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Holiday 2020





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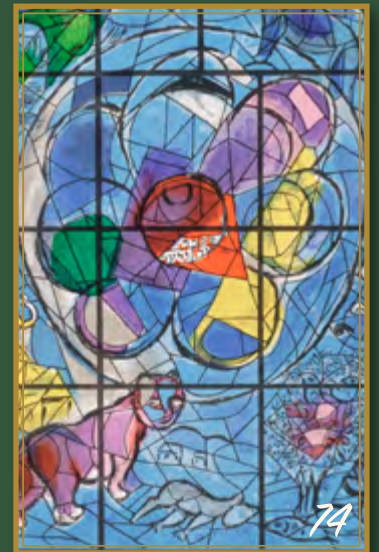
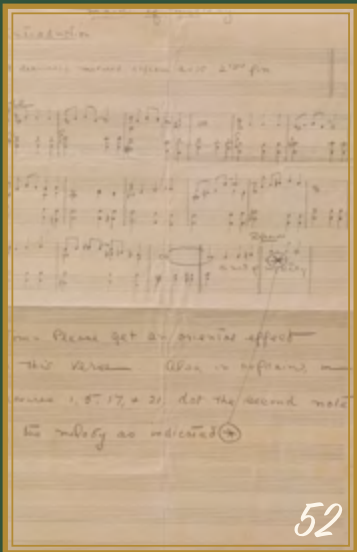
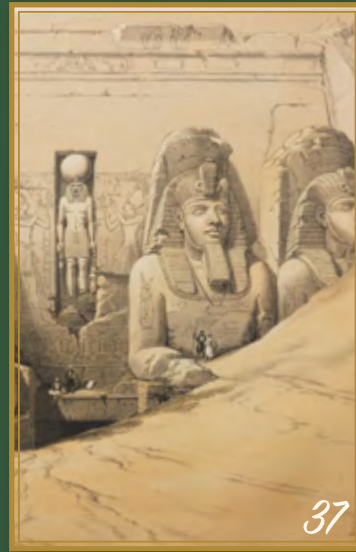
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Featured Items



“In The Future Days, Which We Seek To Make Secure, We Look Forward To A World Founded Upon Four Essential Human Freedoms...”

ROCKWELL, Norman. Set of four posters: Four Freedoms. Washington, 1943. Four color broadside posters, each measuring 28 by 40 inches; handsomely framed, each measures 32 by 44 inches each. \$9800.

Stunning set of four 1943 World War II posters by iconic American artist Norman Rockwell based on FDR’s “Four Freedoms” speech, depicting the four freedoms—Freedom of Speech, Freedom of Worship, Freedom from Want, and Freedom from Fear—and encouraging Americans to buy war bonds, handsomely framed.

“In his January 1941 address to Congress, President Franklin Delano Roosevelt articulated his vision for a postwar world founded on four basic human freedoms: freedom of speech, freedom of worship, freedom from want, and freedom from fear. In the spring of 1942, Norman Rockwell was working on a piece commissioned by the Ordnance Department of the U.S. Army... But Rockwell wanted to do more for the war effort and decided he would illustrate Roosevelt’s four freedoms” (Norman Rockwell Museum). Unfortunately, the Ordnance Department was out of money. Rockwell turned to the *Saturday Evening Post*, which gave him permission to cease his work on covers once a month to provide the paintings for the *Post*’s publication. “The paintings were a phenomenal success... In May 1943, representatives from the *Post* and the U.S. Department of the Treasury announced a joint campaign to sell war bonds and stamps... [T]he Office of War Information printed four million sets of posters of the paintings. Each was printed with the words “Buy War Bonds” [as here]. They were distributed in United States schools and institutions, and overseas” (Norman Rockwell Museum). Few complete sets have survived. Usual faint folding creases, rag backing. Fine condition.

OURS...to fight for



FREEDOM FROM FEAR

OURS...to fight for



FREEDOM FROM WANT

SAVE FREEDOM OF WORSHIP



BUY WAR BONDS

“Convert Us, O God, Our Savior”

2. (ILLUMINATED LEAF). **Illuminated Leaf from a Book of Hours.** Paris, France, circa 1450. Single vellum leaf (4-1/2 by 6-1/4 inches), illuminated in gold, black, white, gray, red, pink, green, blue, and brown inks; window matted and framed, entire piece measures 11-1/2 by 14 inches. \$12,800.

Striking illuminated leaf from a Parisian Book of Hours, circa 1450, featuring a highly detailed miniature of the Coronation of the Virgin, four lines of the Compline, elaborate four- and one-line initials, and beautiful borders.



This exquisite illuminated leaf is from a Book of Hours from Paris, France, circa 1450. Traditionally, the illustrations for the Hours of the Virgin depict either the Passion cycle (the death and resurrection of Christ) or the Infancy cycle (Mary's role in Christ's conception, birth, and childhood). This leaf is from the Infancy cycle and depicts the Coronation of the Virgin in exquisite detail. An exceptionally lovely illuminated leaf in about-fine condition.



**Signed Limited *A Christmas Carol*, One Of 525 Copies
Beautifully Illustrated And Signed By Arthur Rackham**

3. (RACKHAM, Arthur) DICKENS, Charles. **A Christmas Carol**. London and Philadelphia, 1915. Large quarto, original full vellum gilt, custom clamshell box. \$9000.

Signed limited edition of the "Bible of Christmas," one of only 525 copies signed by the illustrator, with 12 beautiful mounted color plates and 20 in-text line cuts by Rackham.

"The Christmas gift-book proved an excellent market for Rackham. His sensitive and agile line earned him the appreciation of connoisseurs, while his care for the spirit of each text commended him alike to children and adults" (DNB). *A Christmas Carol* marks the first time Rackham illustrated Dickens' work. With publisher's 4-1/2 by 7-inch prospectus laid in. With renewed silk ties; later tissue guards laid in. Mild foxing to preliminaries; vellum clean, gilt bright. A lovely, about-fine copy.

Arthur Rackham





“Sets Of The Ten Parts Can, Without Exaggeration, Be Described As Of The Utmost Rarity”: A Lovely Copy Of *Oliver Twist*, In Original Parts

4. DICKENS, Charles. **The Adventures of Oliver Twist; or, the Parish Boy's Progress... A New Edition.** London, January to October 1846. Ten parts. Octavo, original pale blue printed paper wrappers expertly respined, custom slipcase. \$39,000.

First edition in the original stand-alone parts, and the first appearance of the novel in its final form, with 24 steel-engraved plates by George Cruikshank, retouched for this edition by Findlay. A lovely copy.

Oliver Twist was originally serialized in *Bentley's Miscellany* from 1837 to 1839, with Richard Bentley publishing the work in a three-volume edition in 1839. Dickens bought back his copyright from Bentley and substantially revised the text in light of the reception he received from his public readings, making the novel more dramatic. The new text was issued in the present parts from January to October 1846, with a one-volume edition following. Scarcer than the preceding three-volume edition and representing the definitive text, “many collectors prize this edition very highly and consequently it is the more valuable of the *Oliver Twists*” (Eckel, 62). “Sets of the ten parts can, without exaggeration, be described as of the utmost rarity, whether in fine, moderate, or poor condition... many would be owners are doomed to disappointment in their efforts to effect a capture, in face of the very limited supply available” (Hatton & Cleaver, 215). Cruikshank designed a new cover, containing 11 scenes from the novel, for the issue of this edition in parts. Part 10 without single advertising leaf, and with rear wrapper substituted from Part 2 of another copy. Text and plates quite clean, expertly and almost invisibly respined, aside from one small instance at the lower corner of Part 5, the wrappers remain unrestored and generally quite clean (Part 5 with a bit of soiling). A near-fine set.

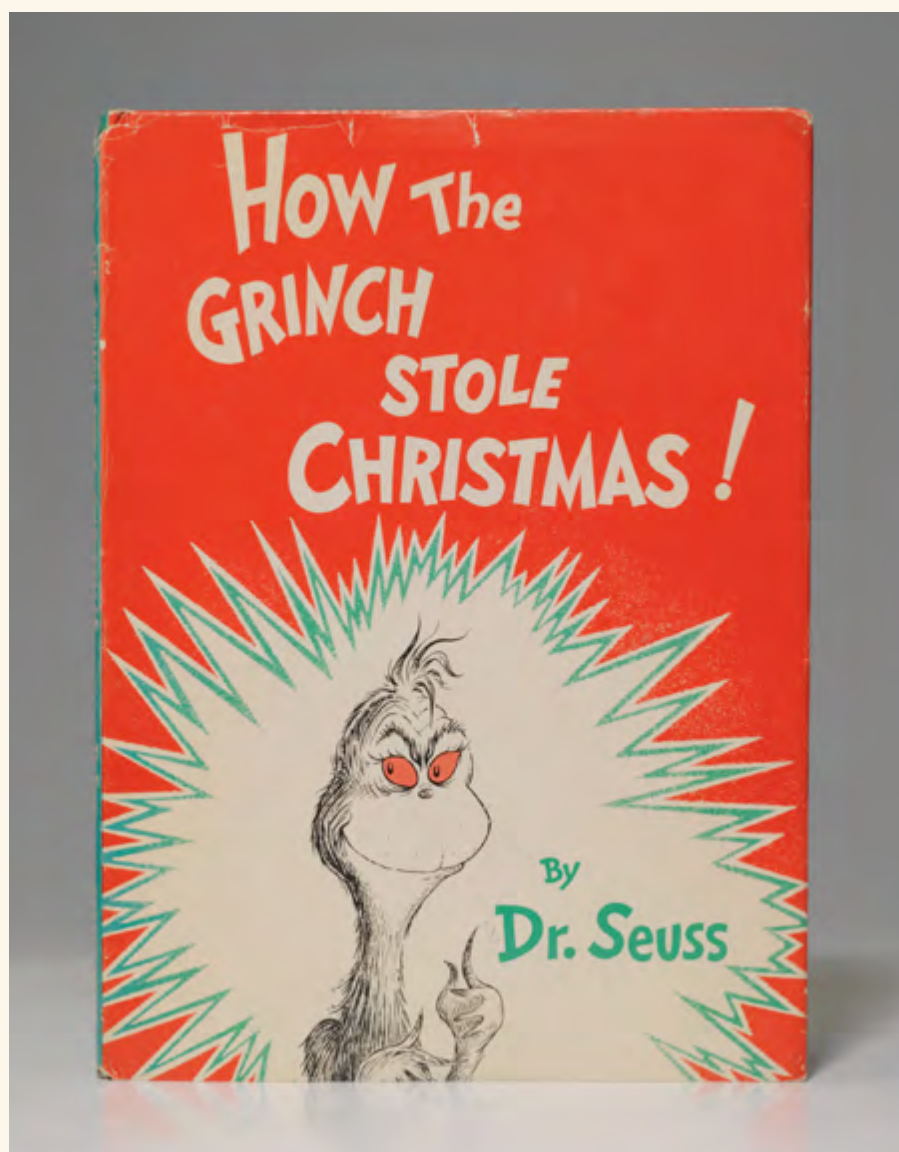


Warmly Inscribed By Egyptologist Howard Carter In Two Volumes To His Friend Percy White, Who Helped Write Volumes I And II

5 CARTER, Howard and MACE, A.C. **The Tomb of Tutankhamen Discovered by the Late Earl of Carnarvon and Howard Carter.** London, 1923-33. Three volumes. Thick octavo, original gilt-stamped brown cloth, custom clamshell box. \$29,000.

Fantastic presentation/association copy of the first edition of Carter's account of the discovery of King Tutankhamen's tomb, including the scarce third volume, with 247 dramatic illustrations, inscribed in Volume I: "Percy White from Howard Carter. 16 Dec. 1923, Cairo. With homage from the Author, Howard Carter"; and inscribed in Volume III: "To my dear friend Mr. Percy White—Howard Carter, 1933." White is known to have largely written Volume II based on Carter's notes and diaries; Carter effusively thanks White in the Prefaces to both Volumes I and II.

When Carter entered King Tut's tomb in 1922, he bridged 3000 years separating the reign of the Boy-King from the modern world. This first detailed account, richly illustrated with hundreds of plates after photographs taken by Harry Burton, includes images from the discovery of Tut's sepulchral chamber, the excavation of the site and hundreds of catalogued artifacts. This association copy was inscribed in Volumes I and III by Carter to his close friend, novelist Percy White (1852-1938). In the Preface to Volume I, Carter writes, "I must also thank my dear friend Mr. Percy White, the novelist, Professor of English Literature in the Egyptian University, for his ungrudging literary help" (page xvi); in the Preface to Volume II, Carter writes: "There is one old friend, of many years' standing—Mr. Percy White, who insists that any assistance that it may have been in his power to give me, has had its own reward, as a labor of love. I must nevertheless embarrass him with my warmest thanks for helping me in the compilation of this volume, although for his sake I will say no more" (xxiv). Because of the Depression, the third and final volume, included here, was printed in limited numbers and is consequently quite scarce. Without dust jackets, as usual. Some scattered foxing, also as usual, expert reinforcement to text blocks and inner paper hinges, light rubbing to spines of Volumes I and II. An exceptional and scarce inscribed association copy.



“Merry Christmas... From That Old Grinch, Dr. Seuss”

6. SEUSS, Dr. **How the Grinch Stole Christmas!** New York, 1957. Quarto, original pictorial paper boards, dust jacket. \$12,000.

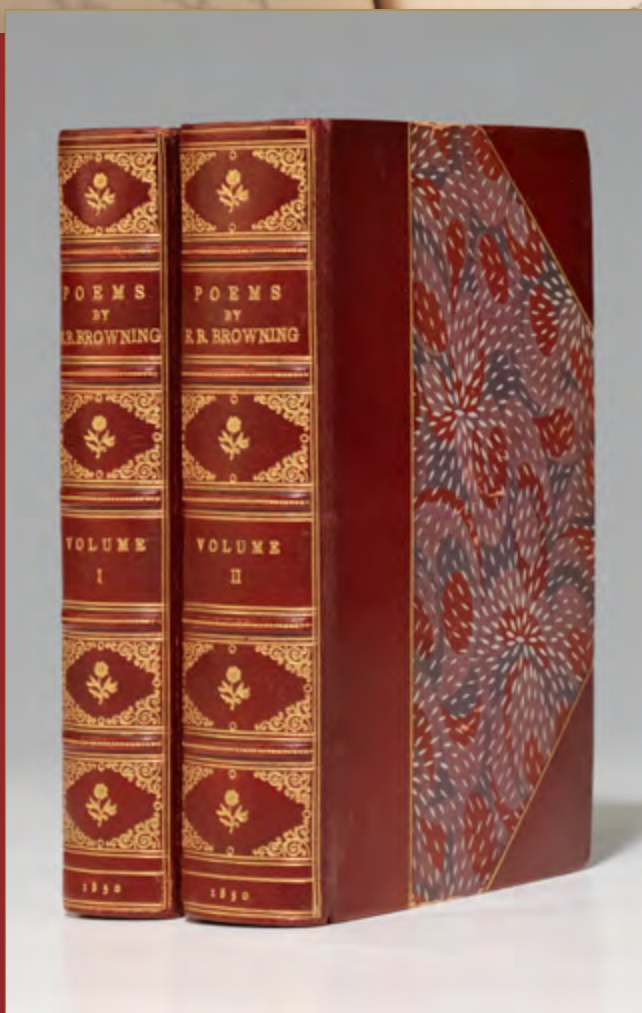
First edition of Seuss' heartwarming celebration of true holiday spirit, inscribed to Seuss' longtime friends: "Merry Christmas to the Kays from that Old Grinch, Dr. Seuss."

"The Grinch has been the most memorable Christmas villain to undergo redemption since Ebenezer Scrooge. To some degree, Ted identified with the Grinch... When asked why he wrote the book, Ted replied, 'I wrote the story about my sour friend, the Grinch, to see if I could rediscover something about Christmas that obviously I'd lost.' It was no coincidence that, when the book appeared in 1957, the Grinch complained, 'For fifty-three years I've put up with it now...' Ted, of course, was born in 1904" (Cohen, 329-30). Geisel's tribute to true holiday cheer "added an unforgettable character to American literary mythology and a highly descriptive noun/verb to our language" (*Dr. Seuss From Then to Now*, 51). Book near-fine, with stray mark to half title, small tear to rear joint and slightest rubbing to extremities. Bright dust jacket with slight soiling, light wear to extremities, and mild toning to spine. A wonderfully inscribed copy.

Merry Christmas to the Kays
From that Old Grinch, Dr. Seuss.

*"Christmas Day will always be
Just as long as we have we."*

XLII.
How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and Ideal Grace.
I love thee to the level of everyday's
Most quiet need, by sun and candlelight.
I love thee purely, as men strive for Right;
I love thee with the passion put to use
My old griefs, and with my childhood's faith;
I love thee with a love I seemed to lose
—and, if God choose,



“How Do I Love Thee? Let Me Count The Ways”

7 BROWNING, Elizabeth Barrett. **Poems. New Edition.** London, 1850. Two volumes. Small octavo, later three-quarter crimson morocco gilt. \$15,000.

Important and preferred second edition of Elizabeth Barrett Browning's Poems, containing the first appearance of her famous love poems to her husband, Sonnets from the Portuguese, which did not appear in the 1844 first edition of Poems. A lovely copy.

This enlarged edition of Browning's *Poems* is rightly considered an entirely separate work from the 1844 first edition. It includes, in addition to the *Sonnets from the Portuguese*, a number of poems here printed or collected for the first time. “The strange courtship of Robert Browning and Elizabeth Barrett, morally chained to a monstrous father, and their subsequent elopement, is one of the most romantic stories in 19th-century literature... One morning... when they were living in Pisa, Elizabeth Browning pushed a packet under her husband's arm, asked him to read the sonnets it contained and, should he disapprove, destroy them. Then she rushed from the room. Browning sat there and read with ever-growing wonder. Even before he had finished he hurried to his wife and demanded their publication. To shelter her feelings it was pretended that the sonnets had been translated from the Portuguese” (*Great Books and Book Collectors*, 239). Bound without half titles. Second state, as usual (only four copies are known in the first state). Interiors clean and fine, just a touch of rubbing to corners and joints. A lovely copy of this rare and desirable classic.

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

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

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

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



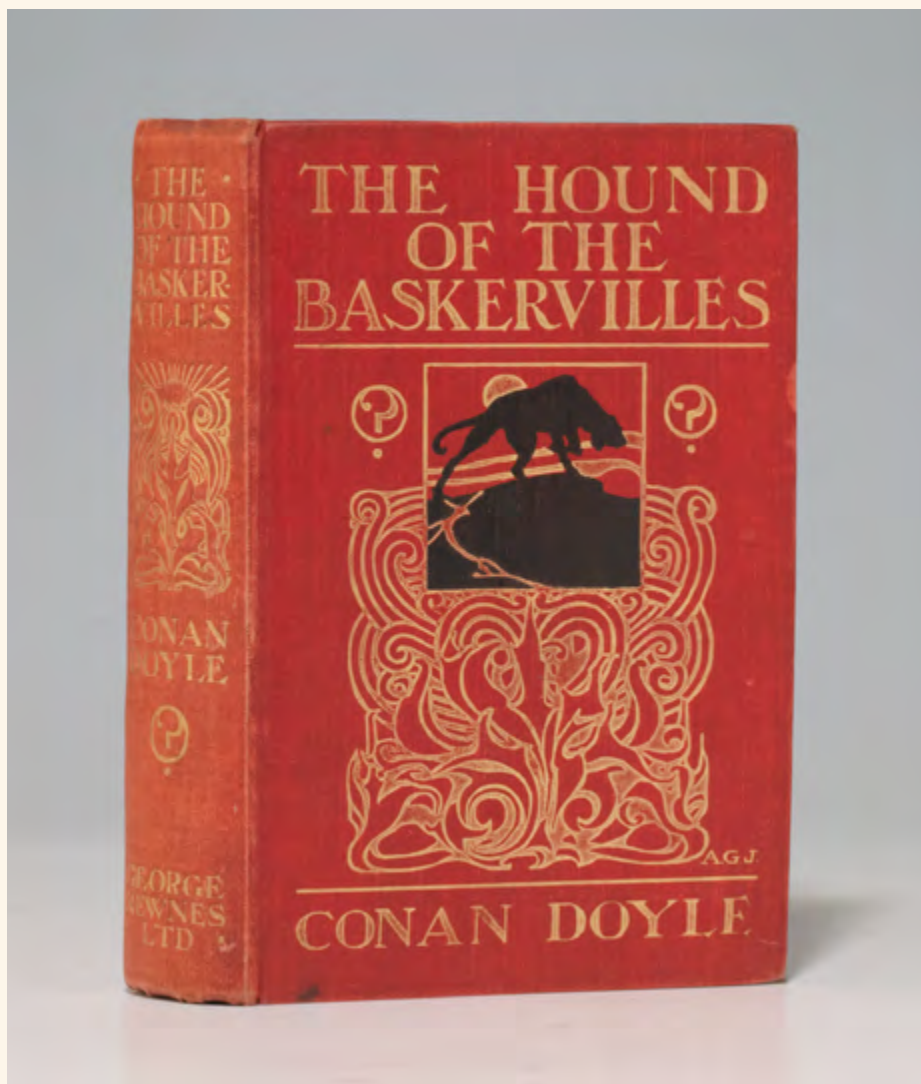
for John and Joy, two very
special people.

please look after my dearest
little friend Joanne for me.

love,

Truman

“Of course there is a Santa Claus. It’s just that no single somebody could do all he has to do. So the Lord has spread the task among us all. That’s why everybody is Santa Claus. I am. You are.”



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

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

First edition, first issue, of the third Sherlock Holmes novel, widely regarded as the best of the series and “one of the most gripping stories in the English language,” with 16 illustrations by Sidney Paget.

Although Conan Doyle had killed off his most famous character by sending him over the Reichenbach Falls while grappling with Professor Moriarty in “The Final Problem” (December 1893), his readership demanded the sleuth’s return. The author obliged with this, the third—and still considered by many the best—Sherlock Holmes novel, carefully positioned on the title page as “another adventure” of Holmes. *The Hound of the Baskervilles* remains “one of the most gripping books in the language” (*Crime & Mystery 100 Best* 6). “The supernatural is handled with great effect and no letdown. The plot and subplots are thoroughly integrated and the false clues put in and removed with a master hand. The criminal is superb... and the secondary figures each contribute to the total effect of brilliancy and grandeur combined. One wishes one could be reading it for the first time” (Barzun & Taylor 1142). *First issue*, with “you” for “your” on page 13, line 3 and the illustration facing page 76 reversed (as it was originally in the *Strand Magazine*, October 1901). Without extremely scarce dust jacket. Bookplate. Text generally clean with some foxing to endpapers and edges only, far less than usual; cloth with a few minor markings and a touch of rubbing to extremities, gilt bright. A lovely copy.



**“The One Great Christmas Myth Of Modern Literature”:
Dickens’ Five Illustrated Christmas Books (Four In First Edition)**

10. DICKENS, Charles. **The Christmas Books.** London, 1843-48. Together, five volumes. Small octavo, early 20th-century full red morocco gilt. \$12,000.

First editions of all but one of Charles Dickens’ Christmas books, including a first edition, second issue of A Christmas Carol—the veritable “Bible of Christmas”—illustrated with 63 engravings altogether, four in color, by Leech, Maclise, Stanfield, Doyle and Landseer. A lovely set, beautifully bound by Sangorski & Sutcliffe.

*“I will honour
Christmas in my
heart, and try
to keep it all the
year.”*

A *Christmas Carol* “may readily be called the Bible of Christmas... It was issued about ten days before Christmas, 1843, and 6000 copies were sold on the first day” (Eckel, 110). “Suddenly conceived and written within a few weeks, [*A Christmas Carol*] was the first of Dickens’ Christmas books (a new literary genre thus created incidentally)... it was an extraordinary

achievement—the one great Christmas myth of modern literature” (Gimbel). Dickens followed its success with four more Christmas books. In each book, he deftly develops the themes of the first. This set of five volumes is comprised of four first editions

and one fourth edition, with the following points: *A Christmas Carol* is the first edition, second issue, dated 1843, with the title page in red and blue and corrected text (“Stave One” on page [1]); first edition of *The Chimes*, with the first state of the engraved title page (publisher’s imprint is engraved within the title vignette); fourth edition of *The Cricket on the Hearth*; first edition of *The Battle of Life*, with vignette title page in the fourth state (subtitled “A Love Story” on a scroll carried by an angel and without publisher’s imprint); first edition of *The Haunted Man and the Ghost’s Bargain*. All advertisements present, as issued. *A Christmas Carol* rebaked with original spine laid down. A fine set, beautifully bound.





**“Wishing You Good Reading And Love And Joy Always!”:
Very Rare First Edition Of *The Black Stallion*, With Delightful Autograph
Presentation Letter Signed By Walter Farley “And The Black Stallion”**

// FARLEY, Walter. **The Black Stallion**. New York, 1941. Octavo, original gray cloth, dust jacket, custom cloth clamshell box. WITH: Single leaf of unlined stationery, measuring 8-1/2 by 11 inches, custom full morocco clamshell box. \$22,000.

Extremely rare first edition of the first novel in Farley’s beloved “Black Stallion” series, accompanied by an autograph presentation letter on Black Stallion stationery signed by the author: “For all our good friends attending the Special Education School in [Corpus] Christi [?], Texas—wishing you good reading and love and joy always! Walter Farley and The Black Stallion.”

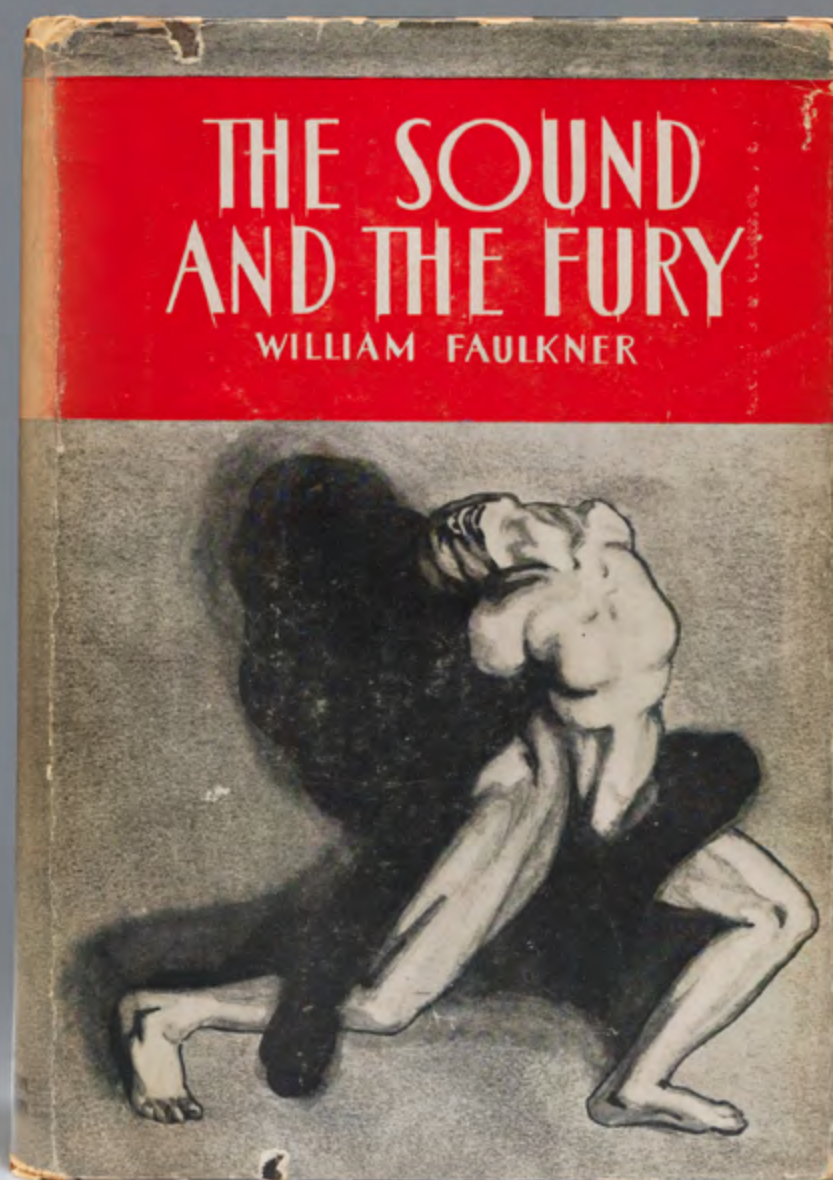
“Whether fans are introduced to Walter Farley’s *Black Stallion* in the original novel form... or on the screen in the highly successful film version [1979], they are meeting one of the most enduring and popular animal characters ever created... *The Black Stallion*... remains Farley’s greatest creation, and devoted horse fans will continue to cheer as the Black and Alec thunder down the homestretch for many years to come” (Silvey, 237-38). With ten black-and-white illustrations by Keith Ward. Owner signature. Book about-fine, bright dust jacket with minor chipping to spine ends, tape repairs to verso. An attractive near-fine copy with a wonderful autograph letter.

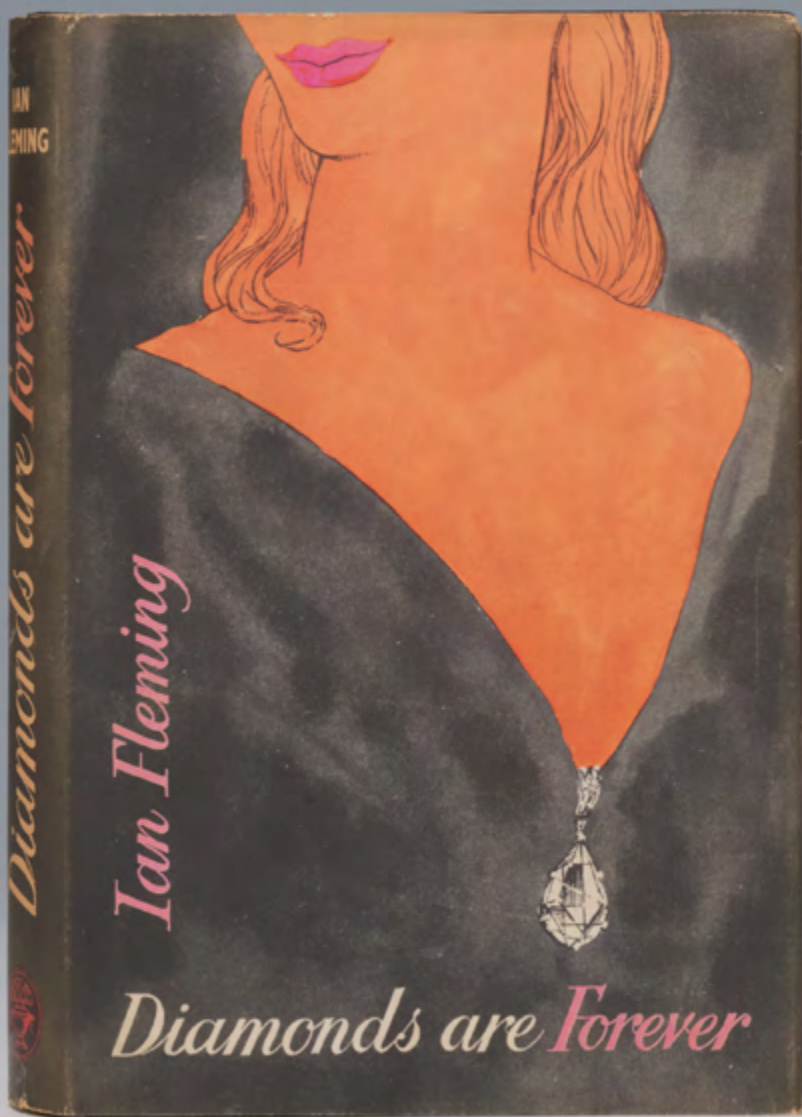
“The Greatest Innovator In The History Of American Fiction”

12. FAULKNER, William. **The Sound and the Fury**. New York, 1929. Octavo, original half white cloth, dust jacket. \$18,000.

First edition of Faulkner’s masterpiece, in rare unrestored first-state dust jacket.

Faulkner’s intricate masterwork began its life as an innocuous short story “about a girl and her brothers,” gradually growing into “this radically different work, this immense leap in technique that would contribute to one critic’s calling him ‘the greatest innovator in the history of American fiction’” (Blotner, 212). Book near-fine, with slight toning to extremities. Fragile price-clipped dust jacket extremely good, with shallow chipping and fading spine, as often. A desirable and completely unrestored copy of an exceptionally rare Faulkner title.





**“Death Is Forever.
But So Are Diamonds”**

13. FLEMING, Ian. **Diamonds Are Forever.** London, 1956. Octavo, original black paper boards, dust jacket, custom clamshell box. \$11,000.

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

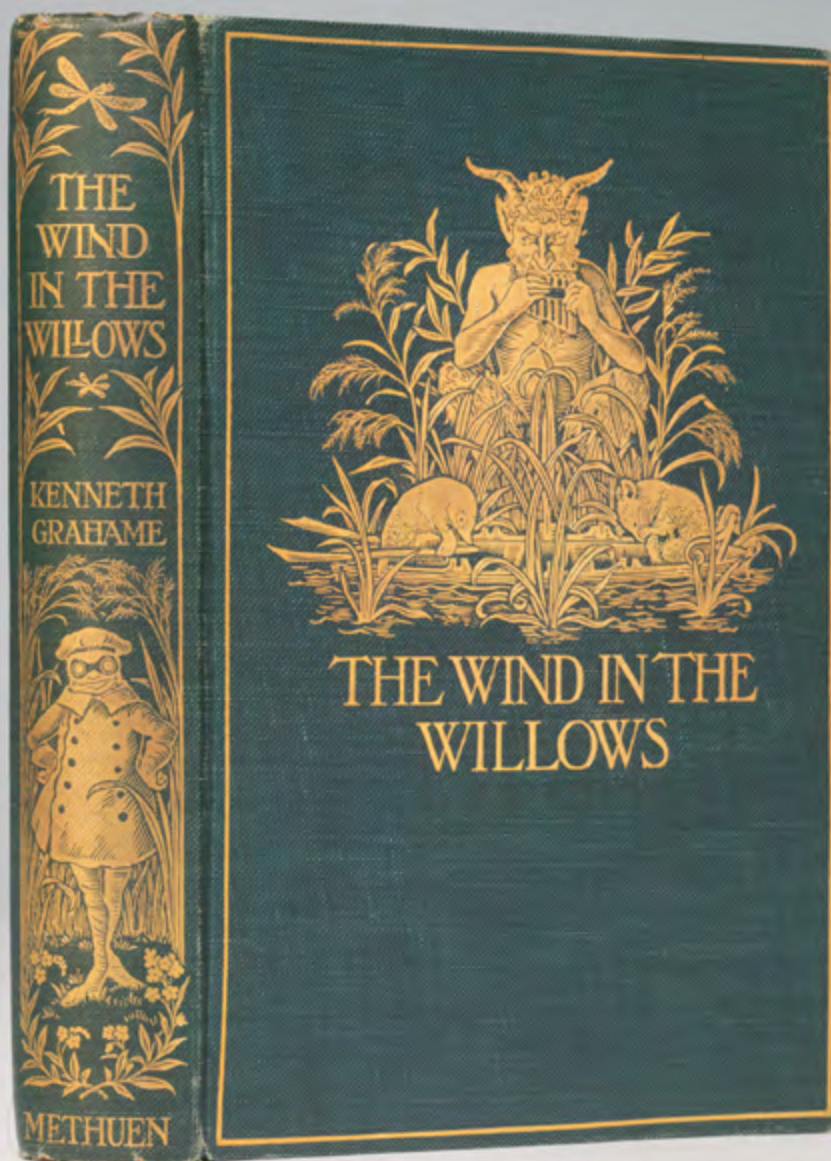
“In the 1950s, the mystique of America as a land of wealth and excitement held great sway in a Britain still in the grips of austerity” (Black, 25), and this mystique influenced Fleming's fourth Bond thriller, in which the super-spy visits the States to battle diamond-smuggling gangsters. Made into the 1971 film of the same title starring Sean Connery as Bond and Jill St. John as Tiffany Case. Book fine with faint foxing to fore-edge and endpapers, bright unrestored dust jacket with only minor toning to edges. A very nearly fine copy.

**“One Of The Most Endearing
Books Ever Written For
Children”: Lovely Publisher’s
Presentation Copy**

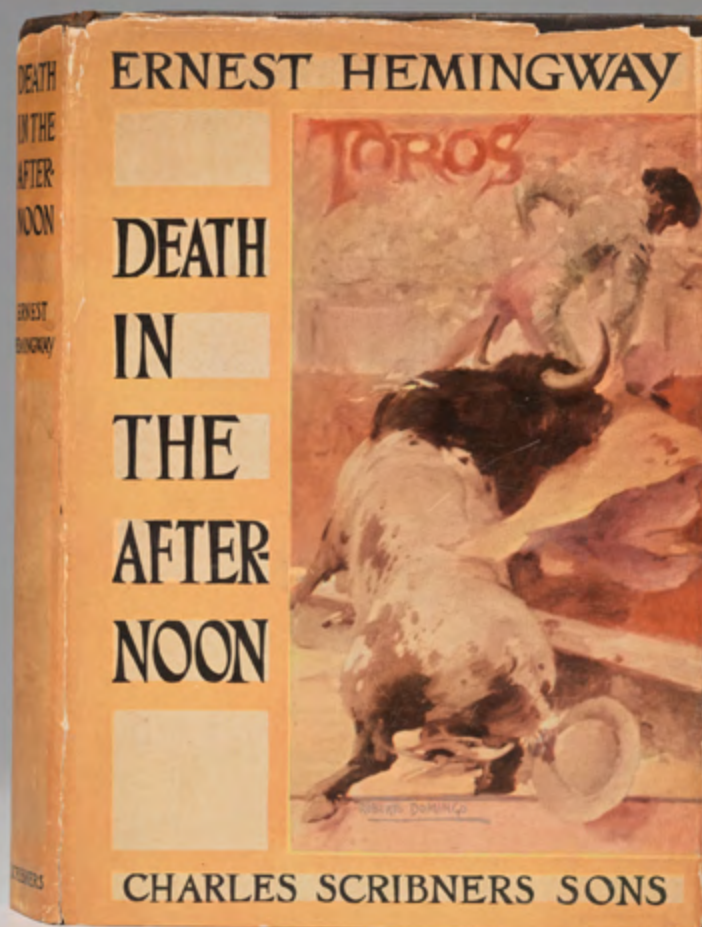
14. GRAHAME, Kenneth. **The Wind
in the Willows.** London, 1908. Octavo,
original blue cloth, custom slipcase.
\$14,000.

