



BAUMAN RARE BOOKS

WOMEN'S
HISTORY
MONTH



EXCEPTIONAL AUTOGRAPH LETTER SIGNED BY SUSAN B. ANTHONY

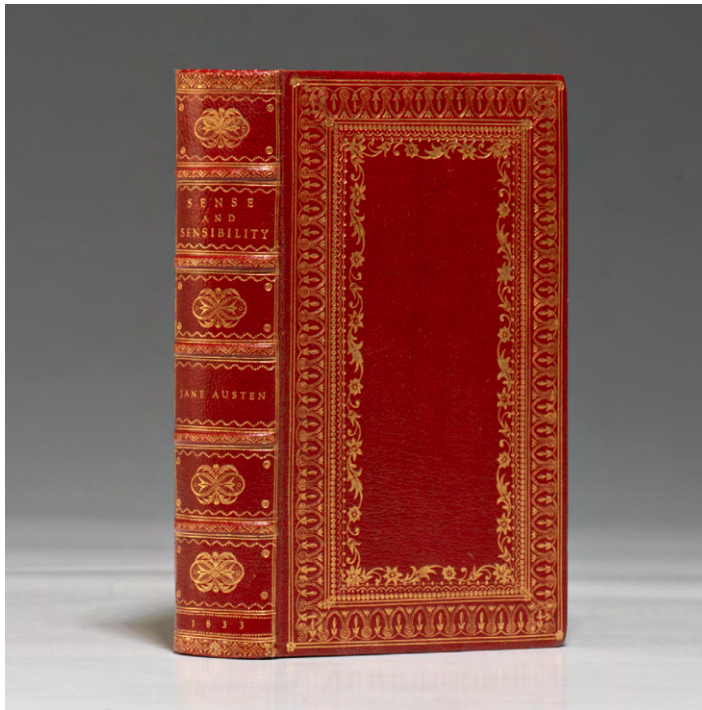
1. ANTHONY, Susan B. **Autograph letter signed. WITH: Envelope stamped, postmarked “Mar 4, 1894,” autograph return address. WITH: The National Bulletin, January, 1894, autograph marginalia.** Rochester, NY; Washington, D.C. 1894. Three items. ALS, card (2-7/8 by 5-3/8 inches); envelope (3 by 5-1/2 inches); National Bulletin, (6 by 8-1/2; pp. 4). Housed in a custom clamshell box. \$9000

Rare 1894 collection of autograph materials signed by Susan B. Anthony, featuring a fascinating one-page March 4, 1894 autograph letter signed by her, a stamped envelope containing an 1894 postmark with her signed name and the return address of her Rochester home, along with a January 4, 1894 issue of the National Bulletin containing her autograph marginalia—together presenting a vital record of Anthony's dedicated spirit and resolve in the long struggle for suffrage.

In the final years of the 19th century, Susan B. Anthony and other leaders in the fight for suffrage again marshaled their efforts, this time in anticipation of an upcoming NY State Constitutional Convention. “To get the word ‘male’ in effect out of the [US] Constitution cost the women of the country 52 years of pauseless campaign... they were forced to conduct 56 campaigns of referenda to male voters; 480 campaigns to get legislatures to submit suffrage amendments to voters; 47 campaigns to get state constitutional conventions to write woman suffrage into state constitutions; 277 campaigns to get state party conventions to include woman suffrage planks; 30 campaigns to get presidential party conventions to adopt woman suffrage planks in party platforms, and 19 campaigns with 19 successive Congresses” (Catt & Shuler, *Woman Suffrage and Politics*).

In this rare collection of autograph materials the focus is an upcoming 1894 NY State Constitutional Convention that had already “drawn attention from as early as 1887, when voters approved the need to revise the state constitution.” “The NY Woman Suffrage Association members organized a campaign, holding mass meetings in every NY county and securing 600,000 signatures out of a state population of roughly 2,500,000... In May 1894 the president of the NY State Constitutional Convention appointed a committee in charge of suffrage amendments. Anthony and Jean Brooks Greenleaf... spoke to that committee on May 24, 1894. Despite the suffragists' efforts, the petitions and committee hearings failed to bring about a suffrage amendment to the 1894 constitution” (*Tarleton Law Library*).

Prominent is a March 4, 1894 autograph letter on ivory card stock, which reads: “We now have two genuine republican Commonwealths—Wyoming & Colorado—and I trust, Nov. 6, 1894—will bring us two more—New York & Kansas—so that our Woman Suffrage flag may have four stars on its field of blue—where we now have only two!! Rochester NY, March 4, 1894, [signed] Susan B. Anthony, Rochester NY.” It is accompanied by a January 4, 1894 four-page issue of the *National Bulletin* with Anthony's autograph marginalia. The envelope, with its cancelled “Two-Cent” stamp, is postmarked “New York, NY, Mar 4 10 PM.” It is addressed to: “Remington Ward, Newport, R.I.” A very rare, exceptional near-fine collection of Susan B. Anthony autograph materials.



**VERY SCARCE 1833 FIRST AMERICAN EDITION OF
AUSTEN'S FIRST NOVEL, *SENSE AND SENSIBILITY***

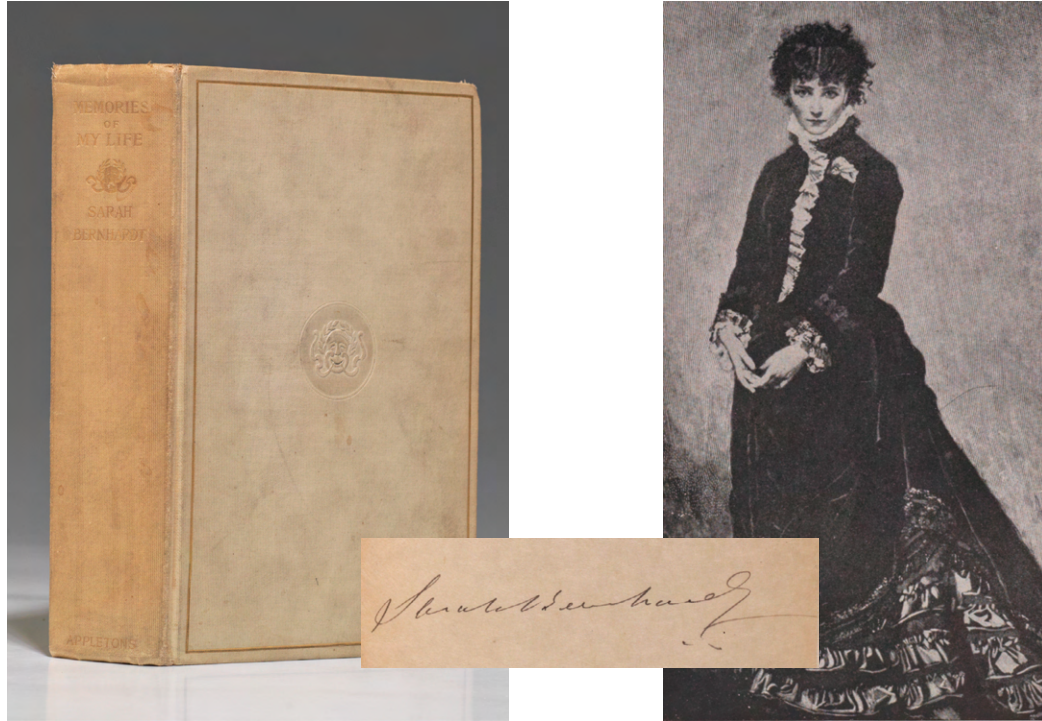
2. AUSTEN, Jane. *Sense and Sensibility: A Novel*. Philadelphia, 1833. Two volumes bound in one. 12mo, period-style full red morocco gilt. \$18,000

First American edition—an edition of only 1250 copies—of Jane Austen's first novel, on “the twin themes of prudence and benevolence, reason and passion, head and heart, or sense and sensibility,” sumptuously bound.

Sense and Sensibility “does brightly respond to an interesting religious and ethical debate over the philosophy of sentiment... [The popular view held that morality] depends on the ‘heart’ and not on the ‘head... Rational moralists opposed the tendency, and a debate was in full swing by the 1790s when novel after novel took up the twin themes of prudence and benevolence, reason and passion, head and heart, or sense and sensibility” (Honan, *Jane Austen*, 275-77).

Only *Emma* (1816) was published in the United States in Austen's lifetime, an extremely rare edition that she makes no reference to in her letters. “The first English editions of Austen's novels may be supposed to have been available in the United States at an early date... Chief Justice John Marshall in a letter of 1826 mentioned that he had just finished reading Austen's novels... It has been shown too that James Fenimore Cooper's first novel *Precaution* was an imitation of *Persuasion* (of which no American edition was published before 1832). It may be, therefore, that the availability of London editions in North America satisfied early local demand for Austen's novels, but, whether or not that is so, no other American edition is known before the issue of all six titles, each in two volumes, by Carey & Lea of Philadelphia in 1832-33. The survival (and publication) of the publisher's records for the years in question has provided details of publication costs, size of editions, etc., and the novels were also regularly advertised in the local press; but... little contemporary critical opinion has been traced. *Relatively few copies of the 1832-33 Philadelphia editions are known to survive*” (Gilson, 97-98).

“The most striking feature of the first American editions is the amount of textual variation.” In addition to many minor differences of spelling and punctuation, “there is also what can only be described as a bowdlerizing tendency, seen chiefly in the omission of the name of the Deity from the exclamations of the vulgar, or from those of the major characters in moments of stress” (Gilson, 98). Bound without publisher's ads. Gilson B6. Keynes 14. Some light foxing to text; title page of Volume I toned. Beautifully bound.

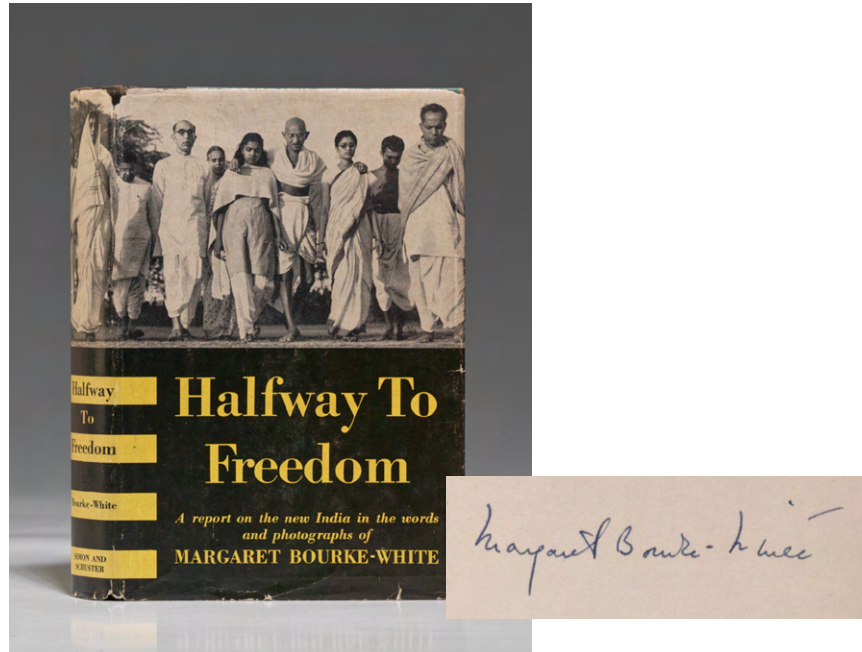


“THE MOST FAMOUS ACTRESS THE WORLD HAS SEEN”: SARAH BERNHARDT’S MEMOIRS, ONE OF ONLY 250 COPIES SIGNED BY HER

3. BERNHARDT, Sarah. *Memories of My Life*. New York, 1907. Thick octavo, original white cloth gilt. Housed in a custom chemise and clamshell box. \$3800

*Limited first American edition of Bernhardt’s *Memories of My Life*, number 153 of only 250 in the limited “autograph edition” signed by her, with frontispiece and over 25 full-page illustrations.*

“Sarah Bernhardt was not simply the most famous actress the world has seen; she was among the most gifted... Working within the Romantic tradition, she created exciting entertainment out of wild emotion, yet never quite lost her ability to touch the heights and depths of tragic understanding... audiences found it hard to resist making connections between her roles and her lifestyle” (ODNB). This intimate account of her life is “intensely readable... central to our knowledge of her life up to and through her first American tour of 1880-1881” (Gottlieb, *Sarah Bernhardt*). In her conclusion Bernhardt observes: “My life, which I thought at first to be so short, seemed now to be very, very long, and that gave me a great mischievous delight whenever I thought of the infernal displeasures of my enemies.” With frontispiece portrait and over 25 full-page illustrations. Issued the same year as the first American and English trade edition (the latter as *My Double Life*), no priority established. With six pages of publisher’s advertisements at rear. Without scarce and fragile original acetate dust wrapper. Dramatic Bibliography, 66. Ink stamps to front endpapers. Interior clean, neat repair to front inner paper hinge. Light soiling to cloth, toning to spine, mild rubbing to corners. An exceptionally good signed copy.

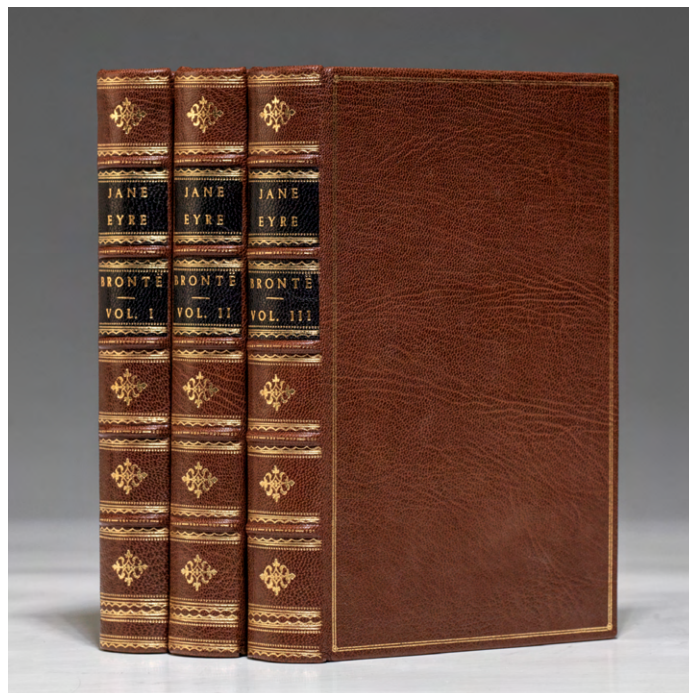


**INSCRIBED BY MARGARET BOURKE-WHITE, FIRST
EDITION OF *HALFWAY TO FREEDOM*, WITH OVER 110
PHOTOGRAPHIC ILLUSTRATIONS**

4. BOURKE-WHITE, Margaret. **Halfway to Freedom**. New York, 1949. Octavo, original half black cloth, dust jacket. \$1300

First edition of Bourke-White's coverage of India's passage to independence, inscribed on the colophon page, "For Gloria Maguire with all the best, Cordially Margaret Bourke-White," featuring over 110 photographic images, including her famous photograph of Gandhi seated at his spinning wheel.

Called "one of the world's great artists" by Alfred Stieglitz in 1932, Margaret Bourke-White "epitomized the dynamic spirit of her age... She was generally the 'first woman photographer' at whatever it was she was covering, and she covered the most important events of the mid-century" (McDarragh, 52-53). A photographer at *Fortune* and *Time* for decades, she was also a staff photographer at *Life* and "one of the most successful women in America" (Parr & Badger I:140).. Highlighting Bourke-White's major achievements "was her coverage of India's emergence as an independent nation" (ANB). Book with very minor rubbing to extremities, price-clipped dust jacket with a bit of shallow chipping. A near-fine copy.



RARE SECOND EDITION OF *JANE EYRE*, “THE MOST FAMOUS SECOND EDITION IN THE CHRONICLE OF VICTORIAN BIBLIOGRAPHY”, WITH THE FIRST APPEARANCE OF BRONTE’S FAMOUS DEDICATION TO THACKERAY

5. [BRONTE, Charlotte] BELL, Currer. **Jane Eyre: An Autobiography.** London, 1848. Three volumes. Octavo, recent full crushed brown morocco gilt; original cloth bound in. \$12,500

Important second edition of Jane Eyre (printed only three months after the first edition), containing the first appearance of Bronte’s famous dedication to Thackeray, which contributed greatly to the success of Thackeray’s Vanity Fair.

When Charlotte Bronte, after having earlier manuscripts rejected by publishers, submitted *Jane Eyre* to Smith & Elder in 1847 under the pseudonym “Currer Bell,” the firm “recognised its great power. It was immediately accepted and published in [October] 1847. *Jane Eyre* achieved at once a surprising success. Charlotte... had learnt to combine extraordinary power of expressing passion with an equally surprising power of giving reality to her pictures which transfigures the commonest scenes and events in the light of genius... The second edition, dedicated to Thackeray, appeared in January 1848.” (DNB). The novel’s earliest critics were “somewhat lacking in cordiality, but Mr. Bell believed, quite accurately, that ‘a brisk sale would be effectual support under the hauteur of lofty critics’... The ‘effectual support sought by Mr. Bell was not lacking; in January, 1848, a second edition of *Jane Eyre* appeared—the most famous second edition in the chronicle of Victorian bibliography, and a collector’s item in its own right. For this second edition contained the dedication to Thackeray which proved an ‘effectual support’ to *Vanity Fair*” (Winterich, *23 Books and the Stories Behind Them*, 62). This dedication to Thackeray was also scandalous, as he had a wife who was certified insane, and some felt the novel to have been inspired by his situation. Likewise, “an absurd story to the effect that Miss Brontë was represented by Becky Sharp and Thackeray by Mr. Rochester became current” (DNB). Published just three months after the first edition. Bound without advertisements, with original cloth covers bound in (without original cloth spine of volume III). Smith, 24. CBEL III: 461. BMC 4: 241. Bookplate of George Mason La Monte, the American businessman, philanthropist, and New Jersey Democratic politician. Volume III with expert cleaning to text, a very good copy.

