

**NEW
ARRIVALS**



BAUMAN RARE BOOKS

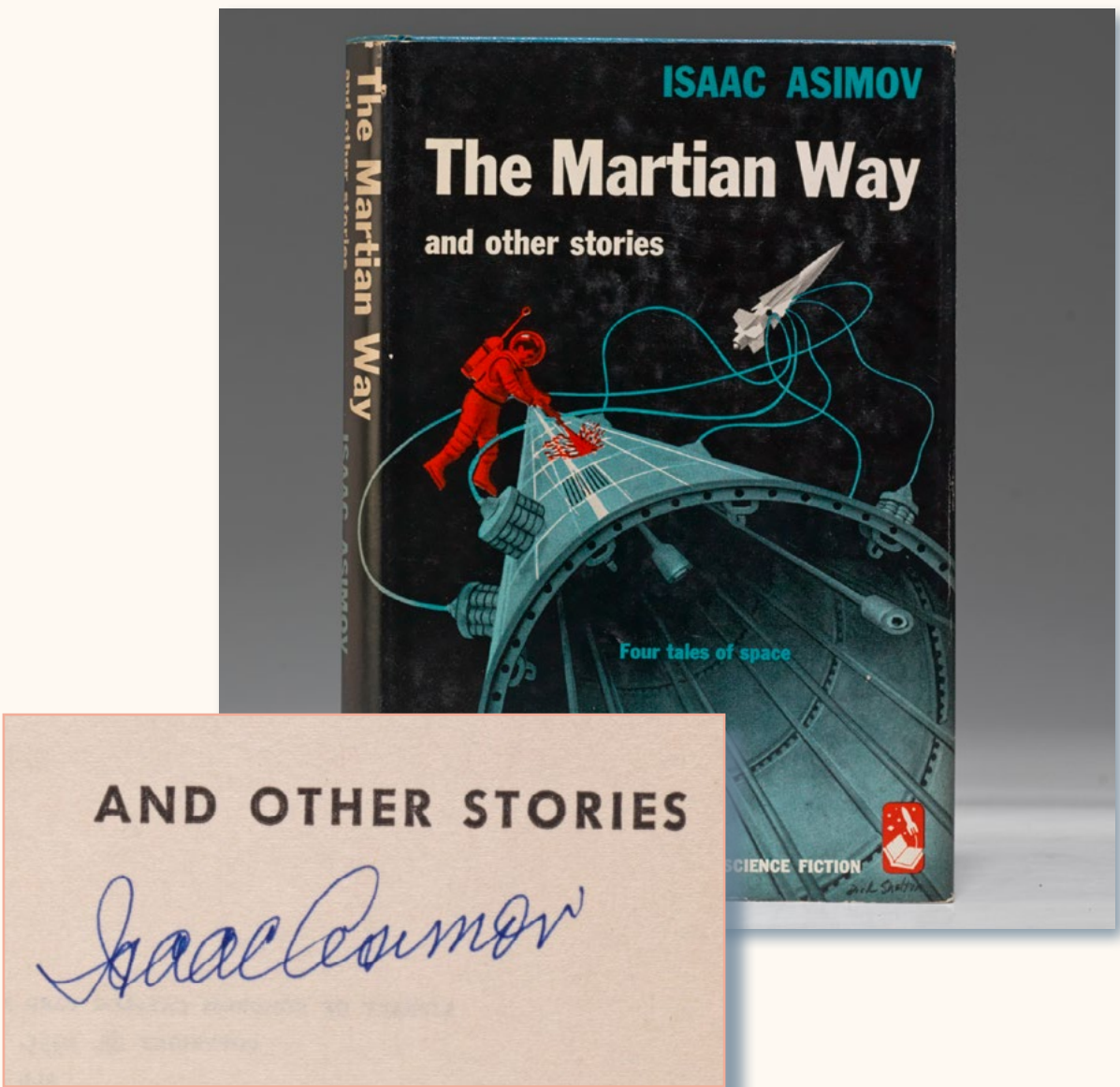


**Signed And Inscribed
By 14 Astronauts
Including Twice By Buzz Aldrin**

1. (APOLLO ASTRONAUTS) BEDINI, Silvio, VON BRAUN, Wernher, and WHIPPLE, Fred L. **Moon: Man's Greatest Adventure.** New York, 1973. Folio, original silver-stamped blue cloth. **\$8500.**

A *First edition of this large, lavishly illustrated celebration of humankind's journey to the moon, signed and inscribed by 14 Mercury, Apollo and Skylab astronauts: Buzz Aldrin, Alan Bean, Scott Carpenter, Gene Cernan, Gordon Cooper, Walt Cunningham, Charles Duke, Fred Haise, Joe Kerwin, Jack Lousma, Edgar Mitchell, Rusty Schweickart, Thomas Stafford and Paul Weitz, and additionally inscribed by Aldrin on the color frontispiece that depicts him standing on the lunar surface.*

2 *The Apollo project, which carried human beings to the moon and back, was "the greatest human adventure; the*
0 *Odyssey of the millennium" (Burrows, 428-33). This impressive and abundantly illustrated volume commemorates*
2 *the achievements of the manned space program, beginning with ancient dreams of reaching the stars to Neil*
3 *Armstrong and Buzz Aldrin's exploration of another world. Without original dust jacket. A fine copy, desirable signed*
by numerous notable space pioneers.

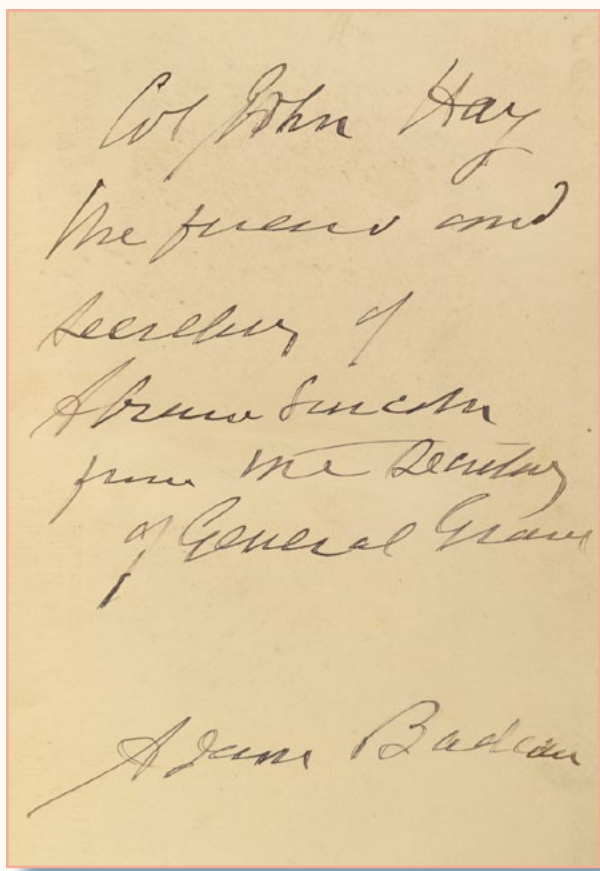
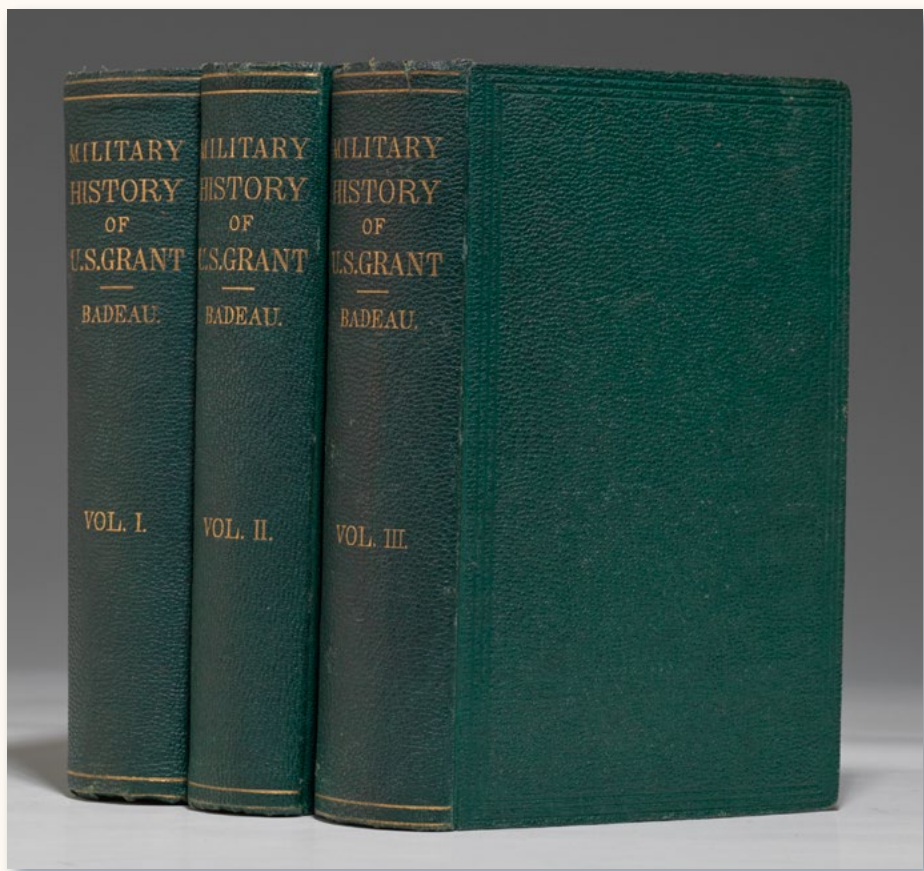


Signed By Isaac Asimov

2. ASIMOV, Isaac. **The Martian Way**. Garden City, 1955. Octavo, original blue cloth, dust jacket. \$4600.

First edition of Asimov's important second story collection, signed by him.

This volume contains four early Asimov novellas together in book form for the first time: *Youth*, *The Deep*, *Sucker Bait* and the famous title story, *The Martian Way*, an attack on McCarthyism that won praise by science fiction scholar James Gunn as “quintessential Asimov... one of the 22 novellas included in *Science Fiction Hall of Fame II*” (Isaac Asimov, 82). “For five decades [Asimov’s] was the voice to which science fiction came down in the end. His was the default voice of science fiction” (Clute & Nicholls, 58). *First edition, first printing*, with “Azimov” on spine of book. *The Martian Way* and *The Deep* serialized in *Galaxy* (respectively November, December 1952); *Sucker Bait* in *Astounding* (February/March 1952); *Youth* in *Space* (May 1952). Currey, 14. A fine signed copy.



**“The Friend And Secretary Of Abraham Lincoln
From The Secretary Of General Grant”:**

**Badeau’s Three-Volume Eyewitness *Military History Of Ulysses S. Grant*,
Presentation/Association Copy Inscribed By Badeau
To Lincoln’s Secretary, John Hay**

3. BADEAU, Adam. **Military History of Ulysses S. Grant, from April 1861 to April 1865.** New York, 1881. Three volumes. Thick octavo, original gilt-stamped pebbled green cloth. \$7200.

First edition, mixed-issue set, of aide-de-camp Badeau’s important “eyewitness estimation of Grant’s performance during the war,” with a stipple-engraved portrait frontispiece of Grant from a photograph by Gurney & Son, and 35 folding maps (7 in rear pockets). Inscribed in volume I by the author to Col. John Hay, Lincoln’s friend and personal secretary: “Col. John Hay, the friend and Secretary of Abraham Lincoln from the Secretary of General Grant. Adam Badeau.”

A contemporary of Ulysses S. Grant once described him as “the concentration of all that is American” (Theodore Lyman). This important early military biography of Grant was written by Adam Badeau, who served on his staff during the Civil War. Historians have noted that “Badeau’s style is matter of fact without the embellishment or glorification typical of some early works. The accuracy is impressive” (Eicher 486). First published between 1868 and 1881, this work has become particularly valuable for its first-hand accounts of the 1864 campaigns and the surrender at Appomattox. Volume I is second issue, dated 1881; Volumes II and III are first issue. Six rear leaves of publisher’s advertisements. Nicholson 1994. Dornbusch II:51. Nevins I:22. The recipient of this copy, John Hay, would have been very familiar with Badeau. Hay served as Lincoln’s personal secretary at the same time that Badeau served Grant, placing the two men in frequent contact. Like Badeau, Hay was to become an accomplished biographer, writing one of the most important biographies of Lincoln. Hay later served as American ambassador to Great Britain under President McKinley and Secretary of State under McKinley and Roosevelt for seven years. Interiors fine, only very minor wear to cloth. A nearly fine copy with a wonderful presentation/association.

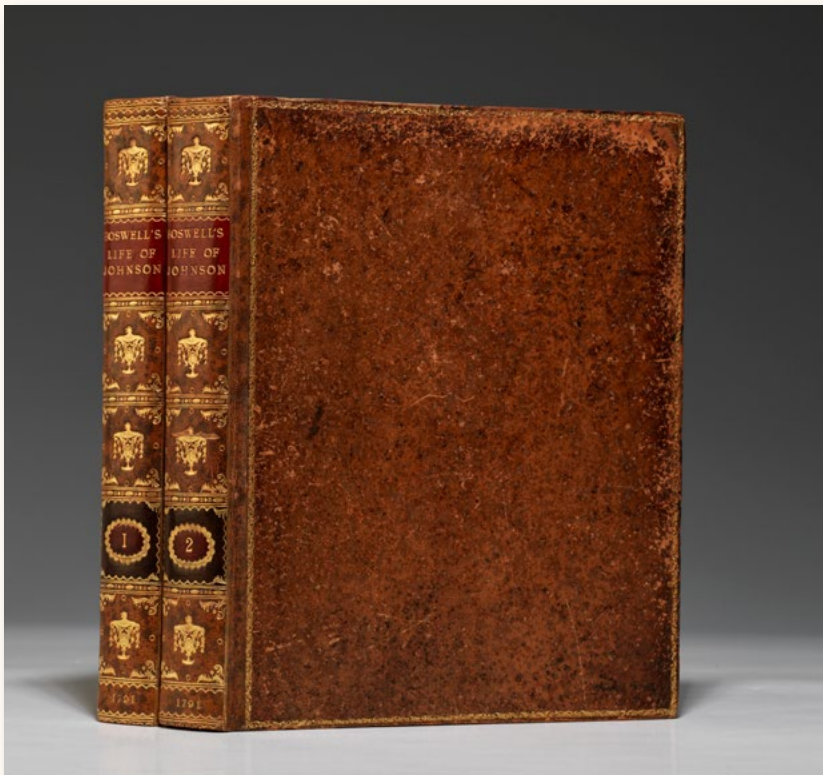


**“They Went Home And Broke Their Bread,
Brushed Their Teeth And Went To Bed”**

4. BEMELMANS, Ludwig. **Madeline**. New York, 1939. Slim folio, original pictorial paper boards, dust jacket. \$3800.

First edition, first issue, of the first book about the irrepressible Madeline.

“The original inspiration for *Madeline* was the convent where Bemelmans’ mother was educated as a child, along with the author’s own experience in boarding school, where he walked with his classmates in two straight lines” (Silvey, 55). *First issue*, with 12 girls instead of 11 in the “They went home and broke their bread” illustration. Pomerance A24a. Contemporary gift inscription. Book bright and about-fine with only minuscule rub to spine head, dust jacket bright and extremely good with minor edgewear and closed split along front joint fold. A very nice copy. Scarce.



**First Edition Of Boswell's *Life Of Johnson*, 1791
The Copy Of Politician, Writer, And Noted Friend Of Lord Byron,
John Cam Hobhouse**

5. BOSWELL, James. **The Life of Samuel Johnson, LL.D. Comprehending an Account of His Studies and Numerous Works.** London, 1791. Two volumes. Quarto, contemporary full mottled brown calf sympathetically rebacked. \$27,000.

