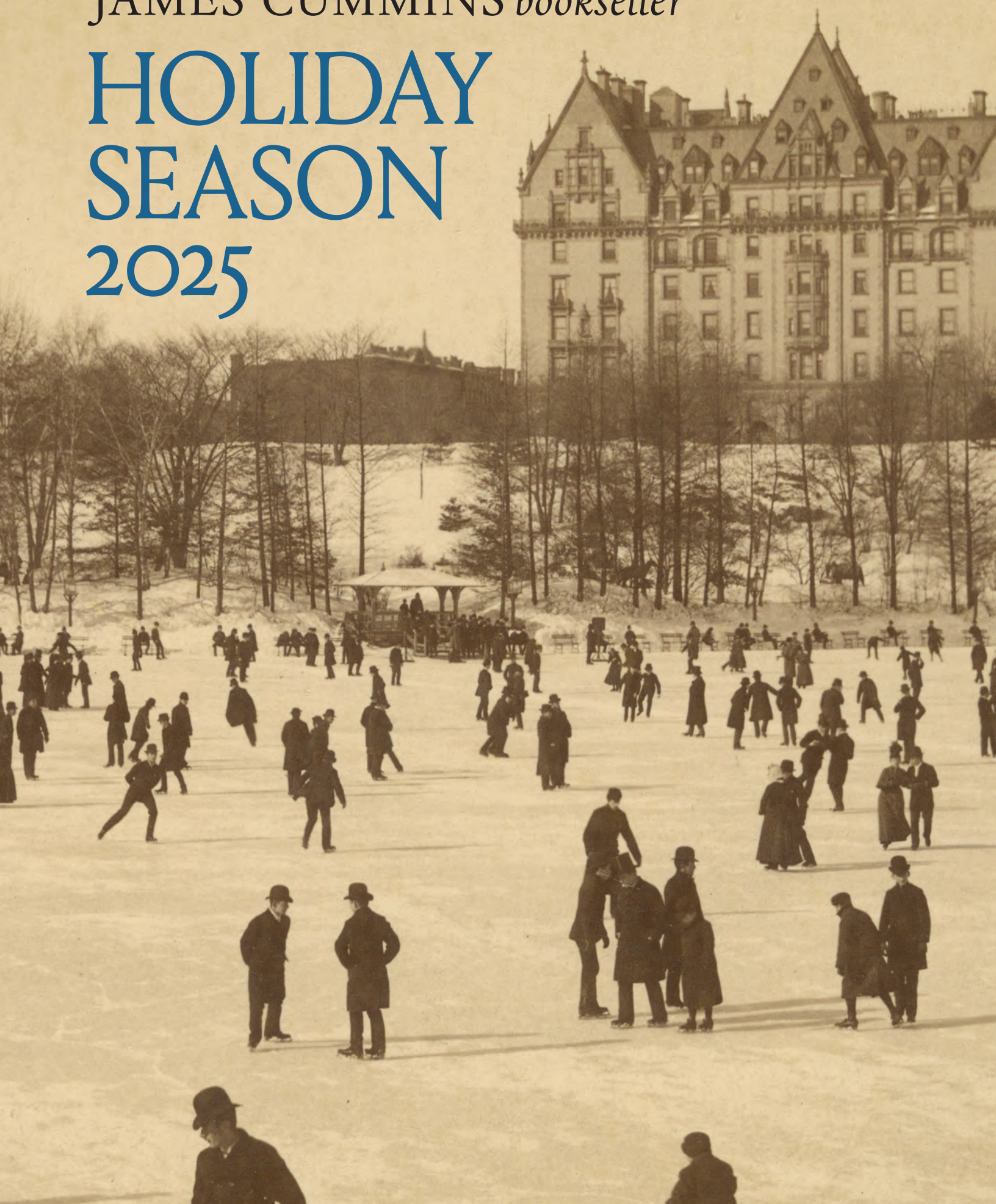


JAMES CUMMINS *bookseller*

HOLIDAY SEASON 2025



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HOLIDAY SEASON 2025



COVER IMAGE: J. S. Johnston, "Skating in Central Park," c. 1890, The New York Historical, 31047. Photography ©The New York Historical.

THIS PAGE: ITEM 29

FACING PAGE: ITEM 54



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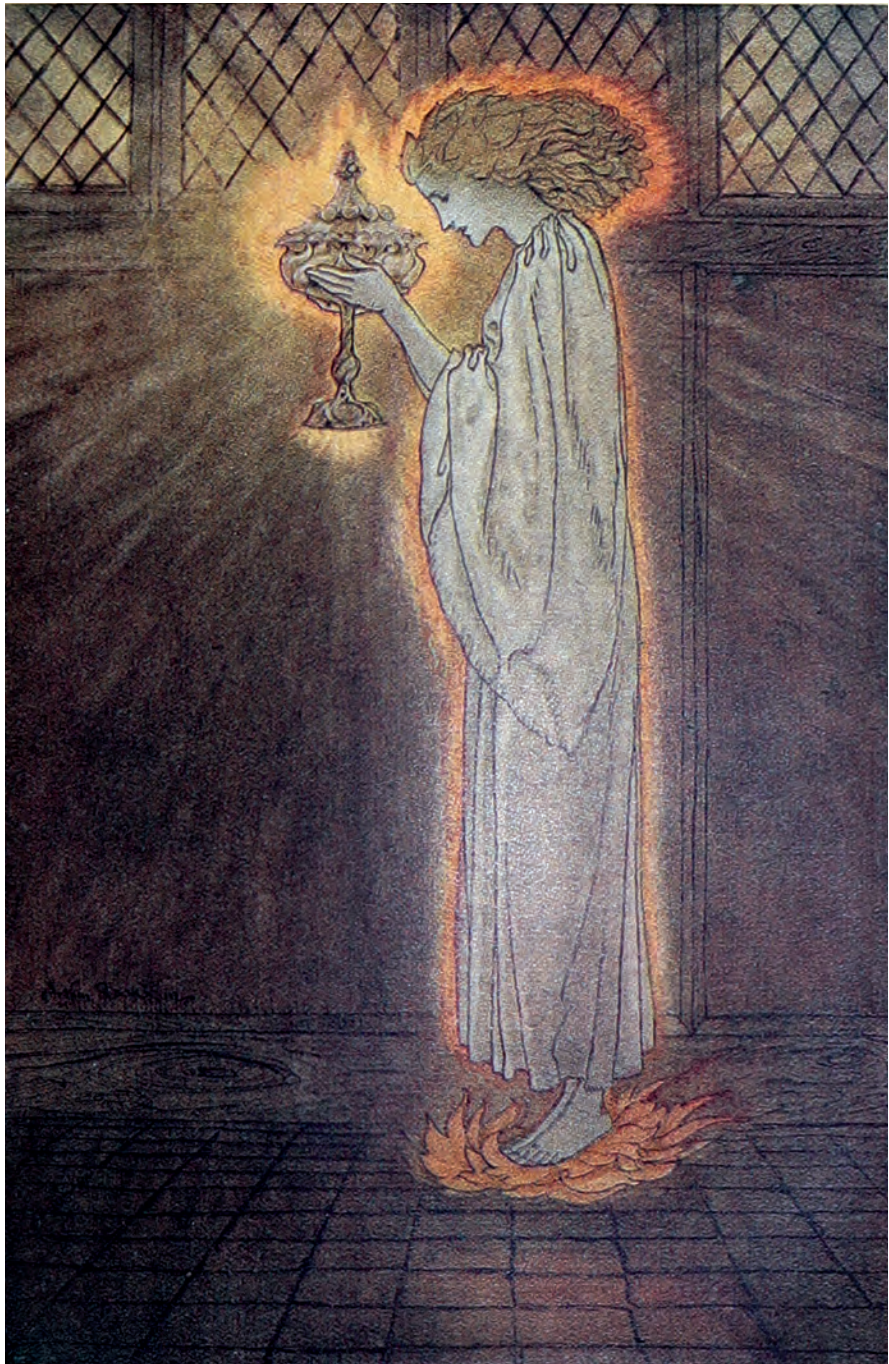


IMAGE: ITEM 52



Season's Greetings *from* James Cummins Bookseller

It's that time of year when the air turns crisp, shop windows glow, and good cheer abounds in anticipation of another holiday season. Here at James Cummins Bookseller, we've been busy curating a trove of literary and historical delights for all of your gift-giving — and perhaps, receiving — needs.

Throughout our nearly fifty years in business, we've been fortunate to handle many of the finest books, manuscripts, ephemera, and archives from across the globe, all from our home in the heart of New York City. Our highly experienced staff of specialists is ready and waiting to help you find that perfect gift, whether in this catalogue of festive offerings or from our extensive online inventory.

The seasons may change, but the constant is you, our valued customers, who make every year merry and bright. Thank you for joining us in another year of discovery, wonder, and joy.

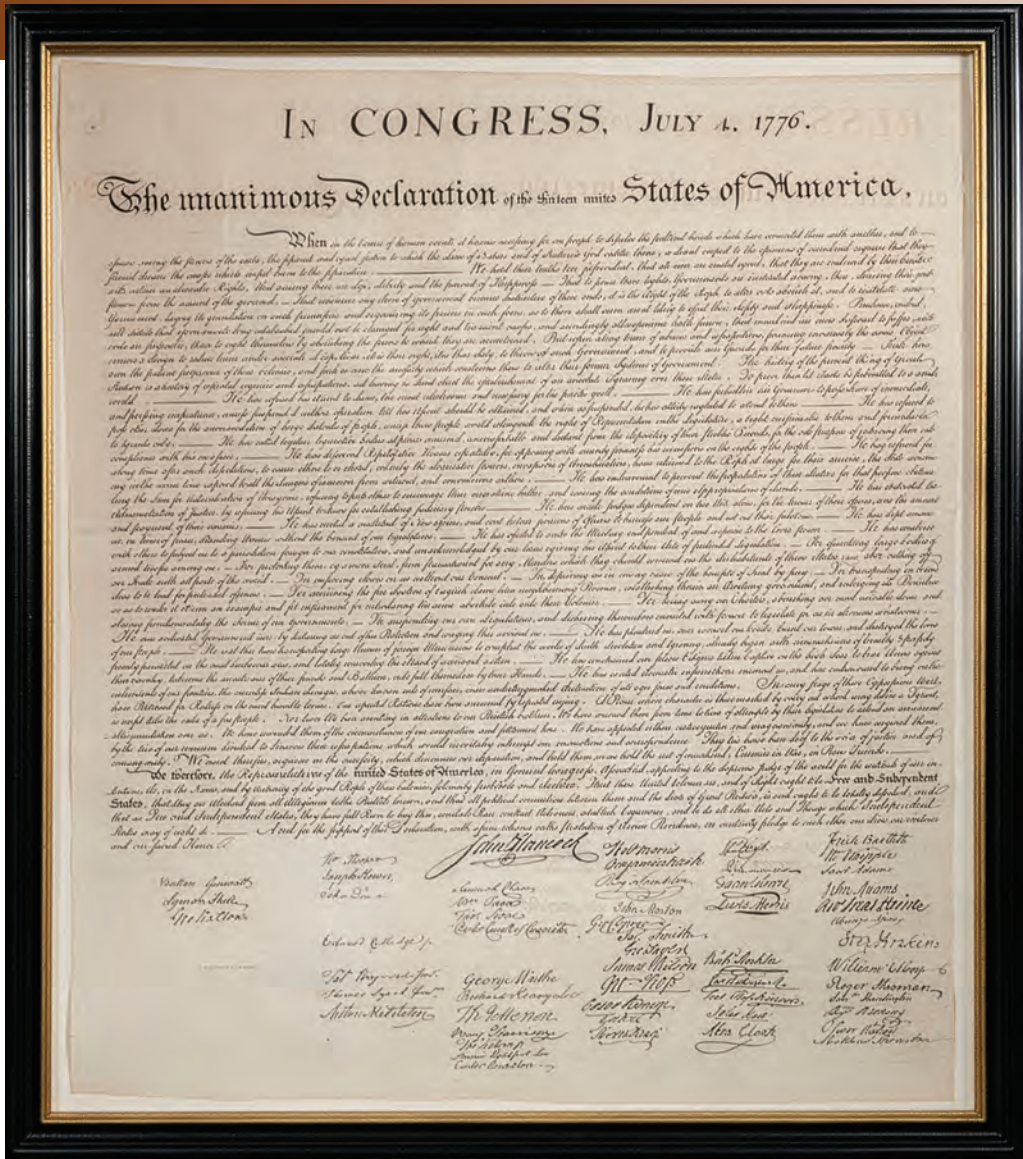
Happy Holidays!

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IMAGES: ITEM 35

Americana



The Force Printing of the Declaration of Independence

- (DECLARATION OF INDEPENDENCE). In Congress, July 4, 1776.
The Unanimous Declaration of the Thirteen United States of America...
[WASHINGTON: PETER FORCE, 1837–1848].

In the period following the War of 1812, Americans began to look back, for the first time with historical perspective, on the era of the founding of the country. With nostalgia and curiosity, people began to examine details related to that period, and many items were published for the first time, including an exact facsimile of the Declaration of Independence, created by William J. Stone in 1823, printed actual size on both parchment and paper. Bidwell called that “a magnificent replica,” and it is from that facsimile that Peter Force printed the present Declaration of Independence between 1843 and 1848 accurately reproducing the restrained force of the original document. A most desirable, attractive, and scarce facsimile of the Declaration of Independence.

Broadside, 29½ x 25 inches, printed on thin paper. Expert archival reinforcements along folds on verso. Framed. John Bidwell, “American History in Image and Text” in *Proceedings of the American Antiquarian Society*, Vol. 98, 1988, pp. 247–302.

371088 \$57,500

First American Edition

- ADAMS, John. A Defence of the Constitutions of Government of the United Sates of America.
PHILADELPHIA: PRINTED FOR HALL AND SELLERS;
J. CRUKSHANK; AND YOUNG AND M'CULLOCH, 1787.

Written and originally published in London in 1787 while he was serving as the first United States ambassador to England, Adams forcibly states the principles on which he perceived the United States to be founded, and calls for a doctrine of the separation of powers, a system of checks and balances, and a legislature of two houses. The work played an important role in the development of American political theory, and its American issuance as the Federal Constitutional Convention was assembling in Philadelphia makes the present edition particularly desirable.

This copy with provenance both to a William Parrett — perhaps the Revolutionary War soldier and member of the New Jersey state legislature — and Thomas Emmerson (1773–1838), the first Mayor of Knoxville and noted Tennessee jurist.

First American edition. xx, [3]–390 pp. 8vo. Contemporary calf, red morocco lettering piece, a bit rubbed, joints starting but cords holding. Bottom fore-edge corner of title torn not affecting text, minor foxing and browning. Housed in a cloth box. Provenance: William Parret (signature dated 1789); Thomas Emmerson (bookplate dated 1794); later inscriptions and signatures. Howes A60; Evans 20176; Sabin 233; ESTC W20113.

367777 \$9,500



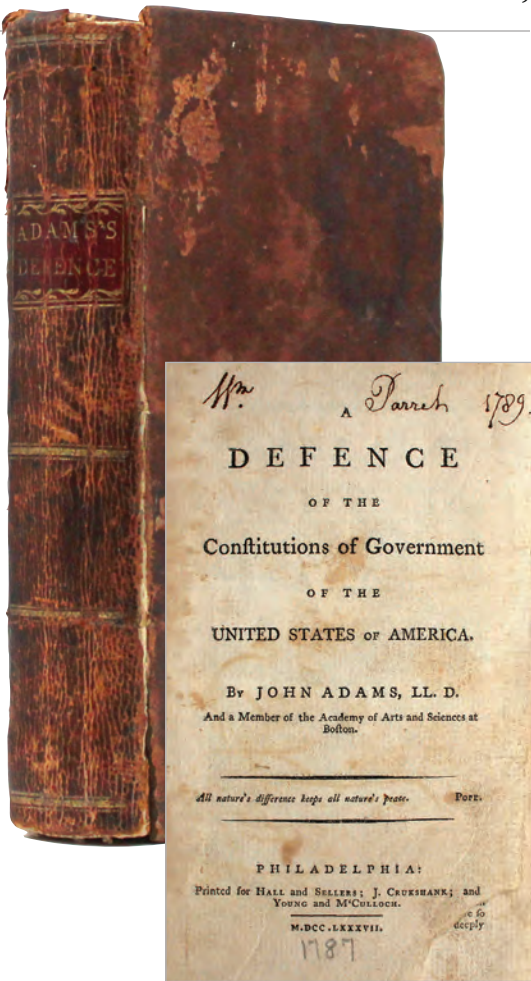
Printed on Silk

- (WASHINGTON, GEORGE), [CALDWELL, Charles]. An Elegiac Poem on the Death of General George Washington, Commander in Chief of the Armies of the United States. Who Died at Mount Vernon, Virginia, 14th December, 1799, Aged 69 Years. Dedicated to the Citizens of the United States.
[PHILADELPHIA]: R. AITKEN, JAN. 1, 1800.

A rare example of early American printing on silk, this elegiac poem was printed by one of Philadelphia’s most prominent printers within two weeks after Washington’s death. Shipton & Mooney attribute the poem to Charles Caldwell; an alternate version, without Aitken’s imprint, was published simultaneously for the subscribers to the *True American*. Evans cites copies of the present version of the broadside at Harvard, the Huntington, and Boston Public and ESTC adds the Library Company of Philadelphia.

Broadside printed on silk, 17¼ x 11 inches, printed in triple-column format. Ornate decorative typographic border. Small loss along central horizontal fold. Matted and framed. Evans 37079; Threads of History 18; ESTC W15116; Sabin 101798.

372897 \$6,500



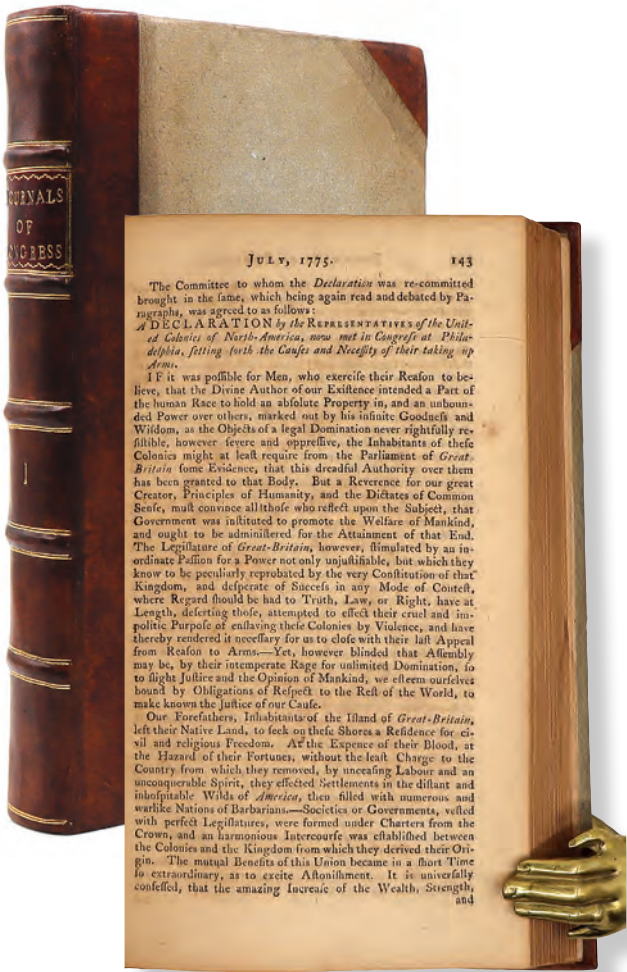
The First Collected Volume

4. (CONTINENTAL CONGRESS).
Journals of Congress, Containing the
Proceedings from Sept. 5, 1774 to Jan. 1, 1776.
PHILADELPHIA: PRINTED AND SOLD BY R. AITKEN,
BOOK-SELLER, FRONT-STREET, 1777.

Shortly after the Declaration of Independence, the Continental Congress recognized the necessity of publishing its proceedings on a timely basis. These volumes appeared in more or less annual volumes, but in inconsistent formats and from different printers: Robert Aitken, John Patterson, David Claypoole, and John Dunlap. This collected edition of the first two Congresses became the first volume of the series, which continued until the end of the Confederacy and the adoption of the federal Constitution in 1788. The volume contains a wealth of the most important documents of the Revolutionary period, with all of the proceedings of the first, and part of the second, Continental Congress for 1774 and 1775, including a printing of the July 1775 “Declaration of the Causes and Necessity of Taking Up Arms.”

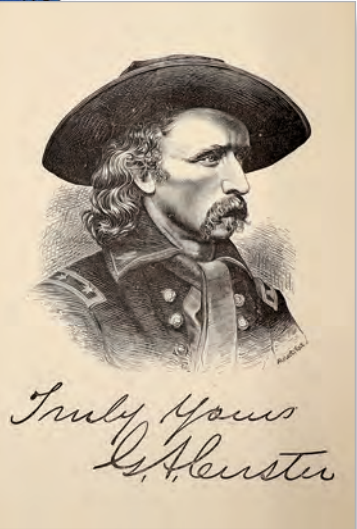
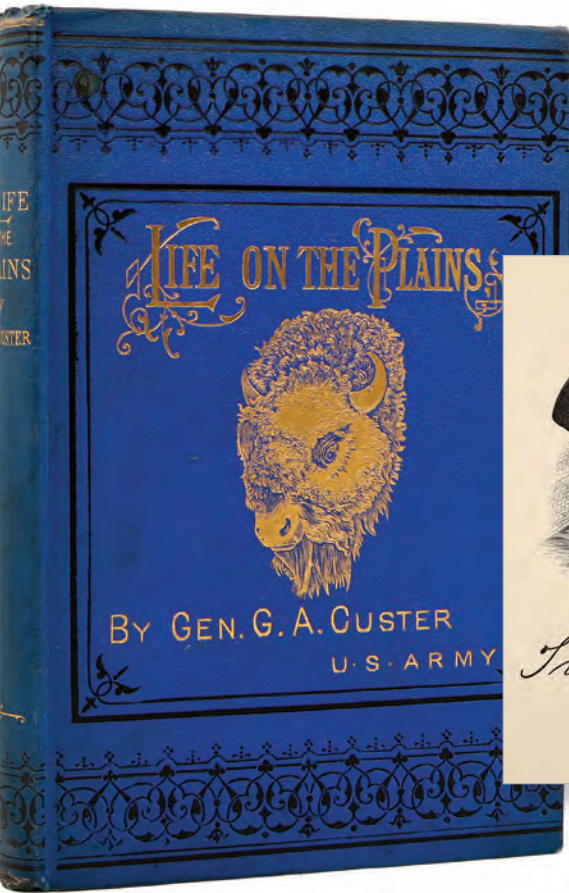
[2], 310 pp. Without the 12-page index sometimes found bound in the rear. 8vo. Bound to style in half calf and period paper covered boards. Evans 15683; Reese, Revolutionary Hundred 48; ESTC W20603.

373113 \$4,500



Lovely Copy

5. CUSTER, Gen. G. A., U.S.A. My Life on the
Plains, or, Personal Experiences with Indians.
NEW YORK: SHELDON AND COMPANY, 1874.



Custer’s famed autobiography of his years as a cavalryman on the plains, published two years before the last stand at Little Bighorn

First edition. 8vo. Frontispiece portrait with facsimile signature, plus 7 portraits and views. Original blue cloth, stamped in gilt. Some very light spots on fore-edge of text block, but a fine, fresh, bright copy, and rare thus. Early gift inscription on the front free endpaper, dated Jan. 1, 1875: “To J. B. Snook from M. A. Snook.” Housed in a black morocco backed box. Howes C981; Graff 961.

374804 \$3,500

His Expanded Autobiography

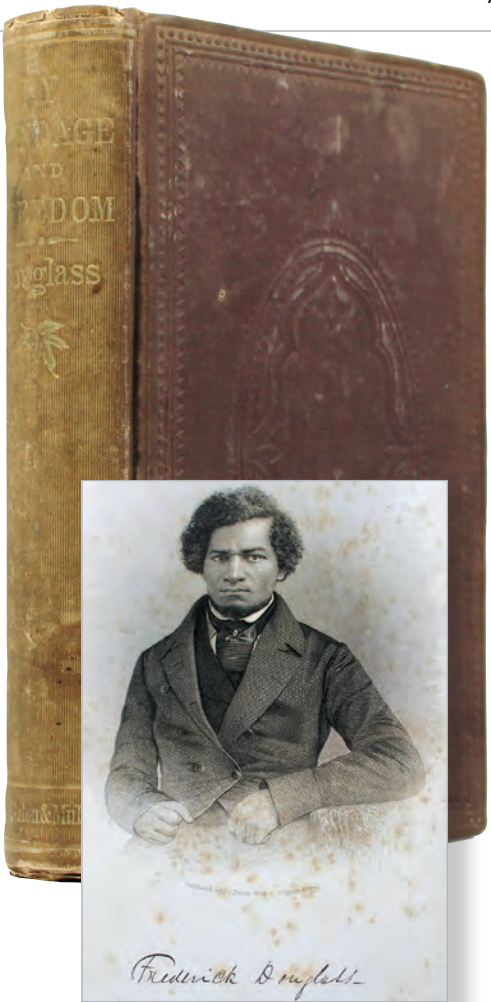
6. DOUGLASS, Frederick. My Bondage and
My Freedom: Part I — Life as a Slave; Part II —
Life as a Freeman ... with an Introduction by
Dr. James M’Cune Smith.
NEW YORK AND AUBURN: MILLER, ORTON AND MULLIGAN.
NEW YORK: 25 PARK ROW; AUBURN: 107 GENESEE-ST, 1855.

Douglass published his first autobiography, *Narrative of the Life...*, in 1845, which described his years in captivity in Maryland and his eventual escape and involvement in the abolition movement.

Ten years later, he heavily revised and expanded that book into the present *My Bondage and My Freedom*. Almost three times the length of the *Narrative*, it provides considerably more detail about Douglass’ enslavement and escape, and also includes events which occurred between 1845 and 1855 as a free man. Notably, the book comprises an appendix with extracts from some of Douglass’ notable speeches, including both his famous “Letter to His Old Master” and “What to the Slave is the Fourth of July,” as well as a new introduction by African-American abolitionist James McCune Smith, whom Douglass described as the single most important influence on his life. The book was an instant bestseller, selling around 5,000 copies in two days.

First edition. Frontispiece, plates. xxxi, 464 pp. With 8 pp. ads in the rear. 8vo. Publisher’s purple cloth, spine faded as usual. Usual foxing. Blockson 9717.

368610 \$7,500



The Mexican Account
of the Conquest of Texas

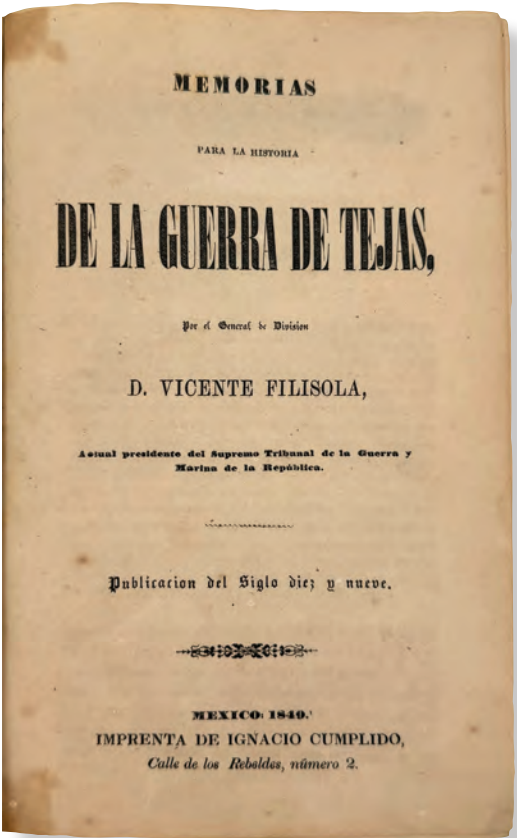
7. FILISOLA, D. Vicente.
Memorias para la Historia la Guerra de Tejas.
MEXICO: IMPRENTA DE IGNACIO CUMPLIDO, 1849.

“[T]he best account by a Mexican contemporary of the American conquest of Texas” (Jenkins). The prior Rafael edition, published in 1848, chronicled affairs in Texas through April 1836. This Cumplido edition includes some material which appeared in the Rafael edition, but it is essentially an entirely new work, relating events from March 1836 through July 1837. The author was a key officer under Iturbide, second in command to Santa Anna during the invasion of Texas in 1835, and a commander in the Mexican War.

“His account of the Texas Revolution, especially as given in this edition, is particularly valuable regarding the siege of the Alamo, the invasion of the Texas interior, the retreat after San Jacinto, and the attempted re-invasion of Texas in the winter of 1836–1837. The volumes...are enriched with scores of original documents and military orders unavailable elsewhere” (Jenkins).

First Cumplido edition. 511, [3]; 267 pp. 2 Vols. 8vo. Contemporary calf-backed marbled boards. Minor toning. Very good. Basic Texas Books 62; Howes F126, b; Palau 91612; Raines p.82; Sabin 24324; Reese, Best of the West 107.

370865 \$6,500

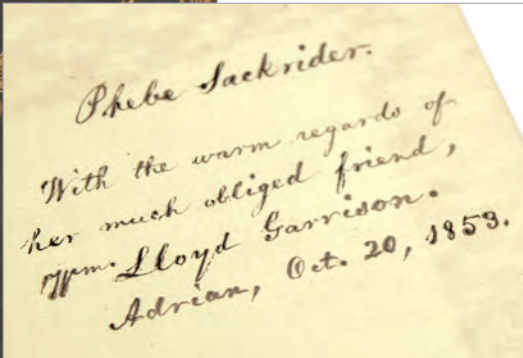




Presentation Copy

8. **GARRISON, William Lloyd. Selections from the Writings and Speeches of ... with an Appendix.**
BOSTON: R. F. WALLCUT, 21 CORNHILL, 1852.

With a presentation inscription by Garrison to Phebe Sackrider, an abolitionist from Palmyra Township, Michigan. The inscription is dated October 20, 1853, while on a lecture tour in Michigan shortly after he attended the National Woman's Rights Convention in Cleveland.



First edition, presentation copy, inscribed by Garrison on the front endpaper. xii, [13] –416 pp. 8vo. Publisher's brown cloth gilt, minor spotting. A few signatures toned in the rear. Library Company Afro-Americana 4025; Sabin 26707; Dumond, p. 57.

368649 \$3,500

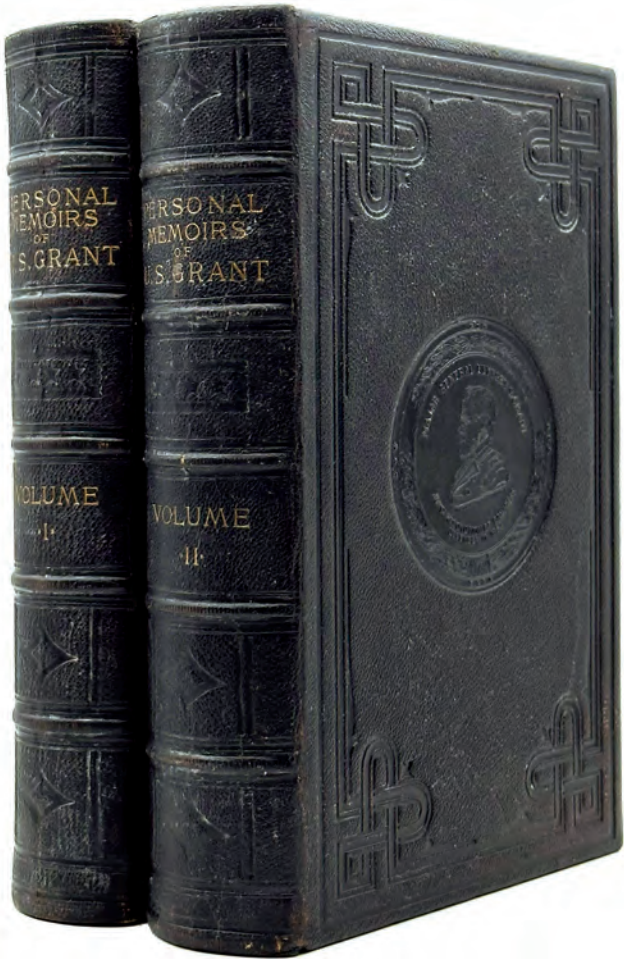
First Edition in Publisher's Deluxe Full Turkey Morocco

9. **GRANT, Ulysses S. Personal Memoirs of U. S. Grant.**
NEW YORK: CHARLES L. WEBSTER & COMPANY [PRINTED BY J. J. LITTLE & CO.], 1885–1886.

The president and Civil War general's remarkable memoir, written in the final years of his life. Suffering both physically and financially, Grant began writing his autobiography in the fall of 1884 and finished in July 1885, five days before his death from throat cancer. Samuel Clemens (Mark Twain) encouraged Grant and shepherded the book to publication. Eagerly anticipated by a public that had been following Grant's illness in the press, the book was an immediate success upon its release, and has long been considered one of, if not the, best memoirs written by an American president. The publisher's full morocco binding is by far the rarest form of the work and the most expensive format when published.

First edition. Illustrated. 584, 647, [1] pp. 2 Vols. 8vo. Publisher's deluxe full black Turkey morocco, with blind stamped corner fillets and portrait medallions of Grant on front and rear covers; title stamped in gilt on spine, with additional gilt stamping to edges, with very minor bumping; all edges gilt; marbled endpapers.

368685 \$4,750



Rare Photographs of Revolutionary Soldiers

10. **HILLARD, Rev. E. B. The Last Men of the Revolution. A Photograph of Each from Life, Together with Views of Their Homes printed in Colors. Accompanied by Brief Biographical Sketches of the Men.**
HARTFORD: N.A. & R.A. MOORE, 1864.

A book remarkable for its extraordinarily early mounted photographs of actual American Revolution veterans, produced during the Civil War to inspire patriotic sentiments through the verbal and visual portraits of the experienced old veterans. "The photographs were made uniformly under makeshift circumstances ... while Hillard visited each for a personal interview" (*Truthful Lens*). This copy is without the facsimile letter from Edward Everett which is sometimes found with the book.

First edition. Illustrated with 6 mounted photographic portraits, and 7 color-printed illustrations of the homes, lithographed by Bingham & Dodd of Hartford. 64 pp. 12mo. Publisher's half morocco and cloth boards, rebaked with a portion of the original spine laid down, endpapers renewed. Reese, *The Revolutionary Hundred*, no. 100; Sabin 31817; Howes H490; Goldschmidt, *The Truthful Lens*, p. 86; Bennett, p. 56; McGrath, pp. 114–115, 132–33.

373297 \$6,500



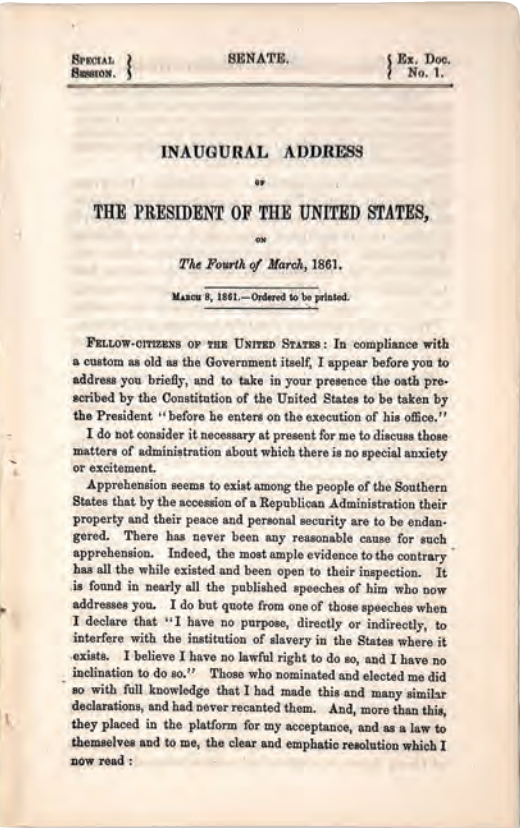
A Beautiful Reprint of Their Famous Map

11. **(LEWIS AND CLARK). A Map of Lewis and Clark's Track, Across the Western Portion of North America, from the Mississippi to the Pacific Ocean; in 1804, 5 & 6.**
[PHILADELPHIA]: 1814 [PRINTED 1979].

The limited restrike of the famed map which illustrated the first edition of Lewis and Clark's *History of the Expedition*, printed in 1979 by the American Philosophical Society from the original copper plate, the first and only supplemental printing ever done.

Engraved map, printed on French all rag BFK Rives paper. Approx. 27½ x 12 inches. Light vertical creases, crease at left margin.

373642 \$4,500



Special Session, Senate Ex. Doc. No. 1. 10 pp. 8vo. Disbound. Housed in a morocco backed slipcase. Monaghan 102.

