of Education of New York City. Lovingly illustrated story, and interesting historical item from the New Deal era. Creasing and some very short closed tears to wrapper edge, a few marks; very good.

(200/300)

WITH AN ORIGINAL WATERCOLOR BY WILL VAWTER


Indianapolis: Bobbs-Merrill, [1913]

This copy with a presentation from the publisher, D.L. Chambers, to bookseller Harry D. Sickles on the front free endpaper. On the dedication leaf is an original signed ink sketch by Will Vawter and on the recto of the frontispiece is an original watercolor of two dancing gnomes, signed by Vawter and dated Mar. 10, 1930. Vawter and Riley met in the 1890s and Vawter was the illustrator for many of Riley’s works. Light wear and soiling to boards; very good.

(3000/5000)

215. (Verve) *Verve: The French Review of Art,* Nos. 5-6. Illustrated with lithographs by Braque, Rouault, Derain, Leger, Bonnard, Matisse and Klee; with heliogravure photograph reproductions; and with many other illustrations and tipped-in color heliogravure plates. 14x10, original wrappers with covers by Aristide Maillol. American Issue.

Paris: Verve, July-October 1939

Paper at spine split, spine strip lifted, still attached, but fragile, very light edge wear to wrappers; else very good or better.

(600/900)

216. (Von Schmidt, Harold) Reed, Walt. *Harold von Schmidt Draws and Paints the Old West.* 230 pp. Lavishly illustrated. 12½x9½, quarter leatherette and red cloth; slipcase. No. 60 of 104 copies signed by both artist and author, and issued jointly with a limited edition bronze sculpture.

Flagstaff: Northland Press, [1972]
Accompanied by the bronze sculpture “The Startled Grizzly”, also in an edition of 104. The Startled Grizzly was von Schmidt's first sculpture. Fine.


New York: Jonathan Cape & Harrison Smith, [1939]

Boards a little soiled, edges rubbed, rubbing to spine label; very good.


[New York]: Aperture, [1980]

Inscribed by Brett Weston on half-title page. Brett Weston (1911-1993), the second son of Edward Weston. Jacket price clipped; else fine.

FIVE LOTS WITH PHOTOGRAPHS BY EDWARD WESTON

219. WESTON, EDWARD. The Daybooks of Edward Weston. 2 volumes. Edited by Nancy Newhall. 10x8½, cloth. First Edition.


220. WESTON, EDWARD. Fifty Photographs. 12x9¼, cloth-backed paper over boards, dust jacket. One of 1500 copies, designed by Merle Armitage.

New York: Duell Sloan & Pearce, [1947]

Signed by Edward Weston with his initials on a small piece of paper, pasted to the limitation statement. Where the number should be written, someone wrote “Personal.” Containing 50 photographs chosen by Weston, never before reproduced in book form. Jacket sunned, moderately chipped along top edge, some short closed tears to edges, some dampstaining; volume with very light edge wear; Plate 49 with some of image lifted from surface; very good volume in good jacket.

221. WESTON, EDWARD. My Camera on Point Lobos. 30 Photographs and Excerpts from E.W.'s Daybook. 30 photograph plates. 14½x12, original spiral-bound stiff wrappers. First Edition.

Boston: Houghton Mifflin, 1950

“Edward Weston first met Point Lobos on a day in 1915 when friends...said he must see this place...” - Introduction by Dody. Moderate rubbing to corners of stiff wrappers, a few faint scratches or marks to covers; gift inscription on title page, with some pencil notes; internally near fine.


Various places: Various dates

Both volumes profusely illustrated from photographs by the American photographer. A few very short closed tears to jacket; else both volumes fine.

Condition varies from very good to fine.

(100/150)


New York: Harper & Brothers, [1952]

First printing of this Newberry Honor Award winner with the publisher’s code “I-B” on the copyright page. Price-clipped jacket, lightly foxed and smudged panels, 1¾” closed tear to lower front flap fold, lightly chipped edges, including head and heel of spine; very slight edge wear to volume; else a near fine volume in very good jacket.

(600/900)

225. (Wieghorst, Olaf) REED, WILLIAM. Olaf Wieghorst. Foreword by Barry Goldwater. Illustrated with numerous color plates reproducing paintings by Wieghorst, plus a few photo plates. 11x8½, leather backed cloth, spine lettered in gilt, gilt brand on front cover, slipcase. No. 12 of 200 copies. First Edition.

Flagstaff: Northland Press, 1969

With an original ink sketch (an Indian chief in full headdress on horseback) by Wieghorst on limitation page (as issued); signed by Wieghorst and Reed on front free endpaper. Fine

(1000/1500)


New York: The Heritage Press, 1948

“In these pages you may review [Edward Wilson] at every stage of his career from his lusty illustrations for drinking songs to his sensitive lithographs of the New England coastline; from his dramatic interpretations of classic tales and poems of adventures to samples of his commercial art.” -Foreword. Jacket spine lightly sunned, very slight edge wear, and a few marks on front panel; else all near fine.

(100/150)
227. (Woodblocks) *Four volume set of Japanese woodblock botanical illustrations.* Four volumes. 2-page hand-colored woodblocks of various flowers. Each with a list of flowers represented written in English and Japanese. 11x7¼, accordion-bound between boards.

[Japan?]: [c.1930?]
Boards rubbed; illustrations near fine.

(150/250)

*WITH AN ORIGINAL SKETCH BY PETER HURD*

228. Wyeth, N.C., ed. *Marauders of the Sea.* Edited with an Introduction on pirates by Wyeth. Illustrated throughout by Peter Hurd; decorative endpapers. 9½x7, original decorative black cloth, front cover stamped in blue, spine lettered in blue.

New York: Grosset & Dunlap, [1935]
Contains an original drawing by the artist, Peter Hurd, before the title page, along with the following inked inscription: “For John Peter & Stevie from their grand parents Jack & Polly White, along with this hasty sketch by that old buccaneer of the plains, Peter Hurd, October, 1969.” Title page with the original publisher’s imprint “G.P. Putnam’s Sons,” but the “Grosset & Dunlap” imprint is on the spine foot. Faint dampstains to rear cover, spine a bit faded, ends and corners lightly bumped; some darkening to endpapers; else very good.

(500/800)


Boston: Little, Brown, 1938
Signed by Kenneth Roberts and N. C. Wyeth on the limitation page. Author’s beautifully illustrated reminiscences of Maine. Spine label rubbed and scratched, boards sunned at edges, spine yellowed; very good.

(600/900)

Section II: Fine Printing


Allen Press, 29. A few short tears to acetate jacket; head of spine lightly bumped; near fine.

(300/500)


[San Francisco]: [The Book Club of California], [1985]
Facsimile of the hand-printed 1981 edition, with important additions, original leaves, and a complete checklist of ephemera. BCC 180. A few small stains to cloth; very good.

(150/250)


Designed by Martino Mardersteig in Dante type and printed at the Stamperia Valdonega in Verona, Italy. Fine

(250/350)
233. (Black Stone Press) Roether, Susan. Reflections on Color. 50 pp. 7 1/2 x 4 1/2, wrappers, dust jacket, slip case. One of 170 copies.

San Francisco: Black Stone Press, 1982

Fine. (100/150)


San Francisco: [Black Vine Press], 1939

Prospectus laid in. Also included is the original pen and ink drawing of the head-piece that appears on page 1. This copy from the library of Black Vine press proprietor Albert Sperisen, with his small label on front pastedown. Some light scuffing to spine; near fine. (200/300)


San Francisco: Book Club of California, 1959

One of only 2 copies bound in full morocco for the printers Harold Seeger and Albert Sperisen, this copy being Seegers and given as a gift by Sperisen to collector Paul Birkel. 2 typed notes from Sperisen to Birkel laid in and pencil inscription by Sperisen at colophon. Fine (200/300)


Signed and numbered by Hoopes in pencil on the colophon; additionally inscribed and signed by Bob Luper(? with a drawing on verso of cover sheet. Finely printed series of broadside poems Near fine. (200/300)


[Hermosa Beach, CA]: [Bombshelter Press], [2004]

Signed by Andrews at the colophon. Fine (200/300)

238. (Bombshelter Press) Andrews, Michael. Woman. 48 pp. 11 inserted photographic prints, each signed and numbered by Andrews. 9x6, pages loose in linen folder (as issued), wood slipcase with clear pane on front. Copy # 5 on an unspecified number of copies.

[Hermosa Beach, CA]: [Bombshelter Press], [2004]

Signed by Andrews at the colophon. Small split to wood of one end panel of slipcase; else fine. (300/500)

239. (Book Club of California) Everson, William. On Printing. xviii, [2], 113 pp. Edited by Peter Rutledge Koch. Illustrated from photographs and facsimiles; folding prospectus example for “The Equinox Press” announcement on the rear pastedown. 7 x 4 1/2, red linen, paper spine label. One of 400 copies printed by Peter Rutledge Koch.

San Francisco: Book Club of California, 1992

Collection of Everson's writings on printing, produced in honor of the poet/printer's eightieth birthday. Most of the 400 copies produced were lost in the process of shipping to the members.
of the Book Club of California, therefore making this one of the scarcest BCC books. Erratum slip laid in. BCC 199. Fine.

(250/350)

240. (Book Club of California) **Franklin, Colin. Themes in Aquatint.** Illustrated with 16 plates from aquatints. 14½x9¼, cloth-backed marbled boards. One of 500 copies printed by the Cambridge University Press.

San Francisco: The Book Club of California, 1978

Examination of the use of aquatint in the illustrations of British books in the late 18th and early 19th centuries. Light wear to extremities; very good.

(100/150)


[San Francisco]: Book Club of California, 1978


(100/150)

242. (Book Club of California) **Harlan, Robert D. The Two Hundredth Book: A Bibliography of the Books Published by the Book Club of California 1958-1993.** Illustrated in color. 14x9½, quarter cloth and decorative boards, paper spine label. One of 500 copies printed by the Mastercraft Press.

San Francisco: Book Club of California, 1993

BCC 200. Fine

(150/250)


San Francisco: Book Club of California, 1997

The key reference on the subject. Some light wear to jacket; volume fine.

(300/500)

244. (Book Club of California) **Kurutz, Gary F. An Essay...on A Bibliography of California and the Pacific West, 1510-1906 by Robert E. Cowan.** With an Original Leaf from the Club’s 1914 First Edition. Illustrated with plates. 10½x7¾, cloth-backed boards. One of 390 copies printed at the Anchor & Acorn Press, designed by Lewis Allen of the Allen Press.

San Francisco: The Book Club of California, 1993

BCC 201; Chalmers, Check List of Leaf Books, 203. Fine

(200/300)


[Williamsburg, Mass]: [Cheloniidae Press], [1983-84]

Each etching captioned, numbered and signed in pencil beneath the image. Fine

(800/1200)

246. (Curwen Press) **Shakespeare, William. King Lear.** Introduction by G.K. Chesterton. xiv, 134 pp. 10 full-page illustrations by Yunge. (Folio) 13x10½, original cloth, spine lettered in gilt, top edge gilt. One of 210 copies on hand-made paper from a total edition of 240.

San Francisco: David Magee, [1930]

Some fading and light soiling to cloth; internally fine.

(250/350)
247. D'AMBROSIO, Joe. *Birds in Paradise, Or, Life Upon a Japanese Screen*. Unpaginated. Illustrated throughout by D'AMBROSIO including 6 signed pieces (including the front cover). 9x6, leather trimmed frame style binding with original illustrations beneath glass on front and rear, slipcase. No. 20 of 50 copies.

