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“If I Had To Make A List Of Six Books Which Were To Be Preserved When All Others Were Destroyed, I Would Certainly Put Gulliver’s Travels Among Them”: Rare First Edition, First Issue, Of Swift’s Gulliver’s Travels—A Wonderful Copy In Contemporary Calf

1. SWIFT, Jonathan. Travels Into Several Remote Nations of the World. In four parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of several Ships... London, 1726. Two volumes. Octavo, contemporary full brown calf, custom clamshell box. $182,000.

An exceptional copy of one of the scarcest and most desirable books in all of English literature, with engraved frontispiece portrait of Gulliver, six plates (four maps and two plans), in beautiful, unrestored, full contemporary calf bindings. Exceptionally rare in first issue, and most rare and desirable in contemporary bindings. Almost never seen in such beautiful condition.

A classic “at once a favorite book of children and a summary of bitter scorn for mankind,” Swift’s masterpiece will “last as long as the language, because it describes the vices of man in all nations” (DNB). “A remarkable feat in the creation of imaginary worlds as a vehicle for satire upon the political and religious establishments of the day” (Clute & Grant, 914). “Gulliver’s Travels has given Swift an immortality beyond temporary fame... For every edition designed for the reader with an eye to the historical background, 20 have appeared, abridged or adapted, for readers who care nothing for the satire and enjoy it as a first-class story” (PMM 185). “Of all Swift’s writings it best shows the merits of his mind and his gifts of expression... It is important to realize that it could be written only by one who had the highest ideals for human achievement and who despised of the achieving” (Baugh et al., 865–66)—although Swift himself expressed this hope for his “Travells” to a friend: “They are admirable Things, and will wonderfully mend the world” (Rothschild 2104). First published October 28, 1726. “John Gay wrote Swift that the whole impression sold in a week” (Winterich, 215). This copy is the extremely rare first edition, first issue (Teerink “A”), with “subsidies” on Part I, 35.5; Part III, page 74 misnumbered “44” and all other necessary points. Frontispiece in second state (Teerink’s state 2a), with Latin inscription on tablet and vertical chain lines as is usual with many first issue copies. Teerink 290. Armorial bookplate (Bedingfeld); morocco bookplate (Carlebach). The 1948 Carlebach sale catalogue was titled “First Editions, Chiefly Eighteenth-Century English Authors in Original Bindings and Fine Condition.” This superb copy certainly fits those criteria. Text and plates clean and fine. A few small splits to joints near spine ends, unrestored contemporary bindings sound. A splendid and exceptionally desirable first-issue copy of this highspot of literature.
“Gulliver’s Travels is to early modern philosophy what Aristophanes’ The Clouds was to early ancient philosophy.”

—Allan Bloom
An Extraordinary American Rarity—Jefferson’s Personal Annotated Copy
Of The Laws Of The United States, (1803, 1805), With His Distinctive Initials, Annotations And Marginalia In His
Manuscript Hand, Featuring A Seminal Printing Of The Louisiana Purchase Treaty

2. (JEFFERSON, Thomas) UNITED STATES CONGRESS. The Laws of the United States of America. Volume VI... Volume VII.
Washington City, 1803, 1805. Two volumes bound as one. Thick octavo, contemporary full brown calf, custom chemise and clamshell box.

Thomas Jefferson’s personal copy of Volumes VI and VII of the Laws of the United States, together in one most rare and remarkable volume from his library, containing Jefferson’s characteristic and distinctive ownership marks, with his annotations and marginalia in his manuscript hand, featuring the Acts of the 7th and 8th Congresses, and early printings of key laws passed from 1802–1805 (while Jefferson was President), notably containing a printing of the text of the Louisiana Purchase Treaty, also with printings of related laws and legislation, in contemporary calf.

The early years of Thomas Jefferson’s administration saw many important laws enacted. First and foremost was the Louisiana Purchase of 1803, by which the United States more than doubled its size. This exceedingly rare volume contains the full text of the treaty, in both English and French, as well as acts enabling Jefferson to take possession of Louisiana, creating a fund to pay for the purchase, and providing for the governing of the territory. This volume also contains the law creating the Library of Congress.

In 1815, Jefferson sold his collection of books to the government in order to help rebuild the collection of the Library of Congress, which had been destroyed during the War of 1812. This volume was part of Jefferson’s eight-volume set of The Laws of the United States. It contains Jefferson’s characteristic identification marks: a “T” before the “I” signature on page 65 of Volume VI (the letter “J” not being used in signature markings at the time) and a “J” following the “T” signature mark on page 145. Librarian George Watterston disposed of the set’s volumes (except I and V) as duplicates some time before 1830.

Importantly, Jefferson has annotated this copy. In the cumulative index to Volume VI, Jefferson has written in manuscript “appoint Mayor of Washington 185.” In the section of Volume VII, regarding treasonous acts on American waters, Jefferson has written in the margin “proceedings in Federal court,” and later “proceedings in State court.” Moreover, in the margins of the page regarding the March 3, 1805 “Act to regulate the clearance of armed merchant vessels,” Jefferson has made two notes totaling 39 words. His first note in the margin reads: “armed vessels going into gulph [sic] of Mexico give bond not to use arms unlawfully & that they should be brought back.” His second note reads: “armed vessels going elsewher [sic] make oath they are not going there & give bond not to go there.” This Act and his annotations touch on issues that would trigger his highly controversial Embargo Act of December 1807.

Additionally, several lines have been underlined (likely in Jefferson’s hand) in the text of the “Act to enable the President of the United States to take possession of the territories ceded by France” (i.e. the Louisiana Purchase). An examination of Sowerby’s catalogue of Jefferson’s library does not show that Jefferson had a separate copy of the text of the Louisiana Purchase Treaty, indicating that this volume would have been Jefferson’s primary print source for the text of the treaty and its supporting legislation. With manuscript notes in text, Early Library of Congress bookplate. Interior generally fresh with light scattered foxing, minor occasional marginal dampstaining, joints starting but sound, small bit of loss to spine ends. An extremely good of this seminal volume with a rare and most important association.
“I Am Sincerely Concerned For The Death Of Jupiter”: Splendid Lengthy 1800 Thomas Jefferson Autograph Letter Signed To His Monticello Overseer Concerning The Death Of Jupiter, His Longtime Personal Slave And Close Friend, And Also Mentioning Two Nephews Of Sally Hemings


Jupiter, a slave, was one of Jefferson’s most trusted servants. Born at Shadwell the same year as Jefferson, the pair played together as boys. When Jefferson attended the College of William and Mary, Jupiter accompanied him as his valet. When Jefferson attained his majority in 1764, he came into his inheritance which included Jupiter. In 1774, Jupiter assumed the role of hostler and coachman at Monticello. As he was the same age as Jefferson, Jupiter’s passing must have proven particularly jarring.

Perhaps the most fascinating aspect of this letter is that it highlights the nuanced relationship between Jefferson and his slaves. Although Jefferson exerted absolute authority over his slaves, clearly a trusted slave such as Jupiter could influence his master to some degree. In this letter, Jefferson asks that Richardson see that others assume Jupiter’s responsibilities. To guard the house Jefferson recommended three of his slaves for the duty: “Joe, Wormely & Burwell,” two of whom were nephews of Jefferson’s slave and mistress, Sally Hemings. One nephew, Wormley Hughes, was the only member of the nail-making shop that was “absolutely exempted from the whip” and one of only two slaves to receive an annual $20 gratuity. Following his departure from the Executive Mansion in 1809, Burwell became Jefferson’s butler. The “Joe” Jefferson mentions together with Wormely and Burwell may be Joe Fossett (b. 1780) the son of Mary Hemings, another one of Sally’s sisters.

This letter has not appeared on the market for more than 50 years. Light folds and creases, small paperclip mark at top left does not affect text, a few very minor losses mostly at fold intersections, one spot lightly soiled, else near-fine condition. Letters by Jefferson discussing slavery are seldom encountered in the market, but attract tremendous interest. Jefferson letters commenting on Jupiter’s death are extraordinarily rare—only four are known, and this letter is the only one in private hands.
Dear Sir


Your favor of Jan. 7th and 10th have both been received on the 12th of January. I made a remittance to Mr. Jefferson, and directed him to pay out of it $29. dollars to your order as I intimated you in my letter of the 13th, which I presume you received on the 20th. I am sincerely concerned for the death of Mr. Jefferson, which I am persuaded might have been prevented could I have prevailed on him to give up going with one to Fredericksburg, or to have stopped the 20th of the first day and permitted a man to go on with me from where I engaged for that purpose, proposing to him to stay by the way. I suppose the journey to my brother's complicated the business. I hope you will have given the things in his charge, such as the carriages, harness, saddles, etc., as it is proper some body should sleep so as to guard the house, perhaps it would be best for Mr. Clay & Mr. M'Comb, or any two of them to sleep in the North square cellar. I take John to be a great mischievous, besides I have no idea of letting him off from his share of labour with the man he is beginning to be idle, and I consider his labouring with the rest in the winter to be necessary to keep him in his duty, at that season there is nothing to be done in the garden but what the old people can do with his direction. I think therefore it would be better that Mrs. Clay should feed the horses, if a supply of forage is kept ready, it need interrupt his day's work but a short time.

