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## 52nd Annual New York Antiquarian Book Fair April 12-15, 2012

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### BOOTH EOI

Signed, with an Original Print

1. ADAMS, Ansel. Images. Oblong folio, Boston: New York Graphic Society, 1974. Deluxe issue, one of 1000 copies signed by Ansel Adams and with additional silver print signed by Adams. Black shelfback and slate cloth, original photographic dust jacket, very fine copy, housed in original silver-stamped clamshell box (front hinge of box cracked). \$10,000

The deluxe issue of this elegantly produced volume presenting some of the best known photographs by Adams. With an original signed print, "Fern Spring, Dusk, Yosemite Valley, California"

Author's Own Copy

2. ANDREWS, Roy Chapman. The New Conquest of Central Asia. A Narrative of the Explorations of the Central Asiatic Expeditions in Mongolia and China, 1921-1930. The Natural History of Central Asia vol. I, Chester A. Reed, Editor. With chapters by Walter Granger...Clifford H. Pope...Nels C. Nelson...with 128 plates and 12 illustrations in the text and 3 maps at end. lx, 678pp. 4to, New York: The American Museum of Natural History, 1932. First edition. Publisher's orange cloth stamped in black. Minor wear at extremities. Archival repair to pp. 335-6. An attractive and extremely desirable copy. In custom black morocco-backed slipcase with inner wrapper. Yakushi A 223. \$4,500

The New Conquest of Central Asia is lavishly produced volume that stands as one of the landmarks of twentieth-century exploration. This copy is from the library of the author, Roy Chapman Andrews. Loosely inserted are four TLs to Andrews and/or his colleague and co-author Walter Grainger from recipients of presentation copies of this book: Kermit Roosevelt, T[homas] W. Lamont, Childe Frick, and C. V. Whitney (variously dated from January to April, 1933). Andrews, adventurer, explorer and naturalist, was subsequently the model for the character of 'Indiana Jones.' Provenance: personal library of Roy Chapman Andrews; presented by Chapman's second wife, Wilhemina "Billie" Andrews (later Mrs. Robert A. Street) to Charles Gallenkamp, author of Dragon Hunter. Roy Chapman Andrews and the Central Asiatic Expeditions (Viking, 2001). A matchless association.

Apperley Tells His Publisher How to Make the Life of Mytton "Take"

3. APPERLEY, Charles James ("Nimrod"). Autograph Letter, Signed ("C.A.") to Rudolph Ackermann, 12 May 1836, on illustrating and promoting the second edition of *Memoirs of the Life of the Late John Mytton*, and objecting to several of Alken's "ludicrous and extraordinary scenes" 16 pp. Mounted. 4to, Shrewsbury: 12th May 1836. Some old folds and negligible

soiling. Tipped into a twentieth century album of half brown morocco and brown cloth, gilt spine. Bookplate of Robin Stephen Benson. Cf. Tooley 66-67; E. W. Bovill, *The England of Nimrod and Surtees 1815-1854 (1959)*.

\$5,000

A lengthy and fascinating letter from Apperley to his publisher on a variety of subjects relating to the second edition of "Memoirs of the Life of the Late John Mytton": Reading in part: "At length I have come to a conclusion as regards affording you all the assistance possible towards the 2d. edition of the Life of Mytton — I now send you three views which are the last and I hope will consider as good as any that you have received at my hands. The series you have complete (12 s. a vignette) I have spared no expense I can assure you to have them got up in a style worthy of the patronage of the Sporting World, moreover what enhances their value is their being faithful Sketches from Nature. It is a great pity that we were not acquainted with each other previous to the publication of the 1st Edition, otherwise the views Alken had delineated could have been made from Sketches which I would have had taken from the spot where these ludicrous & extraordinary scenes occurred ..." Apperley acknowledges that Ackermann will be reluctant to bear the expense of re-doing the Alken views, but goes on to insist, "I must again beg of you to leave out the view Mytton Setting Fire to Himself for I think it really too bad to hold poor M up to ridicule by exposing him in so degrading a point of view in a picture. In my opinion it is quite enough to describe his unnatural actions, but for goodness sakes do not hold him up for a maniac in so deplorable a manner by representing him in his idiocy by pictorial illustration." There follows a discussion and detailed listing of which of the New Plates and Old Plates are to be used in the second edition (a total of 18 plates were published), and discusses a portrait on Mytton in oil that Apperley proposes to sketch Mytton's "phiz" if he can get a quarter of an hour's access to the room, and that Ackermann use the sketch for a revision of the title page illustration. Apperley discusses facsimiles of Mytton's letters and asks for a half a dozen copies of the new edition on larger, superior paper "with a margin of 3 inches" for his own use. He discusses the expected print run, the need to keep standing type after the first 2,000 (or at least 1,500) copies are printed, and counsels the publisher on the number of copies to be sent to Calcutta and Bombay and Madras and New South Wales and America ... "For from time immemorial there never was such a man as John Mytton ... It has been my endeavour that the Work shall take and it must take, therefor you need not fear for the result any longer. But one word with you before I conclude, be liberal in your outlay upon the said work ..."

4. AUSTEN, Jane. *Emma: A Novel. In Three Volumes.* 3 vols. 12mo, London: John Murray, 1816. First edition. Later tan polished calf, gilt spines, marbled endsheets, edges marbled to match. Volume I finely rebacked, spine labels renewed to style. Bound without half-titles in volumes 2 and 3 (none called for in volume 1). Occasional light spotting (chiefly at ends). A very good tall copy. Gilson A8; Keynes Austen 8. \$12,500

5. BACK, Captain [George]. *Narrative of the Arctic Land Expedition to the mouth of the Great Fish River, and along the shores of the Arctic Ocean, in the years 1833, 1834, and 1835.* Illustrated with folding map at end and numerous plates. 8vo, London: John Murray, 1836. First edition. Contemporary half calf and marbled boards, rebacked with fine period spine, morocco label. Contemporary bookplate of Anthony MacTier "of Durris" Fine copy, clean and bright. Streeter 3704; Wagner-Camp 58b; Field 64; Hill 42; Lande 935; Arctic Bib. 851; Sabin 2613; TPL 1873. \$1,750

Back volunteered to search for the lost Ross expedition. Here he describes his trip through north central Canada down the Slave to Great Slave Lake, then to the Great Fish River (which he discovered) and finally to the Arctic Coast. He makes important observations of the Aurora Borealis here, too. It was on this journey that Back named Montreal Island. 'As a literary composition this work may rank higher than any former volume produced by the Northern expeditions' (Lande).

6. [BADCOCK, John]. *The Fancy; or The True Sportsman's Guide: Being Authentic Memoirs of the Lives, Actions, Prowess, and Battles of the Leading Pugilists, from the Days of Figg and Broughton, to the Championship of Ward. By an Operator.* With 57 plates, including 47 mostly stipple engraved portraits, colored pictorial title page in each volume, and 8 plates of sporting scenes (2 colored, 2 folding). Pp. [i]-xv (contents), [i] – iv (introduction), [5]-680, [iii] – vi, [1, notice]; [i]-xii (contents), [1] – 743, [1, binder's directions]. 2 vols. 8vo, London: Published by J. McGowan and Son 16 Great Windmill Street, 1826. First edition. Bound in full crimson morocco, with gilt stamped boxing scene on upper covers, t.e.g. by Root. Almost fine. Magriel 35 (calling for 46 portraits); Hartley 1514; Cohn 302; Plimpton, Foreword to "Selections from The Fancy", 1977. \$6,000

Substantial history of boxing and chronicle of sport in England, with portraits of pugilists, including Bitton, the Jew, and Tom Molineux, a black man from Maryland. The other plates illustrate bull baiting, duck hunting, a rowdy scene in London, and other sporting topics. The first copy we have had; only one copy in the auction records of the last three decades. There is evidence to indicate that John Bee (John Badcock) was responsible for at least the first 16 numbers of the work. Very rare and valuable (Cohn's valuation was at £30; only the wrappers, not present here, were by Cruikshank). It was started in parts in 1821 and ran to 55 numbers. Some of the miscellaneous essays at the end of volume II are by Pierce Egan and are exact reprints of these same essays from his book "Sporting Anecdotes" (1825). RARE.

"I couldn't stop writing ..."

7. BERRYMAN, John. Small archive of correspondence to Ralph G. Ross, including 15 Autograph Letters Signed ("John"), and 11 Typed Letters Signed, with related material. 41 pp. on various papers including Brown University, University of Minnesota, and personal stationery, with some original envelopes. Various sizes, Vp [mostly Providence and Chepachet, RI, and Minneapolis, MN]: Nov. 29, 1957 – June 21, 1971. Most letters previously folded, else in near fine condition. \$75,000

An extraordinarily rich cache of highly personal letters written from Berryman to his close friend and colleague at the University of Minnesota, Ralph G. Ross. Berryman writes of the frantic composition and editing of the *Dream Songs*, his near constant sufferings from alcoholism, ill-health and

poverty, his distress at Theodore Roethke's death and Delmore Schwartz' insanity, and his father's suicide and his own depression, but also of the joys of writing, scholarship, teaching, and parenthood. Full description available on request.

#### The Third Folio King James Bible — Handsome Copy

8. (BIBLE, English). *The Holy Bible, conteyning the Old Testament, and the New: newly translated out of the Originall Tongues: and with the former Translations diligently compared and revised by his Maiesties special Commandement.* Title within large woodcut border representing the twelve tribes. Text in two columns, 72 lines, black letter. A4 B4 C6 D4, A-Z6 Aa-Zz6 Aaa-Zzz6 Aaaa-Mmmm6 Nnnn4; [508] leaves (+ "The Genealogies", [2], 34 pp., bound before Genesis); without map. Thick Folio (390 x 260 mm.), London: Imprinted at London by Robert Barker ..., 1613. Third folio edition of the King James Bible. Contemporary panelled calf.; old institutional stamp on front and rear pastedowns. Covers quite scuffed, but sound and attractive. General title [A1] laid down, A2-A4 with skillful restorations to lower corners; final three leaves repaired, with old damp-stains (Nnnn3 with loss of a word on 3 lines); lower corners of D6 and Oo3 restored with no loss of text; map lacking (as most often) but overall, a remarkably fine and sound copy otherwise, not often seen thus. STC 2226; Darlow & Moule 249; STC 23039.6 (Genealogies); Herbert 322; PMM 114. \$25,000

A very attractive copy of the true 1613 folio edition, the third edition of the King James Bible.

#### The "Gun-wad" Bible

9. (BIBLE, German) [Saur, Christopher], printer. *Biblia, Das Ist: Die Heilige Schrift Atles und Neues Testaments, Nach der Teutschen Uebersetzung D. Martin Luthers mit Jedes Capitels Furtzen Summarien, Auch Bengefugten Vielen und Richtigen Parallelen ...* [4], 992, 277, [3]pp. 4to, German-town: Christoph Saur, 1776. Third Saur edition. Contemporary calf over wooden boards, metal clasps; rebacked with original spine laid down. Later newspaper clippings (in German) pasted to front pastedown; contemporary ownership inscriptions on rear flyleaf. Some later and contemporary notations to text. Light foxing. Very good. Evans 14663; Hildeburn 3336; Sabin 5194. \$6,000

The third edition of the first European language Bible printed in America, famously known as the "Gun-Wad Bible," after its use in the American Revolutionary War as cartridge paper during the Battle of Germantown. It is also notable for being the first Bible printed from type cast in America. Reputed to have been printed in an edition of 3000 copies, most are said to have been destroyed by the British during the battle. The present edition was printed by Christopher Saur II, son of Christoph Saur the elder, a native of Wittgenstein, Germany. The elder Saur emigrated to Germantown, Pennsylvania and practiced medicine before turning to printing. It was he who printed the 1743 first edition; the son then printed a second edition in 1763.

#### The Binder's Copy

10. (Bible, Gutenberg). [The Gutenberg Bible]. *Biblia Sacra.* 2 vols. Folio, [New York: Pageant, 1961]. First American edition of the Gutenberg 42-line Bible, one of 1,000 copies. Full black morocco gilt, spines gilt with raised bands, black morocco doublures with silk flyleaves, a.e.g., in matching full morocco slipcases, specially bound by A. Horowitz & Sons bindery. Fine copy in brilliant condition. Provenance: Horowitz Family, bound especially for the President of the firm, his personal copy. \$10,000

Hand-bound in 2 volumes and limited to 1000 sets. Derived from the Ansel Verlag edition itself based on the copy in the Koniglichen Bibliothek in Berlin and the celebrated Standischen Landesbibliothek [Fulda] copy. Text

reproduced lithographically and the illuminations by sheet-fed gravure. Specially produced 100% rag content. An exceptional achievement. The present copy was specially prepared for the binder. UNIQUE.

#### The Rare and Beautiful Senneton Bible, Lyon 1545

11. (BIBLE, Latin). *Biblia breves in eadem annotationes, ex doctissimorum interpretationibus, & Hebraeorum commentarijs. Interpretatio propriorum nominum Hebraicorum. Index copiosissimus rerum & sententiarum utriusque testamenti.* Title-page with printer's salamander device printed in red and black, numerous large woodcut initial capitals throughout. Text in two columns. [8], 320; 78; 41, [1]; 81, [1, blank] leaves; 8 a-z8 A-R8 AA-II8 aa-dd8 ee10 aaa-iii8 kkk10 (kkk10 blank). Additional title-pages for the last two parts ("Hebraica, Chaldaea, Graecaque & Latina nomina virorum", and "Index Rerum et sententiarum", dated 1545 and 1546, respectively), also with printer's device. 4 parts in one volume. Folio; 350 x 240 mm, Lugduni [Lyon]: sub insigni Salamandrae [Jacques and Jean Senneton], 1545. Contemporary blind-stamped calf over wooden boards, raised bands, brass clasps. Spine neatly repaired; title-page lightly dampstained, as are lower margins of first few leaves; marginal gloss on verso of title leaf in contemporary hand, otherwise a beautiful copy in a magnificent binding of the period. Baudrier VII, pp. 400; OCLC: 695086429 (one copy: General Theol Seminary); not in Adams; cf. Delaveau-Hillard, *Bibles Paris 863* (for 1546 ed.); not in Darlow & Moule; not in the British Library; not in the Bibliothèque Nationale, not in the Library of Congress, etc. etc. \$10,000

The Senneton brothers of Lyon carried out their publishing activities from 1544 to 1575 in a century which has come to symbolize the golden age of printing in Lyon; and although their names are not as celebrated today as those of some of their illustrious compeers (e.g., Giunta, De Tournes), the high quality of their work is evident in this magnificent Vulgate Bible, their third publication. Along with its notable features — the fine typography and beautiful large initial capitals on criblé backgrounds — is the striking two-color printer's device of a crowned salamander surrounded by red flames, seen here on each of the three title-pages. The text itself follows that of the 1532 Estienne Bible. The Bible is as rare as it is beautiful. OCLC locates only one copy of it worldwide (General Theological Seminary); almost as rare as this is its reissue, with a 1556 date on the title-page (v. *Bibles à Paris 863*). A remarkably preserved rarity in a superb contemporary binding.

12. (BIBLE, Miniature). *The Holy Bible, containing the Old and New Testaments ... Illustrated by Charles Bell Birch.* Printed at the University Press, Glasgow. Miniature (1-11/16 x 1-3/16 inches), Glasgow; London: David Bryce; Henry Frowde. Oxford University Press, 1896. Black yapp morocco, spine titled in gilt. Magnifying glass in pocket inside back cover. Fine. Bondy, *Miniature Books*, p. 108 ff.; Welsh 559; Spielmann 24. \$350

The complete Authorized Version of the King James Bible. A marvel of miniature printing.

13. (BIBLE, N.T., English – Geneva Version) Thomson, Laurence (revisions). *The New Testament of our Lord Iesus Christ, Translated out of Greeke by Theod. Beza. Whereunto are Adjoyned Large Expositions of the Phrases and Harde Places by the Authour and Others: Together with a Table or Concordance Containing The Principall Wordes and Matters Comprehended Herein* [bound with:] Sternhold, Thomas, et al [eds]. *The New Testament of our Lord Iesus Christ, Translated out of Greeke by Theod. Beza. Whereunto are Adjoyned Large Expositions of the Phrases and Harde Places by the Authour and Others: Together with a Table or Concordance Containing The Principall Wordes and Matters Comprehended Herein.* [6], 322, [19] leaves; [12], 136, [16] pp. Woodcut initials. Texts in black letter, that in the second work in double columns. 4to, London: Christopher Barker, printer to the Queenes most excellent Maiestie, [1583]; and

John Day, 1583. Full 19th-century crushed levant, raised bands, gilt inner dentelles, a.e.g. by Jenkins & Cecil. Both titles within elaborate woodcut borders, with woodcut map on verso of ¶8 and Royal Arms at conclusion of St. John. The first work wants the two preliminary blanks and the final blank. Joints rubbed, clearly washed at the time of binding, though with occasional light foxing and minor spotting remaining, a handful of small marginal repairs, lower margins of U2-3 in second work a bit frayed (with a few small chips not affecting text); generally a very good copy (if somewhat processed). ESTC S123036 & S102250; STC 2885 & 2466; Herbert 180; Darlow & Moule 137; Luborsky & Ingram 2885. \$9,500

The Geneva – Thomson text of the New Testament, revised by Thomson from the translation by Whittingham, Gilby, Sampson and others. First printed in 1576, Thomson's revision eventually became the final and most popular version of the Geneva text. The edition of the Psalms by Sternhold and Hopkins was first published in its complete form in 1562, and was frequently reprinted, often to be bound to accompany other editions of the Bible.

#### An Incunable of the Utmost Rarity

14. (BIBLE, Psalms). *Psalterium [with] Commune sanctorum.* [293 of 296 leaves; lacking first 2 leaves of the Calendar, and final blank. [\*6 ••8 a–x8 y12 z8 A–L8 M3]. 8vo; 111 x 90 mm, Ulm: Johann Zainer, [c. 1480]. Bound in 18th-century paper boards, with remnant of morocco spine label, edges stained red. Spine defective and covers rubbed, but binding is sound; several leaves bear stubs at outer edge from former index tabs; first leaf of Psalter extended at inner margin; final two leaves slightly waterstained; some browning and occasional stains; text block seriously trimmed but never into text. Notes on front endpapers, and a presentation inscription in 1826 from a member of the German Methodist Episcopal Church U.S. In a custom half-morocco slipcase and chemise. Goff Suppl. P1041a; H 13475\*; C 4927; GW M36206; ISTC No.: ip01041500. \$35,000

Johann Zainer the Elder (fl. 1472-93) established the first printing press at Ulm, where his first book is dated 1473. Zainer's little pocket psalter is undated; the colophon gives only the printer's name and the city. ISTC gives a conjectural date of around 1480. The book's handy but fragile format doubtless guaranteed a low survival rate, and indeed the few copies which have survived are often incomplete fragments, or in poor condition. ISTC gives the following locations France: Strasbourg BNU (imperfect, wanting Commune sanctorum) Germany: Bamberg SB; Berlin SB; Fulda HLB; Leipzig DB/Buch (fragment, missing); München BSB (2, imperfect); Stuttgart WLB (3) U.S.A: Washington DC, Washington Cathedral Library (this copy) The present copy — the only copy in America — is complete, save for the first two leaves of the Calendar, and the blank leaf at the end.

#### Restoration Drawer-Handle Binding

15. (BINDING, Drawer-Handle). *A Christian's Journal. Or, Brief Directions for Devotion and Conversation.* [x], 336 pp. 12mo, London: R. Bentley, 1684. First edition. Contemporary London binding of red turkey, covers tooled all-over in gilt with drawer-handles, dots and spangles, leaf sprigs, tulips and rosettes, with pansies at the corners, spine with four raised bands, each compartment gilt-stamped with central floral device, a.e.g. comb-marbled endpapers, front joint rubbed, else near fine. Wing C-3956 (locates 4 copies); ESTC r227722. For binding, cf. Christie's, *The Library of William Foyle, Part III, lot 471.* \$2,250

A beautiful example of a "drawer-handle" binding of the Restoration period. The tools and design match that of a binding found in the Foyle sale, though our example lacks (perhaps for want of space) what Hobson terms the "very curious nondescript large flower." The work itself is rare, with only a handful of institutional copies and only one copy at auction in the last 30 years.

16. (BINDING, Embroidered). *Diario Ecclesiastico Para o Reino de Portugal, Principalmente Para A Guide de Lisboa, Para o Anno de 1822 ...* 201. [1] pp. 12mo. Lisboa [Lisbon]: Imprensa Nacional, n.d. [c. 1821]. Contemporary armorial embroidered binding, white satin emboirdered with silver and gold thread and colored silks to an all-over scrollwork pattern, embellished with small gold spangles and silver leaves, central oval made up of embroidered laurel branches surrounding the crowned royal coat of arms of Portugal on the front cover and a rural scene with cottage on the rear cover, smooth spine, edges gilt and gaufered, floral-patterned endpapers, one outer silver border thread loose, front cover tender, else fine, in a contemporary red morocco pull-off case, gilt stamped with the royal arms. For binding, cf. Davis Gift III, 408; BL, c108u2. \$4,000

A Portuguese almanach for the year 1822, a work often found in an embroidered satin binding. This copy bears the royal arms of Portugal and comes housed in its original red morocco pull-off box.

#### English Fan Binding

17. (BINDING, English). *The Holy Bible ... [bound with:] The Whole Book of Psalmes*. Woodcut title. A-2Q12. 12mo, Londo). John Field, 1653; 1652. Contemporary brown calf, covers tolled in gold to a fan design with central large fan made up of small tools surrounding a cameo portrait of Christ and corners with quarter fans, flat spine with gilt roll border and floral device, edges gilt and gaufered with painted floral design, head of spine and corners repaired, contemporary notes on pastedowns dated June 4, 1653, Norfolk. Bookplate. Darlow & Moule 494; ESTC R218691; Wing B2237A. \$12,500

A rare example of an English fan binding of the 17th-century. Fan bindings were produced as early as the 16th-century in Spain, and from there spread to the rest of Continental Europe, remaining especially popular in Spain and Italy in the 17th-century. In England, the Cambridge binder Daniel Boyse and Lord Herbert of Cherbury's binder produced bindings with elements of a fan design (see Davis Gift II, 73 & 75 and Nixon, *Five Centuries*, no. 30, respectively) but it was not until the Scottish wheel bindings of the 18th century that the full flowering of the fan design came to the British Isles. This example is notable for the contemporary manuscript notes on the inside covers dated June 4, 1853, Norfolk.

18. (BINDING, Italian). *Octavarium Romanum, Sive Octavae Fesrorum*. Engraved title vignette. xvi, 240 pp., printed in red and black. Small 4to, Venetiis [Venice]: Nicolaum Pezzana, 1755. Contemporary Italian (Naples?) binding of full marbled brown calf over pasteboard, tooled in gold all-over, covers with two outer border rolls surrounding two double-ruled panels filled with solid tools decorated with silver, black and azure paint, outer panel with tulip tools at corner, inner panel with central painted cross-hatched diamond surrounded by small massed tools and ribbons, spine in six compartments with five raised bands and green morocco label, edges gilt and gaufered with small flower and "s" tools. Light rubbing to extremities with a few minor surface abrasions, silver paint oxidized with some loss, evidence of clasps now removed. In a contemporary calf pull-off box. Compare: BL c154g12/Davis 859; BL c27e18; Davis 860. \$5,000

A finely bound Venetian Octavarium, with heavy tooling all-over decorated in silver, black, and azure paint — a style common to the Salvioni workshop. Davis Gift 380, which Foot suggests was bound in an unknown Neapolitan workshop, shows the same wide outer roll on the covers.

19. (BINDING, Italian) Lasena, Pietro. *Dell' Antico Ginnasio Napoletano. Opera Posthuma di ...* Engraved title. [xx], 229, [3] pp. 4to, Napoli [Naples]: Carlo Porpora, [1688]. Second edition. Mid-eighteenth century Italian enamelled binding of full brown calf, covers with two gilt-rolled panells, central strap and scroll device built up from gouges, surrounded by

pointellé flowers, with remnants of blue and red enamel, edges gilt, guaf-fered and painted with floral and hare design, front free endpaper removed, bookplate. Graesse IV, p. 113. \$7,500

A history of ancient sport and games in Italy, first printed in 1641. This copy in an elaborate eighteenth-century Italian enamelled binding with all edges gilt, gaufered, and painted.

#### A Fine Binding by the Naval Binder, With a Dated Fore-edge Painting

20. (BINDING, Naval Binder, Fore-edge). *The Holy Bible, Containing the Old Testament and the New ... [With:] The Whole Book of Psalmes*. Engraved titles (general, New Testament & Psalms) printed in red and black, text in double columns with red rules. Collation: A-2Z8, 3A4; A-E8. 8vo, London: Henry Hills [and John Field]; Companie of Stationers, 1660; 1661. Near contemporary black morocco, onlaid with red and citron to a panel design with narrow pointed oval at center, tooled in gilt all-over with tulips, leaves, and other flowers (some onlaid) and small massed volute tools, small bird-head tool at top and bottom of panels, spine in seven compartments with raised bands, a.e.g., fore-edge painting under gilt of flowers, signed "E.S. 1704," comb-marbled end-leaves, light rubbing to joints with rear joint just starting, some loss to spine ends, else near fine. Small bookplate. In a custom half-morocco slipcase and chemise. Darlow & Moule 527; ESTC r28924 & r176199. For binding, cf. Davis Gift II, 123; Nixon, *Restoration* 80; Maggs Cat. 1075 part I, no. 91. \$12,500

A fine example from the Restoration workshop dubbed the Naval Binder, for work done for the Navy Office in the 1670s and 1680s. It is likely that Samuel Pepys, as Chief Secretary to the Admiralty, commissioned some the bindery's finest work. This example was inspected by English binding authority Howard M. Nixon, who made the attribution to the Naval Binder. It shares many similarities in design and tooling— including the small bird-head tool — with the binding found in Davis Gift II, no. 123 and Nixon, *Restoration*, no. 80.

21. (BINDING, Rococo). *The Book of Common Prayer*. 344 leaves. Royal 8vo, Cambridge: Printed by John Baskerville for B. Dod, 1762. Third edition of the Baskerville Prayerbook. Bound in full contemporary green morocco, tooled in gold to a rococo design with snail, insect and dragon gilt-stamped emblems, surrounding a central Christogram of onlaid green, red and citron morocco, flat spine divided into six compartments filled in with Greek key and oval-and-diamond rolls, with clasps, bookplates of Milward Rowe and Emily Turner with corresponding gift inscriptions. Griffiths p. 176: 1762, #4: Gaskell 19; ESTC T087227-BL; HN. Yale. Cf. Davis Gift II, 185 for binding. \$5,500

Baskerville's Book of Common Prayer in a beautiful rococo binding. The emblematic tooling matches that found on a series of prayer books bound for Philip Stanhope, fifth Earl of Chesterfield (cf. Davis Gift II, 185).