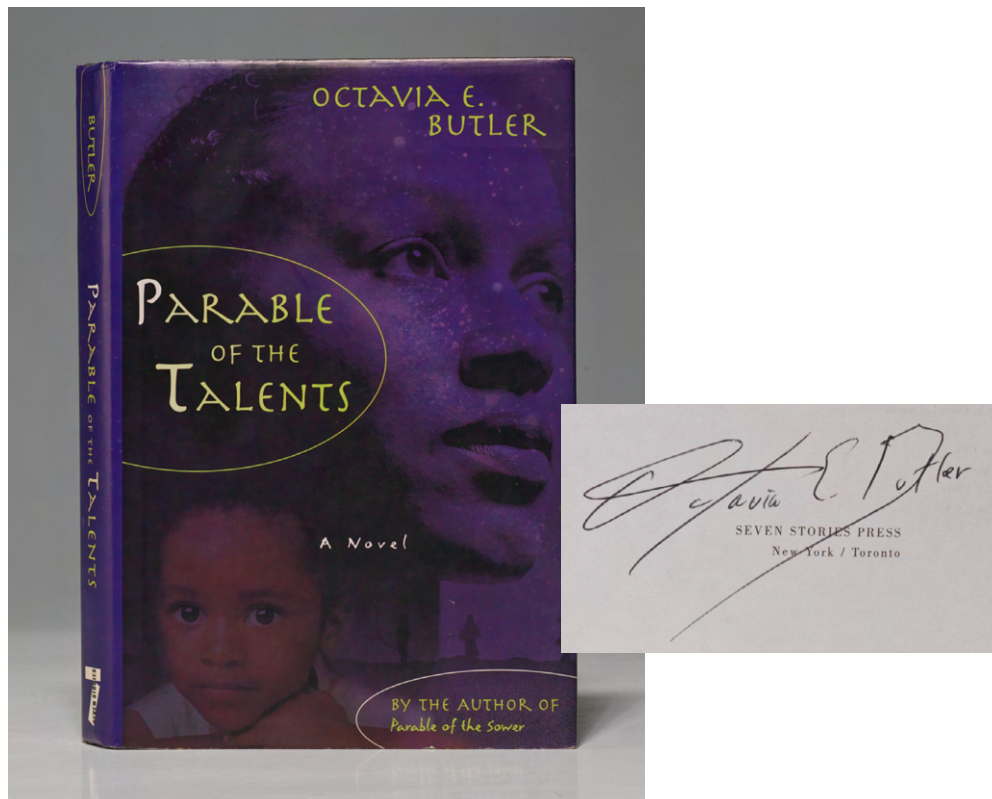


“IN A HUNDRED DIFFERENT WAYS WOMEN HAVE HELPED TO SHAPE OUR COUNTRY’S COURSE...”

6. MELTZER, Milton, editor. *Women of America Series*. New York, 1969-78. Eighteen volumes. Octavo, original cloth, dust jackets. \$4800

First editions, first printings of 18 (of 22) titles from the Women of America series (1969 to 1978), including two review copies and three titles inscribed by the author. Series editor Milton Meltzer was a respected popular historian who authored books for both children and adults, often with a focus on social justice. The series also included books on Mary Elizabeth Lease, Margaret Chase Smith, Lydia Maria Child and Abbey Kelley Foster.

Listed alphabetically by subject: **(BUCK, Pearl)** BLOCK, Irvin. *The Lives of Pearl Buck*. 1973. Novelist; the first woman to win the Pulitzer Prize for literature. **(CARSON, Rachel)** STERLING, Philip. *Sea and Earth*. 1970. Scientist, writer, and inadvertent founder of the modern environmental movement. Inscribed by the author. **(CASSATT, Mary)** McKOWN, Robin. *The World of Mary Cassatt*. 1972. A portrait of the bold 19th century expatriate impressionist. **(GOLDMAN, Emma)** SHULMAN, Alix. *To the Barricades*. 1971. Activist, agitator, and anarchist. **(GRAHAM, Martha)** TERRY, Walter. *Frontiers of Dance*. 1975. Legendary founder of the modern dance movement. **(JACKSON, Mahalia)** JACKSON, Jesse. *Make a Joyful Noise Unto the Lord!* 1974. The “Queen of Gospel.” Inscribed by the author. **(MOTHER JONES)** WERSTEIN, Irving. *Labor’s Defiant Lady*. 1969. Union organizer and champion for the causes of workers in the fields of coal, steel, textiles, railroads, and an advocate against child labor. **(KEMBLE, Fanny)** SCOTT, John Anthony. *Fanny Kemble’s America*. 1973. Actress and author of the anti-slavery book *Journal of a Residence on a Georgian Plantation in 1838-1839*. With review slip laid in. **(RINCON de GAUTIER, Felisa)** GRUBER, Ruth. *Felisa Rincon de Gautier*. 1972. The first woman mayor of San Juan. Inscribed by the author in 1973. **(RUBINSTEIN, Helena)** FABE, Maxene. *Beauty Millionaire*. 1972. Portrait of the Polish-America entrepreneur and philanthropist. **(SABIN, Florence)** PHELAN, Mary Kay. *Probing the Unknown*. 1969. Medical scientist and public health advocate. **(SANGER, Margaret)** LADER, Lawrence and MELTZER, Milton. *Margaret Sanger*. 1969. Early and influential champion of birth control. **(SMITH, Bessie)** MOORE, Carman. *Somebody’s Angel Child*. 1969. “Empress of the Blues.” **(STEIN, Gertrude)** ROGERS, W.G. *Gertrude Stein is Gertrude Stein is Gertrude Stein*. 1973. American expatriate modernist writer. With review slip laid in. **(STOWE, Harriet Beecher)** SCOTT, John Anthony. *Woman Against Slavery*. 1978. American abolitionist and author. **(TARBELL, Ida)** FLEMING, Alice. *Ida Tarbell*. 1971. Pioneer of investigative journalism. **(WALD, Lillian)** BLOCK, Irvin. *Neighbor to the World*. 1969. Nurse and public health advocate. **(WRIGHT, Frances)** STILLER, Richard. *Commune on the Frontier*. 1972. Scottish-American social reformer. Books generally near-fine to fine, dust jackets very good to fine. Most copies of these titles went to libraries, with little exposure in the retail book trade: few copies survive in collectible condition.

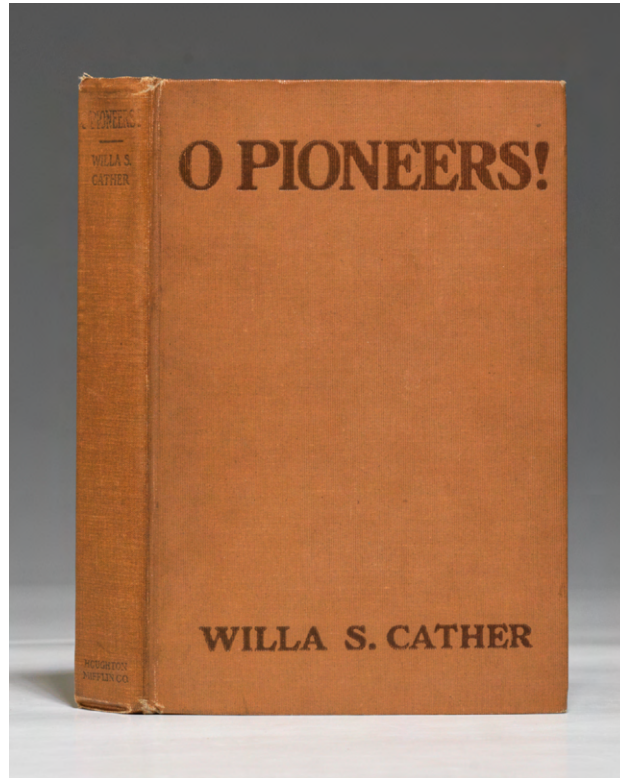


**A “TESTAMENT... TO THE HUMAN SPIRIT”: FIRST
EDITION OF OCTAVIA BUTLER’S NEBULA AWARD-
WINNING NOVEL, *PARABLE OF THE TALENTS*,
BOLDLY SIGNED BY HER**

7. BUTLER, Octavia E. *Parable of the Talents*. New York / Toronto, 1998. Octavo, original black paper boards, dust jacket. \$1800

First edition of one of Butler’s final novels, the concluding work in her Parable Series—a “masterpiece” (New York Times)—boldly signed on the title page by her.

“By writing Black female protagonists into science fiction, and bringing her acute appraisal of real-world power structures to bear on the imaginary worlds,” Butler became a prominent early voice of Afrofuturism (*New Yorker*). Her *Parable* series, begun with *Parable of the Sower* (1993), was continued by her series’ final work, *Parable of the Talents* (1998). Awarded the 1999 Nebula Award for Best Novel, it was quickly heralded as a “masterpiece” (*New York Times*). The novel, which evokes a dystopian world in which “indentured servitude and slavery are common” (*New Yorker*), nevertheless stands “as a testament to the author’s enormous talent, and to the human spirit” (*Publishers Weekly*). To Butler, the book “was not intended as an augur. ‘This was not a book about prophecy,’ she said... ‘this was a cautionary tale’” (*New Yorker*). In addition to her two Nebula Awards—for *Parable of the Talents* and for *Bloodchild* (1985) as “Best Novelette”—Butler won two Hugo Awards: one for *Bloodchild* and another for her 1984 short story *Speech Sounds*. Following her sudden death in 2006, Butler was inducted into the Science Fiction Hall of Fame in 2010. Her body of work “pushes the genre to speak to our deepest, culturally burdened horrors as well as to our transcendent hopes” (Kilgore & Samantrai, *Memorial*, 353). Interior fine with scant foxing to fore-edge; mere trace of soiling to bright dust jacket. A handsome about-fine copy.

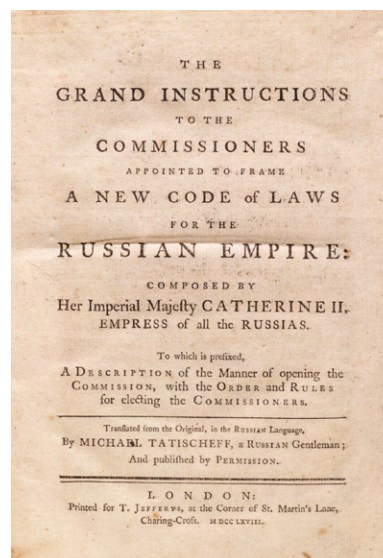
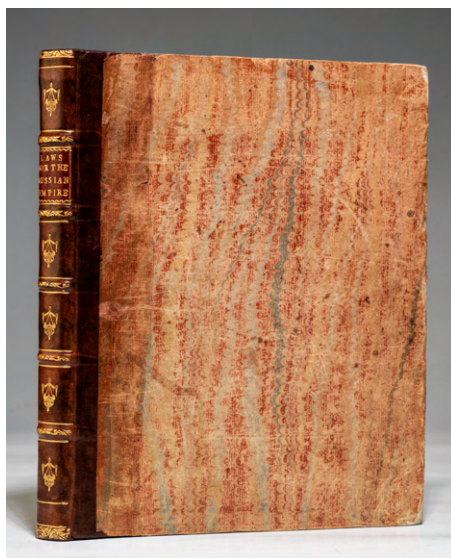


**“A WORLD IN WHICH BOTH ARTISTRY AND
FEMALE IDENTIFICATION ARE POSSIBLE”: WILLA
CATHER’S *O PIONEERS!*, FIRST EDITION**

8. CATHER, Willa. *O Pioneers!* Boston and New York, 1913. Octavo, original ribbed tan cloth. \$1200

First edition, first printing, of the work Cather considered her first novel, one of only 2000 copies published.

“Taking its title from Whitman’s epic vision of subduing the land, [*O Pioneers!*] is dedicated to Sarah Orne Jewett, whose *Country of the Pointed Firs* offers a pastoral vision of female power and of female community. In *O Pioneers!* Cather was finally able to envision a world in which both artistry and female identification are possible, and in this respect *O Pioneers!* may very well be, as she believed, her first novel” (*Modern American Women Writers*, 41). *First printing*, with Crane binding “a” in the ribbed cloth and period after “Co” on the spine touching the “o.” Without very rare dust jacket. Crane A6a. Bookplate. Interior clean, very mild soiling to cloth, a bit of rubbing and toning to spine. A very nice copy.



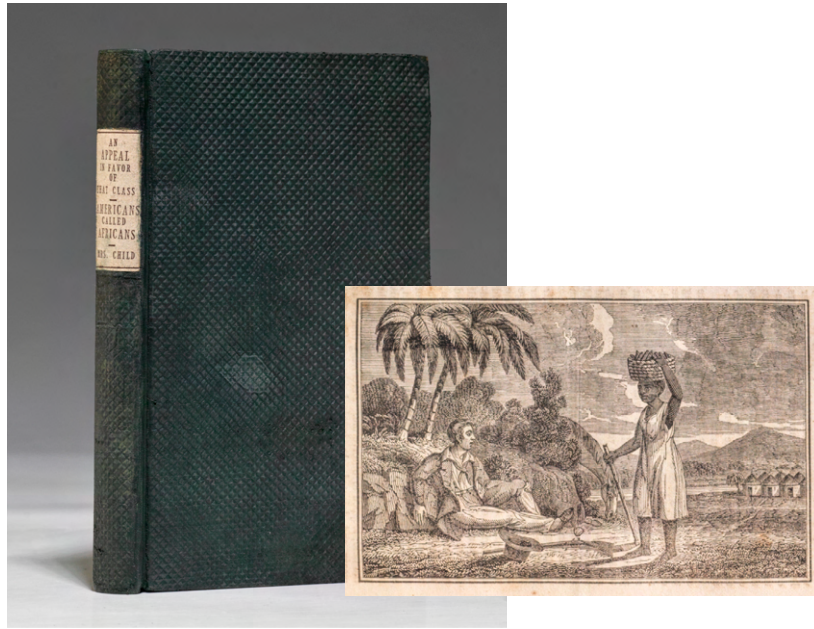
**RARE FIRST EDITION IN ENGLISH OF CATHERINE
THE GREAT'S "INNOVATIVE AND INFLUENTIAL"
NAKAZ, 1768**

9. CATHERINE THE GREAT. The Grand Instructions to the Commissioners Appointed to Frame a New Code of Laws for the Russian Empire: Composed by Her Imperial Majesty Catherine II. Empress of All the Russias. To which is prefixed, A Description of the Manner of opening the Commission, with the Order and Rules for Electing the Commissioners. London, 1768. Quarto, contemporary marbled boards rebaced in period-style calf-gilt, red morocco spine label, raised bands; pp. (i-v), vi-xxiii, (1), 3-258. \$7200

First edition in English of the celebrated Nakaz of Catherine the Great, drawing extensively on Montesquieu's Spirit of the Laws, heralded by Voltaire and Diderot, initially issued in Russia in 1767—"the single piece of Russian legislative material best known abroad"—aligned with the later American constitution for its "shared characteristics and techniques," highly elusive in contemporary boards.

"Born into a family of obscure German aristocrats, delivered to St. Petersburg at the age of 14, and married in great pomp to the feckless heir to the Russian throne, Catherine found herself" in a loveless marriage and without political support (*Smithsonian*). In 1765, after Peter's death and several years into her reign, Catherine began crafting the *Nakaz*, working on its almost daily for nearly two years. "Fundamentally, the *Nakaz*, which Voltaire is said to have called the finest monument of the century, is a legal and a political document. It represents Catherine's ambition, early in her reign, to remodel Russia's laws in accordance with new principles expounded in Western Europe. The *Nakaz* treats the historical development of Russia and monarchical absolutism; the nature and forms of laws; crime and punishment; social structure and religious freedom." (Dmytryshyn, *Economic Content*, 1-2). "While she worked alongside a secretary, it was Catherine herself who selected and organized the material, and wrote out the finished version." In creating the *Nakaz*, she chose her texts carefully. Nearly 300 "owe something to Montesquieu's *Spirit of the Laws* (1748)," with about 100 clauses traced to Beccaria's *On Crimes and Punishments* (1764), and many from Voltaire's *Encyclopédie*."

Catherine was "not out to create a constitutional monarchy," yet her *Nakaz* "was innovative and influential... the Legislative Commission that met in Moscow in August 1767 to discuss the *Nakaz* differed from later, seminal constitution-making assemblies but... it also anticipated and even exceeded them. Like the convention that met in Philadelphia in 1787, this Russian Commission assembled delegates from across the empire... Women, too, received some recognition in this Moscow commission, something that did not happen in revolutionary America" (Colley, 73-77). The *Nakaz* was never enacted, yet it is "the single piece of Russian legislative material best known abroad. It secured for Catherine the encomium 'the Great'" (Yale Law School). First edition in English. Catherine's manuscript was written in French, from which she produced a Russian translation, First editions were published in Moscow on August 10, 1767; a first German edition appeared in 1769. Translated by Mikhail Tatischeff. Engraved ornamental initials and headpieces. Mispaginated as issued without loss of text. With trace of bookplate removal; later blank free endpapers. Bookseller ticket. Text fresh and fine, light edge-wear, rubbing to contemporary marbled boards. A handsome wide-margined, near-fine copy.