371122 \$6,500

Among the Earliest Printings of the Gettysburg Address

13. LINCOLN, Abraham. The Gettysburg Address, on the front page of the *New-York Tribune*. NEW YORK: NOVEMBER 20, 1863.

The complete Friday, November 20, 1863, issue of the *New-York Tribune* printing the Gettysburg Address, the first possible date of the speech’s printing, which had been delivered just the previous day. Much controversy surrounds the circumstances and content of the Address as it was actually delivered at Gettysburg, but the version here corresponds closely to the one printed in that day’s edition of the *New York Times*, and also notes the five places during Lincoln’s speech where applause broke out, thereby providing an important historical record of the reception of the speech as it was delivered by Lincoln. As the exact printing order of the morning editions is practically impossible to determine, Carbonell includes them all as his first entry, with no priority. Suffice to say, this is as early a printing of one of the foundational documents of American life as one can ever encounter.

8pp., printed in six columns, on a single folded sheet. Large folio. Disbound. Natural paper flaw to first leaf not affecting text of the Gettysburg Address. Cloth portfolio. Carbonell 1. Grolier American 100, 72 (ref). Streeter Sale 1748 (ref). PMM 351 (ref). Howes E233 (ref). Monaghan 192 (ref). Paul M. Angle, “Four Lincoln Firsts” in *Papers of the Bibliographical Society*, 36, Spring, 1942, pp. 13–17.

372898 \$15,000

Lincoln’s First Inaugural: ‘mystic chords of memory...’

12. LINCOLN, Abraham. Inaugural Address of the President of the United States. [WASHINGTON, D.C.]: [GOVERNMENT PRINTING OFFICE], MARCH 8, 1861.

Lincoln had begun writing his inaugural before leaving Springfield, and once in Washington, asked William Seward to review the draft. He suggested softening the tone by including a nostalgic call for unity that emphasized the country’s shared history, and Lincoln embraced the idea, massaging it into near poetry, though Seward’s text ended up as the oft-quoted appeals to the “mystic chords of memory” and “the better angels of our nature.” “As historians have noted, he seemed to placate the South.... This language was the old Lincoln.... The new Lincoln was a resolute executive who had no choice but to enforce the Constitution.... In his enforcement, there would be no bloodshed ‘unless it be forced upon the national authority’” (Mazy Boroujerdi, editor, *Abraham Lincoln: His Life in Print*, p. 108). This is the official government printing of Lincoln’s first inaugural address, issued as a document of a special session of the Senate printed by their order four days after its delivery, being only the second printing overall of the memorable speech.



Resuming the Draft in New York Following the Riots

14. LINCOLN, Abraham. Partially printed document signed (“Abraham Lincoln”), as President, resuming the draft in New York less than a month after the deadly New York City draft riots. WASHINGTON, D. C.: AUGUST 10, 1863.

The first military draft in U. S. history was passed by Congress in early 1863 and signed into law by President Abraham Lincoln in March of that year. The Enrollment Act (or Civil War Military Draft Act) required the enrollment of every male citizen between twenty and forty-five years of age, as well as those immigrants who had filed for citizenship, unless exempted by the Act — among them Blacks. It also included the policies of substitution and commutation (paying \$300 to avoid the draft), which led to substantial resentment among working-class citizens not wealthy enough to pay their way out of service.

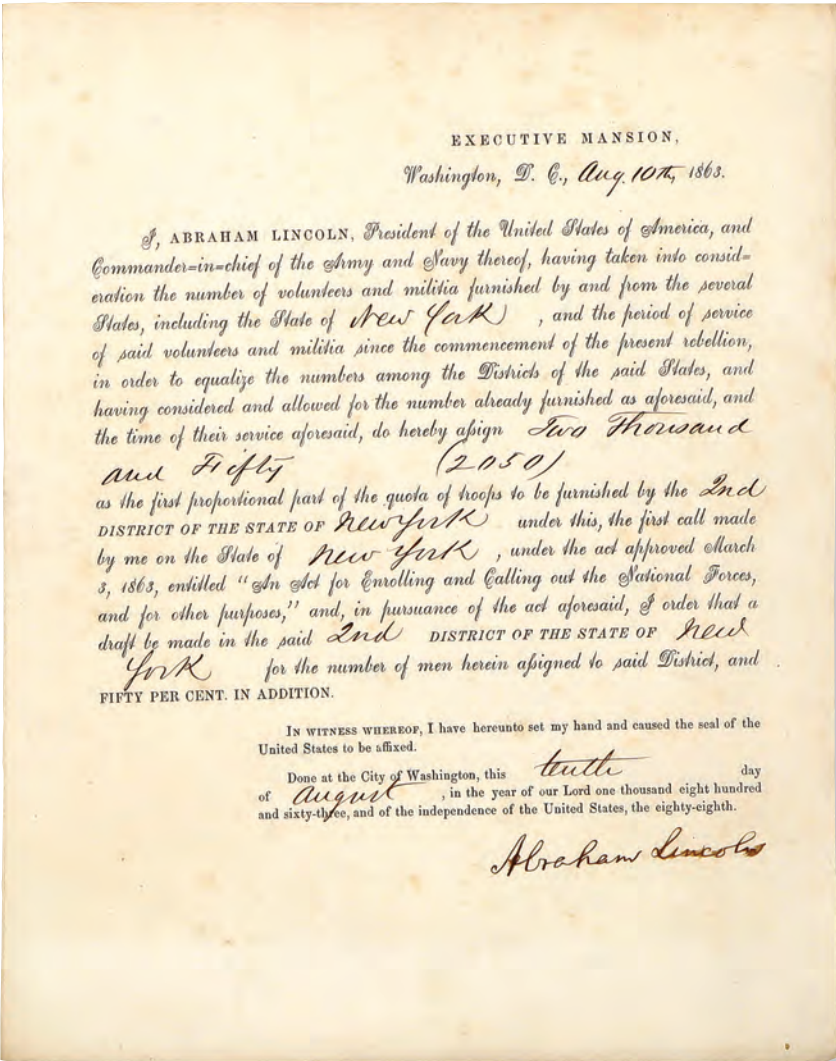
Only July 13, during the draft lottery in New York City, a riot broke out, leading to three days of violence and destruction. Although initially focused on the draft, the protests subsequently devolved into vicious race riots, as the largely white rioters claimed to fear that freed Black men would migrate to the city and take their jobs. Consequently, the brutality against New York’s Black community (and abolitionists) was substantial, with a death toll reaching upwards of 120, and numerous homes and churches burned. The New York Police Department initially was the only force on hand to deal with the rioters, and they were badly outnumbered and underequipped, but by day four of the riots, several thousand troops arrived in the city and brutally put down the remaining rioters.

Almost immediately, calls came to suspend the draft in New York, most notably by Horatio Seymour, the Governor of New York, but Lincoln refused to acquiesce to Seymour’s demands, writing: “I shall direct the draft to proceed in all the Districts, drawing however, at first, from each of the four Districts We are contending with an enemy who, as I understand, drives every able bodied man he can reach, into his ranks, very much as a butcher drives bullocks into a slaughter-pen. ... It produces an army with a rapidity not to be matched on our side, if we first waste time to re-experiment with the volunteer system My purpose is to be, in my action, just and constitutional; and yet practical, in performing the important duty, with which I am charged, of maintaining the unity, and the free principles of our common country” (*Collected Works of Abraham Lincoln*, Vol. 6).

Three days later, on August 10th, Lincoln signed the present order to resume the draft in the Second Congressional district of New York, the western portion of Long Island, primarily Nassau County, and part of Queens County. On the same day, Lincoln met with Frederick Douglass at the White House to discuss his traveling through the South to recruit former slaves to fight for the Union. An extraordinary Lincoln document at a turning point moment in the Civil War.

1p., plus integral blank. 4to (9¾ x 7¾ inches). Minor smudging to signature. Housed in a blue full morocco box.

373004 \$60,000



‘This is pre-eminently the birth day of womanhood’

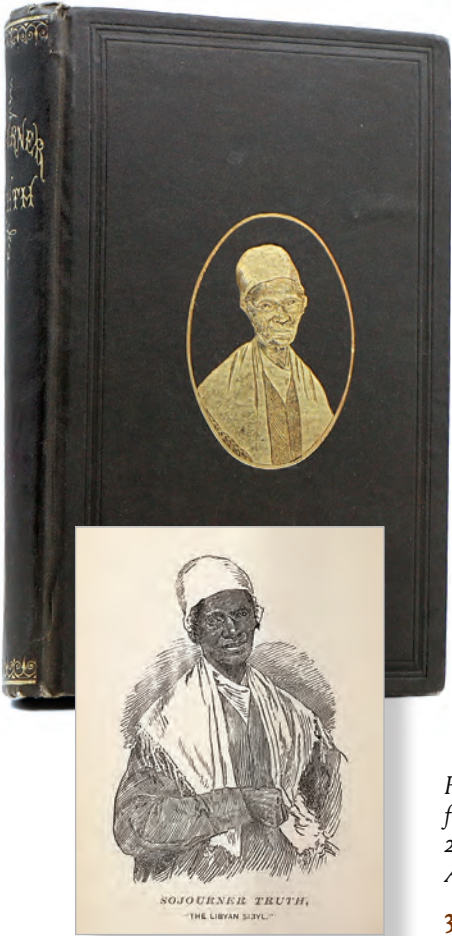
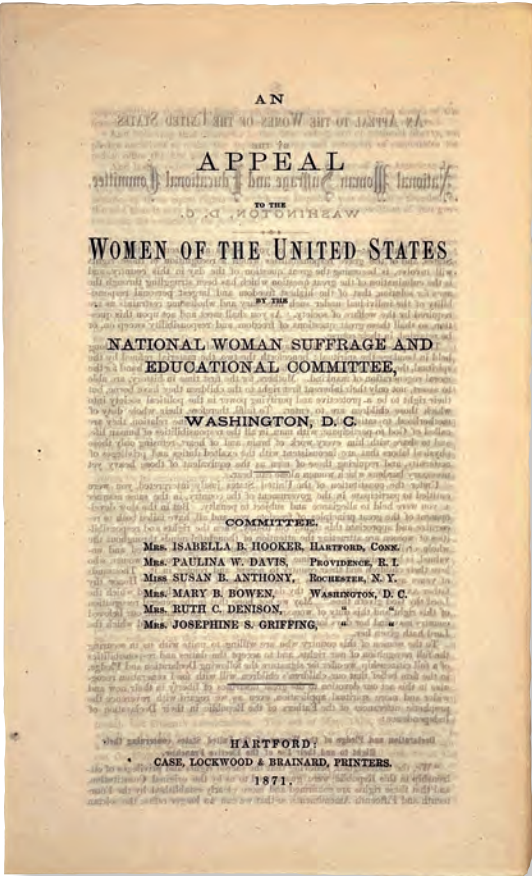
15. HOOKER, Isabella Beecher, Susan B. Anthony, et al. **An Appeal to the Women of the United States by the National Woman Suffrage and Educational Committee.**
WASHINGTON, D.C. HARTFORD: CASE, LOCKWOOD & BRAINARD, 1871.

Scarce first edition of this important document in the history of women’s suffrage in the United States. The New Departure — which argued women were implicitly granted full citizenship and the right to vote under the Constitution and the XIVth and XVth Amendments, and called on them to assert their rights — marked a turn towards a federal and Constitutional focus in the fight for women’s suffrage. The National Woman Suffrage and Educational Committee — featuring Isabella Beecher Hooker (President) and Susan B. Anthony, among others — was formed during the 1871 Woman Suffrage Convention in Washington, D.C., to advance this new strategy. The text of the *Appeal* is reproduced in full in volume II of Stanton and Anthony’s *History of Woman Suffrage* (1882).

First edition. 4 pp. 8vo. Near fine. Harper, *History of Woman Suffrage*, II, p. 485ff et seq; Kirchmar 1866.

370651

\$4,250



A Groundbreaking Legend’s Own Story

16. TRUTH, Sojourner. **Narrative of Sojourner Truth; a Bondswoman of Olden Time...; With a History of her Labors and Correspondence, Drawn from her Book of Life....**

BATTLE CREEK: REVIEW AND HERALD OFFICE, 1881.

Sojourner Truth’s *Narrative* is a landmark in African-American and women’s history. Born into slavery as Isabella Baumfree in Ulster County, New York, she won her emancipation under New York state law in 1827 and adopted the name Sojourner Truth in 1843. She then embarked on a lifelong career as an advocate for civil and women’s rights, traveling and speaking widely, and, while living at the utopian Northampton Association in western Massachusetts, dictated her story to Olive Gilbert.

There are four principal editions of the *Narrative*: the 1850 Boston first edition; the textually reset second edition of 1853 with New York imprint (the second issue of which includes Harriet Beecher Stowe’s Introduction for the first time); the revised and enlarged edition of 1875 (with preface by William Lloyd Garrison and selections from her *Book of Life*, including her 1851 “Ar’nt I a Woman” speech); and the present 1881 Battle Creek edition. “A legend in her own time, Sojourner Truth’s indomitable will has won her a permanent place in American history” — Blockson.

First Battle Creek edition. Portrait. xii, 13–320 pp. 8vo. Publisher’s cloth, minor wear, front hinge starting. Bookplate on the front pastedown. Blockson, 101 Influential Books, 29; Work, p. 476; Howes G163; Women’s Writing in the United States, pp. 888–889; ANB 21, pp. 880–882.

372277

\$4,500

Featuring Two Unlisted Jack London Recipes

17. KLEBER, Mrs. L. O. **The Suffrage Cook Book.**
PITTSBURGH: THE EQUAL FRANCHISE FEDERATION OF WESTERN PENNSYLVANIA, 1915.

A cookbook assembled by a Pittsburgh equal rights organization featuring recipes, endorsements, and statements regarding woman’s suffrage from prominent political, social, and literary figures, including letters from multiple governors; Jane Addams, Mary Roberts Rinehart, Dr. Anna Howard Shaw, and Fanny Garrison Villard; an original poem by John Whitcomb Riley (not listed in BAL); and recipes from Charlotte Perkins Gilman, Irwin Cobb, and Jack London, who contributes two prose instructions for preparing roast duck which are not listed in the standard London bibliography. Kleber’s cookbook is a fine example of the many cookbooks and culinary tractates written during the Suffrage movement that encouraged a radical shift from traditional delicate victuals to wholesome, pragmatic, and often medicinal meals.

First edition. 244 pp., 36 portraits. 8vo. Blue pictorial cloth illustrated in black with image of Uncle Sam holding scales, weighing men and women as equals, covers a bit abraded, minor wear at extremities, somewhat crude repairs at top and tail of spine, repairs at hinges.

372084

\$1,750



‘My own mind is my own church’

18. PAINE, Thomas. **The Age of Reason; Being an Investigation of True and Fabulous Theology.**
PARIS [BUT LONDON?]: PRINTED BY BARROIS; LONDON: SOLD BY D. I. EATON, AT THE COCK AND SWINE, 1794.

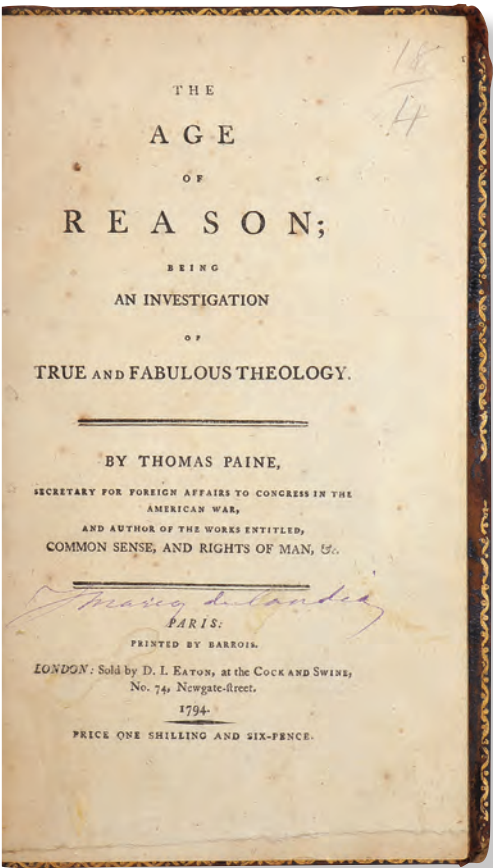
This is among the earliest obtainable editions in English of the first part of Paine’s *Age of Reason*. Written in the midst of the French Revolution, and printed while Paine was being held in a Parisian prison, it was not only a call for a revolution in religion to go hand-in-hand with a revolution in government, but a call for rationalism, i.e. to base one’s actions and beliefs on reason and knowledge. Paine had finished the manuscript only a few hours before he was arrested, turning it over to his friend Joel Barlow both for translation into French and publication in both languages.

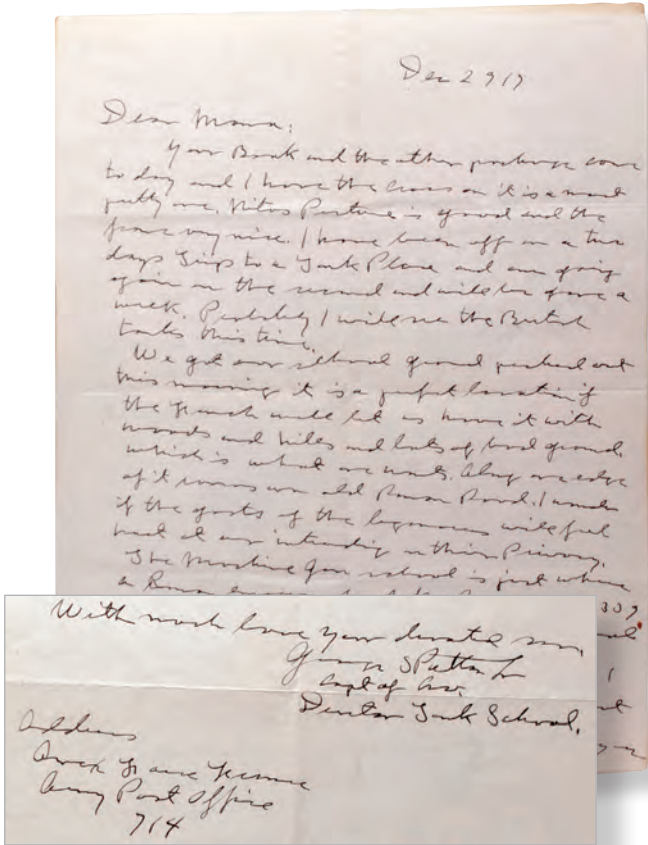
Bibliographically, the publication of *Age of Reason* is extremely complex and not fully understood. ESTC records three variant issues of this edition, the present being ESTC N3842, with rules on the title page measuring 60 mm; p. 33, line 7 from bottom reading “christian”; and p. 37, line 6 from bottom reading “puplish”; and price from imprint: “Price One Shilling and Six-Pence.” See also ESTC N3843 and T5790.

Early edition in English. [2], 55 pp. Lacking half title. 8vo. Near contemporary diced russia, covers with blind-rolled border within a double gilt-fillet frame, gilt-tooled spine with repeating motif of bow with arrows over a scroll device, oeillets and stars, gilt-lettered in one panel “PAINE’S INVESTIGATIONS”, gilt-rolled turn-ins. Joints tender, corners bumped and rubbed, small chip from head and foot of spine, marbled front free endpaper missing. Bookplate of Samuel A. E. Abbott, early owner’s signature on title. ESTC N3842. Cf. Gimbel 88.

374875

\$9,500





A Choice Family Letter
at the Moment of His Destiny

19. PATTON, George S., Jr. Autograph
Letter, signed (your devoted son,
George S. Patton, Jr.), to his mother.
N.P., FRANCE: DECEMBER 29, 1917.

George S. Patton, Jr. (1885–1945) writes his mother
as Captain of Cavalry, just as he has been named head
of the new U. S. Army tank school on the evolving
frontlines of the war in France. In part:

*We got our school ground picked out this morning...
It amused me... that your [views] are of 'Those horrid
Tanks' for now that I am Director of the Tank School
you will probably be finding them lovely.*

Patton excelled in training the new brigade, and the
American tank force proved to be incredibly effective
during their premier engagement.

*Two pages on a single sheet. 4to. Old folds, one tiny tear.
Fine. Blue morocco backed folder.*

374828 \$7,500



Signed by Rockefeller Three Times

20. ROCKEFELLER, John D. [Standard Oil Company stock certificate issued to and signed
by John D. Rockefeller, for 505 shares].
CLEVELAND: DECEMBER 17, 1878.

A very rare example of a triple-signed Standard Oil Company stock certificate, for shares issued to Rockefeller himself
at an early date, i.e. prior to the company's reorganization in 1882.

Engraved stock certificate, approx. 6½ x 11 inches. With an additional partly-printed receipt tipped at the left edge. Signed by Rockefeller
as President at the lower right, endorsement signature by Rockefeller on verso and signed on the affixed receipt. Countersigned by H. M.
Flagler. Red cancellation marks, as issued.

374932 \$15,000



‘Sylvander’ & ‘Clarinda,’ in Spectacular Sangorski & Sutcliffe Binding

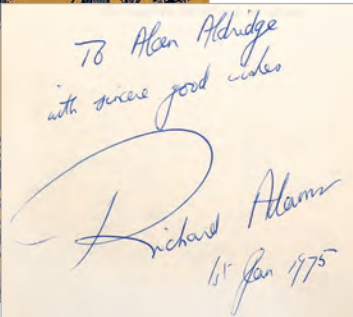
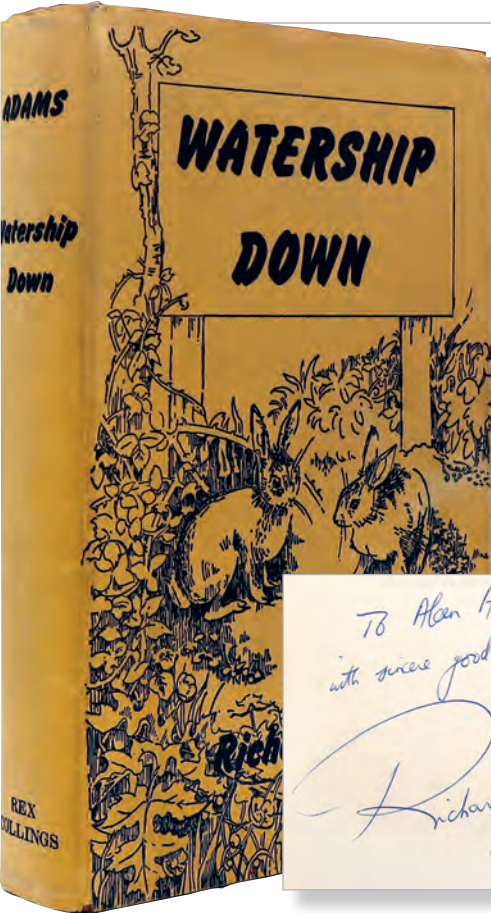
21. BURNS, Robert. Autograph Letter, signed (“Sylvander”), to Clarinda, Saturday Morn.
[Jan. 12, 1788.] [With:] [Agnes C. M’Lehose]; Autograph Letter, signed (“Your Clarinda”),
to Robert Burns.
[N.P., SCOTLAND: 1788]

Two lengthy and closely-written January 1788 love letters by Robert Burns and Agnes Maclehorse — each signed using
their “Sylvander” and “Clarinda” pseudonyms — couched in terms that both express the tenderest of sentiments and
constitute a record of a romantic attachment which has called forth some of the world’s finest love poems. The letters,
written while Burns was considered that his marriage to Jean Armour was dissolved, are full of “unguarded expressions,”
reading in part: “O Clarinda, did you know how dear to me is your look of kindness, your smile of approbation, you
would not either in prose or verse risque a censorius remark. Curst be the verse, how well sa e’er it flow, That tends
to make one worthy man my foe.”

The binding is spectacular, a jewelled Sangorski & Sutcliffe binding with symbolic thistles, heather, daisies, and
a poet’s lyre embellished with daisies on the upper cover, extra gilt with inlaid strapwork and jewels. The front
pastedown contains finely executed miniatures of Burns, his birthplace, and of “Clarinda”; the lower pastedown
has a central thistle of mother of pearl and amethysts within a field of daisies. This binding has long been in private
hands, and was thus unknown to Steven Ratcliffe when he prepared his *Hidden Treasures* (2008), in which he noted
several other important bindings on works by Burns. Unique and outstanding.

*With three miniatures (Burns, the Burns Cottage, Clarinda) in mother of pearl borders on front pastedown, gilt illuminated title page,
calligraphic introduction, notes, and transcription. Folio. Full green levant morocco, elaborately gilt tooled and binding, boards and
doublures inlaid with opals, garnets, amethysts, topazes, cairngorms, and mother-of-pearl, a.e.g., by Sangorski & Sutcliffe. Fine.
In perfect condition, in a half morocco folding box, silk lined (superficial external wear. Provenance: Estate of (Mrs.) Henry Ford
(Parke Bernet, 29 January 1952, lot 74); sold, Anderson Galleries, 23 January 1911, lot 62.*

375168 PRICE UPON REQUEST



Association Copy to Future Collaborator

22. ADAMS, Richard. Watership Down.

LONDON: REX COLLINGS, 1972.

A fine copy of this beloved modern classic, inscribed on the title page: “To Alan Aldridge / with sincere good wishes / Richard Adams / 1st Jan 1975.” Aldridge was an artist who, while best known for his psychedelic album covers for The Beatles, The Who, Elton John, and the Rolling Stones, also illustrated children’s books. His 1973 work, *The Butterfly Ball and the Grasshopper Feast*, won that year’s Whitbread Children’s Book Award, an honor which likely brought him to Adams’ attention, who then enlisted him as the illustrator for his 1977 book, *The Ship’s Cat* — quite possibly at the time of this inscription. With the folding map.

First edition. 8vo. Original brown cloth, stamped in gilt on cover and spine; illustrated dust jacket; minor bumps to bottom corners, with small repair, else a fine copy; held in an imposing half gray morocco folding case with marbled paper, raised bands, and extra-gilt spine.

375253

\$3,750

With Charming Original Illustration

23. BEMELMANS, Ludwig. Illustrated Autograph Letter, Signed, to Elizabeth and Ted Weicker.

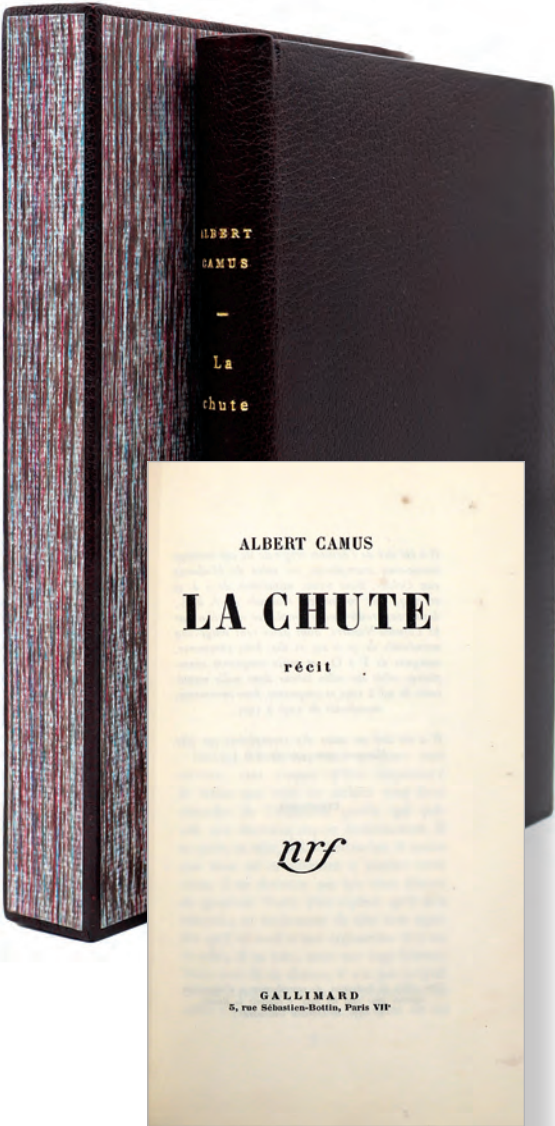
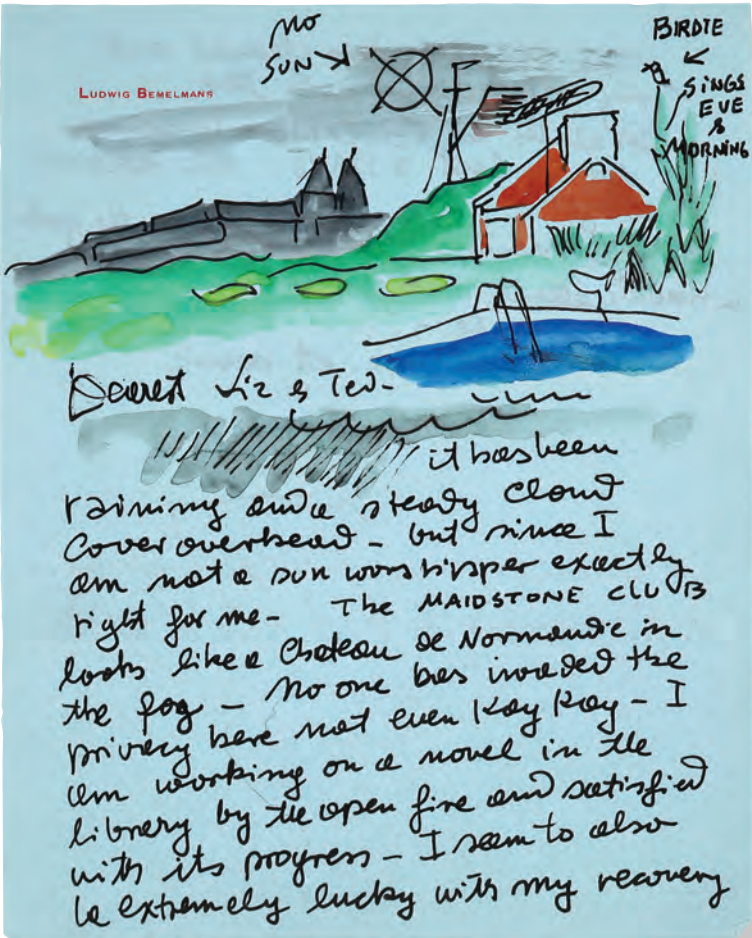
EAST HAMPTON, NY: [AUGUST 1961].

An amusing and appreciative autograph letter penned by the artist and author Ludwig Bemelmans — of *Madeline* fame — to his close friends the Weickers while staying at their oceanfront estate in East Hampton, wonderfully illustrated with sketches of the Maidstone Club and the Dominy shops. A marvelous missive with historic East End connections.

8vo. One leaf his blue personal stationery, recto and verso. Illustration recto only, in black marker and watercolor, with additional note by his wife on verso.

374613

\$9,500



His Best Novel, Superbly Bound

24. CAMUS, Albert. La Chute.

PARIS: GALLIMARD, 1956.

La Chute is the masterful final novel by Albert Camus (1913–1960), whose other works include *L’Etranger* (1942) and *Le mythe de Sisyphe*. Camus was awarded the Nobel Prize in Literature the year after publication of *La Chute*, which Sartre called his most beautiful and least understood. In his eulogy, Sartre recalled how Camus provisionally had chosen silence after receiving the honor, but his autobiography in progress, *Le premier homme*, was published posthumously.

This copy on fine paper has been bound in a sober, dazzling binding from the French designer bindery Alix.

First edition, one of 235 numbered copies on *velin pur fil Lafuma-Navarre* after 35 on *Hollande*. 169 pp. 12mo. Full chestnut morocco, spine titled in gilt, suede doublures, preserving the original wrappers, edges gilt on the rough, by Alix. Book label. Fine binding, in perfect condition, in matching slipcase.

374898

\$4,500

A Sharp Copy

25. CAPOTE, Truman. Breakfast at Tiffany’s. A Short Novel and Three Stories.

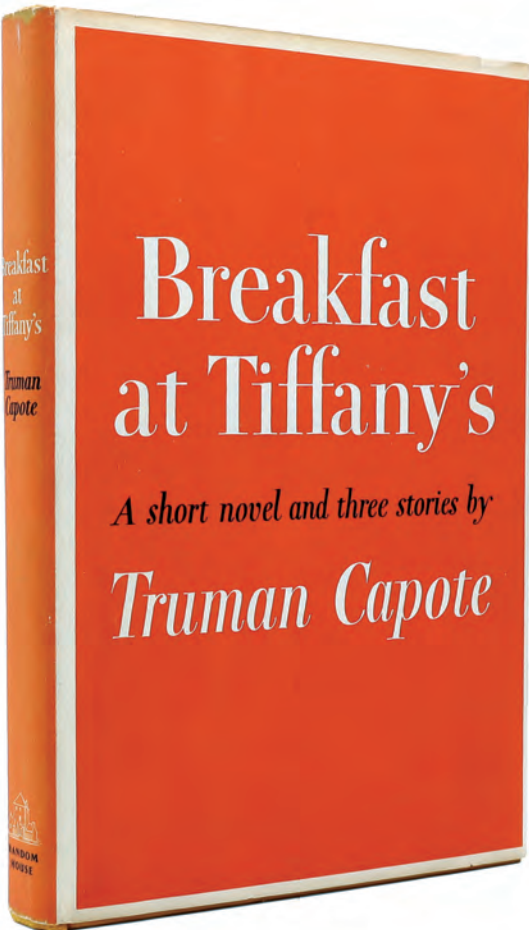
NEW YORK: RANDOM HOUSE, [1958].

With three stories in addition to the title novella: “House of Flowers,” “A Diamond Guitar,” and “A Christmas Memory.”

First edition. 179 pp. 8vo. Publisher’s yellow cloth with black leather spine label lettered in gilt. Fine copy with original typographic dust jacket with only the faintest fading to spine. In a quarter red morocco clamshell box.

374800

\$5,000





‘The finest edition of Don Quixote that has ever been printed’

26. CERVANTES SAAVEDRA, Miquel de. El Ingenioso Hidalgo Don Quixote de la Mancha. MADRID: JOAQUIN IBARRA, 1780.

The finest edition of this landmark of world literature, with the text corrected by the Royal Academy of Spain, and illustrated with fine engravings. The celebrated Ibarra edition is noted as supreme example of 18th century Spanish printing, illustration, and design. “The finest edition of *Don Quixote* that has ever been printed” (D. B. Updike).

Nueva Edición Corregida por La Real Academia Española. With 4 engraved titles, portrait of the author by M. Salvador y Carmona after Joseph del Castillo, & 31 plates after Barranco, Brunette, Carnicero, Del Castillo, Ferro, and Gil by Ballester, Barcelon, Fabregat, Gil, Mol, Muntaner, Salvador y Carmona, and Selam, double-page engraved folding map of Spain showing Don Quixote’s route outlined in red. [3], xiv, ccxxiv, 199, [1]; [4], 418; [2], xiv, 306; [4], 346 pp. Engraved head- and tail-pieces. 4 Vols. 4to. (11⅞ x 8⅞ inches). Contemporary speckled calf, spines gilt, marbled endpapers, gilt edges, minor bumps and wear, hinges reinforced with matching marbled paper. Provenance: armorial bookplate (Earls of Fife?). Palau III.52024; Cohen-de Ricci 218–19; Updike II: 73°75; Lasala 551; Henrich 54; Ashbee Iconography of Don Quixote 72; Ruis I, 53; Exposicion Conmemorativa del Quijote 52; Benages & Fonbuena, A Critical Bibliography of Editions of the Don Quixote 60.

368824 \$19,500

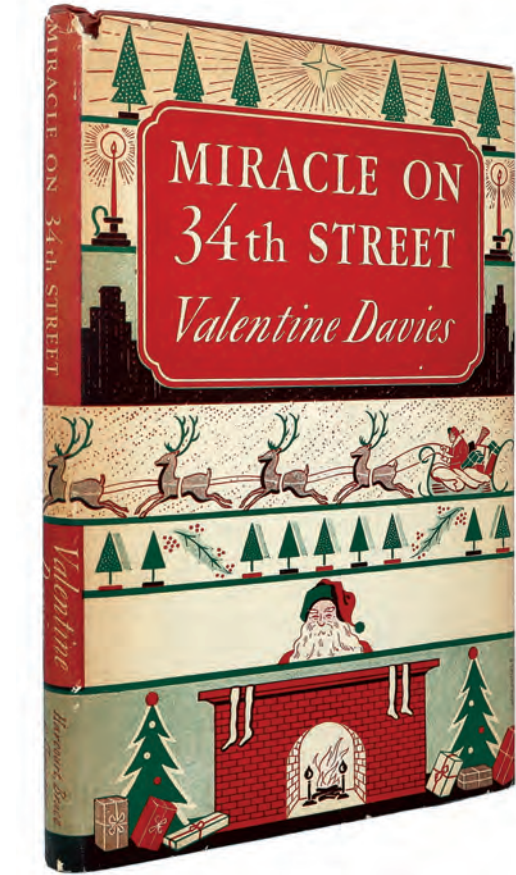
First Edition of the American Frontier Favorite

27. COOPER, James Fenimore. The Last of the Mohicans. PHILADELPHIA: H. C. CAREY, 1826.

“This is the most famous of the *Leatherstocking Tales*, and the first in which the scout Natty Bumppo was made the symbol of all that was wise, heroic, and romantic in the lives and characters of the white men who made the American wilderness their home.... The novel glorified for many generations of readers, in England, France, Russia, and at home, some aspects of American life that were unique to our cultural history” (*Grolier American* 34). “The real triumph of Cooper is the variety of his invention, the power with which, isolating his few characters in the wilderness, he contrives to fill their existences, at least for the time being, with enough actions, desires, fears, victories, defeats, sentiments, thoughts to make the barren frontier seem a splendid stage” (DAB).

