



B
A
U
M
A
N

R
A
R
E

B
O
O
K
S



Holiday 2022



BaumanRareBooks.com

1-800-97-BAUMAN (1-800-972-2862) or 212-751-0011
brb@baumanrarebooks.com

New York

535 Madison Avenue
(Between 54th & 55th Streets)
New York, NY 10022

800-972-2862 or 212-751-0011
Mon-Sat: 10am to 6pm and by appointment

Las Vegas

Grand Canal Shoppes
The Venetian | The Palazzo
3327 Las Vegas Blvd., South, Suite 2856
Las Vegas, NV 89109

888-982-2862 or 702-948-1617
Daily: 10am to 9pm

Philadelphia

1608 Walnut Street
Philadelphia, PA 19103

215-546-6466 | (fax) 215-546-9064
by appointment

ALL BOOKS ARE SHIPPED ON APPROVAL AND ARE FULLY GUARANTEED.

Any items may be returned within ten days for any reason (please notify us before returning). All reimbursements are limited to original purchase price. We accept all major credit cards. Shipping and insurance charges are additional. Packages will be shipped by UPS or Federal Express unless another carrier is requested. Next-day or second-day air service is available upon request.



WWW.BAUMANRAREBOOKS.COM



[TWITTER.COM/BAUMANRAREBOOKS](https://twitter.com/BAUMANRAREBOOKS)



[FACEBOOK.COM/BAUMANRAREBOOKS](https://facebook.com/BAUMANRAREBOOKS)

Cover image: Item no. 64. On this page: Item no. 73.

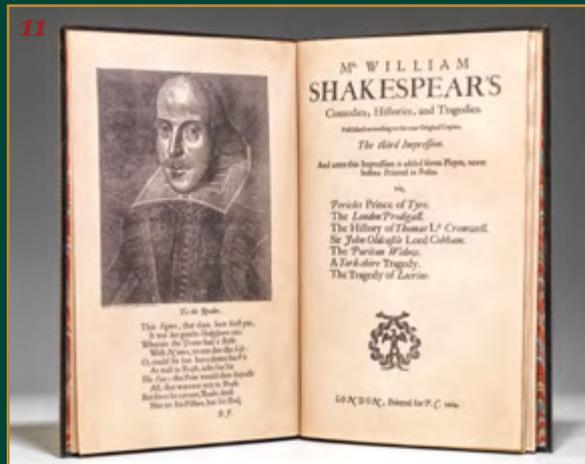


Table of Contents



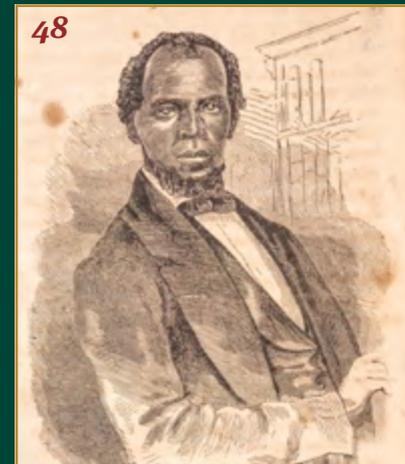
2

Select Items: Page 4



11

Literature: Page 14



48

Americana: Page 44



65

Art & Architecture: Page 66



73

Travel & Exploration: Page 71



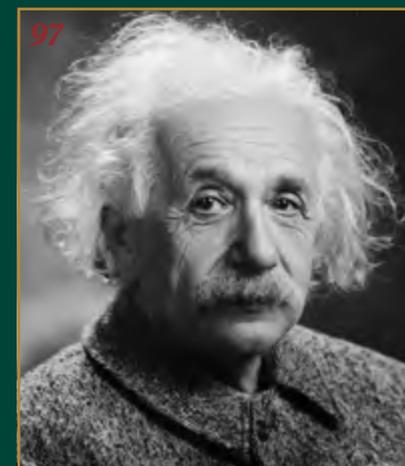
86

History: Page 78



85

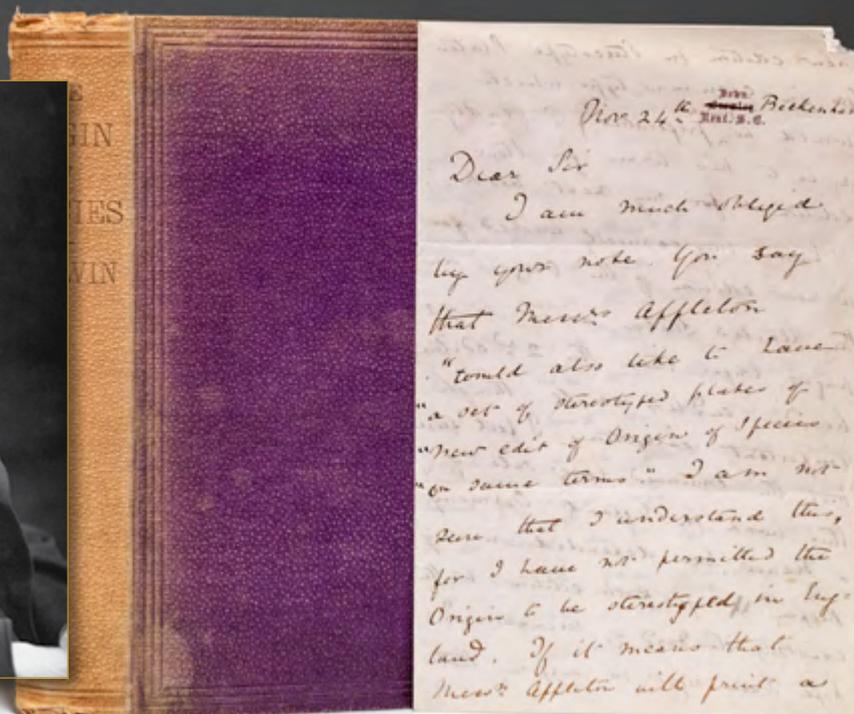
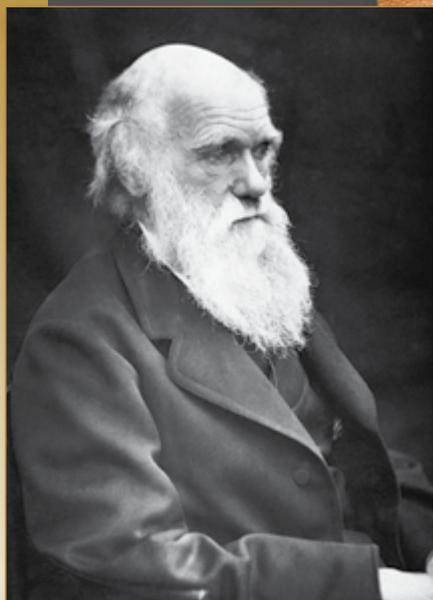
Religion & Philosophy: Page 88



97

Science & Medicine: Page 95

Select Items



“I Have Long Earnestly Wished For A New Edition Of *The Origin* In The United States”:

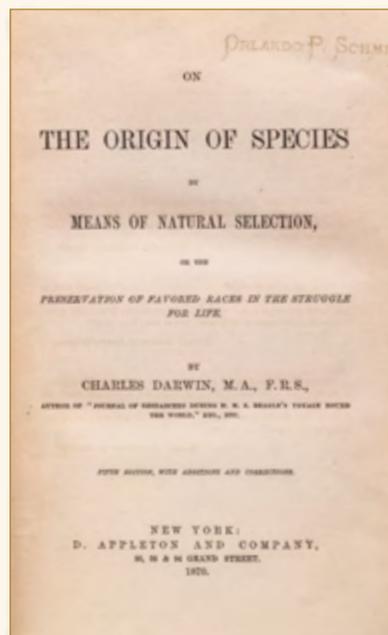
Exceptionally Rare 1869 Four-Page Autograph Letter Written And Signed By Charles Darwin

Concerning D. Appleton’s Publication Of The Second American Edition Of *Origin Of Species* And

The Future Publication Of His *Descent Of Man*, Accompanied By The Second American Edition Of *Origin Of Species*

1. DARWIN, Charles. **Autograph letter signed.** WITH: **On the Origin of Species by Means of Natural Selection, or The Preservation of Favored Races in the Struggle for Life.** Kent, United Kingdom and New York, 1869-70. Single sheet of unlined paper, measuring 5 by 8 inches folded; pp. 4, custom cloth portfolio. WITH: Octavo, original purple cloth, custom clamshell box. \$125,000.

Very rare and desirable signed autograph letter from Charles Darwin to American publisher D. Appleton’s London agent, Charles Layton, agreeing to a second American edition of the Origin of Species, with a slightly raised price, but requiring that Appleton also commit to an American edition of The Descent of Man. Accompanied by the second American edition of Origin of Species in original cloth.



According to the Darwin Correspondent Project at Cambridge, the recipient of this letter was Charles Layton, the American publisher D. Appleton’s London agent. This letter refers to details regarding the publication of a new American edition of the *Origin of Species*. Darwin begins by clarifying that the proposal was for a stereotyped American edition as Darwin had been resistant to stereotyping his work in England. Darwin may have seen the first U.S. edition, published in 1860 from stereotypes of the British second edition. That would have made him aware of the decline in quality compared to conventional typesetting. In England, Darwin still wanted the best printing possible, while the overseas printing was of slightly less concern. In letter dated April 1869, Darwin had, in fact, approached Orange, Judd, & Co., who published the American version of *Variation*, about publishing a new American edition of the *Origin*. Here, however, Darwin only mentions potential correspondence with Asa Gray, a Harvard botanist with whom Darwin exchanged hundreds of letters. Darwin’s fame in America largely rested on Gray’s positive review of *Origin* in *The Atlantic* and his subsequent pro-evolution debates with zoologist Louis Agassiz, which Gray won handily. Darwin’s decision to mention Gray here was likely meant to emphasize Darwin’s influence in the American scientific community and to underline the scientific prominence of Darwin’s American supporters. This letter indicates Darwin’s willingness to go along with Appleton

You that although Mr Murray
has inserted a notice of my new
book, I do not suppose it will
be printed for nearly a year, al-
though a considerable portion is
ready for the press.

Dear Sir,
Yours faithfully
C. Darwin

You will understand that I
cannot agree with Mr Appleton
about my new book, unless he
is willing to print it on 8 1/2
of paper. The price of a letter
might find he has raised a
little; as Mr Murray has \$1.50
it is to be devoted on largely
added to the corrected.

Nov 24th 1869
John Appleton, Bookbinder
Rt. S. C.

Dear Sir
I am much obliged
by your note. You say
that Messrs Appleton
"could also like to have
a set of stereotyped plates of
my new edit of Origin of Species
on same terms." I am not
sure that I understand this,
for I have not permitted the
Origin to be stereotyped in any
land. If it means that
Messrs Appleton will print a

you are willing to
form a new
unwilling to
publishing manner
should soon to write
Mr Gray to ask
some publisher who
the new edition of
condition of my
with the sheets of
as they were
book will probably
sale. Will you
to let me hear

keeping it of
existing standard of science. I
I should like to send to Mr S.
half a dozen small corrections
for the Origin. I must inform

publication proposal despite that inquiry, for both this work and for his
upcoming book, *The Descent of Man*. The Murray notice that Darwin refers
to was an advance advertisement for *Descent* published in October of 1869.
Descent, delayed as Darwin indicates, was not actually published until early
in 1871. Appleton managed to publish the second U.S. edition, based on a
corrected and expanded version of the fifth English edition, by 1870, before
their publication of *Descent* in 1871. Darwin kept a proprietorial hand on all
of his work: other editions were also receiving tweaks at the same time he was
considering the Appleton proposal. For instance, Darwin mentions sending
several corrections to the fifth English edition of *Origin* to improve its upcoming publication in French and German.

Dear Sir,
Yours faithfully
C. Darwin

This letter is accompanied by the second American edition of *On the Origin of Species*, the subject of the letter. "This, the most important
single work in science, brought man to his true place in nature" (*Heralds of Science* 199). Darwin "was intent upon carrying Lyell's
demonstration of the uniformity of natural causes over into the organic world... In accomplishing this Darwin not only drew an entirely
new picture of the workings of organic nature; he revolutionized our methods of thinking and our outlook on the natural order of things.
The recognition that constant change is the order of the universe had been finally established and a vast step forward in the uniformity
of nature had been taken" (PMM 344). Excerpts of this letter were published in Darwin's *Correspondence*, Volume 17. The book is labeled
"Fifth Edition, With Additions And Corrections" on the title page, alluding to the fifth British edition as explained above. The first American
edition was published in 1860, using the British text, and was subsequently revised over a number of printings not technically considered
editions. Thus, this publication is generally known as the second American edition. Contemporary owner signature and owner stamps
(including on half title and title page) of author and Egyptologist Orlando P. Schmidt, later Smith. Tiny marginal chip to corner, original
mailing creases to about-fine letter. Book extremely good, with toning to cloth and wear to spine ends. Fascinating and highly desirable.





**“One Of The Finest Ornithological Works Ever Printed”:
Audubon’s *Birds Of America*, Royal Octavo Edition
With 500 Hand-Colored Plates**

2. AUDUBON, John James. **The Birds of America**. New York, 1856-57. Seven volumes. Royal octavo, publisher’s full blind-stamped brown morocco. \$58,500. *Second octavo edition of this ornithology and illustration landmark, the first edition with fully colored backgrounds, containing 500 superb hand-colored plates.*

One of the most spectacular series of ornithological prints ever produced and a landmark attempt to document the birds of North America. This edition is identical to the first octavo edition, printed in 1840-44, except that the prints have tinted lithographic-wash backgrounds. The royal octavo edition, which Audubon referred to as the “petit edition,” contained new species of birds and plants not included in the folio edition, with the birds grouped in an orderly scientific manner. “*The Birds of America* exemplifies man’s ability to accomplish an almost impossible task through sacrifice and persistence. Audubon set out to paint and publish an example of every bird on the North American continent... He was the first artist-naturalist to illustrate American birds, life-size, in natural poses; the backgrounds, or habitats, are more natural looking than those of his predecessors” (*Handbook of Audubon Prints*, 17-18). “*The most splendid book ever produced in relation to America, and certainly one of the finest ornithological works ever printed*” (*Great Books and Book Collectors*, 210-13). Without half titles in last two volumes. Nissen IVB 52. Sabin 2364. Bookplates, early gift inscriptions. Some foxing to text, as often, plates bright and lovely, with only occasional instances of very faint foxing, a few volumes with expert repairs to text blocks and inner hinges. A beautiful set.





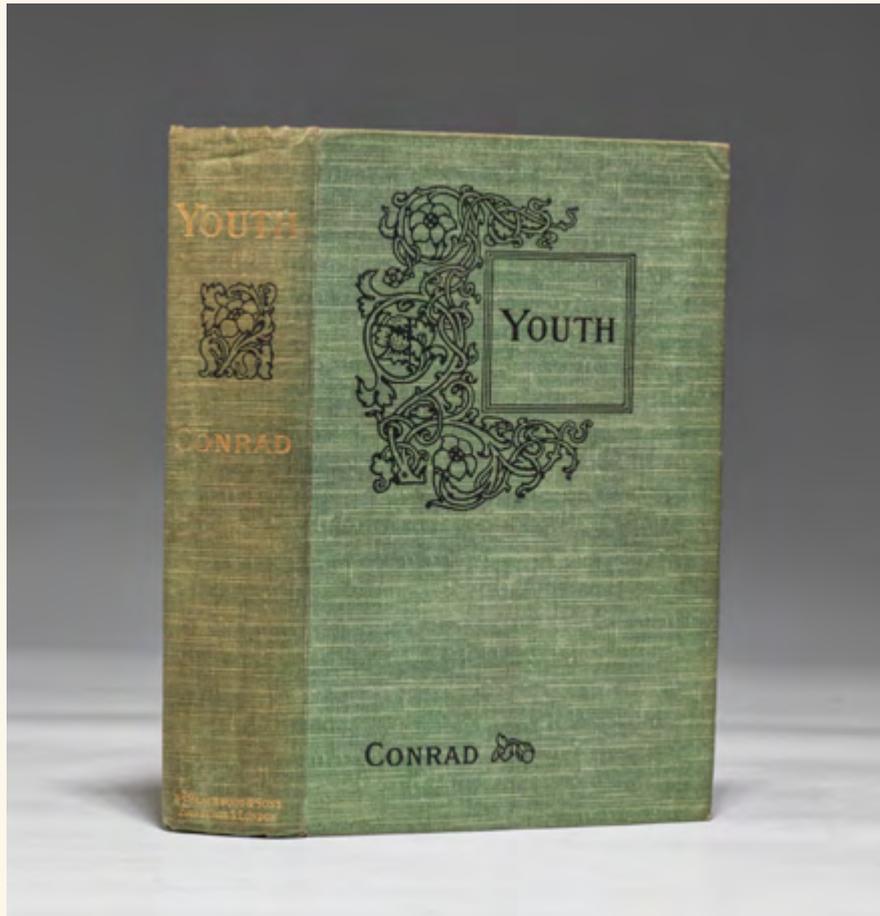
First Edition Of Beyer's Splendid *Album Of Virginia*, 1858, With 40 Large Folio Tinted Lithographic Plates

3. (VIRGINIA) BEYER, Edward. **Album of Virginia**. Richmond, 1858. Large oblong folio, period-style three-quarter calf gilt. \$45,000.

First edition of one of the greatest American view books of the 19th century, with beautiful lithographic vignette title page and 40 extraordinary tinted lithographic plates of Virginia, handsomely bound. This copy from the prominent Wickham family of Virginia, with the contemporary owner signature of William Fanning Wickham.

When distinguished German artist Edward Beyer visited the United States in the early 1850s, he was quick to recognize the almost unparalleled beauty of Virginia and it was there that he concentrated his work. The extraordinary tinted lithographic views depict stunning natural scenes, Harpers Ferry, White Sulphur Springs, railroad bridges and tunnels, views in Weyer's Cave, and scenes at many of the fashionable resorts. "He was taken by the beauty of the Virginia landscape, particularly by the elegant settings of some of the region's watering places... There was probably no Virginia county that Beyer left unvisited in his zeal to present what is, in fact, an affectionate family album of an entire state" (Deák, 721). "The 40 very beautiful scenic plates which adorn this famous book were actually made in Dresden and Berlin. *This is a major outstanding item, the rarity of which is by no means fully appreciated*" (Bennett). Originally issued in five parts; the titles/contents from the original paper wrappers of each part have been clipped and mounted to the front pastedown in this copy. Howes B413b. Sabin 5125. Original owner signature of William Fanning Wickham, Hanover Co., Virginia, dated 1859, on title page. Wickham [1793-1880] owned a large plantation known as Hickory Hill in Virginia. His father was John Wickham, the constitutional lawyer, and his grandfather was Gen. Thomas Nelson, Jr., one of the signers of the Declaration of Independence and a Governor of Virginia during the Revolutionary War. Wickham's son, Williams Carter Wickham, was an important Confederate cavalry general who fought in the Virginia campaigns during the Civil War. Plates expertly cleaned, with some evidence of foxing. An excellent copy with distinguished Virginian provenance.





**“The Horror! The Horror!”:
Very Rare Inscribed Presentation
First Edition, First Issue, Of Conrad’s
Youth, Containing The First Book
Appearance Of Heart Of Darkness**

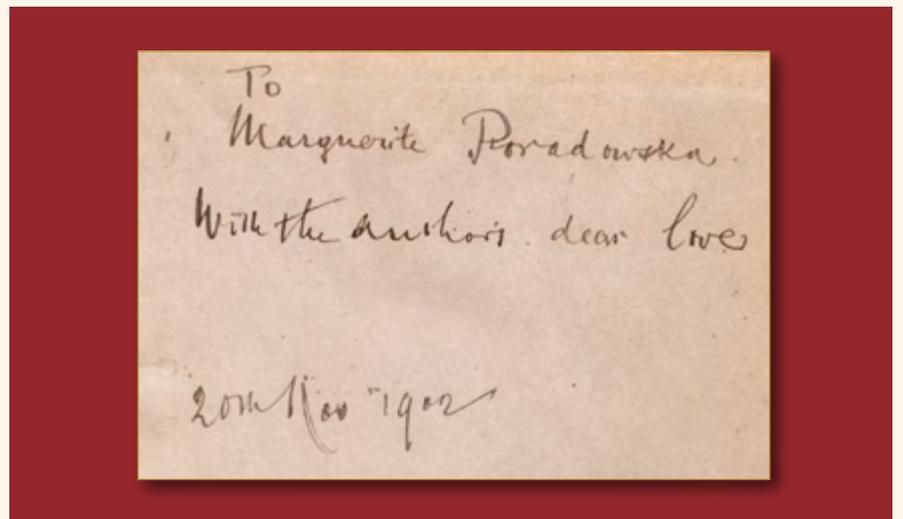
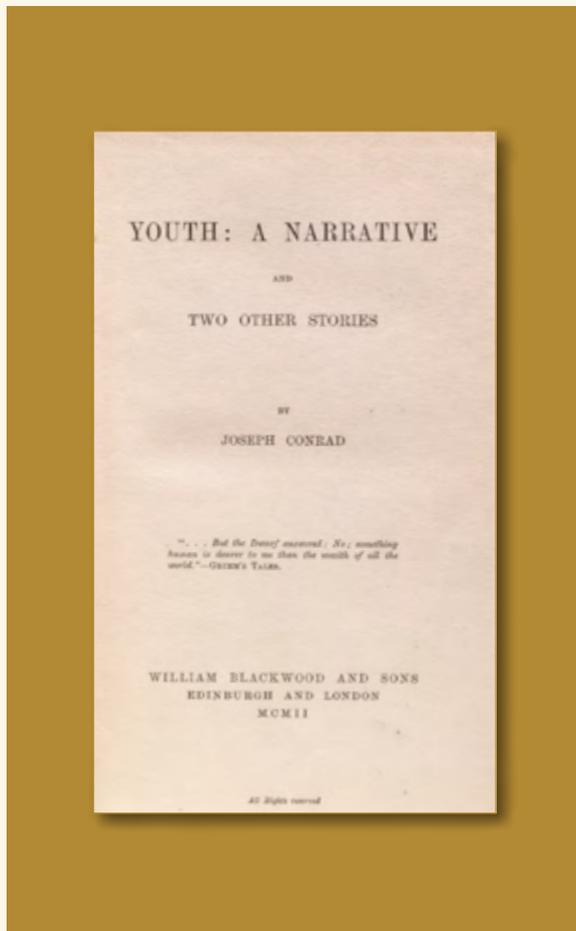
4. CONRAD, Joseph. **Youth: A Narrative and Two Other Stories.** Edinburgh and London, 1902. Octavo, original green cloth, custom cloth clamshell box. \$95,000.

Very rare presentation-association first edition, first issue, containing the first appearance in book form of Heart of Darkness—“one of the most powerful short novels in the English language” (Farrow, 14), inscribed by Conrad to his friend and adviser: “To Marguerite Poradowska, with the author’s dear love. 20th Nov 1902.”

“Youth” and “Heart of Darkness” were the first of Conrad’s stories to attract wider attention. Conrad’s “account of a superman running an ivory business in the heart of the Congo... is a masterpiece of sinister deterioration” (Connolly, *Modern Movement* 14). “The influence of *Heart of Darkness* can be traced in writers as diverse as T.S. Eliot, Andre Gide, H.G. Wells, Chinua Achebe, William Golding, Graham Greene, V.S. Naipaul, and George Steiner, while Francis Coppola’s film *Apocalypse Now* taps some of its rich imaginative possibilities by transposing it to the Vietnam War”

(Stringer, 292). Also containing Conrad’s story “The End of the Tether.”

The recipient Marguerite Poradowska (1848-1937) was related to Conrad by her 1874 marriage to his cousin Aleksandr Poradowski, whom she met in Belgium. The couple lived in Ukraine for ten years before returning to Belgium, where she began a career as a writer, eventually authoring eight novels as well as novellas and short stories. She met Conrad in 1890 and the two began a correspondence that lasted for many years. *First issue*, with 32 pages of publisher’s advertisements dated “10/02.” Cagle A7a.1. Wise 10. Booklabel in clamshell box. Interior clean, slightest toning to spine, far less than often found, very minor bumping to corners. A beautiful copy, scarce and desirable in this condition and especially so inscribed by Conrad.





Of Considerable Rarity: 1814 First Edition Of The First Hebrew Bible Published In America

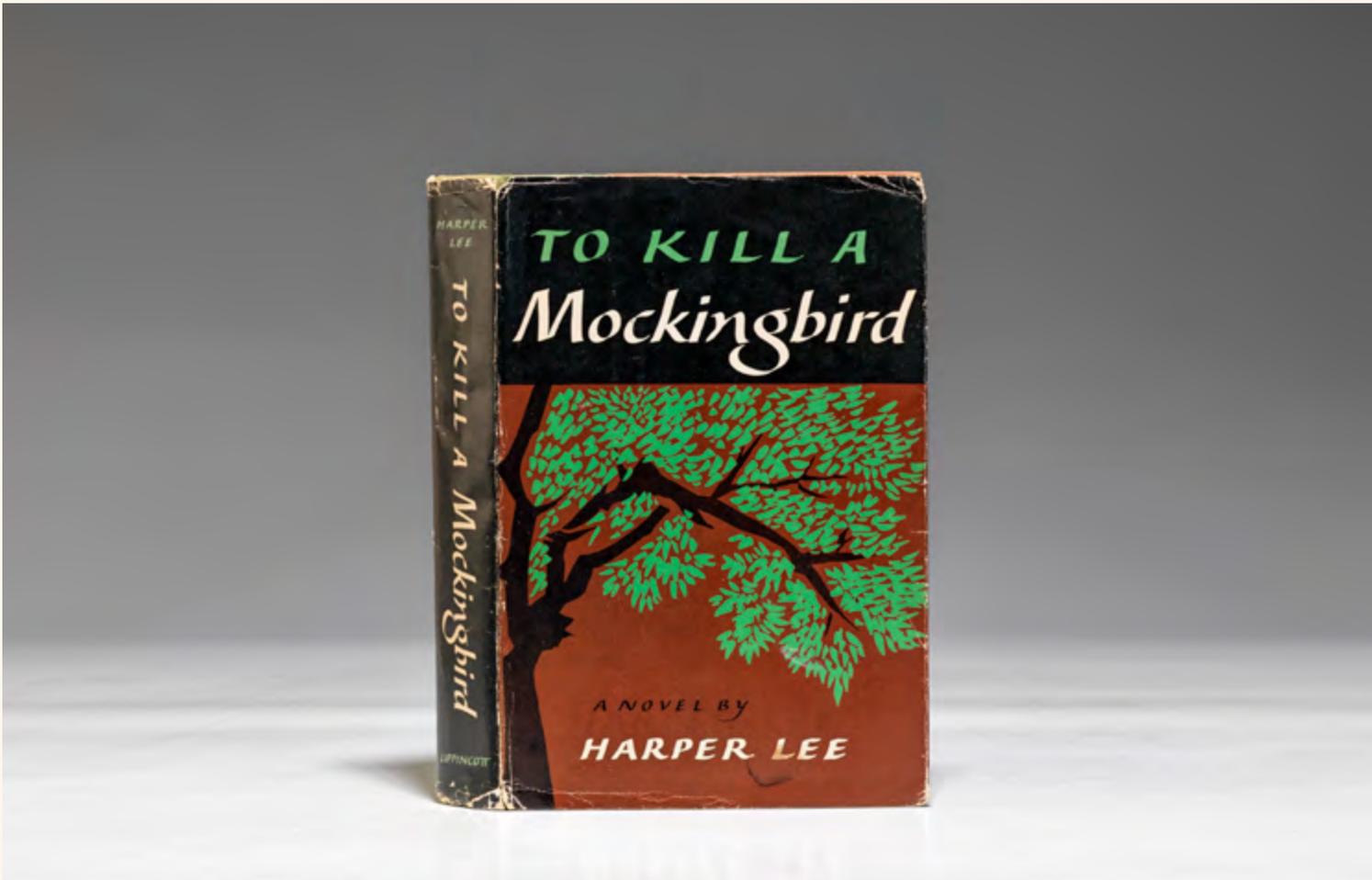
5. HEBREW BIBLE. **Biblia Hebraica**. Philadelphia, 1814. Two volumes. Octavo, modern full dark brown calf. \$28,000.

Very rare first edition of the first Hebrew Bible published in America, of major importance in the field of American Judaica, handsomely bound.

The publisher of this edition, Thomas Dobson, explained: "In the year 1812, Mr. [Jonathan] Horowitz had proposed the publication of an edition of the Hebrew

Bible, being the first proposal of the kind ever offered in the United States. The undertaking was strongly recommended by many clergymen... and a considerable number of subscriptions for the work were obtained by him... Horowitz, recently arrived from Amsterdam with a font of Hebrew type, made his proposal, but he was not alone." Facing competition from several others hoping to publish an edition before his, Horowitz decided early in 1813 to transfer his right to the edition to Philadelphia publisher Thomas Dobson; he sold his type to William Fry. Dobson's edition, printed by Fry and published in 1814, precedes all others. Bound with half titles. Darlow and Moule 5168a. Shaw & Shoemaker 30857. Occasional light spotting, early ink stain along lower edge of Volume I text block (not affecting text), bindings fine and handsome. Rare.





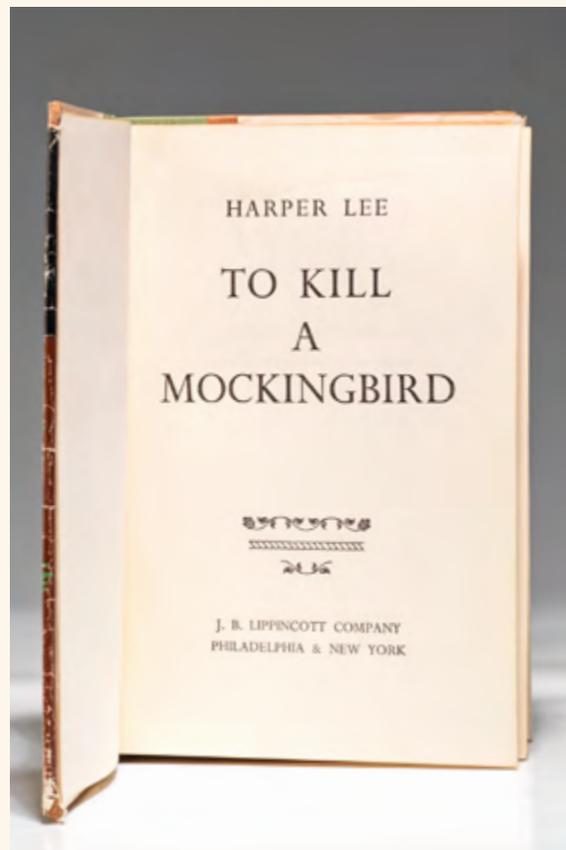
First Edition Of One Of The Rarest Of American Classics, Harper Lee's *To Kill A Mockingbird*

6. LEE, Harper. **To Kill a Mockingbird**. Philadelphia and New York, 1960. Octavo, original half green cloth, dust jacket, custom clamshell box. \$28,000.

First edition, first printing, of Harper Lee's masterpiece, in rare first-issue dust jacket.

“You never really understand a person until you consider things from his point of view—until you climb into his skin and walk around in it.”

Harper Lee's portrayal of life in a small Alabama town captured the essence of the South at one of its most trying times. *To Kill a Mockingbird* became an immediate bestseller and won the 1961 Pulitzer Prize for Fiction. It is “an authentic and nostalgic story which in rare fashion at once puts together the tenderness and the tragedy of the South. They are the inseparable ingredients of a region much reported but seldom so well understood” (Jonathan Daniels). *First printing*, without listing of subsequent impressions, in *first-issue dust jacket* with photo of Lee by Truman Capote on back panel. Book with mild toning to spine; dust jacket with light wear to spine extremities, a bit of creasing at top edge of front panel. A near-fine copy.

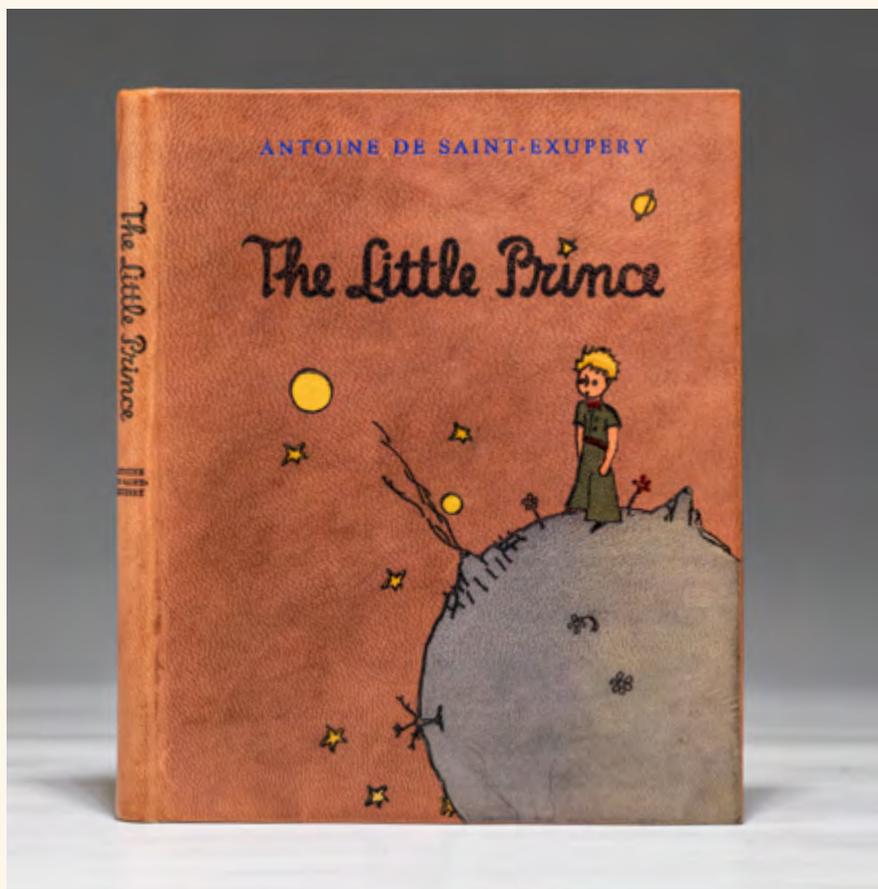
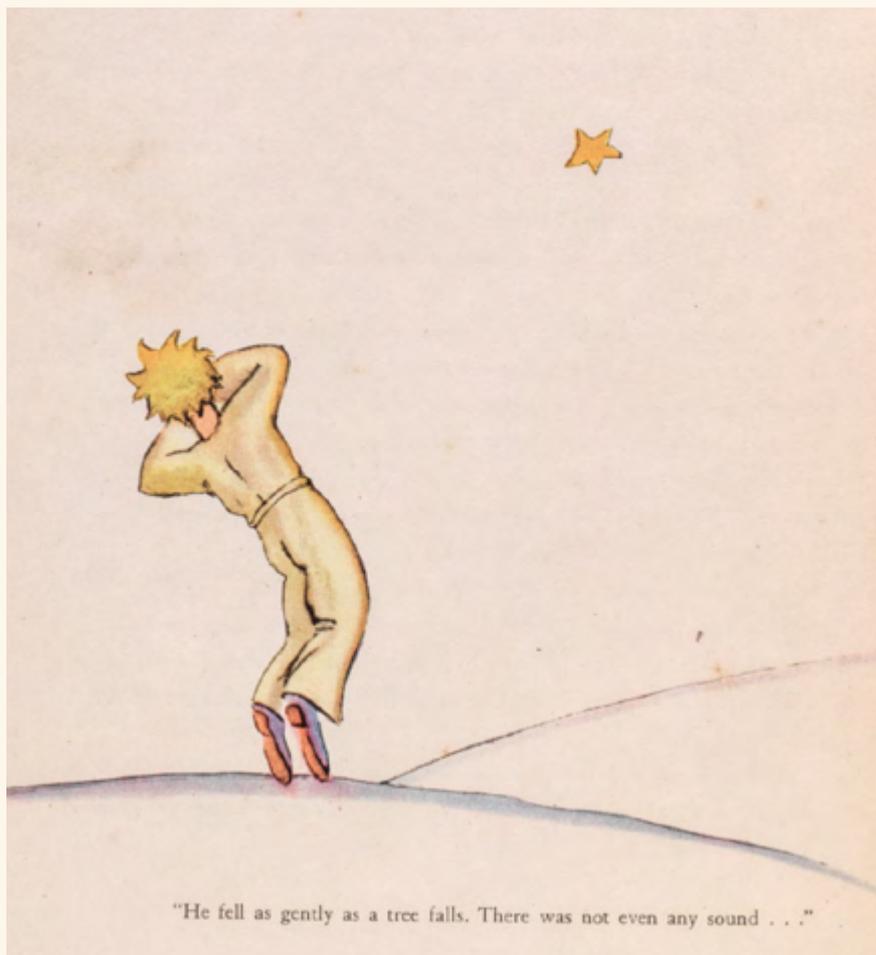


“All Grown-Ups Were Once Children—Although Few Of Them Remember It”: Signed Limited First Edition Of *The Little Prince*

7. SAINT-EXUPERY, Antoine de. **The Little Prince.** New York, 1943. Small quarto, modern full brown morocco. \$17,500.

Signed limited first edition, one of only 525 copies signed by Saint-Exupery, bound in full morocco replicating the original dust jacket design.

The name of Saint-Exupery endures “because of a rather strange little book he wrote just before he died. *Le Petit Prince* (*The Little Prince*)... has something of Hans Christian Andersen in it, something of Lewis Carroll and even, it may perhaps be said, a bit of John Bunyan. It is often lyrical... sometimes profound... However it is classified, *The Little Prince* has entered children’s literature, in the manner of quite a few other such hard-to-define works in the preceding centuries” (Pierpont Morgan Library 224). Because the author disappeared in a reconnaissance flight over the Mediterranean in 1944, signed copies of this, the last work published during his lifetime, are most desirable. Reid, 564. Occasional inoffensive soiling, foxing and creasing to text. A beautifully bound copy in wonderful condition.



*“It is very simple:
one sees well only
with the heart.
The essential is
invisible to the
eyes.”*

Au revoir à l'année prochaine



Unique Christmas Ornaments

With Moosie The Wild Thing And The Nutcracker Hand-Drawn On Them By Maurice Sendak

8. SENDAK, Maurice. **Christmas ornament [“Moosie the Wild Thing” and “The Nutcracker”]**. No place, circa 1978. Two round, white Christmas ornaments, each measuring approximately 2-1/2 inches in diameter, hand-decorated in black, yellow and red marker. \$35,000.

A wonderful and unique item: a pair of white Christmas ornaments, one with a drawing of Moosie Wild Thing on it and the other with the Nutcracker on it, executed in red, black and yellow markers by Maurice Sendak for a neighbor and close friend.

According to the original owner, a neighbor and close friend of Sendak, Sendak decorated these items for him around 1978. Sendak chose to cover the entire surface of the balls in marker, one with an image of Moosie the Wild Thing from his classic children’s book *Where the Wild Things Are* and the other with the Nutcracker from Sendak’s eponymous book and, later, opera. Sendak’s version of the Nutcracker was based on Mozart, with whom Sendak had a lifetime preoccupation.



Sendak bought a home and studio in Ridgefield, Connecticut in 1972 with his longtime partner, Eugene Glynn, and lived there until his death. The owner of these ornaments first encountered Sendak in 1975 during one of his daily dog walks. He was immediately taken with Sendak, who reminded him of his recently deceased father. One day, he called Sendak at home and asked if he could join him on his walks. The two embarked on a 37-year friendship that also included the original owner’s mother, Betty, as well as his brother. Sendak went on long walks and hikes with him and his family regularly, discussing general life events, opera, and books. He also invited them into his studio to show off works in progress. Betty, the mother, was an avid reader and collector and she and Sendak would talk late into the night about books. Sendak offered Betty advice about how to find and authenticate rare children’s books, which she used to build her collection. Additionally, Sendak frequently bartered for autographs (i.e. a cake for an inscribed drawing). The many inscribed drawings, along with first editions, signed books, limited edition books, and other valuable items grew into one of the country’s premier Sendak collections. Fine condition. Wonderful and unique.



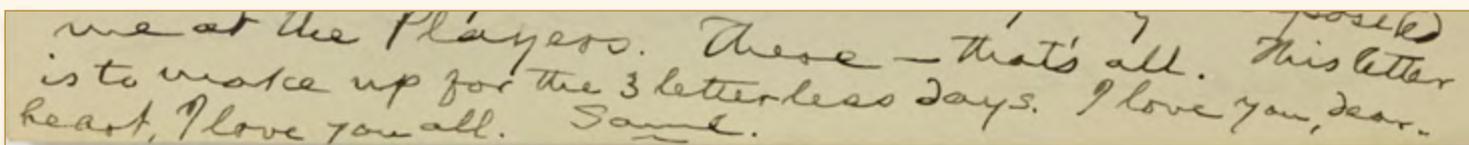


“I Shall Meet Bram Stoker & Must Make Sure About That Photo With Irving’s Autograph”: Extraordinary 26-Page Signed Autograph Letter From Mark To His Wife, Concerning A Christmas Party With Bram Stoker, Negotiations In Chicago Over Paige’s Automatic Typesetting Machine, And His Trip Home On A Luxury Train Car

9. **TWAIN, Mark. Autograph letter signed.** The Players, New York, 1893. Thirteen sheets of unlined stationery, each measuring 5-1/2 by 8-1/4 inches; pp. 26, with original hand-addressed mailing envelope, custom chemise and full morocco slipcase. \$29,500.

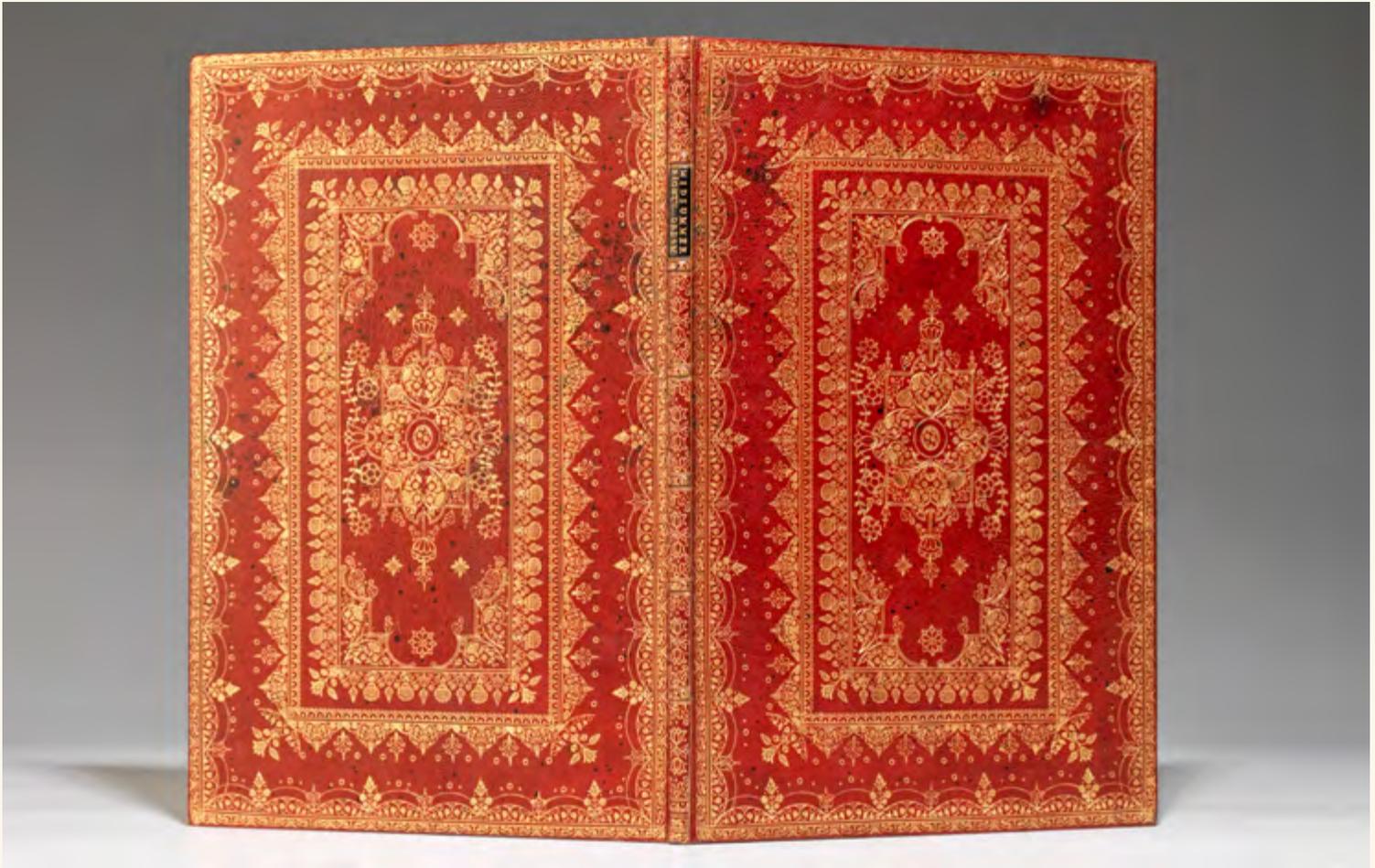
Splendid 26-page signed autograph letter, written entirely in Mark Twain’s hand, from Twain to his wife, Livy, regarding Twain’s plans for Christmas including meeting Bram Stoker; his meetings in Chicago over Paige’s automatic typesetting machine (which would eventually bankrupt him); and his train trip back to Chicago in a luxury train car, with original hand-addressed envelope to “Mrs. S.L. Clemens.”

This 26-page, four-part letter was written to Twain’s wife, Livy, as an apology for Twain’s failure to write for three days. Over the course of their 17-month courtship, Twain wrote Livy 180 letters. Better-educated and more religious than her husband, Livy was a moderating force—both at home and as his primary editor—on the oft-wild Twain, who she nicknamed “Youth.” This letter is a poignant example of their correspondence, reflecting Twain’s love of Livy and their children, as well as his reliance on Livy’s counsel.



The letter, written entirely in Twain’s hand (and informally divided into four parts by him), reads in very small part: “The Players, Xmas, 1893. Merry Xmas, my darling, & all my darlings! I arrived from Chicago close upon midnight last night, & wrote & sent down my Xmas cablegram before undressing: ‘Merry Xmas! Promising progress made in Chicago.’ It would go to the telegraph office toward 8 this morning & reach you at luncheon... It is now half-past 10 Xmas morning; I have had my coffee & bread, & shan’t get out of bed till it is time to dress for Mrs. Laffan’s Xmas dinner this evening—where I shall meet Bram Stoker & must make sure about that photo with Irving’s autograph. I will get the picture & he will attend to the rest. In order to remember, & not forget—well, I will go there with my dress coat wrong-side out; it will cause remark & then I shall remember... I tell you it was interesting! The Chicago campaign, I mean. On the way out Mr. Rogers would plan-out the campaign while I walked the floor & smoked and assented. Then he would close it up with a snap & drop it & we would totally change the subject & take up the scenery, etc..... We had nice trips, going & coming. Mr. Rogers had telegraphed the Pennsylvania Railroad for a couple of sections for us in the fast train leaving at 2 p.m. the 22nd. The Vice President telegraphed back that every berth was engaged (which was not true—it goes without saying) but that he was sending his own car for us. It was mighty nice & comfortable... We insisted on leaving the car at Philadelphia so our waiter & cook (to whom Mr. R gave \$10 a piece), could have their Christmas-eve at home. Mr. Rogers’s carriage was waiting for us in Jersey City & deposited me at The Players. There—that’s all... I love, dear-heart, I love you all. [signed] Samuel.” Expected postal markings and rough opening to envelope with stamp and possibly return address excised. Autograph address correction to envelope in an unidentified hand. Later pencil notations on envelope. A few pencil markings to letter in an unknown hand.





“If We Shadows Have Offended”: Shakespeare’s *A Midsummer Night’s Dream*, Extracted From The Third Folio, 1664, Splendidly Bound

10. SHAKESPEARE. *A Midsommer Nights Dreame*. London, 1664. Folio, period-style full red morocco gilt. \$19,500.

Nine original leaves from the rare and important Third Folio, containing the complete text of Shakespeare’s festive, fantasy-filled comedy, A Midsummer Night’s Dream, splendidly bound in period-style elaborately gilt-decorated morocco.

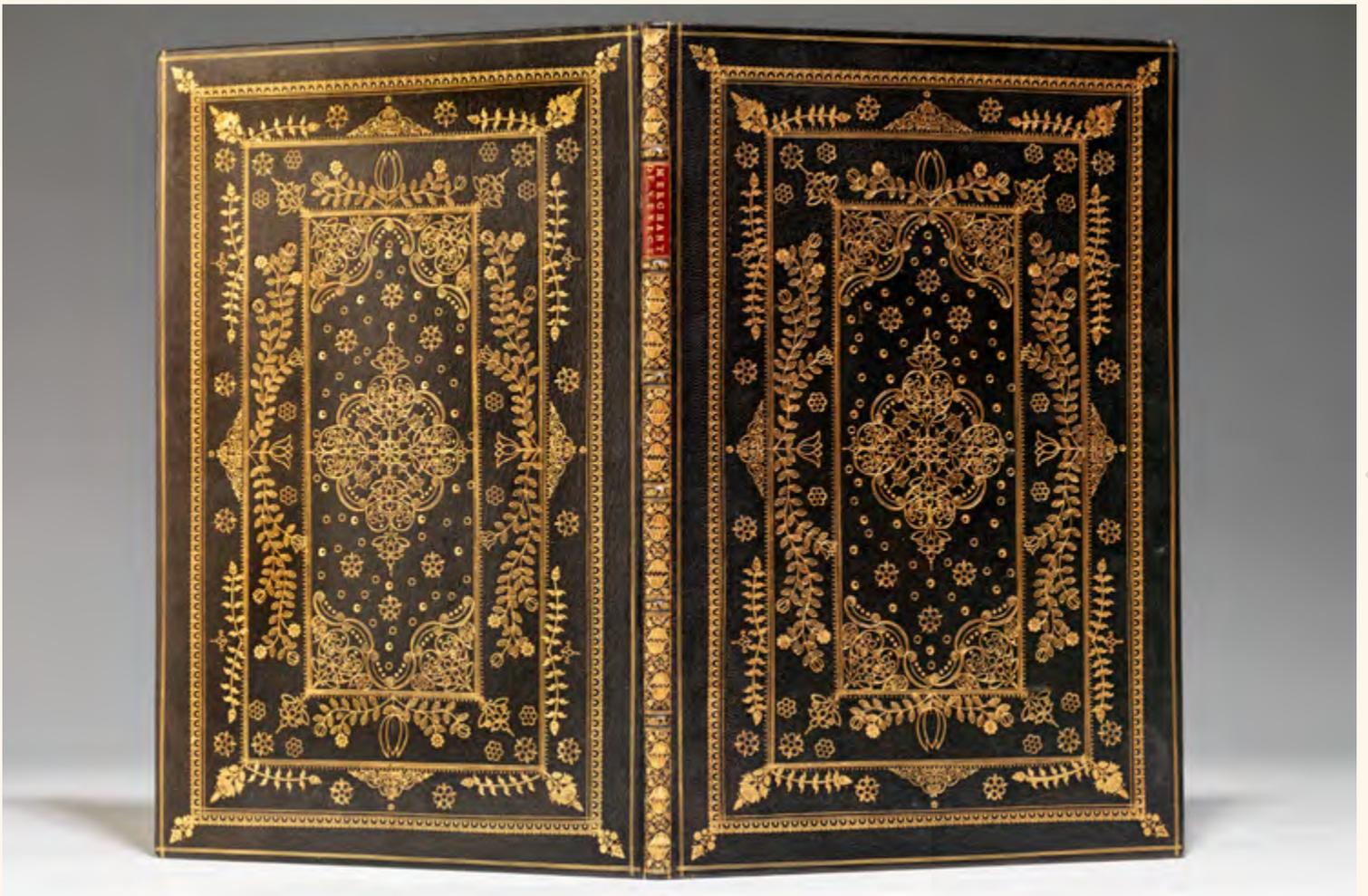
The four folios of Shakespeare are the first four editions of Shakespeare’s collected plays. These were the only collected editions printed in the 17th century (a 1619 attempt at a collected edition in quarto form was never completed). The 1664 second issue of the Third Folio (from which this play was taken), is the first to include *Pericles* (along with six other spurious plays) and is therefore the first complete edition of Shakespeare’s plays. The Third Folio is believed to be the scarcest of the four great 17th-century folio editions, a large part of the edition



presumed destroyed in the Great London Fire of 1666. “The folios are incomparably the most important work in the English language” (W.A. Jackson, Pforzheimer Catalogue).

Leaves N-O3 contain *A Midsummer Night’s Dream*. Likely written in 1595-96, *A Midsummer Night’s Dream* “is a labyrinth, in which we are delighted to be lost... The Dream remains a unique literary work, with a highly individual place within the Shakespeare canon... Whose dream is it? Partly Bottom’s, partly ours... Nothing in literature is so exquisitely sustained as this is. Had Shakespeare written only this superb marriage-song, his greatness would have been established forever after” (Bloom, xi-xii). With facsimile title page and frontispiece portrait, the facsimile title page reproduces the title page and frontis of the second issue of the Third Folio, bearing the date 1664 in the imprint rather than 1663. A splendidly bound volume in fine condition.





**“If You Prick Us, Do We Not Bleed?”:
Shakespeare’s *The Merchant Of Venice*,
Extracted From The Third Folio, 1664, Splendidly Bound**

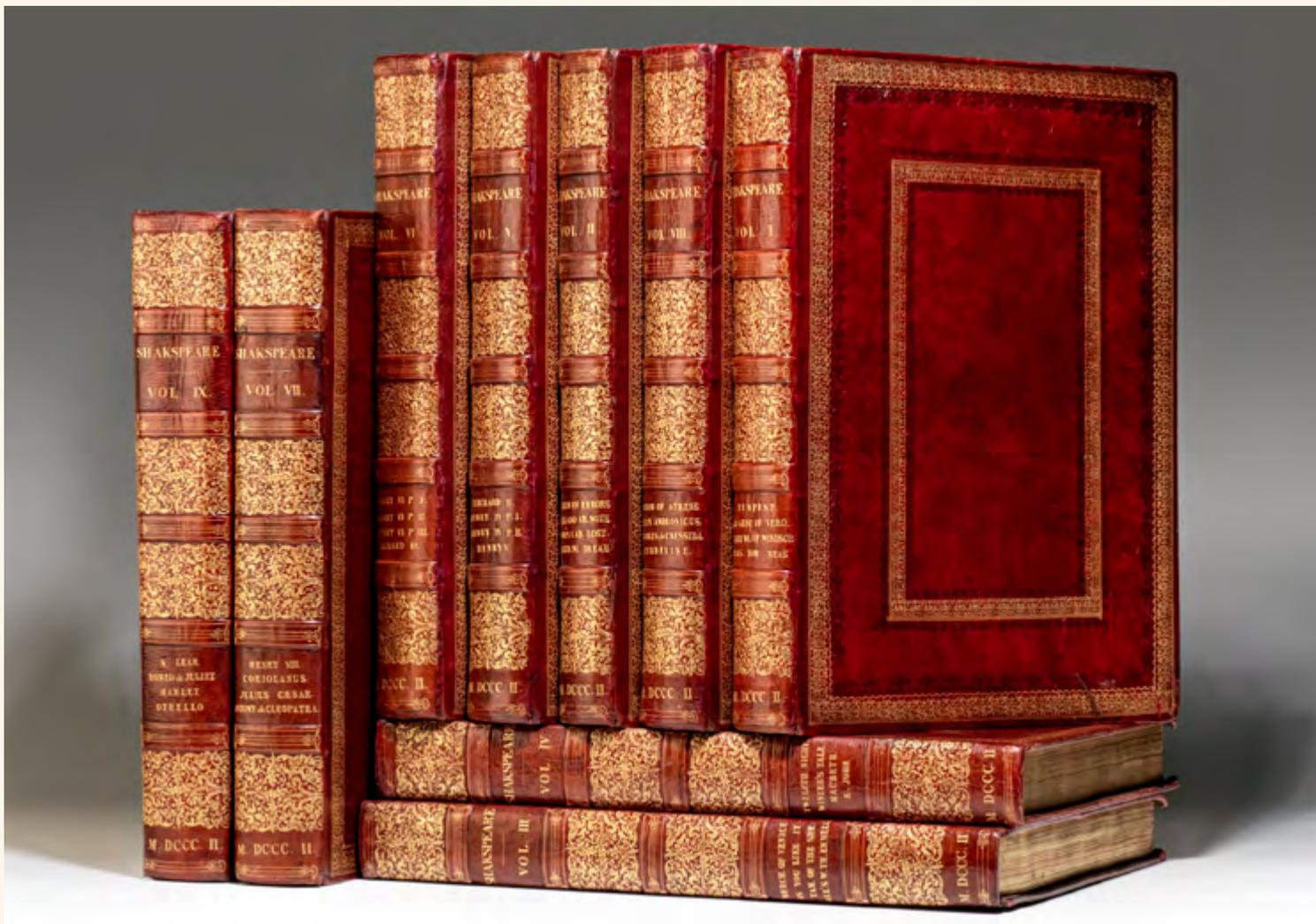
11. SHAKESPEARE. *The Merchant of Venice*. London, 1664. Folio, period-style full black Morocco gilt. \$17,500.