I shall be glad if you will keep the key of the corn crib in the stable, and see that the corn is always locked up in that. Under this arrangement, the sheep might remain on John's hands, without hindering him, as I understand you lost everything in his house, if course his bedding, give him three new blankets, and a blanket roll bed. I am in hopes you have sent him the three ton of halfround wood, as my merchant here agrees to take it in Richmond for cash. Of course it is important it should be there immediately, as it will save my paying him 600. cash soon to become due. I hope you have received the letter of nail rod sent on in December, which with the 6 tons received of Mr. Richardson.
AUSTEN, Jane. **Emma: A Novel. By the Author of “Pride and Prejudice.”** London, 1816. Three volumes. Tall 12mo, contemporary three-quarter vellum, custom full morocco clamshell box. **$42,000.**

First edition of the last novel Austen published in her lifetime, her exquisitely comedic and unerringly insightful social satire—“artistry... as elaborate as any novelist has ever achieved,” a rare uncut copy with all half titles in contemporary three-quarter vellum and boards.

“Emma was the fourth and last novel which Jane Austen published in her lifetime. When it was written the author was at the height of her powers” (Rosenbach 29:24). “Jane Austen’s fourth novel has a profundity similar to that of *Pride and Prejudice* or *Sense and Sensibility*, only more elusive since Emma’s character is far more subtle than Elizabeth or Marianne’s... Austen’s self-knowledge, her love of detail... [helped her] to create a proud, self-willed, self-guided, vexing and outrageous Emma and her greatest novel” (Honan, *Jane Austen*, 356–364). With all rare half titles, often absent (Volume I half title bound at rear of volume). Vellum spines hand-labeled in ink. Gilson A8. Keynes 8. Bookplates of Mary Hunter of Hill Hall. Early bookseller booklabels, private library labels and pencil notations. “Miss Austen” noted on title page in ink. Crossed out pencil owner notation, mathematical work, and pencil drawings on endpapers of Volume II. Early ink drawing of the back of a Regency lady and pencil works list on the half title of Volume III. A bit of scattered soiling and embrowning to interior, light wear to bindings, and mild toning to spines. An exceptional copy, most rare uncut and in contemporary vellum.

First edition of Austen's third novel, one of only 1250 copies printed, a lovely copy with all half titles.

"The subject of Mansfield Park is education, or the discipline and training of the feelings... [It is] an intensely moving and intelligent comedy about modern England" (Honan, 338–48). Austen's novels "were published anonymously, though the authorship was an open secret to her friends. It was first made public in a short biographical notice prefixed to the two posthumous novels in 1818. Miss Austen's genius received little recognition during her life" (DNB). Will all half titles; bound without the advertisement leaf at end of Volume III, as often. Gilson A6. Keynes 6. Text generally clean with scattered foxing and staining to some pages, tear with loss to one letter to pages 63–64 in Volume I, marginal paper repairs to pages 25–26 in Volume III. Expert repairs to hinges and joints. A very lovely copy, most rare in full contemporary three-quarter calf and marbled boards with all half titles.
WInscribed By Ayn Rand: Most Rare And Desirable First Edition Of The Fountainhead, In A First-Issue Dust Jacket


In The Fountainhead—Rand’s first major Objectivist novel as well as her first best-seller—“Rand has taken her stand against collectivism, ‘the rule of the second-hander, the ancient monster,’ which has brought men ‘to a level of intellectual indecency never equalled on earth.’ She has written a hymn in praise of the individual” (Lorine Pruette). First issue, bound in red cloth, with first edition stated on copyright page, in a first-issue dust jacket, with back panel listing 16 Bobbs-Merrill books. Perinn A3a. Vinson, 1139. Interior fine; light soiling to original cloth with some wear to extremities and some creasing to spine. Expert restoration to extremely scarce first-issue dust jacket with toning to spine, less often than usually found; dust jacket supplied from another copy. An extremely good copy, quite scarce inscribed.
"Swift Is Literature’s Greatest Ventriloquist"


First edition of Swift’s brilliantly satiric Directions to Servants, bound in one volume with his Compleat Collection of Genteel and Ingenious Conversation (1741) and the same year’s A Treatise on Polite Conversation, the same work published under the pseudonym Simon Wagstaff.

“Swift is literature’s greatest ventriloquist” (Nokes, 219). One of our finest satirists, he is seen as “the originator of the subversive tradition of Western literature, of Sade, Lautreamont, Joyce and Beckett” (Real, ed., 50). In this volume’s satires, written near the end of his life, Swift mocks “contemporary notions of politeness, challenges the alleged superiority of the ruling class, and ridicules conversation manuals and other ‘how-to’ books” (Fox, 126). Directions to Servants, issued posthumously the year of his death, “has a force… like the brilliant Tale of a Tub” (Rawson, 221). Swift claimed his target was servants, yet he shows “domestic staff how to cope with and exploit the laziness and injustice of their employers… he understands what hard work the chambermaid has to do, and so gives advice on how she can observe good hygiene.” Both Directions and Compleat Collection, also herein, “combine satire on folly and foibles with sound advice: Compleat Collection supplies good lines, and Directions offers advice that seems sensible. They satirize the ‘advice’ genre—while still functioning as handbooks” (Stubbs, Jonathan Swift). Text fresh with faintest occasional soiling. An especially handsome about-fine copy.

*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). The scenery along the Thames was a popular subject for publication. Joseph Farrington was one of a group of Romantic artists and writers in search of the picturesque, whose portrayal of the wild and rugged landscape transformed public opinion toward the sublimity of nature. His landscape paintings were influential in attracting tourists to the English Lake District in the early 19th century. 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. 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.
“The greatest juvenile classic since ‘Winnie the Pooh.’”

—Life
Beautiful First Edition Of The Story Of Ferdinand, In Original Dust Jacket, Inscribed By Munro Leaf With An Original Drawing Of Ferdinand The Bull


Rare first edition of one of the most popular and enduring children’s books ever written, inscribed by the author: “For Howard Stewart with all the best from Ferdinand and Munro Leaf” with an original drawing of Ferdinand also by Leaf.

*Ferdinand* marked Leaf and Lawson’s first collaboration. “It is dynamic text and no less vital picturization” (Bader, 145). “This is perhaps one of the finest 20th-century examples of the inspired wedding of a text and illustrations to make a children’s book that as a whole is even greater than the sum of its parts—which are in themselves very fine indeed. The simple, delightful Leaf story about a Spanish bull who prefers the fragrance of flowers to the roar of the bull-ring is lovingly illustrated by Robert Lawson. The overworked word ‘classic’ is well deserved here. Children have adored *The Story of Ferdinand* ever since the book was published” (Early Children’s Books and Their Illustration, 251). Book fine, bright dust jacket with only slightest rubbing to edges and some toning to spine. A near-fine inscribed copy with rare original drawing.
“The Spokesman Before God Of A Virile, Unconquerable Humanity”

10. DONNE, John. LXXX Sermons Preached by that Learned and Reverend Divine, John Donne. BOUND WITH: Fifty Sermons. London, 1640, 1649. Two volumes bound as one. Thick folio (9 by 13¼ inches), contemporary full brown calf, custom clamshell box. $22,000.

Extremely rare first editions of the first two separately published collections of sermons by “the outstanding preacher of his day” and one of the greatest poets in the language (Baugh, et al., 613), two landmarks of English literature and piety bound together in contemporary calf, with additional engraved title page by Merian featuring a portrait of Donne.

John Donne, Dean of St. Paul’s Cathedral, is remembered as “one of the most celebrated preachers of his age as well as its greatest non-dramatic poet” (Drabble, 283). In 1919, T.S. Eliot praised Donne for possessing “uncommon dignity and beauty—a style which gives at times what is always uncommon in the sermon, a direct personal communication… [He was] an artist doing the traditional better than any one else had done it… putting into the sermon here and there what no one else had put into it” (“The Preacher as Artist”). Of Donne’s estimated 180 sermons, 160 survive, “and they demand reading and study not just as the major productions of his maturity but also as intricate and beautiful pieces of prose” (dnb). “The sermons are not only rich in learning and curious lore: they are characteristically personal and powerful in their phrasing… At his most characteristic, [Donne] is the spokesman before God of a virile, unconquerable humanity” (Norton Anthology, 918).

LXXX Sermons is the first of three folio volumes issued after Donne’s death by his son between 1640 and 1660. Donne’s son delayed the publication of the second volume, Fifty Sermons, “apparently for fear of persecution from the Commonwealth government” (Grolier Club 64); it is “a considerably scarcer book than the LXXX Sermons” (Keynes 30). It includes the powerful and controversial “Gunpowder Plot” sermon, preached in St. Paul’s on November 5, 1622 to mark the anniversary of the Gunpowder Plot of 1605, in which Catholic conspirators attempted to assassinate King James I. This volume also collects “sermons which he delivered at Lincoln’s Inn… They will always rank as among the noblest examples of pulpit oratory which the 17th century has bequeathed to posterity” (dnb). Donne’s sermons “are now very rare” (Allibone, 513). Text clean. Hinges cracked, cords holding firm. An exceptional and desirable copy in contemporary calf.
Full First Edition Of Tristram Shandy, Thrice Signed By Sterne—The Huth Copy


First editions of all nine volumes of Tristram Shandy, signed by Laurence Sterne in three volumes, handsomely bound in polished calf-gilt by Bedford. From the esteemed Huth collection.