22. (BIXBY, William K.) Samson, William Holland. *Mohican Point on Lake George. The Summer Home of Mr. and Mrs. W.K. Bixby of St. Louis, Mo.* With frontispiece, 19 plates including 2 group portraits, double map of Lake George around Bolton Landing at back. 65 pp. 8vo, New York: Privately printed, 1913. First edition, #96 of 200 copies, initialed and numbered on the half-title. Original green cloth, titled in gilt on upper board. Bixby bookplate of Mohican Point house on front pastedown. Fine. Plum, *Adirondack Bibliography* 568; Bruns S27; Heller 716. \$3,000

Inscribed on flyleaf, "Mr. & Mrs. A.B. Payne [names partly effaced] with sincere regards of Mr. & Mrs. W.K. Bixby, St. L. 5/18/14" "Includes 12 pages of text on fishing for smallmouth bass, lake trout and land-locked salmon. one of the few early books to contain as much material on fishing in Lake George" (Heller). An important and rare book.

23. BLAKE, Tom (1902-1994). Hawaiian Surfboard. Introduction by Duke P. Kahanamoku. Illustrated with 46 Illustrations. [16], iv, 5 – 95; 32 photographic plates plus other illustrations in text. 8vo, Honolulu: Paradise of the Pacific Press, 1935. First edition. Original tapa-cloth, issue without surfers on upper covers (no priority). Front upper corner worn, bottom of spine with loss, endpapers with stains. Good. DeLa Vega B28. \$3,000

First edition of the first title devoted to surfing. Blake was an early 20th century surfing and health food pioneer who conceived and developed the hollow surf board. The first definitive book on surfing, by the sport's greatest innovator and the first person to surf Malibu Point along with Sam Reid in September of 1926. "The most important publication in the surfing canon." Dela Vega 200 Years of Surfing Literature.

24. (BOXING) James, Ed., compiler. Ed. James' Copyright Pugilistic Series. [Nos. 1,2,3,4,6,7] [And: The Lives and Battles of the Champions of England from 1700 to the Present Time. Each no. 24 pp [no. 7, 48 pp.], with illustrations in text. Champions: with 34 portrait illustrations on 11 plates. 72 pp. (With duplicates of nos. 1, 6, and 7). 10 vols. 12mo, New York: Ed. James, [1879 – 1880]. Printed colored wrappers. Generally fine (text toned, occasional tiny marginal chips; duplicate of no. 1 with loss of upper blank margin of first leaf not affecting portrait). Champions: blue printed wrappers with pugilists on upper cover, disbound, spine defective. Magriel 72, 73, 74, 75, 76, 77; Hartley 1075, 1078, 1079, 1080, 1082, 1083. Champions: Magriel 71 (noting 35 portraits on 12 l.); Hartley 1077 (describing a copy in green boards with 26 illustrations). \$3,000

Choice set of the Ed. James series of popular histories of boxers and champions of athletic prowess, comprising: The Life and Battles of John Morrissey. OCLC: 54276103 (Yale). The Life and Battles of Tom Hyer (no. 2). OCLC: 54272361 (Yale). The Life and Battles of John C. Heehan, the Hero of Farnborough (no. 3). OCLC: 44910980 (Harvard, Columbia, NYPL) The Life and Battles of Sir Dan Donnelly, Champion of Ireland (no. 4). OCLC: 52801089 (Harvard, NYPL, Notre Dame, Chicago Hist. Museum). The Life and Battles of Yankee Sullivan (no. 6). OCLC: 81058882 (Harvard) The Life and Battles of Jack Randall (no. 7). OCLC: 83426665 (Harvard) Neither Magriel nor Hartley record any item as no. 5 in the series. With a copy of James' The Lives and Battles of the Champions of England, uniform in size and similar in content. OCLC: 38511705 (Harvard, NYPL, Chicago Hist. Museum). RARE.

25. BRAQUE, Georges. Autograph Note, signed ("G. Braque") to his publisher San Lazzaro, relinquishing his author's rights to the reproductions which have appeared in the revue XXme SIECLE, "jusqu'a ce jour" 5 lines in navy blue ink on single sheet of blank paper. 5-¼ x 8-¼ inches, Paris: 5 juillet 1959. Fine. With envelope addressed in Braque's hand, and with his return address (6, rue du Douanier | Paris XIV), signed "G. Braque" \$1,500

Fine autograph in Braque's beautiful hand, and signed boldly, to the distinguished art publisher, San Lazzaro.

#### Braque on the Beach

26. BRAQUE, Georges. Autograph Postcard, signed ("G. Braque"), to Mme Marcelle Gant. On photo-postcard picturing Braque at the beach of La Ciotat with friends. 3 x 5 inches, La Ciotat [Provence, France]: Post-marked August 8, 1935. Light toning, fingersoiling near signature. \$1,500

Braque thanks his friend for her "carte personnelle. Ici la chaleur est revenue, nous prenons des bains. Nous pensons à Menerbe [another village in Provence] mais je suis resté ici pour le travail. Mille bonnes choses pour vous votre niece et Franchette." At the top of the postcard, Braque has added: "au verso mon portrait"

27. BURNABY, Andrew. Travels Through the Middle Settlements in North America, in the Years 1759 and 1760; with Observations upon the State of the Colonies. xvi, 198, [1] pp. 4to, London: T. Payne, 1775. Second Edition. Bound in three quarters brown morocco and cloth. Fine. Howes B995; Clark II 7; Sabin 9359; Larned 833; Bibliography of Virginia 675. \$750

Reverend Burnaby was the son of a wealthy clergyman and graduate of Queen's College, Cambridge. "There is a pleasant tone, a wise and educated spirit in this record, which make ample amends for the obvious influences of the writer's religious and political views upon his impressions of the country and the people..." -- H.T. Tuckerman, America and her Commentators, p. 173.

28. CAPOTE, Truman. Autograph Letter, signed, ("Truman Capote") to Robert Wilson, student at Johns Hopkins U., and future proprietor of the PHOENIX BOOKSHOP in New York. One page, in ink, on sheet of blank stationery. 8-½ x 11, N.p.: 12 Dec. 1960. Old folds, near fine. \$250

"...Of course I am very interested in your work, and wish that I could be more obliging. However, I am living abroad and will be doing so until Jan 1862 ... If we both survive to that date I shall be very pleased to sign your books."

#### Chief Justice Earl Warren's Copy — Signed Amidst the High Tension of Little Rock, 1957

29. CARSON, Hampton. The Supreme Court of the United States: Its History ... and Its Centennial Celebration, February 4th, 1890. Prepared under the Direction of the Judiciary Centennial History. Profusely illustrated with 53 portraits of Supreme Court Justices, from paintings and photographs. xvi, 745 pp. 4to, Philadelphia: John Y. Huber Company, 1891. First edition. Original blue cloth, with gilt-stamped seal of the U.S. Supreme Court on upper cover. Hinges cracked, rear cover and endpapers waterstained; internally near fine. \$1,250

Inscribed on the front free endpaper: "Earl Warren "New York City "Sept 15, 1957" On September 4, 1957, Governor Orville Faubus ordered the Arkansas National Guard to block 9 Afro-American students who had registered to attend Little Rock Central High School as a result of the Warren Court's decision on BROWN VS BOARD OF EDUCATION in May, 1954. After several weeks of tension, on September 24 President Dwight D. Eisenhower ordered the 101st Airborne Division of the United States Army to Little Rock to escort the students into Central High. He federalized the entire 10,000 member Arkansas National Guard, taking it out of the hands of Governor Orval Faubus. A marvelous association copy.

#### With the Separate Folium Reservatum

30. CATLIN, George. O-Kee-Pa: A Religious Ceremony; and Other Customs of the Mandans. Illustrated with 13 chromolithograph plates by Simonau & Toovey, after drawings by Catlin. [viii], 52 pp. + [3] pp. "Folium Reservatum" inserted at end. 10 x 6-¾ inches, Philadelphia: J. B. Lippincott and Co, 1867. First edition, American issue (English sheets, with Lippincott title page). Dark blue cloth, upper board stamped in gilt, a.e.g. Some darkening to cloth, moderate foxing. Very good. Howes C244 "aa"; Bennett, p.22; Field 262; Sabin 11543. McCracken, Catlin, pp.101-8, 25A&B. \$11,000

The explicit details of the sexual elements of the ceremony, involving a large artificial phallus, were considered too shocking for the general public and were included in a separately issued three-page "Folium Reservatum," purportedly issued in an edition of approximately 25 copies He wrote O-KEE – PA in response to an article appearing in an 1866 issue of Trübner's monthly Catalogue. The article attributed to Catlin the authorship of an "indescribably lascivious pamphlet" on the secret customs of the Mandans (see Sabin 11528). O-KEE-PA is as much a defense of Catlin as of the

Mandans, a tribe who were mostly found on the west side of the Missouri River, most of whom were destroyed by a smallpox epidemic in 1837. Catlin states in his preface that of all the numerous customs which he had recorded, nothing was so peculiar and surprising as the O-kee-pa ceremony of the Mandans. The curious rite of O-kee-pa is shown in "horrible fidelity" (Field).

#### The Superb Basilisk Press Facsimile

31. CHAUCER, Geoffrey. The Kelmscott Chaucer, with a companion volume of Burne-Jones pencil drawings introduced by Duncan Robinson. 2 vols. folio, London: Basilisk Press, 1975. One of 500 copies. Bound in full "Larkspur" linen in red and sand-color, designed by William Morris, printed blue and grey spine labels, in a blue heavy cardboard slipcase which has slight wear. Fine copy, with the original Prospectus, order form, etc., in ORIGINAL MAILING CARTON. \$3,350

Not only is this a faithful and beautifully executed facsimile of the original and very scarce Kelmscott edition, but it has the benefit of the added companion volume by Duncan Robinson. This reproduces for the first time the 85 finished drawings which Burne-Jones created for the half-page woodcut illustrations in the Kelmscott Chaucer, the originals of which are now in the Fitzwilliam Museum. The drawings are accompanied by Burne-Jones' preliminary sketches and of course Robinson's comments on the edition and the history of the Morris – Burne-Jones collaboration and how the idea for the Chaucer developed.

#### Clemens promises Chatto 'early sheets' of Huck Finn

32. CLEMENS, Samuel Langhorne. Autograph letter, signed ("SL Clemens") to his British publisher, Andrew Chatto, regarding the plans for publication of *Adventures of Huckleberry Finn*. 26 lines, in pencil, on both sides of a single sheet. 22.5 x 14 cm. (9 x 5-1/2 in.), Hartford, Ct: April 1, 1884. Fine condition. Cloth folder. Provenance: Paul Bonner (Sale in Feb, 15, 1934 lot 71); James S. Copley Library. Mark Twain Project ID UCCL 11941. For the publishing history, see *Adventures of Huckleberry Finn* (2003), eds. Fischer, Salamo & Blair, p. 740; BAL 3414, 3415; Walter Blair, *Mark Twain and Huck Finn* (1960). \$16,000

Important letter from Samuel Clemens (a.k.a. Mark Twain) to his British publisher Andrew Chatto at Chatto & Windus, two brief pages dense with early instructions regarding international aspects of the forthcoming publication of *Adventures of Huckleberry Finn*. Hartford Apl 1/4 Dear Mr. Chatto: Good — that settles Hughes! Now you can settle Tauchnitz — I enclose him. Chas L. Webster (my nephew by marriage and future publisher) will write to you about this time. I will send him your present letter so that he may take note of the early sheets suggestion. We can easily send the early sheets if we don't forget it, for we shall have this book in type & printed many months before we issue it. I shall secure Canadian copyright. Truly Yours, S.L. Clemens Chatto had begun corresponding with Clemens in March 1884 concerning *Huckleberry Finn*, and matters concerning translation and foreign publication, with a request for early sheets. William L. Hughes, in Paris proposed to put out French translations of *Tom Sawyer* and *Huck Finn*, and Chatto had vouched for him. Twain also instructs Chatto to make arrangements with Tauchnitz, the famed Leipzig publisher of continental editions of English-language authors, for an authorized edition. The letter also introduces his nephew Charles L. Webster to Chatto. "Charley", as Clemens called him, undertook the logistical work connected with publication of *Huck Finn*. Chatto had requested early proof sheets so that he could begin typesetting, with the aim of publishing British editions simultaneously with the New York edition. "Charley" did not forget, and "advance sheets" were sent to Chatto by Webster on 19 September 1884. It was only in November, when the defaced plate was discovered, that the intended publication schedule came apart. The Chatto & Windus edition (London) and Dawson Brothers (Montreal) edition were published on 10 December as foreseen. Clemens was in Toronto on publication day to

establish legal domicile for these editions and Webster applied for foreign copyright in the author's name. The Tauchnitz (Leipzig) edition was published in printed wrappers dated January 1885. Production issues connected with replacing the offending page resulted in publication of the Charles L. Webster (New York) edition being delayed until 18 February 1885. This is one of only two known letters from Clemens to Chatto discussing *Huck Finn* (a note dated 3 March 1884 informed Chatto that "I am keeping *Huck Finn* back till next fall"). Webster, as Clemens' publisher, handled subsequent correspondence (transcripts of several related letters accompany this letter). This letter serves to indicate that Clemens' intention, from the beginning, was for the British edition to be derived from the American printing of the book.

#### Hemingway "To Uncle Gus"

33. COHN, Louis Henry. *A Bibliography of the Works of Ernest Hemingway*. Folding frontis. 116 pp. 8vo, New York: Random House, 1931. First edition, one of 500 numbered copies at the Harbor Press. Out-of-series copy. Black ribbed cloth, light rubbing to extremities, else near fine in full black morocco slipcase. \$9,000

First edition of the first Hemingway bibliography, presentation copy inscribed to Gustavus Pfeiffer, the wealthy uncle of Hemingway's second wife Pauline Pfeiffer, "To Uncle Gus with much affection and great Admiration, Ernest Hemingway." Pfeiffer was an important supporter of the Hemingways, purchasing a home in Key West for the couple in 1931, financing their cars, and paying for their African safari. In appreciation, Hemingway dedicated *A Farewell to Arms* to him. After Hemingway moved in with Martha Gellhorn, Uncle Gus helped convince Pauline to grant a divorce. An important association.

34. [CROUCH, Nathaniel, pseud. Robert Burton]. *The English Empire in America or, A view of dominions of the Crown of England in the West Indies. Namely, Newfoundland, New-England, New-York, Pensilvania, New-Jersey, Maryland, Virginia, Carolina, Bermudas, Barbuda, Anguila, Montserrat, Dominica, St. Vincent, Antegoa, Mevis, or Nevis, St. Christophers, Barbadoes, Jamaica. With an account of the discovery, situation, product, and other excellencies and rarities of these countries. To which is prefixed, a relation of the first discovery of the new world called America by the spaniards. And of the remarkable voyages of several Englishmen to divers places therein. Illustrated with maps and pictures. By Robert Burton.* Full page map of English colonies as frontispiece, full page map of West Indies at p. 61 and 3 other woodcuts in text. 192 pp. 12mo, London: Printed for A. Bettesworth and C. Hitch at the Red-Lion in Pater-noster-Row; and James Hodges at the Looking-Glass on London-Bridge, 1739. Seventh edition (first published in 1685). Late 19th century citron morocco and marbled boards, a.e.g., by Tout. Trimmed at lower margin with some loss to double rule border of title page and touching some catchwords throughout, small paper repairs to outer lower margin of title page and pp. 21-22, else a near fine copy. Bookplate of William Forbes Morgan. Signed on the last page, "Joshua Shaw / His Book 1739." Note in the rear states bought at Heartman's, Oct. 9, 1920. ESTC N3438; Howes B1034; Sabin 9499. \$2,500

Has been erroneously attributed to Richard Blome. Robert Burton was the pseudonym of Nathaniel Crouch (1632?-1725?).

#### Rare Bach Source Book

35. CRÜGER, Johann. *Praxis pietatis melica. Das ist: Übung der Gottseligkeit in christlichen und trostreichen Gesängen, Herrn D. Martini Lutheri fürnemlich ...* Additional engraved title page, reading: "Erneuertes und vermehrtes Gesangbuch" Illustrated with musical notation throughout. [20], 1062, 16 pp. 12mo, Wittemberg: In Verlegung Balthasaris Mevii, 1656. Sixth (?) edition, first published in 1647. Contemporary vellum, with ms lettering on spine in fraktur, yapp edges. Despite some uniform darkening

ing to text block — typical of works from this period — this is a very good copy. Bookplate of the hymnist and collector, WINFRED DOUGLAS, and that of the noted collector and composer, LOWELL MASON: “Rinck’s Library. | Purchased By Lowell Mason, | In Darmstadt, June, 1852” VD17 7:660577R; OCLC: 558022573 (2 copies in British Library); & 255890662 (one in Germany – U. of Gottingen); no copies found in America. \$7,500

Johann Crüger (1598 – 1662) was musician (organist at St. Nikolai Church in Berlin), composer of hymns and sacred works for choral and instrumental performances, musicologist, and author/editor/compiler of PRAXIS PIETATIS MELICA, which first appeared in 1647 and underwent numerous subsequent editions, well into the 18th century. It is a major source of Lutheran hymns and chorales, many of which Crüger supplied the melodies, and many with lyrics by his friend Paul Gerhardt. J.S. Bach is known to have drawn on Crüger’s compilation for many of his greatest chorales and choral works. Bach’s great motet JESU MEINE FREUDE, for example, is based on a melody by Crüger; the music appears in this edition on pp. 819-820 (with words by Paul Franckel). For whatever reason — heavy usage, small editions, etc. — all early editions are rare in institutions; even a search of German online catalogues turns up only two copies of this 1656 edition (in the Statebib. Berlin) — and they are both defective; and only one copy of the 1653 edition (in the Bavarian State Library), is to be found. In America, we have been able to locate only two early (albeit posthumous) editions of Crüger’s classic (1664 and 1666) — both at the Beinecke Library; the 1664 edition there was donated by Lowell Mason (composer of “Nearer My God to Thee”) and was his era’s most influential proponent of music education in the American public. A very desirable copy of a book key to the study of the German chorale, and German baroque music, now very rare on the market, and with a distinguished American provenance.

36. DE BRY, Theodor(1528-1598, publisher). [Le Moyne’s Florida] Der Ander Theyl / der Newlich erfundenen Landtschafft Americae, Von dreyen Schiffahrten/ so die Frantzosen in Floridam (die gegen Nidergang gelegen) gethan. Eine vnter dem Hauptmann H. Laudonniere, Anno 1564. Die ander vnter H. Ribald 1565. Die dritte/ vnter H. Guorguesio 1567. geschehen. Mit Beschreibung vnd lebendiger Contrafactur/ dieser Prouintze/ Gestalt/ Sitten vnd Gebrauch der Wilden/ Durch Jacob le Moyne/ sonst Morges genannt/ der alles selbst gesehen/ vnd deszhalb furnemlich in diese Landtschafft verschickt worden. Ausz dem Frantzosischen in Latein beschrieben/ durch C. C. A. Vnd jetzt ausz dem Latein in Teutsch bracht/ durch den Ehrwürdigen H. Oseam Halen. Auch mit schonen vnd kunstreichen Kupfferstucken/ vnd deren angehenckten Erklärung/ alles an Tag gegeben/ durch Dieterich von Bry/ Burger in Franckfort am Mayn/ Anno 1591. Collation: a-e4 f6 [ – blank f6]; A-N4 O6 [ – final blank O6]. Two engraved and letterpress titles, one to the text and a second to the plates, both as issued with the letterpress text on paper panels pasted onto elaborate engraved surrounds (the title page to the text with an additional small slip with the publishing details in German), engraved arms of Prince Willhelm, Pflastzgrave am Rhein, Duke of Upper and Lower Bavaria, on dedication leaf, 43 half-page engraved illustrations (42 after Le Moyne), finely hand colored and heightened with gilt by a contemporary hand, possibly ‘C.C.’ [inscription with initials to image VIII], each illustration with letterpress description beneath. (Lacking the double-page map ‘Floridae Americae Provinciae’ and blanks f6 and O6, toned throughout, numerous repairs, some small losses). Folio (12 5/8 x 9 inches), Frankfurt: Getruckt ... bey Johann Feyerabendt in Verlegung Dieterich [i.e. Theodor] von Bry, 1591. Disbound, all contained within a later oak box, lined with green baize, paper title label on upper cover within decorative red morocco surround. Provenance: C.C. (inscription ‘C.C. PI[NXIT].’ on image VIII, ? original colorist); S.R.L.R. (initials on verso of D1). REFERENCES; Bibliotheca Grenvilliana, 1:189; cf. Brunet I, 1320; cf. Burden Mapping of North America I, 79; Crawford, Collations, p. 7; Church 179; cf. Cumming & De Vorsey 14; Graesse, 7 : 130; Huth, Catalogue, 2 : 420\*; New York Public Library, Bulletin, 8 : 232; cf. Sabin 8784; cf. Schwartz & Ehrenberg pp.64-7. \$65,000

The first de Bry edition in German of ‘Le Moyne’s Florida’: here with a complete suite of the plates with full contemporary hand-coloring of the highest quality. Copies of this work with contemporary coloring are extremely rare – this example is exceptional in that the colorist/artist can be tentatively identified: image VIII is inscribed ‘C.C. PI[NXIT]’. The quality of the coloring and the use of gilt heightening suggest that this copy was prepared for a very high-status owner, either as a commission or as a gift. The coloring shows a number of similarities with the copy in the library of the Service Historique de la Marine currently housed in the Chateau de Vincennes, France. The text describes the earliest French settlements of what are now portions of the United States and are here combined by De Bry with engravings based on watercolors by Jacques le Moyne, a member of the 1564 French expedition, and arguably the first western artist to visit the New World. This work was the second in a series published by de Bry. The first, was Thomas Hariot’s account of the English Roanoke settlement in Virginia, illustrated by John White. Together, these two offer the first accurate illustrated eyewitness accounts of Native Americans. For the full story of both of these works, together with reproductions of uncolored versions of all the plates, please see Stefan Lorant’s “The New World The First Pictures of America ... A new, revised edition” New York: 1965. Surprisingly, we have been able to locate another example of this 1st German edition of Le Moyne’s Florida with contemporary hand-coloring: it is on offer at \$300,000. It includes the map, but only one of the two blank leaves and it has been rebound. Auction records show that a copy of the 1st Latin edition (with condition faults and missing the map) was sold bound with a hand-colored German edition of Hariot’s Virginia for \$116500 at Christie’s NY in December 2009. Between November 1999 and October 2010, three other hand-colored examples of Hariot’s work were sold at auction for \$38754 (incomplete, in 1999); \$140,000 (complete in 1999) and \$210,268.50 (complete in October 2010). There are a number of hand-colored copies in institutions. Some of them are ‘viewable’ online: of these the best coloring is displayed by the Service Historique de la Marine copy of the first edition in Latin. A comparison between this copy (see the images on the Bridgeman Art Library site) and the present example show enough similarities to suggest that they are the work of the same workshop if not the same individual. No other examples of either work have been sold in the past 30 years with the colorist even tentatively identified.

#### One of Two Known Copies: Earliest State of Dickens’ Selections from David Copperfield

37. DICKENS, Charles. David Copperfield. A Reading. In Five Chapters. Pp. [1, title], [2, Clowes imprint], [3]-104 (text, with Clowes imprint at foot of last page). 8vo (222 x 148 mm), [London]: Privately Printed [by William Clowes and Sons, Stamford Street], n.d., [ca. 1866]. ONE OF TWO KNOWN COPIES of Dickens’ private edition, the present copy in earliest state and printed on thin proofing paper. Bound in twentieth-century red morocco, top edge gilt, others uncut, by Henderson & Bisset. With a few repairs to the title page at margins and along gutter, a few paper flaws. Fine. Provenance: Herman LeRoy Edgar (his sale, 19 April 1944, \$875); with leather bookplate of great Lebanese-American collector Francis Kettaneh; Kenyon Starling; Wm. Self. \$45,000

Dickens’ public readings were among the legendary performances of the middle nineteenth century. “Dickens poured all his resources of his art and personality into these readings (his favourite always remained the adaptation from David Copperfield)” (Ackroyd, p. 902). He condensed the novel himself and selected passages relating to Dora Spenlow, whom he modelled upon Maria Beadnell, the love of his youth. The present copy, from the library of distinguished Dickensian Herman LeRoy Edgar, is one of two known copies of the private printing ordered by Dickens. Dickens’ own extensively marked and rewritten copy, from the library of Cortlandt F. Bishop (lot 566, \$4100 in 1938), is now in the Berg Collection at the New York Public Library. The title page is identical in both copies, with the sub-headings “A Reading” and “In Five Chapters” on separate lines. The pres-

ent copy is untrimmed; the text begins at page [3], “Chapter the First.”, and bears pencil corrections in the margins of page 11, one correcting the spelling of the word “his” and the other noting an extra space within the word “am” (both are corrected in the Dickens copy at the Berg). Examination of the copy at the Berg reveals that it is printed on thicker wove paper stock, and that the sheets were trimmed by the binder; it contains an additional “Introduction” of twenty pages, numbered [i]-xx. The opening of this section is clearly derived from, and in fact partly printed from, the setting of type of the original Chapter the First, at pp. [3]-5, where large portions of text used in the “Introduction” are struck through. On p. [i] Dickens has written “in all, six chapters” and has corrected the chapter numbering throughout, so that the heading in type on page [3], “Chapter the First.” is corrected by hand to Chapter “II” The present copy contains the earliest setting of Dickens’ selection from David Copperfield. In the Ticknor & Fields authorized edition of the Readings, published in the autumn of 1867 (though dated 1868), David Copperfield follows Dickens’ revised structure in six chapters. Unique in this state, and with distinguished provenance.

#### Dulac’s Caliban

38. DULAC, Edmund. Original Watercolor Drawing for *The Tempest*, depicting Caliban emerging from his cave. Pencil and Watercolor, signed by the artist and inscribed “Caliban. Wouldst give me/ water with berries in it ... / Act I Sc. II” and numbered 39. 15.0 x 9.8 in. / 38.0 x 25.0 cm, 1908. Matted and framed. Provenance: Leicester Galleries. Published in Shakespeare’s *Comedy of the Tempest* (Hodder & Stoughton, 1908) at p. 26. Colin White, Edmund Dulac, pp. 36-40; Ann C. Hughey, Edmund Dulac – His Book Illustrations 19. \$40,000

A beautiful watercolor from Dulac’s second major gift book commission for Hodder & Stoughton. The Dulac *Tempest* was issued as part of a projected series of Shakespeare illustrated by contemporary artists that was never completed. “Dulac can be considered a perfect illustrator for Shakespeare because of his tendency always to mix in with serious pictures some humorous ones, just as Shakespeare inserted scenes of comic relief between his serious ones. ... Dulac shows sensitivity to the nuances of the sea with his beautiful greens and blues and patterns of surf and rocks” (Hughey). Dulac “showed greater human understanding as the illustrations moved beyond stage scenes and became mood pictures or tone poems. ... Dulac’s greater assurance in *The Tempest* was manifested in many beautifully observed scenes ... Caliban looks like a benevolent Neanderthal man, not very frightening, as befits an edition for children ... The publication of *The Tempest* in November 1908 was again timed to coincide with the Leicester Galleries’ exhibition of the original watercolours, and both the art and book critics acclaimed his work, particularly his treatment of the sea” (White).

