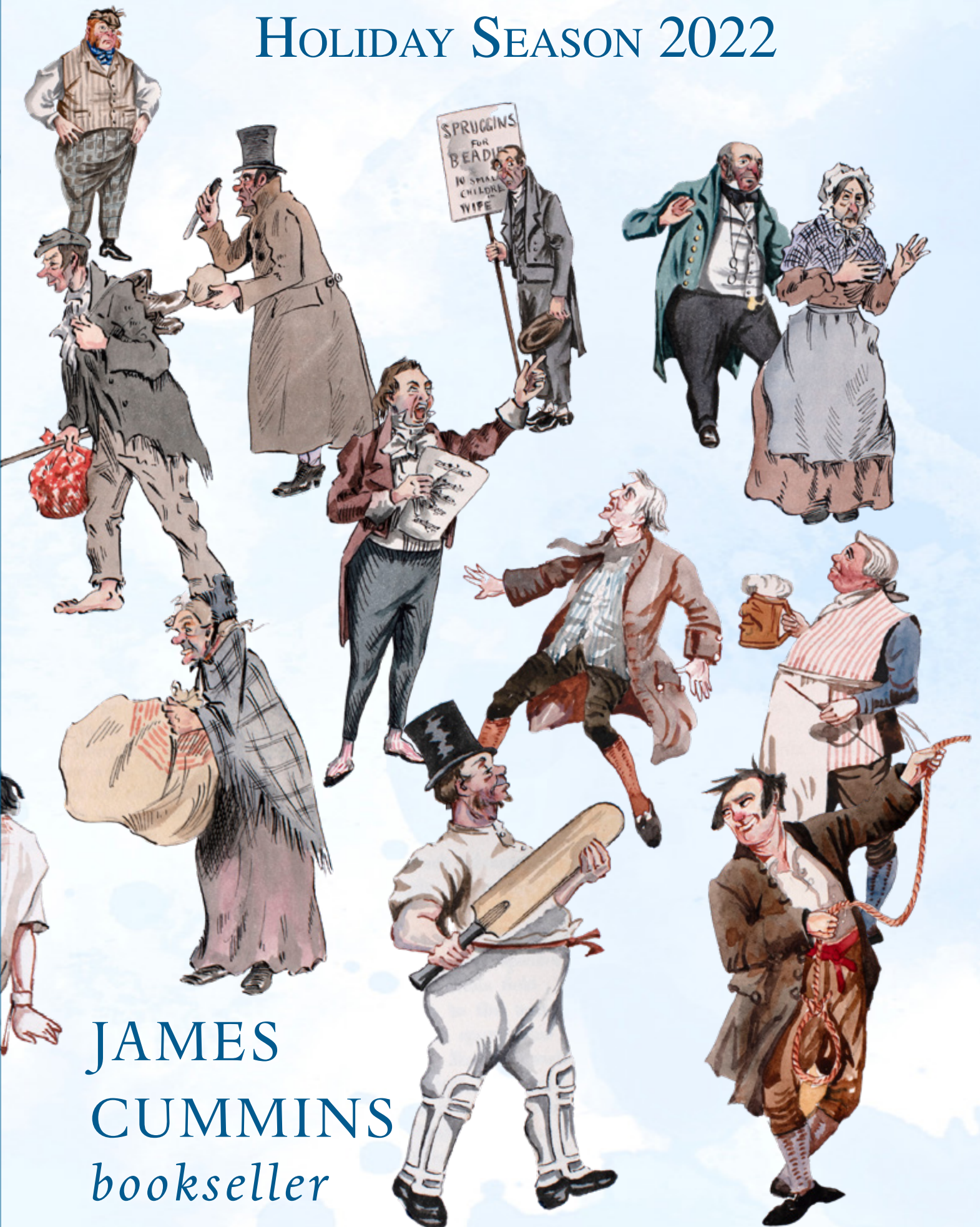


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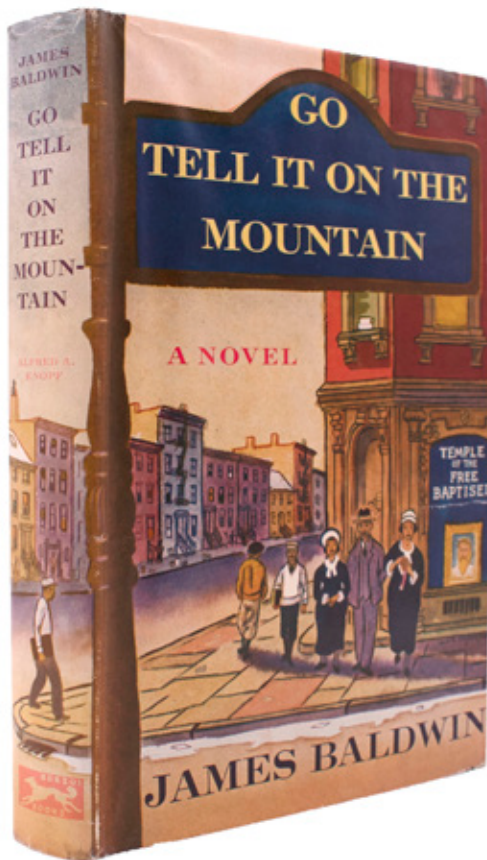
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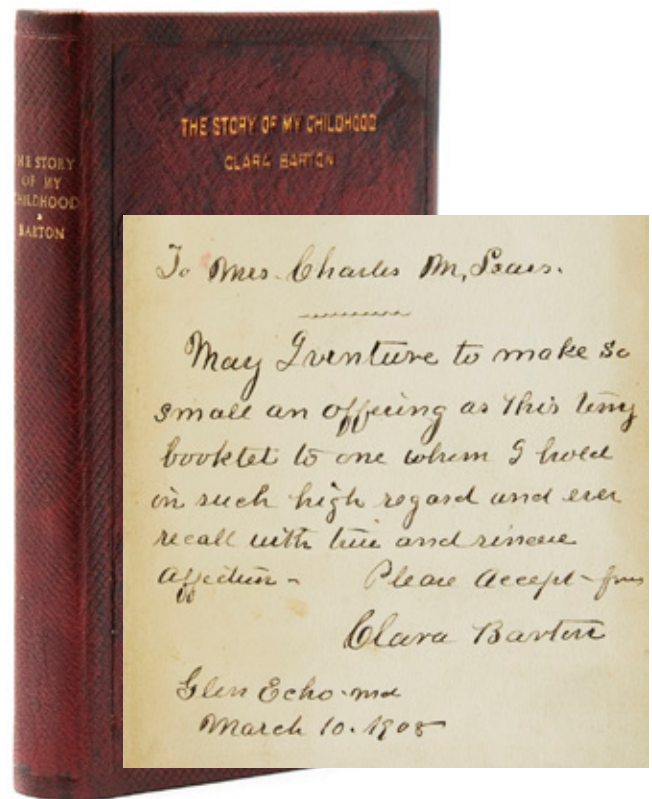
BALDWIN'S ICONIC FIRST WORK

1] Baldwin, James. *Go Tell It On the Mountain*.

303, [1] pp. 8vo, New York: Alfred A. Knopf, 1953. First edition. Orange cloth with some sunning to the top of the cover and spine; in dust jacket with illustration by John O'Hara Cosgrave II, with tape repair to front price blurb, two chips to back flap, and very bright boards. Ownership signature dated June 27-1953 on flyleaf.

Go Tell It On the Mountain is a semi-autobiographical novel of a fourteen-year-old city boy's spiritual, sexual, and moral awakening. The story is told partly through flashbacks to an earlier American South and through the perspective of the boy's enslaved grandmother.

\$5,000 [345933]



PRESENTATION COPY

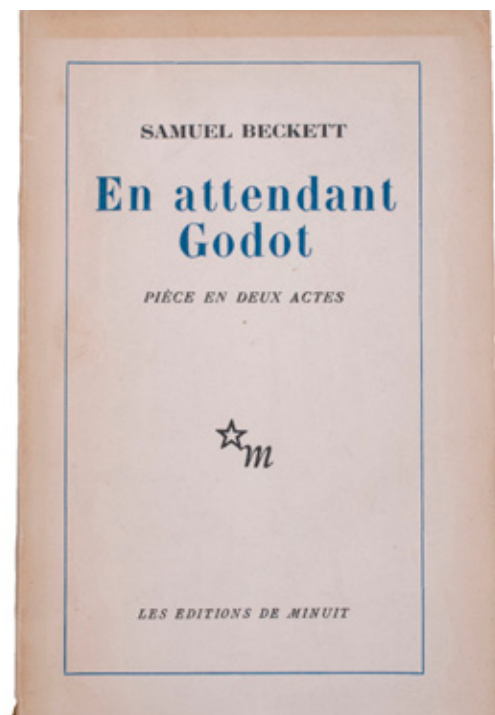
2] Barton, Clara. *The Story of My Childhood*.

125 pp. Frontispiece and five plates. 16mo, New York: Baker & Taylor Co, 1907. First edition, presentation copy inscribed by Barton. Expertly bound in red diced morocco retaining the original front and back covers, spine gilt.

Inscribed by Barton on the front endpaper: "To Mrs. Charles M. Sears. May I venture to make so small an offering as this tiny booklet to one whom I hold in such high regard and ever recall with true and sincere affection. Please accept from Clara Barton. Glen Echo Md. March 10, 1908."

A rare book by Barton, being a memoir of her early childhood from birth to age 19, written in response to a school-child's request to learn more of her life before the Civil War. Notably, the work recounts her brother's accident which prompted her to learn nursing skills at a young age. During the Civil War, Barton would achieve renown for her actions on the front lines to tend to wounded Union soldiers, and would establish the American Red Cross in 1881.

\$4,000 [320085]



3] Beckett, Samuel. *En attendant Godot*.

162, [4] pp. 8vo, Paris: Les Éditions de Minuit, 1952. First trade edition (after 35 signed copies on large paper), one of 2,500 copies. Original printed wrappers, with author's photograph and blurbs on rear wrapper. A very good plus copy (spine toned and lightly cockled, narrow shadow along top edge of front wrapper, paper somewhat toned as usual). Federman & Fletcher 259.

Beckett's masterpiece, and one of the defining works of the 20th century. A major innovation in modern drama, possibly the most important play of the 20th Century, and certainly the first theatrical success of the Theatre of the Absurd. *Waiting for Godot* was the play that secured Beckett's lasting fame. No matter that he'd been publishing since the 1920s or was Joyce's amanuensis. This play, in which "nothing happens," set him on a course that led to the Nobel Prize for Literature in 1969.

Overall, a very well-preserved copy: these trade editions from Les Éditions de Minuit are delicate in construction and notoriously fragile.

\$2,500 [345788]

HAMILTON FAMILY BIBLE

4] [Bible in English]. *The Holy Bible: Containing the Old and New Testaments: Together with the Apocrypha*.

Text in two columns. 9 engraved plates. 660 unnumbered leaves, collated as A1-4R2 [Old testament], A*1-U*4 [Apocrypha], A1-Dd3 [New Testament], Dd4-Hh4 [Index and Tables], A1-U2 [Practical Observations], A1-S2 [Concordance].



Plus four vellum leaves inserted between the OT and Apocrypha recording the marriages, births and deaths of members of the Hamilton family. Embroidered and silk bible marker laid in. 4to, New York: Collins and Co, 1814. Period red morocco, spine gilt with raised bands, marbled endpapers. Provenance: Lydia C. M. Sims (signature on title); Rebecca Hamilton (signature on title and inscriptions on family register). Hills 256.

Inserted vellum leaves between the Old Testament and the Apocrypha contain the family register of Philip Hamilton, Alexander Hamilton's son and youngest child, kept by his wife Rebecca. Rebecca McLane Hamilton (1813-1893) inherited the bible from her Aunt, Lydia Cantwell Milligan Sims (her mother's sister) and both have signed the title page. Rebecca likely began recording in the bible shortly after her marriage to Philip on December 29, 1842, which is the first entry under Marriages. Below her own marriage she records the marriage of her son Allan McLane Hamilton (Alexander Hamilton's grandson) to Florence Rutgers Craig on May 21, 1874.

Under the heading Births, Rebecca records the birth of her husband on June 1, 1802 "Philip Hamilton, son of Alexander & Elizabeth Hamilton" followed by her own birth on October 2, 1813. Below this, she records the births of her children (Alexander Hamilton's grandchildren): Louis McLane Hamilton (July 21, 1844), Allan McLane Hamilton (October 6, 1848), Philip Schuyler Hamilton (January 4, 1852), as well as two stillborn children.

The following vellum leaf records family deaths, beginning with the death of her son Louis McLane Hamilton: "Killed in the Battle of Washita Indian Terr. while gallantry leading his squadron in the first charge, our good and beloved first born son, Louis McLane Hamilton, Captain 7th U.S. Cavalry, on November 27, 1868. He was brevetted Major U.S. Army after his death for gallant service." Rebecca also records the death of her other son Philip Schuyler Hamilton from scarlet fever on March 19, 1853. Her final entry records the death of her husband Philip Hamilton on July 9, 1884 at the age of 82.

\$6,500 [323250]

BRUCE ROGERS' 'WORLD' BIBLE

5] [Bible in English]. *The Holy Bible Containing the Old and New Testaments.*

xxii, [2], 942, [1] pp. Printed by A. Colish from designs by Bruce Rogers for the World Publishing Company Cleveland and New York MCMXLIX [1949]. Folio (18-1/2 x 13-3/4 inches), Cleveland and New York: The World Publishing Company, 1949. One of 975 copies printed by A. Colish. Red cloth titled in gilt. Spine slightly dull. Very good copy, internally clean and fresh. Blumenthal, Bruce Rogers, pp. 179-180; Hills (The English Bible in America) 2474; BR Today 30.

"The Type is based on that originally designed by Frederick Goudy (Newstyle) and considered by Rogers for the Oxford

Lectern Bible. It was modified by Rogers and cast for Monotype composition" (Hills). "Rogers had been contemplating a new folio Bible very different from the one he had already done at Oxford... With the cooperation of A. Colish, B.R. had already set some trial pages, and with the hope of interesting a publisher, had a complete bound dummy made which he deposited temporarily with the bookseller Philip C. Duschnes in New York. During a routine business trip to New York in 1945, Abe Lerner, art director at World, visited the Duschnes bookshop, where he learned of Rogers' hopes for a new Bible" (Blumenthal).

\$1,750 [308943]

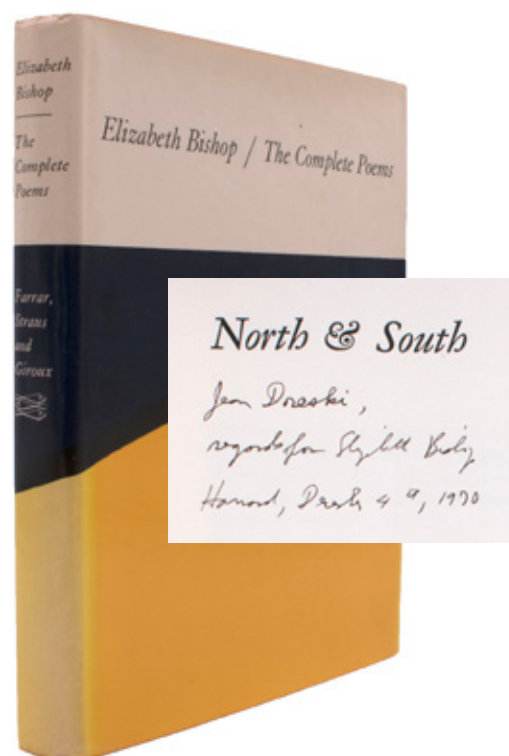
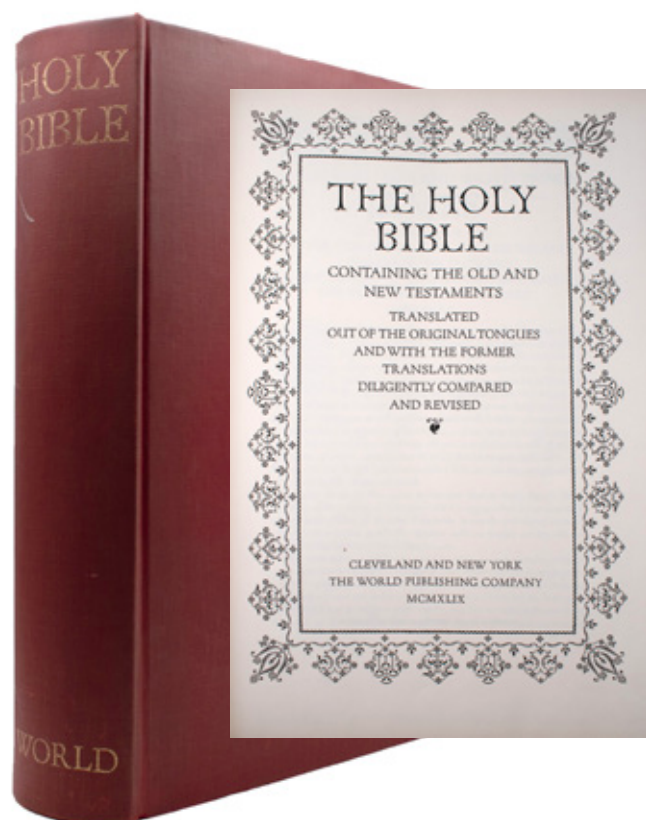
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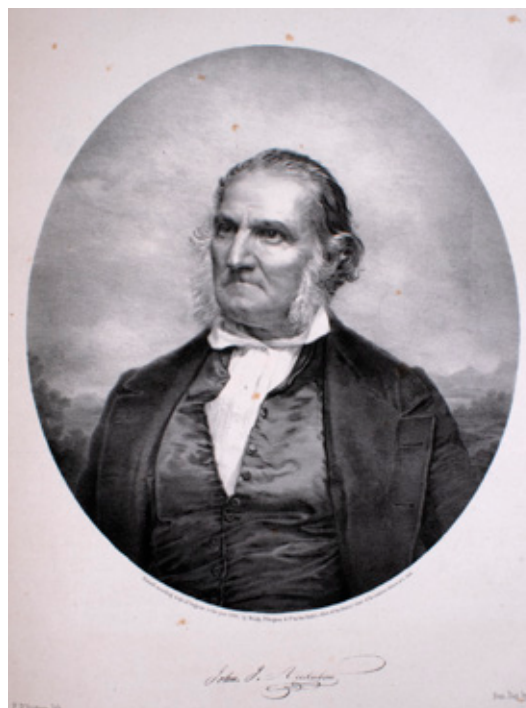
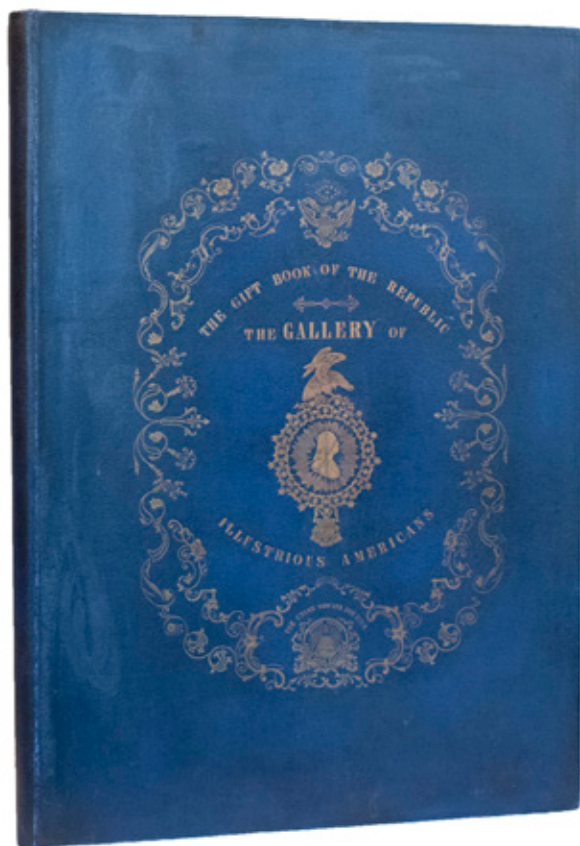
6] Bishop, Elizabeth. *The Complete Poems.*

216 pp. 8vo, New York: Farrar, Straus and Giroux, 1969. First edition, first printing. Original blue cloth, gilt-lettered on spine; printed dust jacket designed by Roxanne Cumming. A fine copy in a near-fine jacket with light toning and several soft creases to the inner flaps. MacMahon A9.

Presentation Copy, inscribed on the section title for the first work: "Jean Doreski, regards from Elizabeth Bishop / Harvard, December 4th, 1970" This edition consisted of 5,500 copies and was awarded the National Book Award for Poetry.

\$2,500 [345635]





7] Brady, Mathew B.; Charles Edwards Lester (editor).

The Gallery of Illustrious Americans, containing the portraits and biographical sketches of twenty-four of the most eminent citizens of the American Republic, since the death of Washington. From daguerreotypes by Brady – engraved by d’Avignon.

1st series only (all published), Letterpress title and salutation leaf. 12 lithographic portraits on india paper, mounted as issued, by d’Avignon after daguerreotypes by Brady (11) and a painting by S. Gambardella (1). Each plate with the publisher’s blindstamp in the lower margin, as issued. Folio, New York: M.B. Brady, F. d’Avignon, C. Edwards Lester, 1850. First edition. Publisher’s blue cloth, upper cover elaborately blocked in gilt, lower cover in blind, rebacked. Some foxing as usual. J.D. Horan, *Mathew Brady: Historian with a Camera* pp. 10-14; Dorothy Meserve Kunhardt et al., *Mathew Brady and His World* pp. 47-48; Harold Francis Pfister, *Facing the light: Historic American Portrait Daguerreotypes* p.22; Sabin 40221 (calls for a second series in error); Robert Taft, *Photography and the American Scene* pp.59-60.

A complete example of this famous and rare book, a series of remarkable and compelling lithographic portraits after daguerreotypes by Mathew B. Brady (c.1823-1896).

Although advertised as being complete in twenty-four lithographed portraits after Brady’s daguerreotypes, only twelve parts were ever issued. In 1845, “Brady began work on the tremendous project of preserving for posterity the pictures of all distinguished Americans, which he planned to publish in

a massive volume with the title of *The Gallery of Illustrious Americans ...* The year 1850 was ... a milestone in Brady’s life; his dream of having his Gallery ... published became a reality” (Horan).

The work was a joint publishing venture between Brady, lithographer F. d’Avignon, and journalist and author Charles Edwards Lester (1815-1889), who wrote the biographical sketches. Although it received good reviews in the press, the production was expensive (\$20 for the entire subscription of the proposed 24 parts, or \$1 per number) and sales were disappointing. With Brady unable to recoup the \$100 per stone he had paid to d’Avignon, the project was abandoned after the twelfth part.

The subjects of the work are as follows:

1. General Zachary Taylor, 12th President of the United States
2. John Caldwell Calhoun
3. Daniel Webster
4. Silas Wright
5. Henry Clay
6. John Charles Fremont
7. John James Audubon
8. William Hickling Prescott
9. General Winfield Scott
10. President Fillmore
11. William Ellery Channing
12. Lewis Cass.

\$17,500 [323253]



THE RARE FIRST EDITION, WITH HALF-TITLES

8] [Brontë, Charlotte]. *Jane Eyre. An Autobiography. Edited by Currer Bell In Three Volumes.*

With half-titles; [iv] 304; [iv] 304; [iv], 311, [1] pp. 3 vols.. 8vo, London: Smith, Elder, and Co., Cornhill, 1847. First edition, without publisher's adverts or notice for the Calcutta Review found in some copies. Nineteenth century three-quarter calf with marbled boards, spine gilt marbled edges. Some rubbing around edges, chip to head of spine of volume II, but generally very good; light spotting to pages; armorial bookplate of Robert Smith. Parrish, p 87-89; Wolff 826a; Sadleir 846a; Ashley I:72; Grolier, English 83; David Magee Victoria R.I. 117; Smith 2.

The first of the Brontë sisters' published novels, issued in a small edition of about 500 copies. It was immensely popular, and drew passionate and strongly divergent opinions from both readers and critics, and it was speculated that the author was a woman. It was republished the following year, dedicated to Thackeray, with a new preface, and a third edition quickly followed.