Tristram Shandy’s huge popular success made Sterne, a Yorkshire parson, the toast of the London literary world. When some volumes were pirated, Sterne began signing some genuine editions of his work. This set is signed by Sterne on the first page of Volumes V, VII and IX (as often). “Sterne is generally acknowledged as an innovator of the highest originality, and has been seen as the chief begetter of a long line of writers interested in the ‘stream-of-consciousness’” (Drabble, 937). Sterne “deserves many of the honors that have been paid to Pope and Swift” (DNB). Bound without half titles. Rothschild 1970. Huth Library, IV, 1399. Morocco-gilt bookplate of the Huth Library, begun by renowned bibliophile Henry Huth (1815–78) and continued by his son Alfred H. Huth. The large Huth collection was dispersed at auction in a number of sales between 1911 and 1920. Text clean; mild rubbing to a few joints, bindings sound and quite handsome. An excellent, beautiful copy of this landmark 18th-century English novel, with distinguished provenance.
“The First Of Its Kind”: First Complete Divine Comedy In English, 1802


First edition of the first English translation of Dante's Divine Comedy, with frontispiece portrait of Dante by Thomas Stothard, in attractive contemporary calf-gilt.

The first English translation of the whole Divina Commedia of Dante, with Boyd's attempt to capture Dante's terza rima, which in English is extremely difficult to sustain. In 1785, Boyd had published his translation of the Inferno alone, "the first of its kind" (DNB). This printing also contains preliminary essays and notes to each of the three books. Volume I contains a historical essay on 13th- and 14th-century Florence, a "Life of Dante" by Leonardo Bruni (Chancellor of the Florentine Republic in the century after Dante's death), and ends with a "Summary View of the Platonic Doctrine," an essay by Boyd "comparing the First Part of Scott's Christian Life, Chap. III with the view of futurity given by Dante." Volume III includes an "Extract from the Symposium of Plato, speech attributed to Socrates, on the Means of acquiring the Love of God, or the First Good," and ends with an index to places and persons named in the text. Lowndes, 589. CBEL III:229. Light foxing to interiors, particularly the title page of Volume I, joints repaired at an early date, expected wear and toning to binding. An extremely good copy.
Finely Bound Limited Edition Set Of Harriet Beecher Stowe’s Writings, Signed By The Author


Signed limited large-paper edition, one of only 250 sets signed and dated (“Jany 7th 1896”) by Harriet Beecher Stowe in Volume I, with 33 illustrated frontispieces and title pages, handsomely bound in publisher’s three-quarter morocco gilt. Autographed on the fly leaf by the author for this edition “a few months before her death.”

A collection of Stowe’s prose and poetry, including Uncle Tom’s Cabin and A Key to Uncle Tom’s Cabin, Dred: A Tale of the Great Dismal Swamp, The Minister’s Wooing, her New England books, and seven first printings of lesser works, with a separate posthumously published collection of her letters with biographical commentary. BAL 19508, 19509. A fine set, handsomely bound.

“So you’re the little woman who wrote the book that started this great war!”

—Abraham Lincoln
“Herbert Gilchrist The Painter Has Gone Back To London... Taking The Portrait—It Is Meaty And Sensuous... How The Old Remembrances Of Wash’n & The War Days Come Up”: Exceptional 1887 Autograph Letter Written And Signed By Walt Whitman


Exceptional 1887 autograph letter concerning the health of Whitman's friend, William O'Connor; his own health and recent publications; updates on his friends; and his summer retreat plans, written and signed by Walt Whitman.

The letter, dated “Camden Oct: 25 ’87,” reads, in part: “William was here... a week or so ago, on his return to Wash'n—Much the same tantalizing condition, very bad—now paralysis—he goes with a crutch & cane... looks fat & well—talks as well as ever in conversation... With me very much the same ^my pow-
er of bodily movement quite gone^—with that letting down a peg each successive season... I write a little—have a poem in Lippincott, Nov.—also a little piece (which I enclose) from the Cosmopolitan, NY—Sit here in the big cane chair most of the time—am sitting here now—Chilly & cloudy to-day, has a snowy look, glum air & frowning sky... My English friend Herbert Gilchrist the painter has gone back to London ^who is liked there^ taking the portrait ^it is meaty and sensu-
ous^... Best wishes to you Dear C—how the old remem-
brances of Wash’n & the war days come up—[signed] Walt Whitman.” William O’Connor, whose health Whitman men-
tions, was the author of the 1866 pamphlet “The Good Gray Poet.” O’Connor invited Whitman to live with him and his wife following the Battle of Fredericksburg, where Whitman's brother, George, had been wounded. Whitman stayed at the O'Connors' home for over five months. O'Connor later helped Whitman to secure a position as a clerk in the Indian Affairs Bureau. However, Whitman was fired for moral reasons once the Bureau was alerted to Leaves of Grass. Furious, O'Connor battled for Whitman to be reinstated. He also wrote “The Good Gray Poet” to lash out against the forces of censorship that had cost Whitman his job. Whitman also mentions Herbert Gilchrist, his British portrait-painter, who brought the original painting back to London, leaving a copy with Whitman. Two printed portraits laid in. Early creases, mounting tabs to verso. An exceptional about-fine signed autograph Whitman letter.
“Not Such A Hound As Mortal Eyes Have Ever Seen”


*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. A beautiful copy.*

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. “But,” as Howard Haycraft notes, “the seed of doubt was planted”; and while the novel proved an immediate success, readers continued to press for more. Conan Doyle finally relented and engineered Holmes’ “resurrection” in 1903. *The Hound of the Baskervilles* remains “one of the most gripping books in the language” (*Crime & Mystery 100 Best* 6). Without extremely scarce dust jacket. Bookplate of noted collector E. Hubert Litchfield. Interior fine, cloth exceptionally lovely, with none of the usual toning to spine, just a bit of bubbling, gilt bright. A beautiful copy.
Exceptionally Scarce Pre-Publication Copy Of The Fruit Of The Tree, Inscribed By Edith Warton In The Year Of Publication To Her Close Friend And Fellow Novelist Robert Grant

16. WHARTON, Edith. The Fruit of the Tree. New York, 1907. Octavo, original red cloth, custom cloth clamshell box. $8500.

Rare pre-publication copy of Wharton’s classic novel about the tragic results of unregulated industry and the need for labor reform, inscribed to Wharton’s close friend and fellow author in the year of publication: “Robert Grant from Edith Wharton. Oct. 1907.”

In this novel, Wharton examines such controversial topics as euthanasia, treatment of factory workers, divorce, and drug addiction. This pre-publication copy was produced without the frontispiece, list of illustrations, and illustration attribution on the title page, but contains one of the three first edition illustrations and has a gilt top edge. Without scarce original dust jacket. This copy was inscribed to (and bears the armorial bookplate of) Robert Grant, a bestselling author and Boston-area jurist. Grant wrote works including Jack Hall, or, The School Days of an American Boy, Unleavened Bread, and The Chippendales. Wharton was a fan of Unleavened Bread and wrote Grant an enthusiastic letter. Critics of Wharton’s work have noticed the book’s influence on Custom of the Country. However, Wharton knew Grant well before he was a famous author. Robert Grant and Wharton’s husband, Teddy, were classmates as young boys and again at Harvard. The Grants visited the Whartons in New York, in Lenox at the Mount, and in France. At the time this book was published, Wharton sent Grant The Fruit of the Tree; Grant sent Wharton The Chippendales in return. Letters documents the circumstances surrounding the presentation of the book. Wharton told Grant that she had received advance copies and inscribed some of them to her friends. Unfortunately, a guest at The Mount walked off with Grant’s copy and so Wharton sent him another. Grant eventually read the novel and offered a lengthy analysis of it. Interior generally fine, tiny hole to rear spine joint, and mild toning to spine. A nearly fine copy, with most exceptional provenance.
“From His Friend Always”: Very Rare Presentation/Association Copy Of Hart Crane’s Landmark The Bridge, Warmly Inscribed By Crane To An Intimate Friend


First American edition, an extraordinary signed presentation copy, inscribed to an intimate friend a month after publication: “For Bob Thompson, from his friend always; Hart Crane, Brooklyn, April 30.” With frontispiece photograph by Crane’s close friend Walker Evans.

During the early part of 1930, Robert Thompson and Crane spent what John Unterecker described as “wild evenings” in New York. Thompson was “a good drinking companion whom Hart in the summer would recommend to Caresse Crosby as ‘a former sailor who has got tired of office work and expects to hit the deck again for awhile.’” Unterecker cites unpublished correspondence and reports an evening which Crane spent in Hoboken with Thompson. As a result of this acclaimed work, Crane was granted a Guggenheim Fellowship and went to Mexico City to write another verse epic, which never materialized. On his way back to New York, on April 27, 1932, Crane jumped from the S.S. Orizaba into the Caribbean and was drowned. Preceded the same year by the Black Sun signed limited edition, published in Paris. Without scarce original dust jacket. An unusual inscription, presumably in Thompson’s hand, appears opposite Crane’s presentation. This note, surrounded by a black border, records the significant details of Crane’s death: “April 28, 1932, S/S Orizaba, Capt. Blackadder.” Half-inch of spine chipped with loss, small chip to lower edge of spine. Very good condition. Crane presentation copies are of the utmost rarity, and this personal and significant association is of exceptional desirability and importance.
“In Memory Of The Mad Female Neighbor Over Minetta’s”: Extraordinary First Edition Of Howl And Other Poems, Inscribed By Allen Ginsberg To His Longtime Friend, Helen Elliott, A Prominent Member Of The New York Literary Scene


First edition, first printing, one of only 1000 copies, of Ginsberg’s definitive anthem of the Beat generation, inscribed to his longtime friend, Helen Elliott, a member of the New York literati and an ex-girlfriend of Lucien Carr, one of the dedicatees of the volume: “For Helen in memory of the mad female neighbor over Minettas—Alan.”