First edition, first state, of "the most famous biography in any language, one of Western literature's most germinal achievements." The copy of politician, traveler, and writer John Cam Hobhouse, the Baron Broughton, most famous for his long-running and very close friendship with Lord Byron, with his engraved armorial bookplate.

"The Shakespeare of biographers" (Macaulay), James Boswell "excelled in insight into human nature and in ability to dramatize a situation" (Baugh, et al., 1065-66). "If there had been no Boswell, Johnson would have been one of the most famous names in English literature; but that he has become a household name... is due to the chance that brought Boswell into his company" (DNB). Volume I is *first state*, with "gve" uncorrected on page 135, line 10 (a change made before publication). Censors present at Volume I, leaf [2M4] (pages 271-72); Volume II, [E3] (pages 29-30), [2O4] (pages 287-88), [2Q3] (pages 301-02), [2Z1] (pages 353-54) and [3E2] (pages 395-96). Vol. II without blank A1, as often.

APRIL 2 0 2 3
Engraved armorial bookplate of John Cam Hobhouse (Baron Broughton), radical politician, traveler, writer, and long-standing close friend and confidante of Lord Byron, and the eventual executor of Byron's estate. In many ways, Hobhouse was Boswell to Byron's Johnson: his 1813 book *A Journey through Albania* chronicles the trip he and Byron took together through Albania and Turkey. "During late 1817 and early 1818 Hobhouse wrote some of the notes for canto iv of *Childe Harold*; the poem was afterwards dedicated to him by Byron" (ODNB). However, after Byron's death, Hobhouse made a decidedly un-Boswell-like decision: he demanded the destruction of the manuscript memoirs that Byron had left behind, fearful of scandal. Engraved armorial bookplate of Hobhouse's father, Sir Benjamin Hobhouse, first baronet Broughton, in Volume II (with John Cam Hobhouse's bookplate on rear pastedown). Occasional marginalia, in pencil and in ink. Some foxing to text, binding extremities lightly rubbed. An exceptionally good copy, with an excellent provenance.



**First Editions In Original Cloth Of
Lewis Carroll's *Alice's Adventures In Wonderland*
And *Through The Looking-Glass***

6. CARROLL, Lewis. *Alice's Adventures in Wonderland*. WITH: *Through the Looking-Glass, and What Alice Found There*. London, 1866, 1872. Together, two volumes. Octavo, original gilt-stamped pictorial red cloth expertly rebacked with original spines laid down, custom half morocco clamshell box. \$35,000.

First editions in original cloth of "the greatest of all English stories for children," the first authorized edition of Alice's Adventures in Wonderland and the first edition of Through the Looking-Glass.

"Historians of children's literature universally agree that the publication of *Alice's Adventures in Wonderland* marks the liberation of children's books from the restraining hand of the moralists... *Alice* is, in a word, a book of that extremely rare kind which will belong to all the generations to come until the language becomes obsolete" (Carpenter and Prichard, 102). The first published and authorized English edition of *Alice's Adventures in Wonderland*, preceded only by the extraordinarily rare suppressed 1865 London edition, of which only about twenty copies are known to exist, and the scarce New York edition of 1866. *First edition, first issue*, of *Through the Looking-Glass*, with misprint "wade" on page 21 (instead of "wabe" as correctly printed in mirror-image on same page). *Lewis Carroll Handbook*, 46, 84. Early owner signature in *Alice's Adventures*, dated 1872.

Bookplate in *Through the Looking-Glass* of Carroll scholar and collector Philip Conklin Blackburn, one of the editors of the 1934 Carroll anthology, *Logical Nonsense*, and the bibliographer of Morris Parrish's esteemed Carroll collection. Blackburn himself was the owner of over 500 Carroll works and pieces of Carrolliana collected over just two decades. Blackburn's collection is believed to have been sold intact (or nearly so) in 1990 after remaining in family hands for over half a century. Early owner signature on the half title *Through the Looking-Glass*. Small binder's ticket. Interiors generally quite clean with only a few stray spots, light wear and soiling to bindings, mild toning to spines. An exceptionally good set, particularly desirable in original cloth.

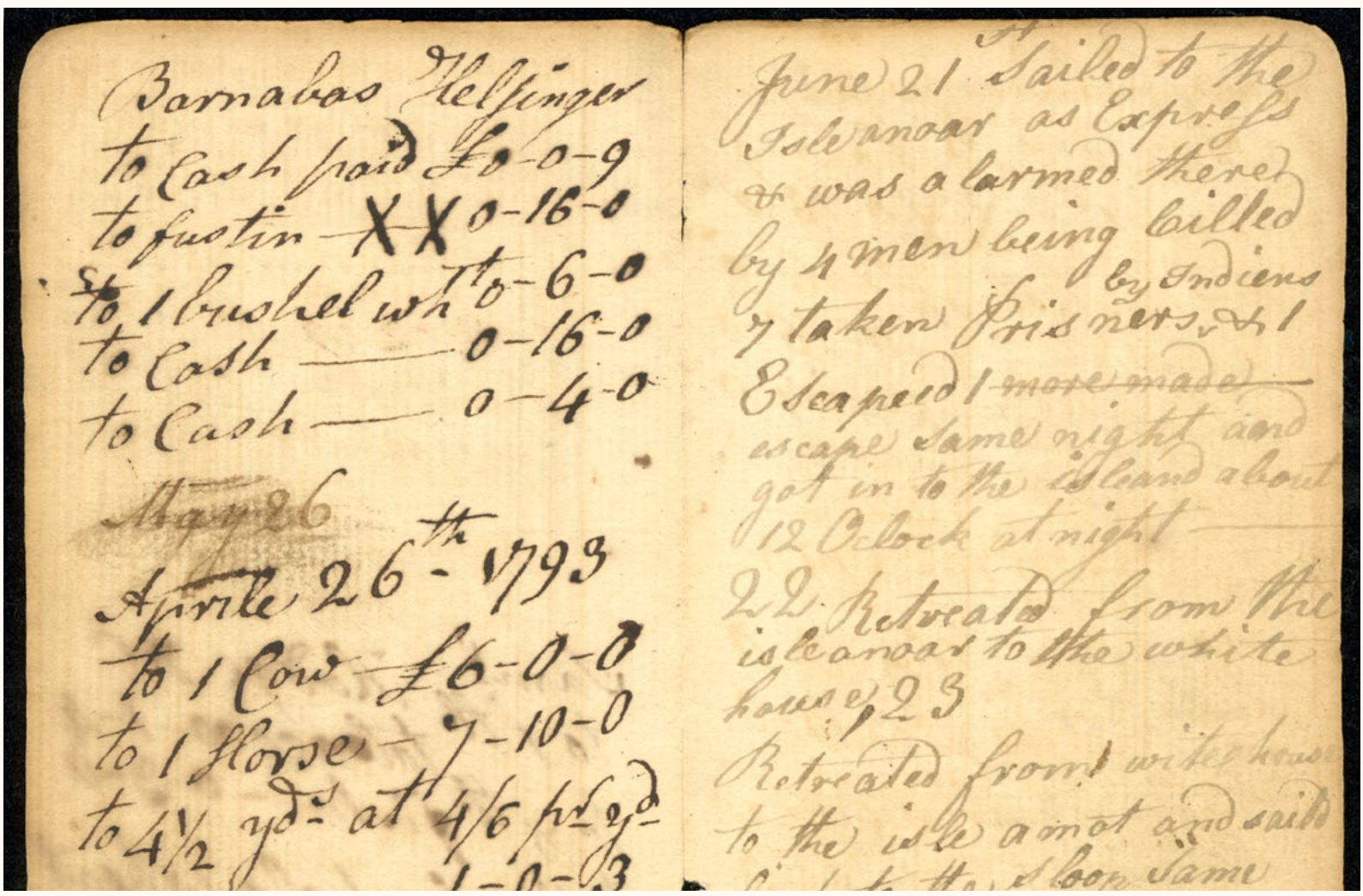


**“Congress Shall Make No Law”: 1791 *Constitutions*,
First Collected Printing Of The U.S. Constitution And 12 Proposed Amendments,
The Declaration Of Independence And 14 State Constitutions**

7. (CONSTITUTION) UNITED STATES CONGRESS. **The Constitutions of the United States, According to the Latest Amendments, to Which are Prefixed the Declaration of Independence and the Federal Constitution; with the Amendments Thereto, This Edition Contains the Constitution of Vermont, Not in Any Former One.** Philadelphia, 1791. 12mo, contemporary full brown sheep rebacked, custom chemise, custom clamshell box. \$16,000.

First edition to assemble a printing of the 1787 U.S. Constitution together with 12 proposed amendments, the first collected printing of the Vermont constitution and those of the 13 original states, including that of Massachusetts—“the oldest functioning written constitution in the world.”

Writing from Paris in December 1787, Thomas Jefferson responded to a letter from Madison that outlined the newly constructed federal Constitution. Though unhappy with its “omission of a bill of rights,” Jefferson approved of this “government which should go on of itself peaceably” (LOA, *Constitution* I:210). Londoners had earlier hailed a 1781 collection of state constitutions (issued six years before the framing of the U.S. Constitution) as “the Magna Charta of the American States” (*Monthly Review*). This scarce volume is the first to assemble the U.S. Constitution, the constitutions of the original 13 states, and that of the newly added state of Vermont. Within are the colonial charters of Rhode Island (1662) and Connecticut (1663), the 1776 constitutions of Virginia, New Jersey, Delaware, New Hampshire, Maryland and North Carolina, the 1777 constitution of New York, the 1789 Georgia constitution, the 1790 constitutions of South Carolina and Pennsylvania, and the 1786 constitution of Vermont, as well as the 1780 Massachusetts constitution authored by John Adams—“one of the great, enduring documents of the American Revolution... the oldest functioning written constitution in the world” (McCullough, *John Adams*, 225). Also containing the 12 constitutional amendments proposed by Congress in 1789 (with a printed note dated August 1791 on the failure of the first two to be ratified); pages 1, 71 unnumbered as issued. Evans 23887. Howes C716. Sabin 16097. ESTC W30537. Rosenbach 65:38. Text fresh and clean. A handsome copy of this important work, in extremely good condition.



**Exceedingly Rare 1776 Original Manuscript Revolutionary War Diary,
A Dramatic Handwritten Record Of A Soldier's Life
During The Colonial Struggle To Control The Hudson River Valley**

8. COOPER, John. **Revolutionary War Diary.** (New York, 1776). WRITTEN IN: *Gaine's Universal Register, or, American and British Kalendar, for the Year 1776.* New York, 1776. 12mo, contemporary full calf rebaced in black cloth, custom clamshell box and chemise. \$38,000.

Rare 1776 Revolutionary War Diary of John Cooper, a 24-year-old enlisted man in New York's First Regiment, Naval Service, containing over 30 handwritten pages interspersed throughout a first edition of *Gaine's Universal Register* (1776), a remarkable account of the year America declared its independence, with frank details of an enlisted man's life and vivid accounts of skirmishes with Indians and British troops as Cooper's regiment fought throughout the spring and summer of 1776 to maintain crucial American command of Lake Champlain and the upper Hudson River Valley.

The Revolutionary Army of 1776 was dismissed by the British and even many patriots as "'peasantry,' 'ragamuffins,' or 'rabble in arms.'" Yet, defying all odds, this was "an army of men accustomed to hard work... It was the first American army and an army of everyone" (McCullough, 33-4). There is perhaps no document that better mirrors that democratic nature than this rare 1776 diary, the military record of an ordinary enlisted man, John Cooper, who was born in Pennsylvania on March 26, 1752 and was about to turn 24 when he made his first entry here on March 1776. Cooper used the blank pages and slim margins of this worn, pocket-sized copy of *Gaine's Universal Register*, a 1776 almanac printed in New York, to record the daily needs, trials and expenses of a soldier's life, all detailed here alongside Cooper's matter-of-fact descriptions of the harsh physical demands and the deadly risks of war in America's struggle throughout the spring and summer of 1776 to ensure colonial control of Lake Champlain and the Hudson River Valley.

John Cooper filled 30 non-consecutive pages with carefully dated entries that begin in March and continue through late December 1776, with one isolated late entry dated April 1793. Cooper narrates the movements of his company in New York's First Regiment, Naval Service, under the command of Colonel Goose Van Schaick. In January 1776 Congress had made a special appeal to New York, requesting a force for Canadian service; Colonel Van Schaick, with General Schuyler, quickly assembled a regimental unit, whose number included John Cooper. This exceptional journal offers a rare account of that crucial period when the American army, recently returned from a brutal Canadian campaign, joined with others at Fort Ticonderoga to obstruct Howe's attempt to "seize and occupy the mouth of the St. Lawrence... [and enable the British] to sever the eastern Colonies from the others" (Freeman, 267). Throughout 1776, Cooper and his fellow soldiers were engaged in continuing struggles to clear impassable roads, scout rivers, lakes and streams, and survive skirmishes with both Indians and British troops.

In March 17, 1776, for example, Cooper writes of meeting "the grand army" and on the 18th, of setting "St. Johns on fire and runaway with the Light and arrived at the Isle [Aux Noix]." The next day, he records, "Did nothing Remarkable found a bayonate [sic] and sold it the same day for four shillings." In June, his entries further detail a soldier's everyday life. But soon Cooper writes of a frightening encounter on an island where he is "alarmed there by 4 men being killed or taken Prisoners by Indians & I Escaped. 1 more made escape Same night and got in to the island about 12 O'clock at night." On July 1, 1776, one day before the British landed on Staten Island and the "Continental Congress, in a momentous decision, voted to 'dissolve the connection' with Great Britain" (McCullough, 135), Cooper's journal tells of a regiment kept continually on the move as they "Sailed from the four Brothers to Split rocks and there Cast anchor and tried all night 2 tuck in 6 oxen and Cows then hoist anchor and set sail... arrived the same night about 12 oclock at Crownpoint harbor." In his next entry, on July 3, Cooper notes that he "Lay aboard the Enterprize Except some time spent ashore." That ship, the *Enterprise*, was a sloop in Benedict Arnold's small naval fleet and was engaged in a daily struggle to keep Lake Champlain under American control. Within months, in early October, the *Enterprise* became of the few in the fleet to survive America's first naval battle—the Battle of Valcour Island.

Cooper follows his record of a night aboard the *Enterprise* with a July entry that notes a "large Funeral at Fort George" for a fallen general and a month later, records a tense night when all "were alarmed by the firing of three shots." Subsequent entries in September describe sailing from Fort George "loaded with forty barrels flour & five barrels Rum one man fell overboard out of another boat and was Drownded [sic] that night landed at Fort George September 4th 1776." The blank pages and margins of *Gaine's Universal Register* were occasionally used for such diary entries by other Revolutionary soldiers, though these journals are exceedingly rare. One other surviving journal, that of Revolutionary soldier Caleb Cannet, is found housed at Harvard University. See Sabin 26332. Partial folding leaf, with manuscript hand identifying Cooper on the recto, affixed to rear pastedown.

Partial folding leaf, with manuscript hand identifying Cooper on the recto, affixed to rear pastedown. Several leaves detached, light dampstaining, some edge-wear to leaves and contemporary boards. An extraordinarily rare document of American revolutionary history.