Eleven original leaves from the rare and important Third Folio, containing the complete text of Shakespeare’s landmark comedy, The Merchant of Venice, splendidly bound in period-style elaborately gilt-decorated morocco.

The four folios of Shakespeare are the first four editions of Shakespeare’s collected plays. These were the only collected editions printed in the 17th century (a 1619 attempt at a collected edition in quarto form was never completed). The 1664 second issue of the Third Folio (from which this play was taken), is the first to include *Pericles* (along with six other spurious plays) and is therefore the first complete edition of Shakespeare’s plays. The Third Folio is believed to be the scarcest of the four great 17th-century folio editions, a large part of the edition presumed destroyed in the Great London Fire of 1666. “The folios are incomparably the most important work in the English language” (W.A. Jackson, Pforzheimer Catalogue).

Leaves [O4]-Q2 contain *The Merchant of Venice*. Likely written between 1596 and 1598, *The Merchant of Venice* continues to be regularly staged, despite its controversial Jewish villain, Shylock. “*The Merchant of Venice’s* stage Jew, Shylock, is intended as a comic villain... Shakespeare at once confounds our expectation and yet does not forsake his universality” (Bloom, *The Western Canon*, 51). With facsimile title page and frontispiece portrait, he facsimile title page reproduces the title page and frontis of the second issue of the Third Folio, bearing the date 1664 in the imprint rather than 1663. First two leaves with minor marginal paper repairs along lower edge; occasional foxing to generally clean text. A splendidly bound volume in about-fine condition.





**“Completely Altered The Course Of English Painting”:
Monumental 1802 Boydell Illustrated Shakespeare, In Splendid Morocco-Gilt**

12. SHAKESPEARE, William. **The Dramatic Works of Shakspeare.** Revised by George Steevens. London, 1802. Nine volumes. Large thick folio (each volume measures approximately 13 by 17 inches), contemporary full burgundy morocco gilt. \$21,000.

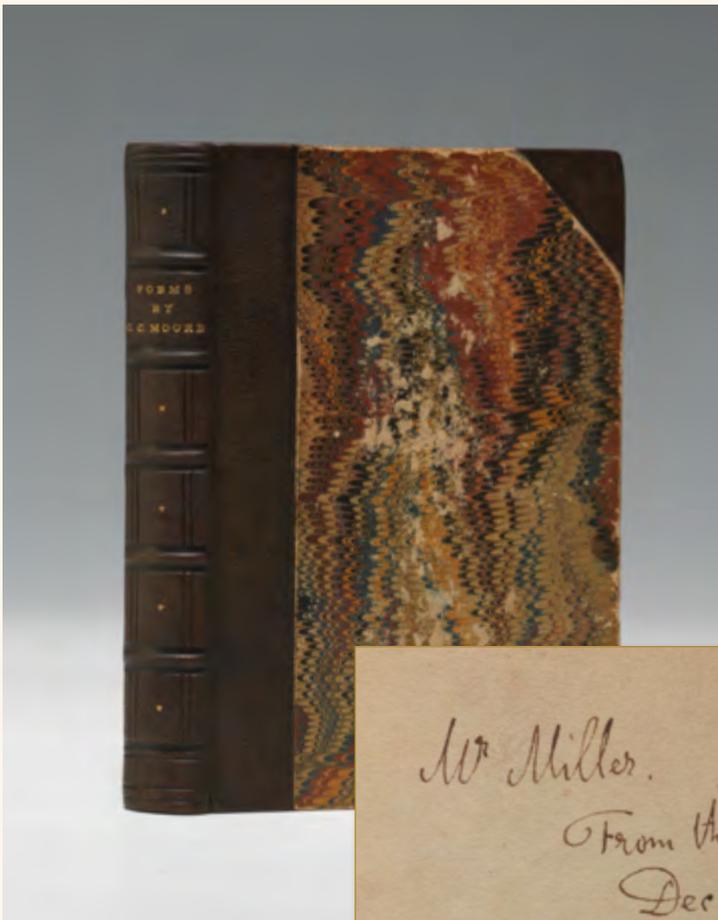
The monumental 1802 Boydell-Steevens edition of Shakespeare’s Works, complete with two engraved frontispieces and the full complement of 94 fine full-page copper engravings after paintings by the leading English artists of the time. Edited by Boydell and revised by renowned 18th-century Shakespearean scholar George Steevens, beautifully bound in full contemporary morocco-gilt.

“Boydell’s gallery completely altered the course of English painting. Most painters earned their livings by painting portraits for the wealthy nobility, but when Boydell began to commission works from the best artists in England, they were free to explore other topics and themes, drawn first from Shakespeare’s plays” (Friedman, 2). Contributors include Reynolds, Fuseli, Smirke, Northcote, Porter, Stothard, Hamilton, Bunbury, Opie and Westall. According to Boydell’s prospectus of 1786, a type foundry, an ink factory, and a printing house were all specially erected for the production of this edition. He began issuing the work in 1791 in 18 eventual parts, then published a nine-volume folio edition in 1802 (this set), and finally a two-volume elephant folio of all the engravings in 1803. “There can be no doubt that Boydell’s Shakespeare... was the most splendid of bibliophile editions undertaken in the 18th century or at any other time... no Printing Press, which has hitherto existed, ever produced a work... so uniformly beautiful” (Franklin, 47-48). “During the last decade or two, [circa 1890-1910] complete surviving sets have greatly decreased in number” (Jaggard, 506, 508). This set with 1802 general title page for each volume, all half titles, and a complete complement of 96 folio plates, including the second frontispiece bust of Shakespeare not listed in the Directions to the Binder (not bound in this copy), which calls for 95 plates. Includes the important prefaces of Pope and Johnson. Two leaves in Volume II from *Much Ado About Nothing* supplied from a smaller copy. Scattered foxing, a few instances of faint dampstaining, magnificent contemporary binding with modest wear to boards. A beautiful copy of a historic edition of Shakespeare.



'Twas the night before Christmas, when all through the
house
Not a creature was stirring, not even a mouse;
The stockings were hung by the chimney with care,
In hopes that St. NICHOLAS soon would be there;
The children were all nestled all snug in their beds

**“Twas The Night Before Christmas...”:
Presentation Copy, Inscribed By Clement Moore,
Of The First Collected Edition Of His Poems,
Featuring The First Appearance In A Book
By Him Of “A Visit From St. Nicholas”**



13. MOORE, Clement C. **Poems**. New York, 1844. Small octavo, contemporary three-quarter brown morocco gilt. \$12,000.

Rare first edition, presentation copy, of the volume containing the first appearance in a book by Moore of his immortal poem “A Visit from St. Nicholas” (pages 124-27), inscribed: “Mr. Miller, from the author. Dec. 1849.”

“Moore, a professor of Hebrew, wrote this poem in 1822 as a Christmas gift for his children. A house guest copied it in the fall of 1823 and later sent her copy to the editor of the *Troy Sentinel*, where it was first published, anonymously, December 23, 1823... ‘Santa Claus as we (and the world, for that matter) now know him is almost one hundred percent American. Not until St. Nicholas passed through

the crucible of Doctor Clement Clarke Moore’s mind and imagination did the patron saint of childhood ever ride in a sleigh, or have eight tiny reindeer with bells joyfully to convey him... nor was he dressed in furs, nor did he smoke a pipe, nor did he ever get into the homes of good little boys and girls by going down chimneys” (*Grolier American* 100 52). Numerous newspaper printings followed the poem’s initial appearance in the *Sentinel*. The earliest known separate printing was an illustrated broadsheet published circa 1830 (BAL 14346). Its

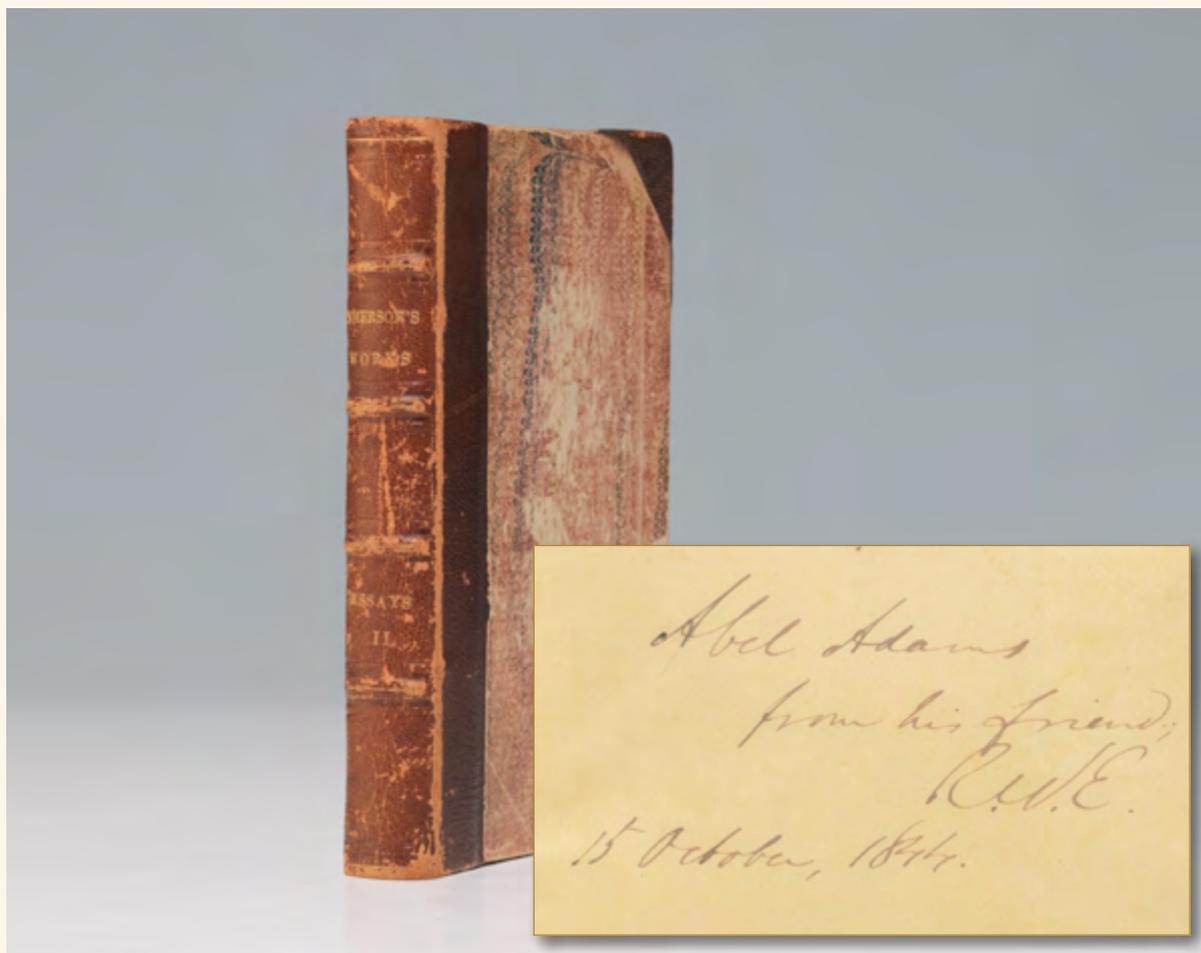
earliest located formal book publication (and its first appearance under Moore’s name) was in *The New-York Book of Poetry* (BAL 14347), edited by Charles Fenno Hoffman, which contained verse by Moore and many others. *The present volume contains the first appearance of “A Visit from St. Nicholas” in a collection of Moore’s own work*. BAL 14348. Occasional marginal soiling, light foxing to endpapers and flyleaves, mild rubbing to contemporary binding. An extremely good inscribed copy.

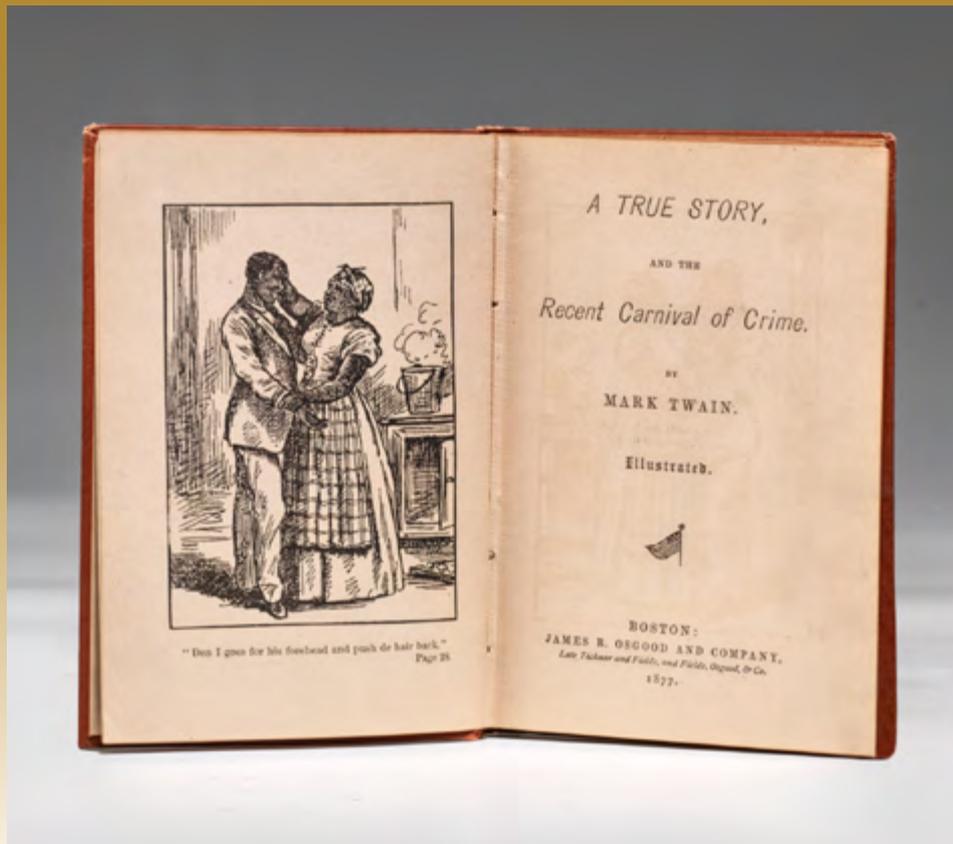
**Inscribed By Emerson In The Year Of Publication
To His Close Friend And Longtime Adviser, Abel Adams**

14. EMERSON, Ralph Waldo. **Essays: Second Series.** Boston, 1844. Octavo, contemporary three-quarter brown morocco, custom clamshell box. \$17,500.

First edition, presentation copy, of the second series of Emerson's essays including such important works as "Experience," "The Poet," and "Nature," usual mixed first and second printing but composed almost entirely of first printing sheets, inscribed in the year of publication to his close friend and trusted adviser: "Abel Adams from his friend, R.W.E. 15 October, 1844."

"Timeless, and without a trace of 'dating,' these essays are as readable, and to a considerable extent as much read, today as a hundred years ago. Their ethical inspiration and stimulation, their occasional startling phrase, their individualistic idealism... speaks with the same simple power and force in the midst of modern complexities" (Grolier, *100 American* 47). "Copies composed exclusively of first or second printing sheets are scarce" (Myerson A16.1.b). This copy, however, has an unusually large number of first printing sheets (19 verified first printing points), with the only divergent second printing points found at 60.23 ("I turn"); 309.5 ("There's a"); and 313.4 ("and"). This copy also bears the following reading at 200.4-5: "continua-[blank]", noted by Myerson in some copies, but not linked to either printing. Myerson A16.1.a-b. BAL 5198. This copy is inscribed by Emerson to Abel Adams, one of Emerson's closest friends. "At the time of his first marriage and during the few years of his ministry in Boston, Mr. Emerson and his young wife found a home in Chardon Street with his parishioner, Mr. Abel Adams, a merchant of integrity and success. All through his life Mr. Adams was a valued and helpful friend and adviser" (Rusk, *The Letters of Ralph Waldo Emerson*, 93, note 1). Later, when Adams steered Emerson towards a bad investment in railroad stock, he assumed the college expenses of Emerson's son. He also included the Emerson family in his will. After Adams' death, Emerson wrote that Adams was: "[o]ne of the best of my friends, whose hospitable house was always open to me by day or night for so many years... We cannot love him better than we did." Occasional foxing, inner paper hinges split, wear to binding. A very good copy.



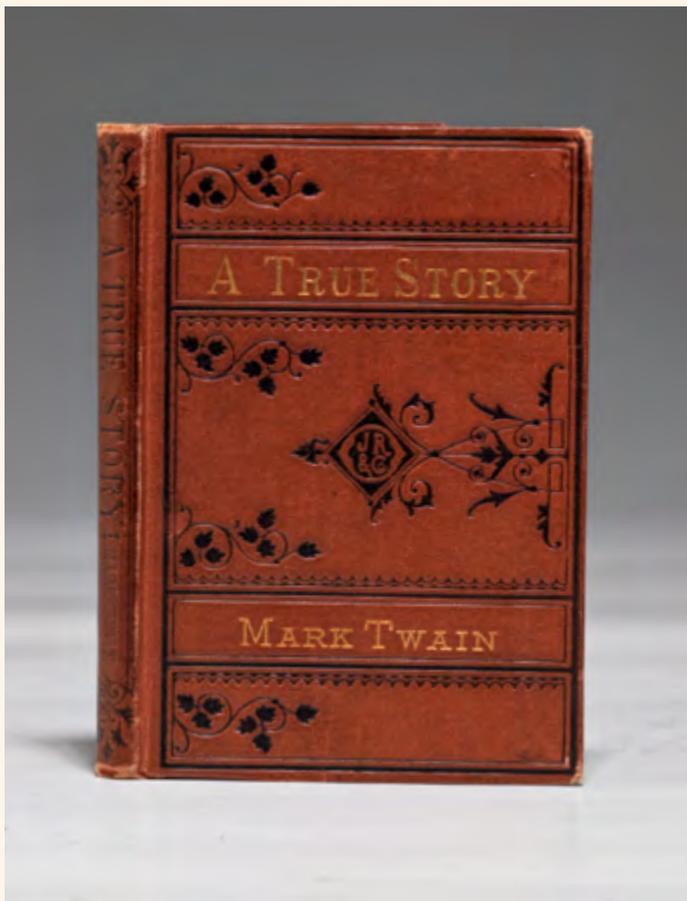


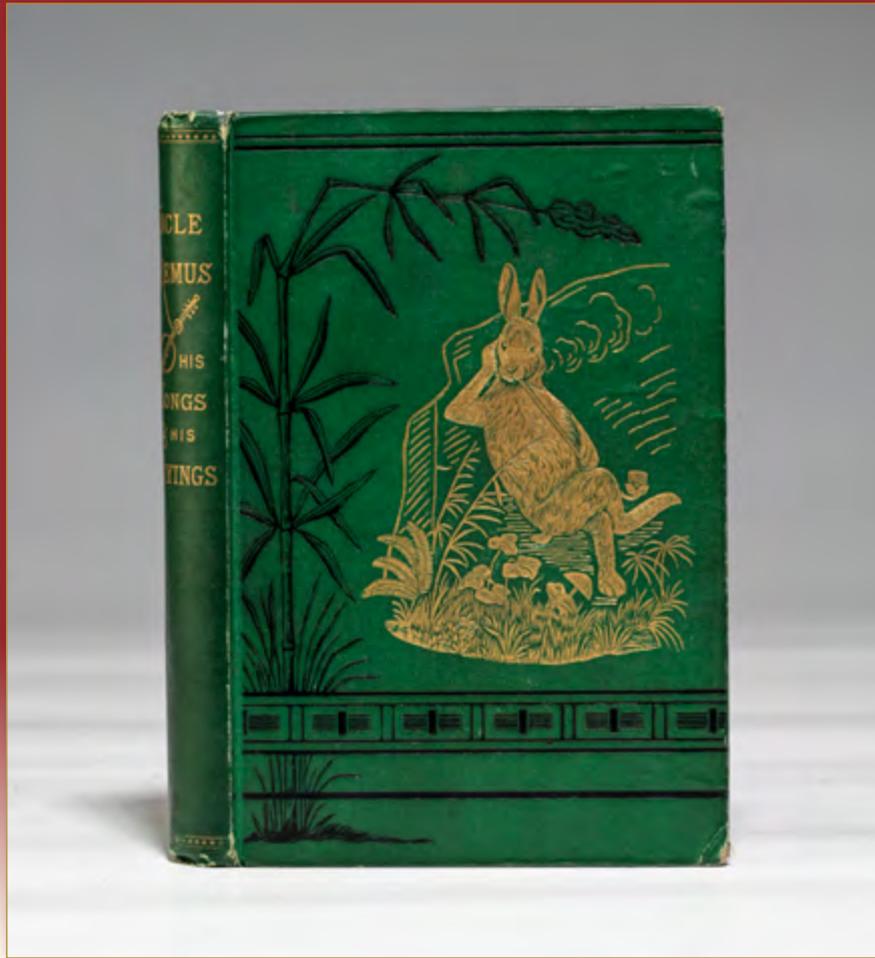
**A “Sensitive Portrait of Black Families in The Civil War Era”:
Scarce First Edition Of Twain’s *A True Story*,
And *The Recent Carnival Of Crime*, 1877**

15. TWAIN, Mark. *A True Story, and the Recent Carnival of Crime*. Boston, 1877. 16mo, original black- and gilt-stamped red cloth, custom chemise and half morocco slipcase. \$9800.

First edition, in first-state binding (with JRO & Co Monogram on front cover).

“A True Story...” was the first of Twain’s works accepted for publication by the *Atlantic Monthly* (November 1874) and remained one of his favorites. “One of Twain’s finest dialect tales... ‘A True Story’ has won praise for its faithful rendering of dialect, which Twain edited painstakingly, its sensitive portrait of black families in the Civil War era, including the role of black soldiers in the Union army, and its anticipation of *Huckleberry Finn*’s narrative techniques and themes” (Le Master and Wilson, 751-2). “[I]n the surprisingly autobiographical [‘Recent Carnival of Crime’] Twain gave his first strong fictional image of a man divided against himself... [It] is the seminal and comic fictional expression of what grew to become Twain’s most dark and dominant theme” (ibid, 278). This is the first book form appearance of “The Recent Carnival of Crime”; “A True Story” had been included in *Sketches, New and Old* (1875). BAL 3373. Bookplate of noted Americana collector Benjamin DeForest Curtiss. Interior fine, very minor wear to cloth extremities. A nearly fine copy.





**First Edition, First State, Of Joel Chandler’s Harris’
First Uncle Remus Book, In Original Gilt-Stamped Cloth**

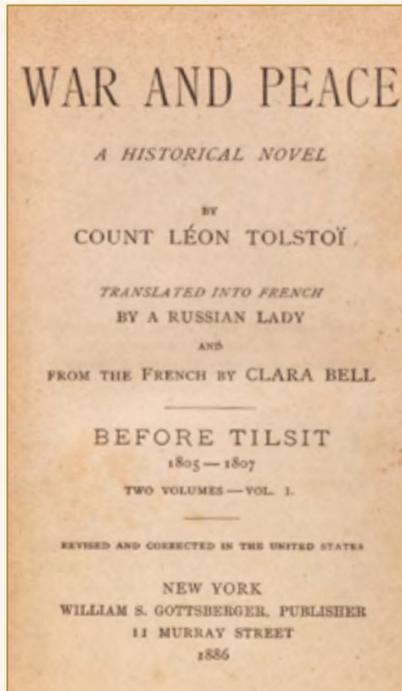
16. HARRIS, Joel Chandler. **Uncle Remus.** New York, 1881. Octavo, original gilt- and black-stamped pictorial green cloth. \$8500.

First edition, first state, of the first and most beloved Uncle Remus book by Harris, with eight plates and numerous text illustrations by Church and Moser, in original cloth-gilt.

“Harris’ main concern in setting [the stories] down was to preserve the remnants of a folklore which he was sufficiently farseeing to know would one day perish from the earth unless someone who understood the racial psychology and social philosophy behind it acted as amanuensis to its surviving narrators” (*Twenty-three Books*, Winterich, 102). “Of all the American writers of [the Reconstruction] period, Joel Chandler Harris has made the most permanent contribution” (Braithwaite, in *The New Negro*, 32). “It will live as long as Aesop’s fables” (John Bigelow). *First state*, with “presumptive” in the last line of page 9 and no mention of *Uncle Remus* in the publisher’s advertisements. BAL notes four cloth variants and three endpaper variants, no priority. BAL 7100. Booklabel. Owner signature. A few finger smudges to interior, only light rubbing to extremities, gilt bright. A near-fine copy.

**“Watch out w’en
you'er gittin all you
want. Fattenin' hogs
ain't in luck.”**

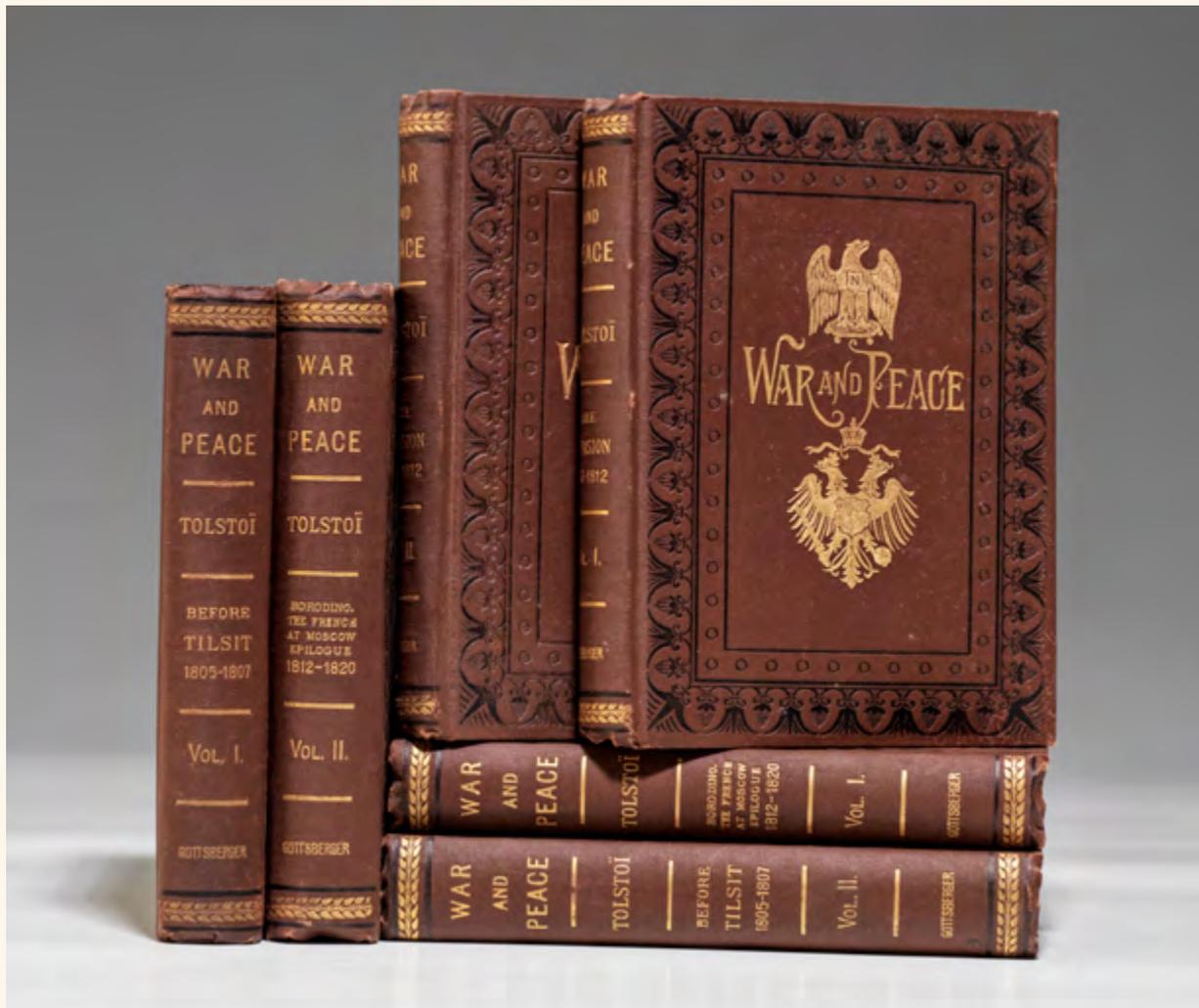
Among The Most Important Novels In World Literature: Tolstoy's Epic *War And Peace*, Exceptional 1886 First Complete Edition In English, In Bright Gilt-Stamped Original Cloth

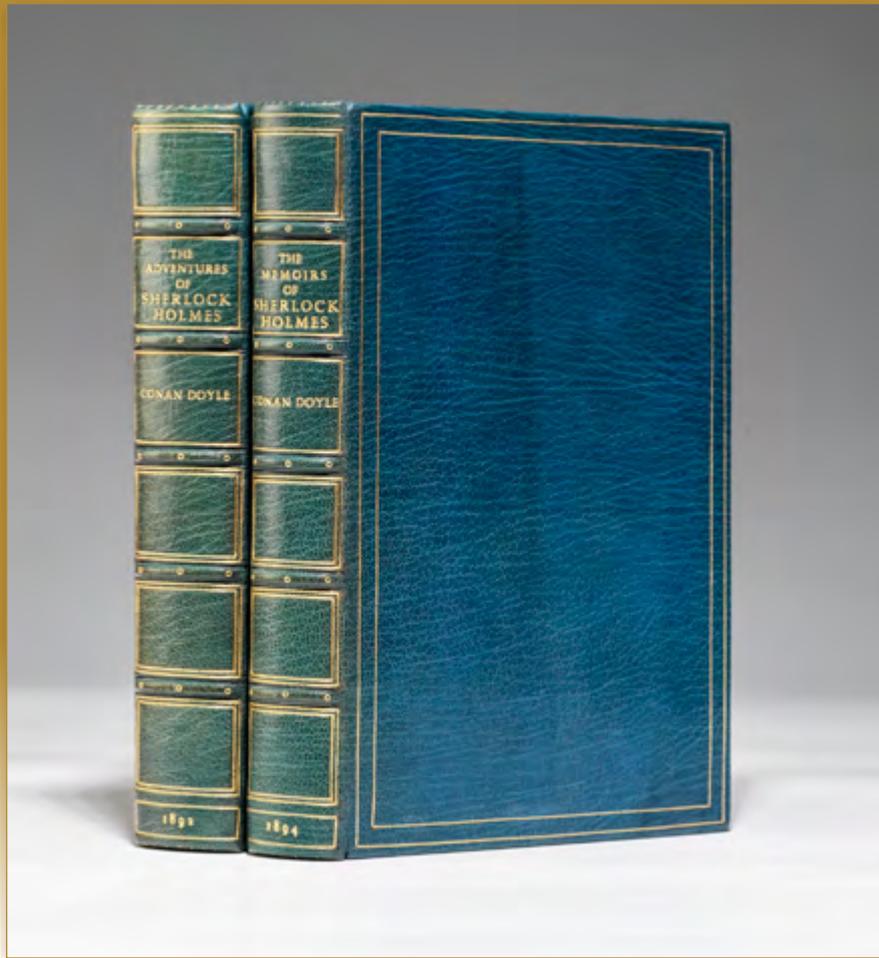


17. TOLSTOY, Leo. **War and Peace.** New York, 1886. Six volumes. Small octavo, original decorative gilt-stamped brown cloth. \$22,000.

First complete edition in English of one of the most important novels in world literature, six volumes, in beautiful original cloth-gilt binding.

Seven years in the writing, *War and Peace* is undeniably the greatest literary work relating to the Napoleonic wars. The juxtaposition of historical, social, and personal themes and the monumental size and scope of the novel combine to present an accurate and vibrant portrait of the Russian nation. German novelist Thomas Mann noted of *War and Peace*, “The pure narrative power of his work is unequalled. Seldom did art work so much like nature.” Originally published in 1865-69, the novel was not translated into English until almost 20 years later. A London edition of *War and Peace* was also published in 1886, but omits several philosophical passages and the second epilogue; this Gottsberger edition is complete. A third edition, published by Harper and Brothers, also appeared in 1886. No priority is given among these editions. Line 104. Contemporary owner signature dated 1887 in final volume. Interior fine, Volume I recased, original cloth fine, gilt bright and crisp. A beautiful copy.



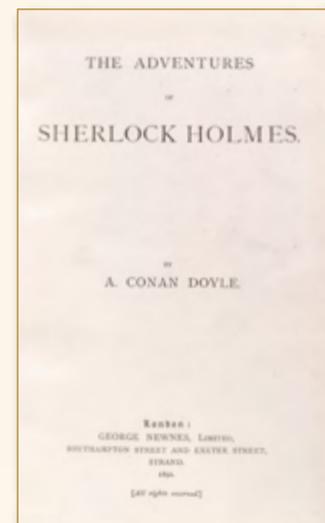


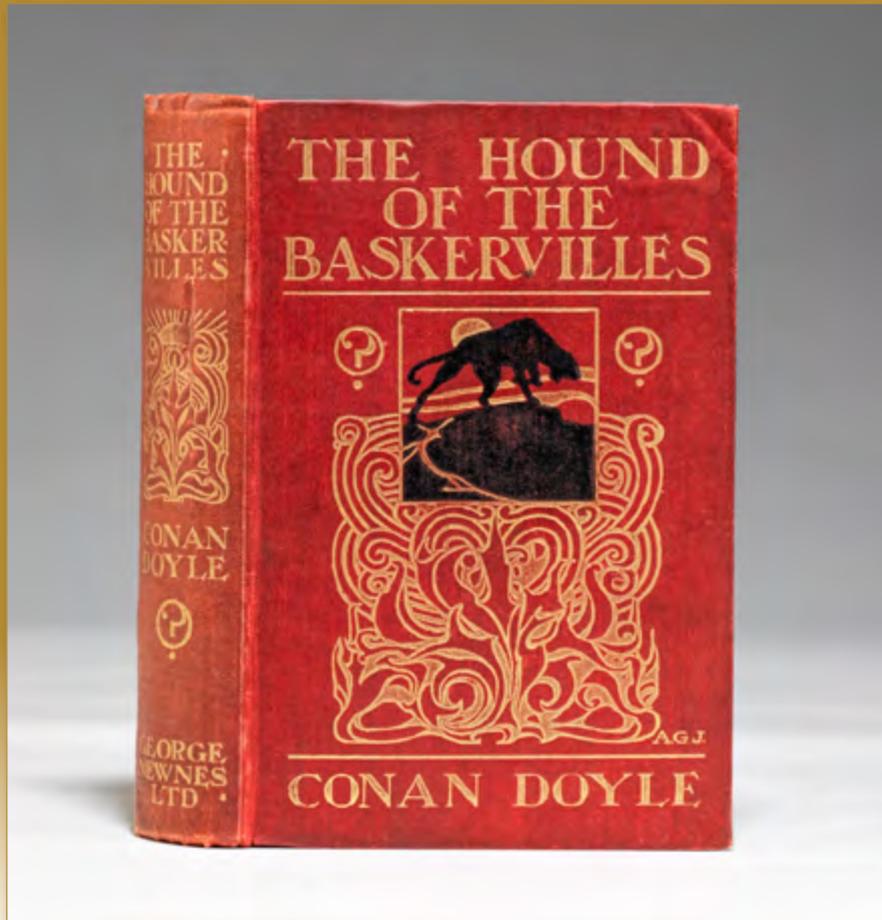
**“It Is My Business To Know What Other People Don’t Know”:
Handsomely Bound First Editions Of The *Adventures* And *Memoirs* Of Sherlock Holmes**

18. CONAN DOYLE, Arthur. **The Adventures of Sherlock Holmes.** WITH: **The Memoirs of Sherlock Holmes.** London, 1892, 1894. Two volumes. Octavo, modern full crushed blue morocco gilt, custom slipcase. \$9500.

First editions in book form of these classic stories starring literature’s most famous detective, illustrated by Sidney Paget, handsomely bound in full morocco-gilt by Bayntun-Rivière.

Sherlock Holmes first appeared in the novel *A Study in Scarlet* (1887), but his adventures in the *Strand Magazine* would bring both him and his creator, Arthur Conan Doyle, lasting fame. “The initial 12 tales were collected between covers as *The Adventures of Sherlock Holmes*, published in England and America in 1892; and 11 of the second 12... as *The Memoirs of Sherlock Holmes*, published in 1894. If any reader be prepared to name two other books that have given more innocent but solid pleasure, let him speak now—or hold his peace!” (Haycraft, 50). These volumes contain such famous and memorable tales as “A Scandal in Bohemia” and “The Adventure of the Speckled Band.” Of special note is the last case in the *Memoirs*, “The Final Problem,” in which Holmes apparently meets his death in a struggle with “the Napoleon of crime,” Professor Moriarty. With Sidney Paget’s original, iconic illustrations: “Paget’s spirited illustrations... greatly assisted to popularize those stories” (DNB). Original cloth covers and spine bound in at rear of each volume, including first-state cover of *Adventures*, with blank street sign on front cover illustration. Green & Gibson A10a, A14a. Fine condition, a handsome set.

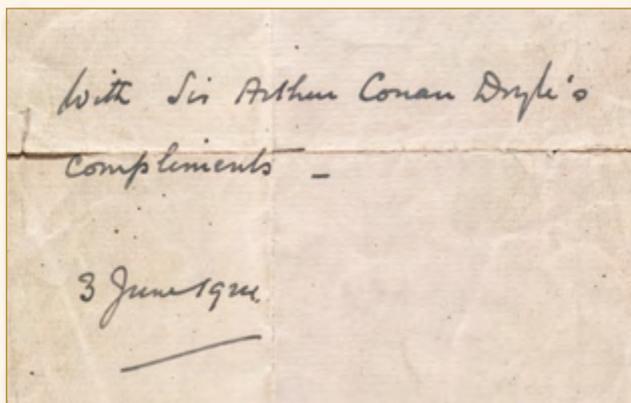




“Not Such A Hound As Mortal Eyes Have Ever Seen”

19. CONAN DOYLE, Arthur. **The Hound of the Baskervilles**. London, 1902. Octavo, original black- and gilt-stamped pictorial red cloth. \$9500.

First edition, first issue, of the third Sherlock Holmes novel, widely regarded as the best of the series and “one of the most gripping stories in the English language,” with 16 illustrations by Sidney Paget. With a presentation note on Conan Doyle’s Windlesham stationery: “With Sir Arthur Conan Doyle’s compliments—3 June 1924,” penned by Conan Doyle’s secretary Alfred H. Wood.



Although Conan Doyle had killed off his most famous character by sending him over the Reichenbach Falls while grappling with Professor Moriarty in “The Final Problem” (December 1893), his readership demanded the sleuth’s return. The author obliged with this, the third—and still considered by many the best—Sherlock Holmes novel, carefully positioned on the title page as “another adventure” of Holmes. *The Hound of the Baskervilles* remains “one of the most gripping books in the language” (*Crime & Mystery 100 Best* 6). “The supernatural is handled with great effect

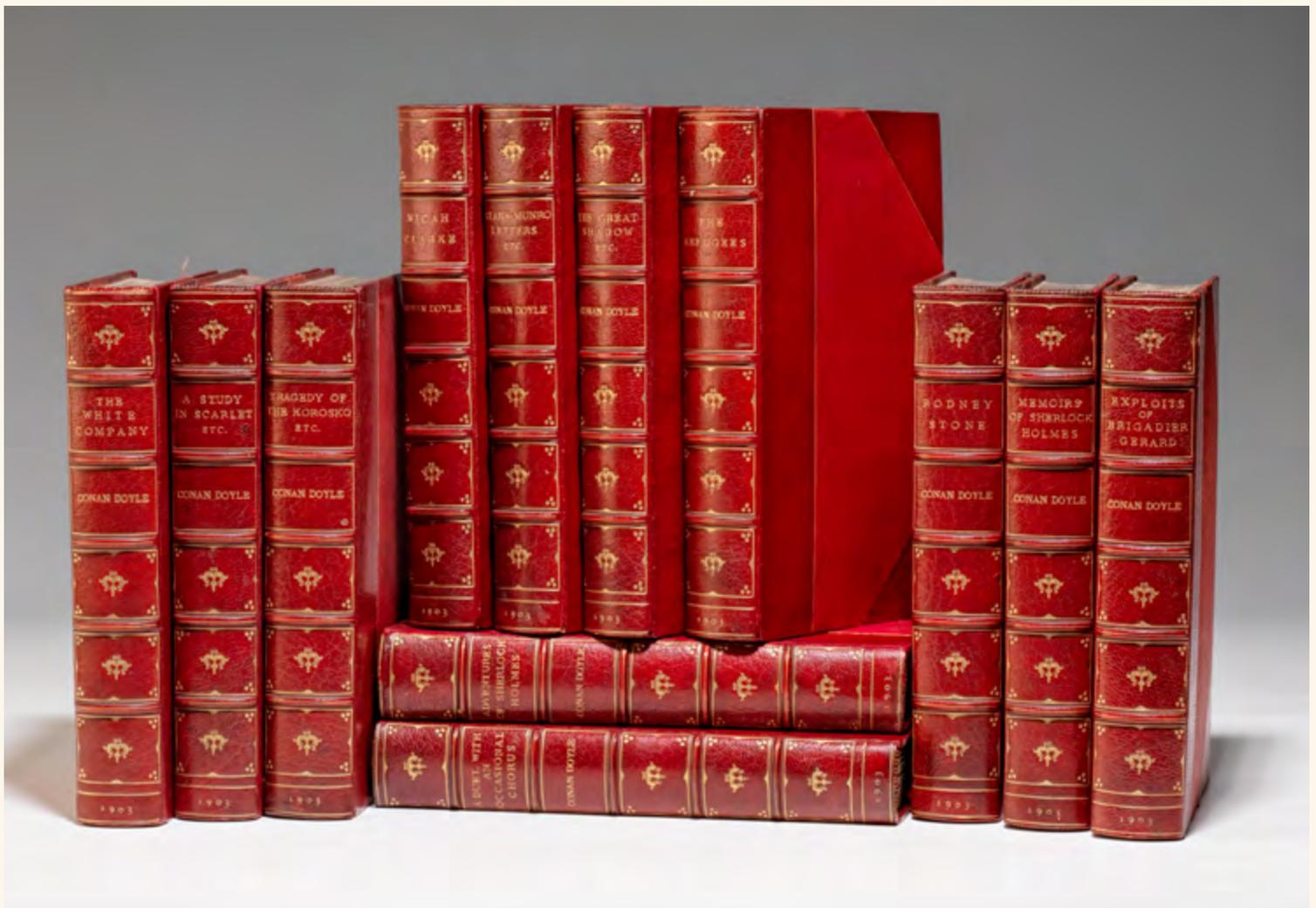
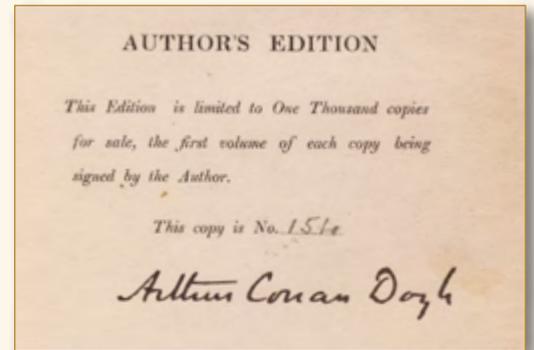
and no letdown. The plot and subplots are thoroughly integrated and the false clues put in and removed with a master hand. The criminal is superb... and the secondary figures each contribute to the total effect of brilliancy and grandeur combined. One wishes one could be reading it for the first time” (Barzun & Taylor 1142). *First issue*, with “you” for “your” on page 13, line 3 and the illustration facing page 76 reversed (as it was originally in the *Strand Magazine*, October 1901). Without extremely scarce dust jacket. Green & Gibson A26. Pencil gift inscription, dated 1950. Presentation note with splits along folds, annotations on verso. Foxing to endpapers, a few minor smudges to text. Bump to spine, some slight toning to cloth, gilt bright. An exceptionally good copy.

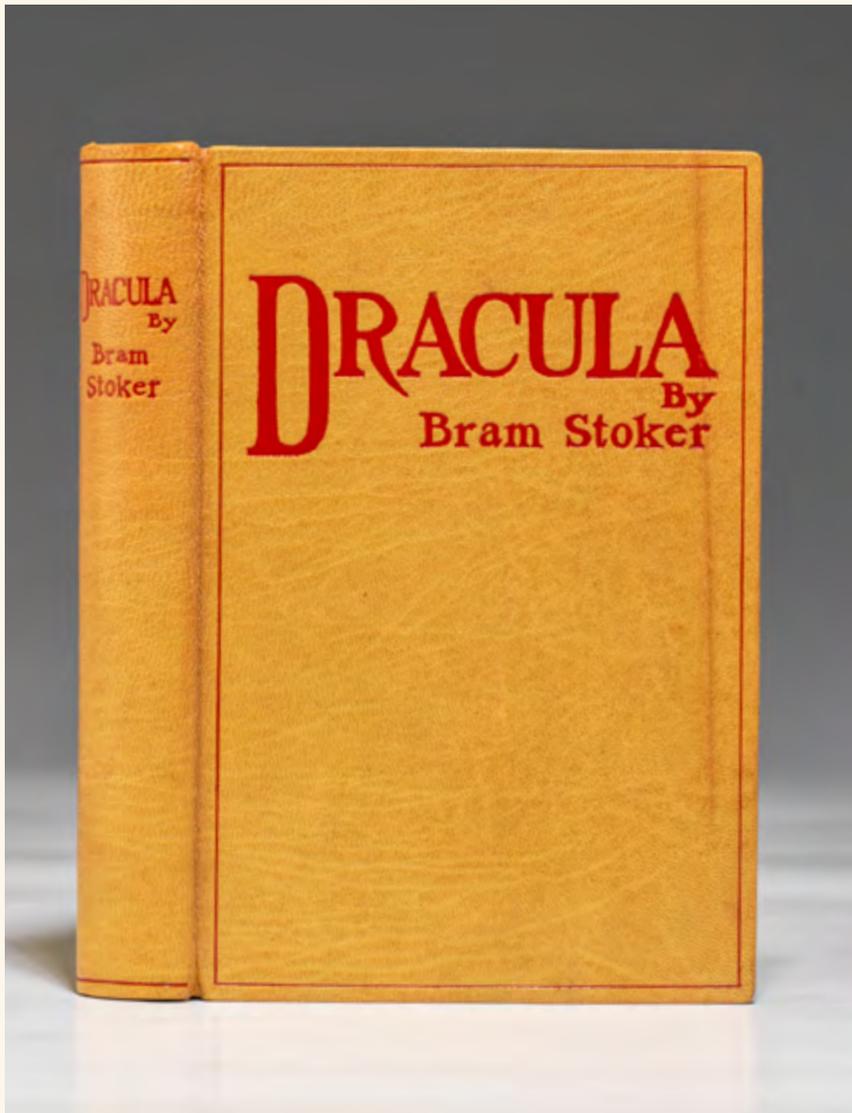
“...But You Must Make It Interesting. That Is Essential—All The Rest Is Detail”:
Handsomely Bound “Author’s Edition” Of Conan Doyle’s Works, Signed By Him

20. CONAN DOYLE, Sir Arthur. **Works.** London, 1903. Twelve volumes. Octavo, early three-quarter red morocco gilt. \$16,500.

“Author’s Edition”—first American edition, first English issue—of Conan Doyle’s tales and novels, including four of his famous Sherlock Holmes books, one of 1000 sets signed by the author, handsomely bound.

Arthur Conan Doyle’s literary career took him far beyond the confines of Sherlock Holmes’ sitting room at 221-B Baker Street. In all his varied fiction, he strove (as he states in his preface) to fulfill “the chief end of man in leaving others a little happier than he found them.” Conan Doyle took great pride in his works of historical fiction, including *The White Company* (1891), a romance of the Hundred Years’ War, and *The Refugees* (1893), a transatlantic tale of Huguenot persecution. *Round the Red Lamp* (1894) presents his often shocking stories of medical science; *The Stark Munro Letters* (1895) is a semi-autobiographical epistolary novel; and *A Duet* (1899), his only “novel of manners,” offers a tender depiction of courtship and marriage—its author reserved for it “a special and particular sort of affection he had for no other book” (Dickson Carr). Yet none of his creations could ultimately compete with literature’s most famous consulting detective for the reading public’s affection, and this set includes four of the famous Holmes books: *A Study in Scarlet* (1887), *The Sign of Four* (1890) and the *Adventures* (1892) and the *Memoirs of Sherlock Holmes* (1894). “The author considered this edition of his works to be of great importance: he revised parts and added notes and a number of special introductions... Because of the author’s friendship with Reginald Smith, he agreed to sign the thousand copies of the English issue. He was not, however, prepared to do the same for the American publisher... The English issue also has the further attraction of having two illustrations in each volume rather than one” (Green & Gibson, A60). Illustrated with 25 engraved plates. Armorial bookplates. Fine condition.





**“The Thing In The Coffin Writhed;
And A Hideous, Blood-Curdling Screech
Came From The Opened Red Lips”:
First Edition Of Bram Stoker’s *Dracula***

21. STOKER, Bram. **Dracula.** Westminster, 1897. Octavo, 20th-century full yellow morocco reproducing the original cloth. \$15,000.

First edition, very early issue, of Stoker’s masterpiece of horror, handsomely bound by Chelsea Bindery in full morocco to match the original cloth binding.

Contemporary reviews compared Stoker’s masterpiece favorably to Mary Shelley’s *Frankenstein*, Emily Bronte’s *Wuthering Heights*, and Poe’s *The Fall of the House of Usher*. Since then it has engendered “arguably the most potent literary myth of the 20th century” (Leatherdale, 11). “Bram Stoker has given us the most remarkable scenes of horror... *Dracula* is a panting engine of late Victorian sexuality, a sexuality that has been barely sublimated into violence” (Stephen King). First edition printed on thicker paper, very early issue with advertisement for *The Shoulder of Shasta* on verso of integral leaf (i.e. 391/392); later issues found with multiple leaves of publisher’s advertisements bound in. With half title. Dalby 10a. Contemporary owner inscription above title page dated “Dec. 19th 1898.” Text bright and pristine, faint toning line to front board. A beautiful about-fine copy.



***“Listen to them, the children of the night.
What music they make!”***



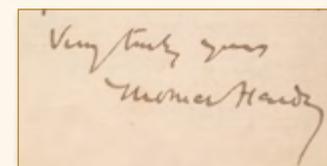
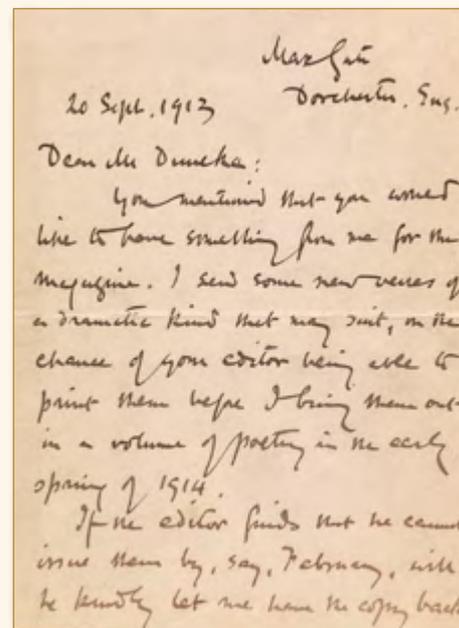
**The Deluxe "Mellstock Edition" Of Hardy's Works, Signed By Hardy,
Handsomely Bound In 37 Volumes, With An Autograph Letter Signed By Hardy**

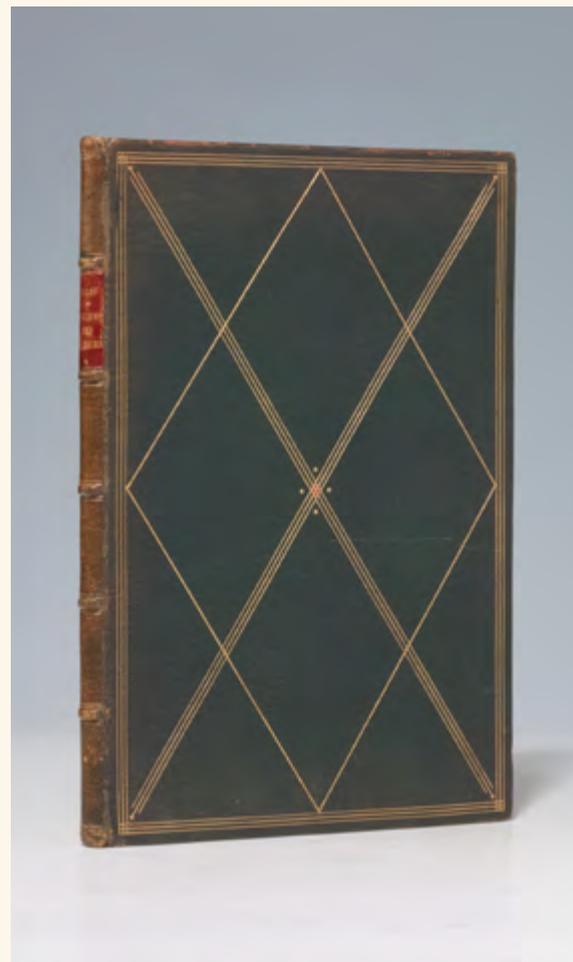
22. HARDY, Thomas. **Works.** London, 1919-20. Thirty-seven volumes. Octavo, contemporary full navy morocco gilt. \$22,000.

Handsome "Mellstock Edition" of Hardy's prose and poetry, one of only 500 sets signed by the author in Volume I, very handsomely bound by Bayntun, with an autograph letter signed by Hardy tipped into Volume I.

"It was as a poet that he wished to be remembered... [and] if he had written only his earlier novels... it might be granted that his poems were his more valid contribution to English literature. Yet these novels are so instinct with the very soil of England, so penetrating in their psychology, so fresh and colorful, that they alone would have made any writer's fame. But it is the two books which brought down on their author the foul abuse of every bigot and dullard of three continents that are Thomas Hardy's great and unique achievement. Nowhere else in English fiction are to be found the profundity, the unification of feeling, the perfect presentation of great tragedy, that make *Tess of the D'Urbervilles* and *Jude the Obscure* immortal" (Kunitz & Haycraft, 277). This distinguished edition, named after Hardy's second anonymously published novel, *Under the Greenwood Tree* or *The Mellstock Quire* (1872), also includes such masterpieces as *Far from the Madding Crowd*, *The Return of the Native* and *The Mayor of Casterbridge*. The edition incorporates final changes made by Hardy to many of his texts (*A Pair of Blue Eyes*, for example, is significantly revised—"the people shadowed forth in the story being now all, alas, dead").

The autograph letter, reads in full: "Max Gate Dorchester, Eng. 20 September, 1913. Dear Mr. Duneka [of *Harper's Magazine*]: You mentioned that you would like to have something from me for the magazine. I send some new verses of a dramatic kind that may suit, on the chance of your editor being able to print them before I bring them out in a volume of poetry in early spring of 1914. If the editor finds that he cannot issue them by, say, February, will he kindly let me have the copy back again, that I may print the poem in a periodical on this side? The verses are of course offered for serial publication only, and you know approximately my terms. In the event of your editor putting them into the magazine I undertake not to print them here till the volume comes out. Very truly yours, Thomas Hardy." With finely etched frontispiece portrait of Hardy by William Strang in Volume I. Fine condition.