Howl, published by poet and bookstore owner Lawrence Ferlinghetti at City Lights Bookshop, proved “extraordinarily popular… [with] its outrageous, Whitmanesque title poem a vers-libre anthem for the entire Beatnik revolt… Ginsberg himself emerged as the youth movement’s most visible guru” (Oxford Companion to Twentieth-Century Poetry, 183). First printing, with Lucien Carr’s name on the dedication page. The white paper wrap-around label glued on the wrappers was used only for the first and second printings (Cook 4). “Howl for Carl Solomon,” together with three other poems from the volume, was issued in an extremely scarce 1956 private edition of 25 copies (Morgan A1a1). Morgan A3a1.1. Helen Elliott met Allen Ginsberg while they were undergraduates in the late 1940s. Elliott later introduced Ginsberg to her literary circle in New York, which she had originally accessed as an employee of MCA Talent Agency and as Lucien Carr’s girlfriend. Elliott provided Ginsberg with a place to stay and even wrote him checks during hard times. While Elliott was friends with other Beat writers such as Jack Kerouac (who fictionalized her along with his own girlfriend as “the two Ruths” in Desolation Angels), Ginsberg remained her closest friendship. “Minettas” in Ginsberg’s inscription refers to the Minetta Tavern, the famous Beat haunt. Faint dampstaining to title page causing slight bleeding of highly legible inscription, slightest soiling and a bit of toning to original wrappers. An exceptionally desirable inscribed copy with great provenance.
“Capt. John H. Hemingway... Rendered A Signal Service To Literature By Pulling Mr. Scott Fitzgerald Out Of The Fireplace Where He Had Gone To Sleep...”


Extraordinary 1953 typed letter by Ernest Hemingway at Finca Vigia in Cuba to New York Times literary critic (and WWII military official) Charles Poore regarding his reaction to the Pulitzer Prize; his decision to send the award check to his son, Bumby; the details of why he hates hunting in the West; his relationships with numerous famous personalities from F. Scott Fitzgerald to three World War II generals; his opinions on the Mau-Mau in Africa, and mentioning a number of his books, signed and with two corrections and three autograph insertions by Hemingway.

The letter, typed on Finca Vigia airmail stationery and dated “May 21 1953,” reads in very small part: “Dear Charlie: Glad the book is to the printer... Mary and I were down the coast anchored off Megano de Casigua... when we caught the prize news on the evening newscast... Miss Mary said I was her Pulitzer Prize winning husband and had they given it to me for being a good boy for nearly three years... When we got home there was the check and I endorsed it to Mr. Bumby and set it to Ft. Bragg. I think that is sounder procedure than sending it back like Mr. Lewis did. It is the same as five months jump pay and I thought the check looked nice endorsed to Capt. John H. Hemingway 0-1798575 who helped me write The Sun Also Rises, A Farewell To Arms and rendered a signal service to literature by pulling Mr. Scott Fitzgerald out of the fireplace where he had gone to sleep when we lived at 115 Rue Notre Dame des Champs. Mr. Bumby is very good at many things but he cannot write worth a damn and so I thought it in the finest traditions of the service that he should receive the Pulitzer Prize for Literature. [autograph pencil insertion: ‘I didn’t mention any of this in the endorsement am still practicing Toujours le fucking politesse.’]... One thing I want to see about Africa is how it has changed. The Mau-Mau business [spelling hand-corrected] doesn’t seem the thing to get into the high jerk-off knotch about... I’ve seen much worse places to defend than The New Stanley or the Muthaiga Club. Cut away the ornamental underbrush and have a good field of fire and I believe you could hold out at least until the Gin and Tonic ran out... [signed] Yours Ernest.” Accompanied by the original typed envelope, postmarked “May 21 1953” from Cuba. Expected postal stamps, markings, and tears from opening to original envelope. One tiny spot to letter and original folding creases. Fine condition.

*First edition of the seventh James Bond thriller, boldly signed by Ian Fleming.*

Fleming's novels are “a perfect example of the right thing at the right time, as appropriate an expression and index of their age as, for example, the Sherlock Holmes stories or the novels of Dashiell Hammett” (Grella, *20th Century Crime and Mystery Writers*). “In the first two months of 1958, Fleming wrote the first draft of *Goldfinger* under the working title *The Richest Man in the World*. This was destined to become a quintessential example of both the novels and the movies” (Biondi, 35). Perhaps surprisingly, given 007’s globe-spanning adventures, this is the only Bond novel to include a map (on unnumbered page 246). Cloth in Gilbert's second state, without small indent in the top left section of the skull: “both were available upon publication.” Gilbert a7a (1.2). Biondi & Pickard, 45. Bookplate. Book fine, bright dust jacket with a few faint spots of foxing and very minor wear to spine head and upper corners, near-fine. A scarce and desirable signed copy.
“Expecting You To Become A Midas Mulligan With A (Spiritual) Gun On Each Hip”:
Prepublication Presentation First Edition Of Atlas Shrugged, Inscribed By Ayn Rand
To Harry Kalberman, Nathaniel Branden’s Brother-In-Law And Member Of Rand’s
Inner Circle, With The Earliest Possible Inscription Date


*First edition of one of the most popular and influential novels of the last 50 years, prepublication presentation-association copy inscribed by the author to Harry Kalberman, brother-in-law of Rand’s romantic partner: “To Harry—expecting you to become a Midas Mulligan with a (spiritual) gun on each hip. Ayn, August 15, 1957”—the earliest possible inscription date—in scarce original dust jacket.*

“From 1943 until its publication in 1957, [Rand] worked on the book that many say is her masterpiece, *Atlas Shrugged*... Again [as with Rand’s novel *The Fountainhead* in 1943] reviews were unsympathetic, and again people bought the book” (ANB). By 1984 more than five million copies of *Atlas Shrugged* had been sold, and in a 1991 Library of Congress survey Americans named it second only to the Bible as the book that had most influenced their lives. *First printing, in first-issue dust jacket. Perinn A4a. This copy is inscribed to Harry Kalberman, a Merrill Lynch account executive and brother-in-law of Rand’s lover, psychotherapist Nathaniel Branden. Kalberman was a member of Rand’s inner circle, “the collective”—so called “because the term was so absurdly the opposite of what [they] represented.” Rand’s inscription here bears the same date as the dedication copy (inscribed to Nathaniel Branden), a date over two months prior to publication. This copy is one of only a few with this earliest date (as few as perhaps the four known copies). Book very nearly fine, with traces of tape residue to endpapers, light creasing to spine, minor soiling to edges. Light wear to extremities of unrestored dust jacket, with a half-inch closed tear to bottom edge of front panel. An exceptional presentation copy, most desirable with one of the earliest inscriptions of this title from Rand.*
“When A Culture Is Dominated By An Irrational Philosophy, A Major Symptom Of Its Decadence Is The Inversion Of All Values”: Ayn Rand’s 10-Page Signed Autograph Manuscript For Her July 8, 1962 Los Angeles Times Column, Extolling The Importance Of Television Crime Shows


Ten-page autograph manuscript signed, with additions and deletions in Rand’s hand, of Rand’s column “The New Enemies of ‘The Untouchables,’” which appeared in the July 8, 1962 Los Angeles Times, extolling the virtues of popular television crime shows and condemning F.C.C. censorship.

In this 10-page, handwritten manuscript, Rand praises the contemporary television crime shows and Westerns and criticizes the Federal Communications Commission for interfering in popular art and culture. She writes, “The Untouchables is one of the most successful programs and fully deserves its success. It is a profoundly moral show. In writing, acting and direction, it is a masterpiece of stylized characterization. It captures the essence of the gangster psychology: the irrationality, the hysteria, the chronic terror, the panic. These gangsters are neither glamorized strong-men nor innocent ‘victims of society’; they are scared rats... Robert Stack’s superlative portrayal of Eliot Ness is the most inspiring image on today’s screen, the only image of a real hero.” Rand was invited to contribute weekly columns to the Los Angeles Times; this column, written on June 26, 1962, was published on July 8, 1962. With a copy editor’s marks in red pencil and a word count tally in ordinary pencil at the bottom of each page. The manuscript is signed by Rand in the heading on the first page of text. Staple holes and a rust mark from early stapling. Fine condition.

First edition of Toole’s posthumously published, Pulitzer Prize-winning satirical novel—“nothing less than a grand comic fugue”—one of only 2500 copies printed, this copy signed at the end of his Foreword by Walker Percy.

“This novel has a sad history behind it. The author sent it to every publisher in America, all of whom rejected it. After the final rejection (by Knopf) Toole committed suicide. He was only 32. His mother gave the manuscript to Walker Percy, who secured its publication by Louisiana State University Press, and it was awarded a posthumous Pulitzer Prize. Its virtues have now been universally recognized” (Anthony Burgess, 99 Novels, 125). “A masterwork of comedy... A pungent work of slapstick, satire and intellectual incongruities .... nothing less than a grand comic fugue” (New York Times). First-state dust jacket, without Chicago Sun-Times blurb on the rear panel. A fine copy, signed by Percy.
“I Invented The Most Horrific Tale I Could Imagine”


First American edition, in first-state binding, the exceptionally scarce preferred edition of Faulkner's most controversial novel, the work that assured his status as “one of a handful of promising young novelists who commanded the attention of critics,” in rarely found dust jacket.