#### A Fine Koberger, 1481

39. DURANTI, Guillelmus. *Rationale divinorum officiorum*. 198 leaves. ll.[1], 1-197. a12 b-l8]m10n-zA8]. With 17-line opening initial in red, yellow and blue with yellow & white fill & flourishes; rubricated with red & blue lombard initials throughout, capital strokes & paragraph signs, headlines. Folio, Nuremberg: Anton Koberger, 6 Nov. 1481. Bound in 17th-century blind-stamped pigskin over wooden boards lettered in ms on front cover: (upper panel) “• M • T • H • S •” and (lower panel) “• 1 • 6 • 6 • 5 •” Lacking clasps, foot of spine torn, front free endpaper detached. Internally, apart from one or two stains, an immaculate, crisp copy. Early owner’s signature in margin of first leaf. Bookplate of the Washington Cathedral and one other. Goff D425; H 6485\*; BMC II 421; BSB-Ink D-342; GW 9123; ISTC No.: id00425000. \$12,500

Duranti (also Durand, or Durandus) was a 13th-century French theologian and canon law jurist whose *RATIONALE DIVINORUM OFFICIORUM* — a book devoted to the nature and symbolism of the Roman Catholic liturgy — was first printed by Fust & Schoeffer in 1459, and dozens of

times thereafter. This is the second Koberger printing of Duranti’s book, preceded by his edition of 1480. Although not at all rare in institutions, copies on the market are infrequent. Only one copy shows up in *American Book Prices Current* over the last 30 years, and it was imperfect, stained, soiled, and sold with all faults. This is a beautiful, nearly immaculate copy, with fine rubrication.

#### Rare Guide to Bolognese Academy

40. (EDUCATION). *Capitoli dell’Academia de gli ardenti di Bologna nuovamente riformati*. 23, [1] pp. 4to, Bologna: appresso Bartolomeo Cocchi, 1610 [imprint from colophon]. First edition. Sewn in contemporary plain gray wrappers. Text light spotted throughout, otherwise a fine copy. OCLC: 762131301; and cf. M. Maylender. *Storia delle Accademie d’Italia*. [Bologna: 1926-1930] cf. “Scholar Societies Project.” (www.scholarly-societies.org). \$2,500

This book sets out the rules, regulations, procedures, duties, organization, curriculum, etc., etc., at this famous school for boys in Bologna. Founded in the mid-16th century, the academy was forced to close in the mid-18th century. A few years after this rare guide was published, none other than Bartolomeo Cesi was appointed Drawing Master at the Accademia; and later, one of the most learned women of any age, Christina Roccati (1732-1797) joined the faculty. The text itself, in 58 headings (“Capitoli”), gives a fascinating glimpse into the ideal of the education of a gentleman. OCLC locates on one copy worldwide: at the Bibliothèque Nationale.

#### To Robert Wilson

41. ELIOT, T.S. Typed Letter, signed (“T.S. Eliot”), to Robert Wilson (future Manhattan bookseller, of Phoenix Bookshop), then student at Johns Hopkins University. One page, on letterhead of Faber & Faber publishers. 4to, London: 31 August 1942. Fine. \$1,000

“... I cannot tell you when my next volume will be published, either verse or prose, but certainly not before next year. Whenever it appears it will probably be published in America by Harcourt Brace & Co. and in England by Faber & Faber ...”

#### The Aldine Adagia, 1508

42. ERASMUS, Desiderius. *Adagiorum chiliades tres, ac centuriae fere totidem*. Aldine device (woodcut) on title-page and colophon; capital spaces with guide letters; [14], 12, 249, [1, blank] leaves; A6 B8 [chi]12 a-z6 & 6 aa-qq6 rr10. Folio, Venice: In aedibus Aldi [Aldus Manutius], September 1508. First Aldine edition, greatly expanded. Contemporary blind-stamped pigskin over wooden boards, with (later?) silk ties. Closed tear to title-leaf and A2 repaired without loss, ghost of stamp removed from title-page and colophon, title leaf with small stains, some minor worming to first few leaves at lower outer margin, small perforation in title-leaf affecting two letters on verso; leaf A3 stained in upper margin. Early ownership signature on title-page, “Ex libris Joannis Anno 1577”, and with some scattered ms marginalia. Overall, a remarkably clean and crisp copy, with institutional card laid in identifying donor as A.A. HOUGHTON, JR. In a quarter blue morocco slipcase with chemise. Renouard (3rd ed.) p. 53, no. 2; Adams E-418; Murphy 81; Isaac 12816. \$75,000

In 1500 the young scholar Erasmus published his first book in Paris, a compilation of around 800 sayings and proverbs taken from ancient sources. Paris editions followed in 1505, 1506, and 1507; but it was this greatly expanded, monumental 1508 Aldine edition, with over 3000 entries and a new introduction by the author, which made the book a best-seller and its author famous throughout Europe. The book is very uncommon on the market. ABPC records only four copies at auction over the last 35 years.

43. (EROTICA). Collection of 25 Handcoloured Explicit Erotica. Lithographic prints, (French 1840s), must be seen. \$12,500

#### Estienne New Testament in Greek, 1569

44. ESTIENNE, Robert, printer. [Title in Greek:] *Tes kaines diathekes hapanta. Novum Testamentum: ex Regia*. Printer Robert Estienne's basilisk device as the Kings printer on title-pages, and his olive-tree device on verso of final leaf. [32], 494; 341, [2, blank], [40] pp. 2 vols. 16mo (in 8's), Lutetiae [Paris]: Ex officina Roberti Stephani, typographii regii, ty[piis regii], 1569; 1568. 18th-century dark brown calf, gilt spines with raised bands, contrasting lettering-pieces, a.e.g. Very light toning to titles, overall a very pretty copy, complete with the blank leaf yy5 in Volume II. Darlow & Moule 4634; Renouard 171:1. Schreiber 239; Adams B-1671. \$2,500

Lovely copy of Robert Estienne's Greek New Testament, based on the texts printed by his renowned father (Robert, père) in the two much admired "O mirificam" editions of 1546 and 1549 (which had by this time, become quite difficult to procure), incorporating as well notes from the 1550 folio edition. The text, printed in a slightly reduced version of the Royal Greek font, varies in a few places from that of his father's, and an appendix of variant readings is given at the end. This is the variant noted by Darlow & Moule with the general title dated 1569.

#### The Great Estienne Hebrew Bible, 1539-1544

45. ESTIENNE, Robert, printer. Bible in Hebrew, in 24 parts. Title—pages in Hebrew and Latin, with the large Estienne olive-tree device [Schreiber 5], Hebrew Square Letter with pointing, with commentary of David Kimhi on the Minor prophets printed in unpointed Rashi letter (the text is pointed, i.e., with the Masoretic vowel points inserted). All 24 parts present; lacking only [\*]1 the general title to the Pentateuch ("Quinque libri legis") and A1 of same, the title to Genesis; all other titles present, and with all blanks present except two. 24 parts in 2 volumes 4to, Paris: Ex officina Roberti Stephani, 1539-1544. First Estienne Hebrew Bible. Bound in early 18th-century cat's paw calf, marbled endpapers, edges red, gilt spines, red leather labels. Slight rubbing to joints, vol. I rebounded, preserving most of the original spine, internally a fine, immaculate copy. Bookplate of John Murphy, Bishop of Cork from 1815; purple stamp in Gaelic on pastedowns, and occasionally in margins. Renouard 54: 13; Adams B-1221; Rosenwald 1012; not in Schreiber. \$35,000

In the year 1539, the great Parisian printer Robert Estienne was appointed "Imprimeur des lettres Hébraïques et Latines" by François I. In the case of the Latin part of the title, the award was surely granted in recognition of his past achievements; in the case of Hebrew, however, the royal appointment must have been given in recognition of Estienne's work-in-progress: his plan to print the Hebrew Bible — a plan which indeed he executed twice in the years 1539-1546. This is the first of his two Hebrew Bibles, the quarto editio, printed with the Hebrew font which Estienne had commissioned from Jehan Arnould. His second Hebrew Bible in 16mo, equally celebrated, was printed from 1544-46. Both are beautiful, but by far the rarer of the two is this large 4to edition which Estienne issued in 24 parts from 1539 to 1544. Complete copies are quite rare, and complicating the rarity is the fact that the parts were issued over a period of 5 years, and not at all in the order of their place in the Bible; certain parts were reprinted by Estienne at a later date (e.g., Canticum Canticorum sometimes appears with a date of 1555); and finally, there never was a final, general title-page issued for the complete Bible. Incomplete, or partially complete, sets occasionally appear — but finding a complete set — particular one in such superb condition as this — is extremely difficult. The Estienne Hebrew Bible, for its beauty, rarity, and importance, we believe, can be seen and appreciated to its best advantage in the quarto format; its famous successor, the 16mo of 1544-46, albeit certainly a "bijou typographique" (Renouard), cannot compare in majesty to its predecessor. As to its importance (as if having been printed by Robert Estienne were not enough), consider this re-

mark of Elizabeth Armstrong, in ROBERT ESTIENNE, ROYAL PRINTER: "This appears to have been the first complete edition of the Hebrew Scriptures printed in France, and the first complete edition by a Christian scholar to appear after the [Complutensian] Polyglot of 1514-17." Vol I. 1. [Pentateuch] [\*]2-2 A4-1 B-Z, AA-ZZ, AAA-MMM4 NNN6000-ZZZ, Aa-Cc4. Lacking first title [\*]1 ("Quinque libri legis") with conjugate blank [\*]2; and A1 title to Genesis), 1543. 2. Prophetæ priores. a-z, aa-zz, aaa-rrr4 (blank rrr4), 1544. 3. Liber Paralipomenon. A-X4Y6, 1543. Vol. II 4. Esdras. A-I4, 1541. 5. Canticum canticorum, &c. A-K4, 1540. 6. Job. A-F4G6, 1541. 7. Psalterium. A-T4, 1540. 8. Prouerbia Salomonis. A-G4 (blank G4), 1540. 9. Prophetia Isaia. A-64P6, 1539. 10. Prophetia Ieremiae. A-T4V6, 1540. 11. Ezechiel. A-Q4R6, "MDXL2" [1542?]. 12. Daniel. A-F4, 1540. 13. Duodecim Prophetæ [ed. Vatablus, Kimchi's Notes]. A-G4H6 (blank H6), 1539. 14. Joel. A4B8, 1540. 15. Amos. A-D4E6, 1540. 16. Abdias. A4, 1540. 17. Ionas. A, B4 (blank B4), 1540. 18. Micheas. A-D4, 1539. 19. Naum. A, B4, 1539. 20. Habacuc. A4B6, 1539. 21. Sophonias. a, b4, 1539. 22. Aggaeus. A6, 1539. 23. Zacharias A-F4G6, 1540. 24. Malachias. A4, B6-1 (lacking blank B6), 1540.

#### Everett Returning to Washington to be Secretary of State

46. EVERETT, Edward (1794-1865). Autograph Letter, signed. "To President Fillmore. Washington. Dear Sir, I accept your proposal & will come to Washington as soon as I can next week..." Boston: 30 October 1852. On blue paper, tipped onto a larger sheet of newspaper clippings about Webster. Fine. \$1,500

When the Whigs won the 1848 election and returned to power in 1849, Everett resigned from Harvard and resumed political activity in Washington. He assisted Secretary of State Daniel Webster until the latter's death on October 24, 1852. President Fillmore appointed Everett to serve the remaining four months of Webster's term — this is the acceptance of Fillmore's offer.

#### The Iconography of the Bible: an Extra-Illustrated Macklin Bible in 26 Volumes

47. (EXTRA-ILLUSTRATED) Macklin, Thomas (publisher). The Holy Bible the Old Testament Embellished with Engravings from Pictures and Designs by the most Eminent English Artists [with:] the New Testament ... [with:] the Apocrypha ... Text printed in double-columns, 29 lines per full column. Fine engraved allegorical head and tail pieces. Extra-illustrated and extended by the addition of over 4800 inlaid engravings, mezzotints, watercolors, woodcuts and other illustrations, as well as added text leaves. 7 volumes extended to 26Folio, London: Printed for Thomas Macklin by Thomas Bentley, 1800 [and Apocrypha:] Printed for T. Cadell & W. Davies by Thomas Bentley, 1816. Full crimson morocco, raised bands, gilt extra, gilt floral/fleurs-de-lis borders, a.e.g., by Zaehnsdorf. Bookplates of Anson Phelps Stokes and his son. Very occasional mild foxing and some offsetting from the plates, one binder's blank in first volume loosened at gutter. Occasional traces of shelf wear. Fine. In custom walnut lectern bookcase. \$175,000

The first editions of the monumental Macklin Bible and the supplemental Apocrypha of 1816, presenting an expansive example of the art and practice of extra-illustration ("Grangerizing").

In 1789, Thomas Macklin, the London print and picture dealer, announced his plans for publication by subscription of an edition of the Bible to promote "the glory of the English school" of painting and engraving and "the interest of our Holy Religion." For the edition, a new type was cast, a special milling of fine paper ordered, and Macklin set about commissioning the paintings, as well as their rendering as engravings. The artists involved in the project included Jacques de Louthenbourg, Hugh Douglas Hamilton, John Opie, Richard Cosway, Benjamin West, Richard Westall, with additional contributions by Fuseli, Kauffmann, Reynolds, and Stothard. Slightly over seven hundred subscribers rose to the occasion, including among them the King, the Queen and the Prince of Wales. Macklin died in

October of 1800, just five days after the completion of the last engraving, and the subsequent edition of the Apocrypha, emulating both the format and style of the Old and New Testaments, was published in 1816 by Cadell and Davies. "The Macklin Bible endures as the most ambitious edition produced in Britain, often pirated but never rivalled" – DNB. The present voluminously extra-illustrated and specially bound set bears the bookplates of Anson Phelps Stokes (1838-1913), New York merchant, philanthropist, book collector, and supporter of the American Bible and American Tract Societies, as well as those of his son. Stokes either acquired or more likely commissioned the preparation of the set in the 1880s, and it descended in his family until 1959, when it was donated to a religious institution, from whence it was recently deaccessioned. The illustrative matter was taken from a wide range of sources, including printed Bibles, Commentaries, suites of engravings and mezzotints, as well including separate prints in various media, colored and uncolored, maps and original watercolors. Full description available on request.

Sidney Reilly's Copy

48. FABRY, Jean-Baptiste-Germain. Itineraire de Buonaparte, depuis son depart de Doulevent, le 29 mars, jusqu'a son embarquement a Fréjus dans la nuit du 28 au 29 avril; avec quelques details sur ses derniers momens a Fontainebleau, et sur sa nouvelle existence a Porto-Ferraajo; pour son servir de suite a la régence a Blois. 60 pp. 2 volumes in 18vo, Paris : Le Normant, 1815. Troisième édition, augmentée de quelques nouveaux details, et d'une description de l'île d'Elbe. Later navy morocco backing on blue marble boards. Fine, some foxing. Bookplates of A.M. Broadley and Sidney G. Reilly (spy and Napoleonic collector). \$300

Bound with: La Regence de Blois, ou les Derniers Momens du Gouvernement Impérial. Cinquième édition, revue, corrigée et augmentée. Paris: Le Normant, 1814. 60 pp.

Napoleon Made Me Do It

49. (FRANZ II, Holy Roman Emperor) Sauran, Franz Graf von. Franz der Zweyte, von Gottes Gnaden erwählter römischer Kaiser, Erbkaiser von Oesterreich, u. u. Der Kaiser von Frankreich zwang Mich zum Kriege. [Caption title]. [3] ff. 4to, Wien: 28 October 1805. Removed. paper excision in gutter margin, leaves slightly toned. Very good. OCLC 249470850 and 254364523 (each imprint held in Staatsbibliothek Berlin only). \$1,000

The emperor of France forced me to go to war! Imperial Call-Up to "fight for Europe's freedom, the security of thrones and of peoples" In response to the breach of treaty, military provocations, and invasion of Germany by Napoleon, Franz II, Holy Roman emperor and hereditary emperor of Austria, calls for inner strength, unity, and decisive action to save the throne, independence, national honor and national happiness. Franz II and the members of his coalition the emperor of Russia and others, took up the "fight for Europe's freedom, the security of thrones and of peoples" Dated 28 October 1805, in the name of the Emperor, by Franz, Graf von Sauran, Landesfürstlicher Hof-Commissar. With a Nachricht of the same date, instructing youths of noble and bourgeois birth to present themselves for military service; and ordering foreigners (Fremden) in non-essential professions, positions, or industries to leave Vienna within six days, and from all of lower Austria within ten days. All horses and freight wagons are subject to guidelines for use on official or public business. The joint efforts of the coalition were in vain, and after their defeat by Napoleon at Austerlitz in August 1806, the Holy Roman Empire was dissolved.

50. (FREUD, Sigmund) EITINGON, Max & Mirra, compilers. Auto-graph Album of Dr. Max Eitingon and his wife, Mirra, With inscriptions by SIGMUND & ANNA FREUD, early psychoanalysts, Jewish intellectuals, authors and artists, musicians, composers, Russian émigrés – and the infamous Soviet agents, NIKOLAI SKOBLIN and NADEZHDA PLEVITS-

KAYA. Berlin & Jerusalem, 1922 – 1939. In a leather bound album (covers slightly worn). Good condition, overall. In quarter morocco dropbox. \$30,000

Dr. Max Eitingon (1891 – 1943) was an important Russian-born psychoanalyst, one of the first and most faithful of Freud's disciples, a wealthy financial promoter of psychoanalysis in several countries, including, eventually, Palestine, where he was forced to flee after the Nazi takeover of Germany in 1933. Indeed, once in Palestine, Dr. Eitingon founded the Palestine Psychoanalytic Society (1934) and the Psychoanalytic Institute of Israel. Eitingon completed his traditional medical education in Switzerland in 1909, where he met K. Abraham and Carl Jung, and where he was first became acquainted with psychoanalysis. In 1908, he met Freud himself, became a member of the Vienna Psychoanalytic Society, and underwent personal analysis with Freud. Afterwards, Eitingon and his wife Mirra, a Russian actress, moved to Berlin where Eitingon founded the Berlin Psychoanalytic Society. In 1925, he succeeded Abraham as President of the International Psychoanalytic Association. As the member of a wealthy Russian family of fur traders, Eitingon's financial support was an important factor in the expansion of psychoanalysis throughout several countries, and the Eitingon household in Berlin in the 1920s was a haven for thinkers, writers, composers, artists, and Russian émigrés, all of whom expressed their gratitude to the Eitingons in this guestbook. First among them is Sigmund Freud himself, who, as a guest of the Eitingons on Sept 28, 1922, inscribed their album thus: "Ich eigne mich nicht dazu, sie Urteil über den Gastlichkeit einfach freilich abzugeben, dann ich habe hier wie ein Vater bei seinem lieben Kindern gelebt 28 Sept 1922. Sigm Freud" [I am not qualified to simply, freely render a verdict upon the hospitality, as I have lived here like a father among his beloved children.] And beneath, Anna Freud has written: Jemand der schon lange vor Gästebuch und Gastezimmer hier sehr zu Hause war und es immer zu sein hoft 28.9.22 Anna Freud [Someone who was very much at home in the guest room here and in front of the guest book and hopes always to be so] Inscriptions by both Sigmund and Anna together on the same page, are quite rare; and the association here with Eitingon is truly remarkable. But there is much more to the album, and in this brief space it is impossible to document all of the guests and their inscriptions; but here are a few of the noteworthy Novelist Arnold Zweig and his wife, Beatrice (with an original drawing); the Italian dramatist, Luigi Pirandello (who writes, "Congnocersi è morire!"); the psychoanalyst, Theodore Reik; the Russian philosopher and existentialist Lev Shestov (with several inscriptions); musician Rudolf Reti (Viennese musician and composer); Austrian psychoanalyst and friend of Freud, Walter Schmideberg (with a poem); composer Leopold Godowsky and many others, including several musical inscriptions by a variety of musicians. Noteworthy, too, is the following inscription, at a memorial gathering in Jerusalem, shortly after Freud's death "freud – gedachnis feier "30 Setember, 1939 (There follows the signatures of all who attended this function). WAS EITINGON A SOVIET AGENT? The controversial suggestion has been made in recent years (v. Stephen Schwarz's 1988 article for The New York Review of Books, "The Mystery of Max Eitingon," and the subsequent dispute with Theodore Draper, who dismissed Schwarz's charges), that Max Eitingon was very likely in the service of the Soviet intelligence agency, then the NKGB, both in Berlin during the 20s and the early 30s; and later, in Jerusalem. One of the most compelling reasons for that suspicion has always been Eitingon's close relationship to the notorious Soviet spy couple, the Russian singer NADEZHDA PLEVITSKAYA, and her husband, NIKOLAI SKOBLIN, whose activities as double agents and their role in the betrayal of the White Russian General Evgeny Miller have been well documented. (The Skoblin/Plevitskaya/Miller affair was the basis for Vladimir Nabokov's first English language short story, "The Assistant Producer"). Plevitskaya was eventually convicted by a French court for the part she played in the abduction, torture, and murder of Miller. At her trial Eitingon sent an emissary to her defense team testifying to her good character; and he steadfastly maintained her innocence in letters to Freud, comparing her prosecution to the Dreyfus Case. Despite her protestations of innocence, she was convicted of the kidnapping of General Miller and given an unusually harsh sentence of 20 years of hard labor in a French prison; she died there two years later,

in 1940. The fate of the shadowy Skoblin has never been determined. Without entering into the debate over the allegation against Eitingon, it should be noted that two of the warmest inscriptions in the present album are from Plevitzkaya herself to the Eitingons. The first appears in 1923; the second in 1925. Skoblin has signed twice: once, with a simple signature; and again, next to her lengthy inscription in 1925. Their presence in this album, is, to say the very least, intriguing evidence of a warm connection between Eitingon and Plevitskaya/Skoblin, and a chilling reminder of how treacherous were the times.\* Not only is this a guestbook of primary significance for a history of psychoanalysis – particularly in Berlin and in Jerusalem; but it is also of special import regarding the ongoing controversy Eitingon’s alleged connection with Stalin’s NKGB. \*/Since the Schwartz-Draper, several other books have taken up the subject, most recently Mary Kay Wilmers, *The Eitingons*, London, UK, Faber; 2009. Wilmers was a member of the Eitingon family and the editor of the *London Review of Books*, Wilmers, as a family member is inclined to dismiss the allegations against Max as preposterous, but confesses perplexity before some of the more disturbing, if only circumstantial, pieces of evidence.

51. (GANDHI) FLAUM, Schlomith (compiler). Autograph album of Schlomith Flaum pioneering Israeli educator Inscribed by GANDHI, EINSTEIN, TAGORE, and many others. Containing drawings, photos, and autograph inscriptions of upwards of 30 distinguished men and women, on one continuous sheet folded to 25 panels on verso and recto each, bound “accordion-style” and attached to two wooden boards, each bearing an unsigned watercolor painting (possibly by the TAGORES). Various places, mostly 1923-1939. Slight rubbing to boards, minor staining within, otherwise fine. In a folding cloth box. \$40,000

#### FROM GANDHI TO THE JEWISH PEOPLE

“Truth. Non-violence = love

two faces of the same coin – a coin that buys you all you need for the soul.

I commend it to my Jewish friends.

M.K. Gandhi”

The Lithuanian-born Scholmith Flaum (d. 1963) settled in Palestine in at the age of 18, and already showed her passion for education by organizing a kindergarten for the Zionist Organization. Later, Flaum came to the United States to study education at Columbia University; on her way to America, she stopped in Rome to study Montessori training, and no doubt it was there that she met Maria Montessori, who signed her album. At some point, probably while in America, Flaum met Rabindranath Tagore and, inspired by the India poet-artist-philosopher-educator, visited Tagore’s village Santinketan in 1923. There she spent two years working with children and teaching manual work to the lower classes. It was probably there in Santinketan that she met the rest of Tagore’s family, who have also signed her album. Indeed, the inspiration of the Tagores can be felt on almost every “page” of this remarkable collection, and it is highly likely that much of the artwork is by the Tagores. It was possibly in Santinketan, too, that she met Mahatma Gandhi, whose remarkable inscription here, not only to Flaum, but to “my Jewish friends,” is one of the highlights of Flaum’s album.

Upon her return to Palestine, Flaum set up a school based on Rabindranath’s educational ideas. During the 1930s, as violence flared between Jews and Arabs in Palestine, Schlomith corresponded with Rabindranath Tagore on the problem, and she published a memoir in Hebrew, entitled (in translation) *The Wanderer: A Jewish Woman Travels the World*. Among the many signers of Flaum’s album are the following:

Mohandas Gandhi (“M.L. Gandhi / 25 3 ‘24”) – inscription as above

Albert Einstein (“A. Einstein / 14. VII . 30.”)

Rabindranath Tagore (with 4-line poem in English “Rabindranath Tagore / Santinekan / Sept. 25 1923”); and a 2-line quotation in Sanskrit (?), signed.

Gaganendranath Tagore (“Woman, in your laughter you have the music of the fountain of life / Gaganendranath Tagore / 3rd March 1924”)

Abanindranath Tagore (watercolor sketch of a fly, signed with chop and “An Tagore”)

Shaul Tchernichovsky (Lithuanian-born Israeli, said to be one of the greatest of Hebrew poets; “29/vii/29”, with 4 lines of Hebrew verse, signed “Shaul”). With portrait.

Hayim Nahman Bialik (several lines in Hebrew), Israel’s ‘National poet, with portrait.

Maria Montessori (“La notte bruna al fine spare / Oh! Come è bello il nuovo de! / cantone di bambini ... Maria Montessori”

#### An Extraordinary Archive of Material on the Assassination of President James Garfield, and the Trial of the Assassin, Charles Guiteau

52. (GARFIELD ASSASSINATION). Collection of autographs, letters, drafts, notes, pamphlets, and ephemera relating to the assassination of President James Garfield and the trial of Charles Guiteau. In all, 18 autograph letters, mostly signed, various sizes (8vo to folio), ca. 50 pages written, 18 secretarial copies of reports on the President’s condition, newsclippings and broadside extras, an autograph album with 39 signatures, 1 engraved portrait of Garfield. Washington D.C., New York, and elsewhere: 1859–1883. Condition noted on individual items below. All laid into a three quarters black morocco drop-box. \$90,000

This remarkable collection contains manuscripts and printed material relating to the death of President James Garfield and the life and trial of his assassin, Charles Guiteau. Highlights include five autograph letters and manuscripts by Guiteau, including one of the earliest known letters and a chilling jailhouse manuscript written shortly before his execution; extensive autograph material by the lead prosecutor James K. Porter, including one of his trial notebooks and a draft of his counter to Guiteau’s “Unsound Mind” defense; the autograph draft of the bulletin announcing Garfield’s death by head surgeon Dr. D.W. Bliss; a letter from defense counsel George Scoville to Porter; an extraordinary correspondence between Porter and trial observer Frederick Douglass; an autograph album with the signatures of Guiteau, attorneys, jurors, and other notables attending the trial; letters by Postmaster General Thomas L. James and Speaker of the House J. Warren Keifer conveying their first-hand accounts of Garfield’s condition on the day of the shooting; one of Garfield’s final signatures, made on the morning of the shooting; and a moving letter by Lucretia Garfield, still in mourning several years after her husband’s death. Full description available on request.

