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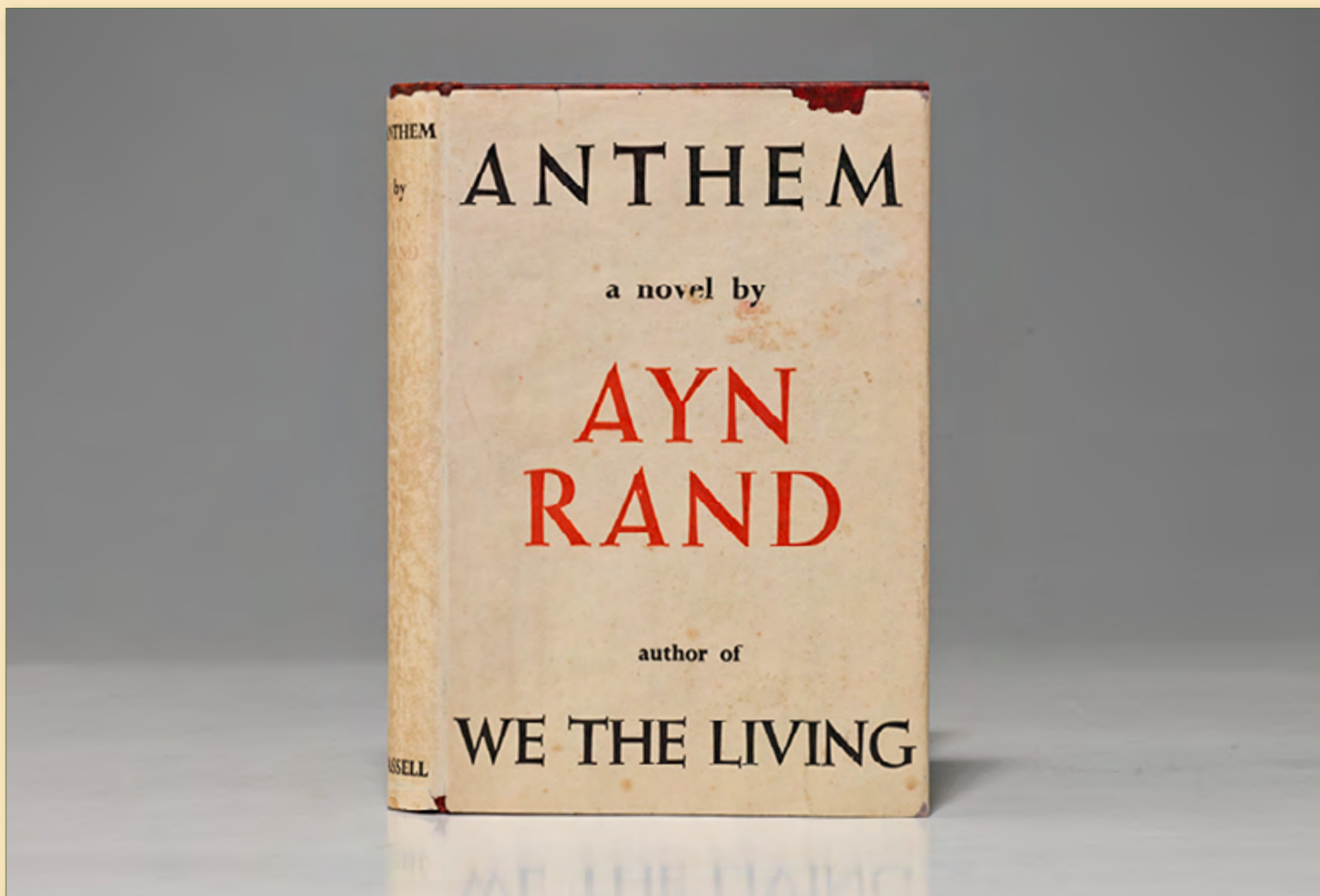
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*On the cover: Item no. 45.*

# FEATURED ITEMS



## First Edition Of Ayn Rand's *Anthem*, In Rare Original Dust Jacket

1. RAND, Ayn. **Anthem**. London, Toronto, Melbourne, and Sydney, 1938. Octavo, original mottled red cloth, dust jacket, custom clamshell box. \$20,000.

[Click for more info](#)

*First edition of Ayn Rand's powerful anti-Collectivist novella, preceding the first American edition by eight years, in rare dust jacket.*

Highly controversial from its inception, *Anthem* was published in England in 1938 after it was refused publication in the United States. It would not be published in America until Pamphleteers, Inc. brought it to press in 1946 in pamphlet form. However, even with only the British edition available, readers worldwide came to embrace Rand's anti-Collectivist themes and her elevation of the word "Ego" above all others. Owner signature. Small numerical notation. Bookseller ticket. Book fine; lightest edge-wear with tiny chip to upper front panel of about-fine dust jacket. A beautiful copy in the exceedingly rare dust jacket.

"I guard my treasures:  
my thought, my will, my  
freedom. And the greatest  
of these is freedom."



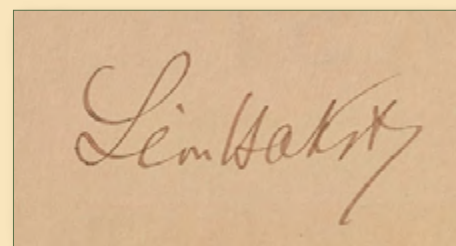
**Ballet Russe Costumes,  
Signed By Bakst**

**2.** BAKST, Léon. *L'Oeuvre de Leon Bakst pour La Belle au Bois Dormant. Preface d'André Levinson*. Paris, 1922. Folio, original cream paper covers, custom chemise. \$7500.

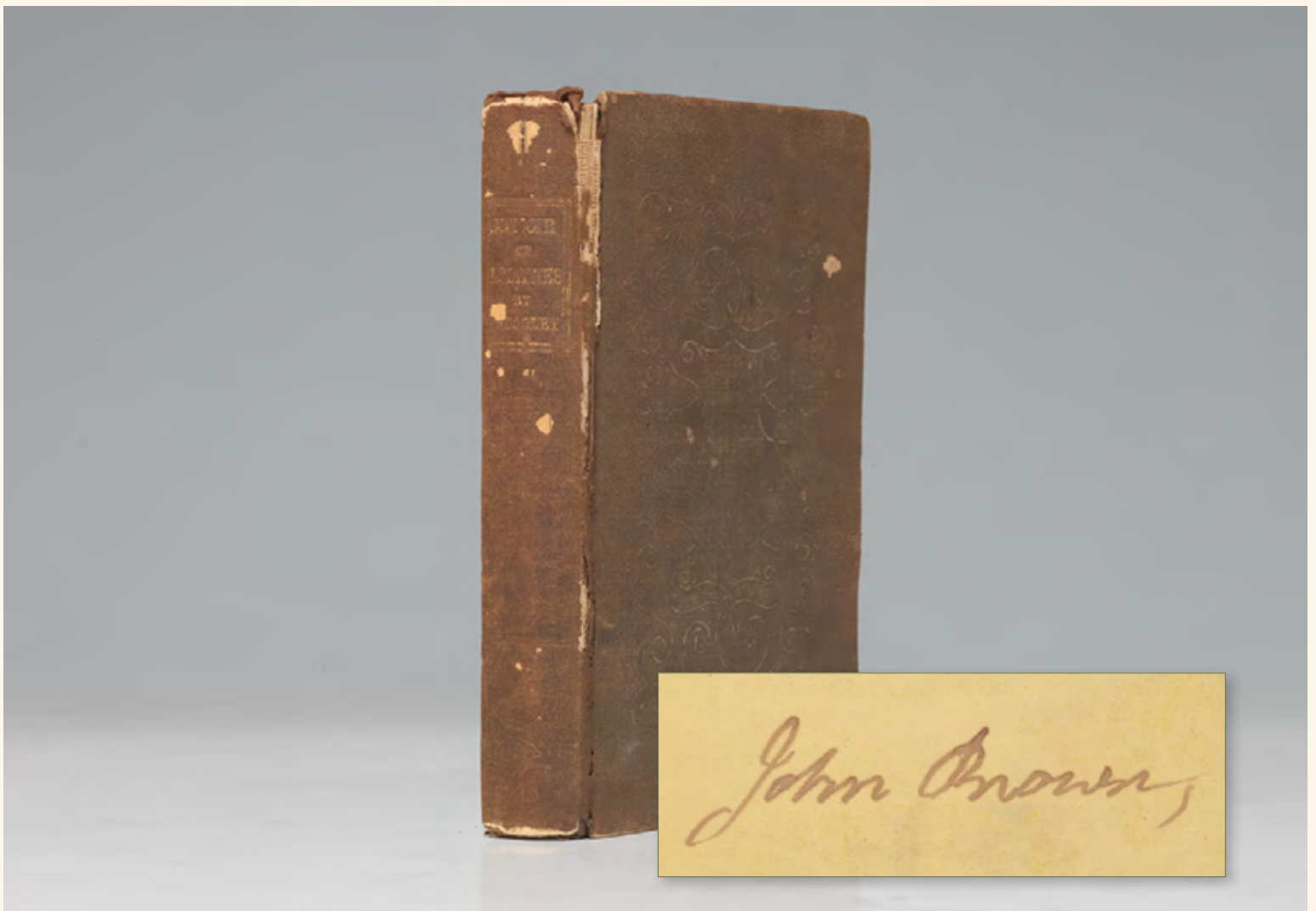
[Click for more info](#)

*Signed limited first French edition, one of only 500 copies signed by both Bakst and publisher Maurice de Brunoff, with 56 mounted color plates (54 full-page costumes and sets for the Ballet Russes, with letterpress tissue-guards), and a portrait of Bakst by Picasso.*

A gifted painter, Bakst is best remembered for the sets and costumes he designed for Diaghilev's Ballet Russes in the early decades of the 20th century. "Bakst's greatest claim to theatrical glory lies in his feeling for synthesis, in his impeccable instinct for harmony" (Levinson). Without rare slipcase. Plates and text fine, only minor wear to spine of fragile original paper covers. A beautiful copy.







**Extraordinarily Rare: John Brown's Own Copy Of Cooley's 1839 Biography Of African American Reverend Lemuel Haynes, Boldly Signed By Him**

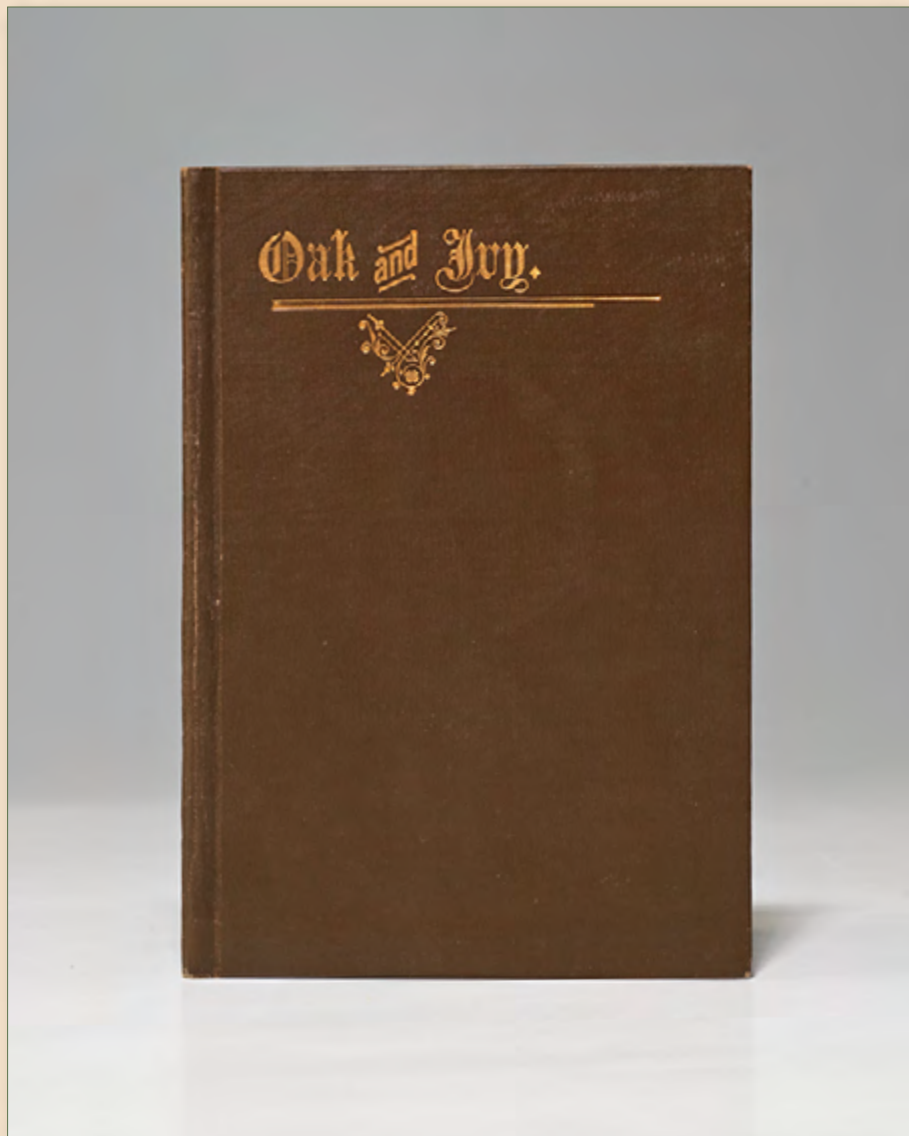
3. (BROWN, John) COOLEY, Timothy Mather. **Sketches of the Life and Character of the Rev. Lemuel Haynes, A.M.** New York, 1839. Octavo, original blind-stamped brown cloth, custom clamshell box. \$28,000.

[Click for more info](#)

*First edition of Timothy Mather Cooley's important biography of Reverend Lemuel Haynes, who fought in the American Revolution as a Minuteman; penned one of the earliest attacks on slavery by an African American; is considered the "first black person to lead a white church"; and was a minister in Torrington, Connecticut, where John Brown was born and his parents were in Haynes' congregation, an exceedingly rare association copy—John Brown's personal copy, signed by him—in original cloth.*

Born to an African father and white mother, Haynes was abandoned in infancy and raised as an indentured servant to a white family. On his release, he "lent his own newly gained liberty to the defense of American freedom" when he became a Minuteman, joined the Continental army, and fought with Ethan Allen (Bay, 25). "In the army... Haynes penned *Liberty Further Extended*, an attack on the institution of slavery... [later] he was licensed to preach at the Middle Granville church, possibly becoming the first black person to lead a white church" (Finkelman, 154). He was then appointed to an all-white church in Torrington. "Race relations became the focus of Haynes's republicanism and evangelical Calvinism as he attacked slavery" (Saillant, *Lemuel Haynes*). *This rare association first edition, signed by Brown, is also distinctive in that, at Torrington, where Brown was born, "among those in [Haynes'] congregation, were the parents of John Brown" (Aseng, 99-100).* Two decades after this signal work was published, Brown was executed for leading the attack on Harpers Ferry. Frontispiece portrait with facsimile inscription as issued, and introduction by William B. Sprague. We have found no records of books signed by Brown being offered for sale. Text generally fresh with light scattered foxing, a few leaves detaching, cloth with rubbing and wear but fully intact. An exceedingly rare and important copy, possibly the only known book with the owner signature of John Brown.





**Exceedingly Rare First Edition Of Dunbar's First Book,  
*Oak And Ivy*, 1893, One Of Only 500 Copies Published**

- 4.** DUNBAR, Paul Laurence. ***Oak and Ivy***. Dayton, Ohio, 1893. Slim octavo, original gilt-stamped brown cloth. \$9200.

[Click for more info](#)

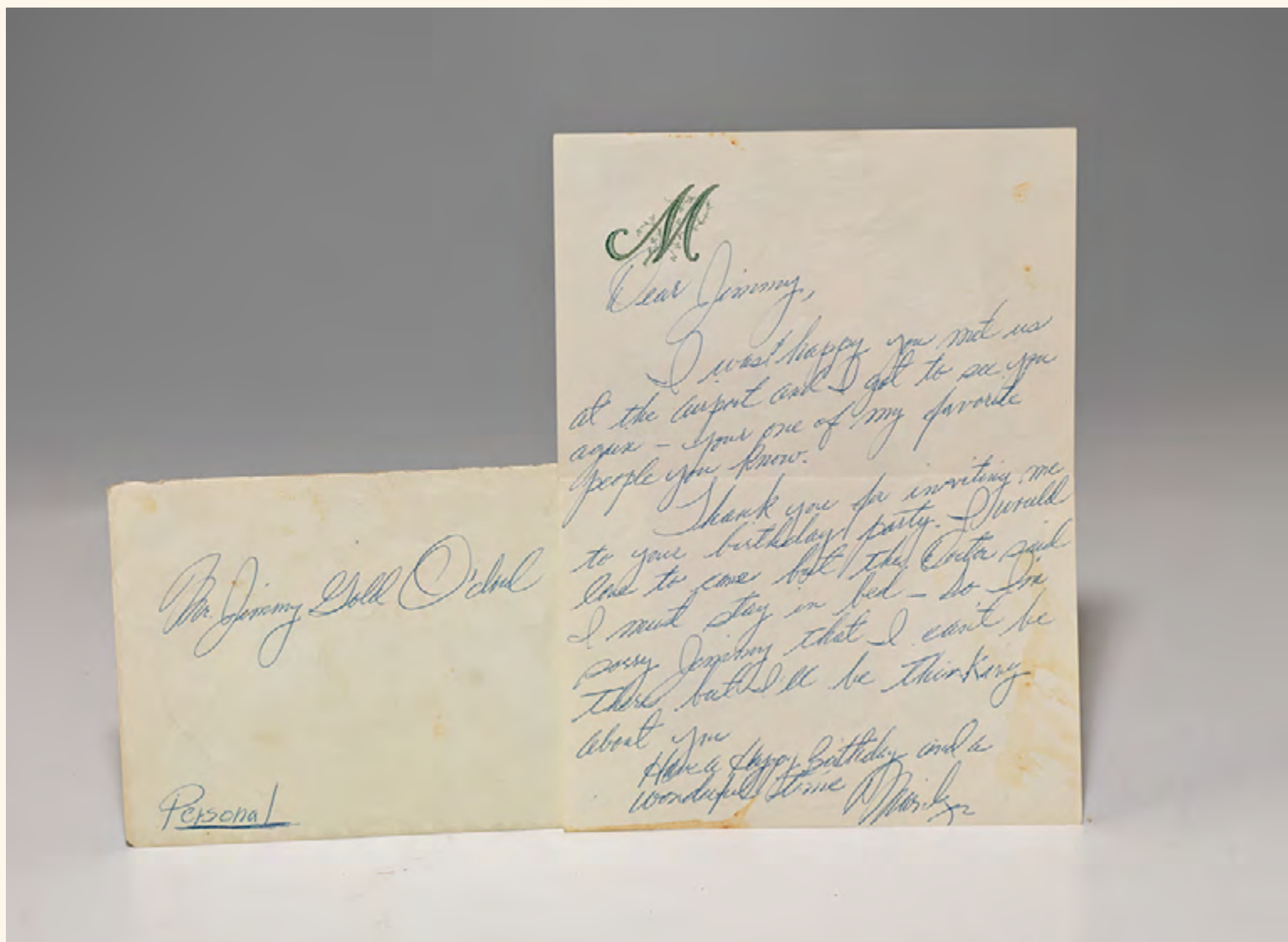
*First edition of Dunbar's first book of poetry, one of only 500 copies published, "rare and beyond the reach of most collectors" (Blockson), in lovely unrestored gilt-stamped cloth.*

"Be proud, my Race, in mind and soul;  
Thy name is writ on Glory's scroll  
In characters of fire."

Paul Laurence Dunbar was the first black American author to support himself solely through his writing and became "a powerful interpreter of the African American folk experience in literature and song" (Braxton, *Modern American Poetry*). In 1893, Dunbar located a small firm to publish his first book *Oak and Ivy*, issued in an edition of only 500 copies. In this slim volume of 56 poems, Dunbar offers "black

dialect with grace and beauty... His first two books of poetry *Oak and Ivy* and *Majors and Minors* are rare and beyond the reach of most collectors" (Blockson 54). Issued in brown cloth (as here), gray or blue, no priority. Expert repairs to inner paper hinges. An exceptionally beautiful copy in about-fine condition.





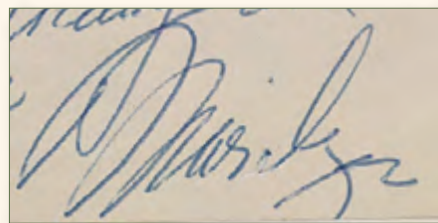
**“I’ll Be Thinking About You”: Wonderful Signed Autograph Letter By Marilyn Monroe To Baseball Legend “Lefty” O’Doul, Longtime Mentor To Joe DiMaggio**

**5.** (DIMAGGIO, Joe) MONROE, Marilyn. **Autograph letter signed.** WITH: **Autograph envelope.** No place, circa 1954. Two items. Original single sheet of letterhead (6 by 8-1/4 inches) in manuscript on the recto. Original autograph envelope (4-1/4 by 6-1/4 inches) in manuscript hand in blue ink on the recto. \$12,500.