Of the inception of *Sanctuary* Faulkner wrote, “I took a little time out and speculated what a person in Mississippi would believe to be current trends, chose what I thought was the right answer and invented the most horrific tale I could imagine and wrote it in about three weeks.” Literary scholars have since uncovered, however, Faulkner's deception. “The original text wasn’t written in ‘about three weeks’ but in four months—from January to May 1929—with painstaking revisions. It wasn’t wholly invented, but was largely based on a story that Faulkner had heard from a woman in a New Orleans nightclub about her abduction by an impotent gangster” (*New York Times*). With publication of this explosive and highly controversial novel, “there could be no doubt that Faulkner had become a permanent feature of contemporary literature in America, and one of the handful of promising young novelists who commanded the attention of critics” (Parini, 163). *Sanctuary*’s notoriety and brisk sales finally brought Faulkner the commercial success for which he had been hoping since publication of *The Sound and the Fury* (1929) and *As I Lay Dying* (1930). Preferred first American edition: preceded 16 days by the London edition. First-state binding, with magenta endpapers featuring gray abstract pattern (later changed to solid magenta endpapers); dust jacket with $2.50 price on front flap, “Check List for the Discriminating Reader” to rear panel. Book fine; light edge-wear to bright near-fine dust jacket.
Splendid Early 17th-Century Ethiopian Illuminated Manuscript Of The Miracles Of Mary, With Three Vivid Full-Page Miniatures Of Saint George, The Madonna And Child And The Holy Trinity

25. (ILLUMINATED MANUSCRIPT). Ta’amra Maryam [The Miracles of Mary]. Ethiopia, 1700. Thick folio (12½ by 14½ inches), contemporary blind-tooled morocco over wooden boards rebacked; 194 vellum leaves, custom clamshell box. $45,000.

Beautiful and complete late 16th- or early 17th-century Ethiopian illuminated manuscript in Géez on vellum of the Ta’amra Maryam (the Miracles of Mary), boasting three glorious full-page miniatures (depicting St. George, the Madonna and Christ Child, and the Holy Trinity), handsomely bound with contemporary blind-decorated morocco over wooden boards.

The legendary tales that make up the Miracles of Mary flourished in medieval Europe. During the Crusades, the compilation of stories made its way to the Near East. In Ethiopia, translated from Arabic into Géez as the Ta’amra Maryam, it absorbed local settings and history and quickly established itself as one of the Ethiopian Coptic Church’s most important and popular devotional and liturgical texts. Traditionally recounting anywhere from 30 to 300 miracles, a uniform version of 33 stories, together with Marian prayers and hymns, achieved canonical status by the mid-17th century, roughly contemporary with the production of this beautiful illuminated manuscript (which may date from as early as the late 16th century). The three bright and beautiful full-page miniatures in this manuscript reflect Western influence, but also exhibit the black lines and autumnal palette of colors associated with devotional art from Ethiopia’s northwestern Gondarine region. The recto of leaf 2 presents Saint George—a patron saint of Ethiopia and popular subject of its religious art—riding a white horse and slaying the dragon with his cruciform lance to save a princess, while a group of soldiers looks on. The verso of leaf 2 bears the image of the enthroned Madonna holding the Christ Child, attended by two angels; the Child holds a book in his left hand (perhaps the Old Testament he fulfills; perhaps the Gospel he brings) while pointing with three fingers of his right hand (to symbolize the Trinity) toward a burst of light, the Holy Spirit. A small piece of marginal ribbon marker remains attached to the upper corner of this leaf (and others throughout the volume), and the recto of the following leaf is spotted with candle wax, suggesting the Madonna and Child image was used as in worship as an icon. The image of the Trinity is on the verso of leaf 5: God the Father as a bearded and haloed man holding a small seed (perhaps alluding to “Abraham’s seed” in Galatians 3.16) in his left hand, raising three fingers of his right hand in Trinitarian blessing. The symbols of the Four Evangelists—counter-clockwise from the top left corner: Matthew (winged man), Mark (lion), Luke (ox) and John (eagle)—surround the picture, which is covered (as presumably the other two were as well) with a brown gauze cloth, now stained and frayed, with a tiny hole. Richly decorated fabrics clothe all the figures in these miniatures. The text in this manuscript is written in three columns of 34 lines each. Variations in the manuscript hand suggest the end of the manuscript was possibly written by another, contemporary scribe. Stab holes and guide lines visible. Old inkstamp to first leaf. Accompanied by a catalogue from a university exhibition in 2005–06 in which this manuscript was included and featured on the cover. Expected light soiling to vellum leaves, rectangular portion (4 by 7 inches) of last leaf, a blank, excised, occasional small holes, sometimes affecting letters; marginal holes occasionally repaired, modest age-wear to rear board. An impressive and beautiful example of the Ethiopian illuminated manuscript tradition, with three vivid miniatures illustrating an important devotional text.
“O, God, Come To My Assistance!”


Exquisite illuminated miniature from a French Book of Hours, an exceptional, unusually large, hand-colored image depicting the Flight into Egypt, with three lines of Latin text from the Hours of the Virgin in Gothic script and a three-line initial beneath the image, beautifully bordered with two beasts, flowers, and acanthus leaves on three sides.

This beautiful illuminated miniature is from a Book of Hours from late 15th-century Rouen France. The Latin Gothic text is from the Hours of the Virgin and includes the first verse of Psalm 69. The large miniature depicts the Flight into Egypt, crisply rendered. The Holy Family travels in full daylight against a lush background, with a female attendant following behind. In the distance, a soldier and a farmer are depicted waving to the travelers, a reference to a legend in which grain magically sprung up when the family’s passed, confusing Herod’s henchmen. In that apocryphal episode, a farmer tells the pursuing soldiers that no one has passed him since his grain was sown; the soldiers turn back, unaware that the grain has sprouted overnight. The three-sided border, rendered against a gilt ground, features flowers, acanthus leaves, and more, as well as two beasts in the border, twisting their necks toward the Mother and Child. The recto has three lines of Gothic text in script as well as a large three-line illuminated “D” and a single-line “D.” Only pinpoint soiling to margins. Fine condition.
“Make Haste, O God, To Deliver Me”

27. (ILLUMINATED LEAF). **Illuminated Leaf from a Book of Hours.** Likely Rouen, France, circa 1475. Single vellum leaf (4¾ by 6 inches), illuminated in gold and colored inks, framed. $8800.

Lovely illuminated miniature from a French Book of Hours, a beautiful hand-colored image depicting the Visitation, with four lines of Latin text from the Hours of the Virgin in Gothic script, a three-line initial, a one-line initial, and two line extenders beneath the image, beautifully bordered with flowers and acanthus leaves.

This beautiful illuminated miniature is from a Book of Hours from late 15th-century Rouen France. The Latin Gothic text is from the Hours of the Virgin and includes the first verse of Psalm 69. The miniature depicts the Visitation. The Virgin Mary is shown in her traditional blue robed, her belly swollen. Elizabeth, pregnant with John the Baptist, is shown reaching out to Mary and placing her hand over Mary hand, which is hovering over her stomach to draw the eye toward the unborn Jesus. Also present are two pale angel attendants, further reinforcing the idea of Mary as Mother of God. All aspects of the illustration point to a top atelier, from the fine composition to the intense use of gold. The scene is framed by pillars and a gold arch. The border is rendered against a partially gilt ground and features flowers and acanthus leaves. The recto has four lines of Gothic text in script as well as a large illuminated three-line “D” and a single-line “D.” Only slightest soiling to margins. Fine condition.
“The Magnificence Or Beauty Of These Edifices”:
Lovely First Edition Of Papworth’s Select Views Of London, 1816,
With 76 Splendid Hand-Colored Aquatints

28. PAPWORTH, John Buonarotti. Select Views of London; With Historical and
Descriptive Sketches of Some of the Most Interesting of its Public Buildings. London,
1816. Tall octavo, 20th-century three-quarter red morocco. $8900.

First edition of Papworth’s elegant volume, featuring 76 beautiful hand-colored aqua-
tints (five folding), authored by this preeminent British architect, one of the earliest
“magnificent illustrated books” issued by famed publisher Ackermann, with descriptions
and plates of Westminster Abbey, Grosvenor Square, the British Museum, Whitehall
Chapel, Bank of England, Newgate and Old Bailey, and other major buildings of early

Leading British architect Papworth was “a thorough master of drawing perspec-
tive and classic ornament; many of his architectural designs were exhibited at the
Royal Academy” (DNB). Rudolph Ackermann offered to publish, in one elegant vol-
ume, Papworth’s descriptions of London’s exemplary public buildings, sites and pri-
ivate homes. This is one of the earliest “magnificent illustrated books” published by
Ackermann (Adams, xx), with the plates “wholly aquatinted or line-engraved with
aquatinted skies, colored by hand in pale, transparent washes” (Adams 117). First edi-
tion in book form: copies found with Papworth on the title page or without (this
copy). “Copies carrying Papworth’s name are somewhat scarcer than those without”
(ABBey, Scenery 217). Tooley 361. ABBey, Scenery 217. A clean, fine, and attractively
bound copy, with vibrant hand-colored views.
Parkman’s Oregon Trail, Richly Illustrated By Remington And Wyeth, Inscribed By N.C. Wyeth With A Wonderful Drawing Of A Native American Wearing A Ceremonial Headdress


Limited edition, one of 975 copies, of this classic of Western Americana, illustrated by two great visual interpreters of the West—five mounted photogravures by Frederic Remington and five full-page color plates by N.C. Wyeth, inscribed: “N.C. Wyeth Chadds Ford Pa. 1927” with a rare original drawing of a Plains Indian wearing a war bonnet.

