

JAMES CUMMINS BOOKSELLER

A Selection of Books to Be Exhibited at the

51ST ANNUAL NEW YORK ANTIQUARIAN BOOK FAIR

BOOTH E5

APRIL 8-10

Friday noon - 8pm

Saturday noon - 7pm

Sunday noon - 5pm

The Park Avenue Armory
643 Park Avenue, at 67th Street, New York City

1. **(ALBEE, Edward) Van Vechten, Carl.** *Portrait photograph of Edward Albee.* Half-length, seated, in semi-profile. Gelatin silver print. 35 x 23 cm. (approx 14 x 8-3/4 inches), New York: April 18, 1961. Published in *Portraits: the Photographs of Carl Van Vechten* (1978). Fine. Verso docketed with holograph notations in pencil giving the name of the sitter, date of the photograph, and the the Van Vechten's reference to negative and print ("VII SS:19"). \$2,000

Inscribed by Co-Writer Marshall Brickman

2. **[ALLEN, Woody and Marshall Brickman].** *Untitled Film Script [Annie Hall].* 120 ff., + 4 ff. appendices. 4to, n.p: [April 15, 1976]. Mechanically reproduced facsimile of Marshall Brickman's early numbered (#13) screenplay with numerous blue revision pages. Bound with fasteners. Fine. \$1,250

With a lengthy INSCRIPTION by co-writer Marshall Brickman. This early version of the script differs considerably from the final shooting version. It is full of asides, flashbacks, gags, and set pieces. It resembles Allen's earlier screwball comedies and doesn't fully reflect his turn to a more "serious" kind of filmmaking. Sold to benefit the Writers of America East Foundation and its programs

Inscribed by Co-Writer Marshall Brickman

3. **[ALLEN, Woody and Marshall Brickman].** *Manhattan.* 107 ff. 4to, n.p: n.d. [ca. 1979]. Mechanically reproduced facsimile of Marshall Brickman's copy of the screenplay. Bound with fasteners. Fine. \$1,000

With a lengthy INSCRIPTION by co-writer Marshall Brickman. Sold to benefit the Writers of America East Foundation and its programs

Inscribed by Co-Writer Marshall Brickman

4. **[ALLEN, Woody and Marshall Brickman].** *Life in the Future [Sleeper].* 124 ff. 4to, n.p: n.d. [ca. 1973]. Mechanically reproduced facsimile of Marshall Brickman's copy of the FIRST DRAFT of the screenplay, reproducing his original annotations and deletions. Bound with fasteners. Fine. \$1,000

With a lengthy INSCRIPTION by co-writer Marshall Brickman. Sold to benefit the Writers of America East Foundation and its programs

5. **(ANDERSON, Alexander) Bewick, Thomas.** *A General History of Quadrupeds. The Figures engraved on wood chiefly copied from the original of T. Bewick, by A. Anderson. With an Appendix, containing some American Animals not hitherto described.* x, 531 pp. 8vo, New York: Printed by G. & E. Waite, No. 64, Maiden-Lane, 1804. First American edition. Modern half brown morocco and cloth by Sangorski & Sutcliffe. Occasional light spotting, old signature of William S. Barnes on title. Hugo p. 24; S&S 5843; Roscoe, App. 5 (pp. 183-6); Pomeroy 144 (pp. 165-183). \$2,500

The first American edition of a classic work, with the cuts re-engraved (usually in reverse) from the original Bewick edition. Dr. Alexander Anderson (1775-1870), America's first wood engraver. Pomeroy identifies the fourth edition as the source from which Anderson worked. "It was his major work in these first years." The book is important in America as the means by which many Americans became familiar with the Bewick Quadrupeds, and also because Anderson and other engravers "in the future used Bewick's illustrations as an encyclopedia from which they could draw in order to depict animals both native and foreign." Roscoe devotes a substantial appendix to this edition. Hugo, "Some of the cuts in this volume are truly wonderful copies of the originals, and an inspection of them would stagger not a few who are accustomed to attribute to Bewick every

engraving of more than ordinary ability produced at the time when these were published.” Many Australian as well as American animals are delineated

Hans Christian Andersen to Jenny Lind, the ‘Swedish Nightingale’

6. **ANDERSEN, Hans Christian.** *Samlede Digte. [Collected Poems]*. 359 pp. 12mo, Kjobenhavn: C. A. Reitzel, 1833. First edition. Contemporary half calf gilt and paper over boards; covers lightly worn and scuffed, especially at rear joint. Very good in custom-made slipcase. Provenance: a descendant of Owen D. Young, whose collection of rare books became one of the cornerstones of the Berg Collection at the New York Public Library. \$45,000