[Los Angeles]: [The Woman's Graphic Center], 1984

Another fabulous creation by printer/binder/artist Joe D'AMBROSIO. Some wear to slipcase; else fine.

(800/1200)

248. D'AMBROSIO, Joe. *Oaxaca (Wa-ba-ka) and the Saguaro (Sa-wah-row) Cactus (A Twice-told Tale)*. Illustrated throughout by D'AMBROSIO including 2 pop-ups. 8¼x5¼, full niger goat leather with cactus design on front, hand-bound by D'AMBROSIO, clamshell box. Copy No. 1 of 25 copies thus bound and with several 'textual upgrade variations'.

Phoenix: D'AMBROSIO, 1996

Printed by D'AMBROSIO, letterpress on two colors of Confetti paper and a multitude of printing inks. One of D'AMBROSIO's provocative hand-made books, works of art in themselves. This one complete with pop-ups, one of which is emblazoned with actual feathers. Fine

(400/600)


[Sherman Oaks, CA]: D'AMBROSIO, 1989

Signed by D'AMBROSIO in pencil on the title-page. Bibliography and reminiscence by the complete book-maker Joe D'AMBROSIO - he writes the books, illustrates them, designs them, prints them, binds them, and eventually sells them. A touch of wear to copper; else fine.

(250/350)

250. (D'AMBROSIO, Joe) BRADY, Roy. *Old Wine, Fine Wine?*. 44, [1] pp. 8½x6, burgundy cloth with grape design formed from styrofoam at fore edges, slipcase. One of 65 copies.

Northridge: Santa Susana Press, 1900

Signed at the colophon by the author, Roy Brady, the designer, Joe D'AMBROSIO, and the director of the Santa Susana Press, Norman Tanis. Addition signed by D'AMBROSIO on the rear endpaper. Fine

(250/350)


Los Angeles: [Jake Zeitlin], 1941

Edges a bit browned; very good.

(100/150)

252. (Dahlstrom, Grant - Leaf Book) DODENS, Rembert. *A Leaf from the 1583 Rembert Dodoens Herbal printed by Christopher Plantin*. Short essay by Carey S. Bliss. Illustrated, including the original leaf. 14x9¼, pictorial cloth, plain paper jacket. 1 of 385 copies printed by Grant Dahlstrom.

San Francisco: Book Club of California, 1977

The leaf in this copy has four woodcuts. Chalmer's, Check List of Leaf Books, 166. Light wear to jacket; volume fine.

(200/300)

New York: Derrydale Press, 1937

Siegel 111; Frazier G-5-a. Acetate jacket torn; a touch of soiling; very good.  
(100/150)


New York: Derrydale Press, 1938

Siegel 16; Frazier H-4-a. Some light wear to binding; very good.  
(100/150)


New York: Derrydale Press, [1939]

Spine head and heel a bit frayed; names in ink on front free endpaper, with fairly light dampstain along one edge; dampstain along left edge and margin of frontispiece, does not affect image; else very good.  
(200/30)

256. (Derrydale Press) Shepherd, Tad. *Pack and Paddock*. Illustrated by Paul Brown. 144 pp. (12mo) 7x5, Half red cloth and boards, gilt-lettered spine label, glassine, two part box. One of 950 copies printed by Eugene V. Connett at the Derrydale Press, this copy stamped an ‘unnumbered copy for review purposes only.”

New York: Derrydale Press, [1938]

Siegel 138; Frazier S-5-a. Minor wear to box; else fine.  
(150/250)


New York: Derrydale Press, 1937

Complete bibliography for the books and prints published by Derrydale in its first 10 years. Glassine chipped and torn; volume fine.  
(100/150)


New York: George Hornby: The Domesday Press, 1943

Signed by the artist at limitation. Surreal representation of the effects of war. Lacking top and bottom ribbon ties, some slight damage to endpapers; very good.  
(300/500)

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


Signed by both Strouse and Dreyfus on the fly-titles for their individual essays. Also included, as usual, is the small pamphlet “A Letter From Stella” (also number XVII). One of 75 copies with a vellum leaf from the Doves Press edition of Faust and a leaf from the Doves Press Bible on hand-made paper. There were also 12 copies with both leaves on vellum and 242 copies with both leaves on paper. This copy with an additional 8 leaves from the Doves Press Bible, four leaves (2 bifoliums) on paper and the matching 4 leaves (2 bifoliums) on vellum. Provenance: From the library of the late Paul Birkel. Fine

(1000/1500)


Yorkshire: The Elmete Press, 1973
Signed by the printer, A.S. Maney, and the paper maker, Ian O’Casey. Fine

(200/300)

261. (Fanfrolico Press) PETRONIUS, GAUS. The Complete Works of Gaius Petronius. Translated by Jack Lindsay. viii, 151 pp. Illustrated by Norman Lindsay. (Folio) 12½x9¼, purple half vellum and boards, spine lettered in gilt, top edge gilt. One of 650 copies.

London: Fanfrolico Press, [1927]
Signed at the colophon by Jack Lindsay. Spine faded, some light wear to boards; very good.

(250/350)


Various places: Various dates
Also includes a small group of small press ephemera. Overall good. Sold as is.

(150/250)

FOUR FROM THE GOLDEN COCKEREL

263. (Golden Cockerel Press) JONES, GWYNN. The Green Island. 84 pp. Wood engravings by John Petts. 10x6½, two-tone cloth stamped in gilt on front. No. 467 of 500 copies.

[London]: Golden Cockerel Press, 1946
Fine.

(150/250)
London: Golden Cockerel Press, [1947]

Printed at the Chiswick Press and bound by Sangorski and Sutcliffe. Spine a bit soiled, some light foxing; else near fine.  
(700/1000)

[London]: Golden Cockerel Press, 1948

Fine.  
(250/350)

266. (Golden Cockerel Press) Moncrifr, Francois Augustin Paradis De. Moncrifr’s Cats. Ten illustrations by Coypel after the 1727 edition. Translated by Reginald Bretnor. 9¾x6, full two-tone morocco, spine gilt, gilt emblem, top edge gilt, others uncut; cloth slipcase. No. 17 of 100 specially bound copies from a total edition of 400.   
London: Golden Cockerel Press, 1961

Beautiful bound by E.W. Hiscox. Slipcase a touch worn; volume fine.  
(400/600)

SEVERAL FROM THE GRABHORN PRESS

[Indianapolis]: [Studio Press], 1919

The last book printed by the Grabhorns in Indianapolis before they moved to San Francisco. GB 16. Darkening to extreme page edges; near fine.  
(100/150)

268. (Grabhorn Press) Dante Alighieri. The Comedy of Dante Alighieri translated into English Unrhymed Hendecasyllabic Verse. 3 volumes. Translated by Mary Prentice Lillie. 11x7½, cream boards, spines gilt-lettered; cloth slipcase with wide ribbon. One of 300 sets.   
San Francisco: Grabhorn Press, 1958

GB 530. Light wear to slipcase; spines a touch sunned; near fine.  
(500/800)

San Francisco: Limited Editions Club, 1930

Signed by Wilson in colophon. GB 135. Some wear and soiling to slipcase; spine sunned; very good.  
(200/300)

San Francisco: Edwin and Robert Grabhorn for the Westgate Press, 1932

GB 157. Spine faded, small head chipped, light edge wear; else very good.  
(300/500)

San Francisco: David Magee, 1941

One of 27 copies with the initial letter illuminated in gilt and full color. Signed by Magee at the colophon. GB 363. Some light wear and soiling to cloth; very good.

(1500/2000)


San Francisco: The Book Club of California, 1981

BCC 168. Light wear to jacket; fine.

(100/150)

273. (Grabhorn Press) [Windsor, Edward, Duke of]. Farewell Speech of King Edward The Eighth Broadcast from Windsor Castle the Tenth Day of December, MCMXXXVI, with the Instrument of Abdication & a Note by William Saroyan. Illustrated with a hand-colored wood-engraving by Mallette Dean; first 5 lines of text printed in gold. Note by William Saroyan. 13¼x9½, quarter white leather & linen, front cover stamped with Mallette Dean woodcut in color. One of 200 copies printed by the Grabhorn Press.

San Francisco: Ransohoffs, 1938

GB 299. Some wear to leather spine; very good.

(200/300)


San Francisco: The Lantern Press, 1927

Signed by Valenti Angelo at frontispiece, signed by Jake Zeitlin, Ed Grabhorn, and the publisher Gelber-Lilienthal. GB 96. Light wear and soiling to slipcase; vellum spine darkened, bookplate removed from front pastedown, small date stamp on rear pastedown; very good.

(150/250)


San Francisco: Grabhorn Press, Various dates

Very good or better.

(150/250)

276. (Grabhorn-Hoyem) Littlejohn, David. Dr. Johnson and Noah Webster: Two Men and their Dictionaries. With a matched pair of original leaves from A Dictionary of the English Language (1755) by Samuel Johnson and An American Dictionary of the English Language (1828) by Noah Webster (“STR” section); plus 8 full-page reproductions and other text illustrations. 12¾x10, cloth-backed gilt-decorated boards, gilt-lettered morocco spine label. One of 500 copies printed by Grabhorn-Hoyem.

San Francisco: Book Club of California, 1971

GHB 49; BCC 139. Light wear to boards; near fine.

(200/300)
277. (Grabhorn-Hoyem) *The Compleat Jane Grabhorn: A Hodge-Podge of Typographical Ephemera, Three Complete Books, Broadsides, Invitations: Greetings, Place Cards, &c.* Various illustrations, including many tipped-in folding ephemeral items. 10⅞x8⅛, linen-backed decorative boards. One of 400 copies. 
San Francisco: Grabhorn - Hoyem, 1968

Prospectus laid in. Fine

(150/250)

278. (Grabhorn-Hoyem) *In Memoriam - Edwin Grabhorn, 1889-1968.* Illustrated with tipped-in half-tone photographs & with tipped-in specimens. 16x11½, half cloth & boards, paper spine label. One of 150 copies printed for the Roxburghe Club by Robert Grabhorn & Andrew Hoyem. 
[San Francisco]: [Roxburghe Club], [1968]

Light wear and soiling to boards; near fine.

(250/350)

New York: Grafton Press, 1902

With an illuminated title-page and 6 illuminated initials by William Cushing. From the press of Theodore L. De Vinne & Co. An excellent example of American fine printing as influenced by Morris and the medievalists. 3 page glossary laid in. Box top lacking one side piece, others detached; some rippling to vellum; else volume fine.

(250/350)

[Newtown, Montgomeryshire, Wales]: Gregynog Press, 1928

Spine faded to brown; internally fine.

(300/500)

Newtown, Montgomeryshire, Wales: Gregynog Press, 1932

Spine sunned; near fine.

(250/350)

San Francisco: [Andrew Hoyem], 1974

The Prologue and a part of the Book of Days. With publisher’s announcement laid-in. One of Hoyem’s first independent publications, printed just after the death of Robert Grabhorn and shortly before Hoyem started Arion Press. The rear colophon page bears the familiar emblem of Sir Arion with harp astride his dolphin pal. Light wear and soiling to boards, small chip to spine label; very good.

(150/250)

283. (Hoyem, Andrew) Paul Wilhelm Friedrich, Duke of Württemburg. *Early Sacramento: Glimpses of John Augustus Sutter, the Hok Farm, and Neighboring Indian Tribes, from the Journals of Prince Paul.* Translated by Louis C. Butscher. Illustrated with 3 plates, including frontispiece. 11½x9, cloth-backed boards, paper spine label. 1 of 400 copies printed by Andrew Hoyem. First Edition. 
[Sacramento]: Sacramento Book Collectors Club, 1973

Fine.