**“Who, If I Cried Out, Would Hear Me Among The Angels’ Hierarchies?”:
First Edition Of Rilke’s Magnificent *Duino Elegies*,
One Of Only 100 Copies Specially Bound In Publisher’s Full Morocco-Gilt**

23. RILKE, Rainer Maria. **Duineser Elegien.** Leipzig, 1923. Tall quarto, publisher’s full crushed green morocco gilt, custom clamshell box. \$12,000.

Deluxe limited large-paper first edition of one of the greatest volumes of poetry of the 20th century, one of only 300 copies, this copy one of the first 100 copies specially bound in full green gilt-decorated morocco at the Wiener Werkstadt.

Rilke spent the winter of 1911-12 at Duino Castle on the Adriatic Sea as a guest of his friend Princess Marie von Thurn und Taxis-Hohenlohe, who later related Rilke’s account of the genesis of the *Elegies*. One windy night there, while pacing the cliffs above a raging sea, Rilke heard a voice from out of the storm: “Who, if I cried out, would hear me among the angels’ hierarchies?” He quickly wrote down these words and some others that came to him and hurried back to his room where, that night, he completed the First Elegy. He wrote three others within the next year, another in 1915, and the rest in a great burst of creativity in February 1922. With this work as well as his *Orphean Sonnets*, Rilke “felt that he had fulfilled the demand made on him by his genius... Beyond all doubt is his standing as one of the great poets of the 20th century” (Garland, 753). Copies from the first edition not among the hundred bound in full morocco-gilt—unlike the present copy—were issued in three-quarter morocco or in paper-covered boards. Text in German. Without original plain paper dust jacket and cardboard slipcase, often not present. Interior fine, original deluxe binding with one faint scratch to rear board, very mild toning to spine. An about-fine copy.



**Large-Paper Limited Edition Of
The Novels And Letters Of Jane Austen,
Attractively Bound And Illustrated**

24. AUSTEN, Jane. **The Novels and Letters.** Oxford, 1923. Seven volumes. Octavo, modern three-quarter navy morocco gilt. \$8500.

Lovely large-paper limited edition of Austen's novels and letters, one of only 1,000 sets produced, illustrated with over 40 plates, with frontispieces in color, very attractively bound.

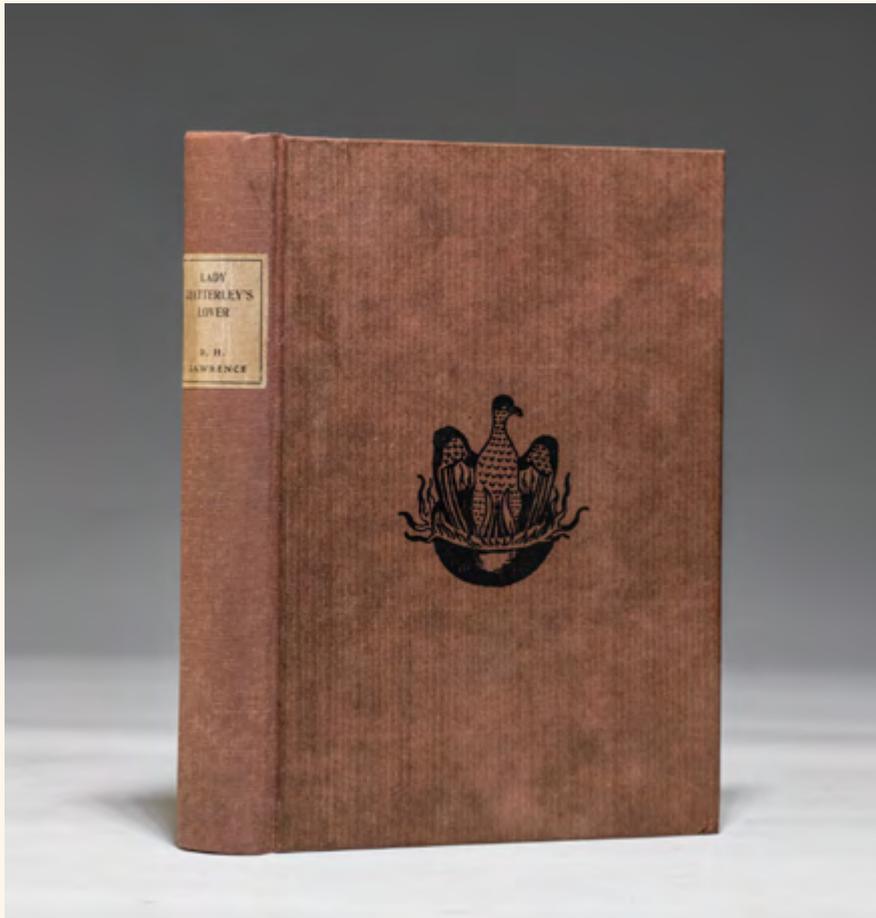


Includes *Pride and Prejudice*, *Sense and Sensibility*, *Northanger Abbey*, *Persuasion*, *Mansfield Park*, *Emma* and two volumes of her letters. This text of this edition is based on the collation of the early editions by R. W. Chapman. The Clarendon editions

were the first to use “contemporary illustrations”: “An undated memorandum in the Press’s files states ‘The publishers are bitterly opposed to any imaginative illustrations, and would cheerfully have no illustrations at all. But they would be in favour of a few objective illustrations’ (Gilson E150). Fine condition.



**First Edition Of *Lady Chatterley's Lover*,
Signed By Lawrence**

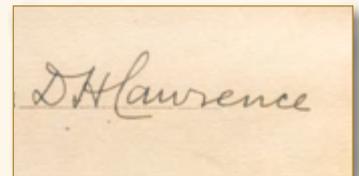


25. LAWRENCE, D.H. *Lady Chatterley's Lover*. Florence, 1928. Octavo, original pictorial mulberry paper boards expertly respined, custom cloth chemise and half morocco slipcase. \$8500.

First edition of this controversial and oft-banned novel, one of only 1000 copies signed by Lawrence.

Available by subscription only in this private Florence printing and banned in England and America for obscenity, *Lady Chatterley's Lover* was Lawrence's most ambitious attempt to

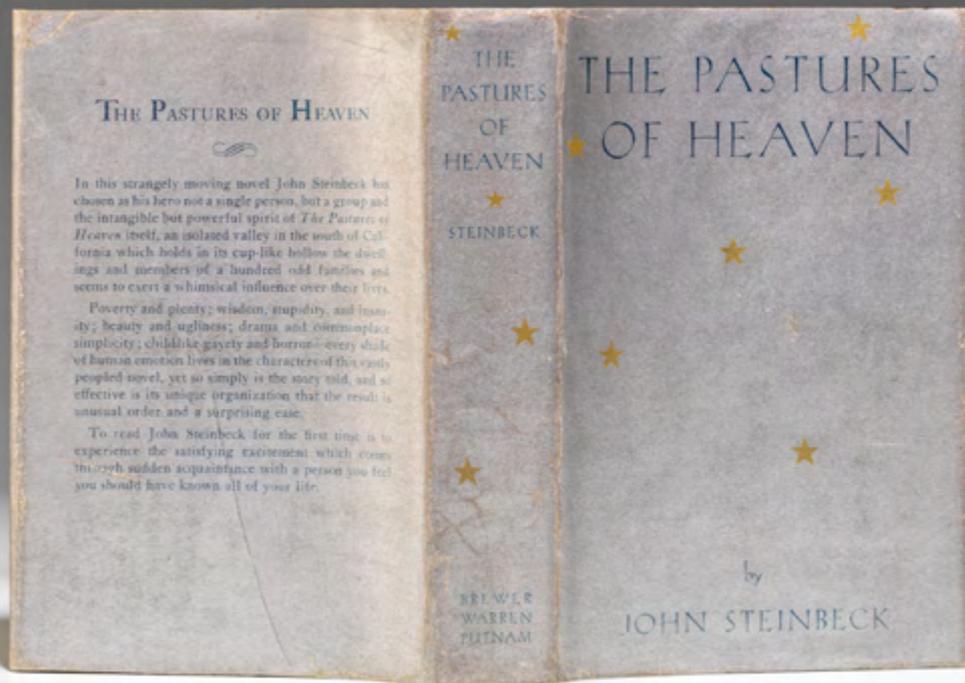
present his vision of the mystery and wonder of sex. Lawrence described the



book as "beautiful and tender and frail as the naked self," but in England and the United States police and customs officials routinely confiscated and destroyed any copies they could find and prosecuted the booksellers. *Lady Chatterley's Lover* was not available in the U.S. until Grove Press brought the matter to court in 1959, over 30 years after the publication of the first edition. Without rare original dust jacket. Roberts 42a. Pencil owner signature. Occasional soiling to interior, very faint soiling to boards. Near-fine condition.



"The world is supposed to be full of possibilities, but they narrow down to pretty few in most personal experience."



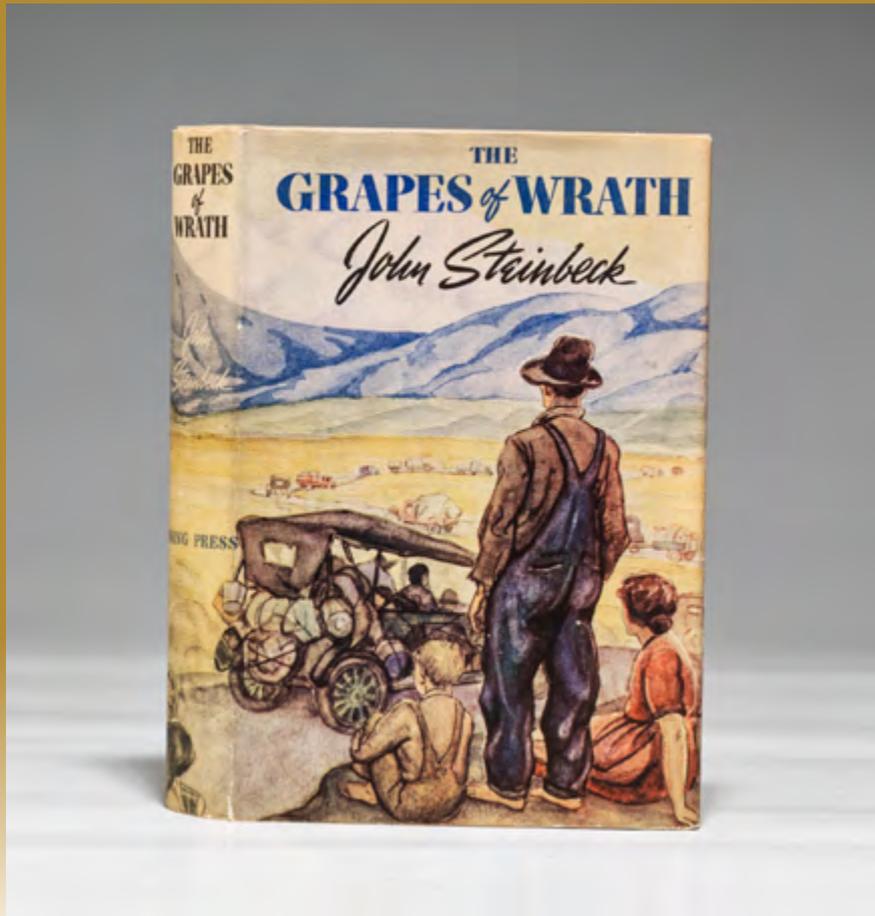
**Exceedingly Scarce First Edition Of Steinbeck's Second Book,
The Pastures Of Heaven, One Of Only 650 Copies Sold**

26. STEINBECK, John. **The Pastures of Heaven.** New York, 1932. Octavo, original gilt-stamped green cloth, dust jacket. \$18,000.

First edition, first issue, one of a scant 650 copies sold, of Steinbeck's lyrical and incisive portrait of the verdant heart of California and its people, in scarce original dust jacket.

“Man wants most to leave some record of himself, a proof, perhaps, that he has really existed.”

The Pastures of Heaven, Steinbeck's second-published book, “began as an idea for a volume of interconnected short stories... The setting was also prepared for the writing of *Pastures* by Steinbeck's interest in family history, continuity and inheritance, particularly in father-son relationships.” Critics praised *The Pastures of Heaven* on publication as “the first flight of a fine writing talent” (*Nation*), especially “noteworthy for its originality of phrase and image and a strongly poetic feeling” (*New York Times Book Review*). Among other achievements, it “represents Steinbeck's first effective use of local color and legend” (*Salinas Public Library*, 19). “Today *The Pastures of Heaven* is the most popular of Steinbeck's three early books. It points the way to most of his subsequent writing” (Valentine 14). *First issue*, with original publisher's imprint at spine foot. “Brewer, Warren & Putnam printed 2500 sets of sheets, of which 1650 were bound and about 650 copies sold. The remainder were sold to Robert O. Ballou in 1932” (Goldstone & Payne, 22). Ballou produced the second and third issues in that year, with binding (in second and third issue) and title page (in third issue) differing from this first issue, notably by having the Ballou imprint on the bottom of the spine. Around 1935, Covici-Friede purchased the remaining portions of the first-issue sheets and brought them out as the fourth issue. *First-issue dust jacket* (height:195 mm); front flap with portrait of Steinbeck. Goldstone & Payne A2a. First few leaves professionally cleaned, front inner hinge reinforced, cloth clean, near-fine. Expert restoration to scarce original dust jacket. An excellent copy.



**“I’ll Be Ever’where—Wherever You Look.
Wherever They’s A Fight So Hungry People Can Eat, I’ll Be There”:
First Edition Of Steinbeck’s *The Grapes Of Wrath*, A Beautiful Copy**

27. STEINBECK, John. **The Grapes of Wrath.** New York, 1939. Octavo, original pictorial beige cloth, dust jacket, custom cloth clamshell box. \$15,000.

First edition, first issue, of Steinbeck’s searing masterpiece of moral outrage and “intense humanity,” winner of the 1940 Pulitzer Prize.

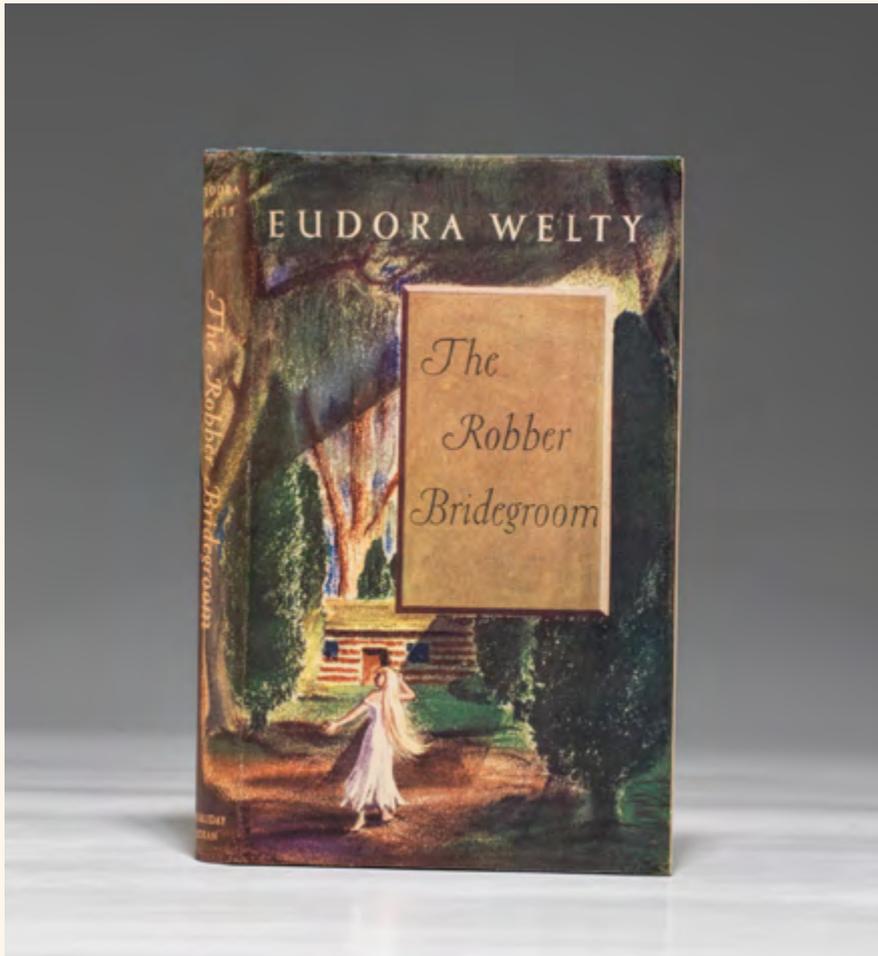
“It is a long novel, the longest that Steinbeck has written, and yet it reads as if it had been composed in a flash, ripped off the typewriter and delivered to the public as an ultimatum... Steinbeck has written a novel from the depths of his heart with a sincerity seldom equaled” (Peter Monro Jack). “*The Grapes of Wrath* is the kind of art that’s poured out of a crucible in which are mingled pity and indignation... Its power and importance do not lie in its political insight but in its intense humanity... [It] is the American novel of the season, probably the year, possibly the decade” (Clifton Fadiman). *First issue*, with “First Published in April 1939” on copyright page and first edition notice on front flap of dust jacket. Goldstone & Payne A12a. Book near-fine, with only slightest soiling along front joint. Dust jacket bright and beautiful. A lovely copy in very nearly fine condition.

*“66 is the path of
a people in flight,
refugees from dust
and shrinking
ownership...”*

Exceptional First Edition Of Eudora Welty's First Novel, *The Robber Bridegroom*,
Warmly Inscribed In The Year Of Publication To Couperly Shands,
The Brother Of Welty's Childhood Friend Aimee Shands Walsh

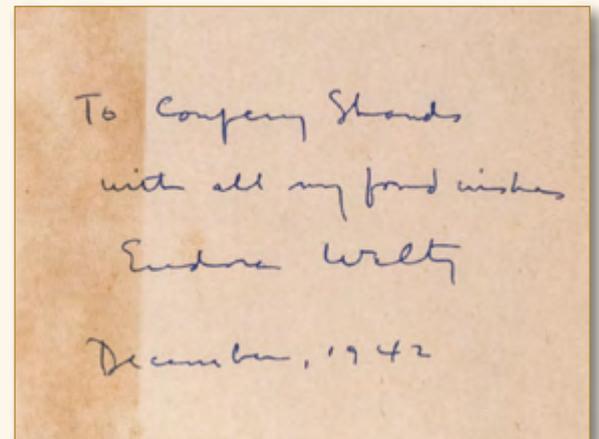
28. WELTY, Eudora. **The Robber Bridegroom**. Garden City, 1942. Octavo, original blue cloth, dust jacket.

\$7200.



First edition of Welty's imaginative first novel, warmly inscribed in the year of publication to Couperly Shands, the brother of Welty's childhood friend and Columbia University classmate Aimee Shands Walsh: "To Couperly Shands with all my fond wishes, Eudora Welty. December, 1942."

In a 1965 interview Welty recalled *The Robber Bridegroom*: "I had been working for the WPA or for



the Mississippi Advertising Commission... I had to do a lot of reading on the Natchez Trace... I thought how much like fairy tales all those things were. And so I just sat down and wrote *The Robber Bridegroom* in a great spurt of pleasure" (Prenshaw, 24). Alfred Kazan praised Welty's ability to evoke the "fabulous

innocence of our departed frontier, the easy carelessness, the fond bragging... Miss Welty... is writing out of joy in the world she has restored, and with an eye toward the comedy and poetry embedded in it" (*New York Times*). This copy is inscribed to Wilbourn Couperly Shands, a prominent Mississippi surgeon and the brother of Eudora Welty's close friend, Aimee Shands Walsh. Walsh attended high school with Eudora Welty and later joined her at Columbia University in 1930. Welty and Walsh were friends for much of their lives; Walsh's granddaughter recalled visiting with Welty frequently when she spent time with her grandmother during summer vacations. Book near-fine, just a few tiny spots to interior and spine leaning slightly. Dust jacket with a few faint posts of foxing and shallow expert restoration to corners and spine ends. A lovely copy with desirable provenance.

"It is want that does the world's arousing, and if it were not for that, who knows what might not be interrupted?"

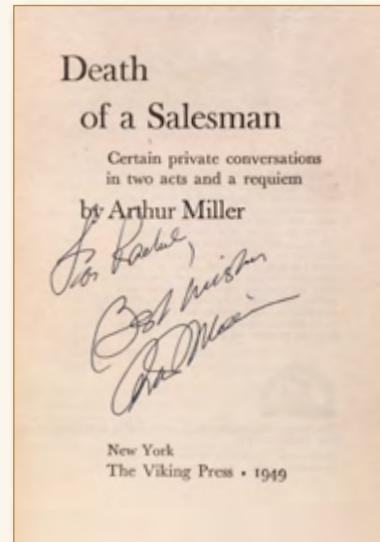


**“A Salesman Is Got To Dream, Boy. It Comes With The Territory”:
First Edition Of *Death Of A Salesman*, Inscribed By Arthur Miller**

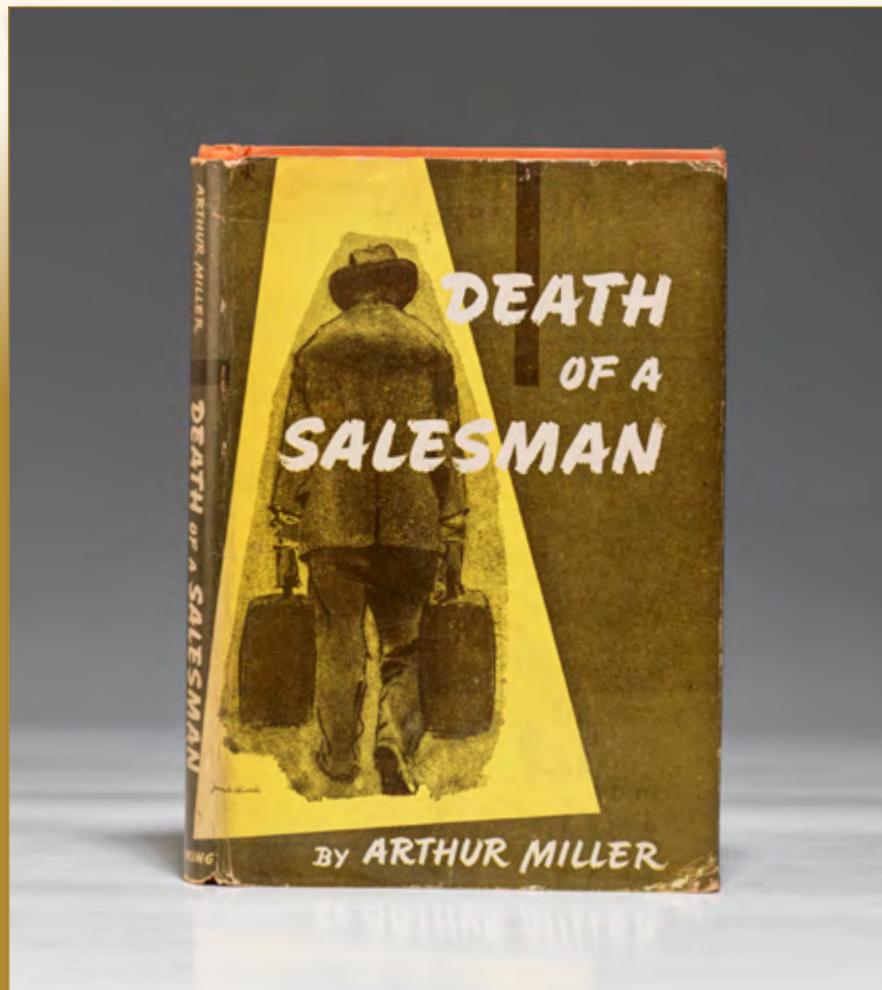
30. MILLER, Arthur. **Death of a Salesman.** New York, 1949. Octavo, original orange cloth, dust jacket. \$7000.

First edition of Miller's Pulitzer Prize-winning classic, boldly inscribed: "For Rachel, Best Wishes, Arthur Miller."

"Miller came into his own with *Death of a Salesman*, thought by some critics to be the most significant of modern tragedies; the drama won a Pulitzer Prize and a Critics' Circle Award" (*American Literature*, 286). *First-issue dust jacket*, without mention of New York Drama Critics Circle Award for 1949, with Esther Handler photo credit on rear flap, and with no mention of the book club. While there is a small dot on the rear board similar to the book club issue, this copy conforms to all to all first-issue points laid out by Jensen including the place of publication (New York rather than Camp Hill) and the lack of a letter "W" on the copyright page. Jensen A.IV1a. Book with interior fine and only faint soiling to original cloth. Dust jacket with slightest soiling, light rubbing to extremities, and closed tear to front joint. A near-fine inscribed copy.



“After all the highways, and the trains, and the appointments, and the years, you end up worth more dead than alive.”



“The Test Of Whether A Book Is Any Good Is How Much Good Stuff You Can Remove From It”: Extraordinary Long Hemingway Letter, Twice Signed As ‘Papa,’ Discussing *The Sun Also Rises*, *The Play Today Is Friday*, *The Short Stories “The Killers” And “Ten Indians,”* And An Evening Spent With “A Fine New Whore In Town”

29. HEMINGWAY, Ernest. **Typed letter twice signed “Papa” to Peter Viertel.** Finca Vigia, Cuba, 29 September 1949. Two sheets of Hemingway’s “Finca Vigia, San Francisco de Paula, Cuba” stationery, each leaf measuring 8-1/2 inches by 11 inches; pp. 2. \$42,000.

Extraordinary typed and heavily annotated letter from Hemingway in Cuba to friend and fellow author and screenwriter Peter Viertel in Malibu, California, a long, lively letter discussing his writing progress, a proposed trip, hunting and shooting pigeons, drinking, baseball and a new sex worker in town, with over 150 words of additional notes written in the margins and on the verso of the second page in blue ink by Hemingway. Twice signed as “Papa.”



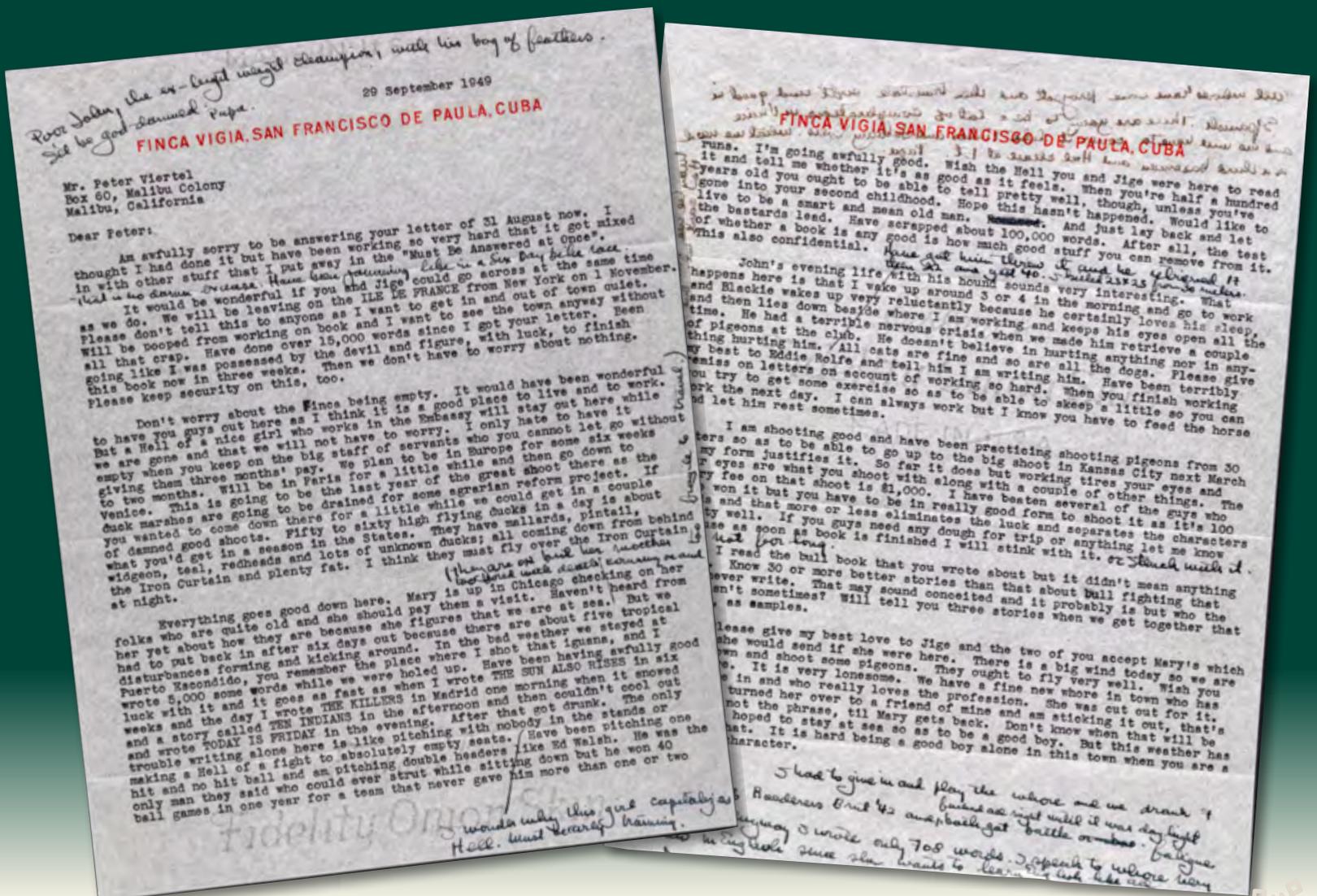
The letter, on Hemingway’s Finca Vigia stationery, addressed to Peter Viertel in Malibu, CA, reads in small part [with Hemingway’s manuscript annotations in brackets and italics]:

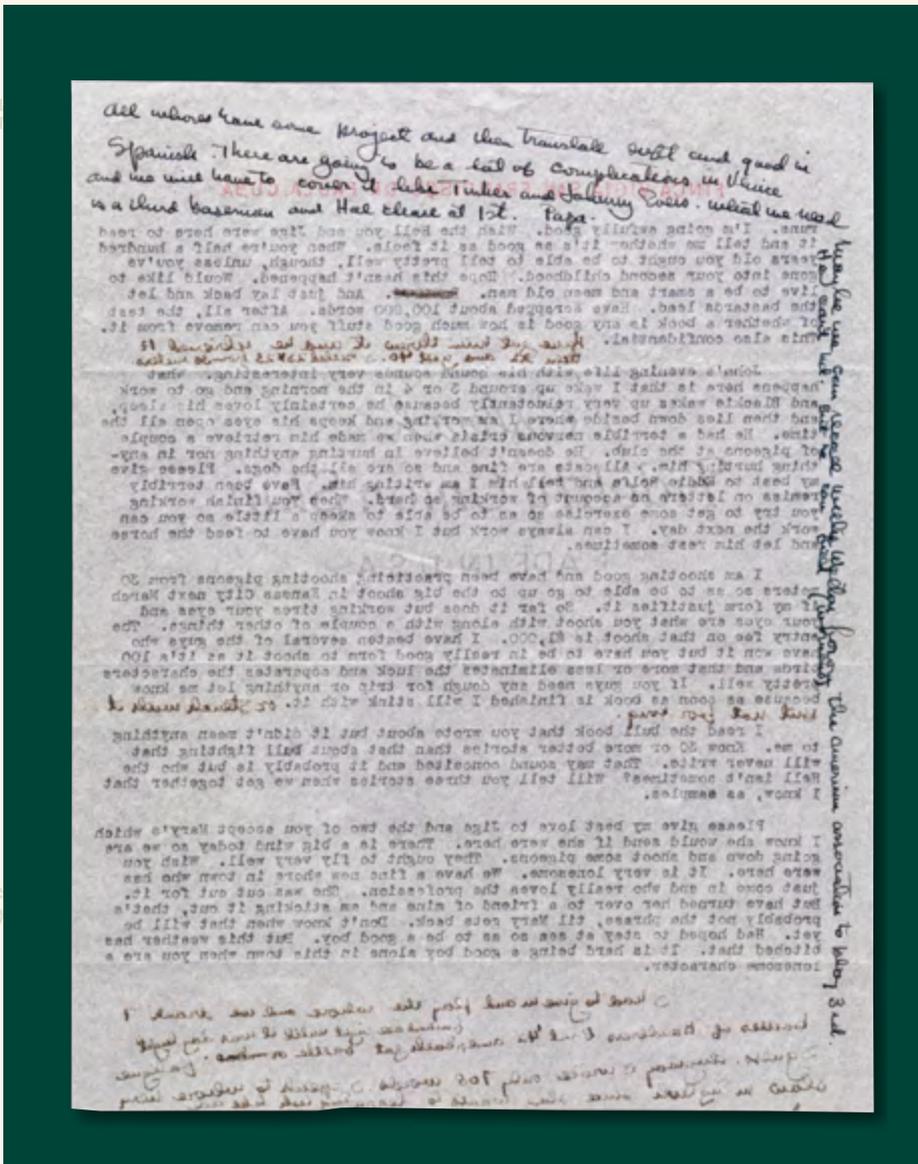
[Poor John, the ex-light weight champion, with his bag of feathers. I’ll be god-damned. Papa.]

Dear Peter:

Am awfully sorry to be answering your letter of 31 August now. I thought I had done it but have been working so very hard that it got mixed in with other stuff that I put away in the “Must Be Answered at Once”. *[That is no damn excuse. Have been jamming like in a six day bike race.]*

It would be wonderful if you and Jige could go across at the same time as we do. We will be leaving on the ILE DE FRANCE from New York on 1 November. Please don’t tell this to anyone as I want to get in and out of town quiet. Will be pooped from working on book and I want to see the town anyway without all that crap. Have done over 15,000 words since I got your letter. Been going like I was possessed





by the devil and figure, with luck, to finish this book now in three weeks. Then we don't have to worry about nothing. Please keep security on this, too.

"Don't worry about the Finca being empty. It would have been wonderful to have you guys out here as I think it is a good place to live and to work... We plan to be in Europe for some six weeks to two months. Will be in Paris for a little while and then go down to Venice. This is going to be the last year of the great shoot there as the duck marshes are going to be drained for some agrarian reform project... They have mallards, pintail, widgeon, teal, redheads and lots of unknown ducks; all coming down from behind the Iron Curtain and plenty fat. I think they must fly over the Iron Curtain at night.

"Everything goes good down here. Mary is up in Chicago checking on her folks who are quite old and she should pay them a visit. Haven't heard from her yet about how they are because she figures that we are at sea. [(they are ok but her mother too bored with death coming on and too fragile to travel.)] But we had to put back in after six days out because there are about five tropical disturbances forming and kicking around. In the bad weather we stayed at Puerto Escondido, you remember the place where I shot that iguana, and I wrote 5,000 some words while we were holed up. Have been having awfully good luck with it and it goes as fast as when I wrote THE SUN ALSO RISES in six weeks and the day I wrote THE KILLERS in Madrid one morning when it snowed and a story called TEN INDIANS in the afternoon and then couldn't cool out and wrote TODAY IS FRIDAY in the evening. After that got drunk. The

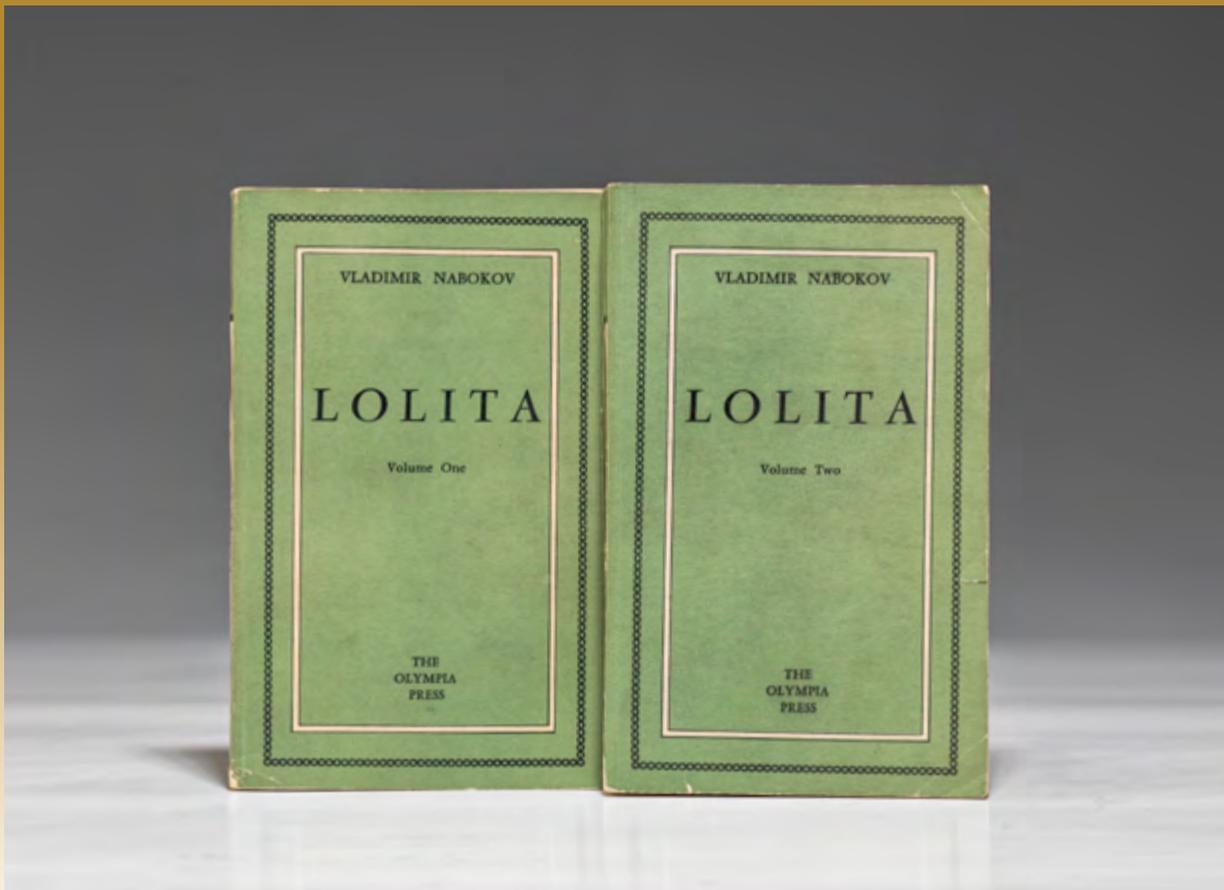
only trouble writing alone here is like pitching with nobody in the stands or making a Hell of a fight to absolutely empty seats. [I wonder why this girl capitalizes Hell. Must be early training.]... Have scrapped about 100,000 words. After all, the test of whether a book is any good is how much good stuff you can remove from it. This also confidential.

"... I wake up around 3 or 4 in the morning and go to work and Blackie wakes up very reluctantly because he certainly loves his sleep, and then lies down beside where I am working... He had a terrible nervous crisis when we made him retrieve a couple of pigeons at the club. He doesn't believe in hurting anything nor in anything hurting him. [Have got him threw [sic] it and he retrieved 17 then 22 and yest 40. I killed 23 x 25 from 30 meters.]... If you guys need any dough for trip or anything let me know because as soon as book is finished I will stink with it. [or stench with it. But not for long.]

"I read the bull book that you wrote about but it didn't mean anything to me. Know 30 or more better stories than that about bull fighting that will never write. That may sound conceited and it probably is but who the Hell isn't sometimes? Will tell you three stories when we get together that I know, as samples...

"Wish you were here. It is very lonesome. We have a fine new whore in town who has just come in and who really loves the profession. She was cut out for it. But have turned her over to a friend of mine and am sticking it out, that's probably not the phrase, til Mary gets back. don't know when that will be yet. Had hoped to stay at sea so as to be a good boy. But this weather has bitched that. It is hard being a good boy alone in this town when you are a lonesome character.

"[I had to give in and play the whore and we drank 7 bottles of Roederers Brut '42 and fucked all night until it was daylight, both got battle fatigue I guess. Anyway I wrote only 708 words. I speak to whore very slow in English since she wants to learn English like all whores have some project and then translate soft and good in Spanish. There are going to be a lot of complications in Venice and we will have to cover it like Tinker and Johnny Evers. What we need is a third baseman and Hal Cleese at 1st. Papa. Maybe we can recall Willie Walton from the American Association to play 3rd. He can't hit. But he can field (womens)]." Fine condition. An extraordinary Hemingway letter.



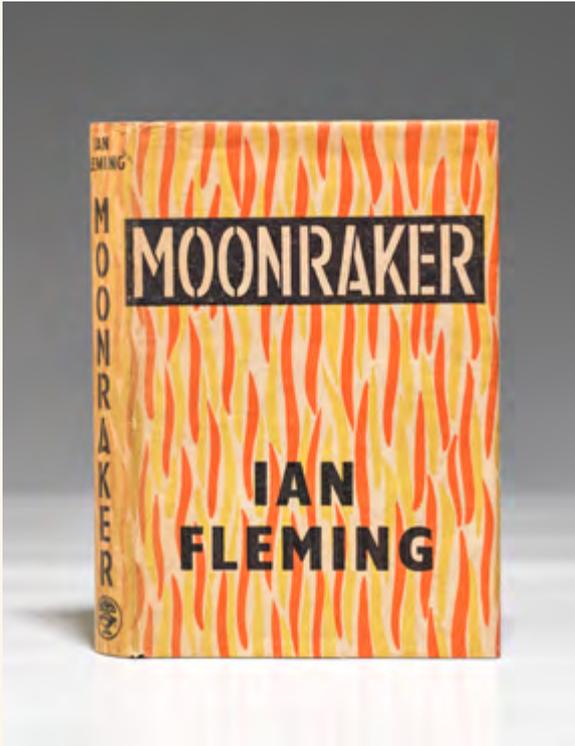
“Light Of My Life, Fire Of My Loins”: First Edition Of *Lolita*, 1955

31. NABOKOV, Vladimir. *Lolita*. Paris, 1955. Two volumes. Small octavo, original green paper wrappers. \$10,800.

First edition, first issue, of one of the most famous and controversial novels of the 20th century.

“Brilliant... One of the funniest and one of the saddest books that will be published this year” (*New York Times*). The saga of *Lolita* began well before its publication in 1955. A number of American publishers rejected it for fear of negative repercussions if they published such a “pornographic” work. When the Olympia Press in Paris finally issued the book, its first edition sold out quickly in Europe. It was not as warmly received abroad: The British government pressured the French to ban the novel, and no American edition saw print until 1958. *First issue*, with the price of “Francs: 900” on the rear wrappers (brisk sales spurred the publisher to raise the price later to 1200 francs). Field 0793. Juliar 428.1.1. Inkstamp (“Archive”) on verso of final text leaf in Volume II. Only a few minuscule rubs along edges. A beautiful copy in very nearly fine condition.

**“He Must Play The Role...
The Man Who Was Only A Silhouette”:
First Edition Of Moonraker**



32. FLEMING, Ian. **Moonraker**. London, 1955. Octavo, original black paper boards, dust jacket, custom half morocco clamshell box. \$9200.

Scarce first edition, second issue, of Fleming’s third novel, in which Bond must foil the attempt of a British industrialist to destroy London with a nuclear weapon.

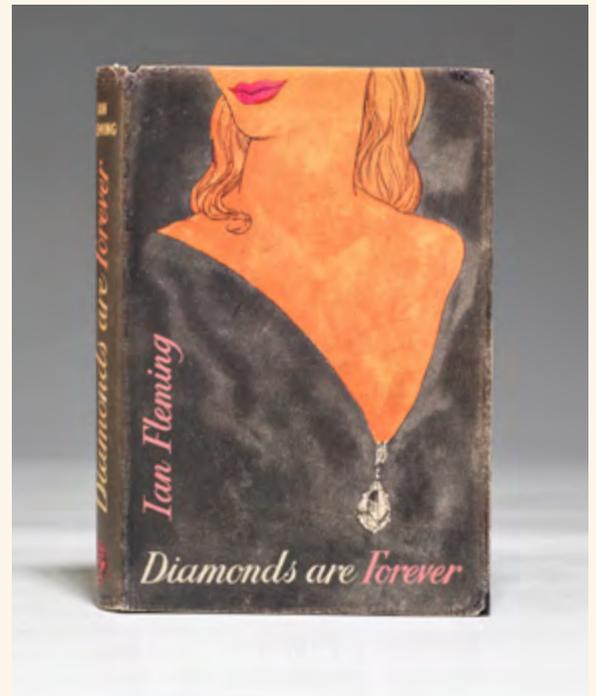
Considered by many to be one of the best of the Bond books, *Moonraker* afforded Fleming “an opportunity to wax lyrical about the England he loved—the ‘panorama full of color and excitement and romance... [Fleming also] skillfully reintroduced notes of ambiguity and realism into the life of his globe-trotting hero... Noël Coward read *Moonraker* in proof in Jamaica and pronounced, ‘It is the best thing he has done yet, very exciting... His observation is extraordinary and his talent for description vivid” (Lycett, 253-54, 269). Made into the 1979 film of the same title with Roger Moore as Bond and Lois Chiles as Dr. Holly Goodhead. The early Bond novels are quite scarce. Second issue, with “shoot” instead of “shoo” on page 10, penultimate line, and all other textual points called for in Gilbert A3a(1.2); sheets bulk at 19mm. Biondi & Pickard, 41-42. Book near-fine, with faint offsetting to endpapers, tiny bump to boards at fore-edge. Dust jacket with toning to spine (as often), front panel bright. A very attractive copy of an increasingly scarce early Bond title.

“Death Is Forever. But So Are Diamonds”

33. FLEMING, Ian. **Diamonds Are Forever**. London, 1956. Octavo, original black paper boards, dust jacket. \$8500.

First edition of Fleming’s fourth James Bond thriller, a fast-paced, globe-spanning race through the deadly world of diamond smuggling, in a very nice unrestored original dust jacket.

“In the 1950s, the mystique of America as a land of wealth and excitement held great sway in a Britain still in the grips of austerity” (Black, 25), and this mystique influenced Fleming’s fourth Bond thriller, in which the super-spy visits the States to battle diamond-smuggling gangsters. Made into the 1971 film of the same title starring Sean Connery as Bond and Jill St. John as Tiffany Case. With all *first-issue* points as called for in Gilbert, including “His friends call him ‘Boofy’” for “His friends call him ‘Dolly’” on page 134. This change marked the only time when Fleming’s “little habit of amusing himself by bestowing the names of friends or relatives on characters in his novels” offended the recipient of the author’s winking tribute. The columnist Lord Arran, aka Arthur “Boofy” Gore, was deeply offended when Fleming attached his nickname to one of the killers in the book. “This was the only occasion when Fleming is known to have apologized and changed the name of one of his characters in subsequent editions... Fleming revised the name after the proof stage, and the villain is named ‘Kidd’ instead of ‘Gore.’ There was one mention of ‘Boofy,’ however, in the published edition, which was swiftly changed to ‘Dolly’ for the second impression” (Pearson, 280). Gilbert A4a(1.1). Book fine, with a bit of foxing to text block edge only; unrestored dust jacket with shallow wear to corners, front panel quite bright. A near-fine copy.

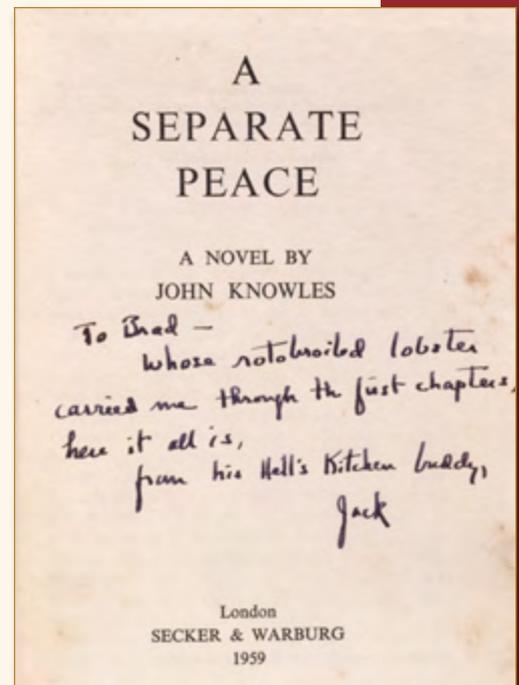
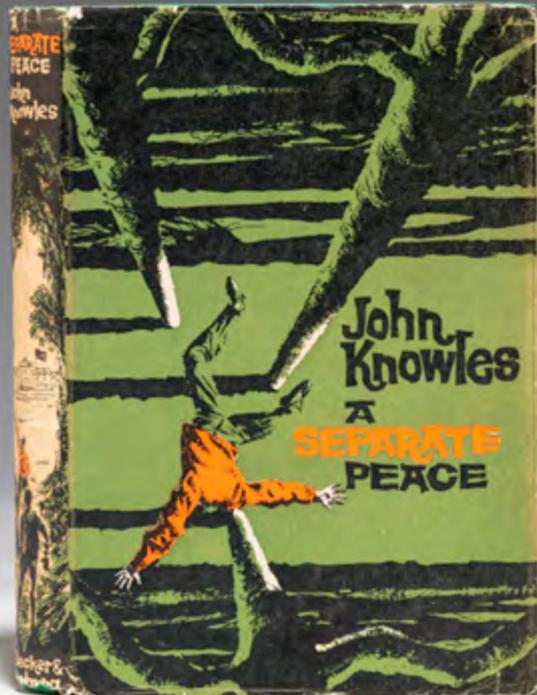


**“To Brad, Whose Rotobroiled Lobster Carried Me Through The First Chapters...”:
First Edition Of *A Separate Peace*, Scarce Presentation/Association First Edition,
Warmly Inscribed By John Knowles To His Longtime Friend And Roommate**

34. KNOWLES, John. **A Separate Peace**. London, 1959. Small octavo, original green cloth, dust jacket. \$11,500.

First edition, scarce presentation copy, of Knowles' first and most famous novel, warmly inscribed to Knowles' roommate at Yale and in New York: "To Brad—Whose rotobroiled lobster carried me through the first chapters, here it all is, from his Hell's Kitchen buddy, Jack."

A Separate Peace, Knowles' first published novel, tells the story of the competitive friendship of two students at a New England preparatory school during WWII, a school closely based on Phillips Exeter Academy, which Knowles attended. The novel “came to be compared to classics like *Catcher in the Rye* by J.D. Salinger and *Lord of the Flies* by William Golding” (*New York Times*). While Knowles was an American, he traveled extensively in Europe during the 1950s, and this novel first appeared in England; the first American edition followed one year later. This copy inscribed to Bradford Dillman, who was Knowles' roommate at Yale and after, in Hell's Kitchen. The pair moved to Hell's Kitchen in the hope of starting creative careers in New York. While Knowles wrote *A Separate Piece*, Dillman struggled to find acting jobs while navigating his parent's disapproval. Dillman became a successful actor, both on Broadway and in Hollywood. Both men were heavily influenced by their New England prep school and Ivy League backgrounds. These experiences were at the core of both Knowles' writing career—especially *A Separate Peace*—and Dillman's acting career, in which he earned a reputation “as an actor of imposing stature as the bossy, over-ebullient, and immature mama's boy” (Weiler). Book with shallow foxing to edge of text block just touching edge of inscription, spot of soiling to rear endpapers, and very faint staining to extremities of binding. Scarce dust jacket with light wear and toning to extremities and minor dampstaining to edge of front panel. An extremely good copy, with an outstanding association.

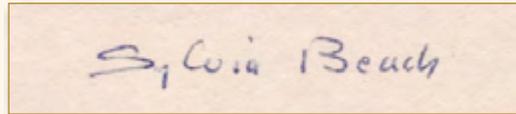


**Signed By Sylvia Beach: First Edition Of Her Memoir,
Shakespeare And Company, Chronicling Her Legendary
Paris Bookshop And Publication Of Joyce's Ulysses**

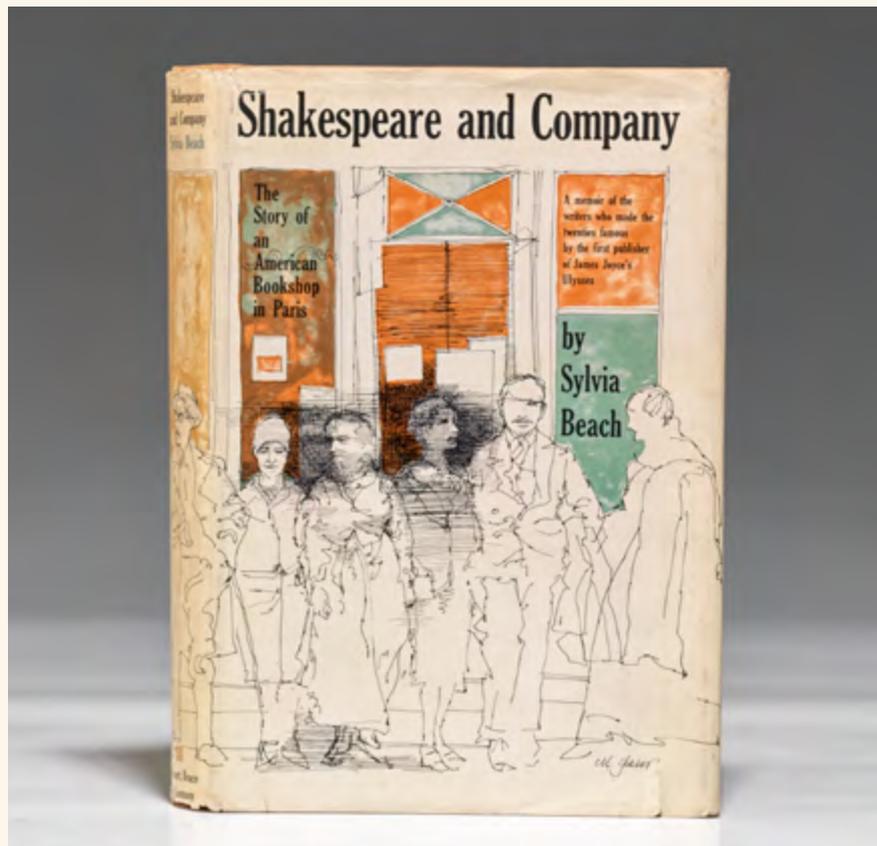
35. BEACH, Sylvia. **Shakespeare and Company.** New York, 1959. Octavo, original ivory cloth, dust jacket. \$12,000.

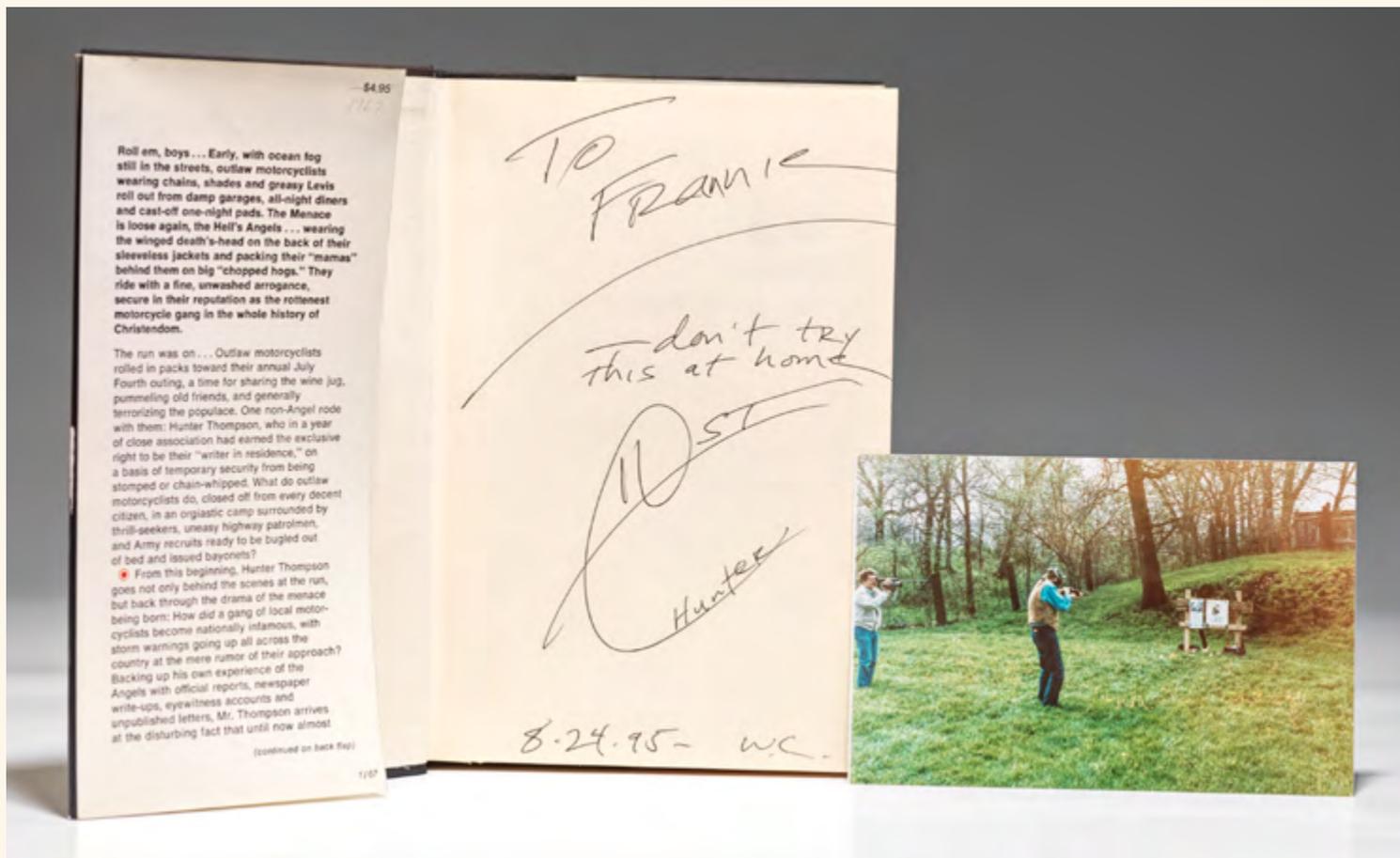
First edition of Sylvia Beach's memoir, "particularly valuable for the many insights into Joyce's work and the authentic personal views it provides of the man himself" (New York Times), signed by Sylvia Beach, in original dust jacket.