#### The Lake Pepin Fishing Letters!

53. GIBBS, Oliver, Jr. [Lake Pepin Fish-Chowder] Author’s Autograph Manuscript of Letters One and Four, in the form of Two Autograph Letters, Signed (“Oliver Gibbs Jr.” and “Oliver”), to Francis E. Spinner, Treasurer of the United States, describing his lake and trout fishing adventures with Seth Green and Dr. Estes. 32 ff., pen and ink on ruled paper, rectos only, with frequent corrections and occasional continuations on versos. 4to, Washington: 12 September 1868 and 8 February 1869. Published in: *Lake Pepin Fish-Chowder* (New York: H.D. McIntyre & Co., 1869). Wetzell, p. 143, states that he knows of “only four copies of this work” Old folds, occasional marginal chipping and small losses, minor smudges. Entirely legible, overall fine. Each letter docketed on verso of last leaves in Spinner’s hand. With Spinner’s accomplished cheque dated 11 February 1890 on the First National Bank of Florida, Jacksonville, for a draft on New York of \$190, signed and endorsed on verso. Cf. Colleen J. Sheehy, “American Angling: The Rise of Urbanism and the Romance of the Rod and Reel”, in *Hard at Play. Leisure in America 1840-1940*, ed. K. Grover (1992). \$7,500

These two letters form the earliest and perhaps only surviving manuscript portions of Gibbs' rare and celebrated *Lake Pepin Fish-Chowder* (1869). The recipient, Francis E. Spinner (1802-1890), served as Treasurer of the United States under Presidents Lincoln, Johnson, and Grant. During the Civil War, "he was the first governmental administrator to turn to women. He vigorously defended their employment against critics, hired over one hundred, paid them well by the standards of the time, and insisted on their continued employment after the war. [...] When a new secretary of the treasury in 1875 assumed control over the appointment of clerks, however, Spinner feared that dishonest people might be hired and he would be held responsible. He resigned and moved to Jacksonville, Florida, where he enjoyed a vigorous outdoor life until his death in that city" (ANB). He engaged in extensive correspondence with fellow anglers during his tenure as treasurer and in retirement. "My Dear General, "As you were pleased with the fishing stories which you found in my letter to General Balloch, perhaps I can make good use of a little leisure time by making a further record of adventures and scenes at Lake Pepin ..." The published text of the book begins with the second paragraph of the letter dated 12 September 1868, "If I write as I fell about that Lake Pepin country I shall be liable to present a rose-colored view. ..."; and runs through p. 19 of the book, encompassing descriptions of the terrain, and fishing for catfish, bass, and pickerel. This letter is docketed "Published in 'The Spirit of the Times' of Decr 12, 1868" (In the book letter Number One is given an erroneous date of October 1869: Gibbs' preface is dated April 1869). The letter dated 8 February 1869 appears as Number Four (pp. 44-56) in the published book, and covers trout fishing, a trip to Cave Creek, and grouse hunting; in addition to the docketing on the verso of the last leaf, this letter bears the recipient's pencil note at the head of the first page "Please return this to F.E. Spinner, Washington, D.C." Both show frequent corrections in Gibbs' hand, as well as preliminary phrasings struck out and a more deliberate or precise word or phrase substituted. The sporting periodicals of mid-nineteenth-century America were a vital forum for exchange of ideas about angling technique and accounts of fishing from remote portions of the country. "And many learned about Minnesota fishing in the late 1860s when ex-Civil War Officer Oliver Gibbs wrote a series of letters to General Spinner, then United States treasurer, that were printed in *The Spirit of the Times* and later collected into a volume called *Lake Pepin Fish-Chowder* [...] Railing against the 'pot fishers' who netted fish by the wagonload, Gibbs promoted fishing with rod and reel" (Sheehy). Great content and fine story-telling, a major angling manuscript from a formative time in American sport.

#### Gide the Diplomat

54. GIDE, André. Autograph Letter, signed ("Andre Gide"), to Louis Fabulet, French translator of Kipling's *JUNGLE BOOKS* and Thoreau's *WALDEN*, etc., regarding Fabulet's complaints against publisher Gaston Gallimard. 2 pp., densely written on recto and verso and around the margins of a single sheet of personal letterhead. Cuverville: 1 janvier 1933. Fine. \$1,000

Gide, one of the founders of the *NOUVELLE REVUE FRANÇAISE*, intervenes in a dispute between his friend, the translator Louis Fabulet, and his publisher, Gaston Gallimard. It was Fabulet whose work for Gallimard introduced Kipling, Whitman, and Thoreau to the French public, and evidently, to judge from this letter from Gide, Fabulet was unhappy with the reduction in his payments on account of "les retours" [i.e., unsold books returned to the publisher from booksellers]. Gide has taken up Fabulet's cause with Gallimard, but wonders if he, Fabulet, is on legal grounds in insisting that his contract demands payments "non après vente ... mais après sortie ... Point assez discutable." Gide goes on to say: "But I certainly wouldn't want you to believe yourself the victim of 'unfair treatment' ...", compares the practice of Valleta of *LE MERCURE DE FRANCE* with those of Gallimard, and closes: "Let me add nonetheless that I am hardly a

'businessman', and am susceptible to being persuaded by arguments I am hardly capable of criticizing. But in this case, don't the arguments of G. Gallimard seem to you to be genuine?"

#### Uncut and Unpressed

55. GOUAN, Antoine. *Histoire des Poissons, contenant la description Anatomique de leurs parties externes & internes, & le caractere des divers genres ranges par classes & par ordres*. Text in Latin and French on facing pages. Illustrated with 4 folding engraved anatomical plates of fish. Collocation: a-d4,e2,A-Ooo4, Ppp2. Pp. xviii, 228 (French and Latin paginated separately); 229-252 (index), [2, privilege], [1, corrigenda]. 4to, Strasbourg: Amand König [Imprimerie de Jonas Lorenz], 1770. First edition. Sewn, in drab blue wrappers over pink flexible boards (spine and back wrapper with losses), entirely UN CUT and UN PRESSED. Three gatherings (A, M, & N) with slight traces of damp. A lovely survival, as printed. Casey Wood, p. 364. \$550

Gouan (1733-1821) was Professor of Medicine at Montpellier and one of the first naturalists in France to follow the Linnean system. Here, in the first section, he treats the anatomy of fish; the second section consists of an extensive taxonomy.

#### Beautiful Copy

56. GRECO, Gioachino. *Chess Made Easy: or, The Games of Gioachino Greco, the Calabrian; with Additional Games and Openings, illustrated with Remarks and General Rules*. Engraved frontispiece by I.S. Müller after the drawing by C.D. Moor + one engraved double-page plate. xxiv, 212, [1, errata] pp. 12mo, London: J. and P. Knapton ... and W. Standby ... , 1750. Second edition. Full period calf gilt, spine gilt with red lettering piece. Brief, old worm track in chessboard plate. Fine. Bibliotheca Van der Linde-Niemeijeriana 396; BMC 10:1186.227.; Delucia, Chess Library p. 46. \$3,750

Second edition of this compilation of the games of one of the strongest players of the 17th century, complete with the terminal leaf of errata. Uncommon.

57. (GREGYNOG PRESS) Euripides. *The Plays ... translated into English rhyming verse by Gilbert Murray*. xii, 269; 263 pp including title page, with colophons on the reverse of the final page. Illustrated with wood-engravings by R. A. Maynard throughout. 2 volumes in one 14 3/4 inches (37 cm); binding 15 1/4 x 10 1/4 inches (39 x 26 cm), [Newtown, Montgomeryshire, Wales]: Gregynog Press, 1931. One of 500 copies, of which this is one of possibly as many as 16 copies bound in 1952 at the National Library of Wales, this copy number 23. Bound in full chestnut levant morocco, covers with Grecian figures (from the Gregynog tools, which the Library held), surrounded by a frame of multiple gilt rules, t.e.g.; signed on the rear bottom turn-in by George Fisher at the Gregynog Press Bindery. Housed in the original oak case. Harrop 18; Zilverdistel 18. \$9,000

Six great plays by the Athenian dramatist: *Hippolytus*; *The Bacchae*; *The Trojan Women*; *Electra*; *Medea*; *Iphigenia in Tauris*; *Alcestis*; and *The Rhesus*. One of the great productions of the press, in a fine Gregynog binding. According to Harrop's bibliography (item 18), which discusses this version, only 9 copies were bound contemporaneously. Zilverdistel 18 mentions (p. 263) several alternative accounts of the publishing history of the special issue, though the matter remains somewhat obscure.

58. (HAGGADAH). *The Bird's Head Haggada of the Bezael National Art Museum ... Edited by M. Spitzer, with contributions by E.D. Goldschmidt, H.L.C. Jaffé, B. Narkiss and an introduction by Meyer Shapiro*. 52 black-and-white illustrations in vol. I, 36 colour facsimiles in vol II; 159, [1] pp. Text in English with Hebrew quotes. 2 vols. Jerusalem: L.A. Mayer Library. Published for Beth David Slomons by Tarshish Books, 1967. Number 210

of 600 copies printed in collotype by Kunstanstalt Max Jaffé in Vienna. Quarter vellum and boards, leather title label on spines, t.e.g., near fine, in slipcases (vol. I slipcase split). \$2,000

A full-color facsimile of the Bird's Head Haggadah with an accompanying volume of essays. Made in about 1300, the Bird's Head Haggadah is the oldest-known Ashkenazi Haggadah. It is named for the illuminated bird-head figures that populate the margins, which were an attempt to circumvent the Decalogue's prohibition against images.

#### Hammett to Bebe Daniels

59. HAMMETT, Dashiell. *The Maltese Falcon*. 8vo, New York: Grosset & Dunlap, 1931. Later edition, seventh printing. With the recipient's leather bookplate on the spine; some cloth spotting; front hinge cracked and partially mended; very good. Included is the original G&D dust jacket, as well as the two promotional wraparound bands, one of which features illustrations from the film with Bebe Daniels, the first Brigid O'Shaughnessy of the screen; in a custom clamshell box. \$25,000

An extraordinary association copy, inscribed by the author to the female lead of the first film version of his most famous and enduring novel: "For Ben Lyon and Bebe Daniels with all good wishes – Dashiell Hammett. Hollywood, August, 1931." The 1931 film's reputation has been eclipsed by the 1941 John Huston version which starred Humphrey Bogart (the 1931 film starred Ricardo Cortez as Spade) and Mary Astor as Brigid O'Shaughnessy. Daniels married actor Ben Lyon in 1930; the film was released in May, 1931 to very favorable reviews, and its success was a huge boost to Hammett's career.

#### Great Association Copy — Inscribed to Henry James

60. HAY, John. *The Bread-Winners: A Social Study*. 319 pp. 8vo, New York: Harper & Brothers, 1884. First edition, Issue w/o "The End" on p. 319. Contemporary half blue morocco. Minor chipping at head of spine. BAL 7762. \$6,500

Presentation copy to Henry James from John Hay, further signed "Henry James" by James and with his attribution of the work to Hay. "Henry James Esq. with the compliments of the Author. New York Jan 1st 1884." BAL lists the first inscribed copies as done on Jan. 1, 1884. Hay and James were very close friends.

61. (HEBREW BIBLE). [Torah, Nevi'im, U-Khetuvim]. *Biblia Hebraica, Secundum Ultimatum Editionem Jos. Athiae, A Johanne Leusden Denuo Recognitam*. [6],296; [2],312 leaves. Half titles present in each volume. 2 vols. 8vo, Philadelphia: 1814. First American edition. Contemporary sheep, boards ruled in double gilt fillet, finely rebacked in period style, double gilt rules, spine labels. Bookplate. A lovely copy, clean with generous margins. Shaw & Shoemaker 30857; Rosenbach 171; Singerman 0236; O'Callaghan 1814.8; Goldman 4. \$15,000

First American edition. The first complete Hebrew Bible printed in America. Hebrew type was first used in the North American colonies in the Bay Psalm Book, printed in 1640 in Cambridge. Over the next ninety-five years Hebrew type appeared in a handful of American imprints, usually in brief examples of single words or short sentences. Paucity of appropriate type would continue to be a problem over the years that followed. The first Jewish Psalter was finally published in 1809, followed by this complete Bible five years later. "In 1812 Mr. Horwitz had proposed the publication of this edition of the Hebrew Bible, the first proposal of the kind in the United States; early in 1813 he transferred his right and list of subscribers to Mr. Thos. Dobson, who published, soon afterwards, the 1st volume" — O'Callaghan. The title page indicates that this work is a reprinting of the second edition of the Hebrew Bible, edited by Leusden with Latin

notes by Everardo Van der Hought, and that the Hebrew is printed without vowels. An important piece of American printing, and of Jewish Americana.

#### Recovering from the Crash

62. HEMINGWAY, Ernest. *Autograph Letter Signed ("Ernie") to George Brown, his boxing coach and trainer*. 2pp., blue ink, on sheet of hotel stationery ("Palace Hotel, Madrid"). 8vo, Madrid: May 24, 1954. Very good in custom brown morocco-backed protective case. \$7,500

In early 1954 Ernest and Mary Hemingway suffered two near-fatal plane crashes in Uganda, and Hemingway's injuries were extensive. "Apart from the full-scale concussion, his injuries included a ruptured liver, spleen, and kidney, temporary loss of vision in the left eye, loss of hearing in the left ear, a crushed vertebra, a sprained right arm and shoulder, a sprained left leg, paralysis of the sphincter, and first degree burns on his face, arms, and head from the plane fire ... " — Carlos Baker, p. 522 Still recovering from the near-fatal plane crash in Uganda, Hemingway writes to his good friend, boxing coach, and personal trainer — evidently their first communication since Hemingway's accident: "Just got your letter forwarded back from Nairobi. Sure glad you liked the hooks piece with the pictures. We'd only been out 4-5 weeks then and I wasn't really in shape. In 5 months of that stuff got down to under 190 before those crashes. Now no exercise since Jan 23-24th except early necessary damaging exercise (pitching rocks left-handed with a busted back type of exercise). "Good thing I was in shape though. All doctors look at you like some kind of freak like Joe Grimm because you are alive. "Am tired of being so smashed up. But always remember you and your head. We beat this one I guess but the smashed vertebrae etc is a no good rap. "Saw good Dr. today. He went over everything and latest analysis etc and says am over hump OK. Must expect quite a lot of pain for a long time. Sure learned some new pain angles this time. Have had it worse before. But some of these were new. "Mary is fine. She did good in Africa. Now she doesn't quite understand why I hurt and she doesn't and thinks maybe I have dog blood. But there is a difference in time between 2 ribs and the spine ... " According to Carlos Baker, "The crash at Butiaba and the fire at Shimoni had ... left him no more than a shadow of his former vigor. During the stopover at Madrid he was obliged to consult Dr. Juan Madinaveitia, who listened to his history, gave him another physical examination, and advised continued rest, a careful diet, and a greatly reduced intake of alcohol ... Even the writing of a single letter was enough to induce fatigue"

#### The Holster Atlas

63. (HOLSTER ATLAS). *The American Military Pocket Atlas; being an approved collection of correct maps, both general and particular, of the British Colonies; especially those which now are, or probably may be the Theatre of War: Taken principally from the actual surveys and judicious observations of engineers De Brahm and Romans; Cook, Jackson, and Collett; Maj. Holland, and other officers*. Initial blank, letterpress title (verso blank), 1p. 'List of maps' (verso blank), 2pp. dedication to 'Gov. Pownall', 2pp. 'Advertisement', 6 folding engraved maps, all hand-coloured in outline. (Occasional splits at folds, as usual). 8vo, London: Sayer and Bennet, [1776]. Expertly bound to style in 18th-century half calf over contemporary marbled paper-covered boards, the flat spine divided into compartments by gilt double fillets, lettered in gilt in the second compartment. Provenance: Matthew Montagu (signature on verso of title, see Robinson, 1762-1831, 4th Baron Rokeby, heir of Elizabeth Montagu and Member of Parliament). Fite & Freeman *A Book of Old Maps* pp.212-216; Howes A208; Neben-zahl Atlas of the American Revolution pp.61-63; Phillips Atlases 1206; Rumsey p.311; Sabin 1147; Schwartz & Ehrenberg p.190; Streeter Sale 73. \$17,500

The Montagu copy of the 'Holster Atlas', one of the most important atlases of the American Revolution, contained 'such maps as an Officer might take with him into the field' (Advertisement). 'Issued at the suggestion of Governor George Pownall, the atlas includes the 'maps that the British high command regarded as providing essential topographical information in the most convenient form' (Schwartz & Ehrenberg) and was published by Sayer and Bennett. Surveys and Topographical Charts being fit only for a Library, such maps as an Officer may take with him into the Field have been much wanted. The following Collection forms a Portable Atlas of North America, calculated in its Bulk and Price to suit the Pockets of Officers of all Ranks' ('Advertisement'). The six maps are as follows:

1. DUNN, Samuel. 'North America, as divided amongst the European Powers. By Samuel Dunn, Mathematician London: printed for Robt. Sayer, 10 Jany. 1774.' Engraved map, hand-coloured in outline. Engraved for Dunn's 'A New Atlas' (London: 1774).

2. DUNN, Samuel. 'A compleat map of the West Indies, containing the coasts of Florida, Louisiana, New Spain, and Terra Firma: with all the islands.' London: Robt. Sayer, 10 January 1774. Engraved map, hand-coloured in outline. Engraved for Dunn's 'A New Atlas' (London: 1774).

3. 'A general map of the Northern British Colonies in America. which comprehends the Province of Quebec, the Government of Newfoundland, Nova-Scotia, New-England and New-York. from the maps published by the Admiralty and Board of Trade, Regulated by the astronomic and trigonometric observations of Major Holland and corrected from Governor Pownall's late Map 1776. London: Robt. Sayer & Jno. Bennet, 14 August 1776. Engraved map, hand-coloured in outline. First state, also issued as a separate map. This map was re-issued in 1788 with the title changed to reflect the new political realities. McCorkle *New England* 776.11; Sellers & Van Ee 143; Stevens & Tree 65

4. EVANS, Lewis. 'A general map of the Middle British Colonies, in America. containing Virginia, Maryland, the Delaware Counties, Pennsylvania and New Jersey. With the addition of New York, and the greatest part of New England, as also of the bordering parts of the Province of Quebec, improved from several surveys made after the late war, and corrected from Governor Pownall's late Map 1776. London: R. Sayer & J. Bennet, 15 October 1776.' Engraved map, hand-coloured in outline. Based on Lewis Evans' map of 1755, with additions and corrections. Cf. Stephenson & McKee *Virginiap.82* (an image of the Evans map)

5. ROMANS, Bernard, and others. 'A general map of the Southern British Colonies, in America. comprehending North and South Carolina, Georgia, East and West Florida, with the neighbouring Indian countries. From the modern surveys of Engineer de Brahm, Capt. Collet, Mouzon & others; and from the large hydrographical survey of the coasts of East and West Florida. By B. Romans. London: R.Sayer & J. Bennett [sic.], 15 Octr. 1776.' Engraved map, hand-coloured in outline.

6. BRASSIER, William Furness (1745-1772). 'A Survey of Lake Champlain including Lake George, Crown Point and St. John, Surveyed by order of ... Sr. Jeffery Amherst ... by William Brassier, draughtsman. 1762. London: Robt. Sayer & Jno. Bennet, 5 Aug., 1776.' Engraved map, hand-coloured in outline (x inches). This excellent detailed map was also available as an individual sheet and as such was first separately published map of Lake Champlain. It is based on a survey made during the French and Indian War, but not published until the Revolution. Included is an inset illustrating America's first naval battle, in which General Benedict Arnold, though forced back down the lake, was able to delay the British attempt to descend to the Hudson for that year.

64. (HORAE B.M.V). *Horae beatae mariae virginis secundum usum Romanum* [from colophon]. Printed on vellum in red and black, 29 lines, black letter, initial letters in gold on blue or red grounds, paragraph marks and line-fillers painted on alternate brown and blue grounds; ruled in red; text pages within a variety of historiated and ornamental borders composed of multiple metalcut strips and blocks, large armorial device on verso of last leaf, and with 14 [of 15] large (full-page) and 25 small (9-line) metal cuts FULLY ILLUMINATED IN GOLD AND COLORS BY A CONTEMPORARY HAND. A8-1 B-D8 E8-1 F-N8 O4. 106 [of 108] leaves. Lacking A1 (title-leaf) and E1. 8vo, Parisius: ...Egidi Hardouyn ... et Germani Hardouyn ..., n.d. [ca. 1513; Almanach dated from 1513 – 1530]. Later (19th-c.) green velvet, a.e.g. Binding worn and slightly frayed; closed tear to leaf N6 repaired, occasional soiling or darkening to text, but in general very good, sound, and clean. Bohatta 956; Brunet V 1635. \$25,000

Excellent illumination on vellum from the atelier of the Hardouins, who, along with the Parisian printers Kerver and Simon Vostre, made the printing and illumination of vellum Books of Hours one of their specialties. This particular example, apart from the quality of the illumination, is of special interest because of the intriguing armorial device on the verso of the last leaf. Though Renouard identifies it as the Hardouin device, Davis (v. Fairfax Murray, French, 273, with reproduction) makes the case that it represents the arms of Emmanuel I of Portugal.

#### Original Arthur Hughes Illustration to At the Back of the North Wind

65. [HUGHES, Arthur]. Original illustration to George MacDonald's AT THE BACK OF THE NORTH WIND. Pen-and-ink on paper. Image: 3-1/8 x 2-3/8 in, n.p: n.d. [ca. 1871]. Matted and framed. Shaberman 43; Osborne Collection I, 368; Ray, *The Illustrator and the Book in England*, 177; Sadleir 1474c; Wolff 4282. \$2,500

An original drawing by Pre-Raphaelite artist Arthur Hughes reproduced on page 151 of the first edition of George MacDonald's classic *At the Back of the North Wind*. This was the first of MacDonald's long "fairy" stories to be published in book form. The brilliant illustrations by Hughes form an inspired part of the very fabric of the book — Ray called it "Hughes's masterpiece." With a copy of the first American edition of *At the Back of the North Wind*.

#### First American Edition of Les Misérables

66. HUGO, Victor. *Les Misérables*. I. Fantine. II. Cosette. III. Marius. IV. Saint Denis. V. Jean Valjean. Translated from the Original French, by Chas. E. Wilbur. 164, [4, ads]; 171, [1], [4, ads]; 150, [2, ads]; 184; vi, [7]-165, [1], [2, ads] pp. 5 vols. 8vo, New York: Carleton, Publisher, 413 Broadway, (late Rudd & Carleton), 1862. First American edition. Bound in original green (vols. I-III), blue, (vol. IV), and brown (vol. V) pebbled cloth, some wear to extremities, with some loss to spine ends of vols. Iv & V, with contemporary ownership inscriptions ("Maria / Dec 17" & "Maria / Dec 6, 1862") on the front free endpapers. En français dans le texte 277 (first edition). \$1,250

The first American edition of Victor Hugo's magnum opus, the product of 17 years of labor, and one of the greatest novels in any language. As Hugo wrote in his 1862 Preface, "As long as ignorance and poverty exist on this earth, books such as this will serve a purpose."

#### The Prayer Book of a Florentine Woman

67. (ILLUMINATED MANUSCRIPT). Illuminated manuscript devotional on vellum. 78 leaves, vellum, closely written on rectos and versos in a book hand (toward the rear the hand becomes more cursive). 19 lines in Italian and Latin; text pages ruled throughout; decorations added later in the early 18th-century (possibly by the so-called "Canonici faker") featuring five painted borders, lightly gilt, of flowers and vines set off with an

added illustration. The first leaf features a peacock, while others show a seagull, a standing bird, and an angel playing a psalter. Original rubrication throughout, with occasional simple historiated initials in red. 8vo (137 x 94 mm), N.p. [Florence: ca. 1450-1500]. Later calf; rebound (probably 18th-c.) preserving most of contemporary (i.e., 15th-c.) blind-tooled Florentine calf covers and original pastedowns. Extremities lightly worn, minor soiling; several pages stained and/or somewhat faded. \$12,500

Lovely manuscript prayer book of a Florentine woman from the latter half of the 15th century, containing both liturgical texts (Latin) and prayers (in Italian). Inscribed on the front pastedown by the owner, who may very well have written some of the prayers\* contained herein. "Questo si e uno librizino in lo quale se "contene molte bene et divote oratione "a onore de dio de la gloriosa Vergine maria "e de molti sanct de paradiso. Lo quale "librizino e de me Ninna [?] donna de Joh - [i.e., Giovanni] "Baptista Corbinello de fiorenza" The Corbinellos (or Corbinelli) of Florence were an old, powerful, and extensive Florentine family of immense importance, over several generations, to that city's cultural and political history. The owner (and amateur scribe?) of this manuscript was Ninna, wife of Giovan Battista Corbinelli, who, around the turn of the century, was Vicar of Pescia and Pieve S. Stefan. Corbinelli was wealthy and well connected; it was in a house rented from Corbinelli that Lisa Gherardina, aka Mona Lisa, was born in 1479. The decorations which appear here in the margins of 5 pages are also of great interest, as they bear some resemblance to the decorations sometimes found on the some of the "Canonici manuscripts" from books and manuscripts sold by Franz Joseph Anton von Hahn, bp. of Bamberg (1699-1748) in Venice by Albrizzi in 1747.\*\* \*The first two texts copied herein are: "Specchio della Passione", 20pp., beginning "Qui comincia uno specchio ..." (cf. I manoscritti palatini di Firenze, codice VI); and "Amaestramento salutifero di frate Cherubino da Spoleti" ("O Figliuolo mio benedetto ..."); and others. \*\* We are indebted to Professor Jonathan J.P. Alexander for the dating of these decorations and the suggestion of a possible connection to the Canonici collection.

68. (ILLUMINATED MANUSCRIPT). Illuminated Manuscript Leaf from a mid-14th Century Missal. Ink on vellum, text in double columns, red and black in Italian round Gothic hand, 26 lines, with four intricate geometric initials in red and blue (with elaborate flourishes and descenders), one polychrome initial in light blue, white, rose, yellow, and gilt within a dark blue border. 9 x 12 inches, [Perugia, Italy: ca 1350]. Fine (gilt slightly dull). Mounted in card folder. \$2,000

Lovely illuminated leaf from a Missal written and decorated at the Dominican monastery in Perugia, with a large initial I at the top of the right hand column (red central initial six lines in height, with a blue outer decoration ten lines in height and a flourish descending the full length of the page into the lower margin). There are four smaller elaborate initials in the left hand column.

69. (ILLUMINATED MANUSCRIPT). Manuscript leaf on vellum, from a "miniature" portable Latin Bible. Two columns, 56 lines, in a miniscule gothic hand, with some rubrication, heading in red and blue capitals. 190 x 126 mm, [France: ca. 1240 A.D.]. Very good. Matted. \$2,500

Written around 1240 A.D. by Dominican monks in France for use in the Sorbonne, this amazingly small, clear hand comprises roughly 20 letters to the inch along the horizontal line, with 11 or 12 lines per inch vertically.