(200/300)
284. (Hoyem, Andrew) Valenti Angelo: Author, Illustrator, Printer. Introduction by Oscar Lewis. Illustrated with 43 facsimiles some with hand-illumination in gold & colors by Angelo. 14¼x10, quarter red cloth & boards, paper spine label, plain jacket. One of 400 copies printed by Andrew Hoyem.

San Francisco: Book Club of California, 1976

Inscribed at the colophon by Valenti Angelo to collector Paul Birkel “This copy has been hand-colored by the artist for Paul Birkel.” A beautifully produced and illustrated bibliography of Angelo’s life work. Jacket chipped and darkened; volume fine.

(200/300)

TWO LOTS OF KELMSCOTT RARITIES


[Hammersmith]: [Kelmscott Press], [1894]

Striking printing by Morris of his own work, maintaining superb unity of design. The only Kelmscott title to have been printed twice, the first edition was published in 1891 before the illustrations were completed. Peterson A22. Some soiling to vellum; internally fine.

(4000/6000)

286. (Kelmscott Press) [Spenser, Edmund]. The Shepheardes Calender: Conteyning Twelve Aeglogues, Proportionable to the Twelve Monethes. 98 pp. Wood-engraved frontispiece and 11 plates by Arthur Gaskin. (4to) 9½x6½, original linen-backed boards, housed in a custom chemise and morocco-backed slipcase. One of 231 copies of which this is one of 225 printed on paper.

[Hammersmith]: [Kelmscott Press], [1896]


(4000/6000)
287. (Limited Editions Club) **Ashbery, John. Description of a Masque.** Illustrated with 3 watercolor woodblock prints by Jane Freilicher. (Folio) 14½x11, tan cloth with leather label on front, matching clamshell box. One of 300 copies.


Signed in pencil by the author and illustrator at the colophon. A touch of soiling to box; fine.

(800/1200)


New York: Limited Editions Club, 1949

Slipcase split along corners; spine faded; very good.

(200/300)

289. (Limited Editions Club) **Carpentier, Alejo. The Kingdom of This World.** Translated by Harriet de Onis. Introduced by John Hersey. Illustrated with a suite of original etchings by Roberto Juarez. 15x10½, half black morocco and red Japanese cloth; black linen slipcase. Hand-sewn and bound by Carol Joyce. One of 750 copies.

[New York]: Limited Editions Club, [1987]

Signed by the artist (in pencil) and John Hersey in the colophon. Beautiful edition of Carpentier’s classic on the Haitian revolution. Slipcase a touch soiled; light stain to rear cover apparently from materials (glue?) used in construction of binding; near fine.

(200/300)

290. (Limited Editions Club) **Carson, Rachel L. The Sea Around Us.** Illustrated with color plates after photographs by Alfred Eisenstaedt. 10x7, dark blue buckram stamped in blind, spine lettered in gilt, glassine wrapper, slipcase. No. 463 of 2000 copies designed by Philip Grushkin.


Signed by Eisenstaedt in colophon. A touch of wear to glassine edges; fine.

(200/300)


Oxford: Limited Editions Club, 1930

Signed by Gay & Newdigate on the limitation page. Light wear to slipcase; small stain to cloth, newspaper clipping pasted to rear endpaper; very good.

(150/250)


[New York]: Limited Editions Club, [1988]

Signed by Welliver in colophon. Fine.

(300/500)
293. (Limited Editions Club) Hudson, William Henry. *Far Away and Long Ago: A History of My Early Life*. Introduction by R.B. Cunningham Graham. Illustrated with lithograph plates by Raúl Rosarivo with laid in tissue-guards. 10½x8, calf & pony skin with the hair still on it, stitched with rawhide thongs, endleaves of split calfskin, publisher's two part box with the original dust jacket laid in. No. 1103 of 1500 copies printed by Guillermo Kraft.

Buenos Aires: Limited Editions Club, 1943

Signed in the colophon by Rosarivo & Kraft. Outstanding book design by Alberto Kraft. Box split at corners; dust jacket worn and chipped; volume fine.

(250/350)


New York: Limited Editions Club, 1946

Signed by Cleland in colophon. Some wear to slipcase; spines darkened; very good.

(100/150)


New York: Limited Editions Club, 1934

Signed by the artist at the colophon. Slipcase sunned; chipping to glassine; calf spine sunned; very good.

(200/300)


New York: Limited Editions Club, 1938

Some light wear to cloth; very good.

(100/150)


Portland Maine: Thomas B. Mosher, 1902

A scarce Mosher Press title. Wrappers chipped; internally clean; very good.

(200/300)


Portland, Maine: Thomas B. Mosher, 1912

Inscribed by Lincoln scholar F. W . Lehmann. Light wear and soiling to boards, corners rubbed; very good.

(150/250)


Portland, Maine [mostly]: Thomas Bird Mosher or Mosher Press, Various dates

Some general wear; overall very good. Sold as is.

(700/1000)

300. (Nash, John Henry) BONFILS, WIJNFRED BLACK. The Life and Personality of Phoebe Apperson Hearst. Decorations by William Wilkie. 14x9, full vellum, spine gilt-lettered, top edge gilt. From an edition of 1000 copies, this copy out of series and not numbered.

San Francisco: Printed for William Randolph Hearst by John Henry Nash, 1928

Tribute produced by newspaper tycoon William Randolph Hearst in honor of his mother. Vellum discolored on front cover, light foxing to endpapers; very good.

(250/350)

Finely printed history of the press which was no press. Sticker affixed to rear jacket flap indicates book distributed in the U.S. by John Howell-Books. Jacket with slight edge wear; fine.

(200/300)


There were also an additional 400 copies printed for distribution in the United States by Random House. Slipcase worn at edges; light wear and soiling to vellum; near fine.

(200/300)


Striking treatment of the first book of the Bible. One of the scarcest of the Nonesuch press titles. Lacking slipcase, small chips to spine ends and corners, light wear to boards; very good.

(1200/1800)


London: Nonesuch Press, 1936

Spine faded, small stain on front cover, bookplate; very good.

(300/500)


London: Nonesuch Press, Various dates

Also included is a prospectus for the 1929 Nonesuch publications. Overall very good. Sold as is.

(800/1200)


London: Nonesuch Press, Various dates

Some light wear; first title with some foxing; very good.

(150/250)

Printed in Italy at the Officina Bodoni. Spine sunned; fine.

New Haven: [Yale University], 1967

(500/800)


London: Lanston Monotype Corporation, [1928]

One of 200 copies designed by Hans Mardersteig and printed at the press of Arnoldo Monadori by the Officina Bodoni. Scarce. Small tear at foot of spine, light wear to cloth; very good.

(500/800)


West Hatfield, MA: Pennyroyal Press, 1982

Each plate in the separate suite of plates signed by Moser, volume signed at the colophon, ‘To the Reader’ leaf laid into portfolio explaining damage that occurred to the wood printing blocks during printing of the additional suite, also signed by Moser. Box spine faded as usual; volume and prints fine.

(3000/5000)


West Hatfield, MA: Pennyroyal Press, 1982

Each plate in the separate suite of plates signed by Moser, volume signed by Moser at the colophon. Box spine faded as usual, short splits at head and heel of front joint of box; volume and prints fine.

(3000/5000)

The Buyer’s Premium will be 20% for bids up to $100,000 and 15% for that portion over $100,000.
West Hatfield, MA: Pennyroyal Press, 1985
Imposing centenary edition of Huck Finn, with the additional suite of engravings. Spine sunned; near fine.
(2000/3000)

Mount Vernon, NY: Peter Pauper Press, [c. 1945]
The most elaborate production of the Peter Pauper Press. Some wear and fading to slipcase; light wear to spine leather; else near fine.
(400/600)

THREE LOTS FROM THE PLANTIN PRESS

San Francisco: Book Club of California, 1974
Label loose at one corner; near fine.
(100/150)

Los Angeles: Plantin Press, 1980
Slipcase split along one corner; volume fine.
(150/250)

Los Angeles: Plantin Press, 1974
The entire edition was subscribed by Jacob Israel Zeitlin & Josephine Ver Brugge Zeitlin. Scarce. A slight touch of wear at extremities; fine.
(1000/1500)

Berkeley: Poole Press, 1992
A clever peep-show book depicting a garden maze. Slanting the peeps-how to the sides allows a look around the corners of the hedges. Fine.
(200/300)
317. Ritchie, Ward. *Adventures With Authors*. Unpaginated. Initial letters designed by Stanislaw Szukalski. 9½x6, marbled wrappers. One of about 50 copies. [Laguna Beach, CA]: [Laguna Verde Imprenta], 1978

Scarce. Fine. (300/500)


Los Angeles: Ward Ritchie, Various dates

Some light wear; very good. (300/500)


Some deterioration of suede, spine faded; light foxing; very good. (100/150)


East Aurora, NY: Roycroft Shop, Various dates

Some general light wear; overall very good or better. (250/350)


San Francisco: Scarab Press, 1980

The rear colophon mentions a limitation of 2000 copies, but in fact only about 600 were actually bound in cloth. Inscribed on the half title by Burke. Prospectus laid in. A touch of wear to jacket edges; volume fine. (200/300)


Waldport, OR: Untide Press, 1944

First edition, reissued from the rare 1943 mimeograph issue, this reissue copy includes the additional War Elegy V, placed in its chronological location. A few small scuffs to leather; near fine.

(300/500)


London: Frederick Muller, [c.1950]

Signed by the translator and the illustrator on the limitation statement. Fine.

(100/150)


[Risbury, Herefordshire]: [Whittington Press], [1998]

One of 50 special copies with two additional illustrations in pocket at rear. Fine.

(300/500)

TEN LOTS FROM THE YOLLA BOLLY PRESS


[Covelo]: Yolla Bolly Press, [1991]

Signed in the colophon by Smith & Page. Prospectus and other publisher's ephemera laid in. The short stories of the Civil War by Bierce were the first to expose the harsh & bloody realities of that war. This copy from the library of Albert Sperisen, noted collector and proprietor of the Black Vine Press, with his small label on front pastedown. Some light wear to slipcase; else fine.

(400/700)

327. (Yolla Bolly Press) Fowles, John. The Tree [&] The Nature of Nature. 8 woodcut prints by Aaron Johnson. (4to) 10x8½, patterned gray cloth, slipcase. One of 35 copies reserved for the press, the author, and the artist, after 150 copies for sale.

Covelo, CA: Yolla Bolly Press, 1995

Signed at the colophon by the author and illustrator and by Carolyn and James Robertson of the Yolla Bolly Press. This copy from the library of Albert Sperisen, noted collector and proprietor of the Black Vine Press, with his small label on front pastedown. Prospectus and short letter from James Robertson to Sperisen laid in. Fine

(1000/1500)
328. (Yolla Bolly Press) HARDY, THOMAS. The Vineyards and Wine Cellars of California. Edited by Thomas Pinney. Foreword by Robert Mondavi. Illustrated from photographs and with tipped in facsimile wine labels. 11¾x9, quarter cloth and decorated boards; plain slipcase. One of 450 copies printed at Yolla Bolly Press.