A wonderful association copy inscribed by the author for Swedish soprano Jenny Lind (who Andersen dubbed “the Nightingale”) with several lines on friendship from the third act of his play “The Mulatto,” first performed in 1840. A rough translation of the presentation is as follows: “There are people we share our lives with, year in, year out, Though we never become true heartfelt friends. Others, whom we might meet Only these few minutes, are as if we had (already) known And bound them to us in friendship. Tell me, have I found the Pearl? Have I ... won the girl?” Andersen became acquainted with Jenny Lind during the summer of 1843 when he and the opera singer, then just on the cusp of her sensational career, were guests at the home of ballet master August Bournonville on the island of Funen in Denmark. That Andersen was smitten early in their relationship seems a solid conjecture, as within a year he produced several of his most beloved tales including “The Emperor’s Nightingale,” inspired in part by his feelings for her. Andersen had experienced grief in his failures with other women, notably Riborg Voigt and Louise Collin, but in Jenny Lind the writer found the most profound object of infatuation and romantic idealization, and also his most lasting disappointment in love. She was the most successful and prominent female vocalist of the 19th century; as a stage presence she was radiant. Andersen met Lind at the beginning of her career. He helped promote her talent throughout Europe while she was still in her twenties and at her most bewitching. He remained devoted to her throughout his life, even while she made it clear that he was nothing more -- or less -- than a “brother” to her. He later wrote in his memoirs that through Jenny Lind, he “first became sensible of the holiness there is in Art ... One feels, when she appears on stage, that the holy draught is poured from a pure vessel.” The gift of this collection of poems with his inscription from the “Mulatto” (Mulatten), Andersen’s greatest commercial success for the stage, is undated, but likely occurred in 1843-44, when the author’s hopes for love with the enchanting diva shined brightest. Correspondence and other manuscripts by Hans Christian Andersen turn up with some frequency at auction. Less common are presentation copies of books, though these are not especially rare. However, we have found no sales record for any letter or presentation copy for any book from Andersen to Jenny Lind, and of all the author’s many friendships, she was arguably the most inspirational from a creative perspective

7. **(ANDERSON, Sherwood) Van Vechten, Carl.** *Portrait photograph of Sherwood Anderson.* Half-length, frontal portrait of the author seated in front of bookshelves. 29 x 23.5 cm. (approx 11-3/4 x 9-1/4 inches), New York: November 29, 1933. Published in *PORTRAITS: the Photographs of Carl Van Vechten* (1978), edited by Saul Mauriber. Fine. Verso docketed with holograph notations in ink, giving the name of the sitter, date of the photograph, and Van Vechten’s reference to negative and print (“XXII-e-2”). \$2,000

LAURIAT'S OWN COPY

8. (AUDUBON, John James) *A Special List of Some Magnificent Pictures for Framing. particularly suited for the Dining Room or Hallway, being some of the seperate plates from the magnificent folio edition of...Audubon's great work on the...Birds of North America all beautifully and accurately Colored from Nature. For sale at the very low prices quoted, by Charles E. Lauriat Company...from the Original stones.* 46 pp. Interleaved. 142 items. 93 folio Audubon plates at back are a list of books for sale and annotations when sold. Washington Press, 18 Essex St. Thin 8vo, Boston: Charles E. Lauriat Co, 301 Washington St, 1901. New Series No. 44. Bound up especially for Lauriat's in full faux crimson morocco cloth. Some bleeding at edges. \$300

Preface reads "These Magnificent Plates can be supplied by no other dealers in the country. We take pleasure in announcing the completion of negotiations pending for several years past, by which the entire remainder of the seperate plates of folio edition of Audubon's great work on AMERICAN ORNITHOLOGY have come into our possession under exceptionally favorable circumstances...of many of the paltes we have but very few..." These are from the original stones (i.e. Bien edition) 'Great white heron' reduced from \$25 to \$10, etc

A Classic of French Illustration

9. BALZAC. *La Peau de Chagrin. Études sociales.* [iv], 402, [2] pp. Title with vignette showing a man being pulled backward by skeleton, armed with a scythe, and 100 steel engraved vignettes in the text after drawings by Adam, Baron, Boulanger, Charlet, Daviid, Devéria, Fragonard, Gavarni, Grandville, Grent, Janet-Lange, Johannot, Raffet, Vernet, et. al. Royal 8vo (25.4 cm), Paris: H. Delloye et Victor Lecou, Éditeurs, Rue des Filles-Saint-Thomas, 13, place de la Course, 1838. First Illustrated edition, first printing, with all first printing points as enumerated by Carteret. Nineteenth-century quarter calf and marbled paper boards. Bookplate of Louis Auchincloss. Minor rubbing to spine and bands, but near fine otherwise, clean and crisp. Lovely copy, with half title. Bookplate of Louis Auchincloss. Carteret, III, pp. 41-42; Sander 43; Brivois 15-17; Vicaire I, 45.