70. JOHNSON, Theophilus. Zoological Sketches by Theo. Johnson. Third Series. 25 watercolours. Folio, np: Privately Printed, 1889. First Edition. Quarter red morocco and cloth. Exterior slightly rubbed. \$8,750

71. KEATING, William H. Narrative of an Expedition to the Source of St. Peter's River, Lake Winnepeek, Lake of the Woods ... Performed in the Year 1823, by the Order of the Hon. J.C. Calhoun, Secretary of War, Under the Command of Stephen H. Long, Major U.S.T.E. Compiled from the Notes of Major Long, Messrs. Say, Keating and Calhoun. Folding engraved map, 8 engraved plates including frontispieces, 3 folding letterpress tables. xiii, [iii], 458; vi, 248, 156 pp. 2 vols. 8vo, London: Geo. Whitaker, Ave-Maria-Lane, 1825. First London edition. Modern three quarter calf in period style, retaining old marbled boards. Fine. Sabin 3173; Peel 82; Lande 1260; TPL 1284; Howes K-20; Wagner-Camp 26. \$1,750

On horseback in Camelot: Watercolor drawing by Jackie Kennedy

72. KENNEDY, Jacqueline Bouvier. Watercolor drawing of neo-gothic Folly from Camelot, with a rider on horseback approaching in the foreground, the rider in hunting pinks and top hat, with the façade of the White House in background. Original pen, ink, and watercolor on paper, signed "JBK" center bottom. 260 by 298 mm, Matted and framed, some toning at edges. Fine. Provenance: Gift of the artist to her landlady in Far Hills, New Jersey, and by descent in the family. \$12,500

Charming watercolor of a fantasy landscape by the former first lady, the central image evoking the "Camelot" metaphor of JFK's administration, a rider on horseback in hunting attire (Jackie herself?), and with the White House itself hovering in the background. Leaving Washington after the death of JFK, Jackie and her children lived in a rented house in Far Hills, New Jersey. One of her prized recreations was horseback riding and she was famous for riding with the Essex Hunt.

Inscribed

73. KING, Martin Luther, Jr. Stride Toward Freedom. The Montgomery Story. 230 pp. 8vo, New York: Harper & Bros, [1963]. Later printing, date code E-N (May 1963) on verso of title page. Black cloth spine, blue cloth boards. Spine ends bumped, near fine in very good plus dust jacket (wear to spine panel, minor soiling to back panel). \$4,750

Inscribed by the author on the front flyleaf, "To J— and K— W— / With Best Wishes / Martin Luther King"

"The old order which has embraced bigotry ... must now yield ..."

74. KING, Martin Luther, Jr. Typed Letter, Signed ("Martin L. King, Jr."), to Frank G. Butler, on being named Time Magazine's Man of the Year for 1964. One page on Southern Christian Leadership Conference letterhead, signed in blue ink, typed notation "Kbhh" lower left. 4to, Atlanta, Georgia: 16 January 1964. Fine (1/8-inch triangular loss from bottom left margin). In quarter black morocco clamshell box. \$15,000

A letter in response to a letter from Mr. Butler congratulating King on his being chosen the Man of the Year by Time Magazine. Reading in part, "I was pleased that Time considered me for this traditional honor and was willing to make liberal use of its pages in an assessment of the Negro's constant struggle for full equality and human dignity. However, I must say that I sincerely feel that this particular recognition is not an honor to be enjoyed by me personally, but rather a tribute to the entire civil rights struggle and the millions of gallant people all over the nation working so untiringly to bring the American dream to reality. "The fact that TIME took such cognizance of the social revolution in which we are engaged is an indication that the conscience of America has been reached and that the old order which has embraced bigotry and discrimination must now yield to what we know to be right and just." An amazing letter, with outstanding content and sincere humility, marking a milestone in American history brought about by the efforts of Martin Luther King, Jr., and the civil rights movement to which he dedicates the tribute.

75. (KNICKERBOCKER GREYS) Benda, George R. Original pencil and watercolor scale drawing for processional cross for The Knickerbocker Greys (with the logo coloured in red and blue). F.S.D. Processional Cross Length-72 ins Brasa & Oak Chromium Plated...Design B." Image 23-½ x 16-½ inches; matted to 29-½ x 22-½ inches overall, New York: Black Starr & Frost Gorham Inc, Ca. 1900. . \$500

George R. Benda worked in New York at the end of the 19th century; he specialized in designs in silver, many for the noted firm of Black, Starr & Frost – Gorham, for whom he made this elegant rendering. The Greys are headquartered in New York's Seventh Regiment Armory.

76. (KNICKERBOCKER GREYS) Benda, George R. Original pencil and watercolor scale drawing for processional cross for The Knickerbocker Greys "E.S.D. Processional Cross Length-72 ins. Brass & Oak Chromium Plated. Design A...Black-Starr & Frost Gorham, Inc." Image 23 x 15-½ inches; matted and framed to 29-½ x 22 inches overall, New York: Ca. 1900. Framed and glazed. \$650

George R. Benda worked in New York at the end of the 19th century; he specialized in designs in silver, many for the noted firm of Black, Starr & Frost – Gorham, for whom he made this elegant rendering. The Greys are headquartered in New York's Seventh Regiment Armory.

#### Travels in Central Asia, with 265 Photographs

77. KRAFFT, Hugues. A travers le Turkestan Russe. Photogravure frontispiece, 69 photogravure plates and 195 phototype plates to text by Krafft, one large folding color map. [vi], vii, [i], 228, [iv] pp. Large 4to, Paris: Hachette et Cie, 1902. First edition. Deluxe publisher's binding of burgundy morocco with onlaid green sheep covers, blind-stamped border rolls and panel rules, with large central and two surrounding gilt-painted arabesques, spine with onlaid green sheep lettering panel and two surrounding arabesques, patterned endpapers and vellum sleeves with gilt arabesques, t.e.g., rest uncut, extremities rubbed with some scuffing to covers, else fine. \$7,500

A rare work documenting French photographer Hugues Kraft's (1853-1935) travels in the Turkish-speaking lands of Central Asia, an area nearly the size of Europe. With chapters on Russian influence in the area, indigenous life, the grand monuments of Samarkand, the geography of the area, daily life and customs, physiognomy and costume, and the Muslim holidays — all richly and abundantly illustrated in gravure and phototype from the author's own photos and presented in the publisher's deluxe binding.

#### Alfred Kreymborg to Orrick Johns

78. KREYMBORG, Alfred. Autograph Letter, signed ("Alfred"), to Orrick Johns. 1-½ pp. pen and ink. 4to, New York: ca. Sept 9, 1916. Small hole touching a few letters, prior folds, very good. \$300

Kreymborg writes his letter beneath a typed note from Johns requesting the return of some manuscripts. Reading in part, "Awfully sorry about this. Marshall [Kreymborg's publisher John Marshall] has the ms. He gave up business & left for Canada ... he promised to give me your book, along with books by Pound, Joyce, Cannell and Bodenheim, about a week ago, but did not keep the appointment ... The whole situation is damnably exasperating ... Pound's & Joyce's books are wanted by other publishers. Isn't that a pretty dilemma? ..."

79. LE NAIL, E[rnest]. Architecture de la Renaissance: Le Chateau de Blois (Extérieur et Intérieur). 35 Woodburytypes after photographs by Mieusement, 12 chromolithograph plates, 1 groundplan. [iv], 16 pp. Folio, Paris: Librairie Générale de l'Architecture ... Ducher & Cie, 1875. First edi-

tion. Contemporary red pebbled morocco, gilt, marbled boards, tips worn, foxing to title-page and first text leaves, some light foxing to outer margin throughout, photographs and illustrations fine. \$1,250

A photographic tour of Chateau de Bois by Séraphin-Médéric Mieusement, a noted French photographer of architectural views. The photographs are reproduced in Woodburytype, a process celebrated for its permanence and clarity. Chateau de Blois was the home of several French kings beginning with Louis XII. Built and expanded over the course of four centuries, the chateau shows a mix of Gothic, Renaissance, and Classic styles.

"Babbitt ... is perhaps most representative"

80. LEWIS, Sinclair. Autograph Letter, signed ("Sinclair Lewis") responding to a query from Robert Wilson, student at Johns Hopkins University (and future proprietor of Phoenix Bookshop in New York City), recommending BABBITT in the "20th-century novel course. It is perhaps the most representative ..." One page, on personal letterhead. 4to, Excelsior, Minn: June 1, 1942. Fine, with envelope. \$500

81. LINNAEUS, Carolus. Species plantarum, exhibentes plantas rite cognitatas secundum systema sexuale digestas. Frontis in Volume One. 2 vols. 8vo, Holmiae (Stockholm): impensis direct. Laurentii Salvii, 1762-1763. Editio secunda, aucta. Later vellum, yapp edges, small supralibros on upper cover, with coronet and gilt flourishes below. Fine bookplate of Nils Rosen, signed on title-page C.W. König. Hunt, 548 (First edition, with notes on the second); Soulsby, Cat. of the Works of Linnaeus 500. \$4,000

First published in 1753. "A second substantive and enlarged edition was enlarged also by Salvius in 1762-63; and this edition also holds great taxonomic value. Historically it is important because a majority of late eighteenth-century and early nineteenth-century botanists used it as the standard edition... Thus, as the second edition contains Linnaeus's main body of supplementary material, with binomials, it too needs to be made available in facsimile..." Hunt, Vol. II, p. 250.

82. LYNDSEY, David, Sir. Facsimile of an Ancient Heraldic Manuscript Emblazoned by...of the Mount Lyon, King of Armes, 1542. Hand-coloured engraved title and 133 colored plates of arms, by W.H. Lizars. Folio (333 x 235 mm), Edinburgh: W. & D. Laing, 1822. FIRST EDITION, of which only 100 copies were printed (see Lowndes). Elaborate pebbled full red morocco, Armorial gilt "Forward in the Name of God." motto, gilt dentelles by Orrock & Son, 1871. Bookplate of the Kerr Family. Lowndes p. 1422. \$2,250

It is a facsimile edition of the "Register of Arms of the Scottish Nobility and Gentry," an emblazoned manuscript done by Sir David Lindsay in 1542. Several hundred shields are illustrated.

Best Book? "Possibly ... Joseph in Egypt"

83. MANN, Thomas. Typed Letter, signed ("Thomas Mann") to Robert A. Wilson, student at Johns Hopkins University (and future proprietor of Phoenix Bookshop in NYC), responding to Wilson's query as to which of Mann's books he thinks the best. One page, on personal letterhead. 4to, Princeton, NJ: 28 December, 1940. . \$600

"... An author is not the best judge as to which of his books is the best. Possibly I should be in agreement with persons competent to decide, if I told you JOSEPH IN EGYPT ... "Yours sincerely, "Thomas Mann"

Inscribed

84. MARBURY, Mary Orvis. *Favorite Flies & Their Histories*. Illustrated with 32 color plates of flies, engravings of natural insects & 8 photos. Thick 8vo, Boston: Houghton, Mifflin, 1892. First Edition, first issue, with date "1892" on title-page. Two-tone green cloth, t.e.g. Some rubbing at spine ends, occasional spotting to cloth; hinges tender with short paper flaw in top gutter of title page; old paper repair at gutter of p. 75. Bookplate of Ruel Perley Smith, newspaper editor and author. In green cloth wraparound chemise with brown leather label, cloth slipcase. Wetzel p. 180; Goodspeed, p. 276 et seq.; Bruns M40. \$2,000

The classic work of late nineteenth century American fly fishing. An interesting and attractive book, "an important work on the flies in use during the latter part of the nineteenth century ... exquisite colored plates ..." (Wetzel), which went into several editions. It was written (and compiled from her father's correspondence) by the daughter of Charles F. Orvis, famed American tackle-maker and author of "Fishing With the Fly" (1883). Goodspeed notes that while Mrs. Marbury was "not herself a fisherwoman", she was an expert at making flies, which she tied without the aid of a vise. Much of the book consists of the replies her father received from anglers to whom he had posed questions concerning the sport. Inscribed by the author: "To Frederick A. Leland, Esq. with the best wishes of Mary Orvis Marbury. Sept 2nd 1892." With an interesting New England & sporting provenance, bearing the bookplate of Ruel Perley Smith, native of Bangor, Maine, a newspaperman and author at the turn of the twentieth century of a series of boys' books set in Maine and featuring the "Rival Campers" Smith later became one of the editors of the *New York World*. His bookplate depicts a galleon under sail with an extract from Stevenson (from *Will o' the Mill*) and Kipling (*The Last Chantey*); at the four corners the spines of four books: *Treasure Island*, *The Ebb-Tide*, *Two Years before the Mast*, and *The History of the Bucaniers of America*. It is uncommon to see this book inscribed.

85. (MASON HILL PRESS). *The Psalmbook*. Press work done by James M. Dignon, Mark Livingston, Billy Hardison and Nelson E. Ogert. The Initials engraved in wood by Mark Livingston. 150, [4] pp. 8vo, [Pownall Vermont: The Mason Hill Press, June, 1978]. One of 175 copies. Quarter grey morocco and cloth. Fine. Bookplate. \$450

Mather on Comets

86. MATHER, Increase. *Kometographia, or a Discourse Concerning Comets* [bound with:] *Heaven's Alarm to the World* [and:] *The Latter Sign*. [xii], 143, [1], [2, blank]; [viii], 38; [ii], 32 pp. Collation: A-18 [blank leaf A1 lacking], K8; A-E8 [E8 supplied in facsimile]. 8vo, Boston: S[amuel] G[reen] for S[amuel] S[ewall]. And sold by J. Browning; Printed for Samuel Sewall. And to be sold by John Browning, 1683;1682. First edition of *Kometographia*, bound with the second edition of *Heaven's Alarm and The Latter Sign*. Probable early remboitage of contemporary blind-ruled sheep, early ms title to spine, joints repaired, text browned and edgeworn, some light ink splatters throughout, *Kometographia*: paper repairs to margins of E1 & E6-E8; *Latter Sign*: fore-edge margin of D5 torn off, touching text, E7 margin repaired. Contemporary ownership signataures and inscriptions of John Leech and daughter Ruth Leech ("Her Book Given to Her By her father May the 13") on inside covers. In a custom half-calf slipcase and chemise. Sabin 46696; Evans 352; Church 682; Holmes 67A, 62B-2 (with "John Browning" variant imprint). \$15,000

All three of Mather's sermons on comets, comprising the first edition of *Kometographia* bound, as often found, with the second editions of *Heaven's Alarm and The Latter Sign*. *Kometographia* is a quasi-scientific treatise on the nature of comets, giving an historical account of comets and the events which they were supposed to have marked. Despite ultimately set-

ting for a theological interpretation, Mather demonstrates a remarkable knowledge of contemporary astronomical theory, drawing on the works of Kepler, Brahe, Hevel, and Hook. "Both Halley & Newton completed their scientific pioneering in regard to comets, after 1680. In writing his 'Kometographia' ... Mather was a contemporary student of the same phenomena ... He accepts some of the newest scientific tenets, and his attempt to combine them with his religious views results in a position held by others for a century after him, and not wholly abandoned today. One must admit, perhaps, that in the matter of comets, Mather was in the front rank of his time" (Murdock, *Increase Mather*). *Kometographia* is bound with the two sermons — *Heaven's Alarm and The Latter Sign* — mentioned on the title page and not always present. *Heaven's Alarm* was a sermon preached on the appearance of a comet in 1680, and *The Latter Sign* was a sermon preached on the appearance of Halley's Comet in 1682.

87. MAURER, David W. *The Big Con. The Story of the Confidence Man and the Confidence Game*. 8vo, Indianapolis: The Bobbs-Merrill Company, 1940. First edition. Red cloth, printed dust jacket. Fine copy in bright, almost fine dust jacket (tiny scuff at top of front panel). \$2,750

Chocie copy of the famed book by Maurer on con men and their schemes, in a lovely bold red dust jacket. Outstanding.

With Photograph Inscribed by Stravinsky

88. MCDOWELL, Roddy. *Double Exposure*. Photographs of celebrities by McDowell, each photograph accompanied by a commentary contributed by another celebrity. 4to, New York: Delacorte Press, [1966]. First edition. Black and white cloth, the latter printed in black with title. Top edge a littled browned, otherwise fine in a very good dust jacket with some wear. Photograph creased and edgeworn. \$900

With an original portrait photograph of Stravinsky by McDowell loosely inserted, inscribed by Stravinsky to friend Miranda Massoco Levy. Miranda "Mirandi" Massoco Levy (1914-2011) was the doyenne of Sante Fe cultural life, instrumental in the success of the Sante Fe Opera, and a close friend of Stravinsky.

89. MCKENNEY, Thomas L. and James Hall. *History of the Indian Tribes of North America, with Biographical Sketches and Anecdotes of the Principal Chiefs*. Embellished with One Hundred and Twenty Portraits, from the Indian Gallery in the Department of War, at Washington. .... With 120 lithographic plates by J. T. Bowen after paintings by Charles Bird King and James Otto Lewis, all with contemporary hand-coloring many highlighted with gouache; and with original tissue guards. 3 vols. 8vo (10- $\frac{3}{8}$  x 6- $\frac{3}{4}$  inches), Philadelphia: Published by D. Rice & A.N. Hart, No. 27 Minor Street, 1858. Fourth Octavo edition. Bound in three quarter brown publisher's morocco and marbled boards, a.e.g. Some traces of rubbing, plates exceptionally clean. Field 992; Howes M129; Sabin 43411. \$16,000

Secretary of State Trying to Help the Disgraced Oakes Shaw

90. (MELVILLE, Herman) Everett, Edward. *Autograph Letter*, signed ("Edward Everett") as Secretary of State, to novelist John Pendleton Kennedy, then Secretary of the Navy. 2 pp. pen-and-ink on folded sheet. 12mo, 11 Nov., 1852. Fine. Parker, Herman Melville, Volume 1: 1819-1851, pp. 341-343. \$750

Secretary of State Edward Everett writes to Secretary of the Navy John Pendleton Kennedy on Justice Lemuel Shaw's behalf to recommend his son John Oakes Shaw for a position in the Navy. Oakes Shaw (as he was known) was the eldest son from his father's second marriage, to Hope Savage. He became the brother-in-law of Herman Meville when the author married Justice Shaw's daughter, Elizabeth, from his first marriage. In fact Oakes

had truly disgraced his family when in 1844 he married an “inopportunately pregnant Caroline (Caro) Sarah Cobb.” Reading in full, “Mr John O. Shaw of Boston a son of Chief Justice [Lemuel] Shaw of Massachusetts is desirous of being appointed a pursor in the Navy. His father, equally respectable as a Magistrate & a citizen, desires me to speak a good word for him. I have no knowledge of the young man, but I am sure the Chief Justice would not recommend him, if he did not think him fully qualified for the place”

#### Mini-Micro-Manuscripts for the Emperor

91. (MICROGRAPHIC ILLUMINATED MS). Illuminated manuscript on vellum. Red, gold and blue ink on vellum. The text is Italian and Latin, and is written in a microscopic hand within one large central circle and 8 smaller surrounding it, as well as within concentric circles around both. Scalloped borders of gold surround ten of the circles. 124 mm (across), Italian? 1670. MICROGRAPHIC ILLUMINATED MS. Mounted on paper. Small abrasion, and slight soiling, otherwise very good, the gilt quite bright; in custom red morocco-backed folder. \$7,500

Designed in the form of the Imperial diadem for presentation in 1670 to Leopold I, Holy Roman Emperor. An unusual, incredibly microscopic manuscript, beautifully designed, containing a variety of verse and prose matter in Latin and Italian, and includes a sonnet of Iacopone da Todi. The date appears in one of the small circles, but we cannot locate the scribe's name.

92. (MISS PORTER'S SCHOOL FOR GIRLS) Porter, Sarah. [Autograph Letter, signed by Sarah Porter]. 3pp. Folded 4to sheet, Farmington, [Ct.]: May 15, 1888. Old fold lines. Near fine. \$500

Letter written by Sarah Porter, founder of Miss Porter's School for Girls, to a friend (and possibly former student) regretfully declining an invitation to her wedding. Miss Porter studied privately with Yale Professors. and her brother, Noah, later became President of Yale. She was an opponent of women's suffrage. She notes in this letter that affairs at the school will keep her far too busy to make the journey. Sarah Porter (1813-1900) founded her school in Farmington in 1843, setting it up as an institution at which girls could receive a well-rounded academic education. She writes, in part: “My dear Mary, I thank you heartily that you have desired me as one of your wedding guests and I should be very happy in being with you at this so happy moment of your life. I could not easily under any circumstances easily leave school for so long a time as a journey to [Newton?] would require – but, now Mr. Brandt's wretched health renders him unable to teach, and his classes fall daily into my care, so that my place is daily here. Your own and your brother's wedding at once will not only doubly crown the day, but give promise to multiplied successive anniversaries....”

#### Signed by and Bound for the Dedicatee of the Manuscript

93. [MOCKET, Richard]. *Doctrina, et Politia Ecclesiae Anglicanae*, a beatissimae memoriae principibus Edouardo Sexto, Regina Elizabetha stabilitae, et a religiosissimo, & potentissimo Monarcha Iacobo, Magnae Britan. &c. Rege continuatae. quibus eiusdem ecclesiae Apologia Praefigitur pro sua discessione i utraque a gravissimis Romanae Ecclesiae corruptelis, tyrannide, idololatria, erroribus, & quod ad concilium tridentinum non accesserit. Varia totius operis capita pagina quinta indicat. [8], 350, [2 – blank] pp., plus folding table. Ornaments on sectional titles, with decorated tail-pieces and initials. 4to, London: Apud Ioannem Billium, 1617. Second edition/issue. Full contemporary calf, gilt extra, with Arms of George Abbott, Archbishop of Canterbury, a.e.g.. Expertly rebound and recornered, with much of the original backstrip laid down and the blank endleaves replaced. Original tie punches present at fore-edge, but ties absent. Small marginal repair to blank top edge of title, several tears in folding table mended on verso, some scattered underscores and closely written marginal glosses in an early hand (including extensive notes on the verso of the terminal blank), but

otherwise a very good copy, in folding clamshell box. STC (2nd ed.) 17992; ESTC S112742. Ferguson, S. “Bindings from the Shop of John Bateman, Royal Binder,” RARE BOOK COLLECTIONS @ PRINCETON, 6 June 2011. \$12,500

Second edition/issue, utilizing a portion of the sheets of the 1616 first edition, with new settings of quires A and V-Z. A superb association copy, bound for Archbishop Abbot, most likely in the shop of John Bateman, Royal Binder to James I, and with Abbot's bold signature, “G: Cant:” in the lower margin of page 350, and his largely inked over note: “This high Treatise called Politia Ecclesiae Anglicanae was condemned by authority, and ordered to be burnt.” Mochet (1577-1618) was in many ways George Abbot's protégé, and served for a time as his domestic chaplain. It was through Abbot's influence that he was appointed Warden of All Souls College, Oxford. Mocket published the first edition in 1616, and it includes “Latin translations of John Jewel's Apology, Nowell's Catechism, the Thirty-Nine Articles (with summaries of the homilies), the prayer book, and the ordinal. To these he added a work of his own entitled *Disciplina et politia ecclesiae Anglicanae*, which was a general view of ecclesiastical jurisdiction in the English church, mainly prepared for the information of foreigners. The manuscript of the work, now in Lambeth Palace Library, was dedicated to Archbishop Abbot. The book offended the king, and by public edict was condemned and burned in 1617, earning Mocket a reputation as ‘the roasted Warden’ ... There is no good contemporary evidence to indicate the reasons for the king's displeasure, but Fuller considered that Mocket suffered on account of his patron Abbot, ‘against whom many bishops began then to combine’ “ – DNB. It has been suggested that Mocket's early death was a consequence of his disappointment over the fate of this book. The closely and carefully written, often very extensive marginal annotations, in a hand not immediately identifiable as Abbot's, appear on twenty pages in the text (excluding the lengthy note on the terminal blank.

“... the Mormons rule in everything according to the rules of the Church”

94. (MORMONS) Poland, Luke. Autograph Letter, signed (“L.P. Poland”), to “Major” concerning, in part, the Poland Act. 4 pp. pen-and-ink on ruled paper, rectos only. 4to, House of Representatives, Washington, D.C.]: July 7, 1874. Prior folds, near fine. \$7,500

The Poland Act of 1874 — named for its author, Senator Luke Poland (1815-1887) from Vermont — granted federal control of the judiciary of the Utah Territory in order to facilitate prosecutions under the Morrill Anti-Bigamy Act. It wrested power from the LDS Church by granting US district courts exclusive jurisdiction in all civil and criminal cases. The Morrill Anti-Bigamy Act, signed into law by Lincoln in 1862, was not enforced by the LDS-controlled judiciary which deemed it an unconstitutional infringement on their freedom of religion. The relevant passage reads, in part, “A more important bill is our regulating legal proceedings in Utah. Things judicial are now at a perfect deadlock. The Mormon legislature have duplicated every U.S. office we send them. They provide for a Territorial prosecuting officer and Marshall & provide by law that they shall perform all the duties of such offices. The organized law allows the legislature to elect probate judges. The Mormon legislature gives to these probate judges general Civil & Criminal jurisdiction — thus cutting out all the offices and courts of United States. The officers selected by the legislature also select all [juries] for all county. The result is that the Mormons rule in everything according to the rules of the Church. My bill remedies all this ... & restore[s] power to the U.S. judges. I also provide for the County to grant divorce to second and \*later\* wives — with power to decree alimony for the support of the wife & her children. The truth is that the power of the United States has been entirely ignored in that Territory. It is old doctrine of State rights applied to a Territory. My bill will cure all this I think. I was out there last year & saw something of all this.”

95. NABOKOV, Vladimir. *Lolita*. 319 pp. 8vo, New York: G.P. Putnam's Sons, [1955]. First American edition, first issue with red topstain, red endpapers; in first issue dust jacket with the \$5.00 retail price. Black cloth-backed patterned boards, near fine, in slightly rubbed and edgeworn dust jacket. Juliar A28.2. \$1,000

96. NABOKOV, Vladimir. *Lolita*. Translated from the English by the author [title in Russian]. [viii], 304 pp. 8vo, New York: Phaedra, 1967. First Russian edition. Light pink cloth, stamped in gilt, fine, in a near fine cream dustjacket printed in various colors. Juliar A28.7, issue b. \$1,750

97. NABOKOV, Vladimir. *Pale Fire*. 315 pp. 8vo, New York: G. P. Putnam's Sons, [1962]. Black cloth, fine, in a near-fine first issue dust jacket, with "First Impression" on front flap. A very sharp copy. Juliar A35.1. \$450

98. NABOKOV, Vladimir. *Speak, Memory*. 237, [1] pp. 8vo, London: Victor Gollancz Ltd, 1951. First English edition, first issue. Green cloth, fine, in very good pictorial dust jacket with light dampstain to spine and chips to spine ends and front panel. Juliar A26.2. \$1,750

An unusually fine copy of the rare first English edition of Nabokov's memoir, first published in America as *Conclusive Evidence*. With a Daily Mail Book of the Month Club card laid-in.