It was in Sylvia Beach's legendary Paris bookshop, Shakespeare and Company, that "James Joyce's *Ulysses* was born." In her memoir,



Shakespeare and Company, Beach tells her story "with simplicity, freshness and modesty. And in doing so she succeeds in bringing back that whole small—but intensely creative—world around her bookshop and that of her friend, Adrienne Monnier... which was the center of so much French literary activity." Her book "is particularly valuable for the many critical insights into Joyce's work and the authentic personal views it provides of the man himself." After her publication of *Ulysses* "on Joyce's birthday, Feb. 2, 1922, Shakespeare and Company was known to writers the world over. No one failed to call... but it is finally Joyce whose portrait remains—a shy, quiet, infinitely curious, kindly, generous man... She shows us the artist whose complex existence was given to his work... As Beach says, 'He treated people invariably as his equals'" (*New York Times*). An excerpt, *Ulysses in Paris*, was printed in 1956 for private distribution to friends of the author and publisher. Contemporary owner gift inscription. Book with interior fine and only slightest toning and couple spots of foxing to spine, dust jacket with only light wear to extremities. A near-fine signed copy.



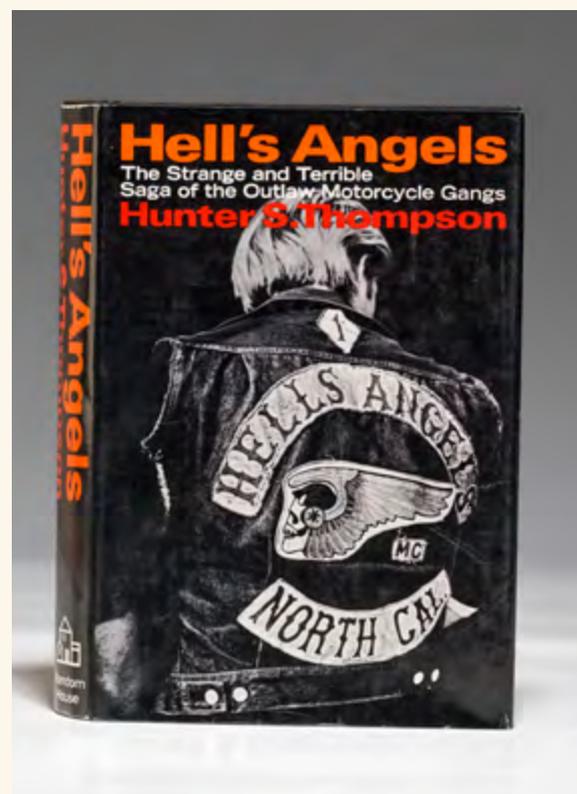


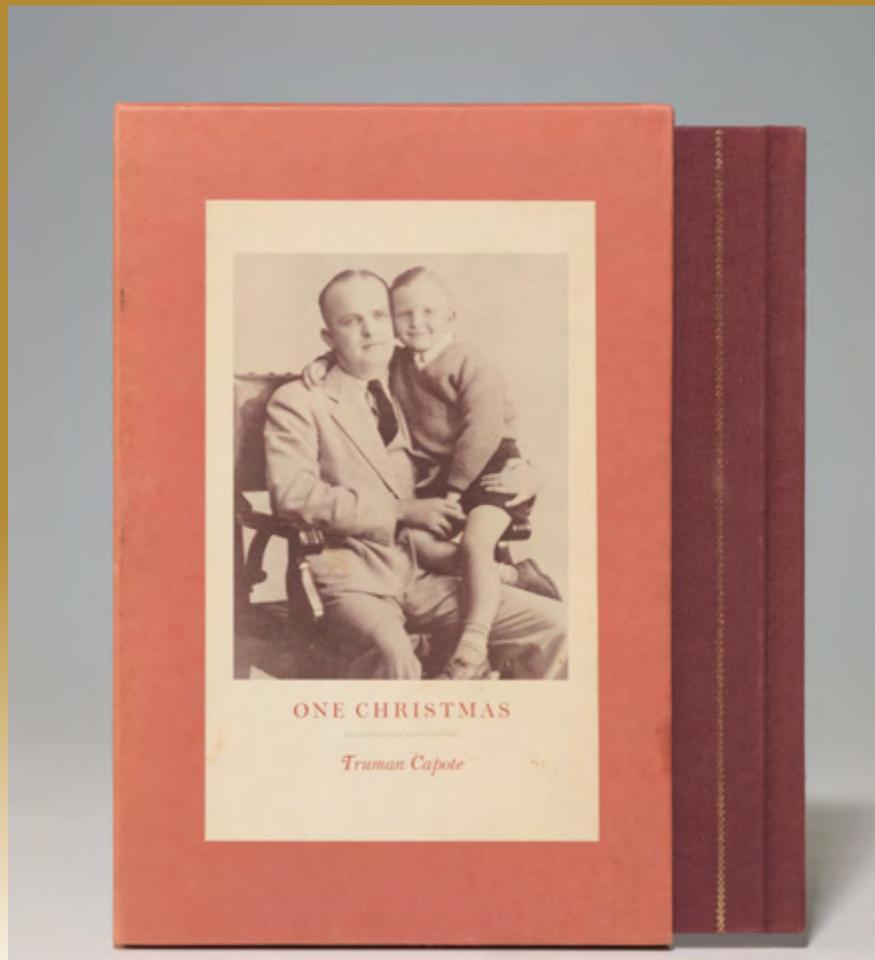
**“Don’t Try This At Home”:
First Edition Of Thompson’s *Hell’s Angels*, Inscribed By Him**

36. THOMPSON, Hunter S. *Hell’s Angels: A Strange and Terrible Saga*. New York, 1967. Octavo, original black cloth, dust jacket. \$14,000.

First edition, first printing, of Hunter S. Thompson’s first book, an electrifying tale of the infamous biker gangs of California, inscribed: “To Frannie—Don’t try this at home. DST. Hunter. 8.24.95—W.C.”

Thompson “made his mark in the mid-1960s with an assignment for *The Nation*, covering a Hell’s Angel motorcycle group, later published as *Hell’s Angels*, in which he developed what he calls ‘gonzo journalism’” (Stringer, 666). *First-issue dust jacket*, with front flap containing price of “\$4.95,” code “1/67” at lower edge. Laid into this copy is a photograph of William S. Burroughs shooting a rifle in Lawrence, Kansas in May of 1995, which is referenced in Thompson’s inscription. The photograph was taken during a collaboration with Ralph Steadman, where Burroughs fired at original Steadman works. Steadman produced Polaroid portraits throughout the day, with various assistants documenting the process. Though not present for this collaboration, Thompson had been Burroughs’ shooting partner in the early 1990s, and much revered him, calling Burroughs “my hero a long time before I ever heard of him” in *Kingdom of Fear* (2003). In 1997, Thompson wrote “The Shootist: A Short Tale of Extreme Precision and No Fear” as a sort of obituary for Burroughs: “William was a Shootist. He shot like he wrote—with extreme precision and no fear... he would shoot anything, and feared nothing.” Francine Ness, “Frannie” in the inscription, was a bookstore owner, first founding the Boston Bookstore Annex in 1979 before going on to run *Waiting For Godot Books* for more than 40 years, specializing in rare literature. Book fine, bright dust jacket crisp and nearly fine with one short closed tear to rear panel and only most minimal wear.



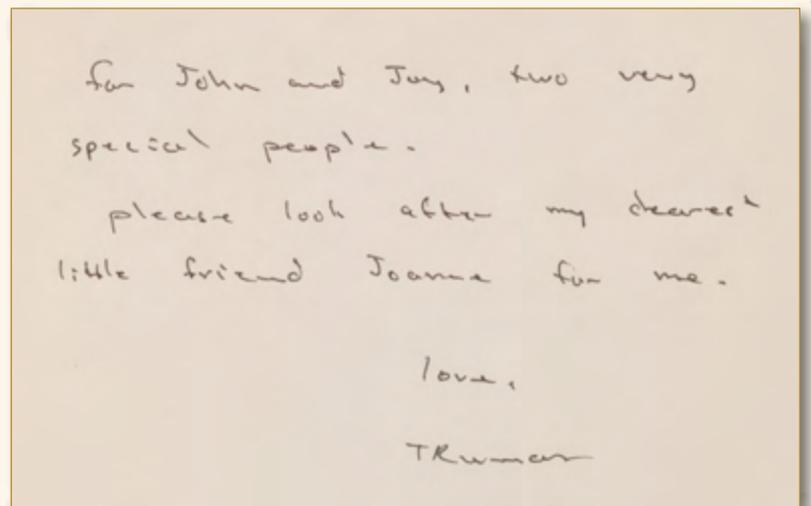


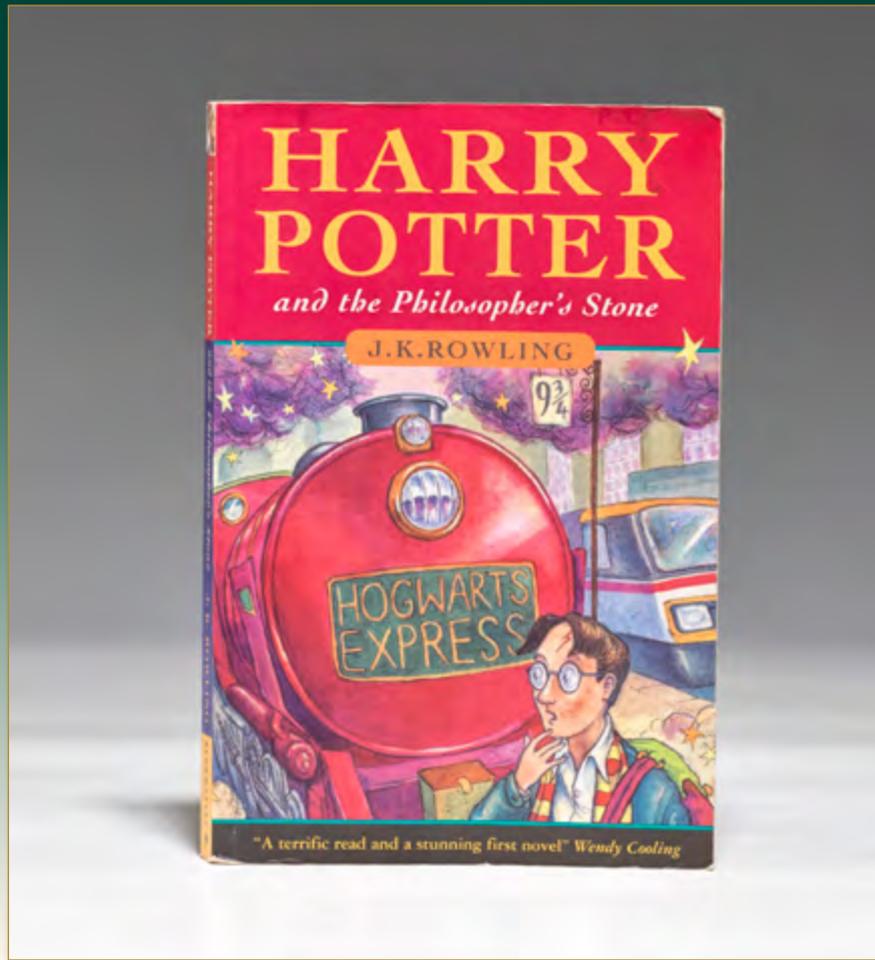
**“Please Look After My Dearest Little Friend Joanne For Me”:
One Christmas, Wonderfully Inscribed By Truman Capote**

37. CAPOTE, Truman. **One Christmas.** New York, 1983. Octavo, original maroon cloth, slipcase. \$12,000.

First trade edition of Capote’s heartwarming childhood recollection, inscribed to a television director and mentioning Capote’s close friend Joanne Carson: “For John and Joy, two very special people. please look after my dearest little friend Joanne for me. love, Truman.”

One Christmas tells the redemptive story of a young Capote’s first Christmas with his estranged father. The photographic illustration on the slipcase pictures a young Truman seated on his father’s lap. This copy is inscribed to television director John Miller and his wife Joy. In the 1980s Miller directed “Alive and Well,” an afternoon show co-hosted by Joanne Carson, Johnny Carson’s ex-wife, with whom both Miller and Capote were friends. Capote’s friendship with Joanne Carson was legendary, and she was one of the few socialites who didn’t abandon Capote after the publication of “La Côte Basque 1965” in 1975, a piece featuring thinly veiled portraits of high society women. Capote died in 1984 while staying at Carson’s guest house. Laid into this copy is a typed letter signed by Miller explaining his relationship with Carson and the circumstances of receiving the volume, and a photograph of Capote with Miller. Fine condition.





“A Marriage Of Good Writing, Inventiveness And Sheer Child Appeal”

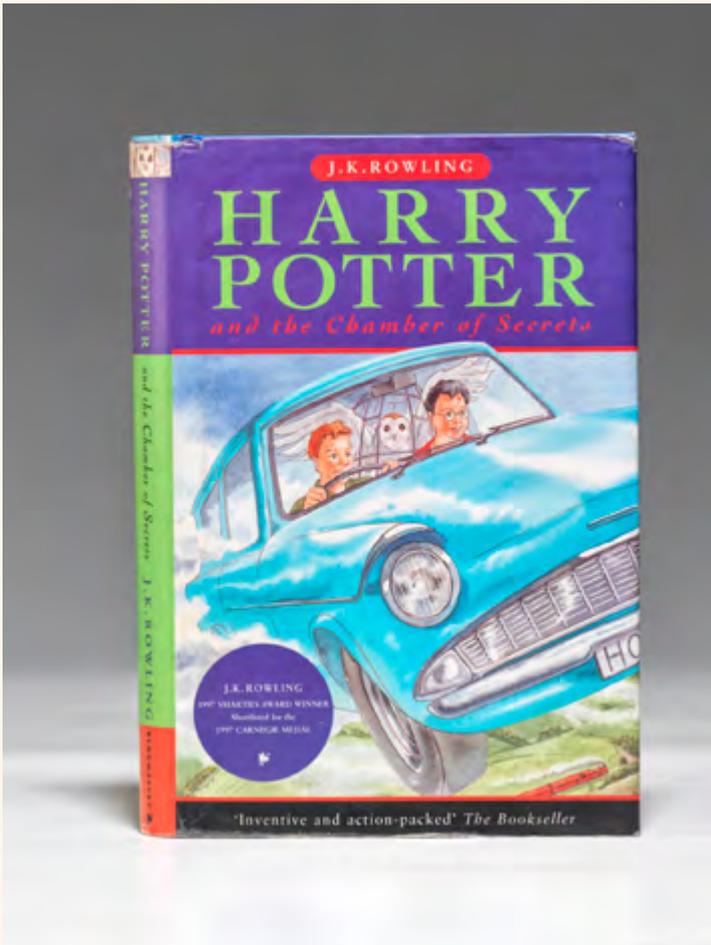
38. ROWLING, J.K. **Harry Potter and the Philosopher's Stone.** London, 1997. Octavo, original stiff paper wrappers, custom half morocco clamshell box. \$26,000.

First edition, paperback issue. of the first book in the phenomenally popular Harry Potter series.

“A marriage of good writing, inventiveness and sheer child appeal that has not been seen since Roald Dahl, perhaps even since Tolkien, Lewis and Ransome,” Rowling's extraordinarily popular Harry Potter series has become a modern fantasy classic praised by children, teachers and parents (The Times). First published in 1997 in a hardcover edition of only 500 copies; this paperback edition was published simultaneously in a print run of 5500 copies, using the same sheets as the hardcover edition. With list of equipment on page 53 with “1 wand” listed twice, and misprint “Philospher’s” on back panel. Owner signature to half title. Small faint stain to text block edge. A near-fine copy.



“Harry—yer a wizard.”



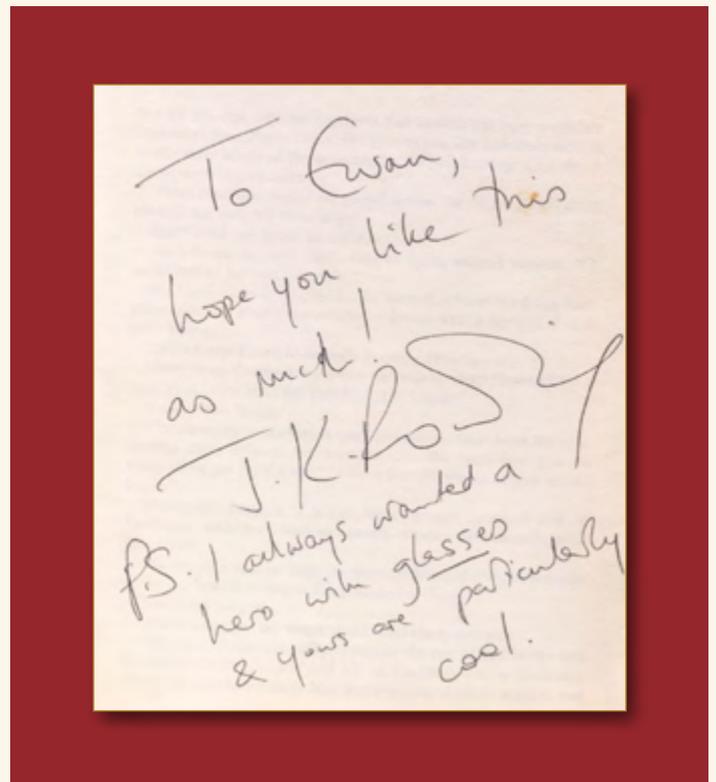
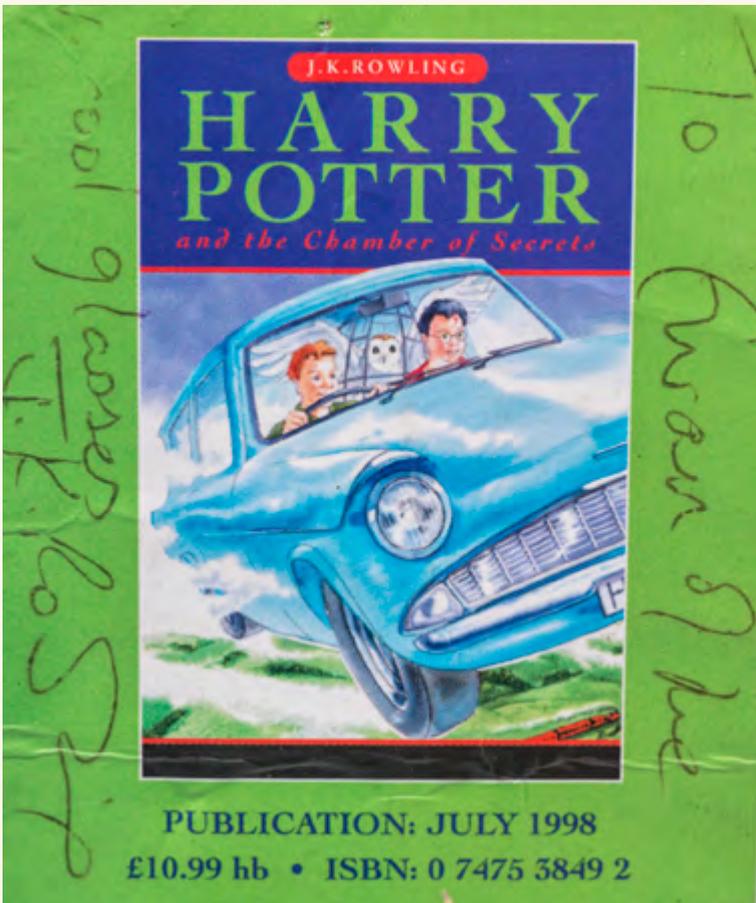
**“P.S. I Always Wanted A Hero With Glasses...”:
First Edition Of *Harry Potter And The Chamber Of Secrets*,
Inscribed In The Year Of Publication By J.K. Rowling,
With Laid-In Bookmark Also Inscribed By Rowling**

39. ROWLING, J.K. *Harry Potter and the Chamber of Secrets*. London, 1998. Octavo, original pictorial paper boards, supplied dust jacket, custom chemise and clamshell box. \$18,500.

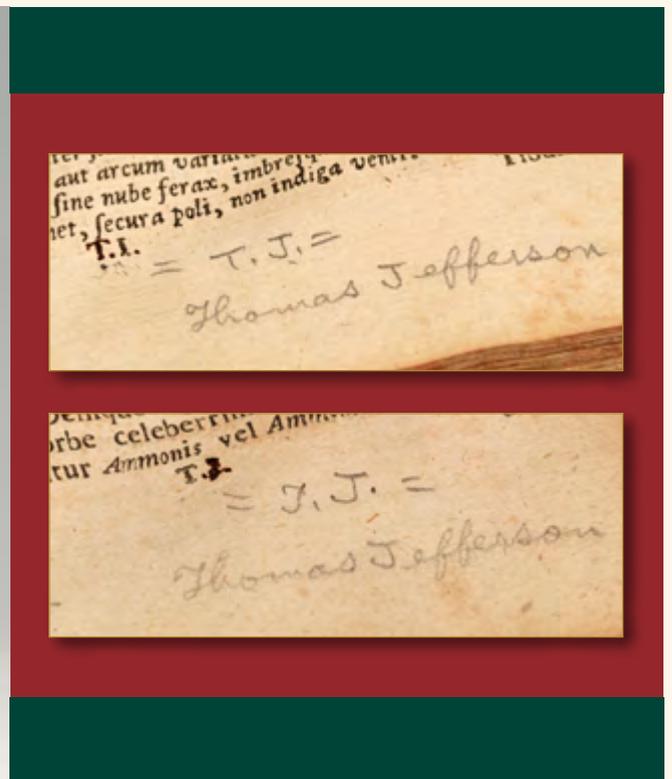
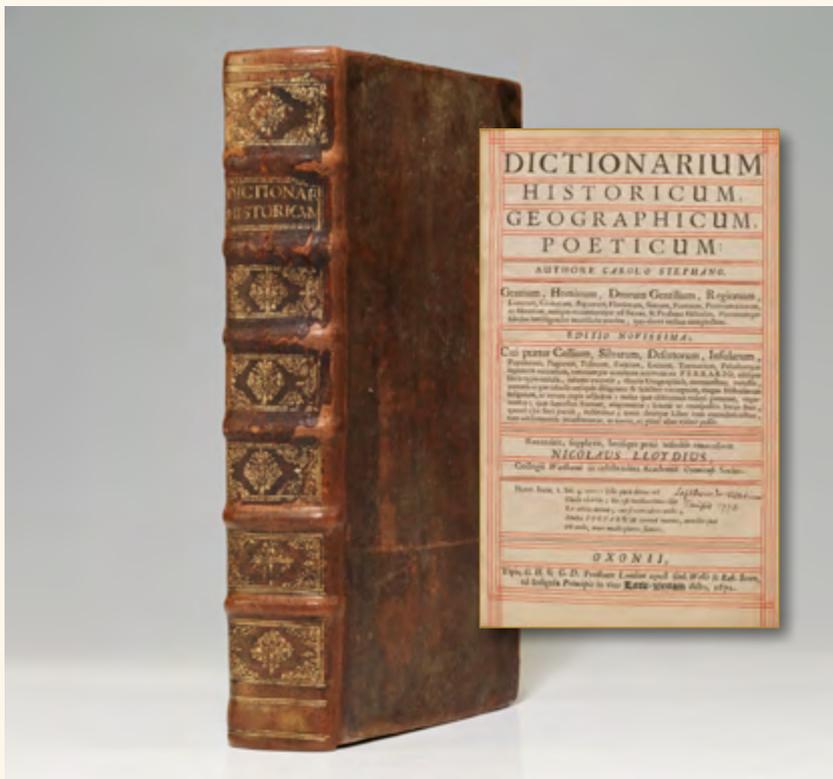
First edition, first printing, of the second book in the phenomenally successful Harry Potter series, inscribed in the year of publication: “To Ewan, hope you like this as much! J.K. Rowling. P.S. I always wanted a hero with glasses & yours are particularly cool,” with a laid-in promotional bookmark additionally inscribed: “To Ewan of the v. cool glasses J.K. Rowling.”

“A marriage of good writing, inventiveness and sheer child appeal that has not been seen since Roald Dahl, perhaps even since Tolkien, Lewis and Ransome,” Rowling’s extraordinarily popular series has become a classic praised by children, teachers and parents (*The Times*). When this, Rowling’s second book, first saw print in 1998, “Bloomsbury was a little less cautious” than they had been when they published *Harry Potter and the Philosopher’s Stone* the previous year, “but the first printing was still miniscule, considering the demand. Estimates range between 1000 and 2000 copies... *They have been notably scarce*” (Smiley, 52). Due to Rowling’s decreasing number of personal appearances as the series continued, *signed and inscribed copies of the Potter books are rare and desirable. First edition, first issue, with full number line, without “First Edition” on copyright page.* The first edition dust jacket was supplied from another copy.

A couple small spots of soiling to interior, spine leaning slightly; very minor wear to dust jacket spine ends. A beautiful copy, most rare and desirable with such a wonderful inscription.



Americana



Thomas Jefferson's Personal Copy Of Lloyd's "Superior" Edition Of Estienne's *Historical Dictionary*, 1671, With His Initialed Ownership Markings—The Sang Copy

40. (JEFFERSON, Thomas) STEPHANO, Carolo, latinization of ESTIENNE, Charles. **Dictionarium Historicum, Geographicum, Poeticum.** Oxford, 1671. Small folio, contemporary full dark brown calf gilt rebacked with original spine laid down, custom cloth clamshell box. \$80,000.



A superb presidential association copy—Thomas Jefferson's personal copy with his characteristic ownership markings of an important historical dictionary based on Estienne's famous 16-century Dictionarium, "the first French encyclopedia." This is an early reissue of editor Nicholas Lloyd's Oxford 1670 edition, in Latin, "superior to any of the previous editions" (Quarterly Review), in contemporary calf. From the renowned Americana collection of Mrs. Philip D. Sang. Rare and desirable.

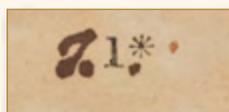
This volume was in Jefferson's final "Retirement Library" when he died, and it contains Jefferson's characteristic ownership identification marks—he has penned a "T" before the signature mark "I" on page 33 (the letter "J" not being used in signature markings) and a "J" after the signature mark "T" on page 73, thereby marking his initials twice in the volume. Jefferson owned two copies of the 1671 edition of this work. He sold one copy to Congress in 1815 (Sowerby 141). The other (this copy) he purchased in 1817 from a French bookseller; the original invoice is at the Massachusetts Historical Society and has been transcribed in the *Papers of Thomas Jefferson*. This copy was listed in Jefferson's retirement library catalogue as "Caroli Stephani Dictionarium Histor. Geograph. Poeticum. Lloydii. fol." (page 6, item 63), and it was sold at the 1829 Nathaniel Poor auction of Jefferson's library as item 62 in that catalogue. According to a typed card laid into this volume, "The last owner in the Jefferson family was Mrs. C.R. Randolph, University Station, Charlottesville, Virginia." Carolina Ramsay Randolph was a great granddaughter of Thomas Jefferson; her father was Thomas Jefferson Randolph. This copy was in the renowned Americana collection of Mrs. Philip D. Sang until 1985.

This is an early reissue (with new 1671 title page) of Lloyd's updated, expanded, and improved 1670 Oxford edition of Estienne's historical dictionary of classical and Biblical people, places, and other proper names, the "first French encyclopedia." (Sowerby 141). Estienne's *Dictionarium* first appeared in France in 1553. Sowerby 141. Eight pages bear contemporary ink corrections or annotations in another hand. Occasional foxing, light wear to covers, corners expertly restored. A very good copy, with an extraordinary provenance, most rare from Jefferson's library and with his ownership marking.

**“President Jefferson With Mrs Bowdoin’s Respectful Compliments”:
An Exceptional American Rarity—Jefferson’s Personal Copy Of
Advice To Shepherds And Owners Of Flocks, 1811,
With His Initialed Ownership Marking, Presented To
Him By The Widow Of The Book’s Translator**

41. (JEFFERSON, Thomas) DAUBENTON, Louis-Jean-Marie. **Advice to Shepherds and Owners of Flocks, on the Care and Management of Sheep. Translated from the original French of M. Daubenton [by James Bowdoin].** Boston, 1811. Slim octavo, contemporary full mottled brown calf gilt. \$78,000.

Thomas Jefferson’s personal copy of this guide to sheep farming—one of Jefferson’s primary agricultural interests at Monticello—containing Jefferson’s characteristic and distinctive ownership mark, presented to Jefferson by the widow of the book’s translator, James Bowdoin, Jefferson’s minister to Spain, with the inscription: “President Jefferson with Mrs Bowdoin’s respectful compliments. 24 May 1812.” Second edition in English, with three illustrated plates appearing for the first time in this edition, in contemporary mottled calf.



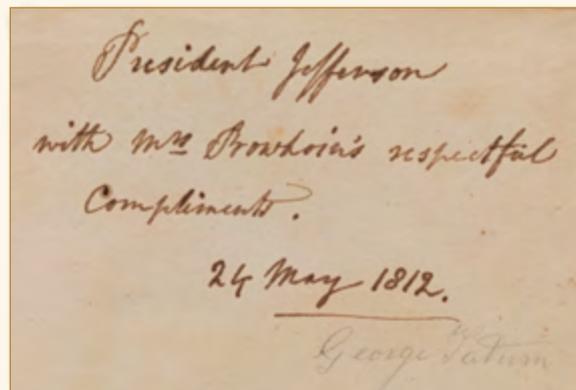
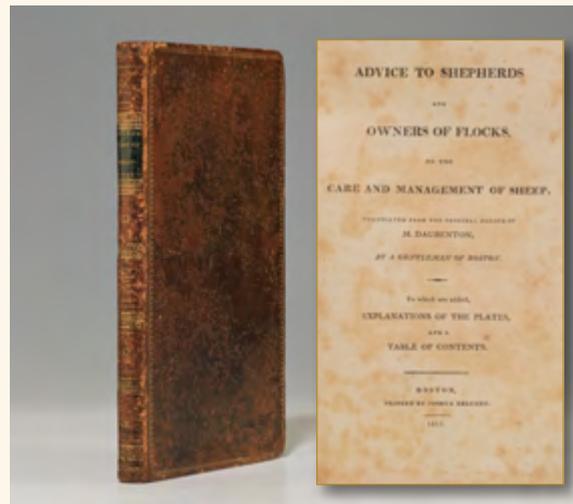
This volume was in Jefferson’s final “Retirement Library” when he died, and it contains Jefferson’s characteristic ownership identification marks. This copy was listed in Jefferson’s retirement library catalogue as “Daubenton’s advice to Shepherds. 8vo.” (page 32, item 265), and it was sold at the 1829 Nathaniel Poor auction of Jefferson’s library as item 263 in that catalogue. This copy with Mrs. Bowdoin’s presentation inscription is described in Sowerby’s annotated catalogue of Jefferson’s library (Sowerby 794). In the 1950s it was in the collection of Dr. Joseph E. Fields of Joliet, Illinois (first president of the Manuscript Society, editor of Martha Washington’s letters), and it was in the renowned Americana collection of Mrs. Philip D. Sang until 1985.

Jefferson owned copies of the 1810 first and 1811 second editions of Bowdoin’s English translation of Daubenton’s 1782 French work. Jefferson sold his first edition to Congress in 1815 but kept the second edition (this copy) until his death. The first edition was sent to Jefferson in January 1811 by George W. Erving, who wrote that Bowdoin was “preparing a more perfect edition with plates &c, which he will have the honor of presenting to you himself.” But Bowdoin died on October 11, 1811, so the promised copy of the second edition was presented to Jefferson by his widow, Sarah Bowdoin, in May 1812. On June 24, 1812, Jefferson wrote from Monticello to Mrs. Bowdoin, thanking her for the book. Laid in is a facsimile of this letter. James Bowdoin III, a Jeffersonian Republican, was a merchant and diplomat who was appointed



by Jefferson as minister to Spain in 1804. He was an early benefactor of Bowdoin College (named for his father, the second governor of Massachusetts), to which he bequeathed his impressive library.

This is the second edition in English/first illustrated edition, preceded by an edition in French and the first edition in English of 1810. Sowerby 794. Pencil signature. Pencil pointing hand drawn on page 26. Early ink pricing details. Binder ticket. First signature partially detached, foxing to interior, light wear to extremities. An extremely good copy, with an extraordinary provenance, most rare from Jefferson’s library and with his ownership marking.





**“Purchase All The Good Rifles You Can Meet With”:
Rare Autograph February 1776 Revolutionary War Letter
Written And Signed By “Mad” Anthony Wayne To Captain John Lacey**

42. WAYNE, Anthony. **Autograph letter signed.** Philadelphia, February 24, 1776. Single sheet of unlined paper, measuring 7 by 9 inches, mounted on a bordered page. \$15,500.

Exceptional February 1776 autograph signed letter from “Mad” Anthony Wayne to Captain John Lacey, ordering that Lacey—his longtime adversary—recruit men and round up enlistees in Bucks County; arrange for a commissioned officer to train those men at Darby; and purchase good rifles in preparation for marching toward New York in the build-up for the Battle of Trois-Rivières.

This letter is a rare example of cordiality between two patriots who detested each other, but fought for a common cause. Captain—later General—Lacey had enlisted early in the war and had served in the Pennsylvania Line under Anthony Wayne repeatedly. Familiarity led to dislike and, by the end of 1776, Lacey finally retired back to his Bucks County farm. This letter was written just before the event that would lead to his retirement: the Battle of Trois-Rivières.

Wayne’s letter includes instructions for Lacey to leave an officer in Darby to train the men he has mustered and for him to purchase as many good rifles as possible. This military build-up was in preparation for the invasion of Canada, one of the major early fronts of the Revolutionary War. While the Battle of Trois-Rivières resulted in a terrible defeat for the Continental Army, it was an action undertaken with what the colonists believed to be the best of intentions: a free Canada. At Trois-Rivières, American troops were so penned in that the British were able to take a substantial number of prisoners. In the end, Trois-Rivières proved sufficiently damaging that the Americans ceased fighting at Quebec and retreated entirely to Fort Ticonderoga in New York. Accompanied by an engraved portrait of General Anthony Wayne. This item was bound into an extra-illustrated copy of the “History of the City of New York” circa 1872, in the possession of Emery E. Childs, and while the book—expanded to 21 volumes—has passed through several hands, this particular autograph letter has not been on the market since it was bound in, a happy circumstance that has also maintained this rare letter in excellent condition. Original folds, slightest rubbing to edges before mounting affecting one word. Near-fine condition.



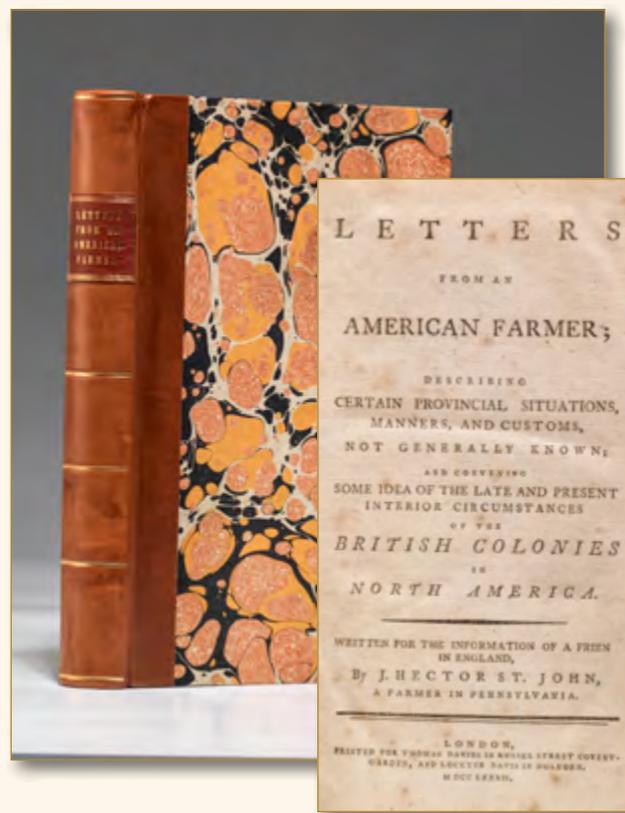
“The American Ought To Love This Country”:
Letters From An American Farmer, 1782
 First Edition With Folding Maps

43. (CREVECOEUR, Michel Guillaume Saint Jean de) ST. JOHN, Hector J. **Letters from an American Farmer; Describing Certain Provincial Situations, Manners, and Customs, Not Generally Known.** London, 1782. Octavo, period-style half brown calf; pp. (iii-xvi), (1), 2-318 (2). \$9500.

First edition of this influential early work on American life and customs—“as literature unexcelled by any American work of the 18th century” (Howes)—with two folding maps of Nantucket and Martha’s Vineyard, handsomely bound.

In *Letters from an American Farmer*, Crèvecoeur became the first to ask and answer, in print, “What is an American?” Born in France, Crèvecoeur “landed at New York in 1759, took out naturalization papers, traveled extensively in Pennsylvania and New York, and settled with his American wife. He spent idyllic years on his New York farm until the Revolution, when, as a Loyalist, he was forced to flee to New York [where he was imprisoned for three months as a spy] and then to France. During the quiet decade prior to the Revolution, he probably wrote most of *Letters from an American Farmer*. In 1783 Crèvecoeur returned to America only to discover that his wife was dead, his home burned, and his children had disappeared, as a result of an Indian raid. Eventually he found his children and settled in New York, where as French consul he attempted to cement the friendly relations of the two countries” (*Oxford Companion to American Literature*).

Crèvecoeur’s remarkable “letters” offer an account of his experiences in the American colonies. For many years, he was the most widely read commentator on America, and his candid observations on American life drew many Europeans across the Atlantic. The cherished notion of this country as a melting pot originates with Crèvecoeur: “Here individuals of all nations are melted into a new race of men, whose labours and posterity will one day cause great changes in the world?” First edition, *first printing*: with uncorrected mispagination as noted in ESTC T133373; variant with uncorrected “frien” on title page, no priority established. Containing two pages of advertisements at rear; bound without half title. Sabin 17496. Adams, *American Controversy* 82-26a. Text very fresh with mere trace of foxing. A splendid about-fine copy.



Your Excellency,
 Obedient and humble servant,
 GEORGE WASHINGTON, President
 By unanimous order of the Convention,
 His Excellency the President of Congress.

WE, the people of the United States, in order to form a more perfect union, establish justice, insure domestic tranquility, provide for the common defence, promote the general welfare, and secure the blessings of liberty to ourselves and our posterity, do ordain and establish this Constitution for the United States of America.

ARTICLE I.
 All legislative powers herein

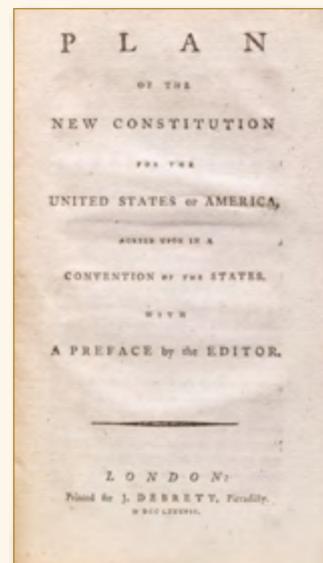


**Rare First British Printing Of
 The Plan Of The New Constitution
 For The United States Of America, 1787**

44. (AMERICAN CONSTITUTION). **Plan of the New Constitution for the United States of America, Agreed Upon in a Convention of the States.** London, 1787. Slim octavo, modern full polished brown calf gilt. \$26,000.

Very rare first printing in England of the American Constitution, printed shortly after news arrived in London in early November 1787, an exceptional document in Anglo-American history, beautifully bound in full polished calf.

On September 17, 1787, the United States Constitution was signed and Americans wrote their new nation into history. "Other than perhaps the Bible or the Koran, it is hard to think of any single document... that has been more fully interpreted, analyzed, parsed and dissected than America's Constitution" (Wood, *New York Review of Books*). After the Constitution was signed and "the injunction on secrecy lifted, the delegates [to the Constitutional Convention] themselves wasted little time in making copies



available... Phineas Bond, the British consul in Philadelphia, enclosed a copy in a letter of September 20 to Lord Carmathen, the Foreign Secretary" (Rapport, "Printing the Constitution," 80). Here, in this 30-page document printed shortly after news arrived in London at the beginning of November 1787, the British received clear notice of "the sudden rise of a new Empire in the World, constituted on principles of government essentially different from the old." This is the very elusive first printing with Washington's September 17, 1787 *Letter to Congress*, along with the Preface that corrects an erroneous report by London newspapers that Washington had been appointed president of the Constitutional Convention only by "a majority of one vote... The fact is," the author observes, "that General Washington was elected with one voice, and not by a majority of one." With rear advertisements, often lacking. Howes P413. Sabin 63294. ESTC T138351. Mere trace of marginal paper flaws. An especially handsome copy in fine condition.

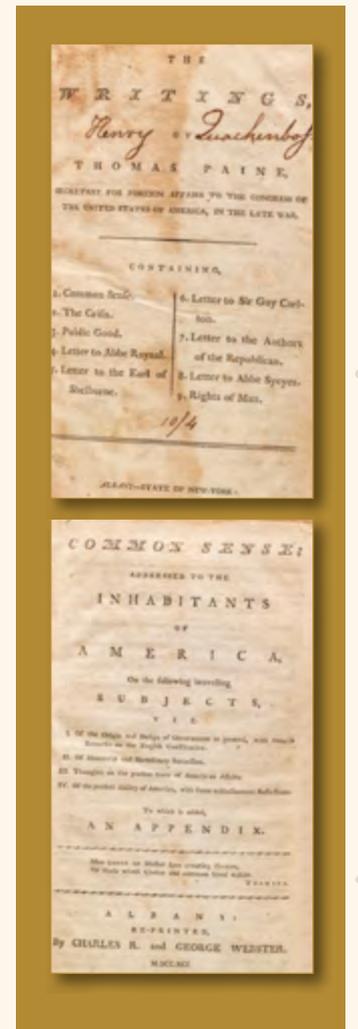


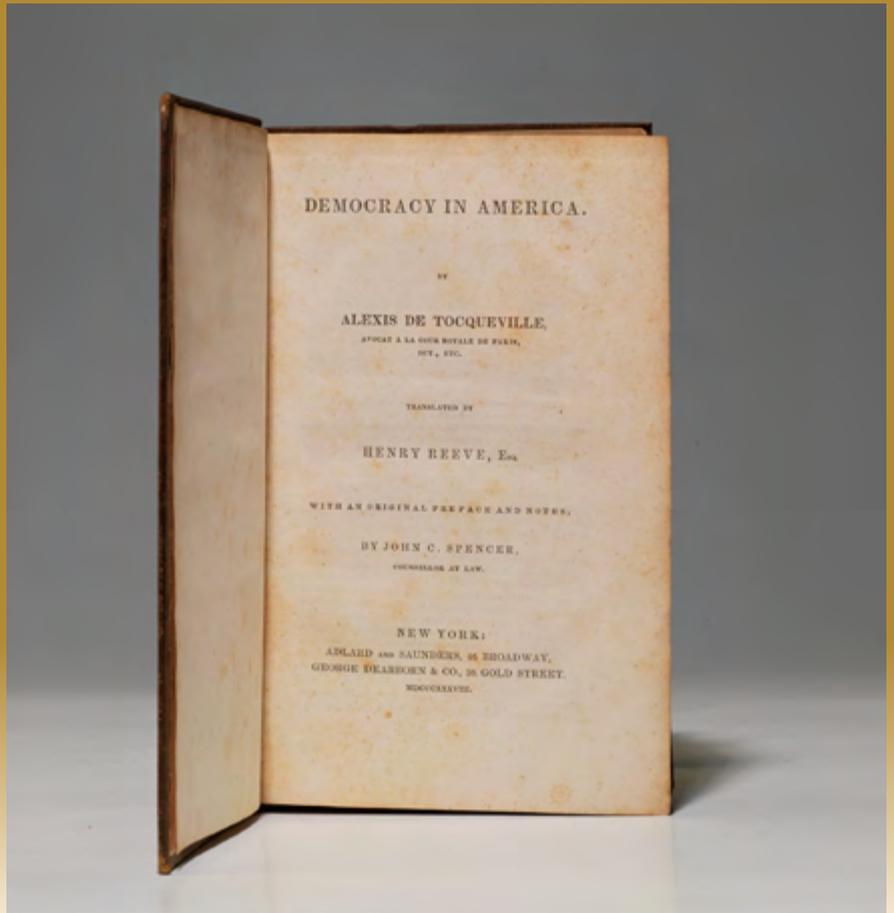
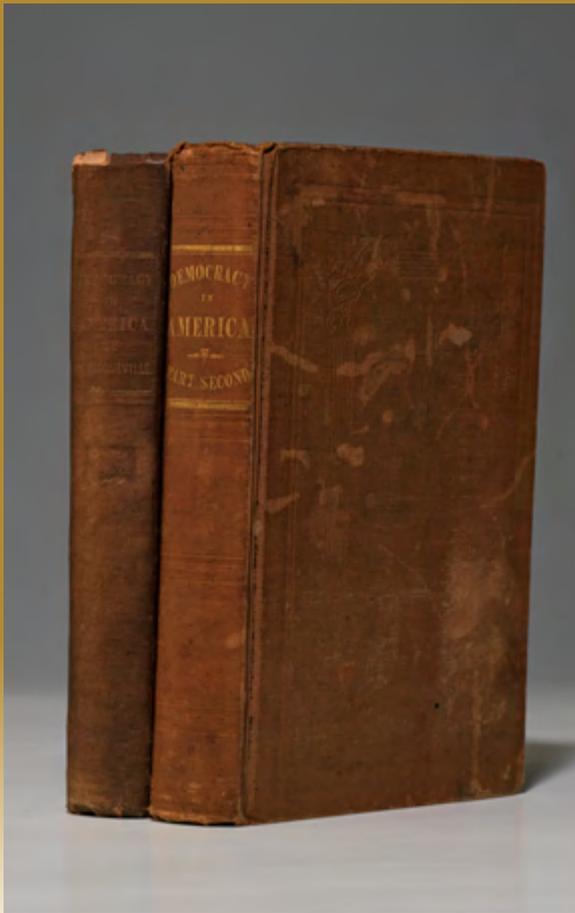
**“These Are The Times That Try Men’s Souls”:
First Edition Of The Collected Writings Of Thomas Paine, 1791-92,
Containing The First Collected American Edition Of *The Crisis*,
A Very Rare Subscriber’s Copy, With A Distinctive Revolutionary War Provenance**

45. PAINE, Thomas. **The Writings of Thomas Paine, Secretary for Foreign Affairs to the Congress of the United States of America, in the Late War.** Albany, New York, 1792. Octavo, contemporary dark brown tree calf rebacked and recornered. \$9800.

First edition of the collected Writings of Thomas Paine, printed in Albany in 1792, containing the important first collected American edition of *The Crisis*, with rarely found general title page and list of Subscriber’s Names, including great American leaders such as James Madison, this exceptional association copy signed and dated (“10/4”) by Paine.

“For 230 years Americans have drawn ideas, inspiration and encouragement from Thomas Paine and his work” (Kaye, 249). This important early collection contains nine of Paine’s most significant writings, each separately printed with its own title page. All of the individually printed works are the first Albany printings. Included is the 1792 first collected American edition of *The Crisis*. One of Paine’s most seminal works, *The Crisis* consisted of 13 numbered articles, only five of which were issued in pamphlet form, the others appearing only in newspapers. This 1792 Albany printing of *The Crisis* is the first time the individual numbers were printed together in America. Sabin 58247. Henry Quackenboss, whose name is contained in the Subscriber’s List (x), fought as a colonel in the Albany Militia, 1st Regiment, and was a member of the Albany Committee of Safety. In 1779, he served as a Representative in the New York State Assembly and in 1812 as a presidential elector. Interior quite fresh with scant edge-wear, toning, early expert repair to lower corner of title page not affecting text, mild rubbing to contemporary calf boards. A memorable very good copy.





**“The Nations Of Our Time Cannot Prevent
The Conditions Of Man From Becoming Equal”:**

Rare First American Editions Of Tocqueville’s Classic *Democracy In America*

46. TOCQUEVILLE, Alexis de. **Democracy in America. WITH: Democracy in America. Part the Second, The Social Influence of Democracy.** New York, 1838, 1840. Two volumes. Octavo, original blind-stamped brown and green cloth, custom clamshell box. \$13,500.

Rare first American editions of both parts of Tocqueville’s great influential analysis of American democracy, one of the outstanding intellectual achievements of the 19th century, highly elusive in original cloth.

**“In democratic
ages men rarely
sacrifice themselves
for another, but
they show a general
compassion for all
the human race.”**

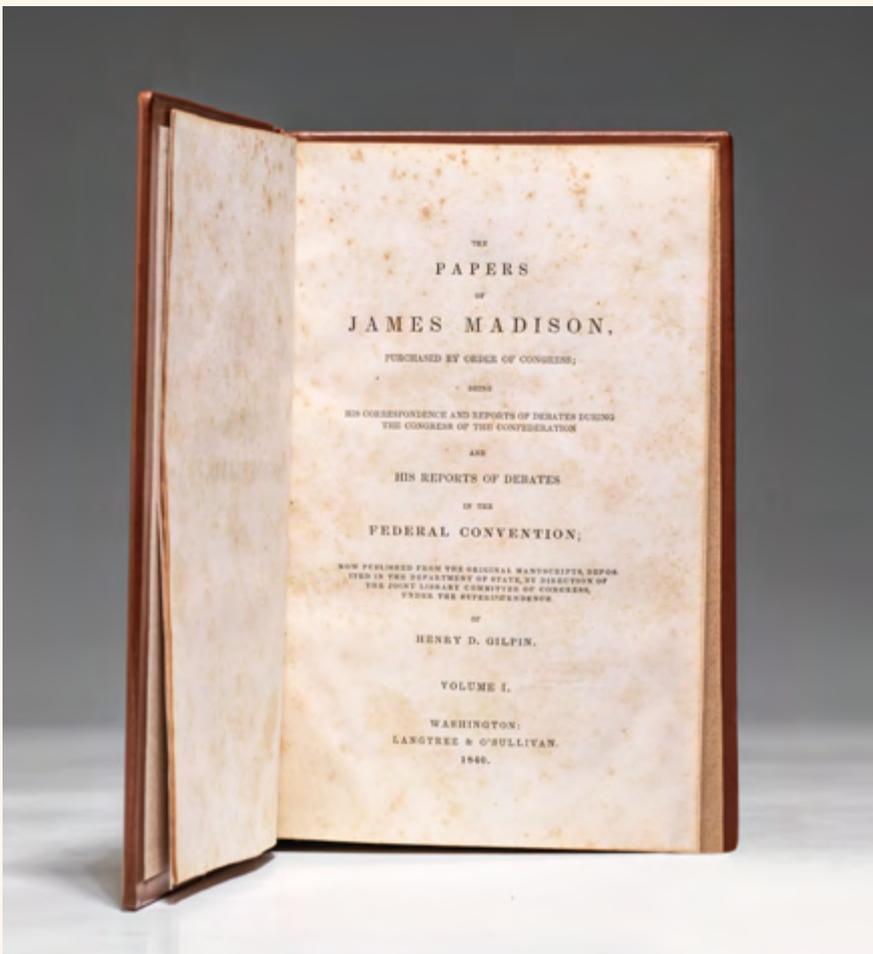
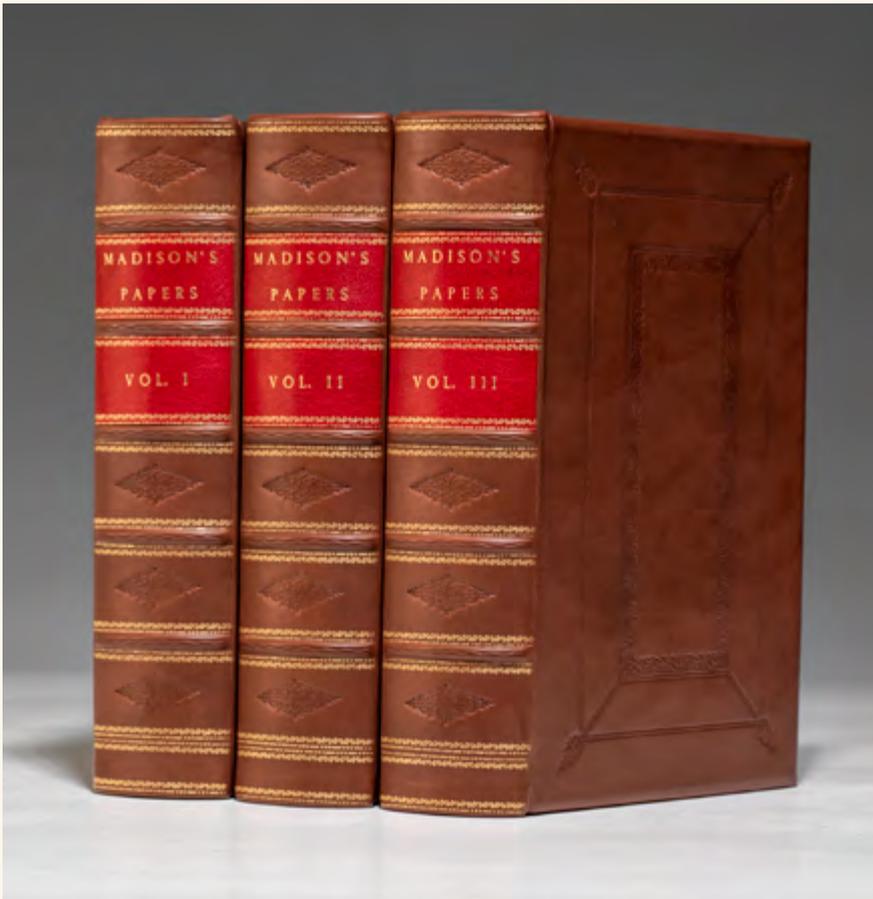
Tocqueville’s work originated in a trip commissioned by the French government to study the American penal system in 1831-1832. “In 1835, the first volume appeared (in French), and throughout the intellectual circles of western Europe both democracy and America took on a new aspect and a new significance in political speculation” (NYU, 955). In his nine-month stay in the United States, Tocqueville absorbed a remarkable sense of the spirit and maintenance of democracy, and he affirms his faith in mankind’s ability to pursue the democratic society. The Reeve translation of Part I was first published in London in 1835; this contains the first American edition of the second part (issued same year as the London edition), as well as the true first American edition of the first part (one of two editions from New York in 1838: easily distinguishable by the printer’s imprint on the verso of the title leaf). Sabin 96064. Howes T278. Volume II with owner inkstamps of 19th-century American financier Thomas Barbour. Volume I with trace of shelf label removal to spine. Text generally fresh with light scattered foxing, mild toning to spine (V.I), trace of edge-wear, soiling to cloth. A handsome two-volume set, rarely found together in original unrestored cloth.