[Click for more info](#)

Original autograph letter signed by Marilyn Monroe, a lovely, warm letter entirely in her hand on her personal letterhead, writing to James “Lefty” O’Doul, the legendary baseball manager, coach and longtime trusted mentor to Joe DiMaggio, who married Monroe in January 1954, shortly before the couple traveled to Japan for their honeymoon on a pre-planned trip coordinated with O’Doul, with accompanying envelope in Monroe’s hand addressed to O’Doul using her pet name for him, “Jimmy Gold O’Doul.”

Monroe’s letter, on a sheet of her personal letterhead stationery emblazoned with a large “M,” is written entirely in her hand and signed by her on the recto. The text reads, with punctuation and errors unchanged: “Dear Jimmy, I was happy you met us at the airport and I got to see you again—your [sic] one of my favorite people you know. Thank you for inviting me to your birthday party. I would like to come but the Doctor said I must stay in bed—so I’m sorry Jimmy that I can’t be there but I’ll be thinking about you. Have a Happy Birthday and a wonderful time Marilyn.” The accompanying envelope is addressed by her using her pet name for him, “Mr. Jimmy Gold O’doul” [sic] with “Personal” underlined on the lower left corner. The recipient, baseball legend James “Lefty” O’Doul, “was a guru to some of the biggest names in the history of the game,” including DiMaggio. O’Doul, who once coached DiMaggio, became a trusted mentor to DiMaggio, a close friend to Monroe, and “was an honored guest at the wedding of DiMaggio and Monroe” in January 1954 (MLB). From the estate of famed bibliophile and collector, Dr. Goodman Basil Espy III. Letter with faint foldline, scant soiling at edges; envelope letter-opened at top. A splendid letter and accompanying envelope.





**Large Original Drawing Of Snoopy On Top Of His Doghouse, Inscribed By Charles Schulz**

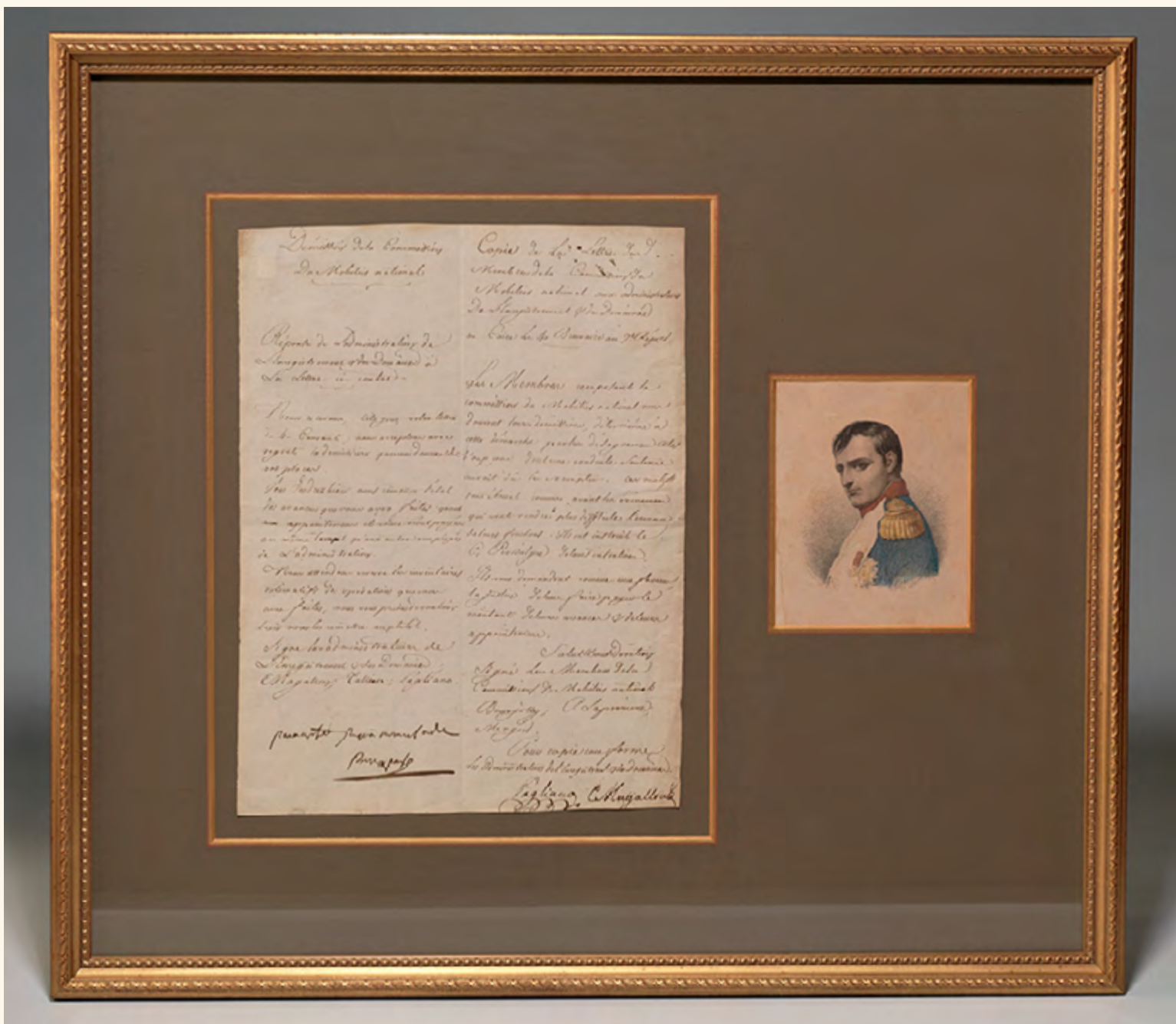
**6.** SCHULZ, Charles M. **Original large ink and watercolor drawing inscribed.** No place, no date. One sheet, measuring 9 by 12 inches; handsomely matted and framed, entire piece measures 15 by 18-1/2 inches. \$7800.

[Click for more info](#)

*Original large ink and watercolor drawing of Snoopy lying on top of his doghouse in the sun, inscribed: "For John Lebor with every best wish—Charles M. Schulz."*

Schulz was the most widely syndicated cartoonist in history, with his work appearing in over 2300 newspapers, and Snoopy is one of his most beloved creations. "Snoopy may be shallow in his way, but he's also deep, and in the end deeply alone, as deeply alone as Charlie Brown is. Grand though his flights are, many of them end with his realizing that he's tired and cold and lonely and that it's suppertime... He has animal needs, and he knows it, which makes him, in a word, human" (*The Atlantic*). Fine condition.



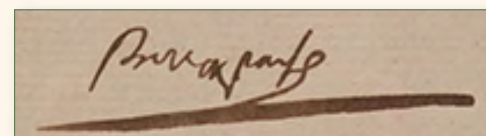


**Most Exceptional Manuscript Document Related  
To Napoleon's Egypt Campaign, Boldly Signed By  
Napoleon And With An Autograph Notation**

**7. NAPOLEON. Document signed.** Paris, 1798. Single sheet of wove paper, measuring 8-1/2 by 11-1/4 inches; floated, matted and framed with period hand-colored engraving of Napoleon, entire piece measures 21 by 19 inches. \$7000.

[Click for more info](#)

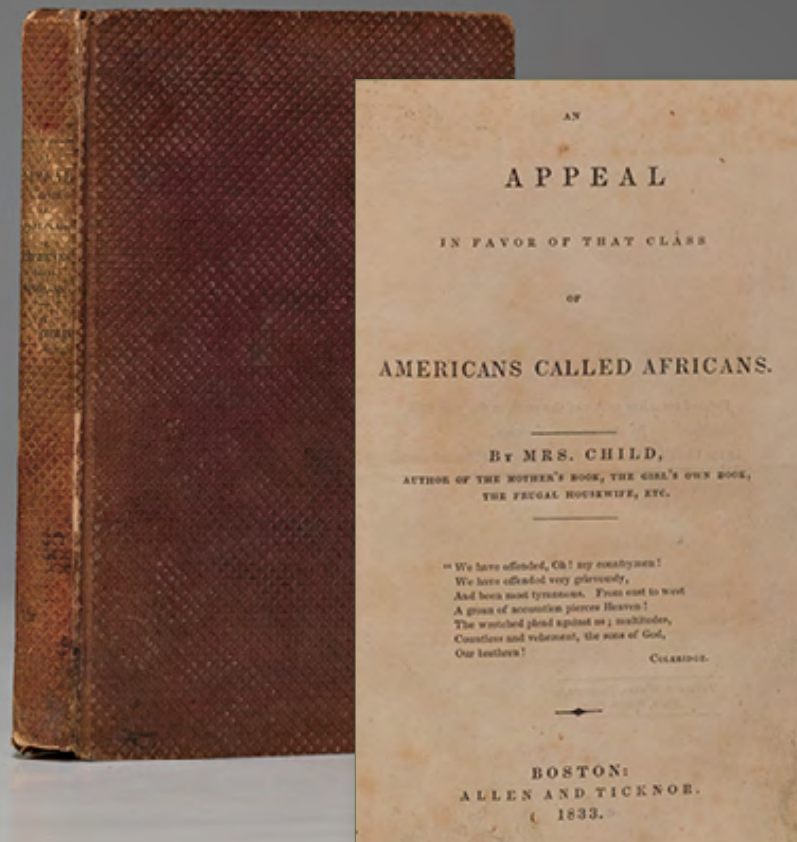
*Desirable 1798 manuscript document written in a secretarial hand pertaining to Napoleon's Egypt campaign and the resignation of the Commission Du Mobilier National, boldly signed as "Bonaparte" and with a few words in French by Napoleon.*



This document pertains to the resignation of the Commission Du Mobilier National in Cairo during Napoleon's invasion of Egypt. Several military blunders and defeats forced the French from Egypt in 1801. Additionally signed by Italian Minister Count Pagliano, and Magallon, French Consul-General of Cairo. Signature quite bold. Very nearly fine condition, beautifully framed.



# AMERICANA



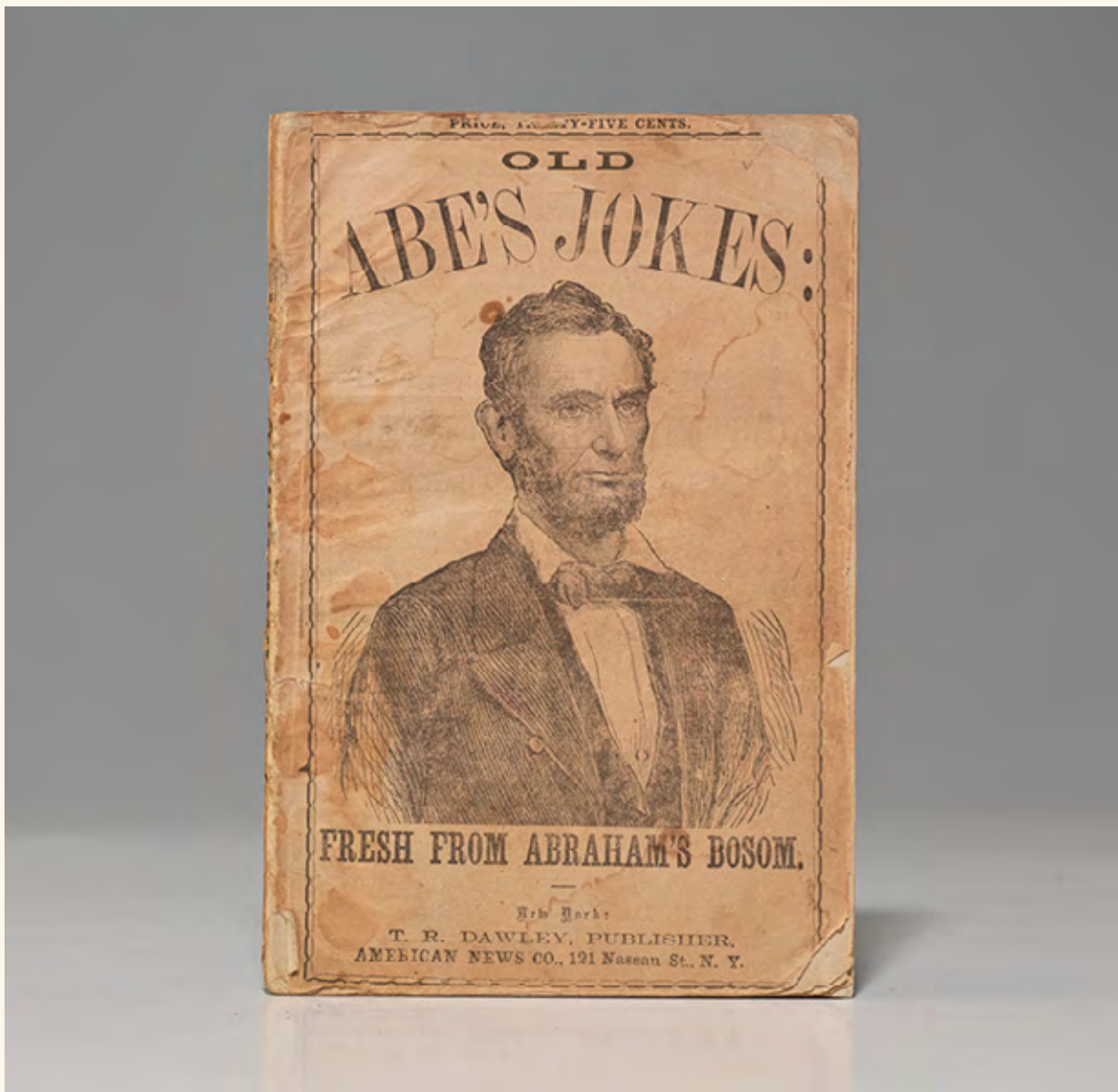
## **“The First American Book To Call For Immediate Emancipation, An End To All Forms Of Racial Discrimination”**

8. CHILD, Lydia Maria. **An Appeal in Favor of that Class of Americans Called Africans.** Boston, 1833. Small octavo (4-3/4 by 7-1/2 inches), original russet cloth, custom clamshell box. \$4800.

[Click for more info](#)

*First edition of “a central document of the abolitionist movement,” the revolutionary 1833 work that made Lydia Maria Child “one of the first Americans to speak out against the institution of slavery,” complete with three steel engravings, including the iconic frontispiece of an enslaved woman, full-page engraving of slave manacles and torture devices, and full-page engraving of Mungo Park with an African woman, a handsome copy in original unrestored cloth.*

Child’s revolutionary *Appeal*—published 30 years before Lincoln’s Emancipation Proclamation—is “the most comprehensive indictment of slavery ever written by a white abolitionist... the first American book to call for immediate emancipation, an end to all forms of racial discrimination, and the integration of Americans as equal citizens” (Karcher, 137). Found in russet cloth (this copy), blue-green cloth, and brown cloth; no priority established. With tipped-in errata slip. Interior quite fresh with only light foxing mainly to frontispiece, front inner hinge starting but strong, mild soiling, trace of rubbing to original cloth. A highly desirable unrestored copy in near-fine condition.



**“Here I Am, And Here Is Mrs. Lincoln. That’s The Long And Short Of It”**

**9.** (CIVIL WAR) LINCOLN, Abraham. **Old Abe’s Jokes: Fresh from Abraham’s Bosom.** New York, 1864. Octavo, original pictorial tan wrappers. \$1250.

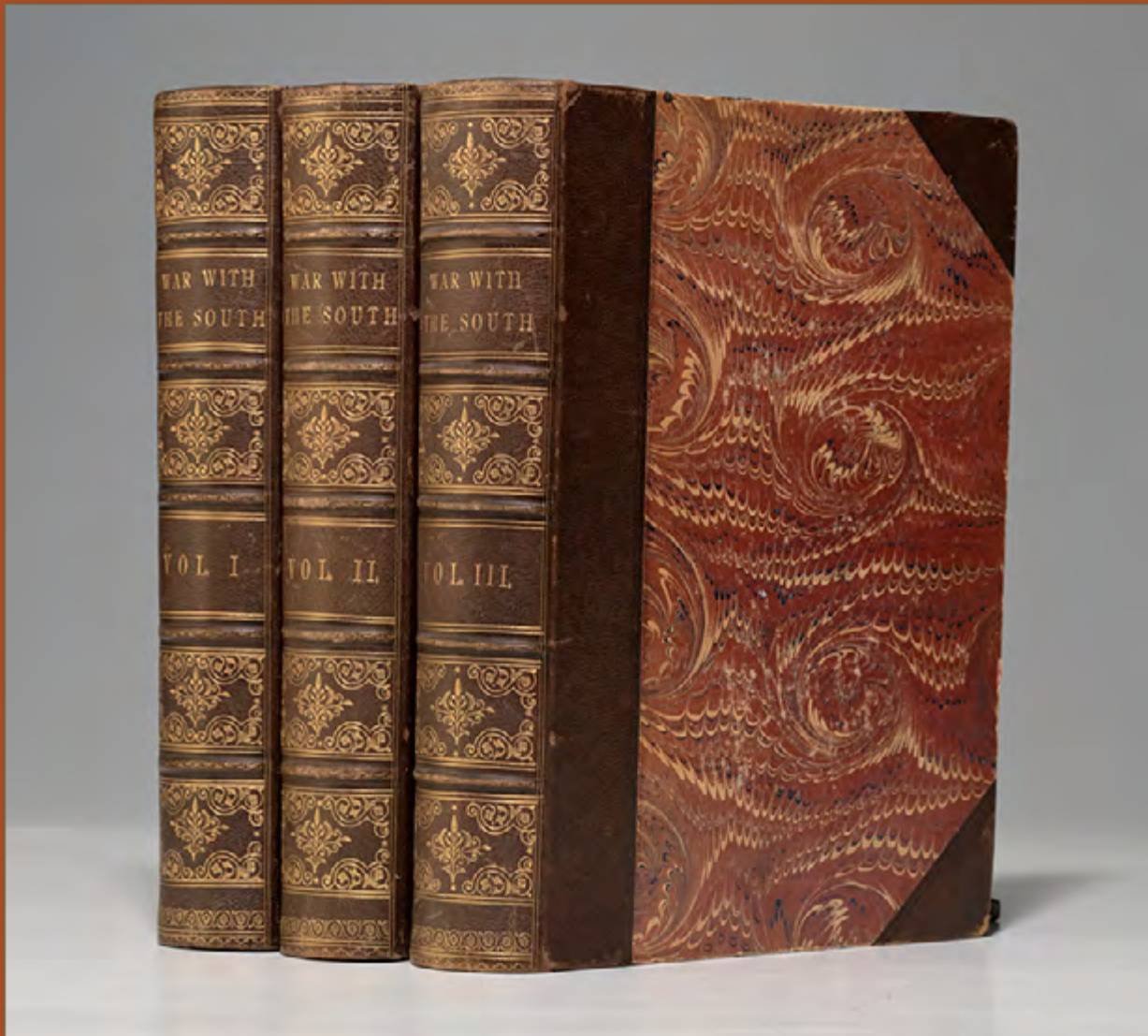
[Click for more info](#)

*First edition of a humorous and often moving collection of Old Abe’s Jokes, issued at the height of the Civil War and Lincoln’s 1864 presidential campaign against McClellan, with his engraved portrait on the frontispiece and front wrapper.*

“I think it would be hard to find  
one who tells better jokes, enjoys  
them better, and laughs oftener  
than Abraham Lincoln.”  
—Henry Villard

Lincoln’s delight in jokes and tall tales often startled both political opponents and visitors to Washington. “What puzzled them most was his highly un-presidential habit of regaling guests with jokes and anecdotes” (Donald, 259). This very scarce first edition of *Old Abe’s Jokes* was published during the tense 1864 presidential campaign that pitted McClellan against Lincoln. This is also one of the earliest American joke books: “not until the 1860s did titles like *Old Abe’s Jokes...* begin to appear” (McLean, 113). This volume’s *Old Abe’s Slap at Chicago* (114-16) is also seen by many as the inspiration for *Captain’s Stormfield’s Visit to Heaven* (1909), “one of Twain’s most ingenious pieces” (Emerson, 127). Issued the same year in wrappers (this copy) and cloth: no priority established. Moderate dampstaining to first few leaves and wrappers, some wear to spine. A very good copy.