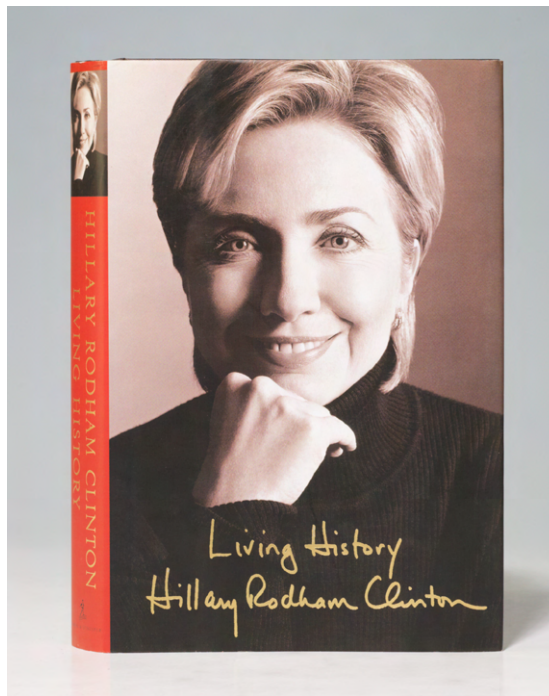
**“THE FIRST AMERICAN BOOK TO CALL FOR
IMMEDIATE EMANCIPATION, AN END TO ALL
FORMS OF RACIAL DISCRIMINATION”**

10. (SLAVERY) CHILD, Mrs. [Lydia Maria]. *An Appeal in Favor of that Class of Americans Called Africans*. Boston, 1833. Small octavo (4-3/4 by 7-1/2 inches), original pebbled green cloth rebaced with original spine preserved, later spine label, chemise and slipcase. \$4000

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

By the 1830s Child was already a popular novelist, essayist and magazine writer, and the founder of America's first children's magazine, *Juvenile Miscellany*. When her *Appeal* appeared in 1833, however, public outrage threatened both her career and her safety. A meeting with William Lloyd Garrison in 1830 had propelled Child toward the massive research she undertook for this pioneering work, which made her the “acknowledged leader of the abolitionist movement... [yet] it was dangerous to be an abolitionist in the 1830s. Two months after Child published her *Appeal*, mob violence against abolitionists broke out across the country... Unlike many abolitionists, she believed that racial prejudice in the North was almost as bad as slavery in the South. Racial discrimination of any form, she constantly insisted, should have no place in a republic based on the ideals of equality, freedom and opportunity” (Kenschaft, 6-8). Senator Charles Sumner, one of “the most important of those who influenced Lincoln to issue his Emancipation Proclamation” (ANB), always credited Child's “*Appeal* with awakening him to the injustice of slavery. Frederick Douglass also paid tribute to the white abolitionist, saying her *Appeal*, “issued, as it was, at an early stage in the antislavery conflict, was one of the most effective agencies in arousing attention to the cruelty and injustice of slavery” (*Life and Times*, 470-41).

Complete with the famed engraved frontispiece of a kneeling enslaved woman from an 1827 painting by Henry Thomson, along with the full-page engraving of devices used in the Middle Passage and later to torture and restrain Africans, including handcuffs, leg irons, a thumbscrew and a speculum oris that was used to force open a slave's mouth to compel feeding, with image of slaves packed in below the decks of a slave ship. Together with the full-page engraving that depicts Mungo Park and an African woman who came to his aid when in Bambarra. Found in blue-green cloth (this copy), russet cloth, and brown cloth; no priority established. With tipped-in errata slip. Sabin 12711. Work, 299. BAL 3116. See Blockson 9186. Small numerical notation to rear pastedown. Interior generally fresh with frontis, tissue guards and title page skillfully washed and with expert paper repairs, otherwise lightest scattered foxing; bright original pebbled cloth boards. A highly desirable near-fine copy.

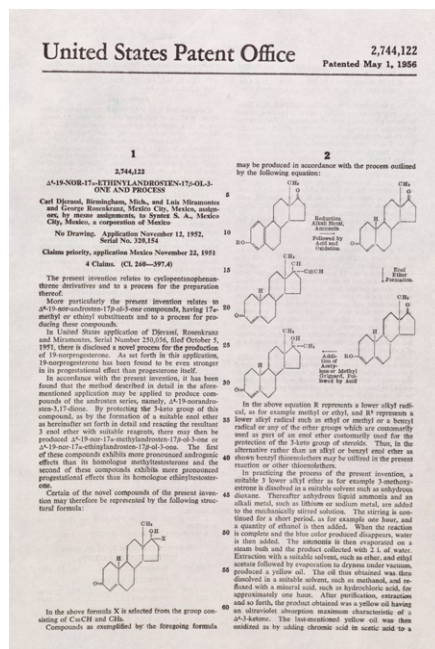


“TO MAKE A DIFFERENCE FOR AMERICA”

11. 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 inscribed in blue felt pen by her on the title page: "To D— J— C— with best wishes—Hillary Rodham Clinton."

"Enough information and personality to appeal to people on both sides of the political fence" (*Publishers Weekly*). With 16 pages of black-and-white photographic illustrations. Preceded by the signed limited edition of 1500 copies. A fine inscribed copy.



THE FIRST SYNTHESIZED ORAL CONTRACEPTIVE: ORIGINAL U.S. PATENT OFFICE PRINTING OF PATENT #2,744,122

12. DJERASSI, Carl; MIRAMONTES, Luis and ROSENKRANZ, George. United States Patent Office 2,744,122. Patented May 1, 1956. Delta4-19-NOR-17alpha-ETHINYLANDROSTEN-17beta-OL-3-ONE and Process. [Washington, DC: United States Patent Office, 1956]. Quarto (7-1/2 by 11 inches), single leaf of wove paper printed on recto and verso for two pages; custom card portfolio. \$12,500

Rare original United States Patent Office printing of patent number 2,744,122, the patent for norethisterone, the first synthesized oral contraceptive, developed from Mexican yams by a team of chemists led by Carl Djerassi in 1951, and one of three synthesized oral contraceptives used by Gregory Pincus—with whom Djerassi shares the title of “the father of birth control pill”—in early clinical trials.

Djerassi started working at the small pharmaceutical company Syntex in Mexico City in 1949. There he established how to synthesize cortisone from a natural product derived from the Mexican yam. He then found that the same starting compound could yield norethisterone, a mimic of progesterone, which controls the female menstrual cycle. Norethisterone was the first highly active oral progestogen to be synthesized, followed soon after by noretynodrel (1952) and norethandrolone (1953), which were synthesized by Frank B. Colton at Searle in Skokie, Illinois.

In early 1951, reproductive physiologist Gregory Pincus obtained a small grant with the help of Abraham Stone (medical director of Planned Parenthood) and Margaret Sanger (founder of the American birth control movement) to begin hormonal contraceptive research. Unbeknownst to Pincus, Sanger and Stone, the actual chemistry of the Pill had already been invented, but Djerassi had not yet tested the orally effective form of synthetic progesterone as a contraceptive. Pincus' research started on April 25, 1951, with reproductive physiologist Min Chueh Chang continuing the 1937 experiments of Makepeace, et al. which showed that injections of progesterone suppressed ovulation in rabbits. Progesterone was abandoned as an oral ovulation inhibitor following these clinical studies in favor of synthetic chemical compounds with progestogenic activity. Chang found Djerassi's norethisterone [the present patent] among the most promising compounds, and it was developed into the second progestin after Enovid to be used in an oral contraceptive.

While both Pincus and Djerassi have alternately been called “the father of the birth control pill,” Djerassi was among the earliest of scientists to pioneer the chemical bases of what would become the Pill, and he would be the first to gain national recognition for his contribution. He was inducted into the National Inventors Hall of Fame in 1978 for patent #2,744,122 (this one). Djerassi's conviction that the Pill made the sexual liberalization of the 1960s possible is widely shared, and chemical control of the fertility cycle was a key ingredient in subsequent advances in reproductive technologies, beginning with in vitro fertilization (IVF) in the late 1960s. This is an original Patent Office printing, contemporaneous with the issuance of the patent. Later printings would be a photocopy; the present document is printed and thus original. Fine condition.

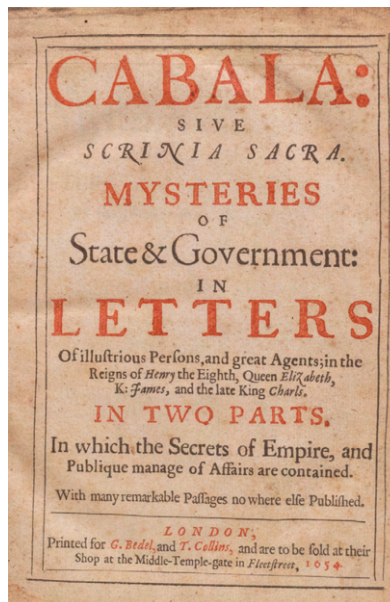


**“A SUPREME NOVELIST IN THE AGE OF
GREAT NOVELISTS”: BEAUTIFUL 25-VOLUME
ILLUSTRATED LARGE-PAPER EDITION OF
GEORGE ELIOT’S WORKS, WITH A SIGNED
AUTOGRAPH LETTER BOUND IN**

13. ELIOT, George. **The Writings.** Boston and New York, 1908. Twenty-five volumes. Octavo, contemporary full brown crushed morocco gilt. \$11,000

Splendid large-paper edition of Eliot’s writings, number 29 of only 750 sets produced, with over 150 illustrations including hand-colored frontispieces in double-suite, with a signed autograph letter by Eliot bound into Volume I.

Eliot, who pioneered the method of psychological analysis characteristic of modern fiction, has been praised for the qualities that make her “a supreme novelist in an age of great novelists” (Kunitz and Haycraft, 212). The illustrations reproduce original drawings by Charles Brock, Frederick Pegram, Ambrose Dudley, Henry Paget Archibald Hartrick and others, as well as photogravures by C. E. Walmsley, many taken for this edition, of English estates and countryside featured in Eliot’s writings. The frontispieces appear in double suite, one of each beautifully hand-colored. Includes all of Eliot’s major novels, as well as the essays and letters. With an extensive biographical and critical notice. The autograph letter, signed by Eliot (with her actual name, Marian Evans), reads: “1 Sydney Place Dover. March 20, 1855. Dear Friend, I wrote to you in a hurry the other day. I had not time to express what I really feel—thorough sympathy with you under this terrible trial of illness. Indeed in my first hasty reading of your letter I did not fully bring before myself the meaning of the words ‘three weeks in bed from disease of the left lung.’ But now I do so, I am grieved to think of what you must have suffered, so I write this note from old friendship, ____ with ____ to tell you how sincerely I shall be interested to know of your progress towards health. I suppose I shall be in London before long, but any news of you before then would be very welcome. There is no use in this letter, to be sure, but I couldn’t help writing it. Perhaps after all it may do you a little good to know that you have the hearty interest and friendship of Marian Evans.” Fine condition.



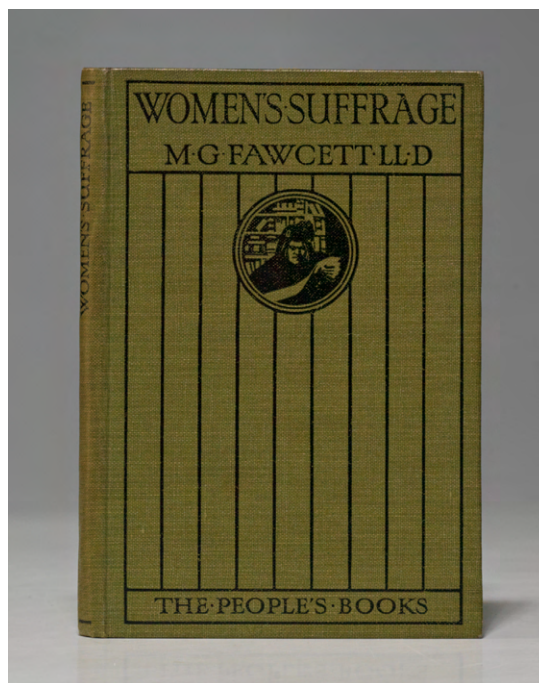
**SCARCE FIRST EDITIONS OF PARTS I AND II OF A
SEMINAL COLLECTION OF KEY CORRESPONDENCE
FROM THE COURTS OF HENRY VIII, ELIZABETH I, JAMES
I AND CHARLES I, FEATURING THE FIRST PUBLICATION
OF ELIZABETH'S FAMED *ARMADA SPEECH***

14. (ELIZABETH I, HENRY VIII, JAMES I, CHARLES I, et al.). *Cabala: Sive Scrinia Sacra. Mysteries of State & Government: in Letters of Illustrious Persons, and Great Agents; in the Reigns of Henry the Eighth, Queen Elizabeth, K: James, and the late King Charles. In Two Parts.* London, 1654. Two parts bound in one volume. Small quarto, period-style dark brown paneled calf. \$3500

First editions of both parts of this major collection of official correspondence from the courts of Henry VIII, Elizabeth I, James I and Charles I, featuring the first publication of Elizabeth's renowned Spanish Armada Speech (1588), a printing of Henry VIII's 1533 letter "Touching his Title of Supreme Head of the Church of England," and a letter from Ann Boleyn written from the Tower shortly before her execution, along with first or early printings of letters from James I, the Earl of Essex, Sir Walter Raleigh, the Archbishop of Canterbury, John Donne, Francis Bacon and other key figures in the often perilous tumult of court rivalries, religious furor and foreign intrigue.

This scarce volume contains first editions of Parts I (*Cabala*) and II (*Scrinia Sacra... Supplement*) of a major collection of more than 300 letters—official correspondence from the reigns of Henry VIII, Elizabeth I, James I and Charles I—that includes many of the most “important state papers issuing from the English court” and provides fascinating insight into court rivalries, religious politics and foreign intrigue (*Sir Walter Raleigh and his Colonie*, 23n). Of particular interest is the first printing of Elizabeth's powerful *Armada Speech*, delivered by her at Tilbury (1588), present in a letter (circa 1624) from Doctor Leonel Sharp to the Duke of Buckingham (*Cabala*, pp. 257-262). As chaplain to the Queen's Lieutenant General, Sharp was present at Tilbury, and his transcription of the Queen's *Armada Speech* is of great import, for “nothing of it survives in her own handwriting. The speech was not published until 1654 [i.e. 1653, this edition], when a copy sent many years later by Sharp to the Duke of Buckingham was printed.” Sharp's letter had been given by Buckingham to an anonymous collector; scholars have discovered only one other copy, which Sharp sent to the Queen. While debate remains on the Queen's sole or full authorship of the *Armada Speech*, most historians agree that Elizabeth “was speaking extempore, without notes... Sharp was the first person to commit her words to paper.” As Sharp's transcription seems to have been “scribbled out as the Queen spoke,” this first printing stands as a crucial record of “the inflections of Elizabeth's voice as she was delivering the words by which—thanks to Dr. Sharp—she will always be remembered” (Pryor, *Elizabeth I: Her Life in Letters*, 99).

Part I (*Cabala*) bound without publisher's advertisements at rear; Part II with pagination as issued of “160, 181-355” with page 255 misnumbered 355. ESTC R21971. Wing C184. See Wing C183, S2110. Owner ink stamp to upper margin of Part I title page. Upper margin of general title repaired on verso, text mildly toned in places, occasional spotting and faint dampstaining. Period-style binding attractive and fine.

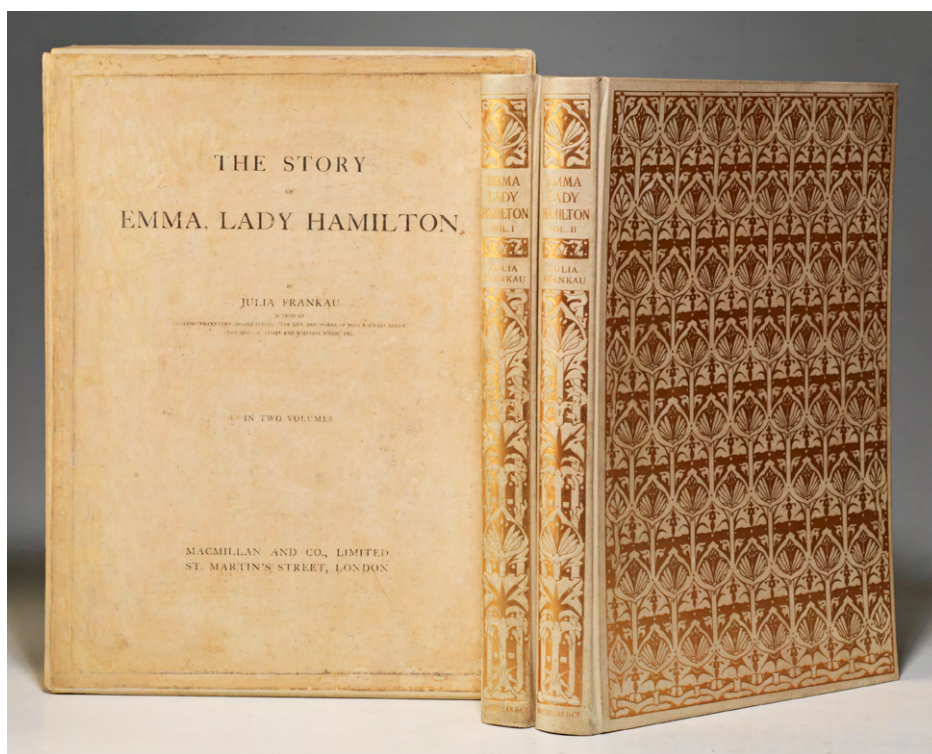


**FIRST EDITION OF MILLICENT GARRETT
FAWCETT'S *WOMEN'S SUFFRAGE: A SHORT HISTORY
OF A GREAT MOVEMENT***

- 15.** FAWCETT, Millicent Garrett. **Women's Suffrage. A Short History of a Great Movement.** London and Edinburgh, 1912. Small octavo, original green cloth. \$2000

First edition of this history and analysis of the women's suffrage movement from the perspective of the leading moderate suffragist, in original cloth.