"Jane Eyre's impassioned individualism and personal acts of rebellion against authority and social convention were seen as vigorous and powerfully original, but also as alarmingly analogous to political ferment of the time" (ODNB). One of the first novels to master the first-person voice of its heroine in its full expression, it opened the door to the interiority of the novels of Joyce, Proust, and Woolf, who wrote about the novel in *The Common Reader*:

"As we open *Jane Eyre* once more we cannot stifle the suspicion that we shall find her world of imagination as antiquated, mid-Victorian, and out of date as the parsonage on the moor, a place only to be visited by the curious, only preserved by the pious. So we open *Jane Eyre*; and in two pages every doubt is swept clean from our minds The writer has us

by the hand, forces us along her road, makes us see what she sees, never leaves us for a moment or allows us to forget her. At the end we are steeped through and through with the genius, the vehemence, the indignation of Charlotte Brontë".

\$60,000 [339408]

9] [Brooklyn Bridge]. ... *All Hail the Happy Day! May 24, 1883. New York and Brooklyn Suspension Bridge ... [Chromolithographed fan with a view of the newly-completed Brooklyn Bridge, given out at the opening ceremonies].*

Chromolithographed view on recto, text on verso. 9 inches round with scalloped edges, mounted to a wooden handle, as issued. New York: Eckstein, Hoffmann & Porr, 1883. Window box frame. Overall framed dimensions approx. 20 x 12-1/2 inches. Last, *The Color Explosion*, p. 182.

The opening of the Brooklyn Bridge was a major event. The *New York Times* reported: "The pleasant weather brought visitors by the thousands from all around It is estimated that over 50,000 people came in by the railroads alone, and swarms by the sound boats and by the ferry-boats helped to swell the crowds in both cities The opening of the bridge was decidedly Brooklyn's celebration. New York's participation in it was meager, save as to the crowd which thronged her streets." Dubbed the eighth wonder of the world, besides being the longest suspension bridge erected to date, the towers were the highest man-made structures in all of North America.

The text on verso gives the bridge's dimensions, its board of trustees and principal engineers, a short history, and a note on workers lost during construction. The fan was given out at the opening of the bridge as a promotional item by Cowperthwait's, the venerable furniture, carpet and other household store founded in 1807 at Chatham Square. In the fore-



ground of the view, one of the ships is named Cowperthwait and on verso below the text are images of Cowperthwait's two locations. The chromolithographers – Eckstein, Hoffmann & Porr – mainly produced trade cards and cigar labels, and existed under various partnerships from 1881-1891. The only other example of this fan we could locate is in the Jay T. Last Collection at the Huntington (prjLC_HHD, Subseries B, Box 1, Folder 2).

A rare and extremely ephemeral relic from the opening the Brooklyn Bridge.

\$1,500 [324065]

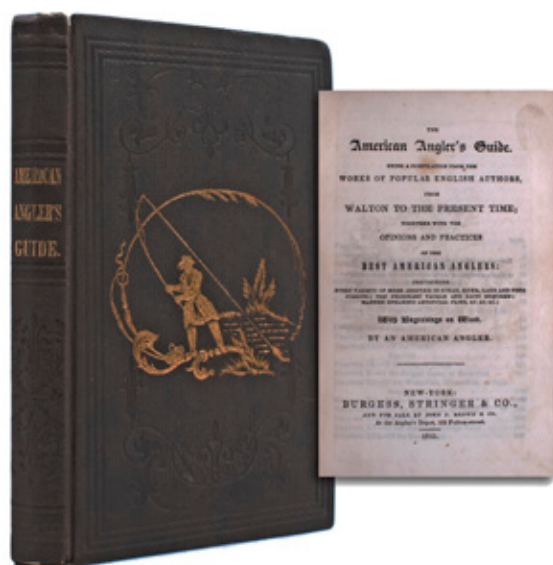
10] [Brown, John J.]. *The American Angler's Guide.*

Frontispiece, two woodcut plates of hooks. 224 pp + 3 leaves of ads. 18mo, New York: Burgess, Stringer & Co., and for sale by John J. Brown & Co, 1845. First edition. Original brown cloth stamped in blind, spine titled in gilt, gilt vignette of fisherman on upper cover. Fine, fresh copy (tiniest traces of rubbing at spine ends). Westwood & Satchell, p. 4; Goodspeed pp. 159-163; Henderson, p. 66-67; Bruns B253 ("a very rare item"); Wetzell, p. 113.

Sage Sale: "Said to be the first book on angling written by an American and printed in America." The book describes the more important American fish and how to catch them. Goodspeed notes that most interesting are "the chapters on tackle, baits, and the general practice of angling, for these tell something about American angling usages then prevalent." As Brown was a tackle dealer, it is not surprising that this area is among his chief concerns, and he goes into much useful and historical detail.

A rare and important contribution to American angling, this copy in superior condition.

\$3,500 [334555]



BEAUTIFUL COPY IN ORIGINAL DUST JACKET

11] Cartier-Bresson, Henri. *The Decisive Moment.*

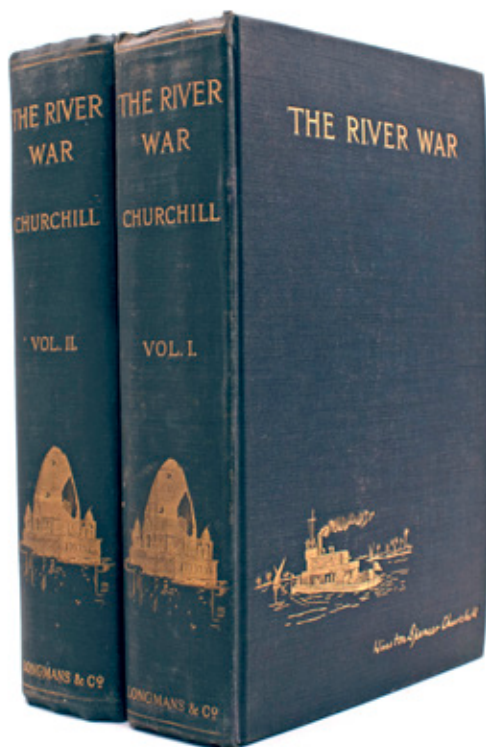
126 photographic illustrations (some double-page) on rectos and versos of 62 plates. 29 pp. Folio, New York: Simon & Schuster in Collaboration with Éditions Verve, 1952. First edition, American issue, printed in France. Accompanied by the separate [12] pp. quarto leaflet printing the captions to the photographs in English. Decorated paper covered boards after design by Henri Matisse. An unusually nice copy, near fine, in slightly toned dust jacket (replicating Matisse's design) with a few smudges at the extreme lower edges, a short closed tear at the top edge of the front panels, and a few short tears and a small creased snag at the edges of the rear panel. Open Book 154-155; Parr / Badger, vol. 1, 208-209; Roth 134-135.

One of the defining books in the field of photography from the immediate post WWII years. In his important introduction to this collection, Cartier-Bresson sums up the principles that would inspire the work of countless photographers for the next half-century or more: "There is nothing in this world that does not have a decisive moment... To me, photography is the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms which give that event its proper expression."

The design was undertaken by Teriade, with the collaboration of Marguerite Lang, and the photographs engraved and printed in heliogravure by Draeger Frères. This state of the dust jacket prints comments on the rear inner flap by Monroe Wheeler, Philippe Halsman, Jacob Deschin, et al. The initial edition consisted of approximately 3000 French language

copies and 7000 English language copies, and like any number of significant books, received highly positive reviews but sold only a slow trickle of copies. Because of the nature of the binding and dust jacket, copies in agreeable condition, as here, are few and far between.

\$6,000 [338691]



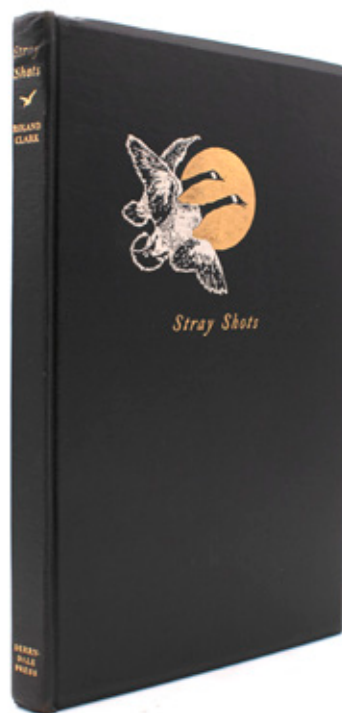
12] Churchill, Sir Winston Spencer. *The River War. An Historical Account of the Reconquest of the Soudan.* Edited by Col. F. Rhodes.

57 illustrations, many especially drawn by Angus McNeill of the Seaforth Highlanders, 34 maps and plans many colored and folding. xxiii, 462; xiv, 499 pp. 2 vols. Thick 8vo, London: Longmans, Green, and Co, 1899. First edition, first printing, second state with single quotation mark on p. 459. Publisher's blue cloth, stamped in gilt. Minor rubbing to boards, hinges almost imperceptibly repaired. Very good, very presentable copy. Bookplate. In half-morocco slipcase with chemises for each volume. Cohen A2.1.b.

\$7,000 [339210]

13] Clark, Roland. *Stray Shots.*

With 13 drypoint etchings, the frontispiece signed by Clark. ii, 124, [1] pp. 8vo, New York: The Derrydale Press, 1931. First edition, one of 535 copies. Original black beveled cloth, title and device on upper cover in white and gold, bottom and fore-edges uncut. Fine, very minor rubbing at top of spine. Siegel 58; Frazier C-5-a.



A lovely copy of a scarce volume that is less a book than a work of art. Roland Clark's matchless drypoints, printed from the plates on fine watermarked deckle edge paper, are luminous — one doesn't have to be a devotee of wildfowling to appreciate their artistry. If one is a devotee, this book is profoundly satisfying. Frazier acknowledges this: "One of the most beautiful of the Derrydale Press books in every phase."

\$2,500 [240991]

13] [Clemens, Samuel L.]. *A True Story, and the Recent Carnival of Crime.* By Mark Twain.

Illustrations (4 full-page). 92, [4] pp. Ads in the rear and on the endpapers. 16mo, Boston: James R. Osgood and Company, 1877. First edition, first state binding. Original green cloth, upper cover blocked in black and lettered in gilt, minor wear. BAL 3373.

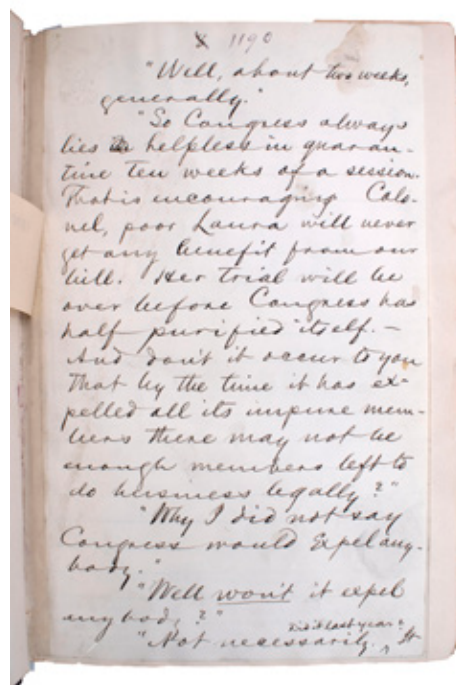
The first part of this work, "A True Story," was first published in *The Atlantic* in November 1874. The story is a retelling of the experiences of Mary Ann Cord (renamed "Aunt Rachel" in the story), the African-American cook at Clemens' sister-in-law's farm in Elmira, New York. Born into slavery in Virginia, she recounts the horror of her husband and seven children being taken away from her at a slave auction. She is sold to a North Carolina plantation, but when freed by Union forces during the Civil War, she stays and works as a cook for a regiment of Union soldiers. When the regiment is joined by a colored regiment, she is shocked to be reunited with her youngest son who had been a fugitive slave prior to the war.

Written in dialect later made famous by Twain in *Huck Finn*, "A True Story" also appeared within Twain's *Sketches New and*



Old (1875). This edition, issued with another story in which Clemens recounts being visited by his own conscience in the form of a dwarf, was issued as part of Osgood's Vest Pocket Series. Scarce.

\$5,000 [324788]



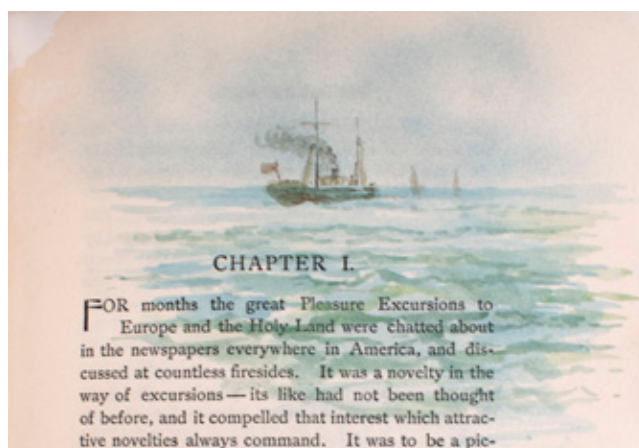
FINELY BOUND, WITH TWO AUTOGRAPH LEAVES

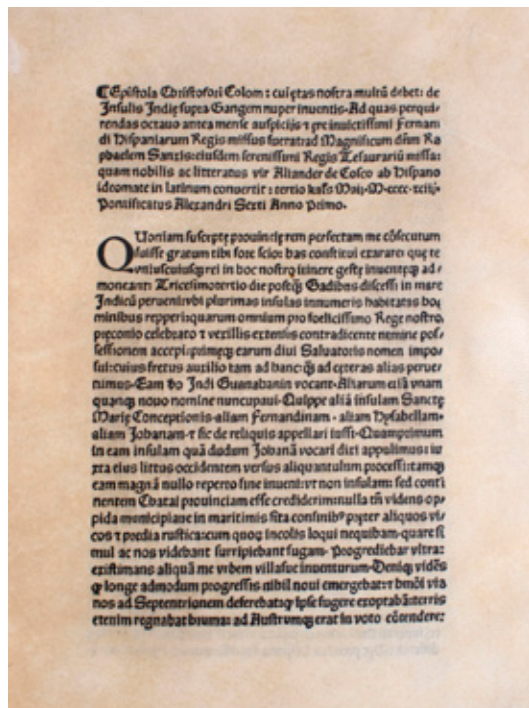
14] [Clemens, Samuel L.]. *The Writings of Mark Twain*.

Numerous illustrations added, watercolours in margins throughout. 25 vols. 8vo, Hartford: American Publishing Company, 1899. Autograph Edition, number 128 of 512 copies. Bound in Art Nouveau style by The Ave Bindery in full purple morocco gilt, the covers paneled in a floral motif inlaid with red morocco, the spines tooled and lettered in gilt with a similar floral design, floral decorated turn-ins and red morocco doublures, red watered slip endpapers, top edge gilt, others uncut.

Includes two manuscript leaves from the 1873 novel, *The Golden Age*. Twain and Warner jointly wrote this, the only author collaboration in which Twain participated. The title of the work gave the era of American life in which it was published, so renowned for its materialism, its sobriquet. The first leaf, by Twain, is from Chapter 51 and begins: "Well, about two weeks, generally ... So Congress always lies helpless in quarantine ten weeks of a session. That's encouraging. Colonel, poor Laura will never get any benefit from our bill. Her trial will be over before Congress has half purified itself. - And doesn't it occur to you that by the time it has expelled all its impure members there, may not be enough members left to do business legally? ..." The second leaf, by Warner, is from the start of chapter 54: "The case of the State of New York against Laura Hawkins was finally set down for trial on the 15th day of February, less than a year after the shooting of George Selby..."

\$50,000 [346447]





15] Columbus, Christopher. *Epistola Christofori Colom: cui etas nostra multum debet: de Insulis Indiæ supra Gangem nuper inuentis.*

Printed on vellum. [8], [2] pp. 8vo, [Genoa: No date, but circa 1493]. One of 25 copies, "XXV tantum exemplaribus membranaceis non venalibus." Original decorated paper boards, sympathetically rebaked at an early date.

A facsimile of the Rome 1493 edition of the Columbus printed by Stephan Planck, the first edition in Latin.

\$3,500 [346106]



16] Crockett, Davy. *Go Ahead!! The Crockett Almanac 1841* [wrapper title].

Woodcut illustrations. 36 pp. 8vo, Nashville: Published by Ben Harding, [1840]. Stitched, some leaves detached. Howes C897, "aa." Drake 13420; Allen 1654; American Imprints 1730.

Volume 2, No. 3 of the Crockett almanacs, with the usual stories of mayhem and heroism in the West, graphically illustrated. The illustration on the front wrapper shows the great scout being mauled by a bear.

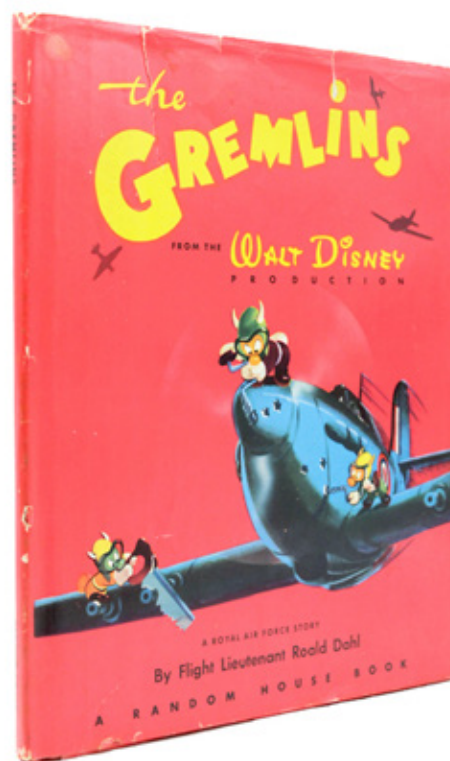
\$4,250 [334882]

DAHL'S FIRST BOOK

17] Dahl, Roald. *The Gremlins. From the Walt Disney Production. A Royal Air Force Story*

With 12 full-page color illustrations, one double-page, and text illustrations in black and white throughout. 4to, New York: Random House, [1943]. First edition. Quarter cloth and pictorial board in pictorial dust jacket, loose at fore-edge, else almost fine.

\$3,500 [339459]





REMARKABLE NATURE-PRINTED WORK, ACCOMPANIED BY THIRTY-ONE ORIGINAL MOTH AND BUTTERFLY SPECIMENS

18] Denton, Sherman F. *As Nature Shows Them. Moths and Butterflies of the United States East of the Rocky Mountains.*

xvi,161; xvi,[163]-361 pp. including approximately 400 in-text illustrations, plus fifty-six nature-printed and handcolored plates. Half titles. [With:] Thirty-one original moth and butterfly specimens. All but two moth and butterfly specimens mounted in original Denton Brothers boxes, many stamped with the Denton Brothers address (the remaining two examples in a single Riker mount). 2 vols. Large 8vo, Boston: Bradlee Whidden, 1900. From an edition limited to 500 numbered sets, this is number 183. Publisher's crushed brown morocco gilt, spines tooled in gilt with butterfly decorations, a.e.g. Moderate scuffing to edges, some rubbing and light soiling to boards, corners worn. Tiny ownership label of Canadian entomologist W.H. Harrington on each titlepage. One butterfly specimen broken. Very good condition overall. Whitman, p. 33.

From an edition limited to 500 numbered sets (this is number 183) of this sumptuous color plate book on the butterflies of the United States east of the Rockies, accompanied by 31 original moth and butterfly specimens offered by the Denton Brothers. This is the first time we have ever seen such actual moth and butterfly specimens from the Dentons.

The color plates in this work are quite remarkable: while the bodies are hand-colored engravings, the wings are nature-

printed impressions from the actual insects' wings pressed onto the paper. Denton describes his labors as he traveled widely in search of specimens: "The colored plates, or Nature Prints, used in the work, are direct transfers from the insects themselves; that is to say, the scales of the wings of the insects are transferred to paper while the bodies are printed from engravings and afterward colored by hand I have had to make over fifty thousand of these transfers for the entire edition, not being able to get anyone to help me who would do the work as I desired it done I will say, however, that there was never a laborer more in love with his work."

Additionally, this set comes with 31 examples of moth and butterfly specimens collected by the Denton Brothers, many of which are mounted in the original Denton Brothers boxes. The boxes were themselves a groundbreaking invention by Sherman Denton, in which the wings of the specimens were mounted between a glass shelf on each side of the body and a flat piece of glass on the front, effectively suspending the body of the specimen in the middle. The sides of the glass support system are sealed with a passe-partout binding. Denton's innovation was a great improvement over previous methods of displaying moth and butterfly specimens, which involved impaling them on pins and preserving them with chemicals which, ultimately, did not halt the tendency of the specimens to crumble and their colors to fade. Sherman Denton and his family produced thousands of such mounted specimens, and their work was celebrated and collected in the United States, England, and Europe. Some of the specimens

in the present group have printed Denton Brothers labels on the passe-partout with manuscript captions identifying the specimen. Examples include “Argynnis idalia Massachusetts,” “Argynnis cybela New Hampshire,” “Philampelus achemon Connecticut,” “Papilio philenor Texas,” and many others.

The original owner of this set, W. Hague Harrington was a noted Canadian entomologist. Harrington worked mainly in Ottawa, and published regularly in *The Canadian Entomologist*. He served as the president of the Entomological Society of Ontario from 1893-96, as well as on the ESO’s council and as their Delegate to the Royal Society of London.

A wonderful limited edition set of Denton’s *Moths and Butterflies* with original moths and butterflies.

\$8,500 [321254]

FIRST AMERICAN EDITION

19] Dickens, Charles. *A Christmas Carol. In Prose. Being a Ghost Story of Christmas.*

Title-page printed in red and blue, half-title printed in blue, handcolored lithographed frontispiece and 3 handcolored lithographed plates after John Leech by P. S. Duval, 4 wood-engraved plates after Leech. 12mo, Philadelphia: Carey & Hart, 1844. First American edition. Publisher’s rib-grain purple cloth, covers blind-panelled, spine gilt in close imitation of the Chapman and Hall design, white endpapers. Spine faded, with slight wear to extremities; some very light browning to text. Contemporary signature of Mary Belknap on recto of frontispiece. Gimbel/Podeschi A80.

In this issue, the frontispiece, like that of the Tauchnitz edition, is the plate of Marley’s ghost and Scrooge.

\$6,000 [JCFA100522]



20] Dickens, Charles. *Dombey and Son.*

Vignette title and 39 plates by H. K. Browne (“Phiz”). xvi, 624 pp., lacking errata leaf. 8vo, London: Bradbury & Evans, 1848. First edition. Bound in full brown straight grained calf, a.e.g., spine gilt, with contrasting title labels. Fine. Bookplate of Samuel Augustine Courtauld and his signature dated June 1918. Smith I:8.

Published in parts between 1846 and 1848, and illustrated by “Phiz” (Hablot Knight Browne), *Dombey and Son* follows Paul Dombey and his two children, Florence and Paul, and the trials and tribulations of the family and the shipping company Paul Dombey hopes to pass on to his son.

\$750 [312241]

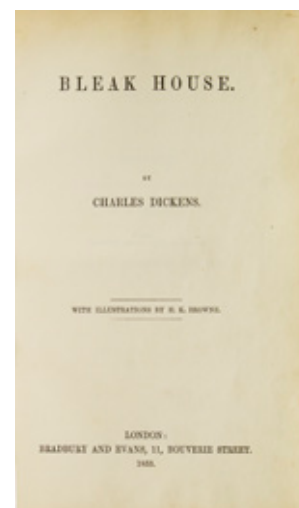
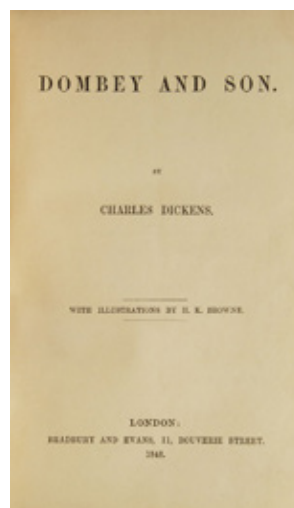
‘FOG EVERYWHERE. FOG UP THE RIVER ...’

21] Dickens, Charles. *Bleak House.*

Frontispiece, vignette title-page, and 38 etched plates by H K Browne (“Phiz”). xvi, 624 pp. 8vo, London: Bradbury and Evans, 1853. First edition, bound from the parts. Recent half brown calf, red morocco spine label. Some toning to plates as usual, very good copy. Smith, pp. 81-84.

“Writing at the height of his powers, Dickens adopts a virtuoso form of double narration, and the novel has since the middle of the twentieth century been widely acclaimed as his greatest work” (ONDB). An attractively bound copy of this Dickens classic.