*First edition, presentation copy, of a
childhood classic, with publisher’s
presentation stamp.*

“Unquestionable is the permanence, as
an inspired and characteristically English
contribution to children’s literature,
of Kenneth Grahame’s *The Wind in the
Willows*... one of the most endearing
books ever written for children... Part of
the secret success of the book is that its
appeal is ageless and parents never tire
of reading it aloud. Like all great books
it is inexhaustible” (Eyre, 62). C.S. Lewis
pointed to it as “a perfect example of the
kind of story which can express things
without explaining them” (Carpenter,
168). Without extremely rare dust jacket.
Presentation stamp placed over publisher
on title page, implying that this is a
publisher’s presentation copy. Stray mark
to frontispiece, scattered foxing (less
than usual), inner paper hinges expertly
repaired, original cloth exceptionally
fresh, gilt quite bright. A beautiful and
desirable presentation copy. Rare.



*“The smell of that buttered toast simply talked to Toad...
talked of warm kitchens, of breakfasts on bright frosty
mornings, of cosy parlour firesides on winter evenings.”*



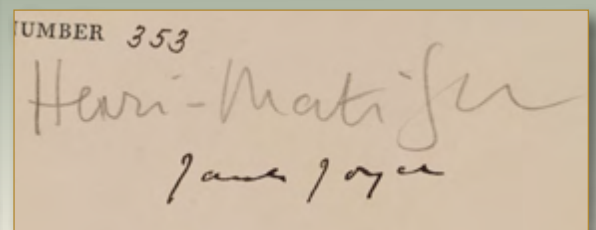
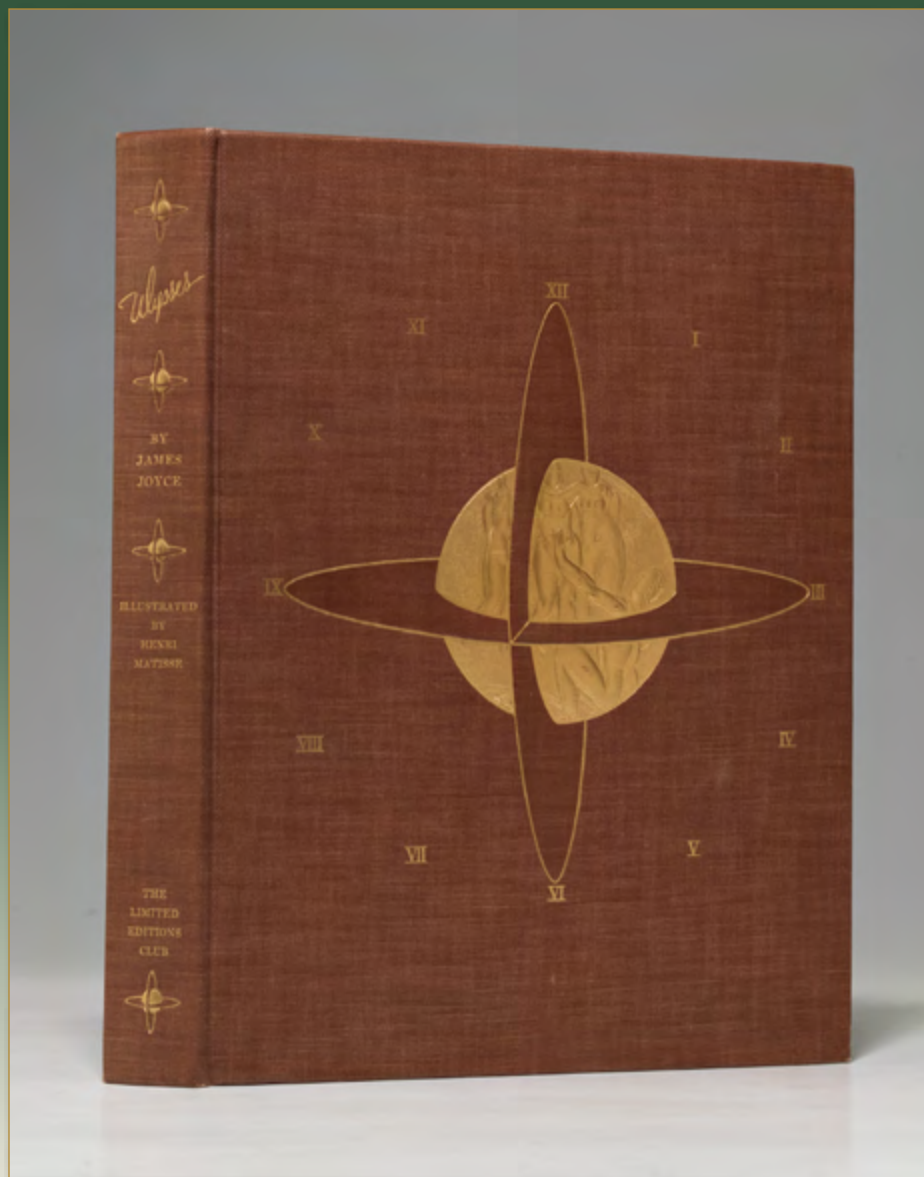
Presentation/Association Copy Inscribed By Hemingway To His Paris Friend Guy Hickock

15. HEMINGWAY, Ernest. **Death in the Afternoon.** New York and London, 1932. Octavo, original black cloth, dust jacket, custom clamshell box. \$29,500.

First edition of Hemingway's masterpiece on bullfighting, inscribed by him to his close friend Guy Hickock: "To Guy, or Monsieur Tripas, with much affection, Ernest."

Recipient Guy Hickock was an American journalist who began working for the *Brooklyn Eagle* in 1914. After World War I, Hickock moved to France, where he opened a Paris bureau for the *Eagle* in 1918. The Paris center also served as a travel hub for Americans in Paris, which is likely where Hickock met Hemingway. Despite Hickock being over a decade older than Hemingway, the two became close friends in the 1920s, with Hickock assisting the younger writer as he worked in Paris and traveled abroad. In 1927, the two traveled together to Italy, a trip which would form the basis for Hemingway's short story "Che Ti Dice La Patria?" as well as an inspiration for Hickock's own journal articles (*The Hemingway Review* 25). Fellow writer John Dos Passos praised *Death in the Afternoon* as "an absolute model for how that sort of thing ought to be done." Illustrated with over 60 full-page photogravures. Book with clean interior, mild discoloration to rear board and light rubbing to extremities, very good. Scarce unrestored dust jacket with splits along folds, some shallow creasing and edge-wear, bright and very good. A desirable presentation-association copy.

To Guy, or Monsieur Tripas,
with much affection,
Ernest



Signed By Both James Joyce And Matisse

16. JOYCE, James and MATISSE, Henri, illustrator. **Ulysses**. New York, 1935. Large quarto, original gilt-stamped brown cloth, custom chemise and clamshell box. \$35,000.

First illustrated edition of Joyce's landmark Ulysses, one of only 250 copies (from a total edition of 1500) signed by both James Joyce and Henri Matisse. One of the 20th-century's most desirable illustrated books, combining the work of two great modern artists. A fine copy.

One of the most arresting and intriguing collaborations in 20th-century literature. "It was a great idea to bring them together; celebrities of the same generation, of similar virtuosity" (Wheeler, 15). The 26 beautiful full-page illustrations by Matisse accompany the text of Joyce's *Ulysses*, including six soft-ground etchings with reproductions of the sketches on blue and yellow paper. "One of the very few American *livres de peintres* issued before World War II. According to George Macy [this work's designer], who undertook this only American publication of Matisse's illustrations, he asked the artist how many etchings the latter could provide for \$5000. The artist chose to take six subjects from Homer's *Odyssey*. The preparatory drawings reproduced with the soft-ground etchings (Matisse's only use of this medium) record the evolution of the figures from vigorous sketches to closely knit compositions" (*Artist and the Book* 197). Without original cardboard slipcase. A fine double-signed copy.

*"Christmas turkeys
and geese... Eat, drink
and be merry."*



**A Great Rarity: First Edition Of Kipling's *Captain's Courageous*,
One Of A Very Few Known Signed Copies**

17 KIPLING, Rudyard. **Captains Courageous: A Story of the Grand Banks.** London, 1897. Octavo, original gilt-stamped pictorial blue cloth, custom chemise, slipcase. \$38,000.

First English edition of Kipling's richly detailed tale of American deep-sea fishing and faith in hard work, with frontispiece and 21 illustrations by I.W. Taber, signed by Kipling on the title page with his name crossed out and dated "1922" by Kipling on the last page of text. One of the few copies of this work signed by Kipling that we are aware of.

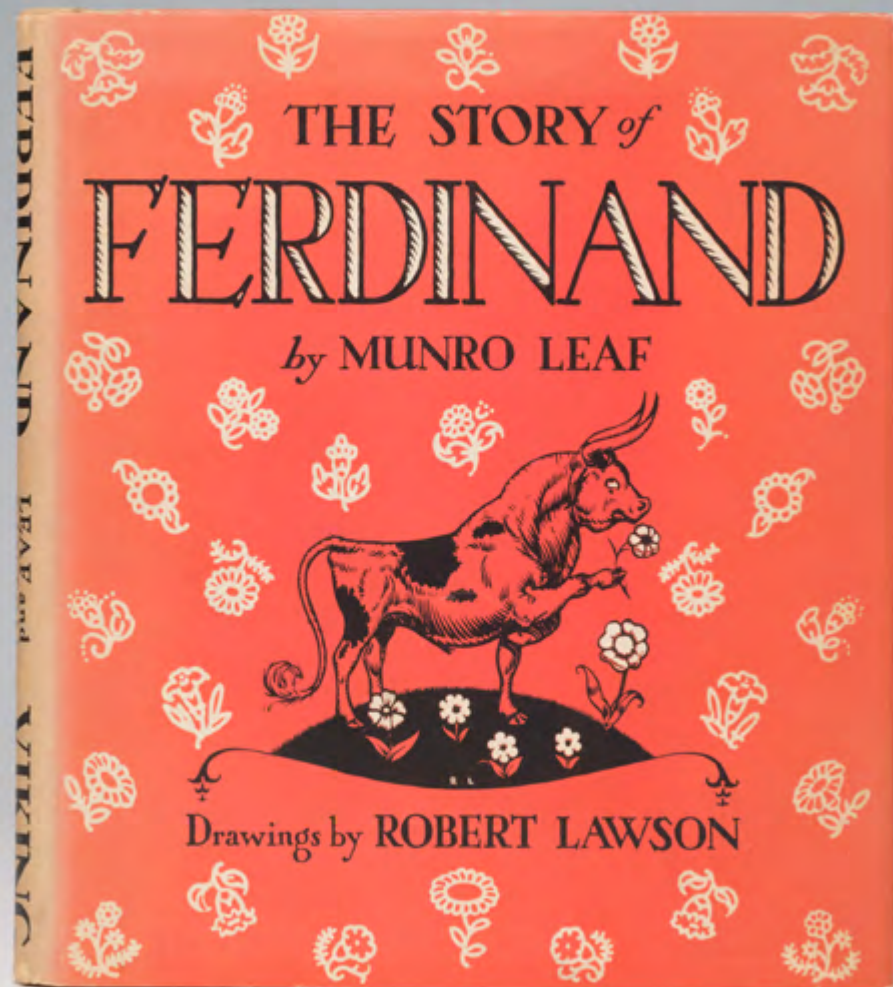
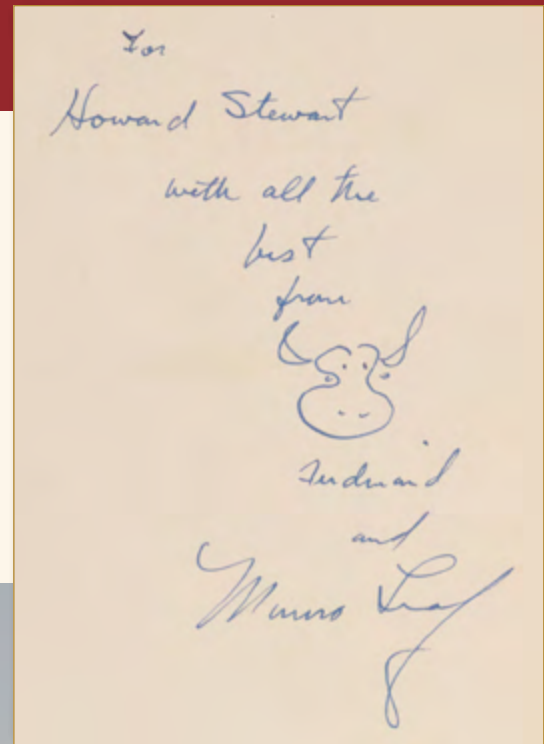
"This is the only book of Kipling's which is set entirely in America. All the characters are American. Not only that, but the heart of the book—its moral in a single sentence—is one of Kipling's main beliefs of this period expressed in terms essentially American, or perhaps more particularly New England. He put it later in verse: 'And the Gods of the Copy-book Maxims said: "If you don't work you will die!" It is a saga of hard physical work in conflict with natural forces. It is a book which could hardly have been written by anyone who did not admire *Huckleberry Finn*; it is a book whose claim to survival rests mainly on detail, and it is all American detail" (Mason, 119-20). Without scarce dust jacket. First serialized in *Pearson's Magazine*, December 1896 to April 1897. Although the American edition preceded the English by about a month, this English edition is preferred. Text generally fine, with occasional tiny shallow inkstain along top margin of a few pages, inner hinges expertly reinforced, cloth with only minor rubbing to extremities, gilt quite bright. Very rare and desirable signed by Kipling.

**Inscribed By Munro Leaf With
An Original Drawing Of Ferdinand The Bull**

18. LEAF, Munro. **The Story of Ferdinand.** Illustrated by Robert Lawson. New York, 1936. Square octavo, original half tan cloth, dust jacket, custom clamshell box. \$26,000.

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

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

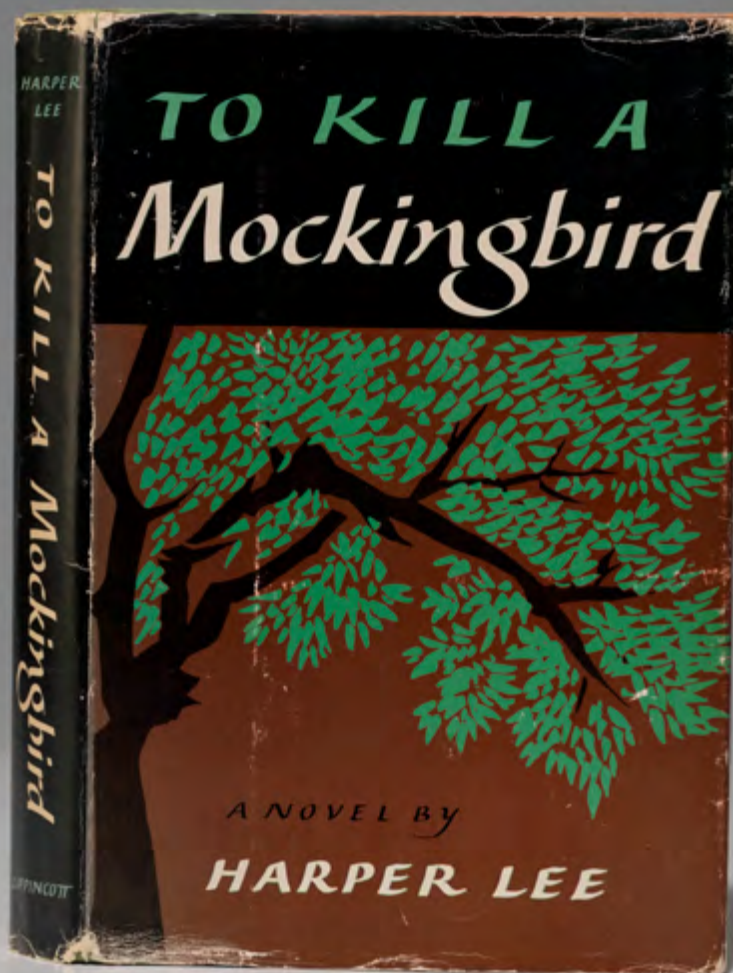


**First Edition Of One Of The Rarest
Of American Classics, Harper
Lee's *To Kill A Mockingbird***

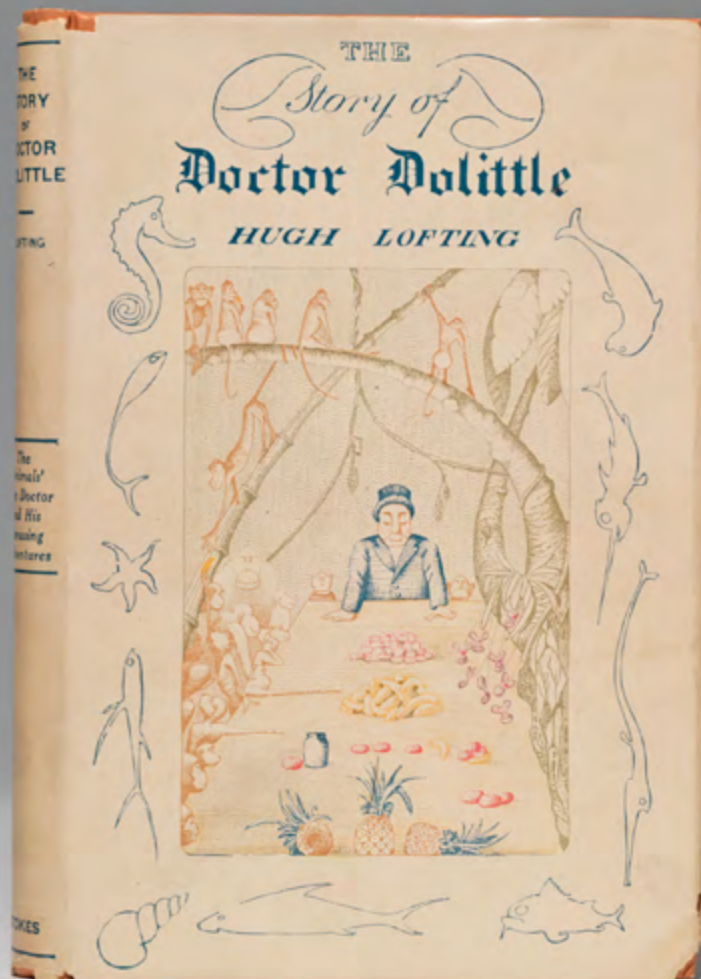
19. LEE, Harper. ***To Kill a Mockingbird***. Philadelphia and New York, 1960. Octavo, original half green cloth, dust jacket. \$25,000.

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. Bookseller label. Book about-fine, bright unfaded dust jacket with light wear mainly to corners and two tiny inoffensive abrasions to rear panel. An exceptionally nice unrestored copy, unusual in this condition.



*"'The world's endin', Atticus! Please do something-!'
I dragged him to the window and pointed.
'No it's not,' he said. 'It's snowing.'"*



"The only thing in animal language that people have learned to understand is that when a dog wags his tail he means 'I'm glad!'"

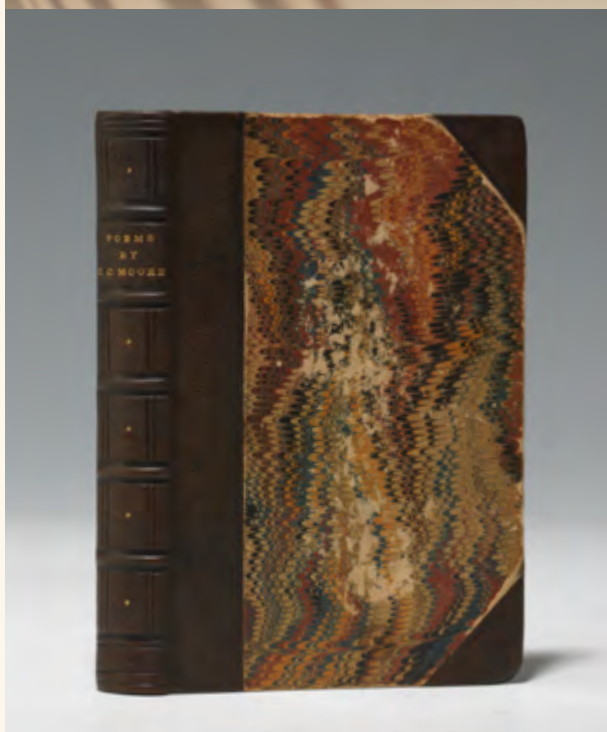
"He Was Very Fond Of Animals And Kept Many Kinds Of Pets"

20. LOFTING, Hugh. **The Story of Doctor Dolittle.** New York, 1920. Octavo, original orange cloth, dust jacket. \$8800.

First edition of the first Doctor Dolittle title, with color frontispiece, two plates, and 30 in-text black-and-white illustrations. A lovely copy in the very scarce original dust jacket.

Author Hugh Lofting was "creator of the most famous vet of all time (*pace* James Herriot)—and what a wonderfully sane loony Dr. Dolittle is. The books are absolutely irresistible and deathless—as well as being immensely stylish... Very much collected, as is right and proper" (Connolly, 189). Asked about the genesis of *Doctor Dolittle*, Lofting stated that he came up with the idea during World War I. He recalled: "It was during the Great War and my children at home wanted letters from me—and they wanted them with illustrations rather than without. There seemed to be very little of interest to write to youngsters from the Front: the news was either too horrible or too dull... One thing, however, that kept forcing itself more and more on my attention was the very considerable part the animals were playing in the World War" (*First*s). After being injured in the war, Lofting used his letters to compile a book. Soon after, he became one of the most celebrated children's authors of all time. Book with minor bump to lower corner and two expertly repaired short closed tears to front free endpaper and flyleaf, cloth fresh and near-fine; unrestored original dust jacket with chip to rear panel, shallow wear to ends of slightly toned spine and corners, but quite clean and bright, extremely good. A lovely and desirable copy in the very scarce dust jacket.

'Twas the night before Christmas, when all through the
house
Not a creature was stirring, not even a mouse;
The stockings were hung by the chimney with care,
In hopes that St. NICHOLAS soon would be there;
The children were nestled all snug in their beds,
While visions of sugar-plums danced in their heads;
And Mamma in her 'kerchief, and I in my cap,
Had just settled our brains for a long winter's nap;



Presentation Copy, Inscribed By Clement Moore, Of The Rare First Collected Edition Of His Poems, Featuring The First Appearance In A Book By Him Of "A Visit From St. Nicholas"

21. MOORE, Clement C. **Poems.** New York, 1844. Small octavo, contemporary three-quarter brown morocco gilt. \$15,000.

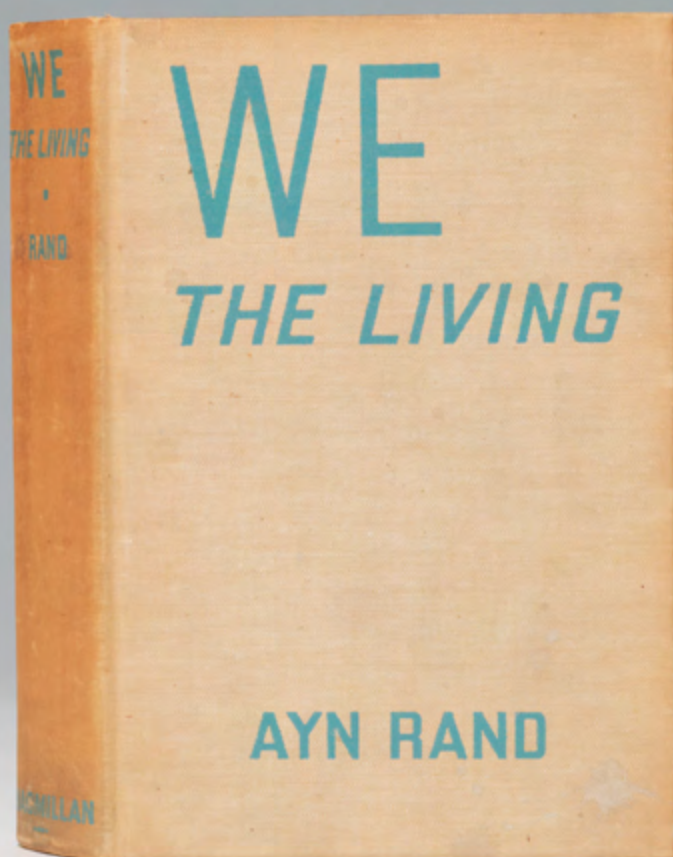
Rare first edition, presentation copy, of the volume containing the first appearance in a book by Moore of his immortal poem "A Visit from St. Nicholas" ["'Twas the Night Before Christmas..."] (pages 124-27), inscribed by Moore: "Mr. Miller, from the author. Dec. 1849."

"Not until St. Nicholas passed through the crucible of Doctor Clement Clarke Moore's mind and imagination did the patron saint of childhood ever ride in a sleigh, or have eight tiny reindeer with bells joyfully to convey him... nor did he ever get into the homes of good little boys and girls by going down chimneys" (*Grolier American* 100 52). Numerous newspaper printings followed the poem's initial appearance in the December 1923 *Troy Sentinel*. The earliest known

separate printing was an illustrated broadsheet published circa 1830 (BAL 14346). Its earliest located formal book publication (and its first appearance under Moore's name) was in *The New-York Book of Poetry* (BAL 14347), edited by Charles Fenno Hoffman, which contained verse by Moore and many others. *The present volume contains the first appearance of "A Visit from St. Nicholas" in a collection of Moore's own work.* Occasional marginal soiling, light foxing to endpapers and flyleaves, mild rubbing to contemporary binding. An extremely good inscribed copy.

*"Happy Christmas
to all, and to all a
good-night."*

*Mr Miller.
From the author.
Dec. 1849,*



*"It's a rare gift, you know,
to feel reverence for your
own life and to want the
best, the greatest, the
highest possible, here, now,
for your very own."*

**An Exceptional Association: Very Scarce First Edition Of Rand's First Novel,
Inscribed To Architect Ely Jacques Kahn, Her Advisor For *The Fountainhead***

22. RAND, Ayn. **We the Living**. New York, 1936. Octavo, original cloth, custom slipcase and chemise. \$42,000.

*Scarce first edition of Rand's first novel, one of only 3000 copies printed, a wonderful presentation association copy, inscribed by the author to architect Ely Jacques Kahn, for whom Rand worked as an unpaid assistant in 1937, while researching the profession for the book that was to become *The Fountainhead*: "To Ely Jacques Kahn—gratefully—Ayn Rand."*

According to Barbara Branden in her biography *The Passion of Ayn Rand* (143-44), in 1937 "Ayn decided to spend a few months working in an architect's office, without pay, in order to become familiar with the day-to-day activities of the profession. Through a friend she met the famous New York architect Ely Jacques Kahn and he agreed to her plan... Ayn spent six months working in Kahn's office as a filing clerk, typist, and general assistant. He was the only one in the office who knew that her real purpose was research for a novel, and he seemed charmed by the adventure of having her there... It was while working for Kahn that Ayn solved the problem of devising a climax for her novel." Without scarce dust jacket. Spine sunned, rear cover soiled. A very good copy of this scarce book, most desirable with this significant association.

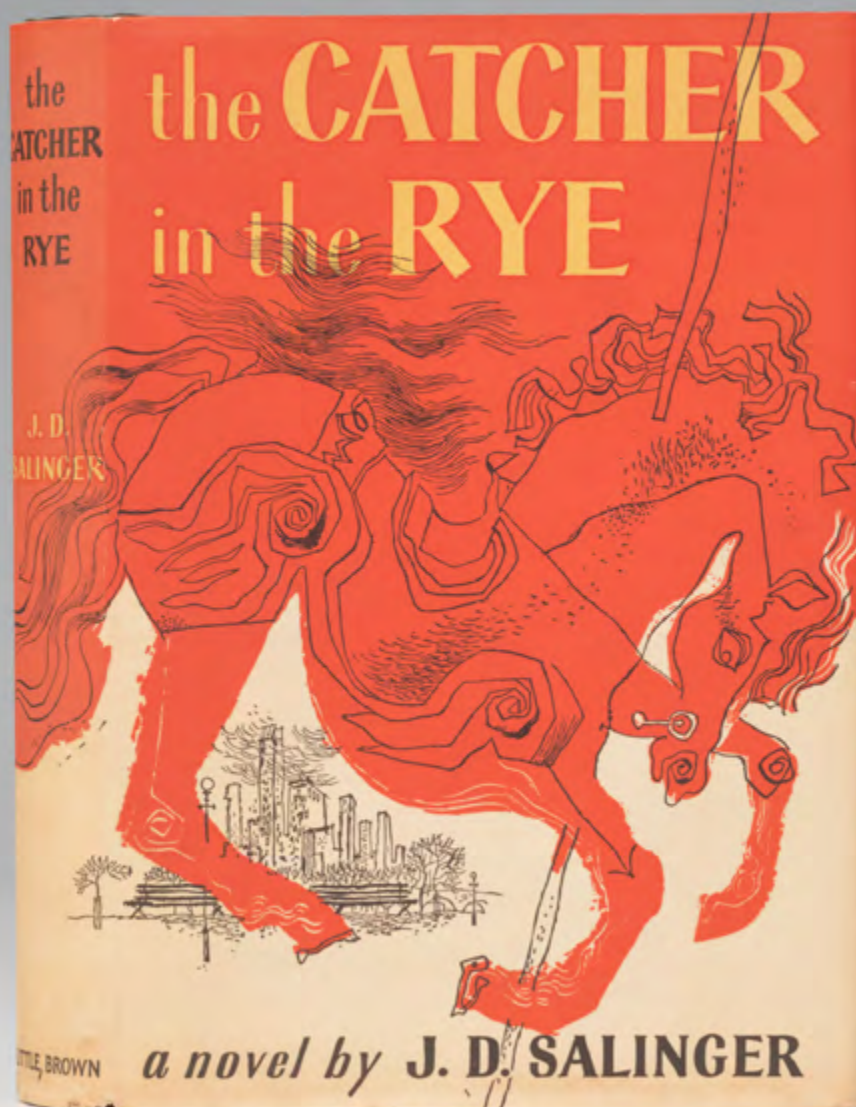
To Ely Jacques Kahn—
gratefully—
Ayn Rand

The Catcher In The Rye, First Edition In First-Issue Dust Jacket, A Stunning Copy

23. SALINGER, J.D. ***The Catcher in the Rye***. Boston, 1951. Octavo, original black cloth, dust jacket, custom clamshell box. \$23,500.

First edition of Salinger's first book—the now-classic novel that defined the voice of young America for a generation—in first-issue dust jacket with photograph of the author on the back panel.

“The Catcher in the Rye is undoubtedly a 20th-century classic” (Parker, 300). “This novel is a key-work of the 1950s in that the theme of youthful rebellion is first adumbrated in it, though the hero, Holden Caulfield, is more a gentle voice of protest, unprevailing in the noise, than a militant world-changer... The Catcher in the Rye was a symptom of a need, after a ghastly war and during a ghastly pseudo-peace, for the young to raise a voice of protest the failures of the adult world” (Burgess, 99 Novels, 53-4). First-issue dust jacket, with rear panel photograph of Salinger lightly cropped at top edge. Bookplate. Owner signature. Book fine; only lightest rubbing to bright unrestored dust jacket. A very desirable fine copy of this literary landmark.



"One guy, kept saying to the other guy, 'Hold the sonuvabitch up! Hold it up, for Chrissake!' It certainly was a gorgeous way to talk about a Christmas tree."

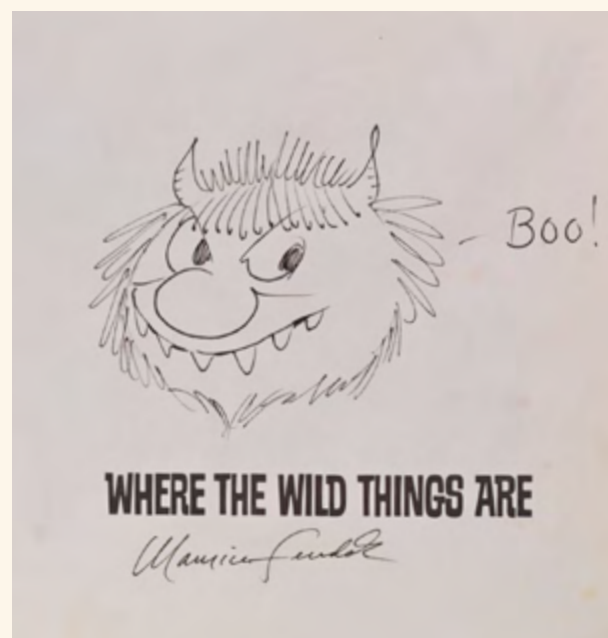


Beautiful First Edition, First Issue Of *Where The Wild Things Are*, Signed By Sendak With A Large Original Drawing By Him Of A Wild Thing

24. SENDAK, Maurice. **Where the Wild Things Are.** New York, 1963. Oblong quarto, original half gray cloth, dust jacket, custom slipcase. \$34,000.

First edition, in first-issue dust jacket, of one of the scarcest and most desirable books in modern children's literature, signed with a very large original sketch of one of his wild things shouting, "Boo!"

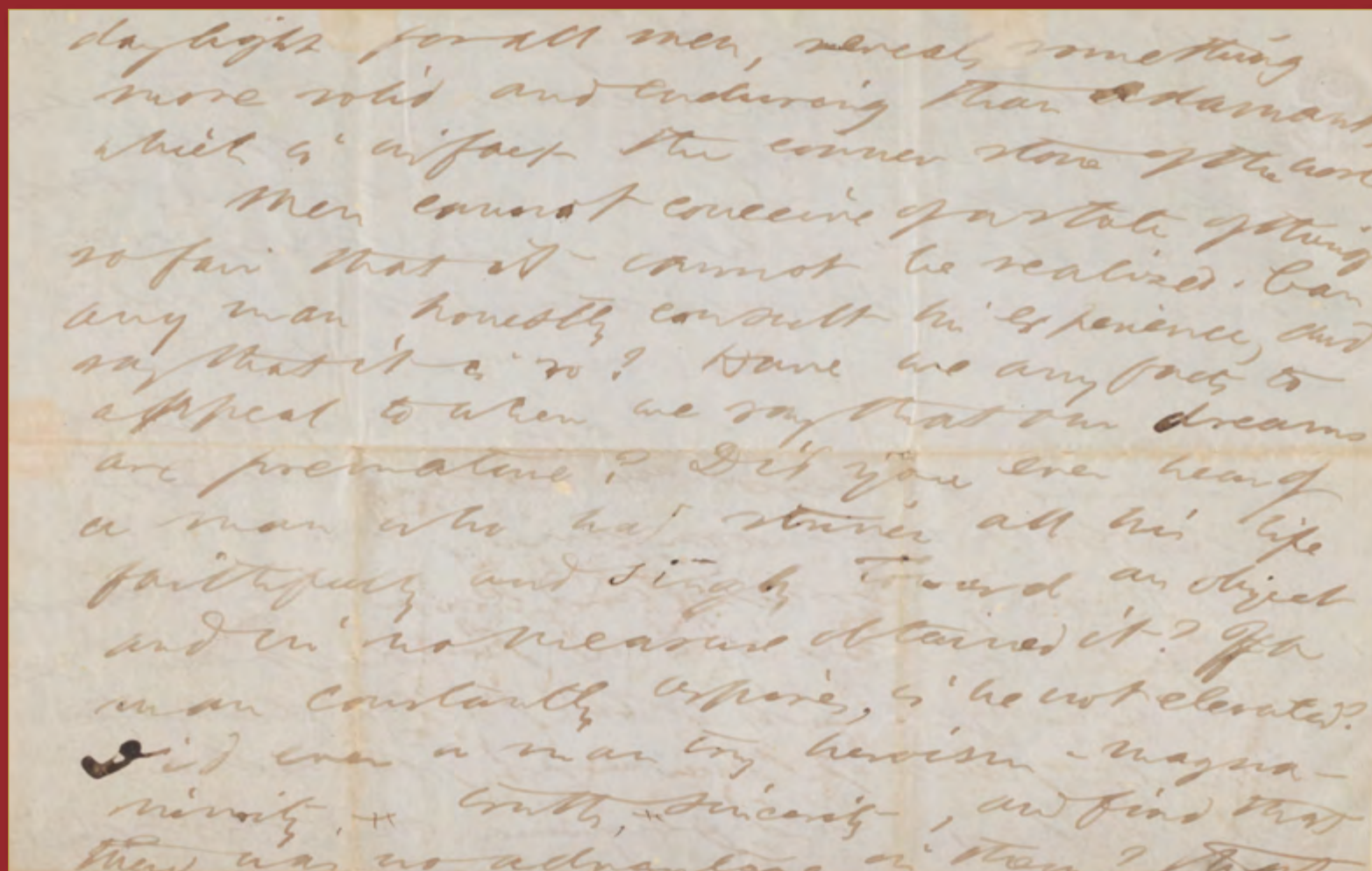
Hailed as "the Picasso of children's books," Maurice Sendak has produced more than 80 books, of which *Where the Wild Things Are* is unquestionably the most famous, being one of the ten best-selling children's books of all time. "Sendak's exploration of the realms of the unconscious in *Where the Wild Things Are*... lifts his work beyond the confines of the children's picture book, and places it among major art of the 20th century" (Carpenter & Prichard, 476-77). *First-issue dust jacket*, with correct blurbs and no mention of the Caldecott award. Book fine; exceptionally bright dust jacket with none of the usual toning, only two short closed tears. A beautiful copy of this great rarity, one of the finest we have ever seen, most desirable signed and with a large drawing by Sendak of one of his iconic wild things.