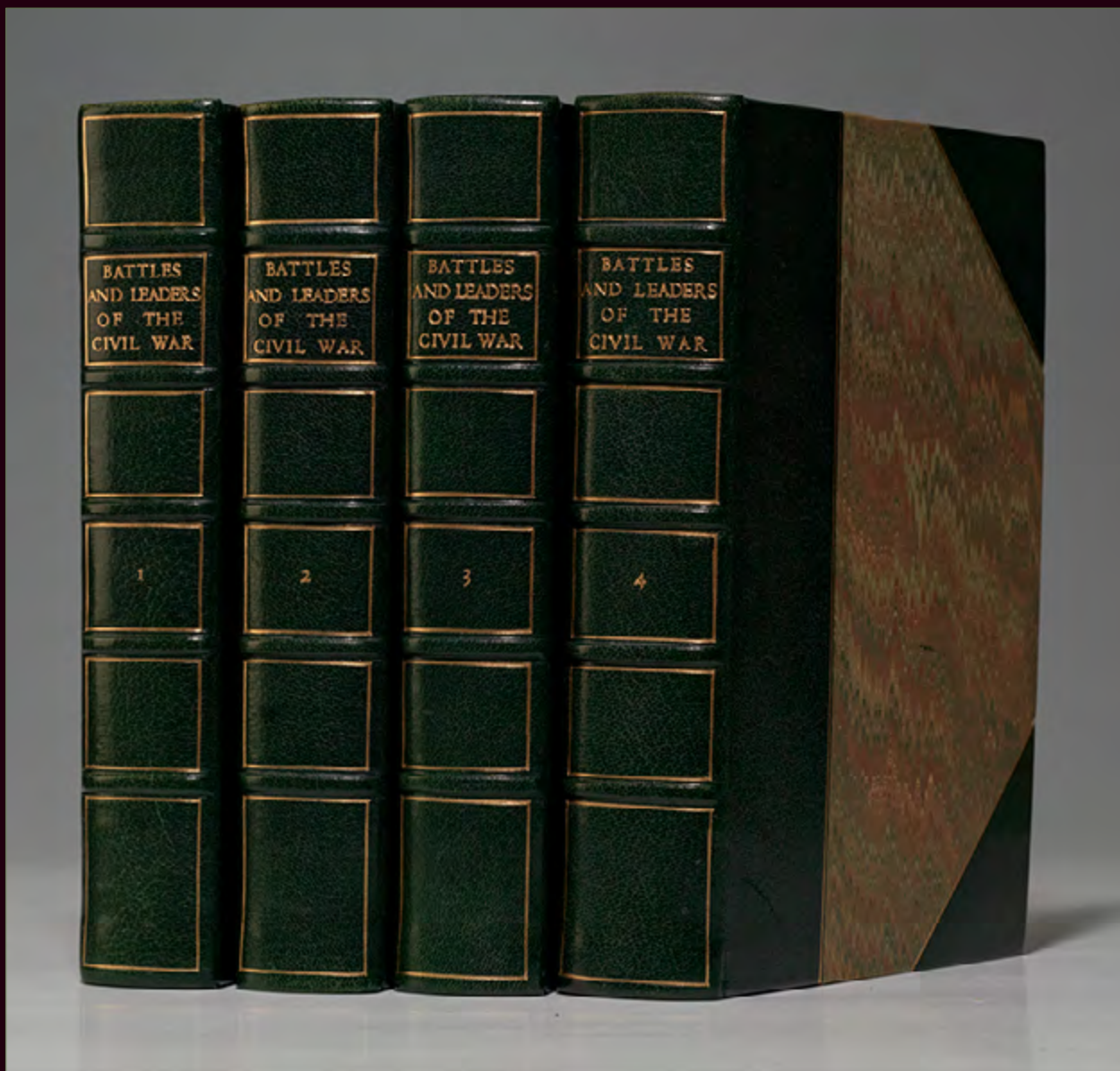
***The War With The South, Handsomely Bound And Illustrated***

**10.** (CIVIL WAR) TOMES, Robert and SMITH, Benjamin G. **The War with the South: A History of the Great American Rebellion; being a complete Narrative of the Origin and Progress of the War, with Biographical Sketches of Leading Statesmen, Naval and Military Commanders, etc.** New York, circa 1866. Three volumes. Quarto, contemporary three-quarter brown morocco gilt. \$2600.

[Click for more info](#)

*Early edition, three volumes abundantly illustrated with 27 color-printed maps and engraved plates of historical figures and dramatic scenes of the Civil War.*

In addition to its profound effects on American society, the Civil War marked “the beginning of the real growth and expansion of the subscription book business in the United States” (Fahs, 290). Multiple subscription houses published chronicles of the conflict; Tomes’ work originally saw print in parts, reflecting a belief that fighting would end quickly and would fill no more than a single volume’s worth of history. As the struggle, however, stretched on, Benjamin Smith was hired to complete the work; it ultimately filled three quarto volumes. First published in book form in 1862. Bookplates. Text and plates fine, bindings handsome. An exceptionally attractive copy.



**Johnson's Classic *Battles And Leaders Of The Civil War*, A Source For *The Red Badge Of Courage***

**11.** (CIVIL WAR) JOHNSON, Robert Underwood, and BUEL, Clarence Clough. **Battles and Leaders of the Civil War.** New York, 1887-88. Four volumes. Quarto, modern three-quarter green morocco gilt. \$2800.

[Click for more info](#)

*First edition of this essential Civil War reference, composed of narratives of leading military "survivors" (many generals), with hundreds of in-text illustrations (including those of Winslow Homer), maps, plans, and facsimiles, handsomely bound.*

Robert Underwood Johnson, associate editor of *Century* magazine, "shepherded leading military survivors of the Civil War through the celebrated series of *Century* articles, 1884-87, which he then amplified into *Battles and Leaders of the Civil War*... The enterprise was a landmark on the long road to reconciliation" (DAB). "Numerous accounts by general officers make this work a necessary, primary source for all Civil War libraries... It should be read carefully and often" (Eicher 743). Fine condition.





### “The Grandfather Of Civil War Histories”

**12.** (CIVIL WAR) MILLER, Francis Trevelyan, editor. **The Photographic History of the Civil War.** New York, 1912. Ten volumes. Quarto, original gilt-stamped blue cloth, dust jackets. \$7800.

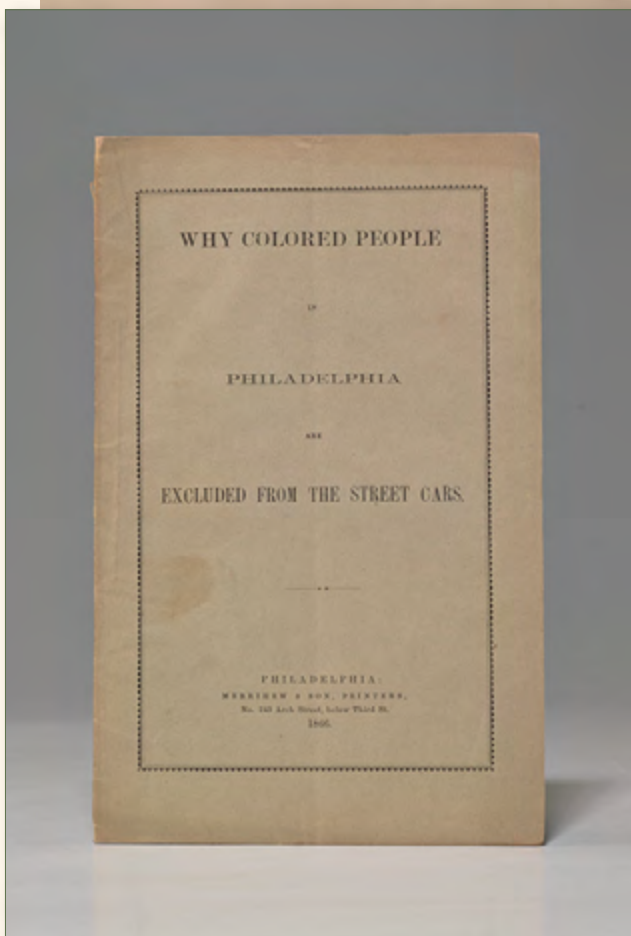
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*Second edition of Miller's famous and important 10-volume photographic history of the Civil War, containing "thousands of scenes photographed 1861-65, with text by many special authorities," in original dust jackets.*

"This mammoth work... a necessary part of any civil war library," contains contributions from over 39 eminent individuals, including academicians, President William H. Taft, and veteran officers of both Confederate and Union forces, many of whom wrote from personal experience. A number of the photographs, previously unpublished, are from the collections of private individuals, including the extensive Eldridge Collection of Mathew Brady Civil War photographs, "easily five times larger than that of any contemporary" (Everitt). Books fine. Scarce dust jackets with occasional shallow chips and edgewear, Volume 7 with two-inch chip to front panel. Rare and desirable in the original dust jackets.

## THE COLORED PEOPLE AND THE CARS.

Some remarks lately communicated to the New York Anti-Slavery Standard, on the continued exclusion of colored people from our street cars, leave the impression that no efforts have been made here to procure for this class of people admission to these cars. This is incorrect. It will be found on inquiry, that a Committee, consisting of some twenty-five or thirty gentlemen, appointed at a public meeting, in January of last year, to effect, if possible, this object, is still in existence. This Committee is evidently somewhat slow. No report of its proceedings has yet been published, and the only reason suggested for its silence is, that there has been nothing good to report: an insufficient reason. But these gentlemen have not been entirely idle. It seems that immediately on their appointment, they called on the respective Presidents of the nineteen street railway companies, in a courteous manner, requested them to withdraw their list of running regulations the rule excluding colored people; no few favored compliance, more or less complete. Some were not; but all, or nearly all, finally settled the question to a car-vote. The majority answered its purpose, for the vote was taken.



**“So Long As The Law Degrades A Man, His Neighbor Will Degrade Him”**

**13.** (KELLEY, William D.) (HUNT, Benjamin P.). **Why Colored People in Philadelphia Are Excluded from the Street Cars.** Philadelphia, 1866. Slim octavo, original printed light green paper wrappers. \$3500.

[Click for more info](#)

*First edition, anonymously issued, of a core Reconstruction work documenting African Americans' ownership of "the meaning and conditions of freedom," opposing the policies and violence aimed at ejecting them from streetcars, rare in original wrappers.*

This highly elusive 1866 work appeared the same year Congress overrode President Johnson's veto of the Civil Rights Act and submitted the 14th Amendment to the states for ratification, leading to its passage in 1868. It is notably one of the earliest works to document African Americans' post-Civil War fight for their rights against embedded racism that would lead to the failure of Reconstruction. Various attributed to white abolitionist William D. Kelley, a Radical Republican leader who represented Pennsylvania in the U.S. Congress from 1861-1890, or to white abolitionist Benjamin P. Hunt, who authored a later *Report of the Committee Appointed for the Purpose of Securing to Colored People in Philadelphia the Right to the Use of Street Cars*. Text very fresh, mere trace of soiling to original wrappers. An exceptional copy in fine condition.





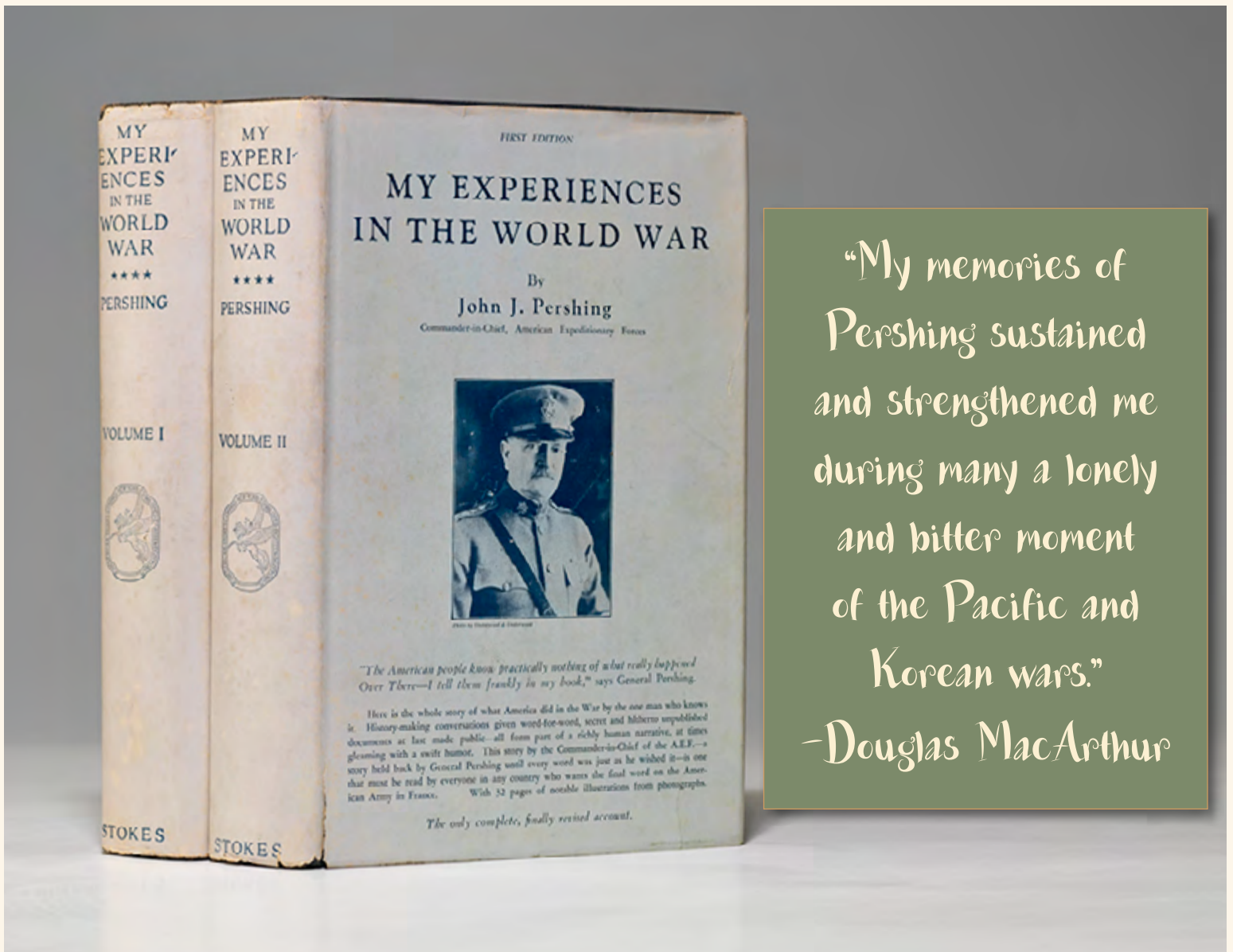
**“Nothing Short Of The Loss Of My Life Shall Prevent  
Me From Becoming Their Historian”**

**14.** CATLIN, George. **North American Indians.** Edinburgh, 1926. Two volumes. Large octavo, original gilt-stamped pictorial red cloth, custom slipcase. \$3500.

[Click for more info](#)

*Later edition of Catlin's monumental history, with 309 chromolithographs on 180 plates and three color-printed maps (one folding).*

A young lawyer turned portraitist, Catlin set out for the West from his home in Pennsylvania in 1830 to record on canvas North American Indians and their way of life. His eight years among the major tribes of the Great Plains and the Rocky Mountains resulted in his “Indian Gallery,” an enormous collection of artifacts, as well as more than four hundred paintings, including portraits and scenes of tribal life. His *North American Indians*, first published with uncolored plates in 1841, is “one of the most original, authentic and popular works on the subject” (Sabin 11536). Gift inscriptions; bookplates. Interiors fine, mild wear and toning to spines, gilt exceptionally bright. A near-fine copy.



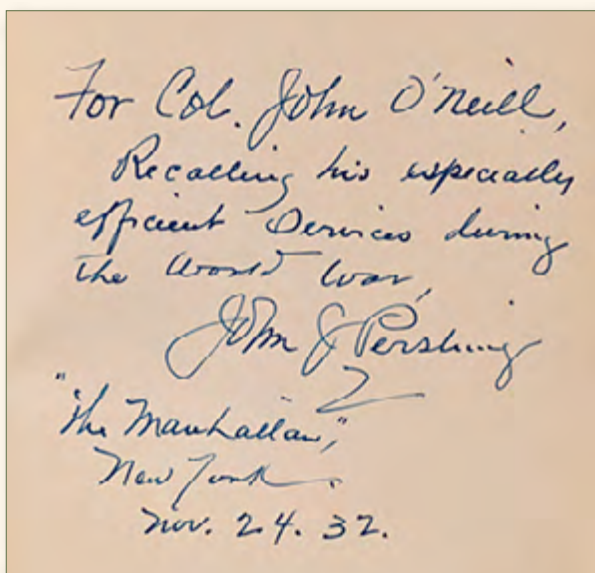
**Excellent Presentation/Association Copy Of Pershing's Memoirs Of World War I, Inscribed By Him To A Colonel Mentioned In The Book**

**15.** PERSHING, John J. **My Experiences in the World War.** New York, 1931. Two volumes. Large octavo, publisher's blue cloth, dust jackets. \$2600.

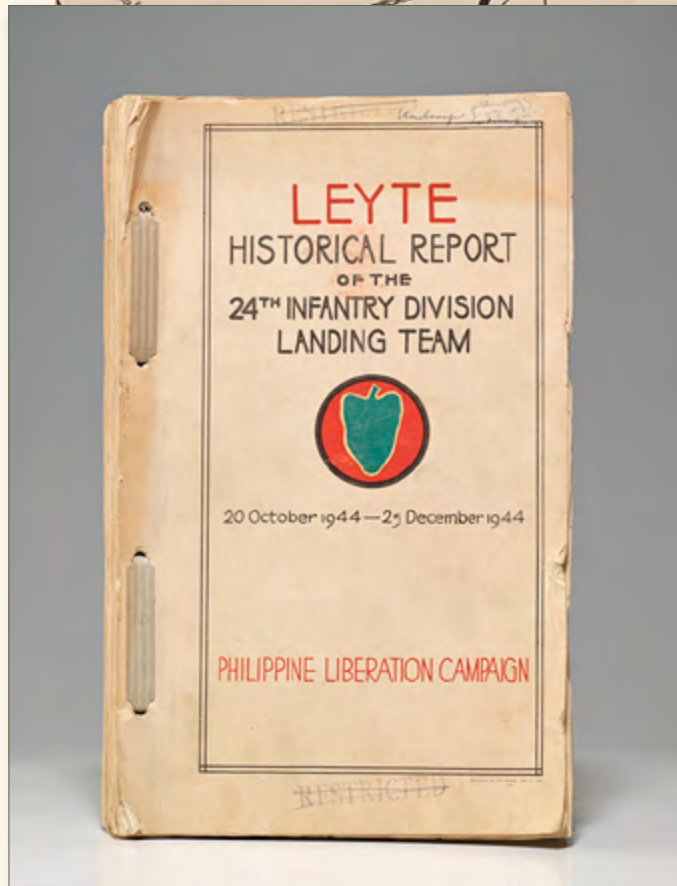
[Click for more info](#)

First trade edition of the 1931 winner of the Pulitzer Prize for history, presentation/association copy, inscribed in Volume I by Pershing to the chief stevedore at the Port of Brest, France: "For Col. John O'Neill, Recalling his especially efficient services during the World War, John J. Pershing. 'The Manhattan,' New York, Nov. 24, 32." The recipient is mentioned by name in Volume II, pages 200-201.

Pershing returned from World War I as America's most famous general. "In that adventure there were many lessons useful to the American people, should they ever again be called to arms, and I felt it a duty to record them as I saw them" (Introduction). Pershing inscribed this copy to Colonel John O'Neill, who is mentioned at some length in Volume II, pp. 200-201. Preceded by a signed/limited edition the same year. Without slipcase. An early owner transcribed the passages relevant to Col. O'Neill by hand on two leaves, and laid them in. Owner's card laid in as well. Interiors clean, cloth near-fine with a bit of toning to spines and faint spotting to boards. Dust jackets with mild toning to spines and tiny chip to head of Volume I spine. A near-fine and quite desirable presentation-association copy.