\$500 [316959]





THE MOST ELABORATE EDITION DE LUXE

22] Dickens, Charles. *The Works of Charles Dickens*.

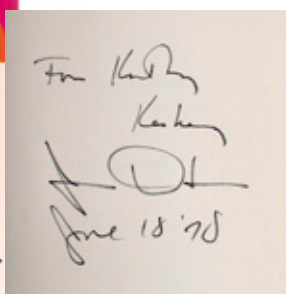
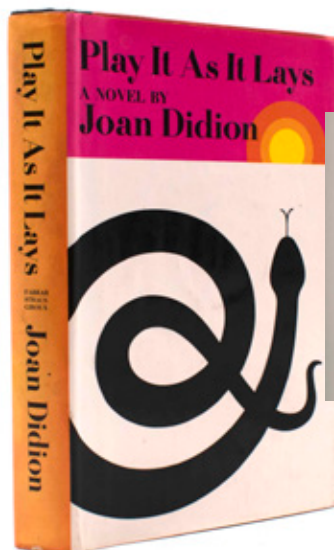
Illustrated with 292 original watercolors by “Kyd” (Joseph Clayton Clarke, 1856-1937) and others, also with numerous colored and plain plates, mounted proofs, inserted parts, wrappers, etc. 30 volumes extended to 60. Large 8vo (10 x 7 inches), London: Chapman & Hall, 1881-1882. “Ten copies (this is Number 3) of the Edition De-Luxe of the Chapman and Hall Dickens are specially bound in Ten Different Bindings and extra-illustrated by insertion of a series of original water color drawings, on Whatman paper, after Kyd and others. Bound in full red morocco with elaborate gilt, the covers tooled with a floral motif with green morocco onlays, the spines similarly tooled and lettered in gilt with raised bands, gilt dentelles, red silk floral endpapers, all edges gilt. Very fine overall, the bindings with occasional darkened, one headcap rubbed, some leaves loose or pulled due to the heft of the volumes and insertions, the letter with folds and one

split touching one word, Ex-libris of Charles and Margaret Dyson to blanks. Gimbel D90 (limitation of 1000).

The letter, dated from Kent on 3 August 1842, is three pages on a bifolium, to Jonathan Chapman (1807-1848), at the time the Mayor of Boston, signed by Dickens at the end and also on the address panel. Dickens describes the fishing village where he spent the summer and writes of his children. Having met Chapman in Boston, Dickens writes “I have decided on writing an account of my journeying in America... it will be published in a couple of volumes.

A sumptuous production. Each volume has anywhere from a few to up to a few dozen original watercolors by Kyd and a dozen color prints with two original watercolor by Thomas Onwhyn in the volumes that comprise the *Pickwick Papers*.

\$45,000 [346385]



23] Didion, Joan. *Play It As It Lays*.

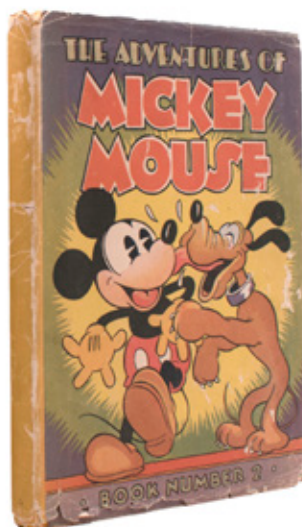
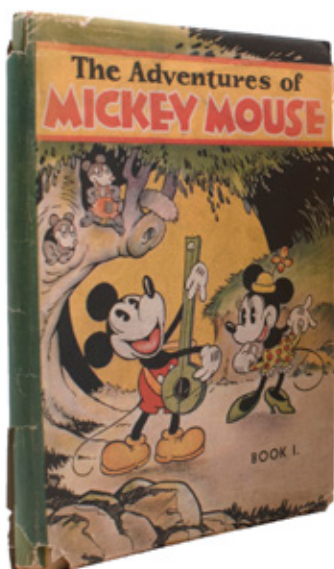
213 pp. 8vo, New York: Farrar, Straus & Giroux, 1970. First edition. Publisher's red cloth with black cloth spine. Very good (slightly cocked, bumped corners) in a very good spine-faded dust jacket with light rubbing and creasing.

Inscribed by Didion on the flyleaf. Didion's breakthrough novel, the tersely-told story of Maria Wyeth, a thirty-one year old who knows "the meaning of nothing," and the sun-bleached misadventures of her Beverly Hills set.

\$2,500 [332565]

RARE IN DUST-JACKETS

24] Disney, Walt. *The Adventures of Mickey Mouse. Story and Illustrations by the Walt Disney Studio. Book I. [and:] ... Book Number 2.*



Illustrated in color throughout. [32]; [32] pp. 2 vols. 8vo (7-3/4 x 5 inches), Philadelphia: David McKay, [1931]; [1932]. First editions. Original pictorial boards and endpapers, slight rubbing at extremities, but a solid copies, internally quite clean. In the original pictorial dust jackets, with some wear and chipping along edges. Contemporary gift inscription in Book 2.

First editions of the first two Mickey books. Mickey Mouse was first introduced in 1928 on Steamboat Willie and the the Mickey Mouse Club was founded the next year; by 1931 it already had a million members. The first book features Carolyn Cow and Henry Horse, and a prototypical Donald Duck. The second book features Captain Church Mouse, Peg-Leg Pete, Pluto, and Tanglefoot.

\$5,500 [248692]

RARE IN DUST-JACKETS

25] Douglas, Norman. *South Wind*.

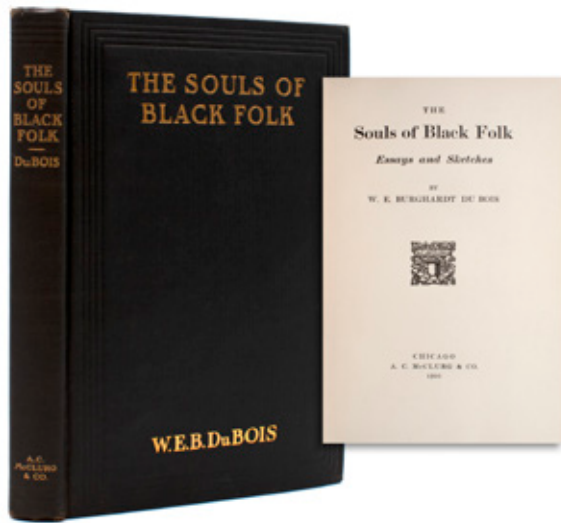
Printed all on Blue Paper, Finely Bound by Edna Peter Fahey [iv], [2, limitation leaf, verso blank], [5]-464 pp. Printed on blue paper. 8vo, London: Martin Secker, [1922]. Number 48 of 150 large paper copies signed by the author. Finely bound in in midnight blue morocco, with decorations in blind and large arrow in gilt, paste paper endsheets, t.e.g., by Fahey. Superb copy in morocco backed slipcase, fleece lined chemise. Conolly 100; Woolf A19b.

South Wind was well received by critics and proved enormously popular, running into many printings; it was soon adapted for the stage.

This is the first deluxe edition of a work by Douglas, printed on blue paper, here in a stylish binding by California binder Edna Peter Fahey.

\$1,500 [345308]





"THE PROBLEM OF THE TWENTIETH CENTURY IS THE PROBLEM OF THE COLOR LINE"

26] Du Bois, W.E. Burghardt. *The Souls of Black Folk. Essays and Sketches.*

Printed music within text. viii, [ii], 264, [1] pp. 8vo, Chicago: A.C. McClurg & Co, 1903. First edition. Publisher's black ribbed cloth, titled in gilt. Touch of wear to extremities else an exceptional copy. Contemporary publisher's advertisement/bookmark laid in. Blockson 101, no. 52; Partington 2333.

First edition of Du Bois' seminal essay collection marking his break with the accommodationist strategy of Booker T. Washington. "The monumental work was the opening salvo in the struggle that has dominated the century for black and white Americans: the quest for dignity, justice and equality" (Blockson). An unusually fine copy.

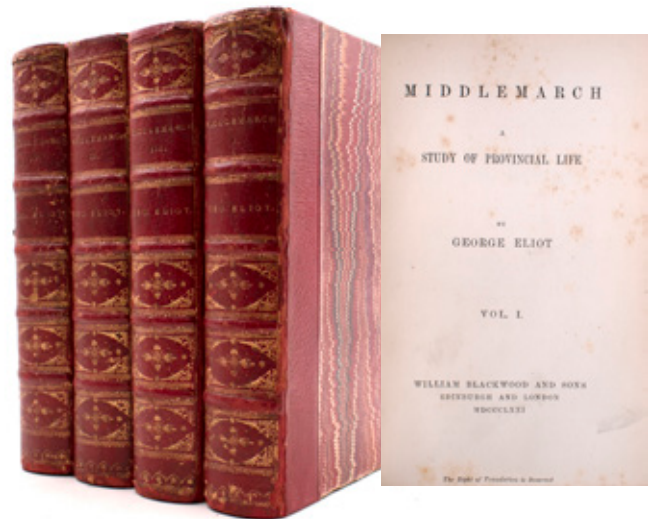
\$20,000 [333022]

27] Eliot, George. *Middlemarch. A Study of Provincial Life.*

vii, [iii], 410; [iv], [3]-377, [1, blank]; [vi], 384; [iv], 371, [1, blank] pp. Half titles present; errata slip present in vol. III; bound without sectional title for Book V. 4 vols.. 8vo, Edinburgh and London: William Blackwood and Sons, 1871-2. First edition in book form. Half red morocco and marbled boards, spines gilt, edges marbled. Some rubbing to bindings, two headcaps with repairs; title of vol. III a bit closely trimmed; occasional light traces of foxing in text. About very good. Sadleir 815; Wolff 2059a; Parrish 32; Baker & Ross A10.1.a.

First edition of Eliot's greatest novel. It became apparent during the laborious composition of the novel that the traditional three-decker format would not suffice. Eliot's husband, George Lewes, suggested to Blackwood that *Middlemarch* be issued in 8 parts at two-month intervals, and issued complete in 4 volumes.

\$3,000 [322884]

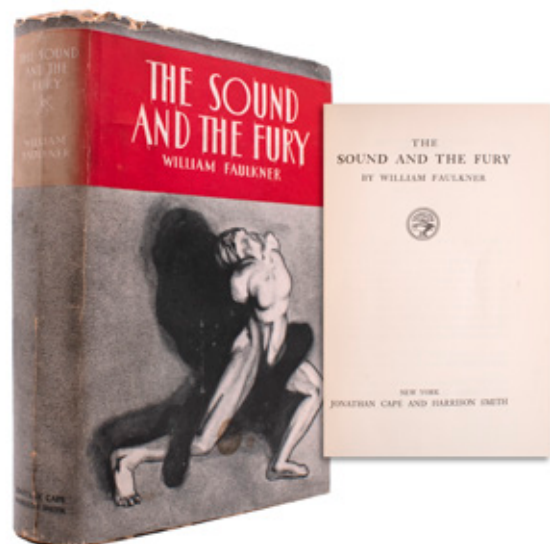


28] Faulkner, William. *The Sound and the Fury.*

401 pp. 8vo, New York: Jonathan Cape and Harrison Smith, [1929]. First edition, first printing dust jacket with no price on dust jacket and \$3.00 price on rear panel for "Humanity Uprooted". Original black and white boards with white cloth spine. Very good (some fading to head and foot of spine, and rubbing along bottom edge); in a very good, unrestored dust jacket with usual fading to spine, two small chips to top of back panel and one to top of front panel, small bit of loss to head of spine. Peterson A6b.

A pioneering work of American modernism, Faulkner's fourth novel, which employed a stream-of-consciousness technique and multiple narrators; the flap copy says it "suggests Joyce in its technique and the Russians, – perhaps Dostoyevsky – in its theme," but in retrospect the work is purest Faulkner, with multiple narrators and cascading layers of history, telling the story of the fall of a grand Southern family through the generations

\$13,500 [338785]





29] Filippi, Filippo de. *La Spedizione nel Karakoram e Nell'Imalaia Occidentale* 1909.

Illustrations and photogravure plates after photographs by Vittorio Sella. With separate portfolio with 17 plates and 3 maps. 2 vols. 4to, Bologna: Nicola Zanichelli, 1912. First edition. Contemporary vellum backed boards, vellum lifting from the boards on the second volume. Neate F26; Yakushi F53a.

An illustrated account of the expedition of Prince Luigi Amedeo de Savoie, Duke of Abruzzi to the Karakoram Mountains, intended to test human climbing limits with an unsuccessful attempt on K2, the second highest mountain on earth. "Classic work on the Baltoro region; a most accurate and well illustrated reference source" (Neate). Scarce complete with the separate portfolio of maps and plates.

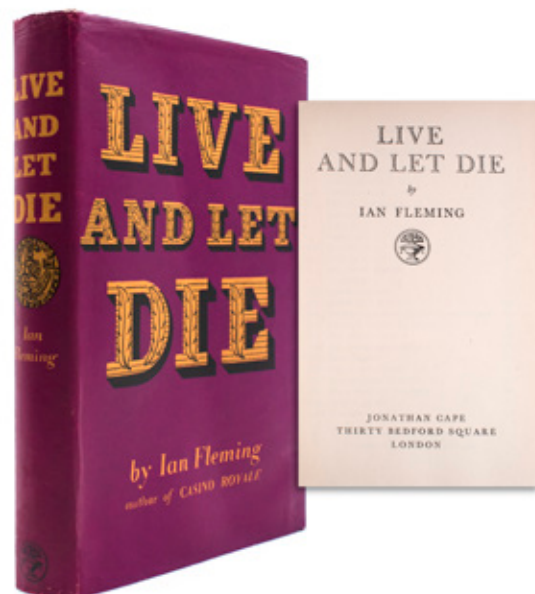
\$2,000 [322993]

30] Fleming, Ian. *Live and Let Die*.

240 pp. 8vo, London: Jonathan Cape, 1954. First edition, first impression, first issue, first state. Black cloth covered boards with some bowing, slight discoloring to gilt on lower half of Jonathan Cape logo on spine; faint pink stain to part of bottom and side edge; toning and some rubbing around edges, with a coin-sized stain to the inside of the back flap. In a custom half-morocco clamshell box. Gilbert A2a.

A very pretty copy of Fleming's second novel, written in just two months at his Goldeneye estate, before the reviews of the first Bond novel, *Casino Royale*, landed.

\$25,000 [335066]



A FOUJITA CAT

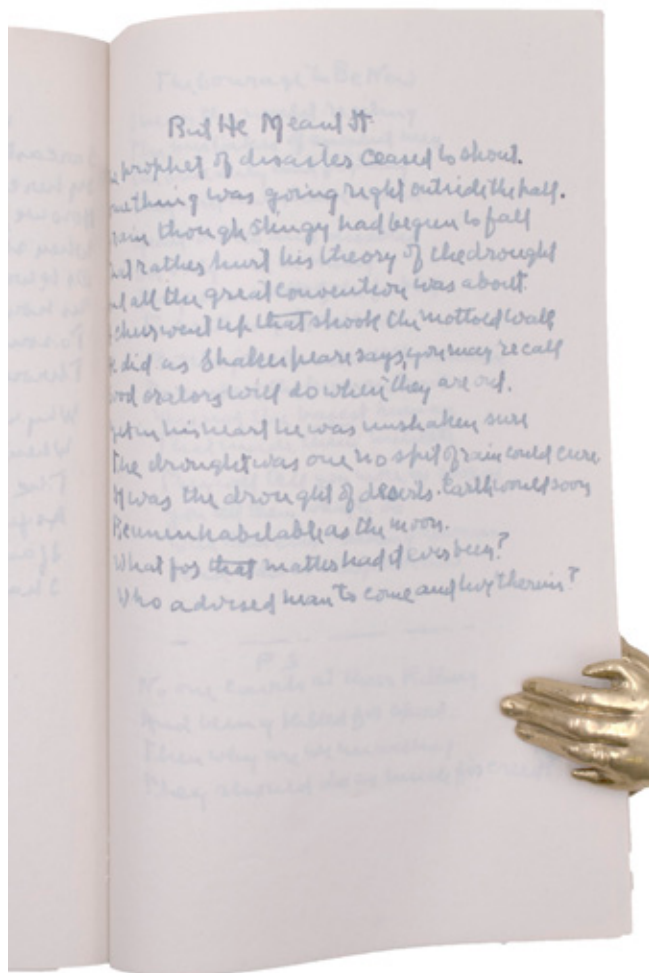
31] Foujita, Léonard Tsuguharu. [Pen drawing of a cat, signed by Foujita, on the front free endpaper of a first edition of Bertrand Poirot-Delpech's *Le Grand Dadaïs*].

The drawing, approx. 7 x 4-1/2 inches. The book, 188, [2] pp., unopened. 8vo, Paris: Éditions Denoël, 1958. First edition. Inscribed by Poirot-Delpech to June Beckelman Guicharnaud on the half-title. Original wrappers, some toning, otherwise fine; book mostly unopened.

June Beckelman Guicharnaud (1922-1989), noted French translator, editor and author, was married to French theatre critic and French literature scholar Jacques Guicharnaud.

\$10,000 [329405]





A SUPERB MANUSCRIPT, INSCRIBED TO A CLOSE COLLEAGUE

32] Frost, Robert. *Autograph Manuscript, Signed and Inscribed, "A Preview for Nita and Doc from R.F., After a good Bread Loaf, 1946," a fair copy of 8 poems stitched into a pamphlet.*

On five 8-1/2 x 11 inch leaves, folded, 16 pp. plus wrappers. 8-1/2 x 6-3/4 inches, 1946. Side-stitched, fine, with custom green half-morocco slipcase and matching chemise. Cf. Crane A30, E38, E42.

Impeccable fair copies of 8 poems that would be published in *Steeple Bush* (1947).

- 1) "To an Ancient"
- 2) "Something to Hope For": variant title ["Something for Hope" in book]; line 12 starts "And in" (as in E38), rather than "And with" in book; line 15 has "noxious weed", rather than "wasteful weed" in book; line 17 stars "A cycle of say" (as in E38), rather than "A cycle we'll say" in book; line 21 ends in an exclamation point ("!"), but in a comma (",") in the book
- 3) "One Step Backward Take"
- 4) "Why Wait for Science"
- 5) "But He Meant It": variant title, first published as such in *The Atlantic Monthly* (April, 1947) ["The Broken Drought" in the book]

6) "The Courage to Be New" has a quatrain, listed here as a postscript, that is cut in the published book: No one cavails at their killing / And being killed for speed. / Then why are we unwilling / They should do as much for creed? [The third line appears in E42, the fourth line appears in E38, with punctuation from E42]

7) "A Mood Apart"

8) "Bravado"

Inscribed for Reginald Lansing Cook (1903-1984) and his wife Lydia Juanita Cook. Cook led the Middlebury College department of American Literature, served as director of the Bread Loaf School of English from 1946 to 1964, and wrote *Robert Frost: A Living Voice* (1974), based on longtime journals of their encounters which he kept from the time of their first meetings in the mid-1920s until Frost's death in 1963.

\$32,500 [333275]

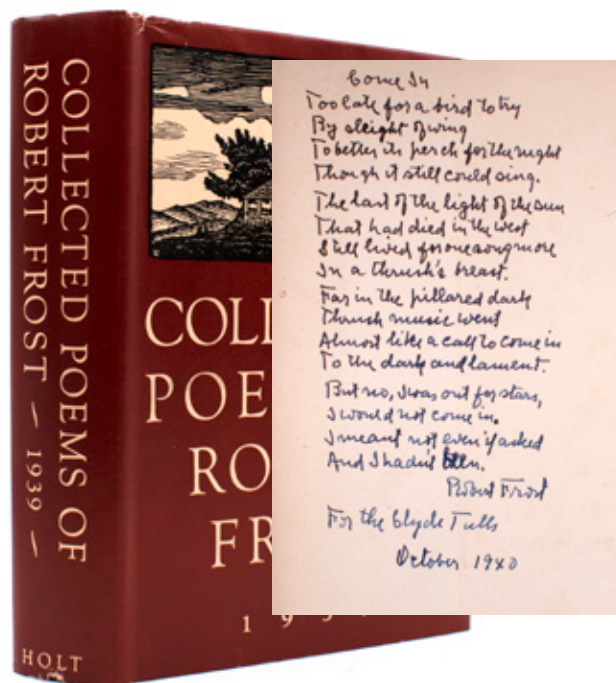
INSCRIBED WITH AN EARLY DRAFT OF A POEM

33] Frost, Robert. *Collected Poems of Robert Frost 1939.*

Frontispiece portrait. 436 pp. 8vo, New York: Henry Holt and Company, [1939]. First printing. Cloth. Fine in about fine dust jacket. Crane A23; Lathem 46.

Frost has written out an early draft of his poem "Come In" lacking the eventual first stanza, and with a variant of the first line of the eventual second. "Come In" first appeared in *The Atlantic* in 1941 and was published in *A Witness Tree* in 1942.