A concise history of the women's suffrage movement, also incorporating extensive discussion of the future of the movement, from international successes in enfranchisement to areas with potential for further gains. Fawcett was one of the earliest women's suffrage activists, focusing on quiet advances through writing (Elizabeth Barrett Browning) and respectful activism (Elizabeth Fry). A suffragist rather than a more militant suffragette, Fawcett was deeply inspired by her mentor, John Stuart Mill, and led the moderate National Union of Women's Suffrage Societies (NUWSS). "Later generations have not found it easy to evaluate [Fawcett]. In contrast to the Pankhursts, she shrank from hero-worshippers and did not seek to be a charismatic leader. As a speaker she was persuasive rather than inspirational... She took pride in her 'Englishness' and—not only in the context of war—had some of the defects that implies. Her statesmanlike qualities were nevertheless crucial in guiding the British women's movement. The range of her contributions to public and intellectual life in an exceptionally long and influential career has only recently been recognized. Once stereotyped as a narrowly bourgeois liberal feminist, she is now appreciated as a woman who also addressed the exploitation of working women and child abuse. She argued—while never adopting the language of 'sex war'—for votes for women on the grounds that they had distinctive insights to offer and interests to defend. Changing fashions and values in politics and feminism, and her status as an emblem of the women's movement, have complicated the task of her biographers—and will continue to do so until it becomes possible to represent eminent feminists sympathetically as creatures of, as well as rebels against, their times" (ANB). Text very fresh with mild embrowning to preliminary blanks, bright original cloth. A handsome about-fine copy.

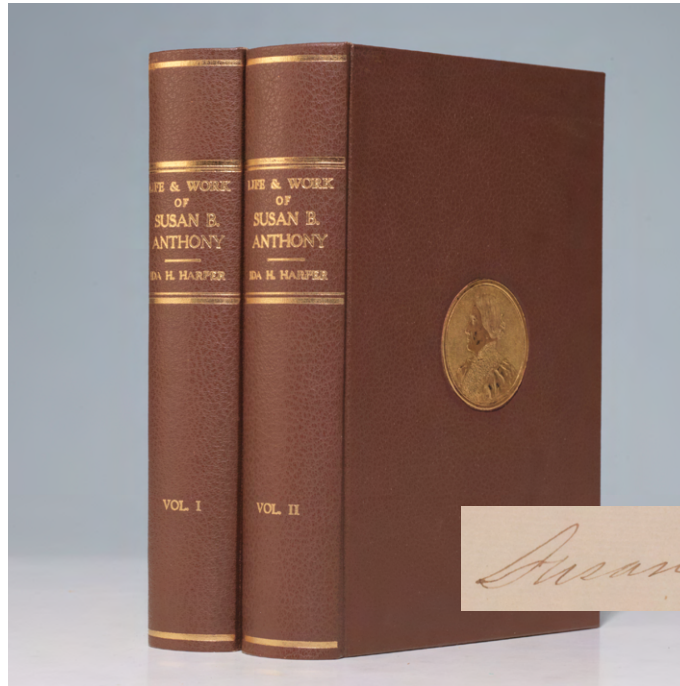


**“THE STORY OF HER MANY LAPSES FROM
VIRTUE...”: BEAUTIFULLY BOUND AND
ILLUSTRATED LIFE OF EMMA, LADY HAMILTON**

16. (HAMILTON, Lady Emma) FRANKAU, Julia. **The Story of Emma, Lady Hamilton.** London, 1911. Two volumes. Tall folio, original full vellum gilt. \$4800

Signed limited first edition of this richly illustrated biography of Lady Hamilton, number 132 of only 250 copies signed by the author, with 38 lovely color plates and 37 in-text illustrations, beautifully bound in full elaborately gilt-decorated vellum, and housed in the scarce original publisher's box.

“A true and authentic account of the birth, life and death of the notorious adventuress... together with the story of her many lapses from virtue both before and after her connection with Immortal Nelson, the Hero of the Nile” (page v). Lady Hamilton was much loved as a subject for various portraitists, including Sir Joshua Reynolds and George Romney; many of these portraits are reproduced here in color. With errata slip in Volume I. Fine condition, a beautiful copy of this richly illustrated and beautifully bound work. Scarce original box expertly restored.



**THE LIFE AND WORK OF SUSAN B. ANTHONY,
TWICE INSCRIBED BY SUSAN B. ANTHONY TO
HER "COWORKER" AND FELLOW SUFFRAGETTE**

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

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

At her death in Rochester, New York in 1906, Susan B. Anthony, who "came to personify the demand for woman suffrage to most Americans... left an enormous legacy... Her image, words and standards of work permeated the struggle for what women called the 'Susan B. Anthony amendment... Another legacy lasted still longer; Anthony made certain that the movement's history survived. In 1897 she brought Ida Husted Harper to live with her in Rochester to prepare two volumes of the *Life and Work of Susan B. Anthony*, based on massive archives" (ANB). Anthony and Harper closely collaborated on the first two volumes, the only volumes of the biography published in Anthony's lifetime. A later volume—not included in this set—was added by Harper after Anthony's death. With frontispiece portraits, 68 full-page illustrations and over 100 in-text facsimile signatures and engraved ornamental initials throughout. Recipient Olivia Bigelow Hall (1822-1908), a noted suffragette from Ann Arbor, Michigan, hosted Anthony on many occasions and is mentioned numerous times in the text. She and her husband Israel Hall bought the Baldwin house and 78 acres of farmland in 1876; the Baldwin/Hall house remains the oldest house in the North Burns Park neighborhood in Ann Arbor, and much of that land became "Olivia B. Hall's Subdivision" in 1890, filled in with homes for University of Michigan faculty and prominent Ann Arborites, as well as fraternity and sorority houses. Olivia Avenue in that neighborhood is named for her. Fine condition. A desirable inscribed copy.

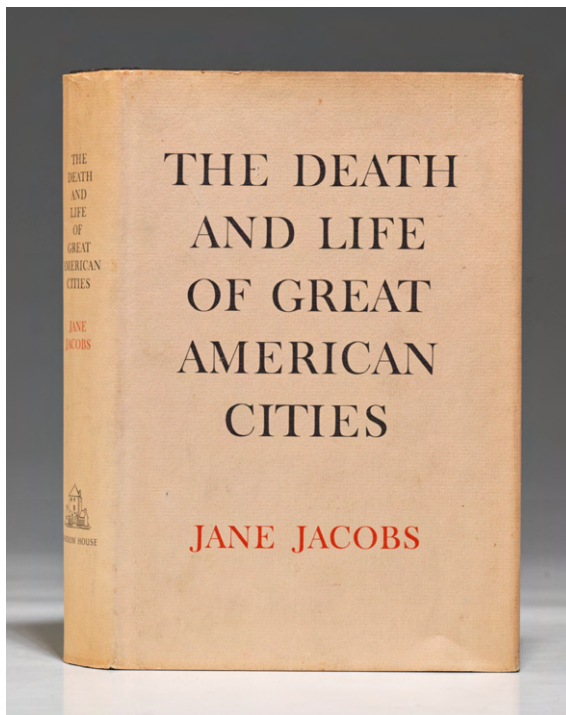


**“AMONG QUAKER WOMEN OF HER DAY, HUME
HAD AN EXTRAORDINARY KNOWLEDGE OF THE
ARTS, LITERATURE AND THEOLOGY”: RARE
FIRST EDITION OF HUME’S *EXHORTATION*, 1747**

18. (QUAKERS) H[UME], S[ophia]. *An Exhortation to the Inhabitants Of the Province of South-Carolina...* Philadelphia, 1747. Octavo, contemporary brown calf rebaked with original spine laid down, raised bands. Housed in a custom clamshell box. \$12,500

Very rare first edition of this pioneering and electrifying work by Quaker minister Sophia Hume, famed across England and America for her eloquence, printed with the aid of Philadelphia Quakers and issued by the publishing house of William Bradford, who arrived in America with William Penn in 1682 and whose firm published Paine’s Common Sense, scarce in contemporary calf.

Sophia Hume, born in South Carolina, was the granddaughter of Mary Fisher, one of the first Quakers to preach in New England. Raised Anglican, Hume moved to England where she converted and joined the Society of Friends. “Like many other women converted during the Great Awakening around 1740, she was accused of ‘Delusion’ and ‘religious Madness.’ But despite the disapproval of her children and former friends, she traveled extensively for more than 30 years, writing and preaching both in England and the colonies” (Moynihan et al, *Second to None*: I). At that time Quaker “women’s participation in the ministry, traditionally a masculine prerogative, sprang from Quaker belief in both genders’ capacity to be guided by the Holy Spirit in inspired preaching... Long before 19th-century women reformers pioneered in the secular realm, challenging social convention as females delivering public lectures, Quaker women ministers in colonial America were routinely speaking in public before ‘mixed audiences’ (composed of both men and women)” (Larson, *Daughters of Light*, 4, 10). Hume had returned to Charleston in the late 1740s where, “to spread her message further, she wrote *The Exhortation...* and, to get it printed quickly, took the manuscript to Philadelphia,” arriving there in June 1747 (Boyer, *Notable American Women*, 234). She “preached at a number of Friends’ Meetings during the summer months and left for London in late October. In the interim the Meeting of the Society of Friends in Philadelphia promoted a subscription ‘for defraying the charges of printing our frd Sophia Hume’s book’ (Miller 445). “Among Quaker women of her day, Hume had an extraordinary knowledge of the arts, literature and theology... [*The Exhortation*] conveyed a fairly simple appeal for repentance and reformation, its strength derived from Hume’s lifelong gift for strong phrases and intense, incantational prose” (Boyer, 234-5). With 14-stanza “Divine Love Commemorated” at rear. Sabin 33780. See Evans 5974; 6166. Early owner ink signatures to front free endpaper. Some foxing and minor embrowning to text. Contemporary calf covers nicely restored. An extremely good copy.

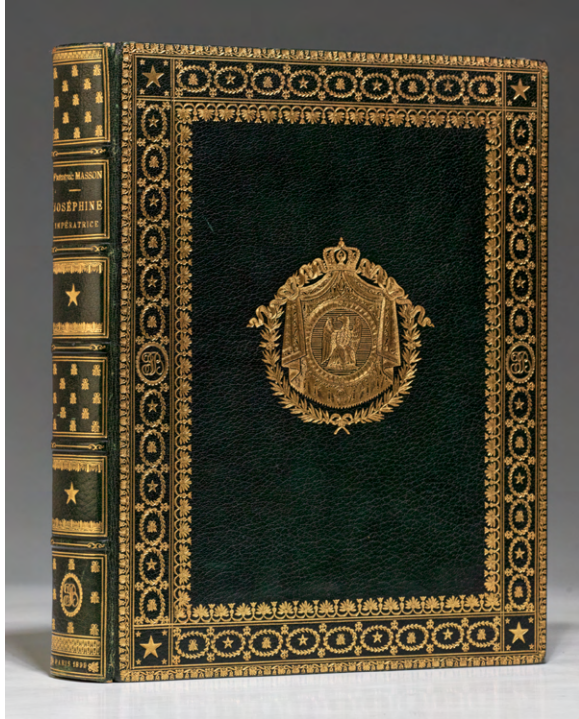


**"THE BATTLES SHE FOUGHT ARE STILL BEING
FOUGHT": FIRST EDITION OF JANE JACOBS'
*DEATH AND LIFE OF GREAT AMERICAN CITIES***

19. JACOBS, Jane. **The Death and Life of Great American Cities.** New York, 1961. Octavo, original black half cloth, dust jacket. \$1200

First edition of Jacobs' pioneering first book, the urban planning classic that "rocked the planning and architectural establishment" (New York Times), a splendid copy in the original dust jacket.

In 1961 Jane Jacobs, "the hugely influential writer and social critic... rocked the planning and architectural establishment" with *The Death and Life of Great American Cities*. Jacobs' groundbreaking analysis of urban planning "proposed radically new principles for rebuilding cities: 1. A street or district must serve several primary functions. 2. Blocks must be short. 3. Buildings must vary in age, condition and use. 4. Population must be dense... But most compelling was her description of the everyday life she witnessed from her New York City home... The battles she ignited are still being fought" (*New York Times*). This is Jacobs' first published work; in 1996 she won the Thomas Jefferson Medal in Architecture. "First Printing" on copyright page. An excellent copy in fine condition.

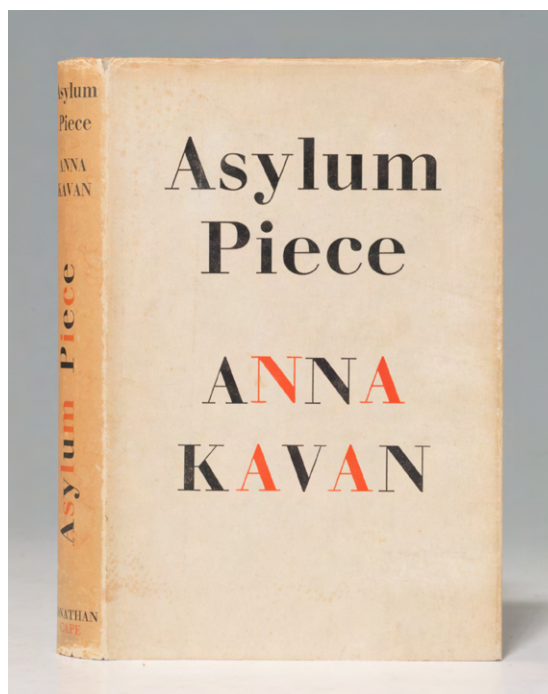


BEAUTIFULLY BOUND AND ILLUSTRATED LIFE OF JOSEPHINE

20. (JOSEPHINE) MASSON, Frédéric. **Joséphine, Impératrice et Reine.** Paris, 1899. Folio, contemporary full dark-green morocco gilt. \$2000

Limited edition, number 590 of 1200 copies produced, beautifully illustrated with over 30 captioned tissue-guarded plates, including a beautiful color frontispiece portrait of "L'Imperatrice Josephine en 1806," and eight in-text illustrations. Handsomely bound in full morocco-gilt by Durvand.

Masson, best known for his works on the Bonapartes, emphasizes the romantic, personal, and dramatic sides of history through his use of detail and anecdote. Text in French. Original printed paper wrappers and spine bound in at front and rear. Bookplate. A splendid volume in fine condition.

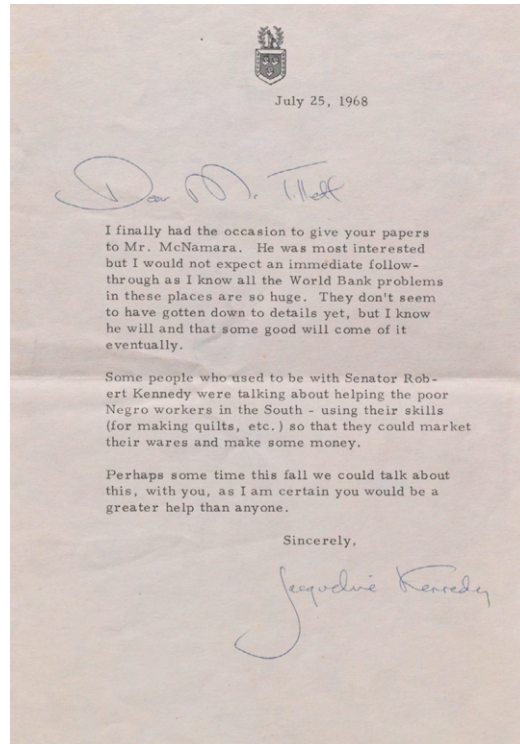


**“I KNOW THAT I’M DOOMED AND I’M NOT GOING
TO STRUGGLE AGAINST MY FATE”**

- 21. KAVAN, Anna. *Asylum Piece and Other Stories*. London, 1940. Octavo, original beige cloth, dust jacket. \$1950**

First edition of Helen Ferguson’s first book to be published under her nom de plume, Anna Kavan.

Born Helen Emily Woods, British novelist Anna Kavan is “one of the most mysterious of modern writers” (J.G. Ballard). “Kavan’s contemporary Lawrence Durrell saw her as a writer in the lineage of Virginia Woolf and Djuna Barnes; others have placed *Ice* in the canon of drug novels, along with De Quincey’s *Confessions of an English Opium-Eater* and Huxley’s *Brave New World*.” This collection is “a strangely, uncannily penetrating study of the workings of the diseased mind, the unrealities become realities, the withdrawal into the intangible world, the breakdown of personality—and, most extraordinary of all, the flashes of clarity, understanding and despair. Some of the stories are told in the first person; others in the third; all deal with people in the asylum, or on brief leave of absence in the outside world” (*Kirkus*). Book with faint foxing to endpapers, edges of text block, and original cloth, and mild toning to spine. Dust jacket with slightest foxing, mild rubbing to edges, and a bit of toning to spine. An extremely good copy.



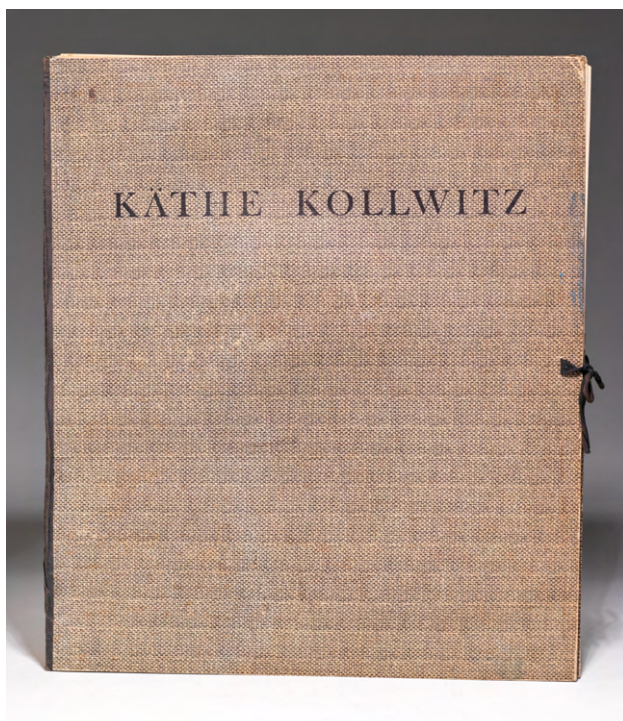
“SOME PEOPLE WHO USED TO BE WITH SENATOR ROBERT KENNEDY WERE TALKING ABOUT HELPING THE POOR NEGRO WORKERS OF THE SOUTH...”: TYPED LETTER SIGNED BY JACQUELINE KENNEDY THE MONTH AFTER RFK’S ASSASSINATION

22. KENNEDY, Jacqueline. Typed letter signed. No place, July 25, 1968. Single sheet of cream letterhead stationery (measures 6 by 9-inches). \$7000

A fascinating typed letter on Kennedy coat of arms letterhead, signed by Jacqueline Kennedy to one of her favorite artists and designers, Leslie Tillett, where she speaks of Robert McNamara, Robert Kennedy, and civil rights efforts to aid African Americans. The letter is especially momentous in that it is dated by her the month after the assassination of Robert Kennedy, and three months after the assassination of Dr. Martin Luther King, Jr.