\$2,250

First illustrated edition of Balzac's renowned 1831 novel, his first major commercial success, lavishly produced in a generous format, with superb illustrations by many of France's finest illustrators of the period. From the library of American novelist, LOUIS AUCHINCLOSS

10. BARNES, Djuna. Collection of inscribed Djuna Barnes books, letters, photographs and ephemera, including an inscribed copy of *Nightwood* and an Autograph Postcard to her lover and muse **Thelma Wood.**

\$4,000

NIGHTWOOD. [Norfolk, Connecticut]: New Directions, n.d. Publisher's cloth, fine, in dust jacket, spine faded and spine ends chipped. Inscribed, "For Maggie Condon, with best wishes, Djuna Barnes, N.Y. 1979" SELECTED WORKS ... SPILLWAY, THE ANTIPHON, NIGHTWOOD. New York: Farrar, Straus and Giroux, 1980. Second printing. Publisher's cloth and boards, fine in very good dust jacket. Inscribed, "For Maggie — with affection — Djuna Barnes. N.Y. 1980" LADIES ALMANACK. New York: Harper & Row, 1972. First thus. Publisher's red cloth, fine, in very good dust jacket. Inscribed, "For Maggie, with the utmost caution, Djuna Barnes" and with annotations and corrections in Barnes' hand on the dust jacket flap, the front matter (the forward being extensively marked up), and in several places throughout the text. Autograph Postcard, signed ("Love Djuna"), to Thelma Wood. N.d., ca. 1940's. An unsent postcard to Barnes' lover, the sculptor Thelma Wood, model for Robin Vote in *Nightwood*, which Barnes' was writing at the time of this card. Reading in full: "Darling _ Peggy [Guggenheim] is paying my fare to Venice! So I shall see it after all — invite to stay chez Victor in his lovely Palazzo — I leave here the 4th will sail next month on the Italian line like you! Will

write” Typed Letter, signed (“Peggy”), from Peggy Guggenheim to Djuna Barnes. Venice, April 23, 1958. On Barnes’ Antiphon, Mary McCarthy, Nancy Mitford, and an invitation to Venice. Guggenheim was Barnes’ close friend and patron. She gave Barnes use of her cottage in Devonshire for the writing of *Nightwood* With other material, including an autograph postcard to Mrs. E. Fitzgerald (“Fitzi”), three vintage photographs of Barnes, ca. 1920-1940, and one rare photograph of Barnes, ca. 1980’s, at her home at 5 Patchin Place in Greenwich Village, signed checks, fan mail, and other ephemera

“Good old Dowson”

11. **BEARDSLEY, Aubrey.** *Autograph Letter, signed (“AB”) to Leonard Smithers (“My dear Smithers”), discussing his treatment, Ernest Dowson and Smithers’ projected editions of LA PUCELLE and LES LIAISONS DANGEREUSES.* 2-1/2 pp., in pencil, on single folded sheet of “Pier View” stationery. 12mo, [Boscombe Spa, Bournemouth, England: Jan 13, 1897]. Very good. With “Pier View” envelope addressed in Beardsley’s hand, postmarked from “Bournemouth”. Letter splitting at folds, slight soiling, but intact and legible. Maas, et. al., *LETTERS OF AUBREY BEARDSLEY* 242; Nelson, *PUBLISHER TO THE DECADENTS*, p. 252; not in *The Letters from Aubrey Beardsley to Leonard Smithers*, 1937. \$4,500

Terribly ill and convalescing in Bournemouth with the tuberculosis which would soon kill him, Beardsley writes to his publisher, Leonard Smithers: “I am awfully sorry to have such a bad account of your leg. Still it must be a blessing to feel that the treatment, however unpleasant, is doing you good. MY [underlined] treatment is only making me worse. Good old Dowson. I have today reread ‘La Pucelle’* with infinite pleasure & shall look forward more than ever to YOUR [underlined] edition. I tried to make a grand effort to get up to town this week, but every obstacle has been put in my way. I feel utterly helpless & deserted down here, & at the mercy of my surroundings. The way I have been lumbered into this place & kept here is simply disgraceful. My mother joins me _____ kindest regards to Mrs. Smithers & yourself. I am yours ever AB *Les Liaisons Dangereuses!*”**
*The play by Voltaire, which Smithers had commissioned Dowson to translate, and which was eventually published in 1899. As the date of this letter shows, the PUCELLE project was conceived by Smithers long before the book was finally published. The delay was almost certainly due to Dowson’s distaste for the Voltaire comedy (see Nelson). ** Another Smithers project, with Dowson to do the translation, and Beardsley the illustrations. Beardsley completed only two of the drawings before his death on 16 March 1898

12. **BLUNDEN, Edmund.** *The Harbingers. Poems by E.C. Blunden, (Late of Christ’s Hospital).* [4], 67 pp. 16mo, [Framfield, Uckfield, Eng.]: Privately printed, “To be had of G.A. Blunden” printed on upper cover, 1916. First edition. Original printed purple wrappers. Beautiful copy, mint as issued. In a custom gray cloth folding case with recessed compartment. \$2,000

Beautiful copy of Blunden’s rare and fragile third book -- only one copy of which has appeared at auction in the last 20 years