"There should be a place where only the things you want to happen, happen."

Concord, you spoke of retiring farther from our civilization. I asked you if you would feel no longings for the society of your friends. Your reply was in substance, "No, I am nothing." That reply was memorable to me. It indicated a depth of resources, a completeness of renunciation, a poise and repose in the universe, which to me is almost inconceivable; which in you seemed domesticated, and to which I look up with veneration.... If I understand rightly the significance of your life, this is it: You would sunder yourself from society, from the spell of institutions, customs, conventionalities, that you may lead a fresh, simple life with God... Amid a world of noisy, shallow actors it is noble to stand aside and say, "I will simply be." Could I plant myself at once upon the truth, reducing my wants to their minimum, . . . I should at once be brought nearer to nature, nearer to my fellow-men,—and life would be infinitely richer. But, alas! I shiver on the brink." Thoreau's entire 50-letter correspondence with Blake—"the longest and most philosophical letters he ever wrote" (Harding, *Days of Henry Thoreau*, 231)—has been published separately as *Letters to a Spiritual Seeker*. The first letter contains "what is perhaps Thoreau's most thoughtful analysis of the journey metaphor" (Richardson, 188). Thoreau biographer Walter Harding has called Blake "one of Thoreau's most devoted disciples": as is noted in the publisher's advertisement for this set in Volume I, the four volumes of selections from Thoreau's Journal in this set were "edited by his friend and correspondent, Mr. H.G.O. Blake, into whose hands the manuscript volumes passed on the death of Thoreau's sister Sophia."

This beautiful set also contains a foldout map of Concord, reproductions of Thoreau's journal illustrations, and over 100 tissue-guarded illustrations. Letter and interiors fine, expert restoration to a few joints of beautiful elaborate full morocco-gilt.



daylight for all men, reveals something
more solid and enduring than adamant
which is in fact the corner stone of the world
Men cannot conceive of a state of things
so far that it cannot be realized. Can
any man honestly consult his experience, and
say that it is so? Have we any facts to
appeal to when we say that our dreams
are premature? Did you ever hear of
a man who had striven all his life
faithfully and singly toward an object
and in no measure obtained it? If a
man constantly aspires, is he not elevated?
Did ever a man try heroism - magna-
nimity, truth, sincerity, and find that
there was no advantage in them? That

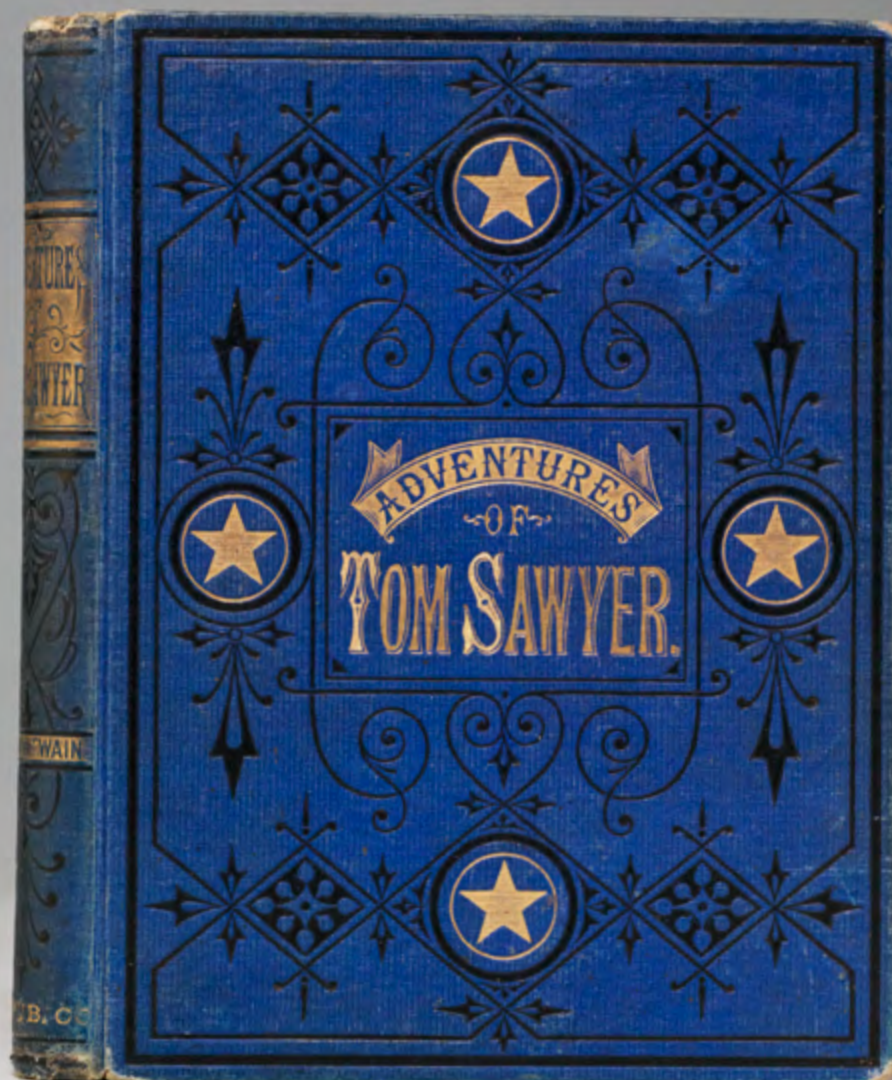
“One Of The Most Durable Works In American Literature”: First Edition, First State, Of *Tom Sawyer*

26. TWAIN, Mark. **The Adventures of Tom Sawyer.** Hartford, 1876. Octavo, original blue cloth, custom slipcase. \$72,000.

First American edition, first state, of what is universally recognized as one of the great masterpieces of American literature.

“The first novel Mark Twain wrote without a co-author, *Tom Sawyer* is also his most clearly autobiographical novel... Enlivened by extraordinary and melodramatic events, it is otherwise a realistic depiction of the experiences, people and places that Mark Twain knew as a child” (Rasmussen, 459). Originally published in England (without illustrations), *Tom Sawyer* arrived at a momentous time in American history: Custer had recently lost the battle at Little Big Horn and America was celebrating its centennial. “Publication of *Tom Sawyer* was little noticed... The book has, however, proved to be one of the most durable works in American literature. By the time of Twain’s death, it

was his top-selling book. It has been in print continuously since 1876, and has outsold all other Mark Twain works” (Rasmussen, 459). “This was a true boy’s book, and surviving copies are proof of how rough little boys can be on books” (MacDonnell, 40). *First printing, first state* (with “THE” on half title in 10-point rather than 14-point type), peach endpapers, printed on wove paper, with triple flyleaves of laid paper, and preliminary matter paginated [I]-XVI. Owner gift inscription in light pencil. Interior quite clean, with faint unobtrusive dampstain to bottom margin of first few leaves, moderate rubbing to extremities of original cloth, spine slightly faded. An extremely good copy of this American high spot.



“To promise not to do a thing is the surest way in the world to make a body want to go and do that very thing.”



**“All Modern Literature Comes From One Book By Mark Twain. It’s The Best Book We’ve Had”:
First Issue Of *Huckleberry Finn*, A Lovely Copy**

27 TWAIN, Mark. **Adventures of Huckleberry Finn (Tom Sawyer’s Comrade)**. New York, 1885. Octavo, original pictorial green cloth, custom chemise and clamshell box. \$24,000.

First edition, first issue, of “the most praised and most condemned 19th-century American work of fiction” (*Legacies of Genius*, 47), with 174 illustrations by Edward Kemble. A fresh, lovely copy.

Written over an eight-year period, Twain’s *Adventures of Huckleberry Finn* endured critical attacks from the moment of publication, standing accused of “blood-curdling humor,” immorality, coarseness and profanity. The book nevertheless emerged as one of the defining novels of American literature, prompting Hemingway to declare: “All modern literature comes from one book by Mark Twain. It’s the best book we’ve had. All American writing comes from that. There was nothing before. There has been nothing

since.” This copy has all the commonly identified first-issue points (the printer assembled copies haphazardly; bibliographers do not yet agree as to the priority of many points). This copy contains the following points of bibliographical interest: frontispiece portrait, bearing the Heliotype Printing Co. imprint, has the cloth table cover under the bust; copyright page dated 1884; page 143 with “l” missing from “Col” and broken “b” in “body” on line seven; page 155 with the final “5” in a slightly larger font; page 161, no signature mark “11”; page 283-84 is a cancel (Kemble’s illustration with straight pant-fly) as described by Johnson (page 48) and MacDonnell (pages 32-33). Text quite clean with a bit of faint foxing to fore-edge only, inner hinges expertly reinforced. A lovely copy with just a touch of rubbing to spine ends and corners, cloth fresh, gilt bright.

*“Just because you’re taught that
something’s right and everyone believes it’s
right, it don’t make it right.”*



**“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, \$14,800.

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.

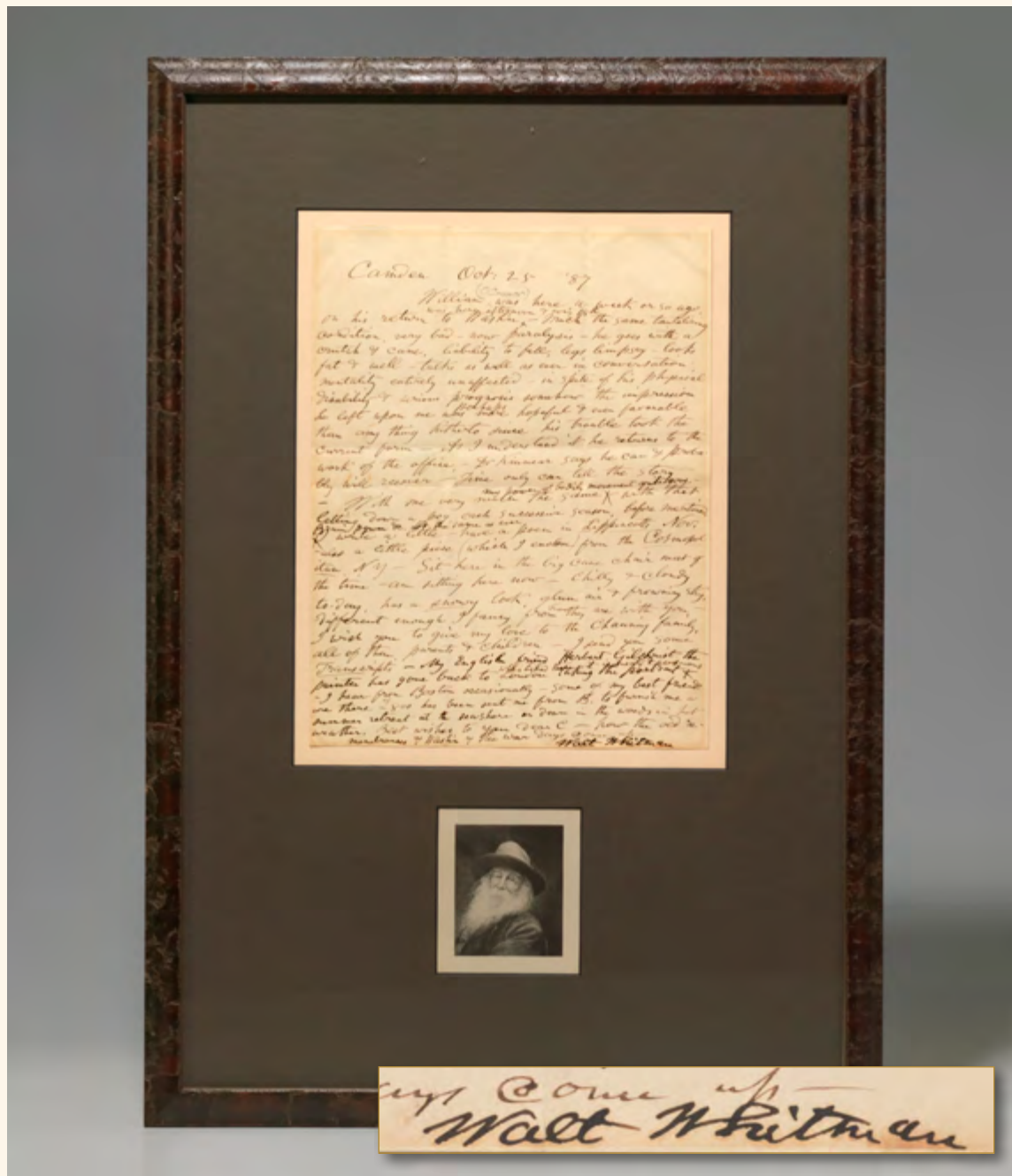
Although the book was not published until many years after Twain's death, a printed notice on the limitation page reads, "These signatures of Mark Twain have been in the possession of Harper & Brothers for fifty years. There are no more." Edited and with an introduction by Dixon Wecter, the literary editor of the Twain estate. Printed on Colophon Text paper, with special photographic frontispiece portraits. A beautiful copy in fine condition.

**Exceptional And Lengthy
1887 Autograph Letter
Regarding The Health
Of Whitman's Friend,
William O'Connor, And
Also Including Extensive
Updates On Whitman's
Health, Publications, And
Summer Plans, Written And
Signed By Walt Whitman**

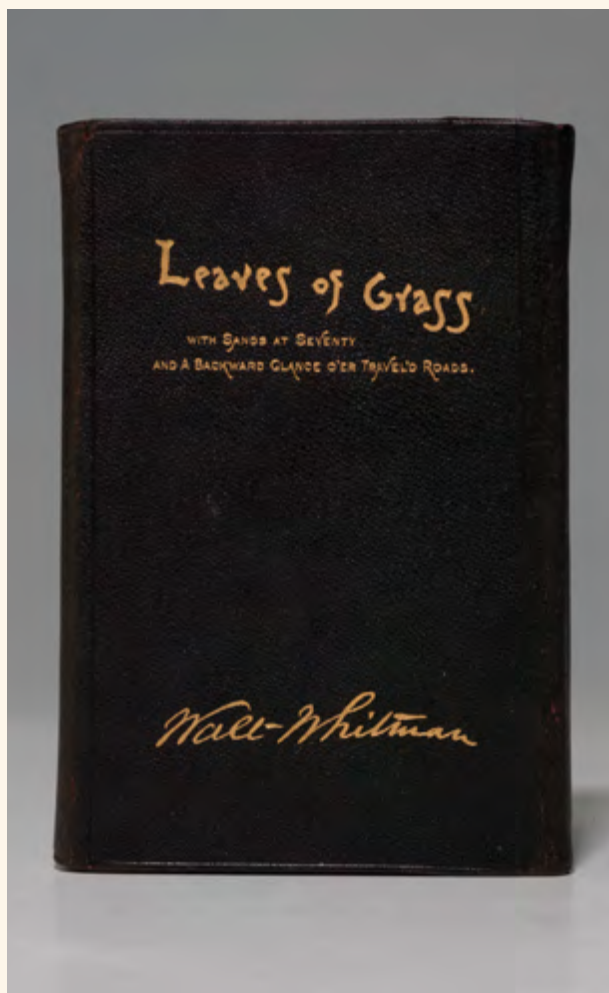
29. WHITMAN, Walt.
Autograph letter signed.
Camden, 1887. Single sheet of
unlined stationery measuring
8-1/2 by 11 inches; matted
and framed with a portrait of
Whitman, entire piece measures
23 by 15-1/2 inches. \$17,500.

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

The letter, dated "Camden Oct:
25 '87," is written entirely in Walt
Whitman's hand and reads in
small part: "William [third-party
pencil annotation: 'O'Connor']
was here was here afternoon &
evng 18th a week or so ago, on
his return to Wash'nx—Much the
same tantalizing condition, very
bad—now paralysis—he goes
with a crutch & cane, liability
to fall, legs, limpsey—looks fat
& well—talks as well as ever in



conversation; mentality—entirely unaffected... Dr Kinneer says he can & probably will recover—Time only can tell the story—With me very much the same my power of bodily movement quite gone—with that letting down a peg each successive season, before mentioned brainpower & c. ab't the same as ever I write a little—have a poem in Lippincott, Nov.—also a little piece (which I enclose) from the Cosmopolitan, NY... I wish you to give my love to the Channing family, all of them, parents & children—I send you some Transcripts—My English friend Herbert Gilchrist the painter has gone back to London who is liked there taking the portrait it is meaty and sensuous... Dear C—how the old remembrances of Wash'n & the war days come up—[signed] Walt Whitman." William O'Connor, whose health Whitman chronicles in the letter, remains best known as the author of the Whitman pamphlet "The Good Gray Poet," published in 1866. William Douglas O'Connor invited Whitman to live with him and his wife following the Battle of Fredericksburg. Whitman's brother, George, had been wounded in the battle and the O'Connors' home provided Whitman with an ideal base from which Whitman could make frequent trips to visit both his brother and the scores of wounded soldiers in both Union and Confederate hospitals. The cohabitation turned into a lasting friendship. He remained in Washington, D.C. for ten years, during which time he was perhaps the O'Connors' most frequent visitor. O'Connor and Whitman had a fallout in 1872 over O'Connor's support of government social reform, but the pair reunited when O'Connor became ill. This letter also includes references to Whitman's recent publications, which were "Shakspeare-Bacon Cipher" and a group of poems titled "November Boughs" [no relation to the 1888 volume of the same title]. Whitman also mentions Herbert Gilchrist, his British portrait-painter, who brought the original painting back to London, leaving a copy with Whitman. The portrait was criticized as overly tame, but Whitman's friends found it to be accurate. Pencil framing notations on verso. Early creases, mounting tabs to verso. An exceptional about-fine signed autograph Whitman letter.



Scarce Edition Of Leaves Of Grass, Signed By Whitman, With Original Butterfly Photograph

30. WHITMAN, Walt. **Leaves of Grass with Sands at Seventy & a Backward Glance o'er Travel'd Roads.** May 31, 1889... **Portraits from Life. Autograph. Special Ed'n.** [Camden, New Jersey, 1889]. Octavo, original full gilt-stamped limp black morocco, custom chemise and clamshell box. \$14,500.

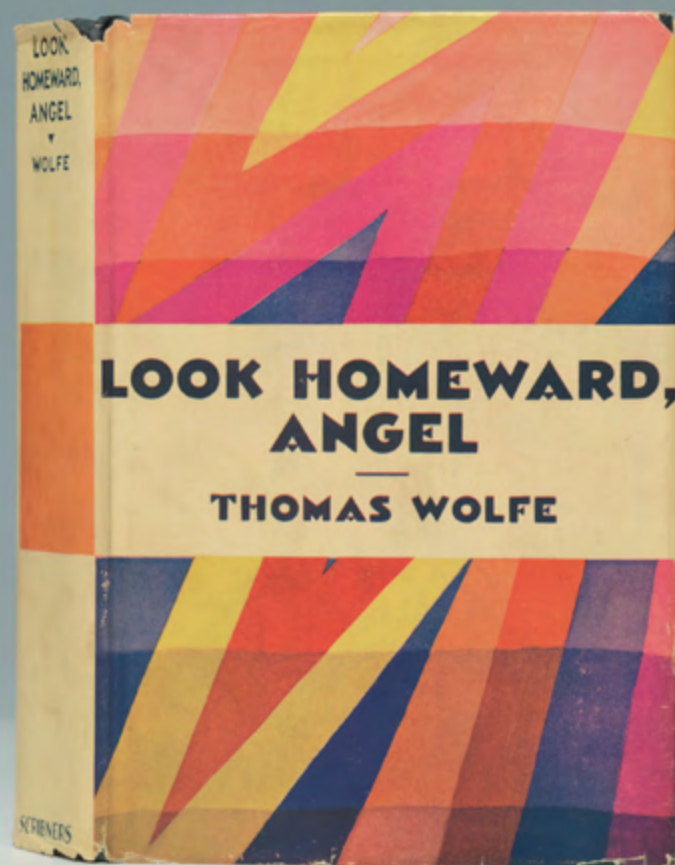
One of only 300 copies of Leaves of Grass printed in commemoration of Whitman's 70th birthday, boldly signed by Whitman, with six portraits of Whitman, including the famous original mounted frontispiece photograph with a butterfly resting on his finger.

Whitman's explanatory note is printed on the title page: "Today, after finishing my 70th year, the fancy comes for celebrating it by a special complete, final utterance, in one handy volume of L. of G. with their Annex, and Backward Glance-and for stamping and sprinkling all with portraits and facial photos, such as they actually were, taken from life, different stages. Doubtless, anyhow, the volume is more a Person than a book. And for testimony to all (and good measure) I here with pen and ink append my name." In BAL Binding A. Text and frontispiece fine, a bit of wear along inner paper hinges; binding much nicer than usually seen, gilt bright. A desirable copy.



and ink append my name:
Walt Whitman

*"Do anything, but let
it produce joy."*



"It seems to me that in the orbit of our world you are the North Pole, / the South—so much in balance, in agreement—and yet... the whole world lies between."

For
N. Halliwell
Sincerely,
Thomas Wolfe
Feb 1,
1938

Inscribed By Thomas Wolfe

31. WOLFE, Thomas. **Look Homeward, Angel.** New York, 1929. Octavo, original navy cloth, dust jacket, custom cloth clamshell box. \$15,000.

First edition, first issue, of Wolfe's first and most important novel, inscribed by him: "Sincerely, Thomas Wolfe. Feb 1, 1938."

"Here is a novel of the sort one is too seldom privileged to welcome. It is a book of great drive and vigor, of profound originality, of rich and variant color... Wolfe has a great gift—the ability to find in simple events and in humble, unpromising lives the whole meaning and poetry of human existence" (NYT Book Review, October 27, 1929). *First issue, with lower case "g" on page 308, line 26, and missing "t" in "stationed" on page 506, line 23. Rare first-state dust jacket, with photograph of Wolfe on rear panel. Only 3500 copies of the first printing were issued with the first-state dust jacket. The owner (presumably) has added "For N. Halliwell" above the inscription. Book fine with interior generally quite clean, bright dust jacket with light wear to spine ends and only mildest toning to extremities. A near-fine inscribed copy.*

**Exceedingly Rare Association First Edition,
First Issue, Of *King Kong*, 1932, Inscribed By Fay Wray**

32. (WRAY, Fay) (WALLACE, Edgar) (COOPER, Merien C.) LOVELACE, Delos W. ***King Kong. Conceived by Edgar Wallace and Merian C. Cooper. Illustrated with Scenes from the Radio Picture.*** New York, 1932. Octavo, original green cloth, dust jacket, custom clamshell box. \$17,000.

First edition, first issue, of the novelization of King Kong, a stunning association copy boldly inscribed and presented by the actress who made film history, "For Pete Begaslawski, Fay Wray." An exceptional copy in colorful first issue dust jacket.

This first edition of *King Kong* was published December 27, 1932, just over three months before the film made its premiere in March 1933 at the RKO Roxy and Radio City Music Hall, "then the largest movie house in the world" (Erb, 23-38). *First-issue dust jacket*, with "by" twice on front panel; verso with publisher's printed list of titles. Fay Wray's now-iconic performance in the film led to many other roles for the actress, "but she was always aware that she would be remembered for the culmination of *King Kong*, in which the giant ape from Skull Island carries her to the top of the Empire State Building" (*New York Times*). "Wray was lured into the film by the co-director Merian Cooper's promise that she would star opposite 'the tallest, darkest leading man in Hollywood.' Her performance became the stuff of movie legend" (*Guardian*). Book fine, inscription bold and crisp; expert archival restoration to very colorful dust jacket.





With 24 Superb Hand-Colored Folio Ackermann Aquatints Of Scenes Along The Rhine, 1820

33. (ACKERMANN, Rudolph) GERNING, Baron Johann Isaac von. **A Picturesque Tour Along the Rhine, from Mentz to Cologne.** London, 1820. Folio, 20th-century full polished tan calf. \$11,000.

First edition, first issue, of one of Ackermann's wonderful Picturesque Tours, beautifully illustrated with 24 hand-colored folio aquatints and large folding map. A lovely copy.

In the history of book production "there is no more attractive figure than that of Rudolph Ackermann, through whose extraordinary enterprise and spirit of adventure, aquatint was successfully applied to the illustration of books" (Prideaux, 120-23). One of Ackermann's most lucrative projects was his remarkable *Picturesque Tours*, a series of seven books produced between 1820-28. This is his *Tour Along the Rhine*, with beautifully hand-colored aquatints by Daniel Havell and Thomas Sutherland after paintings by Christian Georg Schutz. *First issue*, without plate numbers in the top right corners. Tooley notes that plates 2 and 3 have variants dated either September or October; Abbey argues persuasively that to call either state an issue "must remain doubtful," particularly given that large-paper copies have also been seen with the two plates dated October. At any rate, the quality of plates in either state meet the same high standard. This copy has plates 2 and 3 dated October. Text watermarked 1817 and 1818; plates watermarked 1818 and 1819. Title page neatly rehinged, plates fine and fresh, hand-coloring vivid; a few minor scuffs to binding. An excellent, attractive copy of this beautifully illustrated work.



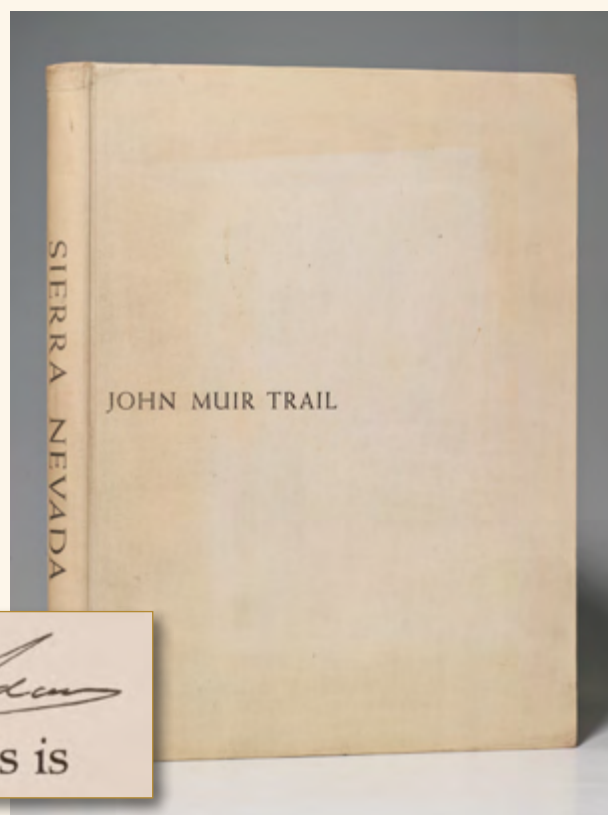


“Snow-Capped Peaks And Gemlike Mountain Lakes”

34. ADAMS, Ansel. **Sierra Nevada: The John Muir Trail.** Berkeley, 1938.
Large folio, original ivory cloth. \$14,000.

Signed limited first edition, one of only 500 copies signed by Adams, who “realized in his pictures what Walt Whitman celebrated in his poetry” (Icons of Photography), featuring 50 luminous mounted halftone prints including “Half Dome,” very scarce in original cloth.

To Ansel Adams, the open vistas of the American West were “an event, an ephemeral, continuing drama. The protagonist of the drama is the light.” Adams photographed these “snow-capped peaks and gemlike mountain lakes... so persuasively that it has seemed to most younger photographers of ambition that that book has been closed” (Szarkowski, 13-14). Commissioned by a president of the Sierra Club to assemble a book of photographs in tribute to his late son, Adams created this outstanding volume, whose striking halftones set a new high standard for photobooks. Included is “Half Dome,” widely considered his first masterpiece. Each separately mounted halftone print measures nine by seven inches. Without extremely scarce dust jacket. Owner business card tipped to front pastedown, owner ink signature to title page. Light foxing to endpapers and edges of text block, plates fine, a bit of toning to cloth, as often, minor expert repairs to spine ends. A most desirable copy.



Ansel Adams
of which this is

With Eight Magnificent Poster-Size Plates For Different Operas, Signed And Numbered By Artists Antonio Clavé, Léonor Fini, Richard Lindner, Marino Marini, André Masson, Larry Rivers, Paul Wunderlich, And Jamie Wyeth

35. CLAVÉ, Antonio, FINI, Léonor, LINDNER, Richard, MARINI, Marino, MASSON, André, RIVERS, Larry, WUNDERLICH, Paul and WYETH, Jamie. **Metropolitan Opera Fine Art.** New York, 1978. Double elephant folio (23-1/2 by 31-1/2 inches), leaves laid loose in original portfolio, as issued. \$28,000.

Deluxe limited first edition, one of only 25 copies with eight enormous poster-size prints for eight different operas by eight different artists, each signed and numbered by their respective artist.

The eight works, each signed and numbered "IV" by their respective artists, are as follows:

1. Antonio Clavé—Carmen.
One of 25 on hand-made Japanese paper.
2. Léonor Fini—Tristan und Isolde.
One of 35 on hand-made Japanese paper.
3. Richard Lindner—Der Rosenkavalier.
One of 25 on hand-made Japanese paper.
4. Marino Marini—La Traviata.
One of 25 on Rives Moulin de Gué paper.
5. André Masson—Don Giovanni.
One of 25 on Rives Moulin de Gué paper.
6. Larry Rivers—Madama Butterfly.
One of 25 on hand-made Japanese paper.
7. Paul Wunderlich—Aïda.
One of 25 on BFK Rives paper.
8. Jamie Wyeth—La Bohème.
One of 25 on BFK Rives paper.

Fine condition.





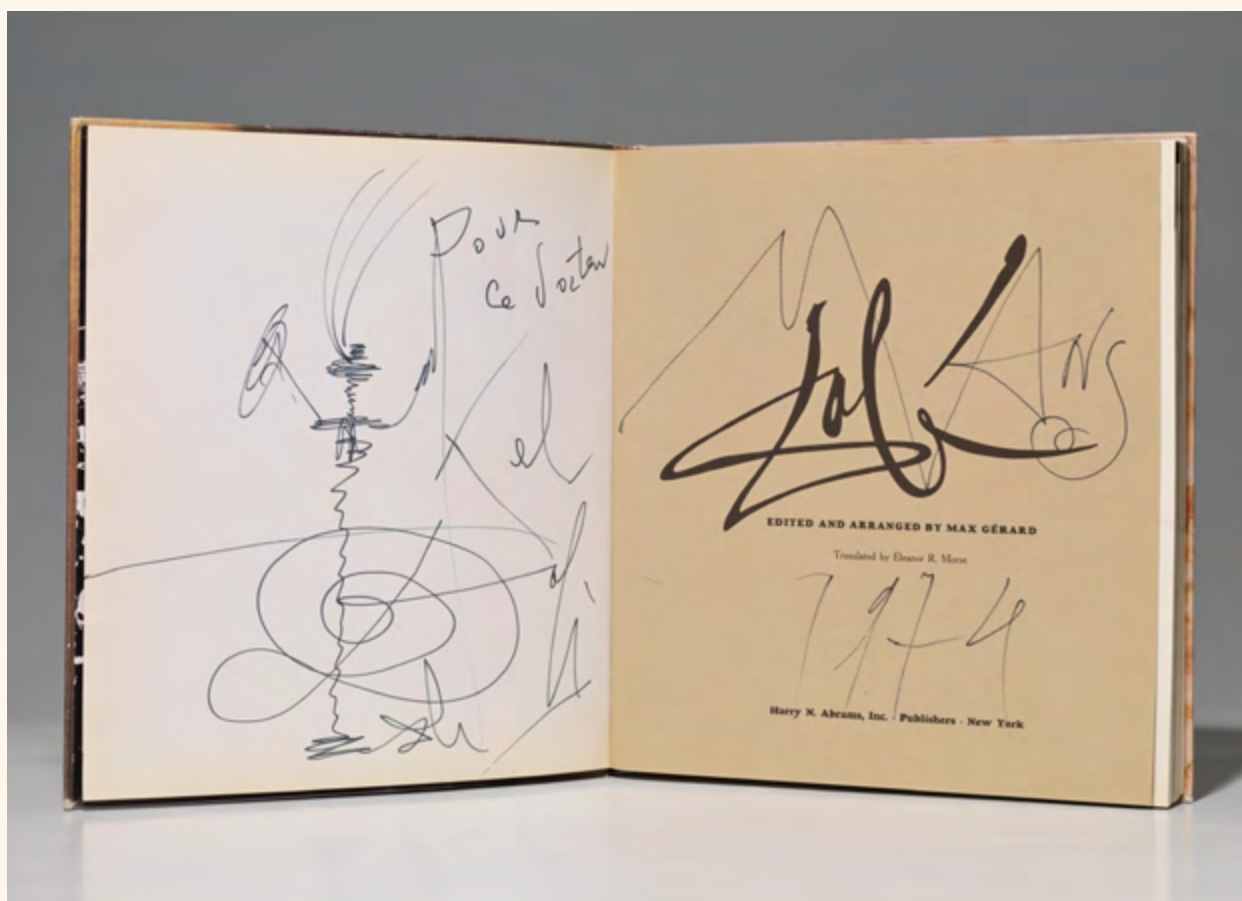
**Boldly Inscribed By Salvador Dalí
With A Highly Desirable Original
Drawing Of Don Quixote**

36. DALÍ, Salvador. **Dalí.** New York, 1968. Large square quarto (11-1/2 by 12 inches), original pictorial brown cloth, dust jacket. \$7200.

First edition, a very scarce presentation copy, of this richly illustrated volume of Dalí's work, boldly inscribed in black felt pen across the entire title page and opposite page by Dalí and dated 1974, with a wonderful large original sketch of Don Quixote.

A "pioneer of European Surrealism... Dalí will have a permanent place in the history of art" (*New York Times*). This magnificent volume, produced under Dalí's supervision, includes many works never before reproduced, as well as his thoughts on subjects such as war, space-time, his wife and muse Gala, eroticism and mysticism. Issued the same year as first French edition, no priority established. This very scarce presentation copy is inscribed, dated 1974, and features a large original sketch of Don Quixote. Dalí first illustrated *Don Quixote* in 1946, producing 38 original illustrations drawing on his Spanish heritage and cultural knowledge. The magnificent illustrations are highly valued and, accordingly, this sketch is quite desirable. Book very nearly fine, dust jacket near-fine with only minor wear to extremities. A lovely inscribed presentation copy with desirable original sketch.

*"I have
Dalinian
thought: the
one thing
the world
will never
have enough
of is the
outrageous."*





**“A Just Portrait Of The Enchanting Features Of India”: With
24 Large Splendid Hand-Coloured Views Of Indian Scenery**

37 FORREST, Charles Ramus. **A Picturesque Tour along the Rivers Ganges and Jumna in India: Consisting of Twenty-four Highly Finished and Coloured Views... from Original Drawings Made on the Spot.** London, 1824. Large quarto (10-1/2 by 13 inches), late 19th-century three-quarter red morocco gilt. \$20,000.

First edition of this renowned India color-plate book, boasting 24 splendidly hand-colored aquatint views after original drawings by Forrest and large folding map showing the Ganges and the Jumna, handsomely bound by J. Adams.

A spectacular series of views made by Forrest during a voyage along the Ganges and its tributary the Jumna, including plates of Benares, Allahabad, Lucknow, Delhi and the Taj Mahal in Agra. With folding engraved map, hand-colored vignette title page and vignette tailpiece, and 122-page history of India. Plates watermarked 1825; Abbey notes watermarks of 1824. Occasional inoffensive foxing, usual light offsetting. Binding handsome. A near-fine copy of an impressive production.



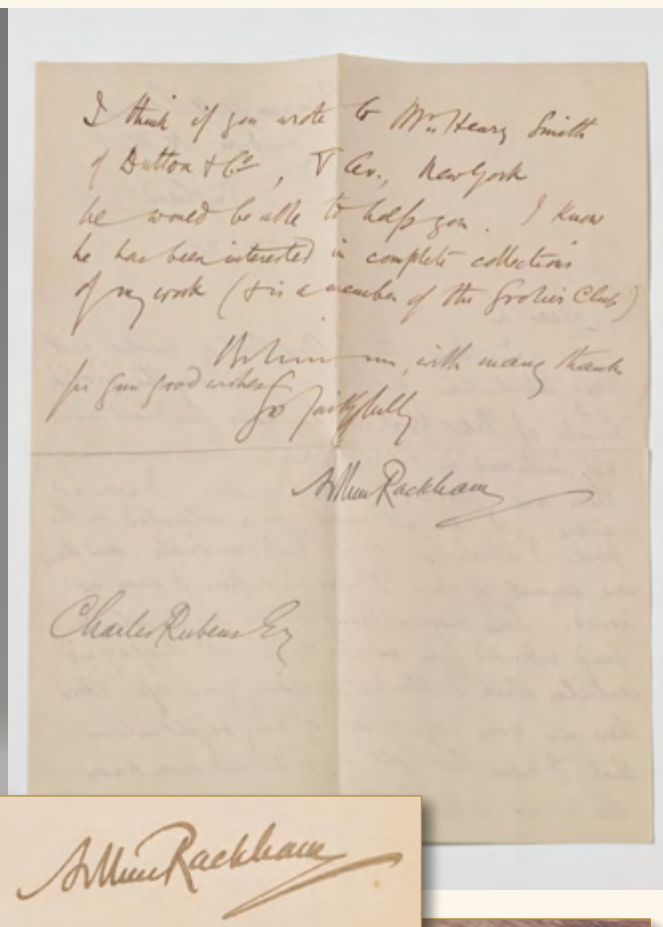


Portfolio Of Five Splendid Large Folio Original Signed Color Aquatints Of Cats By Jacques Nam, With Engaging Text By Colette, One Of Only 25 Copies On Imperial Japon Paper With Additional Original Watercolors In The Text Margins Signed By Nam—This Copy With An Additional Beautiful Original Large Gouache Painting Inscribed And Signed By The Artist

38. NAM, Jacques Lehmann and COLETTE. **Chats.** Paris, circa 1935-38. Large original portfolio (18 by 21 inches) with printed label, containing six loose folio gatherings, five original aquatints (as issued), and one original large (17-1/2 by 12-1/2 inches) signed gouache painting, laid in. \$28,000.