First edition, first issue, with page 89 misnumbered 93, chapter XVI numbered XIV in vol. I (p. 243), and p. vii correctly numbered; the folio on p. 71 is present (no priority). State A of vol. II (sequence of states not determined) with a Book in the fifth line of the copyright notice, blank leaf after title is present. The book was printed without half titles, [i, title]–xi [xii, blank], [1]–182; [i, title]– [iii–iv, blank leaf], [1]–289, [1] pp. 2 Vols. 12mo. Near contemporary half black morocco and marbled boards. Both vols. finely rebacked preserving spines, vol. II paper flaw on pp. 195–6 with loss along outer margin (not affecting text), light toning and spotting to text and offsetting from bookplate to front free endpaper, but generally a clean, crisp copy. In a custom black half morocco slipcase and chemises. Spiller & Blackburn 7; BAL 3833; Wright 619; *Grolier American* 34. Provenance: Maurice Rosenfeld (bookplate).

374823 \$11,000



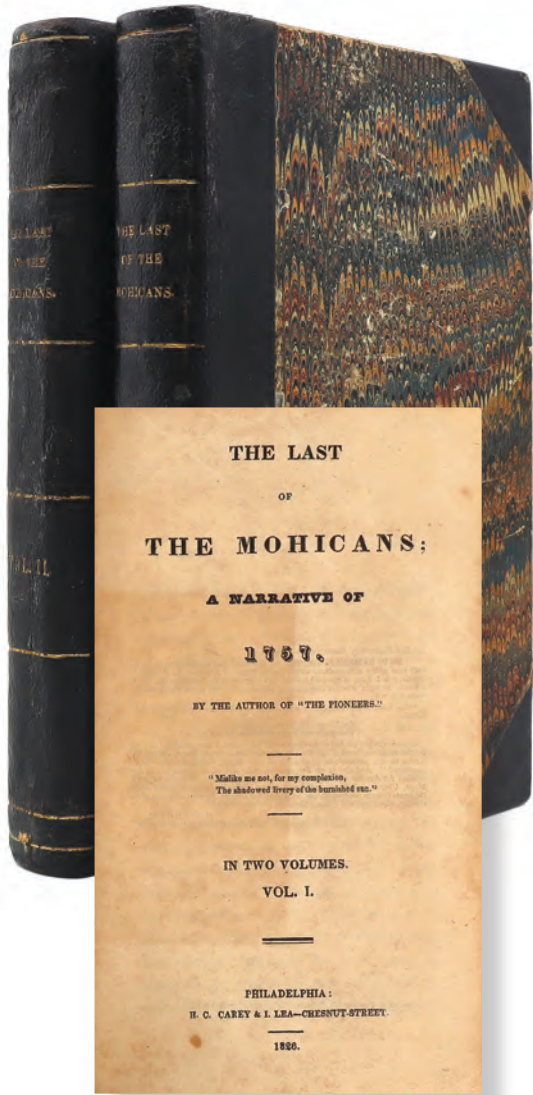
The Beloved Christmas Classic

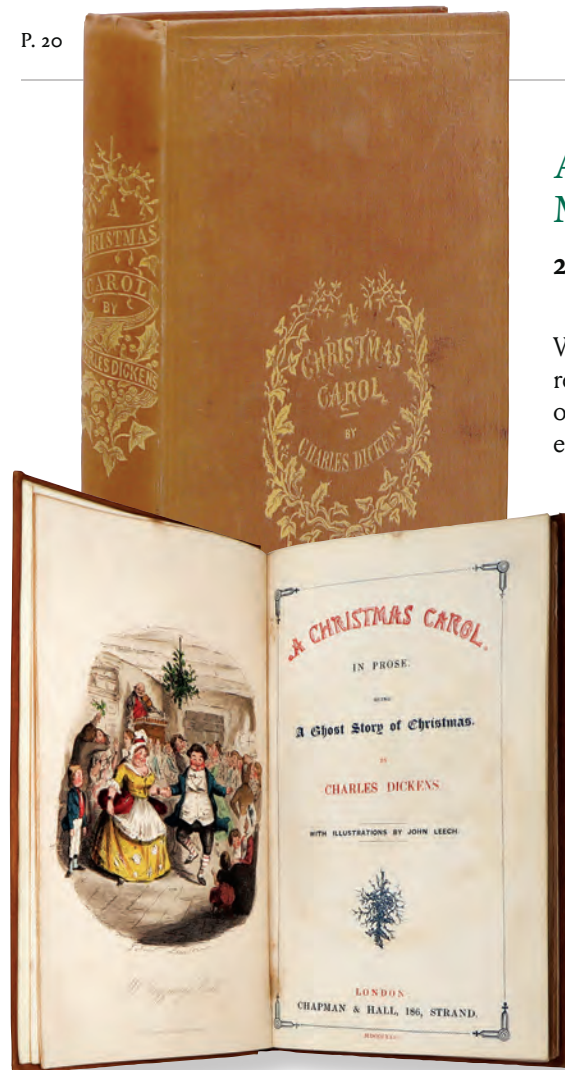
28. DAVIES, Valentine. Miracle on 34th Street. NEW YORK: HARCOURT, BRACE AND COMPANY, 1947.

A charming first edition of the Christmas classic, published in tandem with the debut of the film of the same name, which earned an Academy Award for Best Story and has been adapted a multitude of times since. Clute and Grant called it *the* United States Christmas movie.

First edition. Small 8vo. Original red cloth blind stamped with depiction of Santa Claus, spine lettered in silver. Near fine in very good plus unclipped dust jacket, lightly toned with very small nicks.

374850 \$300





A First Issue, Unrestored Copy of Dickens' Masterpiece, in Original Cloth

29. DICKENS, Charles. *A Christmas Carol*.

LONDON: CHAPMAN & HALL, 1843.

Written in just six weeks, *A Christmas Carol* was an instant success, reportedly selling all 6,000 copies of the first edition — only issued on December 19, 1843 — by Christmas Eve that year. This copy exhibits each of the criteria for first impression, first issue: a gap of 14–15mm between the closest points of the blind-stamping and gold wreath on the upper cover, with the “D” of “Dickens” unbroken; “Stave I” on the first page of text; first issue cloth; the half-title printed in blue; and the title page published in blue and red.

While Dickens went on to write four more small festive holiday books, this first Christmas ghost story is his universally acknowledged masterpiece.

First edition, first issue, wreath on upper cover 14 mm at its closest point from left blind-stamped border, the “D” in Dickens perfect. 8vo. Hand-colored etched frontispiece and 3 hand-colored steel-engraved plates after Leech, wood-engravings within the text by W. J. Linton after Leech; title page printed in blue and red, 2 pp. publisher's advertisements at end. Original brownish-red cloth, a.e.g. Fine copy, with ownership signature of Maria Ely Tyndall, The Fort, Jany 1844. Morocco backed slipcase with cloth chemise. Todd, *The Book Collector*, 1961, pp. 449–54; Smith II, pp. 19–29.

375223

\$47,500

Dickens Agrees to Perform *A Christmas Carol*

30. DICKENS, Charles. Autograph letter, signed, to the Dean of Peterborough (Sir), pledging a public performance of *A Christmas Carol*.

FOLKESTONE: 1 SEPTEMBER 1855.

In September 1855, Dickens agreed to do a public reading of *A Christmas Carol* at the Mechanics' Institute in Peterborough that December. In this letter to the dean, Dickens regretfully notes:

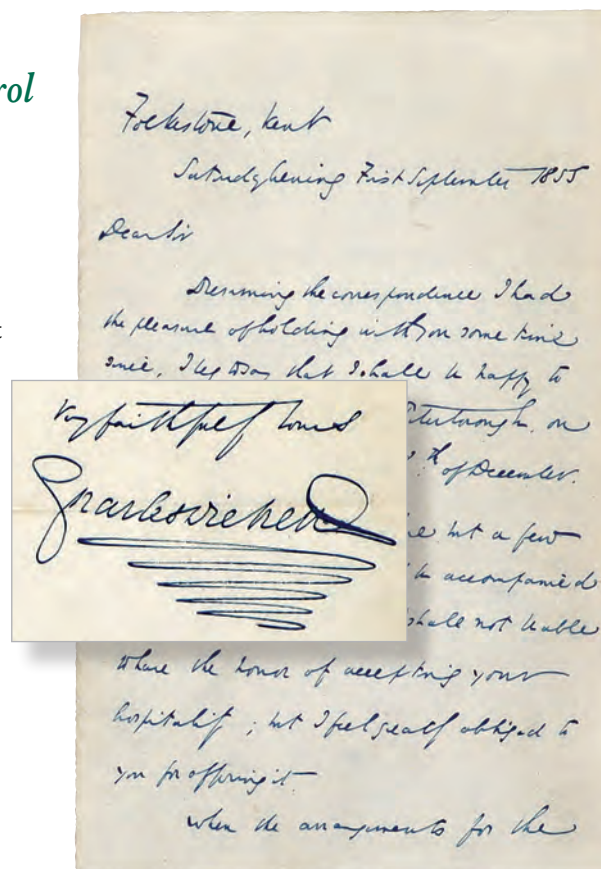
As I shall stay there but a few hours and shall probably be accompanied by at least two friends, I shall not be able to have the honor of accepting your hospitality; but I feel greatly obliged to you for offering it. When the arrangements for the occasion shall begin to be in progress, may I beg you to [contact] my friend ... [who] will give him any information he may desire as to the time the reading will occupy, and as to my own little requirements with a view to position &c.

Letters from Dickens discussing public readings of *A Christmas Carol* are uncommon.

2 pp. 8vo. Written on the first and last pages of a folded sheet in blue ink. Chemise and half green morocco slipcase with spine lettered in gilt. Provenance: Swann (November 26, 2013, sale 2333, lot 270).

374851

\$25,000



In Original Brown Cloth

31. DICKENS, Charles. *Oliver Twist; or, The Parish Boy's Progress*.

LONDON: RICHARD BENTLEY, 1838.

Initially published in monthly installments in *Bentley's Miscellany* from February 1837 to April 1839, with each issue featuring an illustrative etching by George Cruikshank, the three-volume first book edition of Dickens' second novel was issued six months before the series' end, and employed the author's pseudonym “Boz,” present here on both the book spines and title pages.

Half-titles in volumes I and II, as issued. First state of volume III with “pilaster” instead of “pier” or “pedestal” on page 164, and the Fireplace plate opposite p. 313. 24 etched plates by George Cruikshank. Terminal ads in volume I; initial advertisement leaf in volume III.

First edition, first issue, earliest title page with “Boz,” with Fireside plate opposite p. 313 in vol. III. 3 Vols. 8vo. Original brown cloth, decoratively blind stamped on boards; stamped in gilt on spine; some minor bumping and edge wear; light water stain to rear board of vol. I and front of vol. II; small bookplate on first pastedown endpaper of each volume, with ownership signature on title page of vol. I; very light foxing to interior pages, with additional toning to plate pages; held in brown cloth box. Smith pp. 30–37.

375243

\$12,500

The World's Favorite Detective Returns

32. DOYLE, Arthur Conan. *The Return of Sherlock Holmes*.

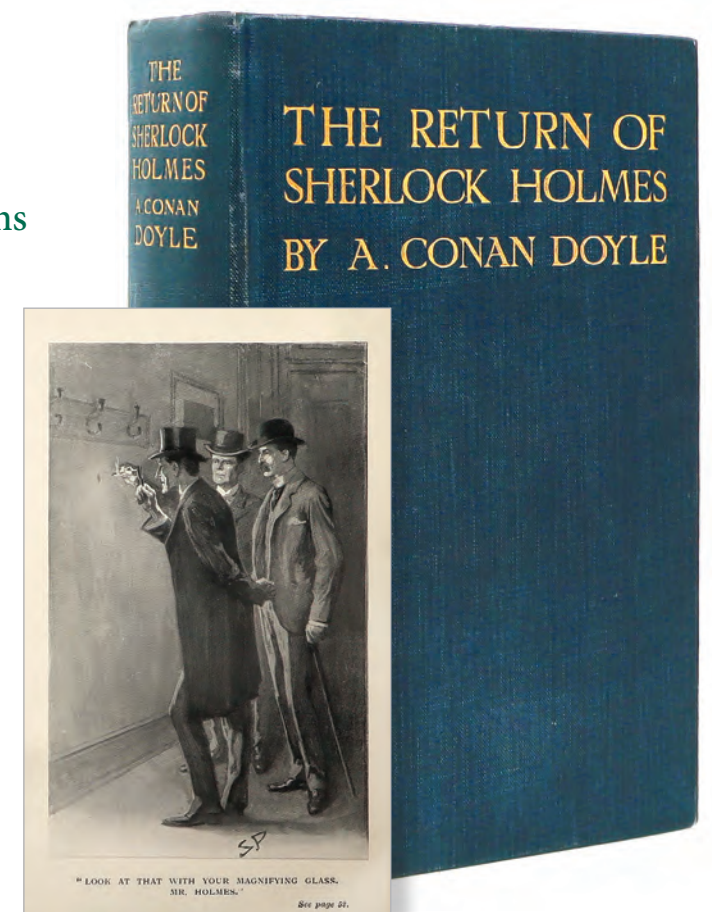
LONDON: GEORGE NEWNES, 1905.

This was the first Sherlock Holmes collection since 1893, written by Doyle following intense pressure to revive the character after he killed him off in “The Final Problem,” the tale which also introduced the detective's archnemesis, Professor Moriarty, and was intended by Doyle to end the series. While the novel *The Hound of the Baskervilles* was published in 1901–1902, the story was set before Holmes' supposed “death.”

First English edition. Illustrated with 16 plates from drawings by Sidney Paget. 8vo. Original cloth. A near fine copy (very light foxing); with the bookplate of E. Hubert Litchfield to front paste-down and small note “E. H. L. / 1927” in pencil to back paste-down. In a full blue morocco slipcase with chemise.

374788

\$4,000



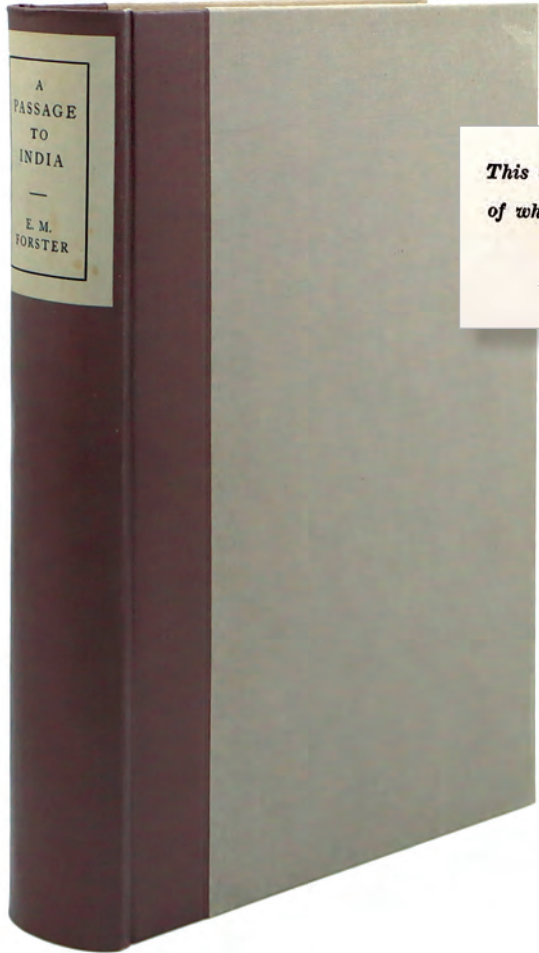
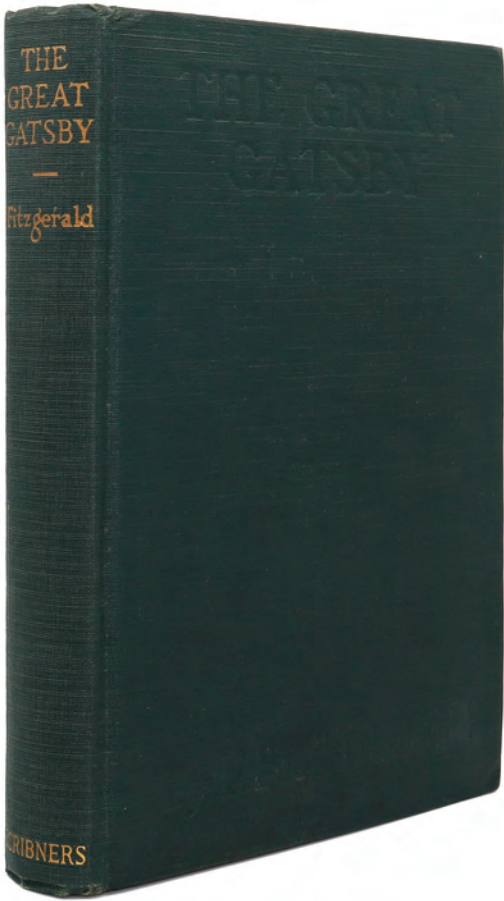
A Lovely Copy of *Gatsby*

33. FITZGERALD, F. Scott. *The Great Gatsby*.
NEW YORK: CHARLES SCRIBNER'S SONS, 1925.

In 1922, having already written *This Side of Paradise* and *The Beautiful and the Damned*, Fitzgerald told his publisher Max Perkins, “I want to write something new — something extraordinary and beautiful and simple and intricately patterned” (Bruccoli, p. 198). The triumphant result three years later was *The Great Gatsby*, a “prose poem of delight and sadness” (Connolly) which has become the foundational expression of both the decadence of the roaring Twenties and the striving and emptiness at the heart of the American Dream.

First edition, first issue, with “sick in tired” for “sickantired” on p. 205. 8vo. Original green cloth. Gilt on spine is bright as is the cloth, faint spotting along top edge, contemporary ownership signature (“Susan W. Abercrombie”), a really lovely copy. Bruccoli A11.1.a; Connolly 100, no. 48.

375377 \$8,500



This edition is limited to 200 copies,
of which this copy is No. 188

E. M. Forster

Signed, Limited *Passage to India*

34. FORSTER, E. M. *A Passage to India*.
LONDON: EDWARD ARNOLD, 1924.

First edition of Forster’s masterpiece. The novel was adapted into an Academy Award-winning film in 1984, starring Judy Davis, Peggy Ashcroft, James Fox, and Alec Guinness.

First edition, no. 188 of 200 copies signed by the author. Title page printed in red and black. [2, blank], [i, half title], [ii, limitation], [1]–[4], 5–325, [326, blank], [2, blank] pp. 8vo. Grey boards, brown cloth spine with paper label, extra label at back. Fine. Immaculate copy in the original grey board slipcase (spine numbered in pencil). Kirkpatrick A10; Connolly 100, no. 45.

375222 \$5,500

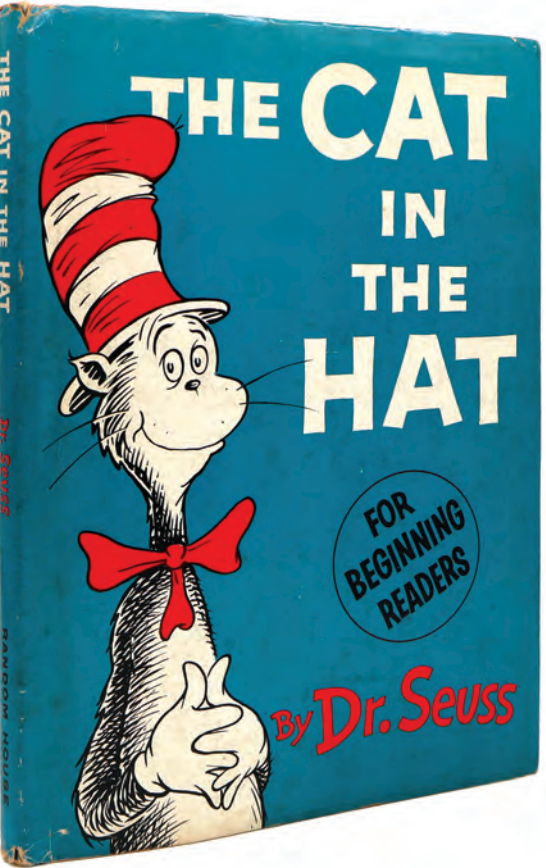
The Perennial Children’s Favorite

35. [GEISEL, Theodore Seuss]. SEUSS, DR.
The Cat in the Hat. Illustrated by the author.
NEW YORK: RANDOM HOUSE, [1957].

Seuss’s most famous creation, and one of his most desirable books — difficult to find both in the first issue and in acceptable condition.

First edition, first printing, with jacket priced “200/200” on front flap. 61, [2] pp. 4to. Flat, unglazed covers; rear cover of book and jacket lists educators’ reviews with no mention of the Beginner Books series. Original color pictorial unglazed boards; unclipped color pictorial jacket. Light wear to board extremities, some minor chipping and wear to extremities of jacket; small unrepaired tear to bottom edge of rear; scattered foxing; a very good plus copy dust jacket (a bit frayed). Younger & Hirsch 11.

375133 \$3,500



In Scarce Dust Jacket

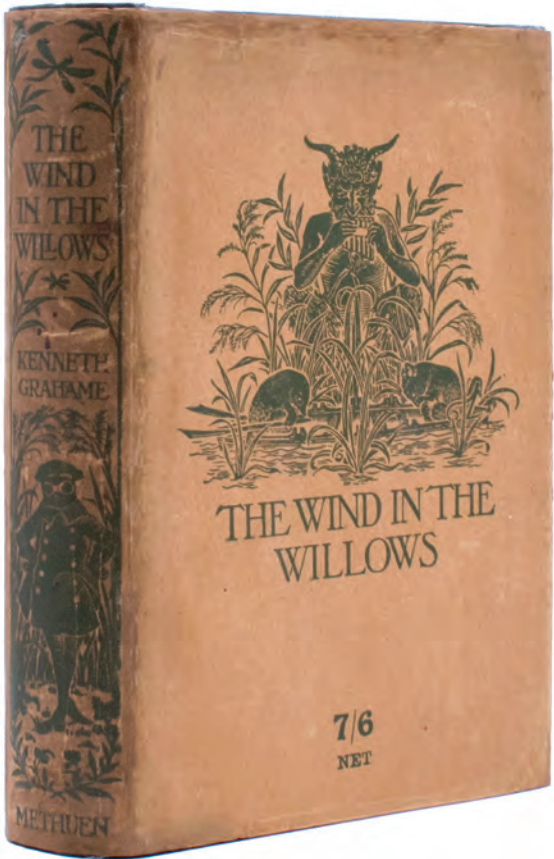
36. GRAHAME, Kenneth.
The Wind in the Willows.
LONDON: METHUEN, 1908.

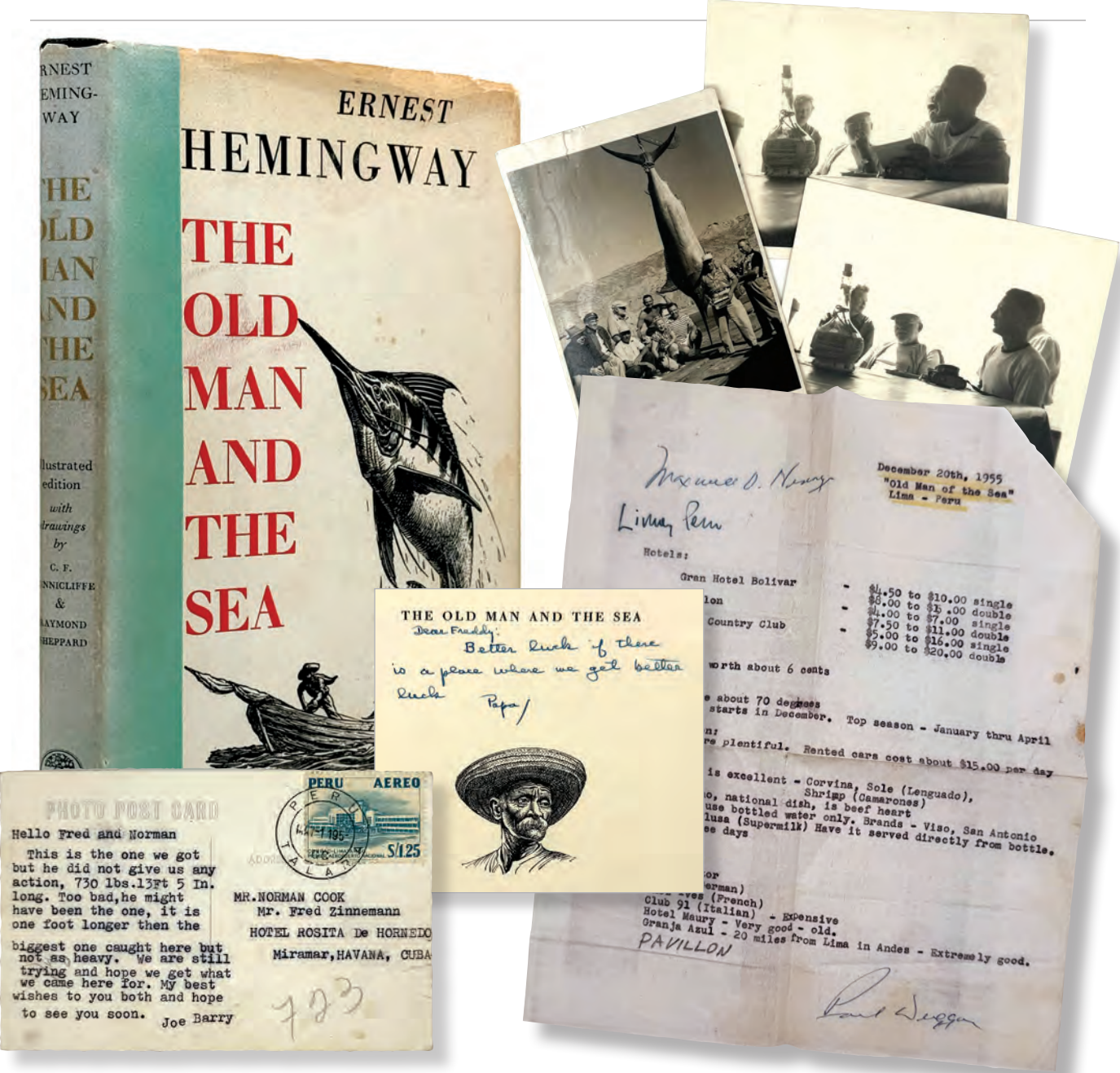
This classic was developed out of bedtime stories Grahame told his son Alastair, known in the family as Mouse.

“*The Wind in the Willows*... remains one of the most famous books in the English language, and it can be seriously argued that it is not a children’s book at all. Despite the presence of Rat, Toad, Mole, and Badger as central characters, it can be read as an account of threat of social change and the destruction of rural England, and of the response of a generation. Grahame’s own life is clearly reflected in its attitude to women, to religion, to retreatism, to food and drink, to rebellion, and to home and friendship, among many other things” (ONDB).

First edition, in second issue dust-jacket with price of 7/6. Frontispiece by Graham Robertson with tissue guard. 302 pp. 8vo. Original blue cloth with gilt decoration and lettering on front cover and spine, top edge gilt, others uncut, restoration to rear hinge, faintest foxing, dust-jacket toned and expertly restored. Grolier 100 Children’s Books 61.

353150 \$14,000





‘Better luck if there is a place where we get better luck, Papa’

37. HEMINGWAY, Ernest. The Old Man and the Sea. Illustrated by C. F. Tunnicliffe and Raymond Sheppard.

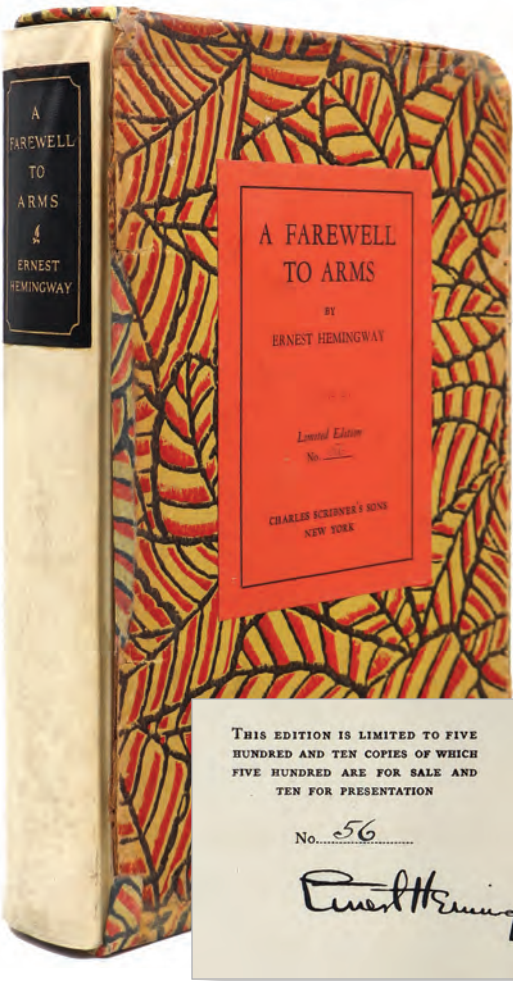
LONDON: JONATHAN CAPE, 1955.

A wonderful association copy of *The Old Man and the Sea*, inscribed by Hemingway on the half title to film director and producer Fred Zinnemann. Laid in are two photographs of Ernest and Mary Hemingway at a table with Zinnemann, who had made an unofficial trip to Cuba in October 1955 to discuss the project with Hemingway before being brought on as director. Additionally laid in are a typed itinerary, a pictorial postcard, and a Christmas card to Zinnemann’s family written by Mary Hemingway, with an additional note from Hemingway.

A lovely association between Hemingway and someone he saw as a close friend until the end of his life

Second English edition, first printing, second issue; first illustrated edition. 8vo. Half-cloth and illustrated paper boards. Some warping and foxing to boards and endpapers, endemic to books from the Caribbean, in dust jacket with some fading to spine, bit of edgewear and some closed tears along top edge, with a “With the Compliments of the Author” panel pasted to rear flap. Grissom A.24.1; Baker, Carlos, Ernest Hemingway: A Life, pp. 533.

371200 \$35,000



The Only Signed, Limited Hemingway

38. HEMINGWAY, Ernest. A Farewell to Arms.

NEW YORK: SCRIBNERS, 1929.

One of the greatest war stories of all time. “His first full-length novel and probably his best. ... Its success was so enormous that it may be said to have ended Hemingway’s influence as a writer. After it one could no more imitate that musical crystal-clear style; blown like glass from the white-heat of violence” (Connolly).

First edition, number 56 of 510 copies signed by the author on the limitation leaf. [10], 355 pp. 8vo. Publisher’s light bluish-green boards backed and cornered with vellum, black morocco spine label lettered in gold. Near fine in original decorative-paper board slipcase, repaired and in-painted, in custom half-morocco clamshell box. Hanneman 8b; Grissom A.8.1.a2; Connolly, Modern Movement 6o.

375418 \$17,500

A Spectacular Copy

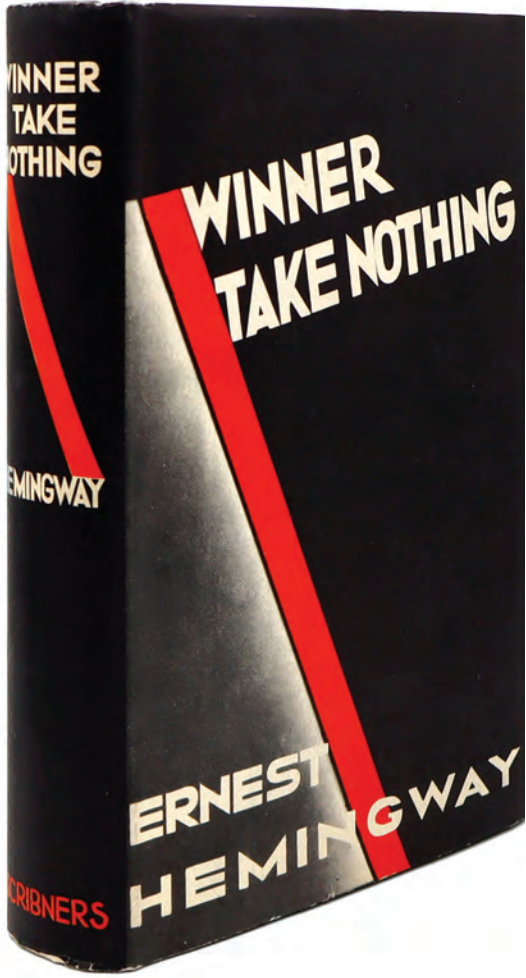
39. HEMINGWAY, Ernest. Winner Take Nothing.

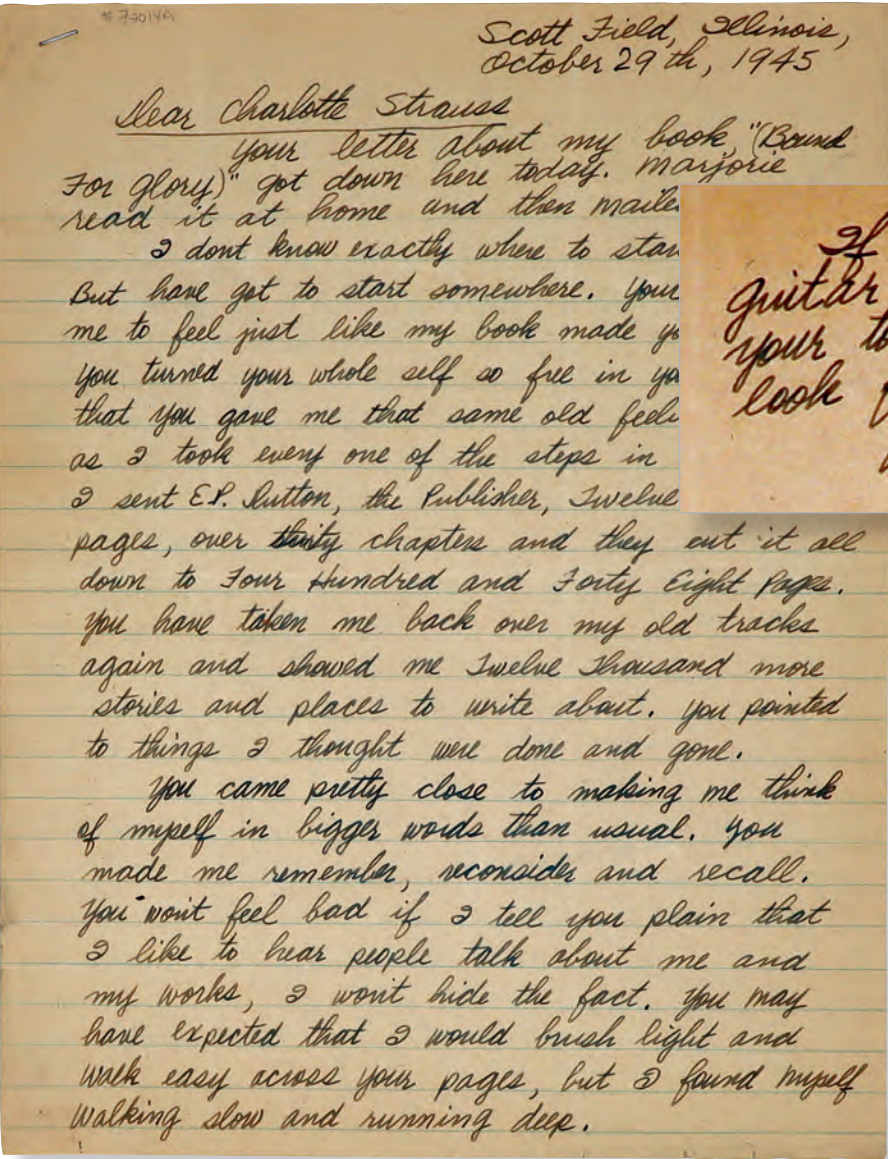
NEW YORK AND LONDON: CHARLES SCRIBNER’S SONS, 1933.

Contains fourteen short stories, including “A Clean, Well-Lighted Place”; six of these — “The Light of the World,” “A Way You’ll Never Be,” “The Mother of a Queen,” “One Reader Writes,” “A Day’s Wait,” and “Fathers and Sons” — appear here for the first time (though the dust jacket flap claims nine), while one, “A Natural History of the Dead,” was inserted at Hemingway’s specific request.

First edition, with “A” and Scribner’s seal on copyright page; misprint (“wo” for two) on p. 159, line 20. 8vo. Original black cloth with gold paper labels affixed to cover and spine; bright red top stain. Fine in fine, unretouched and unclipped dust jacket (first issue, with quotation from review of Death in the Afternoon on back panel). Custom quarter morocco slipcase. Hanneman A12a; Grissom A12.1.a.