San Francisco: Book Club of California, 1994

BCC 244. Fine. (200/300)

329. (Yolla Bolly Press) JEFFERS, DONNAN CALL. The House That Jeffers Built. 2 volumes. Illustrated from photographs, with captions by Garth Sherwood Jeffers. 9¼x6, cloth, woodcut cover labels by Rik Olson, slipcase. Copy 'J' of an unspecified number of lettered copies from a total edition of 175 copies.

[Covelo]: Yolla Bolly Press, [1993]

Signed by Garth Jeffers at the colophon of the second volume. Prospectus included. Colophon of the first volume inscribed by Carolyn & Jim [Robertson] to Albert [Sperisen]. Fine (300/500)


[Covelo, CA]: Yolla Bolly Press, [1983]

Signed in the colophon by James D. Houston and Mark Livingston. Also, order form and other publisher's ephemera, laid in. This copy from the library of Albert Sperisen, noted collector and proprietor of the Black Vine Press, with his small label on front pastedown. Slipcase sunned at edges; fine. (400/700)


[Covelo, CA]: Yolla Bolly Press, [1987]

Prospectus and other publisher's ephemera laid in. This copy from the library of Albert Sperisen, noted collector and proprietor of the Black Vine Press, with his small label on front pastedown. Light wear to slipcase; fine. (500/800)


[Covelo]: Yolla Bolly Press, [1992]

Signed in the colophon by Leonard Baskin & John Fowles. Inscribed by James Robertson to Albert Sperisen, noted collector and proprietor of the Black Vine Press, and with his small label on front pastedown. Prospectus laid in. Some light foxing to cloth on spine; near fine (1000/1500)

Lot 332

[Covelo, CA]: Yolla Bolly Press, [1985]

Signed by William Everson and the artist, Vincent Perez, at the colophon. A few small scuffs to leather; else fine.

(200/300)


[Covelo, CA]: Yolla Bolly Press, [1984]

Signed by the artist and Herbert Gold at the colophon. Publisher's printed thank you slip, laid in. Fine.

(200/300)


Covelo, CA: Yolla Bolly Press, 1986

Signed by the editor and artist in pencil in the colophon. Inscribed by James Robertson to Albert Sperisen, noted collector and proprietor of the Black Vine Press. Fine.

(1200/1800)

Section III: Fine Books in All Fields


Two yearly volumes of this influential architectural publication. Extremity rubbing to covers, 2nd front cover stained; 1st with front hinge cracked, both about very good.

(600/900)

TWO RARE AUCTION CATALOGUES

337. (Auction Catalogue) Skinner and Co. A Catalogue of the Portland Museum, Lately the Property of The Duchess Dowager of Portland, Deceased: Which will be Sold by Auction, by Mr. Skinner and Co. On Monday the 24th of April, 1786, and the Thirty-Seven Following Days, at Twelve O’Clock... viii, [1], 4-194 pp. Page 162 is misnumbered 137. (4to) 10x8, disbound, in later wrappers, custom cloth slipcase. On title page is “No.” and in manuscript, the number 95.

[London]: Mr. Skinner and Co., 1786

A rare auction catalogue. Compiled by Reverend John Lightfoot, English naturalist and librarian to the Duchess Dowager of Portland. The Duchess, Margaret Cavendish Bentwick, began collecting natural specimens as a girl. Over time, her collection grew to include all “Three Kingdoms of Nature, the Animal, Vegetable, and Fossil...” but more so than any other category, her...
love of shells is displayed, “Conchology,” as it is called in the Preface. Lady Margaret employed famed naturalist, Dr. Daniel Solander, to assist in the cataloguing of her specimens, however his death in 1782 cut his efforts short, according to the preface. Over 38 days, 4156 lots were offered for auction including many lots of interest in natural, cultural, and art history. Lacking engraved frontispiece. Slipcase with shelf wear and some soiling; volume spine lacking, page block split in two; heavily foxed at preliminary and rear pages, lighter foxing to margins of all pages, very small and unobtrusive spots of worming at each page in gutters; else very good.

338. (Auction Catalogue) Catalogue des tableaux Anciens Ecoles Anglaise et Francaise du XVIIIe Siecle... Dont la Vente par Suite du deces de M. Eugene Kraemer aura lieu a Paris Galerie Georges Petit. 2 volumes. Illustrations throughout. (4to) 12½x9½, period green half morocco and cloth, spines gilt, top edges gilt.

Paris: Gallerie Georges Petit, 1913

Beautifully presented catalogue of the Kraemer collection of art and antiques. Bookplate of J. Ogden Armour in each volume. Spine a bit sunned, light wear at extremities; near fine.


Various places: Various dates

Together 7 quarto volumes, each bound in cloth and in their original dust jackets. Each profusely illustrated from photographs. Some degree of edge wear to each dust jacket, generally mild to moderate, a few with chipping at head and heels of jacket spines, or very short closed tears; else very good to fine overall.

340. BARRIE, J.M. The Little Minister. 2 volumes. Illustrated by G.W.H. Ritchie. (8vo) original gilt decorated green cloth, circular pictorial labels on front covers, top edges gilt. Accompanied by a suite of extra illustrations from the dramatic production and a photogravure portrait of Maud Adams. In the publisher's original two-part box.

New York: Caldwell, [1898]

Box and envelope containing extra illustrations worn; volumes fine.


London: Edward Moxon, 1843-46

Light wear to cloth; some foxing; very good.

342. (Bible) The Holy Bible Containing the Old and New Testaments: newly translated out of the original tongues, and with the former translations diligently compared and revised. Unpaginated, approx. 936 pp. Engraved illustrated title page. 4½x2½ (12mo) period full leather, raised bands, blind-tooled decorative covers, metal clasp fixtures on front cover, one clasp missing, fixtures missing from rear cover, top edges gilt.

London: John Field, Printer to the Parliament, 1653

Two additional title pages within: One for the New Testament, and one for the Book of Psalms, with a date of 1656. According to the inscriptions on first blank leaf, the book belonged to Jeremy Driver in 1694, then to Anne Drake in 1740. Spine creased and chipped at head and heel, joints and edges of covers heavily rubbed; a few signatures detached or starting; else very good.

(800/1200)

(250/350)

(100/150)

(100/150)

(250/350)

(600/900)
343. (Bicycles) *Cyclist’s Mileage Record Book*. Unpaginated. 5¼x3½, original full leather titled in gilt on front.

No place: [c. 1900]

5 year diary, pre-printed for daily and monthly riding totals, each year with a section at end for miscellaneous expenses. Backstrip detached (approx. 2/3 still present), some wear at edges; first 2 leaves removed; else good.

(100/150)


London: Longman, Green, Reader, and Dyer, 1870

Some wear to cloth, hinges cracked and shaken; a few pages chipped; good.

(100/150)

**COLOR PLATES OF CANARIES AND CAGE BIRDS**

345. BLAKSTON, W.A.; W. SWAYSLAND; & AUGUST F. WIENER. *The Illustrated Book of Canaries and Cage-Birds, British and Foreign*. viii, 448 pp. Illustrated with 56 chromolithograph plates (including frontispiece), plus numerous wood engravings throughout. (4to) 10¾x8½, period half calf and cloth.

London: Cassell & Co., Ltd., [c 1880]

Brilliant chromolithographs of canaries and other cage birds including parrots, parakeets, etc. Some wear to extremities; plates overall bright and clean; very good.

(700/1000)


[Zurich]: Besler Verlag, [1984]

Facsimile of the original from the Vatican Library. Fine

(200/300)


New York: H.P. Kraus, [1967-1995]

Together 64 volumes. Full list available upon request. 8 volumes still in original publisher’s packaging (cardboard). Conditions vary from very good to fine.

(100/150)

348. BRYANT, WILLIAM CULLEN. *Thirty Poems*. 222 pp. 7x4½, later purple full morocco, spine lettered in gilt, raised bands, top edge gilt. First Edition.

New York: Appleton, 1864

First issue with ‘veielo’ reading on page 213. Inscribed by the author on blank leaf at front. Spine sunned, light wear to extremities; very good.

(250/350)

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

Go to www.pbagalleries.com

London: Richard Chiswell, 1687

Wing, L1759. Extremities rubbed; very good. (200/300)


London: John Southby, 1685

The second part, “The copies of certain letters which have passed between Spain & England in matter of religion .. between Mr. James Waddesworth .. and W. Bedell” has separate dated title page; pagination and register are continuous. Wing, B5830. Light wear to extremities; very good. (250/350)


London: Longman, Green, and Co., 1870

Spine a bit sunned, minor wear at extremities; very good. (300/500)


London: John Murray, 1815-18

Volumes 1-4 published 1815, Volume 5 in 1817, and Volume 6 in 1818. Spines faded, some light wear and scuffing to leather; very good. (500/800)

353. Campbell, Thomas, ed. Frederick the Great, His Court and Times. 2 volumes. (8vo) 7¼x4¼, later blue polished half calf and cloth, morocco lettering pieces, top edge gilt. Second Edition.

London: Henry Colburn, 1844

Spines faded to brown, light wear; very good. (150/250)

A PARTICULARLY FINE COPY

354. Cather, Willa. Death Comes for the Archbishop. Illustrations by Harold Von Schmidt. 11¾x8, original full vellum, small emblem in silver on front, spine lettered in silver, top edge silver. No. 129 of 170 copies.

New York: Knopf, 1929

Signed by Cather at the limitation. Lower corners slightly bumped; small ink spot on half title; near fine (1500/2000)
355. Chesterfield, Philip Dormer [Stanhope], Lord. 

An attractively printed and bound edition of this classic work. Spine sunned, some scuffing to leather; very good.

(300/500)

356. Coe, Michael D. Classic Maya Pottery at Dumbarton Oaks. 30 pp. 11x8½, illustrated wrappers, housed within a pocket on the inside of a cloth portfolio, lettered in gilt. Also within portfolio are 16 loose color plates, each 11x17.

Dumbarton Oaks: Trustees for Harvard University, 1975

Light wear to extremities of portfolio, corners bumped, and bookplate on inside; volume within is fine, plates are near fine, excepting a few corners creased.

(100/150)

SEVEN LOTS OF COOKERY BOOKS

357. (Cookery) Farmer, Fannie Merritt. Catering for Special Occasions, with menus & recipes. viii, [2], 240 pp. With photo plates of table settings; decorations by Albert D. Blashfield. 7¼x5¼, original cloth lettered in white, color pictorial cover label, top edge gilt. First Edition.

Philadelphia: David McKay, [1911]

Some flaking to cover lettering, rubbing to extremities, lower corner's bumped; contents with some minor foxing and darkening, a bit shaken, very good.

(150/250)

358. (Cookery) Holland, Mary. The Complete Economical Cook, and Frugal Housewife; an Entirely New System of Domestic Cookery, Containing Approved Directions for Purchasing, Preserving, and Cooking ... 4, [six]-Ix, ix, [1], 288 pp. With engraved frontispiece, added title & 4 plates. 6¼x4¼, original printed boards.

Sixth Edition.

London: Thomas Tegg, 1830

Some rubbing and darkening to boards, a bit shaken with vertical cracks to spine; title-page with 1" chip at top edge affecting “k” in Cook, 4” repaired tear, lacking front free endpaper; still very good overall, rare in the original boards.

(250/350)


London: Printed for Mary Kettilby, and sold by Richard Wilkin, 1719

A wide-range of recipes and home remedies; the second part, with a separate title-page (A collection of receipts in cookery, physick and surgery. Part II), contains “a great Number of Excellent Receipts, for Preserving and Conserving of Sweet-Meats, &c.” Maclean, STC of Household and Cookery Books, p. 79. Spine scuffed; light dampstain to lower corners of last 40 or so pages; very good condition.