\$9,500 [333204]



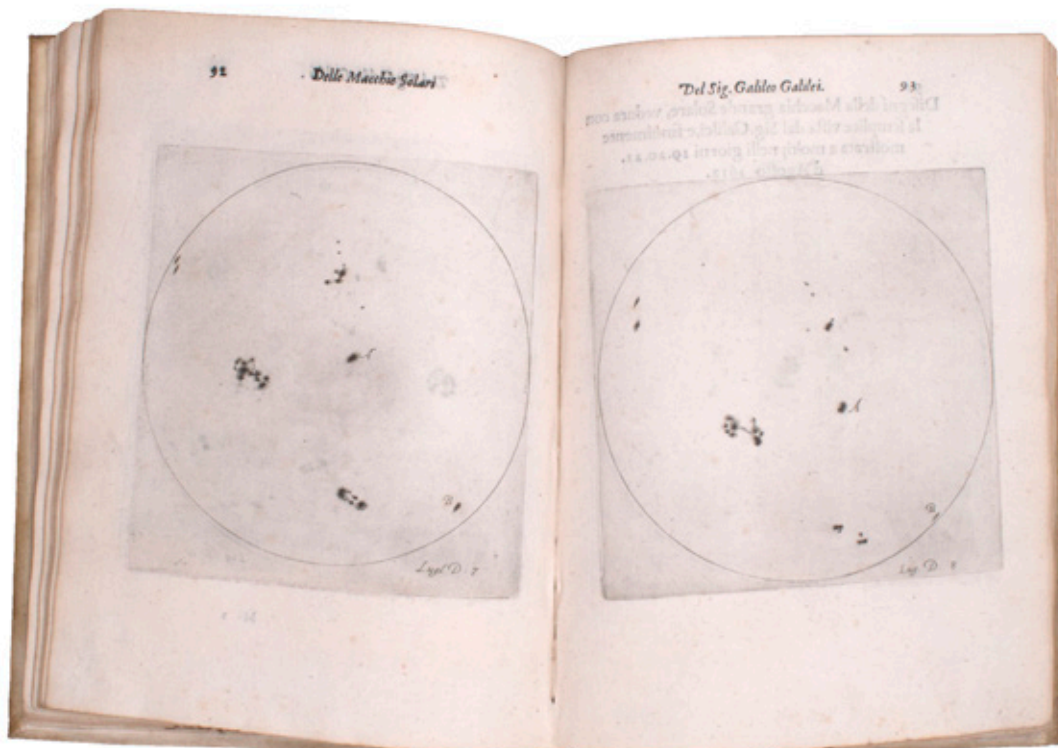
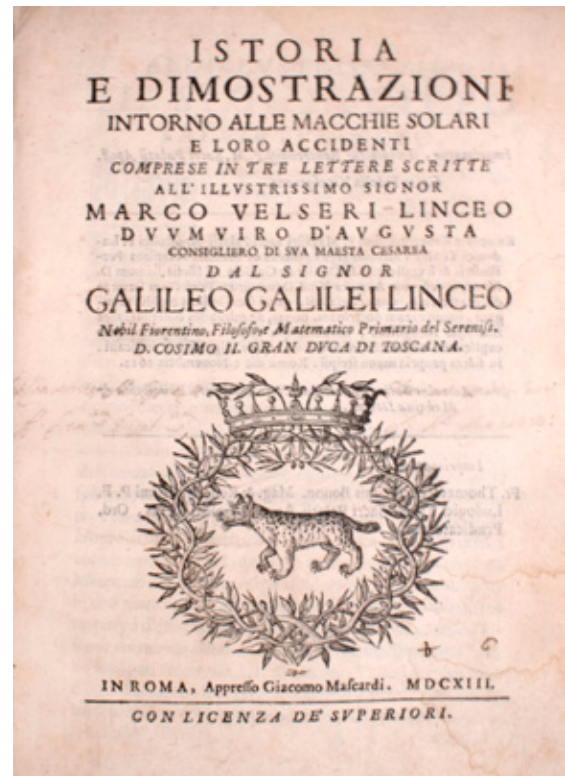
34] **Galilei, Galileo.** *Istoria e dimostrazioni intorno alle macchie solari e loro accidenti.*

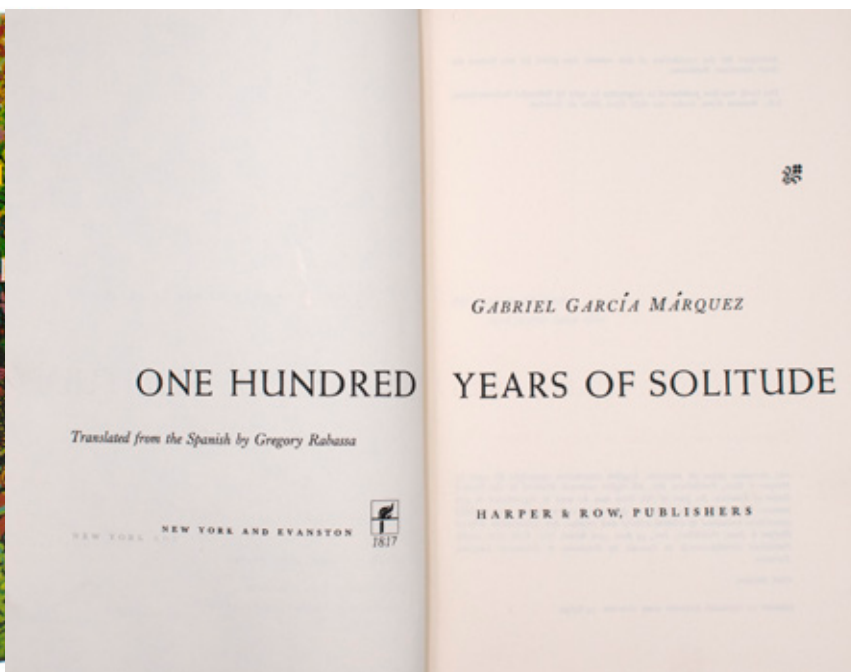
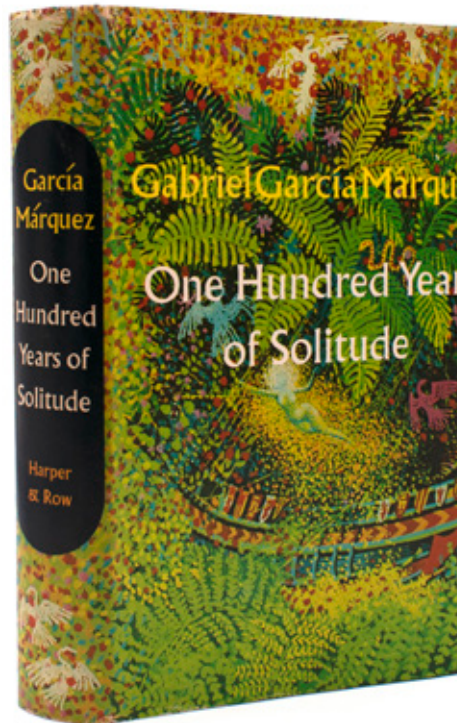
Printer's device on title. Engraved portrait of Galileo by Francesco Villamena, 38 full-page engravings of sun spots, 5 full-page engravings of Jovian satellites, one in-text engraving, plus woodcut illustrations or diagrams within the text. 4, 164 pp. 4to (9 x 6-5/8 inches), Rome: Giacomo Mascardi, 1613. First edition, "export" issue. Later vellum, title in ink on lower edge. Modern slipcase and chemise. Cinti 44; Dawson 2587; Favaro 60; Riccardi I, 509; Stillman Drake, *Galileo at Work* (Chicago 1978), 198; Waller 12046.

In his landmark epistolary work, Galileo argues that sunspots appeared on the surface of the sun, as opposed to the belief that they were satellites. Based on observations of their motion, Galileo concluded that the sun rotated on a fixed axis, thereby endorsing the still controversial heliocentric Copernican model. The work also includes Galileo's first written account of his observations of the phases of Venus and includes diagrams of his calculations predicting the movements of the satellites of Jupiter for March and April 1613, the accuracy of which would help validate the rest of his work.

The present example is the "export" issue, without Scheiner's letters that were appended for the Italian market. Since Scheiner was then teaching at Ingolstadt, the printer Mascardi felt free to publish his letters in Italy, but north of the Alps privileges would be infringed. There is no priority between the two issues.

\$50,000 [345385]





SUPERB COPY OF THIS LANDMARK OF MAGICAL REALISM

35] García Márquez, Gabriel. *One Hundred Years of Solitude*. Translated from the Spanish by Gregory Rabassa.

422 pp. 8vo, New York and Evanston: Harper & Row, Publishers, 1970. First American edition with a first state jacket (with the exclamation point). Publisher's green cloth with some of the slightest rubbing to bottom corners and foot of spine, as well as one bump to bottom of front board. Light toning to dust jacket, with crease on the bottom corner of inside front flap, and tiny chips along front hinge; length of this description notwithstanding, really a superb copy.

A superb copy of García Márquez's masterpiece, regarded as the greatest novel of the latter half of the 20th century, and certainly the prime novel of the Latin American Boom.

\$10,000 [332819]

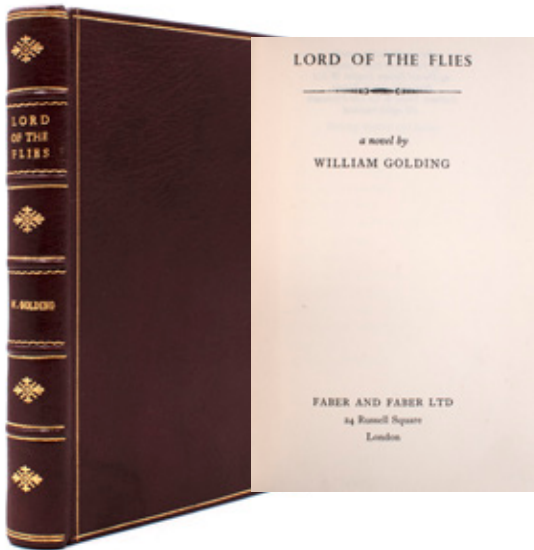
36] García Márquez, Gabriel. *One Hundred Years of Solitude*.

Illustrated with lithographs by Rafael Ferrer. xii, [2], 348 pp. "Monthly Letter of the Limited Editions Club" and original lithograph by Ferrer laid in. 4to, New York: The Limited Editions Club, 1982. Signed limited edition of 2000 copies, this is numbered 669 and signed by Gregory Rabassa, Rafael Ferrer, and Alastair Reid. Quarter brown leather over beige linen boards, spine gilt. Near fine, in original brown slipcase, spine gilt (some light rubbing to slipcase).

Márquez's celebrated novel, illustrated by the Caribbean artist Rafael Ferrer, a multimedia artist famous for conceptual pieces he's made with ice; an inspired pairing.

\$1,400 [333440]





ATTRACTIVELY-BOUND FIRST EDITION OF THE CLASSIC NOVEL

37] Golding, William. *Lord of the Flies*.

248 pp. 8vo, London: Faber and Faber Ltd, 1954. First edition, first impression. Brown morocco boards with gilt lettering on spine, gilt bands, teg, original cloth spine bound in at rear; a near fine and very handsome copy.

A beautiful gift copy of this literary classic with a storied history. It was originally rejected by an in-house reader at Faber as "Rubbish & dull. Pointless!" before being picked up by another editor there, Charles Monteith, who helped Golding reshape the novel. The first printing of 3,000 copies sold slowly until E.M. Forster chose it as his outstanding novel of the year. Considered a great parable of the modern human condition, it has become a staple of best novel lists and educational reading lists, and has sold more than ten million copies.

\$4,500 [346023]

DE LUXE EDITION, WITH ORIGINAL DRAWING

38] (Greenaway, Kate) Spielmann, M.H. and Layard, G.S. *Kate Greenaway*.

53 color plates with printed tissue guards; 34 black-and-white plates; 56 text illustrations; 301 pp. 4to, London: Adam and Charles Black, 1905. Edition De Luxe, limited, no. 211 of 500 copies. Publisher's blind stamped white cloth, illustrated endpapers, t.e.g. Some sunning to spine, old repair to front hinge, gift inscription on endpaper; drawing with a few stray ink marks that are outside of the image.

Biography of Kate Greenaway, with an original Greenway drawing of a child wearing a smock and a bonnet. Authenticated by Greenaway's brother who signs below on a special mount. The text focuses on her working career, her friendships with John Ruskin and Randolph Caldecott, her public art exhibitions, and gives a bibliography of her illustrations.

\$2,000 [332906]



39] Grégoire, Henri. *De la Littérature des Nègres, ou recherches sur leurs facultés intellectuelles, leurs qualités morales et leur littérature; suivies de Notices sur la vie et les ouvrages des nègres qui se sont distingués dans les Sciences, les Lettres et les Arts.*

xvi, 287, [1, errata] pp. 8vo, Paris: Chez Maradan, Libraire [de l'Imprimerie des Sourd-Muets, sous la direction d'Ange Clo], 1808. First edition. Contemporary marbled boards with citron morocco spine label. Rubbing to spine and joints, occasional spotting, early ownership inscription on recto of front free endpaper ("Fr. Barberino") and later inscription on verso. Sabin 28727; Blockson 101, no. 18 & Weinstein, Against the Tide, no. 36 (for 1810 American edition); Robinson 1808.A1.

First edition of the first history of black literature. Grégoire (1750-1831) was an abolitionist and a former Bishop of Blois. His *De la Littérature des Nègres* was aimed against the seem-

ingly false sympathy of Thomas Jefferson as expressed in his *Notes on Virginia*. Grégoire dedicated his work “À tous les hommes courageux qui ont plaidé la cause des malheureux Noirs et Sang-mêlés.” It includes biographical portraits of fifteen Blacks, including Jamaican poet Francis Williams, Olaudah Equiano, Ignatius Sancho, and Phillis Wheatley (pp. 260-272, with three of her poems printed in English with French prose translations).

Of the English translation, published in Brooklyn in 1810, Blockson wrote, “This now scarce volume set the standards by which most biographical and historical works on gifted blacks were written during the following decades.”

An attractive copy in contemporary binding.

\$5,000 [314384]



SECOND EDITION: THE ‘FEDERALIST’ IN THE FRENCH REVOLUTION

40] Hamilton, Alexander, James Madison, and John Jay.

Le Fédéraliste, ou Collection de quelques Écrits en faveur de la Constitution proposée aux États-Unis de l'Amérique, par la Convention convoquée en 1787.

[5],xxii-llii,[1]-366; [4],511 pp. Half titles present. 2 vols. 8vo, Paris: Chez Buisson, Libraire, rue Haute-feuille, 1792. Second edition overall and first French. Variant issue. Contemporary mottled calf, finely rebacked with gilt spines. Fine. Howes H114; “aa,” Sabin 23993; Ford 18. For first edition: Grolier American 100, 19; PMM 234.

The first French edition of Hamilton, Madison, and Jay’s celebrated collection of articles supporting the ratification of the United States Constitution. The other issue of this printing contains an introduction by the translator, M. Trudaine de la Sablière, in the first volume (not present here, hence the

irregular pagination); the preliminary pages here contain the U.S. Constitution.

It is the second edition overall, and the first edition to name the previously anonymous authors (giving their names as Hamilton, Madisson, and Gay).

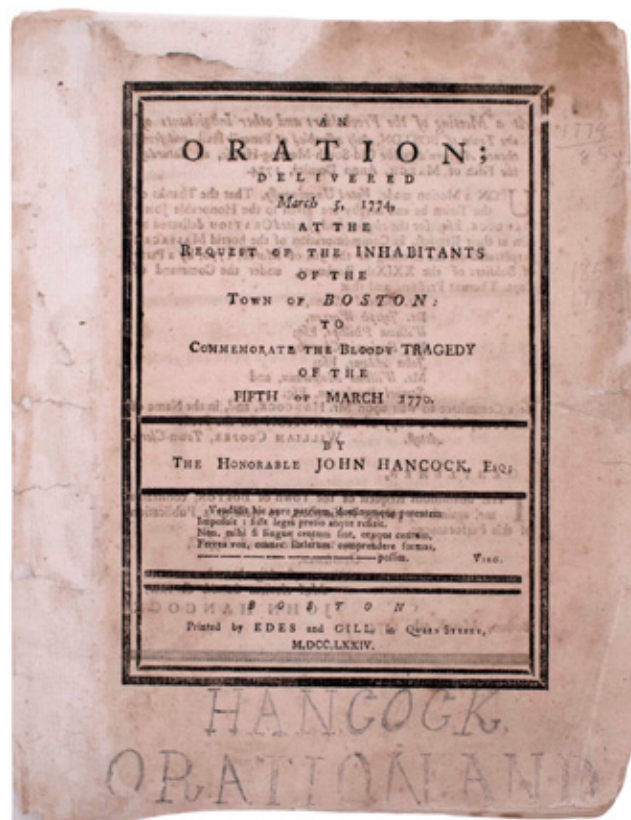
An important edition evocative of the significance of the American precedent to the French revolutionaries.

\$10,000 [316902]

41] Hancock, John. *An Oration; Delivered March 5, 1774, at the Request of the Inhabitants of the Town of Boston: to Commemorate the Bloody Tragedy of the Fifth of March 1770.*

[3]-20 pp. Lacks the half title. 4to, Boston: Printed by Edes and Gill, in Queen Street, 1774. First edition. Unstitched. Paper losses in top margin affecting headlines restored, repaired tears at gutter, other conservation. Early owner’s crude annotations on title and final page. Evans 13314; Adams, American Independence 1174; ESTC W21489; Sabin 30177; Church 1104.

To “perpetuate the memory of that wanton and bloody massacre to all Generations”, Bostonians fanned the flames of Revolution by holding an oration each year on the anniversary of the Boston Massacre. In 1774, just a few months after the December 1773 Boston Tea Party and with Boston facing punishment under the Intolerable Acts beginning with the Boston Port Act passed at the end of March 1774, John Hancock’s fiery oration was published.

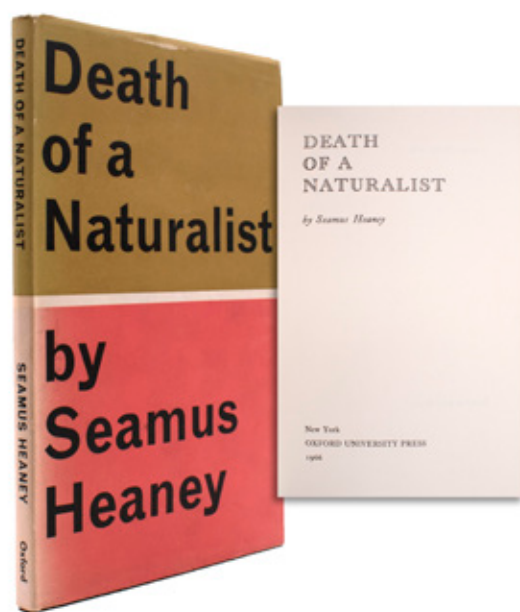


Authorship of the oration has been attributed to Samuel Adams, to Benjamin Church and Joseph Warren, and to Samuel Cooper. Adams notes that “in all probability a number of Boston radicals had a hand in its composition.” On the verso of the titlepage, the Committee appointed to request publication of the address is listed, including Samuel and John Adams, Warren and Church.

In his impassioned commemoration address, Hancock exhorted his audience to take up arms against the British troops, recalling “the inhuman, unprovoked murders of the fifth of March” and that “the Troops of George the Third have cross’d the wide atlantick, not to engage an enemy, but to assist a band of traitors in Trampling on the rights and liberties of his most loyal subjects in America.” Hancock strikes a strongly inflammatory tone: “Let every parent tell the shameful story to his listening children ’till tears of pity glisten in their eyes, and boiling passions shake their tender frames ... I conjure you by all that is dear, by all that is honourable, by all that is sacred, not only that you pray, but that you act; that, if necessary, ye fight, and even die... Break in sunder, with noble disdain, the bonds with which the Philistines have bound you...”

The oration was widely printed, including two Boston editions as well as editions in Newport, New Haven and Philadelphia. The first edition is scarce in commerce.

\$9,500 [326712]



AN UNUSUALLY BRIGHT, CRISP COPY

42] Heaney, Seamus. *Death of a Naturalist*.

57 pp. 8vo, New York: Oxford University Press, 1966. First American edition. Original aquamarine cloth, fine in a near fine dust jacket, slight sunning to jacket spine, and one small bit of rubbing along top of front panel from an old Mylar wrapper. Brandes & Durkan A2b.

Heaney’s first commercially published book. One of 1,000 copies, using sheets from the UK edition published in the same year by Faber & Faber. An auspicious debut, it launched Heaney’s career, and is still considered one of the finest volumes of poetry of the 20th century. The pale tones of the jacket are susceptible to fading, but are here well preserved save the characteristic light toning to the spine.

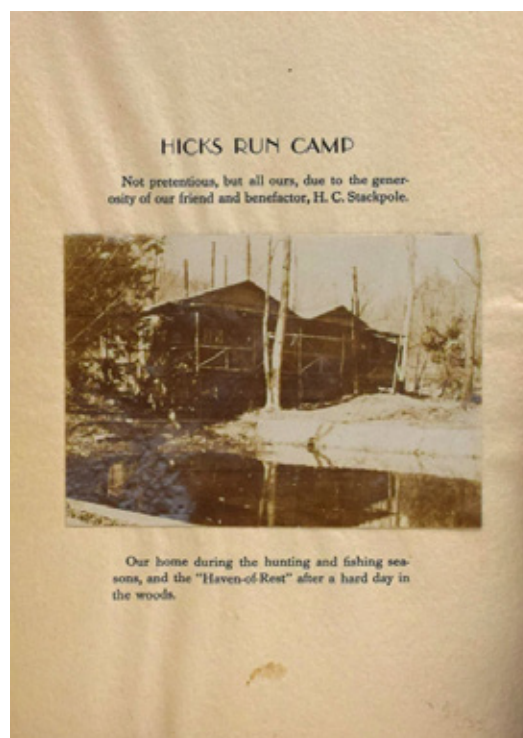
\$1,500 [345815]

43] Held, Bob; Hen Smith; Hank Arnold. *Scenario by the three Yo-Ho-Oo-Ers ... Film Editor — Harry Stackpole Conrad. Photography by — William Edward Clancy. Passed by the Pennsylvania Dizzy Board of Censors. [Cover title:] Annual Deer Hunt of the Stackpole Gang, Hicks Run Camp.*

With 38 tipped in photographs, printed captions. Unpaginated, [70] leaves. Small 8vo, [Harrisburg?: 1931-1933]. Cloth 6-ring perpetual diary, titled on upper cover, also stamped C.W. Francis at lower right. Gatherings hole-punched in gutter margins. A few stray pen marks. Fine. Laid into a half black morocco slipcase and chemsie.

Privately printed and well illustrated account of annual deer hunts at Hicks Run Camp, a hunting lodge in the property owned by H. C. Stackpole, in Elk and Cameron counties in central Pennsylvania. Stackpole was founder of the Stackpole Battery Company, later Stackpole Carbon, in St Marys, PA, a major supplier to the automobile industry.

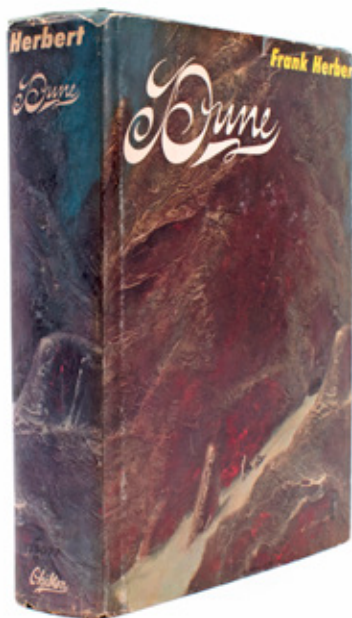
The three sections of the diary record hunts in December of 1931, 1932, and 1933, with narratives of hunting adventure and misadventure (missed shots, dud shells, and other excuses), much camaraderie, hi-jinks, and unvarnished humor.



There is a printed roster of the hunters in each party, mostly from St. Marys, with a select number of “foreigners” from Pittsburgh or Toledo, such as Charles W. Francis, whose copy this was. Francis took part in all three hunts and has marked a few of his appearances in the text with neat pen rules or tick marks. Charlie got his buck in the first year but the accounts record that he missed out in ’32 and ’33.

UNRECORDED.

\$4,500 [319079]



44] Herbert, Frank. *Dune*.

xxvi, 412, [1] pp. With the two-page map of Arrakis. 8vo, Philadelphia and New York: Chilton Book Company, [1965]. First edition, first issue of jacket with \$5.95 on front flap and four lines of publisher information on back flap. Blue cloth, stamped in white on spine. Fine in unclipped pictorial dust jacket. Faint sunning to spine and several spots of chipping. Housed in custom black clamshell box. Currey, p.238; Pringle, *Science Fiction: The 100 Best Books* 48.

Herbert’s landmark contribution to science fiction literature was a tie for the Hugo Award in 1966, and the inaugural winner of the Nebula Award for Best Novel.

\$20,000 [334916]

45] Hunter, Dard. *Papermaking by Hand in America*.

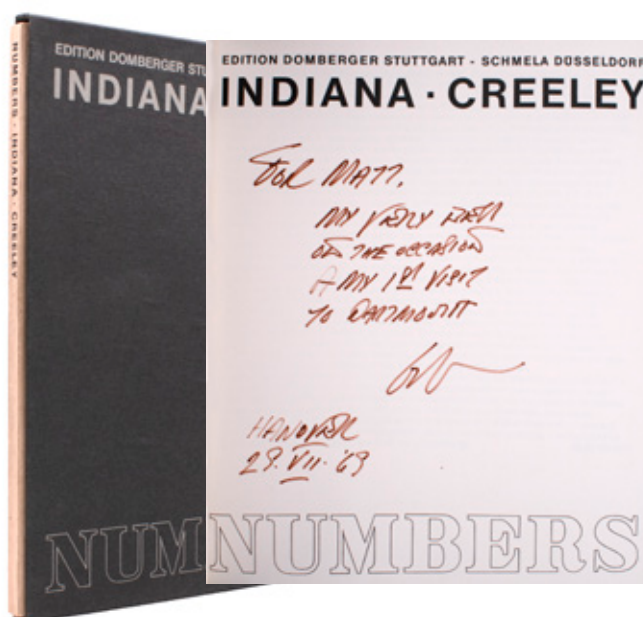
Hand-colored photogravure frontispiece of Hunter’s Mountain House with 96 facsimiles, 27 reproductions of early American watermarks, and 42 reproductions of ream wrappers on handmade paper intended to reproduce the original papers. Folio (17 x 12 inches), Chillicothe, Ohio: Mountain House Press, 1950. No. 2 of 210 copies (200 for sale), signed by the author. Specially bound in full green morocco



by Bayntun (Riviere), Bath, England, all edges untrimmed. Fine. Schlosser 41; Cave, p. 331; Ransom p. 383.

The last work of the Mountain House Press and the author’s magnum opus, this book provides a history of American papermaking by listing and describing the first paper mill in each state from 1690 until 1811, six years prior to the introduction of the first paper machine into the United States. There are in the book 123 facsimiles of documents and watermarks and forty-two reproductions of labels used by these early paper manufacturers. The thick folio volume was to have been issued in an edition of 210 copies, but the author’s own bibliography says that only 180 were completed. The book is printed on Dard Hunter’s paper (Schlosser).

\$8,000 [311567]



INSCRIBED BY CREELEY

46] Indiana, Robert; and Robert Creeley. *Numbers*.

10 original color screenprints by Indiana with accompanying text by Creeley in English and German, printed by letterpress. 4to, Stuttgart, Dusseldorf: Edition Domberger, Galerie Schmela, [1968]. First edition, one of 2500 copies. Stiff wrappers, fine in slipcase.

Inscribed by Creeley on the title-page and dated vii, 29, '69, on his first trip to Darmstadt. Indiana's screenprints of the numbers 0-9 with Creeley's poems on the same theme.