375408 \$9,500

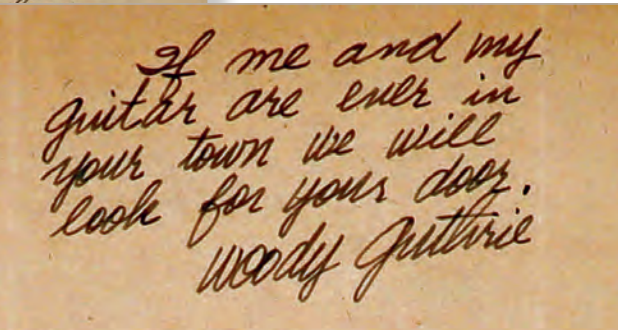




Strauss. Referencing *Bound for Glory*, Guthrie tells her, “Your letter gets me to feel just like my book made you feel.... You have taken me back over my old tracks again and showed me twelve thousand more stories and places to write about.... You won’t feel bad if I tell you plain that I like to hear people talk about me and my works.” Guthrie talks of how his publisher cut down his 1,200-page manuscript to just four hundred and forty eight pages, and asks for permission to publish all or any part of her letter — a request she seems to have resisted in their continuing and intimate correspondence. “I hope that you are not thinking that I got the least bit cute or smart alecky in writing down the sentences, Charlotte, the ones I would have to leave out of my own mind and out of any published script.” He closes by saying, “Give my best wishes to everybody that you see. And to your self. Your friend. Pvt. W. Woody Guthrie,” and continues on the verso, “If me and my guitar are ever in your town we will look for your door.” A highly desirable letter in about-fine condition.

Six pages on three sheets of lined paper (measuring 8 x 10½ inches), neat cursive on recto and verso, bound with single staple at upper corner. Text fresh and clean, faint creases at foldlines. New Grove, 856. From the estate of Charlotte Strauss

100273 \$11,800

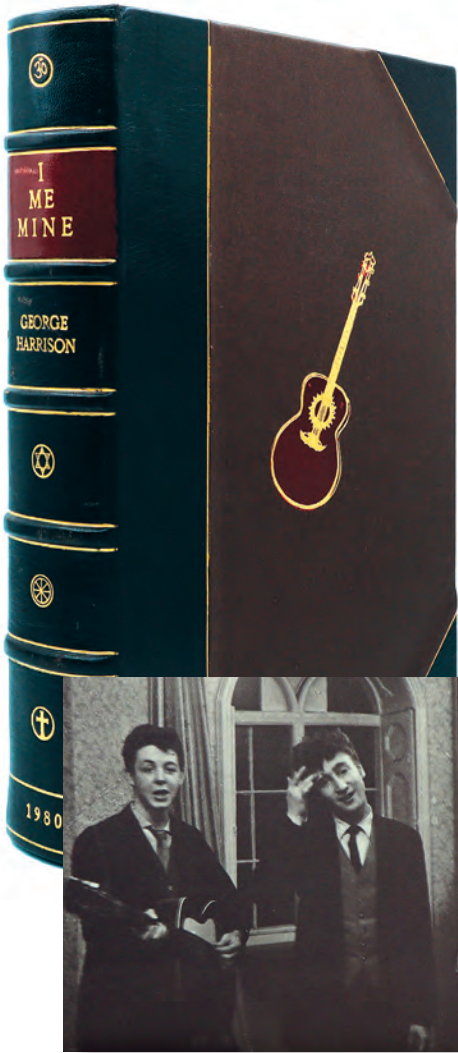


‘You have taken me back over my old tracks...’

40. GUTHRIE, Woody. Autograph letter signed.

SCOTT FIELD, ILLINOIS: 10/29/1945.

Original signed six-page autograph letter — written entirely in Woody Guthrie’s penciled cursive, twice signed by him and dated October 29th, 1945 — is the first in his largely unpublicized and deeply meaningful correspondence with a woman named Charlotte



Harrison’s Original Limited Edition Memoir

41. HARRISON, George. I, Me, Mine. GUILDFORD, SURREY, UK: GENESIS PUBLICATIONS LTD, 1980.

Originally published in 1980 as a hand-bound, limited edition book, this profusely illustrated musical memoir by The Beatles’ lead guitarist features vintage photographs and color facsimiles of Harrison’s autograph song lyrics, and issued in a variety of different leather bindings, including light and dark brown, light and dark green, black, and a small variety of 23 other colors (this copy is in dark brown). Perhaps unsurprisingly, the 2,000 signed copies quickly sold out. Fellow Beatle John Lennon took offense with Harrison’s text, stating, “I was hurt by it [M]y influence on his life is absolutely zilch and nil I’m not in the book.” (He was, in fact, mentioned several times.) Harrison later responded, noting, “[Lennon] was annoyed ’cause I didn’t say that he’d written one line of this song ‘Taxman.’ But I also didn’t say how I wrote two lines of ‘Come Together’ or three lines of ‘Eleanor Rigby’ I think, in the balance, I would have had more things to be niggled with him about than he would have had with me.”

First edition. 4to. Half-bound brown calf and cloth, decorative guitar stamped on front in gilt with inlaid red calf; stamped in gilt on spine with additional red calf inlay; a few small scratches; all edges gilt; decorative musical score endpapers; illustrated throughout with photographs and facsimile song lyrics, with one fold-out; ribbon marker bound in; in publisher’s original brown buckram slipcase with printed label.

375256 \$5,000

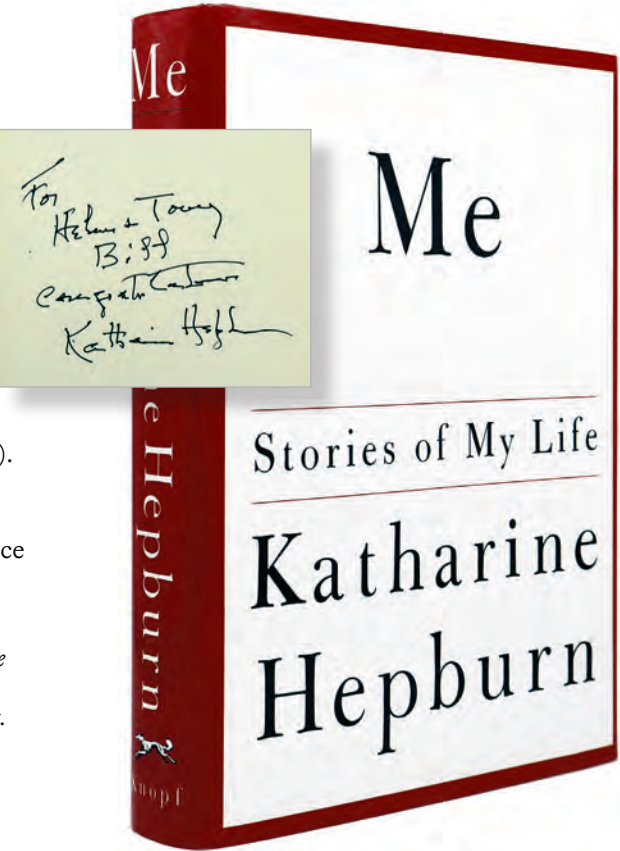
Hollywood Association Copy

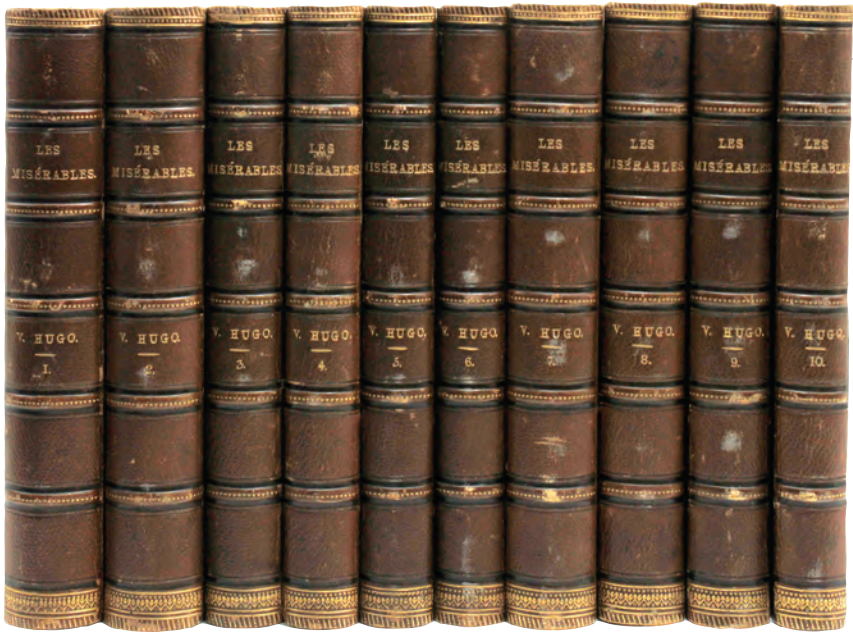
42. HEPBURN, Katharine. Me: Stories of My Life. NEW YORK: KNOPE, 1991.

Inscription reads, “For Helen & Tony Bill congratulations Katherine Hepburn.” From the collection of Oscar-winning actor, director, and producer, Tony Bill, whose credits include *The Sting* (1973), *Soldier in the Rain* (1963), *Shampoo* (1975), and *Five Corners* (1987). His wife, Helen Buck Bartlett, also works in production, and has contributed writing to the *Paris Review*. Hepburn’s signature may refer to congratulations for the couple’s marriage, which took place in 1993. Bill directed Hepburn in her final television role in the 1994 film, *One Christmas*.

First edition. Illustrated throughout. 421 pp. 4to. Publisher’s red cloth, spine lettered in gilt. Inscribed in thick black pen to front free endpaper. A near fine copy with foxing to top page edges with a fine original uncut dust jacket. Provenance: Tony Bill, Helen Bartlett (inscription).

374837 \$750





The First True Edition

43. HUGO, Victor.
Les Misérables.
BRUXELLES: A. LACROIX,
VERBOECKHOVEN & CO, 1862.

A handsome set with a distinguished provenance of the true first edition of Victor Hugo’s *magnum opus*, the product of 17 years of labor, and one of the greatest novels in any language. French publisher Hetzel was unwilling to meet Hugo’s demand of 300,000 francs, so he turned to the Belgian publishing house Lacroix and Verboeckhoven, and while the book was published simultaneously

throughout Europe, the Brussels edition preceded all others by several days. With the bookplate in each volume of George Aitchison (1825–1910), the president of the Royal Institute of British Architects, who also inscribed that the book “was given me by the late James Campbell (the Engineer who built the Bermuda floating dock, and was bound by [name unreadable] in 1889.”

First edition (preceding the Paris edition by several days), with all sectional titles, but bound without half-titles as usual. Illustrated. 10 Vols. Tall 8vo. (22 cm). Near contemporary three quarter brown French morocco and red marbled boards, spines with raised bands decorated and lettered in gilt. Minor scuffing to sides, occasional light rubbing to spines, interiors immaculate, and overall, a beautiful set. En français dans le texte 277.

374699 \$6,000

Kafka Writes to Felice Bauer

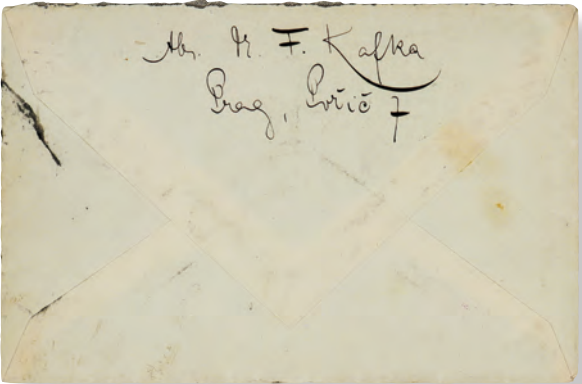
44. KAFKA, Franz. Autograph Envelope, signed, addressed to Felice Bauer, Frankfurt 9/M, Hotel Monopol–Metropole, postmarked Prague. PRAGUE: [19 APRIL 1913].

Kafka first met Felice Bauer in 1912, and he soon began sending her nearly daily letters until their split at the end of 1917, during which period he wrote *The Judgment* (dedicated to her), *The Man Who Disappeared*, and *The Metamorphosis*. Their romance was lived mostly through correspondence, and while they met occasionally and were twice engaged, they never married. Around the time of this letter they had recently met for only the second time; he writes, “Don’t I bother you with my letters, Felice? I’m sure I bother you, it cannot be otherwise.”

Most of Kafka’s works were published only posthumously, among them his nearly 500 letters to Bauer, which she had saved before selling them to a publisher in 1955 for the book *Letters to Felice*. Very little of his original correspondence survives, however, so any autograph material by him is rare.

Addressed in Kafka’s hand to his fiancée, Fraulein, Felice Bauer, Frankfurt 9/M, Hotel Monopol–Metropole, signed on the reverse with his return address, Abs. Dr. F. Kafka, Prag Poric 7. Bauer’s address has been struck through and corrected in another hand. 4 x 6 inches. Fine. Cf. Ilse Seehase, *Drei Mitteilungen Kafkas und ihr Umfeld*, pp. 178–83, in: *Zeitschrift für Germanistik* 8:2 (1987).

374043 \$17,500



The Large Paper New York Edition, Complete

45. JAMES, Henry. The Novels and Tales of Photogravure frontispieces by Alvin Langborn Coburn. NEW YORK: CHARLES SCRIBNER’S SONS, 1907–1909; 1917.

The most essential and important edition of James, who selected the novels and tales, ordered them, and wrote the famous 18 prefaces for each novel and each volume of tales. The soft focus photogravure images by Alvin Langborn Coburn are evocative. The set was issued two volumes at a time between 14 December 1907 and 31 July 1909. Edel notes that the first printings of Vols. I–X consisted of 1,500 copies each; subsequent volumes consisted of 1,000 each; in April of 1918, two posthumous volumes, comprising *The Ivory Tower* and *The Sense of the Past*, were issued by the publisher in uniform format and binding. Large paper sets are rare.

The Large Paper New York Edition, one of only 156 sets. Photogravure frontispieces. 26 Vols. 8vo. Original quarter buckram and brown boards, uncut. The usual soiling to the white buckram spines, some labels very slightly chipped, overall very good. Bookplates of Katharine McBride. A nice set, comparative bright and fresh. BAL 10665; Edel 64.2.0 (noting a set in Jaffe catalogue, March 2000).

370094 \$17,500

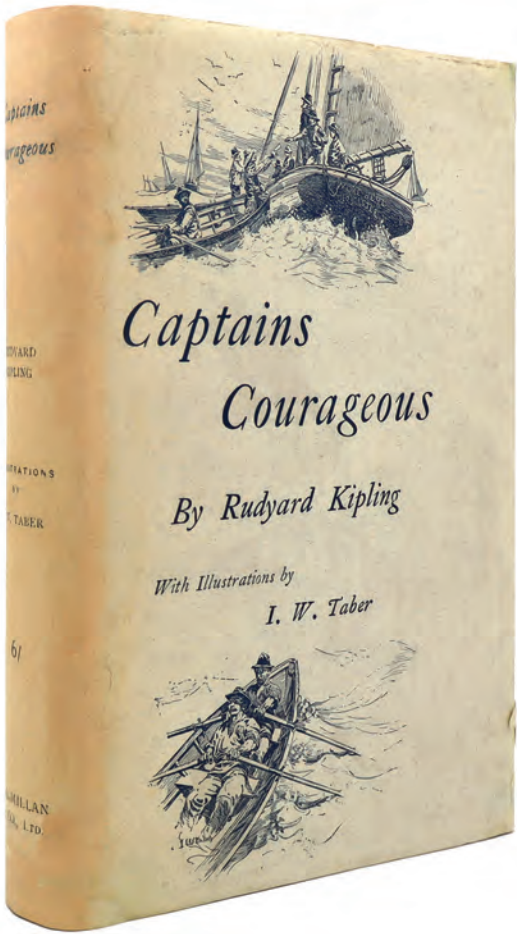
With Rare Original Dust Jacket

46. **KIPLING, Rudyard. Captains Courageous.**
A Story of the Grand Banks.
LONDON: MACMILLAN, 1897.

A charming first edition complete with the rare original dust jacket of Kipling’s only novel set in the United States, following the son of a Californian millionaire who stumbles into his adventure by falling overboard and being rescued by a fishing vessel. Teddy Roosevelt praised the book in 1900 for describing in the liveliest way just what a boy should be and do.

First English edition. 22 illustrations by I. W. Taber. 245 pp. 8vo. Original gilt stamped blue cloth with vignette of fishermen, black endpapers, a.e.g. Complete with original dust jacket in very good condition, lightly yellowed at spine with some archival mending. W. C. Thomas bookplate to front pastedown; minimal foxing to prelims. Stewart 160; Livingston 136; Richards A103.

374815 \$7,500



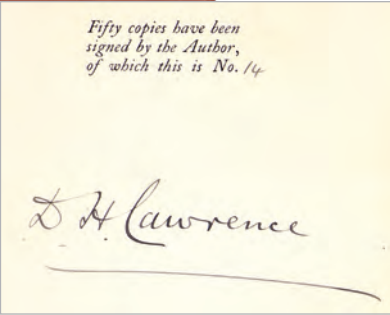
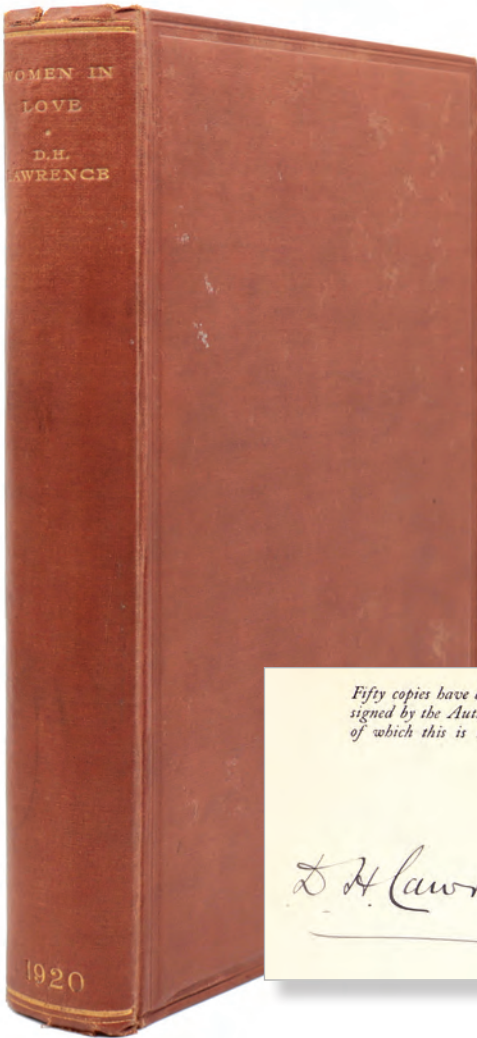
The Scarce Secker Edition

47. **LAWRENCE, D. H. Women in Love.**
LONDON: MARTIN SECKER, 1920.

In light of the fate of *The Rainbow* — suppressed and (not entirely) pulped upon publication in London — it’s not surprising that Lawrence could not secure an English publisher for this new novel, partially reworked from “The Sisters” section of *The Rainbow*. It was refused by his previous publishers, Duckworth and Methuen, that latter going so far as to cancel any enforceable contracts. Thomas Seltzer then published it in America, and 50 of the 1,250 sheets were purchased by Secker to make up this volume, with a new title page, limitation page, and binding. Lawrence’s last masterpiece, scarce in this edition.

First edition, English Issue, number 14 of 50 signed copies (although Roberts claimed that Lawrence signed “16 or 18 copies” only). 536 pp. Large 8vo. Brown cloth, covers ruled in blind, spine lettered in gilt. Inner hinges very discretely restored, very good or better in a black cloth clamshell box. Roberts A 15.

375266 \$10,000



Beautiful Copy in Dust Jacket

48. **LOFTING, Hugh. The Story of Doctor Dolittle.**
Being the History of his Peculiar Life at Home and Astonishing Adventures in Foreign Parts. Never Before Printed. Told by Hugh Lofting. Illustrated by the Author.
NEW YORK: FREDERICK A. STOKES, 1920.

A superb copy of one of the greatest twentieth-century children’s books, introducing the beloved doctor in Puddleby-on-the-Marsh, the unworldly, deeply humane physician/naturalist John Dolittle, who learns the language of the animals from his parrot Polynesia. “His wise innocence, his almost epiphanic eagerness to learn new things (and the preternatural eyesight that allows him to see them first), along with a mysterious, grave sang-froid: all struck a new note in 1920 ... illustrated by Lofting himself, in a style whose simplicity is deceptive; he was in fact an illustrator of genius” (SFE).

Lofting (1886–1947) followed *The Story of Doctor Dolittle* with eight further books though 1933, and two volumes were published posthumously. Rare in dust jacket.

First edition. Color frontispiece, two black and white plates, illustrations throughout (some full page). xii, 180 pp. 8vo. Orange boards decoratively stamped in blue, printed color illustration affixed to upper board. Fine fresh copy in very good plus dust jacket (slightly chipped at head of spine panel, tiny losses at corners).

368806 \$20,000



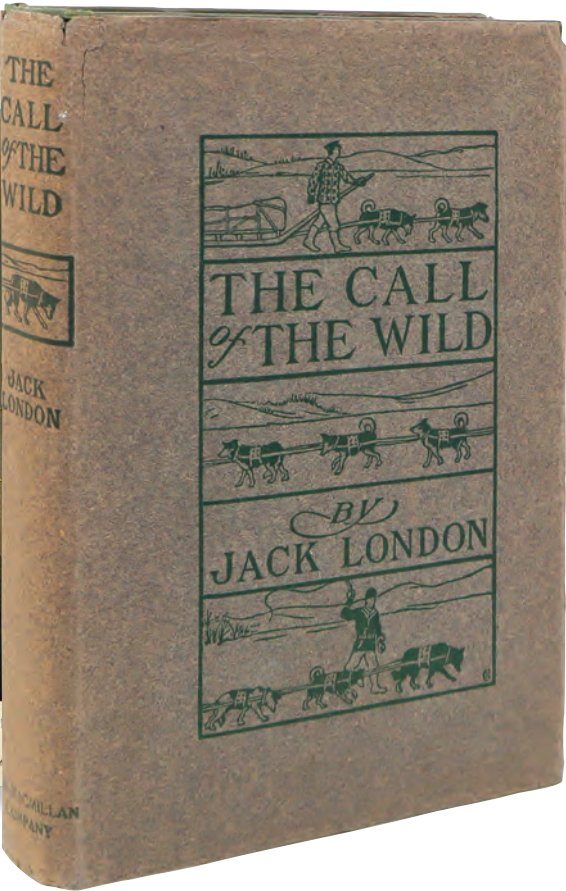
Very Sharp Copy

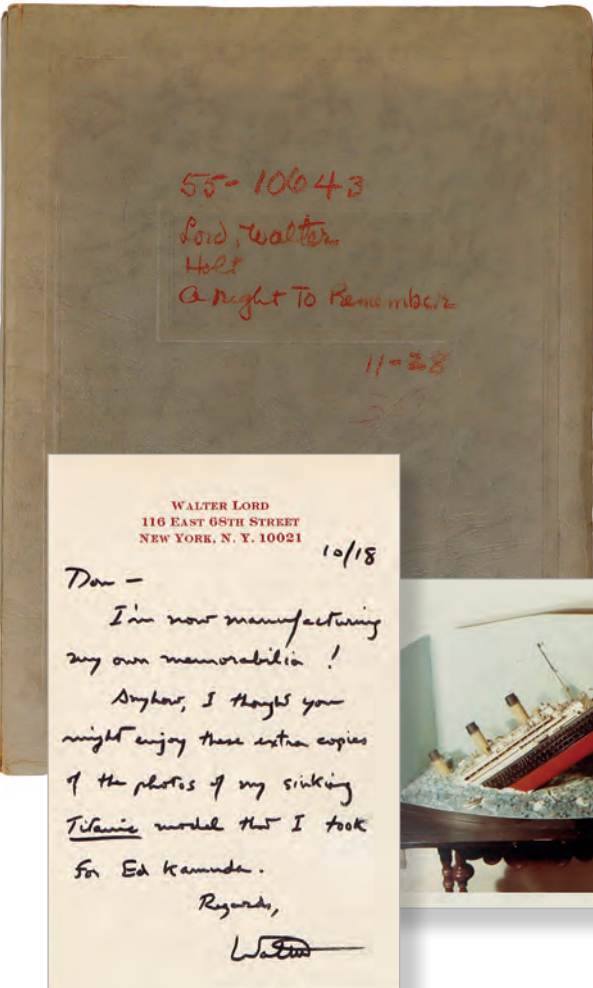
49. **LONDON, Jack. The Call of the Wild.**
NEW YORK: MACMILLAN, 1903.

Along with *White Fang*, one of the two great novels for which the author seems destined to be remembered. His empathy for animals, combined with his appreciation of the Darwinian lessons of life, here overcome London’s occasionally simplistic political agenda, resulting in a classic tale for both children and adults.

First edition, first issue (July 1903). 8vo. Green cloth, decoratively stamped in black, red, and gilt. Color frontispiece with bound tissue guard; two-color illustrated title page; illustrated endpapers. Fine copy in fine pictorial dust jacket.

375544 \$27,500





Pre-publication Typescript with Letter

50. LORD, Walter. A Night to Remember. Publisher's pre-publication typescript.

NEW YORK: HENRY HOLT, [1954, BUT PUBLISHED 1955].

A rare pre-production typescript for Walter Lord's massively successful non-fiction book on sinking of the RMS *Titanic*, still considered the definitive resource on the historic event and certainly a driving force in the public imagination of the tragedy. The book was adapted into a 1958 film of the same name which, in turn, heavily influenced James Cameron's 1997 film starring Kate Winslet and Leonardo DiCaprio. With an autograph note signed (Walter) on Lord's addressed letterhead, enclosing a color snapshot of "my sinking *Titanic* model" (snapshot present).



[3], 155, [2] leaves, printed on rectos only. 10 x 8½ inches. Bradbound in stiff gray wrappers, upper cover hand-lettered in orange crayon "55-10643 / Lord, Walter / Holt / A Night to Remember / 11-28." Very good condition, in a blue cloth clamshell box with gilt-lettered spine label.).

374801

\$1,500

Her Rare Second Book, Inscribed to Sybil Landau

51. LORDE, Audre. Cables to Rage.

LONDON: PAUL BREMAN, 1970.

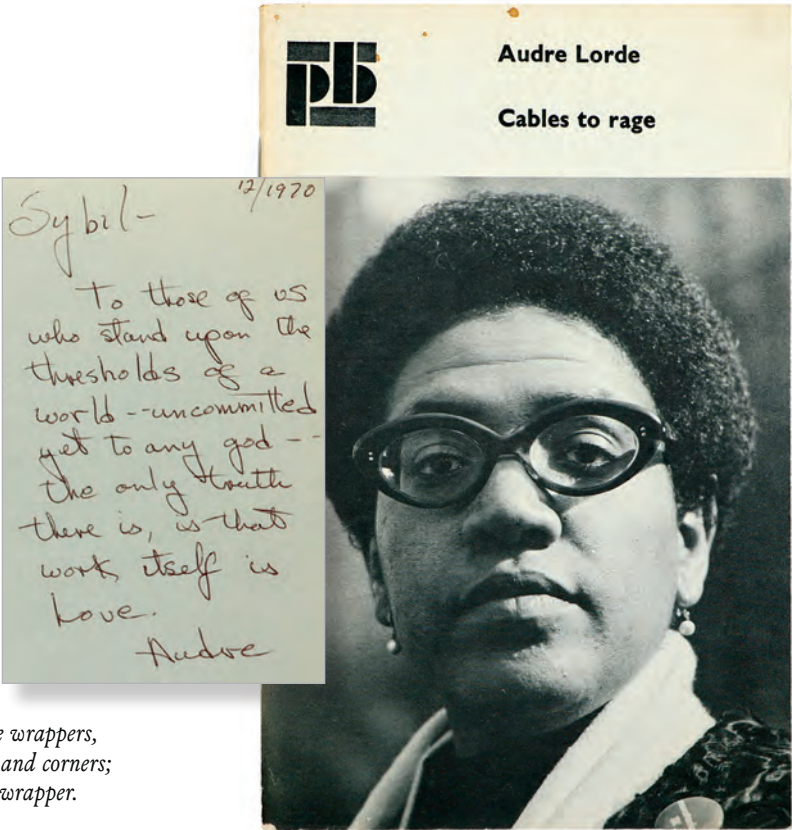
Lorde's rare second book includes the long, frank homosexual lament "Martha," which makes her inscription to Sybil Landeau on the title page all the more significant.

The moving inscription to Landeau — who was also involved in the civil and gay rights movements — can be seen as a further expression of the new purpose Lorde found in both her art and her life, as well as a testament to their long friendship and shared experiences, which possibly included an earlier intimate relationship.

First edition, vol. 9 in the *Heritage* series. 28 pp., printed on grey paper. 8vo. Photographic black-and-white wrappers, staple-bound. Light rubbing and shelfwear to spine ends and corners; staining to rear wrapper at top, with a few spots to front wrapper.

373241

\$8,500



Beautifully Illustrated

52. [MALORY, SIR THOMAS] POLLARD, Alfred W. The Romance of King Arthur and His Knights of the Round Table. Abridged from Malory's *Morte d'Arthur*. Illustrated by Arthur Rackham.

LONDON: MACMILLAN AND CO., LTD. ST. MARTIN'S STREET, 1917.

Rackham received the commission to illustrate this superb edition of Thomas Malory's tragic royal masterpiece — adapted here by British bibliographer Alfred W. Pollard — in the midst of World War I, which may have influenced the dark overall aspect of his beautifully rendered artwork.

First Rackham edition, deluxe limited issue of 500 copies (this is #145), numbered and signed by the artist on the colophon. 16 full-page color tipped-in plates, 5 black-and-white, with many in-text illustrations. xxiv, [1]–508, [1] pp. Folio. Publisher's full white vellum, stamped in gilt on cover and spine; top edge gilt; some light foxing, primarily to fore edges; printed tissue guard for each color plate; bookplate of E. A. Parker on first pastedown endpaper; in custom gray buckram folding box.

375246

\$2,000



First Edition, in Jacket

53. MITCHELL, Margaret. *Gone with the Wind*.

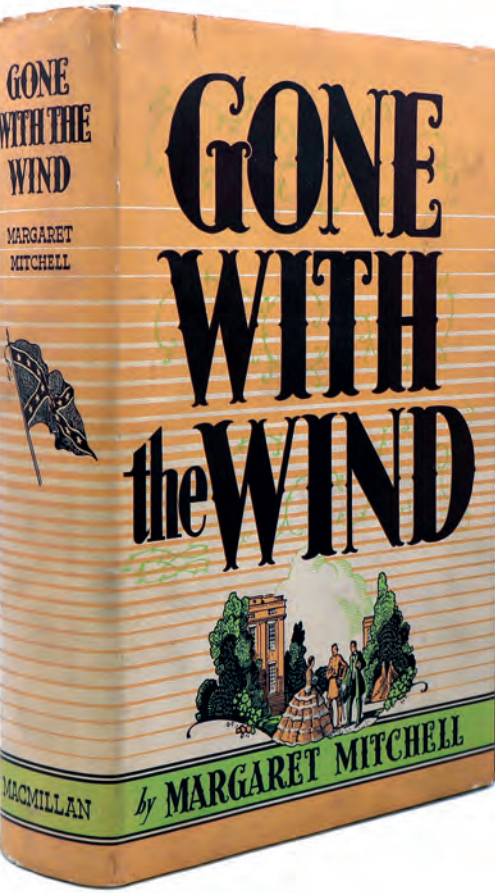
NEW YORK: MACMILLAN, 1936.

A choice copy of this epic historical novel of the South during the Civil War. "*Gone With the Wind* is less a novel than a phenomenon.... The book sold as many as 50,000 copies in a single day, two million copies by 1939; it has been translated into sixteen languages; in 1940 the technicolor moving picture version with Vivien Leigh and Clark Gable broke all attendance records...; it received the Pulitzer Prize for fiction in 1937, was selected by the American Booksellers' Association as the outstanding novel of the year" (Kunitz & Haycraft, p. 968).

First edition, with "Published May, 1936" on the copyright page; first issue dust jacket. 1037 pp. 8vo. Original gray cloth lettered in blue. Dyed top edges and deckled fore-edges. A fine, tight copy, in a first-issue dust jacket showing some signs of wear with small nicks and tears to edges, with "\$3.00" cost and with the "Spring Novels" advertisement on the lower panel showing this work as the second title in the right hand column. Small tear and fold to outer edge of p. 633 but otherwise a very clean and unmarked interior. Custom morocco backed box. Willingham & Harwell 120; Harwell, In Tall Cotton 125.

374783

\$8,000





The Famous Four, Each One Limited and Signed

54. MILNE, A. A. Collection of the Four Pooh Books: (1) When We Were Very Young; (2) Winnie-the-Pooh; (3) Now We Are Six; and (4) The House at Pooh Corner. Illustrated by E. H. Shepard. LONDON: METHUEN, 1924; 1926; 1927; 1928.

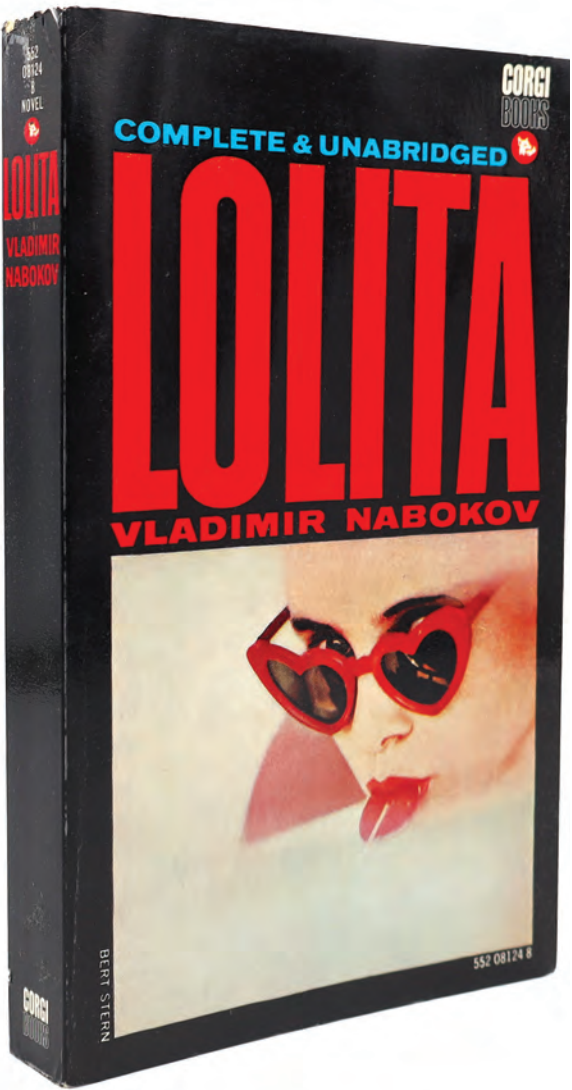
A complete set of Milne’s beloved classics in their finest and rarest large-paper state, each printed on handmade stock and numbered and signed by both Milne and Shepard, with each retaining their original dust jackets. The first of the series, *When We Were Very Young*, is the scarcest, being limited to only 100 copies, and especially so in dust jacket; this copy is no. 11. The second book, *Winnie-the-Pooh*, published in 1926, is no. 287 of 350 copies, and the third, *Now We Are Six*, is no. 1 of 200 copies. The final book, *The House at Pooh Corner*, is an unnumbered presentation copy from an issue of 350 copies, inscribed on the colophon as being for W. F. Forrester, Esq.; it also differentiates from the previous titles by the added importance given on the dust jacket to Shepard’s artistic contributions, which are accorded equal weight to Milne’s.

Little appears to be known about W. F. Forrester, but a number of other inscribed publications and artwork by prominent authors and artists of the era have appeared previously at auction.

Very rare as a complete collection, and particularly so in the original dust jackets.

First editions, all limited issue, each numbered and signed by Milne and Shepard, one with additional autograph presentation. 4 vols. In uniform square 8vo format. All in original buckram-backed paper boards with printed labels affixed to front; all in original dust jackets; sunning to spines and edges of first three books, with a few minor chips and bumps, primarily to head of spine; small sticker to spine of first book; last with some light edge wear and bumped corners; minor overall shelf soiling to all; enclosed together in a brown cloth slipcase.

375248 \$80,000



Inscribed to His Wife Véra, with Original Colored Butterfly Drawing

55. NABOKOV, Vladimir. Lolita. LONDON: CORGI BOOKS, 1969.

This late British paperback reissue of Nabokov’s controversial masterpiece — featuring Bert Stern’s famous 1960 publicity photograph of Sue Lyon as Lolita on the cover — was released just twenty days prior to the author inscribing it in Russian to his wife Véra on May 21, 1969, along with an original colored drawing of an invented butterfly he named *babochka skoraya*, which translates as “lissom butterfly.”