Louis Auchincloss’ Prize Book

13. **BOURDILLON, F[rancis] W, trans.** *Aucassin & Nicolette, A Love Story.* lxxxii, 245, [3] pp. 8vo, London: Kegan Paul, Trench & Co, 1887. Three-quarter blue morocco, t.e.g. by Blackwell, Oxford, with Groton School arms stamped on front cover. Near fine. \$350

With a bookplate tipped onto the ffep presenting this book to Louis Stanton Auchincloss “in this year of grace 1933 as first prize for French among members of the Upper School.” SIGNED below by ENDICOTT PEABODY, the Headmaster of Groton and the real life character of Auchincloss’s most famous novel *The Rector of Justin* (1964)

Signed by Bowles and His Friends

14. **BOWLES, Paul.** *Days. Tangier Journal: 1987-1989.* [xiv], 108. [2] pp. 8vo, New York: Ecco Press, 1991. First edition. Publisher’s cloth, near fine, in near fine pictorial dust jacket with some fading to spine. \$2,500

Paul Bowles never kept a regular journal until asked to do so by Daniel Haplern for an issue of *Anteus* devoted to writers’ journals and notebooks. The result, covering two years of his life in Tangier in the late 80’s, is remarkable reading. It ranges from the mundane — the author’s health concerns, tiresome media engagements, and battles over publication rights — to a scene of shocking, deadly violence in a marketplace that would not be out of place in Bowles’ fiction. Throughout the journal ranges a cast of characters, from local Moroccan friends and fellow writers and artists to the internally-known who stop by Bowles’ Tangier apartment for a visit. This unique copy of *Days* is SIGNED by nearly all of the people named in the text, including Paul Bowles (signed six times), Phillip Ramey (three times), Patricia Highsmith, Mick Jagger, Claude-Nathalie Thomas (Bowles’ French translator), Mohammed Mrabet, Rodrigo Réy Rosa (Guatemalan writer, whose works Bowles translated, twice), Buffie Johnson, Gavin Lambert (British author and biographer, twice), Abdelwahab El Abdellaoui (Moroccan student and friend), Abdelouahaid Boulaich (Bowles’ assistant), Steve Diamond, Kenneth Lisenbee, Cherie Nutting (photographer and friend, twice), Bachir el-Attar (of the Master Musicians of Jajouka, twice), Gloria Kirby, David Herbert (British socialite, “The Queen of Tangier”), Mercedes Güitta (owned Güitta’s, a restaurant in Tangier that Bowles frequented), and Gavin Young (British journalist and author). The signatures were gathered over a ten-year period by Phillip Ramey, a composer and close friend of Paul Bowles who appears numerous times in this text. An impressive, unique artifact, with many difficult-to-find signatures

Inscribed by Screenwriter and Director Marshall Brickman

15. **BRICKMAN, Marshall.** *Simon.* 104 ff. 4to, New York: Think Tank Productions, February 26, 1979. Mechanically reproduced facsimile of Marshall Brickman’s copy of the the screenplay. Bound with fasteners. Fine. \$500

With a lengthy INSCRIPTION by co-writer Marshall Brickman. Sold to benefit the Writers of America East Foundation and its programs

Inscribed by Marshall Brickman

16. **BRICKMAN, Marshall, based on previous drafts by Neal Jimenes & Lindy Laub.** *For the Boys.* [ii], 126 ff. 4to, n.p: 20th Century Fox, November 27, 1990 [-May 5, 1991]. Mechanically reproduced facsimile of Marshall Brickman’s copy of the revised final draft “rainbow copy,” with blue, pink, yellow, goldenrod, and buff revision pages (comprising 13 revisions, the last dated 5/5/91). Bound with brass fasteners, fine. \$500

For the Boys tells the story of singer Dixie Leonard, who teams up with performer Eddie Sparks to entertain American troops during WWII. Midler’s performance earned her an Academy Award nomination for Best Actress. With a lengthy INSCRIPTION by co-writer Marshall Brickman. Sold to benefit the Writers of America East Foundation and its Programs

Inscribed by Co-Writer Marshall Brickman

17. **BRICKMAN, Marshall, Jim Henson, et al.** *“Sex and Violence with the Muppets”*. 83, [1] ff. 4to, n.p: December 8, 1974. Mechanically reproduced facsimile of Marshall Brickman’s copy of the final draft of the screenplay. Bound with fasteners. Fine. \$500

With a lengthy INSCRIPTION by co-writer Marshall Brickman. Sold to benefit the Writers of America East Foundation and its programs

18. **BRONTË, Patrick Branwell.** *“And the Weary are at Rest.”* [Introduction by C.W. Hatfield.]. x, 68 pp. Printed by Eyre & Spottiswoode. 4to, London: Privately Printed, [September 9], 1924. First edition, one of 50 printed from the Manuscript (by permission of Clement K. Shorter, the owner of the copyright) for J. Alex. Symington. Original grey blue wrappers. Almost fine, with some toning to spine. \$300