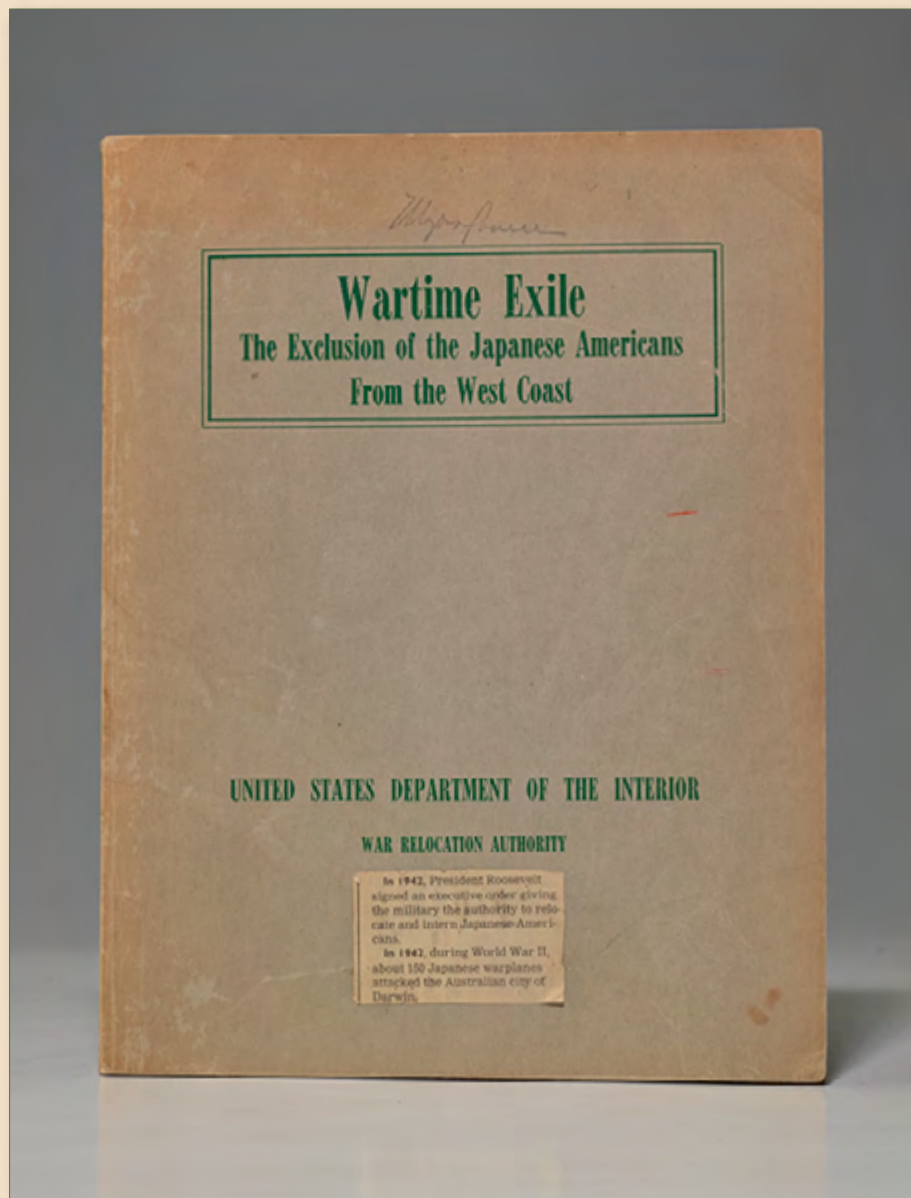
### “I Shall Return”: Official 1945 Report On The Philippine Liberation Campaign, With Maps And Plates

**16.** MACARTHUR, Douglas. **Leyte Historical Report of the 24th Infantry Division Landing Team.** Philippines, 1945. Folio (8 by 13 inches), post-bound as issued, original printed gray-brown paper wrappers, custom clamshell box. \$5500.

[Click for more info](#)

*First edition of the detailed and extensively illustrated official report—stamped “Restricted”—of the 24th Infantry Division’s important role in the campaign to retake the Philippines, from October 20, 1944 to December 25, 1944, with 27 maps and plates, many folding.*

An extensive, and extensively illustrated, field-printed report on the actions of the 24th Infantry Division during the invasion of the Philippines in late 1944. The production of this volume was the work of the 67th Engineer Topographic Company, assigned to support the 24th Division in the Philippines, and was printed on the islands soon after the conclusion of the campaign. The “Victory Division” took part in the landing near Tacloban on October 20, 1944, and then advanced across the northern portion of Leyte Island through the Leyte Valley to Cariaga, before assaulting Pinamopoan and the Japanese units that fortified the surrounding ridges. This work, compiled by division staff in the direct aftermath of the campaign and thus “restricted,” provides a detailed and lively narrative of the operations undertaken by the unit, combined with contemporaneous reports from various support sections (signal, medical, ordnance, etc.), as well as lists of casualties and citations. We locate copies only in the libraries of the U.S. Army War College and the Combined Arms Center at Fort Leavenworth. Contemporary “Restricted” ink stamps on front wrap, crossed out in pen. Light wear and dust soiling to wraps. Internally clean. Very scarce.



**Rare First Edition Of This Subversive Governmental  
Report On The Japanese Internment**

**17.** MCKEE, Ruth E. **Wartime Exile. The Exclusion of the Japanese Americans from the West Coast.** Washington, 1946. Quarto, original printed gray paper wrappers. \$2800.

[Click for more info](#)

*Rare and fascinating first edition of this governmental report on Japanese Internment during World War II, tracing its history and questioning how a democracy fighting totalitarianism could itself enact totalitarian measures, in original wrappers.*

This compelling and subversive governmental report, issued by the Department of the Interior and the War Relocation Authority, challenges the prevailing wartime belief that relocation of Japanese Americans was necessary for security reasons. In a closely researched historical study, author Ruth McKee traces the history of Japanese immigration; the entrepreneurship of Japanese immigrants; and the ultimate decision to intern those same successful immigrants. McKee, a novelist, Japanophile, and historian for the War Relocation Authority thus became one of the first to squarely blame racism for the Japanese Internment—and specifically racist congressmen, military leaders (especially General John DeWitt), and members of the press. McKee went on to have a successful post-war career, eventually being appointed Consul at Tokyo in 1958. Faint pencil owner signature to front wrapper. Small newspaper clipping from a timeline of the war affixed to the front wrapper. Mild toning to interior and wrappers, a few spots of soiling and a bit of rubbing to wrappers. Extremely good condition. Rare.





“This world in arms is not  
spending its money alone – it is  
spending the sweat of its laborers,  
the genius of its scientists, the  
hopes of its children.”

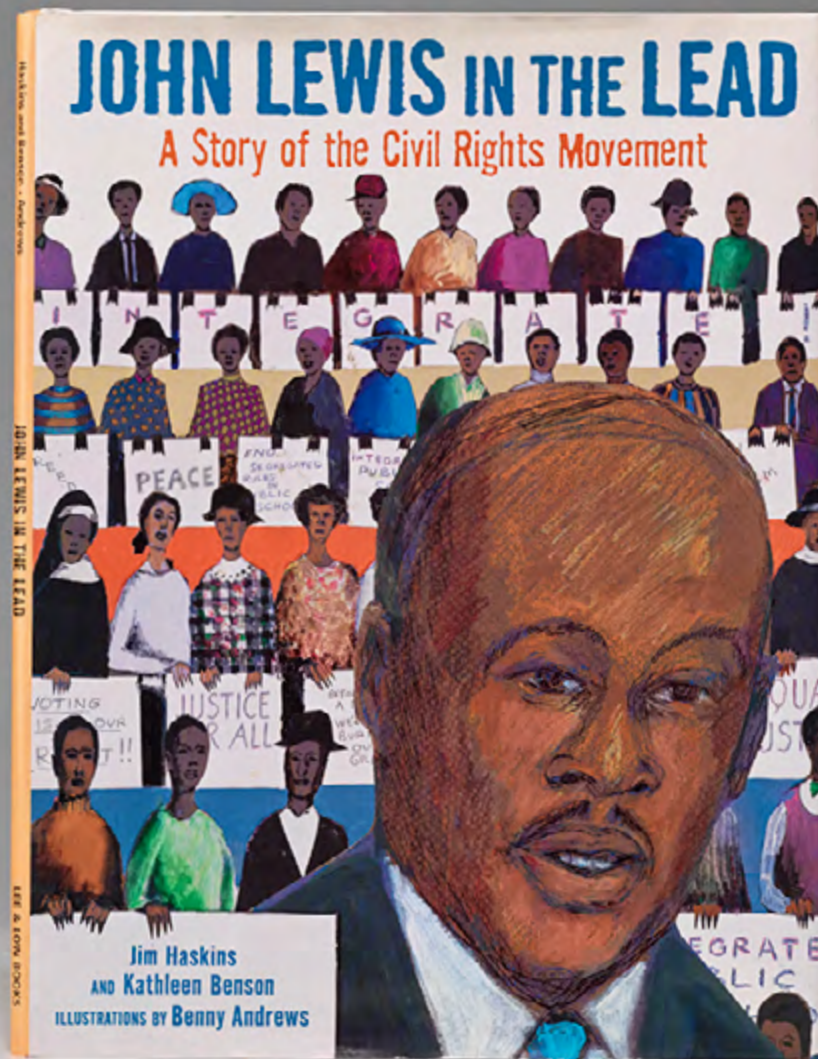
“A Lesson Learned, A Principle Proved,  
Or An Old Truth Emphasized”

**18.** EISENHOWER, Dwight D. **The White House Years: Mandate for Change 1953-1956.** WITH: **The White House Years: Waging Peace 1956-1961.** Garden City, 1963-65. Together, two volumes. Thick octavo, original tan cloth, acetate, slipcases. \$4200.

[Click for more info](#)

*Signed limited first editions of Eisenhower's presidential memoirs, each one of 1500 copies signed by Eisenhower.*

*Mandate for Change* covers the years of Eisenhower's first presidential term, in which he grappled with such difficulties as the Rosenberg case and trouble in the Suez; *Waging Peace* covers Eisenhower's second term. Each volume illustrated with black-and-white photographic illustrations. Fine condition.



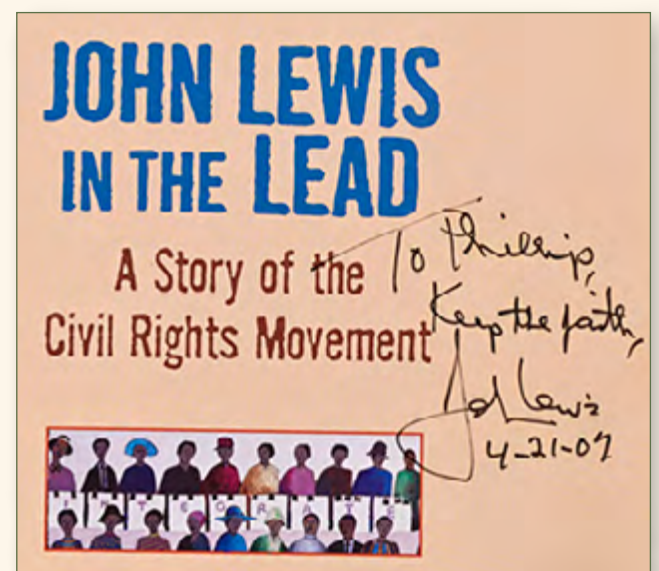
### Inscribed By John Lewis

19. (LEWIS, John) (ANDREWS, Benny) HASKINS, Jim and BENSON, Kathleen. **John Lewis in the Lead. A Story of the Civil Rights Movement.** New York, 2006. Tall octavo (8-1/2 by 11-1/2 inches), original pictorial laminated paper boards, dust jacket. \$2100.

[Click for more info](#)

First edition of Haskins and Benson's award-winning book, featuring 15 full- and double-page color illustrations by preeminent African American artist Benny Andrews, an especially scarce copy inscribed: "To P— Keep the faith, John Lewis 4-21-07."

This beautiful book follows Lewis from his childhood through to his election to Congress. The text is richly supported by 15 full- and double-page illustrations from original work by African American artist Benny Andrews. Andrews' bold color images "combine handsome individual portraits of Lewis with overviews of the horrific street violence by mobs, police, and troopers. Without sensationalizing, this shows the bravery of the activists and the difficult fight they faced" (*Booklist*). First edition, *first printing*: issued in laminated paper boards (this copy) and in wrappers, no priority established. A fine copy, exceedingly scarce inscribed by Lewis.







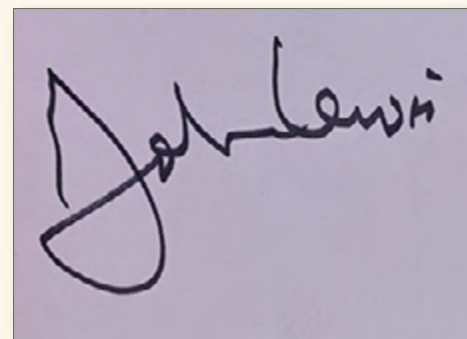
**March, The Complete Trilogy, Twice Signed By John Lewis**

**20.** LEWIS, John, AYDIN, Andrew and POWELL, Nate. **March.** Marietta, Georgia, 2013-16. Three volumes. Octavo, original stiff pictorial wrappers, original slipcase. \$2500.

[Click for more info](#)

*First trade edition, mixed issue, of the best-selling three-volume graphic novel, boldly signed by John Lewis on the dedication pages of Books I & II, along with Book I containing co-author Andrew Aydin's signature and signature of artist Nate Powell dated year of publication, "11/10/15."*

Praised on publication as "a riveting and beautiful civil rights story" (*Washington Post*), "March deserves to be placed alongside other historical graphic memoirs like *Persepolis* and *Maus*" (*Entertainment Weekly*). Books III is a first printing; Book I is a fifth printing; Book II is a third printing. A signed limited edition of Book I (500 copies) was issued the same year. Book I with laid-in ticket to a November 10, 2015 evening with Lewis, Aydin and Powell at the University of Utah. A fine set.



# LITERATURE



## “The Mother Of The English 19th-Century Novel”

**21.** AUSTEN, Jane. **The Novels of Jane Austen.** London and New York, 1896-98. Five volumes. Octavo, contemporary three-quarter tan calf gilt. \$4800.

[Click for more info](#)

*Turn-of-the-century set of Austen novels illustrated with splendid line drawings by Hugh Thomson, beautifully bound by Henry Young and Sons of Liverpool.*

Contains *Sense and Sensibility*, *Pride and Prejudice*, *Northanger Abbey*, *Persuasion* (bound with *Northanger Abbey*), *Mansfield Park* and *Emma*. Within his era, illustrator “Thomson takes first place” (Muir, 198). A lovely set in fine condition.

“The person, be it gentleman or lady, who has not pleasure in a good novel must be intolerably stupid.”





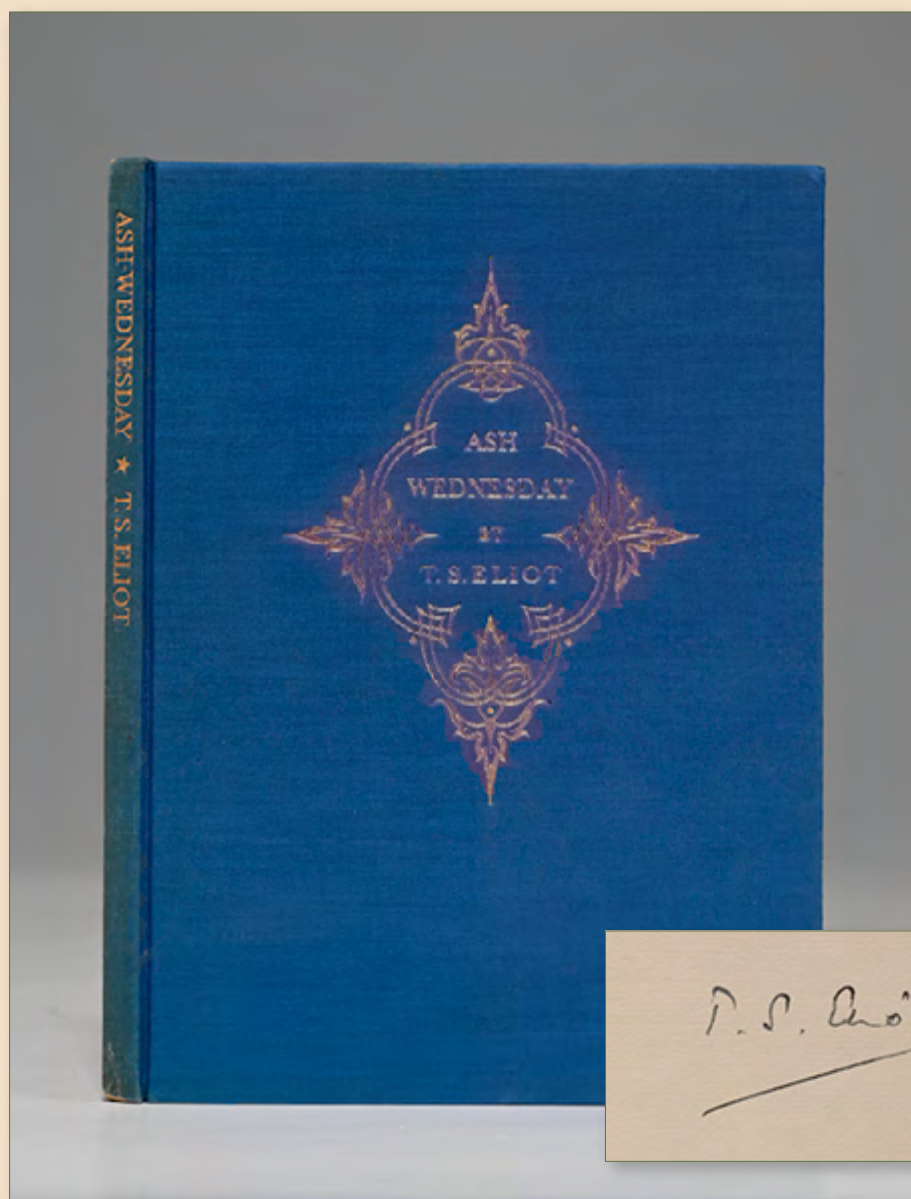
**Urry's 1721 Illustrated Folio Edition Of Chaucer, With Three Previously Unpublished Tales, Handsomely Bound**

**22.** CHAUCER, Geoffrey. **The Works of Geoffrey Chaucer, Compared with the Former Editions, and many valuable MSS... by John Urry.** London, 1721. Tall folio, later three-quarter dark brown morocco. \$4600.

[Click for more info](#)

*First printing of Urry's illustrated folio edition of Chaucer's works, the first collected Chaucer in the easier-to-read Roman typeface, with three previously unpublished tales.*

"Except for Shakespeare, Chaucer is foremost among writers in the English language" (Bloom, *The Western Canon*, 105). This edition beautifully illustrated with fine copper-engraved portraits, one of Chaucer by Vertue and one of Urry by Pigue, as well as a handsome title page vignette and numerous in-text copper engravings of the various Canterbury pilgrims. This edition contains three previously unpublished tales: "The Coke's Tale of Gamelyn," "The Merchant's Second Tale" and "The Adventure of the Pardoner and Tapster at the Inn at Canterbury." Interior clean and fine, expert restoration to binding. A near-fine copy of this beautifully illustrated edition, handsomely bound.



**One Of Only 600 Copies Signed By T.S. Eliot**

**23.** ELIOT, T.S. **Ash-Wednesday.** New York and London, 1930. Slim octavo, original blue cloth, slipcase. \$3200.

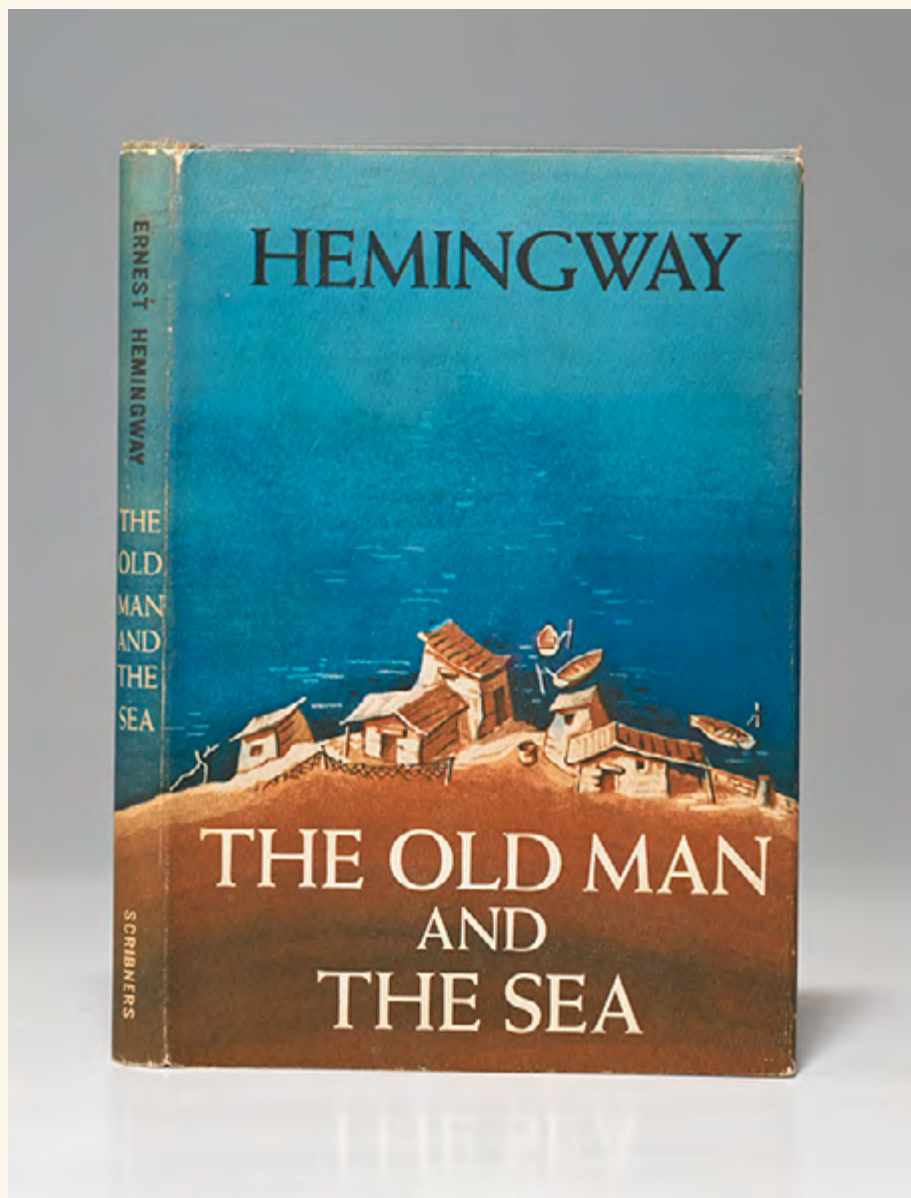
[Click for more info](#)

*Signed limited first edition, one of only 600 copies printed by the Curwen Press and signed by T.S. Eliot.*

*Ash-Wednesday* "is one of the most moving poems [Eliot] has written, and perhaps the most perfect" (Edwin Muir). These poems "represent the first fruits of Eliot's conversion after the despair of 'The Hollow Men,' and are among his most beautiful lyrics" (Connolly, 65). Without scarce glassine. Book with only very mild wear to foot of spine, slipcase expertly restored. A lovely copy.