This rare July 25, 1968 typed letter signed by Jacqueline Kennedy is on Kennedy coat of arms letterhead, and is addressed by her in her elegant cursive: “Dear M. Tillett.” The recipient was highly regarded artist Leslie Tillett. One of Mrs. Kennedy’s favorite designers, “her bedroom when she was first lady featured a Tillett print on the curtains and elsewhere” (*New York Times*). In the letter, she writes of potential philanthropic efforts to assist African Americans, particularly those that might involve Robert McNamara, who became president of the World Bank that April after serving as both President Kennedy and President Johnson’s Secretary of Defense. Mrs. Kennedy also speaks of Robert Kennedy, who was assassinated the month before the date of this letter. He had been strongly involved in passage of the 1964 Civil Rights Act, which early prompted Dr. Martin Luther King, Jr., who was assassinated that April, to commend Robert Kennedy for his “able, courageous and effective work in guiding the Civil Rights Act of 1964 through both Houses of Congress” (Stanford University).

The text of the letter reads: “I finally had the occasion to give your papers to Mr. McNamara. He was most interested but I would not expect an immediate follow-through as I know all the World Bank problems in these places are so huge. They don’t seem to have gotten down to details yet, but I know he will and that some good will come of it eventually. Some people who used to be with Senator Robert Kennedy were talking about helping the poor Negro workers in the South—using their skills (for making quilts, etc.) so that they could market their wares and make some money. Perhaps some time this fall we could talk about this, with you, as I am certain you would be a greater help than anyone. Sincerely,” signed by Jacqueline Kennedy. A distinctive signed letter in fine condition.

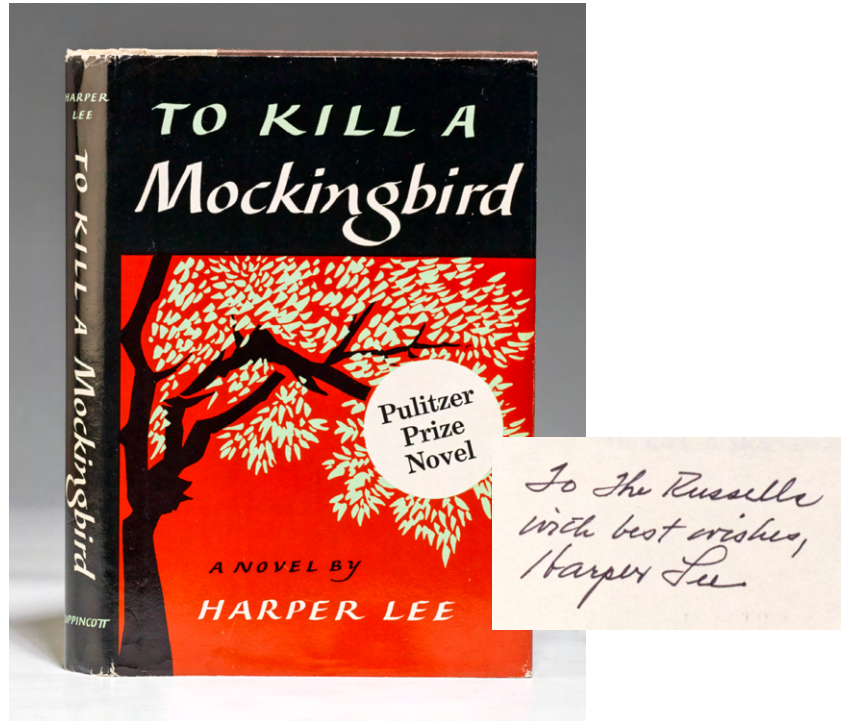


**WITH TEN BEAUTIFUL FOLIO LITHOGRAPHS
AFTER THE ORIGINAL LITHOGRAPHS BY KATHE
KOLLWITZ**

23. (KOLLWITZ, Kathe). **Kathe Kollwitz. Ten Lithographs.** New York, 1941. Slim folio (16-1/2 by 19-1/4 inches), original half black cloth, original black and tan patterned paper boards, original grosgrain ties; Introduction section; pp. 4 and ten loose black-and-white lithographs. \$1200

First edition of this collection of ten beautiful folio-size lithographs after work by German Expressionist Kathe Kollwitz, with an Introduction by acclaimed art critic Elizabeth McCausland.

"Born in the Prussian city of Königsberg (now Kaliningrad, Russia) in 1867, Käthe Kollwitz established herself in an art world dominated by men by developing an aesthetic vision centered on women and the working class... Kollwitz's compassion for those in need has bestowed on her continued international renown. Today, her name evokes images of bereaved mothers, ailing, fatherless children, anguished parents, and, more generally, suffering and death" (MoMA). The ten lithographs in this work are: "These Children are Starving" (1924); "Bread! (Brot!)" (1924); "Brotherhood" (1924); "Two Prisoners Listening to Music" (1925); "Working Woman with Sleeping Child" (1925); "Mother with Child" (circa 1930); "Self-Portrait" (1934); "Death Summons" (1934); "Death Takes the Children" (1935), reduced from original size; and "Death Attacks" (1935), reduced from original size. Plates fine, toning to title page, faint dampstaining to boards, a bit of faint flue paint along fore-edge of boards.

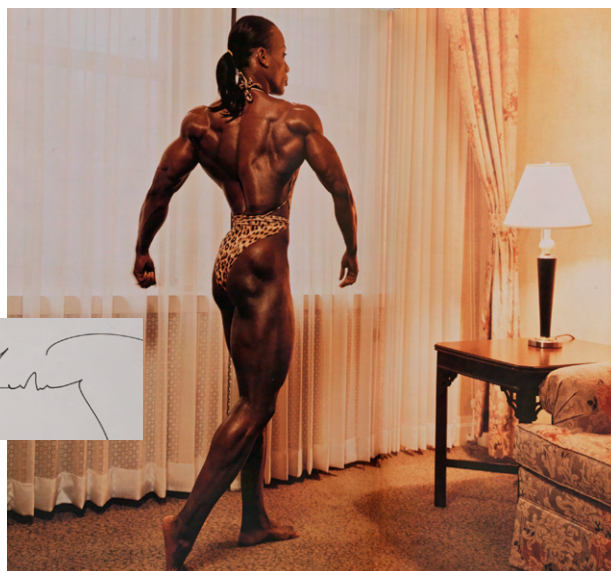
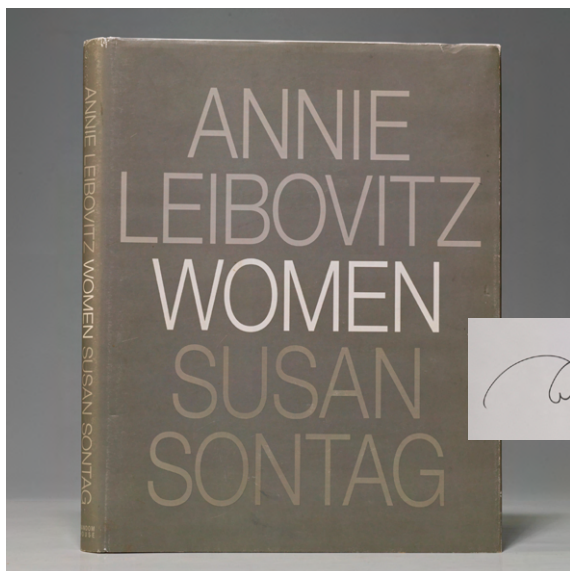


**AN AMERICAN CLASSIC: *TO KILL A MOCKINGBIRD*,
INSCRIBED BY HARPER LEE**

24. LEE, Harper. **To Kill a Mockingbird.** New York, 1960. Octavo, original half taupe cloth, dust jacket. \$5500

Later printing of Harper Lee's masterpiece, inscribed by the author, "To The Russells, with best wishes, Harper Lee."

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 issued in 1960. This copy is forty-ninth printing. Book fine, bright dust jacket with only lightest wear to spine ends and a half-inch closed tear at rear flap fold. An about-fine inscribed copy.

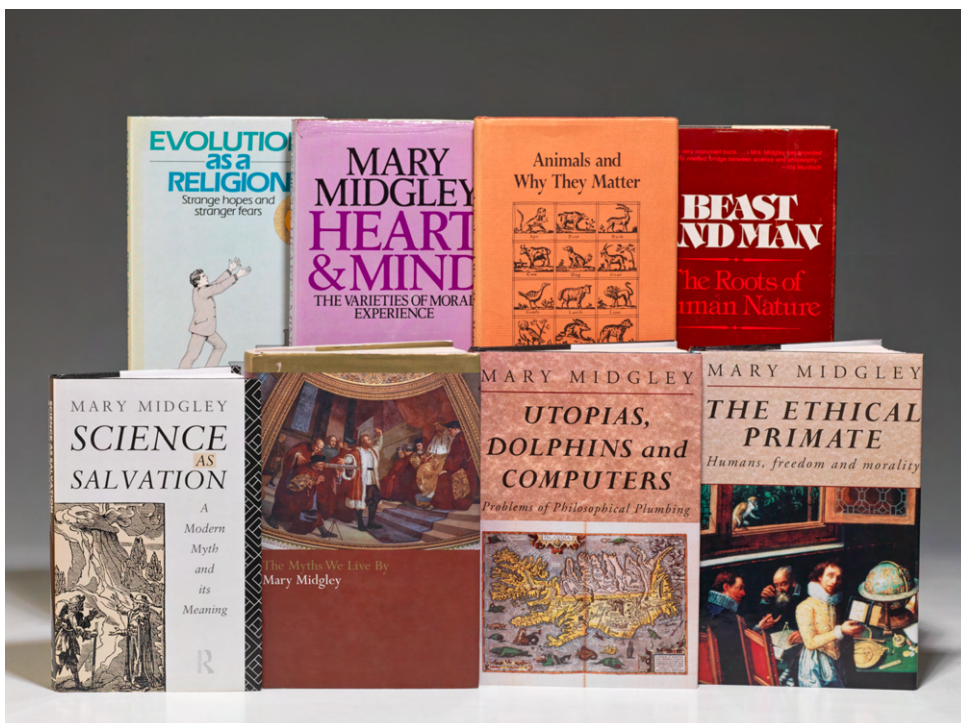


**“FOR LENA, WITH GREAT ADMIRATION”: SCARCE
PRESENTATION/ASSOCIATION FIRST EDITION OF
WOMEN, INSCRIBED IN THE YEAR OF PUBLICATION
BY ANNIE LEIBOVITZ TO LENA HORNE**

25. LEIBOVITZ, Annie. Women. Essay by Susan Sontag. New York, 1999. Folio, original white paper boards, dust jacket. \$2500

First edition, an exceptional presentation/association copy boldly inscribed to the legendary Lena Horne by Leibovitz the year of publication, “For Lena, with great admiration, Annie Leibovitz, New York, 1999,” featuring over 115 black-and-white and color photogravures (many double-page).

While working at *Rolling Stone* and *Vanity Fair* magazines during the 1970s and ‘80s, Leibovitz fundamentally redefined the photographic portrait. “The haunting images in this mesmerizing book show women in such astonishing variety that no cliché or generalization about the sex will ever again suffice” (*New York Times*). With essay by Leibovitz’s partner, writer Susan Sontag, who died in 2004. From the estate of actress, singer and civil rights activist Lena Horne, whose long struggle to blaze new ground for African Americans was immortalized in her 1980s one-woman Broadway show, *Lena Horne: The Lady and her Music*. Interior fine with only tiny bit of edge-wear to rear free endpaper. A fine inscribed presentation copy with an especially memorable association.



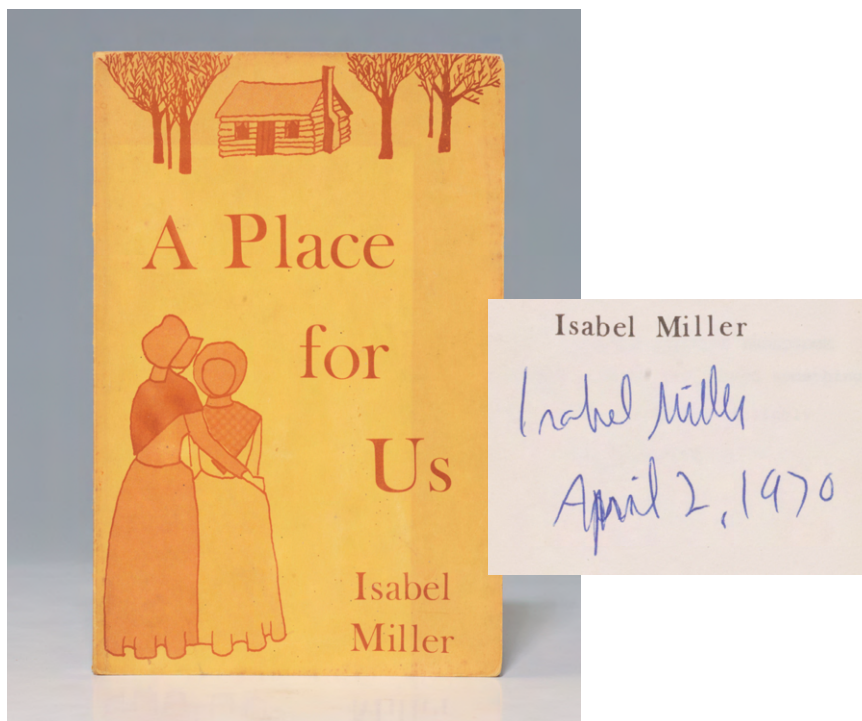
**“AN URGENTLY NEEDED BRIDGE BETWEEN
SCIENCE AND PHILOSOPHY”: WONDERFUL
COLLECTION OF EIGHT FIRST EDITION BOOKS BY
PHILOSOPHER MARY MIDGLEY**

26. MIDGLEY, Mary. Collection of eight first editions. [Beast and Man. The Roots of Human Nature. Ithaca, New York: Cornell University Press, 1978. WITH: Heart and Mind. The Varieties of Moral Experience. Brighton, Sussex: The Harvester Press, 1981. WITH: Animals and Why They Matter. Athens: University of Georgia Press, 1983. WITH: Evolution as a Religion. Strange Hopes and Stranger Fears. London and New York: Methuen, 1985. WITH: Science as Salvation. A Modern Myth and its Meaning. London and New York: Routledge, 1992. WITH: The Ethical Primate. Humans, Freedom and Morality. London and New York: Routledge, 1994. WITH: Utopias, Dolphins and Computers. Problems of Philosophical Plumbing. London and New York: Routledge, 1996. WITH: The Myths We Live By. London and New York: Routledge, 2003.]. London and New York, 1978-2003. Octavo, original cloth and paper boards, dust jackets. \$2200

Collection of eight first editions by British philosopher Mary Midgley, known for her focus on nature, evolution, and animal nature of human beings, all in original dust jackets.

This collection offers a survey of Mary Midgley's philosophical investigations between 1978 and 2003—some of the most active years of her scholarly career—including her first book, *Beast and Man*. Midgley argued for an expansive view of both philosophy and humanity, believing that philosophy was a tool humans could use to understand and fix their environments physically, socially, and ethically.

Bookplate of the Bishop of Limerick in *Science as Salvation*. Old price sticker on the front flap of *The Myths We Live By* dust jacket. Small tape repair to verso of *Heart and Mind* dust jacket, tiny chip to dust jacket corner of *Beast and Man*. Near-fine to fine condition.