Limited first edition of this portfolio of five wonderful large color lithographic portraits of cats, each signed and numbered by Jacques Nam, accompanied by amusing commentaries by Colette, this copy one of only 25 issued on Imperial Japon paper with multiple original watercolors of cats in the margins of each leaf of text, initialed by Nam, as well as a lovely original charcoal and watercolor drawing inscribed: "A Lucien Jonas, en témoignage de ma ___ amitie, Jacques Nam" [For Lucien Jonas, a token of my friendship]. This copy additionally with a splendid large (17-1/2 by 12-1/2 inches) original gouache watercolor painting inscribed and signed by the artist laid in, not called for on the limitation leaf.

Jacques Nam was known primarily for his paintings and illustrations of animal subjects, mostly cats, which found their ways into the Salon d'Automne and the National Gallery of Beaux Arts. This is copy number 27; the 25 copies in this limitation are numbered 6-30, from a total edition of 380 copies. Text in French. Evidence of mounting to verso of gouache painting, image fine. Just a touch of rubbing to corners of portfolio; plates, text and watercolors all in very fine condition. A splendid production, very scarce and exceptionally desirable with the original large signed gouache painting.



“I Am Not Really Much Interested In The Books I Illustrated Before Rip Van Winkle”: The First Of Rackham’s Deluxe Signed Limited Editions, *Rip Van Winkle*, A Beautiful Copy, With A Rackham Autograph Letter Signed Mentioning The Work Laid In

39. (RACKHAM, Arthur) IRVING, Washington. **Rip Van Winkle.** London, 1905. Quarto, original full pictorial vellum gilt, slipcase. \$14,500.

Deluxe signed limited first edition, one of only 250 copies signed by Rackham, one of the smallest limitations for a Rackham title and “the first book illustrated wholly by Rackham to be issued in a limited edition” (Riall), with 51 full-color mounted plates by Rackham. One of the most scarce and desirable Rackham titles. With a two-page autograph letter signed by Rackham regarding Rip Van Winkle laid in.

“*Rip Van Winkle* of 1905 was a turning point in Rackham’s career because of its 51 color plates. Known previously as a black-and-white artist, Rackham with this book achieved preeminence as an illustrator working in the three-color process... Rackham’s *Rip Van Winkle* is among the most thoroughly illustrated of English books” (Ray, 203-04).

The laid-in autograph letter by Rackham is dated 8.1.28, addressed to Charles Rubens of Chicago (envelope included), and reads: “Dear Sir, I think the fullest list of books with my illustrations has been made by the Grolier Club of New York. They have found out many not included in Mr. Birnbaum’s list: and among them are several of whose existence I was not aware. I am not really much interested in the books I illustrated before *Rip Van Winkle*: and there are several of which I have no copies, & even no record. Some have appeared without my knowledge—being reprinted from various series of magazine articles which I illustrated many years ago. And there are some ‘boys’ books’ of very slight interest that I have lost sight of, & do not even know the names or the publishers. I think if you wrote to Mr. Henry Smith of Dutton & Co., V Av., New York, he would be able to help you. I know he has been interested in complete collections of my work (& is a member of the Grolier Club)... with many thanks for your good wishes, yours faithfully, Arthur Rackham.” Ribbon ties renewed. A bit of foxing to endpapers only, text and plates clean and fine, vellum clean, gilt bright. A lovely copy, desirable with an autograph letter signed by Rackham mentioning *Rip Van Winkle* laid in.



“To Pauline Pan, A Great Peter”: The Highly Prized *Peter Pan In Kensington Gardens*, Illustrated And Signed By Arthur Rackham, A Superb Presentation/Association Copy Inscribed By J.M. Barrie To Pauline Chase, Who Played Peter Pan In The Play’s Original London Production

40. (RACKHAM, Arthur) BARRIE, J.M. ***Peter Pan in Kensington Gardens***. London, 1906. Quarto, early half vellum gilt, custom clamshell box. \$26,000.

Signed limited first separate edition, one of only 500 copies signed by Rackham, with 50 mounted color illustrations. A superb association copy, inscribed to Pauline Chase, who played Peter Pan in the original London production of the play: “To Pauline Pan, a great Peter, from a grateful JMB [J.M. Barrie].”

The first name of Barrie’s most famous character “came from Peter Llewelyn Davies, who when still a baby became the subject of stories told by Barrie to [Peter’s older brothers... From these stories came the ‘Peter Pan’ chapters in *The Little White Bird* [1902], afterwards re-issued with Arthur Rackham illustrations as *Peter Pan in Kensington Gardens*” (Carpenter, 177). “The 50 color plates were unanimously praised by all who saw them” (Dalby, 76). The book—with which the “gift book” genre originated (Eyre, 41)—established Rackham’s worldwide reputation and remains “his acknowledged masterpiece” (Ray, 204, 206). “A much-sought-after volume” (Quayle, 87). Mounted plates bound together at the end of the text rather than throughout as suggested by plate list, as often. This copy is inscribed by Barrie to actress Pauline Chase. When the play premiered in London in 1904, Chase played one of the Lost Boys; she graduated to the role of Peter Pan in 1906, having been chosen for the part by Barrie himself, along with producer Charles Frohman. After *Peter Pan*, Chase retired from the stage in 1913, making only one appearance after that, in the silent film *The Real Thing at Last*, which was also written by Barrie. Plates fine, text with just a bit of occasional faint foxing, binding lovely.



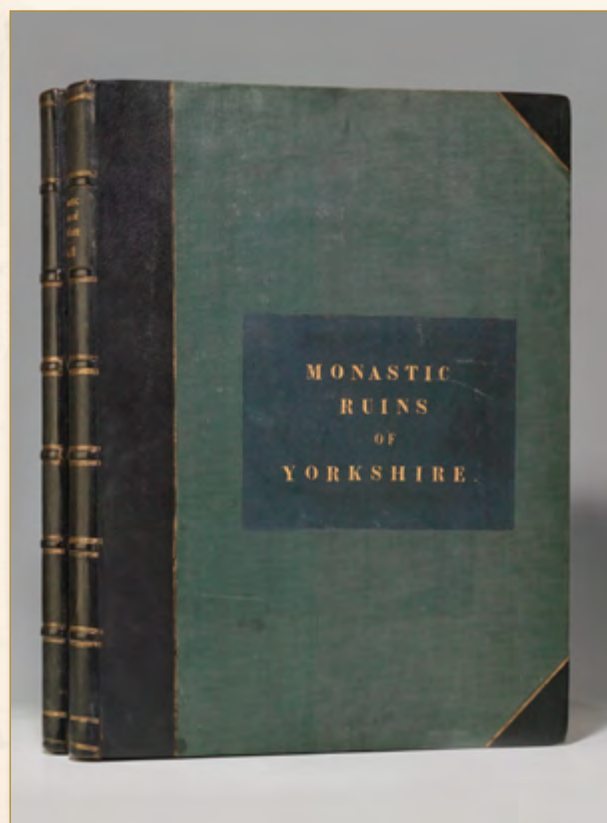
To Pauline Pan
a great Peter
from a grateful
Dec 16 1906 JMB

**Monastic Ruins Of Yorkshire,
1843, With Over 80 Elephant Folio
Plates, Many Hand-Colored**

41. RICHARDSON, William. **The Monastic Ruins of Yorkshire.** York, 1843. Elephant folio (18 by 24 inches), early cloth rebacked and recornered in later dark green morocco. \$12,800.

First edition of this monumental production, with two hand-colored title pages, a hand-colored dedication leaf, 34 hand-colored full-page plates, 24 hand-colored half-page plates, 22 uncolored full-page plates (some tinted), and a map.

The dissolution of the monasteries by Henry VIII in the 16th century left Yorkshire with a rich collection of monastic ruins, captured here in a series of plates by artist William Richardson in a work that rivals the great *Holy Land* by David Roberts. The plates were printed by the lithographic firm of William Day, frequently referred to as “Day and Haghe” because of the fine work of Belgian draughtsman and watercolorist Louis Haghe, the foremost lithographer of his time. “The firm of Day and Haghe raised lithography to perhaps the highest point it ever attained” (Abbey, 340). Issued in two versions, one entirely uncolored and the other with many of the plates hand-colored. This copy without the uncolored plate labeled number 49 by Abbey, not present (or listed) in the uncolored copies and often not present (but in the plate list) in colored copies; in this copy, Abbey’s plate number 74, “Howden, Tombs,” has been bound in its place. Scattered foxing to some text and plates. An impressive production.





One Of The Greatest Lithographic Works Ever Printed: Roberts' *Holy Land, Egypt And Nubia*

42. ROBERTS, David. **The Holy Land, Syria, Idumea, Arabia, Egypt, & Nubia.** London, 1855-56. Six volumes in three. Quarto, contemporary full brown blind-stamped morocco rebacked. \$18,000.

First quarto edition of this monumental early visual record of the Middle East by the first Westerner permitted to enter sacred sites, with 250 magnificent tinted lithographs.

Inquisitive Western minds first glimpsed the mysteries of Egypt and the Middle East in detail through David Roberts' folio-sized *Holy Land*, issued in 41 parts from 1842 to 1849 and containing 250 full-page hand-colored lithographs produced from his magnificent, on-site drawings. Roberts was the first Westerner to be granted permission to enter whichever sacred mosque or monument he desired. His images of these sacred places established what many people even today envision as the aura of Egypt and the Holy Land. "Roberts' *Holy Land* has a world-wide reputation; nothing of a similar character has ever been produced that can bear a comparison with it" (Ran, 6). Louis Haghe, considered the foremost lithographer of his time, transferred the exquisitely detailed drawings to stone. This is the first quarto edition of 1855-56, containing all 250 lithographic plates contained in the folio edition, including a frontispiece portrait of Roberts, six pictorial title pages, and two engraved maps. A considerable number of plates are printed in two tints; plates 213 and 240 are printed in three. Light marginal edge-wear to plates 180-82, occasional foxing affecting versos of plates only, small and faint marginal dampstain along gutter in Volume VI, images quite clean and fine, light expert restoration to original morocco boards. A very good set.





**Rare And Wonderful Three-Foot-Tall Original Drawing
Of Snoopy And A Heart, Signed By Charles Schulz**

43. SCHULZ, Charles M. **Drawing signed.** No place, 1994. Single sheet of paper, measuring 32 by 40 inches; matted and framed, entire piece measures 42 by 50 inches. \$22,000.

Exceptionally large drawing (poster-size) of Snoopy and a heart, boldly signed by Charles Schulz, handsomely framed.

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. This drawing was completed during a speech at the Carmel Residents Association, where Schulz appeared to benefit the Harrison Memorial Library at All Saints Church in Carmel. An accompanying newspaper clip explains why Schulz jokingly drew the "large cartoon" of Snoopy: "I drew that to show you that I'm not a fake." The photo in the article shows Schulz and some Peanuts fan with the drawing in question behind them. Fine condition. The largest Schulz drawing we have ever encountered.

Religion



Magnificent Large Folio Illustrated King James Bible, Cambridge 1660, With 128 Wonderful Double-Page Visscher Engravings Of Biblical Scenes And Eight Large Maps Including A Double-Page Plan Of Jerusalem

44. (BIBLE) **The Holy Bible Containing the Bookes of the Old and New Testament.** Cambridge, 1660, 1659. Two volumes. Large, thick folio, contemporary full paneled black morocco gilt rebacked with original spines neatly laid down. \$32,000.

Monumental 1660 Cambridge edition of the King James Bible, richly illustrated with engraved title page, 128 double-page engravings by Visscher, Hollar, Lombart and others after Rubens, De Bruyn de Vos, Tintoretto and others, eight folding maps (including a double hemisphere by John Seller and a plan of Jerusalem), 13 engraved portraits of apostles and 12 small plates mounted on four sheets of scenes from Revelations, beautifully bound in nicely restored contemporary paneled morocco-gilt.

"In 1660, John Ogilby reissued the large folio Bible of 1659, published by John Field, the printer to the University of Cambridge, with a number of additional engraved plates... Ogilby's Bible was a very expensive book... *It presented the standard text of the Authorized Version in perhaps the most impressive form available in the mid-17th century.* Its illustrations were works of the best artists, and allowed those who could afford the book to visualize the events of the Bible in a grand style" (Museum of the History of Science, Oxford). "The finest edition of the Holy Bible then extant" (Lowndes, 1367). The collation and number of plates vary greatly from copy to copy—the present copy is bound with the largest number of illustrations we have seen offered. The most expensive of these Bibles were ruled in red—as is this copy. Without the Volume II title page or separate New Testament title page. Engraved general title page depicts Solomon (i.e., the restored Charles II) enthroned. Marginal paper repairs to title page, just touching image at lower corner only, occasional creasing and marginal edge-wear to plates, with a few paper repairs to versos, expert restoration to contemporary morocco bindings. An excellent copy, with one of the largest complements of the Visscher plates known in this edition.



"Every good gift and every perfect gift is from above..."—James 1:17



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

45. (HEBREW BIBLE) **Biblia Hebraica... Editio Prima Americana, Sine Punctis Masorethicis.** Philadelphia, 1814. Two volumes. Octavo, modern full dark brown calf. \$28,000.

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

The publisher of this edition, Thomas Dobson, explained: "In the year 1812, Mr. [Jonathan] Horowitz had proposed the publication of an edition of the Hebrew Bible, being the first proposal of the kind ever offered in the United States. The undertaking was strongly recommended by many clergymen... and a considerable number of subscriptions for the work were obtained by him." Facing competition from several others hoping to publish an edition before his, Horowitz decided early in 1813 to transfer his right to the edition to Philadelphia publisher Thomas Dobson; he sold his type to William Fry. Dobson's edition, printed by Fry and published in 1814, precedes all others. Bound with half titles. Occasional light spotting, early ink stain along lower edge of Volume I text block (not affecting text), bindings fine and handsome. Rare.

דאי ציון אל
בור ישיע ישיע עליך כרנה: נוגי ממועד
יגיל עליך עליה חרפה: הנני
היו משאת בעת ההיא והושעת
כל מעניך בשמתיים לתהלה ולשם
הנדרה אקבץ בשמתיים לתהלה ולשם
בשתם: בעת ההיא אביא אתכם ובעת
כי אתן אתכם לשם ולתהלה בכל עמ
ובי את שבותיכם לעיניכם אמר יהוה:

חגי
LIBER HAGGAI.
CAPUT I. א
שנים לדריוש המלך
ביום אחד לחדש ה' יד
חגי הנביא אל זרובבל בן שאלתיא
י' הושע בן יהוצדק הכהן הגדול לא
צבאות לאמר העם הזה אמרו
צבאות להבנות: הערת לכם
יהוה לאמר: חרב: וע
הנביא והבית הזה חרב: ו
ה ספונים לבבכם על דרכיכם
שימו לבבכם לישבעה שתו
אכול ואין לישבעה משתכר
לו והמשתכר משתכר
כה אמר

**“The Grace Of The
Holy Ghost Free
Unto Us Befall”**

46. (ILLUMINATED LEAF).
**Illuminated Leaf from a
Book of Hours.** France, circa
1490. Single vellum leaf (4 by
5-3/4 inches), illuminated in
gold, blue, red, green, gray,
pink, orange, brown, and
white inks; window matted
and framed, entire piece
measures 11-1/2 by 14 inches.
\$7800.

*Beautiful illuminated miniature
from a French Book of Hours,
a large, hand-colored image
depicting the Pentecost in crisp
detail, with three lines of Latin
text in batarde script and a
three-line initial “D” below the
image, bordered with flowers,
leaves, and acanthus leaves.*

This beautiful illuminated
domed miniature is from a
French Book of Hours, circa
1490. The large miniature
domed miniature depicts the
Pentecost, with the apostles
kneeling in prayer and Mary
traditionally dressed in her
iconic blue robes. A bit of
rubbing to the apostles’ robes,
initial “D”, and a few border
elements, still quite vibrant and
desirable. Near-fine condition.



“I Am Burning To Write About The Three Gospels”

47. CALVIN, John. **A Harmonie upon the three Evangelists, Matthew, Mark and Luke, with the Commentarie of M. Iohn Caluine.** Londini [London], 1584. Thick quarto (5-1/2 by 7-3/4 inches), contemporary full brown calf gilt rebaked and recornered, custom clamshell box. \$17,500.

First edition in English of Calvin's commentaries on the Gospels of Matthew, Mark and Luke—"with it, Calvin's New Testament commentaries were complete"—as issued in one rare volume with his commentary on the Gospel of John. An exceptional copy in contemporary gilt-stamped calf boards.

“Calvin is one of the best theologians the Christian tradition has to offer” (*Cambridge Companion*, 266). Calvin began his work on the historical books of the New Testament with Acts. “Acts and St. John were swiftly followed by the very large volume of the *Harmonie*... This consisted of the first three Gospels arranged to make a single narrative. With it Calvin's New Testament commentaries were complete” (Parker, 135). Calvin early “explained that his main task was to comment on the harmony of the three Gospels: ‘I must not be kept away from what I am burning to write about the three Gospels’” (Gilmont, 51). First published in 1555 in Latin. Translated in English by “E.P.” for Eusebius Pagit: “one of the most uncompromisingly radical of Elizabethan Puritan ministers” (*Puritans and Puritanism*, I:191). Gospel of John separately paginated, with translation by Christopher Fetherstone. Preliminary blank with a lengthy appreciation in an unidentified cursive. Title page with small owner inscription. Early owner signatures. Interior generally fresh with light scattered edge-wear, occasional marginal dampstaining, a tiny bit of marginal wormholing, several leaves roughly opened without loss of text. An excellent and rare copy of one of Calvin's most seminal and defining works.



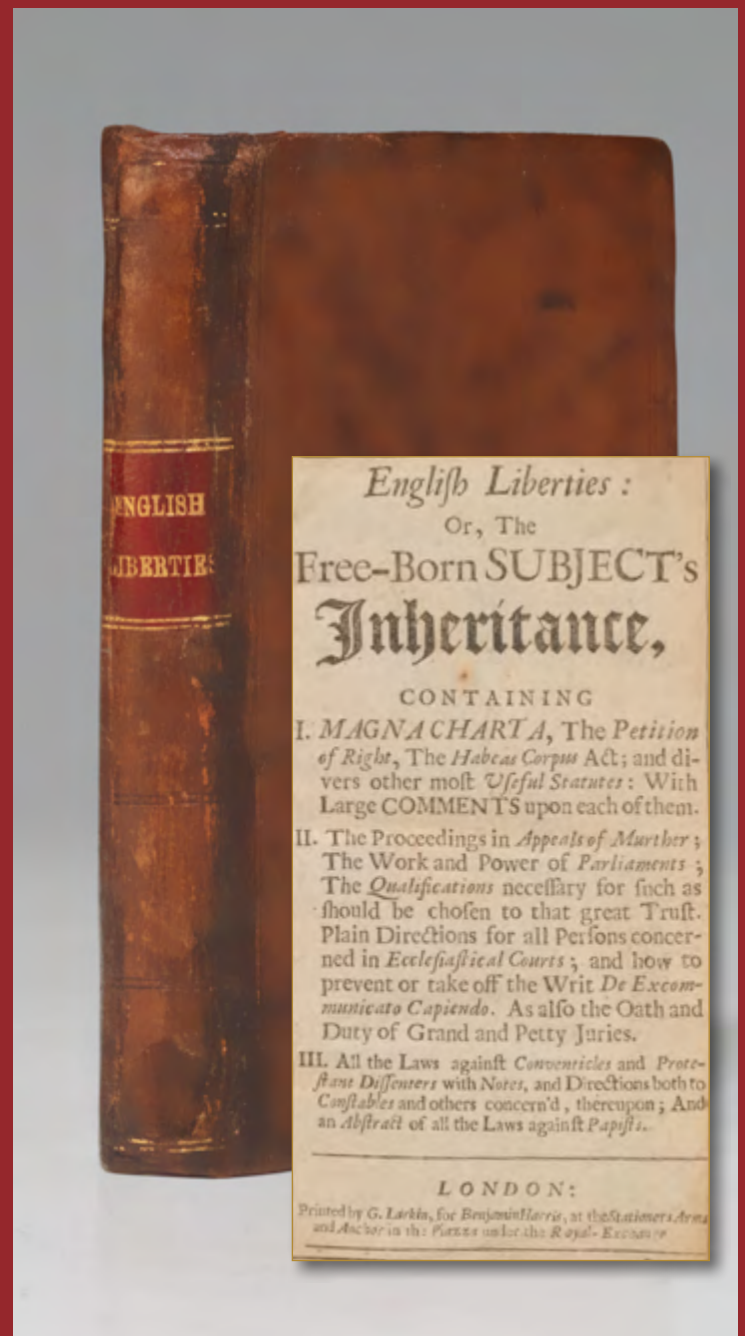
Free-Born SUBJECT's Inheritance.

Exceedingly Rare First Edition Of Care's *English Liberties*, 1682

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

Rare first edition, containing printings of the Magna Carta and other seminal documents on the separation of church and state, the right to religious liberty, trial by jury and other founding principles. A handsome copy in contemporary sheep.

Care's *English Liberties* contains "the most important documents and statements in English history and law concerning liberty, property and the rights of the individual... Benjamin Franklin knew its contents thoroughly" (Lemay, 74). Care's ideas on religious freedom, trial by jury and the separation of church and state "had more to do with preparing the minds of American colonists for the American Revolution than the larger but less accessible works of Coke, Sidney and Locke" (Hudson, 585). "His vocabulary and ideas appeared in the writings of the founding fathers of the United States—Samuel Adams, John Adams, John Dickinson and Hamilton. In their speeches and writings may be found exactly the same language that Care used in *English Liberties*... The Library Company of Philadelphia, founded in 1731 by Franklin, acquired the 1719 [English] edition of *English Liberties* in 1764... Jefferson added two copies of *English Liberties* to his library and arranged that it be included in the library of the University of Virginia" (Schwoerer, 231-5). Larkin printed three 228-page issues of the first edition with variant title pages, no priority established. Bound without initial blank leaf, two-leaf publisher's advertisement; occasional mispagination as issued without loss of text. Bookplate of bibliophile Robert J. Hayhurst. Small shelf label. Plain bookplate with trace of owner signature. Faint dampstaining to text and front board, a bit of marginal wormholing. A near-fine copy of this profoundly influential work.



... immediately said troops made their appearance and rushed furiously, fired upon and killed eight of our party, without receiving any provocation therefor from us.
John Parker."

Lexington, April 24, 1775.
 "I John Robins, being of lawful age, do testify and say, that on the 19th inst. the company under the command of Capt. John Parker, being drawn up (sometime before sun rise) on the green or common, and I being in the front rank, there suddenly appeared a number of the King's troops, about a thousand as I thought, at the distance of about 60 or 70 yards from us, huzzaing, and on a quick pace towards us, with three officers in their front on horse-back and on full gallop towards us, the foremost of which cried, throw down your arms ye villains."

Simon Winship.

Lexington, April 25, 1775.
 "I do testify and say, that on the 19th inst. in the afternoon, about the clock, being in the number of regular troops, I passed the road, stopping the road, and on a quick pace towards us, the foremost of which cried, throw down your arms ye villains."

"Our Cause Is Just: Our Union Is Perfect... Resolved To Die Freemen, Rather Than To Live Slaves": Exceedingly Rare First Edition Of The 1775 Journal Of The Second Continental Congress

49. CONTINENTAL CONGRESS. *Journal of the Proceedings of the Congress, Held at Philadelphia, May 10, 1775.* Philadelphia, 1775. Octavo, early 20th-century three-quarter brown calf gilt. \$60,000.

Extraordinarily rare first edition of the *Journal of the Second Continental Congress*, recording the pivotal events and resolutions from its convening the month after Lexington and Concord, on May 10, 1775, through its adjournment on September 5, 1775, meeting in "strictest secrecy behind closed doors because of the number of British agents" (McCullough) in Philadelphia, published by order of Congress and printed in Philadelphia by William and Thomas Bradford, official printers to the new government. Produced in very limited quantities, copies are quite rare and desirable. An uncut copy complete with half title.

This rare first edition of the *Journal of the Second Continental Congress*, spanning May 10—September 5, 1775, records the pivotal summer in American history when delegates achieved a "quite remarkable feat of making an explosion happen in slow motion... a creative act of statesmanship that allowed the United States to avoid the bloody and chaotic fate of subsequent revolutionary movements" (Ellis, 20-21). Included are works such as the *Causes and Necessity of Taking Up Arms*, primarily authored by Jefferson, the *Olive Branch Petition*, the appointment of Washington as commander-in-chief, and much more. Copies of the *Journal* have been found with the names of John Hancock and Charles Thomson inadvertently omitted from the foot of page 239, apparently requiring a stop-press correction. This copy is the corrected state, with the names in place. Contemporary signature of botanist Moses Marshall. Expert paper repair to half title, not affecting text, dampstain to first few leaves and loss of margin to last few leaves, also not affecting text. An American Revolutionary landmark of exceptional rarity and importance.

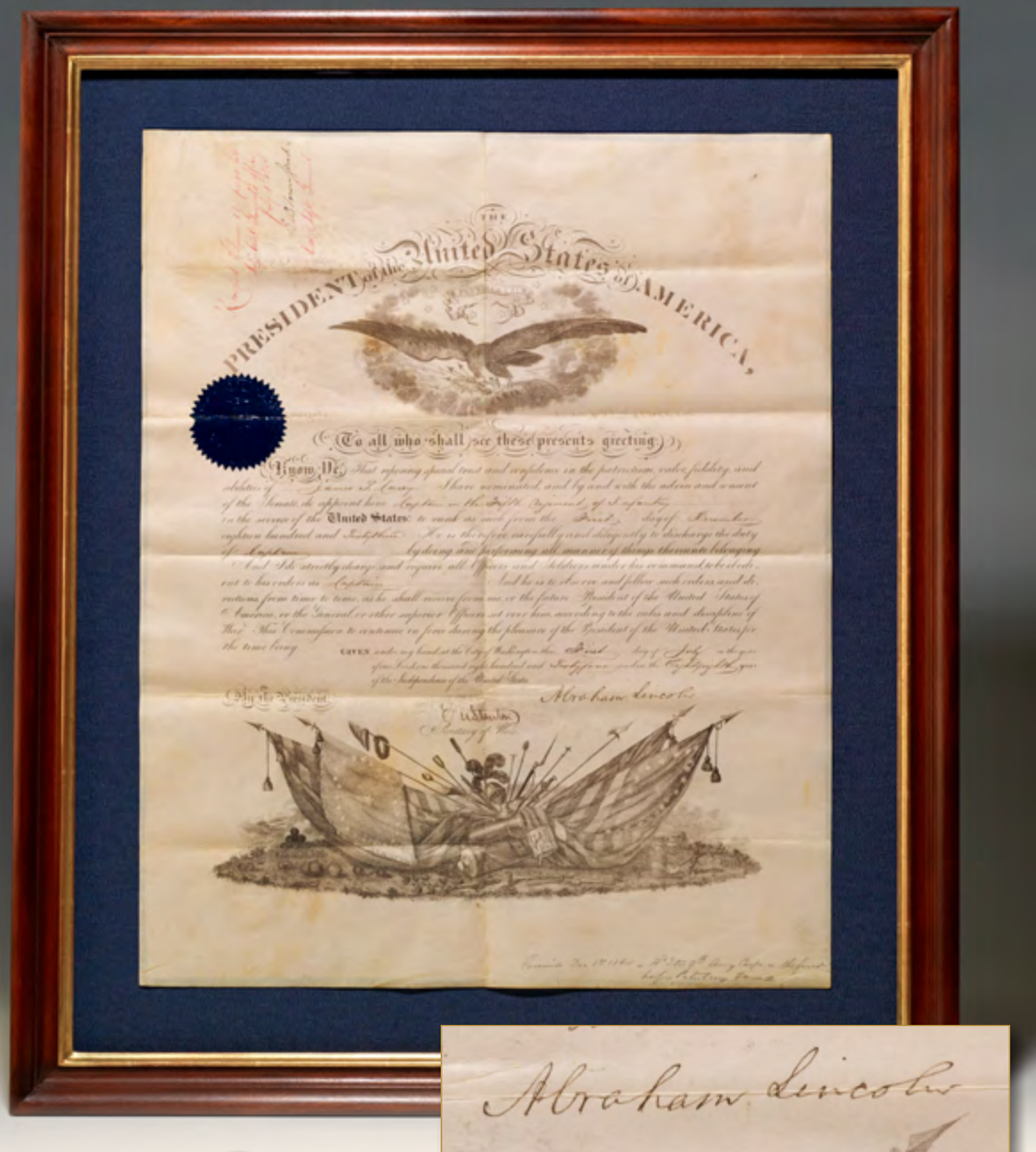


“They Will Not Find A Rebellion: They May Indeed Make One”: Franklin On The Colonies, The Stamp Act, Wealth And Weather—The Only Edition Of His Political Writings Printed During His Lifetime And With His Consent, 1779, With Many Pieces Appearing Here For The First Time

50. FRANKLIN, Benjamin. **Political, Miscellaneous, and Philosophical Pieces.** London, 1779. Octavo, contemporary full dark brown calf. \$11,500.

First edition, octavo issue, of this major collection of Franklin's writings, many printed here for the first time, containing his powerful testimony before Parliament in 1766, in which his eloquent answers to questions about the Stamp Act and other incendiary measures made Franklin “the foremost spokesman for the American cause,” printed with “substantially the same setting of type” as quarto issue, especially scarce in contemporary calf. Complete with frontispiece portrait of Franklin.

“What gives special value to this collection is that it is the only edition of Franklin's writings (other than his scientific), printed during his lifetime. It was published with Franklin's knowledge and consent, and contains an ‘errata’ made by him for it” (Ford 342). Franklin writes concerning national and provincial politics, the Stamp Act, wealth, smuggling, spelling, lightning, weather and the Aurora Borealis. His famous epitaph is printed prior to a lengthy appendix, an index, and Franklin's *Addenda and Corrigenda*. With a frontispiece portrait of the aged Franklin, three scientific plates (one folding), and folding table of a “reformed” spelling convention. Light expert cleaning to title page and frontispiece, otherwise usual occasional very light foxing, some minor age-wear to binding. A handsome copy in contemporary calf.

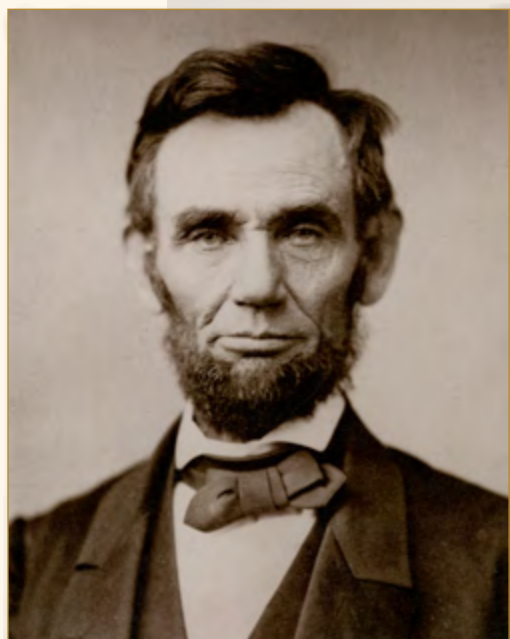


1864 Military Appointment For A Future Medal Of Honor Winner, Signed By Abraham Lincoln As President

51. LINCOLN, Abraham. **Engraved document signed.** Washington, July 1, 1864. Single vellum sheet (16 by 19-1/2 inches), partially printed and finished in a secretarial hand, embossed blue paper seal; floated on silk and framed, entire piece measures 21-1/2 by 25 inches. \$17,500.

Splendid Lincoln Civil War document appointing James S. Casey as "Captain in the Fifth Regiment of Infantry," countersigned by Edwin Stanton, Secretary of War.

The President here appoints a future Medal of Honor recipient as a Captain in the Fifth Regiment of Infantry. James Seaman Casey, of New York, rose through the military ranks during the Civil War. During the Black Hills War, he served under Nelson Miles and was awarded the Medal of Honor for his actions at the Battle of Wolf Mountain in January 1877. This commission is handsomely engraved with two military vignettes, one of an emblematic eagle and the other an army motif with crossed flags, cannon, and other accoutrements of war. Docketed in red ink in upper left-hand corner. Contemporary pencil notation in lower right corner. Expected fold line, a bit of faint foxing, Lincoln signature exceptionally crisp and clear. Beautifully framed.





“A Formative Influence On The Principles Of The Declaration Of Independence And Of The Early State Constitutions”

- 52.** LOCKE, John. **Two Treatises of Government.** London, 1698. Octavo, period-style full brown calf gilt. \$14,500.

Third edition of Locke’s classic Two Treatises of Government—“credited with great influence on American constitutionalism”—a handsome copy in contemporary paneled calf boards.

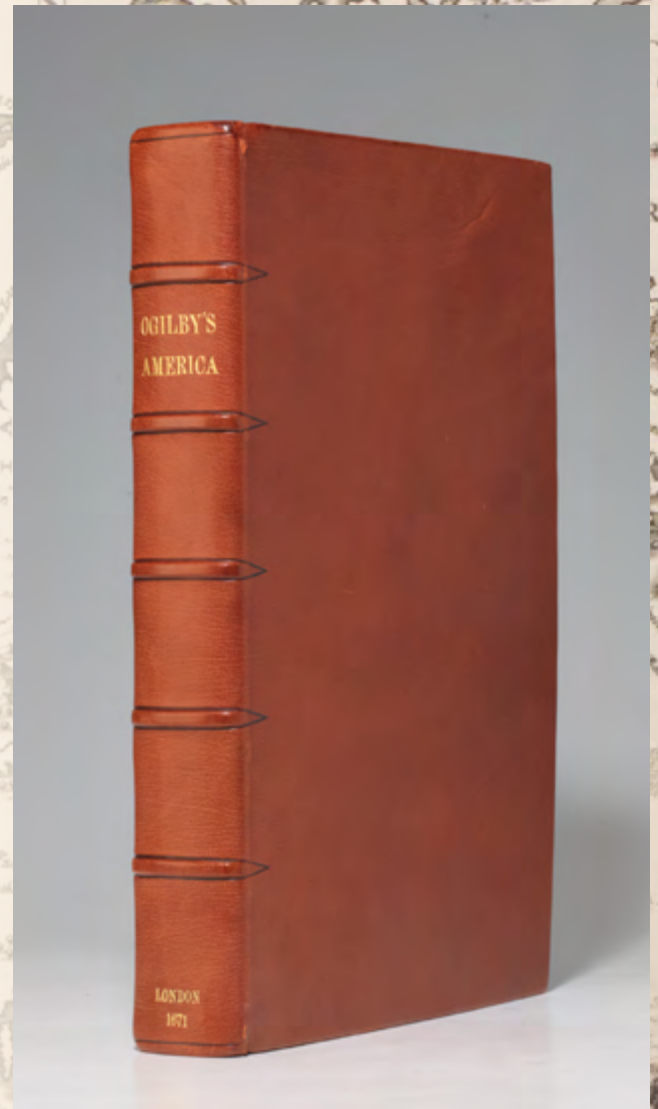
Locke’s *Two Treatises* is “a classic example of the empirical approach to social and political economy which has remained ever since the basis of the principles of democracy” (PMM 163). In this seminal work Locke “developed what he considered the ‘true original, extent and end of civil government.’ The *First Treatise* was devoted to a refutation of the theory of divine right monarchy expounded by Filmer in his *Patriarcha*, published in 1680. In his *Second Treatise*, Locke presented his positive views on the origins of the social order... The powers of government, Locke contended, were limited by the authority granted by the free consent of the individuals subscribing to the social compact. *Locke’s Second Treatise has been credited with great influence on American constitutionalism...* Locke had a formative influence on the principles of the Declaration of Independence and of the early state constitutions” (*Covenanted People* 37). Locke especially “underpinned all of Jefferson’s political thought” (Randall, 205). First issued in 1690 from the same publishers in an almost unobtainable edition. Without rear blank. Early owner signature to title page of Thomas Walker with initials T.C.; text with occasional discrete annotations. Text quite fresh with faint scattered foxing, tiny bit of marginal dampstaining to a few leaves, expert restoration to a few leaves affecting a few words per page, but not readability. A desirable near-fine copy handsomely bound.

**“Greatly Valued... Very Scarce”: Ogilby’s Remarkable
1671 America, With Splendid Folio Maps And Views**

53. OGILBY, John. **America: Being the Latest, and Most Accurate Description of the New World.** London, 1671. Folio, modern full russet morocco. \$55,000.

First edition of one of the greatest illustrated English works on the New World, with 51 splendid double-page engraved views and maps, six full-page portraits, frontispiece, and 66 illustrations in the text. The work contains “the first extensive account of Maryland” and one of the earliest views of New York City. A handsomely bound, wide-margined copy.