"Lord, I am  
not worthy..."





**“Man Is Not Made For Defeat”**

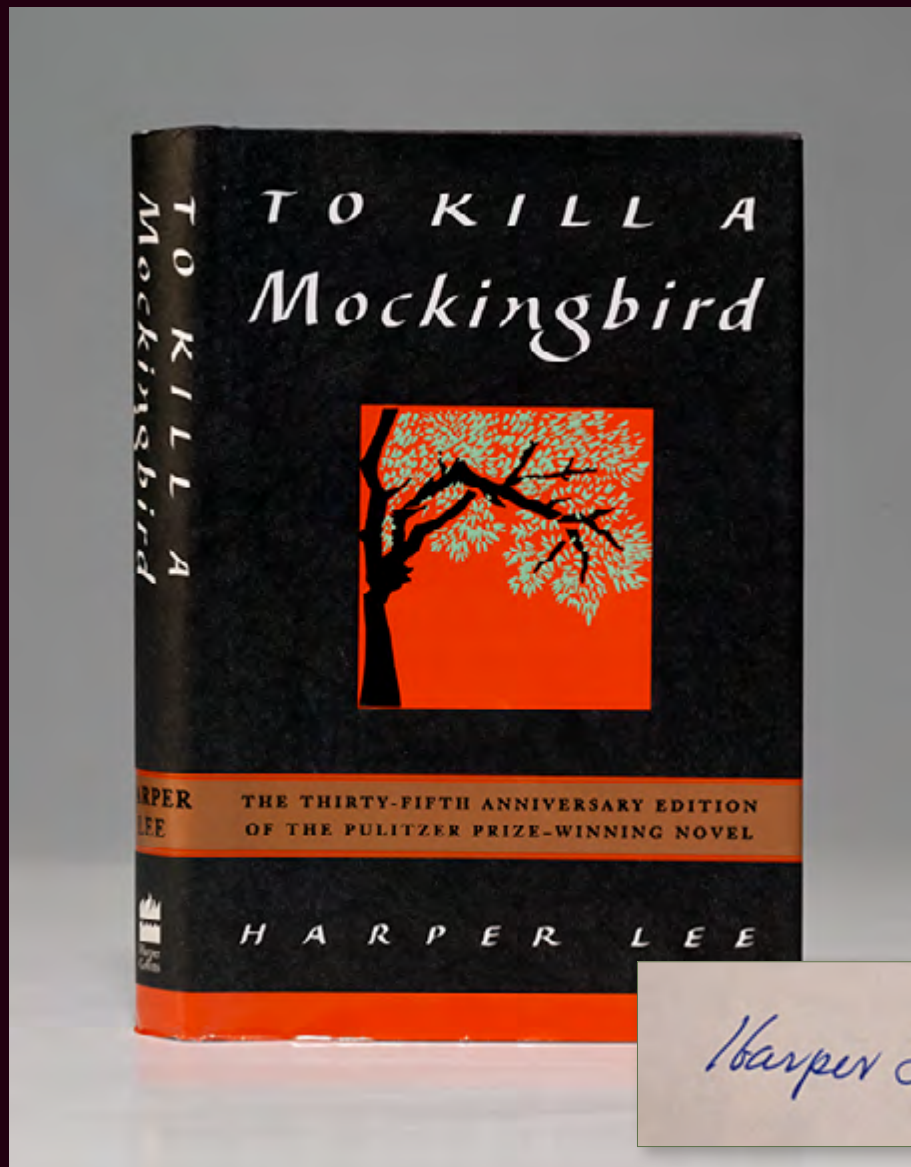
**24.** HEMINGWAY, Ernest. **The Old Man and the Sea.** New York, 1952. Octavo, original blue cloth, dust jacket. \$3900.

[Click for more info](#)

*First edition of Hemingway's classic story of Santiago and his epic battle with the marlin and the sharks, winning him the Pulitzer Prize in 1953 and contributing to his award of the 1954 Nobel Prize for Literature, in original dust jacket.*

William Faulkner, who reviewed *The Old Man and the Sea* for the magazine *Shenandoah*, called the novel Hemingway's best: "Time may show it to be the best single piece of any of us. I mean his and my contemporaries" (Baker, 593-94). Owner signature. Text clean, cloth with mild toning, fading to spine, minor fraying at extremities, very good. Dust jacket bright and near-fine.

“He always thought of  
the sea as ‘la mar’ which  
is what people call her  
in Spanish when they  
love her...”



**Signed By Harper Lee**

**25.** LEE, Harper. **To Kill a Mockingbird.** New York, 1995. Octavo, original half black cloth, dust jacket. \$2200.

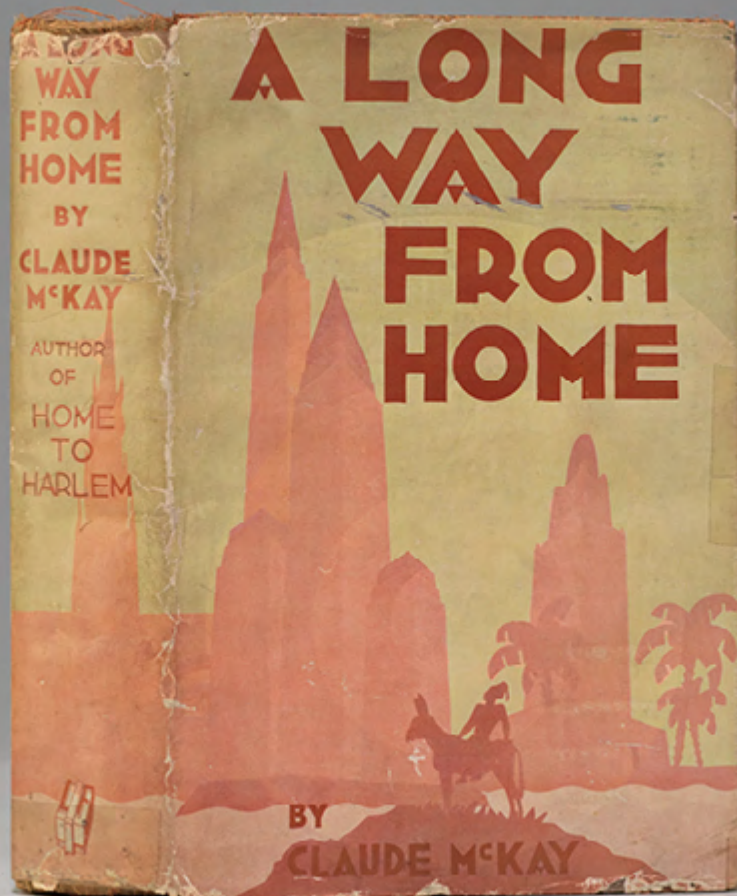
[Click for more info](#)

*Thirty-fifth Anniversary edition, later printing, signed by Lee.*

First published in 1960, Harper Lee's portrayal of life in a small Alabama town captured the essence of the South at one of its most pivotal times. *To Kill a Mockingbird* became an immediate bestseller and won the 1961 Pulitzer Prize for Fiction. A beautiful signed copy in fine condition.

"Until I feared I would  
lose it, I never loved to  
read. One does not love  
breathing."





**“A Pioneer In 20th-Century Black Literature”**

- 26.** MCKAY, Claude. **A Long Way from Home.** New York, 1937. Octavo, original russet cloth, dust jacket. \$2200.

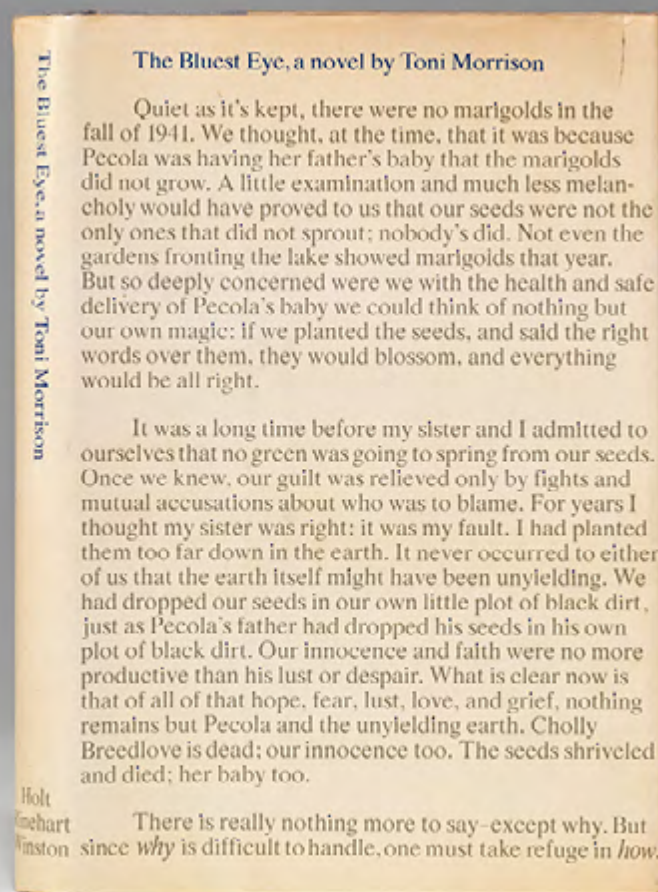
[Click for more info](#)

*“If a man is not faithful  
to his own individuality,  
he cannot be loyal to  
anything.”—Claude McKay*

*First edition of McKay’s revealing autobiography, spanning publication of his 1919 sonnet credited with sparking the Harlem Renaissance, through to his life and travels on several continents, in the very elusive original dust jacket.*

“A pioneer in 20th-century black literature in the West Indies, the U.S. and Africa... McKay gave early expression to themes that have since figured prominently in black American writing” (Cooper, vii-viii). McKay’s *Long Way from Home* reflects on his life post-WWI, his role in the Harlem Renaissance, and his life on several continents. Often provocative, it offers “a highly introspective treatise on being at home in the world.” It “anticipated the discussion of race, class and politics attributed to another autobiography, the second half of Richard Wright’s *Black*

*Boy* (1945).” Text very fresh and crisp, slight rubbing to original cloth; tape reinforcement, light edge-wear minimally affecting spine lettering of dust jacket. An extremely good copy of a seminal work by McKay.



“And the lives of these  
old black women were  
synthesized in their eyes—a  
puree of tragedy and humor,  
wickedness and serenity,  
truth and fantasy.”

**“This Is A Love Story—Except  
There Isn’t Much Love In It”**

**27.** MORRISON, Toni. **The Bluest Eye.** New York, Chicago, San Francisco, 1970. Octavo, original half blue cloth, dust jacket. \$5000.

[Click for more info](#)

*First edition of the first book by Nobel laureate Toni Morrison.*

The “tragic study of a black adolescent girl’s struggle to achieve white ideals of beauty” (*Encyclopedia of Literature*, 150), Morrison’s novel is, above all, “a book about racism, about what it is like to grow up in a racist culture, and about what Morrison terms the ‘racial self-loathing’ that such a culture engenders” (Roynon, 12-16). Book fine; faintest edge-wear, trace of paper clip removal to verso of about-fine dust jacket.



# SIGNED BY STEPHEN KING



For Father Guy Thorn —  
Hope you'll enjoy this tale  
of love and horror beyond  
the end of the world —  
Best,  
Stephen King  
11/1/80.

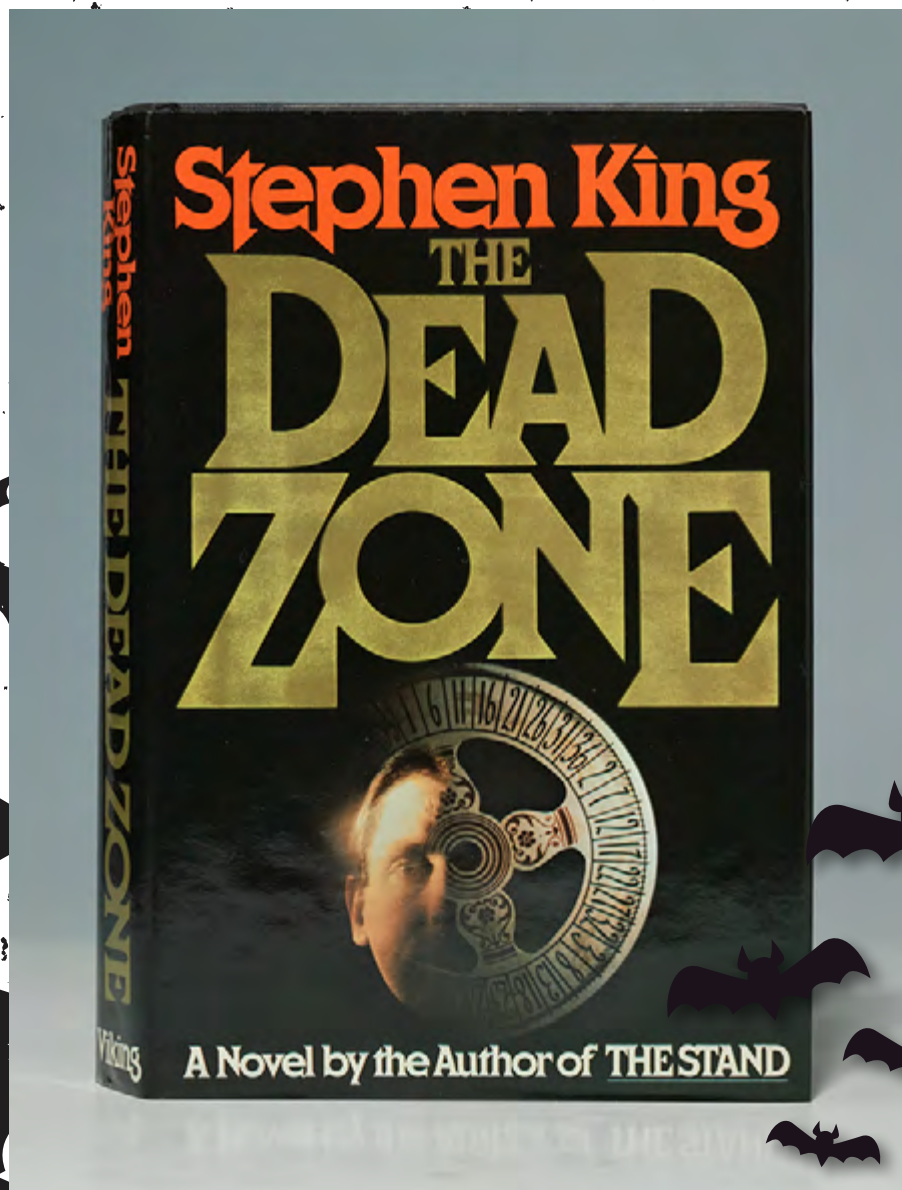
**“Hope You’ll Enjoy This Tale Of Love And Horror Beyond The End Of The World...”**

**28.** KING, Stephen. **The Stand.** Garden City, 1978. Thick octavo, original half black cloth, dust jacket. \$3800.

[Click for more info](#)

*First edition of King’s Hugo-nominated epic tale of apocalyptic terror, boldly inscribed: “To Father Guy Thorn—Hope you’ll enjoy this tale of love and horror beyond the end of the world—Best, Stephen King. 11/1/80.”*

“Not only a “very superior example of its genre” (Clute & Nicholls, 666), *The Stand* “represents King’s most ambitiously imaginative novel and the most fulfilling exploration of a predominant theme in his work: the behavior of groups functioning under the pressure of extraordinary situations” (*Fantasy and Horror* 6-206). Book fine, bright dust jacket with only faint toning to extremities. A handsome inscribed copy.



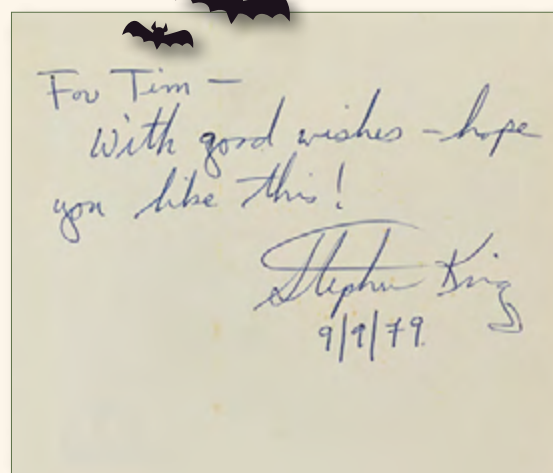
**“With Good Wishes—Hope You Like This!”**

**29.** KING, Stephen. **The Dead Zone.** New York, 1979. Octavo, original half black cloth, dust jacket. \$1600.

[Click for more info](#)

First edition of King's paranormal and political thriller, boldly inscribed in the year of publication: “For Tim—With good wishes—hope you like this! Stephen King. 9/9/79.”

“Steeped in the political consciousness of post-Vietnam America, *The Dead Zone* is a riff on the old axiom that evil thrives when good men do nothing” (*Fantasy and Horror* 6-195). Viking officially released this work in August 1979. Book extremely good, with scattered foxing to preliminaries and edges of text block and minor split to rear joint. Dust jacket bright and fine. A handsome inscribed copy.





**“God Loves To Make A Man Break A Vow”**

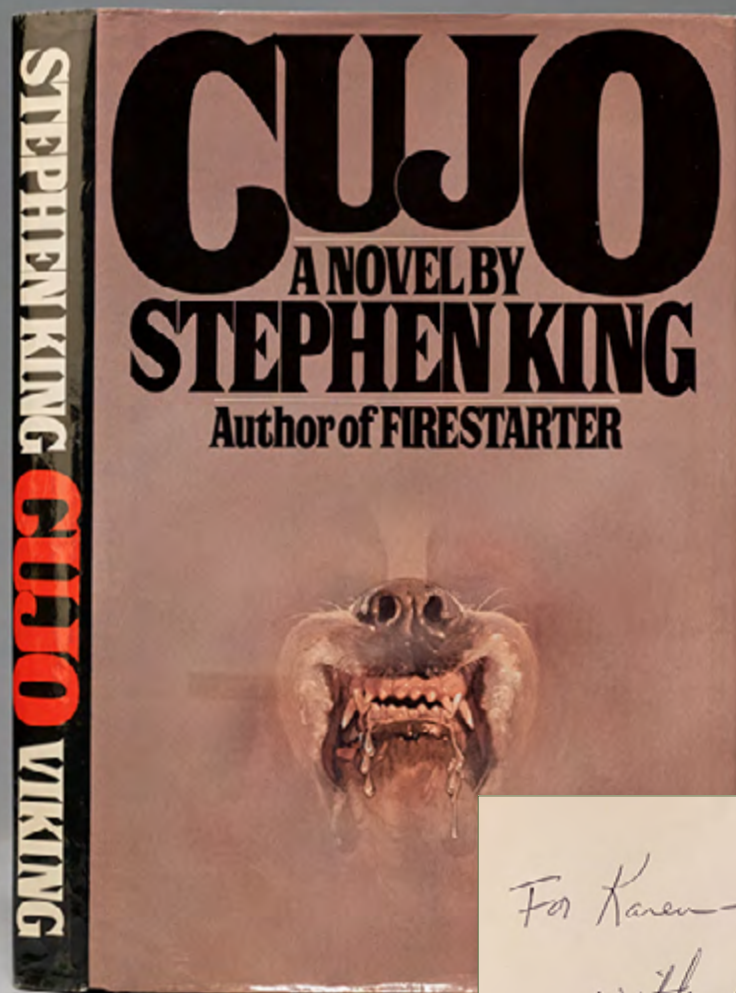
**30.** KING, Stephen. **Firestarter.** New York, 1980. Octavo, original half red cloth, dust jacket. \$1850.