#### Sidney Reilly's Copy

99. (NAPOLEON). *The Historical and Unrevealed Memoirs of the Political and Private Life of Napoleon Buonaparte*; serving as an illustration of the manuscript of St. Helena from 1781 to 1798. iv, 172 pp. Facsimiles throughout. 8vo, London: Published for the author by Le Comte Charles d'Og\*\*\*\*, 1819. Second edition. Three quarter brown and black morocco over marbled boards. Bookplates of Alexander Meyrick Broadley and Sidney G. Reilly (famous Napoleon collector and legendary spy). \$350

Compiled from sources close to Napoleon, including members of the secret police.

#### Napoleon to the Inhabitants of Vienna, after the Treaty of Pressburg, 1805

100. (NAPOLEON) Berthier, [Alexandre]. Proclamation. *Bewohner Wiens, Ich habe den Frieden mit dem Kaiser von Oesterreich unterzeichnet*. Headline and 36 lines of printed text. Signed in type, Napoleon, beneath whose name appears that of General Major, Marschall [Alexandre] Berthier. Folio, Schonbrunn [Vienna]: 6 Nivose Jahr 14 [December 1805]. Some old folds, trimmed at lower left not affecting text. Not in OCLC. \$900

Proclamation by Napoleon to the inhabitants of Vienna, as he prepared to return to Paris after the French victory at Austerlitz and the treaty signed at Pressburg, 26 December 1805. Inhabitant of Vienna, I have signed the peace treaty with the emperor of Austria ... Napoleon alludes to his esteem for the people of Vienna, and the orderly return to the rule of law, noting that 10,000 of the Austrian national guard have remained under arms to guard the city gates. Napoleon's parting gift is to return to the inhabitants of Vienna the arsenal that became his property through the rules of war.

#### Navajo Boarding School, 1898

101. (NATIVE AMERICANS — INDIAN BOARDING SCHOOLS) [Moll, Alfred, photographer]. Photograph album of the Navajo Boarding School. 72 vintage silver print photographs inserted in album leaves. Oblong folio, n.p. [Fort Defiance, Arizona?]: ca. 1898. Contemporary photo album, covers off, some wear to album leaves, photos generally fine. \$5,000

A fascinating and beautiful album of original vintage photographs of the students, teachers, and grounds of a Navajo boarding school in the late 1890s. Indian boarding schools were created in the late 19th-century to educate and assimilate Indian reservation children into the mainstream of American society. The experience was often traumatic for the students, who were separated from their families, traditions, and native language. Punishment was harsh, and there was often little time for free play. On the other hand, the education received at Indian schools helped create generations of Native American leaders and activists and helped lead to a sense of shared pan-Indian identity. The present album shows children posing singly and for class photographs in western-style school uniforms, the boys with their hair cut short. In addition, the album contains photographs of non-Indian students, exterior shots of the school grounds and landscapes, a portrait of the photographer Alfred Moll, a few photographs of Eastern scenery, and a photograph of a hand-painted sign proclaiming, "Happy Greetings to All from the Boys and Girls of the Navajo Boarding School. June 23, 1898." The scenery and the presence of the some men in military uniform suggests this may be the Navajo Boarding School in Fort Defiance, Arizona, the first Indian school established by the US government. We find no record of the photographer Alfred Moll — he may have been an itinerant photographer granted permission to photograph the school and its students.

#### The Rare, Complete Nicolaus de Lyra Postilla, 1472

102. NICOLAUS DE LYRA. *Postilla super totam Bibliam*. 1285 [of 1286] leaves; lacking final blank of volume IV (ZZZ4). Vol I: [1-407]; Vol. II: [408-657]; Vol. III: [658-936]; Vol. IV (the New Testament): [937-1285] leaves. 2 columns (except for inserted leaf [VVV3] in Vol. IV, with only one column on inner half of each page); 62 lines. Spaces for capitals, and starting in volume III, printed guide letters; several initial capitals supplied in red, ms chapter headings in red throughout, ms. catchwords throughout; and ms foliation (with a few errors) in a contemporary hand; a few pages rubricated; ms. Index on final blank of Vol. III (1 p., on recto) and Vol. IV (verso of ZZZ and recto and verso of ZZZ3). 4 vols. Folio (412 x 290 mm.), [Strassburg: Johann Mentelin, not after 1472]. Sewn in 18th-century plain blue-gray wrappers, spines defective and sewing loosening. First few leaves of Vol. I with slight worming at inner margin; slight worming elsewhere; occasional mild stains; overall, a deeply impressive and entirely unsophisticated copy of a magnificent incunabula. Custom half morocco slipcase and chemises. Hain 10366; Goff N133; BMC I 56; GW M26538; ISTC No. in00133000. \$175,000

Nicholas de Lyra's (c. 1270–October 1349) monumental commentary on the Bible was one of the most influential texts of the Middle Ages, and in fact, his *Postilla* is the first printed commentary on the Bible (the edition of Rome, Sweynheym and Pannartz, 1471, precedes the Mentelin edition by only a year); indeed, the sheer magnitude of the task of setting this text in type would attest to the prestige which Nicolaus de Lyra enjoyed among Biblical scholars. According to THE CATHOLIC ENCYCLOPEDIA, Nicholas "after stating that the literal sense of Sacred Scripture is the foundation of all mystical expositions, and that it alone has demonstrative force ... he deplors the state of Biblical studies in his time. The literal sense, he avers, is much obscured, owing partly to the carelessness of the copyists, partly to the unskillfulness of some of the correctors, and partly also to our own translation (the Vulgate), which not infrequently departs from the original Hebrew." In this latter respect, Nicholas de Lyra anticipates Erasmus. The pioneer Strassburg printer Johann Mentelin (ca. 1410 – 1478) established his press at a time when the only other place where printing was performed was Mainz; and it has been suggested that Mentelin learned the art from Gutenberg. His first book was a 40-line Latin Bible; and to Mentelin belongs the honor of having printed the first German Bible in 1466. ISTC's report of copies in the U.S. gives a pretty clear picture of the rarity of the book in complete form. Only two others, besides this Cathedral Library copy, are complete: Ann Arbor MI, Univ. of Michigan, Univ. Library (II); Detroit MI, Detroit Public Library (ff 408-562); New York NY, Pierpont

Morgan Library (III); Rochester NY, Univ. of Rochester, Sibley Music Library, Eastman School of Music (Psalms, 149 ff.); San Francisco CA, Univ. of San Francisco, Gleeson Library; San Marino CA, The Huntington Library; Washington DC, Library of Congress, Rare Book Division (I, ff.1-359); Washington DC, Washington Cathedral Library (I-IV).

Either 'Desire Under The Elms' or 'The Great God Brown.'

103. O'NEILL, Eugene. Typed Letter, signed to Robert A. Wilson, student at Johns Hopkins University (and future proprietor of Phoenix Bookshop in NYC), responding to Wilson's query as to O'Neil's best work. One page on personal letterhead. 4to, Tao House Danville Contra Costa County California: 13 December, 1942. Small tear in fold at margin. Very good. \$750

O'Neil writes in response to Wilson's query as to which of his plays O'Neil would recommend in a course at Johns Hopkins: "...I would suggest either 'Desire Under The Elms' or 'The Great God Brown.' From my personal standpoint, preferably the latter — but don't let that influence you ..."

"The great thing is to write myself out ..."

104. PEAKE, Mervyn. 3 Autograph Letters, signed, to Henry Charles Duffin ("Dear Mr. Duffin"), author of WALTER DE LA MARE, A STUDY OF HIS POETRY (L., 1949). In all, 7 pp. 8vo, All from Sark, Channel Islands: May 1948 – Sept. 1949. With envelopes, addressed in Peake's hand. \$4,000

1. 3 pp. on 2 leaves of plain stationery, 87 closely written lines. 8vo, Sark, Channel Island, May [postmarked 20 May], 1948. A lengthy letter concerning TITUS GROAN, his gratitude for Duffin's kind remarks on the work, his excitement over nearing the completion of Part II (GORMENGHAST), his comparison of the two parts; his projections for part III; and his great admiration for Walter de la Mare ("a great poet"), and his desire to contribute a drawing for the book published in Mr. de la Mare's honor. Of TITUS GROAN, Peake writes: "Heaven knows the book is full of crashing mistakes. The time element in a long story is so curious a thing. Being five years older in the final chapters than I was when Mr. Flay had his conversation with Rootcod in the Hall of the Bright Carvings, a hundred discrepancies and differences in style took place. ..."

2. One page on single sheet of plain stationery, 18 lines. 4to, Sark, Channel Islands, 13 July, 1948. Apologizing for his tardiness in answering, having been in London, "where I have been in such a whirl trying to impress publishers that I am just the person they ought to give lots of money to (they were not impressed) ... No, I haven't heard from Mr. de la Mare — but I haven't yet sent the drawing. I am anxious for it to be a really good one & one that he will enjoy ..."

3. 3 pp., 8vo, on single folded sheet of blue stationery, 60 lines. Sark, Channel Islands, [postmarked 5 September, 1949]. Peake talks of Duffin's forthcoming book on Walter de la Mare, Peake's two visits to see de la Mare in Taplow, whom he hopes to see in England and how this last year has been concentrated on Titus (Gormenghast). "It is strange that on the pamphlet you sent me you asked me whether there was any news of the 2nd part yet — for I had finished it on the previous day! ..." Peake also discusses his imminent return to London and two forthcoming works: a book of poetry, presumably *The Glassblowers* (1950), and his illustrations for *Treasure Island* (1949).

An important, open, and highly illuminating group of UNPUBLISHED correspondence from the most stable and productive period of the artist's life. *Gormenghast* was published 1950; part III was a book Peake wrestled with: *Titus Alone* was finally published in 1959. The drawings Peake describes making for *Gormenghast* were not published until the 1967 American re-issue of the novels. The first letter hints at the troubled moods

that plagued the artist, when he describes receipt of Duffin's original letter about Titus Groan, "I was in the garden when the Island postman came — & to tell the truth was in a melancholy state of mind, but your letter acted like radium & within half an hour I was writing hard about Titus & Flay in the latter's shanty in Gormenghast forest ..."

William Penn's Copy of a Key Text of Erasmus

105. (PENN, William) Erasmus, Desiderius. The First Tome or Volume of the Paraphrases of Erasmus upon the Newe Testament, Conteynyng the Fower Evangelistes, with the Actes of the Apostles ... [With]: The Seconde Tome or Volume of the Paraphrase of Erasmus upon the Newe Testament: Conteynyng the Epistles of S. Paul, and Other the Apostles ... [20], c, [6], lxxxiii, [12], clxx, [7], ciii, cccxxi-ccccviii; [12], xliiii, xliiii, xliiii-lxiii, [6], xv, x, x, xi, xxxi, xxxi-xxxiii, xxvii, [2], liiii, [2], xl leaves. First volume lacks leaf A3; second volume lacks gatherings 2a-2c6, 2d4. 2 vols. Folio, London: Edward Whitchurch, 1551-1549. Mid-19th-century calf, iron bosses and clasps, with the binders ticket of "Norris & Sons, Bookbinder, Uttoxeter" In first volume, leaf f1 with top corner torn away, affecting some text. In second volume, first five leaves reinforced at fore edge. Later ownership inscription on verso of each titlepage. A few contemporary annotations to text. Very good. HERBERT 72. ESTC S188, S123046, S5153. STC 2866, 2854.6. BRONNER & FRASER, PENN BIBLIOGRAPHY, p. 30. WOLF, THE LIBRARY OF JAMES LOGAN OF PHILADELPHIA, 677-689. \$15,000

William Penn's copy of a landmark work of Erasmus, central to his theological interests. This copy later belonged to a Charles Osborne, who has written on the verso of the titlepage of the first volume, "This and the other volume did belong to William Penn but were purchased after his decease by Charles Osborne, 1725. together with the 2nd Volume cost a/z." On the verso on the title to the second volume he has written "Charles Osborne owner 1725." It is not possible to exactly establish who Charles Osborne was, but a very likely candidate is a prominent Quaker who was a box maker from Wolverhampton, in the Midlands. Several of Osborne's children emigrated to Pennsylvania and the family became prominent there. This possibility is reinforced by the binders ticket of a mid-19th century binding of the firm of Norris & Sons in Uttoxeter, a town about thirty miles away from Wolverhampton. The firm was in business using this name in the 1850's, and the style of the binding is consistent with that date. If the owner after Penn was the Quaker box maker, the book would not have had far to travel from his home town to where it was bound. It is likely that this volume, and the rest of Penn's library, was dispersed during a settlement of Penn's estates in England. Penn was deeply in debt when he died in 1718, and his affairs would have taken some time to sort out. He had unsuccessfully attempted to sell Pennsylvania back to the Crown, and his children by his first and second wives sued both his estate and each other. There was a strong need to raise cash, and the library would have provided a ready source. Various other volumes from Penn's library appear in book auction records, making it clear it was dispersed. Erasmus' work is the first book to combine an English New Testament with an English translation of Erasmus' paraphrases. "Four of the dedicatory epistles are addressed to Queen Catherine (Parr), 'by whose good meanes & procuremente this present weorke hath been by soondrie mennes labours turned into our vulgare toungue.' Among the translators were Nicholas Udall, Thomas Key, Miles Coverdale, John Olde, and Leonard Coxe; while Princess (afterward Queen) Mary translated the greater part of the paraphrase upon St. John's Gospel. The Paraphrase on Revelation, omitted by Erasmus, was the work of Leo Juda, translated by Edmund Alen" — Herbert. Herbert likewise notes that no fewer than six issues of the 1548 edition are known, likely "owing to the demand for copies at an early date, several presses were employed at the same time, and the work of printing was pushed on as rapidly as possible. Some copies are mixed. There appear to be no such varieties of Vol. 2. ... Owing to the wear and tear of public use, perfect copies are uncommon." Such is the case with this set. The first volume is a mixed issue copy, having

the titlepage, prefatory material, and the Acts from the 1551 second edition, but the main body of the text from a printing of the 1548 first edition. ^In their bibliography of Penn, Bronner and Fraser note that Penn consulted Erasmus extensively for his sources and arguments, referencing him “more than a dozen times.” Since no catalogue of Penn’s library exists, it is impossible to say what his holdings were, but some idea might be gained from the library of his secretary James Logan, whose books form the basis of the Library Company of Philadelphia. In Edwin Wolf’s meticulous catalogue of Logan’s library thirteen works or editions of works by Erasmus (although not this one) appear, and Logan’s correspondence shows he had read some of Erasmus as early as 1694. A wonderful association copy of this impressive set.

Inscribed to the Honorable Mrs. Richard Howe

106. PHIPPS, Constantine John, later Baron Mulgrave. *A Voyage towards the North Pole undertaken by his Majesty’s Command 1773*. 3 folding maps and 12 folding views and diagrams and 11 letterpress folding tables. viii, 253, [2] pp. 4to (284 x 223 mm), London: Printed by W. Boyer and J. Nichols for J. Nourse, 1774. First edition. Contemporary sprinkled calf, morocco label, spine gilt, edges blue. Frontispiece map loose, small tear neatly repaired without loss. A beautiful copy. Hill p. 207; Sabin 62572; NMM 805; Lande Supplement S 1788. Provenance: Mrs Howe (presentation inscription); with Westport House (County, Mayo, Ireland) bookplate Case E Shelf 3. Bookplate of Marvyn Carton. \$15,000

The Phipps-Lutwidge expedition of the “Racehorse” and “Carcass” was to try and determine how far navigation towards the North Pole was possible. They sailed as far north as 80° 48’ N and journeyed along the ice barrier from Spitsbergen to Novaya Zemlya without finding further northern passage through the ice. While not attaining as much as they had hoped, Phipps did include important details of Spitsberg’s natural history and resources. It is an “important addition to early nautical science” (Hill). Horatio Nelson, at fourteen, was Captain Lutwidge’s coxswain on the “Carcass” during this voyage. Nelson and another slipped out one night to shoot a bear for the skin – Nelson wanted to give it to his father – they ran out of ammunition and were only rescued from their difficulties when the “Carcass” fired its gun and scared the bear away. Richard Westall’s painting of Nelson attacking the bear is in the National Maritime Museum. A superb contemporary binding, with a significant presentation, inscribed on half-title “To the Honble Mrs. Howe / from her obedient servant / The Author.” Mrs Howe was wife of Richard Howe, British naval officer and politician. Westport, the Howe residence, is one of the great houses of western Ireland. Howe, whose ship the *Dunkirk* fired the first shots of the Seven Years’ War, was MP for Dartmouth for 30 years, and in the late 1760s a member of the Board of Admiralty (hence the connection with Phipps, whose uncle Augustus Hervey was also a member). The early period of the “American War of Independence when Howe was commander-in-chief in North America, was then and is still the most controversial of his long career. For most of his command his younger brother Major-General Sir William Howe commanded the army in the colonies. Much has been written of their combined approach to hostilities, torn between conciliation and aggression, and the extent to which they exceeded or ignored instructions.” (DNB). Phipps was later a member of the Admiralty board and a key adviser to Sandwich in the unsuccessful British strategy to retain the American colonies. A beautiful copy.

Publisher’s Own Collection

107. (PHOENIX BOOK SHOP). Collection of 15 titles from the Phoenix bookshop Oblong Octavo Poetry Series (listed below), from publisher Robert Wilson’s own collection. 15 vols. Oblong 8vo, New York: Phoenix Bookshop (by various printers), 1968-1972. All first edition, EACH (except one, Merrill) COPY NO. 1 of 100 COPIES, signed and numbered by the author (in a total edition 126), and all from the PUBLISHER’S OWN COL-

LECTION. Original wrappers, with printed paper labels on upper overs. All fine, and 6 of the 15 with ENDORSED CANCELLED CHECKS laid in from Wilson to the authors (those marked with asterisk below). \$1,500

Unique collection from the publisher’s own collection, as follows: \*Wilbur, Richard. *Complaint*. 1968 Nemerov, Howard. *The Painter Dreaming in the Scholars House*. 1968 \*Merwin, W.S. *William Stanley. Three Poems*. 1968 Ashbery, John. *Sunrise in Suburbia*. 1968 Snyder, Gary. *The Blue Sky*. 1969 Duncan, Robert Edward. *Achilles song*. 1969 \*Zukofsky, Louis. *Initial*. 1970 \*Wieners, John. *Youth*. 1970 Reynolds, Tim. *Tlatelolco: a Sequence from Que*. 1970 Corso, Gregory. [Ankh] 1971 \*Ginsberg, Allen. *New York Blues*. 1972. Merrill, James. *Yannina*. 1973 Di Prima, Diane. *Loba as Eve*. 1975 Kinnell, Galway. *Three Poems*. 1976 \*Baraka, Imamu Amiri. *AM/ TRAK*. 1979 [with:] WILSON, Robert. *Self-Portrait*, in pen and ink on paper, signed. “Bob Wilson The Phoenix 22 June ‘76...I Rise with the Phoenix”

108. PORTER, Edwin W. *The Fall River Tragedy. A History of the Borden Murders. A Plain Statement of the Material Facts Pertaining to the Most Famous Crime of the Century ... Illustrated*. [iii], 312 pp. 8vo, Fall River: Press of J. D. Munroe, 1893. First edition. Dark green cloth, upper board ruled in blind and titled in gilt, plain spine. Rochester, N.Y. bookseller’s label and owner signature (“S. D. Eason, Mar 29 /94” on front pastedown, small private library ink stamp (repeated in lower margin of title). Spine somewhat dark, tiny fingernail nick at upper joint, minor wear at extremities; front inner hinge cracked but holding, flyleaf detached, textblock slightly toned. A very good copy of an uncommon book. \$1,000

Contemporary account of the events surrounding the murder of Andrew and Abbie Borden and the trial of their daughter Lizzie, by the police reporter of the *Fall River Globe*. At the end of the trial “she returned guiltless to her friends and home in Fall River” Uncommon.

Exceedingly Rare

109. [RADCLIFFE, Mary Ann(e)]. *The Fate of Velina de Guidova. A Novel*. [iv], 213, [1]; [iii], 207, [1]; [iv], 171, [5, ads] pp., half-titles in vols. I & III. 3 vols. 12mo, London: Printed for W. Lane, Leadenhall Street, 1790. First Edition. Contemporary half calf, worn, joints cracked but cords sound, labels of an early lending library partially deleted from front pastedowns, pervasive dampstaining in last volume, pencil notes to endpapers. Blakey, “*Minerva Press*,” p. 150 (no copy located); Summers, “*Gothic Bibliography*,” p. 320; Block p. 193; ESTC N6620 (Locating 3 copies: BL, Forstliche Bibliothek zu Corvey & UPenn); not in Hardy; Garside, *Raven & Schowerling 1790:62* (ascribing it to Mary Anne Radcliffe as per *Feminist Companion and Todd*); OCLC: locates 1 copy at UPenn. \$6,500

An epistolary novel by Mary Anne Radcliffe, author of *Manfrone*, 1809. She is not to be confused with the author of “*Mysteries of Udolpho*.”

110. RADIGUET, Raymond. *Vers Libres. Illustrated by Fédor Rojankovski called ROJAN de 32 erotic pochoir plates compositions très libres coloriées au pochoir dont 2 sur double-page et la couverture. Cette édition reprends celle parue deux ans plus tôt, elle est augmentée des 3 poèmes de “Jeux innocents” et de 4 illustration*. [Paris]: Nogent, Au Panier Fleuri, [1937]. 249 of 250 copies (8 de luxe). Illustrated wrappers. \$1,250

A beautiful, clean and uncut copy, tastefully rebound to style.

111. (SAINT-MÉMIN, Charles B.J.F. de). *The St. Memin Collection of Portraits, Consisting of 760 Medallion Portraits, Principally of Distinguished Americans, Photographed by J. Gurney*. viii, 104 pp., followed by sixty-three plates with approximately twelve portraits to a plate. Folio, New York: Elias Dexter, No. 562 Broadway, 1862. First edition, one of 100 copies.

Half red morocco, neat repair of front hinge, previous owner's blind-stamp and notes to first blank and with notes and correction to a few images, sporadic foxing, some plates faded, in all, very good. Miles, ST.-Mémin (Washington, 1994) 212; Howes F107, "b" ; Sabin 75444. \$4,000

From an edition limited to 100 copies, this collection represents one of the greatest archives of St.-Mémin images available. During a career that spanned fourteen years, from 1796 to 1810, the itinerant French artist, Charles St.-Mémin captured the profiles of an astounding number of influential Americans. His miniature engravings were in great demand among the wealthy and powerful, and he travelled from New York to Washington, Alexandria, Georgetown, Annapolis, Richmond, Norfolk, Charleston, and other cultural centers executing commissions in his distinctive style. While St.-Mémin was in the habit of giving the original plates to his patrons, he kept impressions for his archive, which he took with him when he returned home to France in 1815. The collection was later purchased by James B. Robertson of New York, and returned to America, setting in motion the production of this volume. It comprises the second largest collection of St.-Mémin images (the largest, at the Corcoran Gallery of Art, was purchased by William Wilson Corcoran in a sale facilitated by the noted bookseller, Henry Stevens). The collection illustrated in the present work was later purchased by the philanthropist, Paul Mellon, and donated to the National Portrait Gallery, where it now resides. "This book has become the major source of information on St.-Mémin and his work. It is equally significant as one of the earliest volumes to have all illustrations done with original photographs: each copy of the book contains a full set of handmade photographic prints" – Miles. The paramount record of the portrait style that came to define the Federal Period.

112. SCHRENCK VON NOTZING, Jacob. Der aller durchleuchtigsten und großmächtigsten Kayser, ... Königen und Ertz-hertzogen, ... Fürsten, ... und anderer treflicher berühmter Kriegsshelden ... warhafftige Bildtnusen, und kurtze Beschreibungen ihrer ... Thaten und Handlungen. With frontispiece engraved portrait of Archduke Ferdinand II (privilege on verso, title page, two preliminary leaves, and 121 [of 125] elaborate engraved portraits, each with facing biographical notice printed within woodcut border. Lacking 4 leaves (portraits 3, 24, 64, 71). Two preliminary leaves printed for William Sterling Maxwell (his extensive bibliographical note and index of portraits); a facsimile folding view of Innsbruck inserted after title. Innsbruck: Daniel Baur, [1603]. First edition in German, after the Latin edition published in 1601. Full dark brown morocco, spine titled in gilt, upper board with Sterling Maxwell arms in gilt, a.e.g. by XXXX. Sterling Maxwell's largest bookplate on front pastedown. A few portraits possibly in old facsimile or restrrike. 11 leaves loose or slightly sprung, a few marginal paper flaws, one portrait poorly inked. Colas 2691; Brunet V, 224; Vinet 2046; Grasse VI 317; Lipperheide 499. \$6,000

The celebrated portrait gallery of the Archduke Ferdinand II of Austria, with portraits of emperors, kings, nobles, and war heroes, in historic suits of armor in the Archduke's collection at Schloß Ambras. Compiled by the Archduke's secretary Schrenck von Notzing and translated into German by J.E. Noyse van Campenhouten. With an interesting full page printed bibliographical notice by Sterling Maxwell dated 1870, printed within facimile borders matching the text pages of the portraits.

First Edition, in Dust Jacket

113. SCHWED, Fred, Jr. Where Are the Customers' Yachts? or A Good Hard Look at Wall Street. Illustrated by Peter Arno. xi, [i], [1]-215, [3] pp. 8vo, New York: Simon and Schuster, 1940. First edition. Black cloth, fine in very good unclipped pictorial dust jacket, with small chips and loss to edges. Denniton, Bubbles, Booms and Busts 766. \$2,000

The rare first edition of this classic send-up of Wall Street brokers and their customers — the title comes from the story of an out-of-town visitor who, upon seeing the bankers' and brokers' yachts moored at the Battery, asks

"where are the customers' yachts?" Schwed spent time as a trader during the 20s where he observed first-hand the folly, ignorance, and greed of Wall Street. A revised edition with a new foreword appeared in 1955 — the book remains in print today and is just as pertinent as ever.

114. SHAW, [George] Bernard. International Government. Two Reports by L.S. Wolf ... With an Introduction by Bernard Shaw. xxiii pp. 8vo, New York: Brentano's, 1916. Pre-publication copyright state. Blue stiff wrappers, some toning to covers, else fine. Laurence A138 (located 5 copies). \$750

A pre-publication separatum of Shaw's introduction to Leonard Woolf's International Government, printed to secure copyright. Laurence located only 5 copies.

115. SHAW, [George] Bernard. Mrs Warren's Profession: A Play in Four Acts. Illustrated. xxxvi, [ii]. [160]-235 pp. Printed by R. & R. Clark, Limited, Edinburgh. 8vo, London: Grant Richards 48 Leicester Square, 1902. First separate edition, with a new preface by the author. Ribbed green cloth., some spotting to covers and preliminaries, else near fine in a half green morocco slipcase and chemise. Laurence A49. \$500

"The text of the play was reprinted, without repagination, from the plates of Plays Unpleasant, 1898" (Laurence).

Page Proofs, Corrected by G.B. Shaw

116. SHAW, [George] Bernard. Preface [to Three Plays by Brieux]. 43, [1] pp. 12mo, [London: A.C. Fifield, 1910]. Page proofs, first state. Disbound loose pages, some soiling and edgewear. Laurence A104c (locates 8 copies). \$2,500

The rare first state page proofs of Shaw's Preface to Three Plays by Brieux, which was published in 1911 by A.C. Fifield. Laurence located only 8 copies and notes "Shaw used copies of this proof state (and of the revised proof which followed) for purposes of translation and copyright deposit." It appears this copy was used by Shaw to make corrections for the first edition setting of the text. He initialled and marked the text "Confidential" and made corrections in pen throughout. [With:] Preface to Three Plays by Brieux. By [George] Bernard Shaw. New York: Brentano's, 1910. American copyright edition. Laurence A104c. Front wrapper torn off. This edition incorporates some of the corrections Shaw made to the proofs.