\$2,500 [338331]

THE SECOND WALL STREET NOVEL – RARE

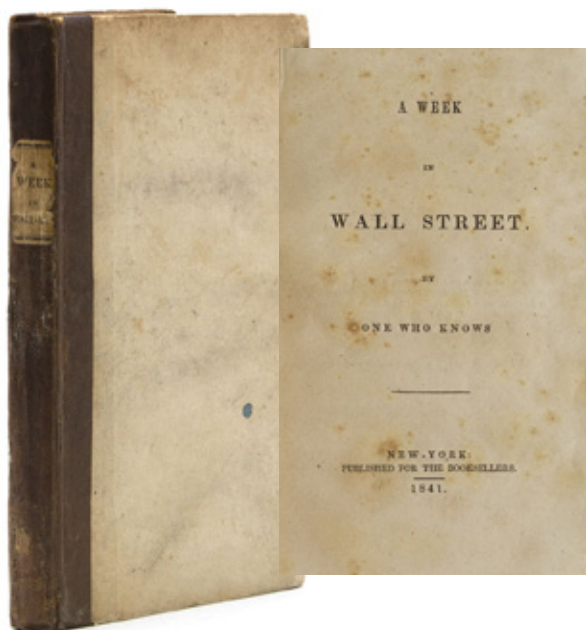
47] [Jackson, Frederick]. *A Week in Wall Street. By One Who Knows*.

x, [2], [1]-152 pp. 12mo, New York: Published for the Booksellers, 1841. First edition. Original quarter brown cloth and boards, slightly chipped paper label, endpapers toned. Not played with. Wright I, 1466: American Imprints 41-1466: Kress C5511; Larson 1627.

A very early – in fact, the second – Wall Street novel about a young broker who fails on the street. It explains all the chicanery, stock manipulation, scams and even a faked panic. Chapter titles include: The Origin of Joint Stock Companies, and Brokers; The History of Morrison Kennel; How Stocks are bought and sold; How Brokers get out of a bad Speculation; How money is sometimes made by doing a losing business; The Defaulter; and A Panic.

With one penciled correction at p. 129 (possibly authorial), changing the word “friendship” to “stewardship”

\$5,500 [319731]



48] James, Henry. *The Portrait of a Lady*.

520 pp. 8vo, Boston: Houghton, Mifflin, 1882 [1881]. Second Edition, American issue [First American edition], early issue (with period after 1882 and “Copyright, 1881”). Original pea green cloth with gilt and red-brown devices on spine and front cover. Light shelfwear, stain to the edge of title page and first few pages after that, small stain to lower corner of pages in the second half, not affecting text. Very good. BAL 1054; Edel A16b; Supino 16.7.0.

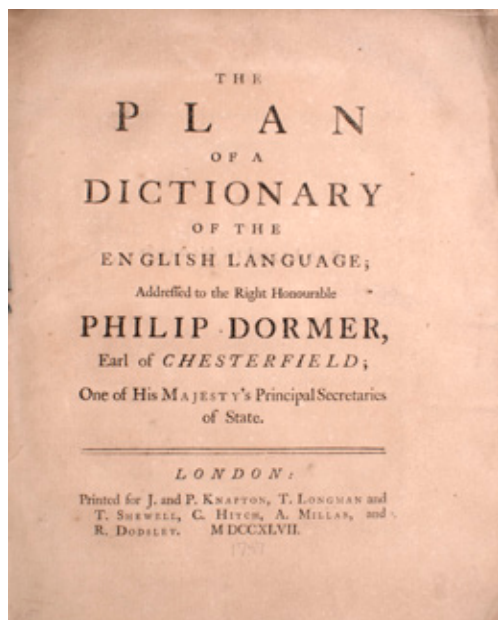
\$800 [325038]

49] Johnson, Gretchen W., compiler. *The Essex Fox Hounds. A Look through Time. Compiled by Gretchen W. Johnson*.

Illustrated. Designed by Christopher R. Miller. Printed in Italy. Oblong Folio, [Oldwick, New Jersey: GWJ Press, n.d., ca. 2004]. First edition, no. 5 of 100 copies specially bound in quarter leather of a total edition of 500. Quarter black calf and red cloth. Fine. Not in Biscotti.

\$750 [305406]





50] [Johnson, Samuel]. *The Plan of a Dictionary of the English Language; Addressed to the Right Honourable Philip Dormer, Earl of Chesterfield.*

[ii], 34 pp. 4to (9-1/4 x 7-1/2 inches), London: Printed for J. & P. Knapton, T. Longman, et al, 1747. First edition, second state. Original blue wrappers, titled in ink. Wrapper edges worn and chipped, internally fresh. Fleeman 47.8PD/rb.

Signature A was reset to remove the address to Chesterfield on page 1, so that the text begins simply "My Lord". Fleeman notes other changes (p. 34 in this copy has the corrected reading, "in the mazes"), but in the absence of a separate advertisement this does not constitute a 'second issue'.

\$7,500 [345660]

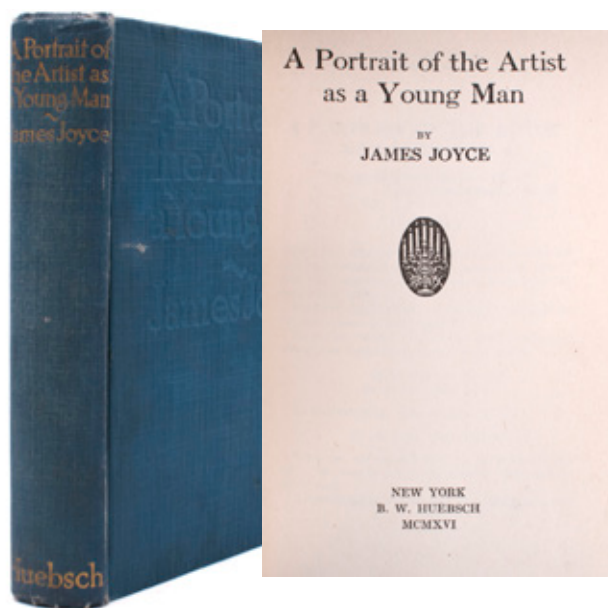
FIRST EDITION

51] Joyce, James. *A Portrait of the Artist as a Young Man.*

[iv], 299, [1] pp. 8vo, New York: B.W. Huebsch, 1916. First edition. Publisher's blue cloth, stamped in gilt on spine and in blind on front cover. Some rubbing spine ends, and slightly on corners, one scratch to front cover near spine, not affecting blind stamp; very clean internally. Slocum & Cahoon A11.

First edition of Joyce's autobiographical novel, recounting the schooldays and emerging artistic consciousness of his alter-ego Stephen Dedalus. The novel was refused by Grant Richards (publisher of *Dubliners*), Secker, and Edward Garnett for Duckworth. Finally B.W. Huebsch agreed to take on the book, if Harriet Weaver, who had serialized the novel in *The Egoist* in 1914, would arrange for 750 copies to be published in London. It was published first in New York by Huebsch on 29 December 1916 and then in London on 22 January, with the American sheets and a cancel *Egoist* title-page.

\$5,000 [345922]



SCARCE PHOTO OF JOYCE AT THE HEIGHT OF HIS FAME

52] (Joyce, James) Martinie, Henri. *Portrait of James Joyce.*

Silver gelatin print on textured matte paper. 8-1/2 x 6 inches (22 x 16 cm), [Paris: 1926]. A couple of barely visible superficial scratches; some toning, without the usual fading of the blacks, overall in excellent condition; matted. The BL has a copy of the profile image; HRC has 3 copies of the image of

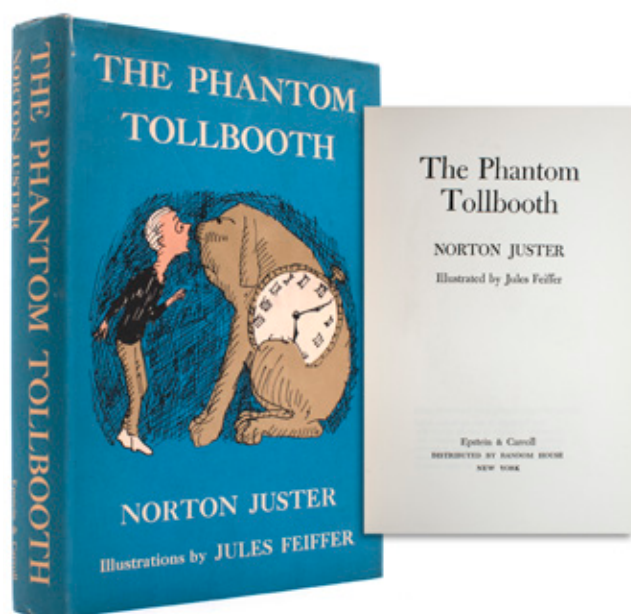


Joyce in profile; UB has 5 copies of this image and 2 of the profile image, one photo annotated “1926” by Sylvia Beach and one by Joyce, “James Joyce | 8 - IV - 926 | Paris” on one of the profile images.

A vintage print of a scarce image of Joyce. Signed by the photographer Henri Martinie (1881–1963) and annotated with his studio address: “Au 19 rue de Penthièvre, À Paris”. Martinie made two images of Joyce, as he sometimes did: a profile, and this one facing directly on. In both images his head is closely framed and his eyes are the focal point – the eyes that gave him so much trouble, here lost in thought – more so than in any other image of him.

Martinie was a well known photographer in the avant-garde circles of interwar Paris who created iconic images of Artaud, Sylvia Beach, Camus, Blaise Cendrars, Rene Char, Rene Crevel, Cocteau, Robert Desnos, Paul Eluard, Foujita, Gide, Anatole France, Malraux, Erich Remarque, Rilke, Tristan Tzara, and Valery, among others.

\$15,000 [334890]



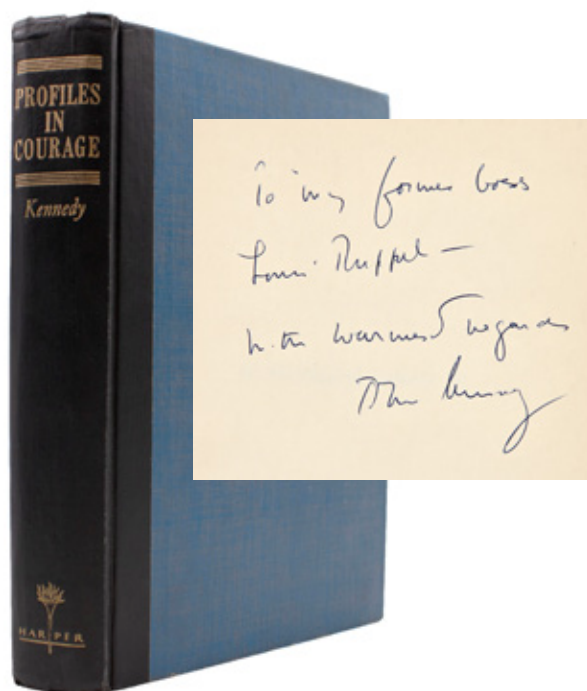
53] Juster, Norman. *The Phantom Tollbooth*.

Illustrated by Jules Feiffer. [256] pp. 8vo, New York: Epstein & Carroll/ Distributed by Random House, 1961. First edition. Blue buckram. Fine copy in near fine, price-clipped dust jacket (one short closed creased edge tear, very light tanning, rear panel is very lightly dust soiled, else fresh and bright). This is the first issue dust jacket with the photo of Norman Juster and the biographical statements about Juster and Feiffer on the rear panel, with Epstein & Carroll on the rear flap and on the title page.

Adam Gopnick, in his appreciation of the novel, called it “the closest thing that American literature has to an Alice in Won-

derland of its own ...with illustrations, by Jules Feiffer, that are as perfectly matched to Juster’s text as Tenniel’s were to Carroll’s” (New Yorker).

\$1,250 [327163]



PRESENTATION COPY FROM KENNEDY TO HIS FORMER BOSS

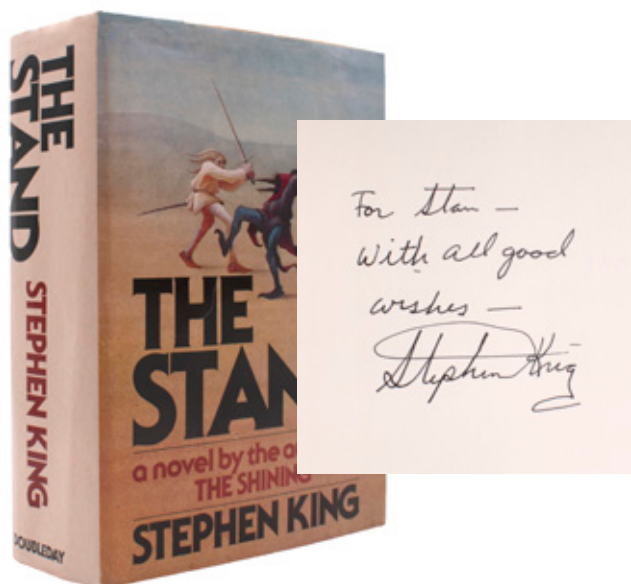
54] Kennedy, John. *Profiles in Courage*.

266, [xix] pp. 8vo, New York: Harper & Brothers, Publishers, 1956. First edition. Blue cloth with black cloth spine with light edge wear; in blue morocco slipcase, gilt, and with the presidential seal stamped in gilt on the front; Very good.

Later printing of this famous work, which won Kennedy the Pulitzer Prize. Presentation inscription, the front flyleaf is inscribed in Kennedy’s hand: “To my former boss Louis Ruppel – with warmest regards, John Kennedy.”

Louis Ruppel was the associate editor of the American Weekly newspaper in New York. Kennedy previously worked for Ruppel as a reporter, and maintained a warm relationship with him as his political career took off.

\$5,000 [345992]



55] King, Stephen. *The Stand*.

823 pp. 8vo, New York: Doubleday, 1978. First edition. Cloth backed boards. Fine copy in near fine pictorial dust jacket (a few spots of minor restoration to jacket and faint traces of spotting to flaps). Boxed.

Choice copy of King's dark dystopian tale, here inscribed by the author: "For Stan with all good wishes, Stephen King".

\$6,000 [338571]

56] Kipling, Rudyard. *The Jungle Book & The Second Jungle Book*.

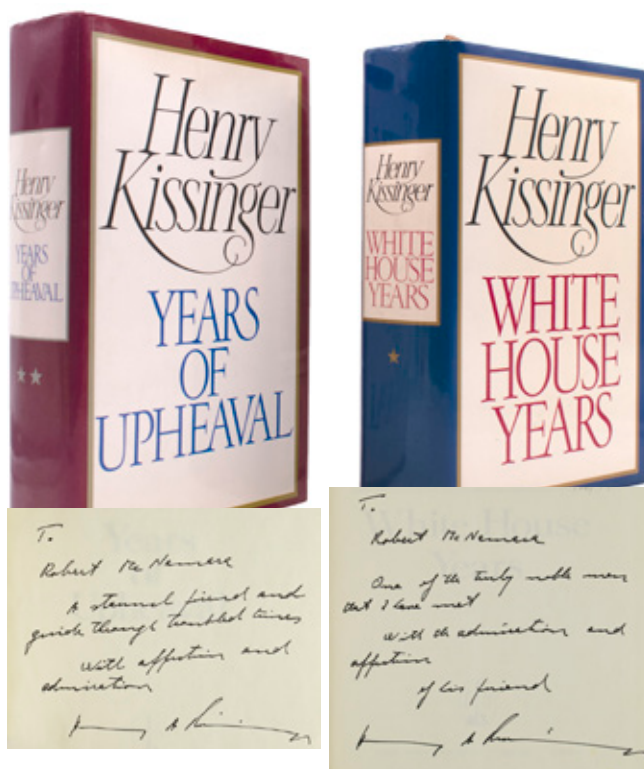
Numerous illustrations, both full-page and in the text, by J. Lockwood Kipling, W. H. Drake, and P. Frenzeny. 2 vols.. 8vo, London: Macmillan, 1894 & 1895. Blue gilt-pictorial cloth,



a.e.g. Bookplate of James Henry van Alen in each volume, with 1896 ownership signature in Second Jungle Book; some bumping at corners, generally a very clean set. In a blue cloth drop box. Grolier/Kipling 185, 197; Stewart 123, 132; Richards A76 & A85.

A nicely-matched set of the two Jungle Books.

\$4,000 [339208]



INSCRIBED TO ROBERT McNAMARA

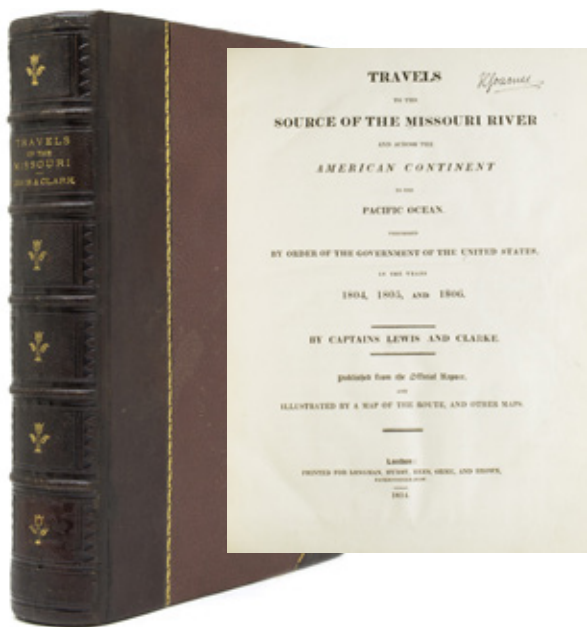
57] Kissinger, Henry A. *White House Years & Years of Upheaval*.

1521; 1283 pp. 2 vols. 8vo, Boston: Little, Brown and Company, [1979; 1982]. First editions. Blue cloth. Foxing to fore-edge, else near fine in near fine dust-jacket, minor split at inner joint on first volume; second volume fine.

Kissinger's massive memoir of his first four years in the Nixon Administration as Assistant to the President for National Security Affairs, and Nixon's closest advisor on foreign policy. This copy is inscribed on the half-title: "To Robert McNamara/ One of the truly noble men that I have met/ with the admiration and affection of his friend/ Henry Kissinger." Volume Two describes the turbulent years of the second Nixon Administration and is inscribed "To Robert McNamara, a staunch friend and guide through troubled times. With affection and admiration, Henry A. Kissinger."

McNamara was Secretary of Defense from 1961 to 1968 under Kennedy and Johnson.

\$4,500 [260503]



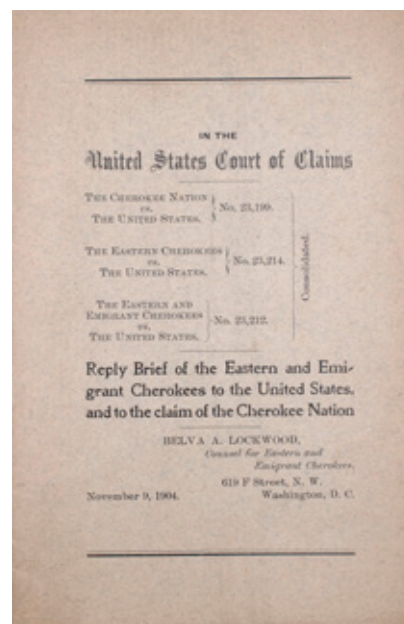
THE DEFINITIVE ACCOUNT OF LEWIS AND CLARK

58] (Lewis & Clark) [Lewis, Merriwether, and William Clark]. *Travels to the Source of the Missouri River and across the American Continent to the Pacific Ocean. Performed by Order of the Government of the United States, in the Years 1804, 1805, and 1806.*

Large folding map and five charts on three plates. xxiv, 663, [1, ad] pp. 4to. London: Printed for Longman, Hurst, Rees, Orme, and Brown, 1814. First London edition, published the same year as the Philadelphia edition. Late nineteenth century three quarter dark brown morocco and pebbled cloth over boards, marbled endsheets and edges. Early owner signature at upper margin of title. Faint traces of inkstamp removal from title leaf. Joints repaired. Very good plus copy, internally clean and fresh. Custom morocco backed folding box. Sabin 40829; Church 1309; Streeter 3128; Graff 2477; PMM 272; Howes L317; Wagner-Camp 13:2.

The “definitive account of the most important exploration of the North American continent” (Wagner-Camp).

The first quarto edition, superior in paper and printing quality to the two-volume octavo edition published in Philadelphia the same year. The importance of exploring the vast unexplored territory west of the Missouri River was clear to Thomas Jefferson as early as 1783, when he first proposed the project to Clark’s father, George Rogers Clark. “The purchase of the Louisiana Territory from France in December 1803 greatly increased the importance of the expedition, which finally began its long journey to the headwaters of the Missouri in May of the following year. That year they wintered in the Mandan villages in the Dakotas and in the Spring pushed on west across the Rocky Mountains and then down the Columbia River to the Pacific Ocean. Returning by the same route nearly two-and-a-half years after they had set out they arrived back in St Louis in September 1806



to the amazed delight of the nation which had given them up for lost. Though unsuccessful in their attempt to find a transcontinental water route, they had demonstrated the feasibility of overland travel to the western coast, a feasibility which was greatly enhanced a few years later by the discovery of the South Pass across the Rockies” (PMM).

\$22,500 [259296]

FIRST WOMAN TO ARGUE BEFORE THE SUPREME COURT

59] Lockwood, Belva A. *In the United States Court of Claims. The Cherokee Nation vs. The United States ... Reply Brief of the Eastern and Emigrant Cherokees to the United States, and to the claim of the Cherokee Nation ... November 9, 1904.*

17 pp. 8vo, Washington, D.C: [Government Printing Office], 9-Nov-04. Printed wrappers. Near fine.

In 1873, Belva Lockwood graduated from the National University Law School (now George Washington University Law School), though the school granted her a diploma only after she appealed to President Ulysses S. Grant. In 1879 she petitioned Congress to pass an anti-discrimination law that would permit a woman to appear in any court in the District, including the Supreme Court. She would become the first woman member of the Supreme Court bar and the first woman to argue a case before the Supreme Court (*Kaiser v. Stickney*). In the present case, which would result in her second appearance before the Supreme Court, she argued on behalf of the Cherokee Nation who were suing the federal government for failing to pay claims resulting from their sale of land in Georgia in 1835 and their removal in 1838. In 1906 the Supreme Court would affirm a lower court’s decision and find in their favor, ordering the government to pay the Cherokee over \$5 million.

\$6,500 [325635]



60] Mann, Thomas. *The Magic Mountain* [Der Zauberberg]. Translated from the German by H. T. Lowe-Porter.

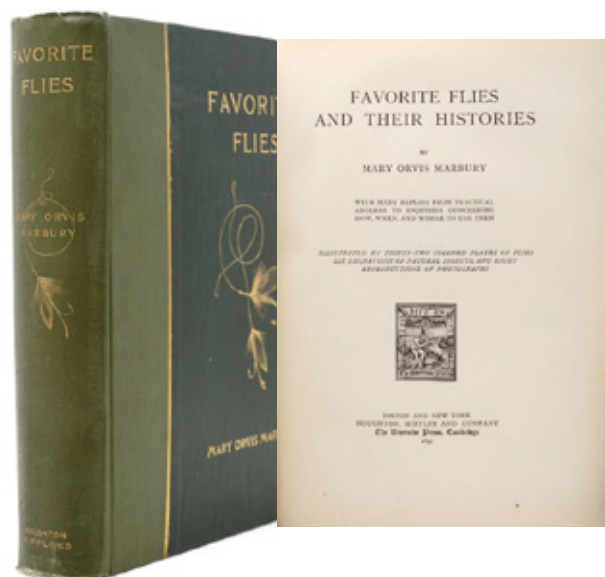
2 vols. 8vo, New York: Alfred A. Knopf, 1927. First edition, no. 151 of 200 copies printed on Worthy Aurelian paper and signed by the author. Printed in Bodoni Type. Printed at the Plimpton Press. Half vellum with grey, white, and green striped paper over boards, gilt spine. Some rubbing to edges of covers, very good.

The Nobel Prize-winning author's greatest book, the story of Hans Castorp's stay in a Davos sanitarium.

\$3,750 [345923]

61] Marbury, Mary Orvis. *Favorite Flies & Their Histories.*

Illustrated with 32 color plates of flies, engravings of natural insects & 8 photos. viii, [ii], 521 pp. Thick 8vo, Boston and New York: Houghton, Mifflin, 1892. First edition, first issue, with date "1892" on title-page. Two-tone green cloth, t.e.g.