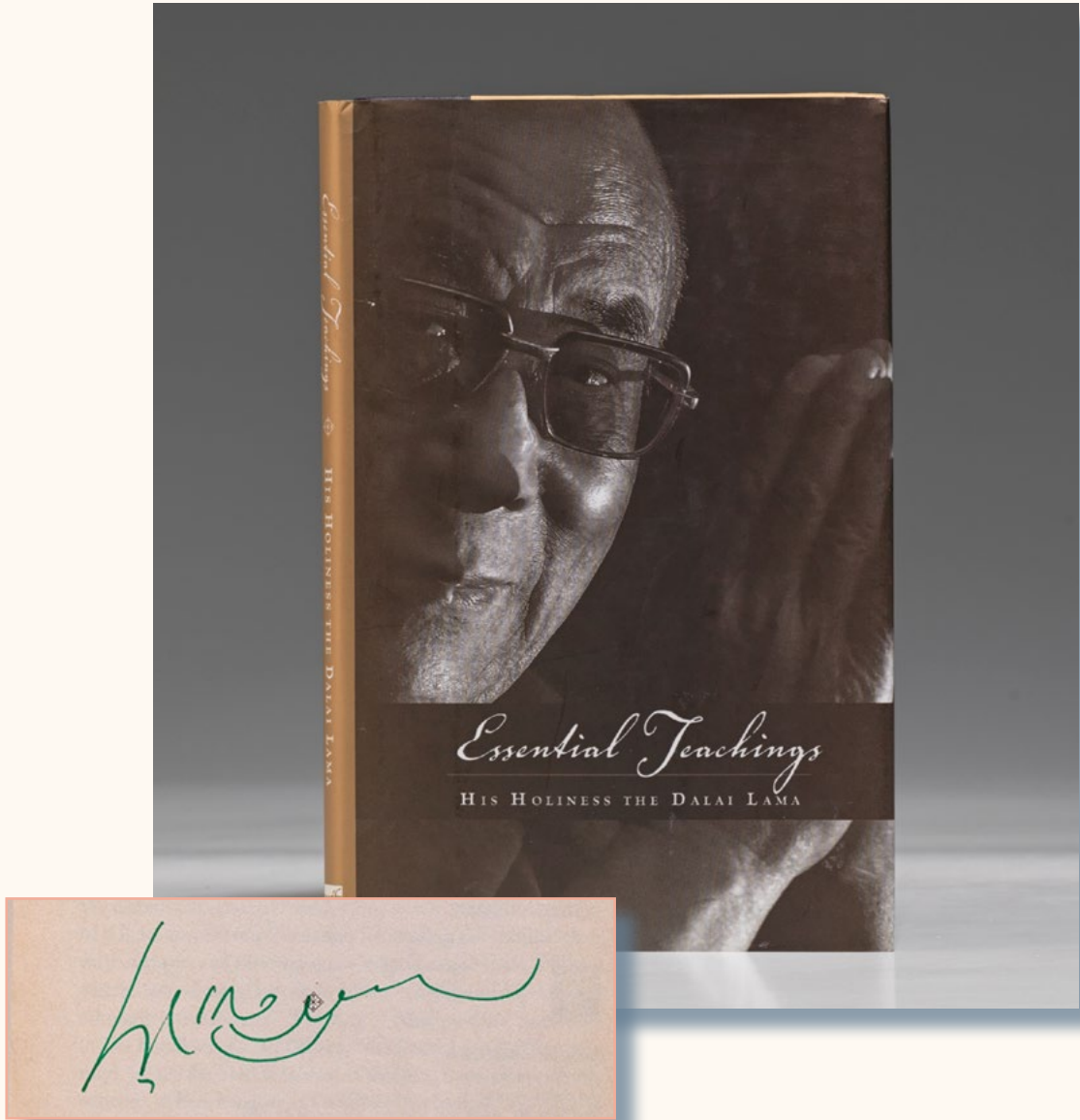
French Painters Of The XVIIIth Century,
Beautifully Bound With Five Cosway-Style Portraits Inset Into The Front Cover,
Including Marie Antoinette And Madame De Pompadour—
The Helen Clay Frick Copy

9. (COSWAY-STYLE BINDING) DILKE, Lady. **French Painters of the XVIIIth Century.** London, 1899. Quarto, contemporary full crimson morocco gilt, front cover elaborately gilt-decorated with five Cosway-style portraits inset behind glass, custom slipcase. \$25,000.

First edition, with 78 full-page illustrations of works by Boucher, Chardin, Fragonard, Watteau, and other 18th-century French masters. This copy beautifully bound in full morocco by Rivière & Son with five splendid hand-painted portraits of Marie Antoinette, Madame de Pompadour, the Duchess de Chartres, the Duchess de Chateauroux, and Catherine Noel Gran de Talleyrand-Perigord, Princess de Benevent inset into the front cover behind glass in the Cosway style. Helen Clay Frick's copy, with her bookplate.

This copy is bound by Riviere & Son in an exquisite Cosway-style binding. Cosway bindings (named in 1909 for renowned 19th-century English miniaturist Richard Cosway) were the brainchild of John Harrison Stonehouse,

managing director of London booksellers Henry Sotheran & Company, who in 1902 struck on the idea of embedding miniature paintings in the covers of richly-tooled bindings. He engaged the famous Rivière bindery to execute his idea in accordance with his own designs. Rivière brought into its employ Miss C.B. Currie with instructions to faithfully imitate Richard Cosway's detailed watercolor style of miniature painting. These delicate and beautiful miniatures, mostly portraits, often on ivory, were set into the covers or doublures of fine bindings and protected with thin panes of glass. Cosway bindings executed by other than the original collaborators (Stonehouse, Sotheran, Rivière, and Currie) are designated as "Cosway-style" bindings—still splendid productions. While not signed by her, since the binding was done by Rivière, these portraits may well have been executed by Currie; they are all after paintings featured within the book (see pp. 148-160). With errata slips. Engraved bookplate of American art collector and philanthropist Helen Clay Frick, depicting her father, coke and steel magnate Henry Clay Frick, reading in the Living Hall of his New York residence, designed and engraved by Timothy Cole, 1929, incorporating a quote by Henry: "Those who do not read are going back instead of progressing." Light edge-wear to slipcase; book fine. A splendid volume, with a distinguished provenance.



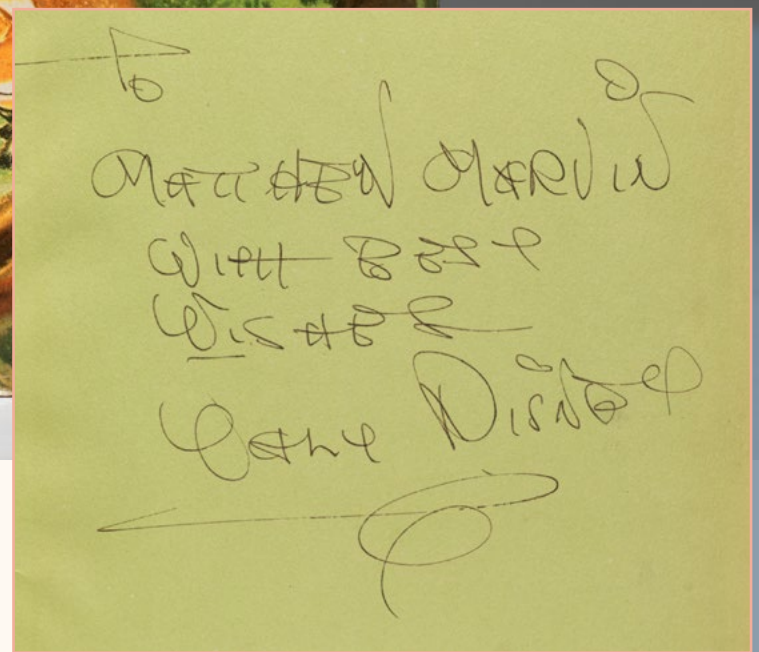
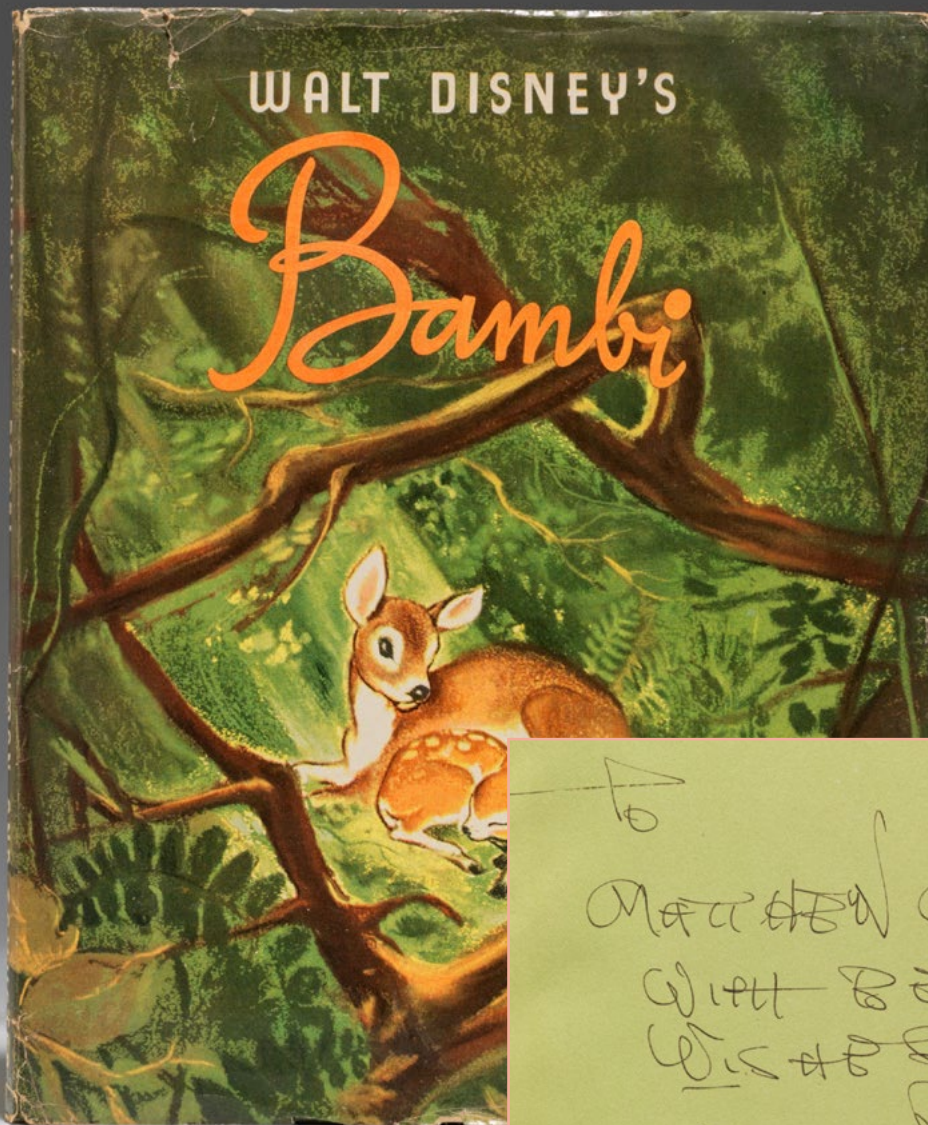
Signed By The Dalai Lama

10. DALAI LAMA. Essential Teachings. New York, 1995. Octavo, original black and tan paper boards, dust jacket. \$3800.

First hardcover edition in English, first printing, of this series of lectures given by the Dalai Lama to a group of Tibetan refugees and Western Buddhists in 1974, signed by the Dalai Lama.

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“In one book you have marvelous representations of what the Tibetans call the two interpenetrating aspects of the enlightened mind: its boundless compassion and its ‘empty’ wisdom. On whether we learn how to unite compassion with the ‘wisdom of emptiness,’ how both to care enough to work with enough selfless detachment in the middle of raging and devouring chaos, depends the future. To that future, this book is a wonderful gift, the gift of a wonderful man whose heart and mind are as spacious as the universe, and whose life is that of an authentic and humble hero of truth” (Introduction). Preceded by the softcover first edition in English earlier the same year. A fine signed copy.



Wonderful Inscribed Copy Of Walt Disney's *Bambi*

- 11.** DISNEY, Walt. **Walt Disney's Bambi, Adapted from the Novel by Felix Salten.** New York, 1941. Slim folio, original pictorial paper boards, dust jacket, custom half morocco clamshell box. \$19,500.
- First edition of this Disney classic, containing the removable "Bambi Gallery" of four removable plates still intact, inscribed with Disney's usual flourishes: "To Matthew Marvin, With Best Wishes, Walt Disney."*
- Walt Disney's adaptation of Salten's classic tale, illustrated throughout with 14 full-page color images from the film and 54 in-text half-tone cartoons. Book very good, with interior generally fine and expert repairs to inner hinges and spine. Dust jacket near-fine, with wear and a few closed tears to extremities. A wonderful copy, most desirable inscribed in Disney's artistic hand.

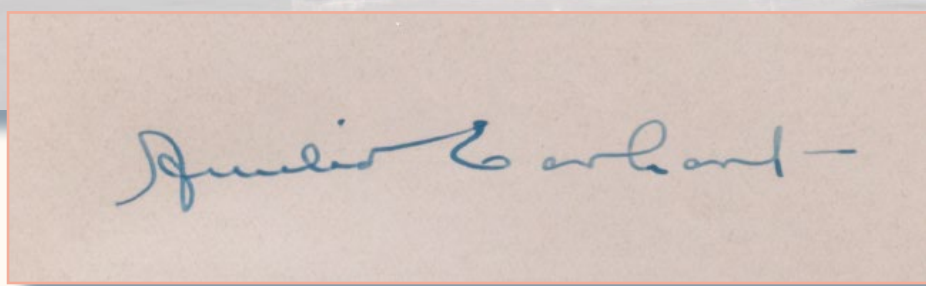


**“If I Were But Earth, God Was Pleased To Be The Potter;
If I But A Sheep, He A Shepherd; If I But A Cottage, He A Builder”:
Rare First Edition Of Donne’s *Six Sermons*, 1634**

12. DONNE, John. *Six Sermons Upon Severall Occasions, Preached before the King, and elsewhere.* London, 1634. Small quarto, contemporary full dark brown sheep rebacked. \$8200.

First edition of the sermons preached by Donne before Charles I in the years between the king’s accession in 1625 and Donne’s death in 1631. “The truth is that as a preacher at this time Donne stood almost alone” (DNB).

In all of these sermons, Donne takes a verse from the Bible, expands it and expounds upon it, delivering impressive and impassioned flights of religious, philosophical, spiritual and poetic inquiry. The first two sermons—the lengthiest included here—Donne preached before King Charles. This is the fourth collection of Donne’s sermons, preceding the folio collections that were published by his son in 1640, 1649, and 1661. “The truth is that as a preacher at this time Donne stood almost alone. Donne’s popularity was always on the increase, he rose to every occasion, and surprised his friends, as Walton tells us, by the growth of his genius and earnestness even to the end” (DNB). “One hundred and sixty of Donne’s sermons 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. Donne’s religious stance has been much debated from his lifetime on, and the sermons demonstrate that while he continued the controversial interests of his early polemical works, his concern during his ministry was most often to seek edification—of his auditors and of the English church—and, while criticizing those whom he regarded as sectarians, both puritan and Roman Catholic, to find some form of accommodation with elements of both” (ODNB). With general title page and six additional section title pages. Keynes 27. STC 7056. Early owner ink signature to title page; old ink notes and pen trials to front flyleaf (blank) and lower margin of title page. Bookplate. Faint dampstaining through text, some toning particularly to first and last leaves, edges of contemporary boards expertly restored, corners rounded. A very good copy in nicely refurbished contemporary binding.