19. **(BRUBECK, Dave) Van Vechten, Carl.** *Portrait photograph of Dave Brubeck.* Half-length portrait of the seated musician, in profile. 34.7 x 21.2 cm. (approximately 13-5/8 x 8-3/8 inches), New York: Oct. 8, 1954. Fine. Docketed on rear in ink, giving the name of the sitter, the date of the session, and reference to negative and print (“IV - MM - 10”). \$1,250

Presentation Copy to One of the “Ladies of Llangollen”

20. **BYRON, Lord (George Gordon).** *English Bards and Scotch Reviewers; a Satire.* 8vo, London: Printed for James Cawthorn, 1811. “Fourth edition” [i.e., Second Fourth Authorised edition], with 1052 lines total, and alterations to lines 741-744 of the previous Fourth 238988. Contemporary green morocco gilt, all edges gilt. Joints slightly rubbed. Half-title present; lacking ad leaf. With the bookplate of Chandos, sixth Lord Leigh. Wise I, pp. 26-27. \$32,500

Presentation copy, inscribed on the half-title by Byron: To The Lady E. Butler from the Author The recipient is almost certainly the Lady Eleanor Butler, daughter of the sixteenth Earl of Ormond, who lived in seclusion with her companion Sarah Ponsonby, in the Vale of Llangollen in Northern Wales. Lord Leigh was a lifelong friend and schoolmate of Byron. The sale of their Library was noted in the Gentleman’s Magazine for October 1832: The effects of the late Lady Eleanor Butler and Miss Ponsonby, at the cottage in the vale of Llangollen, have been recently sold by Mr. George Robins. The beautiful cottage, Plasncwydd, where, for a period of fifty years, the ladies strictly adhered to a vow of never sleeping out of it. [...] The drawing room was the choice retreat. Here, in gothic bookcases, fitted in recesses, was the ladies’ assortment of literature. The whole were in good binding, and many were presentation copies. Among them were Madame de Genlis’s works, with notes by that celebrated lady; the works of Miss Seward, with whom the ladies corresponded on intimate terms; also Lord Byron’s works, with complimentary notes; the works of the present King of France, with an autograph letter to the ladies; Manuscript Poems, by Georgiana Duchess of Devonshire, beautifully illustrated, purchased at the sale of the Hon. Mrs. Cavendish; and Burns’s works, with original letters

21. **(CALDER, Alexander) Van Vechten, Carl.** *Portrait photograph of Alexander Calder.* Half-length view of the artist seated, assembling a mobile. 24.3 x 17.5 cm. (9-1/2 x 6-3/4 inches), New York: July 10, 1947. Photographer's embossed stamp at lower right, verso with atelier stamp and pencil notations, giving the name of the sitter ("Alexander Calder and General Sherman"), date, and the the photographer's negative ("VIII - DD - 16"). From the estate of Saul Mauriber, Van Vechten's assistant and the compiler of *PORTRAITS: THE PHOTOGRAPHY OF CARL VAN VECHTEN* (1978). \$1,500

22. **(CENTRAL PARK) [Snyder, W.E, (?)].** *20 photographs of Central Park.* Vintage platinum prints mounted on beveled gilt-edged card, one stamped "W.E. Snyder" on the verso. 8 x 10 in, [New York: n.d., ca 1890's]. Fine. \$4,000

An exceptionally fine series of late 19th-century platinum print photographs of Central Park. Some of the identifiable views include Conservatory Pond with Temple Israel in the background, Gapstow Bridge, the Lake, and many views of the Ramble. The majority of images are of deserted winter scenes, though a few show people sitting on benches or strolling through the park

Rare, Early Channing letter, 1811

23. **CHANNING, William Ellery (1780-1842).** *Autograph Letter, signed ("W.E Channing") to "Mr. Greely" of Turner, Maine regarding his need for "Bibles for distribution", from the Committee of the Bible Society of Massachusetts.* One page, in ink, on single folded leaf. Addressed on verso of conjugate leaf in Channing's hand. A few corrections to text. Repair at central fold. \$750

An extremely early letter from the 31-year-old Channing "on order" from the Committee of the Bible Society of Massachusetts: "... Dr. Morse has communicated to me a part of your letter to him in which you express your desire to be furnished with Bibles for distribution... I now have the measure to forward to you twelve Bibles for this purpose. We will thank you to communicate to us any information which would assist us in distributing the Bible. We are always happy to receive applications from ministers. Will you mention ths to any of your brthren who are situated in parts of the country where the Bible is wanted ..." Letters from the great Unitarian minister and Transcendentalist are rare on the market (only one at auction over the last 30 years); of this vintage, they are practically unheard of

Inscribed by Julia Child, Meryl Streep and Nora Ephron

24. **CHILD, Julia and Jacques PEPIN.** *Julia and Jacques Cooking at Home.* 4to, New York: Alfred A. Knopf, 1999. Third printing. Fine in near fine dust jacket. \$750