First appearing in serial form in the Knickerbocker (1847–1849), Parkman’s account of his travels is part history, part travel narrative, part adventure story, and is one of the great literary and historical narratives of American experience. It has been called, “the classic account of the emigrant journey to the Rockies” (Grolier American 58). This special edition is illustrated by two consummate artists of the American West, Frederic Remington and Newell Converse Wyeth. The front board is stamped with a wood-engraving of his “Buffalo Hunt.” Without dust jacket and slipcase. Book near-fine, with interior generally fine, faintest foxing to boards, small spot of soiling to cloth, and only slightest rubbing to extremities. A lovely copy, most rare and desirable with N.C. Wyeth’s signature and an original sketch by him.
Lasard’s *Montmartre*, With 12 Wonderful Large Folio Lithographs Of Parisian Society In The 1920s, Each Signed By The Artist

29. LASARD, Lou-Lou Albert. *Montmartre*. Potsdam, circa 1925. Large oblong folio (24 by 19 inches), 12 lithographs, matted and loose as issued in publisher’s half cloth portfolio with lithographed boards. $12,500.

Rare first edition of this lovely portfolio of large original lithographs of Montmartre society in the 1920s, each one matted and signed in pencil by the artist, Lou-Lou Albert Lasard.

Lou-Lou Albert Lasard was an integral member of the circle of artists known as “Der Blaue Reiter,” founded in Berlin by a number of Russian emigrants, including Wassily Kandinsky, Alexej von Jawlensky, Marianne von Werefkin, and native German artists, such as Franz Marc, August Macke and Gabriele Münter. From 1914–16, she was linked romantically with Rainer Maria Rilke. In 1928, she returned to Paris and was part of the Montparnasse art society, where she befriended Henri Matisse, Alberto Giacometti, and Robert Delaunay. Lasard’s love for Paris and the world of variety shows is highlighted in the 12 lithographs of this exquisite portfolio. In 1925 Lasard was featured in an acclaimed exhibition in the Berlin branch of the noted Galerie Alfred Flechtheim, and the prints in this portfolio were issued in a very limited number to accompany that exhibit. In May, 1940, she and her daughter were interned by the Nazis at the Gurs concentration camp in southwestern France, but survived. Some wear to flaps of original portfolio. Lithographs clean and fine, with bold signatures. A lovely copy in extremely good condition, rare and most desirable complete.
“Those who care for exotic coloring combined with the medieval miniaturist’s precision of detail could not but be interested in Szyk’s work.”

—Thomas MacGreevy

Striking Original Painting, “War Orphans” By Arthur Szyk


Extraordinary signed original watercolor and gouache painting of two young Jewish refugees, huddled together, by anti-Nazi caricaturist Arthur Szyk, whose wartime portrayals of brutality, heroism and suffering strongly influenced American attitudes toward the war effort.

Polish-born Arthur Szyk considered his work to be “weapons of war.” During the 1939 German invasion of Poland, Szyk lived in London, and, in an effort to sway American public opinion against the Nazis, British authorities dispatched him to New York City. In his work, Szyk focused primarily on three major themes: the brutality of the Germans, the heroism of the Poles, and the suffering of the Jews. These themes were present in his 1940 exhibition, “War and ‘Kultur’ in Poland,” which opened in London, and later in Toronto and New York. This striking original watercolor and gouache painting of “War Orphans,” signed by Szyk and dated “London, 1940,” was apparently among the images in that exhibition. Fine condition. A beautiful piece.

Signed limited edition of Goll’s poems, one of only 150 copies on velin de rives (from a total edition of only 200 copies), signed by Miró in pencil, with cover design and 18 original color lithographs.

Miró’s lithographic works often display “a whimsical or humorous quality, containing images of playfully distorted animal forms, twisted organic shapes, and odd geometric constructions” (Lenin Gallery). Perhaps the most famous couple on the European avant garde scene during the 1920s and 30s was Claire and Yvan Goll. But, “as a Jew, Goll had to flee from Europe in 1940, reaching New York with the last refugee steamer after Nazi Germany had occupied Paris… Just before he died at the American Hospital in Paris in 1950, Goll stated: ‘I leave with a French heart, German mind, Jewish blood, and an American passport’” (Wendell Piez). Miró’s splendid production of Goll’s expressionist poetry was arranged by Claire. Text in French. A fine copy.
One Of Only 150 Copies With Charming Original Color Lithograph By Fellini, Signed By Him


Limited first edition of this richly illustrated companion to Fellini’s film *I Clowns*, one of only 150 copies issued with an original color lithograph of a clown by Fellini, numbered and signed by him.

Filmmaker Fellini explored his childhood obsession with circus clowns in *I Clowns* [*The Clowns*], a groundbreaking “fictional documentary.” He originally made *I Clowns* for Italian TV station RAI, though it was released simultaneously in movie theaters. Presented as a documentary, the movie incorporates fictional elements as well. Richly illustrated throughout in black and white and in color, this collection of articles and essays on the history and craft of clowns features 64 pages of color photographs. Without dust jacket. Text in Italian. Tiny, faint dampstain to lower corner of lithograph margin; image clean and fine, signature bold. Interior fine, mild discoloration to original cloth. A near-fine copy, scarce and desirable with the original lithograph signed by Fellini.
First English Translation Of Hennepin’s New Discovery, 1698, With Two Folding Maps And Six Plates, Including The First View Of Niagara Falls


First edition in English of Hennepin’s two important accounts (in three parts) of his American exploration, with additional engraved title page, two large folding maps and six folding copper-engraved plates, including the first view of Niagara Falls. Jefferson owned copies of Hennepin’s works, and his maps influenced the planning of the Lewis and Clark Expedition.

One of the most famous 17th century explorers, Louis Hennepin was dispatched to explore the Mississippi and was briefly held captive by a tribe of Issati Sioux. Following his first published work Description de la Louisiane (1683), Hennepin published Nouvelle Decouverte (1697) and Nouveau Voyage (1698). This first English translation conjoins the latter two works with a chronicle of Marquette’s voyages, not in the Utrecht editions, and features two folding “maps of the French territories [that] were among the best of the period” (America Explored, 155). These maps “had a major influence on the planning of the Lewis and Clark expedition. Thomas Jefferson owned first editions of all three of Hennepin’s works and consulted them in preparing his 1803 western treatise An Account of Louisiana” (University of Virginia). This is the so-called “Bon” issue (probably the first). In this copy the two large folding maps are from the 1697 French first edition, with the second map being larger than the corresponding map in the English edition. Field 685; Graff 1862. Streeter 106. Plates and text fine, large folding maps rebacked. Binding handsome. A beautiful copy.
“The Best Contemporary Account Of The Famous Pirate”


First edition of one of the earliest works to tell the legendary story of Captain Kidd, published the same year the notorious pirate was hanged for murder.

Few men “caused more fear, speculation and gold-digging, than Captain William Kidd. Along the shores of New England and Long Island, from his day to this, men have dug in the dead of night… to find his buried Gold” (Elliott, New-England History). “This is the best contemporary account of the most famous pirate of the English colonies” (Streeter 860). Authorship also variously attributed to Lord Somers or Lord Halifax (Howes m677). With tiny original gutter-edge pinholes. Sabin 37703. Tiny inkstamps of “duplicate” to initial blank, title page verso. Text generally quite fresh with tiny bit of gutter-edge paper repairs, expert archival restoration to blank lower edge of rear leaf. A highly desirable near-fine copy.


1773 edition of the “the first significant collection of charts exclusively of the American coast to be published in England,” with 25 (of 26) maps and charts (12 extremely large and folding, the largest 20 by 48 inches, 8 double-page, 1 single-page and 4 in-text) and more than 200 in-text coastline profiles. Together with a captain’s logbook for 1846-49.