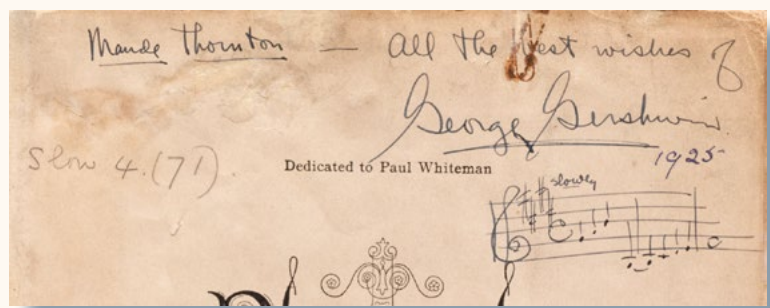
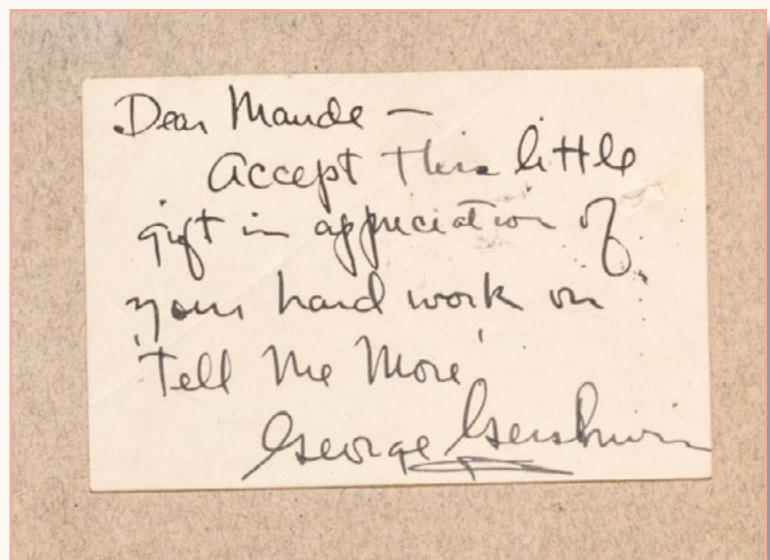
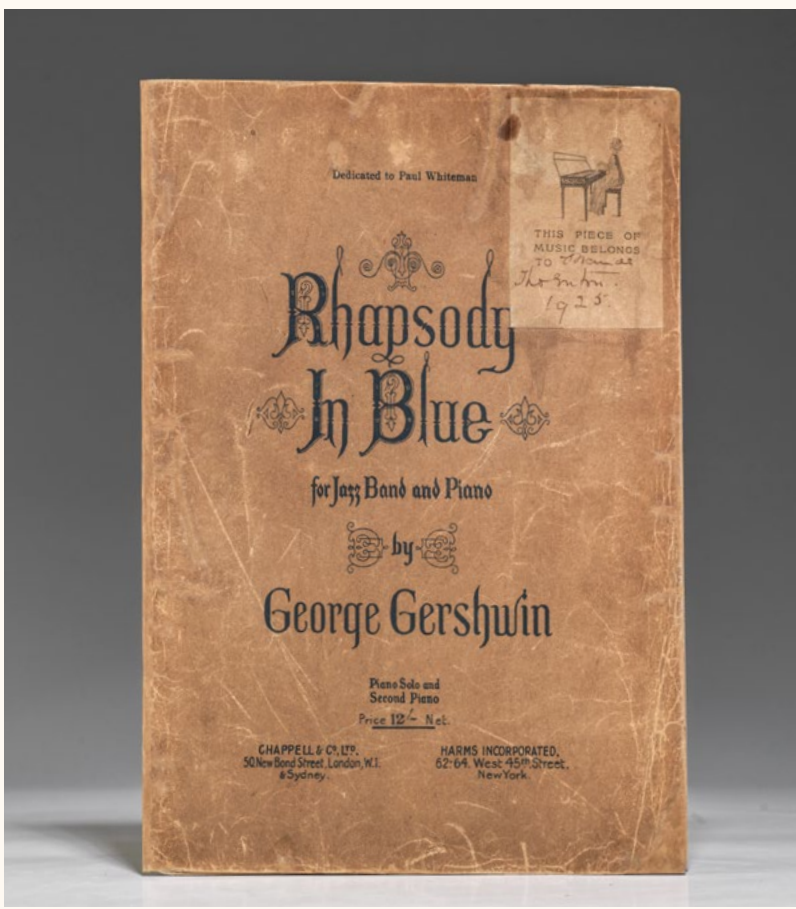


**Signed By Amelia Earhart,
With An Original Voice Recording Of
Her Account Of Her Famous Transatlantic Flight**

13. EARHART, Amelia. *The Fun of It*. New York, 1932. Octavo, original brown cloth, dust jacket. \$8500.

A *First edition, first printing, signed by Earhart, with original silvertone phonograph recording of her internationally*
P *broadcast speech given the day she completed her solo transatlantic flight.*

R *The Fun of It* covers Earhart's life through May 20-21, 1932, "when Miss Earhart, alone in a Lockheed Vega monoplane
I with a single Wasp engine, negotiated 2,026 miles through storm and fog from Harbor Grace, Newfoundland, to a
L cow pasture on the outskirts of Londonderry, Ireland. The flight set a transatlantic record of 14 hours, 56 minutes...
and stirred such public adulation that she confided, 'I'll be glad when the zoo part is over'" (ANB). *First printing*, with
2 no listing of printings on copyright page. With frontispiece portrait and 30 additional photographic illustrations.
O Book near-fine; price-clipped dust jacket with light edge-wear and creasing, a few tape repairs to verso, toning to
2 spine, very good. Scarce and desirable signed and with phonograph recording.



**“In Appreciation Of Your Hard Work On ‘Tell Me More’:
Rhapsody In Blue, Inscribed Presentation Copy,
With Autograph Musical Quotation And Autograph Presentation Note**

14. GERSHWIN, George. Rhapsody in Blue for Jazz Band and Piano. New York and London, 1925. Quarto, original paper wrappers; pp. 42. \$28,500.

First edition, score for two pianos, presentation copy, inscribed: “Maude Thornton—all the best wishes of George Gershwin. 1925,” with an autograph musical quotation of the main theme from the piece. With a signed autograph note from Gershwin tipped in, reading: “Dear Maude—Accept this little gift in appreciation of your hard work on ‘Tell Me More.’ George Gershwin.”

According to legend, Gershwin first heard that he was writing a “jazz concerto” for Paul Whiteman’s orchestra when his brother Ira read of it in the *New York Tribune* and called to ask George about it. “Gershwin contacted Whiteman by telephone after hearing of the announcement and tried to beg off writing the ‘concerto’ only to be talked into doing so by the insistent, convincing Whiteman... Ferde Grofé was called upon to orchestrate for the slightly expanded Whiteman band. Grofé began his work, literally scoring behind Gershwin pages at a time” (Carnovale, 6). The orchestration was not finished until the day after rehearsals had begun. “Gershwin played the piano part himself at the premiere on February 12, 1924. Attended by the likes of Toscanini, Stravinski and Rachmaninov, the concert was a sensation, and it made Gershwin famous overnight” (Boyden, 150). PN 7206-41. Carnovale W1. *Tell Me More*, referred to in the inscription, was a Gershwin musical that opened a little over a year after the first performance of the *Rhapsody*. Maude Thornton, an actress who appeared in numerous musical productions in London, often with the D’Oyly Carte Opera Company, was likely in the cast of the London production of *Tell Me More*. With bookplate of recipient on front wrapper, dated 1925. Dealer stamp of London publisher Chappell on title page. Expert paper restoration to wrappers and a few leaves, residue from paper clip to first few leaves. An extraordinary Gershwin piece, rarely found with an autograph musical quotation.



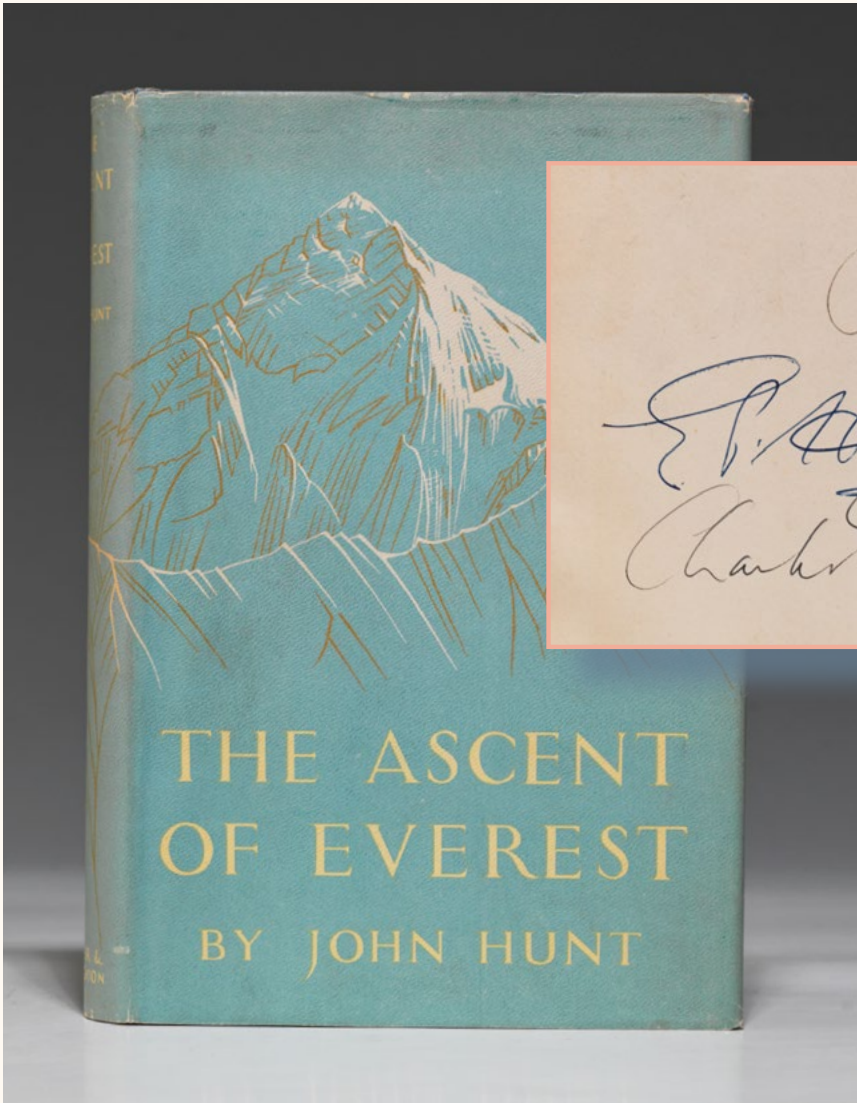


**Goya's Masterpiece *Desastres De La Guerra*:
Extraordinary 1863 First Edition, Second Issue,
One Of Only 500 Copies, Complete With 80 Original Etchings**

15. GOYA Y LUCIENTES, Francisco José de. *Los Desastres de la Guerra: Colección de ochenta láminas inventadas y grabadas al agua fuerte por Don Francisco Goya.* Madrid, 1863. Total of 80 numbered and titled copperplate etchings done with drypoint, burin, aquatint and lavis, on wove paper with watermark J.G.O. and palmette. Oblong folio, contemporary three-quarter straight-grain plum morocco gilt. \$175,000.

First edition, second issue, of "the most brutally savage protest against cruelty and war which the visual imagination of man has conceived"—one of only 500 copies in the first printing. Fine, early impressions, with tonal variations in the lavis that disappear in later editions.

Napoleon's invasion of Spain in 1807 and 1808 brought about the abdication of the Bourbon rulers and sparked violent protests against the French. During the war years, Goya vented his horror and outrage at the atrocities committed by soldiers and compatriots alike: "In 80 small, compact images, each etched with acid on copper, Goya told the appalling truth. He aimed a high-power beam on hideous sights: guerillas shot at close range; the ragged remains of mutilated corpses; and the emaciated victims of war's partner famine. *Never before had a story of man's inhumanity to man been so compellingly told*, every episode reported with the utmost compassion, the human form described with such keen honesty and pitying respect" (*Goya in the Metropolitan Museum of Art*, 25-26). "Nothing in art reflects with more terrible emphasis the horrors of war than Goya's *Desastres de la Guerra*... In the unflinching courage with which he probes right to the heart of social rottenness he proves himself the true satirist who battles with abuses" (Hind, 255-56). This is a second-issue copy of the first printing, with corrections to the captions of plates 9, 32-36, 39 and 47. Harris Ib. Owner signature on front flyleaf (blank, laid in loose). Light rubbing to sound and attractive contemporary morocco-gilt binding, plates fine. An excellent copy of this rarity, with clean, sharp impressions.

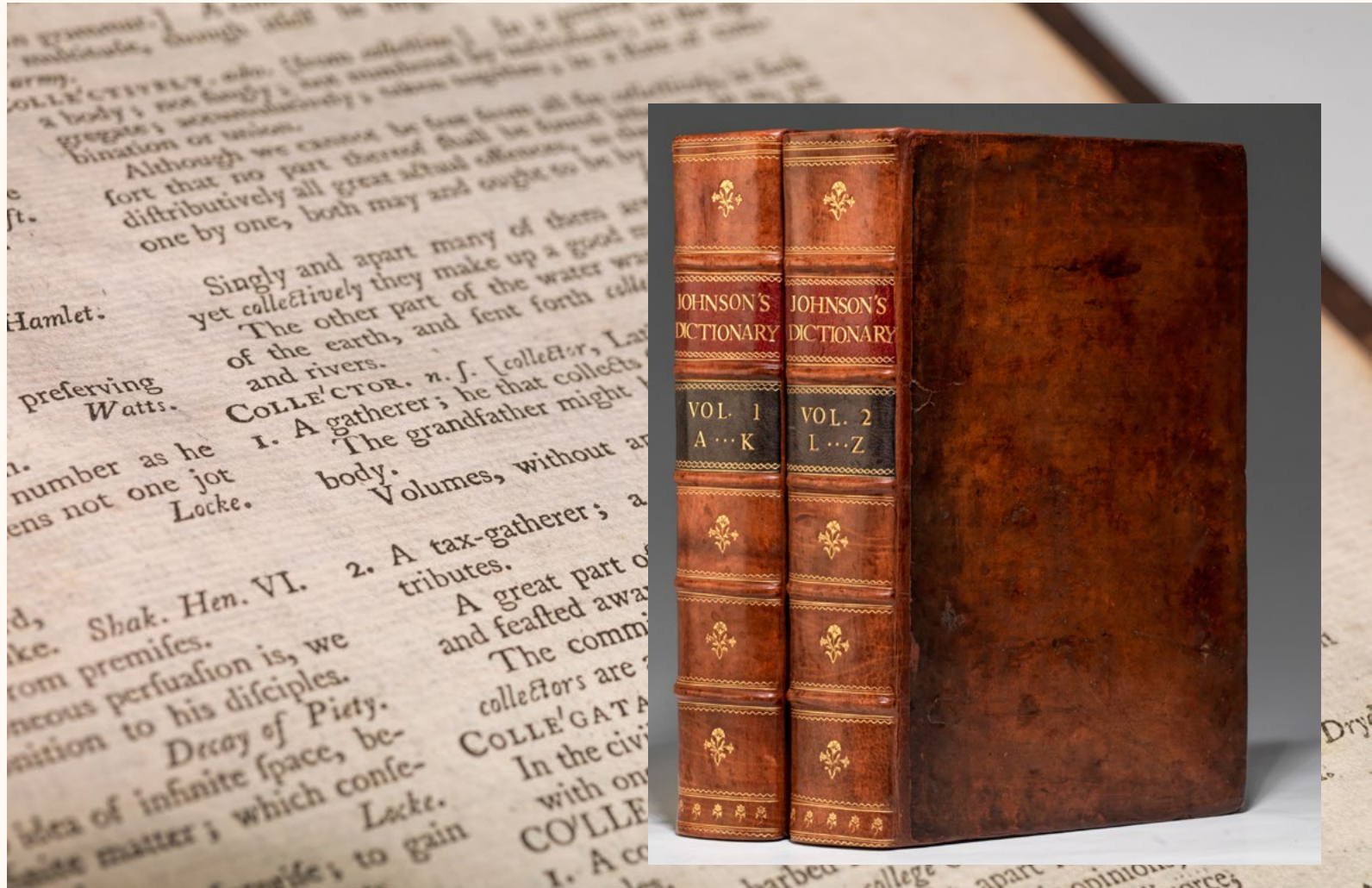


The Ascent Of Everest,
Signed By Sir Edmund Hillary
And Fellow “Everesters” John Hunt, Charles Evans, And George Lowe

16. (HILLARY, Edmund, et al.) HUNT, John. **The Ascent of Everest.** London, 1953. Octavo, original blue cloth, dust jacket. \$4500.