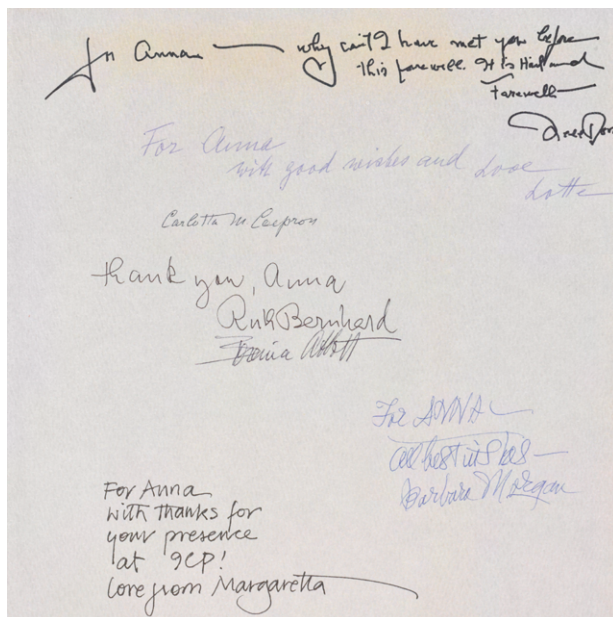
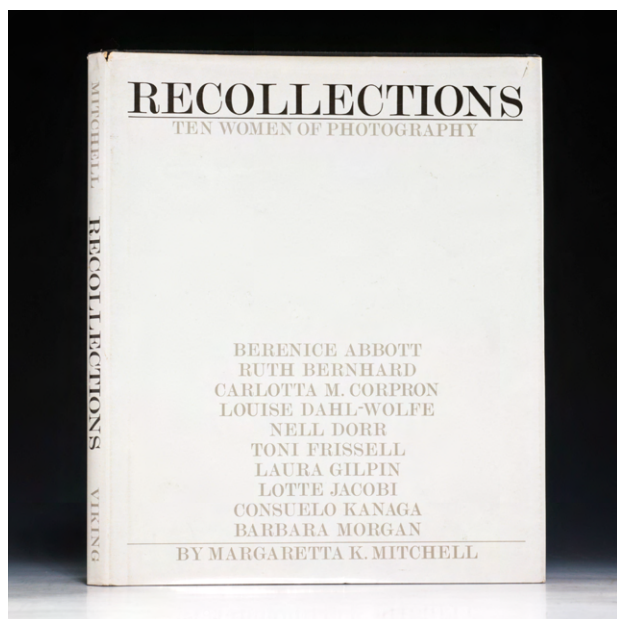


FIRST EDITION OF ISABEL MILLER'S *A PLACE FOR US*, 1969, LATER PUBLISHED AS *PATIENCE AND SARAH*, INSCRIBED BY MILLER

27. MILLER, Isabel, pseudonym of ROUTSONG, Alma. ***A Place for Us***. New York, 1969. Octavo, original pictorial yellow paper wrappers, custom box. \$2400

*First edition of this award-winning work about a lesbian painter and her companion, later published as *Patience and Sarah*, inscribed across the title page: "To Rosemary. Isabel Miller. April 2, 1970."*

Isabel Miller (pseudonym of Alma Routsong, who chose it because it was an acronym for "lesbia" combined with her mother's maiden name) self-published this work in an edition of 1000 copies. Initially, Miller sold the work independently at meetings of the New York chapter of the Daughters of Bilitis. The book soon became a LGBT classic after its publication in by McGraw-Hill in 1971 as *Patience and Sarah*. "Suggested by the lives of an early 19th-century painter (Mary Ann Willson) and her 'companion' (Miss Brundidge), this begins as a New England sampler stitched in a plumb plain fashion but before very long the air is thickened with sapphic sentimentality. In alternating insets, Patience White, spinster-sister in constant attendance on her brother and his ever increasing family, and Sarah Dowling, whose father thought of her as a 'pretty fair boy' and forced her to run away, tell the story of their love for each other, their decision to go to Greene County, New York, have their own home and their own land, and the achievement thereof. This takes place at a time when it was not only a man's world but also unthinkable to survive without a man" (*Kirkus*). Sarah Waters, the acclaimed lesbian author, credited this work with influencing her own. Winner of the first Stonewall Book Award. The wrappers were illustrated by Routsong and her longtime partner, Elizabeth Deran. A single passage on page 133, underlined in an unknown hand by a pen similar to that used in the inscription, reads: "It may be that there's no place on earth for women who refuse to bend their necks to be the wards of males—neatly transferred from father to brother to husband to son to grave." Faintest soiling to title page, slight rubbing, mild speckling, and toning to extremities of wrappers. A near-fine copy. Quite scarce.

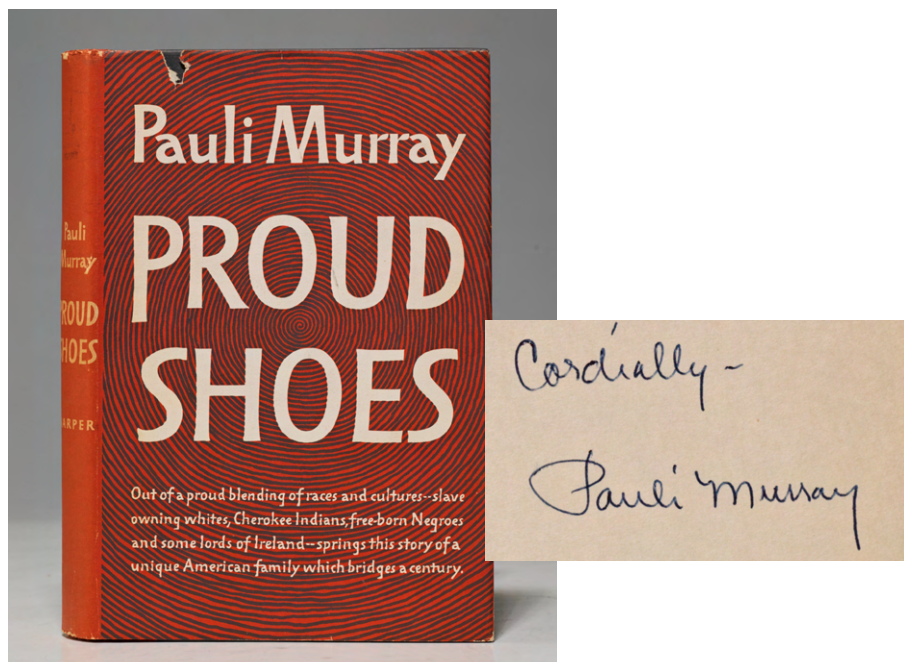


**RARE PRESENTATION COPY OF *RECOLLECTIONS*,
INSCRIBED BY BERENICE ABBOTT, NELL DORR,
LOTTE JACOBI, AND THREE OTHER PIONEERING
WOMEN PHOTOGRAPHERS, ACCOMPANIED BY
ONE OF ABBOTT'S SILVER GELATIN PRINTS**

28. MITCHELL, Margareta K. *Recollections. Ten Women of Photography*. New York, 1979. Quarto, original black cloth, dust jacket. \$7500

First edition of this tribute to ten leading women photographers: Berenice Abbott, Ruth Bernhard, Carlotta M. Corpron, Louise Dahl-Wolfe, Nell Dorr, Toni Frissell, Laura Gilpin, Lotte Jacobi, Consuelo Kanaga and Barbara Morgan. An exceptional presentation copy warmly inscribed by six of the photographers and the author to Anna Winand, long associated with New York's International Center of Photography, which housed the landmark exhibit accompanying this volume: "For Anna, Why can't I have met you before this farewell. This Hail and Farewell-Nell Dorr"; "For Anna, with good wishes and love, Lotte"; "Carlotta M. Corpron"; "Thank you, Anna, Ruth Bernhard, Berenice Abbott"; "For Anna, All best wishes-Barbara Morgan"; "For Anna, With thanks for your presence at ICP! Love from Margaretta." This copy also with a laid-in silver gelatin print (8 by 10 inches), with "Berenice Abbott" inscribed on the verso by Winand.

"Women have been active in photography from its inception," yet it was not until the 1970s that questions arose about "their relative absence from the principal histories" and major exhibits (Lenman, 688). Leading that reappraisal was a pioneering 1979 exhibit at New York's International Center of Photography (ICP), which showcased ten of the living women photographers celebrated in *Recollections*, published in conjunction with the exhibit. This handsome volume highlights Berenice Abbott's New York cityscapes, Ruth Bernhard's evocative nudes, Carlotta Corpron's luminous studies of light, Louise Dahl-Wolf's crisp fashion photography, Nell Dorr's poetic views of parenthood, Toni Frissell's powerful coverage of WWII, Laura Gilpin's compelling images of the American Southwest, Consuelo Kanaga's striking work during the Great Depression, Lotte Jacobi's iconic portraiture and Barbara Morgan's sublime images of modern dance. With over 180 photogravure plates; text by Mitchell. With a superb laid-in silver gelatin print inscribed "Berenice Abbott" by Winand on the verso. This rare presentation copy is from the library of Anna Winand, a leading New York critic long affiliated with International Center of Photography. Images fine and bright, light edge-wear to about-fine book; light edge-wear to near-fine dust jacket. An extraordinary presentation copy.



**“WE OWE SO MUCH TO HER COURAGE, TO HER
WILLINGNESS TO SPEAK OUT” (JUSTICE RUTH
BADER GINSBURG): FIRST EDITION OF *PROUD
SHOES*, 1956**

29. MURRAY, Pauli. *Proud Shoes. The Story of an American Family*. New York, 1956. Octavo, original gray cloth, dust jacket. \$4200

First edition of Murray's powerful history of her family—looks “unflinchingly at issues of racism, sexism and miscegenation... a microcosm of African American history”—inscribed by her in the year of publication, “November 25, 1956, For Mr. and Mrs. R—W— with good wishes— Cordially— Pauli Murray,” in very scarce dust jacket.

“At the forefront of social change in the U.S.... Pauli Murray achieved prominence as a lawyer, poet, educator and minister.... and demonstrated her commitment to ‘consciousness combined with action.’” Orphaned as a child, she was raised in the home of her grandparents, and graduated from New York’s Hunter College at the time of the Harlem Renaissance. She became active in civil rights in the early 1940s when she and a friend were arrested for refusing to move to the back of the bus in the south. She also worked on “a coast-to-coast campaign for a new trial for Odell Waller, a Black sharecropper who, convicted by an all-white jury... was eventually executed for the murder of his landlord... Murray’s involvement in the Waller case led to her decision to attend law school, and she entered Howard University in 1941 ‘with the single-minded intention of destroying Jim Crow’” (ANB). Before entering Howard she had been denied admission to the University of North Carolina because she was African American. Later, when she was refused entry to Harvard because she was a woman, she earned her LLM in 1945 from UC-Berkeley, and then her JD from Yale in 1965. “Murray was also one of the founders of the NOW, and in 1977 she was among the first ten women ordained in the Episcopal Church—the first African American woman ever to hold that office” (*Oxford Companion to African American Literature*, 516).

“Years of historical research went into Murray’s first major literary publication, *Proud Shoes*.” In it she chronicles the extraordinary history and legacy of her family, including her grandmother, born enslaved, and her grandfather, a freed Black man wounded as a Union soldier in the Civil War. Her account looks “unflinchingly at issues of racism, sexism and miscegenation... and it has been read as a microcosm of African American history” (*Oxford History*, 516). In a later memoir, Murray proudly cited a review by Eleanor Roosevelt, who called it: “American history which all American citizens should read.” Perhaps most importantly, Murray saw *Proud Shoes* as breaking new ground: “a forerunner of family stories growing out of the complex racial history of the U.S.” (*Song in a Weary Throat*, 310-11). First edition, first printing: with code “I-F” on copyright page indicating printing in September 1956. Book fine; small chip to upper front corner of very scarce near-fine dust jacket.



**FINE 1971 TWO-PAGE TYPED LETTER SIGNED BY
O'KEEFFE TO HER SISTER, TWICE SIGNED BY
GEORGIA O'KEEFFE**

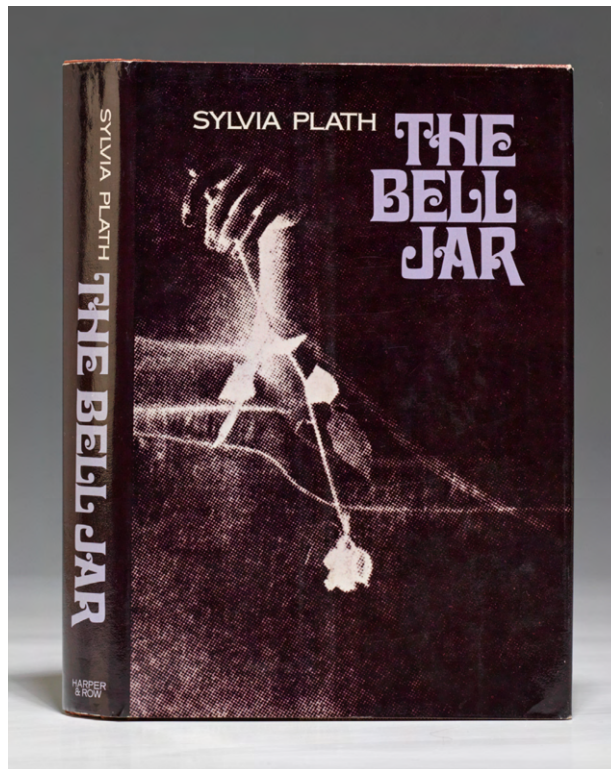
30. O'KEEFFE, Georgia. **Typed letter signed.** Abiquiu, New Mexico, August 27, 1971. Original two leaves of onionskin carbons (each 8-1/2 by 11 inches) in typescript, signed, initialed on the rectos; three leaves of typescript in facsimile; box. \$3500

Typed letter signed by renowned artist Georgia O'Keeffe to her sister, boldly signed by O'Keeffe on the second page, with her initials, "G O'K" on the first page of the two carbon leaves, writing her sister about "my paintings owned by you... and my paintings lent to you by me," as well as her wishes for certain paintings designated for the National Gallery of Art, the Metropolitan Museum of Art and other major museums, housed in a beautiful custom clamshell box.

"Georgia O'Keeffe was a key figure in the American 20th century... as a strong and individual colorist and as the lyric poet of her beloved New Mexico landscape, she left her mark on the history of American art" (*New York Times*). This August 27, 1971 letter speaks to the artistic legacy of Georgia O'Keeffe, as well as her close relationship with her sister, Anita, wife of Robert R. Young. "Georgia remarked late in her own artistic career that Anita would have painted circles around her if she hadn't been afraid to free her own imagination on paper" (Reilly, *Georgia O'Keeffe*, 321), and in March 1984 Georgia was visiting her sister in Florida when she suffered a coronary and was flown back to New Mexico, only two years before her death at age 98.

The subject of this letter is, as she writes in part, "conversations between us regarding my paintings owned by you... and my paintings lent to you by me," as well as her desire for select paintings "to go to the institutions designated" by her. At times, in earlier wills, "O'Keeffe had named family members as legatees... During the 1970s, however, the wills she had made directed more property to the public than to family, and in the 1979 will, no family members at all were named as heirs... The change in her property planning had little bearing on Georgia's family relationships. These were still strong and affectionate" (Robinson, *Georgia O'Keeffe*, 542). Upon her own death in 1985, "Anita willed all ten of her Georgia O'Keeffe paintings to the Robert R. Young Foundation," which had been established to honor her husband (Reilly, 323).

In addition to her signature on page two, O'Keeffe signed page one, "G O'K." Accompanying the carbons of O'Keeffe's two-page letter are photocopies of Lists A, B, and C, dated June 2, 1971, detailing the paintings owned by and lent to her sister, including those titled, "Jimson Weed," "Winter Cottonwoods East V," "Calla Lilies on Red," "Abstraction—White Rose III," and "Red Hills and White Flower." Next to each listed work is the corresponding insurance value, year, media, dimensions (in some cases), and the intended public institutions, including the National Gallery of Art, Boston's Museum of Fine Arts, the Cleveland Museum of Art, the Metropolitan Museum of Art, and the Philadelphia Museum of Art. Neither carbon is signed or initialed by Anita. Minimal traces of tape to versos, tiny pinholes from staple removal to upper corners not affecting text or signatures. Signatures bold and dark. Fine condition.

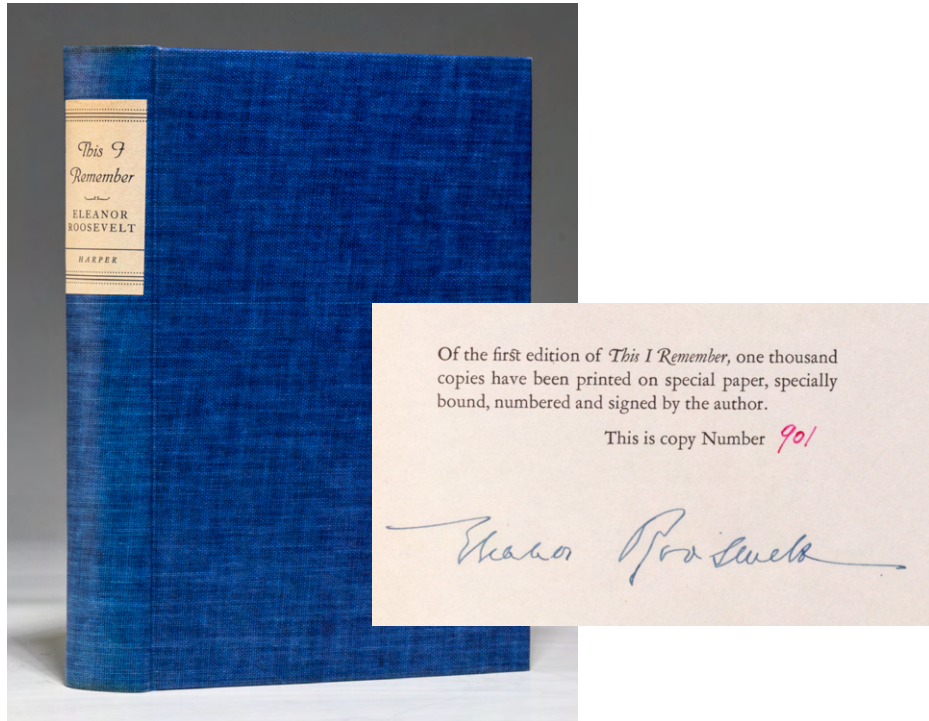


“THE RAW EXPERIENCE OF NIGHTMARE”

31. PLATH, Sylvia. *The Bell Jar*. New York, 1971. Octavo, original half burgundy cloth, dust jacket. \$2000

First American edition of this frightening exploration of a brilliant yet fragile mind—the first edition to include illustrations by Plath.

Published under the pseudonym “Victoria Lucas” in England one month before Plath’s suicide in 1963, *The Bell Jar* is a fiercely frank, highly autobiographical account of a young, beautiful, and successful woman’s self-destruction and descent into suicidal depression. With her “taut, controlled, colloquial yet poetic prose” Plath, in her only novel, has forever recorded “the raw experience of nightmare” (Drabble; Rosenthal). Plath reportedly had never wanted this novel to appear in the United States; many of its characters were unflattering, thinly veiled renditions of her family, friends and acquaintances. It is largely based on Plath’s own experiences while she was a “guest editor” at *Mademoiselle* in 1953. Plath’s mother, portrayed unsympathetically in the novel, succeeded in blocking American publication for eight years. *The Bell Jar* was first published under Plath’s own name in England in a paperback edition released in 1967. With a biographical note written by Lois Ames and eight previously unpublished pen-and-ink drawings by Plath. Fine condition.



**SIGNED LIMITED FIRST EDITION OF ELEANOR
ROOSEVELT'S *THIS I REMEMBER***

32. ROOSEVELT, Eleanor. *This I Remember*. New York, 1949. Large octavo, original blue cloth, paper spine label, acetate, slipcase. \$2800

Signed limited first edition, number 901 of only 1000 copies printed on special paper and signed by Eleanor Roosevelt.