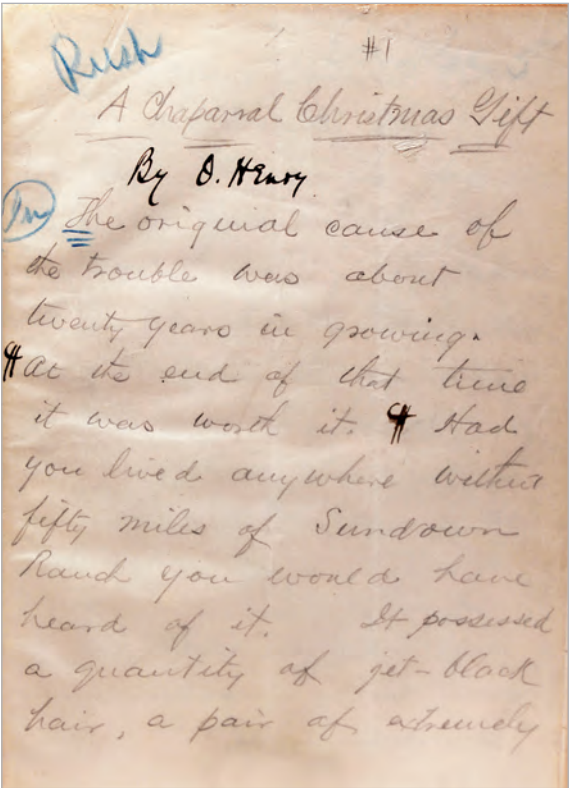
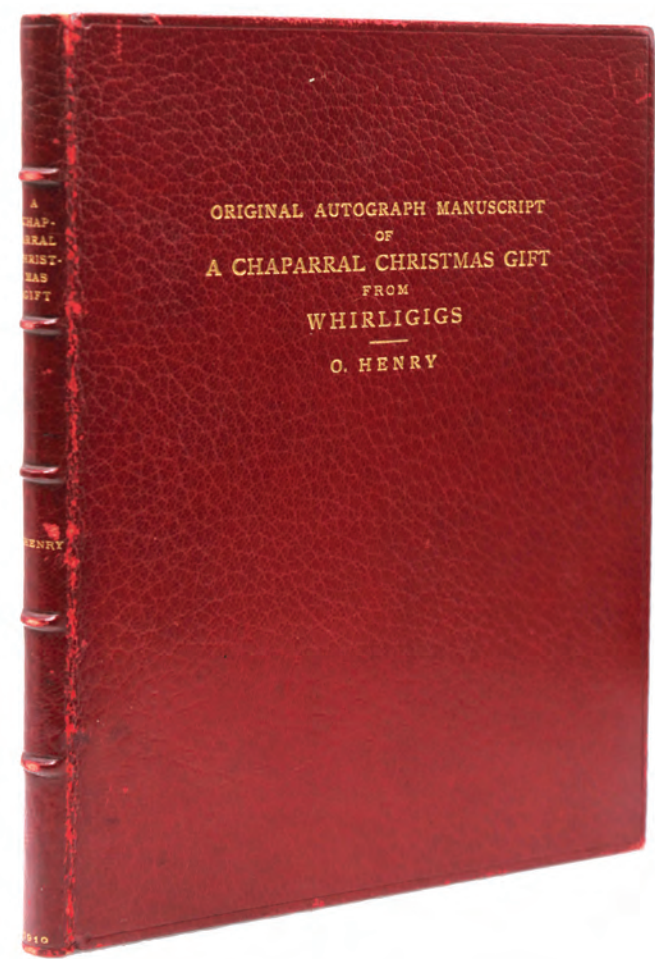
Nabokov, a noted lepidopterist as well as author, inscribed copies of nearly all of his first editions to Véra over the course of their long marriage, in most cases including a drawing of a butterfly, real or imagined (in this case, the latter). Here he refers to his wife by a favorite diminutive, “Veruschka,” spelled out in Cyrillic letters (also seen in several other of his inscriptions to her), and utilizes a date format (“21.V.69”) present in numerous additional editions. Both the inscription and the butterfly (in shades of gray and red) are drawn in pencil, and rendered with so much pressure that Nabokov left reliefs of them on the following two pages. In the Appendix at rear are selections from various international reviews of *Lolita*, and in Taylor Caldwell’s excerpt, Nabokov — a notoriously precise proofreader of published versions of his books — has added in pencil the letter “y,” correcting the word “learned” to “yearned” — a small yet meaningful error, and one which did not exist in the original first British edition.

As this is not a first edition, though, why Nabokov inscribe it at all? A clue may be in the timing: at nearly the same moment this copy was released, Nabokov was the cover story of *Time Magazine*’s May 23, 1969, issue, and in the lengthy profile, Véra is referred to as “the slim and beautiful daughter of a Jewish St. Petersburg industrialist,” which likely explains the name he gave his butterfly illustration, as “lissom” is a synonym for slim.

A unique copy, not listed in any bibliography of Nabokov’s inscribed works, and significant thus.

Fourteenth Corgi paperback edition, first reissue. Color photographic wrappers; light wear to extreme head of spine. Evidence of prior label on inside front cover and half title, with light residue over inscription area. Juliar A28.5 (variant).

373573 \$25,000



A Texas Christmas Wedding & Gunfight

56. [PORTER, William Sydney]. A Chaparral Christmas Gift. Author’s Autograph Manuscript, signed O. Henry.
[N.P., OHIO OR NEW YORK: , CA. 1898-1903].

A remarkable early O. Henry Christmas story, written while the author was serving time for embezzlement in the Ohio Penitentiary and determined to bury the name of Bill Porter in the depths of oblivion. Porter (1862–1910) was the prison dispensary clerk, and did much of his writing in the middle of the night after his medical duties were over. He wrote more than a dozen of his best-known stories during the three years of his reduced sentence, including his first Christmas story, “Whistling Dick’s Christmas Stocking,” “A Medley of Moods,” and this tale of the life and times of the Frio Kid, which opens with a Christmas wedding and gunfight and concludes with rather a darker twist than the sentimentality of “The Gift of the Magi.”

In *Alias O. Henry*, Langford notes that “early O. Henry stories attracted attention first as the authentic reporting of one who had lived among cowboys in Texas and among fugitives from justice in Central America” (138). He identifies “A Chaparral Christmas Gift” as “a thinly disguised account of an episode in the notorious Sutton-Taylor feud” (213), which claimed some three dozen lives in DeWitt county between 1868 and 1876, including two Sutton leaders at the hand of the outlaw John Wesley Hardin.

Ainslee’s Magazine began publishing O. Henry in 1901, and the next year its publisher advanced him money to get out of Pittsburgh and come to New York. This is the setting manuscript for “A Chaparral Christmas Gift,” possibly slightly rewritten for its publication in *Ainslee’s* for December 1903.

Pencil on paper, rectos only, signed in ink on the first page, with a few ink corrections, and occasional copy editing marks, including at head: Rush. 26 ff. on guards. 8¼ x 6¼ inches (21 x 15.5 cm). Full red morocco gilt, marbled endpapers, added title page in typescript. Manuscript pages with single closed stab hole from compositor’s spike, old fold, generally fine. Provenance: Frank Hogan (morocco ex-libris), his sale, Parke-Bernet 23–24 January 1945, lot 257.

374831 \$25,000

A Choice Set

57. POE, Edgar Allan.
The Raven and Other Poems [and:] Tales.
NEW YORK: WILEY AND PUTNAM, 1845.

A choice set of the major books published during Poe’s lifetime, BAL’s “reissue B,” issued by Wiley and Putnam in April 1846, comprising the first edition sheets of *The Raven* and *The Tales* in either second or third printing (here in BAL’s third printing, distinguishable by the three-line copyright notice).

BAL notes that “impressions from the plates of several pages vary in an anomalous way. For instance, the first three letters of the last three lines of p. 160 appear both battered and intact within the three printings.” This copy has slight battering to “I” and “o” on p. 160, while the “v” is intact. The E in the running head on p. 187 is broken here (as in most copies of all printings). “The most important volume of poetry that had been issued up to that time in America...” (*Grolier American* 56).

First editions of both titles. *Raven*: [i–viii] [1]–91 [92, blank] [93–96, ads]. *Tales*: [i–v] [1]–228 [229–232, ads]. 2 vols. bound in 1. 8vo. *Raven* with half title, “Wiley and Putnam’s Library of American Books,” name of stereotyper T. B. Smith on the title verso; *Tales*, third printing with three-line copyright. Three quarter blue morocco gilt, t.e.g., by Riviere & Son. Binder’s endsheets with foxing, text with slight toning and a few stray traces of foxing. BAL 16146, 16147; Heartman & Canny 92–94, 97–108; *Grolier American*, 56.

320399 \$27,500



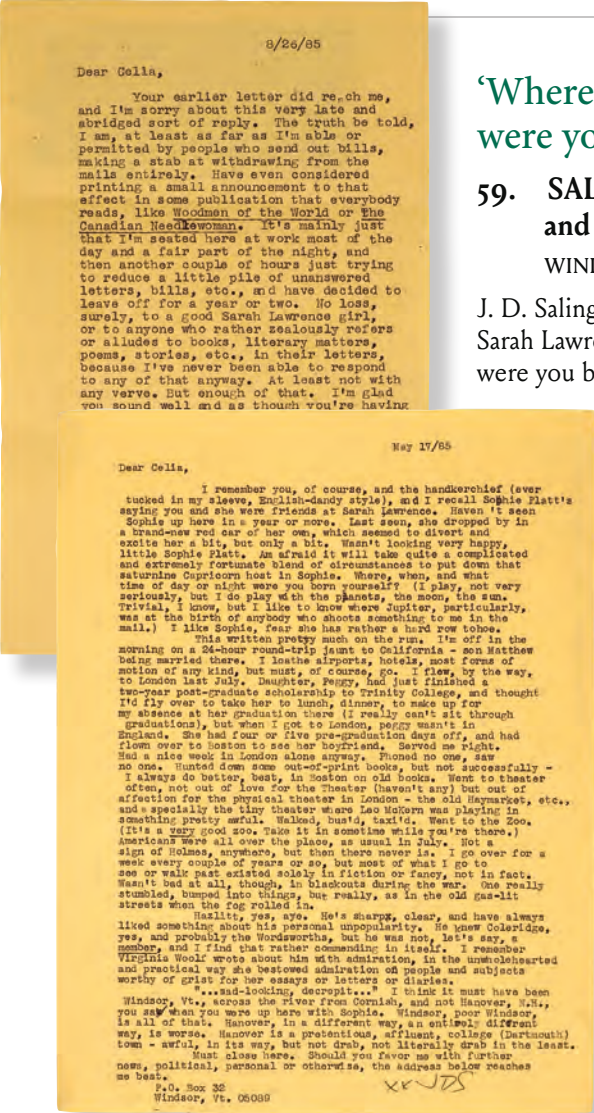
His First Novel

58. PYNCHON, Thomas. V. A Novel.
PHILADELPHIA AND NEW YORK: J.B. LIPPINCOTT, [1963].

Pynchon’s first novel, in the first issue dust jacket with no blurbs on the back panel.

First edition. 492 pp. Thick 8vo. Book design by Marshall Lee. Original lavender cloth. Some light sunning to spine and around top edge, in pictorial dust jacket by Ismar David; near fine in like jacket with some light rubbing to spine, and edges. Mead A1a.

374057 \$2,750



‘Where, when, and what time of day or night were you born...?’

59. SALINGER, J. D. Two typed letters, signed xx JDS and JDS, to poet Celia Bland.

WINDSOR, VT: 17 MAY AND 26 AUGUST 1955.

J. D. Salinger first met Celia Bland when she was an undergraduate at Sarah Lawrence College. “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.)”

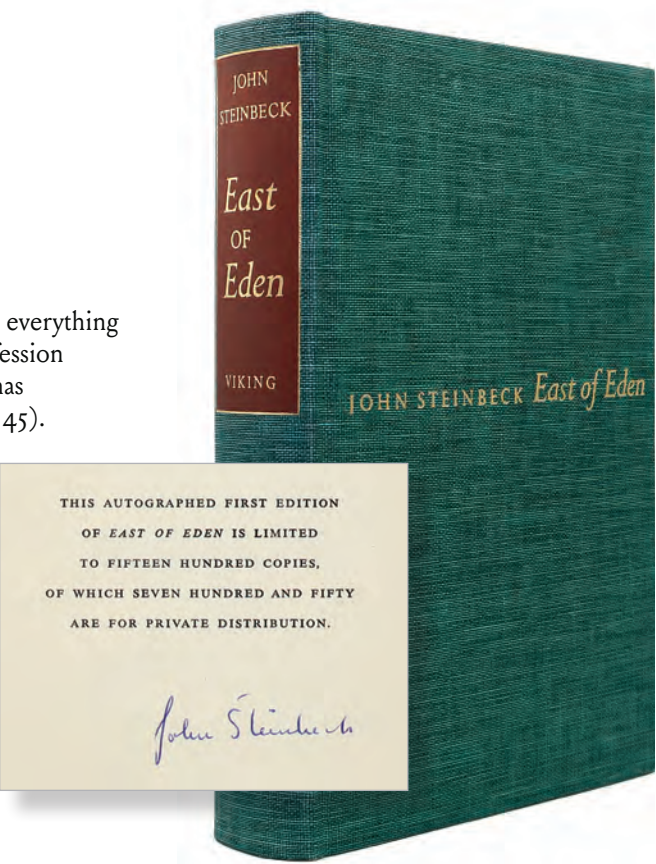
Salinger goes on to relates a misadventure in London, writing, “Had a nice week.... Phoned no one, saw no one. Hunted down some out-of-print books. ...Walked, bus’d, taxi’d. ... Not a sign of Holmes, anywhere, but then there never is.” In the second letter, Salinger attempts to explain to Bland his growing aversion to letter-writing:

The truth be told, I am... making a stab at withdrawing from the mails entirely. ...It’s mainly that I’m seated here at work most of the day and a fair part of the night, ... and have decided to leave off for a year or two.

3 pp. (279 x 216 and 216 x 140 mm) on yellow typing paper, signed, addressed to Celia Bland in Oxford, England, and Northeast Harbor, Maine. 4to. Light horizontal and vertical folds. Typed envelopes. Housed in a half blue morocco clamshell case. Cf. Slavenski, J. D. Salinger, *A Life*, 2010, p. 384–8.

329774

\$25,000



His Masterpiece

60. STEINBECK, John. East of Eden.

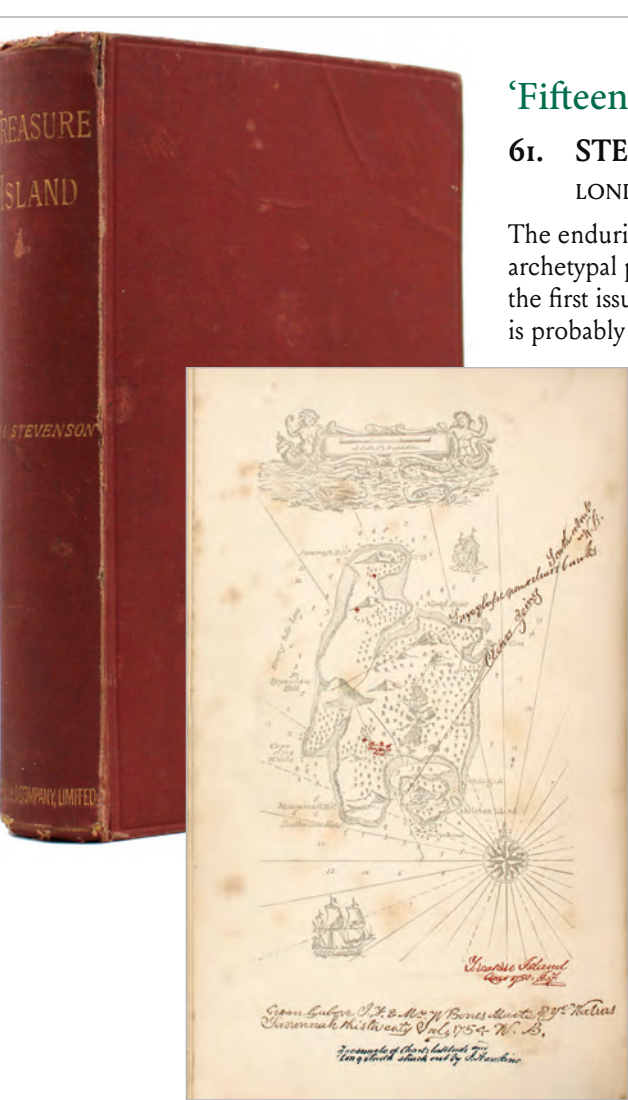
NEW YORK: THE VIKING PRESS, 1952.

Of his masterpiece *East of Eden*, Steinbeck wrote: “[it] has everything in it I have been able to learn about my art or craft or profession in all these years ... I think everything else I have written has been, in a sense, practice for this” (Salinas Public Library, 45). The book was a bestseller and was adapted into the 1955 film directed by Elia Kazan starring James Dean.

First edition, one of 1,500 copies signed by Steinbeck, of which 750 were for private distribution. [viii], 602 pp. 8vo. Original gilt-stamped green cloth with title in gilt in dark red stamped panel and dyed red edges. A near fine copy complete with the rare original glassine and slipcase, entirely unrestored. The glassine has three large chips to the bottom and top of spine and on the rear panel, with smaller chips and cracks at the folds. Slipcase has some wear at extremities and slight rubbing and fading. Goldstone & Payne A32a.

374797

\$5,000



‘Fifteen men on the dead man’s chest’

61. STEVENSON, Robert Louis. Treasure Island.

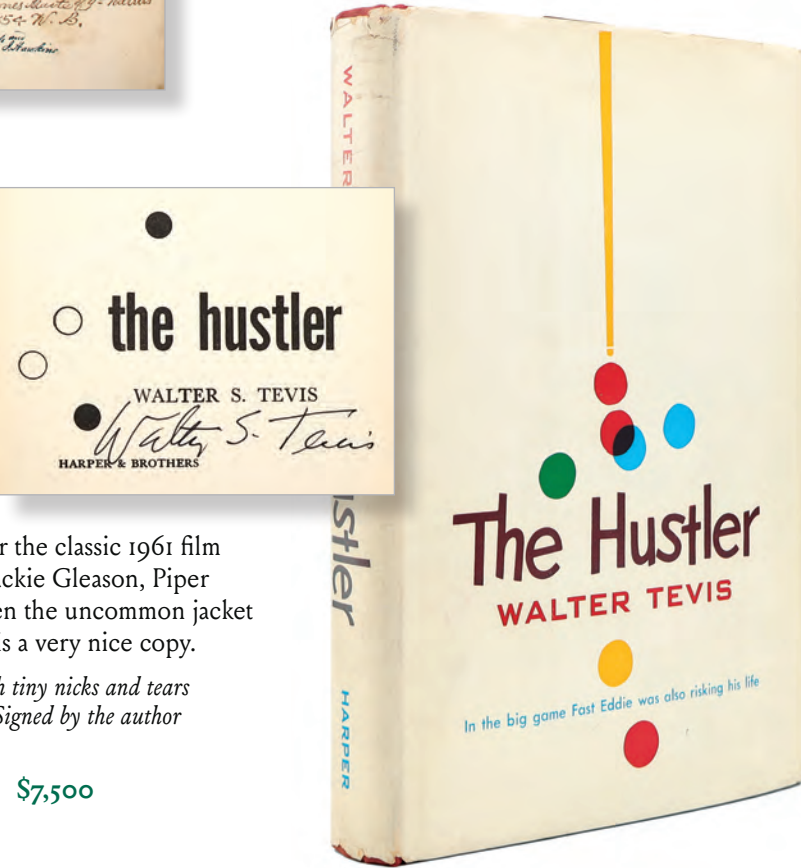
LONDON: CASSEL & CO, 1883.

The enduring children’s classic adventure story and the all-time archetypal pirate story. The hesitant issuing of this book (750 of the first issue of 2,000 were released in various bindings with July ads) is probably due to the lack of enthusiasm shown when first serialized in 1881, but upon the book’s appearance, a critic hailed it as the best adventure story in print, and the rest is history. With ownership signature opposite the half-title, dated in the year of publication (rare considering that the book was released between November 14 and about December 7 of that year).

First edition, first issue, in the 2/3/4 Binding with the 5R–1083 ads. Frontispiece map in three colors. viii, 292, 8 [ads] pp. 8vo. Red cloth stamped in gilt (no priority in color). Light shelfwear and a small spot on spine under the title, spine a bit cocked, a bit of foxing to first and last leaves, a few marks in black endpapers. Custom cloth dropbox. Beinecke, 241; Prideaux 11; Gumuchian 5443; Grolier 48; Morgan Library, Early Children’s Books and Their Illustration, 206; Osborne Collection II, p. 1030.

369680

\$9,000



Signed

62. TEVIS, Walter. The Hustler.

NEW YORK: HARPER AND BROTHERS, [1959].

A crisp signed copy of the author’s signature title, chronicling the rise and fall of pool shark Fast Eddie Felson. Basis for the classic 1961 film of the same name, starring Paul Newman, Jackie Gleason, Piper Laurie, and George C. Scott. Invariably when the uncommon jacket does turn up it is significantly worn — this is a very nice copy.

First edition. 8vo. Fine in near fine dust jacket with tiny nicks and tears at the spine ends and slightest toning at the spine. Signed by the author on the title page. Custom morocco backed box.

374776

\$7,500

Inscribed by the First Winner of *Pop Idol*

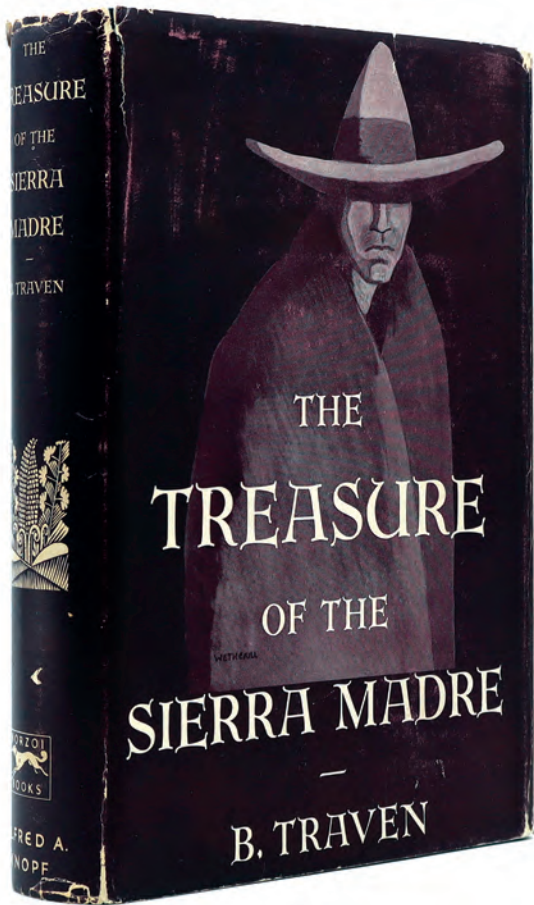
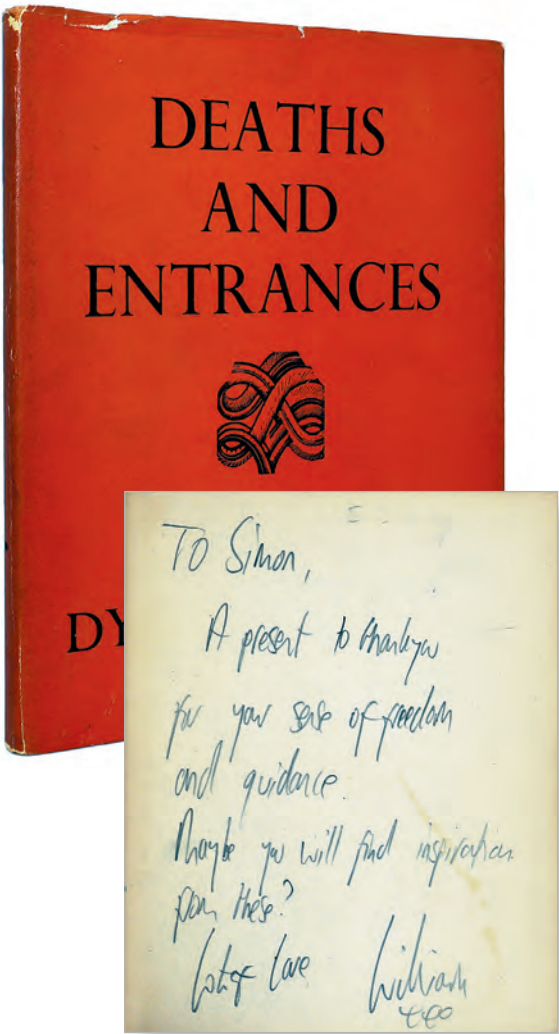
63. THOMAS, Dylan. *Deaths and Entrances*.
LONDON: J. M. DENT & SONS LTD, 1946.

Presentation copy given to British entrepreneur and producer Simon Fuller by Will Young, the first winner of the British television singing competition *Pop Idol*, and inscribed by him in pencil on the first free endpaper: *To Simon, / A present to thank you for your sense of freedom and guidance. / Maybe you will find inspiration from these? / Lots of love / William / xxo.*

Only 3,000 copies of the first edition of *Deaths and Entrances* were printed, and the collection contains some of Thomas’s finest verse, including “A Refusal to Mourn the Death, By Fire, of a Child in London,” “Poem in October,” “In My Craft and Sullen Art,” and “Fern Hill.” “The little square book contains some of the best war poetry (from the home front) and Thomas’s incantatory descriptions of his childhood. His romantic, regional and religious standpoint is here combined with his surrealist manipulation of language to produce his greatest work” (Connolly).

First edition, one of 3,000. 66 pp. Square 16mo. Original orange cloth, stamped in gilt on spine; in original orange dust jacket; spine sunned, with some tanning to margins and toning to back; small tear to upper edge of front with tiny chip at head; held in custom red buckram box.

375238 \$1,500



‘Badges, to god-damned hell with badges!’

64. TRAVEN, B.
The Treasure of the Sierra Madre.
NEW YORK: ALFRED A. KNOPF, 1935.

The American edition is an original English language version by Traven, and the basis of the John Huston directed film classic starring Humphrey Bogart and Walter Huston. “The treasure which you think not worth taking trouble and pains to find, this one alone is the real treasure you are longing for all your life. The glittering treasure you are hunting for day and night lies buried on the other side of that hill yonder.”

First American edition. [vi], 366 pp. 8vo. Black cloth. Near fine copy, light toning to endpapers, in a bright dust jacket (price-cut with a hint of rubbing and some small tears at edges). In a custom morocco backed box. Treverton 261.

374771 \$4,000

Wolfe’s Nonfiction Classic on the Space Race

65. WOLFE, Tom.
The Right Stuff.
NEW YORK: FARRAR STRAUS GIROUX, 1979.

A near fine copy of Wolfe’s bestselling nonfiction book about the late 1950s test pilots whose dangerous experimental flights were instrumental to the development of America’s Mercury and Apollo space programs, elaborately inscribed — with doodles — two months after publication on the first blank: “For Norton Birnbach with thanks for all his help in securing these poor crumbling Gotham walls! / Tom Wolfe / November 5 / 1979.”

Wolfe conducted years of research preparing the text, which was initially inspired by his 1972 *Rolling Stone* assignment to cover Apollo 17, the last NASA mission to the Moon (eventually published as a four-part series titled “Post-Orbital Remorse”). The book was later made into a popular 1983 film of the same name starring Sam Shepard, Scott Glenn, Ed Harris, and Dennis Quaid, as well as a National Geographic/Disney+ television series in October 2020.

First edition. 8vo. Light gray cloth; facsimile signature stamped in silver on cover; stamped in red, blue, and silver on spine; a few small spots of soil on bottom edges; illustrated dust jacket; minor bumping at head and tail of spine; dark blue endpapers; near fine; held in gray cloth slipcase.

375249 \$500

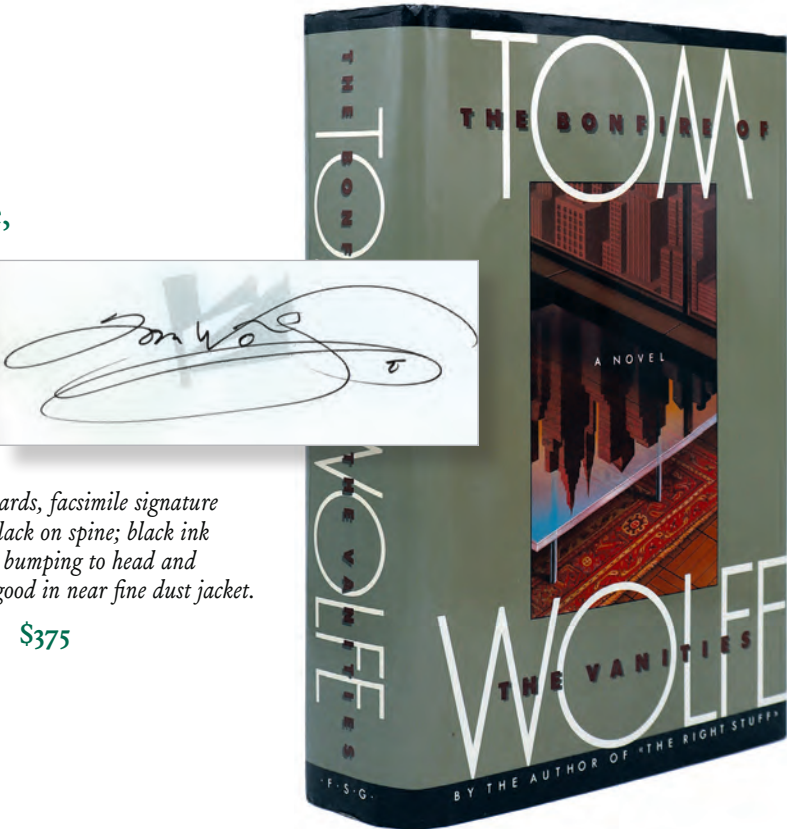
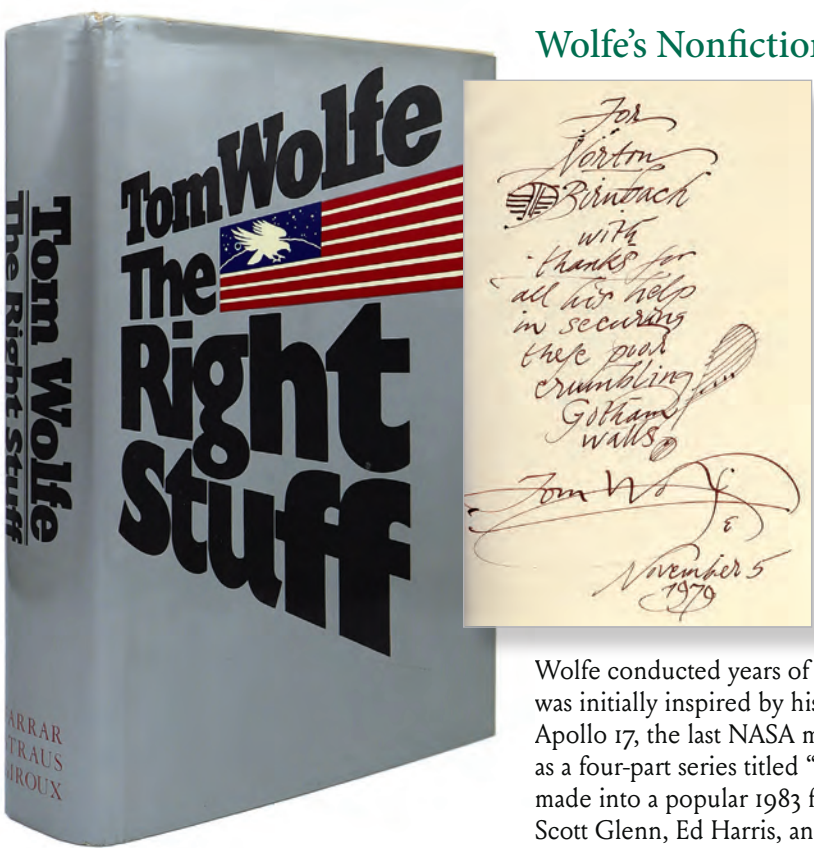
The Blockbuster 1980s Satire, His First Work of Fiction

66. WOLFE, Tom.
The Bonfire of the Vanities.
NEW YORK: FARRAR, STRAUS, GIROUX, 1987.

Signed by the author on the title page.

First edition. 8vo. Cloth-backed rose paper over boards, facsimile signature stamped in black on cover; stamped in silver and black on spine; black ink smudged and worn in places; light edge wear, with bumping to head and tail of spine; in photo-illustrated dust jacket; very good in near fine dust jacket.

375252 \$375





One of Fifty Slipcased Copies, Signed Eleven Times

67. WARHOL, Andy. *Andy Warhol's Index (Book)*.
NEW YORK: RANDOM HOUSE, 1967.

One of the most iconic photobooks ever printed. The special sections — all present, as issued — are each initialed by Warhol, with the balloon melted and sealing together the facing pages, as usual. “[O]ne of the important and exuberant Pop art objects ever published. ...[I]t is also one of the most ... authoritative biographies of Warhol” (Parr/Badger). The finest copy we have handled.

First edition, number 26 of 355 copies signed by Warhol on the cover; the first fifty copies included a slipcase and Warhol's autograph initials on all ten pop-up segments. Profusely illustrated from “Factory Fotos,” with all pop-ups and inserted items, as issued. 4to. Half cloth and paper covered boards with holographic cover. One mark on cover, which is signed, but very near fine, in original publisher's slipcase in like condition, with original pieces of paper laid in to protect the water page. Roth 101, pp. 188–9; Parr/Badger II, pp. 144–5.

371410

\$20,000

His First Book, Inscribed

68. ZOLA, Émile. *Contes à Ninon*.

PARIS: J. HETZEL ET A. LACROIX, [1864].

Zola's first book, inscribed on the half-title to the distinguished literary critic and author, Jules Levallois (1829–1903): “à M. Jules Levallois / temoignage du devouement et de la sympathie de l'auteur [a testimony of the author's devotion and sympathy] / Emile Zola.” Zola was 24 years old when *Contes à Ninon*, was published.

The calling card appears to be c. 1890 is engraved “Emile Zola / rue de Bruxelles, 21 bis” and inscribed in pen by Zola, “Avec mes remerciements et l'expression de ma sympathie [with my thanks and the expression of my sympathy].”

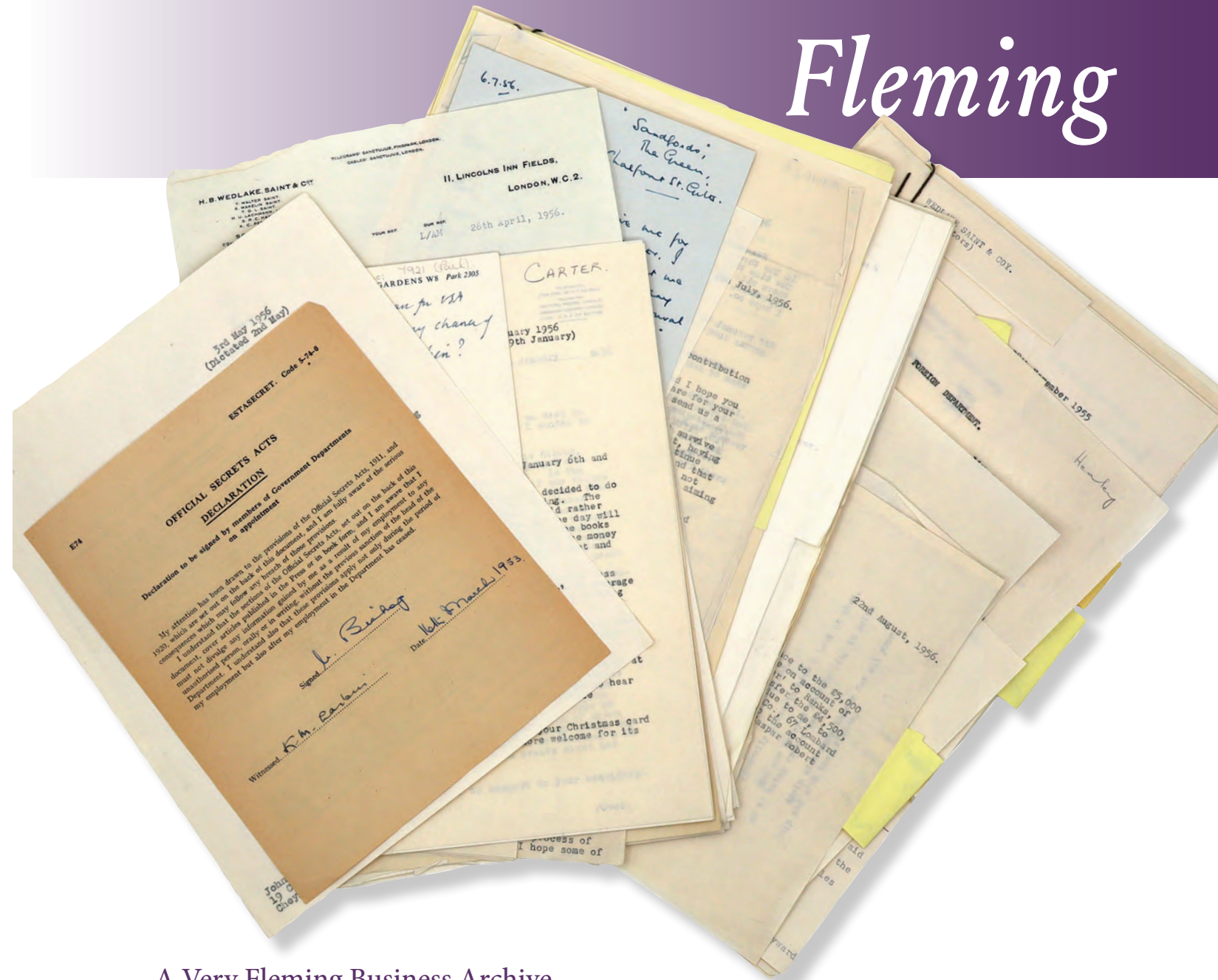
First edition of the author's first book. [4], 320 pp. 8vo. Full blue morocco gilt, marbled endpapers with gilt edges, t.e.g., by Taffin, with the original yellow printed wrappers bound in. Very good (slight foxing and toning to a few pages). With loosely inserted calling card of the author. Carteret II, p. 488.