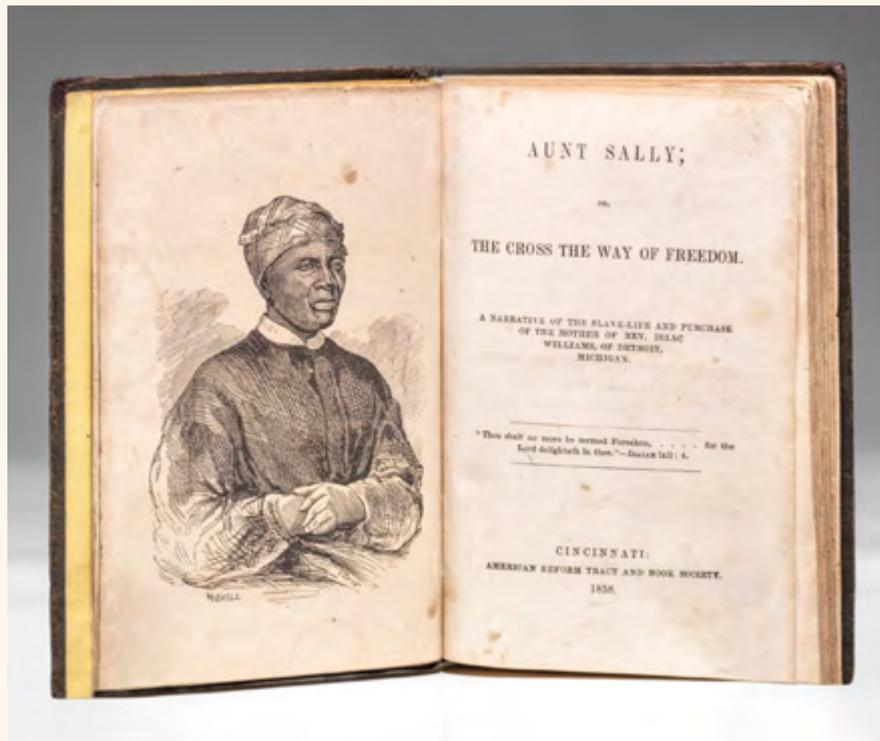
**“It Is A Rising Not A Setting Sun”:
First Edition Of Madison’s Massive
Three-Volume *Papers*, 1840, With His
Valuable Notes On The Secret Debates
Of The 1787 Constitutional Convention**

47. MADISON, James. **The Papers of James Madison.** Washington, 1840. Three volumes. Octavo, modern full brown calf gilt. \$10000.

First edition of the seminal collection of Madison’s influential writings, including his copy of Jefferson’s notes on the 1776 debates over the Declaration and Madison’s own invaluable record of the secret debates of the 1787 Constitutional Convention—“by far the fullest and most complete record of the debates themselves” (Smith, 91)—an exceptional three-volume work.

“One of the nation’s greatest founders... James Madison worked best in conventions or congresses... [and] in secret” (Wills, *Madison*, 1-3). Published posthumously according to Madison’s wishes, this three-volume *Papers of James Madison* offers particular evidence of that often cloaked genius in his comprehensive notes on the “Debates of the Convention which framed the Constitution of the United States... together with the Debates taken by him in the Congress of the Confederation in 1782, 1783 and 1787.” Also containing Madison’s copy of Jefferson’s notes on the 1776 debates on the Declaration (xxiv), this important work provides valued insight into America’s crucial Revolutionary years and the contributions of America’s fourth President—a man “so essential at so many points in the creation and conceptualization of the new republic that we necessarily perceive the product partly through his eyes” (Banning, 2). When the members of the Constitutional Convention met in Philadelphia in May 1787, they held their deliberations in secret in order to encourage complete candor. Madison “was not only one of the most influential members of the convention but [his] painstaking notes provide the greater part of what we know about the actual discussions that took place in the convention” (Smith, 90). With index and manuscript facsimiles. Sabin 43716. Interior generally fresh with light scattered foxing.



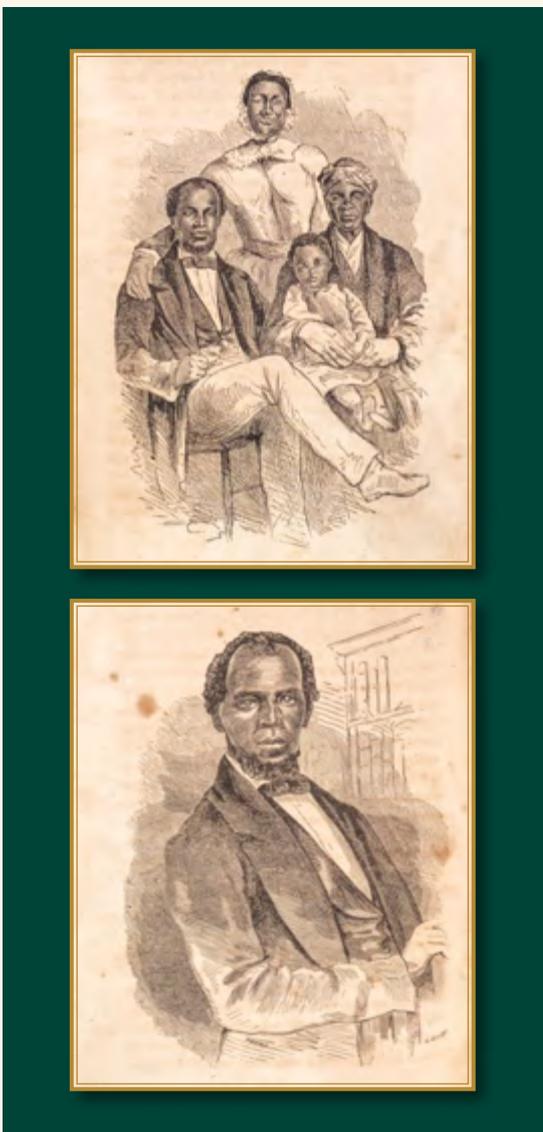


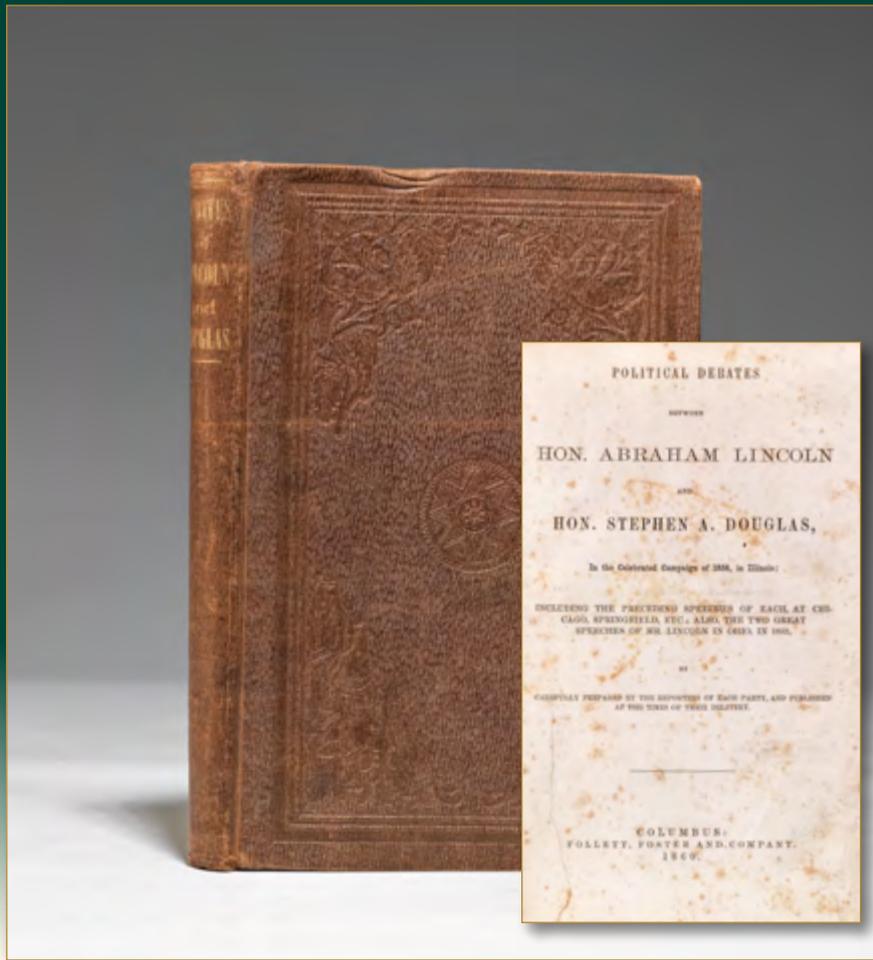
“The Constant Experience Of ‘Normal Violence’”: Exceedingly Rare First Edition Of Aunt Sally, 1858, One Of The Few Surviving Slave Narratives By A Woman, In Original Cloth

48. WILLIAMS, Sally. *Aunt Sally: The Cross the Way of Freedom. A Narrative of the Slave-Life and Purchase of the Mother of Rev. Isaac Williams, of Detroit, Michigan.* Cincinnati, 1858. Small octavo (4-1/4 by 6 inches), original brown cloth rebacked with original spine laid down. \$9000.

First edition of this rare work documenting the “violence and abuse” women and children particularly “suffered at the hands of slaveholders,” published with the nation on the brink of war, with four wood-engraved illustrations, including two of Sally Williams, very elusive in original cloth.

Born enslaved in North Carolina, circa 1796, Sally Williams was early put to work and separated from her mother, who was hired out to other plantations. Sally’s *Narrative* notably speaks, in its opening pages, to yet another loss devastating loss when her own son, Isaac, as a child, saw his mother “torn by brute force from her home” to be imprisoned in a slave pen and sent away on a “slave-train.” Isaac, throughout his enslavement, struggled to find her until, after he achieved freedom and became a minister in Michigan, he received a letter in which his mother’s slaveholder said he would sell her for \$400. After tense negotiations Isaac and his mother were finally united, to have Sally’s life recorded in this exceedingly rare first edition. Like similar aspects of Sojourner Truth’s *Narrative*, Aunt Sally documents the “violence and abuse” both mother and child “suffered at the hands of slaveholders” (Schermerhorn, 1031). As noted in the preface by Mrs. Brookner, the book’s white facilitator, “this story of Aunt Sally is... strictly true in all its incidents. It has not been embellished... but is given as nearly as possible in the words in which it was related to the author. Aunt Sally is a veritable person, and is now living in Detroit.” With engraved full-page portraits of “Aunt Sally,” “Isaac Williams” and “Aunt Sally and Her Children”; in-text engraved illustration of a whipping. Early leaves mispaginated as issued without loss of text. Blockson 9194. Early gift inscription; owner signature. Text generally fresh with faint occasional soiling, small closed tear to one leaf minimally affecting text, expert restoration to original cloth boards.



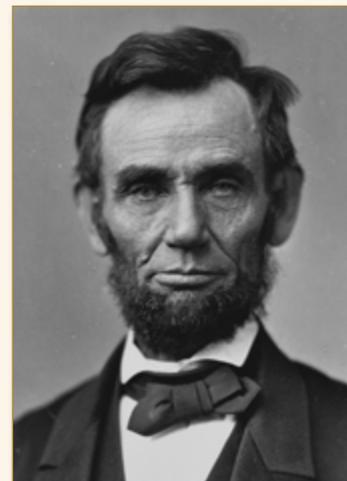


**“A House Divided Against Itself Cannot Stand”:
First Edition, First Issue, Of The Lincoln-Douglas Debates, 1860**

49. (LINCOLN-DOUGLAS DEBATES) LINCOLN, Abraham. **Political Debates Between Hon. Abraham Lincoln and Hon. Stephen A. Douglas, In the Celebrated Campaign of 1858, in Illinois.** Columbus, 1860. Octavo, original blind-stamped brown cloth, custom chemise and clamshell box. \$8500.

First edition, first issue, of the most famous debates in American history, the event that transformed Lincoln into a national presidential candidates, in original cloth.

Running as a little-known candidate for the Illinois senatorship in 1858, Lincoln challenged incumbent and Democratic leader Stephen Douglas to a series of debates. The result was a memorable chain of lively arguments in front of cheering crowds. Though Lincoln lost the senatorial race, “he began collecting a scrapbook of his best speeches, particularly those from the just-concluded campaign against Douglas, for possible inclusion in a book. Assiduously pasting newspaper accounts of the debates into the scrapbook, Lincoln cast about for a publisher. Initial efforts failed, mainly because Lincoln wanted the book printed in Springfield, which had no local publishing or printing facilities. Eventually, however, the Columbus, Ohio, firm of Follett, Foster & Company showed interest, and he began preparing the first edition... Somewhat surprisingly for an attorney, Lincoln did not seek Douglas’ permission to publish a book of their combined speeches, although Douglas was later given the last-minute opportunity—he declined—to make corrections to his own remarks” (Morris, 121). *First issue*, with no advertisements, no rule above the publisher’s imprint on the copyright page, and with numeral 2 at the bottom of page 17. Monaghan 69. Sabin 41156. Text with light scattered foxing, title page with expert restoration to small corner loss not affecting text, expert restoration to spine ends of original cloth, scratch marks to cloth. An attractive copy.

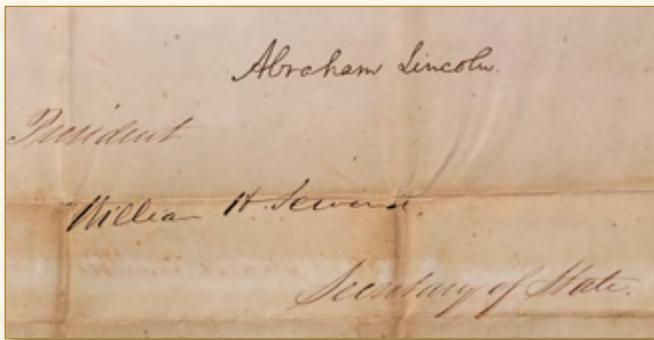




**Exceptional Presidential Pardon Signed By Abraham Lincoln,
Pardoning A Man Convicted Of Manslaughter While Warning Away A Mob Harassing An African American Boy**

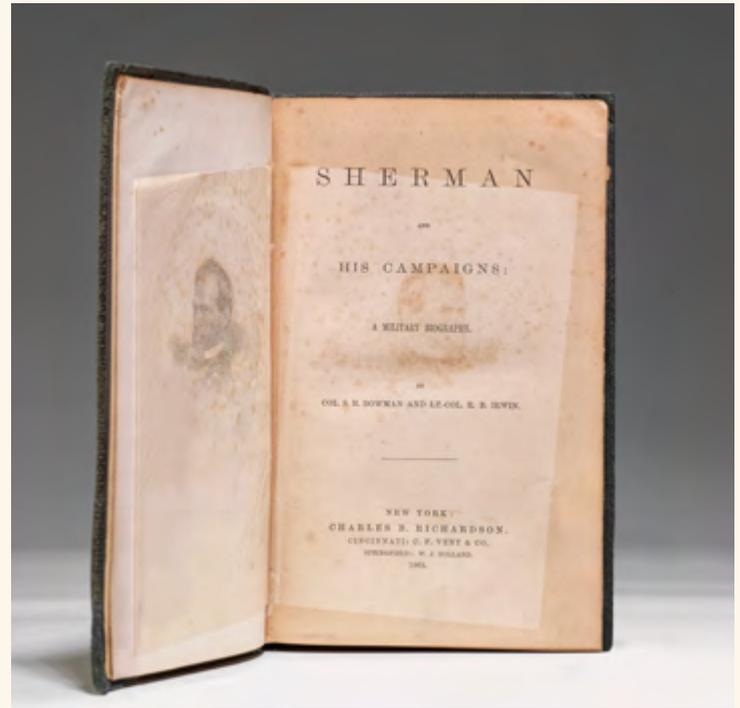
50. LINCOLN, Abraham. **Manuscript pardon signed.** Washington, June 18, 1861. One wove leaf, measuring 21 by 17 inches, presidential seal intact; pp. 2; floated, silk-matted and framed with verso of document shown in facsimile, entire piece measures 27 by 49 inches. \$35,000.

Manuscript pardon boldly signed by Abraham Lincoln and countersigned by Secretary of State William H. Seward, granting clemency to Benjamin Ogle, who had served three years of an eight-year prison term for manslaughter after shooting to death a ten-year-old boy named John Webb of Georgetown in 1858 in order to protect an African American boy from a racist, stone-throwing mob of his peers.



As judicially interpreted, the president's power to grant reprieves and pardons is absolute. During his presidency, Abraham Lincoln demonstrated this presidential prerogative 343 times, including here when a white man shot a child bully, who, along with his friends, was throwing stones at a Black child. The document reads, in part: "Whereas it appears that on the first day of May in the year of our Lord 1858, Benjamin Ogle was indicted and convicted for manslaughter in the criminal court of the District of Columbia, and was by the said court sentenced to be imprisoned in the Penitentiary of said District for the term of eight years; And whereas the said Benjamin Ogle has now served out more than three years of his said term of imprisonment, and conducted himself well... And

whereas the District Attorney of the United States has reported to me that this was the first criminal charge ever brought against the said Benjamin Ogle... And whereas it has been represented to me... that the wife and children of the said Benjamin Ogle have been brought to great distress by reason of his conviction and imprisonment as aforesaid, and are now in extreme need of his care and assistance... now therefore be it known that I, Abraham Lincoln, President of the United States of America, in consideration of the premises, divers other good and sufficient reasons me thereunto receiving, have granted and do hereby grant unto him the said Benjamin Ogle a full and unconditional pardon... [signed] Abraham Lincoln." With embossed presidential Great Seal. Countersigned by Secretary of State William H. Seward; docketed on verso. Near-fine condition, with only minor expert paper repairs along three folds. Signature bold and very fine. Scarce, with the paper presidential seal intact. Beautifully framed.

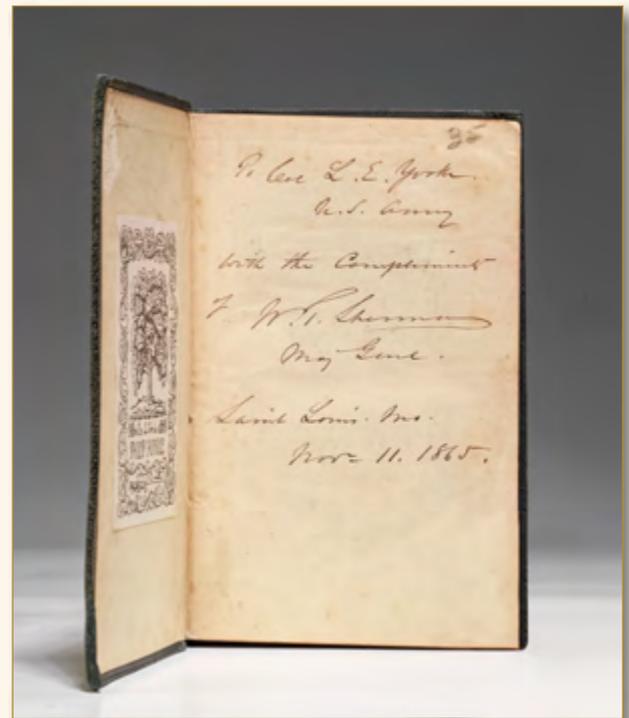


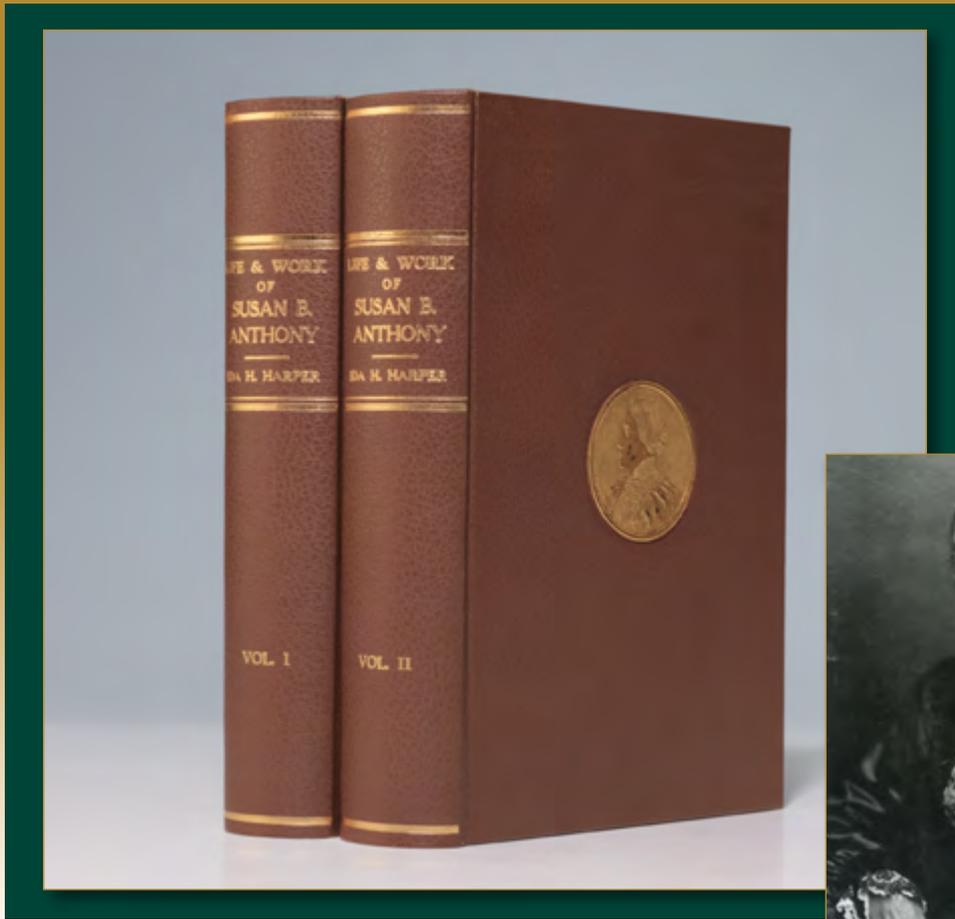
Presentation/Association First Edition Of Sherman And His Campaigns, 1865, Inscribed To A Union Officer In The Year Of Publication By General Sherman

51. (SHERMAN, William Tecumseh) BOWMAN, S. M. and IRWIN, R. B. **Sherman and His Campaigns: A Military Biography.** New York, 1865. Octavo, original blind-stamped pebbled green cloth rebacked with original spine laid down. \$11,000.

First edition of this major early account of Sherman's Civil War campaigns—an especially rare presentation/association copy inscribed in the year of publication by General Sherman to an officer who was with the Union army in 1865 when Columbia, North Carolina surrendered—Sherman's inscription reads: "To Col. L.E. Yorke, U.S. Army, With the Compliments of W.T. Sherman, Maj Genl. Saint Louis, Mo. Novr. 11, 1865."

Written and published immediately after the Civil War, this contemporary military history of Sherman and his leadership was completed with the assistance of figures such as Ulysses S. Grant, Jefferson Davis and Sherman himself—whose blunt eloquence is revealed here through statements such as “War is hell, and you cannot refine it” (225). Describing Lincoln’s estimation of his general, Bowman and Irwin write that “no one enjoyed Sherman’s peculiar spice more than he did... [Sherman’s] honest, candid, outspoken and enterprising character were such as Mr. Lincoln most needed, and most admired... Even Sherman’s frank, bold and honest opposition to measures favored by Mr. Lincoln himself pleased him... Lincoln greatly admired Sherman” (484-5). Sabin 7096. This exceptional presentation/association copy is inscribed by Sherman to Lt. Colonel L.E. Yorke, who was in Columbia, North Carolina in February 1865 when the city surrendered to Sherman. Yorke, then serving as Major General John A. Logan’s inspector general, is cited in the memoir of Major General Oliver Otis Howard. In noting the fires that had swept through the city, Howard stated: “The destruction of certain Confederate public property... for furthering the interests of the war—was committed to me in Sherman’s specific undertaking... [and] was accomplished by my inspector general Lt. Col. William E. Strong... to aid him in his work he had Logan’s inspector general, Lieutenant Colonel L. E. Yorke” (*Autobiography of Oliver Otis Howard*). The responsibility for of Columbia’s destruction “remains hotly debated today” (*Columbia Museum of Art*). With fascinating inked marginalia and light annotation, attributed to Yorke. Bookplate of Philip Hinkle. Interior fresh with light edge wear, scattered foxing, original expertly recorned, rebacked with original spine and endpapers preserved. An excellent presentation copy in very good condition, exceedingly rare inscribed with Union Army association.



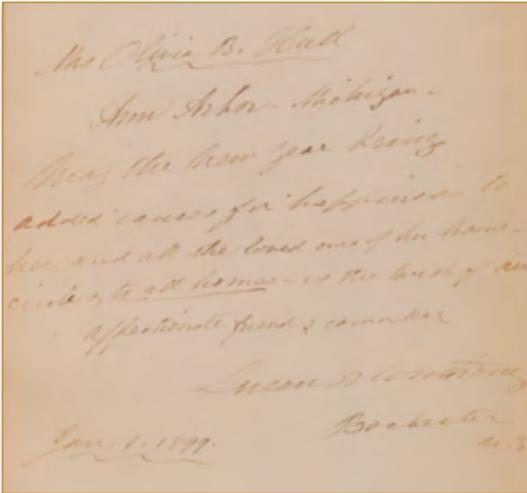
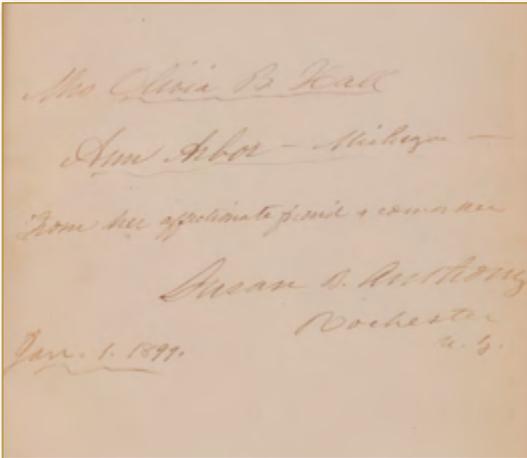


**Twice Inscribed By Susan B. Anthony
To Her “Coworker” And Fellow Suffragette**

52. (ANTHONY, Susan B.) HARPER, Ida Husted. **The Life and Work of Susan B. Anthony.** Indianapolis and Kansas City, 1899, 1898. Two volumes. Octavo, modern full brown morocco. \$16,500.

First edition of the first two volumes of this biography of America’s pioneering reformer—the only volumes published during her lifetime, inscribed in Volume I: “Mrs. Olivia B. Hall, Ann Arbor—Michigan—From her affectionate friend & coworker Susan B. Anthony. Rochester, N.Y. Jan. 1, 1899,” and in Volume II: “Mrs. Olivia B. Hall, Ann Arbor—Michigan—May the New Year bring added causes for happiness to her and all the loved ones of her home circle & to all homes—is the wish of her affectionate friend and coworker, Susan B. Anthony. Rochester, N.Y. Jan. 1, 1899.”

At her death in Rochester, New York in 1906, Susan B. Anthony, who “came to personify the demand for woman suffrage to most Americans... left an enormous legacy... Her image, words and standards of work permeated the struggle for what women called the ‘Susan B. Anthony amendment’... Another legacy lasted still longer; Anthony made certain that the movement’s history survived. In 1897 she brought Ida Husted Harper to live with her in Rochester to prepare two volumes of the *Life and Work of Susan B. Anthony*, based on massive archives” (ANB). Anthony and Harper closely collaborated on the first two volumes, the only volumes of the biography published in Anthony’s lifetime. A later volume—not included in this set—was added by Harper after Anthony’s death. Recipient Olivia Bigelow Hall, a noted suffragette from Ann Arbor, Michigan, hosted Anthony on many occasions and is mentioned numerous times in the text. Fine condition. A desirable inscribed copy.



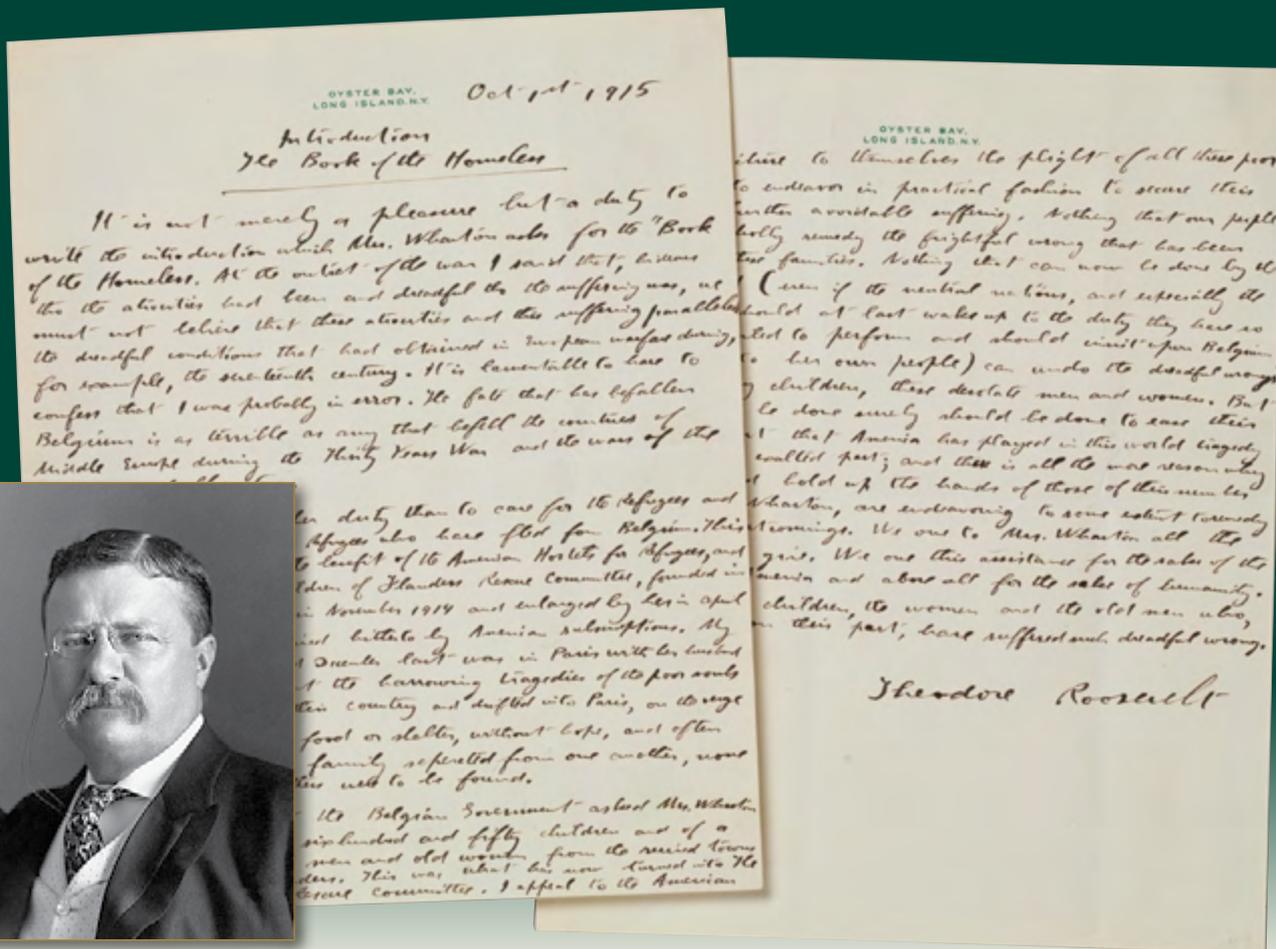
**“The Grandfather Of Civil War Histories,”
Illustrated With Over A Thousand Brady Photographs**

53. MILLER, Francis Trevelyan, editor. **The Photographic History of the Civil War.** New York, 1912. Ten volumes. Quarto, publisher’s three-quarter brown morocco gilt. \$7800.

Second edition set of Miller’s famous and important 10-volume photographic history of the Civil War, containing “thousands of scenes photographed 1861-65, with text by many special authorities,” wonderfully bound in the very scarce publisher’s morocco.

“This mammoth work... a necessary part of any civil war library,” contains contributions from over 39 eminent individuals, including academicians, President William H. Taft, and veteran officers of both Confederate and Union forces, many of whom wrote from personal experience. A number of the photographs, previously unpublished, are from the collections of private individuals, including the extensive Eldridge Collection of Mathew Brady Civil War photographs, “easily five times larger than that of any contemporary” (Everitt). “Zealous in their work, often regardless of danger, and at all times handicapped by the vexing difficulties of the photographic process of that day,” Brady and his assistants “carried their cameras to every scene that promised an interesting picture,” capturing “scenes of actual conflict, others of places devastated by gunfire, of troops on the march or in bivouac, and of individual officers and men” (DAB). Eicher 771. Minor rubbing to spine edges. A beautiful set.





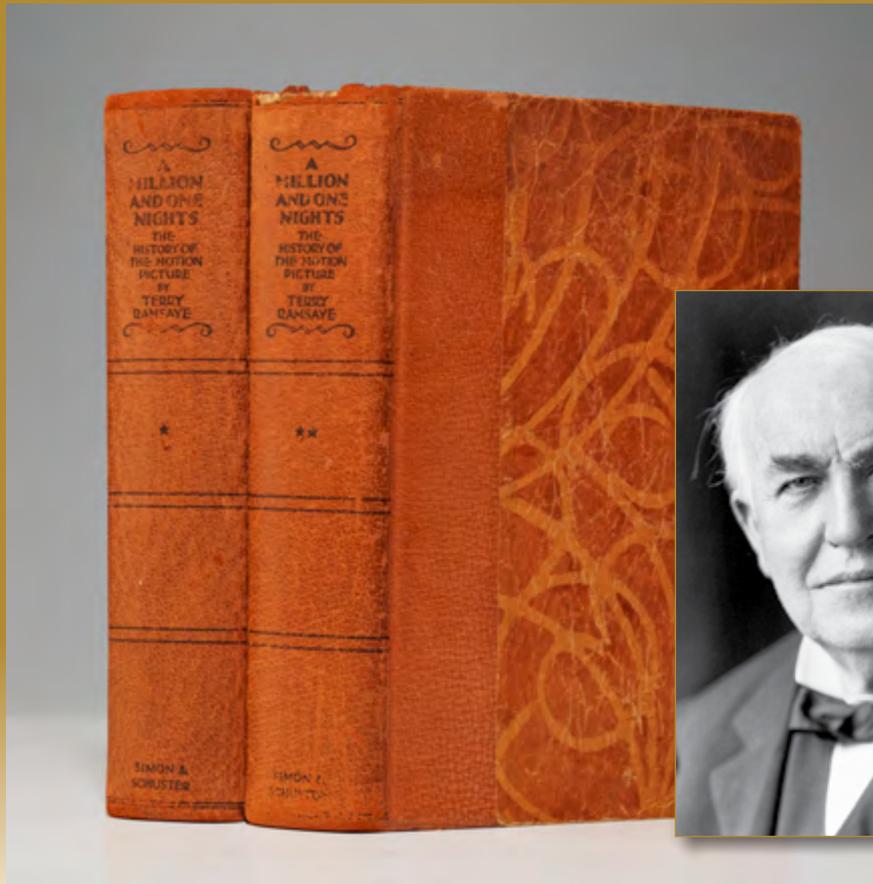
**“We Owe This Assistance For The Sake Of The Good Name Of America And Above All For The Sake Of Humanity”:
Remarkable Autograph Manuscript Introduction Written And Signed By Teddy Roosevelt, With Both The Deluxe
Limited First Edition Quarto Edition And The First Trade Edition Of Edith Wharton’s *The Book Of The Homeless*, 1916**

54. (ROOSEVELT, Theodore) WHARTON, Edith, editor. **Autograph manuscript signed (“Theodore Roosevelt”). WITH: *The Book of the Homeless (Le Livre des Sans-foyer)*, both octavo edition and quarto edition.** Oyster Bay, Long Island and New York, 1915, 1916. Two leaves of stationery, each measuring 8-1/2 by 10 inches; pp. 2. WITH: Octavo, original half gilt-stamped red cloth. WITH: Quarto, original gilt-stamped half tan cloth, together in a custom half morocco three-part slipcase. \$27,500.

*Exceptional autograph manuscript of the introduction to *The Book of the Homeless* written and signed by Theodore Roosevelt, accompanied by both the regular first edition (octavo) and the deluxe large-paper first edition (quarto)—one of only 125 copies on Van Gelder Paper printed and signed by Daniel B. Updike at the Merrymount Press (out of a total deluxe edition of 175 copies)—of this war-relief anthology edited by Wharton, each with an introduction by Theodore Roosevelt, four facsimiles of manuscripts, and 22 illustrations by prominent artists (eight in color).*

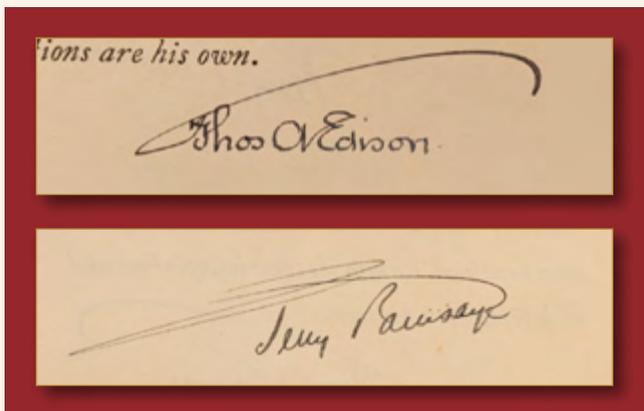
*The *Book of the Homeless* was sold for the benefit of the American Hostels for Refugees (with the Foyer Franco-Belge) and of the Children of Flanders Rescue Committee (founded by Wharton). Poems, short stories and sheet music were contributed by Sarah Bernhardt, Paul Bourget, Rupert Brooke, Paul Claudel, Jean Cocteau, Joseph Conrad, Thomas Hardy, Henry James, Igor Stravinsky, Wharton herself, W.B. Yeats and many others. Artists providing illustrations include Bakst, Beerbohm, Gibson, Monet, Renoir, Rodin and Sargent. Aimed at an English-speaking audience, the French selections also appear in English translation, most translated by Wharton.*

Theodore Roosevelt wrote the powerful introduction to Wharton’s work. The signed autograph manuscript of that introduction—included here—contains many differences from the published version. The most substantial change is the deletion of the following underlined words: “... even if the neutral nations, and especially the United States, should at last wake up to the [the performance of the] duty they have so shamefully failed to perform and should insist upon Belgium being restored to her own people...” The removal of those clauses removed the nationalistic sentiment and rendered the overall tone calmer and more measured. An English edition, published in London by Macmillan, appeared simultaneously. The limited deluxe edition here is an out of series copy. On the colophon, “copy number” has been crossed out and the following note has been added by hand by D.B. Updike of the Merrymount Press: “Unnumbered copy for designer of decoration, R.R. [signed] D.B. Updike.” Garrison D1.1.a and b. Booklabel. Inner hinges expertly reinforced, about-fine condition.



One Of Only 327 Copies Signed By The Author And Thomas Edison, A Desirable Association Copy From The Collection Of Famed Cinema Bibliophile Spencer Berger

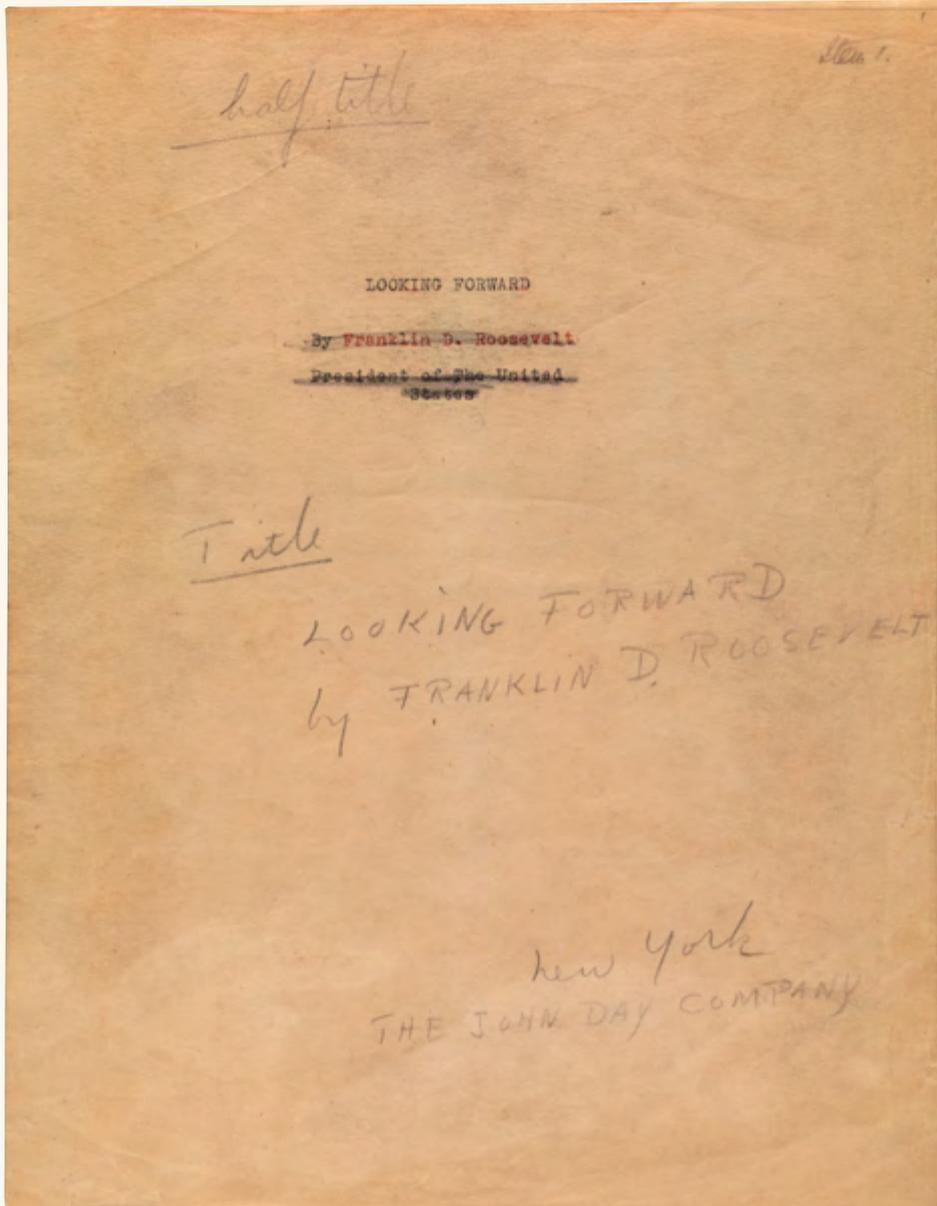
55. (EDISON, Thomas Alva) RAMSAYE, Terry. **A Million and One Nights. A History of the Motion Picture.** New York, 1926. Two volumes. Thick octavo, original half brown pigskin and Japanese patterned paper boards, two custom chemises together in a clamshell box. \$10,500.



Signed limited first edition of one of the most important histories of cinema, one of only 327 sets signed by Ramsaye and Thomas Edison, an exceptional association copy containing a laid-in typed letter by award-winning film scholar Dr. Donald Crafton, this rare copy a gift to him from "film aficionado and collector... Spencer Berger." With over 100 illustrations, a splendid copy in publisher's leather and Japanese patterned paper boards.

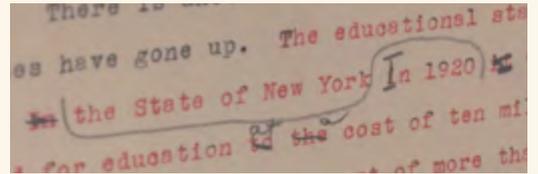
This memorable association copy contains a laid-in typed letter signed by Donald Crafton, who was the "first endowed professor in film studies at the University of Notre Dame." In his letter Dr. Crafton writes in part: "This two-volume work has been deaccessioned from my personal library... It was given to me as a gift from my friend, film aficionado and collector, and businessman, Spencer Berger." Berger "was a renowned expert on the Barrymore family... actors John, Lionel, and Ethel Barrymore." Berger was so well known in Hollywood that in 1940, when Bette Davis was lobbying for John Barrymore in film adaptation of *The Man Who Came to Dinner*, she "took it upon herself to write Spencer Berger, the Barrymore family's factotum," noting: "this one would be excellent" for Barrymore. Copies are more frequently found in blue cloth; this copy is in the more deluxe original half pigskin with Japanese patterned paper boards. Interior pristine and beautiful, original leather and paper boards with a hint of rubbing, Volume II spine head with just a bit of loss, binding much nicer than usually found, near-fine.



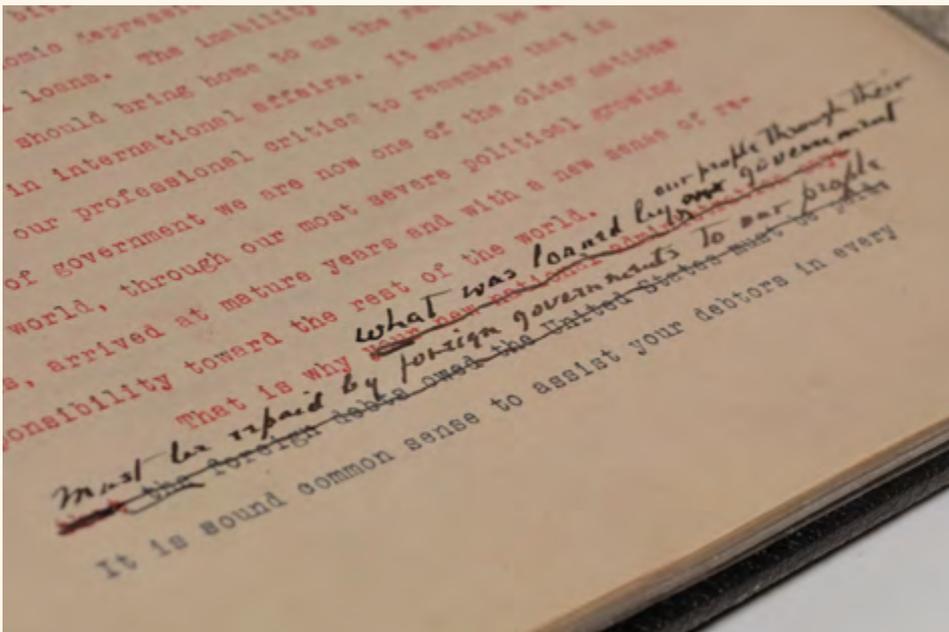


“What Was Loaned By Our People Through Their Government Must Be Repaid By Foreign Governments To Our People”: The Final Manuscript For FDR’s 1933 Book *Looking Forward*, His Blueprint For The New Deal, With Corrections And Additions In Roosevelt’s Hand On 22 Leaves

56. ROOSEVELT, Franklin D. **Hand-corrected manuscript for *Looking Forward*.** No place, 1933. 235 leaves measuring 8-1/2 by 11 inches, typing on recto, with corrections in Roosevelt’s hand on 22 leaves, other corrections throughout in pencil, large black ring binder with individual leaves placed back-to-back in mylar sleeves, custom clamshell box. \$48,500. *Manuscript draft of Franklin D. Roosevelt’s 1933 book *Looking Forward*, his clarion call for a “new deal” that was published in the month of his inauguration, with Roosevelt’s handwritten corrections in ink on 22 pages.*



Published amidst the devastation of the Great Depression and in the same month as his inauguration, FDR’s *Looking Forward* draws on major articles and speeches; it was an immediate best-seller. This extraordinary final draft, containing all but FDR’s Inaugural Address (which had not yet been delivered and was the last thing added to the book; it is present here in a photo reproduction of the manuscript for those pages), has additions, corrections and emendations by Roosevelt himself in ink on 22 pages, and numerous other pencil corrections and additions in an unknown hand. The lengthiest addition is found at the top of the first page of text, in which Roosevelt has added: “This is essentially a compilation from many articles written and speeches made prior to March 1, 1933. I have added parts which bind the material together as a whole.” At the end of the introduction, he also strikes through “The White House,” replacing it with “Hyde Park, March 1st 1933”—three days before his first Inauguration. Additionally, there are marks in pencil throughout the text, mostly dealing with grammar or page layout. An important hand-corrected manuscript from a revered head of state.



**“The Western World Has Been Freed Of Evil Forces”:
Truman’s Proclamation At Nazi Germany’s Surrender,
Boldly Signed By Him, With Christmas Presentation Card From The Trumans**

57. TRUMAN, Harry. A **Proclamation**. Washington, May 8, 1945. Large official broadside, measuring 11 by 16 inches; matted and framed, entire piece measures 19-1/2 by 29 inches. \$16,500.

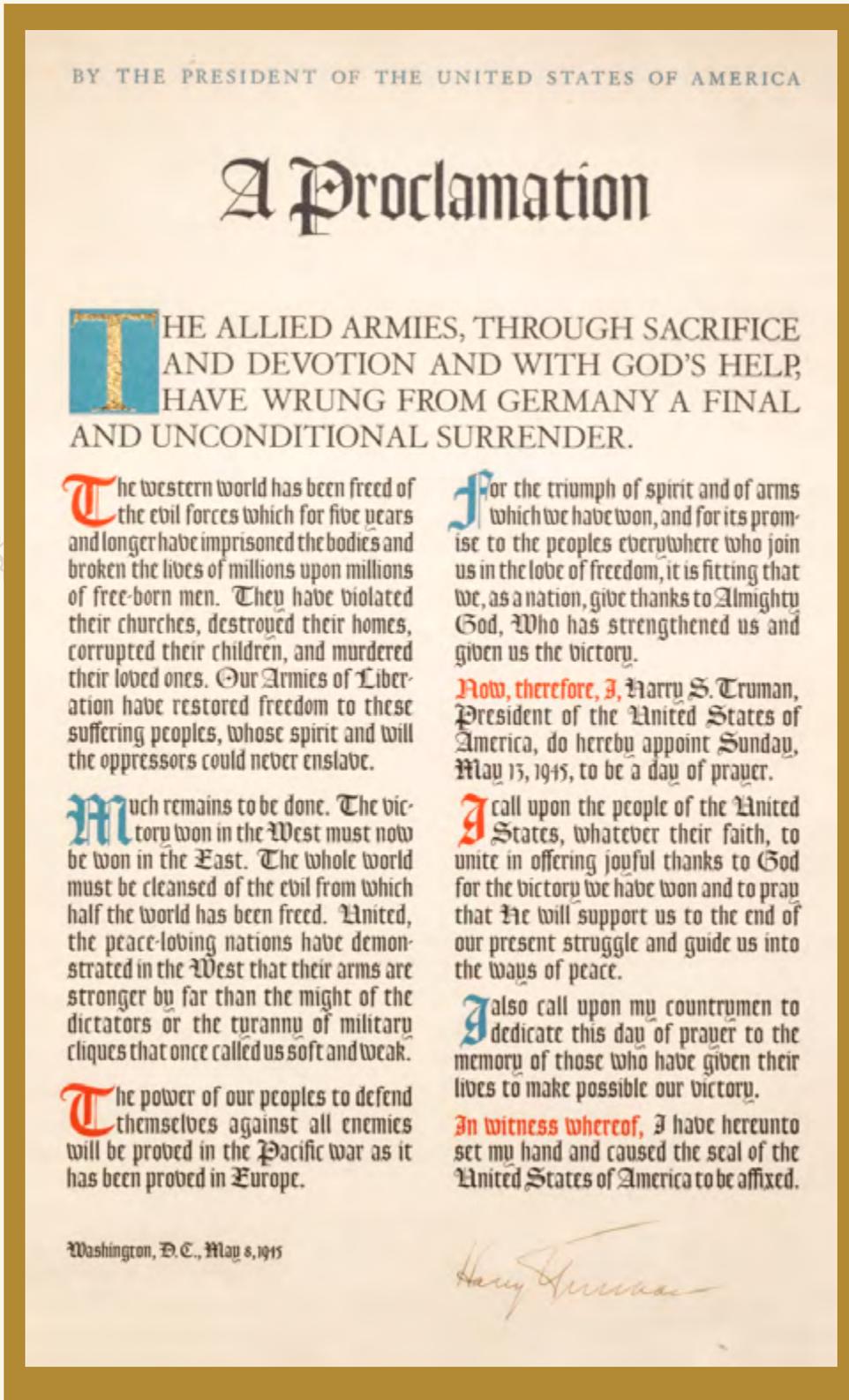
Large elaborate signed three-color broadside of President Truman’s proclamation upon the Nazi surrender to the Allied forces, praising the armed forces and designating a day of prayer to offer “joyful thanks to God for the victory we have won and to pray that He will... guide us into the ways of peace.” Handsomely set in Gothic type and boldly signed in ink “Harry Truman.” Also with a printed Christmas 1945 presentation card from the Trumans.

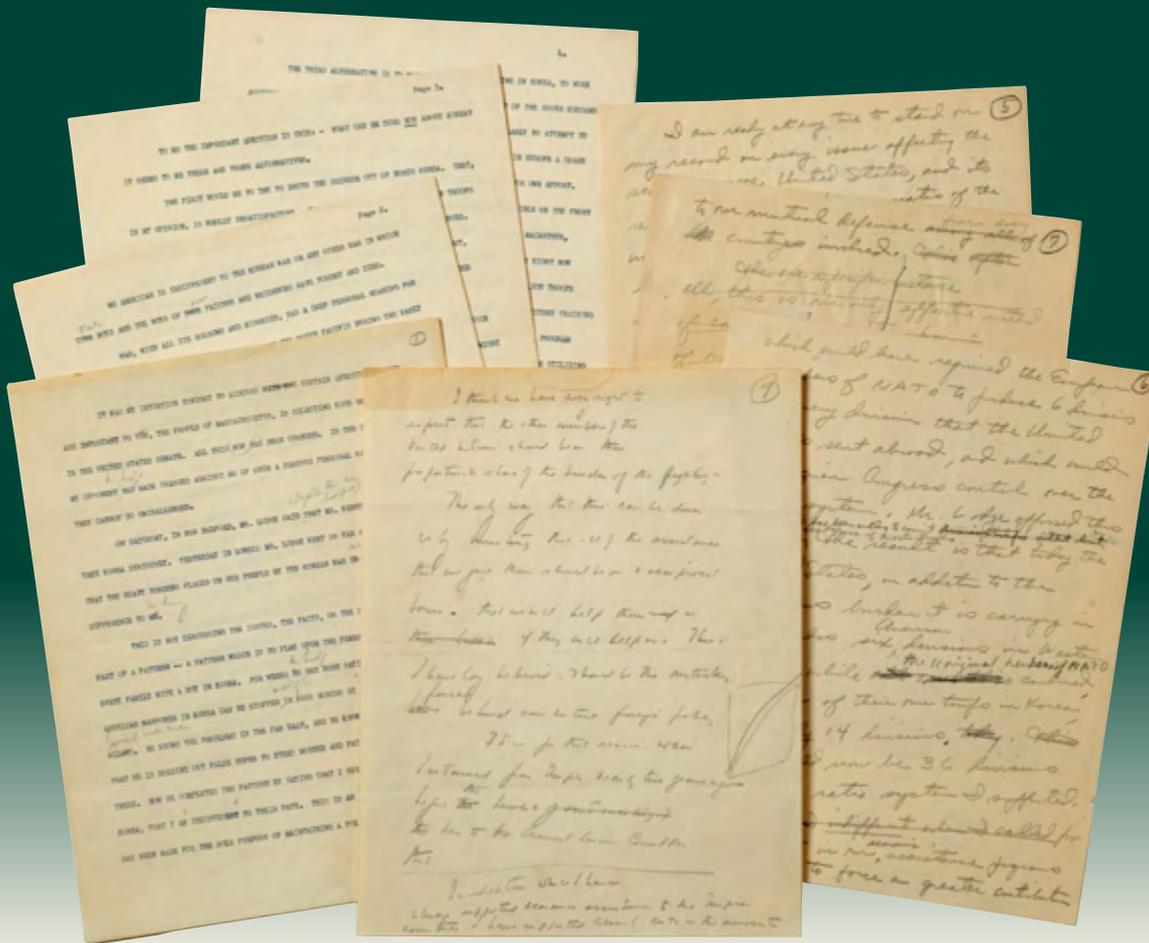
Truman read this proclamation at a news conference held in his office at the White House on Tuesday, May 8, 1945. Before reading, he remarked: “This is a solemn but glorious hour. General Eisenhower informs me that the forces of Germany have surrendered to the United Nations. The flags of freedom fly all over Europe.” In this triumphal proclamation President Truman gives special praise to the armed forces:



“The Allied armies, through sacrifice and devotion and with God’s help, have wrung from Germany a final and unconditional surrender. The western world has been freed of the

evil forces which for five years and longer have imprisoned the bodies and broken the lives of millions upon millions of free-born men. They have violated their churches, destroyed their homes, corrupted their children, and murdered their loved ones. Our Armies of Liberation have restored freedom to these suffering peoples, whose spirit and will the oppressors could never enslave.” Set handsomely in two columns of Gothic type, with large gilt initial letter and red and blue paragraph letters, this elegant broadside commemorates one of history’s greatest military victories. Without lozenge bearing the seal; with scarce red, white and blue ribbon used to tie the document when rolled and with printed Christmas 1945 presentation card from President Truman and the First Lady. Fine condition.