First edition, with eight color photographic plates, 48 half-tone plates and a number of in-text illustrations after pen-and-ink sketches, signed by Sir Edmund Hillary and fellow Everest climbers John Hunt (the author of the book), Charles Evans, and George Lowe.

The 1953 British Expedition to Mount Everest was the eighth in 30 years to attempt Everest. On May 29th, 1953 Sir Edmund Hillary and Sherpa guide Tenzing Norgay at last stood at the summit; it was a culminating moment in mountaineering history, and one of the great achievements of human stamina and will. *The Ascent of Everest* was written in one month by Sir John Hunt, the leader of the expedition, in order to satisfy the immediate demand around the world for the story of the British team’s success. Chapter 16 is Sir Edmund Hillary’s stirring account of the final part of the climb, and the appendices are by members of the expedition. A near-fine signed copy.

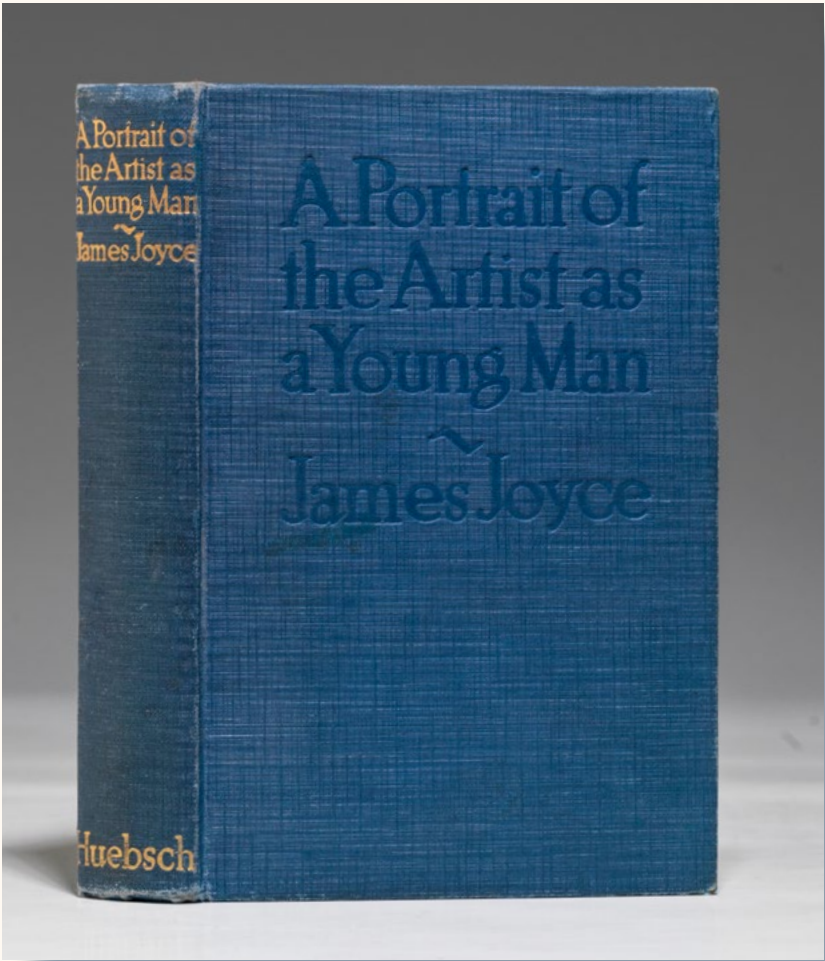


“The Most Amazing, Enduring And Endearing One-Man Feat”: 1755 First Edition Of Johnson’s Landmark *Dictionary*

17. JOHNSON, Samuel. **A Dictionary of the English Language.** London, 1755. Two volumes. Tall thick folio, contemporary full brown calf expertly rebacked, custom slipcases. \$27,500.

First edition of the first great dictionary of the English language, Johnson’s “audacious attempt to tame his unruly native tongue... combining huge erudition with a steely wit and remarkable clarity of thought” (Hitchings, 3).

“Johnson’s *Dictionary* made him a superstar. To be sure, there had been dictionaries before his. The difference is that, while these were compiled, Johnson’s was *written*... The glory of the book is that it is also a compendium of English literature, reprinting fine examples of words from the masters, often Shakespeare or Sir Francis Bacon. Johnson sought to ‘intersperse with verdure and flowers the dusty deserts of barren philology’” (*Smithsonian Book of Books*). “Dr. Johnson performed with his *Dictionary* the most amazing, enduring and endearing one-man feat in the field of lexicography... The preface ranks among Johnson’s finest writings... It is the dictionary itself which justifies Noah Webster’s statement that *Johnson’s writings had, in philology, the effect which Newton’s discoveries had in mathematics*” (PMM 201). Title pages printed in red and black. Courtney & Smith, 54. Grolier 100. The introductory material in this copy appears to have been assembled from a galley or working proof of some kind—both the “Preface” and the “History of the English Language” contain a total of about 65 contemporary ink annotations, mostly marginal, which appear to be proofreader’s or printer’s marks. In addition, the “History” has been cut between the double columns and subsequently reassembled. Volume I title page rehinged, two closed tears to Volume I title page with early repair. Light spotting, faint vertical crease marks to “History” along center margin, some folds repaired, expert restoration to corners. A handsome copy in near-fine condition of this rare and important lexical landmark.

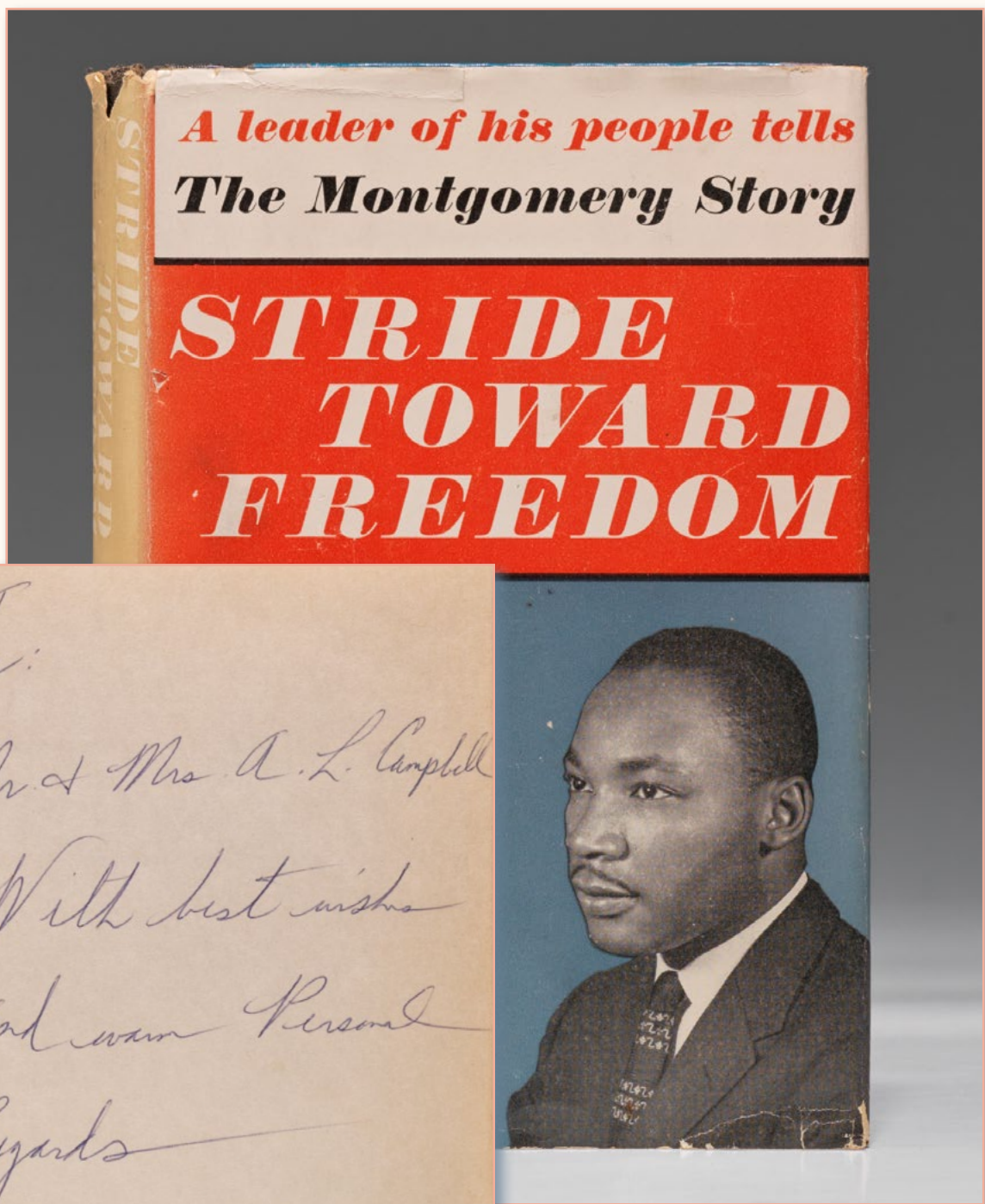


Beautiful First Edition Of Joyce's *Portrait Of The Artist As A Young Man*

18. JOYCE, James. **A Portrait of the Artist as a Young Man.** New York, 1916. Octavo, original blue cloth, custom clamshell box. \$14,000.

First edition of Joyce's classic stream-of-consciousness work, published in New York against numerous attempts to remove "offending passages"—a defining moment in the history of free expression and the emergence of the modern novel. A lovely copy.

New York publisher B.W. Huebsch was the only publisher “venturesome enough in 1916 to publish Joyce’s [novel] unexpurgated... In England, 12 publishers had refused to set [it] up the way Joyce wrote it, and Harriet Weaver, who had published parts of the work serially in her avant-garde magazine *The Egoist*, would not go along with Ezra Pound’s proposal that blank spaces be left and, after printing, the offending passages be filled in with a typewriter. The difficulty was exacerbated because, as everyone knew, only a year earlier, in England, the entire edition of D.H. Lawrence’s novel *The Rainbow* had been destroyed by the police. Publishers and printers on both sides of the Atlantic were intimidated” (de Grazia, 18). The novel was not published in England until 1917. “The *Portrait* can be read either as an autobiography or a novel. A landmark in sensibility, the prose moves forward in complexity from the child’s sensations at the beginning to the adolescent subtleties at the end” (Connolly, *The Modern Movement* 26). Without extraordinarily rare dust jacket. Slocum & Cahoon A11. Interior fine, only very minor rubbing to spine ends. An about-fine copy of this classic. Scarce.

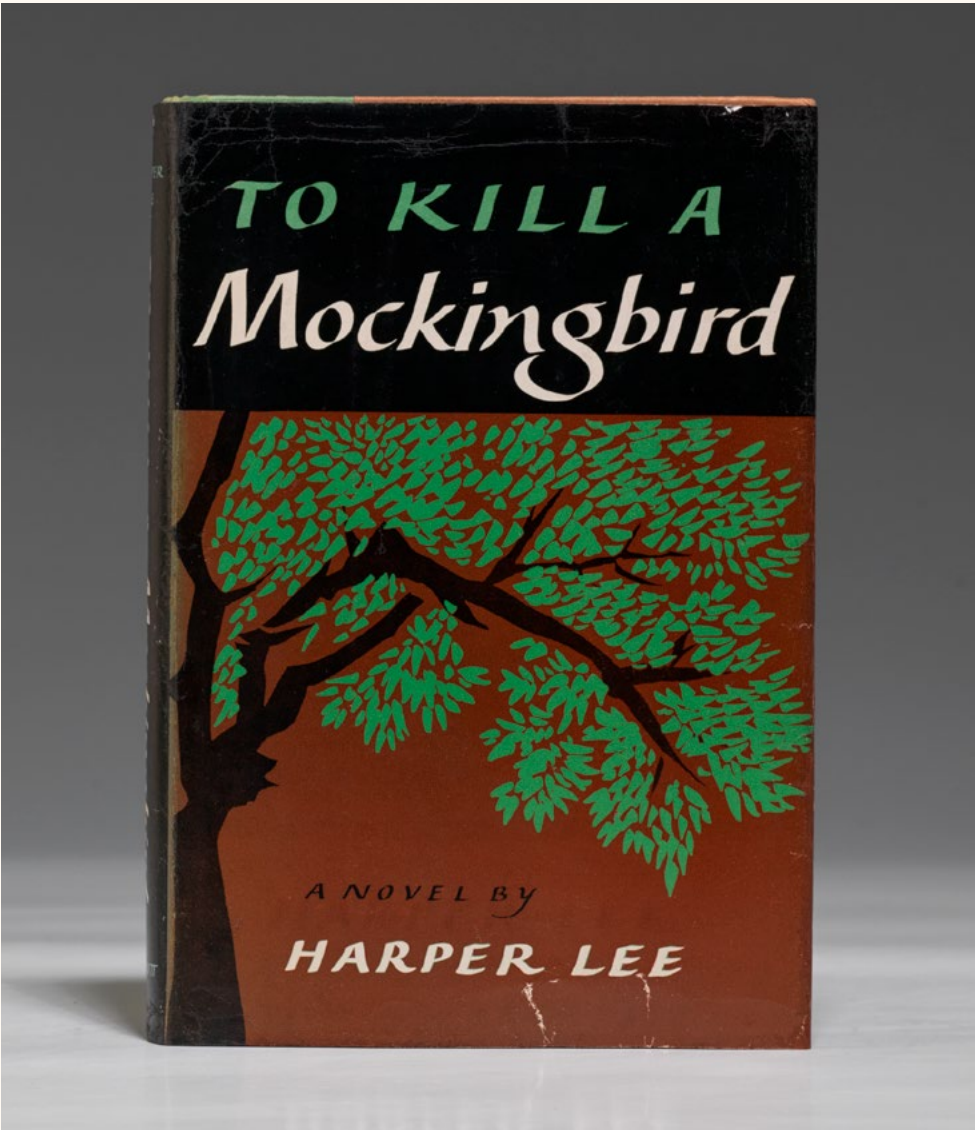


**A Superb Association Copy: *Stride Toward Freedom*,
Martin Luther King, Jr.'s Account Of The Montgomery Bus Strike,
Inscribed By Him To Fellow Activists Alfonso And Lucy B. Campbell,
Who Were Instrumental In The Boycott**

19. KING Jr., Martin Luther. *Stride Toward Freedom. The Montgomery Story*. New York, 1958. Octavo, original half black cloth, dust jacket, second dust jacket supplied from another copy. \$32,500.

First edition, first printing, of Dr. King's first book, an account of the Montgomery bus strike, a superb association copy to local activists central to the success of the strike: "To: Mr. & Mrs. A. L. Campbell With best wishes and warm Personal Regards. Martin L. King Jr."

In his first book, King presents a full and personal account of the bus strike in Montgomery, Alabama. *First printing*, with publisher's code "H-H" on copyright page, indicating that it was printed in August, 1958. Blockson 4119. The recipients of this copy, Alfonso L. Campbell and his wife, Lucy B. Campbell, were prominent members of the Montgomery, Alabama African American community and among the early organizers of the Montgomery Bus Boycott. When the Montgomery Improvement Association (MIA) was formed on December 5, 1955, Alfonso Campbell became co-chair of the MIA's Transportation Committee. The Committee played a critical role in the boycott's ultimate success by creating a vast carpool and taxi network in Montgomery that sustained the protest by circumventing the city's bus system for 13 months. With over a decade of experience as Supervisor of Transportation at Alabama State, Alfonso was instrumental in helping maintain the efficient operation of this complex transportation system, at great personal risk to his job at Alabama State. During the long months when the boycott's success was uncertain, the MIA held weekly mass meetings and sermons, which Alfonso and Lucy often attended. Following the Supreme Court ruling in *Browder v. Gayle* that ended segregation on public transportation, Dr. King officially ended the boycott on December 20, 1956. The following morning Alfonso rode on one of the first desegregated buses in Montgomery alongside Dr. King and other Black leaders in the community who had tirelessly worked to achieve their goal. Alfonso and Lucy first met Martin Luther King, Jr. in 1954 when King gave his first sermon as the 20th pastor of the prominent Dexter Avenue Baptist Church (which, although not the Campbell's home church, had been connected to their family for generations and which they often attended). When the Montgomery Bus Boycott took shape in the winter of 1955, following the arrest of activist and Campbell family friend Rosa Parks, Alfonso and Lucy became some of its most active participants and among its early organizers who sought justice. They attended the first mass community meeting held at Holt Street Baptist Church on December 5, 1955 that created the Montgomery Improvement Association (MIA) to guide the boycott, and they elected Dr. King as its president. In the years following the boycott, the Campbells remained friends with the King family, and remained involved with the MIA. With Lucy Campbell's signed bookplate, and her autograph initials on the text block edges. Book with wear to extremities. Original dust jacket in pieces, provided with this copy; a second first-issue dust jacket, with light wear and in extremely good condition, has been supplied from another copy.