374820

\$5,000



Fleming



A Very Fleming Business Archive

69. FLEMING, Ian. *Archive of Correspondence to Ulrica Knowles and Files Concerning Ian Fleming, The Management of The Book Collector Ltd., and his James Bond Publications*.

VARIOUS: 1953–1956.

An extensive collection of papers, including two typed letters, signed (“Ian Fleming”) to Ulrica Knowles, his secretary, as well as secretary and advertising manager at *The Book Collector Ltd.*, a bibliographical journal run by Fleming in the 1950s.

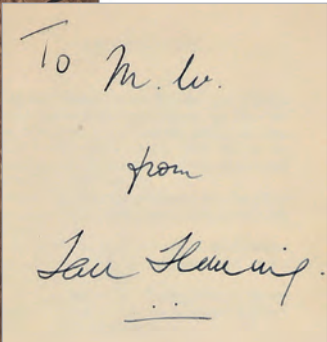
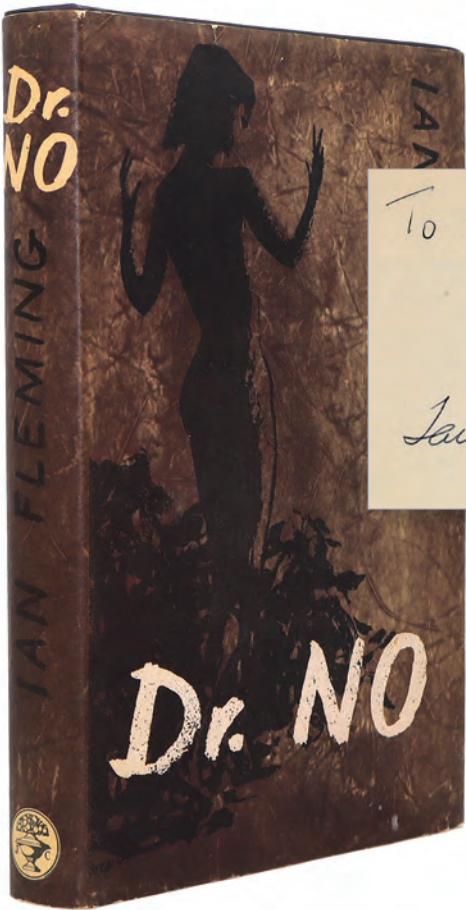
The collection relates mainly to the *Book Collector*, but with some reference to Glidrose Productions Ltd., the company Fleming purchased to manage the business aspects of his published works. Letters from Fleming discuss the advertising at the *Book Collector*, while the Glidrose material relates to payments for foreign translations and serialization rights for both *Moonraker* and *Diamonds Are Forever*, and mentions the television scripts. The collection also includes incoming letters about *Book Collector* business, most addressed to Fleming, with carbon copies of outgoing letters by Percy Muir, Desmond Flower, and James Shand of the Shenval Press, among others, as well as notes and memoranda, seemingly annotated by Fleming, relating to meetings, luncheons, etc.

Approx. 100 pp. Very Good.

374748

\$10,000

Inscribed Fleming



Inscribed to his private secretary

70. FLEMING, Ian. Dr. No.

LONDON: JONATHAN CAPE, 1958.

Rare association copy of this classic Bond tale, the sixth book in the series, inscribed to Fleming's in-house private secretary, Muriel Williams: "To M. W. / from / Ian Fleming."

First edition. 8vo. Original dark grey boards, dancing lady to upper panel in brown, titles to spine in silver. Book fine, in near fine dust jacket (spine a little browned and rubbed to lower panel). Gilbert A6.

374680

\$22,500

Inscribed to Donald Crowther

71. FLEMING, Ian. Goldfinger.

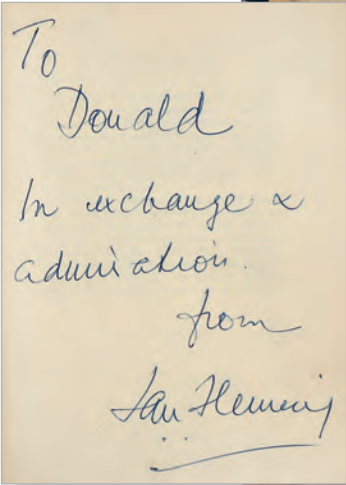
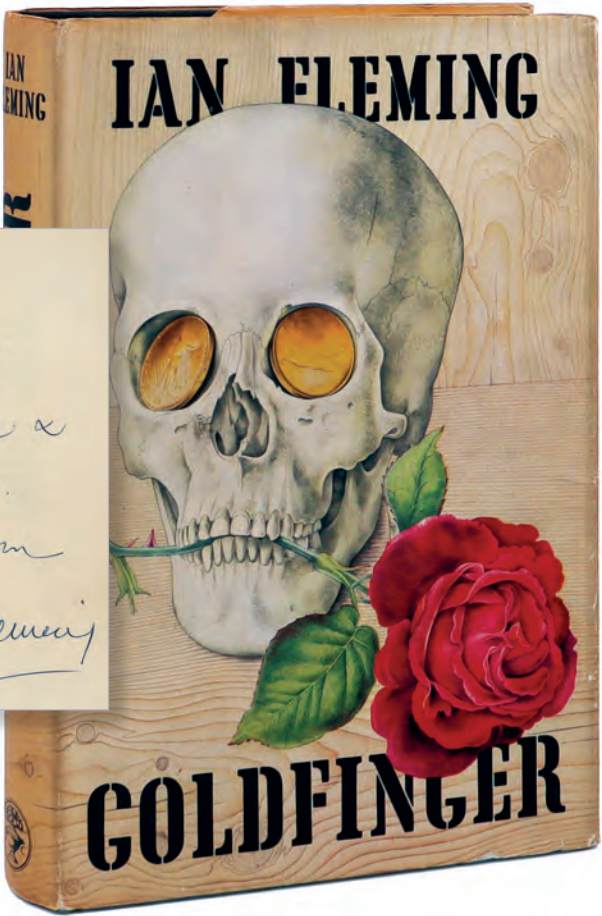
LONDON: JONATHAN CAPE, [1959].

The seventh book in the James Bond series, here inscribed on the first free endpaper: "To Donald / In exchange & admiration from Ian Fleming." Another Fleming presentation is recorded to Donald Crowther, a coin expert at Spink and Sotheby's successively, who advised Fleming on the 17th-century gold coins sold by Mr. Big in *Live and Let Die*, and may conceivably have been consulted again on the coins used in this jacket design.

First edition, first impression. 318 pp. 8vo. Black boards, skull with coin eyes to upper board in blind and gilt. With the dust jacket. Spine lightly bumped, dust jacket lightly corner rubbed, white lower panel lightly rubbed. Custom black half morocco folding case. Gilbert A7.

374679

\$27,500



Inscribed to Cyril Connolly

72. FLEMING, Ian. You Only Live Twice.

[LONDON]: JONATHAN CAPE, [1964].

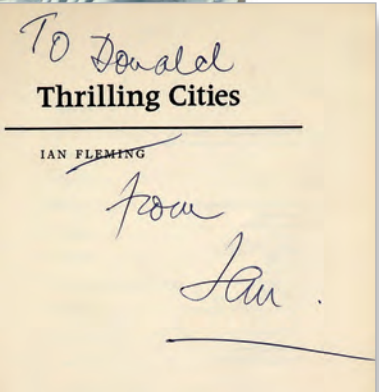
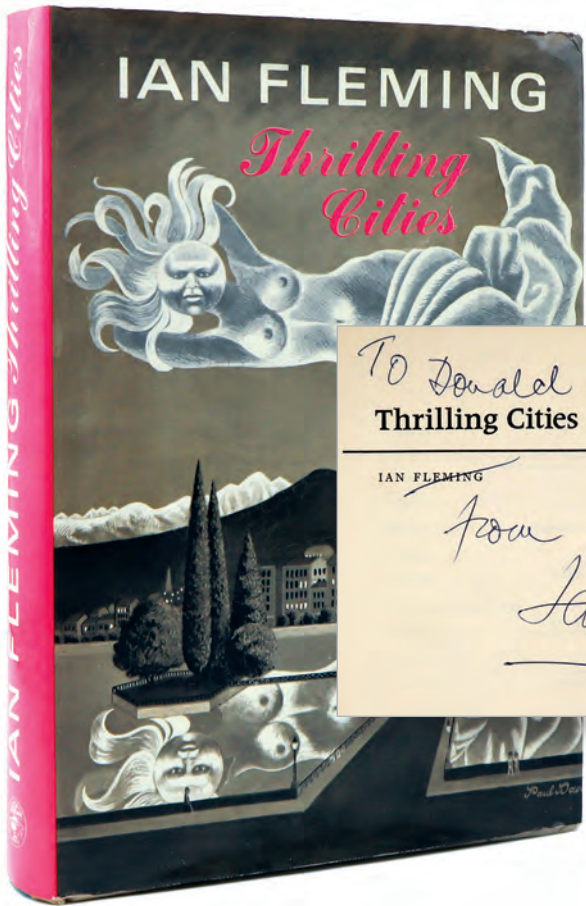
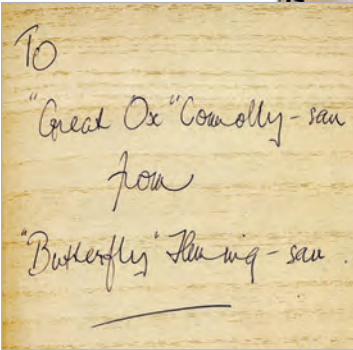
A magnificent association copy of this exotic Bond novel, inscribed to one of Fleming's oldest and closest friends, author, critic, and editor, Cyril Connolly: "To / 'Great-Ox' Connolly-san / from / 'Butterfly' Fleming-san." As the book is set in Japan, Fleming jokingly used the honorific title *san* in several presentation copies to friends.

Despite their mutual admiration, in 1962 Connolly spoofed the Bond novels with the parody *Bond Strikes Camp*, and also criticized *You Only Live Twice* in his *Sunday Times* review, remarking that Bond's adventures were becoming too far-removed from reality. Fleming forgave him, and Connolly was one of the few friends he could bear to see in his final days.

First edition, first state, with "First published 1964" on the copyright page (not "First published March 1964"). 8vo. Original black cloth, upper board stamped in gilt, spine stamped in silver. A fine, bright copy in a superb, unclipped dust jacket. Housed in a felt-lined, clamshell box of full black morocco. Gilbert A12a (1.1).

374683

\$17,500



Inscribed

73. FLEMING, Ian. Thrilling Cities.

LONDON: JONATHAN CAPE, [1963].

Inscribed by the author on the title page, "To Donald / from Ian." The recipient is likely Donald Crowther, the coin expert noted at left, who previously had advised Fleming on gold coins featured in both *Live and Let Die* and *Goldfinger*.

First edition. 223 pp. 8vo. Quarter-bound white cloth and gray patterned paper boards, stamped in gilt on spine; illustrated dust jacket. Spine lightly faded, else fine. Black morocco backed folding box. Gilbert A16.

374682

\$7,500

Signed Fleming

With Rare Dust Jacket Proof,
Signed by the Artist

74. FLEMING, Ian. Thunderball.

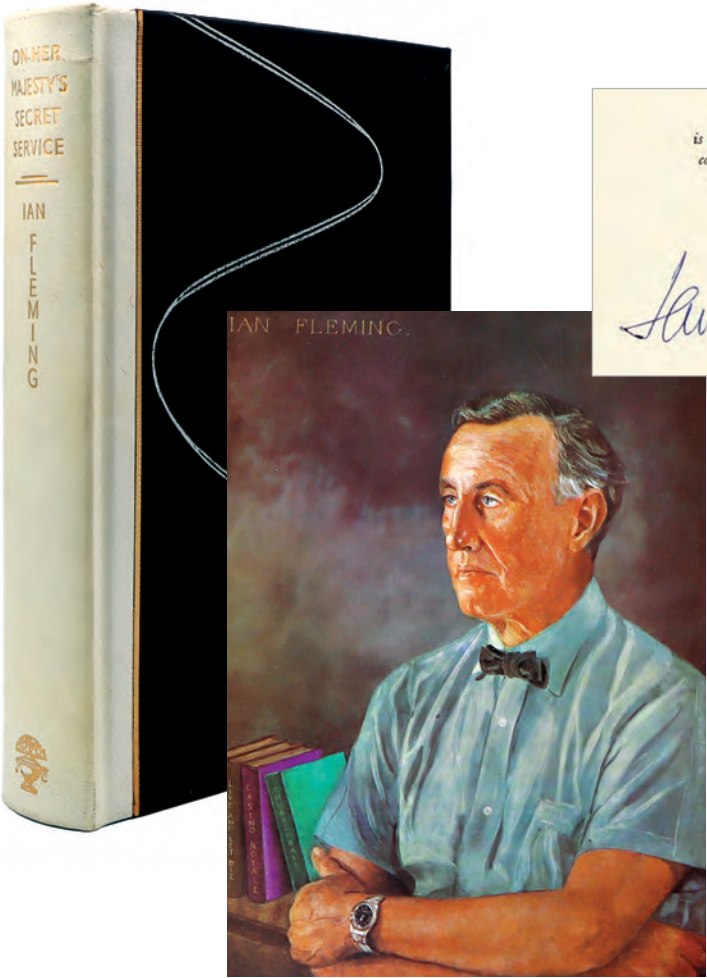
LONDON: JONATHAN CAPE, 1961.

An excellent copy of the first novel in the Blofeld trilogy, introducing the intenational crime conspiracy, SPECTRE. Signed by Fleming on the front flyleaf. Of the preliminary dust jacket, Gilbert notes “a very few copies of the published book came in a trial dust-jacket ... likely a tiny number were produced.” This specimen is signed by the artist Richard Chopping.

First edition, first printing. 8vo. Original black boards, titles to spine in silver, skeletal hand motif to upper board in blind. With two states of the dust jacket. An excellent copy in the very lightly rubbed published state of the dust jacket, and with a fine proof pull of the jacket, variant text on front flap and back flap blank. Black morocco backed folding box. Gilbert A9.

374736

\$22,500



Only Signed Limited Bond Issue

75. FLEMING, Ian.
On Her Majesty's Secret Service.

LONDON: JONATHAN CAPE, [1963].

The only signed limited edition of any of Fleming's books. Frontispiece portrait in color of Fleming from the painting by Amherst Villiers. Beautiful copy, complete with original clear mylar.

First edition, signed limited edition of 250 copies (this copy number 38). 288 pp. 8vo. Publisher's quarter vellum and black boards, gilt titles and stamp to spine, white wavy line decoration to front boards, top edge gilt. Clear mylar jacket, in a custom quarter blue morocco slipcase with chemise. Gilbert A11.

374688

\$17,500

Prime Fleming

76. FLEMING, Ian. Diamonds Are Forever.

LONDON: JONATHAN CAPE, 1956.

A fine, tight copy in a near fine dust jacket.

First edition, first printing. 8vo. Original black boards, titles to spine in silver, diamond grid to upper board in blind, diamond device to upper board in silver. Gilbert 4.

374687

\$15,000



77. FLEMING, Ian. Live and Let Die.

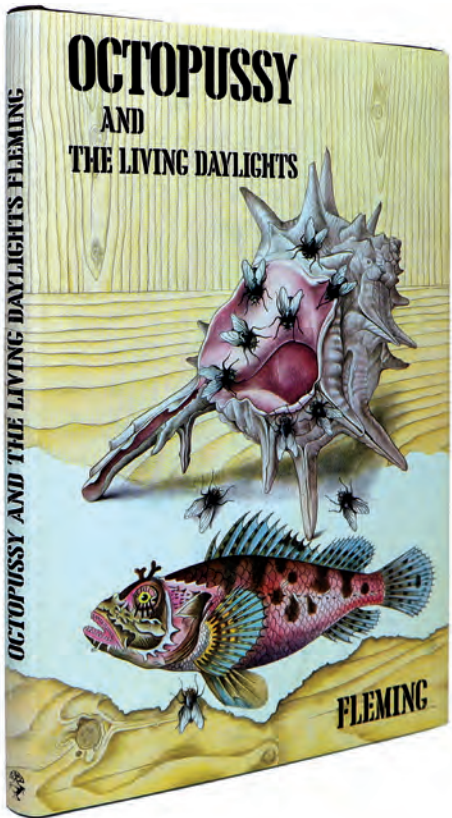
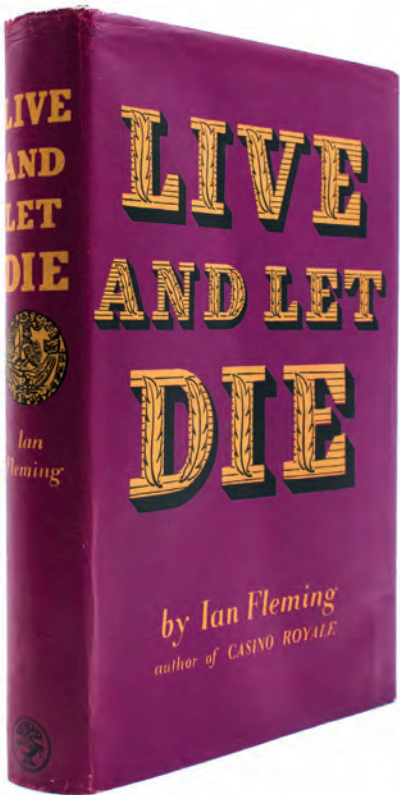
LONDON: JONATHAN CAPE, 1954.

A very pretty copy of Fleming's second novel, written before the reviews of the first Bond novel, *Casino Royale*, landed.

First edition, first impression, first issue, first state. 240 pp. 8vo. 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, in colorful dust jacket with coin-sized stain to inside of back flap. In custom half-morocco clamshell box. Gilbert A2a.

335066

\$20,000



78. FLEMING, Ian. Octopussy and
The Living Daylights.

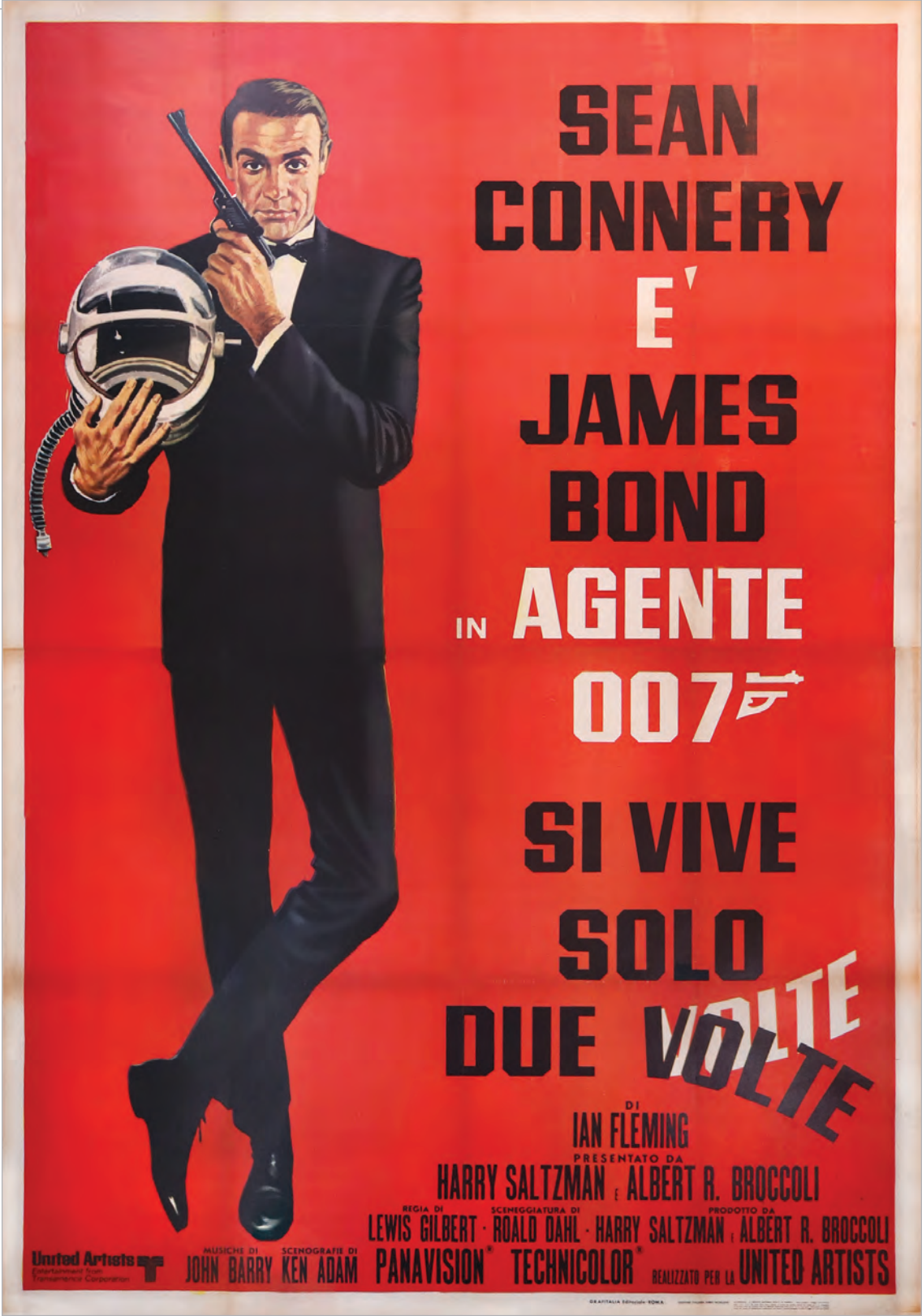
LONDON: JONATHAN CAPE, 1966.

An exquisite copy of the first book edition of two Fleming works that previously had appeared only in periodical format.

First edition. 8vo. Gray cloth, stamped in gilt on cover and spine; patterned endpapers; illustrated Richard Chopping dust jacket with original price sticker; fine. Held in black buckram slipcase.

375235

\$750



79. Poster for *You Only Live Twice* (*Si vive solo due volte*) (Italy).

ITALY: 1967.

The Italian poster for the fifth Bond movie, filmed in Japan, which also marked Sean Connery’s last in the lead role before his brief break from the series.

55" x 79". Linen-backed.

375102

\$7,000



80. Poster for *On Her Majesty’s Secret Service* (France).

FRANCE: 1969.

One version of the numerous French posters printed to promote this 1969 Bond film, the sixth in the series, and the only one starring George Lazenby, pictured here with the skis which were integral to a key scene in the movie. Also starring Diana Rigg as his ill-fated love interest, and Telly Savalas as Blofeld.

55" x 118". Linen-backed.

375104

\$6,250



81. Poster for *Dr. No* (United States).
UNITED STATES: 1962.
The white smoke version of the American poster for the first film in the Bond series.
27½" x 41". Linen-backed.
375108 \$4,850

82. Poster for *Dr. No* (*Dr. No*) (France).
PARIS: 1962.
The French version for the initial James Bond film poster.
29¼" x 43". Linen-backed.
375231 \$5,000



83. Poster for *Dr. No* (*El Satánico Doctor No*) (Argentina).
ARGENTINA: 1962.
A scarce Argentinian version of the poster for the first James Bond film, which also marked Sean Connery's initial appearance in the role.
29" x 43". Linen-backed.
375107 \$5,000



84. Poster for *Thunderball* (*Operation Tonnerre*) (France).
FRANCE: 1965.
The French poster for the fourth James Bond film starring Sean Connery, also featuring Claudine Auger, Luciana Paluzzi, Adolfo Celi, and Martine Beswick (who also appeared in *From Russia with Love*).
47" x 67". Linen-backed.
375103 \$3,750





85. Poster for *For Your Eyes Only* (*Rien que pour vos yeux*) (France). FRANCE: 1981.
An unusually-formatted oblong poster for the twelfth film in the James Bond series, the fifth starring Roger Moore.
108" x 27". Linen-backed.
375106 \$4,000

88. Poster for *A View to a Kill* (*Dangereusement Vôtre*) (France). FRANCE: 1985.
Moore, in his final Bond appearance, with Grace Jones.
24" x 71". Linen-backed.
375105 \$3,500

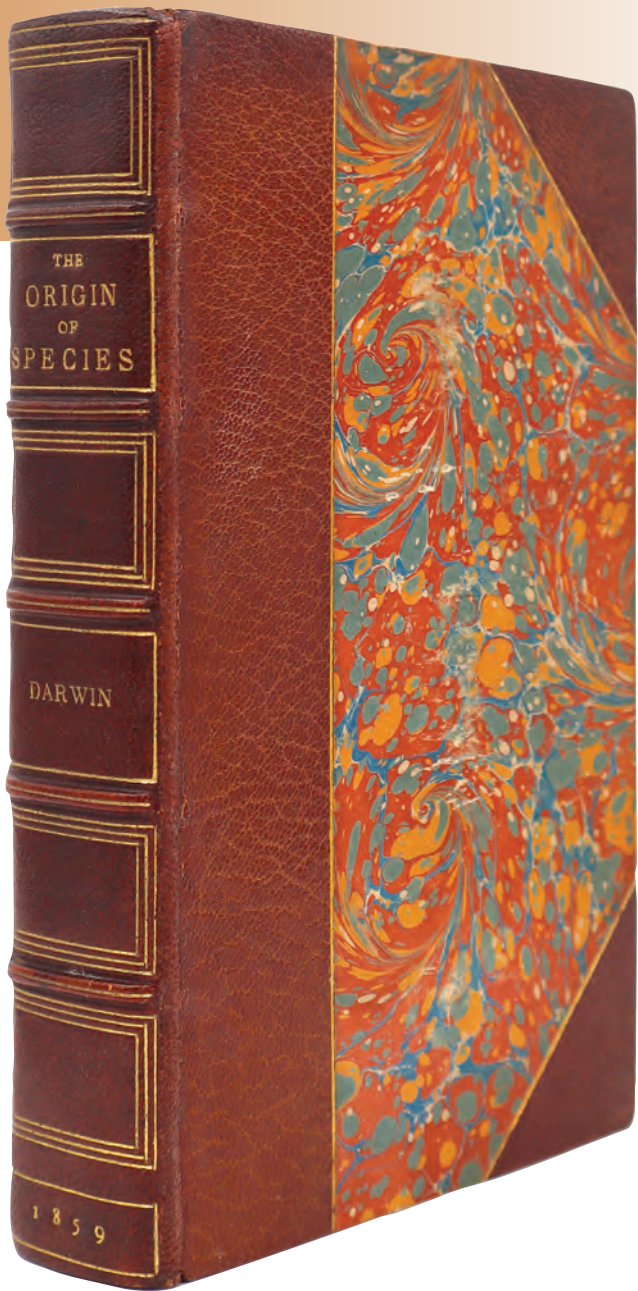
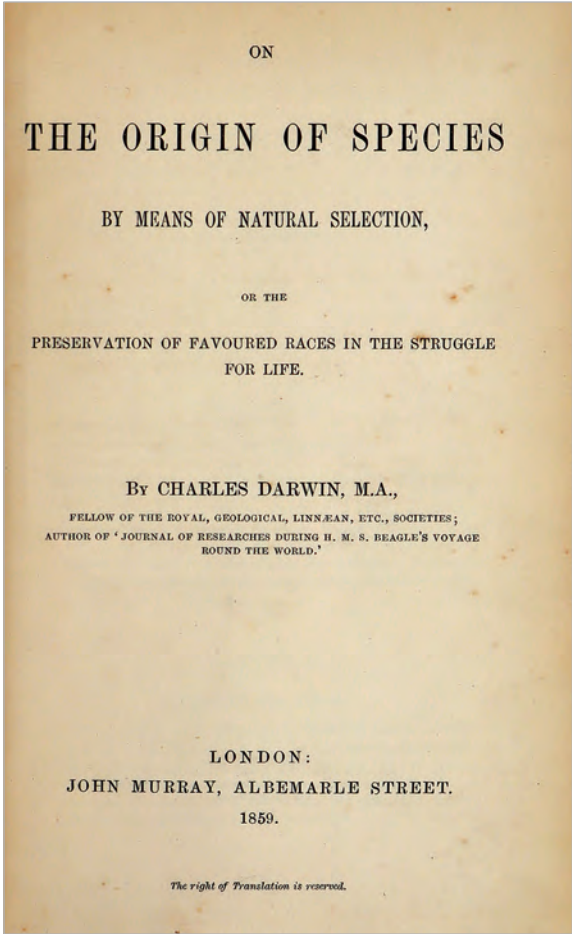


[left]
86. Poster for *From Russia with Love* (*Dalla Russia con amore*) (Italy). ITALY: 1963.
The Italian poster for the hit Bond film, the second in the series starring Sean Connery as 007.
39" x 55". Linen-backed.
375101 \$3,500

[right]
87. Poster for *From Russia With Love* (*Agent 007 Ser Rött*) (Sweden). SWEDEN: 1963.
The Swedish version of the poster for the second installment of the James Bond film series.
28" x 39". Linen-backed.
375109 \$5,000



History



The Cornerstone of Evolutionary Theory

89. **DARWIN, Charles. On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life.**

LONDON: JOHN MURRAY, 1859.

“[T]he most important single work in science, brought man to his true place in nature” (*Heralds of Science* 199).

“The publication of the *Origin of Species* ushered in a new era in our thinking about the nature of man. The intellectual revolution it caused and the impact it had on man’s concept of himself and the world were greater than those caused by the works of Copernicus, Newton, and the great physicists of more recent times.... Every modern discussion of man’s future, the population explosion, the struggle for existence, the purpose of man and the universe, and man’s place in nature rests on Darwin” (Mayr).

First edition, one of only 1,250 copies. 8vo. Bound with half-title and without publisher’s adverts. Folding diagram lithographed by W. West. Late 19th-century half brown morocco by Zaehnsdorf, spine lettered and ruled in gilt, raised bands, marbled sides and endpapers, top edge gilt, brown silk bookmark. Red morocco book label of Valentine Hollingsworth (1883–1942). Front joint repaired. Light rubbing, slight darkening to spine, a few light spots of foxing to preliminaries but otherwise crisp and clean, tiny closed tear at foot of title page, folding diagram with short closed tear and neat repair at foot: a very good, smartly bound copy. Freeman 373; PMM 344; Norman 593; Garrison-Morton 220; Grolier/Horblit 23b; Brent, Charles Darwin, p. 427.

372885

\$127,500



His Own Account

90. **BLIGH, William. A Narrative of the Mutiny, on board His Majesty's Ship *Bounty*; and the Subsequent Voyage of Part of the Crew, in the Ship's Boat, from Tofoa, One of the Friendly Islands, to Timor, a Dutch Settlement in the East Indies. Illustrated with Charts.**

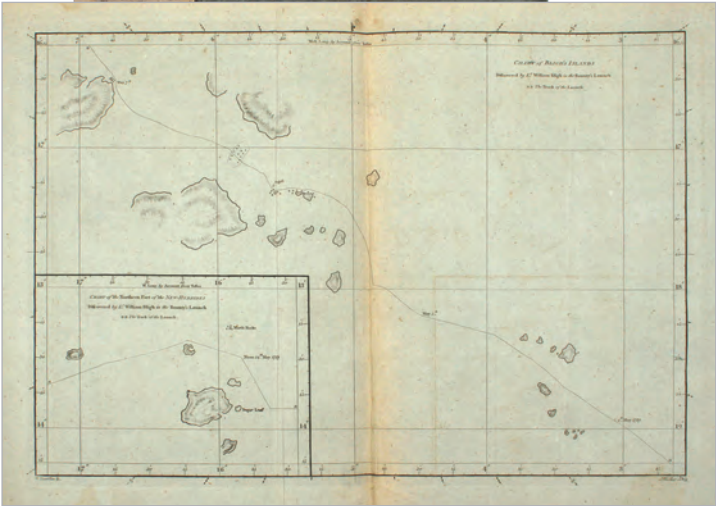
LONDON: FOR GEORGE NICOL, 1790.

First edition of Bligh’s account of the famous mutiny and the incredible journey which followed. Although the mutiny is now the best known incident, the most remarkable part of the narrative is undoubtedly Bligh’s voyage in the *Bounty*’s open launch, during which he safely navigated nineteen men a distance of four thousand miles without serious mishap, an almost unparalleled achievement in the history of ocean travel. “In the course of this hazardous journey, Bligh also took the opportunity to chart and name parts of the unknown north-east coast of New Holland as he passed along it” (Wantrup, p. 128), resulting in the chart first published in the present work.

First edition. iv, 88 pp. Uncut. 4to. Publisher’s blue-paper covered boards, sympathetically rebacked. Folding engraved frontispiece plan of the *Bounty*’s twenty-three-foot launch and three engraved charts (two folding) after William Harrison, engraved by J. Walker. Endpapers renewed, extraneous creases to the folding plate. Provenance: Henry Platt Bristol (bookplate). Ferguson 71; Hill 132; Kroepelien 87; Wantrup 61; Sabin 5908a.

367080

\$10,000



First Edition of the Life of Columbus, Written by his Son

91. **COLUMBUS, Fernando. Historie del S. D. Fernando Colombo; nelle quali s’ha particolare, & vera relatione della vita, & de’ fatti dell’ Ammiraglio D. Christoforo Colombo, suo padre.**

VENICE: FRANCESCO DE’FRANCESCHI SANESE, 1571.

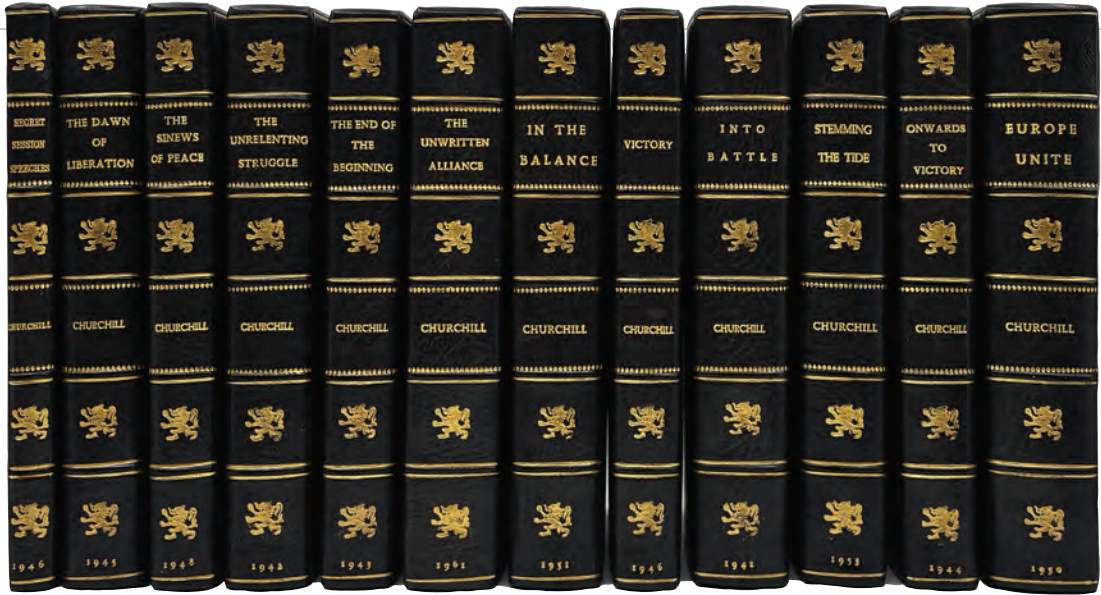
The first edition of the life of Christopher Columbus, written by his illegitimate son, Fernando, and translated into Italian from the original Spanish manuscript. Fernando accompanied his father on his fourth voyage to the New World in 1502, and was witness to many of the events described in the text. While its authenticity was challenged by early commentators, modern researchers have increasingly found it an accurate source of information. “Still remains the only source of information upon many events in the life of Columbus” (Church).

First edition. a–b⁸ c⁴ A–2H⁸; [20], 247, [1] leaves. 12mo. Later crushed green morocco gilt, marbled endpapers, gilt edges. Housed in a morocco backed box. Provenance: Giovanni Pietro Pestalozzi (signature on rear blank). Church 114; European Americana 571/8; JCB (3) 1:244; LeClerc 138; Rich 47; Sabin 14674; STC (Italian), p. 190; Streeter Sale 22.

372712

\$17,500





Beautifully Bound

92. CHURCHILL, Winston. Collection of His Speeches.

LONDON: CASSELL, 1941–1961.

A finely bound collection of Churchill’s separately-published World War II and post-war speeches, including his rare last book, *The Unwritten Alliance*. “[A] contemporary history of the war which is as lively as it is authoritative...” (Randolph Churchill). The post-war speeches trace his calls for European unity at the start of the Cold War era.