"Franklin often used me to get the reflection of other people's thinking," wrote Eleanor Roosevelt, "because he knew I made it a point to see and talk with a variety of people." This fascinating personal account of the Roosevelts' extraordinary life and times contains 41 photographic illustrations of the Roosevelt family, including a frontispiece of the First Lady, after a portrait taken circa 1944 by renowned photographer Yousuf Karsh. Edens B17. A fine copy.



“FRANCE’S OUTSTANDING EPISTOLARIAN”

33. SEVIGNE, Madame de. *The Letters of Madame de Sevigne*. Philadelphia, 1927. Seven volumes. Octavo, contemporary three-quarter red morocco gilt. \$2000

“Carnavalet Edition” of Sevigne’s highly celebrated epistles, number 67 of 1550 sets, illustrated with 23 black-and-white plates and two folding letter facsimiles, beautifully bound.

In her delightful letters, primarily written to her daughter, Mme. de Sevigne describes domestic and courtly affairs in 17th-century France with wit, imagination and intelligence. Her correspondence endures for its freedom of expression and familiar style in an era of constraint and formality. “Literary critics quickly began to praise her ‘singularity... and to propose her as France’s outstanding epistolarian” (Hollier, 420). Thornton Wilder looked to Mme. de Sevigne for inspiration when creating the character of the Marquesa de Montemayor in his classic novel, *The Bridge of San Luis Rey* (1927). This “Carnavalet Edition” includes an introduction by renowned book collector A. Edward Newton and has been “newly re-edited, revised and corrected, including over 300 letters not previously translated into English.” With color printed title pages, 23 black-and-white plates (including a frontispiece portrait in each volume) and folding letter facsimiles in Volumes I and III. Light expert restoration to handsome morocco bindings. A lovely set.

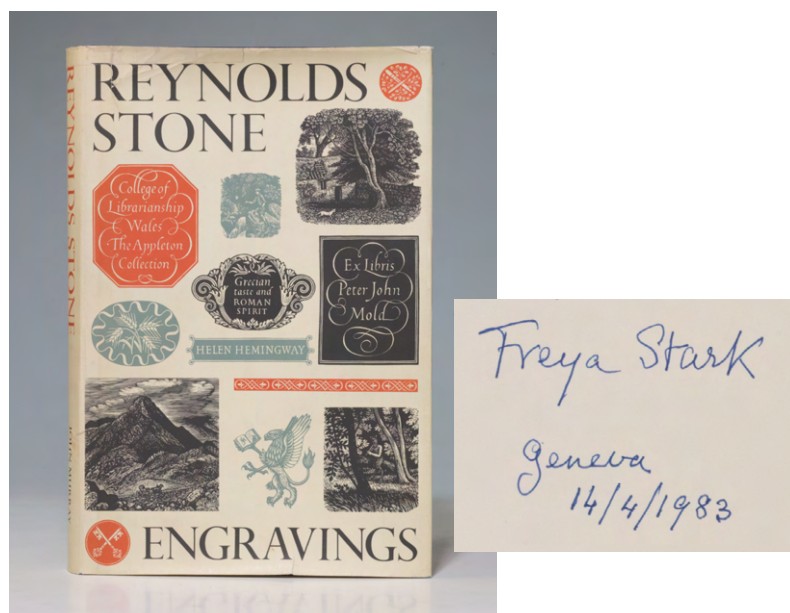


**ONE OF THE RAREST OF THE ARTIST'S EARLY
WORKS: *A USELESS DEATH*, 1972 FIRST EDITION,
ONE OF ONLY 300 SIGNED COPIES**

34. SMITH, Patti. **A Useless Death.** New York, 1972. Octavo, two bifolios of 8-1/2 by 11-inch paper folded together and stapled as issued. \$2200

Signed limited first edition of this verse narrative, number 111 of only 300 numbered and signed copies.

"Patti Smith has long held dual passports in the music and literary worlds. She came to performance as a poet, declaiming verse from the St. Mark's Church Poetry Project altar in 1971" (*New York Times*). By then she was already "a legend on the New York poetry circuit," wrote Nick Tosches. "She was feared, revered, and her public readings elicited the sort of gut response that had been alien to poetry for more than a few decades" (Bockris and Bayley, *Patti Smith*, 96). "A Useless Death" was published and distributed by Gotham Book Mart, where Smith acted as a book scout during her early years in New York; her similarly mimeographed chapbook "Early Morning Dream" was published the same year in an edition of 100. Small stain to bottom corner of wrappers. A near-fine copy.

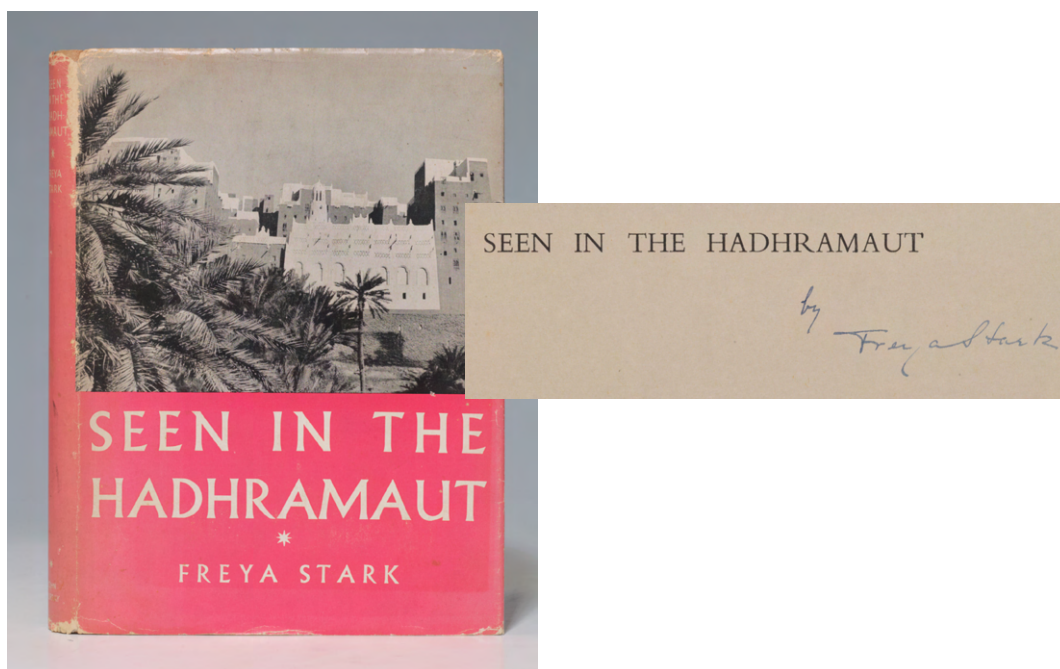


**FIRST EDITION OF *REYNOLDS STONE ENGRAVINGS*,
INSCRIBED, ANNOTATED, AND SIGNED THREE
TIMES BY MIDDLE EAST EXPLORER FREYA STARK**

35. (STARK, Freya) REYNOLDS, Stone, **Reynolds Stone Engravings**. London, 1977. Tall quarto (7-1/2 by 11-1/2 inches), original navy cloth, dust jacket. \$1500

First trade edition, British issue, of this richly illustrated book about the work of famous British engraver Reynolds Stone, whose engravings were used in the books of Middle East traveler Freya Stark, inscribed by Stark to the founder of the European Centre for Disaster Medicine: "For Bill from another lover of Books and Journeys. Freya Stark. Geneva 14/4/1983. PP 40 and 134," with signed annotations on the listed pages identifying particular engravings reading: "Perseus in the Wind. Freya Stark" and "Riding to the Tigris, Ionia, Alexander's Path, The Lycian Shore. Freya Stark," with a typed presentation slip on "Books from John Murray" stationery, reading: "FOR COLLECTION. Signore Gunn From: Dame Freya Stark."

This work details the engravings of Alan Reynolds Stone, a famous self-taught engraver, designer, typographer, and painter. Stone was both talented and prolific, completing such diverse projects as Royal Arms for the Queen's coronation; the clock logo for *The Times*; the 5- and 10-pound banknotes; and carvings commemorating Winston Churchill and T.S. Eliot. Here, hundreds of Reynolds engravings are presented with brief notes about their uses. Stone wrote the Introduction to this book. Published simultaneously with an American trade issue and a signed limited edition of only 150 copies. This work is inscribed and annotated from Freya Stark to Dr. William Gunn, with a typed presentation slip from Stark to Gunn. Freya Stark was a war nurse and mountaineer who used a period of convalescence from a stomach ulcer to make plans for her future. She decided to use that time to train as a governess, studying at the School of Oriental Studies in London. "In 1927 Stark lived in Lebanon for several months and travelled through Syria with Buddicom... She planned a journey to northern Persia after reading about the region at the British Museum. In 1929 she moved to Baghdad, where she went slumming in Arab clothing and was an outsider among priggish British expatriates. She gained acceptance after adventurous journeys to Lurestan and the Alamut district of Mazandaran, and the War Office made maps from her observations... In 1933 Stark returned to London to receive accolades as a female traveller. She was awarded the Back grant from the Royal Geographical Society (RGS) and was the first woman to receive the Burton medal of the Royal Asiatic Society" (DNB). Stark was a great admirer of both Reynolds Stone and his wood engravings. He contributed devices and vignettes to many of her books and even designed her personal bookplate. In this copy, Stark has annotated and signed two sets of Stone engravings used in her books. Dr. William Gunn, the inscribtee, was founder of the European Centre for Disaster medicine, former Director of Emergency Humanitarian Operations for the WHO, and author of nearly two dozen monographs on humanitarian relief. Gunn and Stark became close friends toward the end of Stark's life. Book fine, dust jacket with light wear to extremities and a few tape repairs along edges. A near-fine inscribed copy with interesting provenance.



INSCRIBED BY FREYA STARK

- 36. (YEMEN) STARK, Freya. *Seen in the Hadhramaut*. London, 1938. Quarto, original beige cloth, dust jacket. \$2800**

First edition of this travel memoir detailing a British woman's journey through Yemen, with 130 plates after photographs by the author, inscribed by her on the half title: "By Freya Stark."

Freya Stark's narrative of her journey to Hadramaut—part of modern-day Yemen—is notable for its striking photographs of the region. A war nurse and mountaineer, Freya Stark used a period of convalescence from a stomach ulcer to train as a governess, studying at the School of Oriental Studies in London. "In 1927 Stark lived in Lebanon for several months and travelled through Syria with Buddicom... She planned a journey to northern Persia after reading about the region at the British Museum. In 1929 she moved to Baghdad, where she went slumming in Arab clothing and was an outsider among priggish British expatriates. She gained acceptance after adventurous journeys to Lurestan and the Alamut district of Mazandaran, and the War Office made maps from her observations... In 1933 Stark returned to London to receive accolades as a female traveller. She was awarded the Back grant from the Royal Geographical Society (RGS) and was the first woman to receive the Burton medal of the Royal Asiatic Society" (DNB). "Freya Stark writes beautiful, rousing travel prose" (*Forum*). Published simultaneously with a signed limited edition of only 25 copies. Book very nearly fine, with only mild toning to cloth extremities. Dust jacket extremely good, with only faint staining, light wear to extremities, and a few tape repairs to verso. A most desirable signed copy.



**FIRST EDITION OF *UNCLE TOM'S CABIN* WITH
CRUIKSHANK'S ILLUSTRATIONS, VERY RARE FIRST
ISSUE IN ORIGINAL WRAPPERS**

37. STOWE, Harriet Beecher. *Uncle Tom's Cabin. With Twenty-seven Illustrations on Wood by George Cruikshank.* London, 1852. Thirteen parts. Octavo, original pale yellow wrappers, custom chemise, box. \$8100

Second English edition (published the same year as the Boston first edition) of Harriet Beecher Stowe's galvanizing novel of slavery, the first to feature illustrations by celebrated artist George Cruikshank, in the very fragile original thirteen issues.

"The social impact of *Uncle Tom's Cabin* on the United States was greater than that of any book before or since" (PMM 332). Harriet Beecher Stowe's controversial novel proved immediately successful upon its publication in book form, and publishers in England, aware of the nation's large and vocal anti-slavery contingent, quickly issued their own editions (14 English editions appeared in 1852 alone). This edition, with frontispiece, title page vignette and 27 full-page wood engravings after George Cruikshank, is frequently referred to as the first English edition; however, BAL asserts that the C.H. Clarke edition was advertised as being available in April 1852, while the first part of Cassell's edition was not available until October 1852. As noted in the Cruikshank bibliography, the edition in parts was printed "in yellow paper printed wrappers of very poor quality, and hence difficult to get in a good state" (Cohn, *George Cruikshank: A Catalogue Raisonné*, 777). See: BAL 19518, Note; Grolier *English* 100 91; Grolier *American* 100 61. Cohn 777. Fragile wrappers fresh and clean with virtually no wear. Very rare in such outstanding condition. FIX: tip in one plate in first part.



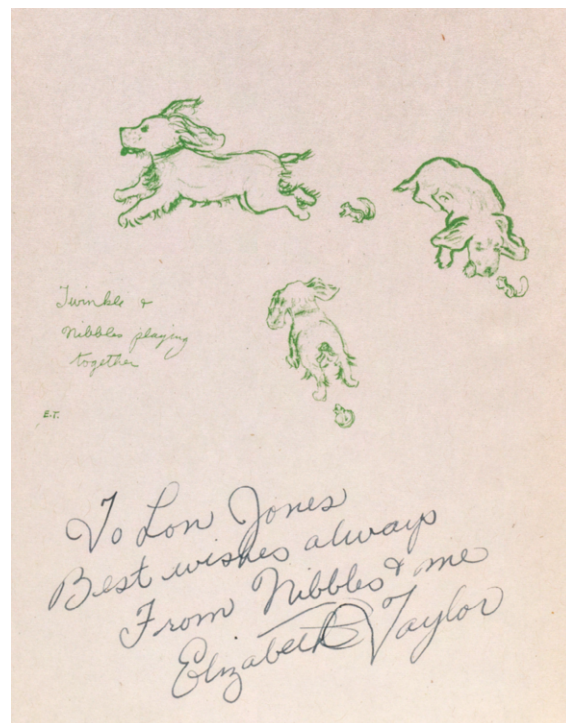
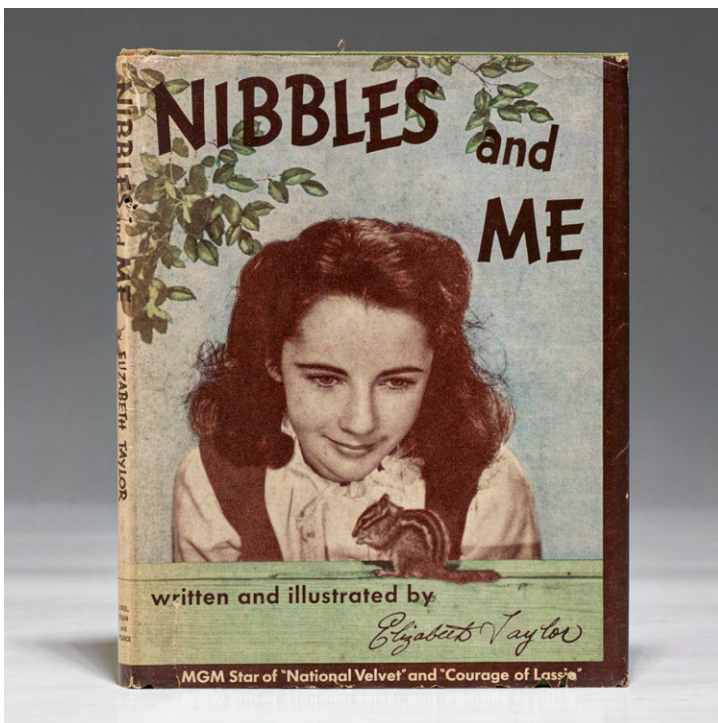
**ONE OF ONLY SEVEN SETS WITH THE 250
ILLUSTRATIONS IN QUADRUPLE SUITE, ONE
SUITE HAND-COLORED: 16-VOLUME SET OF
STRICKLAND'S *LIVES OF THE QUEENS OF ENGLAND***

38. STRICKLAND, Agnes. *Lives of the Queens of England, From the Norman Conquest*. Philadelphia, 1902-03. Sixteen volumes. Octavo, publisher's deluxe full navy morocco gilt, full purple and green morocco doublures with hand-painted portraits inset into front doublures, white morocco floral inlays set into rear doublures; custom slipcases. \$22,000

Beautifully bound and richly illustrated "Alexandra Edition" of Strickland's detailed history, number 6 of only 7 sets copies printed on Japan vellum, with each of the approximately 250 illustrations printed in quadruple suite: one on Holland handmade paper and hand-colored, one on India paper, one on papier de Chine, and one on Japanese vellum, including portraits, scenes and views. Each volume bound in full morocco, with a hand-painted portrait of one of the queens set into the full morocco doublure inside the front cover.

"During her lifetime Agnes Strickland enjoyed considerable celebrity as the historian of the queens and cultivated a circle of aristocratic and literary friends... *The Lives of the Queens of England*... were among the most popular of all Victorian historical publications, and remain important landmarks in the development of the biographical genre... Most major public libraries continue to carry an edition of the *Lives*, and the later 20th century saw a revival of academic interest in the elder Strickland sisters as female historians and historians of women. They were undoubtedly key figures in the development of writing on women's history" (ODNB).

"French illustration of the Belle Epoque had an international vogue... the most spectacular example of this French influence was the firm of George Barrie and Son of Philadelphia... Robert Barrie scoured Paris in the 1890's to find illustrations for the thousands of plates which his firm employed in its editions" (Ray, *The Art of the French Illustrated Book*, 377). The illustrations in each volume are presented in four suites: one on Holland handmade paper and finely finished by hand in watercolors, one on India proof paper and tipped in, one on papier de Chine, and one on Japanese vellum. First published 1840-48. A duplicate set of the plates printed on satin (presumably in a separate case) is mentioned on the limitation page, but not present. This set was printed for subscriber Agnes Carey, as stated on the limitation page. Interiors clean and fine. A few volumes with minor color restoration, spines without red morocco floral onlays, expert reinforcement to some joints and to two text blocks, as well as to some slipcases. An exceptionally good example of this splendidly illustrated and bound set. Quite scarce.