“For British trading in North America and for the colonists there, the publication of The English Pilot: The Fourth Book must have been a godsend. For the first time an English sea atlas presented charts of the whole eastern seacoast of North America… there was really no substitute, no real competitor, for over 60 years” (Cumming, 39). “The English Pilot was the first major sea atlas produced in England. In its final form it consisted of five separate books, and The Fourth Book was the first wholly English sea-atlas of American waters… The five separate books constitute a set only by virtue of the general title, and under that title The English Pilot is the first great sea-atlas produced in England. Of the five books, the fourth had the longest publication history and is the best known… The Fourth Book was sufficiently in demand to justify 37 legitimate editions from 1689 to 1794… [It] remains one of the great examples of the chart trade in England with a long publishing history for a simple atlas that has rarely been equaled” (Verner, Bibliographical Note). The captain’s logbook records 12 voyages during the period of December 23, 1846 through June 4, 1849, aboard the schooners Enterprise and Mary Ann, recording weather, sea state, latitude, trim of the sails, sightings and interactions with other vessels. A sample entry from sailing out of Jamaica (spelling updated): “Commences with strong breezes. At 1PM Galina Point. Bore NNE, dist. 12 miles. At 6 abreast of Black River. At midnight light winds and variable. At 8AM South Negril Point. Bore E by N, dist. 20 miles. Latter part moderate breezes and fine weather, people employed taring the rigging.” English Pilot lacking the chart “Virginia, Maryland, Pennsylvania, East & West New Jersey.” The English Pilot and the manuscript captain’s logbook were in the possession of a single family for more than 150 years. This edition is quite scarce; we can find no records of it at auction in the past 50 years. Interior of English Pilot generally very clean with only occasional light stains or foxing. Manuscript logbook interior bright with occasional spots and stains; first and last leaves embrowned and weather-stained with expert restoration to top outer corner of first leaf (with loss of two letters); a few other corners restored (with no loss of manuscript text). A very handsomely bound pair.
A Great Rarity, First Edition Of The First Book Account Of The Nat Turner Rebellion, Published Before Turner’s Capture, Complete With Rarely Found Folding Frontispiece Depicting The “Horrid Massacre In Virginia”


First edition of the dramatic contemporary account of the Nat Turner rebellion, the first book “to come off the press... before Turner was even captured,” with author Warner describing Turner and his rebels as “blood-thirsty monsters” who left behind a “spectacle of horror,” this exceptional work complete with rarely found wood-engraved folding frontispiece.

“The largest slave revolt in U.S. history took place in Southampton County, Virginia. Nat Turner, an intelligent, literate slave highly motivated by religious belief and mysticism, thought it was his fate to bring enslaved blacks out of bondage. On August 22, 1831 Turner and his followers began their insurrection by murdering Turner’s owner and his family and then continued killing whites throughout Southampton County” (Finkelman, 109). “In less than two days, 70 black insurgents killed 59 white Virginians, and whites slaughtered more than 100 blacks in retaliation... Turner himself managed to escape and eluded capture for nine weeks. Virginian militiamen apprehended him on October 30 and put him on trial in November” (Campbell, 67–68). “Authorities hanged Turner by the neck until dead, then dismembered his body and dispersed its parts among the living as curios and relics” (French, 278). This exceptional contemporary account by Samuel Warner, complete with exceedingly rare wood-engraved folding frontispiece, was the first “to come off the press describing the massacre before Nat Turner was even captured” (American Antiquarian Society). Sabin 101444. Interior generally fresh with scattered foxing, tiny bit of marginal edge-wear to boards. An extremely good copy, rarely found complete, of an important American work.
“Truly A Landmark In American Culture”: McKenney’s *Indian Tribes Of North America*, With 120 Splendid Hand-Colored Plates


Early octavo edition of one of the most recognized and desirable American color plate books produced in the 19th century, illustrated with 120 splendid fully hand-colored lithographic plates by J.T. Bowen after Charles Bird King’s original oil paintings, “the most colorful portraits of Indians ever executed” (Howes). Handsome in publisher’s deluxe morocco.

In commissioning the *Indian Tribes of North America*, McKenney aimed to educate the American public about these greatly exotic warriors and chiefs and to preserve them for posterity in a series of beautiful portraits. Most of the original oil portraits were painted from life in studio of Charles Bird King, to whom McKenney brought many of the subjects. The rest were copied from watercolors executed in the field by a young frontier artist named James Otto Lewis. The finished portraits resided in the Smithsonian until 1865, when fire consumed the institution and destroyed most of the paintings. As a result, the folio and octavo editions are particularly vital in their “faithful recording of the features and dress of celebrated American Indians who lived and died long before the age of photography” (McKenney-Hall Portrait Gallery, 23). First published in folio 1836–44 and in octavo 1848–50. Howes m129. Field 992. Occasional spotting to text, light expert cleaning to preliminaries. A beautiful copy.

40. (VIRGINIA) BEYER, Edward. Album of Virginia. Richmond, 1858. Large oblong folio (25 by 17½ inches), period-style three-quarter diced calf gilt, contemporary cloth covers, mounted cover label. $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. He spent three years in Virginia working on the original drawings for this book. 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. “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. Bennett, 10. 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 Hanover County, Va. 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.
Samuel Colt's Copy Of Hickey's The Constitution, 1853, Twice Boldly Signed By Colt


Sixth edition of this 19th-century collection of important American founding documents, edited and corrected by William Hickey, twice signed by gun manufacturer Samuel Colt.

“Hickey published several editions of his manual, with the Constitution at the front, during the 1850s... With his careful work and the wide dissemination of his print, William Hickey struck a mighty blow for error-free reproduction of the Constitution. His work was carried forward during the late 19th century and afterward by the Government Printing Office” (Henry Bain, National Archives). This copy belonged to and is twice signed by Samuel Colt, the famous Connecticut inventor and industrialist. Colt founded Colt’s Patent Fire-Arms Manufacturing Company (later changed to Colt’s Manufacturing Company). Colt also revolutionized marketing by associating his revolvers with American patriotism and freedom. The Colt revolver has since become an iconic piece of American history. Armorial bookplate of C.L.F. Robinson, the president of the Colt Firearms Company. Robinson’s wife was a member of the Colt family. Only a few spots of marginal soiling to interior, expert restoration to original cloth. An extremely good signed copy with fascinating provenance.
“Marriage And Love Have Nothing In Common... Are, In Fact, Antagonistic To Each Other...”: Anarchism And Other Essays, Inscribed By Emma Goldman

42. GOLDMAN, Emma. Anarchism and Other Essays. New York, 1910. Octavo, original gray cloth. $8000.


Goldman had been known mostly as a public speaker before she founded the magazine Mother Earth in 1906; she quickly showed herself to be an accomplished writer on a wide variety of topics. In addition to her essay on Anarchism, this collection includes works on modern drama, women’s rights, prisons, patriotism (“A Menace to Liberty”), “Minorities Versus Majorities,” “The Psychology of Political Violence” and other topics. With a biographical sketch of Goldman by Czech anarchist Hippolyte Havel. Recipient Lillian Brown was present with Goldman and a small group of anarchists as they founded the Political Prisoner’s Amnesty League by candlelight, as noted by Goldman in her autobiography, Living My Life. Text fine, cloth soiled, spine toned. A very good copy, rare and desirable inscribed by Goldman.

“Her name became a household word, synonymous with everything subversive and demonic, but also symbolic of the ‘new woman’ and of the radical labor movement that blossomed in the years before WWI. To the public she was America’s arch revolutionary, both frightening and fascinating. She flaunted her lovers, talked back to the police, smoked in public and marched off to prison carrying James Joyce’s Portrait of the Artist under her arm.”

—Alice Wexler
“They Spoke To The Leaders Of Six Countries In Seven Cities In Twelve Hectic But Exhilarating Days”: Fascinating 1963 Specially Bound Photo Collection, One Of Only About 50 Produced, Of The Time Magazine-Sponsored Diplomatic Tour Of American Corporate Executives In The Soviet Union And Europe, With Photographs Of Kennedy, Khrushchev, Erhard, Adenauer, Pompidou And Monnet


First and only edition—one of perhaps only 50 copies—of this very rare and very large photograph album produced for the participants in the 1963 Time Magazine-sponsored foreign policy tour by American corporate executives, with 177 original silver gelatin photographs by noted Time-Life photographer Robert Lackenbach, including a series of four photographs taken with President John F. Kennedy just 20 days before his assassination.

Before this group of American corporate executives left for their trip to Europe they met with President Kennedy. Images from this meeting show Kennedy seated at a large round table with the group; several images show the meeting with the President, including Kennedy shaking hands with Henry Roberts. Once in Moscow, the album incorporates an extended montage of photographs showing Khrushchev, followed by sightseeing around the Kremlin, as well as numerous images of the Military Parade in Red Square. The group then went to Berlin, traveled to the Brandenburg Gate, stood on the Berlin Wall, and toured East Berlin. They later met with Chancellors Erhard and Konrad Adenauer, French Finance Minister Giscard d’Estaing and Prime Minister Pompidou, and one of the prime architects of the EU, Jean Monnet. News reports of the results of this notable Ambassadorial tour were swept away a week after the delegation's return by the tragic events of November 22, 1963, in Dallas, Texas. About-fine condition. A fascinating historical snapshot featuring some of the key players on the world stage of 1963.
“All The Excellencies That Narration Can Admit” (Dr. Johnson): 1603 First Edition Of Richard Knolles’ Illustrated *Generall Historie Of The Turkes*


First edition of Knolles great history, with engraved historiated title page, 28 in-text engraved medallion portraits by Lawrence Johnson and one battle scene, and wood-engraved headpieces, tailpieces and initial letters throughout.