“We Will Help Them If They Will Help Us. This, I Have Long Believed, Should Be The Motivating Force Behind Our Entire Foreign Policy”: Rare Annotated Autograph And Typed Speech Delivered By Kennedy During The 1952 Massachusetts Senate Campaign, Regarding The Korean War

58. KENNEDY, John F. **Autograph and Typed Manuscript Campaign Speech.** No place, 1952. Nine sheets of wove paper: four pages typed with extensive holographic emendations in pencil by Kennedy; six pages in pen and pencil in an unidentified hand; one page in pencil in Kennedy’s hand; pp. 11. \$16,500.

Autograph and typed manuscript speech, annotated by Kennedy and with over a page in his handwriting, delivered during the 1952 Massachusetts Senate campaign that ultimately unseated Henry Cabot Lodge, answering charges by Lodge that he did not take the Korean War seriously enough, in which he mentions his own personal experience in World War II and the possibility of provoking World War III and atomic warfare.

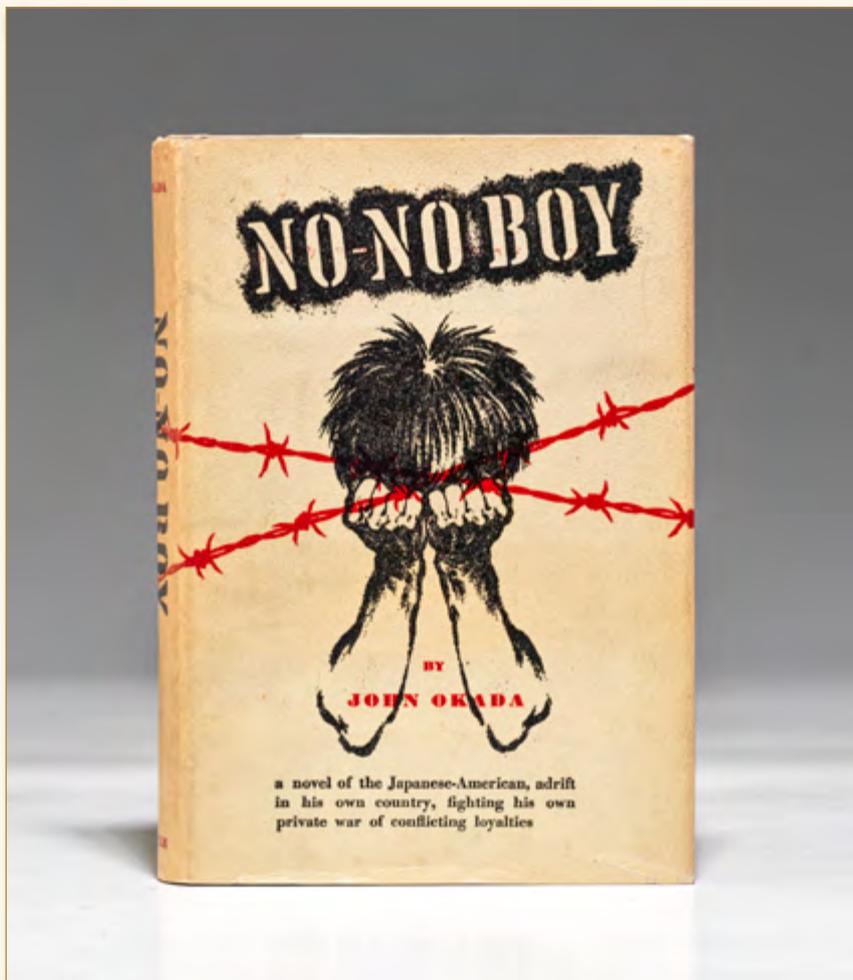
The speech reads in part, with a few changes in Kennedy’s hand noted: “In the last two days, my opponent Mr. Lodge has made charges against me of such a serious personal nature they cannot go unchallenged. On Saturday, in New Bedford, Mr. Lodge said that Mr. Kennedy does not take Korea seriously... No American is indifferent to the Korean War or any other war in which our boys and the boys of our friends and neighbors have fought and died. War, with all its sorrows and miseries, has a deep personal meaning for me. I saw it at close range in the waters of the South Pacific during the early days of World War II... Great sorrow was visited upon my own family. My older brother, Joe, *dear to me as only an older brother can be* [italics struck through by Kennedy] lost his life in volunteer missions over the English Channel in 1944... I have been to Korea but *to the best of my knowledge* [italics added by Kennedy] I have never seen any record that Mr. Lodge was ever there....”



The following portion of the speech—the last page—is in Kennedy’s hand, in pencil: “I think we have every right to expect that the other members of the United Nations should bear their proportionate share of the burden of the fighting. The only way this can be done is by insisting that all of the assistance that we give them should be on a reciprocal basis—that we will help them if they will help us. This, I have long believed, should be the motivating force behind our entire foreign policy.” Three leaves with unobtrusive remnants of archival tape along upper edge. Minor wear with some small tears to one page. Very good condition. Scarce and desirable.

**“A Classic Of Asian American Literature”:
Very Rare First Edition Of John Okada’s *No-No-Boy*, 1957, A “Foundational” Novel
About America’s Imprisonment Of Japanese Americans In WWII, In The Highly Elusive Original Dust Jacket**

59. OKADA, John. *No-No Boy*. Rutland, Vermont and Tokyo, Japan, 1957. Octavo, original half gray cloth, dust jacket, custom clamshell box. \$10,500.



*First edition of Okada’s only published novel—“there is no other novel like it about Japanese Americans... a close literary kin to Richard Wright’s *Native Son*”—one of a very small number printed in English in postwar Japan in 1957, long forgotten until the 1971 first American edition issued after Okada’s death, an especially rare copy in the original dust jacket.*

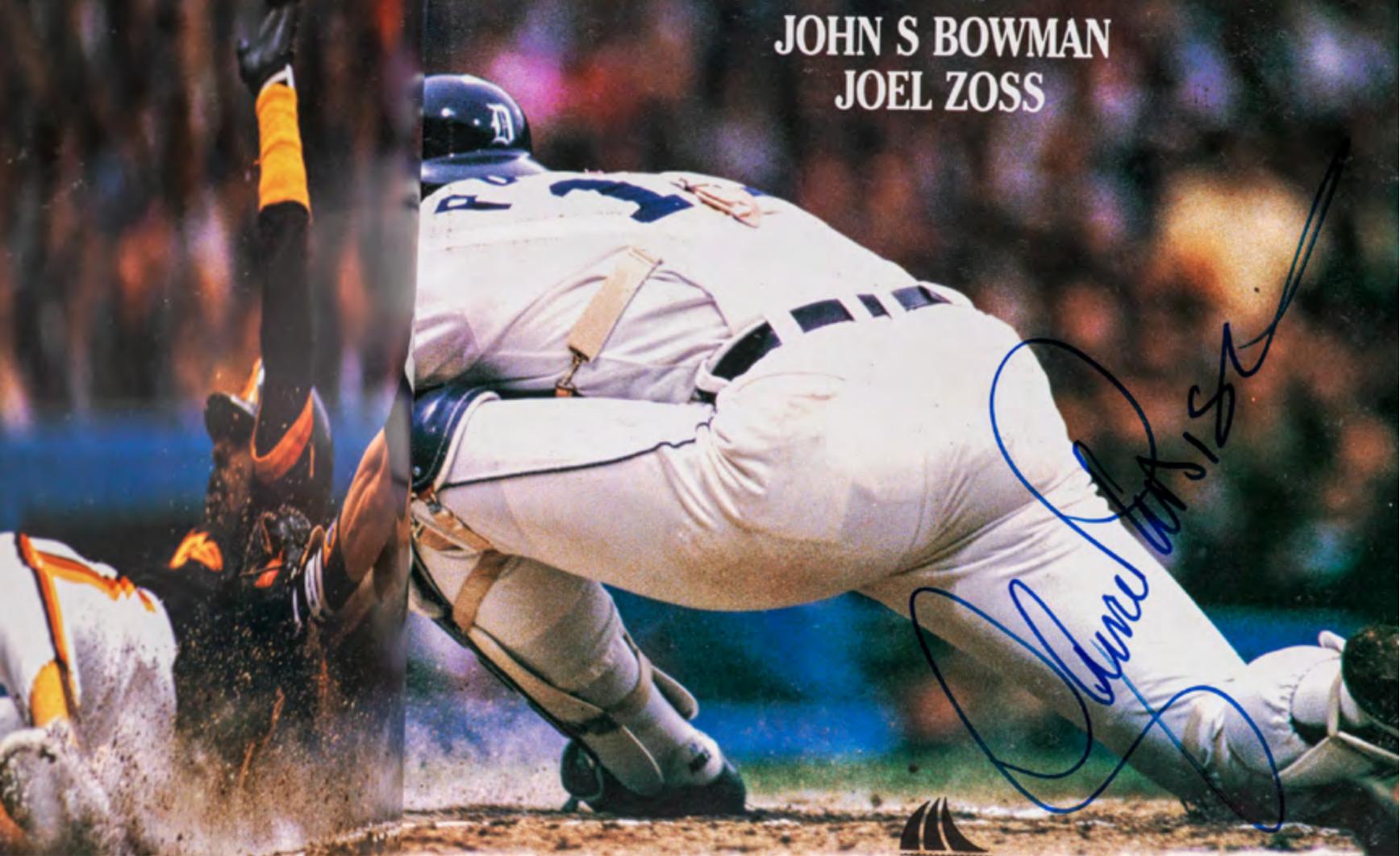
“The incarceration of Americans of Japanese descent during WWII has been widely recognized as one of the most egregious violations of civil and human rights in U.S. history.” At the time John Okada was a student at the University of Washington. His father was arrested soon after Order 9066 was signed, and Okada and his family would be held and “separated for almost six months, after which they were sent to a prison camp in Minidoka, Idaho” (*Los Angeles Review of Books*). Okada’s *No-No Boy*, his only published novel, a story of a young Nisei [Japanese American] man, Ichiro Yamada, remains “an urtext of contemporary American literature” (Robinson, in *John Okada*, 237). A cornerstone work, it portrays the largely “unexpressed rage of the Nisei at their unjust imprisonment” (Abe, Introduction, *John Okada*, 4). “There is no other novel like it about Japanese Americans... a close literary kin to Richard Wright’s *Native Son*” (*Atlantic*). After U.S. publishers rejected *No-No Boy*, he finally found

publisher Charles Tuttle, who was based in both the U.S. and Japan. *No-No Boy* was printed in Tokyo, in a very small printing of “1,500 in hardcover, with 1,500 softcover copies for sale only in Japan” (Abe et al., *John Okada*, 89-92). Issued same year in wrappers, no priority determined. Text pristine, lightest soiling, tiny bit of toning to spine head of about-fine book; small chip to spine head, faint toning to bright near-fine dust jacket. An exceptional copy.



“Take away their homes and cars and beer and spaguetti and throw them in a camp, and what do you think they’ll say when you try to draft them into your army of the country that is for life, liberty and the pursuit of happiness?”

JOHN S BOWMAN
JOEL ZOSS

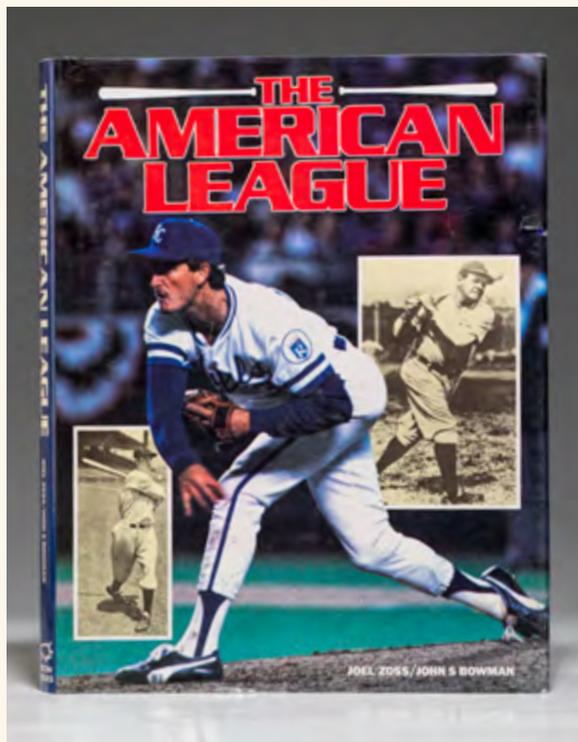


**DiMaggio, Williams, Mantle, Berra, Jackson, And Many,
Many More: Signed By 138 Stars Of The American League**

60. BOWMAN, John S. and ZOSS, Joel. **The American League.** New York, 1988. Quarto, original blue cloth, dust jacket. \$7200.

Early (third) printing of this lavishly illustrated history of the American League, signed by 138 players, including Joe DiMaggio, Ted Williams, Mickey Mantle, Yogi Berra (twice), Reggie Jackson, and dozens of other Hall of Famers, All-Stars, MVPs, managers, and American League standouts.

This profusely illustrated history of the American League traces the league from its founding through 1987. More than 138 players (as well as a handful of managers) have signed this volume; six of them have signed twice (four signatures have been clipped and pasted in). Also, a clipped signature—that of President Richard Nixon—has been pasted in at a photograph of the then-Vice President throwing out the first ball of the first game in the 1954 season. First published in 1986; this third printing covers up to the year 1987. A complete list of signers is included, and

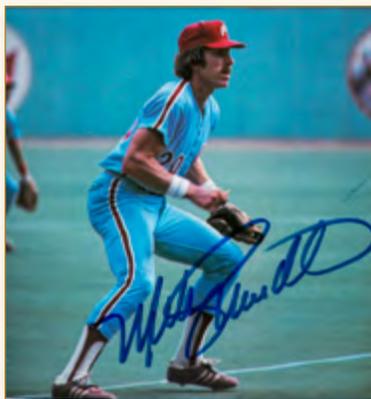


available upon request. Index marked up with highlighter pen to showcase many of the signatures included in this volume. Minor bump to fore-edge, affecting front board of book and front flap fold of dust jacket, with minor color restoration. A near-fine copy.

Aaron, Koufax, Ryan, Mays, Garvey, Schmidt, Rose, And Many, Many More: Signed By 94 Stars Of The National League

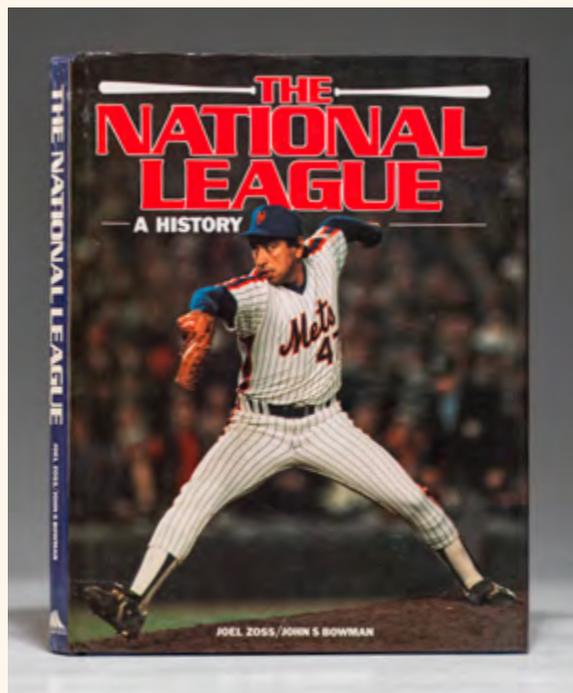
61. BOWMAN, John S. and ZOSS, Joel. **The National League.** New York, 1986. Quarto, original blue cloth, dust jacket. \$7000.

Early (second) printing of this lavishly illustrated history of the National League, signed by 94 players, including Hank Aaron, Duke Snider, Sandy Koufax, Nolan Ryan, Willie Mays, Bob Gibson, Steve Garvey, Mike Schmidt, Pete Rose, and dozens of other Hall of Famers, All-Stars, MVPs, managers, and National League standouts from the 1940s through the 1980s.



This profusely illustrated history of the National League traces the league from its founding through 1985. More than 80 players (as well as a pair of managers and long-serving Commissioner Bowie Kuhn) have signed this volume at their photographs; six of them have signed twice (eight signatures have been clipped and pasted in). First published in 1986. A complete list of signers is included, and available upon request. Index marked up with highlighter pen to showcase many

of the signatures included in this volume; ink gift inscription dated 1987. Fine condition.



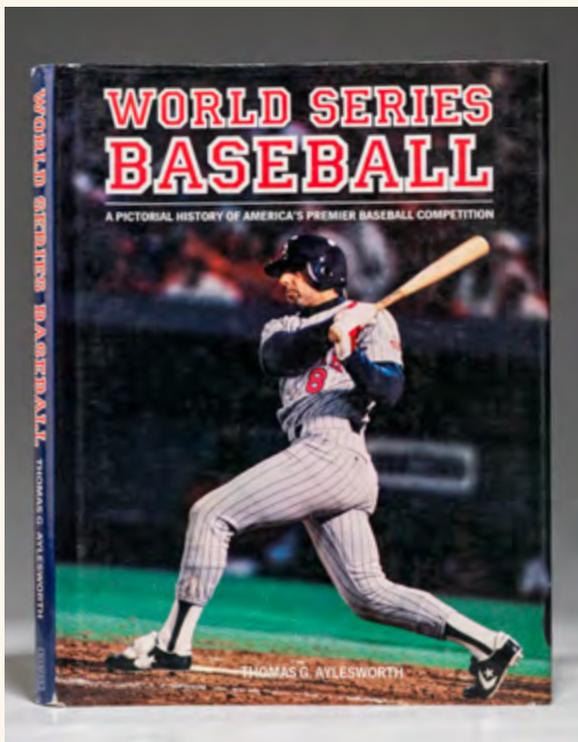
An Impressive Collection Of More Than 100 Baseball All-Star And MVP Signatures

62. AYLESWORTH, Thomas G. **World Series Baseball.** London, 1988. Quarto, original black cloth, dust jacket. \$8500.

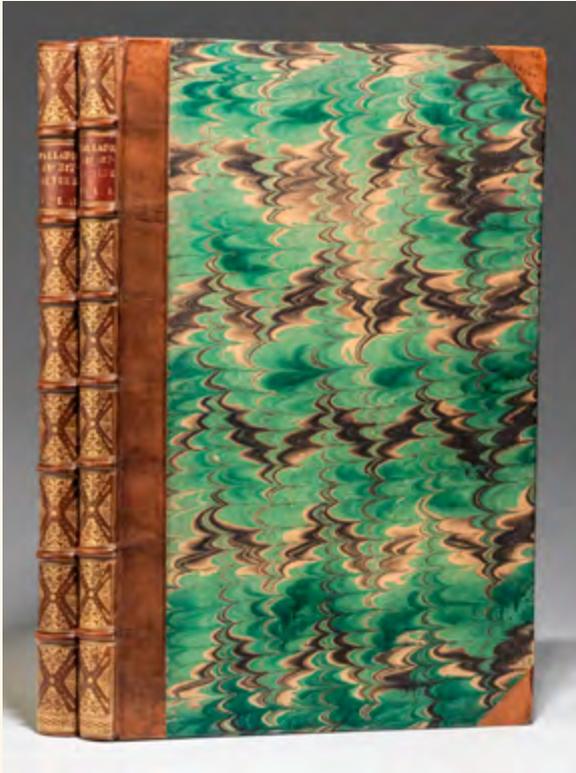
First edition of this pictorial history of the World Series, signed by more than 100 players at their photographs, including Joe DiMaggio, Ted Williams, Hank Aaron, Sandy Koufax, "Mr. October" Reggie Jackson, as well as every World Series MVP from 1955-1987 (with the sole exception of Roberto Clemente).

This profusely illustrated history of the "October Classic," the annual showdown pitting the best team from the National League against the winner of the American League, covers the years 1903-1987. Beginning with the 1936 World Series, where the Yankee Clipper Joe DiMaggio has signed, more than 120 players (as well as a handful of managers, coaches and even an umpire) have signed this volume at their photographs; 16 of them have

signed twice, and another four have signed it three times (nine signatures have been clipped and pasted in). At the rear of the volume, three pages contain the photographs of every winner of the World Series Most Valuable Player award from 1955-87, every one of which has been signed by the winner, with the exception of Roberto Clemente, who died in a plane crash in 1972. A complete list of signers is included, and available upon request. About-fine condition. An outstanding collection of baseball All-Star signatures.



Art & Architecture



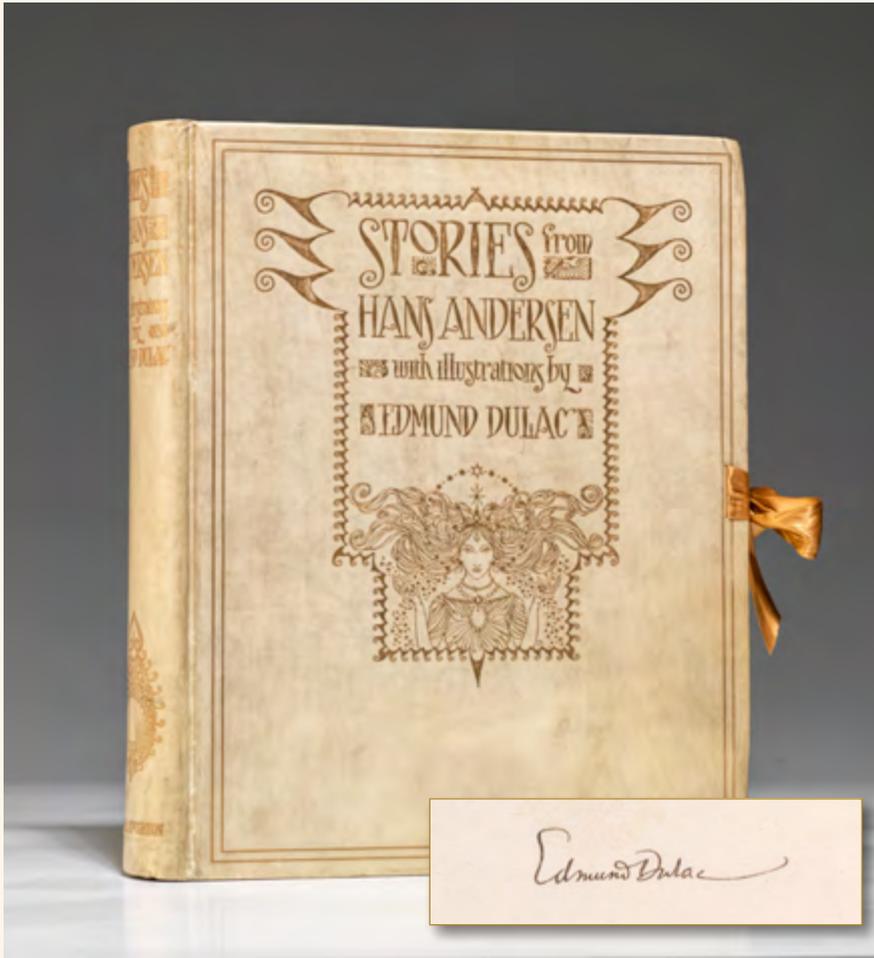
“No Architecture Book Has Ever Had Wider Influence”: 1721 Second Edition In English Of Palladio’s Four Books Of Architecture, Superbly Illustrated With 230 Engraved Architectural Plates

63. PALLADIO, Andrea. **The Architecture of A. Palladio... Revis'd, Design'd, and Publish'd by Giacomo Leoni.** London, 1721. Two volumes. Tall folio, period-style three-quarter brown calf gilt. \$18,000.

Second edition in English of Palladio's enormously important treatise on architecture, including essays on building materials, the classical orders and decorative ornaments, with frontispiece portrait and allegorical title page, 218 magnificent copper-engraved plates (15 double-page) on 203 sheets, and 12 in-text engravings—all after drawings by Giacomo Leoni, handsomely bound.

Although the first part of Palladio's monumental work had been translated into English in the 1600s, it was not until Giacomo Leoni's 1715 first edition in English that the complete work was published. Leoni's edition ignited the great Palladian revival in England and its American colonies. Thomas Jefferson, for example, had many copies in his library and used Palladio as a basis for his design of Monticello. When ordering the capitals for the Pavilions at the University of Virginia from Italy, Jefferson specified that they be carved after particular plates in this 1721 edition. "Palladio is the Bible," he told a friend whom he urged to get a copy of the treatise, "and stick close to it" (Randall, 151). Leoni's edition was first published between 1715 and 1720. By March of 1720, the first edition had successfully sold out, prompting Leoni to advertise in the *Daily Courant* an offer to buy back any unwanted copies (Harris, 356). This second edition was quickly put through the press and delivered to all 141 new subscribers in 1721. Harris 684. Fowler 224. Bookplate of Henry Hoare, banker and art patron, owner of a "Palladian mansion." Neat repair to Plate V in Volume II, Book IV; remaining plates and text clean and fine. A handsomely bound copy in excellent condition, with a nice provenance.





**“A Master Of The Fantastic And Exotic”:
Stories From Hans Andersen, Illustrated
And Signed By Edmund Dulac**

64. (DULAC, Edmund) ANDERSEN, Hans Christian. **Stories from Hans Andersen.** London, 1911. Folio (10-1/2 by 12-1/2 inches), original full vellum gilt, later silk ties, custom half morocco slipcase. \$5500.

Signed limited edition, one of 750 copies signed by Dulac, with 28 wonderful mounted color plates, bound in original vellum-gilt. A beautiful copy.

“Dulac was one of the central illustrators of the Edwardian period, a time when fantasy illustration reached a peak of sophistication” (Clute & Grant, 300). “Dulac remained true to the medium of watercolor, and the critics were unanimous in their praise. He was recognized as an illustrator of first rank, a master of the fantastic and exotic, and ‘a dreamer of extraordinary dreams’... Among the 28 color plates in [this volume] are several of the artist’s most loved and celebrated illustrations: ‘The Little Mermaid,’ ‘The Emperor’s New Clothes’ and ‘The Princess and the Pea’” (Dalby, 82-83). This collection also includes “The Wind’s Tale,” “The Nightingale” and “The Snow Queen.” Without original cardboard slipcase. Hughey 27a. Plates fine, a few spots of marginal soiling to interior, vellum quite lovely. A very nearly fine signed copy.



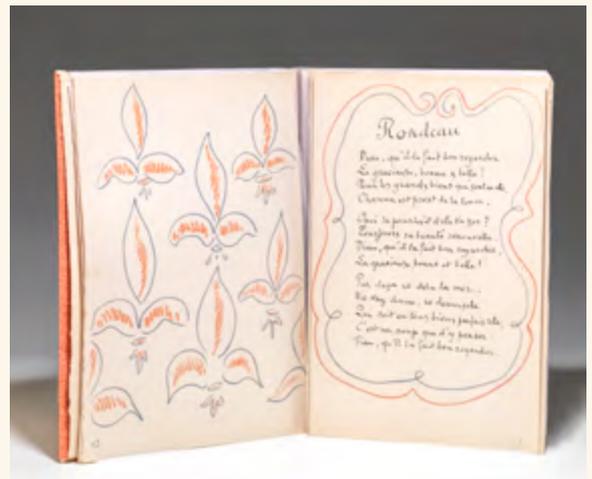


Matisse's Final Illustrated Book, 100 Pages Completely Illustrated, Lettered, And Decorated By Matisse, Signed By The Artist

65. MATISSE, Henri. **Poèmes de Charles D'Orléans. Manuscrits et Illustrés par Henri Matisse.** Paris, 1950. Folio, original color lithographed wrappers by Matisse, glassine, custom clamshell box. \$8200.

Signed limited edition of the last illustrated book by Matisse featuring a selection of medieval ballads chosen by the artist, one of only 1230 copies signed by Matisse in pencil, with 100 color lithographed pages completely designed, lettered, decorated, and illustrated by Matisse, including the frontispiece portrait of Charles d'Orléans signed and dated: "Henri Matisse 3/43" on the stone.

Matisse's last illustrated book contains a profusion of ornaments and arabesques in a spectrum of pastel colors interspersed with portraits of ladies in court costume. Every element of the book proceeds directly from the artist's hand; only the justification is set from type. "In September 1942 Matisse asked [friend and publisher André] Rouveyre to find him a collection of poems by Charles d'Orléans and, at the end of the year, he began to copy the poems out, framing them with colored crayons and sending them to Rouveyre to consider his reactions, have his choice confirmed or simply to share with him the joy they gave him... Rouveyre's advice was often sensible and thoughtful; it was he also who suggested to Matisse that the poems be illustrated by a straightforward scrolled frame like those of the sheets that he received, and that the entire work be executed by hand, including the text—an idea that had already occurred to Matisse" (*Matisse: A Second Life*, 128). The war made it difficult for Matisse to find a publisher, delaying the book's appearance until 1950. Lithographed text in the hand of the artist in black within colored lithographic borders, printed by Mourlot Frères. Text in French. Without original slipcase. *The Artist and the Book* 202. A fine copy in torn original glassine.





**Scarce Six-Volume
Lithographs Of Chagall, With 28 Original Prints**

66. (CHAGALL, Marc) CAIN, Julien and SORLIER, Charles. **The Lithographs of Chagall.** Monte Carlo, New York, Boston, 1960-86. Six volumes. Folio, original beige cloth, dust jackets, acetates. \$11,500.

First editions in English of the six-volume catalogue raisonné of Chagall's lithographs, richly illustrated with 28 original lithographs (including the dust jackets).

“Chagall’s emblematic irrationality shook off all outside influences: color governed his compositions, calling up chimerical processions of memory where reality and the imaginary are woven into a single legend, born in Vitebsk and dreamed in Paris” (*Dictionary of Modern Art*). For Chagall, the medium of lithography did not come easily. Printer Fernand Mourlot ran a lithography press where such greats as Braque, Matisse, Picasso, Miró and Chagall came to have their designs printed and to learn about this still nascent print-making process. “For many long months Chagall came and worked tirelessly, and his dissatisfaction allowed him to have only a few of his first attempts printed” (Sorlier, 45). Volumes I and II contain 24 of the original 28 lithographs published throughout the series; the dust jackets and frontispieces of Volumes III and IV account for the remaining four. (Volume V was published near the end of Chagall’s life, and Volume VI was published posthumously.) *All were issued separately over a period of 26 years and are very scarce as a complete set.* All volumes published simultaneously in English and French. Volumes I and II also issued in a deluxe signed limited edition of only 100 and 150 copies. Freitag 1914. Cloth of Volume II mildly toned, occasional minor nick or rub to extremities of dust jackets and acetate. A beautiful set in about-fine condition.

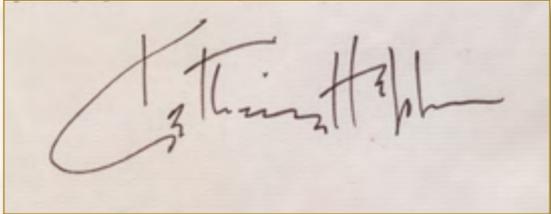
Extraordinary Self-Portrait Caricature Drawn And Inscribed By Katharine Hepburn To The Associate Director Of The American Shakespeare Theatre, Framed With A Boldly Signed Typed Presentation Letter By Hepburn To The Man Who Purchased The Caricature

67. HEPBURN, Katharine. **Self-portrait inscribed.** FRAMED WITH: **Typed letter signed.** FRAMED WITH: **Publicity photo.** Stratford, Connecticut, Likely Old Saybrook, Connecticut, no place, 1957, 1970, circa 1990. Self-portrait; single sheet of white letterhead with original typed envelope; glossy color publicity photograph; matted and framed together, entire piece measures 32-1/2 by 16-1/4 inches. \$13,500.

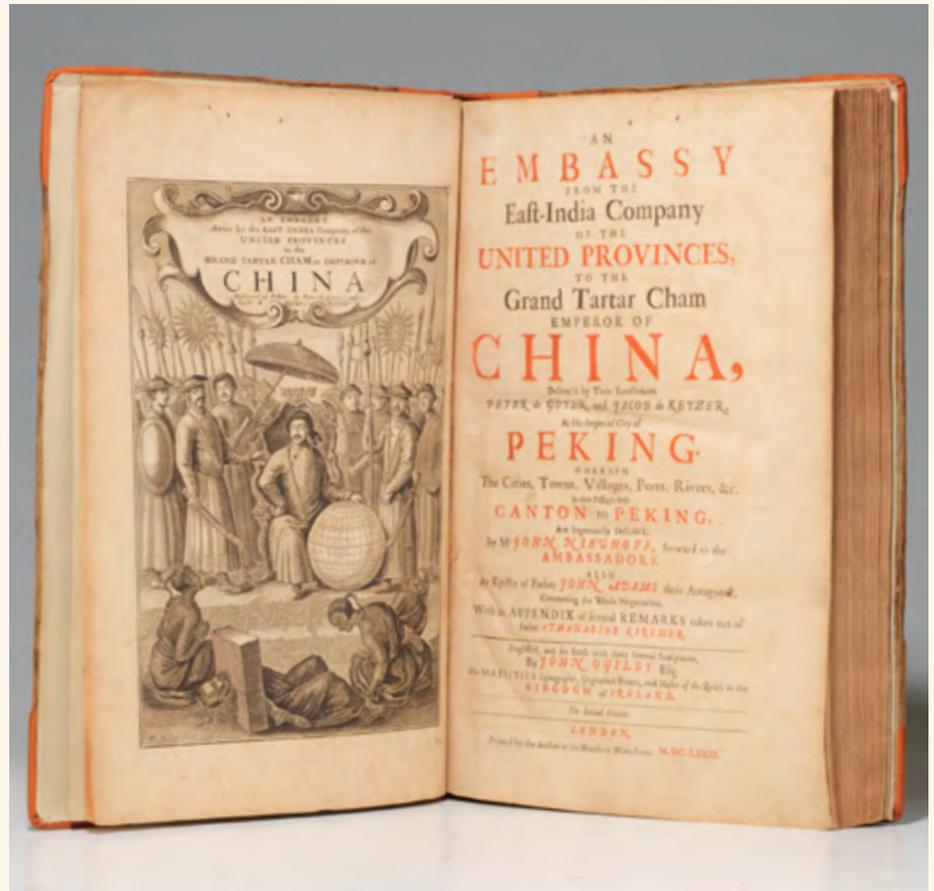
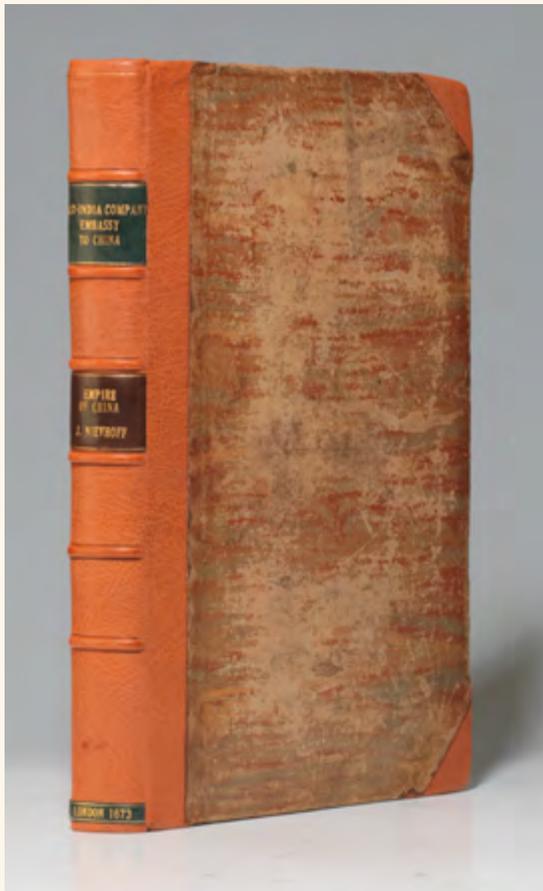
Most exceptional caricature-style self-portrait skillfully accomplished by Katharine Hepburn and inscribed "Landau" in the margin to the associate director of the American Shakespeare Theatre and additionally inscribed by Hepburn: "Jack from His Portia"; framed with a boldly signed typed presentation letter from Hepburn to the purchaser—presumably at a charity auction—of the caricature and a publicity photograph from Hepburn's later years.

Accomplished in pencil, ink, watercolor, and crayon on textured paper, this caricature-style self-portrait by Katharine Hepburn depicts her in the role of Portia from "The Merchant of Venice." Jack Landau, the inscriber, served as associate director of the independent theater company, American Shakespeare Theatre (AST), in Stratford, Connecticut from 1956 to 1959. Hepburn was one of the first major stars to perform at the AST following its 1955 opening. Few Hepburn caricatures exist and those were dedicated to people with whom Hepburn worked in film or theater. These starkly honest and unflattering caricatures often depict Hepburn with angular, bony features, freckles, and off-putting facial expressions, as in the present example.

The accompanying typed letter on Hepburn's personal letterhead addressed to Earl Fagerstrom Esq. of Hartford, Connecticut appears to suggest that Fagerstrom bought the portrait in a charity auction, hence Hepburn's hope that he overpaid. Her attempt to guess the date of her work with Jack Landau is evidently incorrect as her performance as Portia took place in 1957. The letter is accompanied by the original mailing envelope. Shallow chip to top edge of frame. Photo fine, light foxing to caricature, and letter fine with only slight soiling to envelope. Near-fine condition.



Travel & Exploration



Nieuhoff's *An Embassy From The East-India Company To China, 1673, Splendidly Illustrated Large Folio*

68. (CHINA) NIEUHOFF, John. **An Embassy from the East-India Company of the United Provinces, to the Grand Tartar Cham Emperour of China, Delivered by Their Excellencies Peter de Goyer and Jacob de Keyzer, at his Imperial City of Peking... Enghlished by John Ogilby.** London, 1673. Tall folio (11 by 16-1/2 inches), contemporary marbled boards rebacked and recorned in modern brown morocco. \$15,000.



Second edition in English, splendidly illustrated with frontispiece portrait, engraved title page, double-page engraved map, 18 full-page folio copper-engraved plates (including one double-page plan) and 94 in-text copper engravings.

Nieuhoff, a Dutch official, traveled extensively throughout the East, visiting China, Dutch South Africa, Sumatra, Java, Amboyna, Formosa, Malacca, India, Ceylon, Persia, and St. Helena. This is his important first-hand account of his visit to China as an ambassador in 1655-1657, first printed in Dutch in 1665. The present English edition has been translated from Georg Horn's Latin version (Amsterdam, 1668)—unlike the earlier Dutch, Latin, and French editions, however, this English edition has been significantly augmented with an appendix of copious extracts and additional illustrations drawn from all six parts of Athanasius Kircher's *China Monumentis* (Amsterdam, 1667). Kircher's massive compendium of Jesuit material on China and the Far East is considered "the first publication of

important documents on oriental geography, geology, botany, zoology, religion and language" (Godwin, *Kircher*, 50). In the present work it comprises over 100 pages, as richly illustrated as Nieuhoff's account which precedes it. The work is profusely illustrated with striking copper-engraved plates of landscapes, views, cities, villages, temples, people, flora and fauna, etc. Ogilby's translation was first published in 1669 by John Macock. Wing N1153. Folding map repaired on verso, with approximately half-inch loss to image along repair; marginal repair to verso of plate following page 139. Some very mild toning to text, faint evidence of dampstain to last several leaves, plates clean and fine. An excellent wide-margined copy.

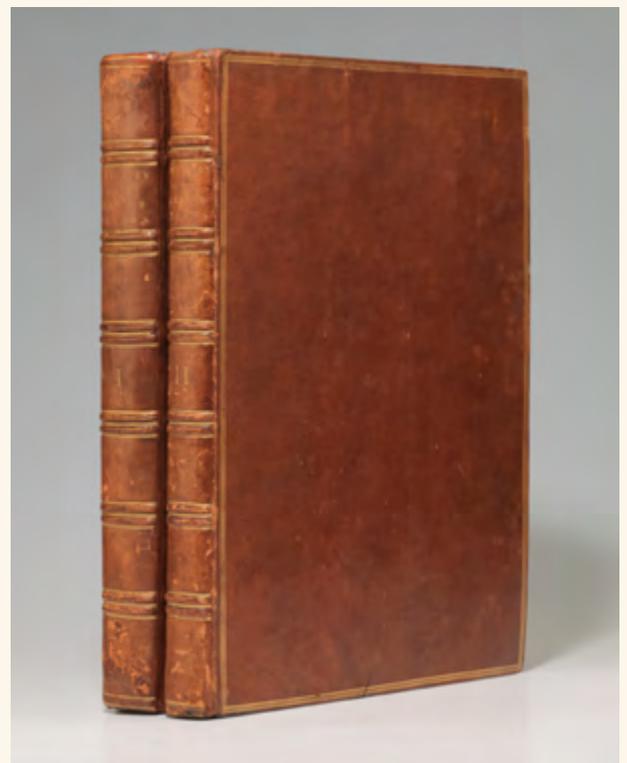


Beautiful Large Folio, With 76 Hand-Colored Aquatints Of Scenery Along The Thames

69. (BOYDELL, John and Josiah, publishers) COMBE, William. **An History of the River Thames.** London, 1794-96. Two volumes. Folio, contemporary full calf (Volume I expertly rebacked with original spine neatly laid down). \$23,000.

First edition, first issue, of this wonderful visual record of the River Thames, with 76 lovely folio hand-colored aquatints by Stadler after Farrington of prospects along the banks—including three very large folding plates—and a large folding map by John Cooke of “The Course of the River Thames from Its Source to the Sea.” An excellent copy in contemporary calf.

“The most important art publishers and dealers in our history are the two Boydells, John and his nephew Josiah, who, though their munificence was chiefly directed towards painters and engravers, also issued a few fine books with colored aquatint plates, notably the *History of the River Thames*” (Prideaux, 266). For the Boydells, the Thames project would contribute greatly to the reputation of their Shakespeare Gallery, the purpose of which was to “establish an English School of Historical Painting.” This copy is a complete *first issue*, with plates surrounded by aquatint borders and containing general title pages for *An History of the Principal Rivers of Great Britain* (the publishers planned on covering more rivers, but they abandoned this project after completing the Thames); plates and text watermarked 1794. Engraved head of “Father Thames,” sometimes bound as a frontispiece, is bound in Volume I opposite page 255, where it is referenced. Plate list for Volume I bound at the rear of Volume II. Abbey, Scenery 432. Tooley 102. A few text leaves in Volume I with mild foxing, a few plates with faint offsetting from text, but generally a very clean copy, hand-coloring fine and bright, with delicate shading, much nicer than often found. A most desirable, about-fine copy of this splendidly illustrated work.





Album Of 90 Lovely Hand-Colored Aquatint Folio Views Of Venice

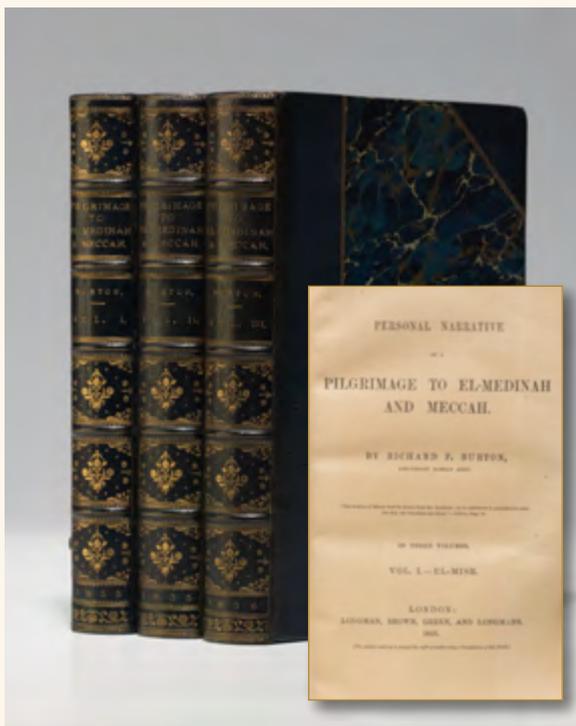
71. LAZZARI, Antonio, engraver, and TOSINI, Andrea, artist. **Vedute Prospettiche degli interni de migliori Tempi e delle situazioni piu pittoresche della citta di Venezia.** Venice, circa 1829. Folio, contemporary full brown morocco gilt, custom slipcase. \$8700.

Wonderful collection of views of Venice, with 90 aquatints by Antonio Lazzari after drawings by Andrea Tosini, all with fine hand-coloring.

Venice had been an independent republic for over 1100 years, during much of which she had been “mistress of the Mediterranean,” the principal crossroads between East and West, and the richest and most prosperous commercial center in the civilized world. “No nation has ever presented itself with more panache—confident as the Venetian Republic was... that it would last forever. Coupled with this conceit, were a highly calculated love of ceremony and a gift of publicity” (Jan Morris). Intended for the burgeoning 19th-century tourist trade, this stellar collection of Venetian attractions represents the best achievements of the contemporary artistic and print-making community in Venice, depicting such famous sights as San Marco Square, the Grand Canal and the Rialto Bridge. Captions in Italian. Bound without a title page, possibly as issued, with a later manuscript title in pencil inserted. (One copy listed in WorldCat is also described as having 90 colored plates and no title.). Bookplate. Occasional marginal foxing, plates clean and fine, coloring vivid, expert restoration to binding. A very good collection.



**“A Remarkable Work” (T.E. Lawrence):
First Edition Of Burton’s Rarest Title**



72. BURTON, Richard Francis. **Personal Narrative of a Pilgrimage to El-Medinah and Meccah.** London, 1855-56. Three volumes. Octavo, early 20th-century three-quarter navy morocco gilt. \$11,000.

First edition of Burton’s scarce and important illustrated narrative of his journey to Mecca, with five full-page color chromolithographs, eight tinted plates, one black-and-white plate, three plans (two folding), and a folding map, handsomely bound.

After years of studying Muslim customs and manners, Burton offered his services to the Royal Geographical Society “for the purpose of removing that opprobrium to modern adventure, the huge white blot which in our maps still notes the Eastern and Central Regions of Arabia” (Penzer, 44). Burton resolved to wend his way to Mecca to observe Muslim rites witnessed by few westerners. Donning a variety of disguises and learning the mannerisms common to Islam— how to dress, eat, sit, sleep, pray, etc.— Burton was accepted as a native. Over the course of his journey he visited the prophet Muhammad’s tomb (which was located not, as many Christians had hitherto believed, in Mecca, but in Medina); commented extensively on the practice of female circumcision; and brought back the first accurate observations by a Westerner on the holiest of Muslim holy cities, Mecca. In his bibliography of Burton’s works, Norman Penzer remarks, “I questioned Colonel Lawrence [i.e., “Lawrence of Arabia”] about the accuracy of Burton’s

description of the journey to Mecca and Medina, and he said that it was absolutely correct in every detail” (Penzer, 7). Bound without publisher’s catalogue at rear of Volume I. Penzer, 44-50. First several leaves of Volumes I and II with some chipping to edges not affecting text, rehinged and with some expert repairs, affecting frontispieces, title pages, and two folding maps, minor rubbing to joints, morocco-gilt bindings sound and quite handsome. An extremely good copy.



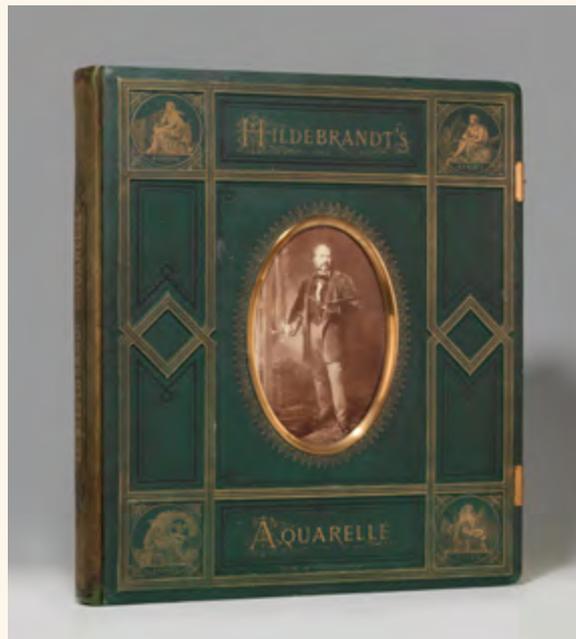


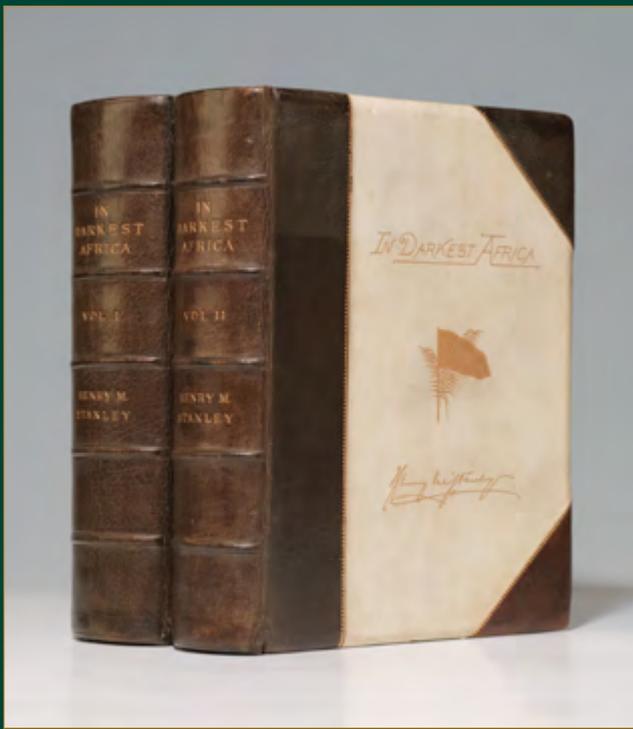
First Edition Of Hildebrandt's Monumental Aquarelle, 1871-74, With 34 Stunning Large Folio Hand-Colored Aquarelle Plates Of Scenes From His World Tour

73. HILDEBRANDT, Eduard. **Aquarelle. Auf seiner Reise um die Erde. ["Watercolors. From his Trip around the World"]**. Berlin, 1871-74. Very large folio (17-3/4 by 21-5/8 inches), title leaf on heavy cardstock and 34 fine plates on textured paper mounted on cardstock, publisher's deluxe portfolio box, large sepia portrait of Hildebrandt set in front board oval under glass, brass clasps. \$25,000.

First edition of this collection of 34 stunning color aquarelle plates finished by hand of scenes from the world tour of artist Eduard Hildebrandt, official Painter to the Royal Court of Prussian King Friedrich Wilhelm IV, featuring scenes from Alexandria, Benares, Bombay, Cairo, Bangkok, Rangoon, Hong Kong, Macao, Peking, Singapore, Manila, Japan, and two famous views of San Francisco. In the publisher's magnificent deluxe portfolio box, with a large sepia portrait of Hildebrandt mounted under glass on the front board.

Born in Danzig, Eduard Hildebrandt studied with the marine artist Wilhelm Krause and with French painter Eugene Isabey in Paris, winning three medals at the Paris salon in 1843. On his return to Berlin, his talent as a landscape painter attracted the attention of Alexander von Humboldt, who recommended him to the Prussian King, Friedrich Wilhelm IV. As a result he was made Painter to the Royal Court, and was supported on his subsequent extensive (and expensive) travels—where he produced the images in this work. The large folio plates were produced by R. Steinbock and W. Loeyllot after the original watercolors by Hildebrandt using the Aquarelle process, with each color added manually by applying watercolors through stencils, each color requiring a different stencil. With a duplicate plate of plate #12, "Strasse in St. Francisco." Plates lovely and fine, minor restoration to publisher's deluxe box. A stunning production, rarely found complete, in the extremely rare publisher's deluxe box.





**Deluxe First Edition Of *In Darkest Africa*, 1890,
One Of Only 250 Copies Signed By Stanley**

74. STANLEY, Henry M. ***In Darkest Africa or the Quest, Rescue and Retreat of Emin Governor of Equatoria.*** New York, 1890. Two volumes. Large quarto, publisher's three-quarter dark brown morocco gilt. \$15,000.

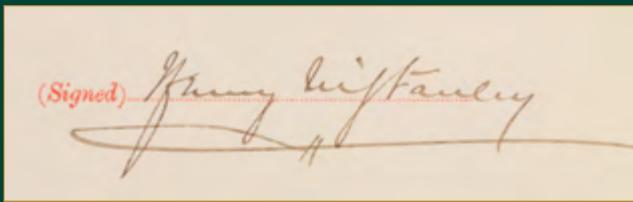
Deluxe signed limited first edition, American issue, one of only 250 copies signed by Stanley, of the classic 19th-century account of African exploration, profusely illustrated with engraved frontispieces, 38 mounted plates on India paper, six additional full-page etchings (each signed by the artist), three color folding maps (two backed in cloth), a folding table of comparative vocabularies, and numerous mounted, in-text India-prints.



Perhaps no adventurer is more closely connected with Africa than Lord Stanley, whose various expeditions did more to reveal the nature of that continent than

any modern explorer. His 1887 mission to relieve the besieged governor of Egypt, his last mission to Africa, ended miserably when Stanley arrived only to learn that the governor did not care to be relieved. This account contains the harrowing details of Stanley's journey through the nearly impenetrable Ituri, or Great Congo, Forest, which he traversed not once but three times over the course of his travels. The conditions were brutal; sometimes the expedition could achieve no more than three

or four hundred yards an hour. The perilous journey nearly cost Stanley his life, and only a third of the men with whom he set out returned alive. Published in the same year and using the same sheets as the English issue (also limited to 250 copies). Hosken, 189. Text and plates generally clean and fine, bindings mildly toned. An extremely good, handsome copy of the scarce deluxe signed edition.