(1000/1500)


Los Angeles: Times-Mirror Co., 1905
Covers soiled; some darkening and soiling within, 2” tear to title-page, recipes glued to pastedowns, good condition. (200/300)


Kalamazoo: Ihling Bros. & Everard, Printers, 1899

Very scarce charity cook book - WorldCat lists only two copies, at the University of Illinois and at Texas Woman's University Library, with the latter copy lacking the covers. Some fading and wear to wrappers, very good. (200/300)


Honolulu: Hawaiian Gazette Company Print., 1896

The first edition of this cook book came was issued in 1879 by the Fort Street Church Benevolent Society, an edition so rare that David Forbes had only heard of it, not seen it. He also cites the 1882 second edition (3405), noting that “Many recipes had been adapted to include locally grown food, such as fried or mashed kalo... and 'papaya as a vegetable'... While most of the recipes are predictable, some are rather startling to the modern reader. Mrs. Marques’ contribution, ‘Soup de Corbeaux,’ calls for two young mynah birds to be roasted and ground, then served on fried toast slices...” Forbes further notes that the Fort Street and Bethel Churches merged to form Central Union Church, and the cook book was reprinted a number of times by the new organization, and states “All editions are now rare.” With ownership signature of C. Palecki on front endpaper. A touch of rubbing to extremities, contents darkened a bit, else very good. (300/500)


Various places: Various dates

Varying amounts of wear both internally & externally, good to very good, sold with all faults. (400/600)

364. [DEFOE, DANIEL]. *The Whole Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner...Account of His Travels round three Parts of the Globe. Written by Himself.* 2 volumes. [4], 485; [4], 452 pp. Frontispiece engraving in each volume. (8vo) leather, gilt decorated spines, each with two morocco spine labels.

London: Logographic Press, 1785

“Logographic Edition,” per the engraved frontispiece illustrations. Each with the engraved armorial bookplate of the Marquis of Donegall. Edge wear; hinges cracked; offsetting to front free endpapers from bookplates; Volume II’s first signature detached but present; both engravings with small dampstain in lower gutter corner (not affecting image); ink writing to front free endpapers; else very good. (200/300)

London: Chapman & Hall, 1837

Early issue of Dickens’ first novel. The two suppressed plates by R. Buss not present. In the frontispiece, the stool has four stripes, and Phiz fecit is divided left and right by the middle shield at foot (1st issue); the vignette title with the sign reading “Tony Veller” and signed “PHIZ, fecit” (2nd issue); p.260, line 29 reads “hodling” (1st issue); p.400, line 21 reads “this friends.” Smith Vol. I Light wear to extremities; plates darkened (as usual); occasional and light foxing; very good.

(200/300)

366. **DIDEROT, Denis & Jean le Rond d’ALEMBERT. Recueil de Planches, sur les Sciences, les Arts Libéraux, et les Arts Mechaniques, avec Leur Explication.** With 243 copper-engraved plates, some double-page or folding, with descriptive letterpress. (folio) 15¼x9¾, period mottled calf, raised spine bands, morocco lettering piece.

Paris: Briasson & Le Breton, 1769

One of the desirable plate volumes to Diderot’s massive Encyclopedie, ou dictionnaire raisonne des sciences des arts et des metiers, which numbered 35 volumes in all, including supplements and 11 plate volumes, published from 1751 to 1780. The present volume, designated as “Sixieme Livraison, ou Septieme Volume,” contains 243 plates depicting in great detail the crafts, sciences, industry, and other activities of the late 18th century. These include, in order of appearance: tanning leather, Hungarian style (3 plates); typesetting and printing (19 plates); etching (2 plates); horses, riding, dressage, and equipment (33 plates); farriery (7 plates); blacksmithing (10 plates); ships, shipbuilding, dry-docks, naval pennants, etc. (37 plates); naval tactics (7 plates); anchor manufacturing (13 plates); tanning leather, Moroccan style (5 plates); carpentry, including house building and joining (38 plates); furniture making (20 plates); coach building (30 plates); music theory (19 plates). Printing and the Mind of Man declares the entire Encyclopedie “a permanent source for all aspects of eighteenth century civilization,” and this plate volume provides a record of the techniques and details of the crafts and manufacturing of that era. Spine scuffed with a few cracks to the leather, corners rubbed; top corner of half-title torn off; a few plates with minor discoloration, still internally near fine to fine.

(1500/2500)

367. **[DIDEROT, Denis]. Foderie en Caracteres D’Imprimerie - eight folio plates.** 3 pp. plus 8 engravings. 17x10½, bound in later boards.

[c.1780]

Engravings illustrate various tools utilized for type founding. From the pages of Diderot’s Encyclopedia. A few marginal smudges, some offsetting to verso of plates; very good.

(200/300)


Amsterdam: Sébastien Jorry, 1768

Moderate edge wear; dampstain at lower gutter edge from title page - pp. xvj and pp. 177 - end of volume; very good otherwise.

(100/150)

369. **DOUGLAS, Norman. South Wind.** 2 volumes. Two color frontispieces and three color plates, each with wax-paper guards, two color pictorial title pages. (4to) original blue buckram, decorated and lettered in gilt, dust jackets, slipcase. One of 2,000 copies. First Edition thus.

Chicago: Argus Books, 1929

Woolf A19.1. Dust jackets sunned at spines, and with very tiny closed tears at edges; else fine.

(250/350)

Various places: Various dates

Also a one page typed letter, dated February 9th, 1925, and signed by Norman Douglas at the bottom. It is a letter to a bookseller named Jim about his order of the upcoming book by Douglas called Experiments. The bookseller has ordered fifty copies, while the limitation of the book is 300. Volumes with moderate wear to spines; letter creased where folded in half, faint dampstain along all four edges, a few short closed tears; very good.

*(300/500)*

371. **Durand, Jean Nicolas. Recueil et Parallèle des Bâtiments Classiques... 3 volumes.** [iv], 193, [8], 75 index; [195]-198, [1] + plates; Vol. 3 only plates. Over 300 (in Vols. 2 and 3) copper-engraved plates, including supplemental plates (many double page). 20x13, modern half leatherette and cloth, leather spine labels. Later Edition. Venice: Joseph Antonelli, 1857

Profusely illustrated and an important architecture reference text. Durand’s treatise was first published in 1800. Hundreds of full page (and some double page) plates containing thousands of plans and scale drawings. Supplement by François Zanotto. Text is written in two columns, and in two languages, Italian and French. Text volume pages foxed; scattered foxing to plates; very good or better.

*(300/500)*

372. **Laclou, Choderlos de. Les Liaisons Dangereuses.** 202 pp. Illustrated with 22 lithographs by Lubin de Beauvais with lithos in 2 states - color and monochrome. 10½x7¼, later cloth. Limited Edition. This one of 40 copies on Japon vellum with plates in 2 states and an original drawing at front, from a total edition of 300 numbered copies. Paris: Ferroud, 1908

Tastefully erotic lithographs illustrate Laclos’ diabolical epistolary novel of the eighteenth century. Amateur rebinding, some wear and soiling; leaf containing the original drawing detached and chipped; else internally very good.

*(500/800)*

373. **(Ethiopic Manuscript) Unidentified manuscript in Ge’ez, possibly a Coptic Bible or liturgical work.** Ethiopic manuscript on vellum, probably a gospel or prayerbook. 110 leaves. In two columns in black & red Ge’ez lettering. 9x7¼, period full blindstamped leather. Ethiopia [Shoah?): early/mid 19th century

Ge’ez is an ancient African language and is still used as a liturgical language in the Ethiopian Coptic Church. It is possibly descended from South Arabian via immigrants to Ethiopia in the first millennium B.C. The present manuscript is notable for its larger size than usually encountered, and for the full blindstamped leather over wooden boards binding. Some rubbing to covers, but sound; first third of the contents with darkening and discoloration to vellum, worse in the margins, remainder with less darkening, some soiling and other wear; overall very good.

*(500/800)*

374. **Fabris, Salvator. De Lo Schermo, overo Scienza d’Arme.** 246, [2] pp. Profusely illustrated by engravings within text, as well as frontispiece engraved portrait of the author, with a touch of hand-coloring, for Libro Secondo at pp. 132. 12x8¾, re-backed full calf, gilt-lettered morocco spine label, custom slipcase. [Germany]: [c.1677]

Separate title page (at pp. 131) for Libro Secondo. Salvator Fabris (1544-1618) was a renowned fencing artist, employed by royalty as an instructor. He produced this volume first in 1606 and it was so well-received that it was republished many times over, and the illustrations within, which
depict fencing in the nude, emulated by others. Edges of calf very worn and peels away; hinges reinforced with cloth tape, yellowed or marked up endpapers; small dampstain at bottom edge of most pages; lightly chipped edges to all pages; else very good.

FINELY BOUND BOOKS AND SETS


London: Robert Riviere, [no date]

Includes Sense and Sensibility, Pride and Prejudice, Mansfield Park, and Emma. Lacking the 5th volume containing the posthumously published Northanger Abbey and Persuasion. Spines sunned, some rubbing; very good.


London: Constable, 1909

With the leather book label of Estelle Doheny on front pastedown. Light wear at edges; very good.


London: Smith, Elder, & Co., 1888-1894

There was also a limited edition of 250 copies on fine handmade paper. Spines faded, some light scuffing to leather; very good.

378. (Fine Bindings) Cary, Joyce. The Horse's Mouth. 311 pp. 7¾x5¼, finely bound in multiple shades of brown calf; raised image of a horse with open mouth on front and raised image of a village scene on rear, custom slipcase. Bound by Cris Clair [Takacs] and at bottom edge of rear pastedown. First Edition.

New York: Harper, 1944

A few small scuffs on rear; else fine.

379. (Fine Bindings) Cooper, James Fenimore. Works. 32 volumes. Steel engravings. (8vo) 7¼x4½, early brown half morocco and marbled boards, spines gilt, raised bands, all edges marbled.

New York: Hurd and Houghton, 1872

A handsomely bound set of Cooper's novels. Some wear and soiling to bindings, spine heads chipped on several volumes; very good.


Boston: Houghton, Mifflin and Company, [c. 1890]

Includes the 2 volume biography by Julian Hawthorne. Spines a bit sunned, minor wear; near fine.

New York: G.P. Putnam’s Sons, 1895

A handsomely bound pair. A touch of wear at extremities; near fine.

(200/300)

382. (Fine Bindings) IRVING, Washington. *[Works] - Author’s Autograph Edition.* 40 volumes. 8x5, original brown half morocco and marbled boards, spines lettered in gilt, raised bands, top edges gilt. Two maps in cloth folders. One of 500 sets of the “Author’s Autograph Edition”.

New York: G.P. Putnam’s Sons, 1895-97

With a holograph manuscript leaf in Irving’s hand from his ‘Life and Voyages of Christopher Columbus’ inserted in first volume, as issued. Includes the often lacking maps for Capt. Bonneville’s Adventures and Life and Voyages of Christopher Columbus in separate cloth folders. Spines faded, a few of the raised bands damaged, one volume chipped at head; 1” tear to manuscript leaf; very good.

(1500/2500)


Paris: Didot le Jeune, 1791

Finely bound in 1920 by noted binder Ch[arles] de Samblanx. Spine sunned; fine.

(200/300)


A handsomely bound edition of Shakespeare’s plays “from the correct edition of Isaac Reed, Esq.” Spines sunned, heads chipped on a few volumes, some light wear to extremities; very good.