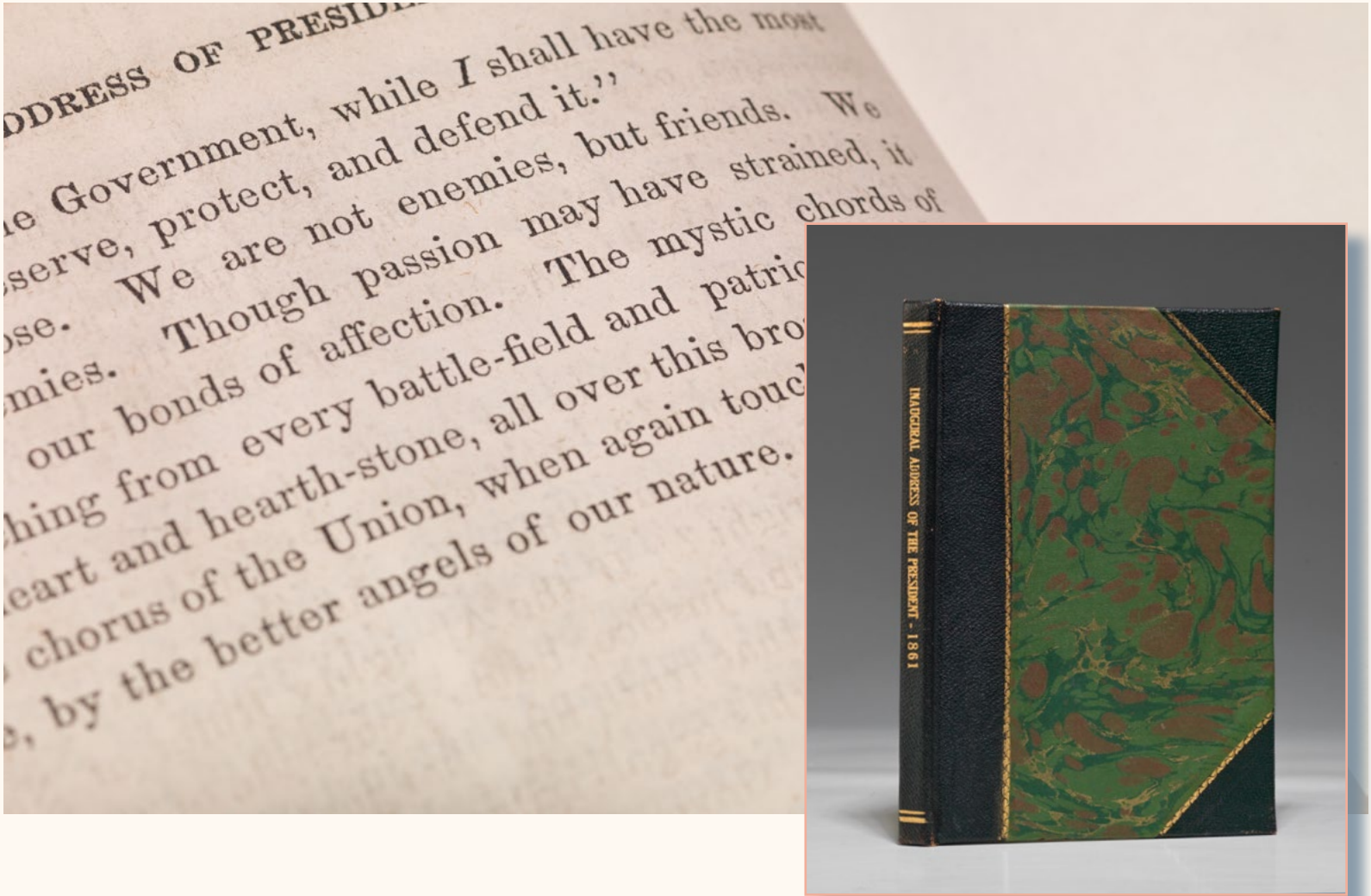


**First Edition Of One Of The Rarest Of American Classics:
Harper Lee's *To Kill A Mockingbird***

20. LEE, Harper. **To Kill a Mockingbird.** Philadelphia and New York, 1960. Octavo, original half green cloth, dust jacket, custom chemise and clamshell box. \$20,000.

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

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 one small mark to front panel, dust jacket with expert restoration. A lovely copy.

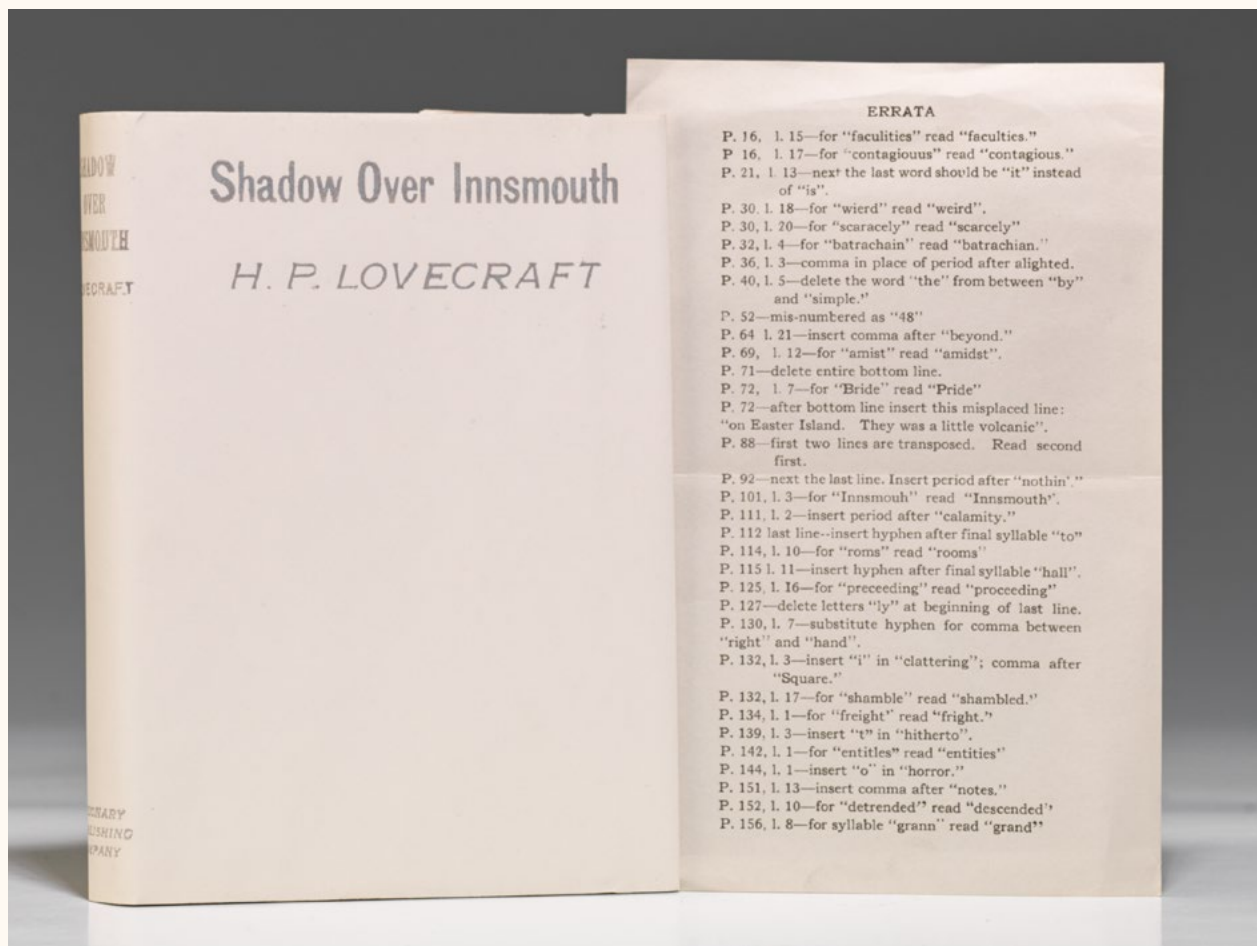


“The Mystic Chords Of Memory, Stretching From Every Battlefield,
And Patriot Grave, To Every Living Heart And Hearthstone”:
Lincoln’s First *Inaugural Address*, 1861

21. LINCOLN, Abraham. **Inaugural Address of the President of the United States on the Fourth of March, 1861. Special Session. Senate. Executive Document No. 1.** Washington, March 8, 1861. Slim octavo, modern three-quarter black morocco, marbled boards. \$8800.

Rare second printing of Lincoln’s important first inaugural address, printed by order of the Senate four days after its delivery.

On the morning of March 4, 1861, Abraham Lincoln was escorted with little fanfare to his inauguration. On the platform erected at the Capitol’s east portico, “Lincoln put on a pair of steel-bowed spectacles and began reading his inaugural address in a clear, high-pitched voice that carried well out to the crowd of 25,000. The address was a document of inspired statesmanship. He reminded the South of his pledge not to interfere with slavery, but he firmly rejected secession—the Union was ‘unbroken.’ Finally he issued a grave warning [undiluted by his advisors, who recommended that Lincoln soften his martial tone]: ‘In your hands, my dissatisfied fellow-countrymen, and not in mine, is the momentous issue of civil war... Abraham Lincoln was resolved to be President of the whole Union” (Bruce Catton). Monaghan 102. Small inked numbering at lower margins not affecting text. A fine copy.

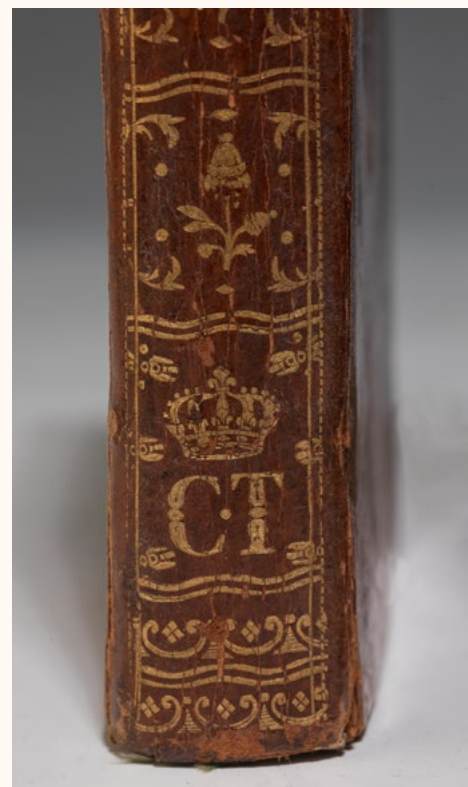
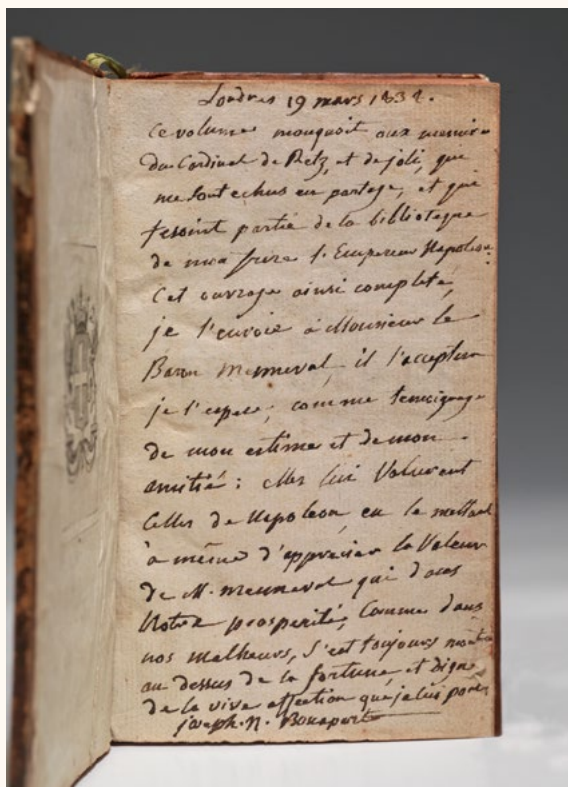
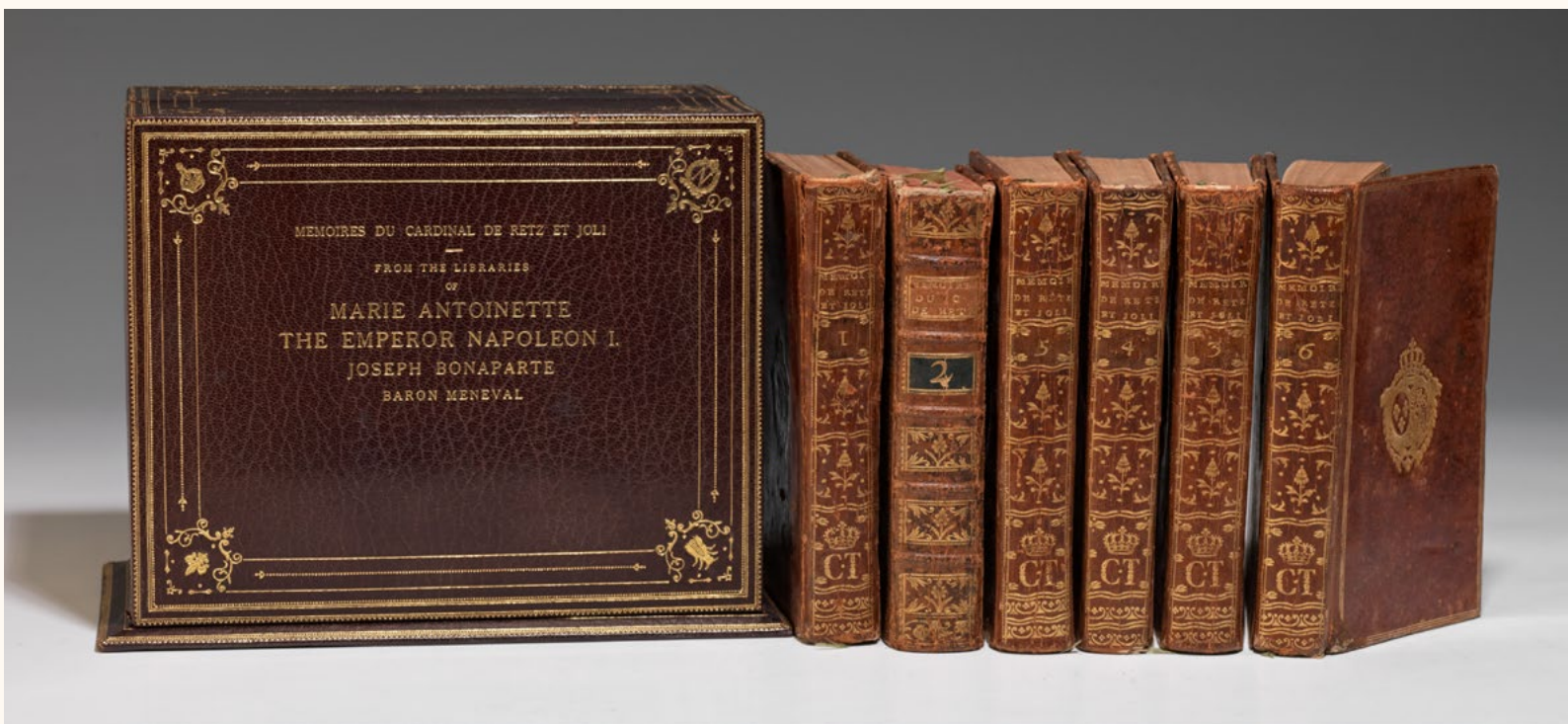


An Exceptional Copy Of The Notoriously Rare First Edition Of H.P. Lovecraft's First Book, *The Shadow Over Innsmouth*, 1936—One Of Only 200 Copies

22. LOVECRAFT, Howard Phillips. *The Shadow Over Innsmouth*. Everett, Pennsylvania, 1936. Octavo, original black cloth, dust jacket. \$6800.