Fine, bright copy. Bookplate of Henry Andrews Ingraham. Wetzel p. 180; Goodspeed, p. 276 et seq.; Bruns M40.

The classic work of late nineteenth century American fly fishing. An interesting and attractive book, "an important work on the flies in use during the latter part of the nineteenth century ... exquisite colored plates ..." (Wetzel), which went into several editions. It was written (and compiled from her father's correspondence) by the daughter of Charles F. Orvis, famed American tackle-maker and author of "Fishing With the Fly" (1883). Goodspeed notes that while Mrs. Marbury was "not herself a fisher-woman", she was an expert at making flies, which she tied without the aid of a vise. Much of the book consists of the replies her father received from anglers to whom he had posed questions concerning the sport.

With excellent provenance: from the library of Henry Andrews Ingraham, angling author and president of the Anglers' Club of New York, 1927-1928.

\$1,500 [319791]

THE FOUNDATION WORK FOR MAYAN STUDIES

62] Maudslay, A. P. *Biologia Centrali-Americana; Contributions to the Knowledge of the Fauna and Flora of Mexico and Central America.* Edited by F. Ducane Godman and Osbert Salvin ... Archaeology.

Text: 2 volumes, comprised of Vols 1-4 bound in one, plus the Appendix edited by J.T. Goodman in 1. Photogravure and other illustrations. 69; 47; 50; 38pp., plus the separately-bound Appendix (i.e. part viii). Ten original parts front wrappers bound in. Uncut. The Appendix largely unopened. Plates: 4 volumes in 2. 392 plates, including autotypes and lithographs, a few folding or double-page, a few in color. 4 vols. (Nine volume in four). 4to (text) and oblong folio (plates), London: R. H. Porter, February 1889 - August 1902. First edition. Early half green morocco and cloth covered boards, spines lettered in gilt. Coe, Breaking the Maya Code, pp.110-12; J. Sharer, Robert. "Alfred P. Maudslay: Pioneer Maya Archaeologist" Expedition Magazine 26.1 (1983).

Although the Mayan ruins of Central America were made famous by Stephens' and Catherwood's early explorations, scientific and serious archaeological study began with Alfred Maudslay. A Cambridge polymath who became intrigued by the Mayan ruins in Guatemala in 1880, Maudslay spent two decades exploring Copan, Quirigua, Menché (i.e. Yaxchilan, being the first Westerner to reach it), Chichen Itzá, Tikal, and Palenque, among others.

His impressive work on the Mayan ruins would become part of Godman and Salvin's monumental study *Biologia Centrali-Americana*. Published over nearly forty years, the *Biologia* was largely devoted to natural history, attempted to fully document the flora and fauna of the region. The inclusion of Maudslay's archaeological work, which was a part of the larger work and issued separately, was a fortunate afterthought.



Maudslay and his team worked with a large wet-plate camera, developing photographs on the spot. He also made extensive casts and took careful measurements. The extraordinary photographic and lithographic plates, the latter largely drawn by Anne Hunter, invaluable document many sites and artifacts which no longer exist or have been extensively plundered. Describing Maudslay as the greatest recorder of Mayan inscriptions, Michael Coe writes: "It is impossible to exaggerate the importance to Maya research of Maudslay's published work. For the first time, Maya epigraphers had large-scale, incredibly accurate illustrations of complete Classic texts..."

\$45,000 [323372]

63] McElrath, Thomson P. *The Yellowstone Valley: What It Is, Where It Is, and How to Get To It. A Hand-Book for Tourists and Settlers.*

138, + [6, ads] pp. Folding map, some text illustrations. 8vo, St. Paul, Minnesota: Pioneer Press, 1880. First edition. Publisher's cloth. Adams Herd 1397; Graff 2605; Howes M91; Smith 6320.

One of the earliest adequate guides, written by a resident of the area (Graff). The map shows the Northern Pacific Railroad route from St. Paul & Duluth to Portland and Puget

Sound. Includes a long account of the Gore expedition in eastern Montana and comments on people and places along the valley. Scarce early guide to the region, in lovely condition.

\$2,500 [320993]





A FINE COPY OF KENT'S IMPRESSIVE MOBY DICK

64] Melville, Herman. *Moby Dick, or the Whale.*

280 woodcut illustrations by Rockwell Kent. 3 vols. 4to, Chicago: Lakeside Press, issued by Random House, 1930. One of 1000 sets. Publisher's black cloth stamped in silver with design by Kent. Spine ends bumped, some fraying to lower edges of covers. Original acetate dust jacket remaining on volume I only, browned, with several chips. Interior fine. Some scuffs to aluminum slipcase.

A nice set of one of the most famous illustrated American books of the twentieth century. In 1926 The Lakeside Press launched their 'Four American Books' campaign that aimed to produce illustrated books to rival those of the private presses of Europe. *Moby Dick* is widely considered the greatest of the four. Rockwell Kent saw his illustrations as "literary woodcutting", although his illustrations are not woodcuts, but rather ink and wash. So successful and captivating were Kent's designs that this edition is credited with finding the novel a wider audience and cementing the status of *Moby Dick* as an American classic. William Kittredge, Director of Design and Typography at the Lakeside Press, was so bold as to tell Kent: "We will all go jump in the lake if this book is not the greatest illustrated book ever done in America".

\$10,000 [326808]

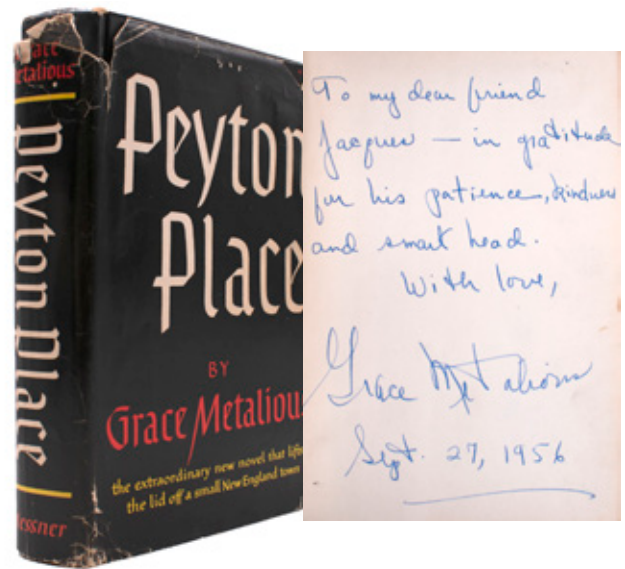
65] Melville, Herman. *Works. [Volumes I to XII].*

12 vols. [of 16]. 8vo, London: Constable, 1922-1923. Standard Edition. One of 750 sets, numbered and initialled by the publisher. Contemporary blue half-morocco with gilt, for Brentano's. Slightest traces of rubbing to three volumes. BAL 13680.



Publication of this edition contributed materially to the renewal of interest in Melville's writings. This set is complete through 1923, with vol. 12, *The Confidence Man* (1923), containing a bibliography of first editions of Melville's prose writings compiled by Michael Sadleir. Volumes 13 to 16 were published in 1924.

\$4,000 [323674]



INSCRIBED TO HER AGENT AT PUBLICATION

66] Metalious, Grace. *Peyton Place.*

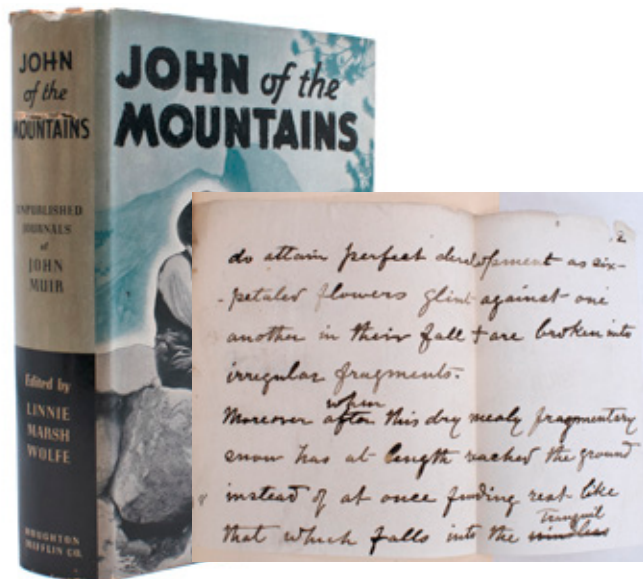
[viii], 372 pp. 8vo, New York: Julian Meissner, [1956]. First edition. Black paper covered boards with some rubbing to corners all around, in unclipped (\$3.95 price) dust jacket with wear and loss to head of spine and at folds.

Inscribed on the flyleaf to her agent: "To my dear friend Jacques - in gratitude for his patience, kindness and smart head. With love, Grace Metalious Sept 27, 1956." The book was published in late September, 1956.

Metalious sent her manuscript to an agent named Jacques Chambrun, whom she chose because his name was French.

Chambrun loved the novel and shopped it unsuccessfully to a number of publishers until it was picked up by Messner Associates, one of the few publishing houses run by a woman. Kitty Messner and Metalious bonded instantly and a period of intense revision followed, the most significant alteration being a change of title from *It'll Do* to *Peyton Place*.

\$7,500 [345740]



WITH MANUSCRIPT LEAF

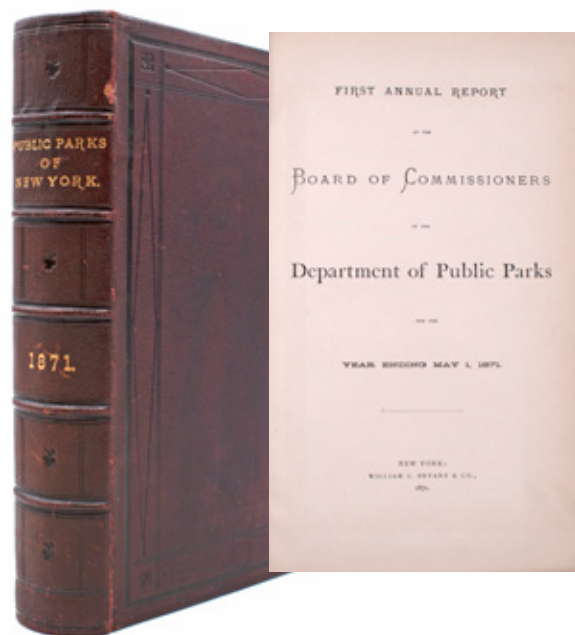
67] Muir, John. *John of the Mountains: The Unpublished Journals of John Muir.* Edited by Linnie Marsh Wolfe.

Frontispiece and seven other full-page plates. xxiv, 459pp. 8vo, Boston: Houghton Mifflin Company, The Riverside Press Cambridge, 1938. First edition, signed by editor on half-title page and by Wanda Muir Hanna on the dedication page, with an eight-line holograph manuscript leaf in ink of John Muir tipped in at the dedication page. Tan cloth, spine and upper cover printed in red and blue. A near fine copy in near fine pictorial dust jacket (light wear and tanning; short, narrow chip on upper spine, with no loss to printing, quite fresh and clean). BAL 14780 (noting only the trade issue); Kimes 379 (enhanced version).

Signed by editor Linnie Marsh Wolfe (in ink) on the half-title page: "Greetings from Linnie Marsh Wolfe" (beneath the printed title); signed by Wanda Muir Hanna, daughter of John Muir, on the dedication page: "Wanda Muir Hanna." Also present is a manuscript leaf with eight lines in the early hand of John Muir. The manuscript appears to be an unpublished leaf from Muir's early Yosemite journals, perhaps from the section entitled "My First Winter in Yosemite Valley" (circa 1869 - 1870).

An elusive title in dust jacket, especially when signed by editor and dedicatee, and rarely seen with manuscript leaf.

\$3,500 [332668]



68] New York City. *First Annual Report of the Board of Commissioners of the Department of Public Parks for the Year ending May 1, 1871.*

50 plates [i.e. with the two plates at page 24 on one sheet and an additional plate at page 258 not included in the list of plates], including 4 mounted photographs by Rockwood, 3 photomechanical plates, 7 folding plates including color lithographed views, and 3 folding maps. Without the very rare mounted photograph of The Grotto Bridge at page 198 (not bound into most copies). 8vo, New York: William C. Bryant & Co, 1871. First edition. Contemporary full purple morocco, covers and spine tooled in blind, yellow endpapers. Some separations to folding plates. Provenance: John W. Reps. NYPL Checklist 234-2.

The report offers detailed information on the early years of Central Park, including a large folding map and guide. It includes appendices with the "Legal History of the Jurisdiction of the Department of Public Parks"; a report of the comptroller Geo. M. Van Nort, with various statistics on labor, visitors, and use of the park; a list of donations; a list of animals in the menagerie; a report of the engineer-in-chief M. A. Kellogg about the progress of construction work, with detailed sections "Improvement of City Parks" (pp. 222-52) and "Improvement of 'the Boulevard' and Other Avenues and Streets" (pp. 252-69); a report of the landscape gardener Frank A. Pollard, acting chief landscape gardener; and a report of the superintendent of the Central Park, B. F. Crane; engineer reports and more.

\$1,500 [323645]



FROM BOWLING GREEN TO 59TH STREET

69] **New York City.** *A Pictorial Description of Broadway by the Mail & Express* [wrapper title].

Chromolithographed throughout. [4], 92pp. Ads. Oblong quarto (6 x 16-3/4 inches), New York: Mail & Express, 1899. Publisher's wrappers, chipped. Provenance: Dover Publications Inc. (ink stamp on first leaf).

An ephemeral turn of the century depiction of both sides of Broadway from Bowling Green to 59th Street, valuable not only for the architectural renderings but also the locations and types of businesses. Rare, with OCLC recording only four other examples (NYPL, NYHS, Columbia and Clements).

\$9,500 [335003]

DELUXE EDITION

70] **Obama, Barack.** *A Promised Land.*

751 pp. Large 8vo, New York: Crown Publishers, 2020. First edition, first printing. Deluxe Edition, signed by Obama. Grey

cloth with silver gilt spine in matching slipcase with inlaid photo of Obama; in original shrinkwrap with \$350 price tag.

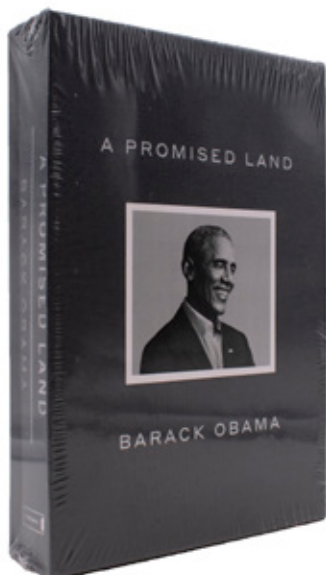
\$1,250 [338675]

71] **(Picasso, Pablo) Sabartes, Jaime.** *Picasso: Toreros with 4 Original Lithographs.* Translated from the French by Patrick Gregory.

With four lithographs by Picasso (one in 24 colors, three in black and white). 153 pp. Oblong 4to (25 x 33 cm), New York & Monte-Carlo: George Brazillier & André Sauret, 1961. First edition in English. Publisher's red buckram with Picasso illustration stamped in black on upper cover, spine lettered in very good black, pictorial dust-jacket. Bloch 1014-1017; Mourlot 346, 348, 349 and 350; Goeppert & Cramer 113 113; Freitag no. 7495.

All four of these original lithographs were done especially for this book, and printed by Mourlot Press. They are entitled: La Pique, Le Picador II, Jeu de la Cape, Les Banderilles.

\$2,000 [323097]





72] Pyle, Howard. *Howard Pyle's Book of Pirates.* Compiled by Merle Johnson.

Illustrated with 36 full-page plates by Howard Pyle (of which 12 are in color) on glossy paper, and numerous illustrations in black and white throughout the text. xvii, [1], 247 pp. 4to, New York: Harper & Brothers, 1921. First edition, no. 7 of 50 copies only on Japan vellum stock, signed by Merle Johnson on the limitation page. Publisher's cloth spine and boards, color plate affixed to front cover. Minor soiling and a few scuffs. Near fine.

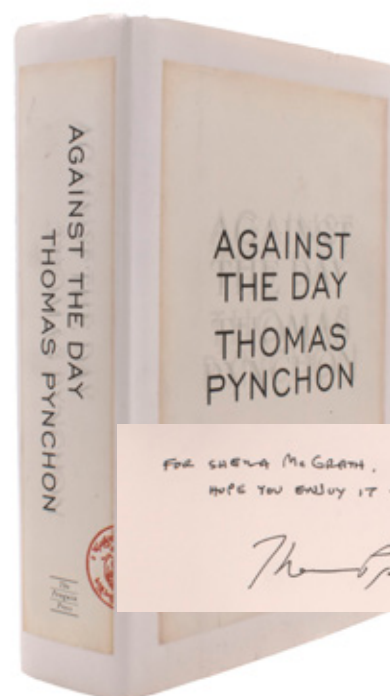
The deluxe edition on Japan vellum of this collection of pirate tales and illustrations by Howard Pyle, compiled by Merle Johnson.

\$4,000 [345469]

73] Pyle, Howard. *Howard Pyle's Book of the American Spirit. The Romance of American History Pictured by Howard Pyle, Compiled by Merle Johnson: With Descriptive Text from Original Sources Edited by Francis J. Dowd.*

Illustrations in color and black and white by Howard Pyle. Large 4to, New York: Harpers, 1923. First edition, deluxe issue. No. 30 of 50 copies signed by Merle Johnson & editor Francis J. Dowd, with an extra plate. Original white cloth-backed spine with grey boards. Very good plus copy.

\$3,000 [345467]



74] Pynchon, Thomas. *Against the Day.*

1085 pp. Thick 8vo, New York: The Penguin Press, 2006. Boards and paper over boards, small split. Fine in fine duat jacket.

Inscribed on flyleaf to Sheila McGrath, former assistant at the New Yorker whom Joseph Mitchell named as his literary executor, in which capacity she served until her death in 2012. The book is inscribed by Pynchon ("hope you enjoy it"), and laid-in are two pieces of note paper on which Pynchon thanks her for sending two of Mitchell's books, one of which (*Joe Gould's Secret*) he's returning because it's inscribed to "Naomi & Bruce."

The reclusive Pynchon, whose last official photo was taken by the US Navy in 1955, and who sent a stand-up comedian in his place to accept the 1974 National Book Award for *Gravity's Rainbow*, is often mentioned as a recluse in the same breath as J.D. Salinger, Harper Lee, and Mitchell, who famously didn't write anything from 1964 (the year he published *Joe Gould's Secret*) until his death in 1996, but went to the office every day, sat at his desk, and was heard to be typing.

Pynchon inscriptions are very rare, we know of fewer than a dozen.

\$30,000 [345378]



RARE SPECIAL ISSUE

75] Pynchon, Thomas. *Vineland*.

385 pp. 8vo, Boston: Little Brown, [1990]. Special issue, advanced state, one of eight copies reportedly produced. 13 unsewn signatures. Laid into a half crimson slipcase with chemise. Fine.

Pynchon's highly anticipated first new book after *Gravity's Rainbow*, which was published 17 years prior. Pynchon and his editor Ray Roberts made corrections to the proof up until press day, and no advance reading copies or uncorrected proofs were issued for this book, but Little Brown's publicity department needed something, so they did spiral-bind five photocopies of an advanced state. Those five and these eight are the only reported advanced copies printed. One spiral bound galley appeared at auction in 1997 and another copy of this set appeared in 2003.

\$4,500 [345921]



76] (Rackham, Arthur) Pollard, Alfred. *The Romance of King Arthur and His Knights of the Round Table*. Abridged from Malory's *Morte D'arthur* by Alfred W. Pollard.

Illustrated by Arthur Rackham with 16 mounted full-page color plates, numerous illustrations in text. xxiv, [1]-508, [1] pp. 4to, London: Macmillan and Co., Ltd. St. Martin's Street, 1917. First Rackham Edition, Deluxe Issue limited to 500 copies, no. 333, signed by the artist. Bound in publisher's full white vellum, t.e.g., rest uncut. Fine in red folding box.

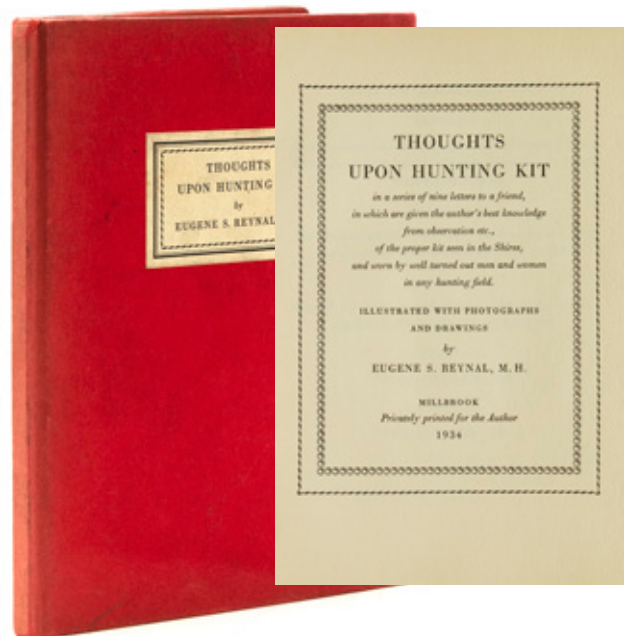
\$3,000 [345360]

77] Reynal, Eugene S. *Thoughts Upon Hunting Kit in a Series of Nine Letters to a Friend*.

Illustrated with 4 photographs, and a drawing by the author. 12mo, Millbrook: Privately Printed for the author [by The Derrydale Press], 1934. First edition, no. 112 of 500 copies. Red paper over boards, with white paper printed label on the upper cover. Spine very slightly faded, else fine. Siegel 83; Frazier R-6-a; Biscotti, *Six Centuries of Foxhunting*, p. 304-5.

An almost unprocurable Derrydale Press title. The book appeared in two bindings: red paper boards with a printed white label, and in full leather with gilt medallion on upper cover. Both are uncommon, and, although the number in the deluxe leather binding is not known, in fact, copies in boards are seen only rarely. Siegel states that "We understand from a reliable source that upon housekeeping after Mr. Reynal's death, a large carton of *Thoughts Upon Hunting Kit* was taken to the dump ..."

\$1,500 [239045]





SIGNED BY MICK JAGGER

79] Rolling Stones. *Rolling Stones Anthology Vol. 2.*

Illustrated with photographs and sheet music. 200 pp. 4to, New York: Abkco Music, 1975. First edition. Pictorial wrappers with shop price sticker pasted on upper right cover, some fading and creasing along the spine, marked up with tablature in blue ink by previous owner throughout. Signed by Mick Jagger in blue ink across the photo of himself on flyleaf. Overall a very good copy signed by the front man.

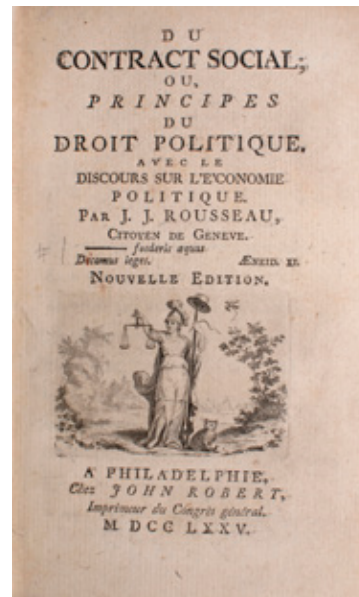
\$2,000 [338124]

'MAN IS BORN FREE, AND HE IS EVERYWHERE IN CHAINS'

79] Rousseau, Jean Jacques. *Du contract social; ou, Principes du droit politique. Avec le Discours sur l'e'conomie [sic] politique. Par J.J. Rousseau, citoyen de Geneve.*

Engraved frontispiece portrait, engraved printer's device on title. [10], 240 pp. Half-title. 12mo, Philadelphie [but Amsterdam? Zurich? Paris?]: chez John Robert, imprimeur du Congrès général, 1775. First "American" edition. Nineteenth century pastepaper boards, a bit worn. Dufour 142; ESTC W507187 (locating only the example at Columbia). Not in Brunet, Evans, Bristol, or Shipton & Mooney. Not in Weller, Die falschen und fingierten Druckorte.

Mitch Fraas, in his "Don't Believe that Imprint" (14 June 2013) cites an "explosive increase" of false American imprints appearing in Europe around the time of the American Revolution, particularly in French. "This boom," he writes "is closely related to the subject matter of the books. Many of those claiming American origin relate to the radical politics of the revolution, the nature of colonies, and the problems of empire. Adding 'Philadelphie' to the title page was likely done not necessarily to fool readers but as part of the overall textual impact of the work."