(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.

London: Charles Knight, No date [1840s]

A beautifully presented set of Knight's pictorial edition, greatly enhanced by the addition of Boydell's famous engravings. Some light wear to slipcases, a previous owner has written in ink 'Histories', 'Tragedies', 'Comedies', 'Biography [&] Doubtful Plays' on the rear of the slipcases; volumes fine.

(3000/5000)

Lot 385


London: Chatto and Windus, 1911-12

A handsomely presented set. Spines a touch sunned, light wear at extremities; very good.

(1200/1800)

Lot 386

London: Chapman and Hall, 1844-45

Extremities a bit rubbed; very good.

(300/500)

388. (Fine Bindings) Tolstoi, Lyof N. *The Novels and Other Works of Lyof. N. Tolstoi*. 23 (of 24) volumes. Lacking Volume XI. (8vo) 8¼x5½, period three-quarter black morocco and marbled boards, spines lettered and embellished in gilt, raised bands, top edges gilt.

New York: Charles Scribner's Sons, 1917

Largely unopened, most volumes with the page blocks still wrapped in brown paper as delivered from the bindery. A very handsome set. One volume chipped at head, another volume rubbed along front joint; some light soiling to spine leather; very good.

(2000/3000)


Boston: Houghton Mifflin, 1909-12

Signed by Mrs. Humphrey Ward in first volume. Spines sunned, minor wear; near fine.

(1500/2000)

London: James R. Osgood, 1891

‘[The] four plates were printed in Paris by some “improved” process. After the book was finished and bound it was noticed that a dusty deposit had formed on each plate, probably owing to some chemical impurity either in the printer’s ink or in the chalky paper used. To take off this deposit each plate was rubbed with soft flannel, which removed the surface and left the reproductions faint and in some cases almost obliterated’ (Mason). Mason 347. A touch of rubbing to joints and edges, front hinge cracking; near fine.

(700/1000)


Edinburgh: John Ballantyne and Co., 1810

Fore edge painting of a man with a fishing line cast into a river. A boat floats in the river, a house sits across on the opposite bank. Signed S.E. and dated 1810. Heavily rubbed extremities and spine; hinges cracked; toned with age with a few spots of foxing within; else very good.

(500/800)


West Chester, NY: New York Catholic Protectory, 1880

During the time Reverend Gleeson completed this work, he was the rector of St. Anthony’s Church of San Francisco. Edge wear; very good.

(100/150)

**MEMOIRS OF GORDY BERRY SR. FATHER OF THE MOTOWN FOUNDER**

393. Gordy, Berry, Sr. *Dignity And Mother-Wit [Berry Gordy Sr. Memoirs]*. Screenplay by Randolyn Meitzenheimer. [5], 57 leaves. Three original watercolor drawings. 8½x11, comb-bound, stiff black and gold covers.

[Detroit?]: [c. 1974]

Unique typescript for a proposed 90 minute TV production based on the memoirs of Berry Gordy, Sr., father of Motown founder Berry Gordy, Jr. Laid in is an inter-office memo on Motown letterhead presenting the screenplay for Gordy’s evaluation. Some light wear and soiling to covers; near fine.

(1500/2000)


New York: Mitchell Kennerley, 1922

Some light wear at edges; very good.

(100/150)


London: Martin Secker, 1919

Includes contributions by Thomas Hardy, John Masefield, Robert Graves, Siegfried Sassoon, W.H. Davies, Max Beerbohm, John Galsworthy, Walter de la Mare, Rockwell Kent, Edmund
Blunden, Vachel Lindsay, H.M. Tomlinson, and others. Some wear to slipcase; wrapper bound issue worn at edges, issue in boards chipped at spine ends, some other general light wear; very good.  

(300/500)


New York: Duttons, Inc., 1929

The first 85 pages are on the fine wines of France, the remainder on the cigars of Cuba. Some light wear and soiling to boards; very good.

(200/300)

397. **Guarnacci, Mario.** Vitae, et res Gestae Pontificum Romanorum et S.R.E. Cardinalium a Clemente X... 2 volumes. 542; 772 pp. Engraved head and tail pieces, initials, and 253 engraved portraits of Popes, Cardinals, and other religious authorities. (Large quarto) 15 3/4x10 1/2 in period full vellum.

Rome: Venantii Monaldini, 1751

Beautiful head and tail pieces include genre scenes in addition to armorial crests, allegorical figures or scenes, and religious regalia. Each volume with the armorial engraved bookplate of Steph. Rossi on the half title page. Worn covers, scuffed, soiling, and peeling in places, a spot of worming on Vol. I spine, ex-library sticker residue on Vol. II; each with two circular library rubber stamps (in Italian) on title page; very few pages within are moderately yellowed, scattered and marginal foxing, spot of worming affecting pp. 461-end of Vol. I; else very good.

(400/600)

398. **Hambly, W.D.** The History of Tattooing and Its Significance With Some Account of Other Forms of Corporal Marking. 346 pp. Illustrations from photographs. (8vo) 8 1/2x5 1/2, original red cloth. First Edition.

New York: Macmillan, 1927

Spine faded, small stain on front; some foxing; very good.

(300/500)


London: Robinson and Roberts, 1767

Edges rubbed, joints and hinges cracking; light foxing; very good.

(250/350)

400. **Hepplewhite, Alice.** The Cabinet-Maker and Upholsterer’s Guide... 24 text pages with 128 plates. 14 1/2x9, brown cloth, rebacked with original spine cloth laid down.

London: B.T. Batsford, 1897


(150/250)

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

London: Printed for Edward Castle and Sam. Buckley, 1709

The very rare first edition in English of the complete text of Herodotus’ seminal Histories, printing all nine books; the even more rare 1584 edition contained only the first two books. Front joint split approximately half the length, extremities rubbed, hinges cracked, bookplate; light foxing; very good.

(4000/6000)

402. **Hone, William. Ancient Mysteries Described, Especially the English Miracle Plays... and Facetiae and Miscellanies.** Two volumes bound as one. 298, 2 ad pp.; followed by various incongruous pagination for second volume, which is composed of a number of works. Copper and wood engravings throughout, including many drawn by George Cruikshank. 8½x5½, full calf with gilt decorated spine, morocco spine label.

London: William Hone, 1823-1827

Engravings include a frontispiece, full page plates, four folding plates, and many within text. Calf rubbed, especially spine, edge wear, some scuffs; some smudges and very light and scattered foxing within; very good.

(250/350)

403. **Horn, Walter & Ernest Born. The Plan of St. Gall: A Study of the Architecture & Economy of, & Life in a Paradigmatic Carolingian Monastery.** 3 volumes. Illustrated with architectural plans and views, some folding, facsimiles. 14x11, cloth, leather spine labels.

Berkeley: University of California Press, 1979

Important study of the architecture and social life of a medieval monastery, and an attractive and well printed book. Also included is “The Plan of St. Gall in Brief” by Lorna Price. Wrappers. 1982 Minor wear; very good.

(300/500)


[Leipzig]: [Wilhem Borngraeber], [1926]

Signed by the author with a short inscription dated 1927, at the limitation statement. A Chinese Story in Five Songs. Chemise yellowed to side panels, slight edge wear; slightly sunned wrapper edges; light and scattered foxing; very good.

(200/300)


Oxford: University Press, 1805

Scarce work on the origin of coins and their function in the economy of England. An influential work, later republished by the Bank of England in 1880. Some wear to boards, early ownership marks of the ‘Cornwall Library’ on front endpaper and spine; foxing; very good.

(300/500)

Inscribed from the author on half title, “To Bob Crombie - The best of book interviewers and (as important) a sports-writer gone straight. Thanks. Roger Kahn.” Dated above February 1972. A few very short closed tears to upper edge of jacket, one repaired on verso with tape; fine volume in near fine jacket.

(200/300)

407. **Kimura, Shotare and Charlotte Peake, translators. Sword and Blossom Poems from the Japanese.** 3 volumes. Each extensively illustrated with color woodblocks, on double-folded leaves. 7x4¼, color pictorial crepe, together in a cloth chemise, clasps.
   Tokyo: T. Hasegawa, [c.1910]

Very lovely edition of traditional Japanese poems, each beautifully printed and illustrated, and with differently designed covers. Chemise is missing one side panel, and one cover panel detached, but present, sunned with a few small dampstains; volumes just a touch rubbed or sunned at edges; each volume with owner name in ink on first blank leaf; very good plus volumes.

(300/500)

   London: The Author, 1761

Lovely frontispiece by William Hogarth. Part 1 has 25 plates, largely geometrical; Part 2 has 66 plates (out of 73, numbered I-LXXIII), some bound out of order, a few such as Plate LXXIII with manuscript writing on top margin. Part the Second, with its own title page. Note that page 53 is bound upside-down. Dampstains on all edges of page block; frontispiece chipped, torn, reinforced on verso with tissue paper/tape, dampstains affecting at least one edge of nearly every page and plate, some images affected by dampstains, such as Plate LXXIII, which also has long tear, repaired with tape; good.

(200/300)

   London: John and Francis Rivington, et. al., 1770

An important architecture reference text, illustrated by over 400 figures of design elements such as piers, pulpits, iron works, and monuments. This edition with the additional 14 plates (not present in the first edition published in 1740). The additional plates illustrate timber joinery and roof truss systems. Preliminary pages a bit chipped and creased, tape repair on title page, pg 7-18 affected by a water stain at lower area of page, fairly large at pg 7 but diminishes, scattered foxing; very good.

(800/1200)

   Paris: Chaix / [Jules Cheret], [c.1900]

Beautiful image of a woman, her long flowing hair, enhanced with gilt. Margins are yellowed with age, one corner chipped; taped to mat boards with one piece of tape; else very good.

(200/300)

[San Francisco]: C.A. Murdock, [1890]

Scarcely speech on the necessity for a reduction in the number of drinking establishments in San Francisco, which in 1890 numbered 1 saloon for every 79 persons. Wrappers chipped, vertical crease throughout; very good.

(100/150)


New York: Dick & Fitzgerald, [1887]

An “Entirely New and Enlarged Edition” of Jerry Thomas’ classic guide, first published in 1862, versions of which are still in print today. Front flyleaf discolored; very good or better.

(200/300)

413. (Liquor) Advertising booklet for Lucien-Foucauld & Co. Cognac. 16 pages of photographs interleaved with printed tissue leaves with descriptive text in French, English, Italian, Norwegian, German, Swedish, Spanish, and Portuguese. Also a double page plan of the Lucien-Foucauld factory. 9½x7¼, original wrappers.

No place: [c. 1907]

Scarce turn of the century advertising booklet. A touch of wear at edges; near fine.

(100/150)


London: John Van Voorst, 1869

Scarce volume on the history of the cup or goblet as pertaining to a vessel for liquor. Some light wear and soiling to cloth; very good.

(100/150)

415. (Liquor) The Cocktail Book: A Sideboard Manual for Gentlemen. xii, 66 pp. (12mo) 6x4, original red cloth stamped in blind and lettered in gilt, original printed dust jacket.

Boston: L.C. Page, 1901

Quite rare in the dust jacket. Some light chipping and soiling to jacket; fine in a very good to near fine jacket.

(100/150)

PERCIVAL LOWELL'S ACCOUNT OF THE MARS' CANALS

416. Lowell, Percival. Annals of the Lowell Observatory. 3 volumes. xi, 391; x, 523; xiv, 293, 60 supplement pp. Each volume has a frontispiece, Volumes 1 and 2 are in color, profusely illustrated from plates, some folding. 12x10½, boards.