Includes: *Into Battle*, 1941; *The Unrelenting Struggle*, 1943; *The End of the Beginning*, 1943; *Onwards to Victory*, 1944; *The Dawn of Liberation*, 1945; *Secret Session Speeches*, 1946; *Victory*, 1946; *The Sinews of Peace*, 1948; *Europe Unite*, 1950; *In the Balance*, 1951; *Stemming the Tide*, 1953; *The Unwritten Alliance*, 1961.

First British editions. 12 Vols. 8vo. Full modern navy crushed morocco with gilt, raised bands, lion emblems, teg. A few volumes with very light spotting, otherwise fine. Cohen A142.1.a, A172.1.a, A183.1.a, A194.1.a, A214.1.a, A223.1.a, A227.2.a, A241, A246, A255, A264, A273; Langworth 202–247, 283–286, 294–297, 300–302, 308–311, 337–339; Woods A66(a)–A114, A124, A128, A130, A137, A142.

375288 \$8,500

The First Grand Tour

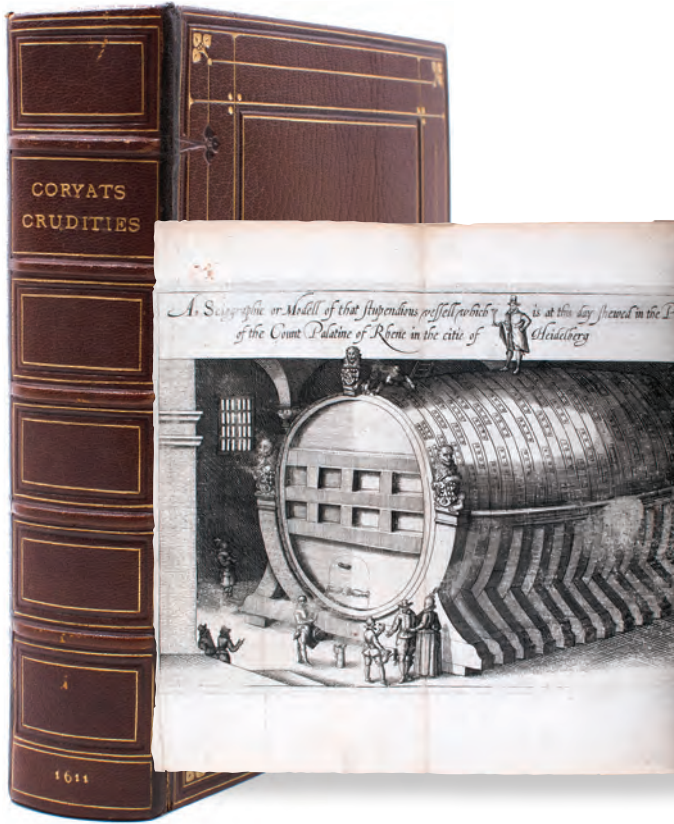
93. CORYATE, Thomas. Coryats crudities; hastily gobbled up in five moneths travells in France, Savoy, Italy, Rhetia co[m]monly called the Grisons country, Helvetia aliàs Switzerland, some parts of high Germany, and the Netherlands

LONDON: PRINTED BY W[ILLIAM] S[TANSBY FOR THE AUTHOR], 1611.

In 1608, Thomas Coryate, something of an unofficial court jester in the house of Henry, Prince of Wales, undertook a journey across the continent, much of it by foot, which established precedence for the Grand Tour that would become a matter of ritual for Britians of generations to come. “There probably has never been another such combination of learning and unconscious buffoonery as is here set forth” (Pforzheimer).

First edition. 4to. Full chestnut levant, boards tooled with border rules in gilt and blind about a central field, leafy corner ornaments in gilt, false straps in black and blind, spine titled in gilt, a.e.g. by Sangorski & Sutcliffe. Neatly rebacked preserving spine. Bookplate. Engraved title shaved at top, clock plate trimmed at foot; paper repair to blank lower corner margin of 3C8. Near fine (faintest traces of rubbing along bottom edge of boardso. ESTC S108716; STC 5208 Pforzheimer 218; Keynes, Donne 70.

346399 \$18,500



Cook’s Three Voyages

94. COOK, Captain James. Complete set of first editions of the three voyages of Captain Cook, including the rare issue of the second voyage with the plates in a separate atlas.

LONDON: PRINTED FOR W. STRAHAN AND T. CADELL, 1773–1777–1784.

A fine complete set of all three of Cook’s great voyages of discovery: the basis for any collection of Pacific books (Hill). Cook’s first voyage included visits to Tahiti and New Zealand, and the tracing of the east coast of Australia, while the second pushed further south than any previous, as well as visiting numerous Pacific islands; the third voyage returned to islands previously visited, discovered Hawaii, and explored the northwest coast of America from Alaska to Oregon. The text of these official reports form an invaluable record of the voyages, but they are enhanced enormously by the plates, maps, charts, and views. Besides being first edition of each, this highly desirable set includes the very rare separate atlas to the second voyage; almost all copies of the second voyage had the engraved plates trimmed and folded into the text volumes. We have seen only a few examples of this format, which represented a distinct and special issue of the book.

[FIRST VOYAGE] HAWKESWORTH, John. An Account of the Voyages Undertaken by the Order of His Present Majesty for Making Discoveries in the Southern Hemisphere, and Successively Performed by Commodore Byron, Captain Wallis, Captain Carteret, and Captain Cook, in the *Dolphin*, the *Swallow*, and the *Endeavour*. LONDON: W. STRAHAN AND T. CADELL, 1773.

First edition, early issue without the Straits of Magellan map. 51 engraved maps and plates, many folding. 3 volumes. 4to. Contemporary speckled calf, sympathetically rebacked. Provenance: F. Norcliffe (armorial bookplate). Beddie 648; Hill 782; Holmes 6; Sabin 30934.

[SECOND VOYAGE] COOK, James. A Voyage towards the South Pole, and Round the World. Performed in His Majesty’s Ships the *Resolution* and *Adventure*, In the Years 1772, 1773, 1774, and 1775. LONDON: W. STRAHAN AND T. CADELL, 1777.

First edition, rare issue with the maps and plates bound in an atlas. 64 engraved maps and plates. 3 volumes. 4to. text and oblong folio atlas. Contemporary speckled calf (text) and contemporary marbled paper boards (atlas), the atlas rebacked and retipped. Provenance: F. Norcliffe (armorial bookplate in the text vols); Richard Clarke (bookplate in the atlas). Beddie 1216; Hill 358; Holmes 24; Printing and the Mind of Man 223; Rosove 77.A1; Sabin 16245.

[THIRD VOYAGE] COOK, James; and James KING. A Voyage to the Pacific Ocean. Undertaken, by the command of His Majesty, for Making Discoveries in the Northern Hemisphere. LONDON: W. STRAHAN AND T. CADELL, 1784.

First edition. 24 engraved maps and plates in the text, 63 engraved maps and plates in the atlas. 4 volumes. 4to text and folio atlas. Contemporary speckled calf (text) and contemporary half calf and marbled paper boards (atlas). Provenance: F. Norcliffe (armorial bookplate in the text vols); Richard Henry Tidswell (circular armorial bookplate in the atlas). Beddie 1543; Forbes 85; Hill 361; Holmes 47; Howes C729a; Lada-Mocarski 37; Sabin 16250.

367088 \$50,000



The Stevens-Church Copy: ‘So I Determined ... to Enter into the Order of the Pirates’

95. **ESQUEMELING, Alexandre Olivier. *Bucaniers of America: Or, a true Account of the Most remarkable Assaults Committed of the late years upon the Coasts of The West-Indies, By the Bucaniers of Jamaica and Tortuga. ... [With:] RINGROSE, Basil. *Bucaniers of America. The Second Volume, Containing the Dangerous Voyage and Bold Attempts of Captain Bartholomew Sharp, and others.... From the Original Journal of the said Voyage.****
LONDON: FOR WILLIAM CROOKE, 1684–85.

The first English edition of the first extensive account of the pirates of the West Indies, with all plates and map present. Unusually, this copy is bound with the first edition of the first part, and the first edition of the second volume (or fourth part), issued separately the following year and containing an account of South Seas adventures from the journal of Basil Ringrose, which adds the adventures of Captains Cooke, Sharp, and others. Describing this copy, Church makes note of rarity of finding both parts present as first editions: “The first editions of both volumes are not often found bound together. It is more usual to find Volume I of the First edition alone; or Volume I of the Second edition with Volume II of the First.”

One of the most interesting pieces of early English Americana, Esquemeling’s work has served as the basis for countless novels, stories, and dramas, as well as establishing the popular legends of many famous pirates, with many of the plates featuring startling close-up portraits of now famous buccaneers.

A lovely copy of a seminal work on Caribbean piracy, and an important part of any collection of voyages. “Frequently described as the greatest early book on piracy” (NMM).

First editions in English of both volumes. Four parts in one. Four engraved portraits, four engraved plates (2 double-page), three folding maps, numerous maps, charts, and illustrations to text. [xii], 115, [1], 151, [1, catalogue], 124, [12, table]; [xvi], 212, [17, table], [7, catalogue] pp. 4to. Nineteenth-century red morocco gilt, bound by Samuel Tout, marbled endpapers, gilt edges, minor wear. Minor repaired tears to folding maps, second volume title, and a few other leaves. Housed in a burgundy morocco pull off case. Provenance: Henry Stevens (bookplate with Montpelier imprint to endpaper); E.D. Church (bookplate). Sabin 23479; Field 504; Church 689 (this copy); NMM 4:51–3; Wing E–3894.

371670 \$25,000

Rare Inscribed

96. **GRAHAM, Benjamin & David L. Dodd. *Security Analysis.***
NEW YORK: MCGRAW-HILL BOOK COMPANY, 1934.

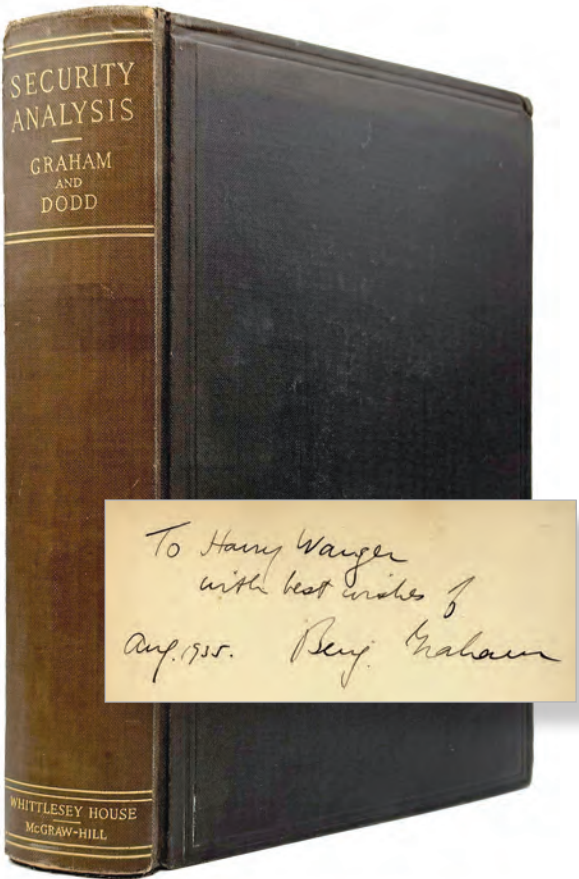
Inscribed by Graham: “To Harry Wanger with best wishes of Benj. Graham Aug. 1935.”

Few published works of the 20th century have exerted the influence or had as devoted a following as *Security Analysis*. Prior to its publication, investors often relied on intuition or the character of a business owner to make their decisions, but writing in the wake of the Crash of 1929, Graham and Dodd designed value-oriented investment, a disciplined, realistic approach to constructing a solid financial portfolio. Popular when it was published, it continues to shape the strategies and the training of financiers. Copies of the first edition are known to appear both in black cloth binding, with Whittlesey House–McGraw-Hill in gilt at the foot of the spine, as with the present copy, and in burgundy cloth binding, with McGraw-Hill Book Company in gilt at the foot of the spine; no priority is assigned.

A landmark work, rare and important, especially inscribed; we trace only three inscribed copies at auction over the past thirty years, and only one of them is inscribed by Graham.

First edition, second printing. [xii], 725 pp. 8vo. Black cloth with blindstamped covers and gilt to spine. Some fading to spine and slight rubbing to corners, very good. Custom half-morocco dropbox.

371736 \$40,000



The Classic Study on Investment and Human Nature

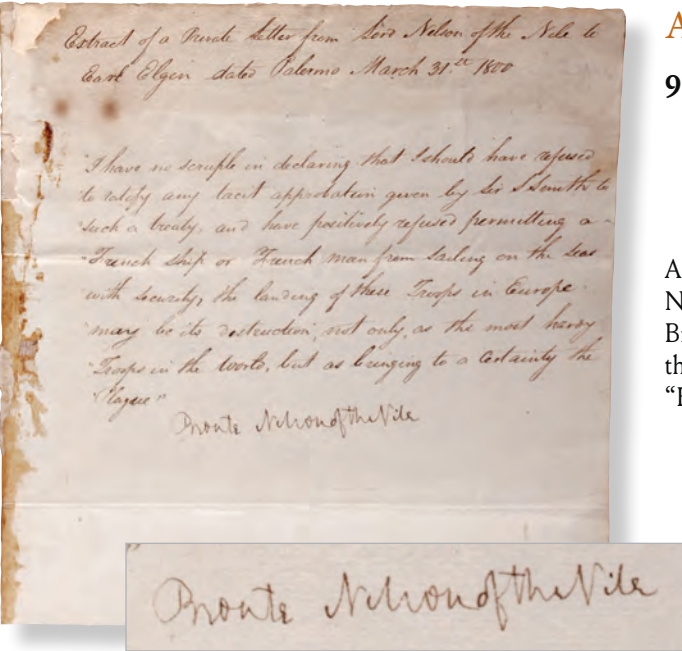
97. **MACKAY, Charles. *Memoirs of Extraordinary Popular Delusions.***
LONDON: RICHARD BENTLEY, NEW BURLINGTON STREET, 1841.

First edition of this perennial favorite, on a wide variety of frauds and follies including alchemy, the South Sea bubble, the Mississippi scheme, and Tulipomania. The *Financial Times* rated it as the second among the top ten greatest books on investment ever published, and since it was first published in 1841, has seldom been out of print. Bernard Baruch wrote a new preface to the 1932 edition, stating that the book saved him in 1929 by getting him out shortly before the market crashed.

First edition. Frontispiece portraits in each volume; (vi), 400; (vi), 406; (vi), 404 pp.; half-titles in second and third volumes; each volume lacking ads at rear. 3 Vols. 8vo. Three-quarter polished tan calf over marbled paper-covered board by Worsfold, stamped in blind and in gilt, red morocco spine labels, t.e.g., other edges untrimmed, bindings with slightest rubbing around the edges, with ink mark to calf on rear panel of third volume; text blocks with light even toning but. Dennistoun & Goodman 58; Kress C.5560; Zerden, pp. 77–8; not in Goldsmiths’ or Mattioli.

365025 \$16,000





Nelson had defeated the French fleet at the Battle of the Nile in 1798, barring Napoleon’s hope of retaining control of the Mediterranean. After an ill-advised advance against the French in central Italy, it was Nelson who organized both the evacuation of the Naples royal family to Palermo, and six months later the re-establishment of the Neapolitan monarchy. (Naples was also where he began his celebrated liaison with Emma Hamilton; see below).

One page, ten lines on a folded folio sheet, docketed in ink on verso of conjugate blank. 4to. Folded, old traces of mounting. Some light soiling. Fine. Blue morocco folding case.

374829 \$10,000

‘...the good and glorious Lord Nelson’

99. HAMILTON, Emma. Autograph Letter, signed (Emma Hamilton), 22 April 1814, to James Perry. [LONDON]: 1814.

Emma Hamilton, mistress of Lord Nelson, writes from debtor’s prison to James Perry, editor of the *Morning Chronicle*, after learning of the publication of Nelson’s letters to her and complaining of errors in Robert Southey’s essay on Nelson. In part:

I give you my honor that I knew nothing of these letters. ...I left part of my papers in a case with a person to whom I thought I could depend on. Whether this person has made use of any of these papers ... I know not but you will oblige me much by contradicting these falsehoods and you will much gratify your grateful Emma Hamilton

In a two-page postscript concerning Southey’s essay, she states, “If I had not been so ill I would have answered the poet laureate’s falsehoods ... of the life of the good and glorious Lord Nelson....” Despite Nelson’s deathbed request that England provide for Emma, she spent the last years of her life in and out of debtor’s prison, and died shortly after this letter was written.

4 pages, ink on a folded sheet. 4to. Docketed in ink on last page. Old folds. Traces of mounting at right margin of last page, edges gilt. Very good and entirely legible. Morocco folding case, with two portrait engravings. A portion of this letter is published in *Emma, Lady Hamilton*, by Flora Fraser on pages 323 and 324 (Knopf, 1987).

374728 \$10,000

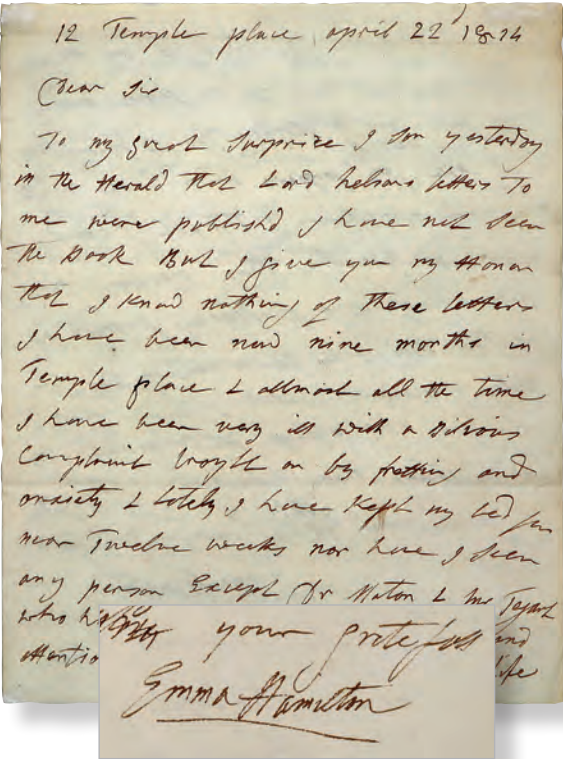
An outstanding Nelson autograph

98. NELSON, Lord Horatio. Document, signed Bronte Nelson of the Nile, an Extract from a Private Letter from Lord Nelson of the Nile to Lord Elgin.

DATED PALERMO, MARCH 31, 1800.

A succinct and vitriolic statement from Lord Horatio Nelson (1758–1805) to diplomat and art collector Thomas Bruce, 7th Earl of Elgin, making clear his attitude toward the French and using the rare form of his signature, “Bronte Nelson of the Nile,” which he used only in 1800:

I have no scruple in declaring that I should have refused to ratify any tacit approbation given by Sir S. Smith to such a treaty, and have positively refused permitting a French Ship or French man from Sailing on the Seas with Security, the landing of these Troops in Europe may be its destruction; not only as the most hardy troops in the world, but as bringing to a certainty the Plague.



Napoleon Before Waterloo

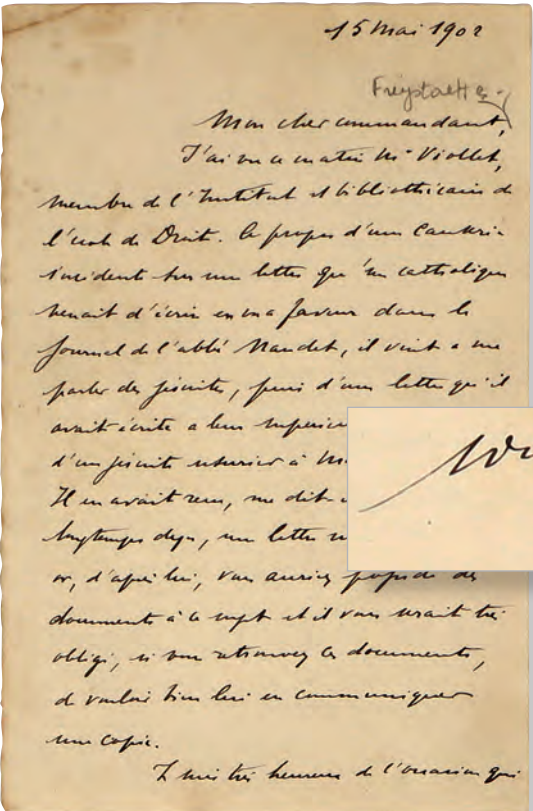
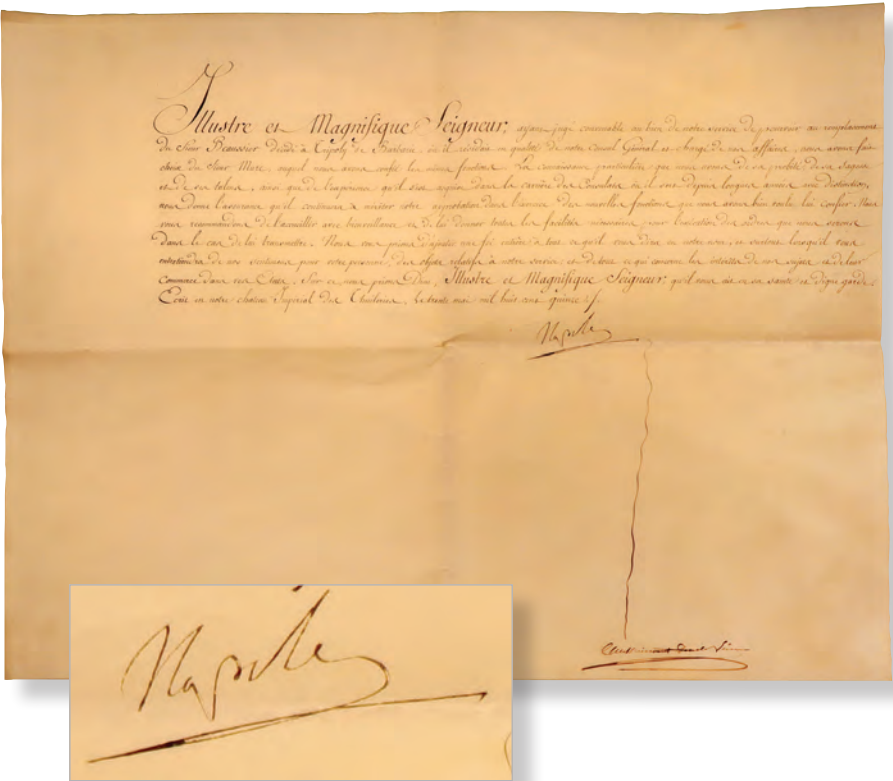
100. NAPOLEON I. Document, signed (Napoleon), diplomatic credentials appointing the French Consul on the Barbary Coast, dated 30 May 1815; countersigned by Caulincourt, duc de Vicence.

PARIS, CHÂTEAU IMPERIAL DES TUILERIES: 1815.

Two days before the public ceremonies at the Champs de Mars, the Emperor issues credentials for M. Mure to take up the post of consul general and chargé d’affaires at Tripoli on the Barbary Coast (modern-day Libya). This was one of the last diplomatic appointments signed by Napoleon during the Hundred Days when Napoleon returned to power from exile on Elba Island. Two weeks later he had rejoined the army en route to the fateful battle at Waterloo on June 18, 1815. Napoleon abdicated four days later. An excellent bold signature of the French Emperor just before his change in fortunes.

Ink on vellum. Oblong folio (15 x 19 inches). Fine.

374949 \$5,000



Choice Dreyfus Letter About L’Affaire

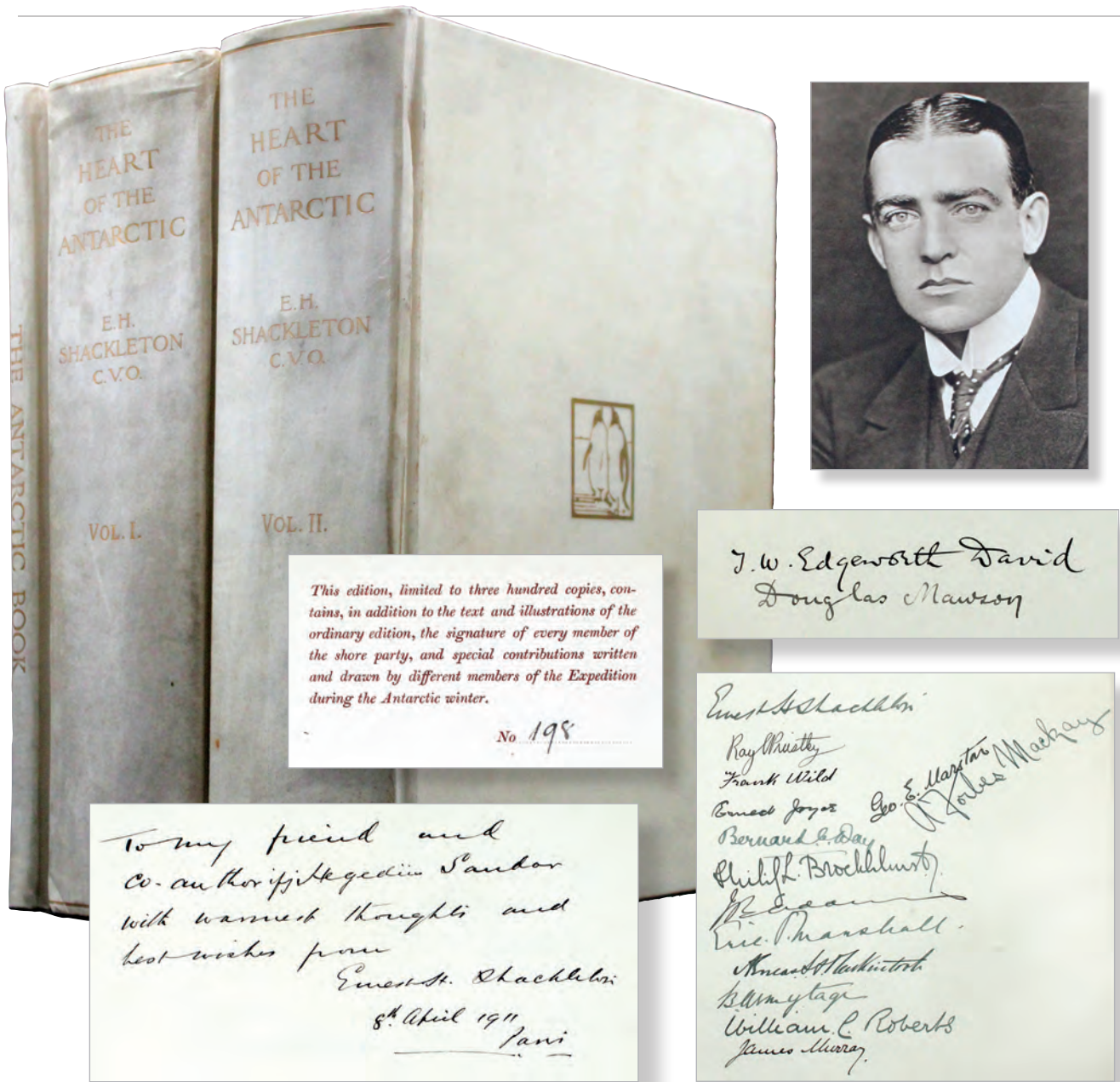
101. DREYFUS, Alfred. Autograph letter, signed (“A Dreyfus”), to Commandant Martin Freystaetter, 15 mai 1902.

[N.P.]: 1902.

Written by Dreyfus, the Jewish French army officer convicted of treason and imprisoned in 1895, to one of the judges at that trial. He describes “a letter that a Catholic had written in my favor in the journal of abbé [Paul] Naudet [A]ccording to him, you had in your possession documents on this subject; and he [Paul Viollet, a law professor] would be most obliged, if you find these documents.... I hope we will have an occasion to meet, especially next autumn, when I should be definitively settled. Cordially, A Dreyfus.” Further investigation had proved that the principal document in Dreyfus’ original trial was in fact a forgery, and after a new trial was held in 1899, Dreyfus was fully exonerated in 1906.

Fine. 2 pages. 12mo. Docketed in pencil with recipient’s name.

375094 \$2,000



The Deluxe Heart of the Antarctic, Signed by All & Inscribed by Shackleton

102. SHACKLETON, E. H. The Heart of the Antarctic ... [With:] The Antarctic Book.

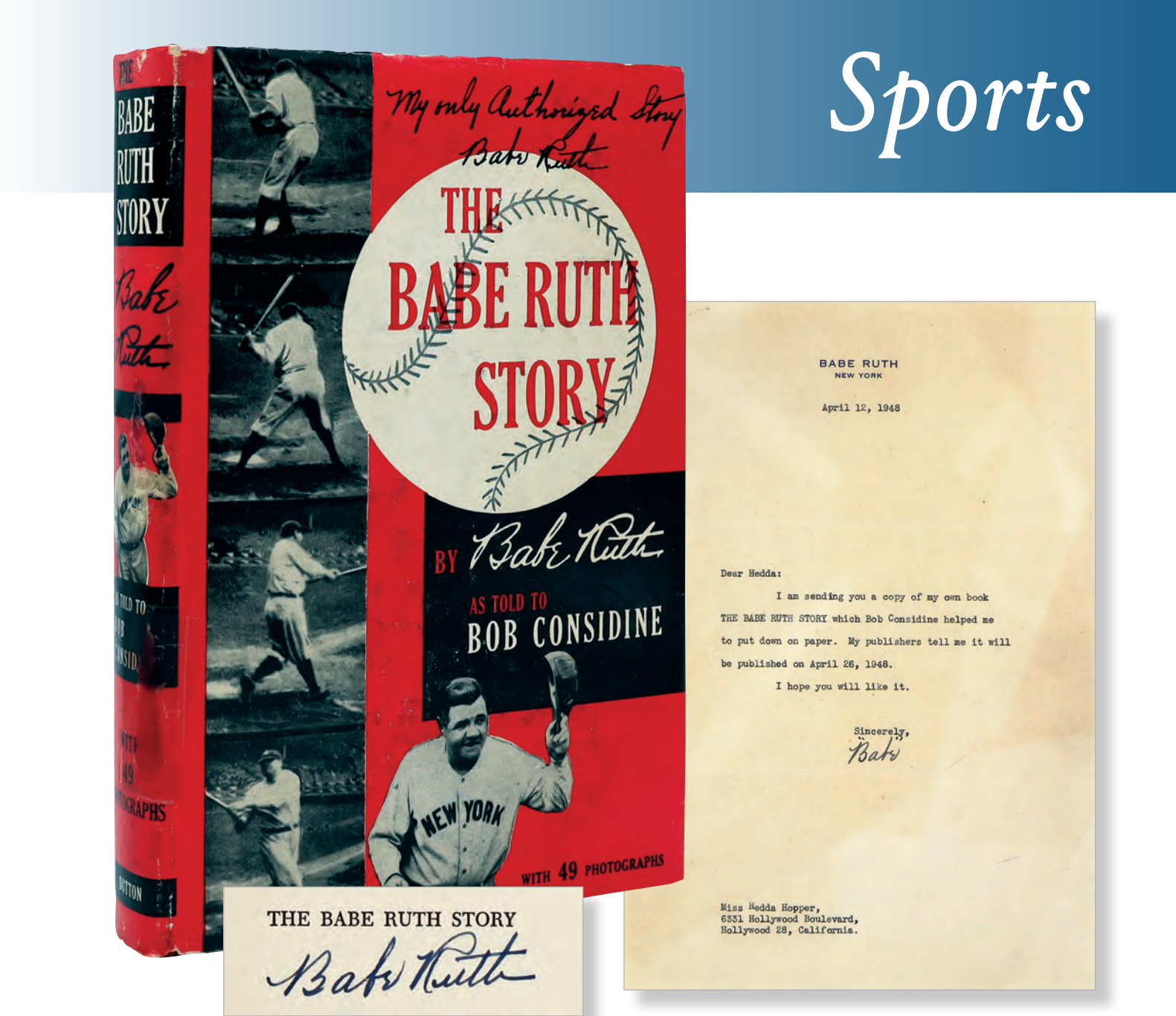
LONDON: BALLANTYNE & CO. LIMITED FOR WILLIAM HEINEMANN, 1909.

The best edition of Shackleton’s memoirs of his monumental 1907–09 *Nimrod* Expedition — known for crossing the Trans-Antarctic mountain range, making the first ascent and survey of Mount Erebus, and coming within a hundred miles of the South Pole — together with *The Antarctic Book*, signed by all. This set is additionally inscribed by Shackleton on April 8, 1911, to his friend Sandor von Hegedüs, who was also the godfather of Shackleton’s son, Edward: “To my friend and co-authority Hegedüs Sandor with warmest thoughts and best wishes....”

“The most luxurious publication ever to have appeared during the ‘heroic age’ of Antarctic exploration” (Taurus).

First edition, deluxe issue, number 198 of 300 numbered sets. Presentation copy inscribed by Shackleton to Sandor von Hegedüs. *The Antarctic Book* is signed by each member of the shore party. 2 mounted frontispieces, and numerous plates, a few of which are double-page, some mounted including 16 colored, after George Marston, some etched; 1 folding panorama and 3 folding lithographic maps printed in three colors in pocket at back of vol. II. 3 Vols. 4to. Publisher’s vellum with covers blocked in gilt with twin penguin device, the Supplement in original vellum-backed boards, t.e.g., others untrimmed. Minor soiling to the spines, front inner hinge of vol. II tender. Books on Ice 7.4; Rosove 305. A2; Spence 1096; Taurus 57.

366508 \$35,000



Signed by Babe Ruth, with Pre-Publication Letter

103. RUTH, Babe. The Babe Ruth Story as told to Bob Considine.

NEW YORK: E.P. DUTTON & CO., INC, 1948.

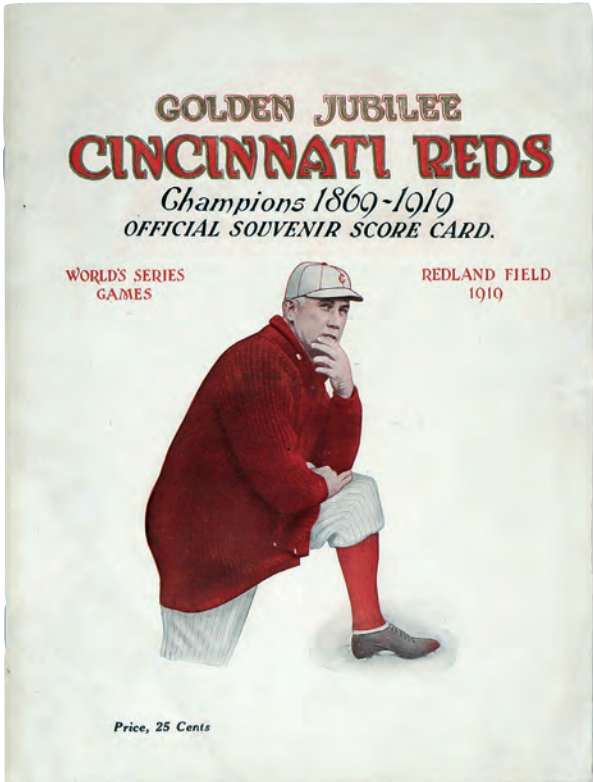
One of the few copies of this book signed by Babe Ruth on the half title, with a typed letter, signed (Babe), dated 12 April 1948, presenting the book to Hedda Hopper, reading:

I am sending you a copy of my own book THE BABE RUTH STORY which Bob Considine helped me to put down on paper. My publishers tell me it will be published soon April 26, 1948. I hope you will like it.

Ruth’s famous number “3” Yankees uniform was retired in June 1948; he died two months later on 16 August 1948. An iconic title in the literature of baseball.

First edition. With forty-nine photographs. 250 pp. 8vo. Red cloth, pictorial endpapers. Fine in near fine dust jacket (a few tiny scuffs along top and bottom edges). With letter and envelope.

374857 \$12,500



Program for the Second Game of the Infamous Black Sox World Series

104. (BASEBALL) Golden Jubilee Cincinnati Reds Champions 1869–1919. Official Souvenir Score Card. World’s Series Games. Redland Field 1919 [cover title]. CINCINNATI: [OCTOBER 2, 1919].

Although the pre-printed lineups are for the first game, the original owner has filled in the scorecards as per game 2, which the Reds won 4–2. White Sox pitcher Lefty Williams, normally known for his control, was uncharacteristically wild during the game, an argument used by many soon after to prove the White Sox had thrown the series.

8vo. 48 pp. The scorecards within the program accomplished in pencil. 4to. Minor soiling and wear.