This was particularly true of Rousseau's *The Social Contract* in the context of the American Revolution. Beginning famously with the quote "Man is born free, and he is everywhere in chains", Rousseau's vision of freedom within a civil society demanded that governments ensured the rights and happiness of its citizens, a political theory which would profoundly affect the Founding Fathers.

This "American" edition is very rare, with no examples in the auction records and only a handful cited by OCLC.

\$4,500 [329429]

80] Sage, Dean. *The Ristigouche and its Salmon Fishing with a Chapter on Angling Literature by Dean Sage. Edited by Colonel Henry A. Siegel and Harry C. Marschalk, Jr. With an Introduction by Arnold Gingrich.*

With hand-colored frontispiece entitled "Dean Sage's Favorite Flies" by Charles DeFeo (signed by him), an additional color plate after watercolor by Ogden M. Pleissner (signed by him), several black and white plates. 304 pp. 4to, Goshen, CT: The Angler's and Shooter's Press, 1973. Facsimile of first edition. Number 91 of 250 Copies on Rives hand-made paper, signed by the Editors, with a remarque in ink of three salmon signed by Charles De Feo on the half title. Full brown polished calf, triple gilt fillet borders surrounding a gilt design of a bird catching a salmon on upper cover, gilt spine, t.e.g., lettering on spine faded, else Very Fine. Laid into publisher's special cloth dropbox with leather label which was available for an extra cost from publisher.

A book of almost legendary importance, recounting the author's adventures at Camp Harmony on the Restigouche River in New Brunswick, and drawing upon his long experience fishing the river.



Dean Sage's contributions to angling literature are few in number but profoundly influential: "Ten Days' Sport on Salmon Rivers", published in *The Atlantic* in 1875, is a classic account. His library catalogue (2 vols., 1896, 1904) remains an important document in the history of angling bibliography and collecting. Sage's section on "The Atlantic Salmon," in *Salmon and Trout* (1902), is a synthesis of his own first hand knowledge as a fisherman and his assessment of the extensive literature. *The Ristigouche and Its Salmon Fishing* remains the work for which Sage is best known.

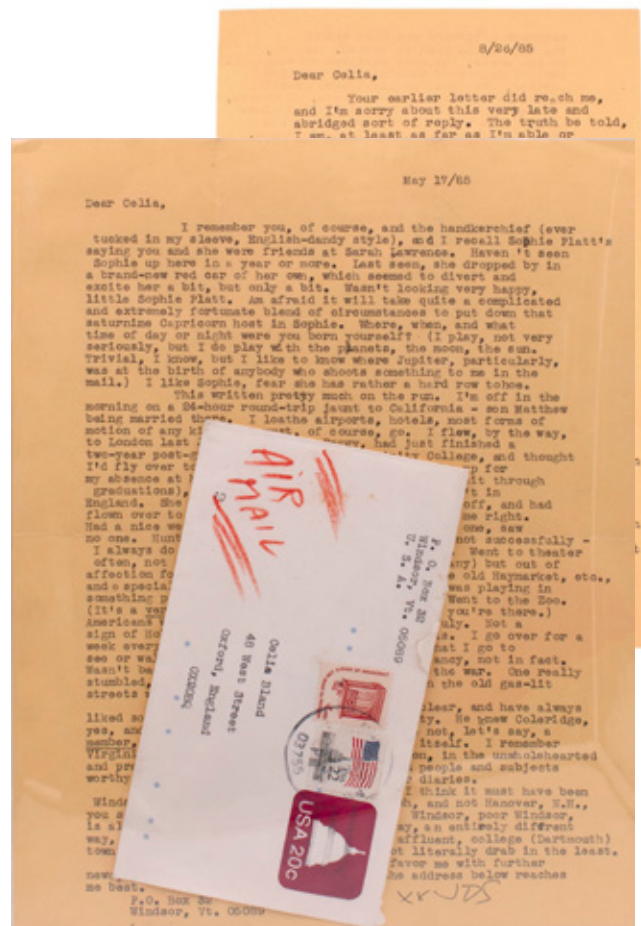
\$2,750 [256996]

'WHERE, WHEN, AND WHAT TIME OF DAY OR NIGHT WERE YOU BORN ...?'

81] Salinger, J. D. Two typed letters, signed "xxJDS" and "JDS", to poet Celia Bland, 17 May and 26 August 1985.

3 pages (279 x 216 and 216 x 140 mm) on yellow typing paper, signed, addressed to Celia Bland in Oxford, England, and Northeast Harbor, Maine., Windsor, VT.: , 1985. Horizontal and vertical folds. Typed envelopes. Housed in a half blue morocco clamshell case. Slawenski, J.D. Salinger, *A Life*, 2010, p. 384-8.

J. D. Salinger first met poet Celia Bland when she was an undergraduate at Sarah Lawrence College with a friend who lived near Salinger in New Hampshire. "Where, when, and what time of day or night were you born ...? (I play, not very seriously, but I do play with the planets, the moon, the sun. Trivial, I know, but I like to know where Jupiter, particularly, was at the birth of anybody who shoots something to me in the mail.)" In the 1970s Salinger wrote a story about an astrologer, and his research made him into an enthusiast who drew up the charts of his family and friends.

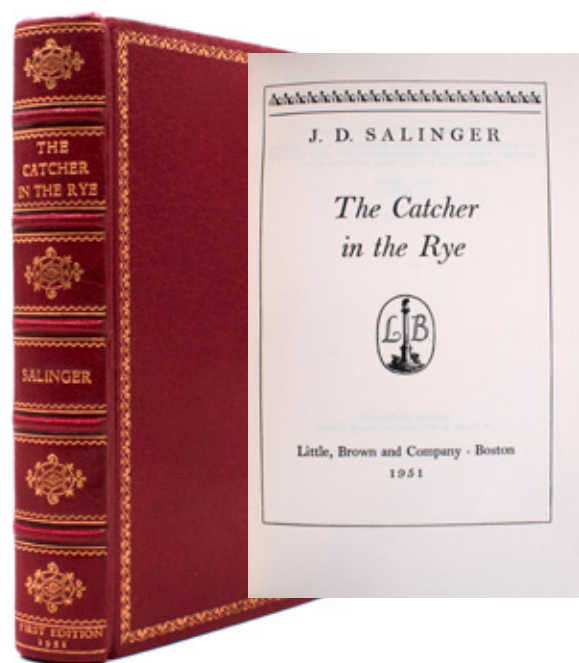


Salinger says he is traveling to attend his son Matthew's wedding. "I loathe airports, hotels, most forms motion of any kind." He goes on to relate a misadventure in trying to visit his daughter Peggy in England, only to discover she had gone to the U.S. for a few days: "Had a nice week in London alone anyway. Phoned no one, saw no one. Hunted down some out-of-print books, but not successfully — I always do better, best, in Boston on old books. Went to theater often, not out of love for the Theater (haven't any) but out of affection for the physical theater in London — the old Haymarket, etc., and especially the tiny theater where Leo McKern was playing in something pretty awful. Walked, bus'd, taxi'd. Went to Zoo... Not a sign of Holmes, anywhere, but then there never is. I go over for a week every couple of years or so, but most of what I go to see or walk past existed solely in fiction or fancy, not in fact. Wasn't bad at all, though, in blackouts during the war. One really stumbled, bumped into things, but really, as in the old gas-lit streets when the fog rolled in." Turning to literature, Salinger muses on Hazlitt: "He's sharp, clear, and have always liked something about his personal unpopularity. He knew Coleridge, yes, and probably the Wordsworths, but he was not, let's say, a member, and I find that rather commending in itself. I remember Virginia Woolf wrote about him with admiration, in the unwholehearted and practical way she bestowed admiration on people and subjects worthy of grist for her essays or letters or diaries."

Slawenski says that Salinger had intended to visit a number of people in London, but “spent the week alone in his London hotel room,” an account disputed by this letter to Bland. By 1985 his mail had become an ordeal for him, and lack of a response to letters from close friends like E. Michael Mitchell, were excused, when they were at all, by his commitment to his work, his “assignment.” He describes something similar to Bland, whom he nevertheless found time to write. As he explains in the second letter:

“The truth be told, I am, at least as far as I’m able or permitted by the people who send out bills, making a stab at withdrawing from the mails entirely. Have even considered printing a small announcement to that effect in some publication that everybody reads, like *Woodman of the World* or *The Canadian Needlewoman*. It’s mainly that I’m seated here at work most of the day and a fair part of the night, and then another couple of hours just trying to reduce the little pile of unanswered letters, bills, etc., and have decided to leave off for a year or two.”

\$25,000 [329774]



SALINGER'S CLASSIC, FINELY BOUND

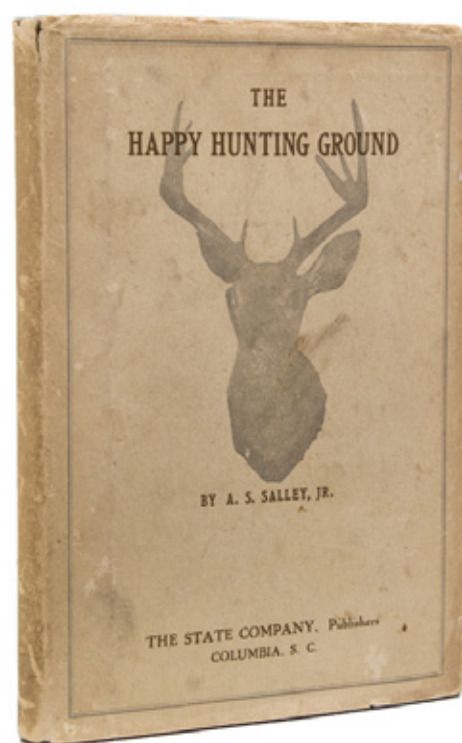
82] Salinger, J.D. *The Catcher in the Rye*.

[6], 277 pp. 8vo, Boston: Little, Brown, 1951. First edition. Bound in full red morocco, a.e.g., by Weitz-Coleman in 1989. Fine. Starosciak A30, Bixby A2.

“In American writing, there are three perfect books, which seem to speak to every reader and condition: *Huckleberry Finn*, *The Great Gatsby* and *The Catcher in the Rye*. Of the three, only *Catcher* defines an entire region of human experience: it is ...

the handbook of the adolescent heart” (*New Yorker*). *Catcher in the Rye* “captured the hearts of several generations ... with its very first sentence, the book, which came out in 1951, introduced a brand-new voice in American writing” (*New York Times*). “This novel is a key-work of the 1950s in that the theme of youthful rebellion is first adumbrated in it, though the hero, Holden Caulfield, is more a gentle voice of protest, unprevailing in the noise, than a militant world-changer... The *Catcher in the Rye* was a symptom of a need, after a ghastly war and during a ghastly pseudo-peace, for the young to raise a voice of protest against the failures of the adult world. The young used many voices ... anger, contempt, self-pity ... but the quietest, that of a decent perplexed American adolescent, proved the most telling” (Burgess, *99 Novels*, 53-4).

\$7,500 [332618]



83] Salley, A.S., Jr. *The Happy Hunting Ground. Personal Experiences in the Low-Country of South Carolina*.

Illustrated with frontispiece and four plates from photographs. x, 83 pp. 8vo, Columbia, S.C.: The State Company, 1926. First edition. Brown cloth spine, illustrated brown paper over boards. Very good in very good dust jacket. Bookplate of Francis Fretwell. Heller 1:338; Biscotti 383 (“Rare”); Casada 545.

Recollections of hunting deer, waterfowl, wildcat, and turkey in Orangeburg county, South Carolina, on the Asheppo and Edisto rivers.

\$2,000 [252273]



84] Schmidt, Carl E. *A Western Trip*.

12 mounted full-page color photographs (photochromes by the Detroit Publishing Company from negatives) by William Henry Jackson and 18 smaller mounted black and white photographs in text. 91 pp. 8vo 8-3/4 x 6-1/4 inches (22.5 x 16 cm), [Detroit: [Herold Press] for private circulation only, [1904]. First edition. Publisher's brown calf, upper cover pictorially blocked in gilt with a Western design, silk endpapers. Spine worn, endpapers chipped and torn. Very good. Streeter sale, lot 4123, vol. VII, p. 2864 (1969); Howes S-170; Eberstadt 133:975 "extremely difficult to come by"; Taylor, *Traveling thru Wonderland* pp. 40-41. Not in Bruns, Heller, Litchfield, Phillips, Wetzell.

This lavishly produced record of a sporting trip to Yellowstone takes the form of the diary of Detroit industrialist a "tannery magnate" Carl Schmidt, and includes a section on fishing. Chapter 9, pp. 63-72, is entitled "A Fishing Trip."

The color pictures are photochrome prints after photographs by William Henry Jackson who, as the official photographer of the Hayden Survey in the 1870s, took the first photographs of Yellowstone. The photochrome process was invented in Switzerland, and the American rights were purchased by the

Detroit Publishing Company around 1895. Jackson served as a director of the newly-created Photochrome Company subsidiary, and praised the photochrome process in his memoirs as a "process hardly improved today." The black and white photographs are by members of the party.

A second edition was published the same year, though with the in-text illustrations as half-tone images as opposed to the original mounted photographs, as here.

An outstanding sporting and Western rarity.

\$6,000 [323904]

FINELY BOUND SET OF ILLUSTRATED SHAKESPEARE

85] Shakespeare, William. *The Comedies, Histories, Tragedies, and Poems of William Shakespeare, with Memoir, Introductions and Notes by Richard Grant White...*

Photogravures throughout. 18 vols.. 8vo, Boston: Little, Brown, and Company, 1912. The Book Lovers' Limited edition, 447 of 1000 sets. Three quarter red morocco with gilt spine in compartments, t.e.g. Near fine, tissue guards in place, pages free of foxing. Provenance: Dr. Fin Sparre, Wilmington.

\$3,000 [345619]

THE FIRST MIKE HAMMER NOVEL

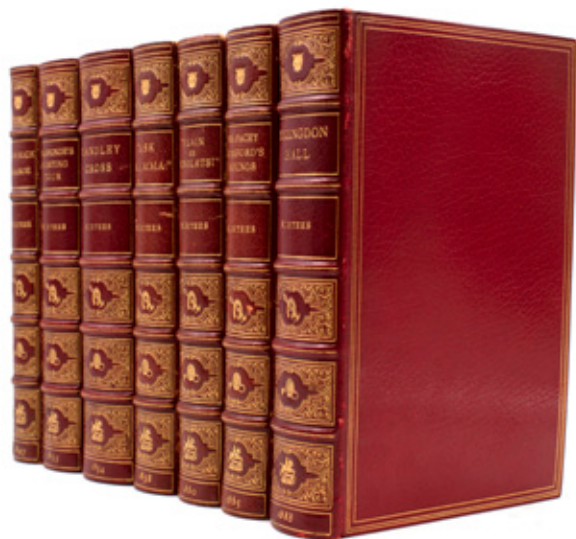
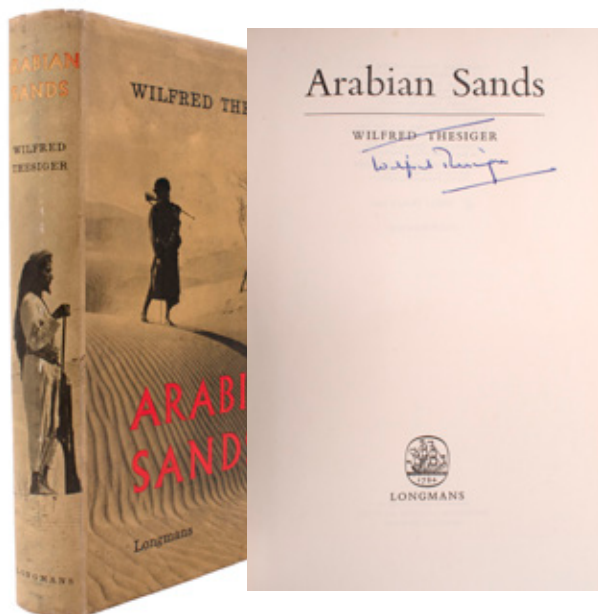
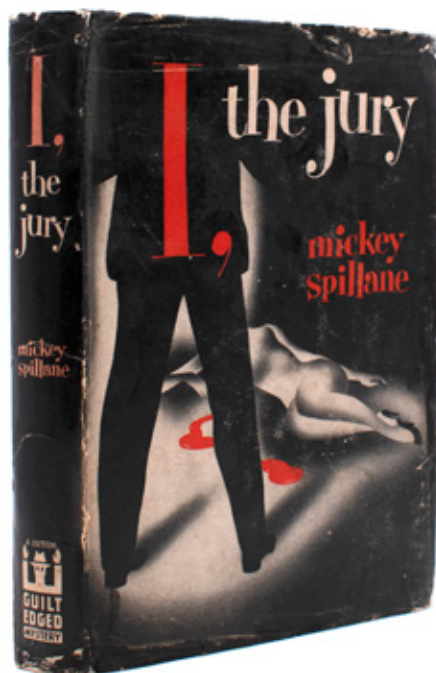
86] Spillane, Mickey. *I, The Jury*.

218 pp. 8vo, New York: E.P. Dutton & Company, Inc, 1947. First edition. Black boards stamped in red. Near fine (light soiling to the edges, occasional finger marks in text block) in very good dust jacket (some wear, with tape repairs on verso).

The book that launched Spillane's career and introduced Mike Hammer, the archetype for the harder detective of the fifties who would stop at nothing to enact justice.

\$1,250 [332910]





SET OF SURTEES ILLUSTRATED FIRSTS

87] Surtees, Robert Smith. [*Works:*] *Hawbuck Grange*, “*Ask Mamma*”; *Handley Cross*; *Mr. Sponge’s Sporting Tour*; *Plain or Ringlets*; *Mr. Facey Romford’s Hounds and Hillingdon Hall*.

Hand colored plates, mostly by John Leech, and many illustrations in text (the first title is illustrated by Phiz). 7 vols.. 8vo, London: Longman, Brown, Green and Longmans; Bradbury and Evans; John Nimmo, [1847, 1853, 54, 1858, 1860, 1865 & 1888]. First editions, except *Handley Cross*, first illustrated edition (it was first published in 1843, without illustrations). Bound in full red morocco, t.e.g. by Riviere, original cloth bound in.

An attractive set of classics of English sporting literature.

\$3,000 [323779]

‘I WENT TO SOUTHERN ARABIA ONLY JUST IN TIME’

88] Thesiger, Wilfred. *Arabian Sands*.

46 plates, 8 maps to the text & folding map in pocket. xvi, 326 pp. 8vo, London: Longmans, 1959. First edition. Original cloth, spine gilt. Near fine (light rubbing to the head and foot, some spotting to rear board, not affecting map) in slightly faded dust jacket with some shelfwear and spotting near flap hinges. Alexander Maitland, *Wilfred Thesiger: the Life of the Great Explorer* (2006).

Signed by the author on the title page.

Arabian Sands is Thesiger’s first and most important work, recounting his crossing of the Empty Quarter under the aegis of the Middle East Anti-Locust Unit: first in 1946-7, on a 2000 mile journey that began and ended at Salala on the south coast, then again almost immediately in 1947, departing Manwakh well in Yemen and visited at Liwa Oasis and then to Abu Dhabi town. This included a brief imprisonment in Saudi Arabia. *Arabian Sands* includes accounts of both these crossings and is illustrated with Thesiger’s own dramatic photographs. Although brief reports of the journey were published in the *Journal of the Royal Geographical Society* in the late 1940s, it was only through the efforts of his friend Graham Watson and the publisher Mark Longman that Thesiger was persuaded to write a book-length account.

Thesiger, who had a revulsion to modern life, immersed himself in the country, made friends with the Arabs and traveled on foot and by camel. He states boldly in the introduction to this work, whatever their results “[future explorers] will never know the spirit of the land nor the greatness of the Arabs.”

Arabian Sands was received enthusiastically in the press and Thesiger himself thought it “his finest book” (ODNB). The *Daily Telegraph* stated: “Following worthily in the tradition of Burton, Lawrence, Philby and Thomas, [*Arabian Sands*]

is, very likely, the book about Arabia to end all books about Arabia.” Indeed, St John Philby described Thesiger as “probably the greatest of all explorers” (Maitland, 380) and Sir John Glubb regarded him “the last, and certainly one of the greatest, of the British travellers among the Arabs” (ibid.).

\$3,250 [345984]



89] Van Vechten, Carl. *Portrait photograph of F. Scott Fitzgerald.*

Stamped in blind “Photograph by Carl Van Vechten”, lower right of image. 13-1/2 x 10 inches, [New York?: , June 4, 1937]. Framed.

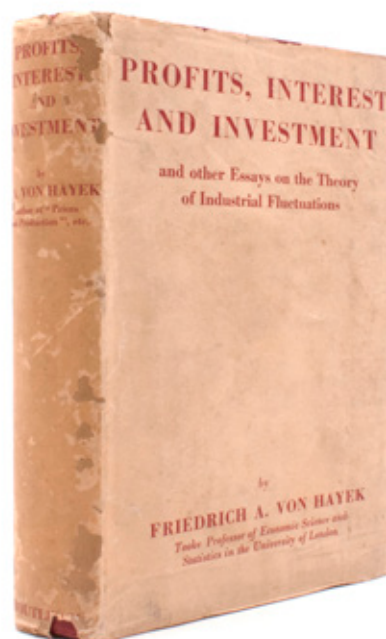
Fine, large portrait of the author, probably taken in New York in 1937, just before Fitzgerald went to Hollywood.

\$7,500 [345235]

RARE IN DUST-JACKET

90] Von Hayek, Friedrich A. *Profits, Interest and Investment and Other Essays on the Theory of Industrial Fluctuations.*

266 pp. 8vo, London: George Routledge and Sons, Ltd, 1939. First edition. Original red cloth, spine lettered in gilt; dust jacket. Light shelfwear to head and tail of spine, bookseller’s ticket and penciled notes to flyleaf; jacket soiled, chipping at head and tail of spine, 7/6 ticket to lower right of front flap; spine with chipping and holes, and both fore-edges reinforced



from the verso with paper. Provenance: Owen Horwood (1916-1998), Economist and South African Finance Minister, 1975-1984, his ownership stamp to flyleaf.

Friedrich von Hayek (1899-1992) was an Austrian-British economist who spent much of his career at the London School of Economics. With Gunnar Myrdal he was awarded the Nobel Prize in Economics in 1974 for work “on money and economic fluctuations and the interdependence of economic, social and institutional phenomena.” The essays in this volume are a selection on the topic of industrial fluctuation, as earlier treated in part in his critique of Keynesian policy in *Prices and Production* (1931), and in his book on the Austrian theory of the business cycle in *Monetary Theory and the Trade Cycle* (1933).