[Click for more info](#)

*First trade edition of this horror novel about government intrusion and pyrokinetics, boldly inscribed in the year of publication: “For R— and B— With best, Stephen King 8/22/80.”*

“Rooted in the topical realities of the notorious CIA drug experiments... *Firestarter* has the nitty-gritty reality we’ve come to expect of King,” fulfilling “John D. MacDonald’s prediction that King would get away from writing books about ‘spooks and spells and slitherings in the cellar’” (Leiber in *Fear Itself*, 111-12). Preceded only by a signed limited edition published in the same year. Price-clipped dust jacket. A fine inscribed copy.





**“It Would Perhaps Not  
Be Amiss To Point Out  
That He Had Always Tried  
To Be A Good Dog...”**

**31.** KING, Stephen. **Cujo.** New York, 1981. Octavo, original half black cloth, dust jacket. \$2100.

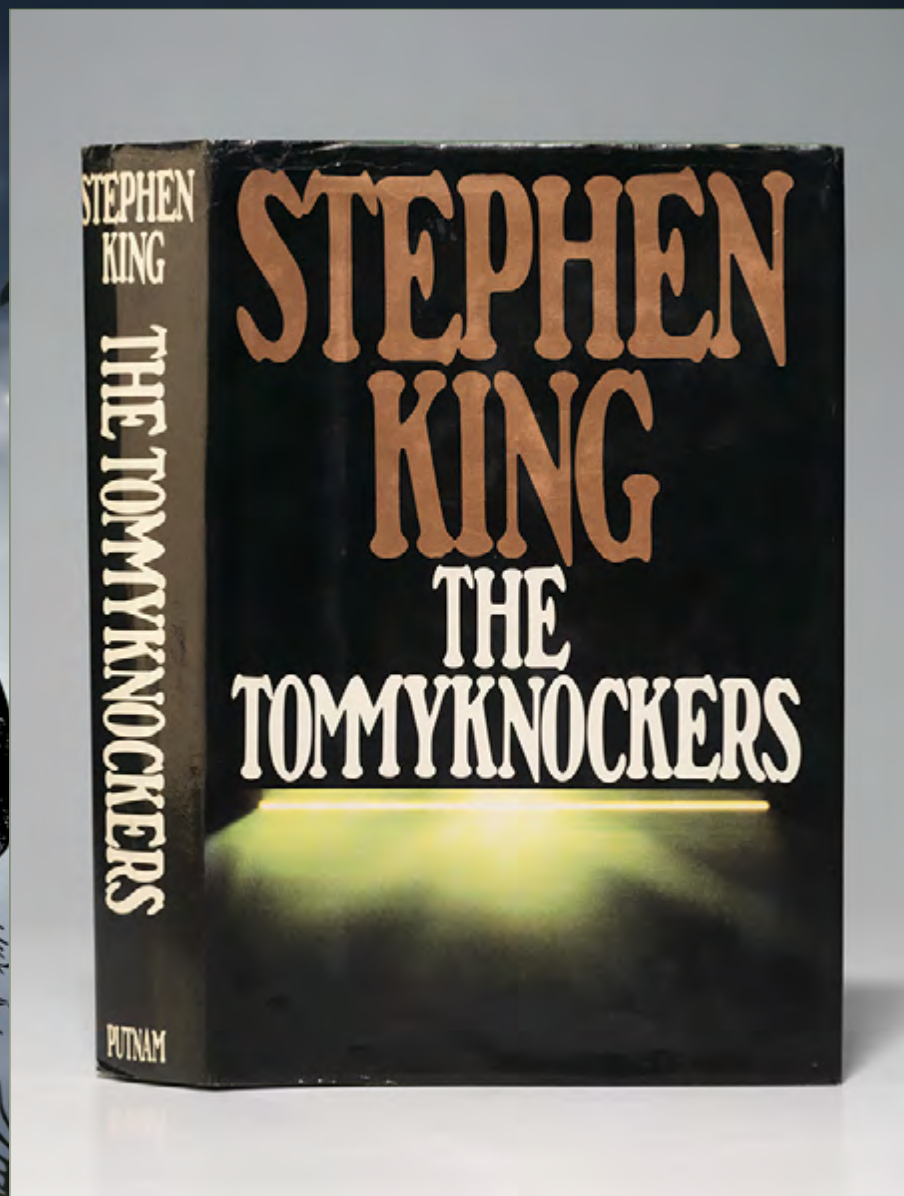
[Click for more info](#)

*First trade edition of “perhaps the cruelest [and] most disturbing” Stephen King novel, boldly inscribed in the year of publication: “For K— With best wishes, Stephen King 6/21/81.”*

On the publication of *Cujo*, *The New York Times* praised it as “perhaps the cruelest, most disturbing tale of horror King’s written yet... He certainly hits the jugular with *Cujo*.” In this return to a Maine setting after King’s Colorado novels, “*Cujo* represents the fullest and most complete elaboration of King’s ‘myth of Maine’ to date” (Underwood & Miller, 56-61). Book quite fresh with trace of adhesive to pastedowns faint evidence of paper clip removal to first few leaves. An about-fine inscribed copy.

*For Karen—  
with best wishes,  
Stephen King  
6/29/81*





**“Watch Out For The Tommyknocker Man!”**

**32.** KING, Stephen. **The Tommyknockers.** New York, 1987. Octavo, original half black paper boards, dust jacket. \$1400.

[Click for more info](#)

*First trade edition of the novel considered “King at his best,” boldly inscribed: “For K— H— With best wishes...and watch out for the Tommyknocker Man! Stephen King, 7/25/94.”*

Widely considered “King at his best” (*San Francisco Chronicle*), this is “an incredibly scary story—you will not be able to put this down” (*Los Angeles Times*). Published November 1987. Preceded by a signed limited prepublication facsimile edition of King’s manuscript. Book with only faintest marginal dampstaining to rear leaves; trace of dampstaining to verso of bright dust jacket. A desirable about-fine inscribed copy.

For Ken Hong —  
With best wishes... and watch out  
for the Tommyknocker Man!  
Stephen King  
7/25/94.

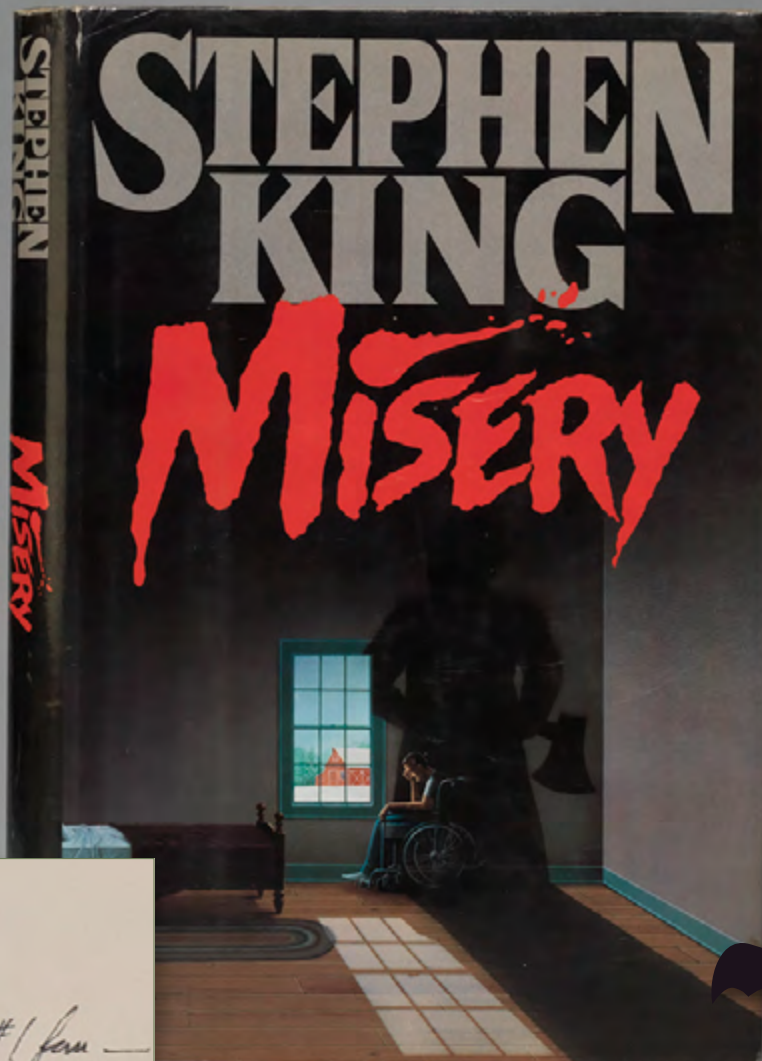
**"From Your #1 Fan"**

**33.** KING, Stephen. **Misery.** New York, 1987. Octavo, original half black cloth, dust jacket. \$1500.

[Click for more info](#)

*First trade edition of King's psychological thriller, inscribed: "For R— Best wishes from your #1 fan— Stephen King 6/10/94."*

"Misery is a novel that would probably demand considerable interest even were it not from the writing phenomenon that is Stephen King... [King] muses on the literature of possession and the idea that art is an act in which the artist willingly becomes captive" (*New York Times*). *Misery* won the Bram Stoker Award for best novel in 1988; Kathy Bates won an Academy Award for her career-making turn as Annie in the 1990 film version. Owner signature. Book fine; light edge-wear, small closed tear to rear panel of colorful near-fine dust jacket.



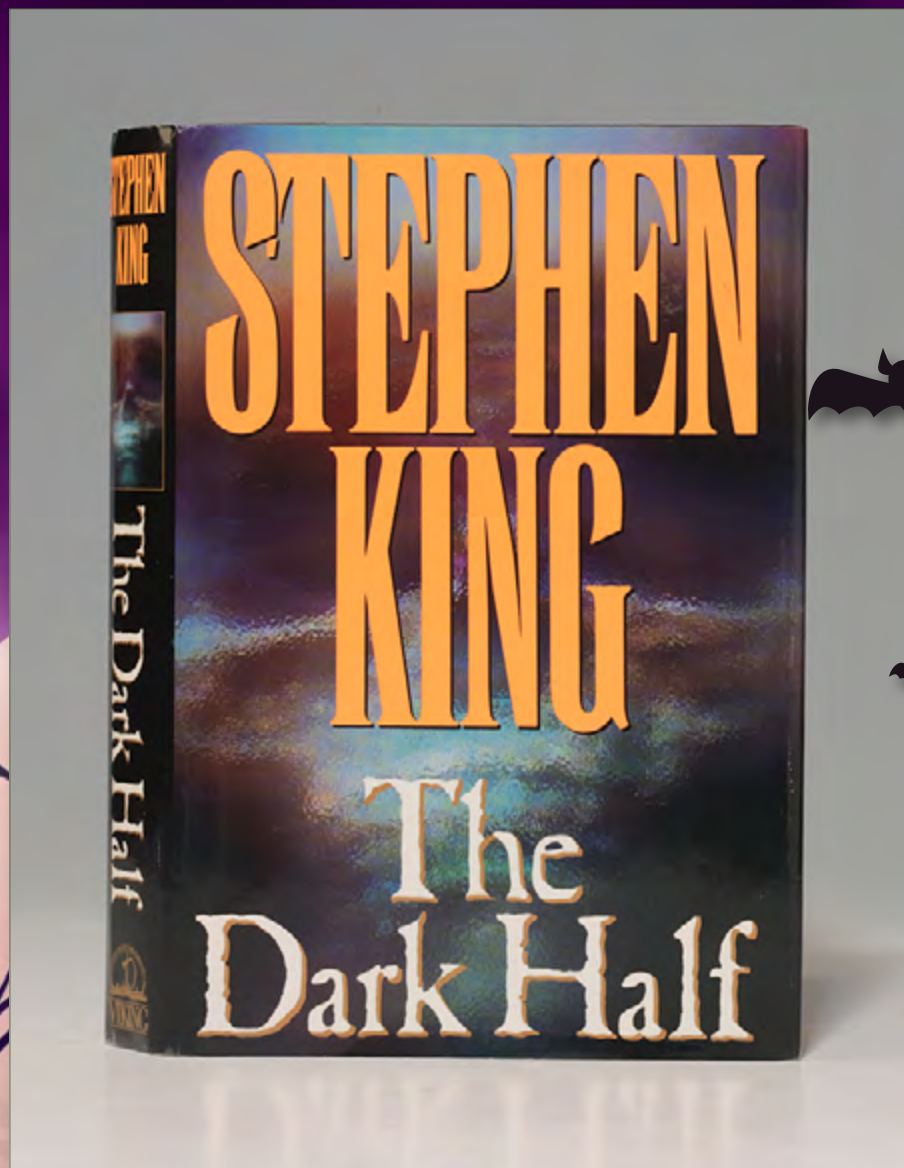
To Ryan—

Best wishes from your #1 fan—

Stephen King  
6/10/94







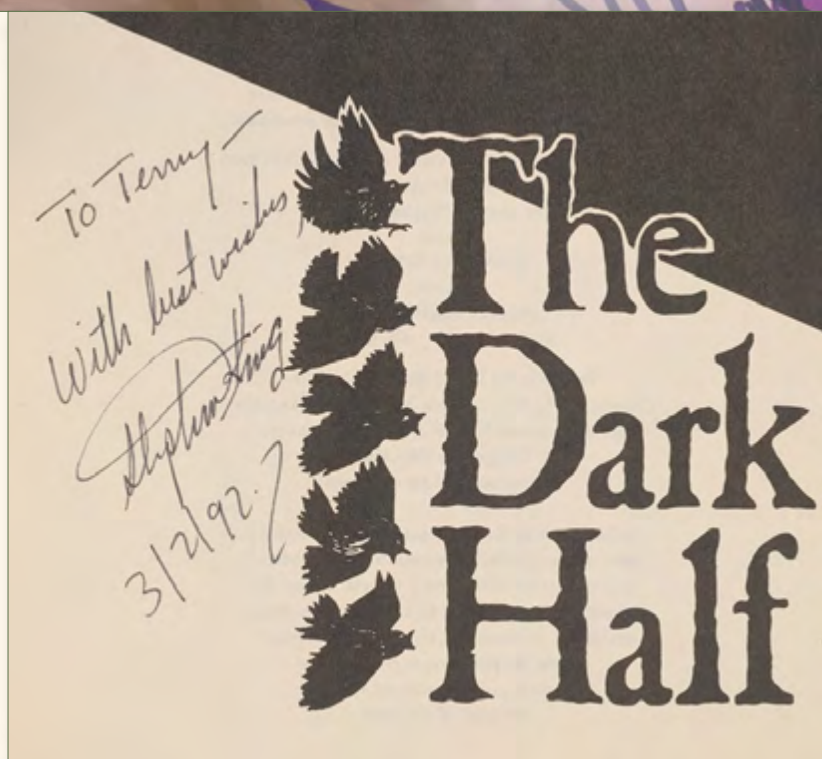
**“You’re Dead, George. You Just Don’t  
Have The Sense To Lie Down.”**

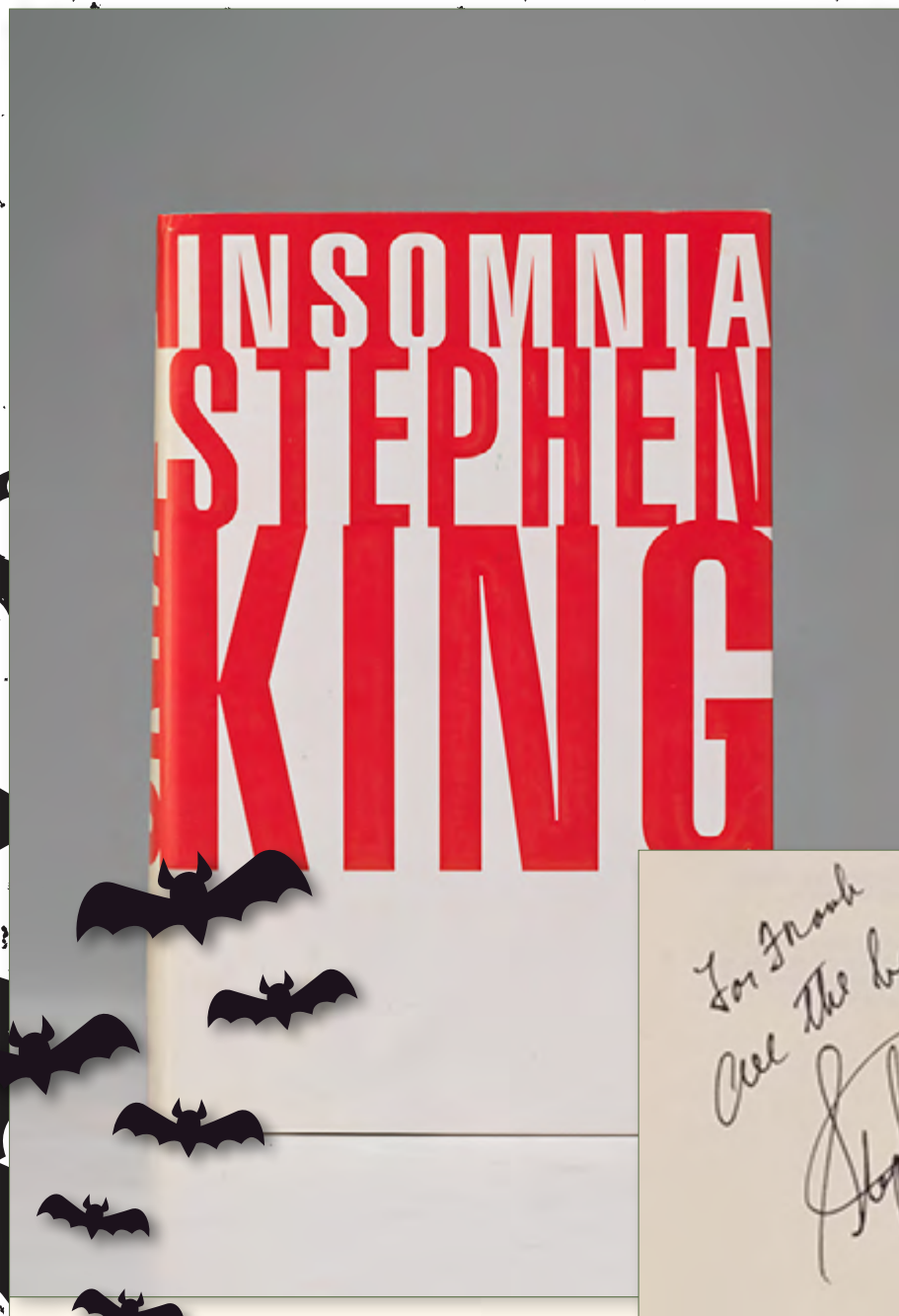
**34.** KING, Stephen. **The Dark Half.** New York, 1989.  
Octavo, original half black cloth, dust jacket. \$1350.

[Click for more info](#)

*First American edition, issued only days after the English edition, of King’s “wonderfully frightening” novel, inscribed: “To T— With best wishes, Stephen King 3/21/92.”*

Stephen King’s “*Dark Half* is a parable in chiller form of the popular writer’s relation to his creative genius, the vampire within him, the part of him that only awakes to raise Cain when he writes” (*New York Times*). King’s story of a writer haunted by his own pseudonym is “wondrously frightening... among the best of his voluminous work” (*Publishers Weekly*). First American edition: issued almost immediately after the English edition. Front free endpaper with former owner name inked out, minor restoration. A near-fine inscribed copy.





**“Holds You All The Way”**

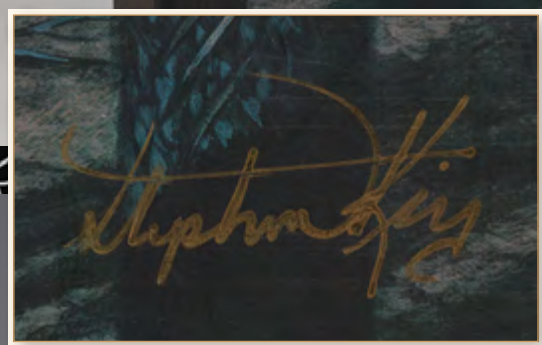
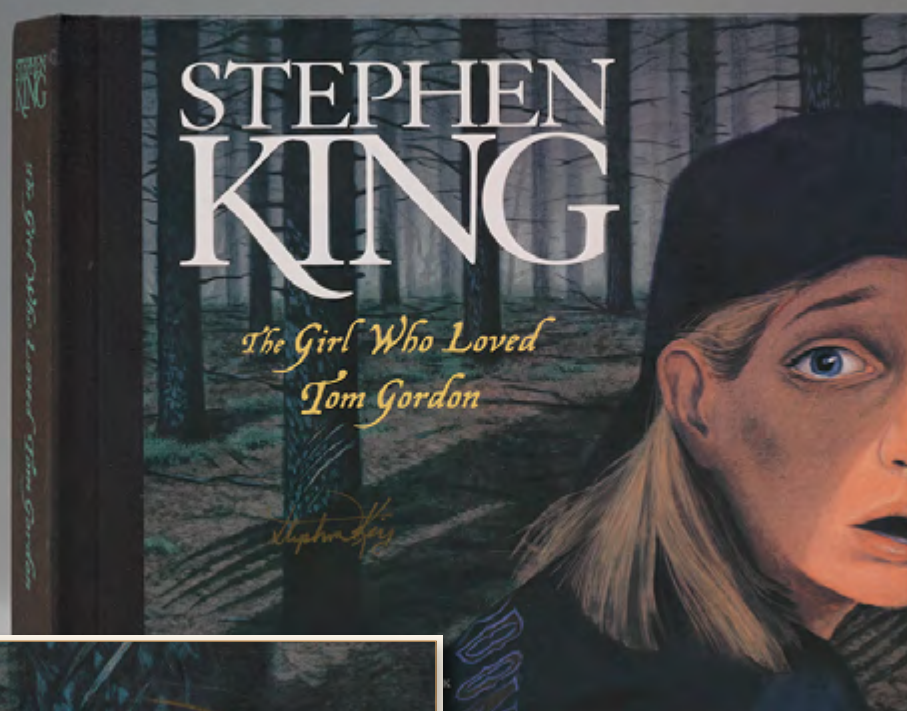
**35.** KING, Stephen. **Insomnia.** New York, 1994. Thick octavo, original half white cloth, dust jacket. \$850.