Boston and New York: Houghton, Mifflin, 1898-1905

Percival Lowell (1855-1916) founded the Lowell Observatory in Flagstaff, Arizona in 1894. These three volumes are a result of years of observations of the planets Jupiter and Mars. Lowell was known for his particular interest in the study of extraterrestrial canals, and data on canals can be found within these volumes. Dampstains scattered to covers, generally very faint; each with a bookplate from the Munk Library of Arizoniana, and rubber stamp “withdrawn” from Southwest Museum Library of front pastedowns; very good.

(1000/1500)
417. (Magic) Magic! Mysterious! Miraculous! The Great Nicola...Orpheum Week July 24. 4-page advertising flyer, illustrated with halftone photographs. 12x9.

No place: c.1920-30

The American magician Nicola the Great (William Mozart Nicol, 1880-1946) performed feats similar to those of Houdini, but perhaps with more humor. He toured the world from 1910 to 1939, when all his show equipment was lost in a Singapore shipwreck. Vertical and horizontal creases from being folded; good to very good.

(200/300)

418. [MILLER, LYDIA FALCONER F]. Cats and Dogs, Nature’s Warriors and God’s Workers; Or, Mrs. Myrtle’s Lessons in Natural History. 252 pp. 6 chromolithograph plates. 6¼x4, later full calf, gilt shield on covers, spine gilt. First Edition.

London: T. Nelson, 1857

Prize binding from the Fauconberge School, Beccles. Awarded in 1859 as a prize for Classics & Good Conduct. Spine faded, some scuffing to leather; very good.

(200/300)

419. (Miniature Books) WEIMANN, CHRISTOPHER. Marbling in Miniature. 12 tipped-in marbled samples. 72x55 mm, marbled boards, paper label on front. One of 350 copies.

Los Angeles: Dawson’s Book Shop, 1980

Signed by the author at colophon. Fine.

(100/150)

420. [MONTAGU], CHARLES, EARL OF HALIFAX. The Works and Life of the Right Honourable Charles, Late Earl of Halifax. [6], [iv], 85, [1], 264, viii pp. Engraved portrait frontispiece. 7½x4½, later full red morocco, all edges gilt. First Edition.

London: Curll, 1715

Edges rubbed, front hinge cracked; foxing; very good.

(250/350)

421. MORRIS, WILLIAM. Hopes and Fears for Art. Five Lectures Delivered in Birmingham, London & Nottingham & Signs of Change. Seven Lectures Delivered on Various Occasions. Two volumes in one. iv, 106; [4] blank; vi, 100 pp. (4to) 11¼x8, morocco backed cloth, black leather spine labels.

[London]: [Longmans, Green and Co.], [1902]

Printed at the Chiswick Press. Joints cracked, light wear; very good.

(150/250)


London: T. Longman, et al., 1793

Front hinge cracked, front hinge with amateur repair; light foxing; very good.

(250/350)

423. (Music) RUDOLPHE, [JEAN JOSPEH]. Solfège ou Nouvelle Méthode de Musique. Divisée en 2 parties. La Première contient la Théorie de cet Art, La Seconde les Leçons avec la Basse et les gradations nécessaires pour parvenir aux difficultés. 168 pp. Engraved musical compositions throughout, with folding plate music at rear. 12½x9½, later cloth-backed boards, new endpapers.

Rouen: Chez Philémon Desroques, [c.1790s]

Apparent Second Edition. Rodolphe (1730-1812) was an Alsatian horn player, violinist and composer. His compositions included several ballets, and he was a friends and admirer of Mozart. In this copy of the book, the Parisian publisher's imprint has been obscured by an opaque printed label affixed by the Rouen distributor. Edge wear to binding; some dampstaining in spots, scattered throughout; else very good.

(100/150)

Signed by O’Neill on the limitation page. Atkinson A 29-I.1.b. Slipcase spine attached by one edge only, moderate edge wear, reinforced with a few pieces of black tape; light wear to spine and label; very good.

(200/300)

THE ARCHITECTURE OF ANDREA PALLADIO

425. **Palladio, Andrea. ***The Four Books of Andrea Palladio’s Architecture: Wherein, After a short Treatise of the Five Orders, those Observations that are most necessary in Building Private-Houses, Streets, Bridges, Piazzas, Xisti, and Temples...* [12], 110 pp. + 4 engraved title-pages. Translated by Isaac Ware. With 205 full-page copper-engraved plates; 7 numbered and 4 unnumbered additional engravings in text; engraved head- and tailpieces by William Kent. (folio) 15¾x9¾, period mottled calf, rebacked in later calf, raised spine bands.

London: Isaac Ware, 1738

First and only edition of Ware’s translation, made from the original 1570 Italian edition. The first English translation of The Four Books was completed in 1715 by Nicholas DuBois and revised by Giacomo Leoni in 1721 with numerous changes to Palladio’s original designs. Ware distinguishes his own translation in the “Advertisement”: “To do justice to Palladio, and to perpetuate his most valuable remains amongst us, are the principal inducements to my undertaking so great and laborious a work; in executing of which, I have strictly kept to his proportions and measures, by exactly tracing all the plates from his originals, and engraved them with my own hands”. Front joint beginning to crack; title-page soiled, light dampstaining in Books I & IV, primarily in the margins but intruding into some plates, plate IX in Book I torn 6”; plate II in Book II detached, chipped and darkened around edges; very good overall.

(2500/3500)


Glassine chipped; some wear to spine ends; near fine.

(100/150)

427. (Pharmaceutical) **Manuscript journal of pharmaceutical recipes.** 100 leaves, most of which contain manuscript writing on both sides, about 10 of which are completely blank. 6½x4, half calf with marbled boards.

[Germany?]: 1828

The journal of a German fellow named Wenceslaus Heinhaeuser. Contents are written largely in Latin, but also in German and in French, and include a variety of recipes for therapeutic treatments. Includes the recipe for “Liquer de Absinth.” Moderately rubbed; some offsetting to endpapers and scattered instances of stains within; very good.

(300/500)

London: Charles Tilt, 1832

Lithographs by G. Jones after drawings by Haghe. Spine faded, foxing throughout; very good.

(300/500)


London: J. Taylor, 1807

In his dedication to Sir John Courtenay Honeywood, Pocock indicates that his book is “calculated to further the views you entertain for promoting the comforts and happiness of those rustic dependants necessary to an extensive Estate.” The Preface reveals his concern about the conflict between utility and aesthetics in domestic design. Bookplate of Archibald Earl of Eglinton on front pastedown, similar label on rear pastedown. Edge wear, spine rubbed, head of spine chipped off (~1”); hinges cracked; foxed; very good.

(300/500)


Various places: Various dates

Also included are 2 issues of ‘The Printer’, May and October, 1975. Some general wear; overall very good or better. Sold as is.

(300/500)

431. **Reed, Ronald. Specimens of Parchment.** Title leaf plus 10 leaves with mounted samples of various parchments, with letterpress notes below. 11x8, cloth backed folding case. One of 110 copies with 10 samples from a total edition of 200 copies (the remaining 90 copies had only 9 samples).

Los Angeles: Dawson's Book Shop, 1976

Intended as a supplement to Reed's 1975 work 'The Nature and Making of Parchment'. Includes samples from a 15th century book of hours, a 16th century antiphonal leaf, an 18th century indenture, etc. Fine

(250/350)
432. RÉTIF DE LA BRETONNE, NICOLAS EDM. Le Paysan perverti, ou les dangers de la ville ou les Dangers de la Ville. 4 volumes in 2. [2], 290; [2], vii, [2]-316; 227; 261, [2] pp. (Small 4to) 6¼x3½, red morocco-backed boards, gilt spines.

Hague and Paris: La veuve Duchene, 1776-1784

Author’s name misspelled as Rétil de la Bretone on title pages of Volume I and II (no author name on Vols III and IV). No plates, apparently as issued. Wear to extremities; bookplates on front pastedown; page 11/12 of Volume III is lacking and replaced with a later manuscript of the page tipped in; very good.

(300/500)


London: I. Herbert, 1798 [1802?]

Translated from the French metrical romance and edited by I. Herbert. Plate facing page 33 with 1802 watermark. ESTC T130686. Minor wear to leather; one leaf with long repaired tear; very good.

(300/500)

434. (Russia - Alexander Theater, St. Petersburg) Cent Ans Theatre Alexandre - Theatre Dramatique de l'Etat. Title also in Russian, entire text in Russian. xxiii, 534 pp.; errata slip. Illustrated with numerous portraits; woodcuts. 9¾x6¾, cloth.

Leningrad: Theatres de l'Etat, 1932

Scarce volume celebrating 100 years of the Alexander Theatre in St. Petersburg. Covers rubbed, soiled; internally very good.

(300/500)


Cassel: Theodor Fischer, 1886

Text in German. A comprehensive survey from this San Francisco journalist. Includes chapters on Los Angeles, San Bernadino and San Diego. Howes K180. Edge wear, a touch of fraying at spine tips and corners; very good.

(100/150)


Various places: 1817-1822

Edge wear, spine chipped at head and heel; hinges cracked; torn corner off blank preliminary page; a few very light pencil notes; else very good.

(300/500)


Edinburgh: Archibald Constable, 1822

Halidon Hill was initially written to be in a poetical miscellany by Joanna Baillie; however, it ended being far too large for Baillie's publication and was substituted by another work. Archibald Constable later purchased the rights for publication. Spines heavily rubbed, a few scratched and the remnants of a removed sticker on Volume III's spine, edges and corners heavily rubbed, chipped and worn; embossed ownership stamp on verso of front free endpaper; scattered and generally faint smudging within; very good in fair binding.

(400/600)

   Edinburgh: Archibald Constable, 1824

   Edges and spines heavily rubbed with some scratches and peeling; mostly moderate and scattered foxing, with some areas of heavy foxing; good.

   (300/500)


   London: Sherwood, Neely, and Jones, 1822

   Each of the 1½x2” illustrations within text represent “the modern costume of the London Theatres,” -title page. The bookplate of H.M. Goldberg on front paste down. Moderate wear to extremities, some calf peeling away; hinges tender; light and scattered foxing; else very good.

   (100/150)

**FIRST EDITION OF HUMPHRY CLINKER**


   London: Printed for W. Johnson and B. Collins, 1771

   First issue with misprint on Volume I title page, list date of 1671 “MDCLXXI” instead of 1771. Volume I also with: Arabic “6” on bottom margin of p. vi, “Mrs. Gwillim” on page 3, and page 147 numbered as “473.” “Humphry Clinker is one of the great pictures of eighteenth-century England...It stands with Tom Jones, Tristram Shandy...and The Vicar of Wakefield; and the reader who has enjoyed them will enjoy Humphry Clinker the better” - Brander. Rothschild 1925. Some wear to extremities, front joint cracked on Vol. 3, tears to endpapers in Vol. 3; light foxing; very good.

   (1000/1500)

441. Sperber, Daniel, editor. *Great is Peace: Perek Ha-Shalom from the Talmudic Tractate Derekh Eretz Zuta*. Unpaginated. Facing pages in English and Hebrew. (Folio) 15¾x10, full brown leather, wooden slipcase with metal plaque on front. The deluxe Bibliophilic edition, limited to 1800 numbered copies.

   Jerusalem: Massada Press and Golden Pages, 1979

   Loosely tied in at front is a (4) pp booklet commemorating the signing of the peace treaty between Israel and Egypt. Fine

   (200/300)


   Stanford, CA: 1939

   Detailed plan “To present, with dignity and propriety, the position of Stanford University, and of its faculty, curriculum, and physical attributes, in such a manner as to increase its prestige among men and women everywhere.” Near fine.