Ogilby’s *America* is a considerable extension of Montanus’ 1670 *De Nieuwe en Onbekende Weereld*, on which it is in part based. Known especially for its accounts of New England, New France, Maryland and Virginia (which are derived from English sources), it is valued for its remarkable illustrations, which include wonderful scenes of Indian life, confrontations with explorers, etc., and for its double-page and folding maps of the Americas, Maryland, New England, Jamaica, Florida, the Carolinas and others. As with all Ogilby’s productions, it was designed as an “Edition De Luxe.” The work contains “the first extensive account of Maryland” and one of the earliest views of New York City. “Greatly valued... very scarce” (Borba de Moraes). There is no clear agreement on issue points—the work exists in at least two issues, and possibly more. This copy seems to be a mixed issue with elements of both: it contains the Arx Carolina plate, often not present, and considered first issue, but has the map of Barbados (uncalled for in the plate list), regarded as second issue. Without “Instructions to the Binder” leaf, as often; text complete. Engraved armorial bookplate. The map “Nova Virginiae Tabula” has been annotated in a contemporary hand to read “*Terrae-Mariae Nova et Virginiae Tabula*.” Folding map of the western hemisphere reinforced on verso along lower edge, a handful of other plates with marginal paper repairs on versos, not affecting images, engraved impressions uniformly dark and clear throughout, text and plates quite clean. An excellent, complete, wide-margined copy, handsomely bound.



Autograph Musical Score And Lyrics Entirely In The Hand Of Cole Porter, From The Collection Of His Close Friend Clifton Webb

54. PORTER, Cole. **Autograph music and lyrics ["Maid of Mystery" Introduction]**. No place, circa 1928. One leaf, lined with printed blank staves, writing on verso; piece measures 10-1/2 by 14 inches. \$10,000.

Autograph musical score and lyrics entirely in the hand of Cole Porter for 17 measures from the unpublished "Maid of Mystery." From the collection of Porter's close friend, the actor Clifton Webb.

This autograph musical score, on Durand sheet music paper, is written entirely in the hand of Cole Porter. It includes 17 measures of original music, titled "Maid of Mystery" and marked "Introduction," then "Verse," with partial lyrics written in pencil under two measures ("Oh maid of mystery") and an inscription beneath the lyrics: "Tom—Please get an oriental effect in this verse. Also, in refrain, in measures 1, 5, 17, & 21, dot the second note of the melody as indicated *." Other musical notations include "8 dernieres mesures refrain avec 2ieme fin" and "refrain." Hints about the musical score and lyrics to this piece lay in a letter and a telegram from Porter to Webb. In the letter, Porter wrote in part, "Dear Clifton—I am sending you the refrain of your song... I will send the verse and the lyric as soon as finished. Also tell Leteutre, Sayag's secretary, to put this on the program—this title Maid of Mystery." The telegram, dated 1928, reads: "Oh Maid of Mystery let me guard your secret. Oh Maid of Mystery tell me

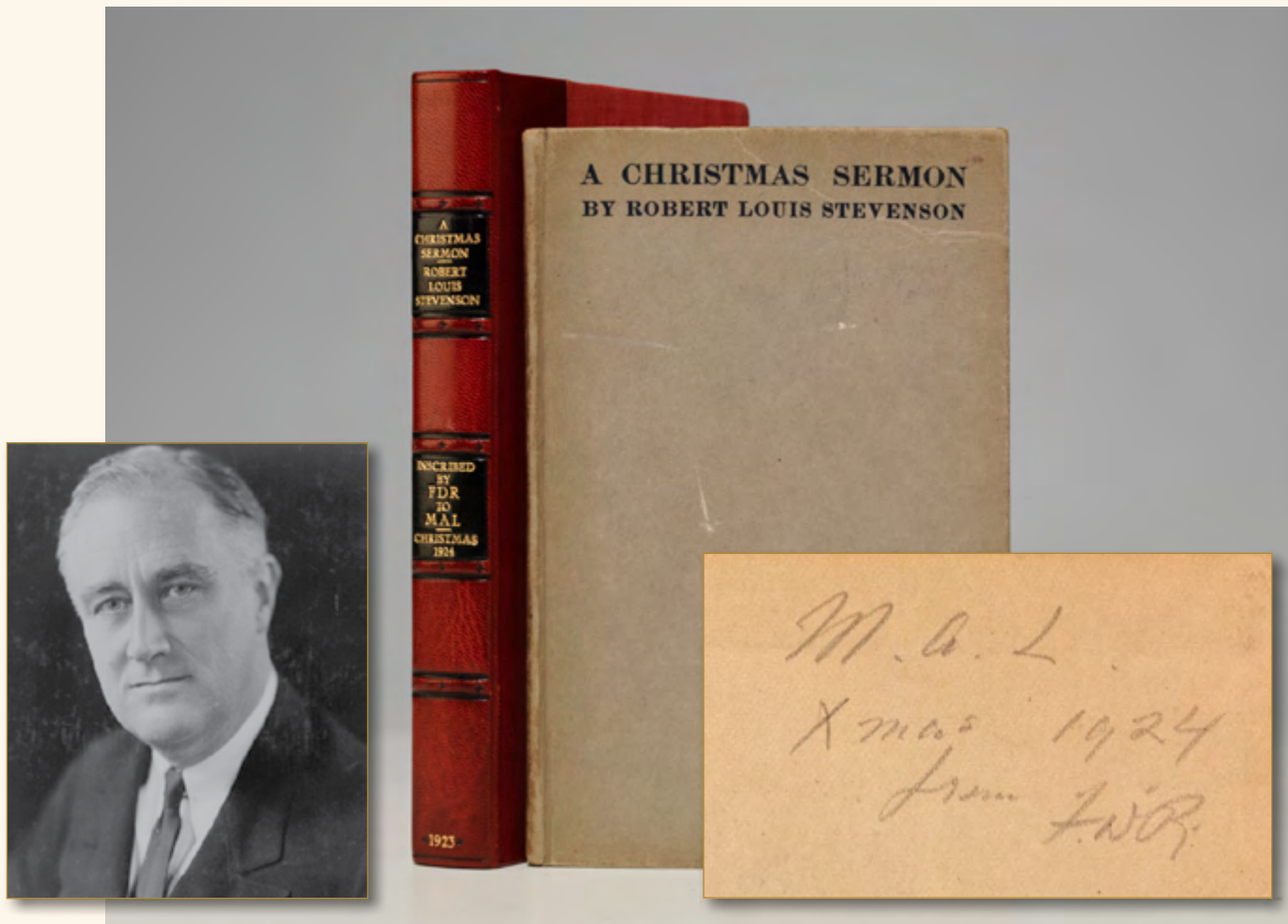
who you are neath you incognito are you someone I know or some princess from lands afar are you prosperpiny from the realms infernal or are you Venus dear and a star divine. Just remove your disguise, let me gaze in your eyes, oh mysterious maid be mine." In 1928, Porter wrote songs for a revue starring George Gershwin's sister Frances, at the Café des Ambassadeurs in Paris. The production was a great success; soon after opening night, Clifton Webb joined the cast. Presumably "Maid of Mystery" was created to be performed by Webb in this revue, but was never added, as Webb instead performed Porter's "Looking at You," one of Porter's favorite songs. From the collection of Porter's close friend, Broadway star and acclaimed film actor Clifton Webb. Faint vertical and horizontal fold lines, with professional restoration to a short split along one fold. Near-fine condition.

Robert Louis Stevenson's *A Christmas Sermon*, Inscribed By President Roosevelt To His Long-Serving Private Secretary And Beloved Friend, Missy LeHand, Later Belonging To Preeminent Roosevelt Collector Donald S. Carmichael

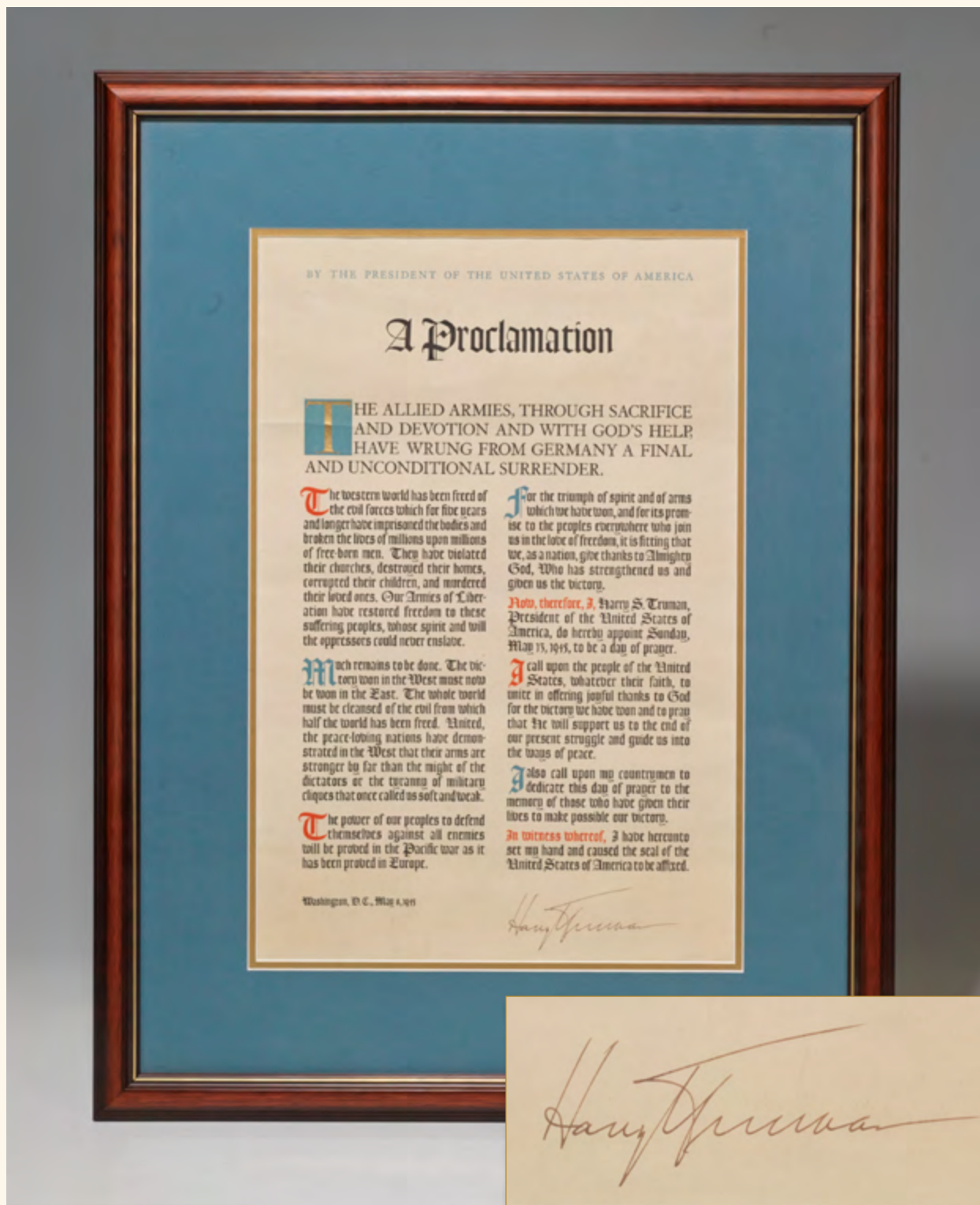
55. (ROOSEVELT, Franklin D.) STEVENSON, Robert Louis. **A Christmas Sermon.** New York, 1923. Octavo, original gray paper boards, custom half morocco clamshell box. \$8500.

Later edition of Stevenson's thoughtful musings on death and morality, inscribed by President Roosevelt to his longtime private secretary: "M.A.L. Xmas 1924 from F.D.R.," later belonging to distinguished Roosevelt memorabilia collector Donald S. Carmichael.

"A Christmas Sermon by Robert Louis Stevenson written while he convalesced from a lung ailment at Lake Sarnac in the winter of 1887. In the short text he meditates on the questions of death, morality and man's main task in life which he concludes is 'To be honest, to be kind—to earn a little and to spend a little less, to make upon the whole a family happier for his presence.' The piece was to be published in Scribner's magazine the following December" (*The Public Domain Review*). The first book edition was published in 1900, just after Stevenson's



death. This copy is inscribed from President Roosevelt to "M.A.L.," better known as Missy LeHand. LeHand was Roosevelt's private secretary for 21 years. Many historians believe that their relationship went somewhat further. LeHand began working for Roosevelt in 1920 during his failed vice presidential campaign. She stayed by him through polio and continued her secretarial duties, later moving into the Governor's Mansion. LeHand became the first woman to be secretary to the president. In 1941, LeHand collapsed from a devastating stroke. Roosevelt "paid all of her medical bills and changed his will so that half of the proceeds of his estate would go to help support her until she died. Then it would revert back to Eleanor" (*National Archives*). This copy might have had considerable meaning at the time it was given; Roosevelt was recovering from polio and likely shared many of the same sentiments as Stevenson. LeHand, who had been sickly since childhood, might well have found special meaning in the gift. In addition to Franklin Roosevelt and Missy LeHand, this copy once belonged to (and bears the bookplate of) Donald S. Carmichael, a corporate executive who began collecting Roosevelt memorabilia in 1932. Some of Carmichael's collection currently resides at the FDR Presidential Library & Museum at Marist University. Interior fine, light rubbing and soiling to boards, and mild toning to spine. A near-fine inscribed copy.

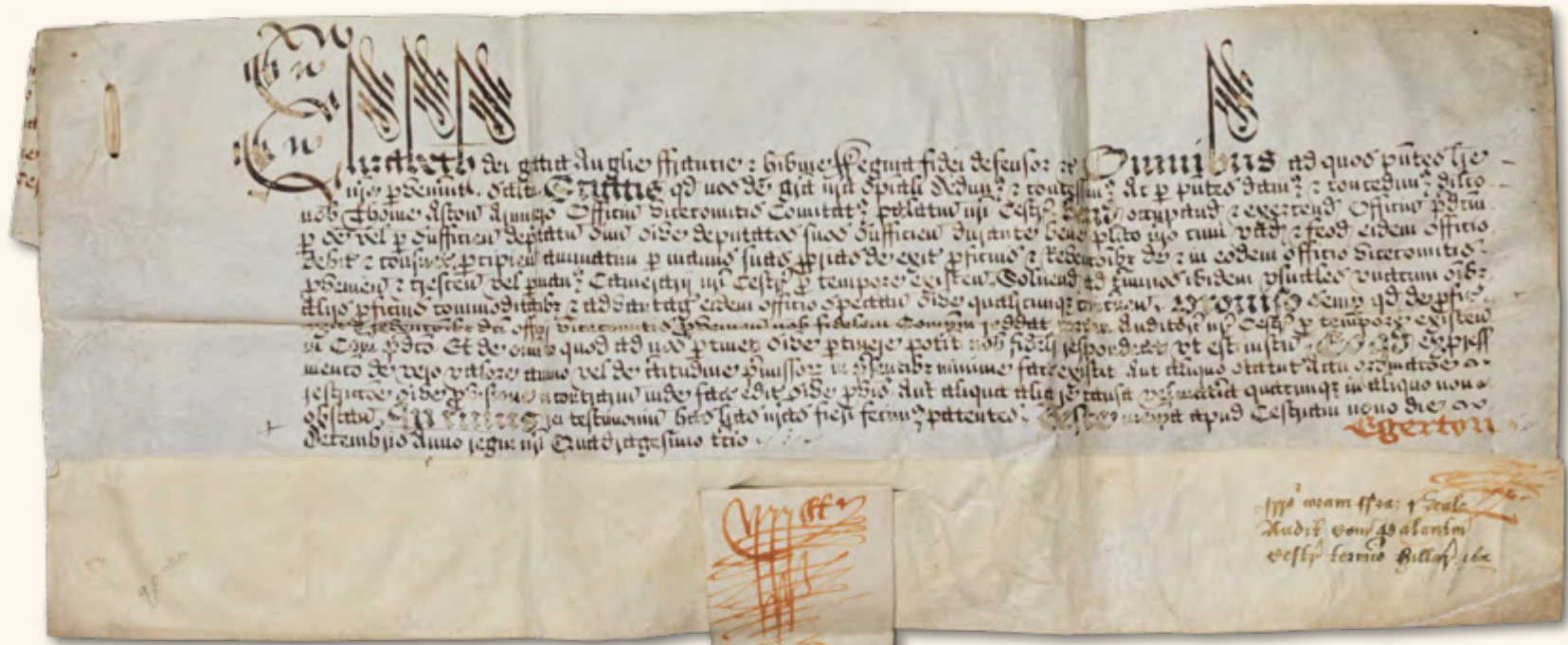


Truman's Proclamation At Nazi Germany's Surrender, Boldly Signed By Him

56. TRUMAN, Harry. **A Proclamation.** Washington, May 8, 1945. Large official broadside, measuring 11 by 16 inches; matted and framed, entire piece measures 18-1/2 by 24 inches. \$18,000.

Large elaborate signed three-color broadside of President Truman's proclamation upon the Nazi surrender to the allied forces, praising the armed forces and designating a day of prayer to offer "joyful thanks to God for the victory we have won and to pray that He will... guide us into the ways of peace," "handsomely set in Gothic type and boldly signed in ink "Harry Truman."

Set handsomely in two columns of Gothic type, with large gilt initial letter and red and blue paragraph letters, this elegant broadside commemorates one of history's greatest military victories. Without lozenge bearing the seal and without scarce red, white and blue ribbon used to tie the document when rolled. Fine condition, signature unusually bold and fine.



Rare And Extraordinary Elizabethan Manuscript Letters Patent, With Elizabeth I's Original Hanging Royal Wax Seal In Exceptional Condition

57. ELIZABETH I. Manuscript document, with original hanging wax seal. England, 1600. Single page of vellum with usual folds and attachments, measuring approximately 14 by 5-1/2 inches, with double-sided wax seal measuring 3 1/2 inches in diameter, custom morocco case. \$16,500.

Rare original Elizabethan document, written entirely in a secretarial hand and dated 1600, granting the office of sheriff of the County Palatine of Chester to Thomas Aston, Esq., with Elizabeth I's hanging royal wax seal still attached.

This manuscript secretarial document is a letters patent, dated December 9, 43 Elizabeth [i.e. 1600] granting the office of sheriff of the County Palatine of Chester to Thomas Aston, esq. Neatly attached is the warrant addressed to Thomas



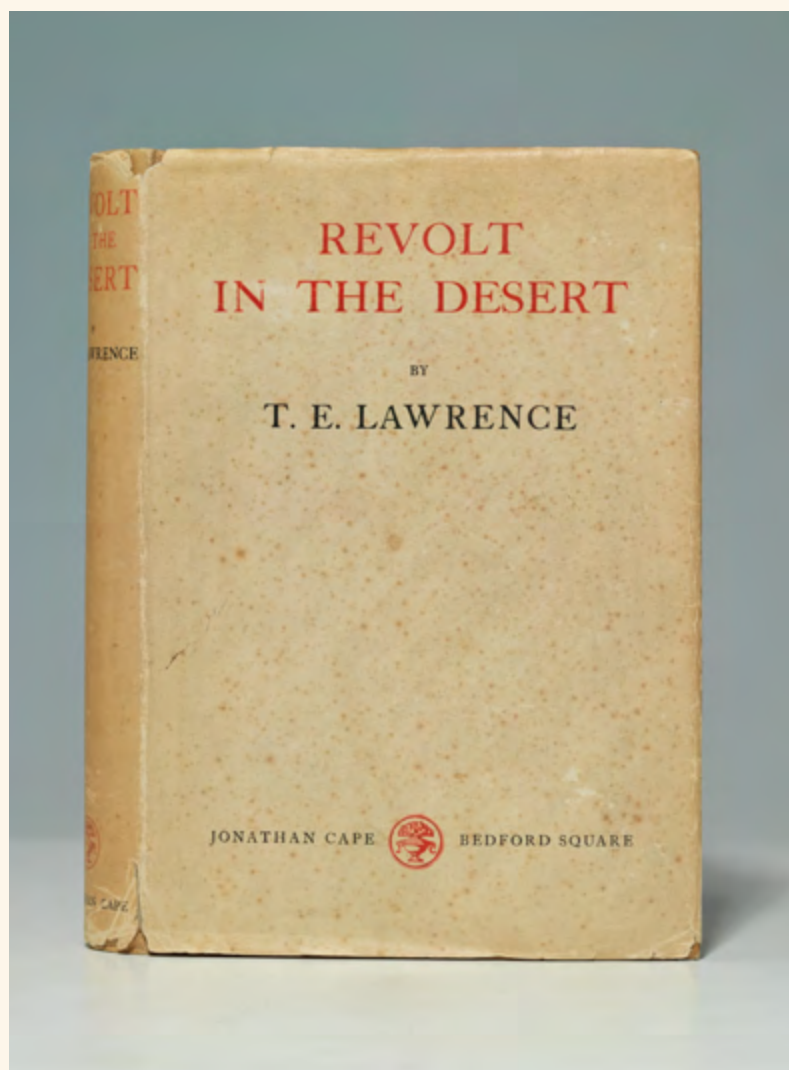
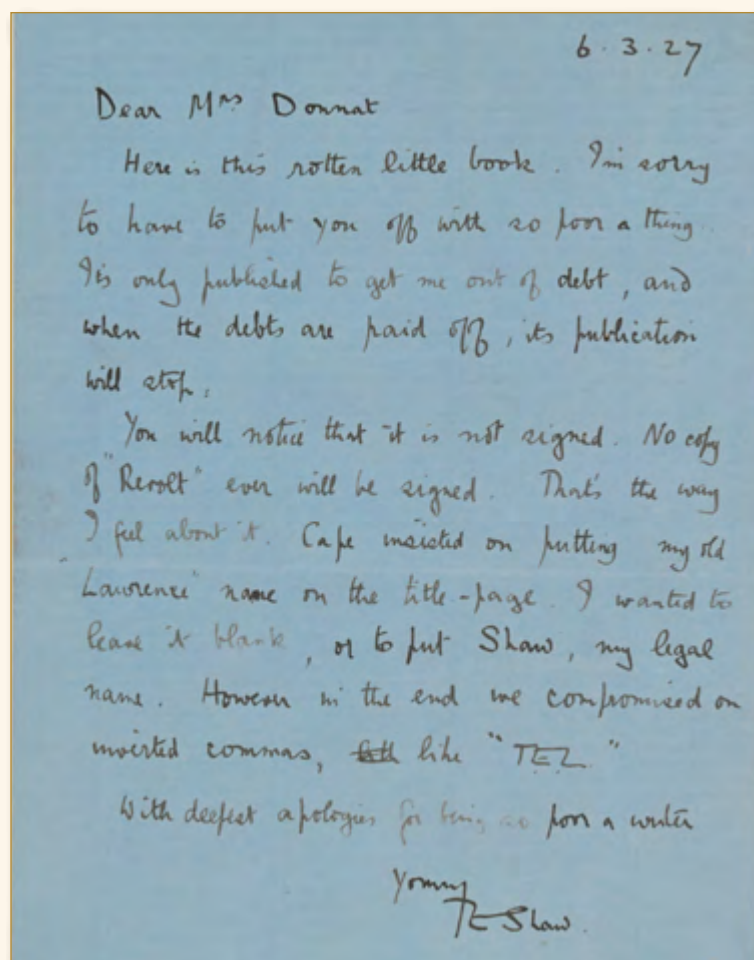
Aston, late sheriff, ordering him to hand over to his successor Richard Grosvenor, esq., all the writs, rolls, etc. pertaining to the office of sheriff dated the next year, December 15, 44 Elizabeth [1601]. The obverse of the wax seal represents a variation of Elizabeth's royal arms: on the right, the quartered arms of France (fleur-de-lis) and England (lions passant guardant); on the left, three sheaves of wheat (the emblem of the County of Chester), supported by feathers and crowned. The reverse represents Elizabeth astride her palfrey, seated upon the chair-like side-saddle. The hanging seal is attached to the document by a vellum ribbon and is preserved in a custom morocco case with gilt-lettered spine. Unusually fine condition.

“Here Is This Rotten Little Book”: Desirable First Edition, Presentation Copy, Of *Revolt In The Desert*, With A Wonderful And Humorous Tipped-In Autograph Presentation Letter Signed By T.E. Lawrence

58. LAWRENCE, T.E. *Revolt in the Desert*. London, 1927. Quarto, original brown cloth, dust jacket. \$17,500.

First trade edition, very rare presentation copy, of this popular abridgement of *Seven Pillars of Wisdom*, illustrated with 16 portraits and a large folding map, with signed autograph presentation letter from Lawrence to a Mrs. J. Donnat—part of a social group including Lawrence’s mother, Charlotte Payne-Townshend (the wife of Bernard Shaw), and Lady Astor—affixed to the front pastedown explaining the financially driven circumstances of publication, insulting the book’s quality, and explaining his intentions not to sign any copies of the title.

Revolt in the Desert, Lawrence’s own abridgement of *Seven Pillars of Wisdom*, achieved immediate popular success. “Lawrence had lavished the finest materials and spared no expense in publication of the 1926 *Seven Pillars of Wisdom*. In doing so costs for production of the book ballooned from his first estimate of £3000 to £13,000. In a letter of 26 March 1925 we find him contemplating selling first his library and then perhaps some of his property at Pole Hill, Chingford. He finally settled on an abridgement of *Seven Pillars of Wisdom*. This was undertaken in 1926 by Lawrence himself... Three impressions were soon sold out and two more quickly followed in a period of four months. The number of copies in print exceeded 90,000”



(O'Brien). “The English edition was handsomely designed by G. Wren Howard and produced to a very high standard” (Wilson). The tipped-in autograph presentation letter, dated in the year of publication, reads in part: “Dear Mrs Donnat, Here is this rotten little book... It’s

only published to get me out of debt, and when the debts are paid off, its publication will stop. You will notice that it is not signed. No copy of ‘Revolt’ ever will be signed... With deepest apologies for being so poor a writer. Yours, TE Shaw [Lawrence].” Owner signature of J. Donnat. Tipped-in advertising leaf at page 434 for Doughty’s *Travels in Arabia Deserta*. Prospectus pamphlets laid in for both *Revolt in the Desert* and Murry’s *The Life of Jesus*. Book near-fine, with interior generally lovely and fine, mild toning to extremities of cloth, and boards bowing slightly. Dust jacket extremely good, with foxing mainly to front panel, stray pen mark, wear to extremities, and a few tape repairs to verso. A desirable presentation copy with fine signed autograph letter.



**“A Defining Text For Renaissance Humanism, Influencing Botticelli,
Da Vinci, Galileo, Machiavelli, Montaigne And Shakespeare”**

59. LUCRETIVS and CREECH, Thomas, translator. **Titus Lucretius Carus. The Epicurean Philosopher, His Six Books De Natura Rerum Done into English VERSE, with NOTES.** Oxford, 1683. Small octavo (4-1/2 by 7-1/4 inches), period-style full brown calf. \$7500.

Exceedingly rare second edition in English, first “corrected and enlarged” edition of the previous year’s elusive first edition, of Roman poet Lucretius’ On the Nature of Things, a seminal work in Western history offering “key principles of a modern understanding of the world,” as well as a “crucial guide” to Thomas Jefferson, who owned an edition of Creech’s translation, and gave the Declaration of Independence “a distinctly Lucretian turn,” with copper-engraved frontispiece, handsomely bound.

Lucretius’ *On the Nature of Things* (*De rerum natura*), “is that rarest of accomplishments: a great work of philosophy that is also a great poem... at the core of the poem lay key principles of a modern understanding of the world” (Greenblatt, *Swerve*, 200, 5). Written before the birth of Christ but lost to the world until its discovery nearly five centuries later, it is now seen as “a defining text for Renaissance Humanism, influencing Botticelli, da Vinci, Galileo, Machiavelli, Montaigne and Shakespeare” (Owen). In 1682, a first edition in English was published by Creech, and quickly hailed as “an astonishing achievement.” Lucretius would prove vital to Americans when Jefferson gave the Declaration “a distinctly Lucretian turn... toward a government whose end was not only to secure the lives and liberties of its citizens but also to serve ‘the pursuit of happiness’” (*Swerve*, 257, 262-63). With over 30 pages of supplemental text not present in the 1682 first edition. With select poems honoring Creech and his translation by Aphra Behn, Thomas Otway; Nahum Tate, Richard Duke, Edmund Waller, John Evelyn, Joshua Barnes and others. Interior very fresh with minimal edge-toning to scattered leaves, faint toning to spine. A splendid about-fine copy.





Napoleon Responds To The Request Of An Old Soldier: Boldly Signed 1798 Document, Elaborately Framed Along With An Autograph Request Signed By Josephine

60. NAPOLEON. Manuscript document endorsed and signed by Napoleon. WITH: Autograph document signed by Josephine. Bastier, August 8, 1798. Napoleon document: single quarto sheet, measuring 7 by 10 inches; Josephine document: single sheet, measuring 7 by 3-1/2 inches; handsomely framed together with hand-colored engraved portraits of Napoleon and Josephine, entire piece measures 26 by 20-1/2 inches. \$17,500.

Manuscript document boldly endorsed "Bonaparte," authorizing the extension of a veteran's salary until his pension begins, splendidly matted and framed together with an autograph letter signed by Josephine and hand-colored engraved portraits of Napoleon and Josephine.

The letter to Napoleon reads, in partial translation: "Bastier, 20 Thermidor, fifth year of the Republic [August 8, 1798]. My General, Permit me to reveal to you that after 45 years in the services and a constant devotion to revolution I am without [compensation? bread? recompense?]. I am waiting the day of my retirement which never comes... I beg you to accord me the continuation of my pay until such time as I have my pension. You will ease the mind of a patriotic family. Salutations, Charles Giovanni." The reply reads: "Send back a reminder to General Berthier, Headquarters of General Corfe, and order General Vaubois to keep him on duty until he [Giovanni] will obtain his pension from the minister. [signed] Bonaparte."

The Josephine letter reads, in translation: "Mr. Counselor of State & Prefect of Police, one of my women in waiting would very much like to have a moment of your time to ask your kindness in a favor for Rolland, a painter. I would be personally pleased if you would be kind enough to be useful to a distinguished artist whose situation appears to be very difficult. Malmaison, September 30, 1809. Josephine." Fine condition.

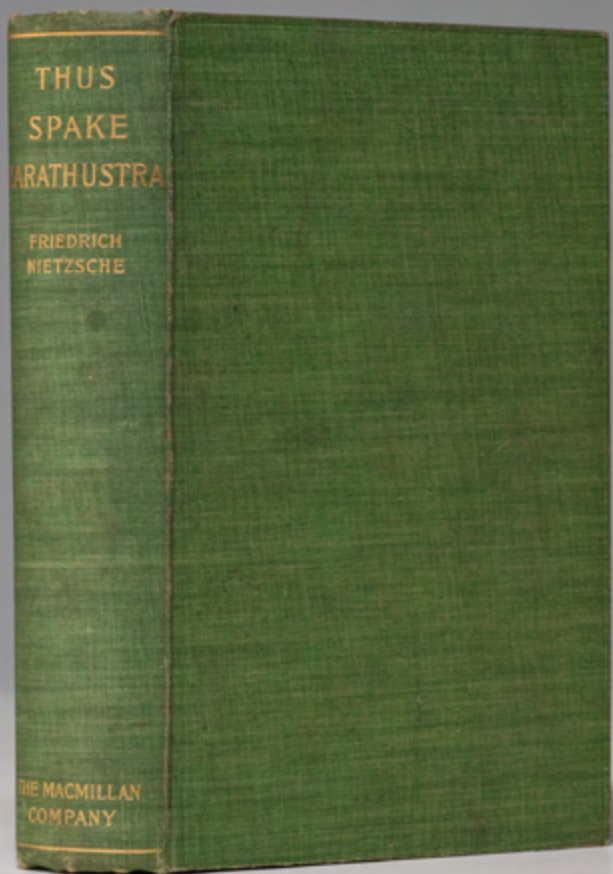


Handsome Watercolor Portrait Of Napoleon, Circa 1830

61. (NAPOLEON) CHARLET, Nicolas-Toussaint. **Watercolor portrait of Napoleon.** No place, circa 1830. Watercolor on paper laid to card, measuring 7 by 8 inches; handsomely matted and framed under glass, entire piece measures 12 by 13 inches. \$5500.

Very handsome original 19th-century watercolor portrait of Napoleon in his classic hand-in-waistcoat pose in military dress and characteristic bicorne hat.

The son of a dragoon in the Republican army, artist Nicolas-Toussaint Charlet produced work in several mediums, including watercolor (as here); he specialized in military themes, producing a number of portraits of Napoleon. Signed by Charlet in the lower left corner. Label of the Geneva art gallery Pierre Berndt on the reverse. A few minor spots of foxing. A very handsome piece with the watercoloring unusually vivid and rich for a work this old.



“Perhaps The Most Wonderful ‘Mine Of Ideas’ In Existence”: First Edition In English Of Nietzsche’s *Thus Spake Zarathustra*

62. NIETZSCHE, Friedrich. **Thus Spake Zarathustra: A Book for All and None.** New York, 1896. Octavo, original green cloth. \$7000.

First American edition and presumed first edition in English of Nietzsche’s magnum opus—“the first comprehensive statement of his mature philosophy”—a splendid copy in original gilt-lettered cloth.

Nietzsche’s powerful, philosophical prose-poem ranks as “perhaps the most wonderful ‘mine of ideas’ in existence” (Seymour-Smith, *100 Most Influential Books* 79). Although it would become his most famous work, Nietzsche’s philosophical prose-poem was largely unnoticed when it first appeared. Having published Parts 1-3 in 1883-84 at his own expense, the greatly discouraged author privately published only a few copies of Part 4 in 1891. The complete work, “the first comprehensive statement of his mature philosophy” (Edwards V:509), was first published in 1892. This is the presumed first English-language edition. Translation by Alexander Tille. With eight pages advertisements at rear. Owner signature, with separate erased signature below. Interior very fresh with trace evidence of ink ownership signature removal to front free endpaper and half title, exceptionally bright gilt-cloth. A very handsome about-fine copy.



**Superb Limited Deluxe First Edition Of Shackleton's *Heart Of The Antarctic*
And *The Antarctic Book*: Signed By Him And All Of The Members Of The Expedition**

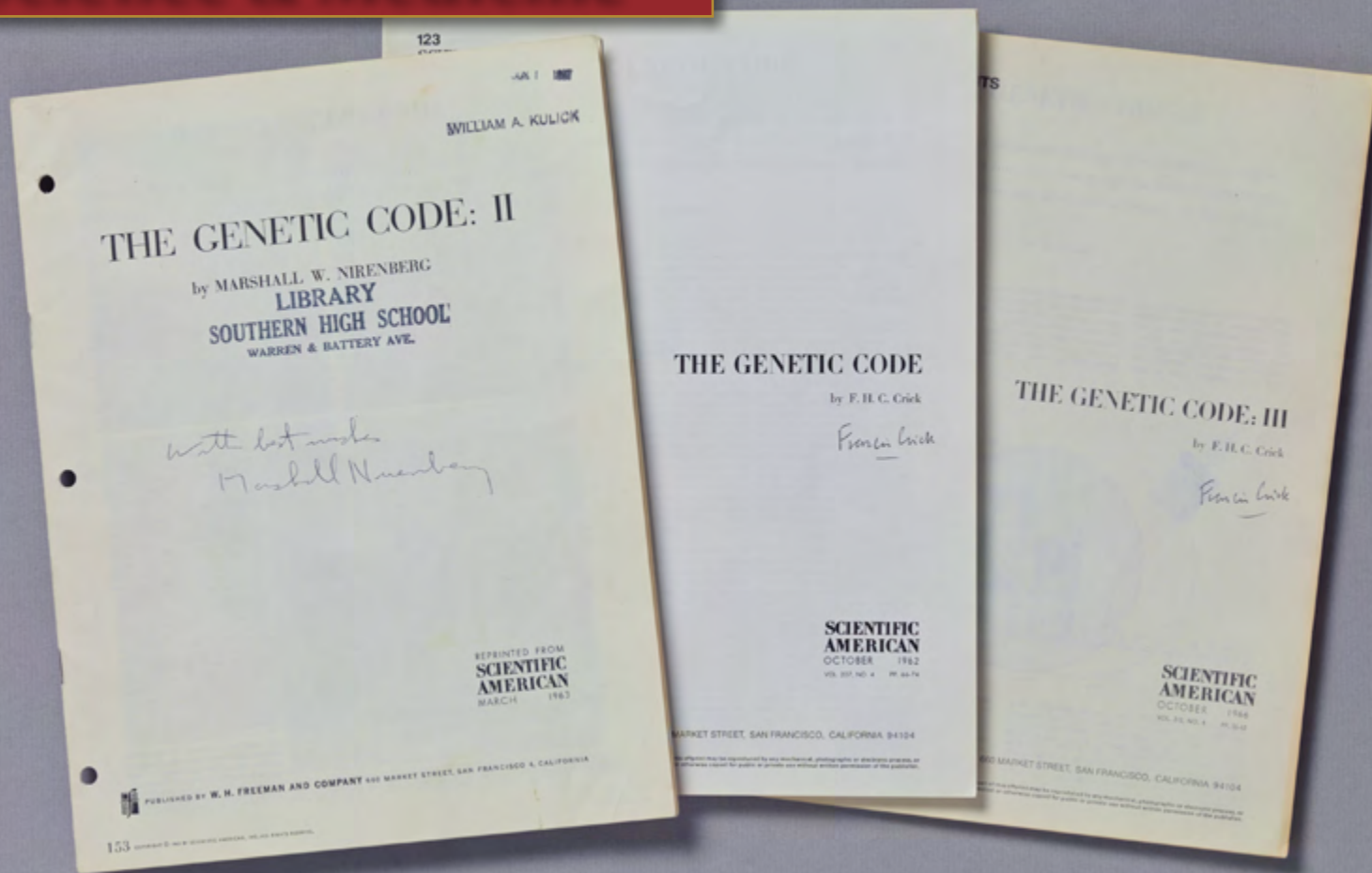
63. SHACKLETON, Ernest. **The Heart of the Antarctic. Being the Story of the British Antarctic Expedition 1907-1909. Two volumes. WITH: The Antarctic Book. Winter quarters 1907-1909.** London, 1909. Together, three volumes. Quarto, original full (Heart of the Antarctic) and half (Antarctic Book) vellum. \$56,000.