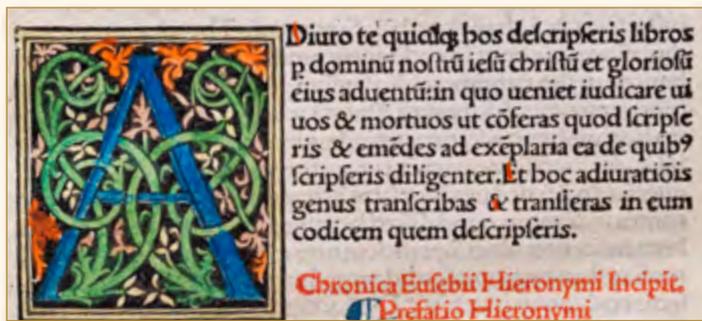
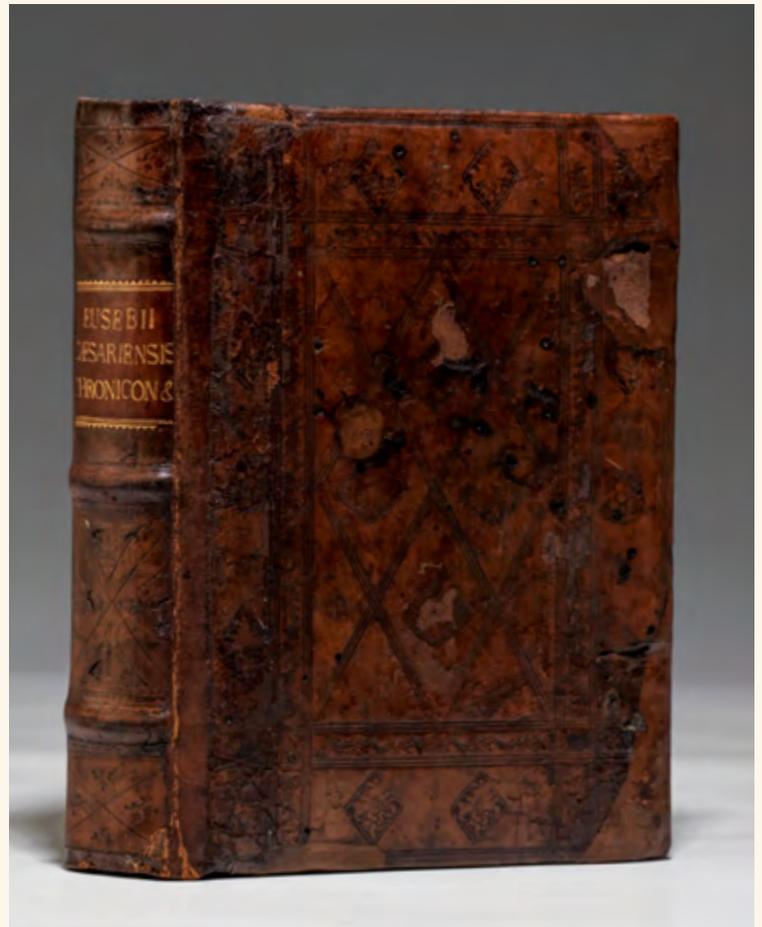


History

1483 Second Edition Of Eusebius' Chronicon, "The Ancient World's First Systematic Universal History," An Excellent Copy With Fine Early Rubrication And Coloring

75. EUSEBIUS OF CAESAREA. **Chronicon**, id est **temporum breuiarium**. Venice, 1483. Small folio, rebound in full old calf with contemporary blind-tooled calf front cover and later spine and spine label neatly laid down, evidence of clasps; ll. [181] of 182, without final blank only. \$23,000.

Expanded second edition of "the ancient world's first systematic history," first published circa 1475-76, here enlarged to cover the years 1449-81, which includes a mention of Gutenberg as the inventor of printing for only the third time in print. A desirable copy of this scarce and finely printed incunable, with excellent early rubrication in blue and red throughout, two large and 14 smaller woodcut initials of varying sizes, all finely hand-colored, and a lovely freehand "Laus Deo" in red and blue ink on the colophon.



This tabular chronicle of ancient history by the historian and theologian Eusebius of Caesarea (260-339) and is regarded as "the ancient world's first systematic universal history" (Bedrosian). Translated into Latin by Saint Jerome, the *Chronicon* sought to show the intersection of Roman, Jewish, and ecclesiastical histories, making its tables "the primary available source of information on dates and events from the time of its composition until the end of the middle ages... It was through Jerome that the work came to be so influential" (Pearse). This printed edition of the *Chronicon* is based on Jerome's Latin translation and contains the continuations of Prosper Aquitanus (until 448), Mattheus Palmerius Florentinus (until 1448) and finally those of Matthias Palmerius Pisanus with the news up to 1481.

It is in the latter expansion—not included in the Milan first edition of circa 1475—where the mention of the invention of printing by Johann Gutenberg can be found, in the entry for the year 1457 on u3v (folio 155v). This is only the third published reference to Gutenberg as the inventor of printing, after those in the 1474 *Chronica* of Riccobaldus Ferrariensis and the 1483 *Supplementum chronicarum* of Jacobus Philippus de Bergamo. Hain-Copinger 6717. GW 9433. Goff E-117. Proctor 4390. Only occasional marginal smudging, text generally clean and fine. A nicely refurbished copy of this very scarce rubricated incunable.

Regni Hebreorum.		Regni Aegyptiorum.	
I	Abui? Nini impere. Apud Hebreos nascit Dabrahā: q̄ cū centū esset ānoꝝ genuit Isaac. Cui? Dabrahę erat ann? p̄m? tūcū imperij Nini. 43. Dabrahā aī	A	Dud Aegyptios aut. 16. potestas erat quā vocāt Dmāiā: quo tēne remabant Ahebei q̄ p̄fue-
1	Regnate Nino apud Assyrios nouissimo ei? tpe nascit Dabrahā.	1	Nino regnate apud Assyrios Ahebei Aegyptiis imperant.
2		2	
3		3	
4		4	
5		5	
6		6	
7		7	
8		8	
9		9	
10	Dabrahā natione Ahalde? primā etatem apud Ahaldeos agebat.	10	
11		11	
12		12	
13		13	
14		14	
15		15	
16		16	
17		17	
18		18	
19		19	

Conan Tindaethwy.



Conan Tindaethwy the sonne
of Roderike.



Onan Tindaeth-
wy didd beginne his
reigne ouer the
Brytaines the

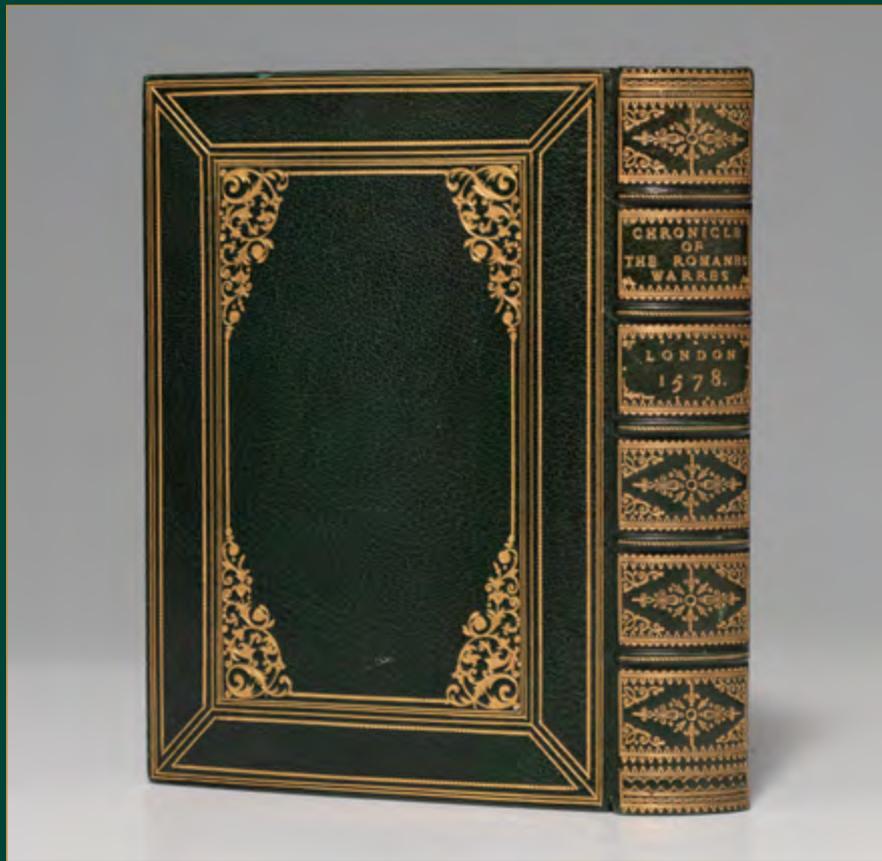
**“The First And Rarest Of All Editions”:
Illustrated *Historie Of Cambria, Now Called Wales, 1584,*
The First Work To Claim The Welsh Discovered America,
With Early References To King Arthur**

76. LLANCARFAN, Caradoc of. **The Historie of Cambria, now called Wales.** London, 1584. Small octavo, late 19th-century full brown morocco gilt. \$12,500.

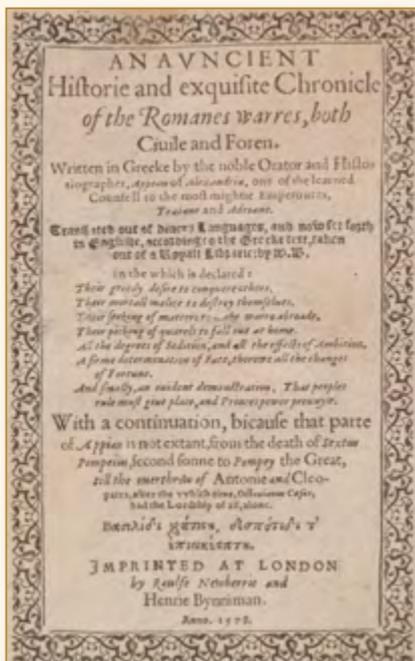
First edition of this rare and important history of Wales and Welsh royalty, illustrated throughout with woodcut portraits. This work was the first to attribute the original discovery of America to the Welsh in the 12th century and contains two very early references to King Arthur, including a description of the discovery of the bones of King Arthur and his queen, handsomely bound.

“The first and rarest of all the editions” (Sabin 40914) of this famous history of Wales and Welsh royalty from the 7th to 13th centuries and the “Princes of Wales of the blood royall of England” from Edward I to Elizabeth. The work was translated into English in the 16th century by Humphrey Llwyd but remained in manuscript. David Powell, a Welsh historian, “was requested by Sir Henry Sidney, lord president of Wales, to prepare for the press an English translation... The work appeared, under the title *The History of Cambria* in 1584... though Llwyd’s translation was the basis, Powell’s corrections and additions, founded as they were on independent research, made the *Historie* practically a new work... and later historians of Wales have to a large extent drawn their material from it” (DNB). Of “special interest for the American collector,” this was *the first work to attribute the original discovery of America to a Welshman* (Sabin 40914). Printed in Roman and black letter. Illustrated with woodcut portraits, title page, large decorative woodcut initials, head- and tailpieces. STC 4606. Small inkstamp, shelf label; occasional old ink marginalia. Expert repair to joints. A very nearly fine copy, handsomely bound.





**Rare First English Translation Of Appian, 1578,
A Source For Shakespeare's *Antony And Cleopatra* And *Julius Caesar***



77. APPIAN OF ALEXANDRIA. **An Auncient Historie and Exquisite Chronicle of the Romanes Warres.** London, 1578. Two parts bound in one volume. Small quarto, 19th-century full crushed dark green morocco gilt. \$18,500.

First edition in English of one of the classic works on ancient Rome, with the rare third state general title page. An excellent copy, beautifully bound in full morocco-gilt by Riviere. Scarce and desirable.

Appian of Alexandria, Greek historian of the conquests by Rome from the republican period into the 2nd century AD, held public office in Alexandria, where he witnessed the Jewish insurrection in 116 AD. After gaining Roman citizenship he went to Rome, practiced as a lawyer, and at an advanced age became a procurator. Appian wrote in Greek this *Romaica*, or history of Rome, in 24 books, arranged ethnographically according to the peoples (and their rulers) conquered by the Romans. His first book on the civil wars, dealing with the period from Tiberius Gracchus (tribune 133 BC) to Sulla (d. 78 BC), is a major historical source (*Britannica*). “Since Appian’s narrative of the civil wars ends with the death of Sextus Pompey, Barker decided to supplement the account with material from Plutarch. Subsequently, William Shakespeare used Barker’s Appian when writing *Antony and Cleopatra* and especially *Julius Caesar*” (Wilson, *Encyclopedia of Ancient Greece*). This copy with third state title page, bound without half title and conjugate dedication leaf. Also without errata, though it is possible that errata did not exist in this issue as it is the third state and there

have been corrections made to the title. ESTC S1491. Bookplate of Charles Butler of Warren Wood Hatfield. Handwritten page of notes in fine calligraphic hand inserted at front by William Graham, banker and bibliophile. A very few penciled notations to text. Text generally clean. A few pages have been trimmed close along the upper edge, slightly affecting headlines. Small closed tears to title page skillfully repaired; final two leaves with professional repairs along fore-edge. Beautiful Riviere morocco-gilt binding with a few small marks to front panel.

**“The Lasting Memorial Of Old St Paul’s”:
Exceedingly Rare 1658 Folio First
Edition Of Dugdale’s *History Of St. Paul’s
Cathedral, With 44 Folio Engravings***

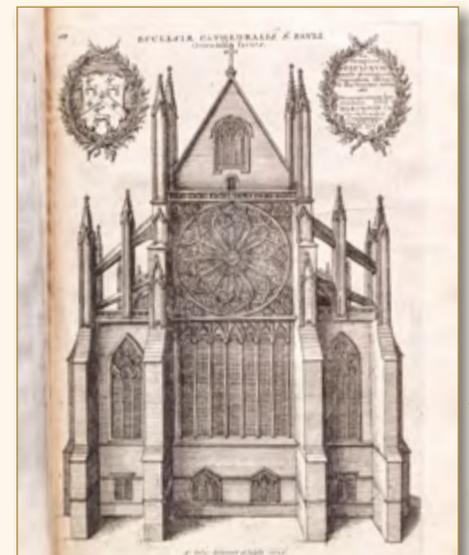
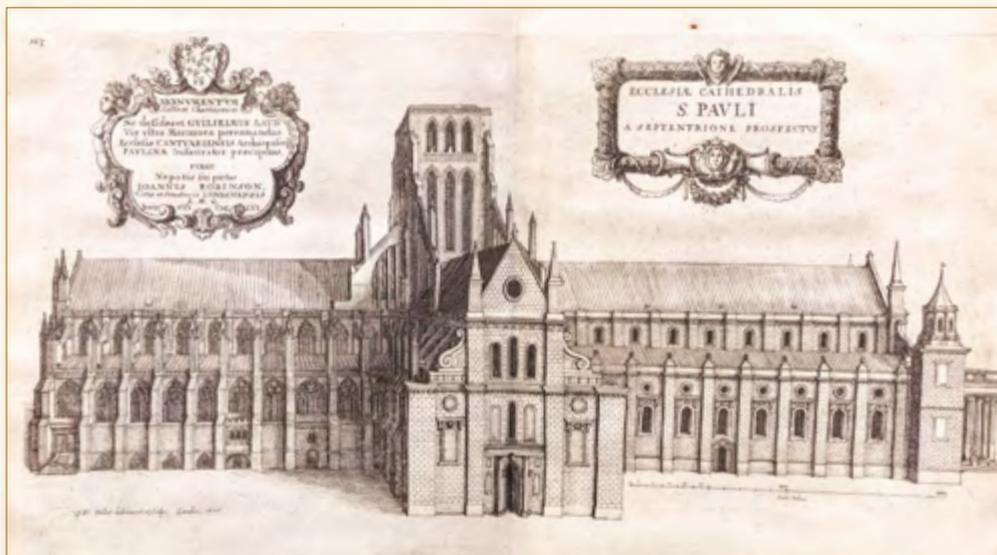
78. DUGDALE, William. **The History of St. Pauls Cathedral in London.** London, 1658. Folio (9-1/2 by 14 inches), 20th-century three-quarter crushed brown morocco. \$9500.

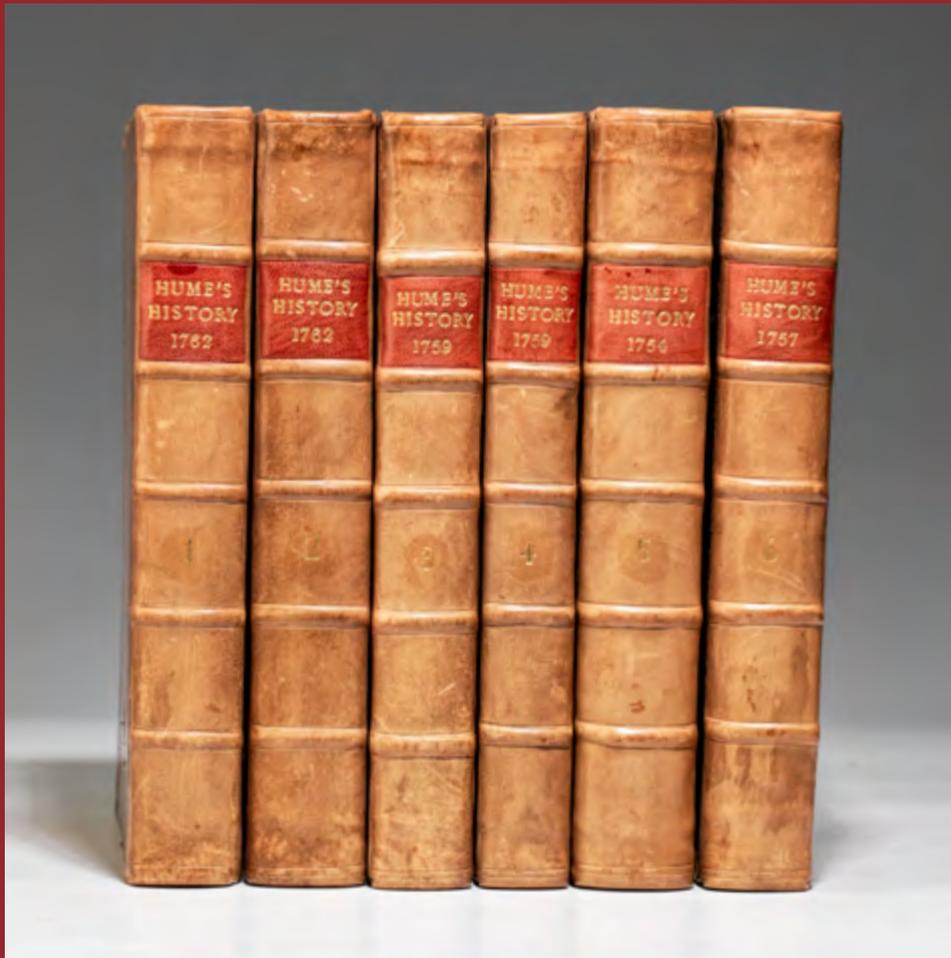
First edition of Dugdale’s history of St. Paul’s Cathedral, with engraved frontispiece portrait and 43 folio copper engravings by Wenceslas Hollar, 11 double-page. “With the destruction of the cathedral in the Great Fire of 1666 Dugdale’s book became the lasting memorial of old St Paul’s” (ODNB)—this edition “is particularly cherished because it contains the finest impressions of Hollar’s plates and is the only edition to contain them all” (Pforzheimer). A splendid wide-margined folio volume, handsomely bound in crushed morocco and marbled boards.

Sir William Dugdale’s “love of antiquarian research” and scrupulous reliance on primary materials helped preserve countless historical sources and resulted in his recognition as a founder of modern historiography. “An acquaintance drew Dugdale’s attention to a collection of records relating to St Paul’s



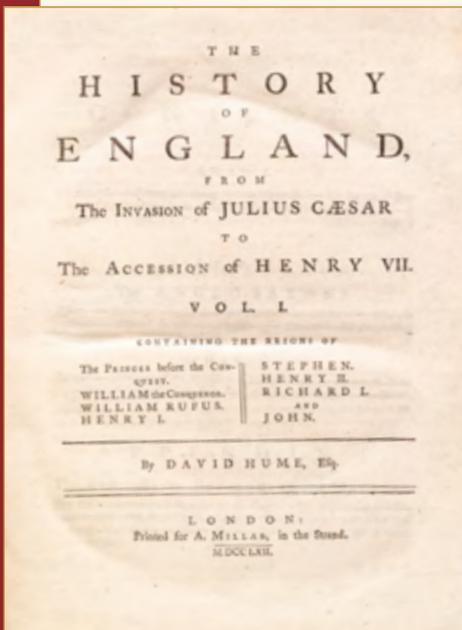
Cathedral. Following this trail he was led to Scriveners’ Hall, where he was lent ‘ten porters’ burthens’ of charters and rolls and other manuscripts ‘in bags and hampers’—unsorted like many legal and state documents at that time, and in mouldering neglect. With the spectacle close at hand of the great church slowly deteriorating from years of maltreatment and sacrilegious use, Dugdale rapidly compiled *The History of St. Paul’s Cathedral*, which was published in 1658. Not only did this book print the surviving documentary records of the cathedral, it also preserved the appearance of the building. Its Norman and Gothic details and the alterations made by Inigo Jones in the 1630s were recorded in extensive plates, once again prepared by Hollar, several of them based on drawings made by William Sedgwick in 1641. ESTC R14613. Wing 24832. Title page with owner signature of “John Hacket.” Owner signature of Harriet J. Roundell of Gledstone, dated “1886.” Armorial bookplate of Richard Foulis Roundell, who served as an officer in the Northumberland Fusiliers. Bookplate of “Sidney R.S. Barnes,” and an early bookplate with motto “Fides Sufficiit” (faith is sufficient). Occasional early annotations. Interior fresh with a few tiny open tears minimally affecting text and images; marginal soiling to preliminary blank with early paper repair, corner edge-wear to one leaf. A handsomely bound copy of this exceptional first edition.





**Monumental *History Of England*,
Beautiful Uniformly Bound Quarto Set Of First Editions**

79. HUME, David. **The History of England, From the Invasion of Julius Caesar to the Accession of Henry VII. BOUND WITH: The History of England, Under the House of Tudor. BOUND WITH: The History of Great Britain. Containing the Reigns of James I and Charles I. WITH: The History of Great Britain. Containing the Commonwealth, and The Reigns of Charles II and James II.** London; Edinburgh, 1757-1762; 1754. Six volumes altogether. Quarto, contemporary full speckled brown calf rebacked. \$8000.



First editions of Hume's monumental history of England, "a neglected masterpiece," the complete six volumes, in contemporary calf boards.

Possessing "a distinct place in the literature of England, Hume's *History* was the first attempt at a comprehensive treatment of historic facts, the first to introduce the social and literary aspects of a nation's life as only second in importance to its political fortunes, and the first historical writing in an animated yet refined and polished style" (*Britannica*). Hume decided not to expand his history beyond the Stuarts, partly because he doubted whether he (or his readers) "could maintain partiality concerning recent events" (Jessop, 27). Altogether, Hume's *History* "promises ever to hold a prominent place in the front rank of English literature" (Allibone, 916). Bound with half titles in Volumes I and II of *The History of England* and Volume I of *The House of Tudor*; without half titles in Volume II of *The House of Tudor* and the two volumes of *The History of Great Britain*. Davies & Keeler 270. Bookplates. Interior generally fine, with short closed tear to one leaf (S4) and foxing to first few leaves in Volume VI, contemporary calf boards with some age wear. A very handsome set.

Signed By Napoleon As “Bonaparte”:

Original 1799 Napoleonic-Era Document Authorizing Payment To Be Sent By Courier

80. NAPOLEON. Document signed. France, May 5, 1799. Document on laid paper, measuring 8 by 12-1/2 inches; floated, matted, and framed with a portrait, entire piece measures 21 by 23 inches. \$8800.

Handsome original 1799 document, completed in a secretarial hand, authorizing the payment of 240 francs to be sent by courier, signed by Napoleon as “Bonaparte.” Finely framed with a portrait.

During Napoleonic era, decrees of this type were frequently issued to instruct various local administrative officials to commence their official duties. This document, on printed “République Française” stationery (“Liberté”; “Egalité”), authorizes a payment of 240 francs to be sent by courier, and is dated “le 16 floréal an 7” (May 5, 1799). A few ink smudges to document, short closed splits along fold lines. Near-fine condition.



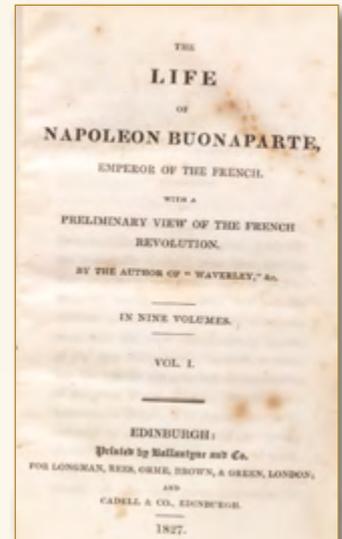


**“A Profound And Searching Analysis
Of A Towering Subject”:
First Edition Of Walter Scott’s
*Life Of Napoleon, Handsomely Bound***

81. SCOTT, Walter. **The Life of Napoleon Buonaparte, Emperor of the French. With a Preliminary View of the French Revolution.** Edinburgh and London, 1827. Nine volumes. Octavo, modern half tan calf gilt. \$7500.

First edition of this account of Napoleon by the most celebrated author of the early 19th century, beautifully bound.

“Scott’s command of structure is remarkable, his narrative skill striking. The *Napoleon* is... a profound and searching analysis of a towering subject” (Edgar Johnson). This work embroiled Scott in a controversy with General Gourgaud, the French historian who followed Napoleon into exile, about whom Scott had published certain documents. “There was some talk of a duel, which ‘pleasantly stimulated’ Scott’s feelings; but the affair blew over without a challenge” (DNB). Gourgaud later published a “refutation” of Scott. Bound without half titles and errata slips. Todd & Bowden 200Aa. Interiors quite clean, binding handsome.



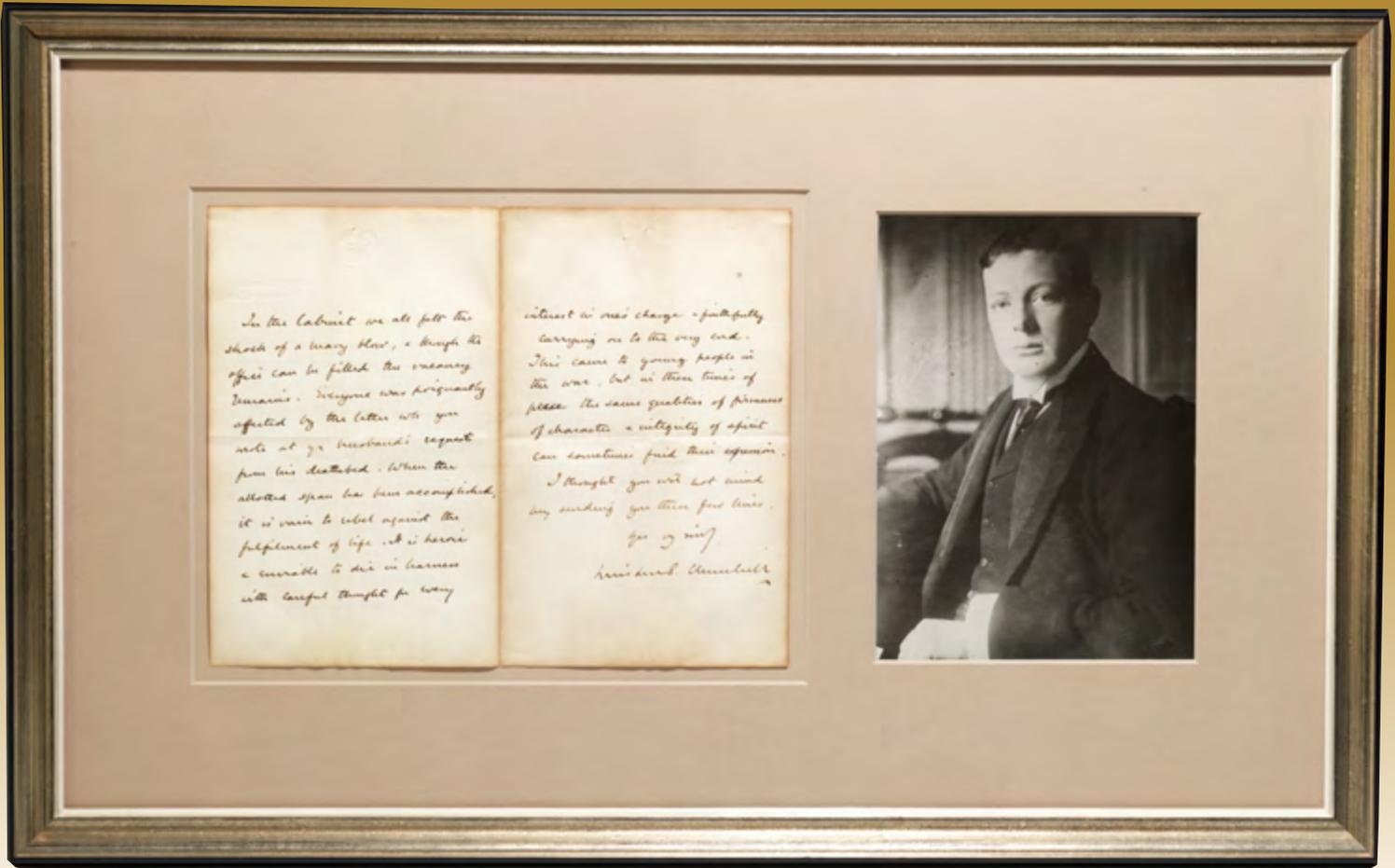
**Maspero's Famed *History Of Egypt,*
Illustrated With Hundreds Of Plates**

82. MASPERO, Gaston Camille Charles, and RAPPOPORT, A.S. **History of Egypt, Chaldea, Syria, Babylonia, and Assyria.** London, 1903-06. Thirteen volumes. Royal octavo, publisher's three-quarter green morocco gilt. \$12,000.

Deluxe limited "Connoisseur Edition" of this esteemed history of Egypt and the Middle East, one of only 200 copies printed on Japan vellum and richly illustrated with over 1200 plates and in-text illustrations, including dozens of fine gravures in double-suite and 26 finely hand-colored plates, including the frontispiece of each volume, very handsomely bound.

The principal work of this set is an English translation of Maspero's *Histoire ancienne des peuples de l'Orient classique* (1895), here translated in nine volumes. Three volumes are dedicated to Rappoport's three-volume *History of Egypt* from 330 BC to the modern era. With the supplemental 13th volume *History of Egypt in the Light of Recent Discovery* by King and Hall, often not present. In these 13 richly illustrated volumes, Maspero and Rappoport present an intimate acquaintance with the history of Egypt and the Nile Valley, Assyria and Babylonia, as well as the literature and culture of these regions. Issued simultaneously in three limited editions. Plates and text fine, spines toned to brown, a few volumes with joint and spine ends expertly repaired, supplemental volume rebaked with original spine laid down.





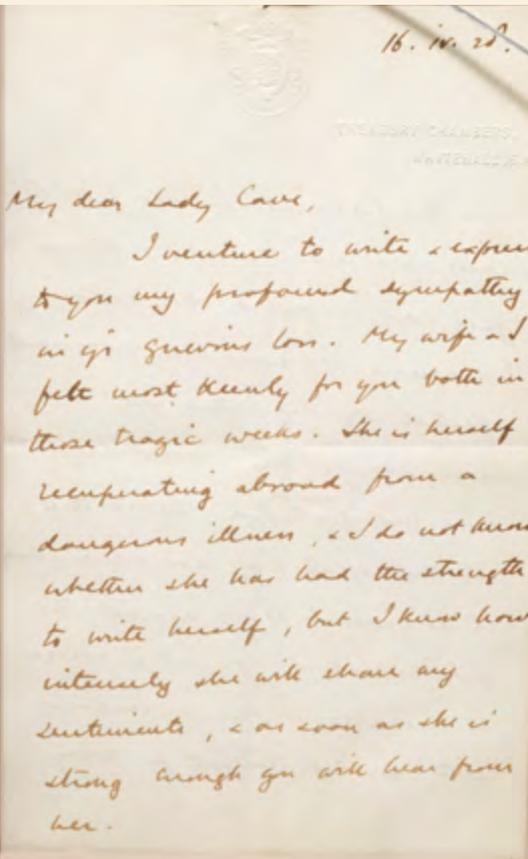
“It Is Heroic And Enviably To Die In Harness With Careful Thought For Every Interest In One’s Charge”: Autograph Letter Of Condolence From Winston Churchill To Lady Cave

83. CHURCHILL, Winston. **Autograph letter signed.** London, April 16, 1928. One leaf, measuring 8 by 5 inches folded. \$16,000.

Autograph letter signed from Churchill to Lady Anne Cave, expressing condolences on the death of her husband, Viscount George Cave, the Lord Chancellor of the United Kingdom, framed with an early portrait of Churchill.

Cave was appointed Lord Chancellor in 1922, a post he held until a few days before his death in March 1928. “Lord Cave was a great public servant... In Lady Cave’s books the reader is able to share some of the intimacies of his life” (DNB).

Churchill’s letter, dated April 16, 1928, reads in small part: “My dear Lady Cave, I venture to write & express to you my profound sympathy in y[ou]r grievous loss... In the Cabinet we all felt the shock of a heavy blow, & though the office can be filled the vacancy remains... It is heroic & enviable to die in harness with careful thought for every interest in one’s charge & faithfully carrying on to the very end. This came to young people in the war, but in these times of peace the same qualities of firmness of character & integrity of spirit can sometimes find their expression. I thought you would not mind my sending you these few lines. Y[ou]rs v[er]y sin[cerely], Winston S. Churchill.” A fine Churchill autograph letter.



Religion & Philosophy



**“Glory Be To The Father, And To The Son: And To The Holy Ghost”:
Striking Illuminated Leaf From A 15th-Century Flemish Book Of Hours,
With A Very Large And Rare Hand-Colored Image Of The Crucifixion By
An Artist Associated With The Master Of The Gold Scrolls**

85. (ILLUMINATED LEAF) **Illuminated Leaf from a Book of Hours.** Bruges, circa 1430. Single vellum leaf (5 by 7 inches), illuminated; matted and framed, entire piece measures 11 by 13 inches. \$9800.

Large and exquisite illuminated miniature from a Flemish Book of Hours, featuring an exceptional, domed and hand-colored image depicting the Crucifixion, with an elaborate filigree border, most rare.

This beautiful illuminated miniature is from a Bruges Book of Hours, circa 1430. The miniature depicts the Crucifixion, with Mary standing to Jesus' right, head ducked in prayer and grief, and St. John the Evangelist also praying while gazing up at Jesus. This miniature is distinguished by the filigree scrollwork in the background, a technique popular in Flanders from about 1410 to 1450. Additionally, the miniature is quite similar to a miniature of the Crucifixion attributed to the Master of the Gold Scrolls and illustrated on page 81 of Roger Wieck's *Painted Prayers* (1998), from the filigree background to the execution of the haloes to the poses of the figures. Thus, we are confident the artist of this miniature was associated with the Master of the Gold Scrolls. While the verso appears to have had gothic text at one point, it has been mostly scraped off. Although that may have happened after the image was drawn, it may also be a recycled piece of vellum as was common at the time. Text in Latin. A couple extremely faint stains to edges of vellum and usual minor waviness of vellum not affecting presentation. A beautiful leaf in near-fine condition.

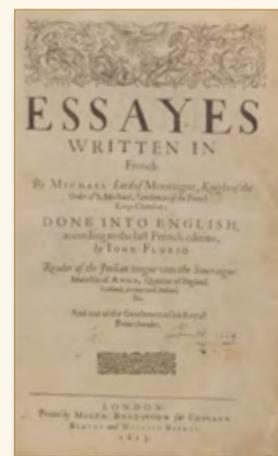


**“The Unfolding Of A Mind Of Genius In Dialogue With Itself”:
Rare 1613 Second Edition In English Of Montaigne’s *Essayes***

86. MONTAIGNE. *Essayes Written In French... Done Into English, according to the last French edition, by John Florio.* London, 1613. Folio (8 by 11-1/2 inches), contemporary full brown calf rebaced and recornered. \$16,000.

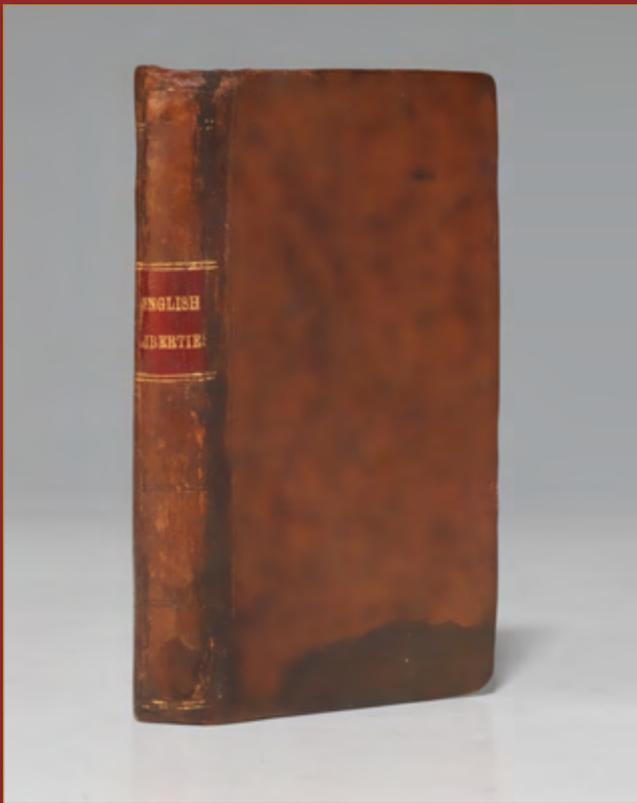
*Second edition in English of Montaigne’s seminal masterpiece, with the important Elizabethan translation of John Florio used by Shakespeare as a source for *The Tempest* (circa 1611), a work profoundly influenced by Lucretius, a splendid folio volume in contemporary calf boards.*

“Montaigne devised the essay form in which to express his personal convictions and private meditations, a form in which he can hardly be said to have been anticipated... He finds a place in the present canon, however, chiefly for his consummate representation of the enlightened skepticism of the 16th century, to which Bacon, Descartes and Newton were to provide the answers in the next” (PMM 95). Here is “the unfolding of a mind of genius in dialogue with itself and with the world” (Hollier, 250). “It is generally accepted that Shakespeare used Florio’s translation when



writing the passage on the natural commonwealth in his *Tempest*” (Pforzheimer 378). Initially published in French in 1580, Montaigne’s *Essayes* were first published in English in 1603, with this translation. Frontispiece portrait of Florio by William Hole bound between Contents and first text leaf; containing general title page, separate title pages for the second and third books. With rear blank leaf, elaborate ornamental woodcut-engraved initials, headpieces throughout. ESTC S111840. Title page with contemporary owner signature dated 1614. Interior quite fresh with only minor expert archival repair to edges of title page and a few leaves not affecting text, lightest scattered foxing, faint rubbing to boards. A very handsome near-fine copy.





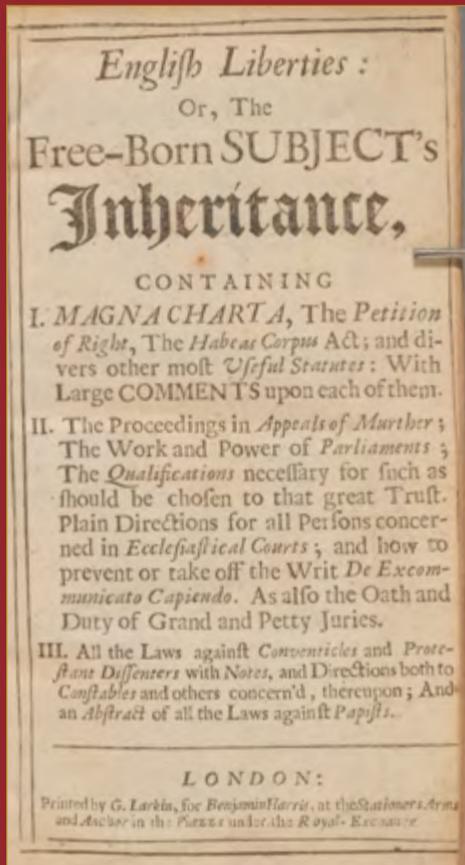
“Had More To Do With Preparing The Minds Of American Colonists For The American Revolution Than... Coke, Sidney And Locke” (Hudson)

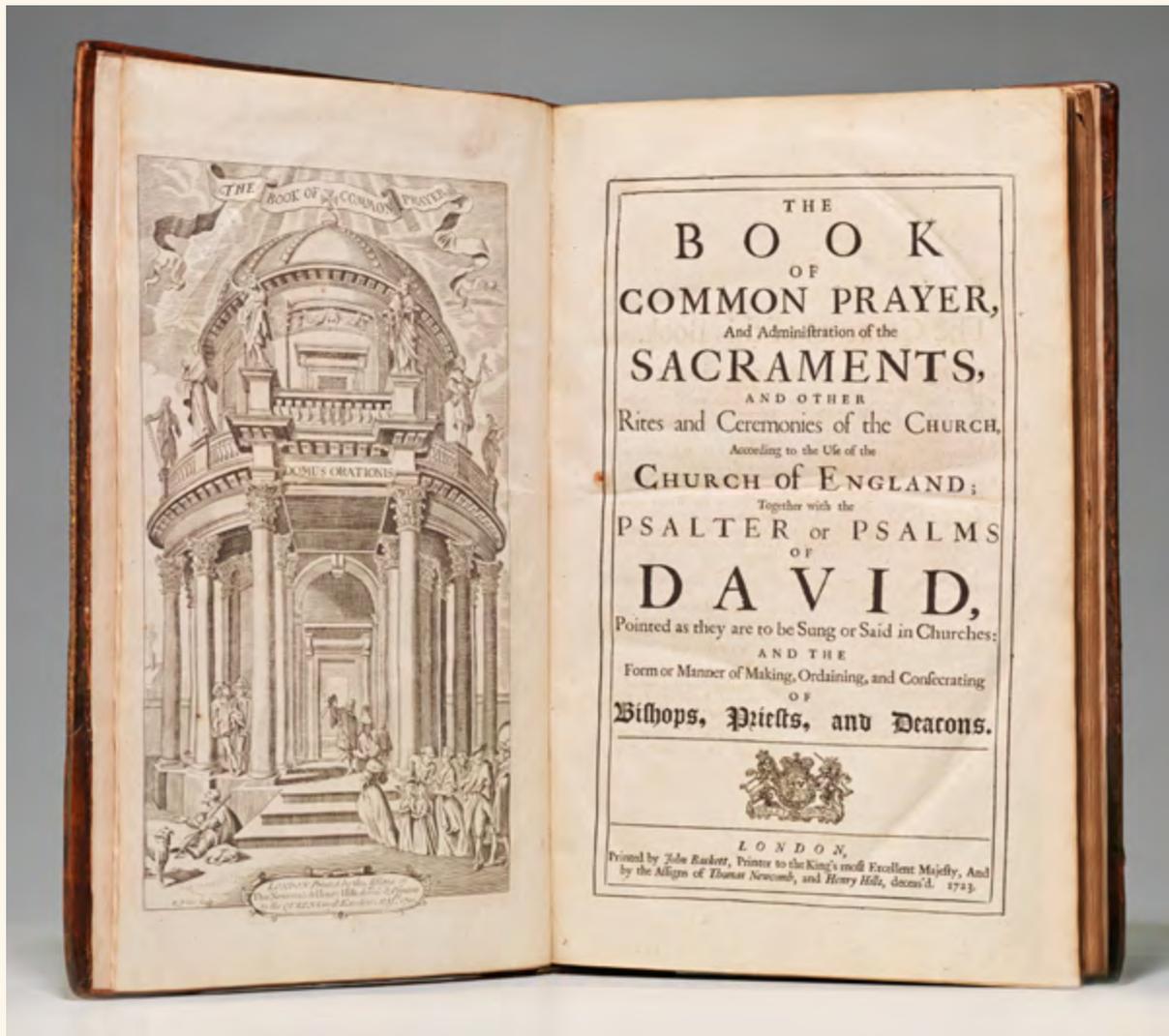
87. CARE, Henry. **English Liberties: Or, The Free-Born Subject's Inheritance.** London, 1682. Small octavo (3-1/2 by 6 inches), contemporary full polished brown sheep rebaced with original spine laid down, custom clamshell box. \$16,000.

Rare first edition, containing printings of the Magna Charta and other seminal documents on the separation of church and state, the right to religious liberty, trial by jury and other founding principles. Care's influence is clear “in the writings of the founding fathers of the United States—Samuel Adams, John Adams, John Dickinson and Alexander Hamilton... Jefferson added two copies of English Liberties to his library and arranged that it be included in the library of the University of Virginia” (Schwoerer, 231-5). A handsome copy in contemporary sheep.

“A handbook of civil liberties.”—British Library

Care's *English Liberties* contains “the most important documents and statements in English history and law concerning liberty, property and the rights of the individual... Benjamin Franklin knew its contents thoroughly” (Lemay, *Life*, 74). This first edition features a printing of the Magna Charta, “a symbol of political liberty and the foundation of constitutional government” (Grams, 95). “Care advocated a radical theory of liberty of the religious conscience for all persons... and argued for the principle of separation of church and state... his ideas are comparable to those of John Locke on that subject and were in print before Locke's *Letter on Toleration*.” Care especially promoted “an abiding respect for the merits of trial by jury as a bulwark of English rights and liberties. *English Liberties*... helped to transmit this ‘jury ideology’ and other ideas about fundamental laws and the rights and liberties of Englishmen to 18th-century England and the American colonies” (Schwoerer, xxvi). Precedes the 1721 first American edition. Bound without initial blank leaf, two-leaf publisher's advertisement; occasional mispagination as issued without loss of text. ESTC R31286. Bookplate of bibliophile Robert J. Hayhurst. Small shelf label. Plain bookplate with trace of owner signature. Faint dampstaining to text and front board, a bit of marginal wormholing. A near-fine copy of this profoundly influential work.



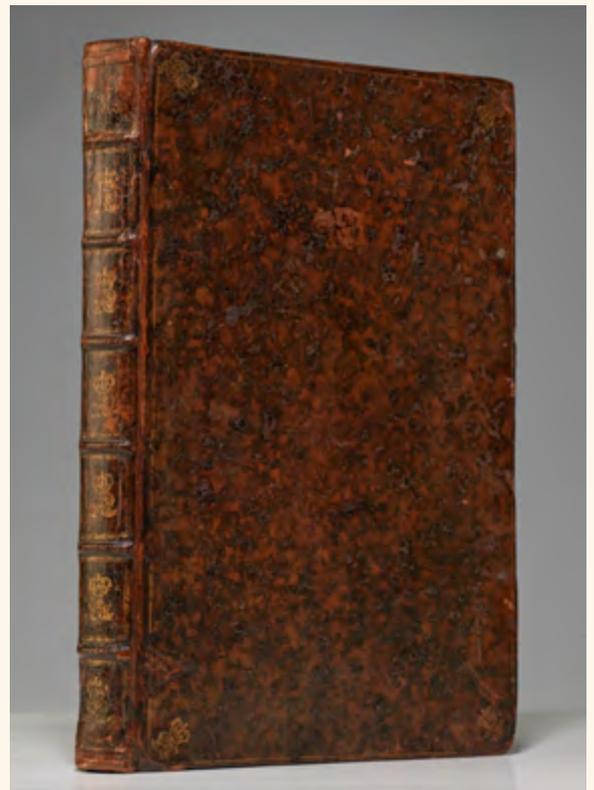


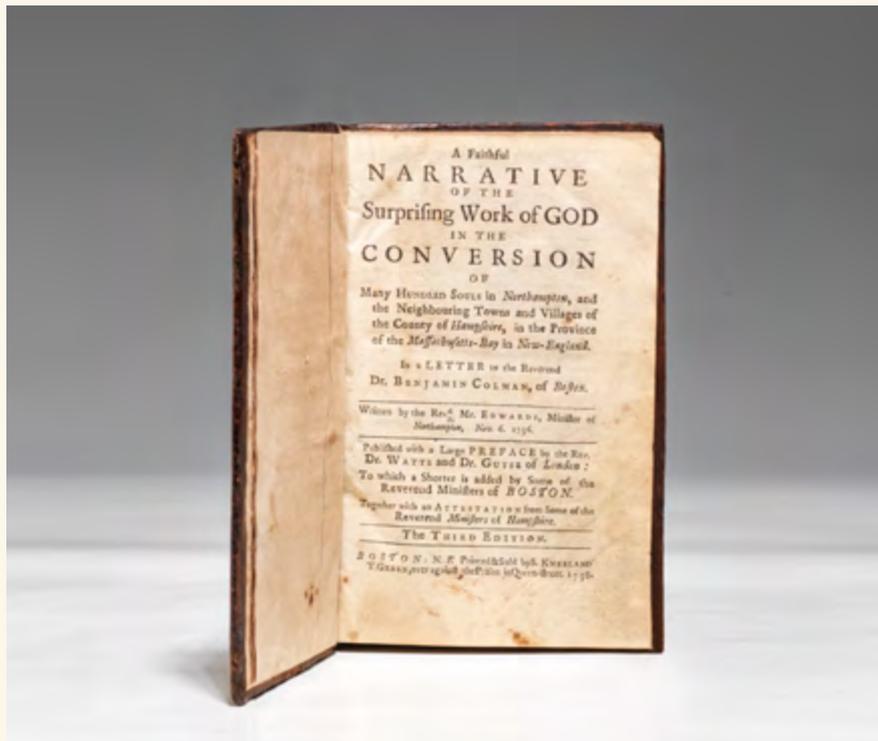
**Lovely 1723 Tall Folio Book Of Common Prayer
In Fine Contemporary Gilt-Paneled Morocco
Decorated With The Gilt Monogram Device Of King George I**

88. BOOK OF COMMON PRAYER. **The Book of Common Prayer and Administration of the Sacraments.** London, 1723. Tall folio, contemporary full mottled calf expertly rebaced with original spine neatly laid down, gilt devices of the crown of King George I. \$8250.

Beautiful early 18th-century tall folio edition of the venerable Book of Common Prayer, with fine engraved frontispiece, in nicely restored contemporary calf featuring the gilt device of King George I in the corners and spine panels.

Born of Thomas Cranmer's desire for liturgical texts upon which all of Europe's Protestant, English-speaking churches could agree, the beautiful and dignified language of the Book of Common Prayer, first issued in 1549, has considerably influenced not only ecclesiastical practice but also literature in English. "The language of the Prayer Book is now part of the whole language... and as a source of spiritual inspiration, it is for most Englishmen second only to the Bible" (PMM 75). This 1723 London edition is handsomely bound in full mottled calf, with King George I's gilt monogram cipher in each corner of the boards as well as in each spine panel. Ornamented with fine engraved frontispiece (dated 1710), decorative headpieces and woodcut initials. Griffiths 1723:1. A few ink corrections and marginal annotations. A few short wormtraces, text clean, evidence of cloth ties, corners expertly restored. A very handsome volume.





**Jonathan Edwards' *Faithful Narrative*,
Describing The Beginnings Of The Renowned "Great Awakening"
Religious Revival In America, 1738 First American Edition**

89. EDWARDS, Jonathan. **A Faithful Narrative of the Surprising Work of God in the Conversion of Many Hundred Souls in Northampton and in the Neighbouring Towns and Villages of Hampshire, in the Province of the Massachusetts-Bay of New-England.** BOUND WITH: **Discourses on Various Important Subjects.** Boston, 1738. Small octavo (4-1/2 by 7-3/4 inches), contemporary full brown sheep. \$15,000.

First American edition of this important account of the beginning of "The Great Awakening" by the creator of "the first great religious revival of modern times" (ANB). Bound with Edwards' Discourses on Various Important Subjects, a collection of five sermons.



***"Some speak much of the exquisite sweetness,
and rest of soul, that is to be found in the
exercise of a spirit of resignation to God, and
humble submission to His will."***

Edwards' *Faithful Narrative* describes Christian conversion in his congregations in Northampton, Massachusetts, during the Great Awakening. "Edwards was apparently a stranger to Northampton in 1726, and his *Faithful Narrative of the Surprising Work of God* (1737) describes both the utopian community he had heard attributed to Stoddard's dominion and the less happy reality he found for himself... The *Faithful Narrative* describes how in the winter of 1734–1735, first the young people, and then their elders, responded to Edwards's preaching with a renewed spiritual energy and a newly virtuous repertoire of public and private behavior" (ANB). "Third Edition" stated on title page, though this is the first edition published in the American colonies; preceded by the 1737 first English edition, and possibly by the 1738 Edinburgh edition. The second work in this volume, Edwards' *Discourses on Various Important Subjects*, has been bound in without the title page; the *Faithful Narrative* is complete. Evans 4239, 4240. Bookplate. Short closed tear to a3 and I3 in *Faithful Narrative*, some foxing and faint dampstaining throughout volume. A very good copy in nicely restored contemporary calf.





**1787 London Printing Of The Five Books Of Moses,
With Parallel Hebrew And English Text As
Translated By David Levi, “The Most Authoritative
Spokesperson For Judaism” Of His Time**

90. (HEBREW BIBLE) [The Five Books of Moses] in Hebrew, with the English Translation on the Opposite Page, With Notes... by Lion Soesmans. Corrected, and translated, by David Levi. London, 1787. Five volumes. Octavo, contemporary full brown tree calf gilt rebacked with original spines and spine labels neatly laid down. \$13,000.

1787 Hebrew Bible, containing parallel pages of the English and Hebrew text as translated by respected Jewish scholar David Levi, with notes and engraved frontispiece plates by printer Lion Soesmans in each volume.

Appearing within decades of the first publication of a separate Hebrew Bible in England, this printing of the Pentateuch—with parallel texts in Hebrew and English—proved an important event for both Jews and Christians in 18th-century England. With handsome engraved frontispiece plates and Haftorah text in each volume, this edition features a translation by David Levi, “a self-taught English Jew... regarded as the most authoritative spokesperson for Judaism in the English-speaking world. Christian writers on Judaism such as Hannah Adams in America and the abbe Henri Gregoire in France relied on Levi’s works for information about Jewish religion and practices... Since the English Jewish community of the time knew little or no Hebrew, Levi translated the Sephardic and Ashkenazi prayers books, and produced expositions and translations of much Jewish lore about ritual and practice. His texts were used by Jewish and Christian writers well into the 19th century” (Popkin, “David Levi,” *Jewish Quarterly Review*). Scarce first edition, with Hebrew and English text; each volume with engraved frontispiece by Lion Soesmans and Haphtorah readings at rear. Herbert, 302. Roth, 306. Bookseller stamp to upper margin of frontispiece plate in Numbers. Light scattered foxing, expert restoration to extremities of contemporary tree calf. A nicely refurbished copy.

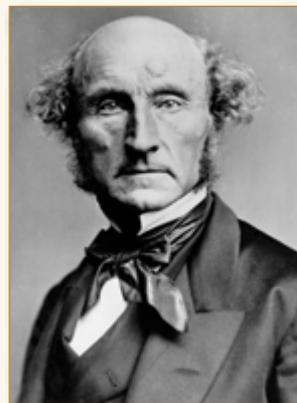
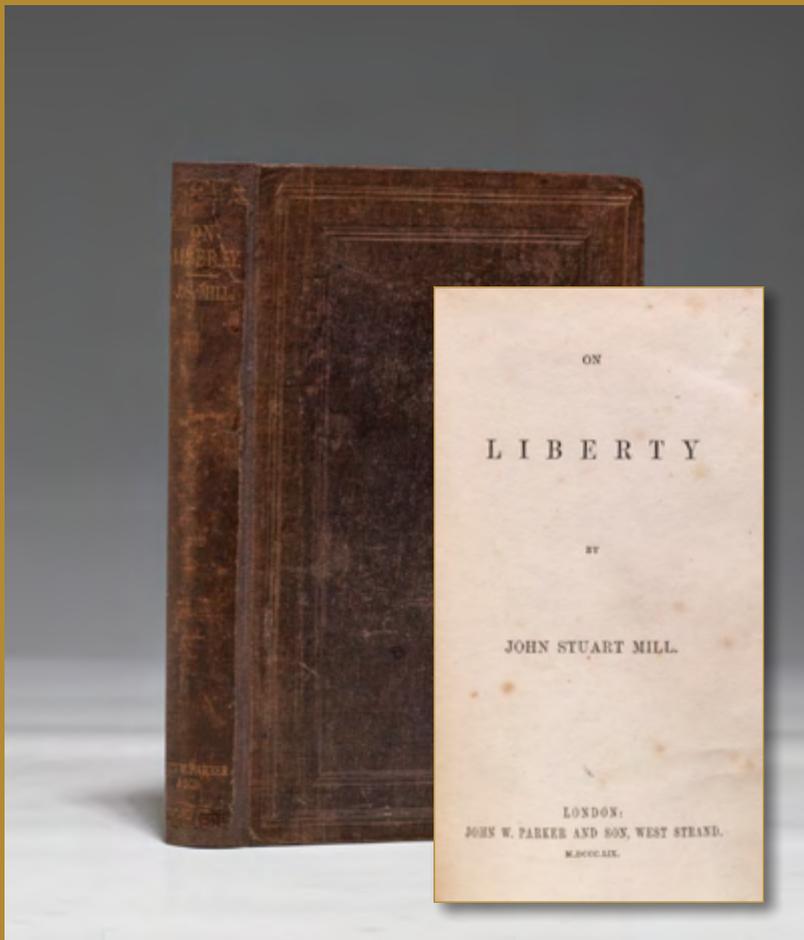




“The Greatest Good Of The Community Is Inseparable From The Liberty Of The Individual”: First Edition Of John Stuart Mill’s Classic *On Liberty*, 1859

91. MILL, John Stuart. **On Liberty.** London, 1859. Octavo, original blind-stamped brown cloth rebacked with original spine laid down. \$7500.