John Quinn's Copy

117. SHAW, [George] Bernard. Press Cuttings: A Topical Sketch compiled from the editorial and Correspondence columns of the Daily papers by Bernard Shaw, as performed by the Civic and Dramatic guild at the Royal Court Theatre, London, on the 9th July 1909. 39, [1] pp. 8vo, London: Constable and Company Ltd, 1909. First edition, fourth impression with price on wrapper reading "Price One Shilling net" and publisher's imprint on title of "Constable and Company" Original salmon printed wrappers. In green quarter morocco and chemise. Bookplate of John Quinn. Laurence A97. Provenance: John Quinn (his bookplate laid-in). \$200

118. SHAW, [George] Bernard. Mr. G. Bernard Shaw on Shakespeare [in Tolstoy on Shakespeare]. Frontispiece. 120, viii pp. 8vo, Christchurch: The Free Age Press, [1907]. First English edition. Printed green wrappers, small tear to front wrapper, else near fine, in a custom green half morocco slipcase and chemise. Laurence B38. \$300

119. SHAW, G[eorge] Bernard. *The Fabian Society: What it has Done; & How it has Done it*. Fabian Tract, no. 41. 30 pp. 8vo, London: The Fabian Society, 1892. First edition. Stapled wrappers, near fine. In a cloth chemise. Laurence A16. \$200

120. SHAW, G[eorge] Bernard. *The Quintessence of Ibsenism*. vii, [i], 161, [1], [6, ads] pp. 8vo, London: Walter Scott 24 Warwick Lane, 1891. First edition. Dark olive green cloth, a few pencil marks and notes to text, contemporary ownership inscription on the front free endpaper, else fine in a half green morocco slipcase and chemise. Laurence A12. \$300

121. SHAW, G[eorge] Bernard, editor. *Fabian Essays in Socialism*. iv, 233, [1], [14, ads] pp. 8vo, London: Walter Scott, Limited, [1890]. Later "cheap" edition, later printing. Publisher's illustrated gray cloth, front cover stamped in black with a design by Walter Crane, near fine in custom green half morocco slipcase and chemise. Laurence BB7c. Provenance: John Quinn (his bookplate). \$200

A collection of pieces by various hands, including Sidney Webb, edited by Shaw, and with two contributions by him. Scott issued this reprint edition from plates of the 1889 first edition. Later impressions were bound in cloth with a new design by Walter Crane.

#### Inscribed

122. SHAW, George Bernard. *An Unsocial Socialist*. 256 pp. Crown 8vo, London: Swann Sonnenschein, 1887. First edition, third issue. Decorated red ribbed cloth with green endpapers, 5 bands on spine., near fine, in a half green morocco slipcase and chemise. Laurence A4. \$3,000

Inscribed on the half-title, "This is a prosaically correct copy, as may be seen by the line I have underscored on the title page. If only that line were ridiculously wrong this would be a collector's treasure. As it is I can only certify it as undistinguished. G. Bernard Shaw. 27/7/30." Shaw is responding to a typed dealer's note giving an overblown and misleading description of the book's rarity. The line he underlined on the title is corrected from earlier issues which mistated the title of Shaw's recent novel as *The Confessions of Byron Cashel's Profession*.

#### In Original Wrappers, Inscribed

123. SHAW, George Bernard. *Cashel Byron's Profession. A Novel*. 164 pp. 8vo (9-5/8 x 6-1/4 inches), [London]: The Modern Press, 1886. First separate issue, larger untrimmed variant. Wrappers foxed and worn, in a green quarter morocco slipcase with chemise. Laurence A3. \$4,000

Originally printed in the April 1885-March 1886 issues of "To-Day", this first edition was printed from the corrected and revised stereotypes of the original setting for the journal. This is the larger, variant issue, with the preliminary blank leaf bound at the beginning. Shaw explains the variant this way: "The size of the bigger copies is due to the fact that they reproduced not only the type but the format of To-day. But the booksellers objected that in this form it occupied too much room to be displayed on their stalls and counters. It was probably cut down as far as the margins would allow to meet this objection" (Laurence). Inscribed by Shaw, "This is the first Issue, which was so tall that the booksellers refused to exhibit it on their counters, as it took too much room. So it had to be cut down. G. Bernard Shaw 26/7/30."

#### Three Copies, Each Inscribed

124. SHAW, George Bernard. *Great Catherine: a Thumbnail Sketch of Court Life in St. Petersburg in the Eighteenth Century* [3 copies]. viii, 40pp. 3 vols. 12mo, London: Constable and Co, 1914. Rough proof

(rehearsal copy), one of 50 copies. Blue-flecked paper wrappers, letter on upper wrapper uniform with title "ROUGH PROOF — UNPUBLISHED." One copy ink-stamped "Second Proof" and "R&R Clark LTD Edinburgh. 27 Feb. 1914" on title and p. 1. Near fine in half green morocco slipcase with individual chemises. Laurence AA8. \$2,500

Three copies, in various states, of rehearsal or rough proof editions of *Great Catherine*, each inscribed by Shaw ("G. Bernard Shaw 26/7/30") with a short explanation. Two copies are in an early state, with the Byron quote on the title uncorrected, and lacking a copyright line on the verso of the title. In his inscriptions, Shaw refers to these copies as "... an early rehearsal copy. The misquotation from Byron's *Don Juan* is uncorrected ..."; and "This seems to be really a spare proof and not a rehearsal copy. I do not know how it got loose ..." Shaw has corrected the quote in ink on one copy. The third copy is printed on thicker paper, corrects the title page quote, and includes the copyright slug. Shaw describes it in his inscription, as "... a rehearsal copy, nominally a 'rough proof' ..."

125. SHAW, George Bernard. *Love Among the Artists*. 8vo, Chicago: Herbert S. Stone and Company, 1900. First edition in book form. Bound in light green linen stamped in green, light stain to front cover, else fine in quarter green morocco slipcase and chemise. Bookplate. Laurence A45; Kramer no. 260 ("This is a famous 'Anglo-American First Edition'; being the First printing in book form of Shaw's third novel, written in the eighties"). \$450

The first edition in book form of Shaw's novel written in 1881 — he had neglected to secure its American copyright.

#### Arthur Symons' Copy, With a Two Page Note

126. SHAW, George Bernard. *Man and Superman. A Comedy and a Philosophy*. xxxvii, [v], 244, [ii, ads], 16 (ads) pp. 8vo, London: Archibald Constable, 1903. First edition. Original green cloth, spine darkened, else near fine. In a half green morocco slipcase and chemise. Laurence A51. \$2,500

Signed ("Arthur Symons") on the ffep and with a two page autograph note on the first blank and half title on Shaw's buffoonery. "Shaw is a mind without a soul, a whimsical intelligence without a body. He is one of those tragic buffoons who play with eternal things ..."

#### Proof Copy, Corrected by Shaw

127. SHAW, George Bernard. *O'Flaherty V.C. An Interlude in the Great War of 1914*. 24 pp. The last page is misnumbered 28. 12mo, [London: Constable & Company, 1915]. Rough Proof-Unpublished. Blue printed wrappers, stamped "Second Proof ... 20 Sept. 1915," near fine, in a half green morocco slipcase and chemise. Cf. Laurence AA10. \$2,500

This copy appears to post-date the two proof copies noted by Laurence at AA10. Almost every page has emendations by Shaw in ink, some very substantial.

#### Shaw and Hubbard Inscriptions

128. SHAW, George Bernard. *On Going to Church*. 40, [1] pp. 8vo, East Aurora, [New York]: The Roycroft Printing Shop, 1896. First edition, pirated by Hubbard. Original cloth-backed boards. Fine, in half blue morocco slipcase and chemise. Ransom 4; Laurence A26a. \$2,250

Shaw inscribed on the title-page, "I repudiate all responsibility for this bowdlerized piracy. Elbert Hubbard, who perpetrated it, is dead. Why not bury it with him? G. Bernard Shaw. 27/5/22." Hubbard inscribed the book on the ffep, "To Leonard D. Abbott with all good wishes from his friend Elbert Hubbard."

129. SHAW, George Bernard. *Passion, Poison, and Petrification; or, The Fatal Gazogene. A Tragedy. Illustrated.* [11-24] pp. 8vo, [London: Harry Furniss, 1905]. First appearance in print, excerpted from Harry Furniss's Christmas Annual. Bound in grey boards with printed spine label, some wear to front joint and spine ends, text toned, in a custom green half-morocco slipcase and chemise. Laurence B33 & cf. A69a. Provenance: John Quinn (his bookplate). \$250

John Quinn's copy of an extract of *Passion, Poison, and Petrification*, a one-act play to benefit The Actor's Orphanage, taken from Harry Furniss's Christmas Annual for 1905. Against Shaw's objection bookseller Charles Farmer offered such excerpts, though in a different binding than our example (cf. Laurence A69c).

130. SHAW, George Bernard. *The Perfect Wagnerite: A Commentary on the Nibelung's Ring.* [2], 170, [2] pp. 8vo, London: Grant Richards, 1898. First edition. Blue and tan cloth, near fine in a green half morocco slipcase and chemise. Laurence A31; Kramer 169. \$300

Shaw's guide to Wagner's Ring Cycle. "Now to be devoted to Wagner merely as a dog is devoted to his master, sharing a few elementary ideas, appetites and emotions with him, and, for the rest, reverencing his superiority without understanding it, is no true Wagnerism" (from the Preface).

#### The First Published Play of George Bernard Shaw

131. SHAW, George Bernard. *Widowers' Houses. A Comedy by ... First Acted by the Independent Theatre in London.* 126 pp. 8vo, London: Henry and Co, 1893. Original blue buckram, lettered in gilt. Fine copy, with related bibliographic material pasted to endsheets. Small bookplate to front pastedown. In a green half morocco slipcase and chemise. Laurence A20. \$1,500

Shaw's very scarce first play, published in an edition, according to Laurence, of "not more than 500" copies. It was not an overwhelming bestseller. Shaw wrote to John Lane (quoted in Laurence) that the publisher "never advertised it even once; and the sale, which was only effected by great perseverance & determination on the part of the purchasers, was 150 copies." When the publisher retired in December 1897, they ceded to Shaw 194 sets of unbound sheets, which Shaw claimed to have commissioned Sotheran & Co. to bind for him. "So few of these [in purple cloth] in the Sotheran binding have turned up, however, that it is unlikely Shaw had all of the copies bound; a considerable number must eventually have been pulped ..." Copies in green cloth have been noted as well, with no clear evidence of priority.

#### One of 20, Inscribed by Shaw

132. (SHAW, George Bernard) Roosevelt, Theodore. *A Note on the Irish Players by Theodore Roosevelt and an "Interview" on the Irish Players in America by George Bernard Shaw.* 23 singleton leaves, rectos only. Note by John Quinn with his name crossed out at end (as is so in all copies, as per Laurence). 12mo, New York: Mitchell Kennerley, 1912. Proof state of unpublished edition, one of 20 copies only. Stapled at upper left, as issued, near fine. In green half morocco slipcase. Laurence A115; Boice, *The Mitchell Kennerley Imprint F.3* (Unpublished Works, and not seen by Boice). \$3,250

"The setting was ordered by Mitchell Kennerley for John Quinn in 1912. A history of the work appeared in the American Art Association Anderson Galleries sale catalogue for 30 April 1930 ... In the beginning twenty sets of these proofs were pulled" (Laurence) Inscribed by Shaw on the contents

leaf: "Roosevelt's note is the most sensible utterance I can recollect from him. But why erase the name of John Quinn? G. Bernard Shaw. London 3 Oct. 1931."

#### G.B. Shaw's Proof Copy

133. [SHAW, George Bernard]. *Augustus Does His Bit: an Unofficial Dramatic Tract on War Saving and Cognate Topics ...* 25, [1] pp. 12mo, [London: Constable and Company, 1916]. Rough proof. Printed wrappers, lightly soiled and edgeworn, in a custom green half morocco slipcase and chemise. Laurence AA11b. \$850

Shaw's copy of the second rough proof copy of *Augustus Does His Bit*, with two small corrections in ink in Shaw's hand.

134. [SHAW, George Bernard]. *Report on Fabian Policy and Resolutions ... Fabian Tract No. 70.* 15, [1] pp. 8vo, London: The Fabian Society, 1896. First edition. Stapled wrappers, near fine. In a cloth chemise. Laurence A25. \$200

#### Bodenehr's Map Book of Sicily

135. (SICILY) Bodenehr, Gabriel. *Land-Carte und Abriss d. Fühnehmsten Stätt. Festungen des Königreichs Sicilien, sambt aussführlicher Beschreibung dess in A[nn]o. 1693 grausam Erlittenen Erschütterung.* Engraved title page, 12 folding plates & maps. [iv, Register]; 19, [1] pp. Narrow agenda 8vo (7-½ x 2-½ inches), Augsburg: Gabriel Bodenehr fec. et execut. [Text printed by Jacob Koppmayer for Johann Stridbeck], n.d., [after 11 August 1718]. Contemporary speckled brown boards. Shaken (foot of spine worn). Final plate trimmed a little close at right margin, shaving the occasional letter, closed tear in right fold (no loss). OCLC 2 copies (Bavarian and Saxon state libraries). \$6,500

A choice series of small, finely executed views and maps of Sicily by the famed engraver Gabriel Bodenehr (1664-1758), with the text consisting of an account of the devastating Sicilian earthquake by Alessandro Burgos, bishop of Catania (the *Distinta relatione* [1693]; first published in German translation in 1695). The plates comprise: [Engraved title, with arms, and standing satyr & centaur beside the title cartouche] *Italien mit angrentzenden Ländern Die Insel oder das Königreich Sicilien* (it is to this map that the 4-page register of place names refers) Palermo (view) Catania vor ihrem Untergang (view with key) Messina (view) Messina mit der neuen Citadell Faro di Messina (view of the straits) Palemo (plan with key) Melazzo (view) Melazzo (plan) Trapano in Sicilien (view) See-Battaglia zwischen der Englichen unter Kaiserl. Flage und der Anjouinischen Flotte gehalten bey Capo Passaro d. 11 August 1718 (view with commentary in two adjoining panels). The final plate depicts the British victory at Cape Passaro on 11 August 1718, led by Admiral Byng (here given as Bing) over a Spanish fleet. Upon his fleet's arrival, Byng (1663-1733) "wrote to the Spanish commander, proposing a two-month postponement of combat to allow their respective governments to attempt to conclude a lasting peace. The refusal of the offer and this flagrant rejection of the objectives of the Quadruple Alliance led Byng to engage the Spanish, even though war had not been declared" (ODNB). This was the first major incident in a two year campaign that led to the evacuation of the Spaniards from Sicily in 1720.

"The first and greatest classic of modern economic thought"

136. SMITH, Adam. *An Inquiry into the Nature and Causes of the Wealth of Nations.* 2 vols. 4to, London: W. Strahan and T. Cadell, 1776. First edition. Contemporary calf with red and green morocco lettering pieces, richly gilt with dense patterns of starbursts, ferns and leafy tendrils; both volumes expertly rebaked. Text of Volume I with narrow, horizontal indentation affecting with gradually decreasing depth the first few gatherings; but above all, a very clean, handsome copy throughout, in a lovely

contemporary binding. With the half-title of Volume II (none called for in Volume I). With an early presentation inscription on each front free endpaper to "Mr. James Gamble" (possible co-founder of Proctor & Gamble?), dated "January 1845" Grolier English 47; Kress 7621; Rothschild 1897; Sabin 82303; PMM 221; Goldsmiths' 11392. \$165,000

A beautiful copy of the cornerstone book of Western economic theory. "Where the political aspects of human rights had taken two centuries to explore, Smith's achievement was to bring the study of economic aspects to the same point in a single work. The Wealth of Nations is not a system, but as a provisional analysis it is completely convincing. The certainty of its criticism and its grasp of human nature have made it the first and greatest classic of modern economic thought." — PMM.

#### Soane's Plans, Elevations and Sections of Buildings with 47 Plates

137. SOANE, John. Plans, Elevations and Sections of Buildings Executed in the Counties of Norfolk, Suffolk, Yorkshire, Staffordshire, Warwickshire, Hertfordshire et caetera. With 47 engraved plates. [viii], 11, [1], [32] pp. Folio, London: Messrs. Taylor, 1788. First edition of Soane's second book. Bound in modern half crushed tan morocco, with elaborately gilt spine, some occasional light spotting, still a very handsome copy. Harris 842; BAL Early Printed Books 3098. \$7,500

Soane (1753-1837) was an architect working in the neo-Classical style who is best-known today for his work on the Bank of England. He developed an idiosyncratic, poetic, and pared-down style — subsequently dubbed proto-modernist — that has remained influential into the 20th century. "Plans" is his second book and features 47 plates with designs for 18 buildings.

#### Soane's Sketches in Architecture with 43 Plates

138. SOANE, John. Sketches in Architecture. Containing Plans and Elevations of Cottages, Willas, and other Useful Buildings ... [Bound with:] PARKYNS, G.J. Six Designs for Improving and Embellishing Grounds. With Selections and Explanation. 43 plates (26 uncolored aquatints and 27 engravings). [iv], iv pp.; 11 engraved plates. v, 20 pp., + [4] pp. publisher's catalogue. Folio, London: Messrs. Taylor, 1793. First edition. Period quarter calf with original contemporary red morocco spine label and marbled boards, professional repairs to horizontal tear on pp. i-ii and margin of pp. iii-iv, else a fine, uncut copy. Harris 843; Millard 77; Abbey Life 74 (1798 ed.). \$6,000

Soane (1753-1837) was an architect working in the neo-Classical style who is best-known today for his work on the Bank of England. He developed an idiosyncratic, poetic, and pared-down style — subsequently dubbed protomodernist — that has remained influential into the 20th century. "Sketches" presents plans for "cottages for the laborious and industrious part of the community, and of other buildings generally calculated for the real uses and comforts of life, and such as are within the reach of moderate fortunes" (from the Introduction). Parkyns' work, available separately but often found bound with "Sketches," presents plans for six estates on picturesque grounds.

139. SOLIS, Virgil. Biblische Figuren des Newen Testaments, gar künstlich gerissen. Title within ornamental woodcut border, illustrated with 116 full-page woodcuts, with Latin captions above and German legends below each cut. a-p4. Oblong 4to, Franckfurt am Mayn: Durch Johannem Wolffium, 1565. Third edition (preceded by editions of 1560 and 1562). Full brown morocco, covers with wide, richly gilt borders and spine, all edges gilt, watered silk endsheets, a.e.g. Adams S-1402. \$3,000

#### Rural Fun in Cookham, 1889

140. SPENCER, William G. Village Boys & Their Amusements. [Album of 18 pen and ink drawings]. Pen and ink on paper, each of the 18 drawings titled opposite (two-page spreads title in the drawing). One inserted sketch on a folded leaf, annotated on verso in the hand of the recipient. Oblong 12mo, N.p. [Cookham, England]: June 1889. Black morocco backed notebook, ticket of J. Tillyer & Co., Oxford. Binding broken, spine perished, internally fine. \$4,000

Album of drawings from the pen of William G. Spencer of Cookham, Berkshire. Opposite the title leaf is a dedication "A.D.C. with love from William Spencer June 1889" The scenes depict a year's worth of rural amusements: "Snow-balling," "[Field] Hockey," "Football," "Leapfrog," "Marbles," "A Running Race," "Merry Anglers," "Rounders on Cookham Moor," "Quoits," "The School Great," "Punch & Judy," "The Paper Chase" (two-page spread), "Tug of War," "The Village Drum & Fife Band," "Merry Archers," "Cricket. The Winning Run. Great Excitement" (two-page spread), "Guy Fawkes Day," and "On the Ice" [signed "W.G.S. 1889"]. The annotation on a loosely inserted sketch of a rustic "with the sun in one hand and a watering-pot in the other" identifies the artist as William Spencer "as a boy" and is signed "A. D. Coleridge." Arthur Duke Coleridge (1830-1913) was clerk of assizes on the Midland circuit and author of *Eton in the Forties*, by an old Colleger (1896); and *Reminiscences* (1921), edited by J.A. Fuller-Maitland. William Spencer (1846-1928), "Pa," was a music teacher and organist who lived at Fernlea in Cookham and was father of eight children, and "was described by an acquaintance as 'a patriarchal figure who cycled around Cookham reciting Ruskin aloud'" (ODNB). His eldest son William, the artist of this album, was a child prodigy pianist who went on to become a professor at the Bern Music Institute. William "most certainly was a draughtsman. Indeed he had to decide between a career in art or one in music, and decided on music ... My feeling is that both [Pa and Will] may have been associated with the London Bach Choir which A.D. Coleridge helped set up in 1875" (Ken Pople, personal communication, 2006). William's two younger brothers were British artists Sir Stanley Spencer (1891-1959) and Gilbert Spencer (1893-1979); all received an unconventional late Victorian education at home. Stanley spent much of his life in the village of Cookham, where the Stanley Spencer Gallery is now maintained in his memory. Unusual and interesting.

#### The Binder's Copy

141. (STEEPLECHASING) Scott, Marion DuPont. Montpelier: The Recollections of Marion duPont Scott, as told to Gerald Strine. Illustrated throughout with photos. Large oblong 4to, New York: Scribner's, [1976]. Deluxe edition, unnumbered copy for the binder Alan Horowitz. Original full brown grained calf, with blind pictorial stamping on upper cover, spine gilt, inner dentelles, marbled endpapers, two silk ribbon markers in the Scott racing colors, a.e.g.; a fine copy, in original leather backed folding cloth box, upper cover with the Scott racing colors inset lozenge, with binder Alan Horowitz name in leather. \$900

A lively and fascinating chronicle of the almost legendary Marion duPont Scott, owner and breeder of steeplechase thoroughbreds, and her establishment, Montpelier, former home of President James Madison. The illustrations are remarkable, and the volume is a notable example of fine bookmaking. Lovely copy of this magnificently illustrated sporting book, in a special binding for the proprietor of the Horowitz Bindery.

"... the best and surely to me the most satisfactory work ... is in the Sea of Cortez"

142. STEINBECK, John. Typed Letter, signed, to Robert Wilson (future proprietor of Phoenix Bookshop in New York), then a student at Johns Hopkins University, in response to his inquiry regarding Steinbeck's recommended work. One page. 4to, Los Angeles: 8 December, 1942, Fine. \$1,250

“...I have your letter of December 2, which was forwarded to me out here. It is very gratifying to me to be included in your course. But I can't help you with selection. I think the best and surely to me the most satisfactory work I have done is in the Sea of Cortez. That of course is not a novel although it does have a definite form. And I don't know what a novel is anyway. The twentieth Century novel is simply a long piece of fiction. “I wish I could be of more help in this, but I am rushing about so much now that I do not have time to sit quietly and think about anything. I wonder if that is not why nearly all literary work in war time is so bad. Thank you very much for your letter...”

A Wedding Gift from Harriet Beecher Stowe to Miss PUNCHARD of Andover

143. STOWE, Harriet Beecher. Set of 7 novels, uniformly bound, with a presentation inscription, with two ALSs tipped in; and with a stereo card of the Stowe house in Florida, inscribed on verso by Stowe. 7 vols. 8vo, Boston: Fields, Osgood & Co, 1869 – 1872. All early reprints. Uniformly bound in publisher's three quarter tan calf and marbled paper boards. \$8,500

From 1852 to 1864, Harriet Beecher Stowe and her family lived in Andover, Mass., where Calvin was professor at the Andover Theological Seminary. Among the more prominent members of the Andover community at the time was Martha PUNCHARD, the widow of a wealthy banker and notable town benefactor. Benjamin H. PUNCHARD, who bequeathed \$50,000 to Andover for the purpose of founding its first public school. As Benjamin and Martha were childless, they adopted Elizabeth (as well as one other daughter), who married Hall Faile Baldwin on February 22, 1870., and although by that time the Stowes had moved to Hartford, the present collection makes it clear that a lasting friendship had been formed. Tipped into the copy of UNCLE TOM'S CABIN are two autograph letters: 1.) Small invitation in Mrs. Stowe's handwriting, addressed to “Miss PUNCHARD”, and reading “Mrs. Stowe would be happy to see Miss E. PUNCHARD at her home at 7:00 January 17, 1870. Dear Lizzy – This party is this week expressly [underlined] for you [underlined] before you go to Nyack.” 2.) Letter from Mrs. Stowe, dated February 14, 1870, to Lizzie's mother, Martha PUNCHARD: “My dear Mrs. PUNCHARD, I am sorry that I shall not be able to come help you give away Lizzie – what a good woman you must be to give her to any body and how grateful somebody ought to be to you as well as to her. Dear friend, I know it is a troubled joy we mothers feel in giving what is dearest to us to be had & held by another. It is the most disinterested thing—only we can't help ourselves. Well we will console with each other & meanwhile I wish you a sunny day and all manner of kind & sunny influences upon your wedding. May you have a bright day & the smile of the sun & God bless you. Your loving friend, H. B. Stowe” In the copy of THE MINISTER'S WOOING accompanying this matching set\*, Stowe has penned the following presentation inscription: “Elizabeth PUNCHARD from Harriet Beecher Stowe – February 22, 1870.” [This is the date of Elizabeth's wedding to Hall Faile Baldwin]. Also from the family is a stereo card of the Stowe house in Florida, showing Calvin and Harriet and the girls sitting on the front porch; inscribed on verso by in Stowe's hand: “Mrs. H.B. Stowes cottage at Mandarin Florida “Prof and Mrs. Stowe” Finally, a copy of MRS. STOWE'S RELIGIOUS POEMS, ILLUSTRATED (“Boston: Ticknor & Fields, 18670, inscribed, in H. B. Stowe's hand “Mrs. PUNCHARD from her friend H. B. Stowe” \*The titles are: Uncle Tom's Cabin 1869; Agnes of Sorrento 1869; Nina Gordon 1870; Old Town Folks 1870; The May Flower Etc. 1871; The Minister's Wooing 1871; The Pearl of Orr's Island 1872.

Inscribed to Violinist Samuel Dushkin

144. STRAVINSKY, Igor. Chronicle of My Life. Illustrated. 286 pp. 8vo, London: Gollancz, 1936. First English edition. Publisher's black cloth, repaired at head of spine, in yellow printed dust jacket, spine darkened and chipped with some loss to title, small book ticket to spine. \$7,500

Inscribed on the ffe, “A Sam & Louise Dushkin. Leur ami, I Stravinsky. Paris 30.3.36.” Samuel Dushkin (1891-1976) was a concert violinist who worked closely with Stravinsky on the composition of the latter's Violin Concerto (1931), his first major work for the instrument. Dushkin premiered the work in concert with Stravinsky conducting the Berlin Symphony Orchestra. Stravinsky recounts his collaboration with Dushkin on pp. 268-278 of his memoir. “I was very glad to find in him, besides his remarkable gifts as a born violinist, a musical culture, a delicate understanding, and — in the exercise of his profession — an abnegation that is very rare” (p. 270). Stravinsky was inspired by his success with the Violin Concerto to compose a sonata for violin and piano which he took on tour with Dushkin to Europe and America, “... a deeper knowledge of the violin and close collaboration with a technician like Dushkin had revealed possibilities which I longed to explore” (p. 275). An important association, marking a milestone in the expansion of Stravinsky's evolution as a composer.