Rare first edition, Special Limited Large Paper Issue of Shackleton's fascinating account of the British Antarctic Expedition of 1907-1909, one of only 300 copies printed. First and only edition of *The Antarctic Book*, with the signatures of every member of the shore party, including Shackleton. With 16 mounted color plates, photographic frontispieces, and over 200 additional illustrations, including drawings and photographic plates. Three folding maps and a folding panorama enclosed in the rear pocket of Volume II.



Shackleton had first gained fame as a member of Scott's expedition of 1901-02. In 1908, accompanied by three companions and four ponies, he led his own expedition and approached within 100 miles of the South Pole, outdistancing his predecessors to a degree unequalled in the history of polar exploration.

The Antarctic Book, which includes the 16 signatures of the shore party, was issued only with this Limited Edition of *The Heart of the Antarctic* and has never been reprinted. It contains reproductions of drawings done by the party, including four mounted color portraits, the poem "Erebus" by Shackleton and the whimsical story "Bathybia" by Douglas Mawson, also a member of the party. Second state of *The Antarctic Book*, with only three items listed on the contents page (the first state listed an additional poem by Shackleton; this was later corrected and appended to the preceding poem, of which it formed a portion). All volumes printed on specially made Van Gelder paper, watermarked "1907 BAE 1909." A fine set of this rare and sumptuous edition.



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

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

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

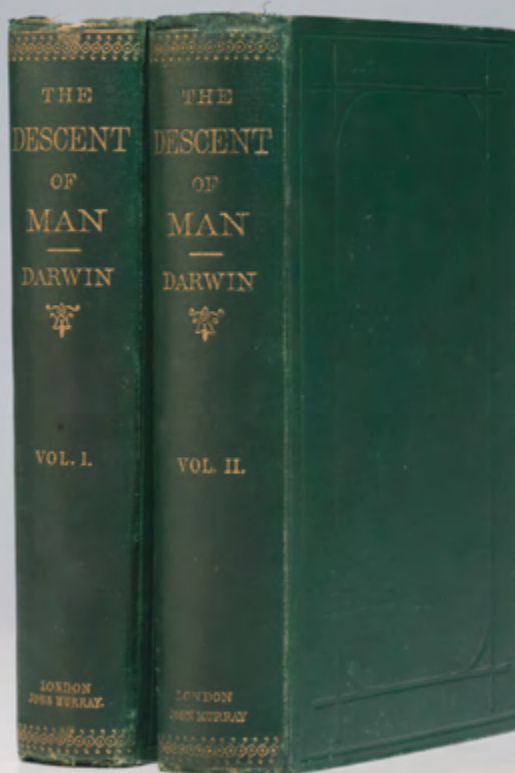
The three offprints in this collection are: "The Genetic Code" (October 1962); "The Genetic Code: II" (March 1963), and "The Genetic Code: III" (October 1966). Despite its status as a popular science magazine, *Scientific American's* long list of distinguished contributors could not be more illustrious.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

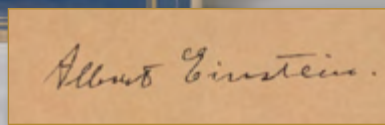
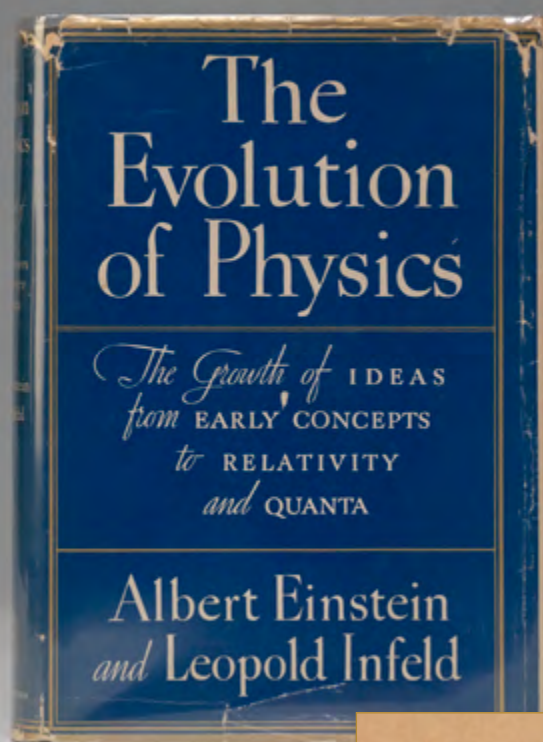
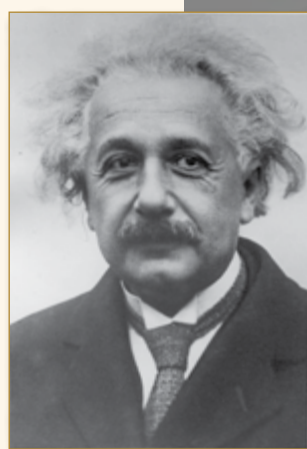
“Man Still Bears... The Indelible Stamp Of His Lowly Origin”

65. DARWIN, Charles. **The Descent of Man, and Selection in Relation to Sex.** London, 1871. Two volumes. Octavo, original gilt-stamped green cloth, custom clamshell box. \$13,500.

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

"The book, in its first edition, contains two parts, the descent of man itself, and selection in relation to sex. *The word 'evolution' occurs [Volume I, p. 2] for the first time in any of Darwin's works*" (Freeman, 128-29). "In the *Origin* Darwin had avoided discussing the place occupied by *Homo sapiens* in the scheme of natural selection, stating only that 'light will be thrown on the origin of man and his history.' Twelve years later he made good his promise with *The Descent of Man*" (Norman 599). *First issue*: Volume I, page 297 begins with "transmitted"; Volume II with printer's note on verso of half title, errata on verso of title and Darwin's note on "a serious and unfortunate error" (p. [ix]). Advertisements in both volumes dated January 1871. Interior fresh with only lightest foxing to preliminaries and one minor expert paper repair; mild edge-wear to spine ends of original bright unrestored cloth. A handsome copy, very nearly fine.



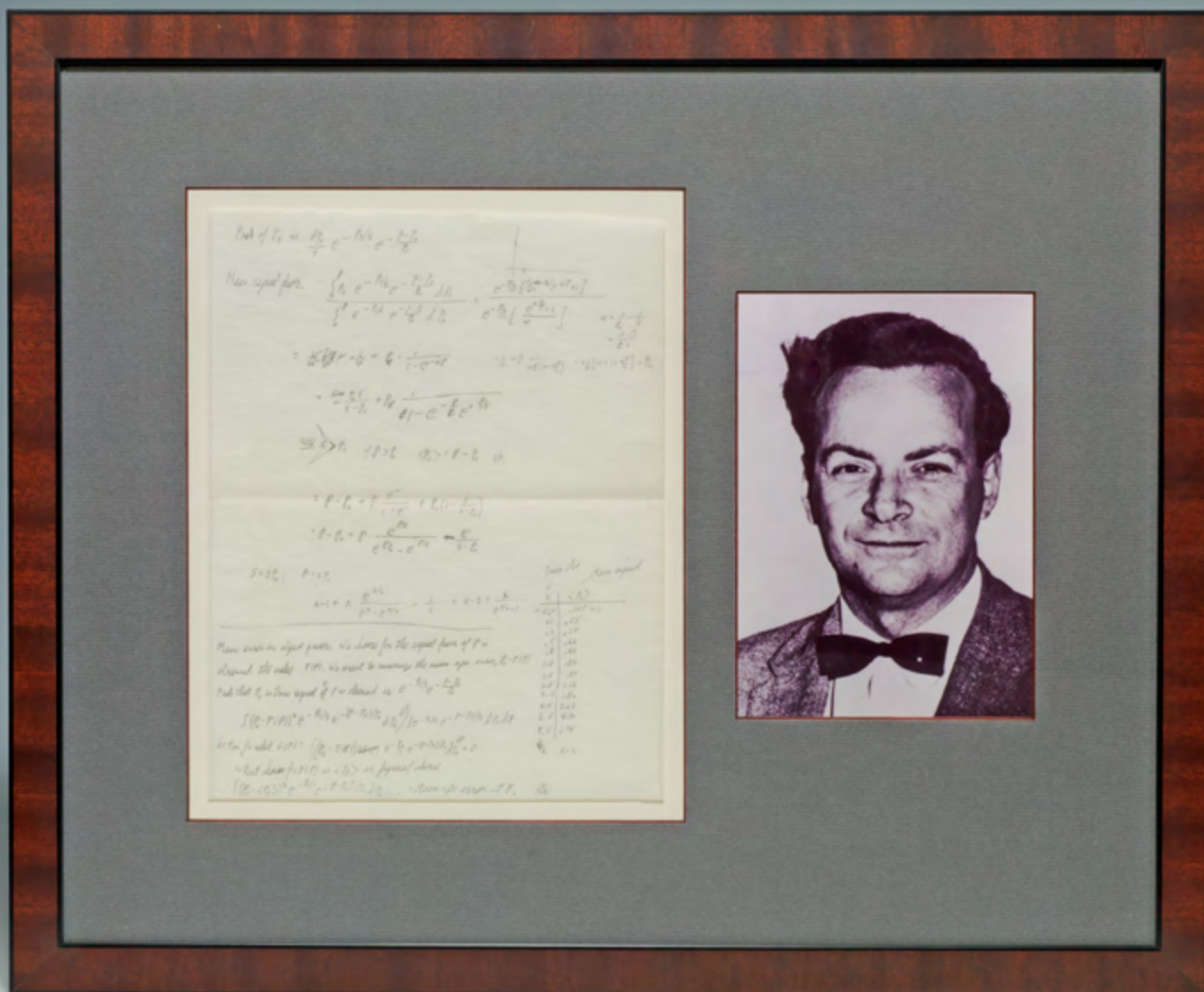


Signed By Einstein

66. EINSTEIN, Albert, and INFELD, Leopold. **The Evolution of Physics. The Growth of Ideas from Early Concepts to Relativity and Quanta.** New York, 1938. Octavo, original blue cloth, dust jacket retained, additional dust jacket added. \$19,000.

Third printing of this essential physics textbook, praised on publication as "masterly," signed by Albert Einstein.

Albert Einstein saw *Evolution of Physics* as a means of emphasizing "his realist approach" and further used "the text to defend the utility of field theories amid the advances of quantum mechanics... There was a third reason that Einstein helped to write this textbook, a more personal one. He wanted to help Leopold Infeld, a Jew who had fled Poland, collaborated briefly in Cambridge with Max Born, and then moved to Princeton." When Infeld timidly approached Einstein with the idea of writing a history of physics, he was barely "able to stammer out his proposal. 'This is not at all a stupid idea,' Einstein said. 'Not stupid at all. We shall do it'" (Issacson, 463-5). On publication *The Saturday Review of Literature* praised *Evolution of Physics* as "masterly." With three full-page and numerous in-text illustrations and diagrams. A nicer first-issue dust jacket has also been added, while the original dust jacket has also been retained. Book near-fine. Original dust jacket split at rear flap fold (rear flap present) with edge-wear and chip to head of spine affecting title. Added first-issue dust jacket with shallow edge-wear and a few closed tears, very good. Scarce and desirable signed.



Rare Manuscript Leaf Of Calculations, Written Entirely In Nobel Prize-Winning Physicist Richard Feynman's Hand

67 FEYNMAN, Richard P. **Manuscript leaf.** No place, no date. Single unlined sheet of onionskin paper, measuring 8-1/2 by 10-3/4 inches; p. 1; floated and framed with a portrait, entire piece measures 22-1/2 by 18-1/2 inches. \$12,500.

Fascinating and rare manuscript leaf of mathematical calculations, very likely lecture notes for a graduate course that Feynman taught on the mathematical methods of physics at Caltech during the early 1970s, written on the recto entirely in Richard Feynman's hand.

Richard Feynman was an "American theoretical physicist who was widely regarded as the most brilliant, influential, and iconoclastic figure in his field in the post-World War II era. Feynman remade quantum electrodynamics—the theory of the interaction between light and matter—and thus altered the way science understands the nature of waves and particles. He was co-awarded the Nobel Prize for Physics in 1965 for this work, which tied together in an experimentally perfect package all the varied phenomena at work in light, radio, electricity, and magnetism" (*Britannica*). In one of Feynman's famous lectures, he remarked: "To summarize, I would use the words of Jeans, who said that 'the Great Architect seems to be a mathematician.' To those who do not know mathematics, it is difficult to get across a real feeling as to the beauty, the deepest beauty, of nature. C.P. Snow talked about two cultures. I really think that those two cultures separate people who have and people who have not had this experience of understanding mathematics well enough to appreciate nature once." Rough top edge from notebook removal. Fine condition.



Quain's Complete Five-Part Series Of Anatomical Plates In Lithography, With 204 Beautiful Full-Page Elephant Folio Lithographs, Almost All Hand-Colored

68. QUAIN, Jones and WILSON, William James Erasmus. **A Series of Anatomical Plates in Lithography.** London, 1836-42. Text and five suites of illustrations bound as three volumes. Elephant folio, period-style three-quarter tan calf gilt. \$16,000.

First edition of this forerunner to Gray's Anatomy, with frontispiece and 203 elephant-folio lithographs by William Fairland, almost all of which are hand colored. Rarely found complete.

Jones Quain's early knowledge of human anatomy was informed by Martinet's *Manual of Pathology*, which he translated into English in 1826. In 1828, he published his extraordinarily successful *Elements of Descriptive and Practical Anatomy*—"the standard text-book on the subject in all English-speaking countries" (DNB). While serving as professor of anatomy and physiology at London University, Quain began research on this ambitious series of anatomical illustrations, "with references and physiological comments, illustrating the structure of the different parts of the human body." The work of an "elegant and accomplished scholar," Quain's accomplishments would serve as the basis of all major anatomy books for decades (DNB), including Gray's famous *Anatomy* (1858). This first edition of the *Series*, edited by Quain's pupil W.J.E. Wilson, acknowledged founder of modern dermatology, is comprised of a text volume and five plate-volumes (bound in two), each with a separate title page: *Vessels* (1837) with 50, [1] plates, *Nerves* (1839) 38 plates, *Bones and Ligaments* (1842) 30 plates, *Muscles* (1836) 51 plates, and *Viscera* (1840) with 32, [1] plates. Bookplates in plate volumes. Hand-coloring quite vivid, occasional scattered foxing as often, minor edge-wear to contemporary marbled boards. An exceptionally good copy.

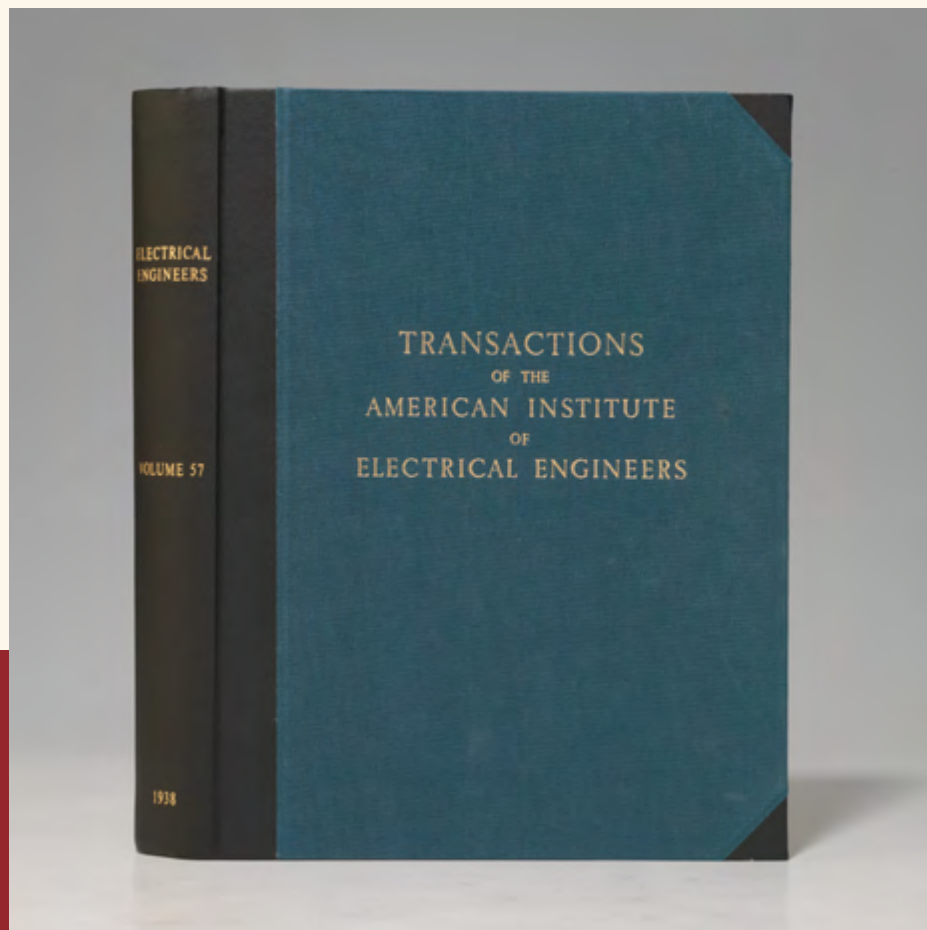
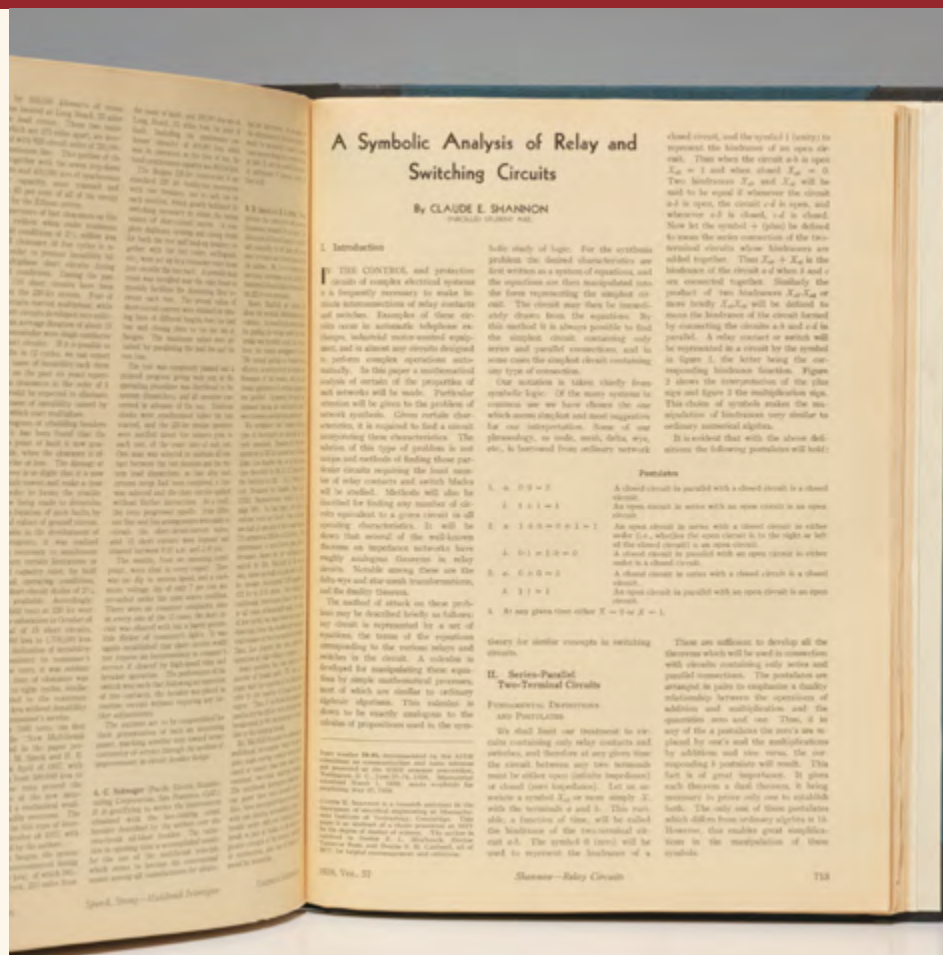


First Edition Of Claude Shannon's Groundbreaking 1938 Master's Thesis, Underpinning The Development Of Modern Computer Technology And Artificial Intelligence

69. SHANNON, Claude. "A Symbolic Analysis of Relay and Switching Circuits." IN: *Transactions of the American Institute of Electrical Engineers*, Volume 57, pp. 713-23. New York, 1938. Folio (9 by 11-1/2 inches), modern blue and black cloth, custom clamshell box. \$16,000.

First edition of Shannon's master's thesis demonstrating how Boolean algebra could simplify the arrangement of relays underlying automatic telephone exchanges—and suggesting, for the first time, the concept of using 0 and 1 as true/false values to allow arithmetic by relay circuits—a crucial work with applications for all digital circuits including those in computer technology, and winner of the Alfred Nobel American Institute of American Engineers Award.

Psychologist Howard Gardner described Shannon's thesis as "possibly the most important, and also the most famous, master's thesis of the century." This was because Shannon's paper, written while he was working at Bell Telephone Laboratories in New York, dealt with digital circuits, a crucial component in both telecommunications devices and computer technology. "A Symbolic Analysis of Relay and Switching Circuits' makes for a compelling read... In his early 20s, Claude Shannon had had the insight crucial for organizing the internal operations of a modern computer—almost a decade before such computers even existed" (*MIT Technology Review*). Thus, Shannon's thesis offered a firm theoretical basis for some of the largest fields of research and development of the modern era. Title page with tiny hole and corner reattached with paper tape on verso, cloth quite nice. A very nearly fine copy.



Holiday Gifts

The Perfect Gift

What gift could be more thoughtful than a book?

The decision to give a special book shows your interest in the recipient, your knowledge of the ideas that fascinate and inspire him or her. Bauman offers rare and even unique copies of some of the world's most beloved books—heirlooms that will be treasured for years to come.

This selection of gifts includes some of our favorite books and signed items. We offer books in a wide range of subjects and prices; don't hesitate to ask about authors, titles, and subjects you don't see here. Our staff will be delighted to answer your questions and to help you to make the perfect choice.

Gift Services

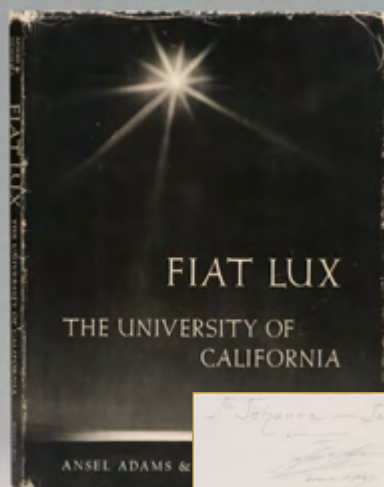
Let us help you choose a truly exceptional gift. Whether you're searching for a corporate gift or a loved one's holiday present, we are experts at helping you make an ideal selection.

Gift Wrap

We gift-wrap and ship worldwide, ensuring that your gift arrives beautifully packaged and on time, no matter how far away the recipient lives.

Gift Certificates

Too hard to choose? We also issue gift certificates in any denomination redeemable in our stores, on the web, or over the phone. A gift certificate guarantees that your recipient will get exactly what he or she wants this holiday season.



Inscribed By Ansel Adams To A Prominent Art Critic

70. ADAMS, Ansel and NEWHALL, Nancy. **Fiat Lux: The University of California.** New York, 1967. Folio, original blue cloth, dust jacket; greeting card and envelope. \$1200.

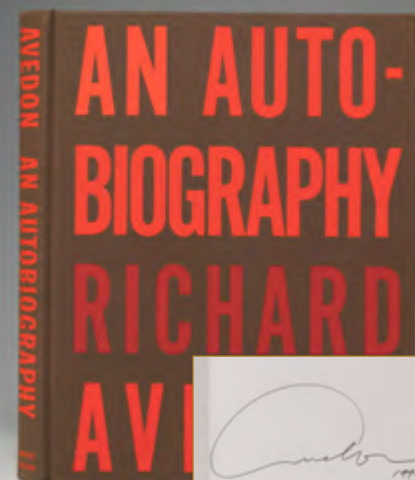
First edition of this photo-illustrated centennial history of the University, inscribed in the year of publication to an art critic and her husband: "For Jehanne and Jerry, Love, Ansel Adams, December 10, 1967." Accompanied by Virginia and Ansel Adams' folio-sized 50th wedding anniversary thank you card (1978), in original mailing envelope. Book and card fine. Moderate edge-wear to original dust jacket. Near-fine.



"Joy! Maya Angelou!"

71. ANGELOU, Maya. **Singin' and Swingin' and Gettin' Merry Like Christmas.** New York, 1976. Octavo, original half red cloth, dust jacket. \$450.

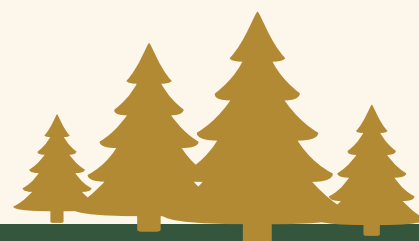
First edition, scarce second printing issued same year as the first, of the third volume in Angelou's powerful memoir that began with I Know Why the Caged Bird Sings, inscribed in the year of publication: "Y— W— Joy! Maya Angelou Dec 8 '76." Fine.



Boldly Signed By Richard Avedon

72. AVEDON, Richard. **An Auto-biography.** New York, 1993. Folio, original brown cloth, acetate wrapper, box. \$2200.

First trade edition of this impressive folio retrospective, containing over 280 full-page and double-page plates in tritone black and white, boldly signed and dated 1993 by Avedon. Fine.

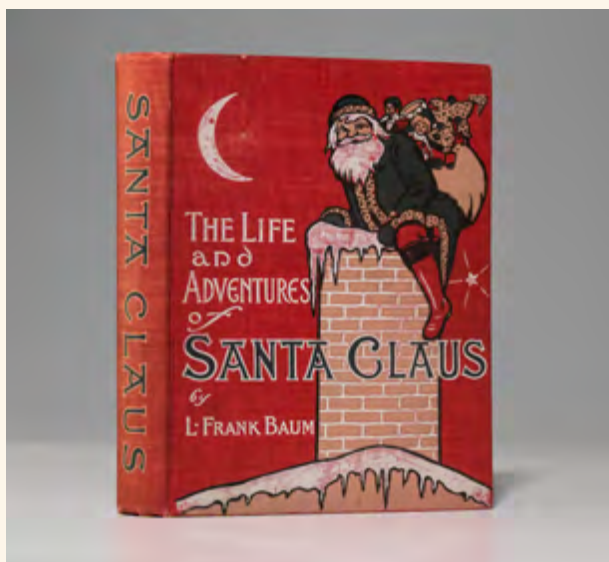




**“In All This World There Is Nothing
So Beautiful As A Happy Child”**

73. BAUM, L. Frank. **The Life and Adventures of Santa Claus.** Indianapolis, 1902. Quarto, original pictorial red cloth. \$2400.

First edition, first state, of Baum’s whimsical biography of Santa Claus, with 20 plates (14 two-color and six full-color) by Mary Cowles Clark. A lovely copy, rarely seen in such nice condition.



Signed By David Ben-Gurion

74. BEN-GURION, David. **Israel: A Personal History.** New York, 1971. Thick quarto, original full dark blue morocco gilt, slipcase. \$3500.

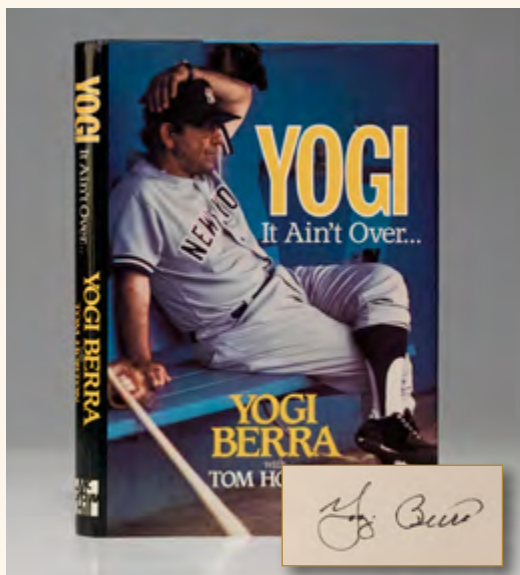
Signed limited first edition, one of 2000 copies signed beneath the photographic frontispiece in blue ink by Ben-Gurion, the modern state of Israel’s founding father and first Prime Minister, a beautiful copy. Fine.



Signed By Yogi Berra

75. BERRA, Yogi. **Yogi, It Ain’t Over.** New York, 1989. Octavo, original half blue cloth, dust jacket. \$450.

First edition of Yogi’s first-hand account of his career as player and manager—“a warm, funny and honest memoir” (New York Times)—signed by Berra. Fine.



“As Familiar In Presbyterian Households As Pilgrim’s Progress”

76. (BIBLE) **Brown’s Self-Interpreting Family Bible.** London, circa 1900. Thick folio (9-1/2 by 13 inches), contemporary full burgundy morocco gilt, brass trim, clasps and catches. \$1850.

Illustrated late Victorian family Bible—the beloved King James text, augmented by John Brown of Haddington’s comprehensive Bible study aids—with 48 plates, beautifully bound. Without Apocrypha. Scattered foxing to text. Beautiful.





The Famed Five-Volume Nonesuch Bible— One Of Only 75 Copies On Arnold Rag Paper

77. (BIBLE) The Holy Bible, reprinted according to the Authorized Version 1611. London, 1924-27. Five volumes. Narrow quarto, original full vellum, two custom clamshell boxes. \$7500.

Splendid private-press limited edition of the Bible, one of only 75 unnumbered sets on Arnold unbleached rag paper and bound in vellum. A splendid production typeset by Nonesuch founder Francis Meynell, illustrated with five beautifully engraved title pages by Stephen Gooden, and handsomely printed by Frederick Hall at the Oxford University Press. Superb and desirable.



“He That Believeth And Is Baptized, Shall Be Saved”

78. (ILLUMINATED LEAF) Illuminated Leaf from a Book of Hours. Possibly Bruges, Belgium, circa 1460. Single vellum leaf (6-1/4 by 8-3/4 inches), illuminated in gold and colored inks; window matted and framed, entire piece measures 13 by 10 inches. \$6700.

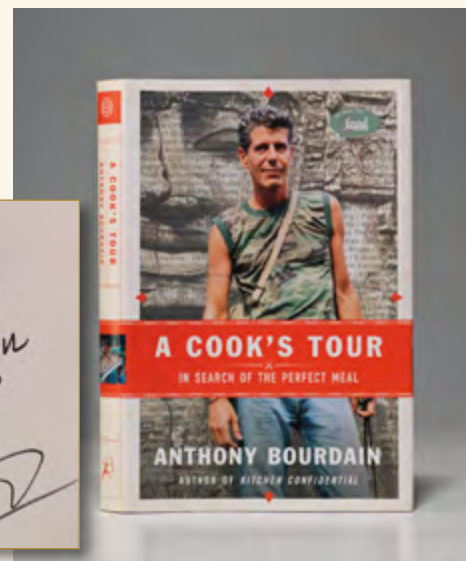
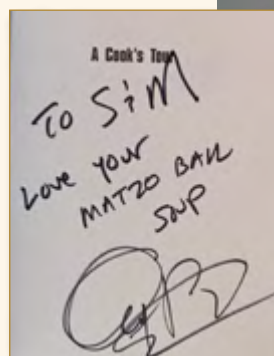
Lovely oversize illuminated leaf from a Belgian Book of Hours, circa 1460, featuring a small miniature of Saint Mark the Evangelist and the Lion; 19 lines of text from the Gospel Lessons; one two-line initial; and a handsome border. Near-fine.



Inscribed By Anthony Bourdain

79. BOURDAIN, Anthony. A Cook's Tour in Search of the Perfect Meal. New York and London, 2001. Octavo, original black paper boards, dust jacket. \$850.

First edition of Bourdain's award-winning book on eating adventures abroad, boldly inscribed: “To S & M Love your matzo ball soup, Anthony Bourdain.”



First Edition Of The First Work Published By The Brontë Sisters

80. BRONTË, Charlotte, Emily and Anne. Poems by Currer, Acton and Ellis Bell. London, 1846 [1848]. Slim octavo, original blind-stamped olive cloth. \$4000.

First edition, second issue (as virtually always), of the Brontës' first published work, in original cloth. Only 39 copies with the first-issue title page were sold; this is one of the remaining 961 copies issued with a cancel title page. With rare errata slip and without publisher's catalogue, both absent in most copies. Interior generally quite nice, text block split but stable, discoloration to cloth on front board, wear and toning to extremities, gilt quite bright. Extremely good.





“One Of The Great Books Of American Illustrations” (Hamilton)

81. BRYANT, William Cullen, editor. **Picturesque America; Or, The Land We Live In.** New York, 1872-74. Two volumes. Thick folio, original full brown morocco gilt. \$2500.

First edition in book form of this treasury of 19th-century American views, illustrated with 49 full-page steel-engraved plates, including title pages and frontispiece engraving of Niagara Falls, together with numerous in-text wood engravings, in handsome publisher's deluxe morocco-gilt bindings. Scattered foxing to plates and text, general wear and scuffing to binding. Handsome.



Signed By Virginia Lee Burton

82. BURTON, Virginia Lee. **Maybelle the Cable Car.** Boston, 1952. Quarto, original light green cloth, dust jacket. \$1750.

First edition of this tale of a San Francisco streetcar, signed by Virginia Lee Burton. Book very nearly fine, price-clipped dust jacket extremely good with small chip to front panel, slight wear to extremities, and tape repair to verso. Most desirable signed.



“The Poet Of Humankind”

83. BYRON. **The Poetical Works.** London, 1866. Ten volumes. Small octavo, contemporary three-quarter red morocco gilt. \$2200.

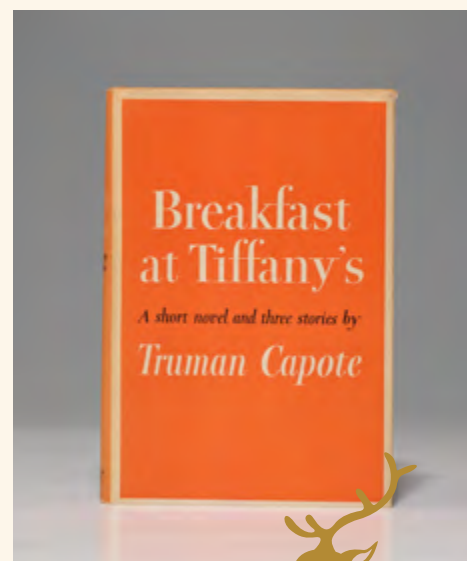
Later edition of Lord Byron's collected verse, with engraved title page and frontispiece in each volume (many after works by J.M.W. Turner), handsomely bound. Near-fine.



“A Girl Doesn't Read This Sort Of Thing Without Her Lipstick”

84. CAPOTE, Truman. **Breakfast at Tiffany's. A Short Novel and Three Stories.** New York, 1958. Octavo, original yellow cloth, dust jacket. \$3500.

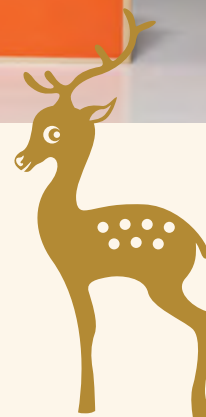
First edition of the adventures of free-spirited Holly Golightly, a most attractive copy in original dust jacket. About-fine.

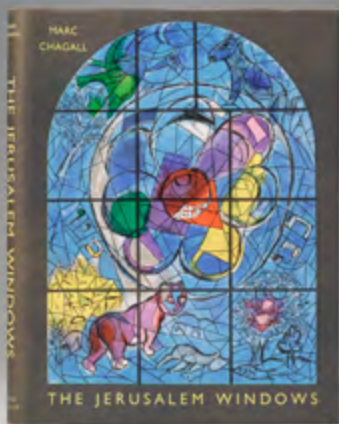


Signed By Capote

85. CAPOTE, Truman. **A Christmas Memory.** New York, 1956 [i.e. 1966]. Slim octavo, original gilt-stamped green cloth, acetate, slipcase. \$1700.

Signed limited edition of this boyhood recollection, one of only 600 copies signed by Capote. Fine.





Chagall's Jerusalem Windows, With Two Original Lithographs

86. CHAGALL, Marc. **The Jerusalem Windows. Text and Notes by Jean Leymarie.** New York, 1962. Folio, original red cloth, dust jacket, acetate, slipcase. \$2800.

First American edition, with two original color lithographs specially prepared by Chagall for this edition, and with numerous beautiful color reproductions of the artist's work. Splendid.



Inscribed By Julia Child

87. CHILD, Julia. **In Julia's Kitchen with Master Chefs.** New York, 1995. Large quarto, original tan and white laminated paper boards, dust jacket. \$1200.

First edition of this richly illustrated celebration of American cuisine, with recipes and insights from Julia Child and 26 master chefs, inscribed: "For N—Julia Child," and additionally signed by one of the "master chefs," Dean Fearing. Beautiful.

"A Is For Alphabet, Merry And Gay, Which Spells The Joys Of Christmas Day"

88. (CHRISTMAS) **Christmas ABC.** New York; Akron, Ohio; Chicago, 1910. Tall thin octavo (5-3/4 by 12-3/4 inches), original pictorial linen self-wrappers. \$500.