First edition of Mill’s most famous work—“the final stage in the growth of Utilitarian doctrine” (PMM)—in original cloth.



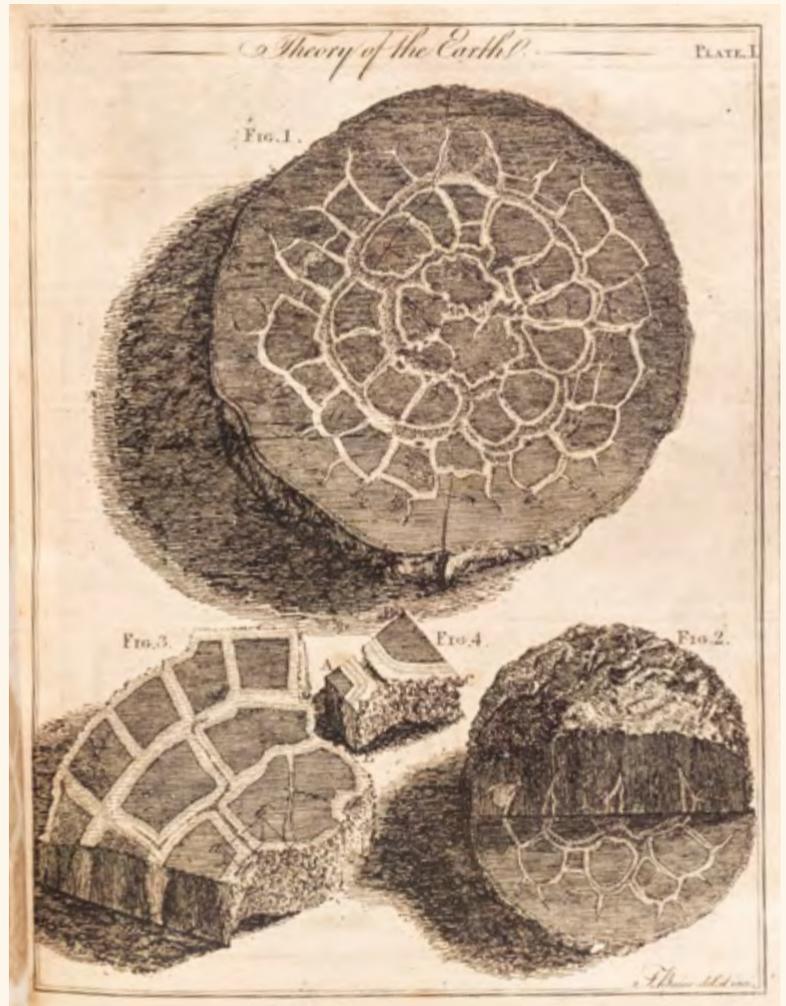
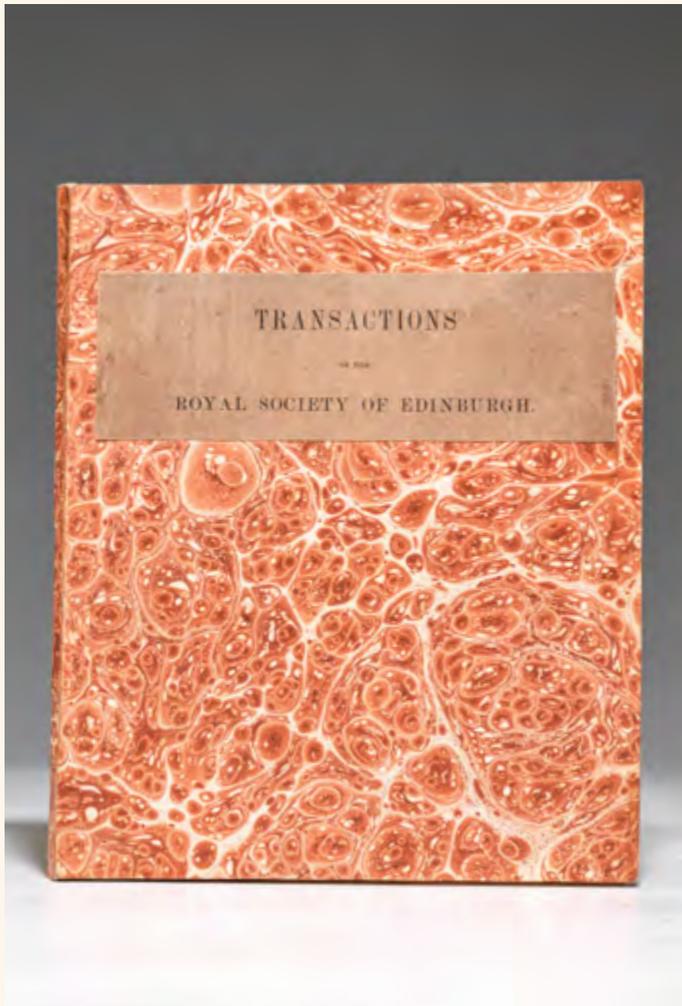
“Mill realized that the ‘greatest good’ of the community is inseparable from the liberty of the individual. Hitherto, liberty had always been considered relative, in relation to tyranny or oppression: Mill extended tyranny to include a custom-ridden majority, and declared that ‘the sole end for which mankind is justified in interfering with liberty of action is self-protection’... Many of Mill’s ideas are now the commonplaces of democracy. His arguments for freedom of every kind of thought or speech have never been improved on. He was the first to recognize the tendency of a democratically elected majority to tyrannize over a minority... Mill’s *On Liberty* remains his most widely read book. It represents the final stage in the growth of Utilitarian doctrine” (PMM 345). “*On Liberty* is regarded as one of the finest expressions of 19th-century liberalism” (Baugh, 1323). With four-page publisher’s catalog bound in at rear. Owner stamp. Scattered marginal pencil markings. Faint foxing to preliminary and concluding pages, slight soiling and a bit of toning to original cloth, spine leaning slightly. An extremely good copy.



“The only purpose for which power can be rightfully exercised over any member of a civilized community, against his will, is to prevent harm to others.”



Science & Medicine



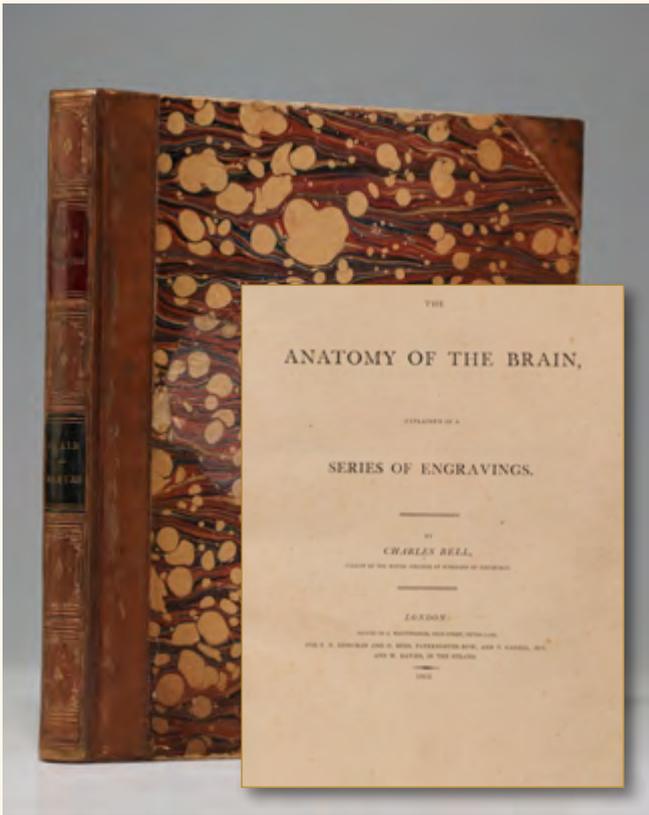
The Foundation Of Modern Geology, Hutton's "Theory Of The Earth," 1788 First Edition, With Two Engraved Plates

92. HUTTON, James. **Theory of the Earth; or an Investigation of the Laws Observable in the Composition, Dissolution, and Restoration of Land upon the Globe.** BOUND WITH: **The Theory of Rain.** Edinburgh, 1788. Quarto, modern marbled wrappers, original printed paper label laid down, custom clamshell box. \$10,500.

First edition of Hutton's landmark paper, the foundation of modern geology, excerpted from the Transactions of the Edinburgh Royal Society, with two engraved plates. Bound with another Hutton paper from the same volume, "The Theory of Rain."

"His fundamental conception—now accepted as a matter of course, but then entirely new—was the doctrine of uniformitarianism. The formation of the surface of the earth is one continuous process which can be studied entirely from terrestrial materials without cosmological or supernatural intervention" (PMM). "Hutton's theory ran counter to the belief then widely held that the present world was created by a divine being, fully populated by animal and plant life, at a time that could be measured by human records" (DSB). His theory also directly contradicted the belief, widely held at the time by naturalists, that every major geologic feature of the earth was formed abruptly by "catastrophic" forces, rather than more gradual and continual forces such as erosion and sedimentation. With eight-page Strahan and Cadell publisher's catalogue, dated 1788, bound in at rear. (Hutton went on to expand this paper into a two-volume work with the same title, published in 1795.) Pastiche of title page, with mounted title and engraved vignette preserved. Bound with half title and four pages of contents for Volume I. Norman 1130. Occasional spots of foxing to text, especially to first few leaves, plates clean. Near-fine in later wrappers.

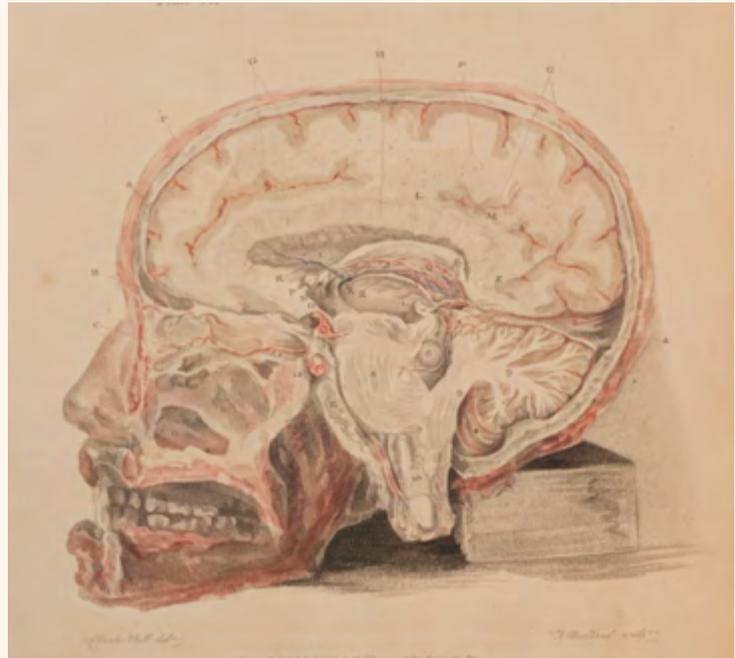
"The past history of our globe must be explained by what can be seen to be happening now."



**Very Rare First Editions Of
Bell's Anatomy Of The Brain, 1802, And Series Of Engravings
On The Nerves, 1803, In One Folio Volume, With 21
Engraved Plates (Most Hand-Colored, Three Folding)**

93. BELL, Charles. **The Anatomy of the Brain, Explained in a Series of Engravings.** BOUND WITH: **A Series of Engravings, Explaining the Course of the Nerves.** London, 1802, 1803. Tall quarto, contemporary three-quarter brown calf. \$17,500.

First editions of two seminal early works by Scottish surgeon Bell—Anatomy of the Brain (1802) and Series of Engravings (1803), wonderfully illustrated with 12 stipple-engraved anatomical plates (11 hand-colored)—“engraved by Thomas Medland after Bell’s own drawings... one of the most beautifully illustrated in the entire literature”—and nine copper-engraved plates (three folding), all after richly detailed and expressive original drawings by Bell, a splendid volume in contemporary calf and marbled boards.



“The human brain, in its earlier stage, resembles that of a fish... only after birth, does it assume the proper form and consistence of the human encephalon.”



This volume brings together two exceptional early works by Scottish-born surgeon Sir Charles Bell—*Anatomy of the Brain* (1802) and *Series of Engravings* (1803). “Trained in art as well as medicine,” Bell crafted beautiful anatomical drawings in connection with lectures by his brother John Bell (Norman 168). Moving to London in 1804, Bell “developed his experimental techniques involving the peripheral nerves in order to discover how the brain functions... Bell introduced new methods of determining the functional anatomy of the nervous system... His techniques and observations led to Johannes Müller’s generalizations on the sensory functions of the nervous system” (DSB). In *Anatomy*, “Plates I-X were engraved in colors as well as colored by hand” (Norman 168). *Series of Engravings* with nine copper-engraved plates, including three large folding plates, which reveal the body’s nerves, muscles, arteries and veins. All plates after original drawings by Bell. Series bound without rear leaf of ads. Norman 168, 169. Bookplate of American naval physician Dr. I.H. Hazelton, who served in the Civil War aboard the *U.S.S. Vermont*. Text and plates fresh with light scattered foxing; mild rubbing, edge-wear to boards, expert restoration to contemporary calf corners.





**“A Major Innovation... An Institution In Its Own Right”:
Scarce 1859 First American Edition Of Gray’s Anatomy,
In Contemporary American Binding,
With Civil War Medical Provenance**

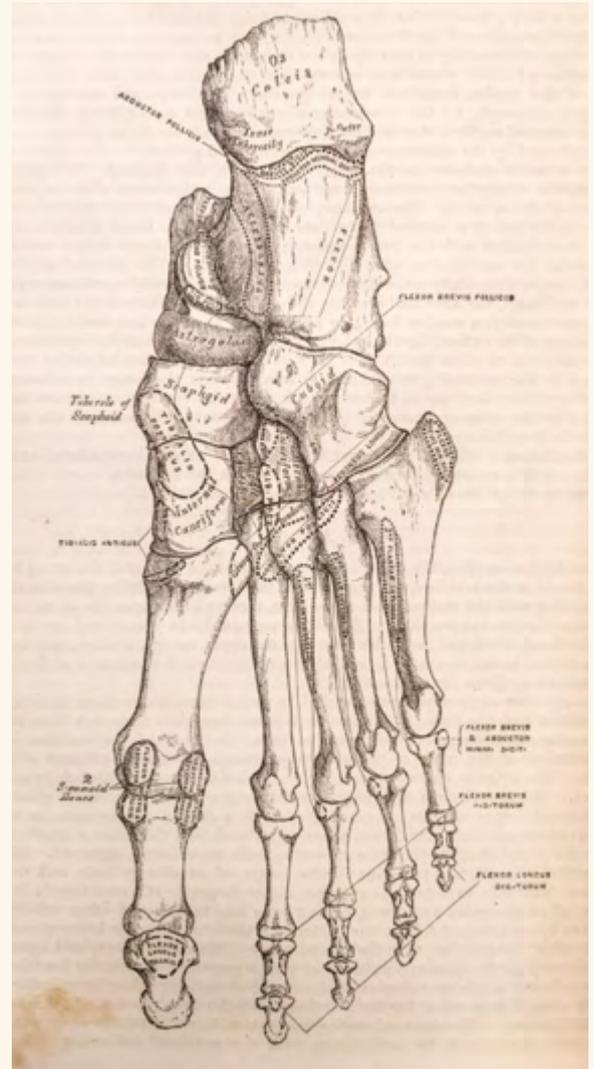
94. GRAY, Henry. **Anatomy Descriptive and Surgical**. Philadelphia, 1859. Tall thick octavo, contemporary full sheep rebacked with original spine and black morocco spine label neatly laid down. \$12,500.

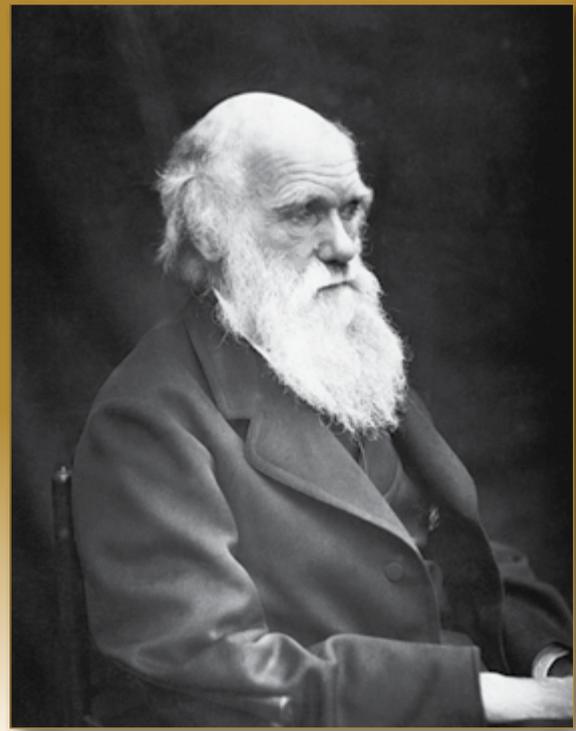
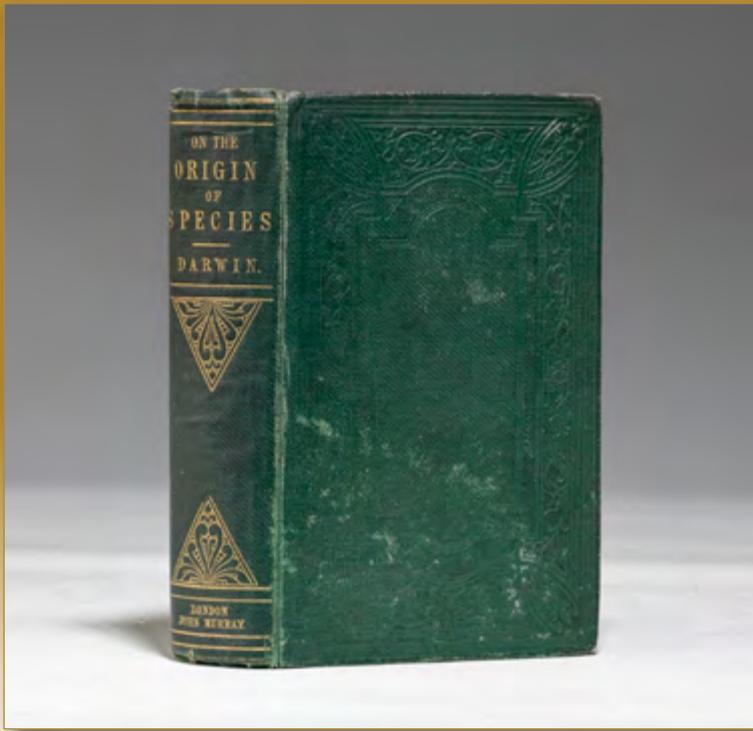
First American edition of this classic anatomical textbook by Henry Gray, richly illustrated with 363 wood-engravings after drawings by Henry Vandyke Carter, published on the eve of the American Civil War—this edition of Gray’s Anatomy would have been an indispensable tool for American doctors, surgeons, and medical students at this crucial period in our history, on and off the battlefield. “Remains today a standard work on the subject” (Garrison & Morton). A desirable copy in a contemporary American binding, with a Civil War-era medical provenance.

“Surgical Anatomy is, to the student of medicine and surgery, the most essential branch of anatomical science.”

“No medical text has ever been so widely used by successive generations of medical students and doctors... It is a measure of Gray’s single-minded devotion to anatomy and authorship that ‘Gray’s Anatomy’ remains even today, not only an important book of reference but as virtually a household phrase” (DNB).

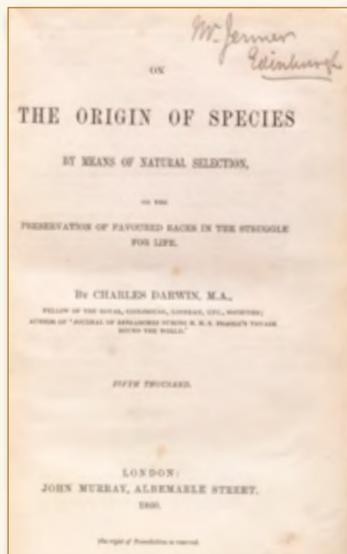
“The first edition of 1858 was found to have a good many errors, most of which were corrected in the 1859 edition” (Heirs of Hippocrates 1915). Bound without half title. Garrison & Morton 418. Lilly, 211. Norman 939. Owner ink signature, dated Cincinnati, Dec. 1860, and penciled annotations of Dr. Winslow Brown, who notes his use of this book during the Civil War (April 1-November 1, 1862) at Camp Dennison Hospital, established just after the Battle of Shiloh, which at its height tended to 2300 sick or injured soldiers. Dr. Brown’s penciled notes of brain size in relation to intelligence are on the rear blank. Dr. Brown’s death in San Francisco on November 2, 1868, was attributed to poison. Title page and one leaf of contents (pp. 15-16) with light edge-wear, scattered foxing to text. A nicely refurbished copy, most desirable with Civil War medical provenance.





**“The Most Important Single Work In Science”:
Second Edition Of Darwin’s *Origin Of Species*,
Published Only Two Months After The First, A Lovely Copy**

95. DARWIN, Charles. **On the Origin of Species By Means of Natural Selection, Or the Preservation of Favoured Races in the Struggle For Life... Fifth Thousand.** London, 1860. Octavo, original blind and gilt-stamped green cloth. \$15,500.



Second edition, second issue, as always (the first issue known in only a few copies), of “certainly the most important biological book ever written” (Freeman), published less than two months after the first edition. A lovely, unrestored copy.

“This, the most important single work in science, brought man to his true place in nature” (*Heralds of Science* 199). Darwin “revolutionized our methods of thinking and our outlook on the natural order of things. The recognition that constant change is the order of the universe had been finally established and a vast step forward in the uniformity of nature had been taken” (PMM 344). The *Origin* was recognized immediately as important,

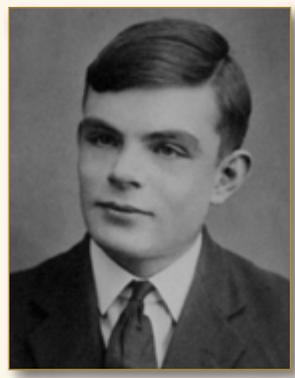
“We will now discuss in a little more detail the Struggle for Existence.”

revolutionary and highly controversial; the small first edition of only 1250 copies sold out very quickly, and is extremely rare today. By the late autumn of 1859 the publisher Murray was asking Darwin to begin revising at once for a new edition. This copy is the second edition, published in January of 1860, with “fifth thousand” on the title page and three quotations opposite the title page, rather than two as in the first edition. This is the *second issue*, as usual, with 1860 on the title page; the first issue, with 1859 on the title page, is known in only a few copies. Alterations between the first and second editions are minor, though it is notable that Darwin shortens the “whale-bear” story. Freeman’s binding variant a, no priority established. Freeman 376. Owner pencil signature on title page and bookplate of Charles Jenner of Edinburgh, “well known to contemporaries as a man of science, an accomplished amateur botanist and geologist, and a patron of the arts” (ODNB). Another bookplate; occasional pencil underlining and sidelining. Some foxing to fore-edge, text generally clean, cloth with minor discoloration to covers and a few rubs to corners, gilt quite bright. A lovely unrestored copy, with a nice scientific provenance.

FORMAL THEOREM IN CHURCH'S THEORY
 M. H. A. NEWMAN and A. M. TURING
 This note is concerned with the logical formalism with types
 by Church [1] (and called (C) in this note). It was
 theorem 26") that if Y^α stands for
 $N_{\alpha\alpha'}x_{\alpha'} \supset . S_{\alpha'\alpha}x_{\alpha'} = S_{\alpha'\alpha}y_{\alpha'} \supset z_{\alpha\alpha'}$
 of infinity" for the type α , Y^α can be
 for all types α of the forms ' α '
 for the purposes of an intrin
 of us; it is

**First Editions Of Seven Papers
 On Computing And Mathematics By Alan Turing**

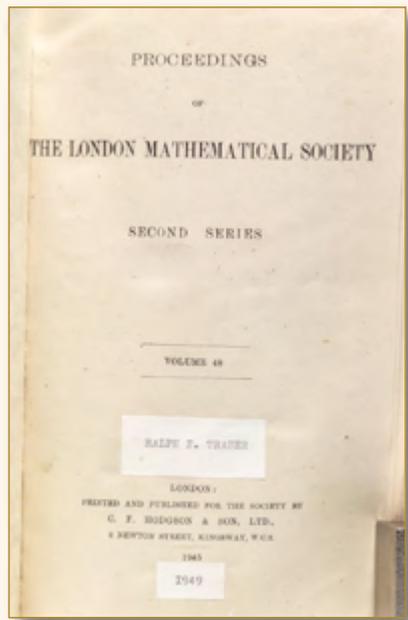
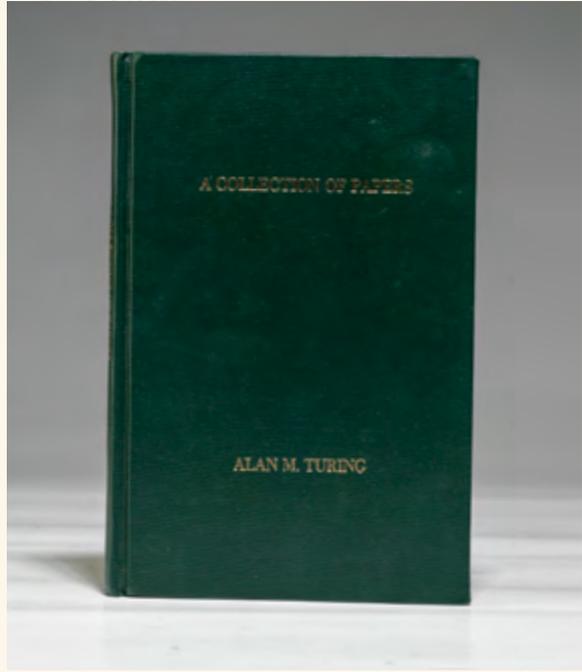
96. TURING, Alan. "A Method for the Calculation of the Zeta-Function." BOUND WITH: "Finite Approximations to Lie Groups." BOUND WITH: "The Word Problem in Semi-Groups with Cancellation." BOUND WITH: "The Function in [Lambda]-[Kappa] Conversion." BOUND WITH: "Computability and [Lambda]-Definability." BOUND WITH: "Practical Forms of Type Theory." BOUND WITH: NEWMAN, H.A. and TURING, A.M. "A Formal Theorem in Church's Theory of Types." London, 1937-48. Slim octavo, modern gilt-stamped green cloth. \$15,000.



First printing of seven important mathematical papers written by Alan Turing during the 1930s and 1940s, bound together by a nuclear engineer.

Alan Turing's "work can be regarded as the foundation of computer science and of the artificial intelligence program" (Stanford

Encyclopedia of Philosophy). Overall, this collection of papers tracks Turing from his earliest engagement with computing and engineering to his post-Bletchley career in the 1940s. First leaf (pp. 153-54) of "Computability and [Lamba]-Definability" is misbound at the end of that article. Name and date label on first page of Ralph E. Traber, an engineer who worked on a nuclear power plant construction. Traber appears to have been responsible for binding these papers together. About-fine condition.



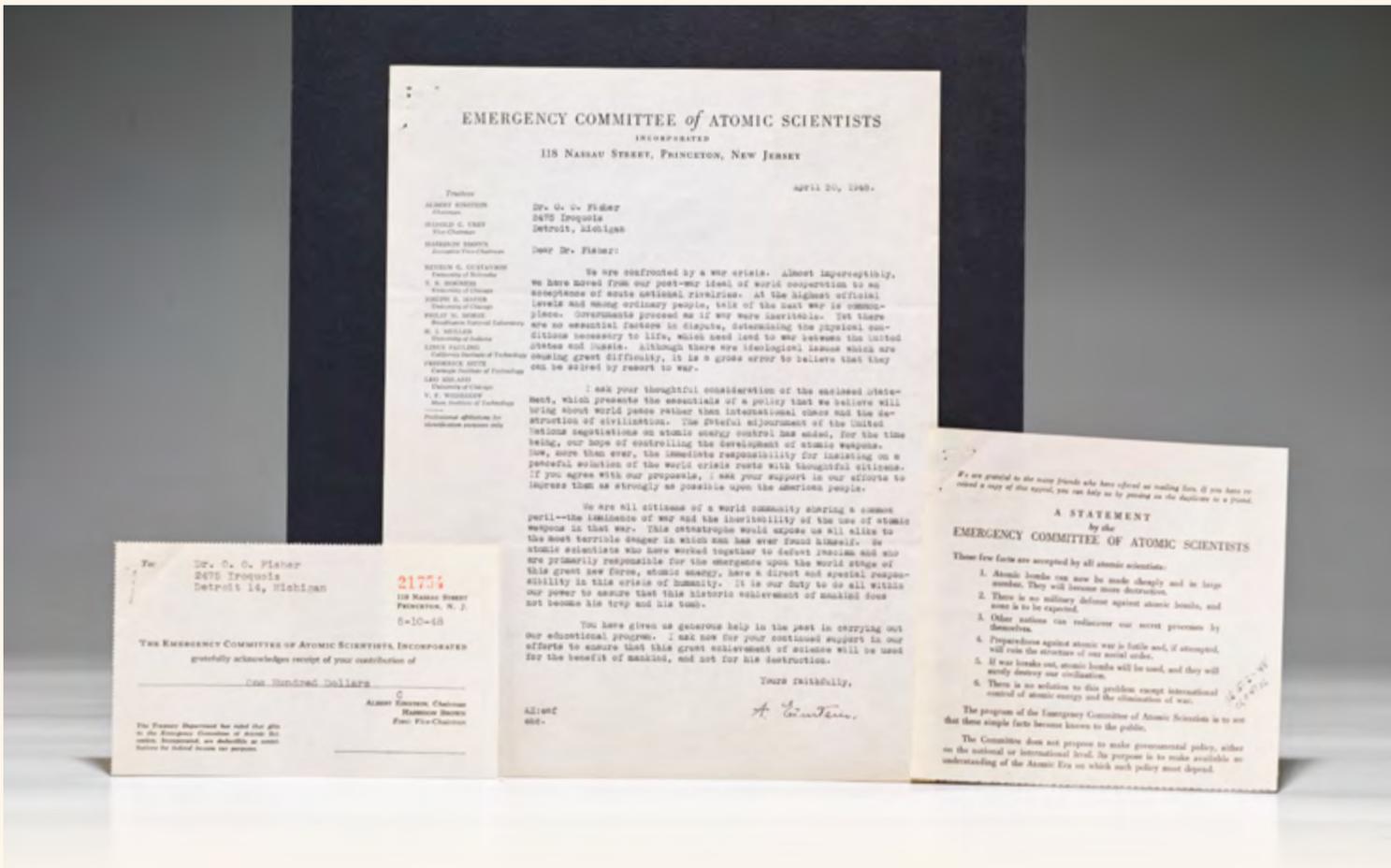
"Beyond any doubt, the most important thing that has happened in cognitive science was Turing's invention of the notion of mechanical rationality."—Jerry Fodor

$$\left| \frac{1}{K} \sum_{n=-\infty}^{\infty} e^{-\pi n^2 / K^2} - \int_{-\infty}^{\infty} e^{-\pi v^2} dv \right| = 2 \sum_{n=1}^{\infty} e^{-\pi n^2 K^2} < \frac{2}{1-e^{-2\pi}} e^{-\pi K^2}$$

$$\left| \frac{1}{K} \sum_{n=-K}^K e^{-\pi n^2 / K^2} - \int_{-\infty}^{\infty} e^{-\pi v^2} dv \right| < \frac{2}{1-e^{-2\pi}} e^{-\pi K^2} + \frac{\kappa e^{-\pi K^2 / \kappa^2}}{\pi K}$$

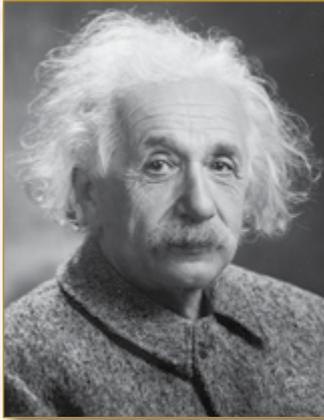
$$< e^{-\pi K} \left(\frac{2}{1-e^{-2\pi}} + \frac{1}{\pi} \right) \quad (\text{if } K > 1)$$





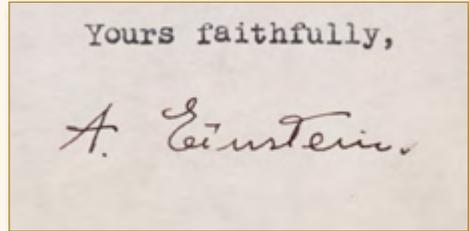
**“We Atomic Scientists... Have A Direct And Special Responsibility In This Crisis Of Humanity”:
1948 Albert Einstein Fundraising Letter For The Emergency Committee Of Atomic Scientists, Signed By Him**

97. EINSTEIN, Albert. **Typed letter signed.** Princeton, April 30th, 1948. Single sheet of wove letterhead stationery, measuring 8-1/2 by 11 inches; p. 1; matted and framed, entire piece measures 24 by 15-1/2 inches. \$22,500.



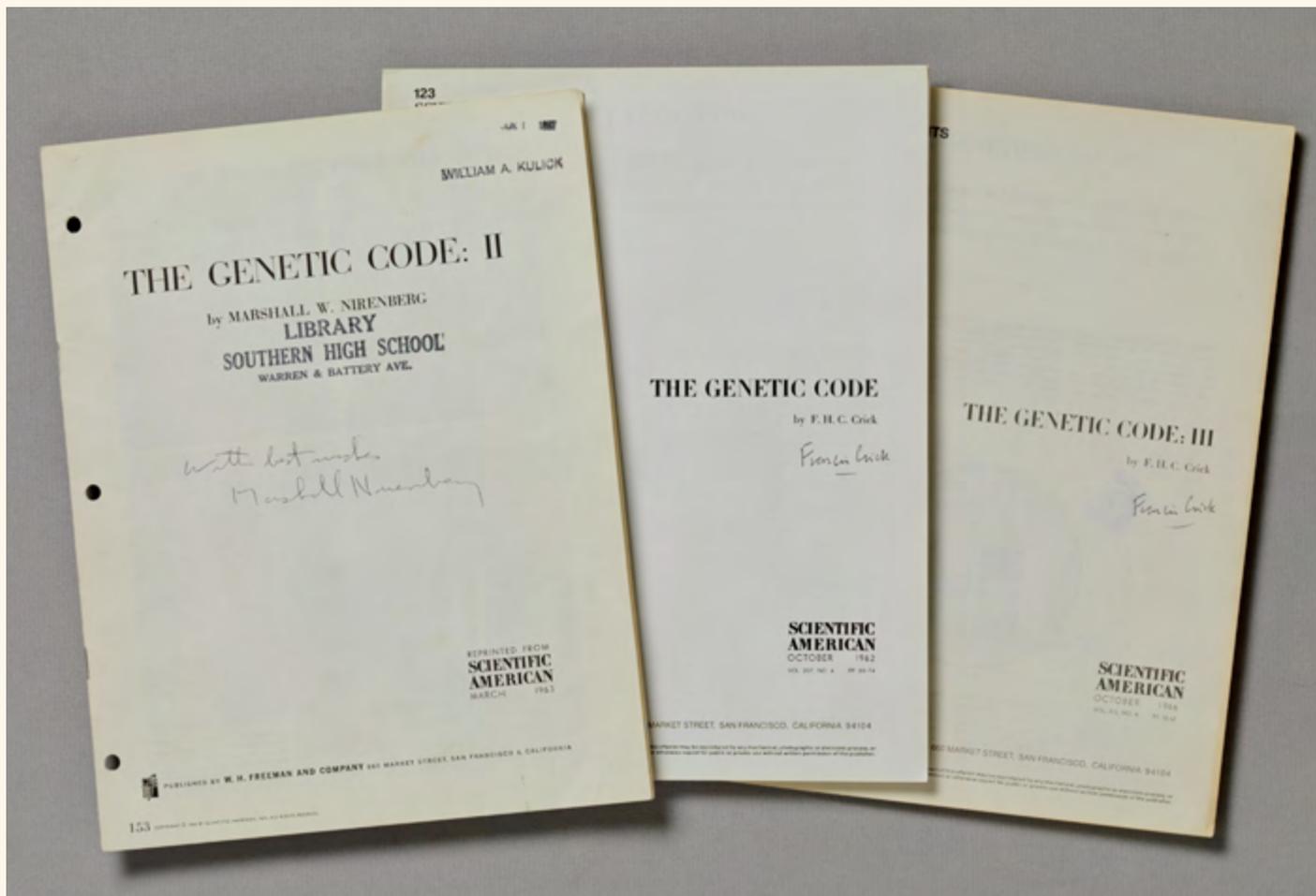
Fantastic typed letter signed by Einstein, soliciting funds for a program of public education “so that the American people will understand all that is at stake” when it comes to atomic energy and nuclear weapons.

In May 1946, Albert Einstein, Linus Pauling, and other atomic scientists formed a corporation, whose mission was to discharge “our inescapable responsibility to carry to our fellow citizens an understanding of the simple facts of atomic energy and its implications for society.” To attain this objective the Committee solicited private contributions in support of educational programs that publicized the potential uses and misuses of atomic energy. In this fundraising letter, Einstein notes that “Almost imperceptibly, we have moved from our post-war ideal of world cooperation to an acceptance of acute national rivalries... We are all citizens of a world community sharing a common peril—the imminence of war and the inevitability of the use



of atomic weapons in that war.” While Einstein did send this fundraising letter to multiple individuals, it remains extremely scarce. Accompanying the letter is a 5-1/2 by 5-1/2-inch printed sheet reprinting the original “Statement by the Emergency Committee of Atomic Scientists,” laying out the six fundamental facts “accepted by all atomic scientists” regarding the danger posed by proliferation and potential use of atomic weapons, referenced in the letter [“the enclosed statement”]. A manuscript annotation on the statement, presumably by the recipient Dr. Fisher, notes “pd 5-6-48” and a check number. Also included is a 6 by 3-1/2-inch printed receipt for Dr. Fisher’s \$100 contribution to the Committee, dated “5-10-48.” The letter is addressed to Dr. O.O. Fisher of Detroit, Michigan. Faint fold lines. Fine condition, Einstein’s signature bold and clear.



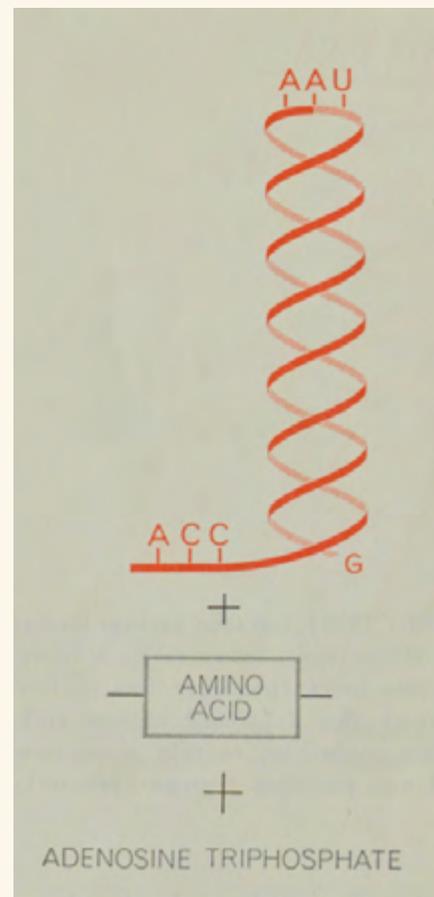


Offprints Of All Three Parts Of *The Genetic Code*, 1962-66, One Inscribed By Marshall Nirenberg And Two Signed By Francis Crick

98. CRICK, Francis and NIRENBERG, Marshall W. **The Genetic Code.** San Francisco, California, 1962-66. Three offprints. Very thin folio (8-1/2 by 11 inches), staple-bound as issued, original self-wrappers; pp. 8, 13, 7, custom half calf clamshell box. \$9500.

First offprint editions of a three-part article on DNA by Francis Crick and Marshall Nirenberg originally published in Scientific American, with Parts I and III signed by Francis Crick and Part II inscribed: "with best wishes Marshall Nirenberg."

The three offprints in this collection are: "The Genetic Code" (October 1962); "The Genetic Code: II" (March 1963), and "The Genetic Code: III" (October 1966). Despite its status as a popular science magazine, *Scientific American's* long list of distinguished contributors could not be more illustrious. While Crick's landmark discovery of the structure of DNA was published in *Nature*, he often turned to *Scientific American* to work through the many questions surrounding his original breakthrough. These offprints were printed from a three-part article authored by Crick and his fellow biochemist and geneticist, Marshall Nirenberg, meant to expand on the idea of DNA as a hereditary agent and discuss information and theories such as how bases determine the order of amino acids in a protein; the nature of encoding in the manufacture of proteins; and the conversion of DNA's four-letter language into the 20-letter language of proteins. While intended for a mainstream audience, Crick's and Nirenberg's writings attracted the notice of their colleagues in the field and scientists such as Pauling wrote to Crick with comments and even criticism. Part II with accession stamp ("JUN 1 1967"), stamp of Baltimore's Southern High School (SHS) library to the front wrapper, and stamp of William A. Kulick also of SHS, who wrote to various prominent scientists requesting further information about their accomplishments—likely acquiring this inscribed offprint in the process. Part II neatly hole-punched for binder. Very nearly fine condition.

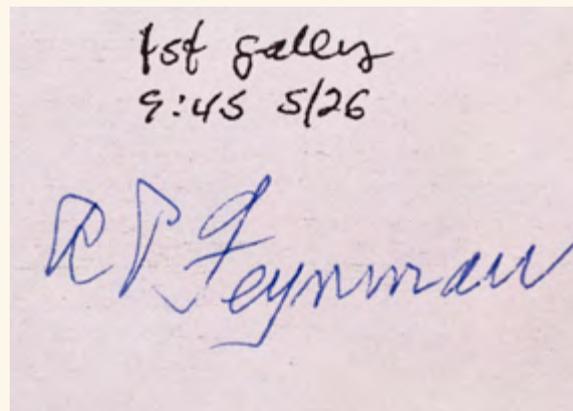
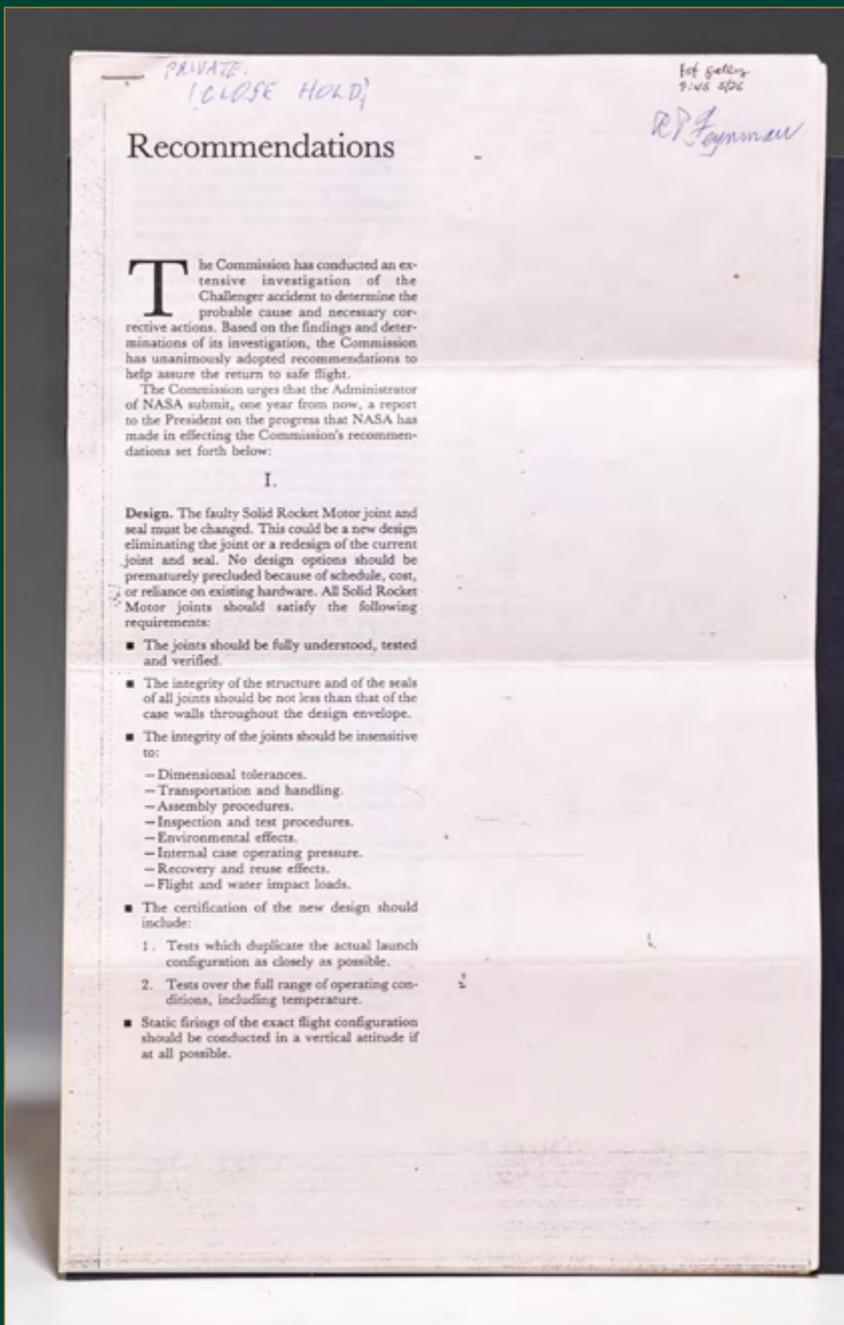




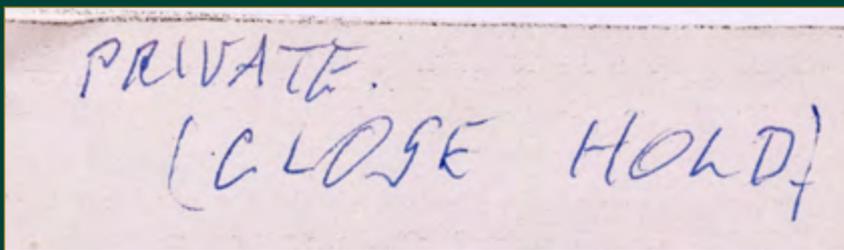
Galley Of The Rogers Commission's Recommendations After The *Challenger* Disaster, Signed By Commission Member And Nobel Prize-Winning Physicist Richard Feynman

99. FEYNMAN, Richard P. **Recommendations.** No place, circa 1986. Five sheets of mimeographed paper, each measuring 8-1/2 by 14 inches, stapled at top corner; pp. 5. \$22,500.

Mimeograph of the galleys of the Recommendations of the Rogers Commission tasked with investigating the Challenger disaster, signed on the front page by Nobel Prize-winning physicist Richard Feynman with his additional note: "PRIVATE (CLOSE HOLD)."

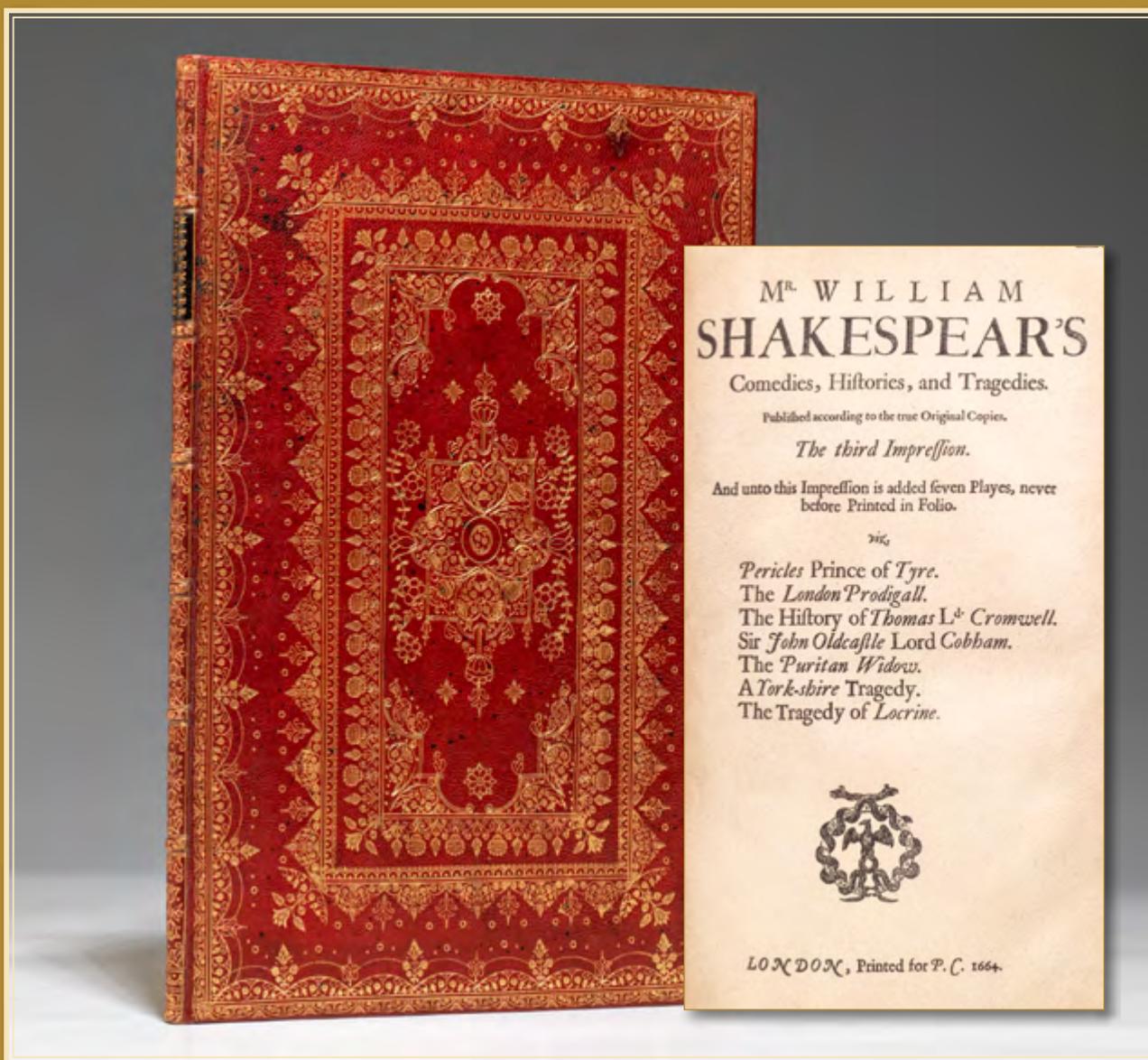


The Rogers Commission was formed in the aftermath of the *Challenger* disaster to investigate the reasons behind the space shuttle's explosion. Richard Feynman was in the final months of his life and reluctantly accepted the appointment to the Commission, despite believing it would "ruin [his] life." Feynman was consumed by the investigation, painstakingly analyzing the evidence and eventually reaching a conclusion that exposed systemic problems at NASA that extended well beyond the *Challenger*. Feynman harshly criticized the culture of NASA, from its poor decision-making to its excessive risk tolerance. This galley of the Commission's ultimate recommendations, ironically, takes a more moderate approach. It begins by recommending that the design of the Solid Rocket Motor joint and seal (the infamous O-rings) be improved and goes on to suggest changes to NASA bureaucracy and oversight. This report, unlike Feynman's minority report, "strongly recommends that NASA continue to receive the support of the Administration and the nation." Small notation in an unidentified hand above Feynman's signature reading: "1st galley [sic] 9:45 5/26." This item was formerly the property of the Feynman family. Original folding creases. Fine condition.



Index

AMERICAN CONSTITUTION	48	GRAY, Henry	97	PAINÉ, Thomas	49
ANDERSEN, Hans Christian.	67	HARDY, Thomas	26	PALLADIO, Andrea	66
ANTHONY, Susan B.	56	HARPER, Ida Husted.	56	RAMSAYE, Terry	59
APPIAN OF ALEXANDRIA	80	HARRIS, Joel Chandler	20	RAPPOPORT, A.S.	85
AUDUBON, John James.	6	HEBREW BIBLE.	9	RILKE, Rainer Maria	27
AUSTEN, Jane	28	HEBREW BIBLE.	93	ROOSEVELT, Franklin D.	60
AYLESWORTH, Thomas G.	65	HEMINGWAY, Ernest.	34-35	ROOSEVELT, Theodore.	58
BEACH, Sylvia	39	HEPBURN, Katharine	70	ROWLING, J.K.	42, 43
BELL, Charles	96	HILDEBRANDT, Eduard	76	SAINT-EXUPÉRY, Antoine de.	11
BEYER, Edward	7	HUME, David	82	SCOTT, Walter	84
BOOK OF COMMON PRAYER.	91	HUTTON, James.	95	SENDAK, Maurice	12
BOWMAN, John S.	64	ILLUMINATED LEAF	88	SHAKESPEARE	14, 15, 16
BOWMAN, S. M.	55	IRWIN, R. B.	55	SHERMAN, William Tecumseh	55
BOYDELL, John	72	JEFFERSON, Thomas	44, 45	SORLIER, Charles	69
BOYDELL, Josiah.	72	KENNEDY, John F.	62	ST. JOHN, Hector J.	47
BURTON, Richard Francis	75	KNOWLES, John	38	STANLEY, Henry M.	77
CAIN, Julien	69	LAWRENCE, D.H.	29	STEINBECK, John	30, 31
CAPOTE, Truman	41	LAZZARI, Antonio.	74	STEPHANO, Carolo	44
CARE, Henry	90	LEE, Harper	10	STOKER, Bram.	25
CHAGALL, Marc.	69	LINCOLN, Abraham	53, 54	THOMPSON, Hunter S.	40
CHINA.	71	LINCOLN-DOUGLAS DEBATES	53	TOCQUEVILLE, Alexis de.	50
CHURCHILL, Winston.	86, 87	LLANCARFAN, Caradoc of	79	TOLSTOY, Leo	21
COMBE, William	72	MADISON, James.	51	TOSINI, Andrea	74
CONAN DOYLE, Arthur.	22, 23, 24	MASPERO, Gaston Camille Charles.	85	TRUMAN, Harry.	61
CONRAD, Joseph	8	MATISSE, Henri.	68	TURING, Alan	99
CREVECOEUR, Michel de	47	MILBERT, Jacques-Gerard	73	TWAIN, Mark	13, 19
CRICK, Francis.	101	MILL, John Stuart	94	WAYNE, Anthony	46
DARWIN, Charles	4-5, 98	MILLER, Arthur	33	WELTY, Eudora	32
DAUBENTON, Louis-Jean-Marie	45	MILLER, Francis Trevelyan	57	WHARTON, Edith	58
DUGDALE, William	81	MONTAIGNE	89	WILLIAMS, Sally	52
DULAC, Edmund.	67	MOORE, Clement C.	17	ZOSS, Joel.	64, 65
EDISON, Thomas Alva	59	NABOKOV, Vladimir	36		
EDWARDS, Jonathan.	92	NAPOLEON	83, 84		
EINSTEIN, Albert.	100	NIEUHOFF, John	71		
EMERSON, Ralph Waldo	18	NIRENBERG, Marshall W.	101		
ESTIENNE, Charles	44	OKADA, John	63		
EUSEBIUS OF CAESAREA.	78				
FEYNMAN, Richard P.	102				
FLEMING, Ian	37				



SHAKESPEARE. *A Midsommer Nights Dreame*. Item no. 10.


BAUMAN
RARE BOOKS

535 Madison Avenue, NYC
Grand Canal Shoppes, The Venetian,
The Palazzo, Las Vegas
1608 Walnut Street, Philadelphia
BAUMANRAREBOOKS.COM • 1-800-97-BAUMAN