[Click for more info](#)

*First edition, inscribed: “For F- All the best, Stephen King.”*

“After writing two shorter psychological thrillers, *Gerald’s Game* and *Dolores Claiborne*, with *Insomnia* King has returned to the longer, shaggier form he is so practiced at... [and the story] holds you all the way to its fulminating climax” (*New York Times*). Book fine; small bit of faint dampstaining to verso of colorful near-fine dust jacket.





**“The World Had  
Teeth And It Could  
Bite You With Them  
Anytime It Wanted”**

**36.** KING, Stephen.  
**The Girl Who Loved Tom  
Gordon.** New York, 2004.  
Oblong octavo, original  
half black cloth. \$1100.

[Click for more info](#)

*First trade edition of this  
pop-up book, signed by  
Stephen King in gold ink on  
the cover.*

A beautifully designed pop-  
up book, illustrated by Alan  
Dingman and designed  
by Kees Moerbeek. King's  
book of the same name,  
about a young girl lost in  
the woods, was first  
published in 1999, then  
adapted for this format.  
Fine condition.





**“Time Apparently Did Nothing But Blunt Grief’s Sharpest Edge So That It Hacked Rather Than Sliced”**

**37.** KING, Stephen. **Lisey’s Story.** New York, 2006. Octavo, original pictorial laminated boards, dust jacket. \$1200.

[Click for more info](#)

*First edition of this haunting novel, signed by Stephen King.*

King’s often terrifying yet “tender, intimate book... is haunting even by King’s standards. And he knows a thing or two about haunting... At its heart *Lisey’s Story* is a book about a marriage and the journey through grief that a widow—the title’s Lisey—makes after the death of her husband” (*New York Times*). “First and last, this is a powerful love story... one of King’s finest works” (*Kirkus*). With “autographed copy” sticker on the dust jacket front panel. A fine copy.

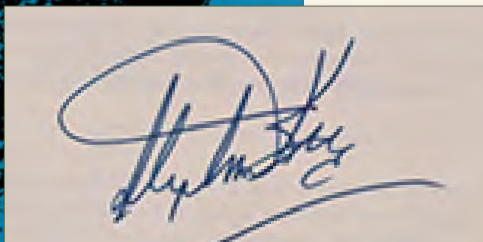


**“Our Memories Have Voices, Too.  
Often Sad Ones That Clamor Like  
Raised Arms In The Dark.”**

**38.** KING, Stephen. **Duma Key.** New York, 2008.  
Octavo, original half black cloth, dust jacket. \$850.

[Click for more info](#)

*First edition of this horror novel set in the Florida  
Keys, signed by Stephen King.*



Set in Minnesota and Florida, *Duma Key*'s locales are new ones for King. One reviewer of *Duma Key* has commented that commented that “in the wake of the 1999 roadside accident that permanently altered his consciousness, he has turned the evanescence of health and sanity into

his books' most disturbing source of fear” (*New York Times*). Fine condition.



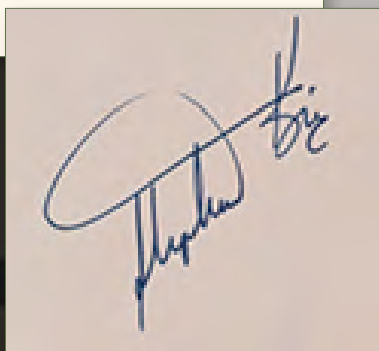
**“Sometimes Stories Cry Out  
To Be Told In Such Loud  
Voices That You Write Them  
Just To Shut Them Up”**

**39.** KING, Stephen. **Just  
After Sunset.** New York, 2008.  
Octavo, original half black cloth,  
dust jacket. \$700.

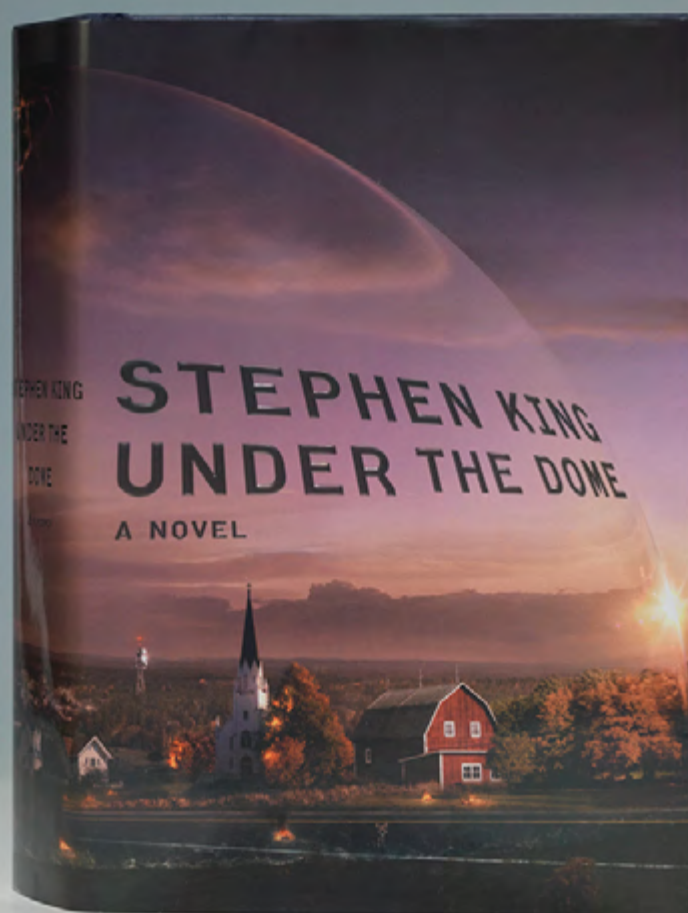
[Click for more info](#)

*First edition of Stephen King's  
fifth collection of short stories,  
signed by him.*

*“Just After Sunset—call it dust,  
call it twilight, it’s a time when  
human intercourse takes on an  
unnatural cast, when nothing  
is quite as it appears, when the  
imagination begins to reach for  
shadows as they dissipate to  
darkness and living daylight can  
be scared right out of you. It’s the  
perfect time for Stephen King”  
(dust jacket). Small “Autographed  
Copy” sticker to front panel of  
dust jacket. A fine copy.*







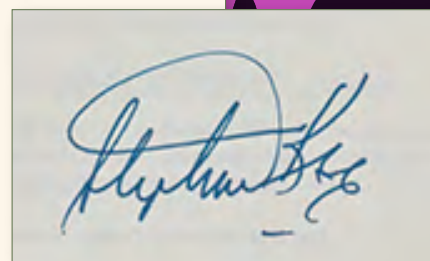
**“A Nonstop Thrill Ride”**

**40.** KING, Stephen. **Under the Dome.** New York, 2009. Thick octavo, original navy paper boards, dust jacket. \$850.

[Click for more info](#)

*First trade edition of this novel about a town cut off from the world by the appearance of a mysterious dome, signed by Stephen King.*

“Readers can wallow in this glorious novel’s metaphoric and oh-so au courant messages about U.S. domination, freedom of the press, torture and environmental abuse, but they also can come to this novel just for the story” (*USA Today*). “A nonstop thrill ride” (*Publishers Weekly*). Book fine, dust jacket very nearly so with only a few faint scratches to rear panel. A handsome signed copy.



**“Keep-The-Lights-On Horror”**

**41.** KING, Stephen. **Doctor Sleep.** New York, 2013. Thick octavo, original half black cloth, dust jacket. \$650.

[Click for more info](#)

*First trade edition, issued the same year as a limited edition, of King's terrifying sequel to *The Shining*, boldly signed by him.*

In *Doctor Sleep*, which King calls a return to “keep-the-lights-on horror,” he continues the story of Danny, “the little boy with psycho-intuitive powers in King’s famous 1977 novel, *The Shining*... King is a pro: by the end of this book your fingers will be mere stubs of their former selves... *Doctor Sleep* has all the virtues of his best work” (*New York Times*). Fine condition.



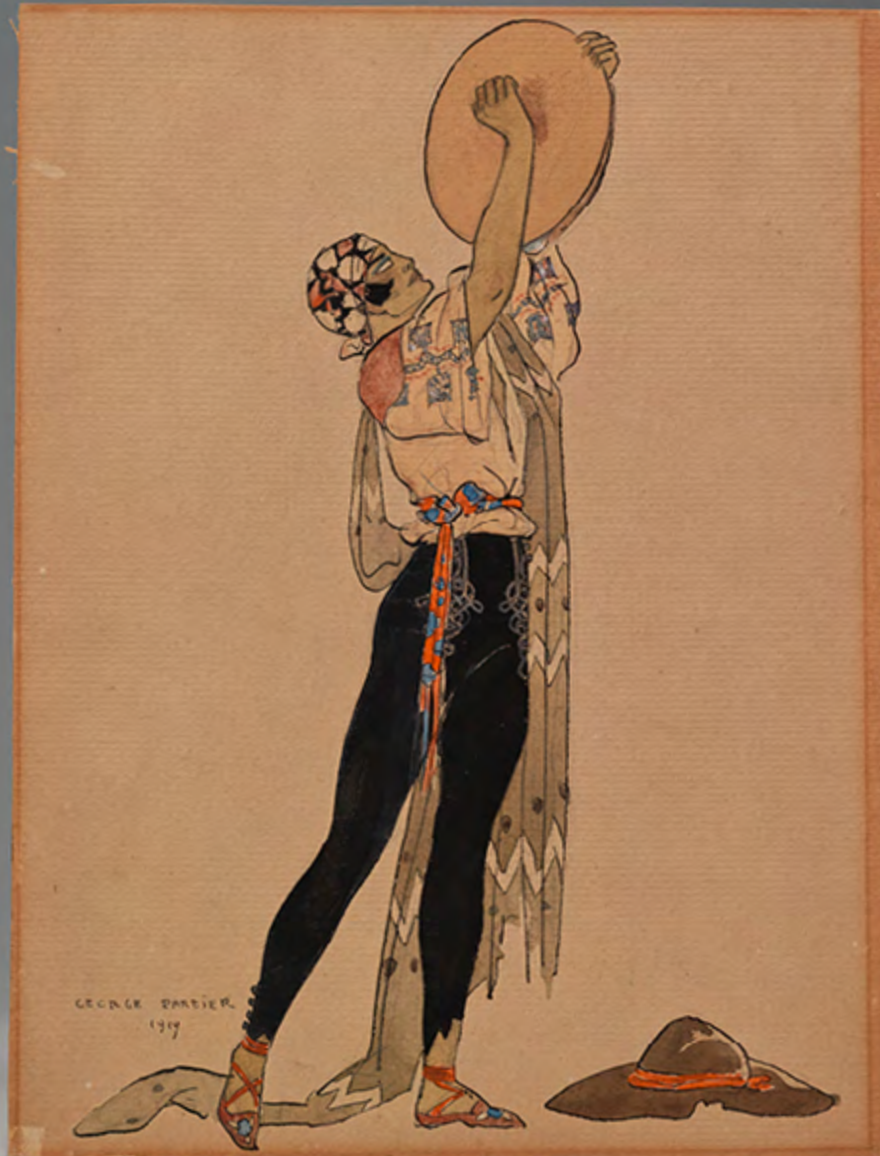
# ART & ILLUSTRATION

## Lovely Original Watercolor And Gouache Painting, Signed And Dated By George Barbier

**42.** BARBIER, George. **Original pencil, watercolor, and gouache painting, signed.** Paris, 1919. Original pencil, watercolor, and gouache, heightened in silver gilt, on card, measuring 8 by 10-1/2 inches. \$6900.

[Click for more info](#)

*Striking original pencil, watercolor, and gouache design, highlighted in silver gilt, by legendary fashion designer George Barbier, of a "Gypsy" with tambourine, possibly relating to costumes designed by Barbier for the ballet "Amarilla," danced by the Anna Pavlova and Alexandre Volinine at Drury Lane in 1920, signed and dated by Barbier.*



"George Barbier is one of the most valuable and most significant artists of our time, so rich in all kinds of talent and original ideas. When our age is past... it will just take a few drawings of Barbier to revive the taste and spirit of our time" (Edmond Jaloux). Renowned for his fashion plates in leading contemporary magazines, including the *Gazette du Bon Ton*, *Journal des Dames et des Modes* and *Vogue*, Barbier's artistic style is readily identifiable by his elegant, stylized line. Evidence of framing at edges. Fine condition.



**“Notorious”: Beardsley’s Illustrations For Wilde’s *Salome*, Folio Portfolio With 17 Exhibition-Size Plates Including Illustrations Not In The 1894 Edition**

**43.** BEARDSLEY, Aubrey. **Portfolio of Aubrey Beardsley’s Drawings Illustrating “Salome” by Oscar Wilde.** London, 1906. Folio, original three-quarter cloth, 18 leaves loose as issued. \$2900.

[Click for more info](#)

*Scarce folio collection, circa 1906, of Beardsley’s controversial illustrations for the 1894 first edition in English of Wilde’s Salome, featuring 17 splendid folio plates, including the censored first version of “The Toilette of Salome” (XIII), deemed too scandalous for inclusion in the 1894 edition, in original half vellum and gilt-stamped portfolio.*

Beardsley’s images for the 1894 first edition in English of Wilde’s 1893 play made the artist “notorious, and it remains the book of which most people think when his name is mentioned... the book’s appearance was delayed, in part because of his publisher’s fear lest the illustrations be found indecent... When *Salome* was published, the critics made their expected protest, though Wilde was their primary target” (Ray, 315). Wilde viewed the illustrations as “quite wonderful.” Mixed issue, with “List of Plates” in letterpress (later issue) and the 17 plates unnumbered, as in the first issue. “Only 13 of the 16 illustrations Beardsley designed for *Salome* were printed in John Lane’s 1894 edition; ‘John and Salome,’ ‘Salome on the Settle’ and the first version of ‘The Toilette of Salome’ were excluded” (Latham, 194n). Plates fine, light expert repairs to portfolio paper flap folds, light wear to portfolio boards.



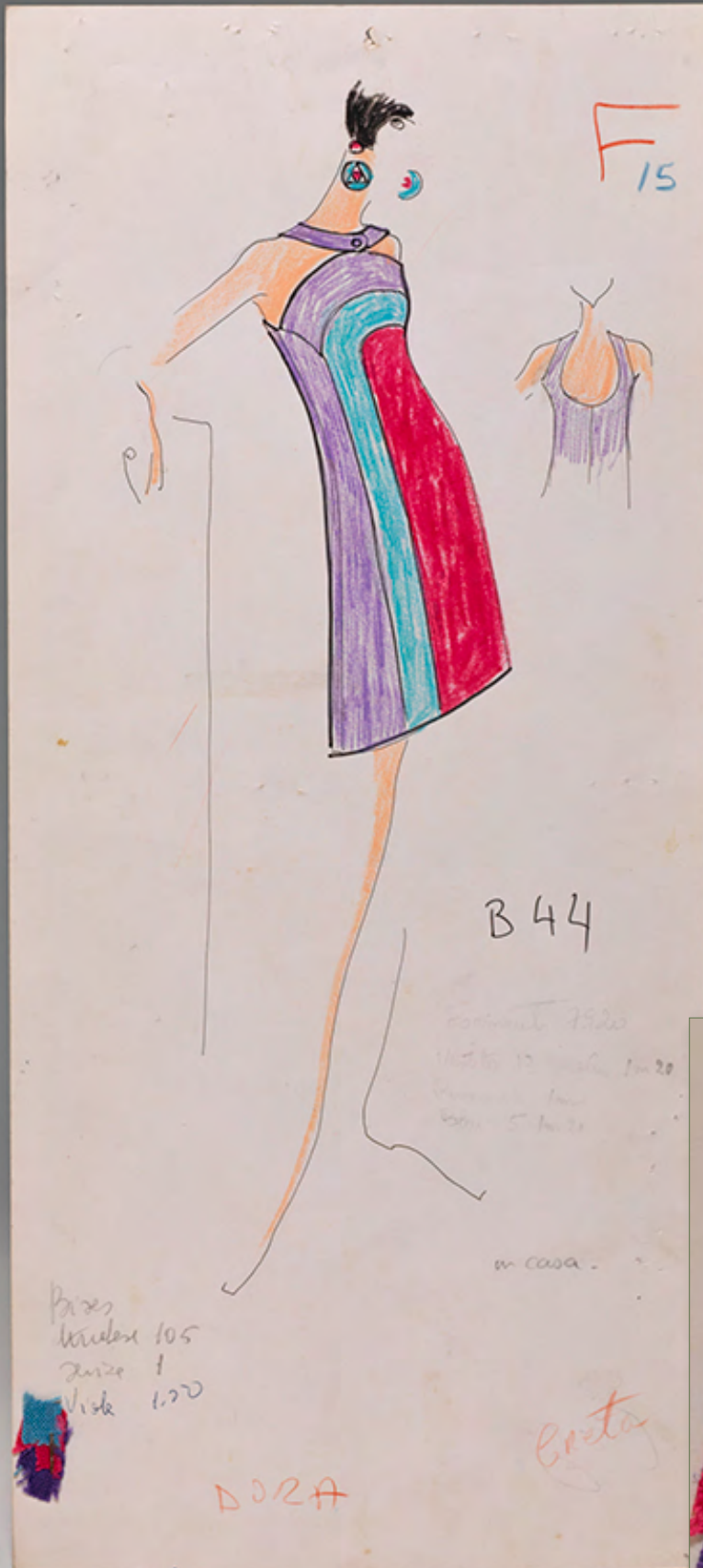
**Lovely Original Working  
Color Pencil Fashion  
Sketch, With Fabric Swatch,  
By Karl Lagerfeld**

**44.** LAGERFELD, Karl. **Original color pencil fashion sketch.** Paris, no date. Original pencil and color pencil fashion sketch, on card, measuring 8 by 18-1/2 inches. \$5200.

[Click for more info](#)

*Striking original color fashion sketch on card, with penciled annotations and fabric swatch stapled to the card matching the colors in the sketch, by renowned fashion designer Karl Lagerfeld of Chanel.*

Lagerfeld was known as the creative director of the French fashion house Chanel, a position held from 1983 until his death in 2019, and was also creative director of the Italian fashion house Fendi, and created his own eponymous fashion label. Lagerfeld was also a voracious bibliophile. Two names are written in red pencil at the lower margin of the card, "Dora" and "Greta," possibly the names of appropriate models or seamstresses for this outfit. Fine condition.





*This Edition is limited to 575 numbered  
and signed copies for sale*

*No. 354*

*Arthur Rackham*

**“No Christmas Was Complete Without  
A New Rackham Gift Book”**

**45.** RACKHAM, Arthur. **Some British Ballads.** London, 1919.  
Large quarto, contemporary full blue morocco gilt. \$2200.

[Click for more info](#)

*Signed limited edition, one of only 575 copies signed by Rackham, with 16 beautiful full-page mounted color illustrations and 24 in-text line cuts, a splendid copy bound by Bayntun Riviere in full crushed morocco gilt.*

“For many years, no Christmas was complete without a new sumptuous Rackham gift book,” of which *Some British Ballads* is an excellent example (Dalby, 76), a splendid production with exquisite full-color illustrations of such traditional ballads as “Lord Randal,” “Chevy Chase,” “The Twa Corbies” and “Sir Patrick Spens.” A fine copy.





# HISTORY. PHILOSOPHY & RELIGION



**“Long Ranked As A Standard Authority”:**

**Stanley's *History Of Philosophy*, 1687 First One-Volume Folio Edition**

**46.** STANLEY, Thomas. **The History of Philosophy: Containing the Lives, Opinions, Actions and Discourses of the Philosophers of Every Sect.** London, 1687. Folio (10 by 14-1/2 inches), contemporary full speckled dark brown calf rebaked. \$3500.