Original classic 1910 Saalfield Muslin Book with pages of rhymes and illustrations for each letter of the alphabet, and a beaming Santa Claus on the bright linen. Near-fine.



"They May Be The Last Word Upon The War"

89. 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.

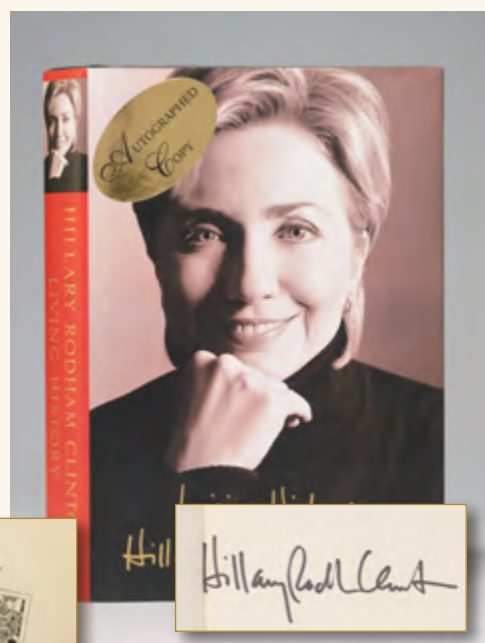
First editions of Churchill's separately published World War II speeches. Secret Session Speeches first English edition, preceded by the American edition. Fine.



"To Make A Difference For America"

90. CLINTON, Hillary Rodham. **Living History.** New York, 2003. Octavo, original half black paper boards, dust jacket. \$1000.

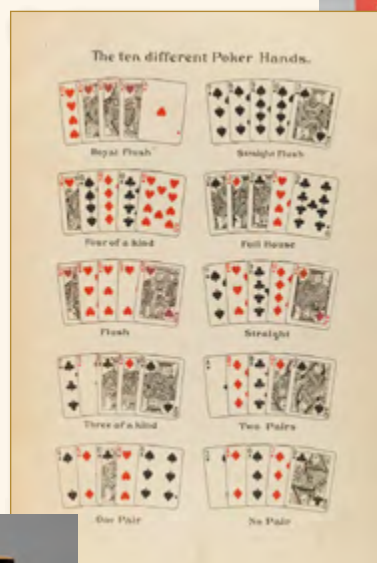
First trade edition of Clinton's "chart of her own course through unexplored terrain... [becoming] an emblem for some and a lightning rod for others," boldly signed by Hillary Rodham Clinton. With bookseller's "Autographed Copy" sticker on front panel of dust jacket. Fine.



Scarce First Edition Of The Science Of Draw Poker, 1901

91. CURTIS, David A. **The Science of Draw Poker.** New York, 1901. Octavo, original red cloth. \$2250.

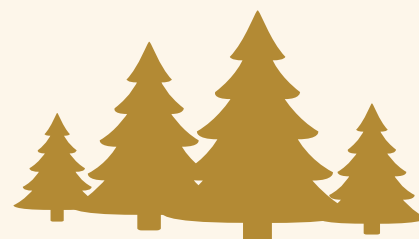
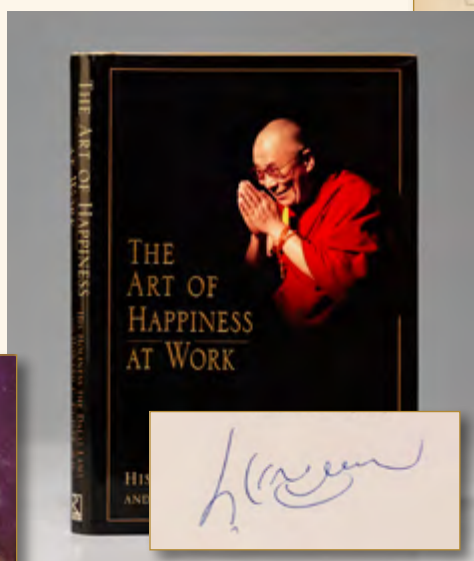
First edition of this turn of the century guide to understanding, playing, and winning at poker. Near-fine. Scarce.



Signed By His Holiness The Dalai Lama

92. DALAI LAMA. **The Art of Happiness at Work.** New York, 2003. Octavo, original tan and gold paper boards, dust jacket. \$2800.

First edition of the Dalai Lama's important successor to The Art of Happiness, signed by him. Fine.



The Jerusalem Bible In English, With 32 Of Dalí's Biblia Sacra Illustrations

93. DALÍ, Salvador. **The Jerusalem Bible.** New York, 1970. Small thick folio, original full white leatherette, box. \$850.

Early English-language edition of The Jerusalem Bible, illustrated with 32 reproductions of Salvador Dalí's splendid Biblia Sacra paintings. Fine.



“Can’t You Let Yourself Believe In People Like Kris—In Fun And Joy And Love And All The Other Intangibles?”

94. DAVIES, Valentine. **Miracle on 34th Street.** New York, 1947. Small octavo, original russet cloth, dust jacket. \$1100.

First edition of this modern Christmas classic, published to coincide with the release of the famous movie. Near-fine.



“They Were So Happy They Could Hardly Contain Themselves”

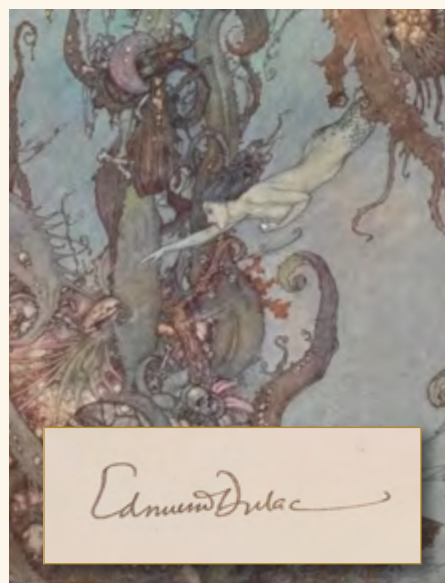
96. DISNEY STUDIOS. **The “Pop-Up” Minnie Mouse.** New York, 1933. Octavo, original pictorial paper boards. \$1400.

First edition of an early American pop-up book, with three pop-ups, published by Blue Ribbon Pleasure Books, the patent-holder for “pop-ups.” Fine.

“Perhaps The Greatest Romantic Suspense Novel Ever Written”

95. DU MAURIER, Daphne. **Rebecca.** London, 1938. Octavo, original black cloth, dust jacket. \$5500.

First edition of du Maurier’s best and most famous novel, a Haycraft-Queen Cornerstone mystery, and basis for the Oscar-winning 1940 Hitchcock film starring Laurence Olivier. Without scarce Book Society belly band. Book with inner paper hinge split, light wear to cloth, mild toning to spine; scarce dust jacket bright and exceptional with only slightest soiling, minor toning. Desirable.



Stories From Hans Andersen, Illustrated And Signed By Edmund Dulac

97. (DULAC, Edmund) ANDERSEN, Hans Christian. **Stories from Hans Andersen.** London, 1911. Folio, original full vellum gilt. \$5200.

Signed limited edition of these classic fairy tales, one of 750 copies signed by Dulac, with 28 wonderful mounted color plates, bound in original vellum-gilt. Original slipcase repaired. Book quite clean and fine. Exceptional.





“The Most Remarkable Portraits Of Elizabeth And Her Contemporaries”

98. (ELIZABETH I) CREIGHTON, Mandell. **Queen Elizabeth.** London, Paris and Edinburgh, 1896. Folio, contemporary full straight-grain burgundy morocco gilt. \$3800.

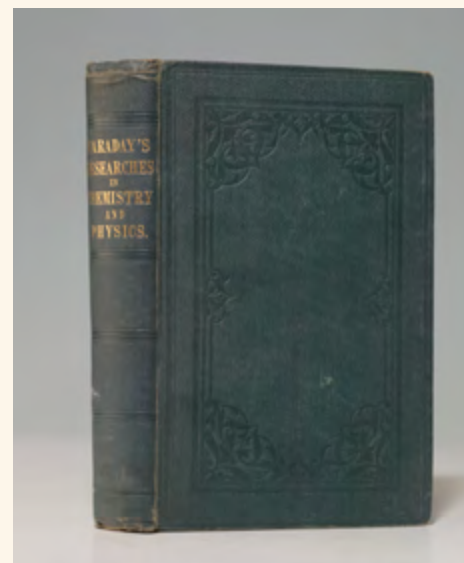
Early edition, with color frontispiece portrait and 39 illustrations, including 23 steel-engraved plates (one tinted, with many portraits), beautifully bound by Roger de Coverly in full morocco-gilt. Splendid and fine.



Faraday’s Experimental Researches In Chemistry And Physics, First Edition

99. FARADAY, Michael. **Experimental Researches in Chemistry and Physics.** London, 1859. Octavo, original blind-stamped blue-green cloth. \$2800.

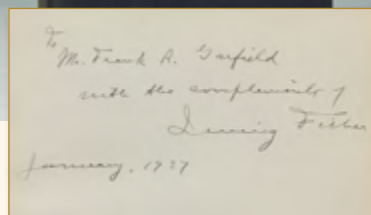
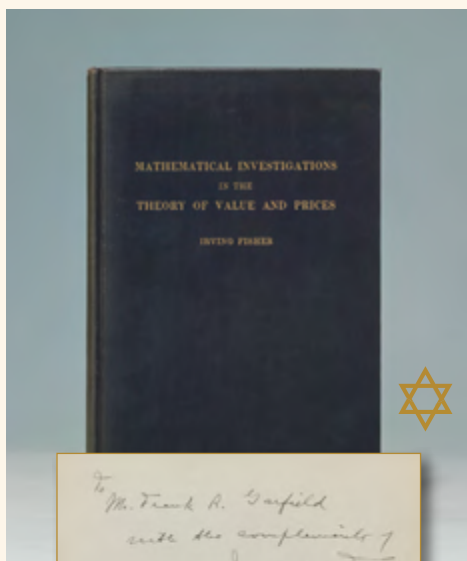
First edition of Faraday’s collected papers in chemistry and physics, documenting important discoveries from one of the world’s greatest scientists, with three engraved plates (one folding). Evidence of errata slip at page 445, no longer present. Near-fine.



Presentation Copy Of Irving Fisher’s Landmark Doctoral Dissertation, Inscribed By Fisher To A UNC Economics Professor

100. FISHER, Irving. **Mathematical Investigations in the Theory of Value and Prices.** New Haven, 1926. Octavo, original navy cloth. \$6000.

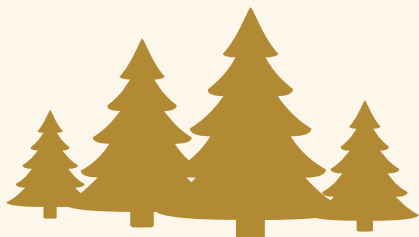
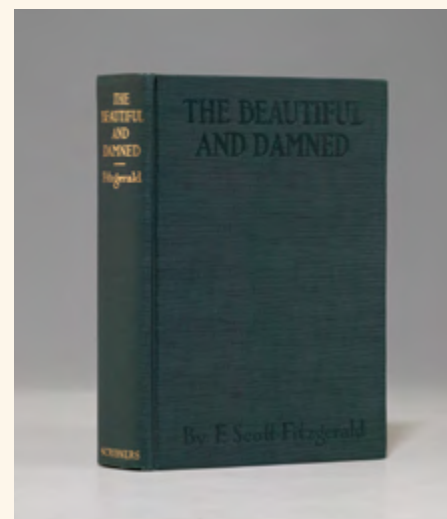
Photo-engraved later printing of Irving Fisher’s groundbreaking doctoral dissertation at Yale, presentation copy, with numerous diagrams for the design of a hydraulic mechanism demonstrating equilibrium prices in a multi-market economy, inscribed to an economics professor at UNC: “To Mr. Frank R. Garfield with the compliments of Irving Fisher. January, 1927.” Bookplate of Erwin Tomash, who founded the technology company, Dataproducts Corporation, and co-created the Charles Babbage Institute. Only mild toning to spine. Handsome.



“The Victor Belongs To The Spoils”

101. FITZGERALD, F. Scott. **The Beautiful and Damned.** New York, 1922. Octavo, original green cloth. \$1500.

First edition, first issue, of Fitzgerald’s second novel. Fine condition.



“To Begin With He Was Ashamed Of Himself—A Rare State Of Mind”

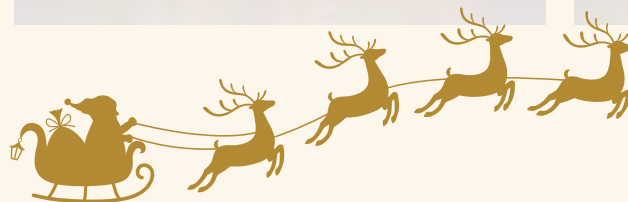
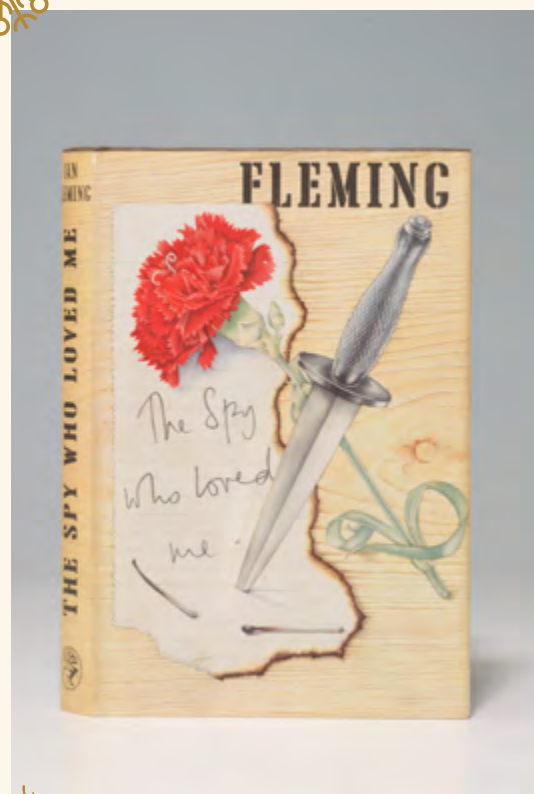
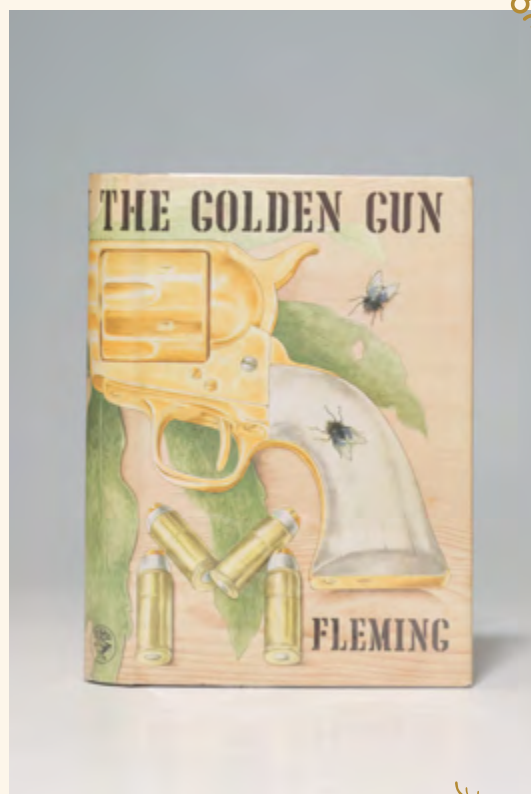
102. FLEMING, Ian. **Thunderball.** London, 1961. Octavo, original brown paper boards, dust jacket. \$3200.

First edition of Fleming’s ninth Bond novel, featuring the first appearance of the superspy’s memorable nemesis, the villainous mastermind behind SPECTRE, Ernst Blofeld, who steals two nuclear warheads and threatens the world. Book fine, dust jacket about-fine.

“I Would Remember Him Forever As My Image Of A Man”

103. FLEMING, Ian. **The Spy Who Loved Me.** London, 1962. Octavo, original silver-stamped brown paper boards, dust jacket. \$3000.

First edition of Fleming’s tenth Bond thriller—the author’s unusual examination of his super-spy “from the other end of the gun barrel.” Book fine, dust jacket very nearly so.



“A Naked Arm Smelling Of Chanel No. 5 Snaked Round His Neck...”

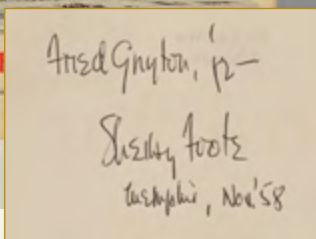
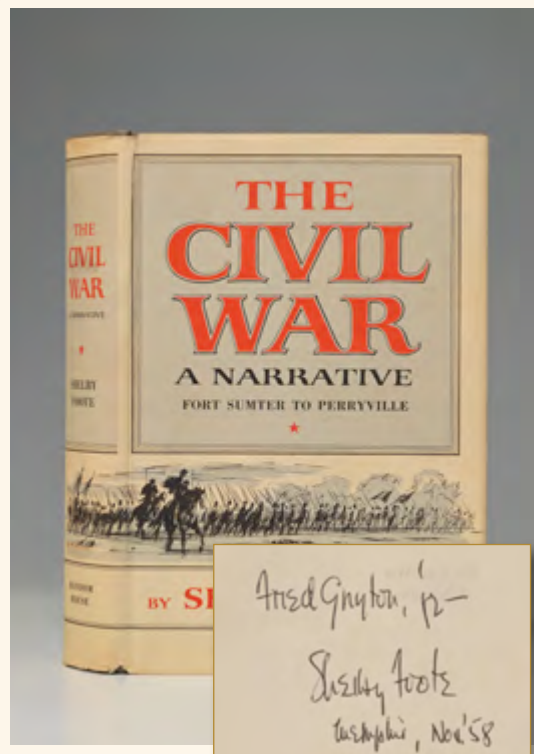
104. FLEMING, Ian. **The Man With the Golden Gun.** London, 1965. Octavo, original black paper boards, dust jacket. \$1500.

First edition of Fleming’s final Bond novel, published the year after the author’s death, in which 007 travels to Fleming’s beloved Jamaica to neutralize the assassin of the book’s title. Dust jacket price-clipped. Fine.

“A Model Of What Military History Can Be”

105. FOOTE, Shelby. **The Civil War. A Narrative. Fort Sumter to Perryville.** New York, 1958. Large octavo, original gray cloth, dust jacket. \$2600.

Scarce first edition of the complete first volume of Foote’s authoritative and engrossing history, inscribed in the year of publication: “Fred Guyton, Jr—Shelby Foote. Memphis, Nov. ’58,” in original dust jacket. Book near-fine, dust jacket very nearly fine.





**“The Most Highly Esteemed
American Poet Of The 20th Century”**



106. FROST, Robert. **The Complete Poems of Robert Frost.** New York, 1950. Two volumes. Tall octavo, original dark blue cloth, slipcase. \$3600.

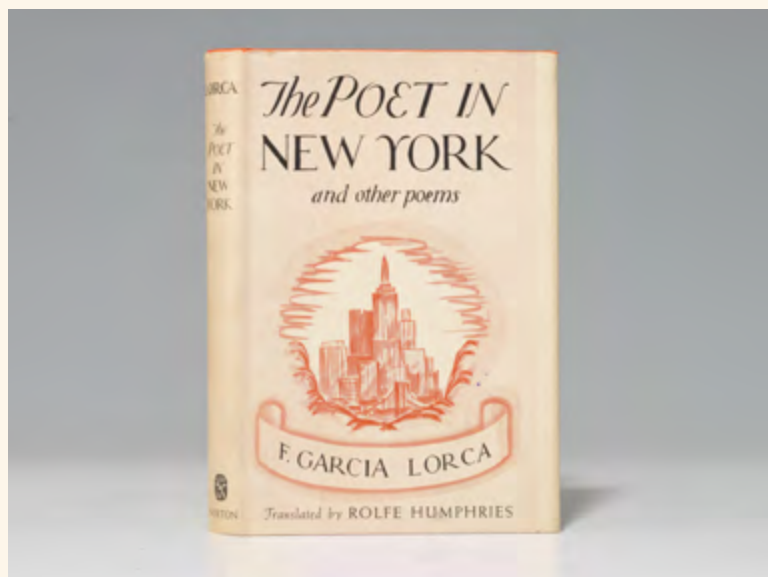
Signed limited edition, one of 1500 copies signed by Frost, additionally signed by famed typographer Bruce Rogers and New England illustrator Thomas W. Nason. Fine in a mildly worn slipcase.



**“Not For A Single Moment,
Handsome Old Walt Whitman, Have I
Forgotten Your Beard Full Of Butterflies”**

108. GARCÍA LORCA, Federico. **The Poet in New York.** New York, 1940. Octavo, original orange cloth, dust jacket. \$4500.

First edition of García Lorca’s last cycle of poems, in the original Spanish with facing English translation by Rolfe Humphries. Book fine, dust jacket with minor chip to lower edge of rear panel, very nearly fine.



**“Give Me Four Days. If I’m Not Back
In Four Days You’ll Know I’m Dead”**

107. GREY, Zane. **Riders of the Purple Sage.** New York and London, 1912. Octavo, original brown cloth, mounted cover illustration. \$2000.

First edition of Zane Grey’s greatest novel, with a laid-in photographic card signed on the margin in purple by Zane Grey. Corner of tissue-guard clipped, scattered soiling to interior, slightest soiling and light wear to binding. Extremely good.



Irish Scenery: Handsome Illustrated Set

109. HALL, Samuel Carter and HALL, Anna Maria. **Ireland: Its Scenery, Character, etc.** London, 1841-43. Three volumes. Large octavo, contemporary three-quarter dark brown calf gilt. \$2500.

First edition of this pre-famine glimpse of Ireland, with dozens of steel-engraved plates of landscapes and scenery, 18 engraved maps of the counties of Ireland, and hundreds of wood-engraved in-text illustrations, handsomely bound. Some light scattered foxing, chiefly marginal, bindings handsome and fine.





With 123 Lovely Hand-Colored Flower Lithographs

110. HARRISON, Joseph. **Floricultural Cabinet, and Florist's Magazine.** London, 1833. Nine volumes. Octavo, contemporary three-quarter green calf gilt. \$3000.

First nine volumes of the most popular horticultural periodical in 19th-century England, with 123 hand-colored lithographs (two folding) and occasional in-text illustrations and garden plans. Interiors near-fine, with only light foxing (mostly to the first and last few leaves). Handsome and rare.



"The Aspect Of The Venerable Mansion Has Always Affected Me Like A Human Countenance"

111. HAWTHORNE, Nathaniel. **The House of the Seven Gables, A Romance.** Boston, 1851. Octavo, original brown cloth rebaced with original spine laid down. \$1800.

First edition, second printing, of this tale of an early 19th-century household, "solitary, declining, haunted by an ancestral curse," one of 1969 copies published in April 1851, the same month as the first printing. Text with occasional faint dampstaining, mild soiling; original cloth skillfully rebaced with original spine laid down and new endpapers. Scarce and very good.



Hazlitt's Life Of Napoleon, Richly Extra-Illustrated

112. HAZLITT, William. **The Life of Napoleon Bonaparte.** Paris and Boston, 1895. Six volumes. Octavo, contemporary three-quarter red morocco gilt. \$3100.

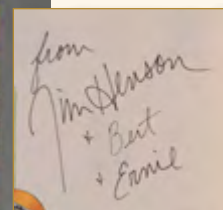
Limited "Edition de Grand Luxe" of Hazlitt's important biography of Napoleon, one of 500 sets produced, with 39 engraved portraits and scenes—this set richly extra-illustrated with 157 additional plates, in six volumes handsomely bound by Bayntun. Morocco bookplates of Julia Parker Wightman, who amassed an extraordinary library primarily composed of fine bindings, children's books, miniatures, and illustrated books, most of which she bequeathed to the Morgan Library. Expert repair to a few joints. Very handsome and richly extra-illustrated.



Inscribed By Jim Henson (And Bert And Ernie)

113. (HENSON, Jim) FORD, B.G. **Don't Forget the Oatmeal! A Supermarket Word Book.** New York, 1980. Slim quarto, original pictorial paper boards. \$1600.

First edition of this combined story and pictorial dictionary of supermarket words featuring Jim Henson's Sesame Street muppets, illustrated by Jean Chandler, inscribed by puppetmaster Jim Henson: "from Jim Henson & Bert & Ernie." Small auction house label and pen notation. Only light rubbing and soiling to boards. Extremely good.



❁

**“A Necessary, Primary Source...
It Should Be Read Carefully And Often” (Eicher)**

114. 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.

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. Fine.



**1717 Jewish Liturgy In Spanish, Printed For The Dutch
Sephardic Community, In Beautiful Contemporary Morocco Gilt**

115. JUDAICA. **Orden de las Oraciones de Ros-Asanah y Kipur.** WITH: **Orden de las Oraciones de los Cinco Ayunos.** Amsterdam, 1717. Together, two volumes. 12mo, contemporary full crimson morocco gilt rebaked with original spines laid down. \$5500.

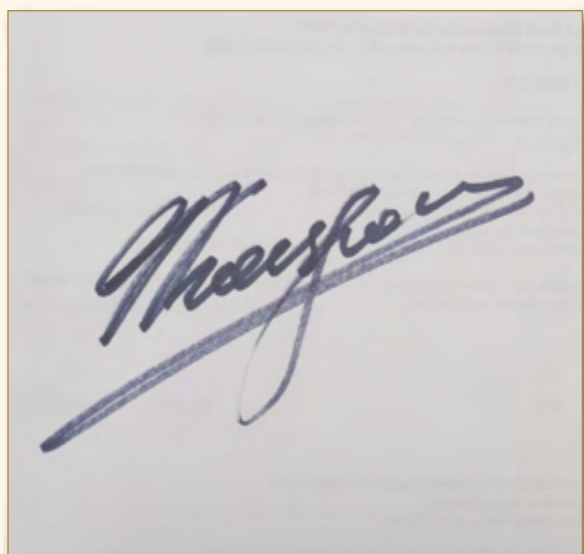
Early edition of this liturgical publication printed entirely in Spanish for the Sephardim and Marranos of Amsterdam, the first to be published by the renowned Hebrew printer Solomon Proops, bound in full contemporary morocco gilt. Handsome and desirable.



**“Of All Great Human Productions, I Never Admired Any
So Much As The Inimitable Works Of The Immortal Kant”**

116. (KANT, Immanuel) BECK, James Sigismund. **The Principles of Critical Philosophy.** London, Edinburgh and Hamburg, 1797. Octavo, contemporary boards rebaked with straight-grain brown morocco. \$5800.

First edition in English (published the year after the first German edition) of this introduction to the philosophy of Immanuel Kant by one of his most fervent disciples, Jakob Sigismund Beck. Fine. Scarce and most desirable in contemporary boards.



Signed By Garry Kasparov

117. KASPAROV, Garry. **My Great Predecessors.** London, 2003-06. Five volumes. Octavo, original red paper boards, dust jackets. \$2500.

First editions of chess champion Kasparov's study of previous chess greats, each volume signed by Kasparov in Roman letters. Fine.





“We Feast And Have A Jolly Good Time”

118. KENT, Rockwell. **A Northern Christmas. Being the Story of a Peaceful Christmas in the Remote and Peaceful Wilderness of an Alaskan Island.** New York, 1941. Small octavo, original patterned cream boards, dust jacket. \$800.

First edition of this engaging Christmas story, with 16 in-text woodcut illustrations, signed by Rockwell Kent. Book fine, dust jacket about-fine.

One Of Only 250 Copies Signed By Acclaimed African American Artist Jacob Lawrence

120. LAWRENCE, Jacob. **The Complete Jacob Lawrence. Over the Line. The Art and Life of Jacob Lawrence. WITH: Jacob Lawrence. Paintings, Drawings, and Murals (1935-1999). A Catalogue Raisonné.** Seattle, 2000. Two volumes. Folio (9-1/2 by 12 inches), original blue and red cloth, dust jacket, slipcase. \$1800.

Signed limited first edition of the complete Jacob Lawrence, including a richly illustrated biography and catalogue raisonné, one of only 250 copies signed on a tipped-in limitation page by Jacob Lawrence. Fine. Quite scarce.



“Jesus Came Into The World To Make People Love One Another”

119. KUBASTA, Vojtech. **A Christmas Story.** London, 1960. Folio (9 by 13 inches), staple-bound as issued, original half blue cloth, original pictorial paper wrappers; pp. 8 and double-page pop-up. \$1100.

First edition of this didactic but atmospheric tale about a young boy who is moved by the spirit of Christmas and admits to wrongdoing, with delightful, double-page pop-up of the nativity by acclaimed artist and paper engineer Kubasta. Very nearly fine.

“For The Strength Of The Pack Is The Wolf, And The Strength Of The Wolf Is The Pack”

121. KIPLING, Rudyard. **The Jungle Book. WITH: The Second Jungle Book.** London and New York, 1894-95. Two volumes. Octavo, early 20th-century full blue morocco gilt, custom slipcase. \$6250.

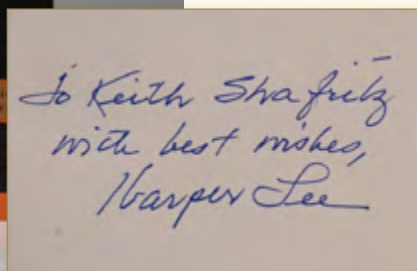
First editions of Kipling's classic Jungle Books, “replete with adventure and excitement,” handsomely bound in full morocco-gilt by Bayntun, with original cloth covers and spines bound in. From the library of Eugene Field. Near-fine.





Inscribed By Harper Lee

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



Thirty-fifth Anniversary edition, later printing, inscribed: "To K— S— with best wishes, Harper Lee." Fine.

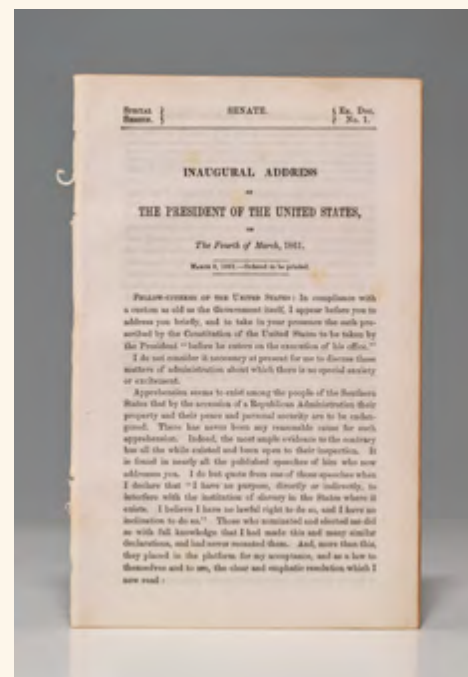


"The Mystic Chords Of Memory, Stretching From Every Battlefield, And Patriot Grave, To Every Living Heart And Hearthstone"

123. 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, disbound; pp. 10. \$7200.



Rare second printing of Lincoln's important first inaugural address, printed by order of the Senate four days after its delivery. Only trace of foxing. Fine.



"I Learn, More And More How Facts Become Twisted With Time... That Is One Of The Reasons That Started Me Writing 'The Spirit Of St. Louis'"

124. LINDBERGH, Charles A. **Typed letter signed**. Darien, Connecticut, April 21, 1953. Single sheet of cream paper, measuring 8-1/2 by 11 inches; entire piece measures 25-1/2 by 21 inches. \$7500.

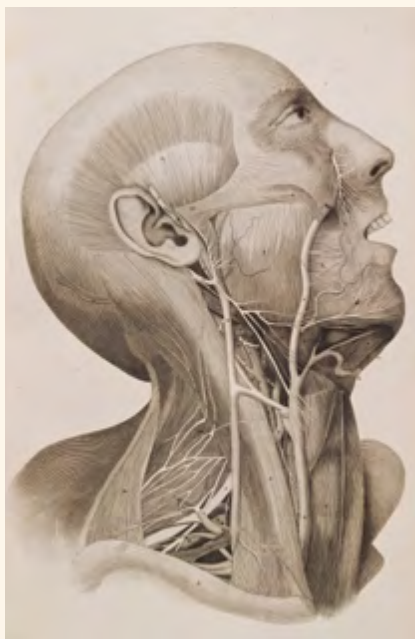
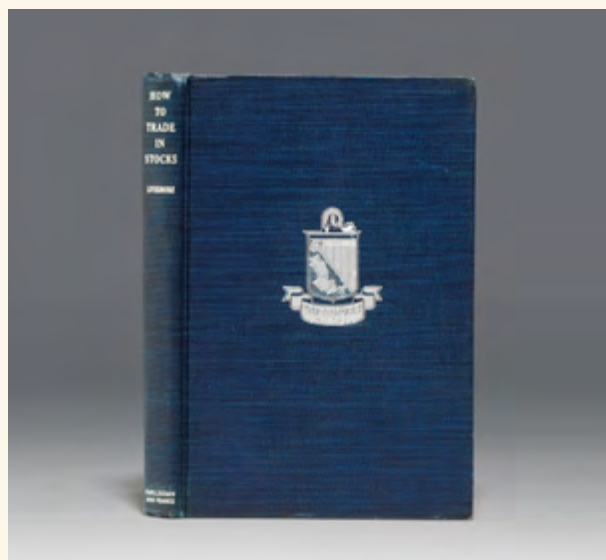
Original 1953 typed letter from Charles Lindbergh to his friend, U.S. Air Services editor Earl Findley, expressing gratitude for Findley's comment on the first serialized installment of "The Spirit of St. Louis" in *The Saturday Evening Post*; lamenting the fact that facts are often twisted, even by good people; and explaining that, contrary to popular belief, the propeller on his plane was not wooden, signed by Charles Lindbergh. Accompanied by two news service photographs of Charles Lindbergh. Tipped-on description and news service stamps and notations to versos of photos, which have been affixed to verso of frame in facsimile. Corner of one photo bent and small closed tear to top edge of other photo. Typed signed letter lovely and fine. Most desirable.



“Profits Always Take Care Of Themselves, But Losses Never Do”

125. LIVERMORE, Jesse L. **How to Trade in Stocks: The Livermore Formula for Combining Time Element and Price.** New York, 1940. Octavo, original blue cloth. \$7000.

Rare first trade edition of the only book by Jesse Livermore, one of Wall Street’s most flamboyant stock traders, this scarce work featuring the first in-depth explanation of the famed Livermore Formula, his highly successful trading method still in use today, and containing 16 full color charts. Without the exceptionally scarce dust jacket. Fine.



“One Of The Most Elegant Works Of The 19th Century”

126. LIZARS, John. **A System of Anatomical Plates of the Human Body. Accompanied with Descriptions, and Physiological, Pathological, and Surgical Observations.** Edinburgh, 1822-27. Atlas volume only. Folio, contemporary three-quarter calf rebaked. \$6000.

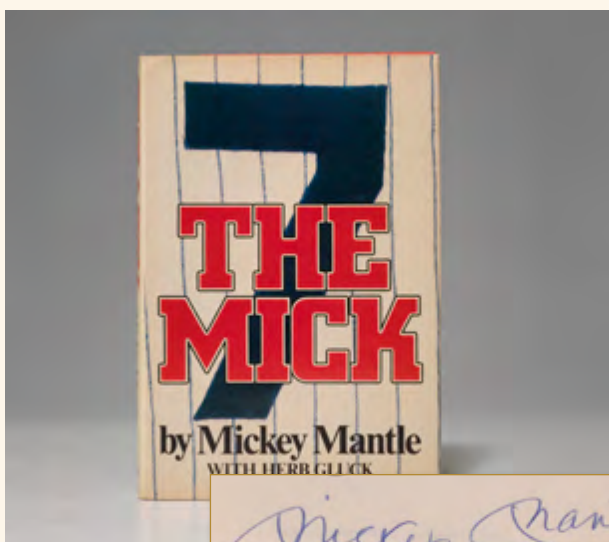
First edition of this highly successful medical sourcebook, a collaboration between innovative 19th-century surgeon John Lizars and his artistic brother William Home Lizars, with 101 folio plates of the human body, 15 vividly hand-colored. Plates generally clean, occasional light foxing, faint marginal dampstain toward rear not affecting images, some scuffing to contemporary boards. An extremely good copy of this impressive folio volume.



Original World War II-Era Army News Photograph, Signed By General MacArthur And General George C. Kenney

127. MACARTHUR, Douglas. **Photograph signed.** Washington, 1945. Black-and-white photograph, measuring 5 by 4 inches. \$1600.

Original black-and-white U.S. Army news photograph of General MacArthur wading through the marshes of Borneo, signed by both Douglas MacArthur (as D. MacA.) and George C. Kenney. Tiny file number printed at bottom corner of image. Fine.



Signed By Mickey Mantle

128. MANTLE, Mickey and GLUCK, Herb. **The Mick.** Garden City, 1985. Octavo, original half black cloth, dust jacket. \$1400.

First edition of #7’s autobiography, with 16 pages of candid photographs, signed by Mickey Mantle. Book fine, dust jacket near-fine.





**“A Testimonial To Heroism From Someone Who Has
First-Hand Knowledge Of What It Takes”**

- 129.** MCCAIN, John. **Worth the Fighting For.** New York, 2002. Octavo, original blue paper boards, dust jacket. \$375.

First trade edition of Senator McCain’s 2002 “unpredictable, outspoken memoir,” wonderfully inscribed: “To— All these young talented & promising Americans. Keep up the Good Work. John McCain.” Fine.



**“Grant Used The
Weapon That
McClellan Forged
To Defeat Lee”**

- 130.** MCCLELLAN, George B. **McClellan’s Own Story. The War for the Union.** New York, 1887. Octavo, original three-quarter brown morocco. \$1250.