INSCRIBED by Julia Child and later SIGNED by Meryl Streep (who played Child in *Julie and Julia*) and Nora Ephron (who directed the film). Sold to benefit the Writers of America East Foundation and its programs

The First Christmas Card, Signed by the Artist

25. [COLE, Henry (pseud. "Felix Summerly")]. *A Merry Christmas and a Happy New Year to You*. Hand-colored lithographed card, triptych depicting a family gathered around a dinner table toasting the recipient in the center panel, the side panels showing scenes of Christmas charity. Addressed to "His old young friends Emma & Agnes" from the designer of the card, "J. C. Horsley, Xmasse 1843". (3 1/4 x 5 in.; 83 x 127 mm), London: [Joseph Cundall for] Summerly's Home Treasury Office, [December 1843]. Lightly soiled, creased across upper right corner, in custom cloth folding box. \$35,000

"While Germany can claim credit for the custom of the Christmas tree, the prize for the first Christmas card goes to England" (Elliott, *Inventing Christmas*, p. 85). The first Christmas card, one of 20 or 21 known to exist. This card signed by its creator, artist John Calcott Horsley and dated 1843

An Exquisite Salesman's Copy of the First Christmas Card

26. [COLE, Henry (pseud. "Felix Summerly")]. *A Merry Christmas and a Happy New Year to You*. Hand-colored lithographed card, triptych depicting a family gathered around a dinner table toasting the recipient in the center panel, the side panels showing scenes of Christmas charity. (3 1/4 x 5 in.; 83 x 127 mm), London: [Joseph Cundall for] Summerly's Home Treasury Office, [December 1843]. Fine, matted and framed. \$25,000

"While Germany can claim credit for the custom of the Christmas tree, the prize for the first Christmas card goes to England" (Elliott, *Inventing Christmas*, p. 85). The first Christmas card, one of 20 or 21 known to exist. This example was a salesman's copy with holograph notes on the verso listing prices for colored and uncolored copies: "Coloured 6d. 15 pc. 6/ Plain 2d 15 [pc.] 2/." In immaculate condition with bright hand-coloring

The First Derrydale, Inscribed

27. CONNETT, Eugene V., III. *Magic Hours Wherein we cast a fly here & there As we wade along together*. Two mounted black and white plates after drawings by Connett. [blank leaf], [i]-vii, [viii, blank], [ix, contents], [x, blank], [xi, fly title], [xii plate] 1-20, [blank leaf]. 12mo, New York: Privately Printed by the Author [at the Derrydale Press] for the Anglers' Club of New York, 1927. First Edition, one of 100 [actually 89] copies, this being copy No. 29. Original grey paper boards, linen spine, paper label on upper cover. Bookplate. A flawless copy in quarter blue morocco folding box. Siegel 3; Frazier C-9-a. \$40,000

The first work to bear the Derrydale imprint, this copy is inscribed on the first blank: "To my good friend, Harry Roberts, Jr. from Eugene Connett 3rd, March 29, 1927." "Connett produced *Magic Hours* entirely by his own hand. He intended to print 100 copies, but ran out of paper and only 89 were completed" (Siegel)

28. CONRAD, Joseph. *The Dover Patrol*. [iv], 14 pp. 8vo, Canterbury: Printed for Private Circulation by H.J. Goulden, Limited, 1922. First edition, second issue, with title page. One of 75 copies. Original pale green wrappers, sewn. Wrapper slightly faded, minor rubbing at edges. Fine. Keating 221; Cagle A56b. \$350

Originally appearing in a magazine as *Heroes of the Straits*, this is one of the most difficult items in the Conrad canon

Conrad Rarity, printed by Clement Shorter

29. **CONRAD, Joseph.** *London's River.* 18, [2] pp. 4to, London: Privately printed by Clement Shorter, April, 1919. First separate edition, one of 25 copies, this copy unnumbered. Original red wrappers printed in black. Fine copy, largely unopened. Cagle A33. \$2,500

The sixth and last of Clement Shorter's publications of Conrad, first published in the issue of *World's Work* for December 1904 and later forming sections xxx and xxxi of *The Mirror of the Sea* (1906). Uncommon in the trade

“To arrest, for the space of a breath, the hands busy about the work of the earth ...”