“One of the earliest histories to be written in the English language, praised as ‘a monument of Elizabethan prose by several discerning judges… Knolles remains without a true rival, for his book is still, despite its limitations, the most exhaustive that we have, a vast repository of much that we prize most highly amongst the sources for the rise and full resplendence of the Ottoman might’” (V.J. Parry). Knolles earned the praise of Samuel Johnson: “None of our writers can, in my opinion, justly contest the superiority of Knolles, who, in his *History of the Turks*, has displayed all the excellencies that narration can admit” (*Rambler*, No. 122). Byron, shortly before his death, wrote, “Old Knolles was one of the first books that gave me pleasure when a child; and I believe it had much influence on my future wishes to visit the Levant, and gave perhaps the oriental coloring which is observed in my poetry” (*DNB*). The fine medallion portraits by Lawrence Johnson of the Turkish kings, emperors and sultans, together with their (mostly) Christian adversaries, were skillfully adapted from Theodor de Bry’s engravings for Boissard. *STC* 15051. Only the occasional marginal spot or marking, text quite clean, binding attractive and fine. A very nice copy of this influential classic.
“For 160 Days We Marched Through The Forest”: Deluxe First Edition Of In Darkest Africa, 1890, One Of Only 250 Copies Signed By Stanley

45. 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, and numerous 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, but instead was angry at the Englishman for interfering in his affairs. Along the way Stanley compiled important data on the Pygmies and discovered the Ruwenzori, or “Mountains of the Moon.” The perilous journey nearly cost Stanley his life, and only a third of the men with whom he set out returned alive. Text and plates generally clean and fine, bindings mildly toned. An extremely good, handsome copy of the scarce deluxe signed edition.
“Men... Go Mad In Herds”: Rare And Important First Edition Of Mackay’s Popular Delusions, A Significant Force In Charting The Stock Market—Splendidly Extra-Illustrated


First edition of this highly entertaining and exceptionally influential early study of crowd behavior, a long-standing and classic guide to both popular psychology and the stock market, this copy splendidly extra-illustrated with 81 engraved plates, many vividly hand-colored, beautifully bound in full morocco-gilt by Bayntun.

Charles Mackay, a noted Scottish poet and journalist, attempted in this work to document and explain major “popular delusions” or seemingly irrational instances of mass action and belief. “Men,” the author contends, “think in herds; it will be seen that they go mad in herds.” In developing his theories of mass behavior, Mackay analyzes a breadth of historical examples ranging from witch hunts, alchemists, and famous haunted houses to the South Sea Bubble of 1720 and the Crusades. The impact of Mackay’s work has been remarkably far-reaching, influencing such diverse fields as popular psychology and the charting of the stock market—as noted by The New York Times, which urged: “Any investor who has not read Charles Mackay’s ‘Tulipomania’... should grab this book for that exercise alone.” This set was originally issued with five engraved portraits—a frontispiece in each volume, and two additional portraits in Volume III. These are all present (four of the five have been finely hand-colored) for a total of 86 engraved illustrations. Norman 1406. Kress c.5560. Front joint of Volume I just starting, binding sound. Fine condition. A lovely extra-illustrated first edition, beautifully bound.
“Forerunner Of Blumenbach, Buffon, Huxley And Darwin” (PMM):
First Edition Of Tyson’s Landmark Work On The Anatomy Of
The Orang-Outang, 1699

47. TYSON, Edward M.D. Orang-Outang… Or, The Anatomy of a Pygmie Compared
with that of a Monkey, an Ape, and a Man. London, 1699. Tall quarto, contemporary
full paneled brown calf rebacked with original elaborately gilt-decorated spine laid down.
$18,500.

First edition of Tyson’s “epoch-making” anatomical study that laid a foundation for
the theory of evolution, “the first work to demonstrate scientifically the structural rela-
tionships between man and anthropoid ape” (Norman), heralded as a “forerunner of
Blumenbach, Buffon, Huxley and Darwin” (PMM), with eight striking copper-engraved
folding plates. A handsome wide-margined volume in contemporary paneled calf boards.

Orang-Outang is “the earliest important study in comparative morphology… Tyson
compared the anatomy of men and monkeys, and he placed between them what he
thought was a typical pygmy—it was, in fact, an African chimpanzee, the skeleton of
which survives to this day in the Natural History Museum in London… Tyson estab-
lished a new family of anthropoid apes standing between monkey and man, and rec-
ognized that man was probably a close relative of certain lower animals. Popularized
as the ‘missing link,’ [that theory] was not clearly expounded until the publication of
Huxley’s Man’s Place in Nature in 1863 and Darwin’s Descent of Man in 1871. Tyson
did not foresee the theory of evolution; but his work contributed substantially to its
formulation” (PMM 169). Krivatsy 12028. Interior generally fresh with light scattered
foxing, plates with minimal paper repairs, early archival tape reinforcement to versos
with lightest dampstaining to one plate, mild rubbing to boards. A highly desirable
copy of this seminal work in the history of science.
“Man Still Bears... The Indelible Stamp Of His Lowly Origin”


First edition, first issue, of Darwin’s landmark treatise, in which the word “evolution” is used to describe his theory for the first time in any of his works, in original cloth.

“The book, in its first edition, contains two parts, the descent of man itself, and selection in relation to sex. The word ‘evolution’ occurs [Volume I, p. 2] for the first time in any of Darwin’s works” (Freeman, 128–29). “In the Origin Darwin had avoided discussing the place occupied by Homo sapiens in the scheme of natural selection, stating only that ‘light will be thrown on the origin of man and his history.’ Twelve years later he made good his promise with The Descent of Man” (Norman 599). Freeman 937. Norman 599. Interior fresh with only lightest foxing to preliminaries and one minor expert paper repair; mild edge-wear to spine ends of original bright unrestored cloth. A handsome copy, very nearly fine.

“Through his powers of intellect, articulate language has been evolved; and on this his wonderful advancement has mainly depended.”
“A Landmark Text... A Virtual Bible” In The Field Of Electrical Engineering: 
Inventions, Researches And Writings Of Nikola Tesla, With Tesla’s Signature

49. (TESLA, Nikola) MARTIN, Thomas Commerford. The Inventions, Researches and Writings of Nikola Tesla. New York, 1894. Octavo, original orange cloth. $9200.

First edition of the first book to collect Tesla’s three seminal lectures on high frequency lighting, with Tesla’s clipped signature tipped onto the front pastedown.

“The Inventions, Researches and Writings of Nikola Tesla would be a landmark text, becoming a virtual bible for the numerous electricians who read it” (Seifer, Wizard: The Life and Times of Nikola Tesla). “The book appeared in January 1894... The first edition sold out within a month, a second edition by the end of 1894” (Carlson). Tesla’s many theories presaged and contributed to the development of radio, radar, lasers, remote-control electronics, vertical take-off aircraft, and recent high-frequency fluorescent lamps. The American Institute of Electrical Engineers awarded Tesla its Edison Medal in 1917. With frontispiece portrait of the scientist and in-text illustrations. Ratslaff & Anderson, 28. Owner signature and bookplate of William Whiting Drake, Jr., an aerospace administrator who worked at Los Alamos and Raytheon. A near-fine copy, with scarce clipped signature.


First appearance of the concept of the universal computing machine, which would come to be known as a Turing machine: “it is possible to invent a single machine which can be used to compute any computable sequence.” Complete with the scarce “correction” or third part of this important paper, issued a year after the first two parts and often not present.

More than any other individual, Turing created the theoretical foundation for digital computers developed in the 1940s. “While at Princeton [as a graduate student] Turing published one of his most important contributions to mathematical logic, his 1936–37 paper ‘On Computable Numbers...’ which immediately attracted general attention. In it he analyzed the processes that can be carried out in computing a number to arrive at a concept of a theoretical ‘universal’ computing machine (the ‘Turing machine’), capable of operating upon any ‘computable’ sequence—that is, any sequence of zeros and ones” (dsb). The definition, in fact, of “computable” is that the problem can be solved by a Turing machine; this concept of a Turing machine, which could theoretically perform any mathematical calculation, was important in the development of the digital computer. “In showing that a universal machine was possible, Turing’s paper was highly influential in the theory of computation, and it remained a powerful expression of the virtually unlimited adaptability of electronic digital computers” (Hook & Norman, 394—their copy without the third part). The third part of Turing’s paper, rare and present here, is a correction, issued in April of 1937 in response to errors found by Paul Bernays, a Swiss mathematician. Each of the three parts of this important paper appears in the complete journal in which it was originally issued. Last leaf of correction (Volume 3, page 545–46) misbound so sequence of correction is 544, 546, 545. Tape reinforcement to verso of Volume 42 title page, slight soiling and a few creases to interior but generally quite nice, cloth fine. A scarce item in nearly fine condition.
“One Of The Greatest Travel Narratives Ever Written”


First edition of Hearne’s dramatic record of his historic overland expedition in which “he was the first European to cross the Barren Lands to the Arctic Ocean, and in so doing he disproved the existence of the Strait of Anian, a rumored northwest passage to China. He was also the first to see and cross Great Slave Lake” (*ODNB*), with five folding maps (including large color-outlined map) and four engraved plates (three folding).

Hearne's achievements as an explorer and naturalist set a new benchmark in the annals of North American exploration. Having served with the Hudson’s Bay Company for decades, “he played an important role in delineating the region between Hudson Bay and the Arctic Ocean” (Hill 791). When Hudson’s Bay Company sent him on an expedition north from Churchill, Hearne was accompanied by the Chipewyan Matonabbee. The expedition “traveled 1300 miles on foot to the Coppermine River. He was the first European to cross the Barren Lands to the Arctic Ocean, and in so doing he disproved the existence of the Strait of Anian, a rumored northwest passage to China. He was also the first to see and cross Great Slave Lake” (*ODNB*). “Journey, his greatest achievement, did not appear in print until 1795. Hearne’s book is one of the greatest travel narratives ever written” (*18th-Century Naturalists of Hudson Bay*, 81–84). Sabin 31181. Early owner inscription to title page. Trace of small inkstamps to lower edge of title page recto and verso. Interior generally fresh with occasional light marginal dampstaining affecting some plates, small bit of expert archival restoration to large folding map. A desirable wide-margined copy.
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