Signed by Stravinsky

145. STRAVINSKY, Igor and Robert Craft. Retrospectives and Conclusions. ix, [i], 350, xi pp. 8vo, New York: Alfred A Knopf, 1969. First edition. Publisher's green cloth, faded at edges, in very good, edge-worn dustjacket. \$1,250

Signed on the ffe “Igor Stravinsky / 1.30.70” and inscribed by co-author Robert Craft. The recipient was Miranda “Mirandi” Massoco Levy (1914-2011), the doyenne of Sante Fe cultural life, instrumental in the success of the Sante Fe Opera, and a close friend of Stravinsky.

The Abolition of Fugitive Slave Laws — Sumner's Corrected Galleys

146. SUMNER, Charles. Galley Proofs of “Report in the Senate of the Committee on Slavery and Freedmen, February 29, 1864”, with Sumner's ms corrections and revisions. 7 sheets numbered 21-27, printed on rectos only, with numerous corrections throughout in ink in Sumner's hand. Approximately 60 x 16 cm, [Washington, D.C: Government Printing Office, 1864]. Some soiling and staining, a few small tears, some wrinkling from old folds, but overall very good. \$7,500

A document unique in importance to the nation in its struggle to abolish slavery, and in many ways one that represents a personal triumph in the career of Charles Sumner, U.S. Senator from Massachusetts, whose first major speech in Congress was an attack on the Fugitive Slave Act. “In August 1852 he delivered his first major Senate address, arguing that the framers of the Constitution had intended to leave the issue of the return of fugitives to the states, ‘the appointed guardians of Personal Liberty.’ The masterful four-hour oration, delivered without notes, ... established Sumner as the most prominent voice of antislavery conscience in Congress, a figure with whom politicians in the North and in the South would have to reckon ...” (ANB) After suffering a severe physical beating at the hands of Congressman Preston Brooks of South Carolina, Sumner remained absent from Congress for more than three years. Upon his return in late 1859, though, the indomitable Sumner “continued his attacks on bondage with a dramatic four-hour address, ‘The Barbarism of Slavery.’ No amount of physical or verbal abuse from slaveholders could keep him silent in his single-minded crusade against their way of life ... For Sumner the Civil War presented the opportunity to free the slaves, and he became one of the first members of Congress to urge abolition. He worked for the next eighteen months to persuade President Abraham Lincoln. During that time he skillfully pushed legislation that weakened slavery in numerous small ways, as he successfully prepared public opinion to accept black freedom. Clearly he was among the most important of those who influenced Lincoln to issue his Emancipation Proclamation.” (ANB) On February 29, 1864, Sumner, from the Senate Committee on Slavery and Freedmen, brought to the floor a bill to repeal, at last, all acts requiring the rendition of fugitive slaves. Accompanying that

bill was a Report from Sumner in support of the bill. That Report in its final version is as eloquent and scathing an attack upon the system of Slavery as any ever voiced by the man who had by then become the very voice of its abolition. Sumner was driving a stake through the heart of Slavery, and he knew the historic importance of the Report; hence the unique importance of this document, which offers a glimpse into its evolution\*. Several thousand copies of the report were ordered to be printed for the use of the Senate, and the current document represents the galley proofs of approximately the first third of the entire report — with Sumner’s own extensive revisions, corrections, and, in some cases, insertions. His care and concern for the language are abundantly evident in his corrections, as when he changes the following sentence: “And such unquestionably was the fugitive slave act of 1850, which is still allowed to remain on the statute book, a scandal to our country and to our age.” The final phrase is tightened to “a blot upon our country and age.” His passion for the cause rings clear even to the minutest details of punctuation and spelling, as in his near obsessive insistence that the word “slavery” itself be capitalized to “Slavery”; being as it were, the very embodiment of an odious system of Evil. And at the end of his section on the language of the so-called fugitive slave law in the Constitution itself (Article IV. Sec. 2, Par. 3), he appends the following sentence, whose very force is visible in the thickness of the underlining: “Nobody can doubt that this clause MAY [underlined] be interpreted in favor of Freedom so as to exclude all idea of property in man. But if it MAY [underlined], it MUST! [underlined].” \*A close comparison of the final, printed Report with the current document leads one to conclude that a further set of revisions was made — probably at the stage of page proofs — for there are still more differences between the two.

A small herd of very early images of the American Bison (Bison bison)

147. THEVET, Andre (1502-1590), Edward TOPSELL (1572-1625) and Joannes de LAET (1593-1649). A collection of three original wood printing blocks of Bison, offering a unique perspective on the Old World’s developing understanding of the most iconic of all New World animals. [no date but probably circa 1558-1633, or later]. Fine. \$15,000

These three blocks are from works by, or inspired by Thevet, Topsell and de Laet. 1. [Toreau sauvage] from Andre Thevet’s ‘Les Singularitez de la France Antarctique nommee Amerique’ [Paris: heirs of Maurice de la Porte, 1558], illustration on the verso of leaf 147. Condition: age split with a little loss, but the beauty of the image remains unaffected. This block appears to be identical to the block used to print the illustration. It draws on the illustration produced for Francisco Lopez de Gomara’s ‘[Historia de las Indias] Primera y segunda parte de la historia general de las Indias’ (an account of Cortes’ conquests) which was first published in Saragossa in 1553. See the John Carter Brown Archive of Early American Images, record number 0656-27 (for the present image) and 0648-4 (for the 1552 image). 2. [Buffalo] probably from an edition of Edward Topsell’s ‘The Historie of Foure-Footed Beastes’ which was first published in 1607. Condition: age split, but luckily the split does not extend into the body of the buffalo. Topsell’s work is based entirely on Conrad Gesner’s ‘Historiae Animalium’, first published about fifty years earlier. The illustrations too were based on Gesner, but the source of the present block is clearly Topsell rather than Gesner: the block is a very close copy of the block printed in the 1607 work, but is a little larger and we have not been able to identify the work in which it was used. Not in JCB, but see Nissen ‘ZBI’ 4145; Wood p.599; STC 24123 for the 1607 edition of Topsell. 3. [Buffalo] probably from an edition of Joannes de Laet’s ‘Nieuwe wereldt ofte beschrijvinghe van West-Indien’, first published in 1630. Condition: excellent. Once again the source for this image (rather more remotely than in Thevet’s case) is the work of Francisco Lopez de Gomara, and, as with the ‘Topsell’ block, the present example is somewhat larger than the images that we have been able to examine. We do not know what work this is from. See the John Carter Brown Archive of Early American Images, record number 03472-6 (for the 1630 image) and 0648-4 (for the 1552 image).

Extra-illustrated with 104 Watercolors

148. (THOLEY, Herman L.) Boudinot, Elias. *Journal of Historical Recollections of American Events During the Revolutionary War ...* Copied from His Own Original Manuscript. Extra-illustrated with 104 original watercolors by Herman L. Tholey in the margins, and with an earlier engraving of Boudinot laid-in. viii, 97 pages. Large 4to, Philadelphia: Frederick Bourquin, 1894. First edition, no. 6 of 25 large-paper copies, signed on limitation page by Stan Henkel. Contemporary full morocco, with original printed wrappers bound in. Howes B642. \$10,000

This copy expertly extra-illustrated in the margins with topical scenes by the Philadelphia artist Herman L. Tholey (b. 1877). It seems these illustrations are unique to this copy.

Thoreau’s Civil Disobedience

149. THOREAU, Henry D.; PEABODY, Elizabeth Palmer, editor. *Resistance to Civil Government; a Lecture delivered in 1847*. Pp. 189-211 [in:] *ÆSTHETIC PAPERS*. iv, [2], 248 pp. Printed by John Wilson, 21, School Street, Boston. Large 8vo, Boston & New York: The Editor, 13, West Street: G.P. Putnam 155, Broadway, May 1849. First edition, all published. Original publisher’s printed wrappers, some creasing and wear to spine, else in near fine condition, in a custom half-morocco folding case. Borst D39; BAL 20105, 7599 & 5217; Howe Library HDT 12; Carroll Wilson, Vol. 1, page 139; *The Writings of Thoreau, Reform Papers*, edited by Wendell Glick pp. 313-321. \$22,000

First printing of the first and only issue of Peabody’s periodical, intended as a successor (in spirit) to *THE DIAL*, which she had overseen in its latter phase, prior to its ceasing publication in April 1844. Peabody’s intent was to publish a number “whenever a sufficient quantity of valuable material shall have accumulated to fill 256 pages. This will in no case happen more than three times a year; perhaps not oftener than once a year” – *Prospectus* (p. iv). She succeeded in accumulating a wealth of material for this number, including work by Emerson, Hawthorne, “Main-Street” pp. 145-174, P. Godwin, et al, but its chief gift to posterity appears on pp. 189-211: the first appearance in print of Thoreau’s “Resistance to Civil Government; a Lecture delivered in 1847.” This was the essay’s sole appearance in print during Thoreau’s lifetime, and it was not until it was collected in book form, in *A YANKEE IN CANADA WITH ANTI-SLAVERY AND REFORM PAPERS* (1866), under the title “Civil Disobedience,” that it became possible for it to start reaching the audience which has swelled exponentially in the course of the following 150 years. Among Thoreau’s writings, it is — just perhaps — second only to *WALDEN* in its influence and readership. Thoreau’s argument for the superiority of individual conscience over law as the standard of conduct was occasioned by his opposition to slavery and the Mexican War, and the taxes underwriting the latter, but its extended principles proved formative influences on the lives and works of Tolstoy, Gandhi, Martin L. King, and conscientious objectors of many generations. Contrary to usual practice, this item is afforded entries in *BAL*, in spite of being a periodical, perhaps because only one issue appeared “According to Bronson Alcott, the lecture was delivered before the Concord Lyceum on January 26, 1848...Elizabeth Peabody heard of the lecture—perhaps from her sister, Sophia Hawthorne—and requested in the spring of 1849 that Thoreau submit a manuscript of it for publication in her projected periodical, *Aesthetic Papers*. Thoreau agreed to do so on April 5 (Correspondence, page 242), though complaining, ‘I have so much writing to do at present, with printers at the rear of me.’...he had been forced to prepare the manuscript during a ten-day period when he was particularly busy, the possibility must not be discounted that the printer’s copy he dispatched to Miss Peabody was not in every respect as he would have liked it to be.” Glick, *Resistance to Civil Government*. Textual Introduction.

'des Turken beschwerligste tyranni ... abzuwenden': to ward off the troubling tyranny of the Turks

150. (TURKEY). Wilhelm Hertzog zu Gülich, Cleve und Berge, Grave zu der Marck unnd Ravensberg, Herz zu Ravenstein e[t]c. E[h]rbar lieuer andechtiger ... [Printed broadside order to preach against sinfulness and for delivery from Turkish tyranny]. 32 lines plus 3-line heading, ornamental initials, printed on watermarked paper. 11-½ x 8-½ inches, Cleve: 1656. Minor wear, soiling at head. \$750

Instructions by Wilhelm, duke of Gülich, Cleve, and Berge, to preachers, to preach from their pulpits for three successive Sundays on the urgency of refraining from sinful life and beginning a penitent, Christian, godly life. The impetus for this injunction is the affliction of Christendom with sectarian division, mistrust, and the wrath of of God, in particular the punishments of pestilence and the gruesome tyranny of the Turks, hereditary enemies of the Christian religion.

#### Wagner on the Jews

151. WAGNER, Richard. Das Judenthum in der Musik [bound with:] OETTINGER, E.M. Offenes Billet-doux an den berühmten Hepp-Hepp ... [and:] Richard Wagner und das Judenthum [and:] LANG, Julius. Zur Versöhnung des Judenthums mit Richard Wagner. 57, [1]; 22, [2]; 16; 47, [1] pp. 8vo, Leipzig: J.J. Weber, 1869. First edition in book form. Later marbled boards with leather label, mostly uncut, original wrappers to all works bound in, faint dampstain to lower gutter of first work, postal ink stamps to rear wrapper of second work, very good. \$1,000

Wagner's astonishingly open and viciously anti-Semitic essay — and attack on composers Giacomo Meyerbeer and Felix Mendelssohn and Jews in general — first appeared under a pseudonym ("K. Freigendek") in a periodical ("Neue Zeitschrift für Musik", September, 1850). Here, nineteen years later, it appears for the first time as a separate publication, with his own name on the title page. In his final paragraph, Wagner, whose music was virtually adopted as their own by the Nazi Party, writes chillingly of the impossibility of changing the Jew and making him a productive member of society. In his eyes the only solution was that Jews should not ever be a part of the society, but should be cast out from it. He wrote: "But bethink ye, that only one thing can redeem you from the burden of your curse: the redemption of Ahasuerus – Going under!" An important landmark in the history of anti-Semitism, here bound with three responses, all published the same year.

#### Celebrating The Cotswold Games

152. WALBANCKE, Mathew, editor. [Annalia Dvbrensia. Vpon the Yeerly Celebration of Mr. Robert Dovers Olimpick Games Vpon Cotswold-Hills]. Engraving (facsimile) frontispiece depicting the Cotswold Games. Robert Dover, founder of the games, is on horseback, carrying a wand. [34] leaves (of 35 or 36). Small quarto, London: Printed for Robert Raworth, 1636. First edition of this very rare poetical miscellany, including contributions by Drayton, Jonson, Randolph, Feltham, Heywood, and many others. 19th century quarter morocco and boards (spine quite rubbed). An imperfect copy, with the frontispiece in facsimile, and wanting the title leaf. Some foxing and tanning early and late, K1 trimmed a bit close at fore-edge, barely touching a few letters, an occasional headline slightly cropped; otherwise a reasonably good (though still imperfect) copy. The front binder's endsheet and pastedown bear some neat 19th century bibliographic annotations, a book plate, and an 1813 ownership inscription. CASE 84. ESTC S111583. STC 24954. \$3,000

Case and ESTC locate variants, the former recording a literal reprint with an added poem on K2 (not present here, and cited by Case as 84b), and the latter copies with one of three different dedicatory leaves added (none here present). The poems praise Robert Dover for his stewardship and promotion of the Cotswold Games, beginning ca. 1612, although it

is unclear whether Dover actually started the event, or simply elaborated upon a more modest pre-extant celebration. The Games ended for a period in 1642, after the outbreak of the Civil War, but were revived in 1660, and persisted in forms both temperate and intemperate through 1850. A modern revival, beginning in 1965 under the sponsorship of the Robert Dover's Games Society, has been formalized. ESTC, which does not distinguish Case's reprint with the extra poem on K2, locates 9 copies of this edition in North America (including the variants), and even the early 18th century reprint (dated conjecturally 1720 by ESTC, and which features added text on the verso of A2) is uncommon. No copy at auction. Writing in 1972, the athletics coach and sports journalist Ron Pickering said: "The influence of English rural sports, and the work of William Penny Brookes and Robert Dover, have been significant in the development of the Olympic Games philosophy. Almost half the events in the Modern Games are historically connected to British rural sports. Therefore we have a certain arrogant claim and a responsibility to the development of the Modern Olympic Games"

#### Hand Bound Issue, one of 22 copies signed by Author & Artists

153. WALKER, Wendy. My Man and other Critical Fictions. Frontispiece illustration of Joseph Conrad and the author by Joanna Ebenstein and G. F. Newland. 138 pp. Oblong 8vo, [Upper Montclair, New Jersey]: Temporary Culture, 2011. One of 22 copies, hand bound, signed by the artists and by the author. Hand bound in full dark green Asahi cloth, upper cover with printed label. As new. \$300

MY MAN AND OTHER CRITICAL FICTIONS is an original collection of 8 critical fictions on Joseph Conrad's *Nostromo*, *King Lear*, *Oludah Equiano*, *Harry Mathews*, and other writers and texts. The critical fiction is a literary mode that takes as its subject another literary work and treats of that work's construction, obsessions, and sources in narrative and poetic, rather than expository/critical terms. Wendy Walker is one of the chief proponents of the critical fiction today; some of her predecessors include Jean Rhys, Jorge Luis Borges, Angela Carter, and Guy Davenport. Wendy Walker is author of a modern masterpiece, *The Secret Service* (1992); a work of poetic non-fiction, *Blue Fire* (Proteotypes, 2009), exploring the case of Constance Kent; and two collections of short fiction, *The Sea-Rabbit*, or, *The Artist of Life* (1988) and *Stories out of Omarie* (1995).

#### Walton on the English Poets

154. WALTON. The Lives of Dr. John Donne, Sir Henry Wotton, Mr. Richard Hooker, Mr. George Herbert. With four copperplate portraits of the subjects; and with three individual title pages for Wotton, Hooker, and Herbert. [16], 88; 79, [1], 56, 77-140, 104 pp. Bound without blank leaves A1, A8 (as often). 8vo (18 x 11 cm), London: Printed by Thomas Newcomb for Richard Marriott, 1670. First edition. Contemporary calf, neatly rebacked. Outer margin of Donne portrait slightly toned, paper flaw in margin of Herbert portrait (neither affecting image). Sound, fresh copy of a classic of English literature. Wither to Prior 955; ESTC R15317; Wing W671; Pforzheimer 1056; Keynes, G. Donne (4th ed.), 61; Coigney p. 386. \$1,750

First collective edition of Walton's essential biography of seventeenth century English divines and poets. The biography of Wotton was published as part of *Reliquae Wottonianae* (1651); Walton's *Elegy of Donne* was first published in the 1635 edition of *Donne's Poems*, and the *Life* in the edition of *Donne's LXXX* in 1640; separately in 1658; the biography of Hooker was first published in 1665. The *Life of George Herbert* has been first published separately in the same year as this edition. Owner signature on the title-page "Tho Golborn 1676" and again on leaf [A5], "To the Reader" and B1; and on the last leaf "Thos Golborn 1687" It took him a long time to get to the end. The irregular pagination in the life of Herbert is a printer's error; the text is complete.

Inscribed by Izaak Walton: the Dean Sage Copy

155. WALTON, Izaak. *The Lives of Dr. John Donne, Sir Henry Wotton, Mr. Richard Hooker, Mr. George Herbert*. With three [of four] copperplate portraits of the subjects. Lacking portrait of Donne, portrait of Wooton bound as frontispiece. Sm 8vo, London: Printed by Tho.[mas] Roycroft for Richard Marriott. Sold by most Booksellers, 1675. Fourth edition. Old calf, neatly rebacked. Owner signature of W. Leadbooter on front flyleaf, with his (faulty) Latin note, "Ex dono Autoris"; signature of George Eades; pencil signature and bookplate of Rev. R. Sankey on pastedown; bookplate of Dean Sage; blindstamp of Neatham Mill Library and pencil shelfmark 553 on back flyleaf. Occasional soiling and marginal stains. Very good. ESTC: R34714; Wing W-672; Sage catalogue (1896), p. 233; Coigney p. 386. \$3,500

Inscribed by the author on the title page, "Rev. Mr. Leadbooter, Iz Wa:", and with holograph corrections in the Epistle Dedicatory at leaf A4 and in the life of Donne at p. 29; four other deletions or corrections in contemporary hand, and the errata on terminal page neatly struck through in ink. From the library of Dean Sage, Grolier Club member, sportsman, and author of *The Ristigouche and Its Salmon Fishing* (1888), and a discerning collector of angling works. His library catalogue, published in 1896 with a supplement in 1904, remains a significant bibliographical resource. With two letters concerning this book loosely inserted, the first an almost illegible scrawl mentioning the Walton Lives on letterhead of C. T. Jefferies & Sons, booksellers of Bristol, signed C.S. Jefferies, 28 March 1884; the second from J.O. Wright to Dean Sage, on letterhead of John Wiley's Sons, 15 Astor Place, dated 15 April 1884, discussing the provenance of the book, bought that year by Wright from his cousin, Charles Sanforth Jefferies, eldest son of Charles Thornton Jefferies, bookseller of Bristol, who had bought the book at the sale of the Rev. R. Sankey "about 45 years ago" The entry in the Sage catalogue records the portrait of Donne lacking even then. A lovely Waltonian association, with excellent American provenance.

156. (WHALING). *Cutting in a Whale. A Series of Twenty-Five Photographs Taken on Board Bark California*. Printed title page and 25 photographs (approx. 9 by 7-½ inches) mounted on black paper with descriptive text opposite. With two loosely inserted proofs. Oblong 4to, New Bedford, Mass: H.S. Hutchinson & Co. Publishers and Booksellers, 1903. Leather covers, titled in gilt. Spine perished, covers worn, internally clean and fresh. In a custom half morocco clamshell box. Provenance: Library of Allan Forbes. OCLC 19284814 (4 locations only: New Bedford Whaling Museum, Brown; Harvard; Univ. of Chicago). \$7,500

Superb documentary series of photographs of rendering a sperm whale aboard the sailing vessel California. Of tremendous rarity in the trade.

"Copeland and Day have wired that they will make an offer on seeing the proofs"

157. WILDE, Oscar. Autograph Letter, signed ("Oscar Wilde") to [Arthur] Humphreys, publisher of *OSCARIANA* (1895) and other books by Wilde. One page. 12mo, [London] 16 Tite Street: n.d. [ca. 1895]. Very good. Unpublished. \$7,500

An unpublished letter concerning a proposed Copland and Day edition of *OSCARIANA*. Arthur L. Humphreys, manager of the London bookstore Hatchards, was the publisher of the privately printed first edition of *OSCARIANA* in 1895, a collection of aphorisms by Wilde compiled by his wife, Constance, first privately printed by Humphreys in an edition of 50 copies. *OSCARIANA* was first printed by Humphreys in January, 1895, in an edition of 50 copies (v. Mason 628); in May of the same year, Humphreys reissued the book in an edition of 200 copies (v. Mason 629). On May 30, 1895, five days after Wilde was convicted of "gross indecency" Humphreys also published Wilde's essay *THE SOUL OF MAN*, which had originally appeared in *THE FORTNIGHTLY REVIEW* in Feb., 1891) in an edition of 50 copies (v. Mason 367). It is conceivable, therefore, that

the "proofs" mentioned in the letter refer to *THE SOUL OF MAN*; but it seems far more likely that Copeland and Day would be interested in the original work *OSCARIANA*, especially in late 1894 or early 1895 — several weeks before Wilde's conviction. It has been suggested that Constance Wilde's relationship with Humphreys was a good deal warmer than that of a business partner, and that the two may have had a brief affair. A letter from Constance to Humphreys dated 1 June 1894, contained the confession that "... I stepped past the limits perhaps of good taste in the wish to be your friend and to have you for my friend ..." Constance also called Humphreys "the ideal husband", and in another letter she thanks Humphreys for having made her so happy that day and for giving her his love (v. Ellmann, p. 401). That Wilde and Humphreys were pursuing the possibility of an American publication with Copeland & Day is not surprising. Day was on friendly terms with Wilde, and the Boston firm had already published the American (limited) edition of *THE SPHINX*, as well as the American issue of *SALOMÉ*, in 1894. A revealing and evocative letter.

158. WISTER, Owen. Document Signed ("Owen Wister"), being an agreement between Paramount and Wister. 2 pp. Docketed. Philadelphia: May 4, 1929. Tan wrappers bound with brass brads, with title typed on upper wrapper, and file stamp of "Paramount Famous Lasky Corp" on upper doer. Docketed by Paramoun, light creasing and toning. \$4,750

Wister sells the motion picture rights to *The Virginian* to Paramount, who filmed it the following year with Gary Cooper in the lead. *THE VIRGINIAN* is considered the first cowboy novel.

A Landmark of Western Fiction, With a Good Letter and Dustjacket

159. WISTER, Owen. *The Virginian. A Horseman of the Plains*. Illustrations by Arthur Keller. xii, [ii], 504, [6, ads] pp. 8vo, New York: Macmillan, 1902. First edition. Original tan pictorial cloth. Slightest soiling and traces of edge wear, binding cracked after front flyleaf (still holding), very good, WITH DUST JACKET (losses at head and foot of spine), in an orange half morocco slipcase and chemise. Dobie p. 124; Reese Six Score #116; Graff 4725. \$3,500

Pasted on to the front pastedown and flyleaf is a 1-½ page autograph letter, signed ("Owen Wister"), dated Sept. 6, 1902, to a Mr. Davidson, apparently an editor, concerning the publication of short stories and chapters from *The Virginian*, "And now I've let the chance go of sending you a story to sell for me! ... They had to be published \*quick\* or not at all, because they were chapters of *The Virginian*"

Blueprints of the World Trade Center

160. (WORLD TRADE CENTER) [YAMASAKI, (Minoru) & EMERY ROTH & SONS]. *Blueprints of the World Trade Center*. 4 vols. Oblong folio, 460 x 630 mm, New York: 1966-1970. Original printed wrappers, some light toning to edges, ms. annotations. Dark blue morocco backed box with cloth chemises for each volume. Provenance: Herbert Belton, architect for Emery Roth & Sons. \$100,000

Four large oblong folio volumes of original blueprint copies for the World Trade Center, comprising plans for both the north (1 WTC) and south (2 WTC) towers and the US Customs House (6 WTC). The drawings show all aspects of the towers — from the smallest details of doorknob design and the hidden workings of electric, drainage, and ventilation schematics to the epic record-setting scale of the buildings seen in their full profile. From the outset, the World Trade Center complex was criticized for its bland aesthetics and extravagant cost; yet it grew to be the preeminent symbol of New York's financial and cultural power, giving shape to the city's famous silhouette. The destruction of the World Trade Center on September 11, 2001, was a defining moment of the present era.

One of 6 Copies

161. WYETH, Andrew. Wyeth at Kuerners [with:] Christina's World. 2 vols. Oblong 4to, Boston: Houghton Mifflin, 1976 & 1982. Special edition, one of 200 copies signed by the artist, this copy unnumbered and one of 6 copies specially bound. Full brown leather gilt, with matching slipcase, by A. Horowitz & Sons bindery. As new. Provenance: Horowitz family, the binder's copy. \$3,800

Magnificent set of these two deluxe editions of Wyeth's work, in a special presentation binding, one of only six so executed according to Alan Horowitz.

162. ZANETTI, Girolamo Francesco. *Variae Pitture a Fresco de Principali Maestri en Veneziani*. Engravings by Antonio Maria Zanetti ; text by his brother Girolamo Francesco Zanetti. Engraved title page with vignette. Includes engravings of Giorgione's frescoes on the exterior of the Fondaco dei Tedeschi in Venice, which have since perished. Also includes engravings after Titian, Tintoretto, Zelotti and Veronese. Engraved Title portrait and , 24 leaves of plates, XIII page of text. Folio, Venice: 1760. Quarter morocco and green boards. Bookplate of C.W. H. Sotheby. OCLC 272605179. \$3,000

WITH: *Varii disegni inventati dal celebre Francesco Mazzuola detto il Parmigianino*, tratti dalla raccolta Zanettiana, Venice, 1786. Frontispiece & 15 engraved plates.