\$5,500 [339720]

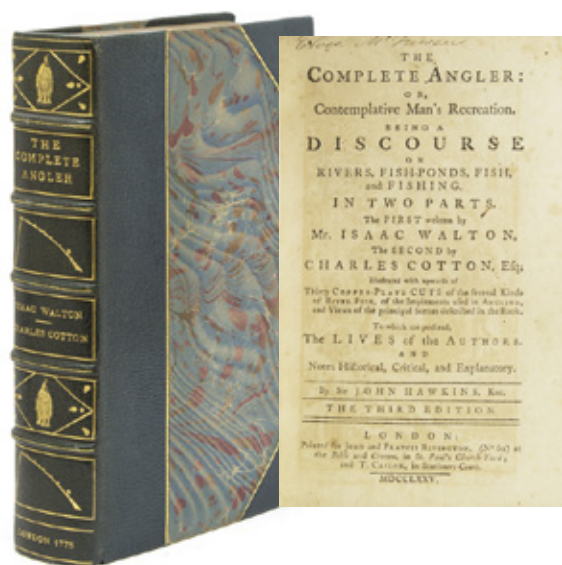
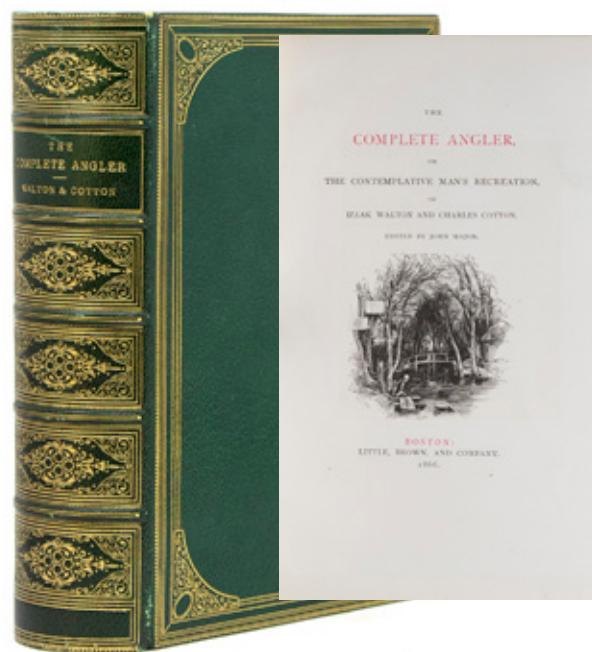
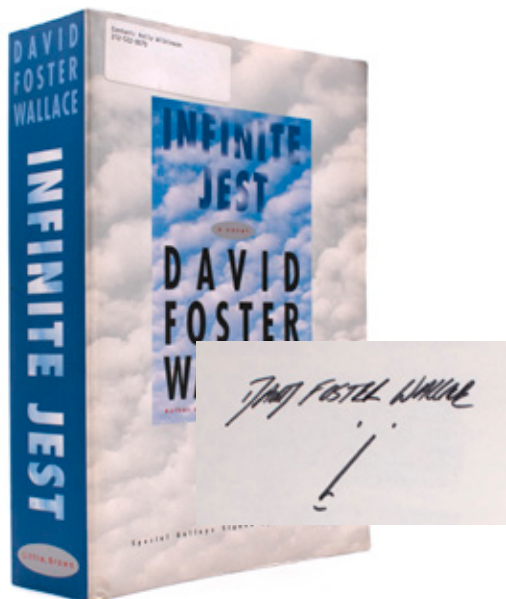
SIGNED BY THE AUTHOR

91] Wallace, David Foster. *Infinite Jest.*

1079 pp. 8vo, New York: Little, Brown & Company, 1996. Uncorrected advance proof. Printed wrappers with the published cover as an image, with “Special Galleys Signed by the Author” printed at the bottom, with a marketing contact sticker at the top, some rubbing, very good.

The self-conscious apex of the post-modern novel, *Infinite Jest* is named for a movie said to be so entertaining that anyone who watches it loses all desire to do anything but watch it over and over. Equal parts philosophical quest and screwball comedy, the book bends every rule of fiction without sacrificing its own entertainment value.

\$5,000 [334730]



92] Walton, Izaak, and Charles Cotton. *The Complete Angler ... to which are prefixed The Lives of the Authors.*

Illustrated with 15 engravings. lxxviii, [ii], 303; 128, [8. index] pp. 8vo, London: Printed for John and Francis Rivington, (No 62), 1775. The Third Hawkins edition. Bound in late nineteenth century green morocco, gilt spine, and marbled boards, t.e.g. Fine. Bookplate of Albert R. Ledoux. Westwood & Satchell, p. 222-3; Coigney 12; Oliver 12.

With note on inserted blank, "this copy of Sir John Hawkin's edition of Walton and Cotton's *Angler* was the late Sir Wm. Boothby's and bought at the sale of his effects at Ashbourne Hall in Nov. 10, 1847 by Frederick Crewe and by him presented to John Halmarack with best regards FC." And with an 1890 presentation on a preceding leaf, from Martha Halmarack to Thomas Daltry (his bookplate). A handsome copy.

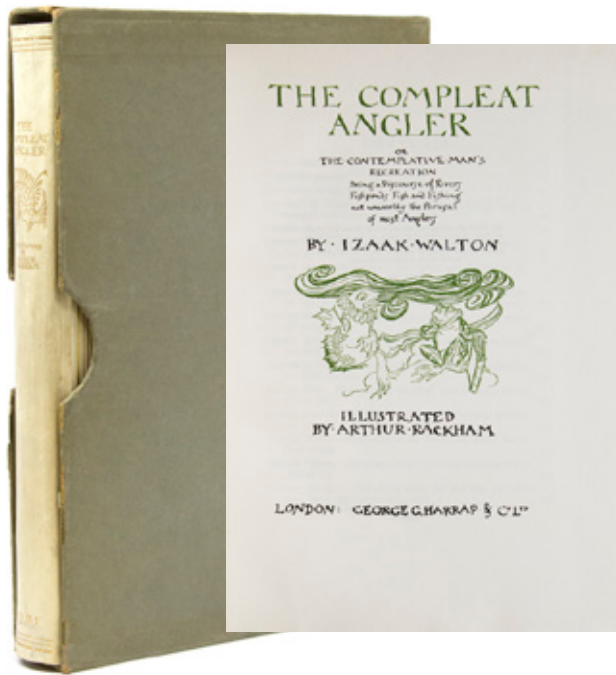
\$900 [263664]

GOODSPEED'S COPY

93] Walton, Izaak, and Charles Cotton. *The Complete Angler, or the contemplative man's recreation ... edited by John Major.*

Illustrated with 12 steel engraved plates (including facsimile of the 1653 title page), title leaf vignette and 74 wood engravings by Henry Marsh in text. Title page printed in red and black. xiv, 445 pp. 8vo, Boston: Little, Brown & Company, 1866. First Little, Brown edition, one of 100 copies printed at the University Press: Welch, Bigelow & Co., Cambridge. Full green morocco gilt, spine extra gilt, boards with six rule border and filigree cornerpieces, turn-ins elaborately gilt, marbled endsheets, a.e.g., by Matthews. Fine copy. Coigney 88. For Matthews, c.f.: *Binding in America 1680-1910*, p. 96; Spawn & Kinsella, *American Signed Bindings through 1876*, pp. 176-7. Provenance: bookplate of famous bookseller and angler Charles E. Goodspeed.

\$3,750 [314039]



A SUPERB COPY OF RACKHAM'S 'ANGLER'

94] Walton, Izaak. *The Compleat Angler.*

Illustrated title-page in green and black, 12 colored plates, numerous black and white illustrations in text, pictorial endpapers by Rackham. 4to, London: George G. Harrap, [1931]. First Rackham edition, no. 587 of 775 numbered and signed by the artist. Full white parchment, lettered and ruled in gilt, t.e.g., fore and lower edges uncut. Very fine copy in original box. Latimore and Haskell, p. 66; Coigney 312.

Of all the Rackham books, one of the most delightful and sought-after, and a gem for any Walton collector. A much nicer copy than ordinarily encountered.

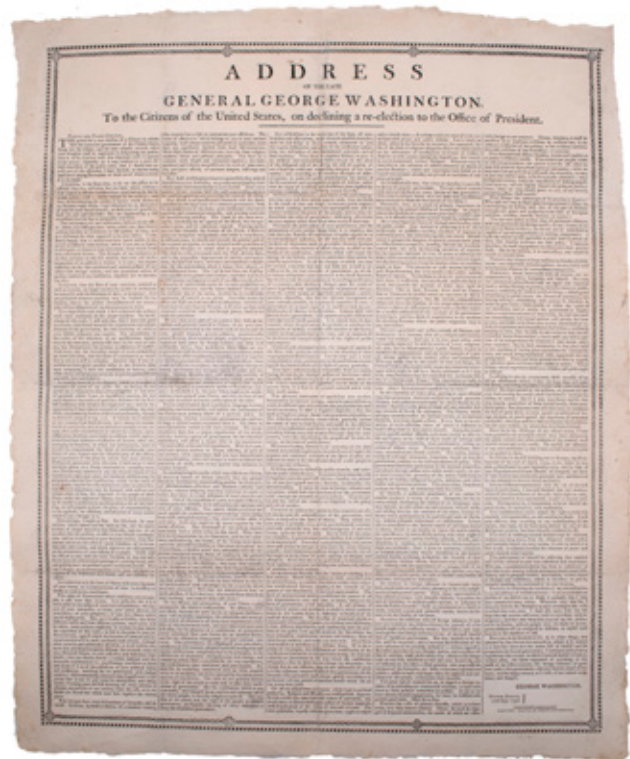
\$2,500 [258809]

WASHINGTON'S FAREWELL ADDRESS

95] Washington, George. *Address of the late General George Washington, To the Citizens of the United States, on declining a re-election to the Office of President.*

Letterpress broadside, text in five columns. 22-1/4 x 18-1/2 inches, Hartford: Hudson and Goodwin, [circa 1800]. Expert restoration to folds. Evans 38983; ESTC W10090; Sabin 101596.

Written largely by Alexander Hamilton, Washington's famed Farewell Address was first printed in newspapers in September 1796 at the end of his second term as President, emphasizing the importance of unity and morality, the dangers of political factions and sectionalism and warning against "insidious wiles of foreign influence." The reaction to the address was immediate and overwhelmingly positive, printed within



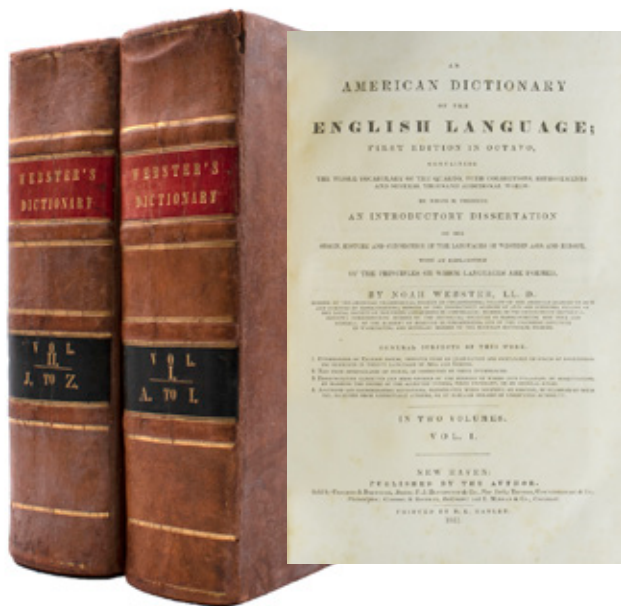
regional newspapers and as separate pamphlets and broadsides throughout the United States. Revered as one of the most important documents in American history, the present broadside printing was published shortly after Washington's death in December 1799 and is particularly collectible due to its large size and decorative appearance.

\$7,500 [329891]

SECOND EDITION, AND THE FIRST UNABRIDGED OCTAVO EDITION

96] Webster, Noah. *An American Dictionary of the English Language. First edition in Octavo, Containing the Whole Vocabulary of the Quarto, with Corrections, Improvements, and Several Thousand Additional Words; To Which is Prefixed an Introductory Dissertation on the Origin, History and Connection of the Languages of Western Asia and Europe, with an Explanation of the Principles on which Languages are Formed.*

Engraved portrait frontispiece to vol. I by Asher Brown Durand after Samuel F.B. Morse, no printer's name given. lxxvi, 938; 1004 pp. 2 vols. Large 8vo (10-1/2 x 6 7/8 inches; 269 x 174 mm), New Haven: Published by the Author. Sold by Crocker & Brewster, Boston, [etc.] ... Printed by B.L. Hamlen, 1842. Second edition, first octavo edition. Contemporary speckled sheep, contrasting morocco spine labels, marbled endpapers, marbled edges. Covers scuffed, joints worn, some light spotting to text, some worming to vol. I, not affecting text. Skeel 586; cf. Grolier, American 36; cf. PMM 291; cf. Sabin 102335. Provenance: George W. Turner (of Elmscourt or Elms Court, Natchez, Mississippi, inscription in both volumes dated 1842).



A fine copy of the rare octavo edition of Webster's unabridged dictionary, the last that Webster published before his death in 1843. This is the textually best edition published in Webster's lifetime, incorporating his final revisions, some 5,000 new definitions, and a preface and introduction "on the origin, history and connection of the languages of western Asia and Europe, with an explanation of the principles on which languages are formed." Skeel notes that 3,000 copies of this edition were printed, fewer than the 5 or 6 thousand that Webster wanted, but more than the 2,500 of the 1828 first edition. A prospectus (Skeel 585) advertised the edition at \$13 (sheep) and \$14 (calf, gilt). The work was in the press for over a year; a note in Webster's hand on a copy in the Connecticut State Library states "First signature of this edition impressed Oct. 22, 1839. Last sheet impressed January 30, 1841 15 months & days." The edition sold slowly, with nearly half of the run still in sheets at the time of Webster's death.

An attractive copy bearing the ownership signatures of George W. Turner, dated the year he bought the mansion and farm of Elmscourt (now Elms Court) in Natchez, Mississippi.

\$7,500 [309481]

97] Wilde, Oscar. *The Writings of ... With an Introduction by Richard Le Gallienne and forewords by W. B. Yeats, etc.*

12 vols. 8vo, New York: Gabriel Wells, 1925. Copy no. 36 of 575 numbered sets of this Large Paper Edition. Bound in three quarter brown morocco and cloth sides, t.e.g. by Stikeman & Co., N.Y.

A finely bound set of this collection of Wilde's writings, with supplementary material by Wilde's contemporaries in each volume (W.B. Yeats, Walter Pater, John Cowper Powys, John Drinkwater, Arthur Symonds, Padraic Colum, et al.).

\$3,500 [327168]



DRAW POKER, 1875: ITS RULES AND MATH

98] Winterblossom, Henry T. *The Game of Draw-Poker, Mathematically Illustrated; Being a Complete Treatise on the Game, Giving the Prospective Value of Each Hand Before and After the Draw, and the True Method of Discarding and Drawing, With a Thorough Analysis and Insight of the Game as Played at the Present Day by Gentlemen.*

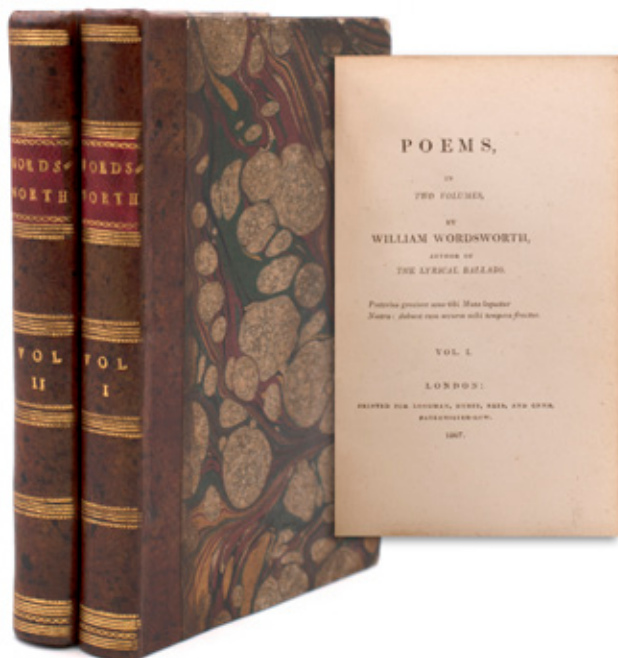
viii, [9]-72 pp. 12mo, New York: William H. Murphy, 1875. First edition. Publisher's blue cloth, front cover stamped in gilt and black. Spine ends rubbed, light soiling to cover and spotting to text, but in all an attractive copy. Jessel 1706.

First edition of this important early mathematical approach to poker; along with Blackbridge's *The Complete Poker Player* (1875), it is the earliest book devoted solely to the game. The author, Henry T. Winterblossom, advertises himself as a Professor of Mathematics, and his book is the first to treat the mathematical aspects of poker. Winterblossom argues that knowing the odds and probabilities of success with each hand mitigates the risk inherent in gambling and reduces the player's reliance on dumb luck: "All games of chance create a morbid appetite in those who indulge in them, in proportion to their ignorance of the mathematical basis upon which those games are constructed."

"The National Game," a *New York Times* article for February 12, 1875, suggests that Winterblossom is a pseudonym, and though the author's real name is not revealed, he was thought to be a member of New York's literary Lotus Club.

The earliest contemporary notice of Blackbridge's *Complete Poker Player*, considered with Winterblossom the first books on the sport, was a review in the 10 April 1875 edition of the *New York Times* — evidence, perhaps, that Winterblossom's work has precedence as the first book on poker.

\$2,500 [315094]



99] Wordsworth, William. *Poems, in Two Volumes.*

[viii], 158; [viii], 170 pp. 2 vols. 12mo (6-7/8 x 4-3/8 inches; 172 x 113 mm), London: Printed for Longman, Hurst, Rees, and Orme, 1807. First edition, bound without half titles. With cancels DII, in Volume 1 and B2 in volume 2. Quarter speckled calf over marbled boards. Fine. Healey 19; Ashley 8: 12-14; Wise, Wordsworth no. 8.

Contains a large number of first appearances of Wordsworth's best known poems, and indeed, some of the most enduring poems of the English language: "Resolution and Independence"; "I Wandered Lonely as a Cloud"; "Ode to Duty"; "The Solitary Reaper"; "Elegiac Stanzas"; "Composed upon Westminster Bridge, September 3, 1802"; "London, 1802"; "The World is Too Much With Us" and, finally, "Ode: Intimations of Immortality".

\$4,750 [323276]

100] Wright, Frank Lloyd. *Buildings, Plans and Designs.*

100 plates of drawings and plans by Wright, with text booklet by William Wesley Peters. Folio (25-1/2 x 16 x 2 inches), New York: Horizon Press, 1963. Limited edition, number 350 A. Loose as issued in cloth & boards portfolio. Some light rubbing, near fine.

First published in Berlin in 1910-1 as *Ausgeführte Bauten und Entwürfe*. A portion of that edition was slated for American distribution, but all but one of those copies were destroyed by a fire at Taliesen in 1912. From that one copy the present edition was reproduced, in accordance with Wright's wishes.

\$2,000 [345979]



COMPLETE! – HUGH WALPOLE'S COPIES

101] Yeats, Jack. *A Broadside. Published Monthly ... [Cuala Press Broadside. First Series].*

Illustrations after drawings by Jack B. Yeats, many hand-colored. Printed on cartridge paper made at Saggart Mill in County Dublin, text in handset Caslon type. 84 parts. Small folio (11 x 7-1/2 inches), Churchtown & Dublin: Dun Emer and Cuala Press, 1908-1915. One of 300 copies. In 3 blue linen portfolios with upper covers with hand-colored pictorial label after design by Jack B. Yeats. Very light and very scattered spotting in a few volumes, but overall near fine. The first two sets have Hugh Walpole's Brackenburn bookplate, the third portfolio likely supplied. Miller pp. 120-121.

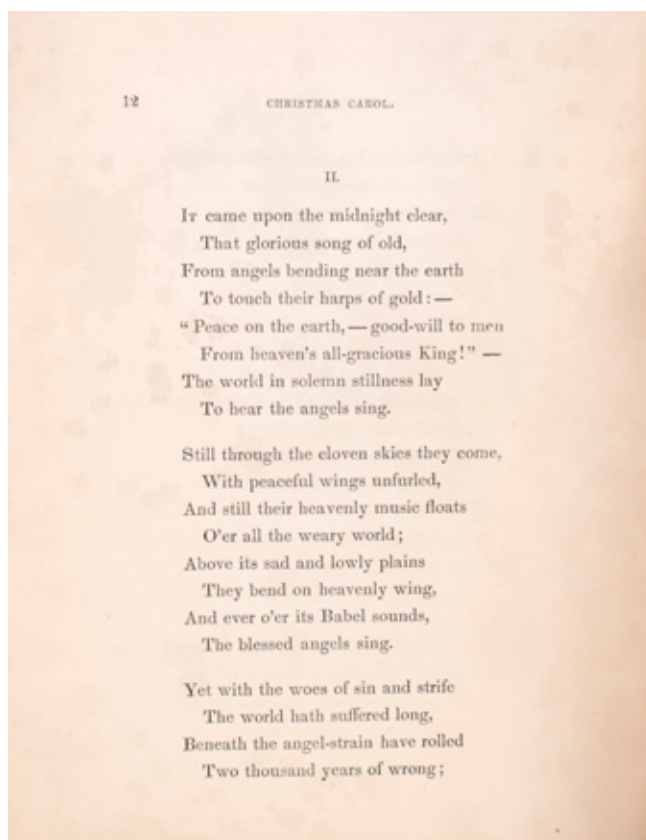
The beautiful periodical of verse and images produced by the Cuala Press, each number with three illustrations by Jack B. Yeats, who also contributed many of the poems under pseudonyms R.E. McGowan and W.T. MacGowan.

Extensive runs are uncommon.

\$12,500 [339422]



Merry Christmas

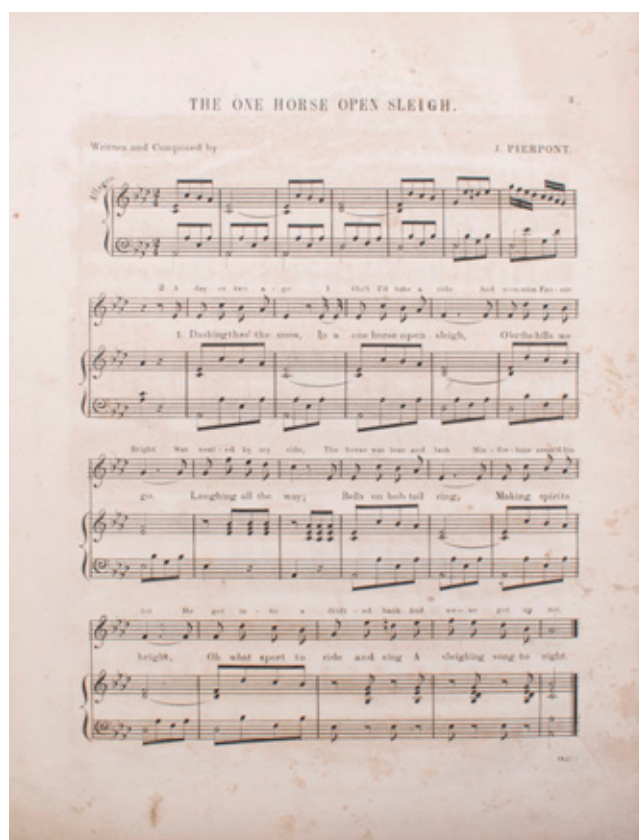


FIRST SEPARATE PRINTING OF "IT CAME UPON THE MIDNIGHT CLEAR"

102] [Norton, Charles Eliot, compiler and publisher]. *Five Christmas Hymns*.

16pp. Manuscript correction to page 9. Square 8vo, Cambridge: [privately-printed by Charles Eliot Norton], 1852. First edition. Contemporary flexible cloth wrappers, upper cover lettered in gilt. Upper cover nearly detached, some soiling and toning. DAB XVI pp.538-539 (Sears) and DAB XII pp.569-570 (Norton); ANB (Sears); Turner, *Liberal Education of Charles Eliot Norton* (2002); *New Outlook Magazine* Vol. 90, 1911; Sawyer, "It came upon a Unitarian midnight clear" *UUWorld Magazine* (Nov./Dec. 2002).

This privately-printed book of Christmas hymns comprises the first book printing of "It came upon the midnight clear" (pages 12-13), which had first seen print in the the December 1850 issue of *The Christian Register*. Sears was influenced by the Concord Transcendentalists. The poem's enduring theme of war and peace has "long been assumed to be Sears's response to the just ended Mexican-American War. Sears's pacifism would take second place to his commitment to abolishing slavery in the Civil War, but his carol remains, repeated all over the world every year." (Sawyer)



Charles Eliot Norton included it in his anonymously-edited and self-published *Five Christmas Hymns*, privately printed for the Unitarian Sunday-school at Cambridge. The other hymns within the work include Nahum Tate's "While Shepherds watched their flocks by night", Alfred Domett's "It was the calm and silent night", Felicia Dorothea Hemans's "O Lovely Voices of the sky" and Samuel Richards's "Though rude winds usher thee, sweet day."

Very rare, with but six examples recorded in OCLC and no example on the market in the last half century, including no example in the famed Jock Elliott collection.

\$2,500 [322785]

'JINGLE BELLS'

103] (Sheet Music). Pierpont, J. To John P. Ordway, Esq. *The One Horse Open Sleigh*. Song and Chorus. Written & Composed by J. Pierpont.

5pp. Folio, Boston: Published by Oliver Ditson & Co, 1857. Disbound. Minor foxing

The earliest sheet music printing of James Lord Pierpont's famous "Jingle Bells," under its original title "One Horse Open Sleigh." Scarce.

\$1,500 [323188]

*Happy Holidays and Season's Greetings
from James Cummins Bookseller*

All best wishes for 2023

*We'll see you
at the ABAA Book Fairs:
California in February
&
New York in April*



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