[Click for more info](#)

*Second edition—first one-volume folio edition—of this important 17th-century work on philosophy, with engraved frontispiece portrait of the author. An impressive folio edition.*

Poet and translator Stanley's study of philosophy was first published in four volumes between 1655 and 1662. It is “a long series of biographies, chiefly of the Greek philosophers from Thales to Carneades. The greater part was derived from Diogenes Laertius; but the analysis of the Platonic philosophy was from Alcinous, and the account of the Peripatetic system was derived directly from Aristotle. The doctrine of the Stoics was elaborately worked up from various authorities. Stanley on the whole brought a good deal from an almost untrodden field; but he was a historian rather than a critic of philosophy. *The compilation long ranked as a standard authority.* It was republished in one volume in 1687” (DNB). Text generally clean, expert restoration to contemporary speckled calf boards. A very good copy of this folio edition.



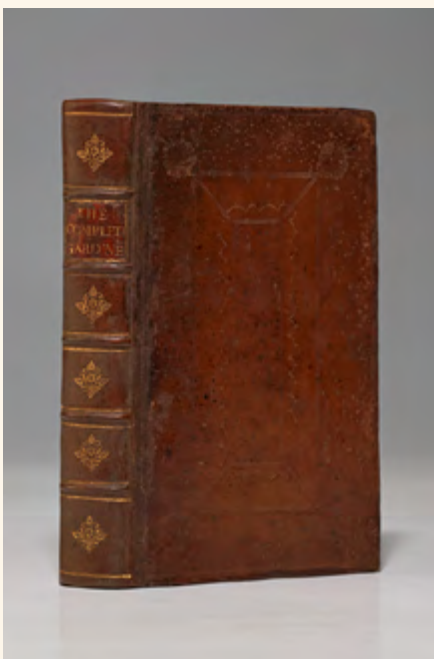
***The Complete Gard'ner, With Copper-Engraved Frontispiece & Nine Engraved Folding Plates, In Contemporary Calf Boards***

**47.** DE LA QUINTINYE, Monsieur. **The Complete Gard'ner: Or, Directions for Cultivating and Right ordering of Fruit-Gardens, and Kitchen Gardens... The Third Edition, Corrected.** London, 1701. Octavo, contemporary full paneled brown calf rebacked. \$2600.

[Click for more info](#)

1701 corrected edition in English of the 1690 first French edition by Louis XIV's Chief Director of royal gardens at Chantilly, Rambouillet and Versailles—"the most detailed work at the time upon fruit trees and their culture"—containing the section on Melons not present in the French edition.

La Quintinye, Chief Director of all the gardens of Louis XIV for nearly 40 years, created "the fruit and vegetable gardens at Chantilly, Rambouillet and Versailles... the fame of La Quintinye and his work at Versailles was soon spread far, and he visited England, where he met Evelyn, who later translated his book (in 1693)" (*Journal of the Royal Horticultural Society*). His work "is by far the most important of the 17th-century treatises on fruit-growing" (Sinclair Rohde). The first French edition of his "great work... was published in 1690, two years after his death... the tedious repetition of some parts made an abridgment obviously desirable. This was provided by the famous nurserymen London and Wise, but was probably Evelyn's own work." It was chiefly through London and Wise edition "that the precepts of La Quintinye became generally known" (*Journal of the Royal Horticultural Society*). Early armorial bookplate. Interior generally fresh and bright, contemporary paneled calf boards expertly restored.







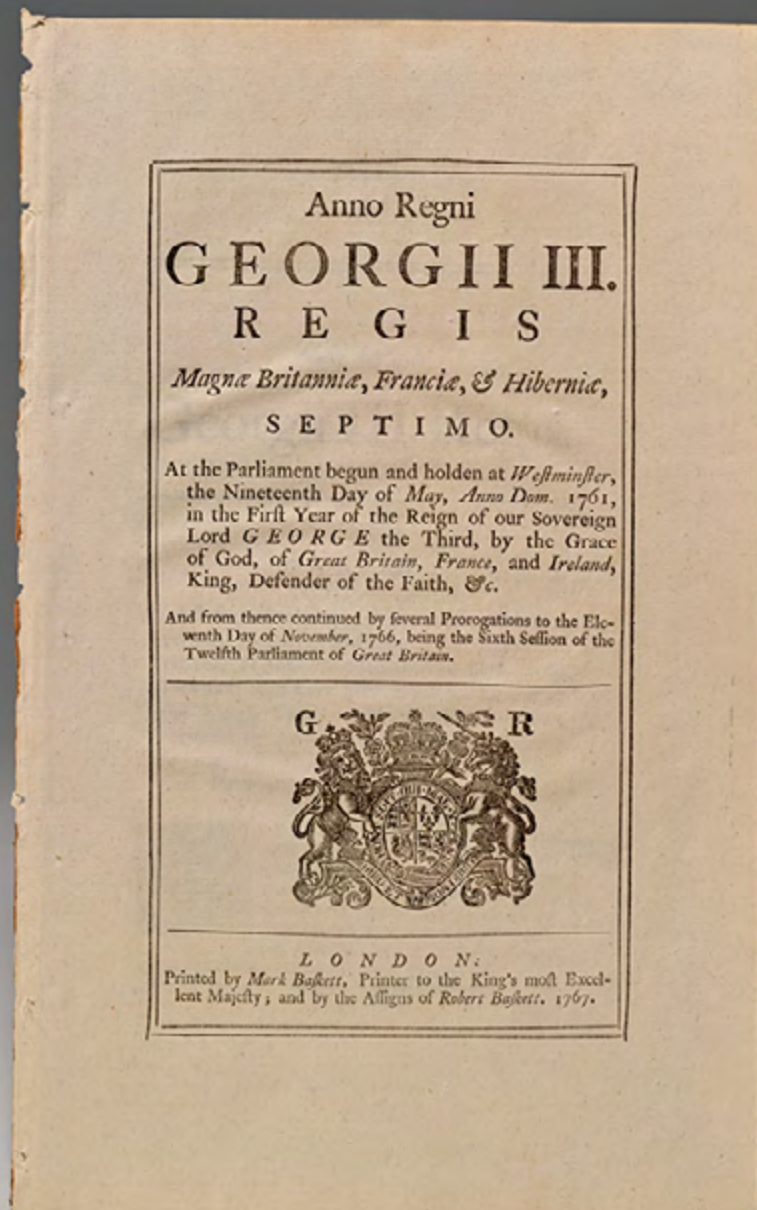
#### A Pioneering Work In Psychiatry

**48.** CHEYNE, George. **The English Malady: or, a Treatise of Nervous Diseases of all Kinds.** London, 1733. Octavo, modern full dark brown morocco. \$2700.

[Click for more info](#)

*First edition of one of the most influential early books on what was to become the discipline of psychiatry, probably the most widely read and influential English language book on the subject in the 18th century.*

“Cheyne’s term ‘English malady’ refers to depression, the causes of which Cheyne listed as moist air, the variable English climate, too much meat and alcohol, sedentary habits and overcrowding. Among the clinical illustrations Cheyne included his own case, which he cured by purges, a milk and vegetable diet and the study of religious writings. Cheyne’s work inspired an interest in England in exploring the metaphysical relationship between mind and body” (Norman 471). Cheyne was a celebrated and popular young London physician, and this, his most enduring work, “was highly eulogized by Samuel Johnson, who had much reason to be a good judge of such a work” (DNB). Early owner signature on title page, also on dedication page and first page of table of contents. Moderate foxing to text, morocco binding attractive and fine.



**Extremely Rare Printing Of The Restraining Act Of 1767, The First Of The Townshend Acts, One Of A Series Of Inflammatory Measures That Helped Spark The Revolutionary War, The Forbes Copy**

**49.** PARLIAMENT. Anno Regni Georgii III... Septimo [The first Townshend Act, 1767]. London, 1769. Folio, disbound; pp. (i), 891-94; ll. 3, custom clamshell box. \$5200.

[Click for more info](#)

*Very rare first printing of the Restraining Act of 1767, prohibiting New York from legislative action until it allowed the quartering of British troops, the first of the Townshend Acts, a series of punishing authoritarian measures that set the American colonies on the path to revolution. One of only 1100 copies printed. From the library of Malcolm Forbes, the owner-publisher of Forbes magazine and an accomplished collector.*

Named for Charles Townshend, the Chancellor of the Exchequer, the Townshend Acts consisted of a series of laws intended to raise revenue from the American colonies, tighten customs enforcement and assert imperial authority in America. The New York Restraining Act suspended the New York Assembly until it complied with the extremely unpopular Quartering Acts of 1765 and 1766, which required colonial assemblies to provide basic necessities (including housing, food and drink) to British soldiers stationed within their borders... [Eventually] Parliament declared all acts of the New York Assembly to be null and void until it fully complied with the Quartering Act" (Morison, 35-36). American reaction was immediate, many legislators considering the Act as "a weapon that might be used to invade other American rights, and enforce other laws that the colonists considered unjust and unconstitutional" (Cochran & Andrews, 952). This *first printing*, excised from the *Sessional Volumes of Parliament* (pages 891-94), precedes all the American printings. About-fine condition.





**1813 Illustrated Vienna Haggadah, From  
The Press Of Anton Schmid**

**50.** (HAGGADAH) **Haggadah: Ma'aleh Bet Horin.** ["Ascent to the House of Freedom"]. Vienna, 1813. Quarto, modern half brown morocco. \$5500.

[Click for more info](#)

*Handsome 1813 illustrated Haggadah, with 11 copperplate engravings. With various commentaries, including Isaac Abrabanel's seminal Zevah Pesah.*

Schmid was a Christian publisher of Hebrew books who benefited greatly from an 1800 ordinance prohibiting the import of Hebrew books by Jews (who were themselves excluded from the publishing business). He did employ several Jewish typesetters and proofreaders, mainly from Galicia, who were granted special residence permits in Vienna (*Encyclopaedia Judaica* I:978). "Schmid issued a number of printings of the Haggadah utilizing the delicately engraved popular illustrations of Abraham bar Jacob [which first appeared in the Amsterdam 1695 Haggadah]... Two popular commentaries by Moses Alscheikh and Ephraim Luntschitz added to the popular illustrations made for many editions" (Karp, 103).

Among the illustrations are the famous 13-panel stages of the Seder and the ten-panel depiction of the ten plagues. Occasional wine stains and signs of use, as often. Library inkstamp on title page. Light scattered foxing, binding attractive. A lovely illustrated Haggadah.







### Cook's Complete Illustrated Voyages, With Fine Hand-Colored Maps

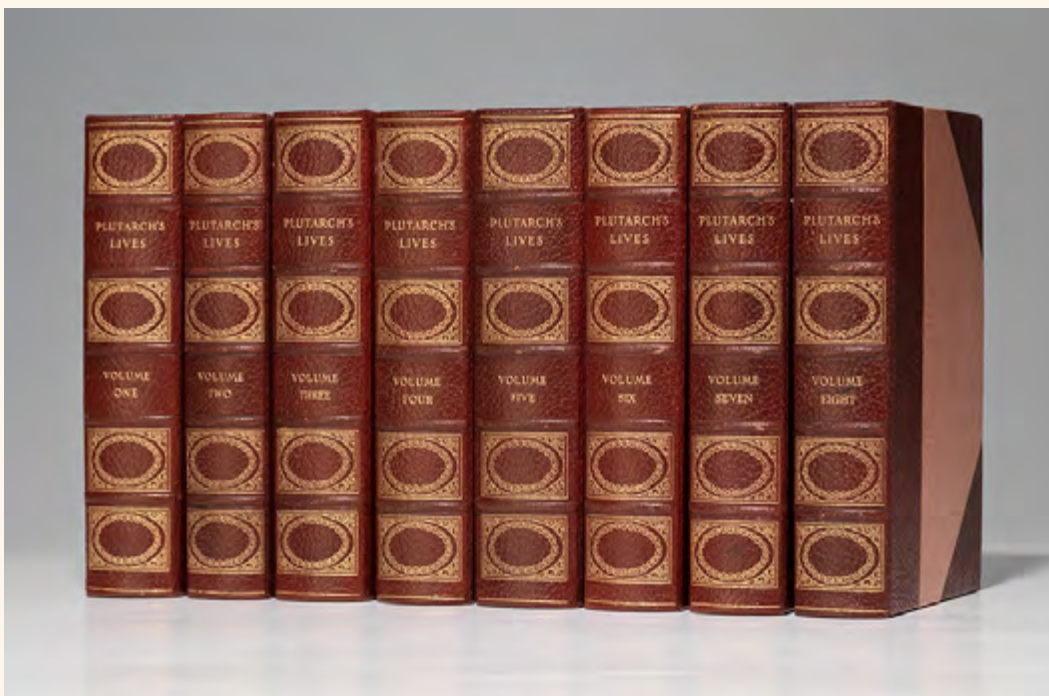
**51.** COOK, James. **The Three Voyages of Captain James Cook Round the World.** London, 1852. Two volumes. Quarto, contemporary three-quarter tan calf (Volume I rebaked with original spine neatly laid down). \$4200.

[Click for more info](#)

*Handsomely bound 19th-century edition of Captain Cook's complete voyages, with 12 hand-colored folding steel-engraved maps showing the courses of his travels and 145 in-text wood-engravings, with frontispiece portraits, engraved vignette title page in Volume I, and a full-page engraving of "The Death of Captain Cook" in Volume II.*

"The famous accounts of Captain Cook's three voyages form the basis for any collection of Pacific books. In three great voyages Cook did more to clarify the geographical knowledge of the southern hemisphere than all his predecessors had done together. He was the first really scientific navigator and his voyages made great contributions to many fields of knowledge" (Hill, 61). Text clean and bright, contemporary calf-gilt with light expert restoration, near-fine and handsome.





**“Works Of Great Learning And Research”: Handsome Set Of Plutarch’s *Lives* In Eight Volumes**

**52.** PLUTARCH. *The Lives of the Noble Grecians and Romanes, Compared together by that grave learned Philosopher & Historiographer Plutarke of Chaeronea: Translated out of Greeke into French by James Amyot... and out of French into English by Thomas North.* Boston, 1928. Eight volumes. Octavo, publisher’s three-quarter maroon morocco gilt. \$2600.

[Click for more info](#)

*Limited edition, one of 500 sets printed on fine paper with wide margins, with eight frontispiece photogravures and eight additional photogravures, handsomely bound for the publisher at the Riverside Press.*

“The *Lives* are works of great learning and research, and Plutarch is careful to quote his authorities, whose number indicates a formidable amount of reading... Early translated, by Amyot into French and by North into English, the influence of Plutarch’s method has been constantly manifest in the biographies of the modern great and in the authors who have been inspired by it. Shakespeare relied almost exclusively on Plutarch for the historical background of ancient Rome” in his tragedies of *Julius Caesar*, *Antony and Cleopatra*, and *Coriolanus* (PMM 48). The first edition of North’s translation, the first into English, was published in 1579. Bookplates. A fine, handsome set.



**“They May Be The Last Word Upon The War”**

**53.** CHURCHILL, Winston. **Collection of World War II speeches: Into Battle, (1941); The Unrelenting Struggle, (1942); The End of the Beginning, (1943); Onwards to Victory, (1944); The Dawn of Liberation, (1945); Victory, (1946); Secret Session Speeches, (1946).** London, 1941-46. Seven volumes. Octavo, modern three-quarter navy morocco gilt. \$4000.

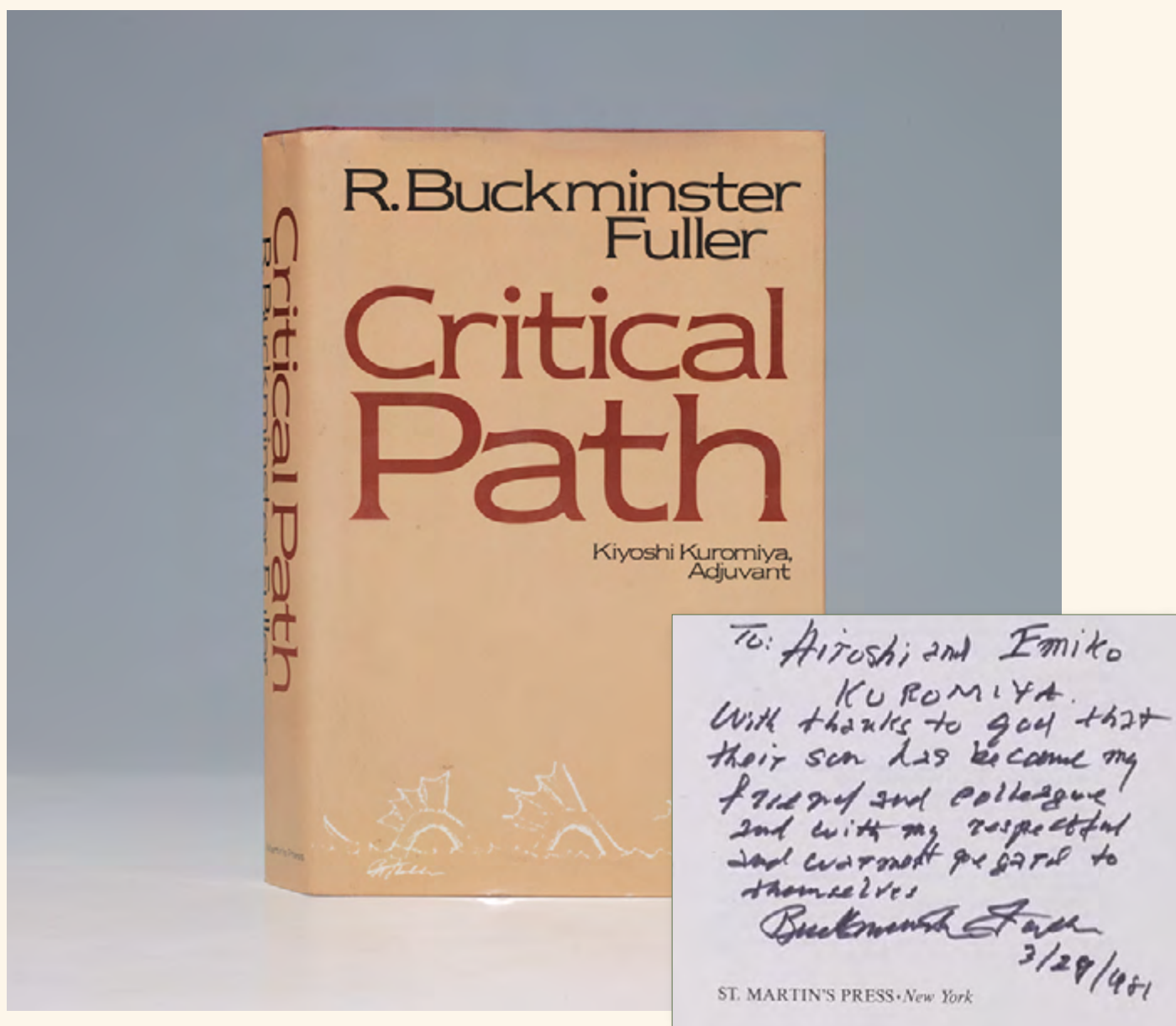
[Click for more info](#)

*First editions of Churchill's separately published World War II speeches.*

Churchill's speeches “constitute a contemporary history of the war which is as lively as it is authoritative; and, so far as contemporary history is of value, they may be said to be the last word upon the war” (Randolph S. Churchill). With 50 half-tone photographic plates, including frontispieces. *Into Battle* first state, with page number “78” absent. *The Unrelenting Struggle* first state, with page number “281” irregular. *Victory* first state, with page number “177” incorrectly printed as “77.” *Secret Session Speeches* first English edition, preceded by the American edition. Fine condition.







First Edition Of *Critical Path*, An Exceptional Presentation Copy Inscribed In The Year Of Publication By Buckminster Fuller To The Parents Of His Colleague On The Book, Kiyoshi Kuromiya, Along With Kuromiya's Own Inscription To His Parents

54. FULLER, R. Buckminster. **Critical Path**. New York, 1981. Thick octavo, original maroon cloth, dust jacket, custom clamshell box. \$2200.

[Click for more info](#)

First edition, an especially memorable presentation copy of one of Buckminster Fuller's final books, wonderfully inscribed in the year of publication to the parents of Kuromiya, Fuller's trusted assistant on *Critical Path*: "To: Hitoshi and Emiko Kuromiya. With thanks to God that their son has become my friend and colleague and with my respectful and warmest regard to themselves, Buckminster Fuller 3/29/81," this copy also featuring Kuromiya's inscription: "4/1/81 For my parents: Whose love and support in difficult times has provided me with the space in which to think for myself. Love Kiyoshi Kuromiya."

"Buckminster Fuller predicted in *Critical Path* that by the end of the 20th century the billionaires of the world would hold not physical property but information property. His prognostication about real wealth has become a reality" (Zung, xi-xiv). Kiyoshi Kuromiya, who inscribed this book together with Fuller, became his valued colleague and assistant on *Critical Path*. Kuromiya played a central role "in transcribing and editorially refining for publication his ideas, words, and extemporaneous 'thinking out loud'" (Introductory Note, *Cosmography*, vii). A fine inscribed copy.



Charles Schultz, *Original large ink and watercolor drawing inscribed.* Item No. 6.