Extremely rare first edition of Lovecraft's first published book, with four dramatic black-and-white illustrations by Frank Utpatel. Only 400 copies were printed, of which about 200 copies were bound and the remainder destroyed. This copy with the rare errata leaf and an exceptional dust jacket, apparently from the publisher's private reserve.

"A fine story of supernatural adventure and discovery" (Bleiler, 1039). "Lovecraft was the Columbus of the malignant universe—Stephen King and his contemporaries are but those who follow" (*Horror: 100 Best Books*, 133-35). This was Lovecraft's first published book, the only one published before his death in March 1937. (In 1928 about 300 copies of *The Shunned House* were printed but few of them were bound and they were not circulated beyond a tiny circle of Lovecraft's friends.) According to publisher William H. Crawford, approximately 400 copies of *The Shadow Over Innsmouth* were printed in April 1936, of which about 200 were bound and the remainder destroyed at a later date. An errata slip and printed dust jacket were prepared after publication and in some cases were supplied to those who received early copies without them. The dust jacket on this copy is the rare variant on plain white paper stock with silver lettering on the front cover and spine, matching the lettering on the cloth, and no illustration (Currey's variant 3). There is no priority established for the dust jacket variants, but it has been observed that this variant of the dust jacket was the one on the copies in the publisher's private reserve of this book. The dust jacket here is in about-fine condition, and also present is a fine unfolded copy of the scarce errata slip (which is taller than the book itself and thus usually folded when present at all). The book is Currey's binding B, with the title stamped in upper and lower case letters on the front cover; no priority established. (Currey, 263). Book about fine, with minor wrinkling to cloth along spine, as often, and exceptional given the materials used. Very faint stain to rear flap of dust jacket. A fine copy of this important Lovecraft rarity.



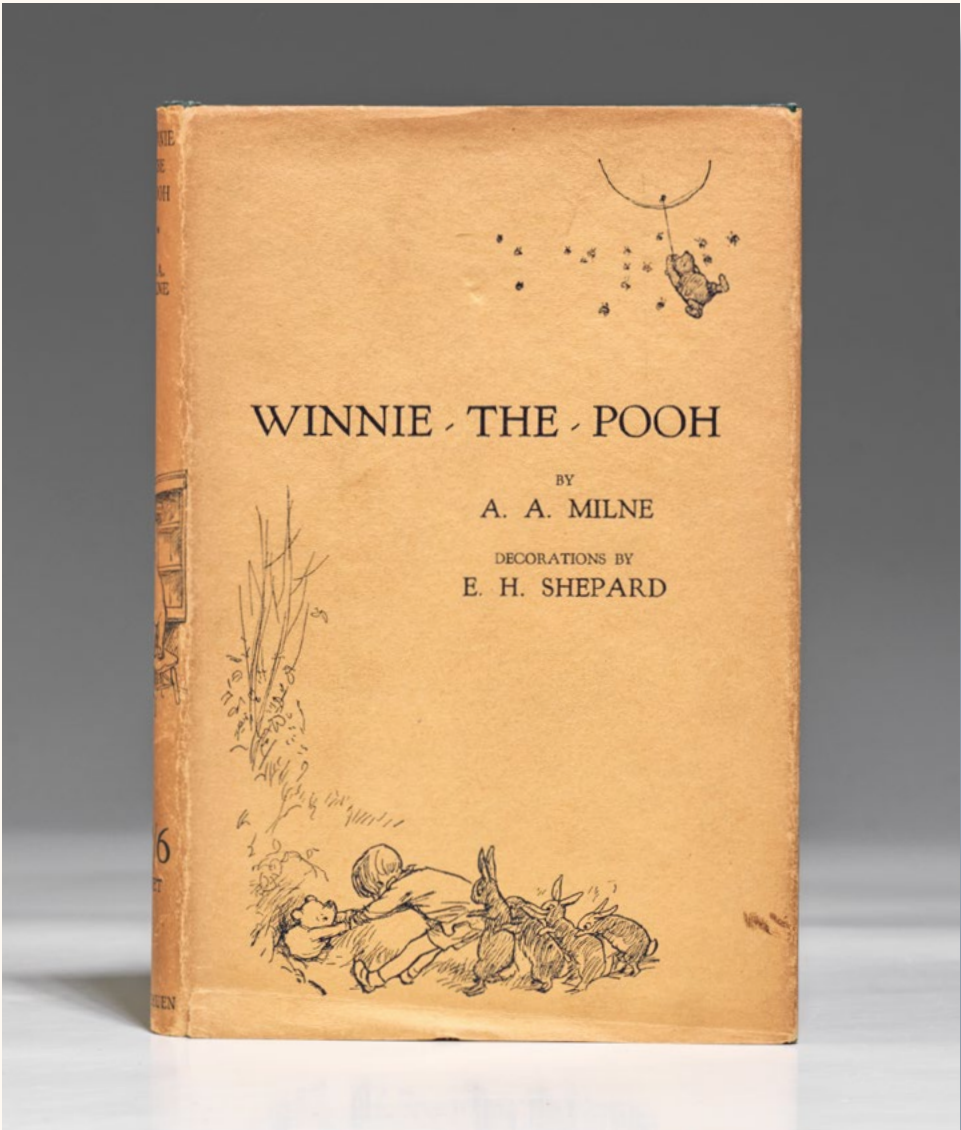
**“De La Biblioteque [Sic] De Mon Frere l’Empereur Napoleon”:
The *Mémoires* Of Cardinal De Retz And Joli, 1777-1779,
Five Volumes From The Library Of Marie-Antoinette,
And A Rare Association Volume From The Library Of Napoleon Bonaparte,
Inscribed By His Brother To Napoleon’s Friend And Secretary, Baron Méneval**

23. (MARIE ANTOINETTE) (NAPOLEON BONAPARTE) GONDI, Jean François Paul de, Cardinal de Retz. **Mémoires du Cardinal de Retz. [Volumes I, III-VI]**. Geneve, 1777. WITH **[Volume II]** Geneve, 1779. WITH: JOLI, Guy. *Mémoires de Guy Joli... et Mémoires de Madame la Duchesse de Nemours*. Geneve, 1777. Six volumes altogether. Small octavo (4 by 6-3/4 inches), contemporary full brown polished calf gilt, armorial coat of arms (I, III-VI), contemporary full mottled calf gilt (II), custom wrappers, custom clamshell box. \$38,000.

Rare 1777-79 editions of the four-volume Mémoires of Cardinal de Retz and the 1771 two-volume Mémoires de Guy Joli and Madame la Duchesse de Nemours, possessing an exceedingly rare provenance in association with two of the most legendary figures in French history—Marie-Antoinette and Napoleon Bonaparte. Five volumes (I, III-VI) are from the library of Marie-Antoinette, bound in contemporary calf gilt and displaying her distinctive gilt-tooled armorial coat of arms on the boards, along with her gilt-stamped crowned cipher “CT” on the spines. Volume II, bound in contemporary mottled calf gilt, contains a lengthy gift inscription by Joseph Bonaparte, brother of Napoleon Bonaparte—“de la bibliothèque [sic] de mon frere l’Empereur Napoleon” (from the library of my brother the Emperor Napoleon)—to Baron Claude François Méneval, Napoleon’s trusted private secretary and his “only really close friend and confidant.”

Cardinal de Retz played a central role in the deadly politics of the Frondist era in France (1648-52), when a rebellion arose against Anne of Austria (regent for her son, Louis XIV) and her minister Cardinal Mazarin. “His *Mémoires*, composed circa 1675-79... cover his youth, his political career during the Fronde, his conflict with the crown, and the beginning of his exile after he lost his battle to Mazarin. They stop abruptly in 1656, during a papal conclave in Rome” (Stefanovska in Lyons & Wise, 184, 183n). This classic political history and autobiography clearly reveals “the influence not only of Machiavelli and of Montaigne but of Hobbes, Naudé and Pascal” (Lyons & Wise, 13, 191). Hume would quote Retz in his “Idea for a Perfect Commonwealth” and the Cardinal’s *Mémoires* resonated with America’s Founding Fathers—in particular James Madison. *Mémoires du Cardinal de Retz* first appeared in a three-volume edition in 1717, published in Nancy, Joli *Mémoires* first published in 1718. Text in French. Graesse VI:94.

Marie-Antoinette formed two libraries, one at the Tuileries and one at the Petit Trianon. Volumes in her library at Petit Trianon (Volumes I, III-VI of this copy) are identified by a gilt-stamped cipher with the initials ‘C[hateau] T[rianon]’ surmounted by a crown (Olivier 2508, fer 15) at the spine end, sometimes also on the upper board (Fletcher, 74). Volumes I, III-VI with inkstamps to title pages stating from “Bibliothèque du première consul.” Volume II with unidentified armorial bookplate, occasional lightly penciled marginalia, and small ink mark to margin (p. 387). Trace of bookplate removal (I). Interiors quite fresh with only light scattered foxing, tiny bit of loss to corner not affecting text (II:83), a few minor marginal paper flaws, faint occasional marginal dampstaining in one volume (IV) only, light edge-wear. An exceptional association set in extremely good condition with a most rare provenance.

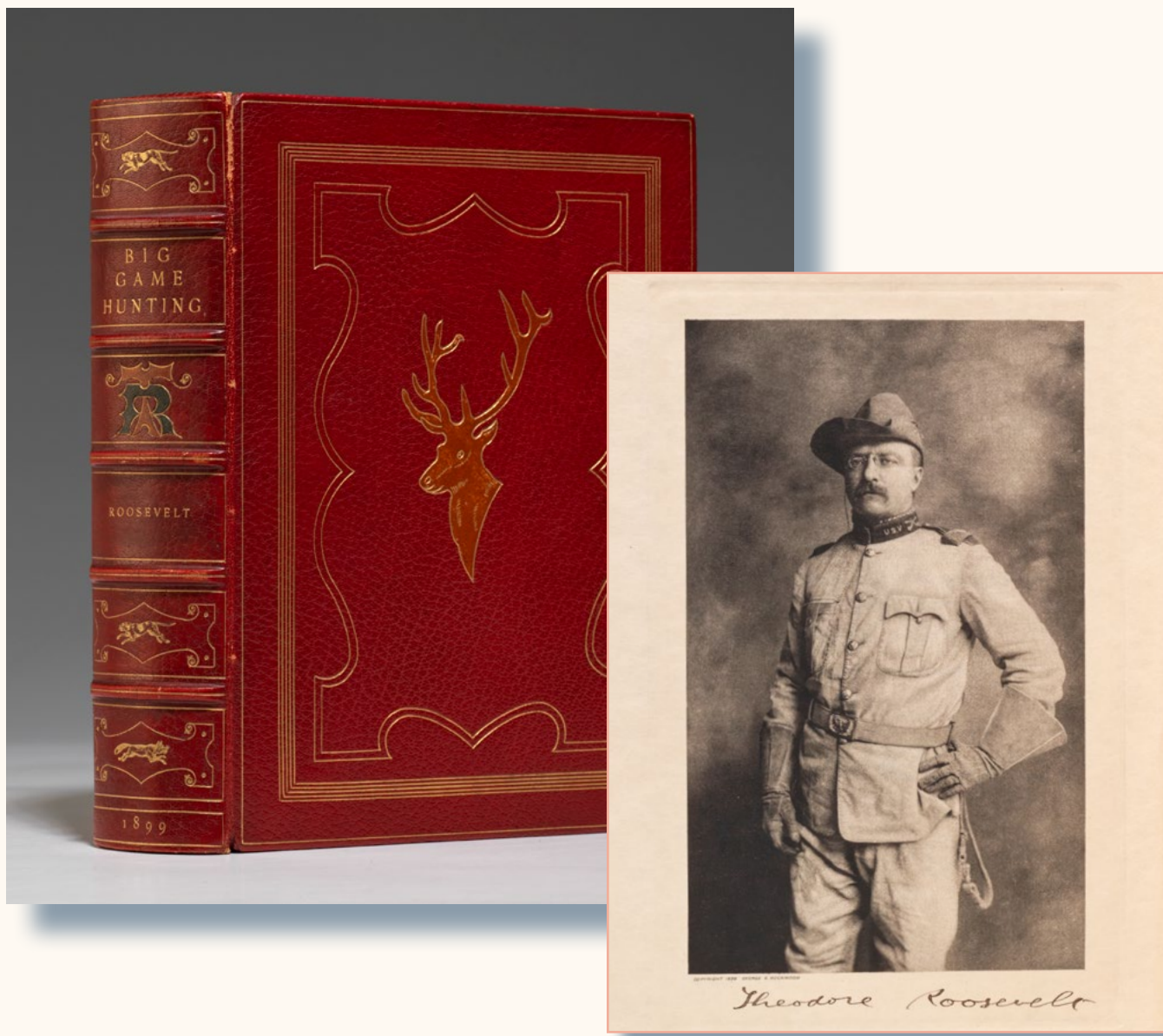


“Here Is Edward Bear, Coming Downstairs Now, Bump, Bump, Bump...”

24. MILNE, A.A. **Winnie-The-Pooh.** London, 1926. Octavo, original pictorial green cloth, dust jacket, custom clamshell box. \$9000.

First edition of the beloved book of adventures in the Hundred Acre Wood, with charming illustrations by Ernest H. Shepard—a lovely copy in the original dust jacket.

“Milne’s *Winnie-the-Pooh* has been considered a classic of children’s literature almost since its publication” (Cooper & Cooper, 95). “*Winnie-the-Pooh* and *The House at Pooh Corner* [its companion volume, published 1928] are, on their own terms, more successful as works written for children than anything else produced during children’s literature’s Golden Age” (Carpenter, 201, 205). “Ernest H. Shepard’s illustrations, modeled after the actual toys, show character and movement in simple line vignettes, which add so much to the books that most people consider them to be inseparable from the texts” (Silvey, 462). Payne IIA. Bookseller label. Book fine, dust jacket bright and fine with only most minor toning to spine. A beautiful copy, very scarce in this condition.



**Signed Limited Edition, Large-Paper Copy, Of
Theodore Roosevelt's *Big Game Hunting In The Rockies,*
In Splendid Publisher's Full Morocco**

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25. ROOSEVELT, Theodore. **Big Game Hunting in the Rockies and On the Great Plains.** New York and London, 1899. Thick quarto, publisher's deluxe full onlaid pictorial crimson morocco gilt. \$18,500.

Signed limited first edition, one of 1000 large-paper copies signed by Roosevelt beneath the frontispiece portrait, with 55 illustrations by Remington, Frost, Beard, Sanford and others, including four etchings by R. Swain Gifford and numerous wood-engraved text illustrations. This copy very handsomely decorated with pictorial morocco onlays, including the cover emblem of a stag after an original design by Roosevelt.