374962 \$4,500

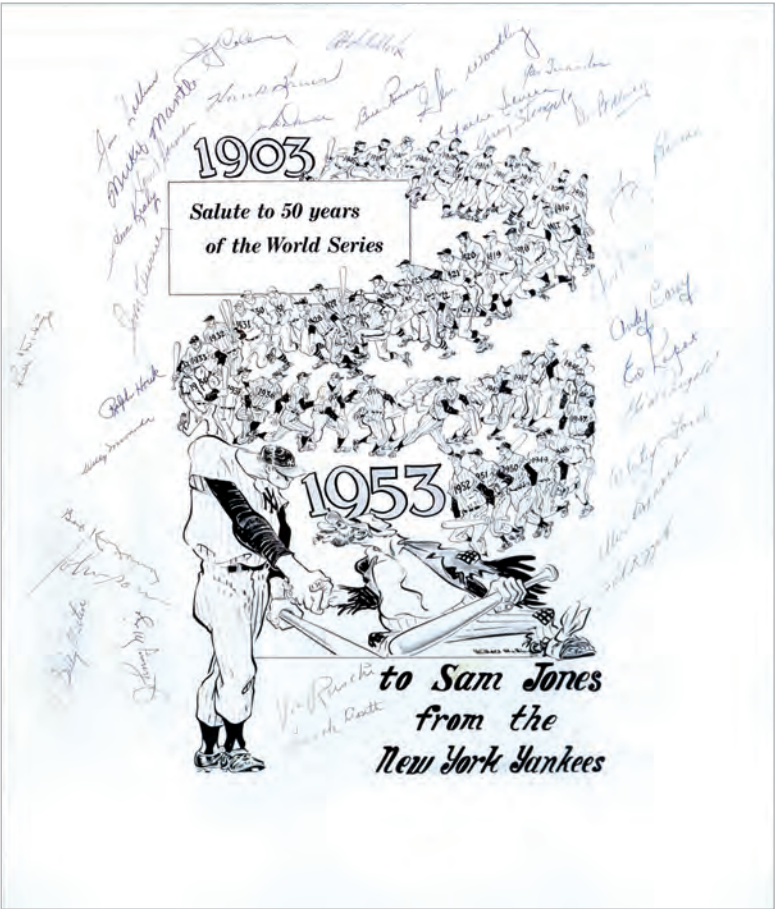
Signed by Mullin and 32 Members of the New York Yankees

105. (BASEBALL) MULLIN, Willard. 1903–1953: Salute to 50 Years of the World Series to Sam Jones from the New York Yankees. NEW YORK: 1953.

Among the 32 Yankees legends who lent their signatures to Mullin’s work are many of team’s 1950s icons, including Mickey Mantle, Hank Bauer, Casey Stengel, Yogi Berra, Whitey Ford, Phil Rizzuto, Billy Martin, and Johnny Mize. Willard Mullin (1902–1978) was an American sports cartoonist, most famous for his creation of the Brooklyn Bum, the personification of the Brooklyn Dodgers baseball team. He received the National Cartoonist Society Sports Cartoon Award for each year from 1957 through 1962, and again in 1964 and 1965. Probably given to Sad Sam Jones, who pitched in the 1923 World Series for the Yankees, losing Game 3 but saving the final Game 6, leading the team to their first World Series championship.

Fine, large, original pen-and-ink cartoon drawing by Mullins. 21 x 17½ inches. Nicely matted and framed.

374737 \$7,500



From the Legendary Ebbets Field

106. (BASEBALL) Pair of Blue Folding Seats from Ebbets Field, Home of the Brooklyn Dodgers. BROOKLYN, NY: C. 1913.

A pair of original folding bleacher seats from Ebbets Field, home of the Brooklyn Dodgers from 1913 until their move to Los Angeles in 1957, as well as the 1935 home of the Brooklyn Eagles, a National Negro League team that became the Newark Eagles. The stadium, built in Flatbush, opened for preseason play in 1913, and was demolished in 1960.

Iron frame and wooden slats, painted blue. 34 x 39 x 16 inches. Mounted on two wooden rails with brass plaque, engraved: “Restored from Ebbets Field, home of the Brooklyn Dodgers.” Some superficial traces of wear. Provenance: Brooklyn Dodgers Association; Ronald Terlizzi.

375136 \$6,500

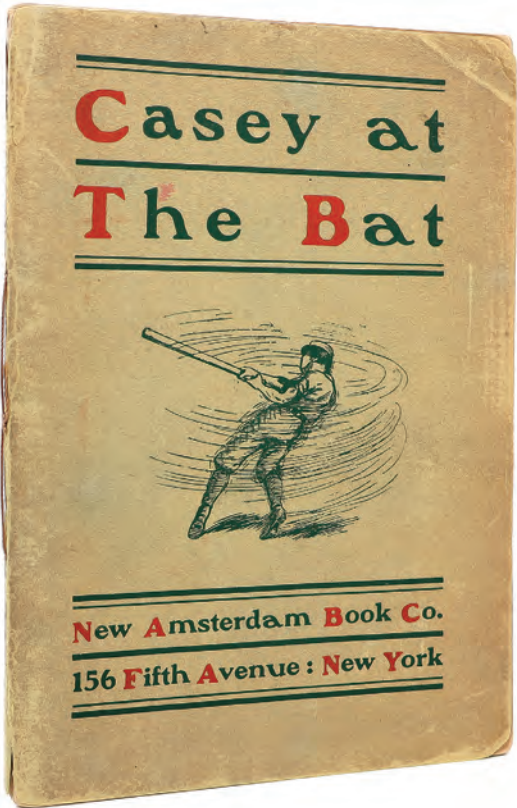
‘But there is no joy in Mudville’

107. THAYER, Ernest [L.]. Casey at the Bat. NEW YORK: NEW AMSTERDAM BOOK CO, [1901].

The famous baseball poem, one of the most celebrated of all American popular verse, was first published in *The San Francisco Examiner* in June 1888. This is its first appearance in book form, which is now extremely scarce, especially in its fragile original wrappers.

First edition. Illustrations printed in sepia. 8vo. Original publisher’s illustrated wrappers. Some archival mending, some waterstaining, and slight offsetting from an old clipping especially to copyright and dedication pages; overall, a very good copy of a fragile and rare book. Enclosed in a quarter-leather slipcase.

374798 \$10,000



Shares in the New York Yankees

108. (BASEBALL).
Certificate of Shares.
American League
Base-Ball Club
of New York.

NEW YORK: JULY 21, 1917.

A rare early stock certificate — number 16 — for 1,500 shares of ownership in the New York Yankees, issued to Jacob Ruppert and Charles H. Thrall prior to the team’s acquisition of Babe Ruth, and countersigned by T. L. Huston. Perforated receipt detached, but present.

8⅜ x 11½ inches. Manuscript annotation recto, “Surrendered for cancellation....”

375325 \$2,500



‘When in doubt, punt’

109. (FOOTBALL) ROCKNE, Knute.
Autograph Manuscript Listing of
Plays for Notre Dame v. Baylor.

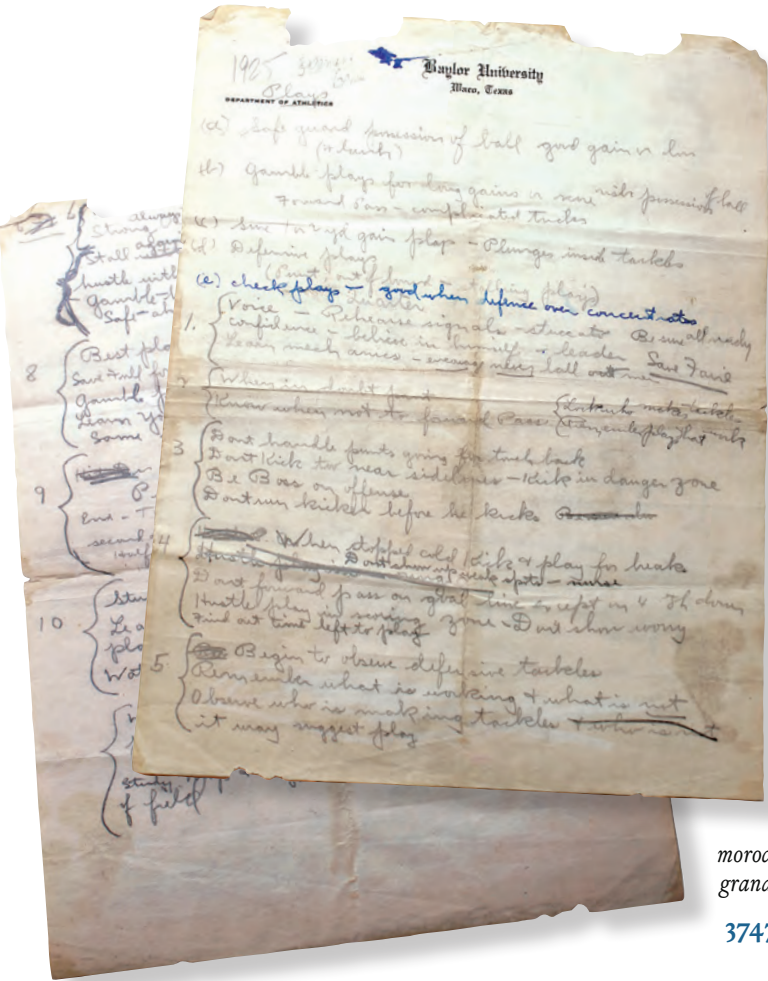
1925, WITH RELATED CORRESPONDENCE.

A detailed, two-page autograph listing of pointers, plus strategic and tactical aims, under ten headings, by the celebrated Notre Dame football coach Knute Rockne (1888–1931), written prior to the 1925 season opener against the Bears of Baylor University, and game in which Notre Dame held the Bears scoreless, winning 41 to 0; No. 4 is particularly succinct: “When in doubt, punt.” Others include, “Know when not to forward pass” and “Look who makes tackles,” and “Remember plays that work.”

With an autograph letter, signed from Rockne’s bird-dog Jack Meagher, September 20, 1925, on St. Edward’s University stationery, featuring a scouting report and a little dope on Baylor, with a 14 point list of Notes on an accompanying page and a typed note listing 14 varieties of plays and strings of numbers beside them.

Two pages on Baylor University stationery, pencil and some ink, approx. 50 lines. 4to. Old folds, some minor paper flaws. Blue morocco backed slipcase and cloth chemise. Provenance: Bessie Smith, granddaughter of Knute Rockne.

374724 \$2,000



Inscribed by Tunney
to His Hero Jim Corbett

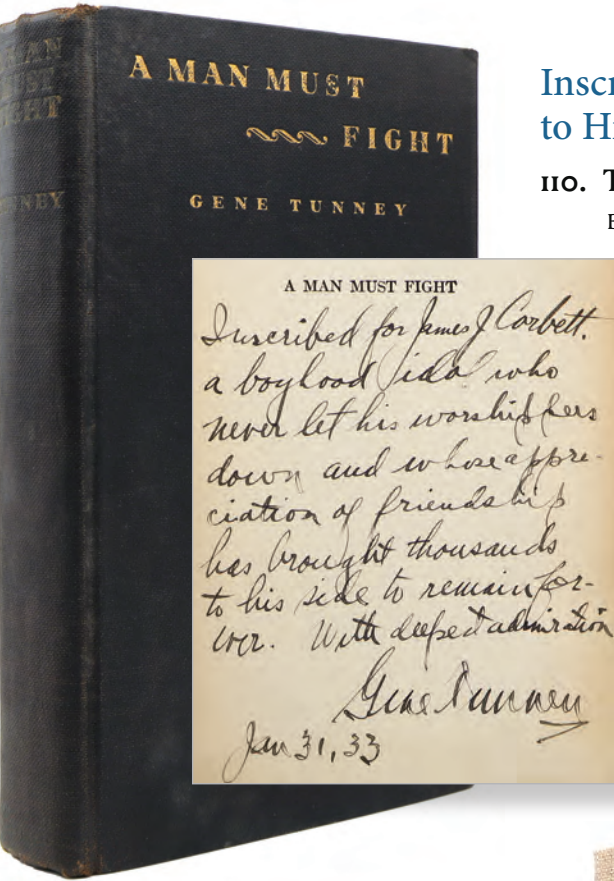
110. TUNNEY, Gene. A Man Must Fight.
BOSTON: THE RIVERSIDE PRESS, 1932.

“Inscribed to James J. Corbett. a boyhood idol who never let his worshippers down and whose appreciation of friendship has brought thousands to his side to remain forever. With deepest admiration / Gene Tunney Jan 31, [19]33.”

Tunney had always admired Corbett’s scientific style of boxing and the two had a friendly sparring match in 1924, before Tunney’s career had officially begun. Corbett died less than a month after this touching presentation.

First edition. Portrait frontispiece. 288 pp. 8vo. Publisher’s black cloth lettered in gilt, rubbed and slightly faded. Inscribed by author in pen to half-title page. Very good condition (without dust jacket). Provenance: James J. Corbett; Jerry Shocket.

374920 \$7,500



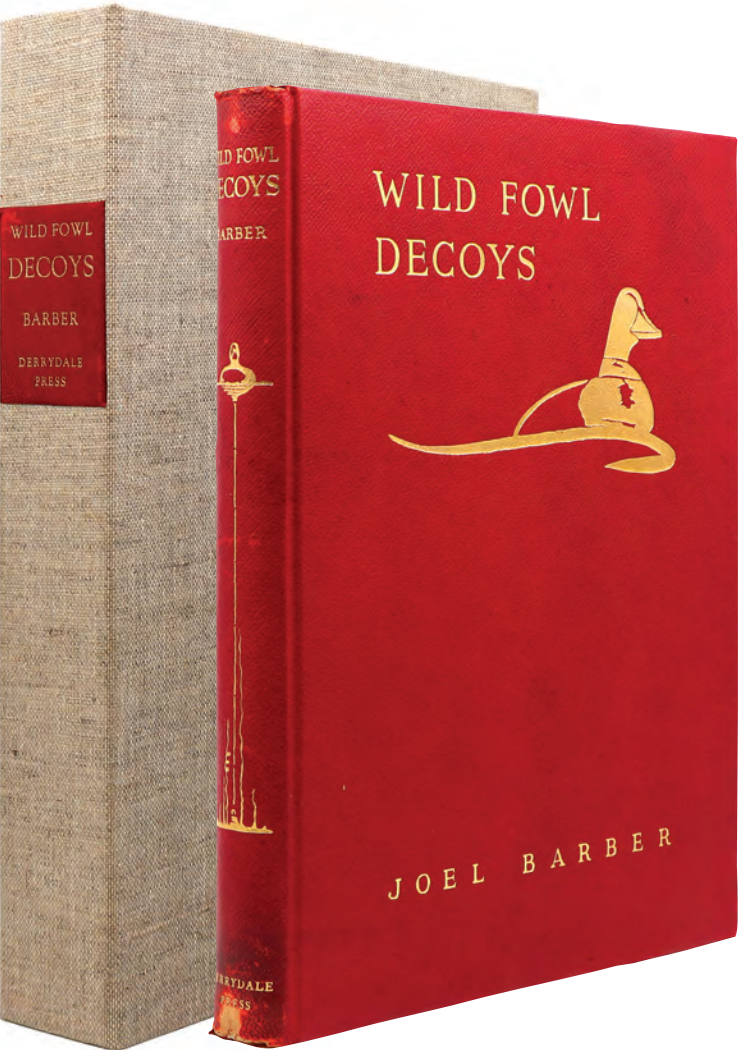
One of 55 Copies,
in Original Slipcase

111. BARBER, Joel. Wild Fowl Decoys.
NEW YORK: THE DERRYDALE PRESS, 1934.

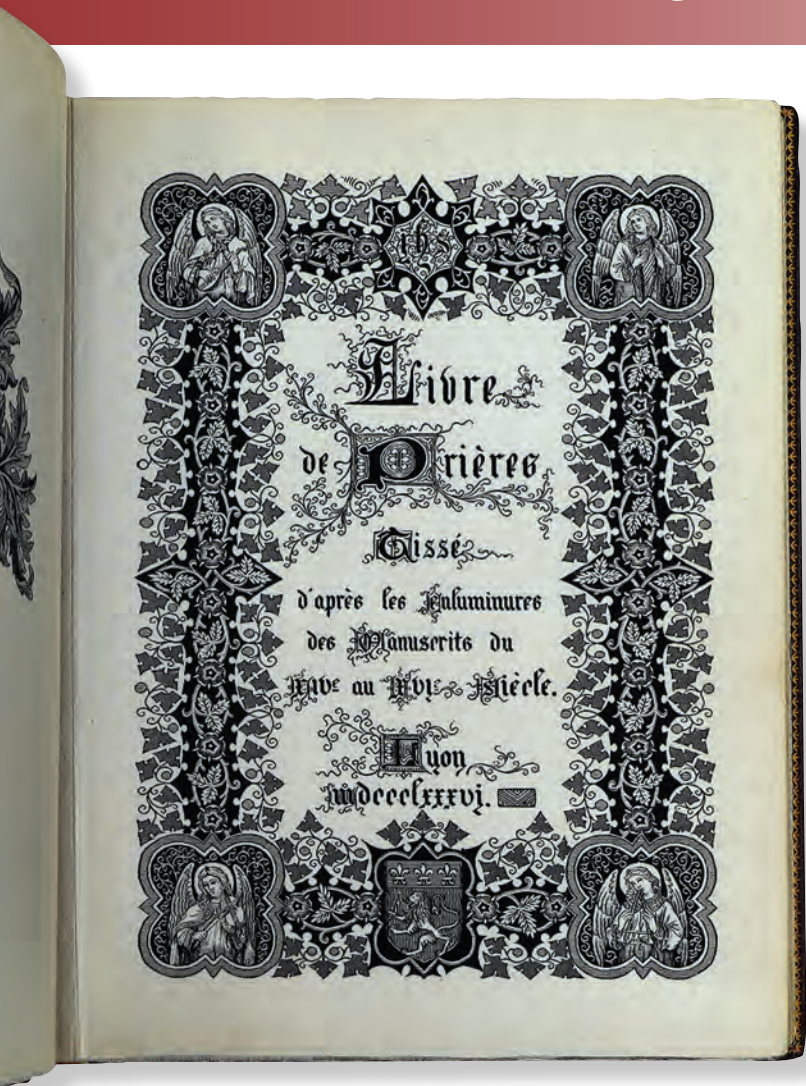
This is the large paper edition of this work. A regular, trade, edition was published at the same time by Windward House, a sporting press started by Connett in 1933, and both edition s used Barber’s vignette of a floating decoy on the title page. While the spine of this binding is fragile, it is in better condition than typically encountered. With ALS to Mr. Dobberteen laid in about decoys, “One of the most important books published by Connett” (Siegel).

First edition. 5 color plates, one of them handcolored, and 121 other illustrations. xix, [iii], 156 pp. 4to. Original full red morocco gilt, t.e.g., others uncut. Almost fine, minor rubbing at head and tale of spine, in original slipcase, laid into a beige linen drop box with red morocco label. Siegel 85; Frazier B-5-a.

375021 \$5,000



Miscellany



Woven on Silk, Programmed on a Jacquard Loom

112. HENRY, J. A. *Livre de prières tissé d'après les enluminures des manuscrits du XIVe au XVIe siècle*.

LYON: [A. ROUX], 1886.

This book, produced over a two-year period, is woven entirely on a programmable Jacquard loom, with a dark text and soft grey background. Finely bound is a contemporary somber *jansenist* style, opening to elaborately gilt doublures and the remarkable visual effect of the woven floral borders, miniatures, and text. At once both a product of the peak industrialization of the silk industry and a retrospective vision of the book arts of the late medieval and early modern period. The punch cards used to set the loom are also a direct precursor of the punch cards that initiated the computer revolution of the twentieth century. A spectacular example of the art of the book.

First and only edition, one of just 50 or 60 copies produced. Text and ornamental borders and illustrations, woven from designs by R. P. J. Hervier in black and pale grey silk, 25 leaves, with matching blank leaves at front and back. 8vo. Full dark brown levant in jansenist style, blue morocco doublures gilt with inlaid purple fleurs de lys, burgundy moire flyleaves, a.e.g. by J. Kauffmann-Petit & Maillard. Bookplates of Phoebe A. D. Boyle; book label of the Vicomte de Lacroix-Laval; Justin C. Turner (loose bookplate). Faintest traces of rubbing. Fine, in morocco backed slipcase and cloth wrapper. Vicaire V, 342.

375214

\$37,500

The Folio Authorized Edition

113. (BIBLE. ENGLISH, AUTHORIZED, 1640). [The Holy Bible. Containing the Old Testament and the New. Newly translated out of the original tongues].

LONDON: BARKER, 1640; 1639.

Sound, attractive copy of the folio authorized edition of the English Bible, printed in large black letter type, published in successive editions, the first in 1611, followed by 1613/11, 1617, 1634, and this edition: all five “closely resemble each other ... These agree so closely that the corresponding leaves practically always end with the same word” (Darlow & Moule, note). The New Testament has a separate title page dated 1639; the register is continuous.

New Testament with ornamental title page, dated 1639. Text in Black letter in two columns. Calendar, Almanac, list of holy days, and table of contents (sigs. C & D) are printed in red and black. Collation: A–B⁴, C⁶, D⁴, A²–6D⁶. General title page in facsimile. Apocrypha and N.T. bound as vol. 2. 2 Vols. Folio. Twentieth century half brown morocco and marbled boards. Minor rubbing. General title page in facsimile; dedication leaf remargined at gutter. Very good plus. Darlow & Moule 421 (“last of the folio editions in large black letter printed between 1611 and 1640”); ESTC S90554. Provenance: General Theological Seminary (bookplates, blindstamps).

375287

\$10,000



With a Double Fore-edge Painting

114. The Book of Common Prayer, and Administration of the Sacraments, and Other Rites and Ceremonies of the Church, According to the Use of The Church of England, together with the Psalter of Psalms of David, pointed as they are to be sung or said in churches.

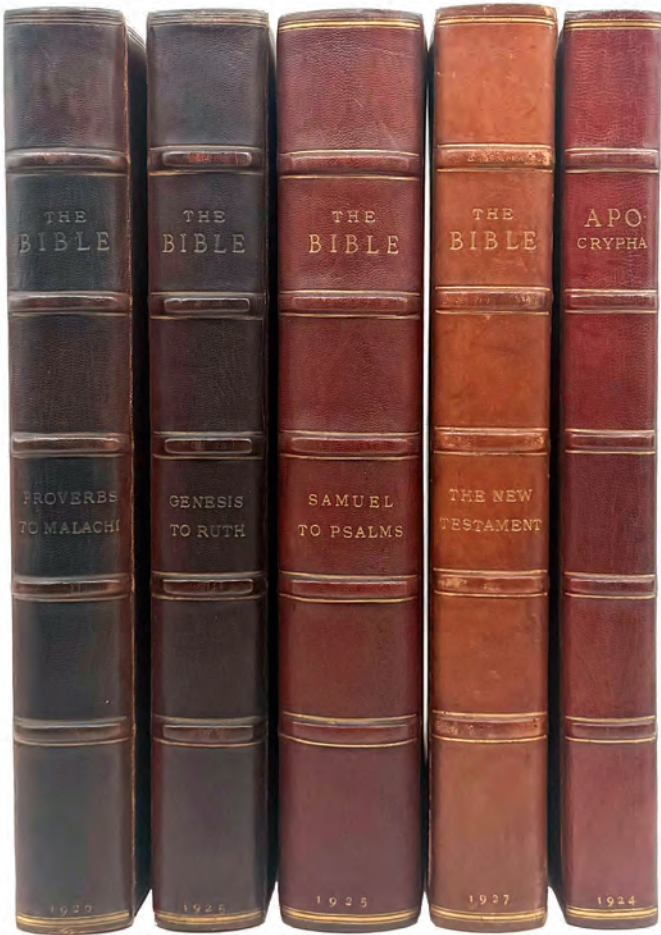
OXFORD: CLARENDON PRESS, BY W. DAWSON, T. BENSLEY, AND J. COOKE, PRINTERS TO THE UNIVERSITY, 1796.

A late 18th-century version containing no royal preamble from George III, but only two brief pages at the rear — dated 1698 and 1696, respectively — attesting to then-king William II's approval of the New Version of the Psalms of David by Nicholas Brady and Nathan Tate, also included here. Of special interest is the double fore-edge painting of both Lichfield and Chichester Cathedrals, two of the nine British medieval churches originally constructed as Roman Catholic cathedrals but later converted to Church of England worship during the reign of Henry VIII. Ownership signatures of J. A. Lamb on the preliminary and rear leaves of this copy, possibly of the prominent Boston shipping family in the late 1770s–early 1800s.

12mo. Red morocco, stamped in gilt on covers and spine. Marbled endpapers with gilt-stamped morocco bookplate. Corners bumped. All edges gilt with double fore-edge painting of Lichfield and Chichester Cathedrals. Marbled endpapers. Bound-in ribbon marker. In buckram slipcase. Not in Griffiths, D.N. Book of Common Prayer.

371626

\$7,500



The Nonesuch Bible,
One of 75 Deluxe Copies

115. (BIBLE IN ENGLISH). The Holy Bible.

LONDON: NONESUCH PRESS, 1924–27.

One of the great early books of the Nonesuch Press, and Stephen Gooden’s second book commission, after the Nonesuch *Anacreon* of 1923.

The copies on fine paper were bound in full *niger* or full vellum, and the name of the subscriber was printed in the first volume; this copy, printed for railway magnate H. Malcolm Hubbard, bears a note from Francis Meynell recording the transfer to fellow rail executive Ion Buchanan Pritchard. Uncommon and attractive.

Deluxe edition, one of 75 copies on Arnold unbleached rag paper, no. XXXIV. First vol. printed ad hominem for H. Malcolm Hubbard, with ink note below, “Transferred to Ion Buchanan Pritchard, F. Meynell”. Each volume with an engraved title page, head piece, and tail piece by Stephen Gooden. 5 Vols. Folio. Full brown crushed niger by Best with gilt rule borders and spine, relatively unadorned, raised bands, a.e.g. on the rough. Book ticket of Philip Duschnes. Ex-library with labels from General Theological Seminary Rare Book Room to front paste-downs of each volume. Faintest traces of rubbing to board edges, spines of vols. 1 & 3 slightly darkened from smoke, interior fine. Dreyfus 21 and 20. The Nonesuch Century 21 and 20. Ransom, Selective Check Lists, pp. 163–164, nos. 20 and 21. Rumball-Petre 125. Tomkinson, p. 136, nos. 19 and 19a.

371052

\$6,000

The Broadway Legend

116. VAN VECHTEN, Carl.
Portrait photograph of George M. Cohan.

NEW YORK: N.D. [OCT. 23, 1935].

Superb character portrait of the great entertainer, and by far the best of the portraits from the session of October 23, 1935, in Van Vechten’s studio, of which the Library of Congress has 12 examples — but apparently not this one.

Full frontal bust portrait. Gelatin silver print. 35.4 x 28 cm. (approximately 14 x 11 inches). Fine. Docketed in pencil on verso, giving the name of the sitter, and a reference to negative and print (XI–E–28).

257475

\$3,000



‘If there had never been a
Stork Club, mankind ...
would have invented one’

117. BEEBE, Lucius.
The Stork Club Bar Book.

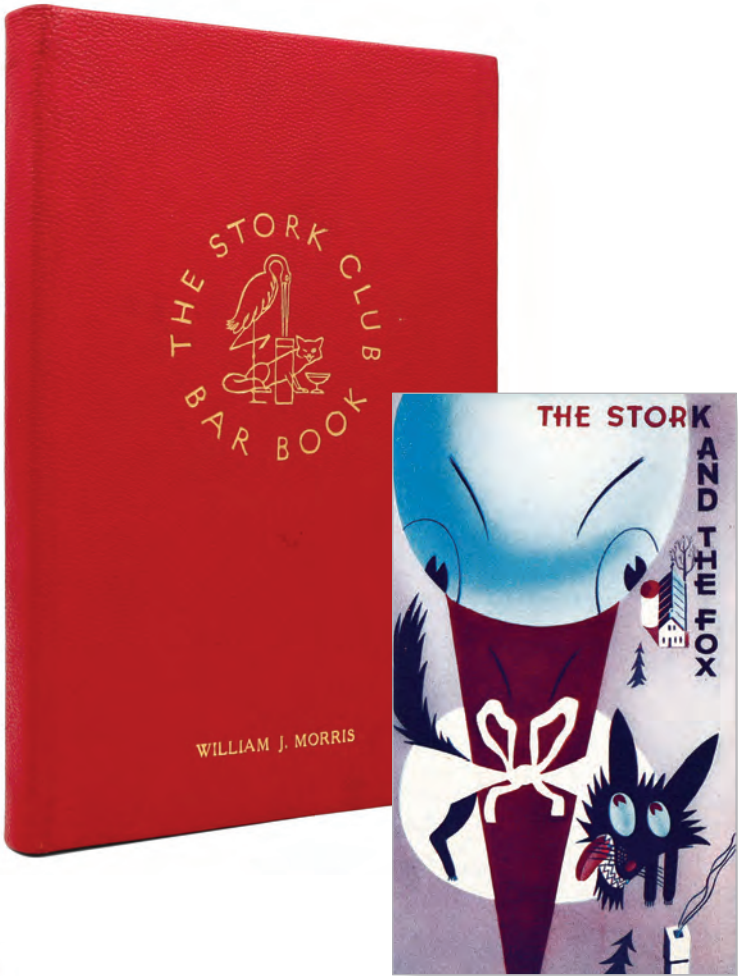
NEW YORK: RINEHART & COMPANY, 1946.

A handsome presentation copy of the first edition of this classic of mixology, owned by former Brooklyn and New York Municipal Court judge, William J. Morris (name lettered in gilt to front cover). Typography by Paul Rand. With laid-in scarce four-panel color-illustrated booklet, *The Stork and the Fox*.

First edition. Loose fold-out booklet with full-page, full-color illustrations. i–xiii, [14]–136 pp. Deluxe issue title on stub, as issued (with notice of binding by Brown & Bigelow on verso). 8vo. Original full red morocco lettered in gilt with Stork Club device to upper cover. Light offsetting to endpapers but otherwise very clean. A near fine copy, very minimal shelf wear, with a small surface tear to front pastedown.

374855

\$2,000



An Art Deco Classic

118. THENON, George-Gabriel [RIP].
Cocktails de Paris. Illustrated by Paul Colin.

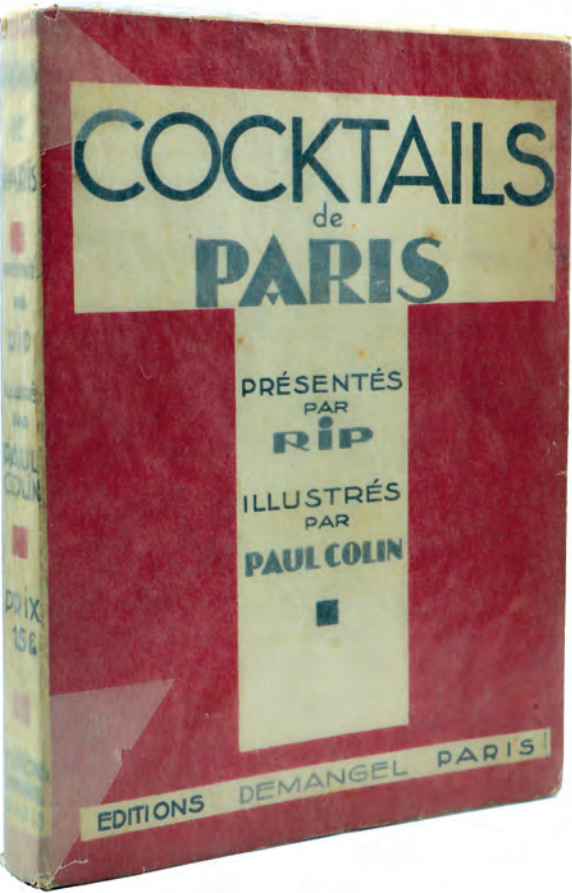
PARIS: EDITIONS DEMANGEL, 1929.

A classic Art Deco-era cocktail book, with the wrapper design and interior illustrations by artist Paul Colin, best known for his portraits of Josephine Baker and 1920s Parisian jazz artists. His charming and humorous drawings depict many of the things one would expect to find in a fine drinking establishment, as well as facsimile signatures of famous bartenders and multiple contemporary ads for French liqueurs and Parisian restaurants and bars. A remarkable survival in such fine condition.

First edition. Red and black wrappers with original glassine; spine slightly sunned; very minor edge wear, primarily to page fore edges; illustrated throughout with black-and-white drawings; advertisements both front and rear, and interspersed throughout text.

373128

\$3,500



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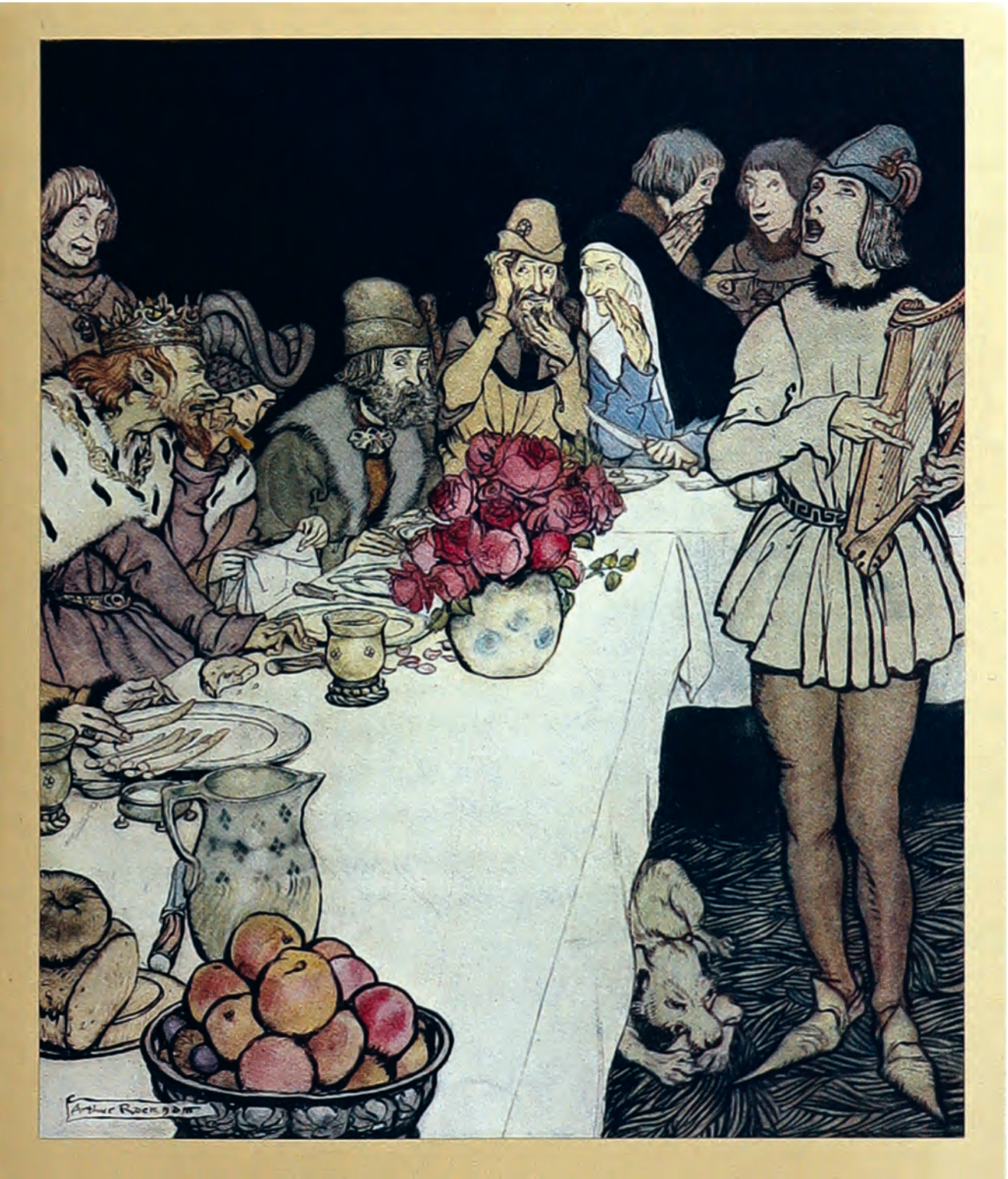
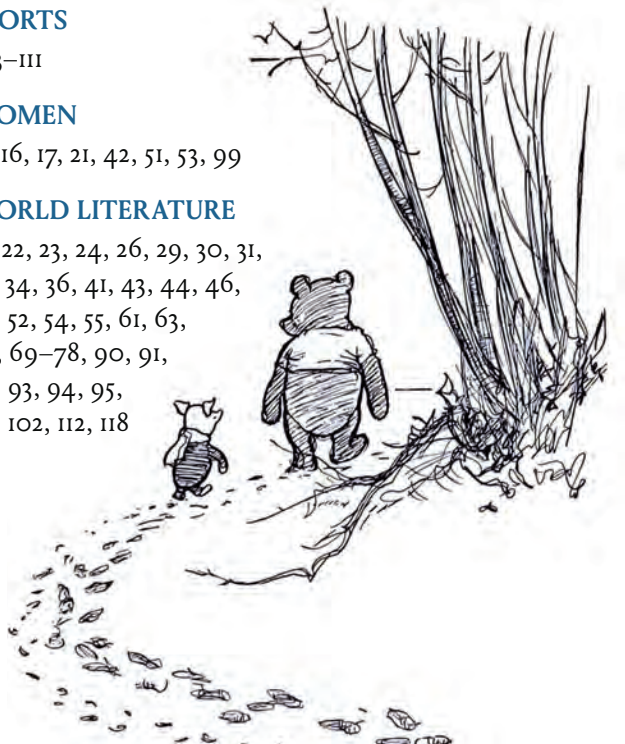


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FACING PAGE: ITEM 54

JAMES CUMMINS *bookseller*