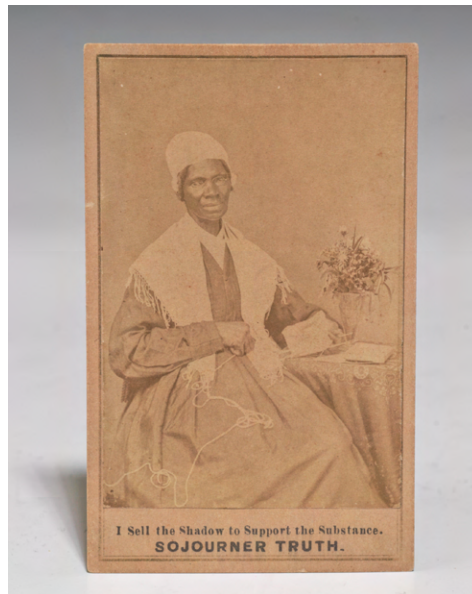


WARMLY INSCRIBED BY ELIZABETH TAYLOR

- 39. TAYLOR, Elizabeth. *Nibbles and Me*. New York, 1946. Slim, square octavo, original green cloth, dust jacket. \$4500**

Library edition, advance review copy with review slip, of this children's book about a pet chipmunk, written and illustrated by actress Elizabeth Taylor at age 13, inscribed opposite the title page to a prominent Australian film journalist: "To Lon Jones, Best wishes always, From Nibbles & me, Elizabeth Taylor."

Elizabeth Taylor "loved animals as well as people and wrote/illustrated a book entitled *Nibbles and Me* that was published in 1946. It's a nonfiction story about her pet chipmunk, Nibbles, as well as featuring a little bit about her journey at that point in film... It's a well written book with beautiful sketches!" (*Vintage Stardust*). Published the same year as the first edition. Includes eight pages of black-and-white photographs of Elizabeth Taylor and Nibbles. This copy is inscribed to Lon Jones and bears his address stamp. Jones was an Australian film journalist who broke into Hollywood when he was hired as a technical advisor on all things Australian for the film, *The Man From Down Under* (1943). Jones went on to work as a publicist for Dino De Laurentiis. With review slip laid in. Book with inscription bold, slight soiling to title page, rear inner paper hinge split but holding firm, and only mild toning to spine. Dust jacket with rear flap detached and a bit of wear to extremities. An extremely good inscribed copy.



RARE VINTAGE 1864 CARTE-DE-VISITE PHOTOGRAPH OF SOJOURNER TRUTH—HER “MOST FAMOUS PORTRAIT”

40. TRUTH, Sojourner. Carte-de-visite photograph. Washington, D.C. 1864. Vintage albumen print mounted on card stock, measuring approximately 2-1/2 by 4 inches with printed caption. \$12,500

Rare vintage 1864 carte-de-visite photographic portrait of Sojourner Truth, her favorite and “most famous” portrait, the iconic image personally chosen by her as the engraving and cover image for the 1875 edition of her Narrative, a handsome portrait containing the distinctive printed caption below the image and printed copyright on the card verso.

“A legend in her own time, Truth’s indomitable will has won her a permanent place in American history” (Blockson 29). That crucial status notably includes her early embrace of photography as both assertion of identity and a political tool. “Like Frederick Douglass, she knew how important its invention was for a society attempting to redefine the status of Black men and women.” At the outbreak of the Civil War, Truth also seized on it to help support her lecture tours and her work with freed slaves, often relying on “the sale of her cartes-de-visite [CDVs], her songs and her books” to support her activism. As in so much of her life, Truth became “the strategic author of her public self and her photographic portrait” (Grigsby, *Enduring Truths*, 12, 59, 15).

In 1864, in particular, her CDVs began to appear “with a caption, her name, and a copyright: ‘I Sell the Shadow to support the Substance,’ Sojourner Truth’ and ‘Entered according to the act of Congress in the year 1864, by SOJOURNER TRUTH....’ The textual additions to Truth’s [CDV] cards occurred all at once. Any card that has her name and caption has her copyright, and the inverse is also true... Even before her copyright was filed in Detroit on February 16, 1864, Truth had made public her intention to make new copyright photographs in a letter dated February 3 and published in the *Anti-Slavery Standard*... It is significant that she had announced the decision before the fact in a letter intended for publication. In advance of the copyright, she was making a claim to her property rights to her photographs” (Grigsby, 63-64).

This rare CDV contains her “most famous portrait.” It was this image that she later chose for the engraving on the title page and cover of the 1875 edition of her *Narrative* (1850). As in all her “captioned portraits made immediately after the filing of the copyright in 1864... Truth offers herself as a model for an emancipated, prosperous African American future, a model worthy of emulation.” Her choice to be seen with her knitting is also deliberate, in that, during the Civil War, “knitting acquired new, patriotic connotations. No longer merely a feminine domestic art, knitting had become a public sign...to serve the cause.” From its very beginning photography was seen, by Henry Fox Talbot and others, as a “shadow.” In this portrait Truth uses knitting as an action that both uses and defies that “shadow” by affirming her self-created identity—the “substance” of her caption, “I Sell the Shadow to Support the Substance” (Grigsby, 73-88). With this portrait, as in so many aspects of her legacy, “Sojourner Truth strides through American history larger than life” (*New York Times*). Image clear and defined, a fine photographic portrait of one of America’s most inspiring and influential women.



**FIRST EDITION OF MARY HEATON VORSE'S
PIONEERING 1929 NOVEL, *STRIKE!*, IN RARE
ORIGINAL DUST JACKET**

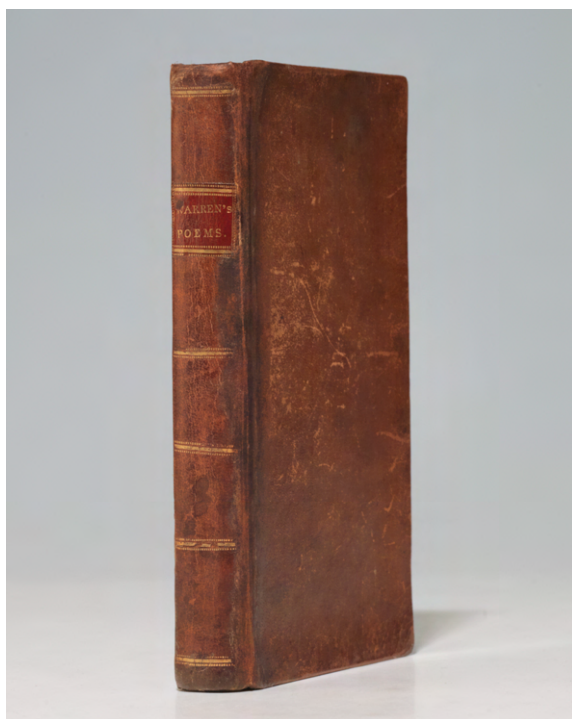
41. VORSE, Mary Heaton. *Strike!* WITH: DUNNE, W[illiam] F., *Gastonia. Citadel of the Class Struggle in the New South*. New York, 1930, 1929. Two volumes. Octavo, original red-printed black cloth, dust jacket; small octavo, original self-wrappers. \$2200

*First edition of Vorse's ground-breaking realist novel on the violent 1929 Gastonia strike that became an international cause célèbre, based on her on-the-ground coverage of "one of the most momentous clashes in American labor history," exceedingly rare in original dust jacket, accompanied by a first edition of William Dunne's separately-published *Gastonia*, issued the same year as the strike, a pristine copy in original wrappers.*

One of the Great Depression's first strike novels that later included Steinbeck's *Grapes of Wrath* (1939), *Strike!* was the first of six novels sparked by the explosive violence of the 1929 Gastonia strike. It also stands apart in recognizing the "importance of women in the national labor force and as active agents and critics in the public world." When Vorse arrived in Gastonia in April 1929, she was already "one of the most experienced labor reporters and popular writers of women's fiction in the country" (Garrison, *Introduction, Strike!* xi, xx). The town's Loray Mill workers were largely poor southern whites, many women and children who labored 55-60 hours a week and were paid well under the average weekly wage of less than \$16 for male workers. Yet what especially made "*Gastonia* a *cause célèbre*" was not so much the strike as the strike-breaking" violence by police, hired enforcers, town mobs and local newspapers that aimed unrelenting fury at the strikers (Draper, *Gastonia Revisited*, 14).

A writer whose works "pulled her audience to a wider vision of democracy," Vorse was "one of the most compelling and representative figures in the history of American radicalism" (Garrison, *Mary Heaton Vorse*, ix). In *Strike!* she created "a fictional rendition of a strike that is devoid of propaganda, yet allows a realistic portrayal of human complexity" (Garrison, *Introduction*, xvii).

Strike!: first edition, first printing; copyright page with no statement of edition or printings; without virtually unobtainable belly band. *Gastonia*: "First Edition—September 1, 1929" on copyright page; found with wrappers printed in black (this copy) and in red, no priority established; five full-page illustrations including facsimile of May 16, 1929 announcement and four photographic plates. Rideout, *Radical Novel*, 295. Book fine; slight edge-wear, early tape reinforcement to very rare, very good dust jacket; fine accompanying pamphlet.

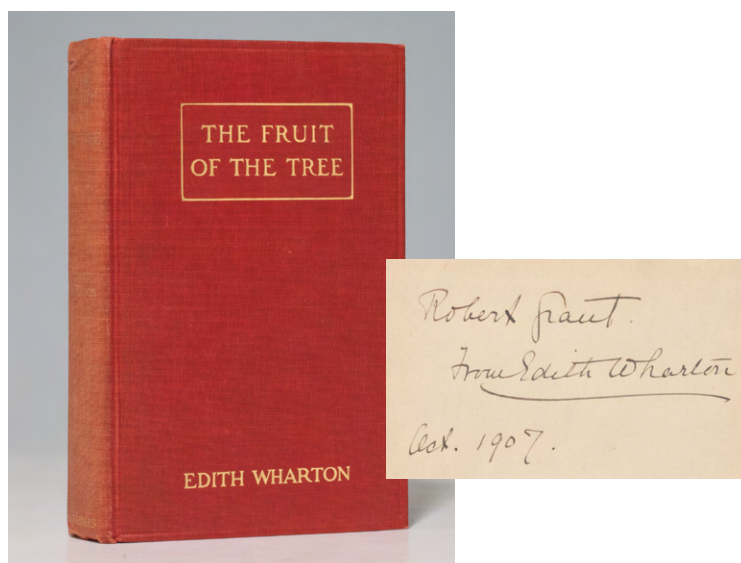


**“POET LAUREATE FOR THE PATRIOT CAUSE”: TWO
POLITICAL PLAYS AND 18 POEMS BY AMERICA’S
FOREMOST FEMALE REVOLUTIONARY**

- 42. WARREN, Mercy. *Poems, Dramatic and Miscellaneous*. Boston, 1790. Octavo, contemporary full sheep. \$4250**

First edition of an important collection of early American verse, dedicated to George Washington. An excellent copy in contemporary American sheep.

Mercy Otis Warren was a poet, an early feminist and a fierce proponent of the Revolutionary cause. “Possessing uncommon talent for literature and politics, and enjoying through both her husband and brother an enviable intimacy with those high in the Revolutionary councils of the province [of Massachusetts], she became in a manner the poet laureate and later historical apologist for the patriot cause” (DAB). She is credited with writing the first important historical work by an American woman, the *History of the Rise, Progress and Termination of the American Revolution*. Warren was on intimate terms with John and Abigail Adams and counted among her correspondents Samuel Adams, James Winthrop, John Dickinson, and Thomas Jefferson. Her literary works were highly regarded in her day, particularly her two verse plays included here, “The Sack of Rome” and “Ladies of Castle.” These plays directly address the problem of liberty and portray the social and moral values that a new republic must protect if it is to survive—themes that dominate Warren’s post-Revolution writings. Following only Anne Bradstreet and Phyllis Wheatley, Warren’s book of poems—published when she was 62—is the third significant body of poetry to be published by an American woman. Evans 23035. Wegelin (Poetry) 417. Wegelin (Plays), 78. A few spots or stains to generally clean text. Front joint expertly repaired, light restoration to corners of slightly bowed boards. An exceptionally good copy, scarce and quite desirable in contemporary American sheep binding.

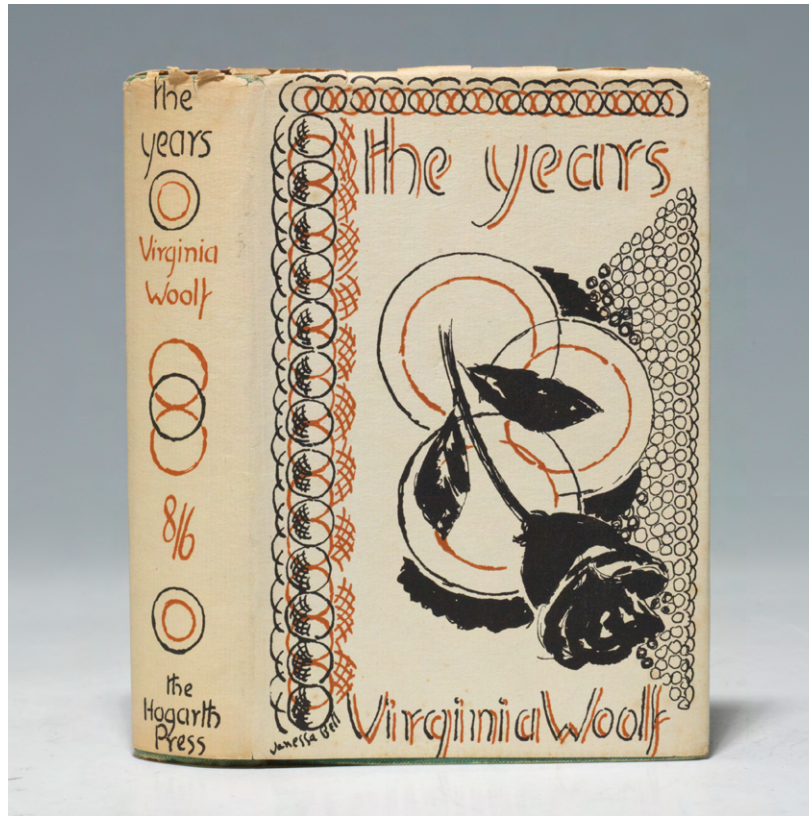


**EXCEPTIONALLY RARE PRE-PUBLICATION COPY OF
THE FRUIT OF THE TREE, INSCRIBED BY EDITH WHARTON
 IN THE YEAR OF PUBLICATION TO HER CLOSE FRIEND
 AND FELLOW NOVELIST ROBERT GRANT**

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

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

In this novel, Wharton examines such controversial topics as euthanasia, treatment of factory workers, divorce, and drug addiction. It's "an interesting and rewarding book in many ways—especially in its depiction of the heroine, Justine Brent, and her marriage to a weak man" (*Modern American Women Writers*, 389). This pre-publication copy was produced without the frontispiece, list of illustrations, and illustration attribution on the title page, but contains one of the three first edition illustrations and has a gilt top edge. *First printing, first (American) issue*, in publisher's binding B, no priority given. Without scarce original dust jacket. Garrison A14.La1. This copy was inscribed to (and bears the armorial bookplate of) Robert Grant, a bestselling author and Boston-area jurist. Grant wrote works including *Jack Hall, or, The School Days of an American Boy*, *Unleavened Bread*, and *The Chippendales*. Grant's writing frequently touched on social satire, marriage, and divorce—undoubtedly areas of interest for Wharton. In fact, Wharton was a fan of *Unleavened Bread* and wrote Grant an enthusiastic letter remarking that she had "come across so many good things that I am impatient to express my admiration of them." Wharton's memoir, *A Backward Glance*, mentions the work as a predecessor to the work of Theodore Dreiser and Sinclair Lewis. Critics of Wharton's work have noticed the book's influence on *Custom of the Country*, particularly its social-climbing protagonist, Undine Spragg. However, Wharton knew Grant well before he was a famous author. Robert Grant and Wharton's husband, Teddy, were classmates as young boys and again at Harvard. Grant distinguished himself from Teddy Wharton's other friends by also developing a friendship with his strikingly intelligent wife. The Grants visited the Whartons in New York, in Lenox at the Mount, and in France. Wharton and Grant's association stretched to their book production, as they shared Scribner's as a publisher and traded books. At the time this book was published, Wharton sent Grant *The Fruit of the Tree*; Grant sent Wharton *The Chippendales* in return. *Letters* documents the rather odd circumstances surrounding the presentation of the book. Wharton told Grant that she had received advance copies and inscribed some of them to her friends. Unfortunately, a guest at The Mount walked off with Grant's copy and so Wharton sent him another. Grant eventually read the novel and offered a long analysis of it. Later, Grant became involved with Wharton's charity project for Belgian World War I refugees, *The Book of the Homeless*, contributing to it. Grant also assisted Wharton personally, offering Edith sympathy as her marriage was falling apart. Upon Wharton's death in 1937, Robert Grant wrote a memorial of her for the Academy of Arts and Letters. Interior generally fine, tiny hole to rear spine joint, and mild toning to spine. A nearly fine copy, with most exceptional provenance.



“A TAUT, REAL, STRENUOUS BOOK”

44. 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.

Woolf struggled for four years with this novel, hoping to incorporate into a fictional form deep and meaningful commentary on the politics of the English middle class. Her efforts to revise, rewrite, and edit what would become her longest work led her to compare *The Years* to “a long childbirth.” When *The Years* was finally published audiences responded eagerly, making her truly wealthy for the first time in her life. As is usual with Woolf's books, the jacket design is by her sister, Vanessa Bell. Kirkpatrick A22. Woolmer 423. Bell, 440. Book with slight tape marking to endpapers, light wear to extremities of cloth. Dust jacket with small spots of tape residue to flaps, light wear edge-wear mainly affecting spine-ends, and slight toning to spine. An extremely good copy.



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