First edition of the Civil War memoirs of Lincoln’s controversial commander of the Army of the Potomac, with steel-engraved frontispiece portrait, nine illustrations, three full-page maps and a two-page facsimile letter, in publisher’s three-quarter morocco with gilt-stamped front board. Near-fine.



**An Illustrated Treasury Of Children’s Classics, In Original
Painted Wooden “Book House,” All In Exceptional Condition**

- 131.** MILLER, Olive Beaupré. **My Bookhouse. WITH: My Travelship.** Chicago, 1925-27. Altogether, nine volumes. Octavo and quarto, original colored cloth, mounted cover illustration, original painted wooden “book house,” measuring 13 by 14 by 21-1/2 inches. \$3900.

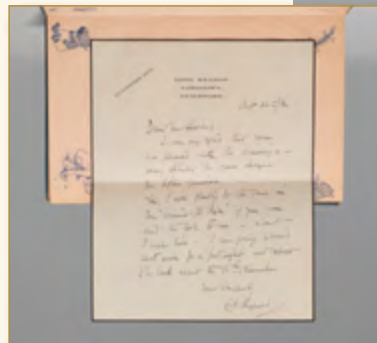
Early printing of the beloved My Bookhouse series, “the first collection of children’s literature that was graded to meet the developing needs and abilities of children at different ages,” and illustrated by some of the foremost illustrators of the period. This is a complete set of six original volumes, together with the complete three volumes of My Travelship, the two series brought together under one roof in the original publisher’s wooden “book house.” Bright books with only minor wear to mounted cover illustrations; rare original bookhouse exceptionally lovely. Rarely seen in such beautiful condition.



**“I Am Glad You Are Pleased With The Drawings...
I Will Gladly Do The Same In ‘Winnie-The-Pooh’”**

- 132.** MILNE, A.A. **Now We Are Six.** London, 1927. Small octavo, original limp blue calf gilt, custom clamshell box. \$6500.

First edition, in original publisher’s deluxe calf-gilt binding, with a 1930 tipped-in signed autograph letter written entirely in Ernest Shepard’s hand on his personal home stationery expressing happiness that his correspondent enjoyed his most recent drawings; thanking him for sending a check; and committing to work on drawings related to Winnie-the-Pooh—possibly in his correspondent’s copy of the book—after returning from a trip abroad. Near-fine.





Three Lovely Stained Glass Panels Of Homer, Chaucer And Milton

133. (MILTON) (HOMER) (CHAUCER) **Stained glass panels.** No place, circa 1890. Three panels of leaded stained glass, each measuring 9-1/2 by 12 inches; framed individually in wood, each panel measures 14-1/2 by 17 inches. \$2500.

Three charming stained glass panels with portraits of Homer, Chaucer and Milton, each individually framed. Each of these three panels has two top hooks for hanging; two of them (Homer and Milton) also have bottom hooks, allowing them to be hung in series. Fully intact and lovely.



The Night Before Christmas, Illustrated By George Trimmer

134. (MOORE, Clement C.) TRIMMER, George. **The Night Before Christmas.** Chicago, 1958. Slim folio (9-1/2 by 13 inches), original staple-bound stiff pictorial wrappers. \$350.

Colorful 1958 edition of Moore's cherished Yuletide poem with a rosy-cheeked Santa on the bright cover, featuring full-color wrappers and illustrations by popular artist and illustrator George Trimmer. Near-fine.



Signed By Toni Morrison

135. MORRISON, Toni. **Song of Solomon.** New York, 1977. Octavo, original black cloth, dust jacket. \$1450.

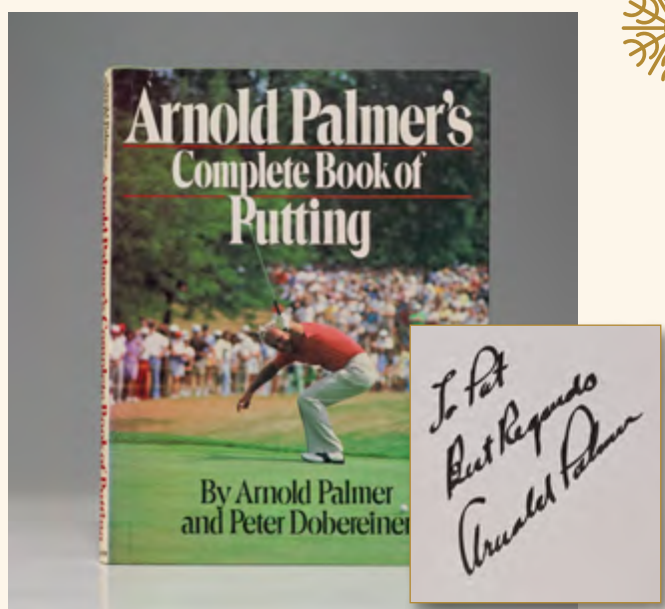
First edition of Nobel laureate Toni Morrison's acclaimed third novel, signed by her. About-fine.



Inscribed By Mother Teresa

136. MOTHER TERESA. **Prayer card inscribed.** Calcutta, No date. Reproduced prayer card on lightweight paper, measuring 4-1/4 by 3-1/2 inches. \$3500.

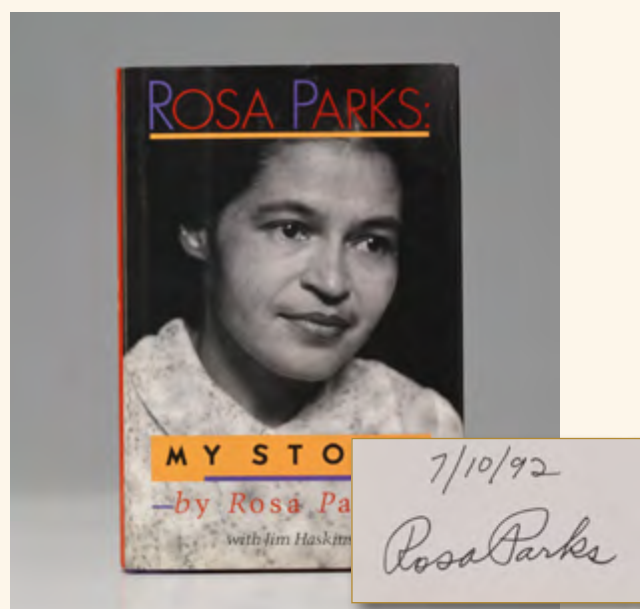
Prayer card from the Missionaries of Charity in Calcutta featuring a printed image of Mother Teresa and a printed musing on prayer, inscribed across the image: "God bless you M Teresa MC." Fine.



Boldly Inscribed By Arnold Palmer

137. PALMER, Arnold and DOBEREINER, Peter. **Arnold Palmer's Complete Book of Putting.** New York, 1986. Tall quarto, original green cloth, dust jacket. \$650.

First edition of Arnold Palmer's manual of variations on "the other half of the game," boldly inscribed: "To P— Best Regards Arnold Palmer." Book fine, dust jacket about-fine.



Signed By Rosa Parks

138. PARKS, Rosa. **Rosa Parks: My Story.** New York, 1992. Octavo, original half purple cloth, dust jacket. \$1600.

First edition, second printing (same year as the first), of Parks' autobiography, signed and dated in the year of publication, "7/10/92." Fine.



"Works Of Great Learning And Research"

139. PLUTARCH. **The Lives of the Noble Grecians and Romanes.** Boston, 1928. Eight volumes. Octavo, publisher's three-quarter maroon morocco gilt. \$2600.

Limited edition of Plutarch's Lives, 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. Fine.



"Gratifyingly Full Of Detail And Naughty Doings"

140. POTTER, Beatrix. **The Tale of Tom Kitten.** London and New York, 1907. 12mo, original green-brown paper boards, mounted cover illustration. \$2200.

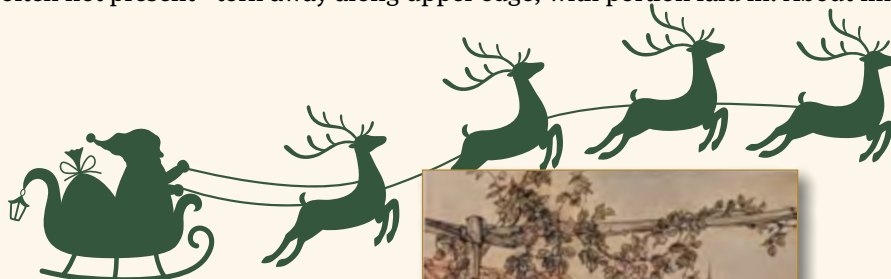
First edition of Potter's story of a kitten who loses much more than his mittens, with color frontispiece and 26 color illustrations. Near-fine.



Rackham's Signed Limited *Cinderella*

141. (RACKHAM, Arthur) EVANS, Charles Seddon. **Cinderella.** London and Philadelphia, 1919. Tall quarto, original full vellum, glassine. \$3500.

Deluxe limited edition of this fairy tale favorite, one of only 325 copies printed on Japanese vellum (out of a total edition of 850) signed by Rackham, illustrated with his remarkable silhouette drawings. Large portion of scarce original glassine—often not present—torn away along upper edge, with portion laid in. About-fine.



One Of Only 525 Copies Illustrated And Signed By Arthur Rackham

142. (RACKHAM, Arthur) ANDERSEN, Hans Christian. **Fairy Tales by Hans Andersen.** London, 1932. Quarto, original full vellum gilt. \$5400.

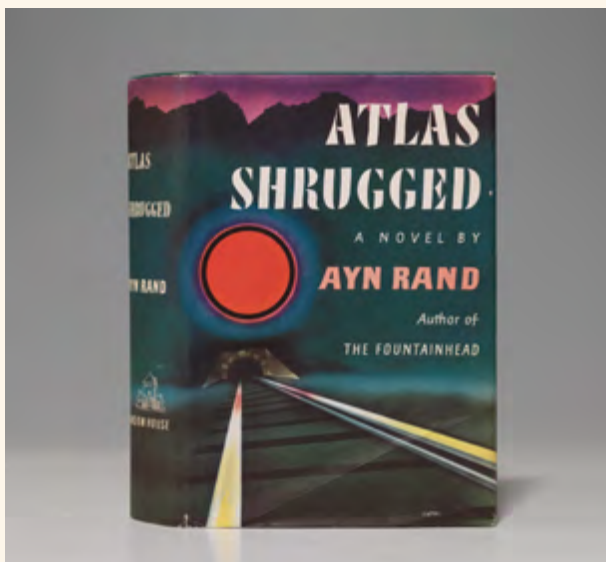
Signed limited first edition of this classic fairy tale collection, one of only 525 copies signed by Rackham, illustrated with 12 full-page color plates and 59 delightful in-text line cuts by him. About-fine.



"Who Is John Galt?"

143. RAND, Ayn. **Atlas Shrugged.** New York, 1957. Thick octavo, original green cloth, dust jacket. \$5200.

First edition of one of the most popular and influential novels of the last 50 years. Very nearly fine.



"A Personal, Heartfelt Interpretation Of King's Legacy, Innovative And Stirring"

144. RINGGOLD, Faith. **My Dream of Martin Luther King.** New York, 1995. Tall quarto, original laminated pictorial paper boards, dust jacket. \$350.

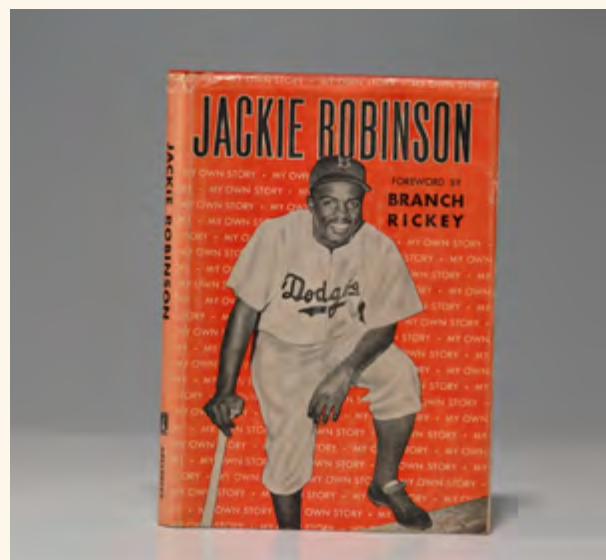
First edition of a moving tribute to Dr. Martin Luther King, Jr. by famed African American artist and author, boldly signed in gold ink by Faith Ringgold. Fine.



“Anything Could Happen To A Negro Who Thought He Could Play Ball With White Men On An Equal Basis”

145. ROBINSON, Jackie and SMITH, Wendell. **Jackie Robinson. My Own Story.** New York, 1948. Octavo, original red cloth, dust jacket. \$1100.

First edition of Robinson’s first autobiography, published the year after he broke baseball’s color line and faced racist threats on and off the field to be named Rookie of the Year, with Foreword by Branch Rickey and 48 pages of photographic illustrations. Book fine, dust jacket near-fine.



“And That’s What Christmas Is All About, Charlie Brown”

146. SCHULZ, Charles M. **A Charlie Brown Christmas.** Cleveland and New York, 1965. Quarto, original pictorial black cloth, dust jacket. \$850.

First edition of Charles Schulz’ beloved classic, adapted from the perennial Christmas television favorite. Fine.



Inscribed By Charles Schulz

147. SCHULZ, Charles M. **Poster inscribed.** No place, circa 1990. Single sheet of printed white cardstock, measuring 24 by 17 inches. \$2000.

Black-and-white poster of a classic romance-themed Peanuts comic strip starring Lucy and Snoopy, inscribed: “Best wishes, Charles M. Schulz.” Fine, suitable for framing.



Special 1980 Limited Edition “Wild Things” Monster, One Of Only 50 Signed By Sendak

148. SENDAK, Maurice. **“Bernard,” Blue “Wild Things” monster created as a backpack.** Taiwan, 1980. Backpack, with fur and fabric body. \$2500.

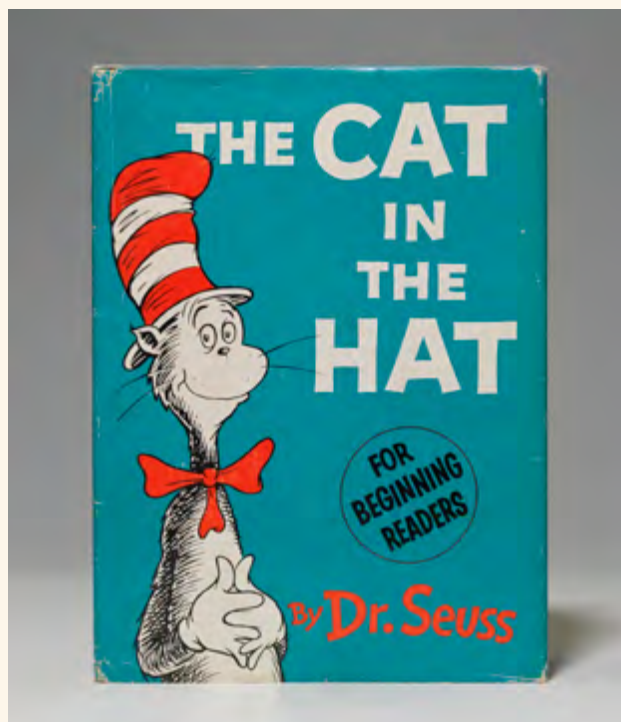
One of only 50 stuffed animals signed on the foot by Maurice Sendak, recreating “Bernard,” a monster from “Where the Wild Things Are.” Fine, as new.



“...We Can Have Lots Of Good Fun That Is Funny!”

149. SEUSS, Dr. **The Cat in the Hat.** New York, 1957. Octavo, original pictorial paper boards, dust jacket. \$6600.

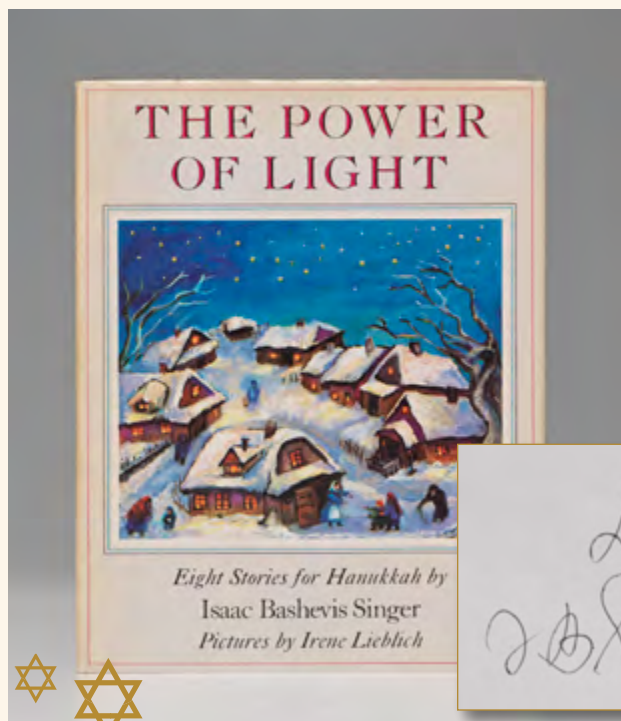
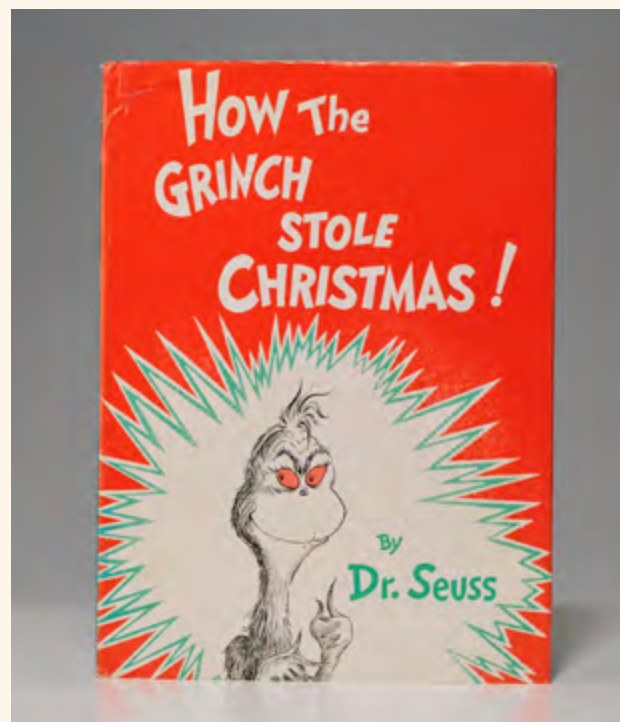
First edition of this rare and important children's classic, in the scarce original dust jacket. Book very nearly fine, bright dust jacket near-fine.



“Maybe Christmas... Perhaps... Means A Little Bit More!”

150. SEUSS, Dr. **How the Grinch Stole Christmas!** New York, 1957. Quarto, original pictorial paper boards, dust jacket. \$3000.

First edition of Seuss' heartwarming celebration of true holiday spirit, in bright original dust jacket. Near-fine.



“Love Comes From The Soul And The Soul Radiates Light”

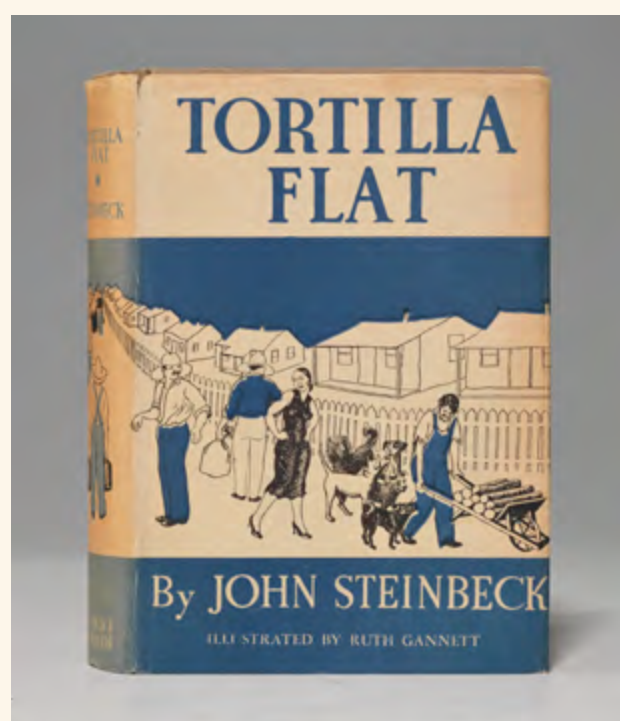
151. SINGER, Isaac Bashevis. **The Power of Light. Eight Stories for Hanukkah.** New York, 1980. Quarto, original blue paper boards, dust jacket. \$500.

First edition of this richly illustrated volume of eight Hanukkah stories for children by Nobel laureate Singer, boldly inscribed: “Love I.B. Singer.” Fine.

“The Good Story Lay In Half-Told Things Which Must Be Filled In Out Of The Hearer's Own Experience”

152. STEINBECK, John. **Tortilla Flat.** New York, 1935. Octavo, original beige cloth, dust jacket. \$6000.

First edition, clothbound issue, of Steinbeck's first popular success. Near-fine.

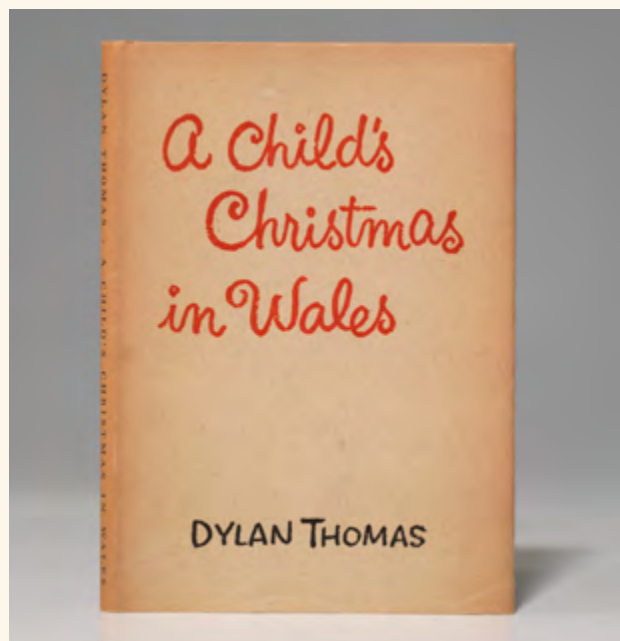




**“All The Christmases Roll Down Toward
The Two-Tongued Sea...”**

153. THOMAS, Dylan. **A Child's Christmas in Wales.** Norfolk, Connecticut, 1955. 12mo, original cream paper boards, dust jacket. \$550.

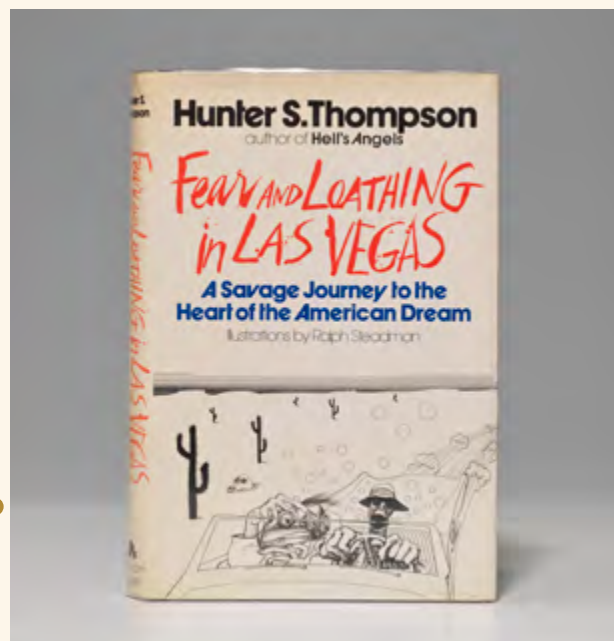
First separate edition of Thomas' beloved Christmas story. Lovely price-clipped dust jacket with the usual toning to spine, else fine.



**“We Were Somewhere Around Barstow On The Edge
Of The Desert When The Drugs Began To Take Hold”**

154. THOMPSON, Hunter S. **Fear and Loathing in Las Vegas.** New York, 1971. Octavo, original half black cloth, dust jacket. \$1500.

First edition of Thompson's landmark picaresque journey into the American dream, basis for the 1998 film starring Johnny Depp. Fine.



**Signed By Both Kay Thompson
And Illustrator Hilary Knight**

155. THOMPSON, Kay. **Eloise. Drawings by Hilary Knight.** New York, 1983. Slim quarto, original gilt-stamped pictorial red cloth. \$2800.

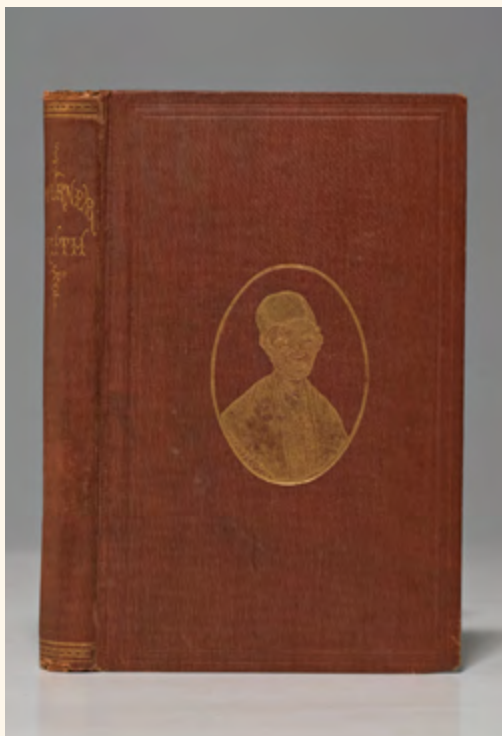
Signed limited edition of the first Eloise book, one of 250 copies signed by both author and illustrator. Without original shipping carton. Fine.



**“Shaped The Development Of
Free Institutions In The West”**

156. TOCQUEVILLE, Alexis de. **Democracy in America. Translated by Henry Reeve.** London, 1836. Two volumes. Octavo, contemporary three-quarter brown calf and marbled paper boards. \$4500.

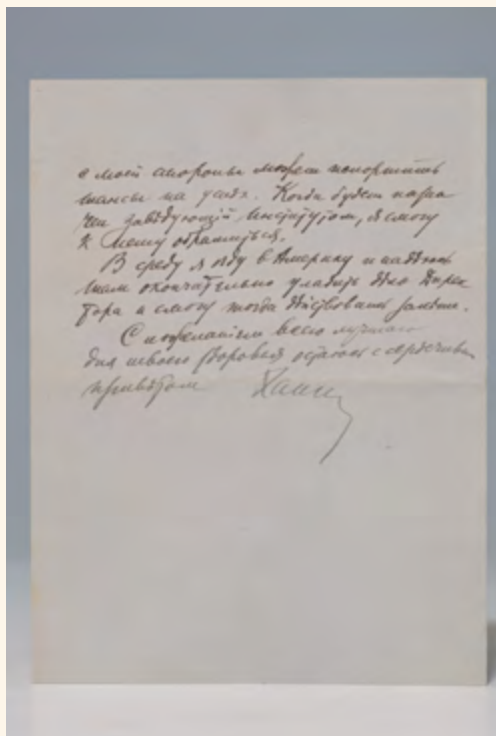
Second (“best”) edition in English of the first part of Tocqueville's important and influential analysis of American democracy, one of the outstanding intellectual achievements of the 19th century, with folding, color-outlined “Statistical Map of North America,” in contemporary calf and marbled boards, most rare and important. Near-fine.



“Ain’t I A Woman?”

157. TRUTH, Sojourner. **Narrative of Sojourner Truth; A Bondswoman of Olden Time, Emancipated by the New York Legislature in the Early Part of the Present Century; With a History of her Labors and Correspondence, Drawn from her Book of Life.** No place, 1875. Octavo (5-1/4 by 7-3/4 inches), original gilt-stamped russet cloth. \$4900.

Rare 1875 edition of Sojourner Truth's powerful account, which inspired a nation with the bold “evangelic fervor and plain wit” that characterized her moving struggle for freedom and women’s rights. This exceptional edition is the first to display her favorite and “most famous” portrait from a carte-de-visite photograph taken circa 1854. About-fine.



“I’ve Explained How Matters Stand Both To Leo And To Einstein...”

158. WEIZMANN, Chaim. **Autograph letter signed.** Oakwood, London, January 31, 1925. Single sheet of booklet-style letterhead, measuring 5-1/4 by 7 inches; pp. 2 (with text). \$4250.

Wonderful autograph signed letter, dated 1925, from the first president of Israel, Chaim Weizmann, to his ex-fiancée, pathologist Sophia Sonia Getzova, discussing difficulty installing a director at a medical institute and noting discussions about the issue with Albert Einstein. Text in Russian. Fine.



“Fuzzy Had A Burning Wish To Bait A Hook And Catch A Fish”

159. WAIN, Louis. **Kits and Cats.** London, Paris, and New York, 1930. Folio (8 by 15-1/4 inches), original pictorial paper boards. \$1800.

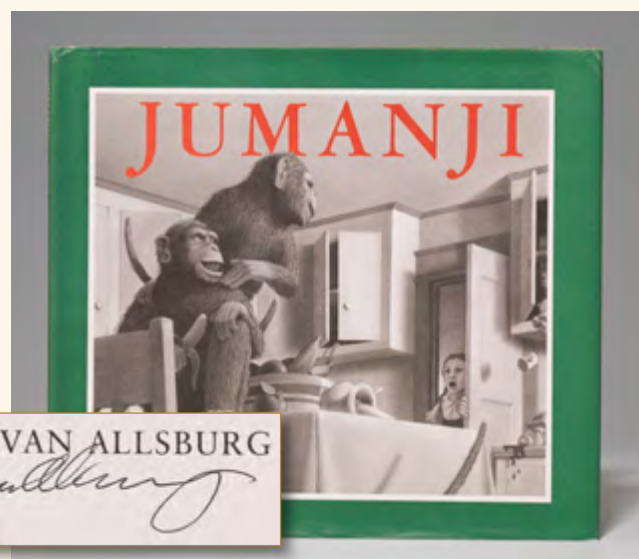
First edition of this collection of short rhyming stories about cats, all featuring Louis Wain's popular cat illustrations in text, also with a double-page color illustration of cats at play. A few faint areas of soiling to interior, several tape repairs to bright original boards, minor rubbing to extremities. Extremely good.



First Edition Of Van Allsburg's *Jumanji*, Signed By Him With An Original Drawing Of A Monkey

160. VAN ALLSBURG, Chris. **Jumanji.** Boston, 1981. Oblong quarto, original green cloth, dust jacket. \$2200.

First edition of this winner of the 1982 Caldecott Medal, signed by author and illustrator Chris Van Allsburg with an original drawing of a monkey. Book fine, dust jacket about-fine.





“A Return To Architectural Principles”

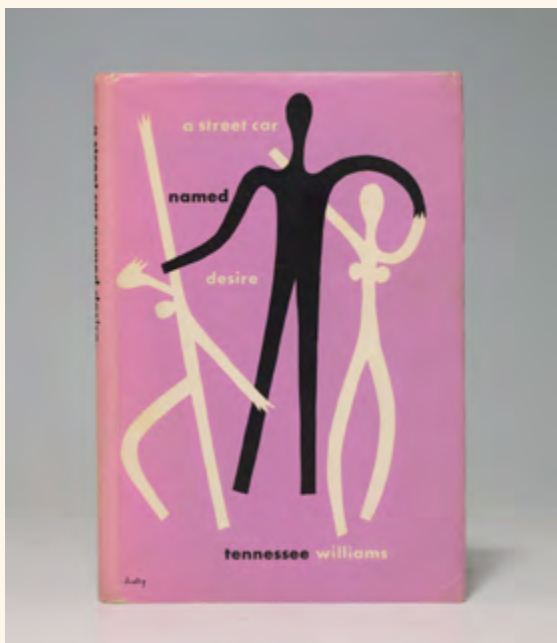
161. WHARTON, Edith and CODMAN, Ogden, Jr. **The Decoration of Houses.** New York, 1897. Quarto, original marbled paper boards. \$4200.

First edition of Wharton's influential first published book, illustrated with 56 plates, scarce in original marbled boards. Light toning to spine, as often. Extremely good.

“I Can Resist Everything Except Temptation”

162. WILDE, Oscar. **Lady Windermere's Fan, A Play About A Good Woman.** London, 1893. Octavo, modern three-quarter green morocco gilt. \$3250.

First edition, one of only 500 copies, beautifully bound by Asprey with an Art Nouveau floral motif on the spine. Fine.



“I Have Always Depended On The Kindness Of Strangers”

163. WILLIAMS, Tennessee. **A Streetcar Named Desire.** New York, 1947 [i.e., 1948]. Octavo, original pink paper boards, dust jacket, custom clamshell box. \$6200.

First edition of William's first Pulitzer Prize-winning drama, in scarce original dust jacket. A lovely copy. Near-fine.

“Destined To Revolutionize Architectural Thought”

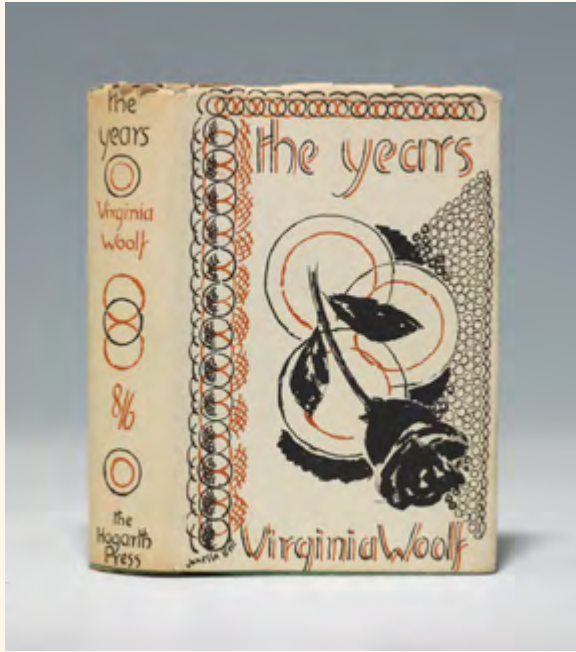
164. WRIGHT, Frank Lloyd. **Buildings, Plans, and Designs.** New York, 1963. Large folio, 100 loose plates in original publisher's half black cloth portfolio. \$4500.

First edition in English of Frank Lloyd Wright's first major publication, one of 2600 copies—a grand portfolio of one hundred large folio plates of Wright's earliest designs, including the Frederick C. Robie House (1909), “the finest of the Prairie houses.” Beautiful.

“A Taut, Real, Strenuous Book”

165. WOOLF, Virginia. **The Years.** London, 1937. Octavo, original green cloth, dust jacket. \$4200.

First edition of the most ambitious and successful of Woolf's later novels. Extremely good.



*All my love
Andy*

“This Is A World I Love And I Think You Will Also”

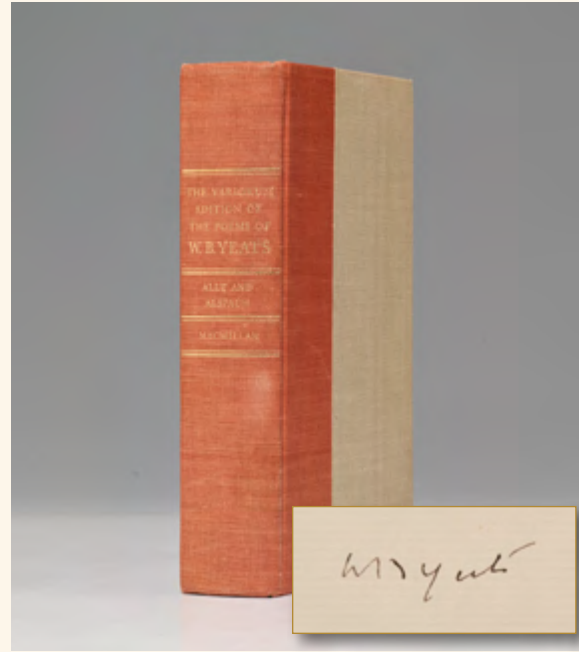
167. (WYETH, Andrew) (BOSCH, Hieronymus) TOLNAY, Charles de. **Hieronymus Bosch.** New York, 1966. Folio, original white cloth, original dust jacket. \$3200.

First American edition of this lavishly illustrated tribute to the startlingly unconventional 15th-century Dutch artist. This copy presented by American artist Andrew Wyeth to his aunt and cousin, inscribed: “Dearest Miss Herr and her lovely daughter Mary—This is a world I love and I think you will also—All my love, Andy.” Near-fine, with a nice artistic association.

Comprehensive Signed Limited Edition Of Yeats’ Poems

166. YEATS, William Butler. **The Variorum Edition of the Poems of W.B. Yeats.** New York, 1957. Large thick octavo, original red and tan cloth. \$3800.

Signed limited first edition of this wonderful scholarly edition of Yeats’ poems, one of 825 copies signed by Yeats (on a printed sheet prior to his death). Without original acetate and slipcase. About-fine.



“An All-Powerful Force To Loosen The Firm Foundations Of The Earth”


168. ZEIGLER, Wilbur Gleason. **Story of the Earthquake and Fire. (San Francisco and Vicinity. The Story of the Great Disaster).** San Francisco, 1906. Oblong quarto, original russet cloth, mounted cover photograph. \$850.

First edition of journalist Zeigler’s riveting eyewitness chronicle of the 1906 San Francisco earthquake and fire, published in San Francisco the same year, featuring a long folding photographic panorama of the city, with two full-page maps and 93 full-page half-tones from photographs by Strohmeier, Blumberg and others, including two folding panoramas showing the Business District before and after the fire, a splendid copy in original cloth. Text and plates fine, inner hinges expertly reinforced.

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