   (200/300)


   Pasadena: American Red Cross, 1918

   Designed by Lillie H. Hart, this beautifully illuminated text from Stevenson’s Prayer’s at Vailima. Lightly chipped edges and browned along edges of wrappers; very good to near fine.

   (100/150)
444. SUTNAR, Ladislav. Design for Point of Sale. Illustrations from photographs throughout. (Oblong 4to) 9x12, cloth-backed boards. First Edition.

   [New York]: Pellegrini & Cudahy, [1952]

   Scarce volume on advertising displays. Light wear at edges; very good.

   (200/300)

445. SWIFT, Jonathan. [Works]. 10 volumes. (12mo) 6¼x3¼, period full calf, spines gilt, black morocco labels.

   London: Charles Bathurst, 1747-53


   (500/800)

446. TACITUS, Publius Cornelius. The Works of Tacitus. 2 volumes. [12], 479, [1]; [20], 391, [40] pp. Translated by Thomas Gordon. (folio) 14¼x9, period calf.

   London: Tho. Woodward & John Peele, 1728-31

   First edition of Thomas Gordon's translation. Binding rubbed, worn and dry, covers detached or nearly so; pencil ownership inscriptions from the 19th century on the title-pages, some light foxing within, internally very good, worth of binding restoration.

   (400/600)


   New York: Charles L. Webster, 1892

   Twain originally intended to dictate the entire work and fill over a hundred Edison cylinders, but later decided to give up the idea. BAL 3434. Moderate wear to extremities, fraying at spine tips and corners, small and fairly faint dampstains to covers; bookseller's label, and name in ink on front free endpapers; hinges cracked; else very good.

   (200/300)


   Ultrajecti, apud Guil. van de Water, 1704

   Contains the following works: Bucolicon, Georgicon, Æneidos, and Culexet Ciris. Sticker on front pastedown, “Bound by Robert Seton, Head of the Mound Edinburgh.” Light edge wear, heel of spine chipped a touch; very good.

   (300/500)

449. VITRUVIUS POLLIO, Marcus. L'Architettura di Marco Vitruvio Pollione Tradotta e Comentata dal Marchese Berardo Galiani... Title page (verso blank), xx, 255, 25 copper-engraved plates with accompanying one page of text facing it (versos blank), 257-272 pp. Copper-engraved frontispiece, woodcut tailpieces, decorative line rules, and initials. 15x10, expertly re-backed and restored, employing original calf covers. Second Edition.

   Napoli: Fratelli Terres, 1790

   Beautifully illustrated and descriptive architectural text. The second edition of Galiani's translation. Published in 1758, the first edition was well received and republished four more times. Edges rubbed, original calf chipped with expert restoration; some foxing and dampstaining to edges of frontispiece and title page, dampstains affecting edges on many pages-scattered and generally faint; else very good.

   (800/1200)

New York: J.J. Augustin, [1943]

Signed by the author on the limitation statement. Also inscribed on the half title to Gilbert Morgan, who “put-up with much Talk-Talk from the author.” Signed and dated 1944. This copy also includes an offprint from *The Scientific Monthly*, October 1943, Vol. LVII article by Von Hagen, titled Paper and Civilization. In yellow wrappers. “With the authors compliments,” inscribed on front wrapper, and laid in a few more paper samples, similar to those in the book. Marks and a few very faint stains to covers, touch of fraying to spine tips and corners; internally near fine.

(300/500)


London: E.W. Allen, 1886

Waite was a mystic and author but is likely best remembered as the co-creator of the Rider-Waite Tarot deck and the author of its companion volume, the Key to the Tarot. Spine sunned, light wear to boards, bookplate removed from front pastedown, erasure and small sticker also on this leaf, small dampstain to rear endpapers; light foxing; very good.

(500/800)


Ethno-mycological Studies No. 3. Text and recording of a shamanic ceremony performed in 1958 by Maria Sabina in the Mazatec village of Huautla de Jimenez, Mexico. Slipcase and spines faded; else near fine.

(400/600)


New York: Baker and Scribner, 1850

From the American author, poet and editor comes a book that contains “...the personal history of the eminent men and women of Europe, as the author came to the knowledge of, by conversance with the circles in which they moved...” -Preface. Also include chapters devoted to the “Belles of New York,” of which there are six. Edge wear, a touch of fraying to corners; foxed; very good.

(100/150)


London: Printed for A. Moore, 1727

Chronicling the trial that occurred two years prior. ESTC T5372. Edge wear and rubbing; name ‘John Warner’ in ink on leaf facing title page; some dampstaining on title page, margins of a few later pages, few light smudges; else very good.

(150/250)
FIRST EDITION OF DANDOLO’S TREATISE ON WINE


Milan: Dalla Stamperia Reale, 1812

First edition of Dandolo’s classic oenological treatise Plates and a few leaves at rear chipped at upper corner (without loss of text or illustration); else near fine.

(700/1000)

456. WYNN, Ed. The Ed Wynn Show - a television script. Original broadcast copy of the script from the Ed Wynn Show, from the year 1949. Contains the original typed scripts for Program 1, airing on September 22, 1949 through Program 13, airing December 15, 1949. 10¾x8¼, red leather, gilt lettered spine, gilt caricature of Ed Wynn on front cover, all edges stained red.

Columbia Broadcasting System, 1949

Ed Wynn (born Isaiah Edwin Leopold) was an American entertainer who began in the golden age of radio. His flair for the live performance naturally led to a career in television, and eventually movies. A comedic actor and television host of his own show, the “first nation-wide television program to emanate from Hollywood” per the title page within. Guest stars like Carmen Miranda and Buster Keaton, are listed in a preliminary page (listing each guest star per episode). A nice item from the set of this important television show, with original directions, corrections, and additions pencilled in the margins. Joints cracking, wear to extremities, moderately rubbed spine and spine tips chipped, KCET sticker with typed description on front cover (as issued?); else very good.

(250/350)
Eadweard Muybridge’s stunning Panorama of San Francisco, from California Street Hill, 1877, the 11 albumen photograph panels framed consecutively to stretch over seven feet wide.  
**Sold for $51,000**

F. Scott Fitzgerald’s *All the Sad Young Men*, an inscribed presentation copy with original sketch by Fitzgerald, in the first issue dust jacket.  
**Sold for $37,375**

History of the Expedition under the Command of Captains Lewis and Clark to the Sources of the Missouri, 2 volumes, 1814, the first edition of the official account of the most famous and most important expedition of exploration in U.S. history. An exceptional copy, with the rare and highly important folding map.  
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- Quickly add books from past sales that you missed bidding on to your Category Watch

PBA’s Category Watch automatically notifies customers when a book they want has been catalogued. Once a week, you will be emailed a listing of items of interest that have been processed during the preceding seven days. Simply click on the link following a book’s description, and you will be taken to the full catalogue entry. If you wish to be reminded when the lot becomes available for bidding, simply click the “Add Title to My Wants List” link.

To access the PBA Category Watch, go to the PBA Galleries home page (www.pbagalleries.com), click the Live Auctions button, then the Category Watch button on the drop-down menu. This will take you to the Category Watch page, where you can select one or more categories for notification. Or select a Keyword that would be contained in the catalogue entry, either in the Author or Title Field, or the general description.

You must be a registered PBA Galleries user, and logged on to the website, to access the PBA Galleries Category Watch. Registration is easy, and it is free. Simply go to www.pbagalleries.com, and click the Register link at the left side of the page. If you have ever bid with PBA Galleries, or placed items on consignment, or requested to be on the mailing list, you most likely are already registered. To find out your username and password, click the “Forgot your username or password?” link. Or contact PBA Galleries directly, 415-989-2665 or 866-999-7224, or by email at pba@pbagalleries.com

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

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

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

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4. Photographs, prints and other fine art multiples are sold in compliance with California law, and the Galleries’ catalogue descriptions of such multiples conform to the applicable provisions of that law.

5. Any right of the purchaser under this agreement or under the law shall not be assignable and shall be enforceable only by the original purchaser and not by any subsequent owner or any person who shall subsequently acquire any interest. No purchaser shall be entitled to any remedy, relief or damages beyond return of the property, rescission of the sale and refund of the purchase price; and, without limitation, no purchaser shall be entitled to damages of any kind.
6. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser, our liability shall be limited to the sum actually paid by the purchaser.

7. Books and other property purchased are to be removed at the close of each Sale unless shipping instructions are received by the Galleries before such sale. If not removed, property will be held at the sole risk of the purchaser and no responsibility is assumed if such goods are lost, stolen, damaged, or destroyed. The Galleries will facilitate shipment of property to out-of-town purchasers at an additional packing charge plus carriage and insurance, but will not be responsible for any loss or damage resulting from the shipping thereof in excess of the amount of the insurance.

8. Payment terms: All items are to be paid for by (a) cash, (b) cashier’s check, (c) credit card, or (d) personal check with approved credit, and all accounts are due when bills are rendered. MERCHANDISE WILL BE SHIPPED AFTER PAYMENT HAS BEEN RECEIVED.

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

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

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

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

ALL SALES HELD BY PBA GALLERIES ARE CONDUCTED PURSUANT TO SECTION 2328 OF THE COMMERCIAL CODE AND SECTION 535 OF THE PENAL CODE OF THE STATE OF CALIFORNIA

CONSIGNING BOOKS TO PBA GALLERIES

The first step in consigning to PBA is to contact the Galleries, either by phone, fax, email or letter. It can then be determined whether the item or items under consideration would do well at auction. Following this, arrangements can be made for the delivery of the material to PBA. In the case of large consignments or libraries, a member of the staff may be able to view the books on location, and make arrangements for its transportation to PBA Galleries. Because of the costs involved, PBA discourages consignments with a total value of less than $1500. The frequency of auctions, and variety of subject matter, allows PBA Galleries to ensure quick turn-around time for items consigned. Books can appear at auction as quickly as 30 days and generally not more than 90 days following consignment. Commissions vary between 10% and 15%, depending on the selling price of an item. These commissions encompass all related costs including insurance, storage, cataloguing, illustrations, etc., except shipping. Payment is sent within 20 banking days of an auction.
Name:_______________________________ Bidder#:______________ Cust Id#___________
Company:____________________________
Address:______________________________
City:___________________State:______Zip:______
Day Phone:___________________Home Phone:____________________Cell:____________________
Email:___________________________________________ Fax:_________________________
Are you a dealer purchasing for resale? Yes No (if yes) I hereby certify that all tangible personal
property purchased by me will be for resale and is not subject to California Sales Tax, and that I hold
Sellers Permit #________________
1. PBA Galleries is hereby authorized to bid on the following lots up to the price stated.
2. All bids shall be treated as offers made subject to the Conditions of Sale.
3. These bids will not be executed unless this form is signed.
4. A 20% Buyer’s Premium will be charged on all lots sold.

PLEASE EXECUTE THESE BIDS ON MY BEHALF: ________________________________

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

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

LOT NUMBER
In numerical order
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BID AMOUNT
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Bid Increments

$00 to $200. . . . . . . . $10 $2000 to $5000. . . . . . . . $250
$200 to $500. . . . . . . . $25 $5000 to $10,000. . . . . . . . $500
$500 to $1000. . . . . . . . $50 $10,000 to $20,000. . . . . . . . $1000
$1000 to $2000. . . . . . . . $100 $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.)