30. **CONRAD, Joseph.** *The Nigger of the “Narcissus.” Preface.* 8 pp. 8vo, [Hythe: privately printed for the author by J. Lovick, 1902. First separate edition of the preface, one of 100 copies, of which 40 were destroyed. Printed self wrappers. Staple removed, small spot of rust staining in gutter margin not affecting text. Fine. Custom half morocco slipcase and chemise. Cagle A3f. \$4,500

Privately printed separate edition of Conrad's preface to his novel *The Nigger of the “Narcissus”*, originally suppressed from the book and first published in *The New Review* for December 1897. The preface, in effect Conrad's artistic statement, was extensively revised for this private edition. Rare

The Most Wonderful Copy of the ‘Compleatest Angling Booke’

31. **CRAWHALL, Joseph.** *Autograph Manuscript, signed, of THE COMPLEATEST ANGLING BOOKE THAT EVER WAS WRIT, together with 28 pages additional manuscript material (1859-1861), 5 autograph letters signed to Crawhall relating to the book.* Proof states of illustrations annotated by Crawhall identifying whether printed from wood or copper, identify artists (Crawhall himself, his wife, Thomas Emerson Crawhall, Geo. E. Crawhall, Wm. Chapman, etc.). Manuscript marked with dates at which type was set. Interleaved with a presentation copy of the printed text. 4to, Newcastle: Joseph Crawhall, [1858-1861]. First edition of the printed text, No. 22 of 40 copies. Old black morocco with string ties, paper spine label. Minor rubbing, occasional toning of leaves. Fine. \$47,500

With the following presentation inscription from Crawhall: “This manuscript copy of the only book I ever wrote. I present to the beloved companion of my joys & sorrows - my dear wife Margaret - on her birthday 17th July 1859.” With Crawhall's notes on the origins of the book, “writ in 1858 but not till now made publicke”, list of persons to whom copies were given, rejected drafts of verse and prose passages, with his annotations about the medium and artist of each illustration. A fascinating archive and a glimpse of the creation of a rare and beautiful angling book

32. **CRAWHALL, Joseph.** *The Compleatest Angling book that euer was writ, being done out of ye Hebrewe and other Tongues, by a person of Honor.* Illustrated with numerous woodcuts, etchings, hand-colored ornaments, etc., by the author. 4to, [Colophon:] “Newe Castle upon Tine”: by Andro Reid for yee author”, 1881. Second Edition, one of 100 copies printed. Publisher's blind-stamped morocco gilt, t.e.g. Finely rebacked, preserving original spine. Fine. Cloth slipcase. Westwood & Satchell, p. 70. \$9,000

The much enlarged edition of one of the most curious and beautiful books in all of angling literature, printed for “those who have, in vain, searched for the Edition of 1859”, of which only 40 copies were printed. “With one or two exceptions the volume contains all the old plates and nearly as many new ones, all displaying the humorous feeling and the artistic skill which give Mr. Crawhall’s works ‘a place apart’ among angling books.” (Westwood & Satchell). PRESENTATION COPY, INSCRIBED TO HIS WIFE: “For my beloved wife Margaret B. Crawhall, June 27th, 1881.” John Simpson noted that this is the only copy that he has seen bound in morocco (all other copies in lack calf to the same pattern)

33. **DARWIN, Charles.** *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life.* Folding lithographed diagram by W. West, half-title verso with quotations by Whewell and Bacon only. 8vo. In 12s (7-7/8 x 5 in.; 199 x 126 mm, uncut), London: John Murray: Albemarle Street, 1859. First edition, one of 1250 copies. With 32-page publisher’s catalogue dated June, 1859 bound at end (Freeman’s form 3), uncut and largely unopened; title-page creased, S1 with clean tear at top margin, preliminaries a bit foxed, scattered foxing throughout, mostly marginal. Publisher’s blind-panelled green grained cloth (Edmonds & Remnants, ticket), spine gilt (Freeman’s variant a), brown-coated endpapers; neatly recased, inner hinges skillfully strengthened, corners bumped, extremities a bit worn, some small ink stains; withal, a very good copy. Provenance: with the signature of “Robert Hudson Eton, 1859.”. Freeman 373; PMM 344; Grolier/Norman 593; Garrison-Morton 220; Grolier/Horblit 23b; Brent, Charles Darwin, p. 427; Dibner, 199; Ellis/Mengel 628 (“Although ornithological matter is frequently and skillfully used to document its thesis, the work is chiefly important to ornithologists, as to others, because of its place in the history of biological thought.”); McGill/Wood 310. \$150,000

Rare first edition, in original cloth, of one of the great landmarks in the history of science, one of only 1250 copies. “This, the most important single work in science, brought man to his true place in nature” (Heralds of Science 199). Darwin “was intent upon carrying Lyell’s demonstration of the uniformity of natural causes over into the organic world In accomplishing this Darwin not only drew an entirely new picture of the workings of organic nature; he revolutionized our methods of thinking and our outlook on the natural order of things. The recognition that constant change is the order of the universe had been finally established and a vast step forward in the uniformity of nature had been taken” (PMM 344). “Without question a watershed work in the history of modern life sciences, Darwin’s Origin elaborated a proposition that species slowly evolve from common ancestors through the mechanism of natural selection. As he himself expected, Darwin’s theory became, and continues to be in some circles, the object of intense controversy. Darwin had actually completed the research that resulted in *On the Origin of Species* some twenty years before its publication in November 1859. Very soon after completing his studies at Christ’s College, Cambridge, Darwin obtained the position of naturalist on the 1831-1836 round-the-world scientific expedition of the H.M.S. Beagle. His notes and specimens taken on this circumnavigation of the Southern Hemisphere provided the raw data to argue for the evolution of species slowly through time” (American Philosophical Society).