"Midway through Roosevelt's third term [in the New York State Assembly] in 1884, his wife died after giving birth to a daughter. He immersed himself in legislative matters to the end of the session, then sought solace on his ranch in western Dakota—"a land of vast silent spaces, a place of grim beauty" ... For a while the 25-year-old widower considered a life of ranching, hunting, and writing" (ANB). The two works that comprise this edition were written separately: *Hunting Trips of a Ranchman*, published in 1885, was written during this Dakota sojourn; *The Wilderness Hunter* was first published in 1893. Wheelock, 7. Bookplate of John Wesley Ladd, scion of one of Portland's pioneering families. Old dealer description laid in. Small label. A splendidly bound copy in fine condition.

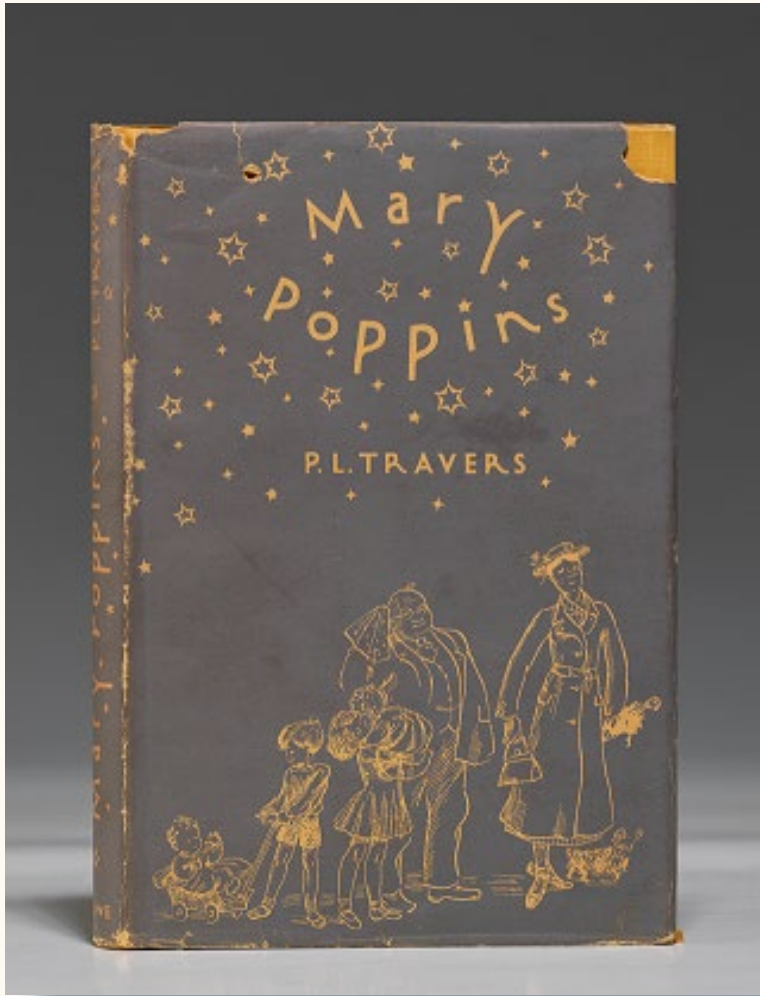


**First Editions Of *Fantastic Beasts And Where To Find Them*
And *Quidditch Through The Ages*,
Signed And Inscribed By J.K. Rowling**

26. ROWLING, J.K. *Fantastic Beasts and Where to Find Them*. WITH: *Quidditch Through the Ages*. London, 2001. Two volumes. 12mo, original stiff printed pictorial wrappers; pp. 42, 56, schoolbag-printed plastic bag, custom half morocco clamshell box. \$12,000.

A First editions of two whimsical “textbooks” from Hogwarts School of Witchcraft and Wizardry, each boldly signed by
P Rowling, with the *Quidditch* volume additionally inscribed by her: “To Christina, lots of love.”

R How long is an Ashwinder’s life span? When did wizards stop using baskets in Quidditch and start using goalposts?
I What is the only spell capable of repelling a Lethifold? How did the Moontrimmer mark “a leap forward” in broomstick
L manufacture? You’ll find answers to all these questions (and more you never knew to ask) in this highly creative pair
of “textbooks,” direct from the Hogwarts library and copious marginal “annotations” by Harry Potter and his fellow
2 students. Rowling wrote these slim, entertaining books as a fundraiser for Comic Relief, a major United Kingdom
0 anti-poverty charity. Published simultaneously with the first American editions (March 12, 2001). *Fantastic Beasts*
2 was adapted to the screen in 2016. The original laid-in adhesive bookplate label from Hogwarts has been removed.
3 Errington A10(a), A11(a). A fine pair in the original packaging, most scarce signed and inscribed by J.K. Rowling.

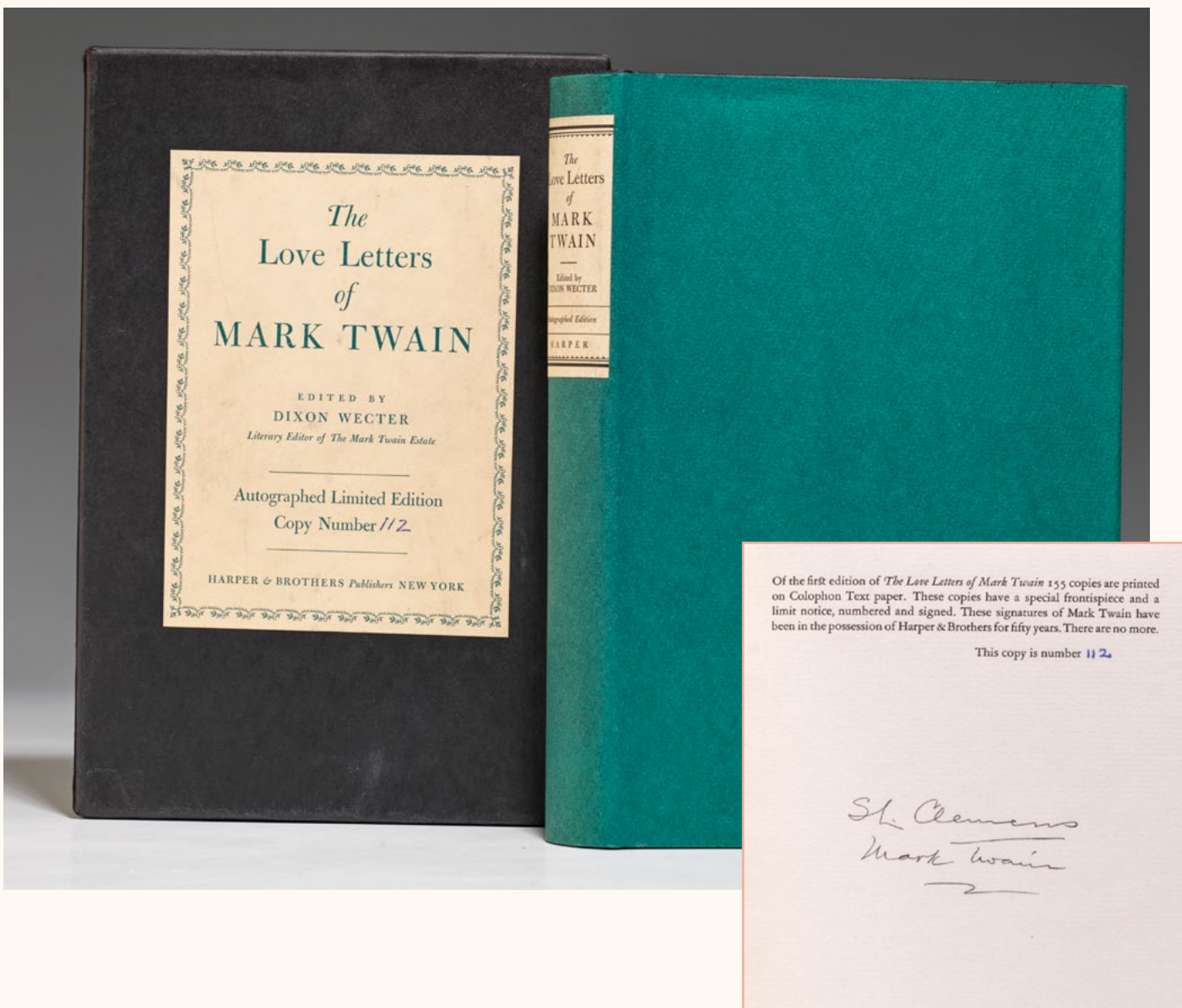


**“I’ll Stay Till The Wind Changes”:
Scarce First Edition Of *Mary Poppins*, In Rare Original Dust Jacket**

27. TRAVERS, P.L. *Mary Poppins*. London, 1934. Small octavo, original yellow cloth, dust jacket, custom clamshell box. \$15,000.

Scarce first edition of the beloved children’s classic, illustrated with 27 line cuts (13 full-page) and chapter tailpieces by Mary Shepard, in rare original dust jacket.

“There is no such thing as a children’s book,” Pamela Lyndon Travers once declared. “There are simply books of many kinds and some of them children read” (Haviland, 155). Since the first of an eventual eight books about the Banks family’s mysterious and magical nanny appeared in 1934, innumerable children have chosen to read them. “Travers was extremely lucky in her illustrator, Mary Shepard [daughter of *Winnie-the-Pooh* illustrator Ernest Shepard], who caught to perfection the turned-up nose and consequential air that distinguish Mary Poppins from most other magical personalities” (Eyre, 70). As a result, *Mary Poppins* is one of the most endearing, enduring characters in children’s literature. She “has lasted because she is as peculiar as she is kind, as threatening as she is comforting, as stern as she is sensual, as elusive as she is matter of fact... *Mary Poppins* is unique” (Lawson, xii, 136). Book very nearly fine, scarce dust jacket with a few shallow chips and light wear to extremities. An attractive copy.

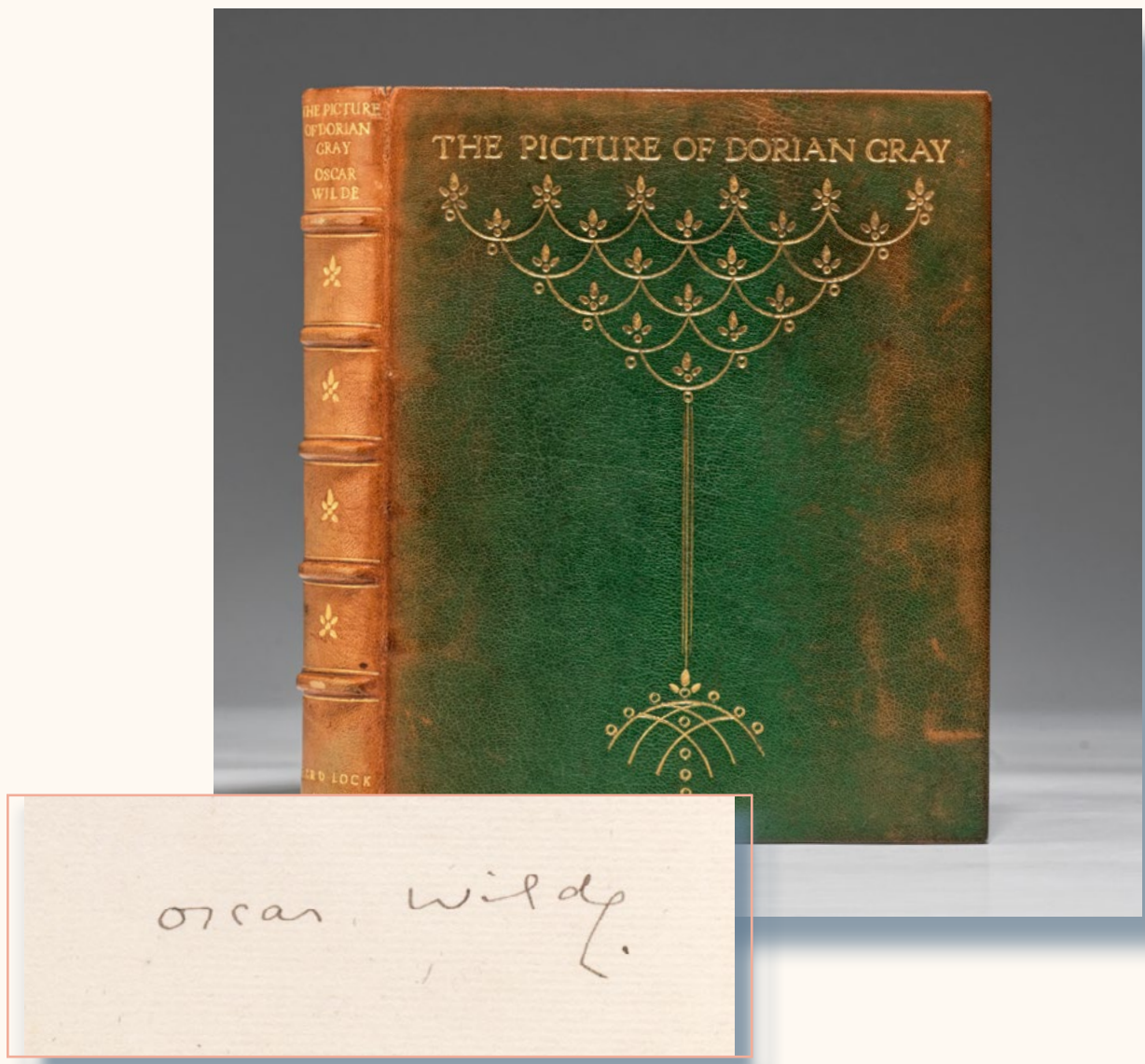


**“I Do Love, Love, Love You, Livy”:
The Love Letters Of Mark Twain, With His Double Signature**

28. TWAIN, Mark. The Love Letters of Mark Twain. New York, 1949. Tall octavo, original black cloth, dust jacket, slipcase. \$14,500.

Signed limited first edition of Twain’s love letters to his wife, one of only 155 copies printed, with tipped-in limitation page containing Twain’s double signature: “S.L. Clemens, Mark Twain,” in original numbered slipcase.

Although the book was not published until many years after Twain’s death, a printed notice on the limitation page reads: “These signatures of Mark Twain have been in the possession of Harper & Brothers for fifty years. There are no more.” Edited and with an introduction by Dixon Wecter, the literary editor of the Twain estate. Printed on Colophon Text paper, with special photographic frontispiece portraits. BAL 3579. Bookplate of journalist and San Diego newspaper publisher James Strohn Copley. Copley was a leading Republican who maintained associations with politicians including Barry Goldwater, Richard M. Nixon and Spiro Agnew. Copley was also an avid collector of books and historical documents; the Helen K. and James S. Copley Library at the University of San Diego is named for him. Trace of small label removal to rear slipcase panel. A beautiful signed copy in fine condition.



**Rare Signed Limited Large-Paper First Edition Of *The Picture Of Dorian Gray*,
One Of Only 250 Copies Signed By Oscar Wilde,
Beautifully Bound In Full Morocco-Gilt**

29. WILDE, Oscar. **The Picture of Dorian Gray.** London, New York & Melbourne, 1891. Octavo, later full green morocco gilt, custom full morocco clamshell box. \$40,000.

Rare large-paper first signed limited edition, one of only 250 copies printed on Van Gelder handmade paper, signed by Oscar Wilde, beautifully bound in full morocco-gilt.

Considered Wilde's greatest work, *The Picture of Dorian Gray* is also his only novel, combining the supernatural elements of the Gothic novel with the sins of French decadent fiction. Critics attacked the work for its immorality. Wilde responded to critics: "Leave my book, I beg you, to the immortality that it deserves." At least one contemporary review, nonetheless, praised this edition, "the book, with its unique and piquant binding and lettering, its characteristic title page and yet more characteristic preface, is a delight to eye and hand" (*Glasgow Herald*). Title, half title, and cover designed by Charles Ricketts, who designed many Wilde volumes. This deluxe signed edition is of considerably greater rarity and value than the unsigned first trade edition issued a few months earlier. Mason 329. Interior fine, front joint skillfully repaired, toning mainly to extremities. A striking near-fine copy of this rare and important landmark of English literature.



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