This copy belonged to Robert Hudson (1836-1907), who signed his name on the half-title, “Robert Hudson Eton, 1859.” He was educated at Eton from January 1850 to July 1853, excelling in scholarship and athletics. He went up to Trinity College, Cambridge in 1854 was 40th Wrangler and then returned to Eton as a Mathematical Master from 1858-60, during which time he acquired his copy of *On the Origin of Species*. Hudson became curate of Rowington (Warwickshire) 1860-3, All Saints’ Cambridge 1863-7, and Grantham 1867-71. He then seems to have retired to Brighton where he was Hon Chaplain to the Royal Alexandra Hospital.

34. **D'HOURY, Laurent, Éditeur.** *Almanach Royal, Année Commune MDCCXCI présenté a sa Majesté pour la premiere fois en 1699.* Engraved folding frontispiece map of France. 720 pp. 8vo, Paris: De l'Imprimerie de la Veuve D'Houry, rue Hautefeuille, No. 14, [1790. Contemporary red French morocco, covers with triple fillet border centering the gilt arms of the Archbishop of Besançon, spine in 6 compartments, with 5 raised bands, all edges gilt (few repairs to extremities); laid in quarter black morocco slipcase and chemise. Provenance: Archbishop of Besançon, Durfort family (arms on binding). \$15,000

Presentation Copy from Mabel Loomis Todd

35. **DICKINSON, Emily.** *Letters ... Edited by Mabel Loomis Todd.* Engraved frontispieces (portrait in vol. I; Dickinson home in vol. II), 3 facsimile letters; [iv], xii, 228; [viii], 229-454 pp. 2 vols. Small 8vo, Boston: Roberts Brothers, 1894. First edition. Original green buckram, covers and spines stamped in gilt with Indian pipes motif (BAL's variant 1). Spine of volume I darkened with some loss of gilt, light shelfwear. Very good. Volume II supplied from another set, near fine. In custom morocco-backed slipcase and chemise. BAL 4660; Myerson A3.1.a (notes only three copies inscribed by Todd). Provenance: A.J. Lyman (his ownership inscription to flyleaf, "A.J. Lyman / Brooklyn New York," and presentation inscription from editor on half-title). \$15,000
Volume I INSCRIBED to Mabel Loomis Todd's confidant and perhaps the first independent reader of the proofs of the LETTERS, Albert Josiah Lyman: "To Dr. Lyman / from / Mabel Loomis Todd / Amherst, / 17 Decr 1894." Todd met Lyman, minister of the South Congregational Church of Brooklyn, in February of 1894 while on a lecture tour. In a letter, dated 13 February 1894, to her ailing lover Austin Dickinson, Todd mentions with delight that "I have had an independent literary judgement on the proof of the LETTERS this morning which fills me with joy." The favorable judgement was pronounced by Lyman, who Longworth describes as "Handsome, sympathetic, liberal in his views, and a clergyman of great pastoral power ..." (AUSTIN AND MABEL, p. 380n). After Austin Dickinson's death, "Dr. Lyman was the one [Todd] confided in and from whom she received remarkable and unorthodox consolation" (ibid). In January, 1894, Todd sent proofs of the LETTERS to every correspondent who allowed letters from Dickinson to be published (Meyerson, p. 34), and it is likely that Lyman was the first independent critic of the work. No one played a more crucial part in the early acceptance of Dickinson as a major American poet than Mabel Loomis Todd. She was the first posthumous steward of Dickinson's work, seeing the poems and letters into print for the first time. Meyerson notes only three copies of the LETTERS inscribed by Todd, all dated December, 1894. No significant inscribed copies of the LETTERS have appeared at auction in the last 30 years

36. **DULAC, Edmund.** *The Tempest,* Original Watercolor Drawing. Pencil and Watercolor, signed by the artist and inscribed "Sounds and sweet airs that give delight & hurt not / Act III Sc. III" and numbered 31. 15.0 x 9.8 in. / 38.0 x 25.0 cm, 1908. Matted. Provenance: Countess of Lytton. Exhibited: London, Leicester Galleries, 1908. Published in Shakespeare's Comedy of the Tempest (Hodder & Stoughton, 1908) at p. 58. Colin White, Edmund Dulac, pp. 36-40; Ann C. Hughey, Edmund Dulac - His Book Illustrations 19. \$40,000

A beautiful Dulac watercolor, an idyllic waterside scene for Caliban's "Sounds and sweet airs that give delight and hurt not," from Dulac's second major gift book commission. 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 ... 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).

18 Edwards of Halifax Fore-edges

37. **(EDWARDS OF HALIFAX FORE-EDGE)** [Knox, Vicesimus]. *Elegant Extracts: from the Most Eminent Prose Writers; Elegant Epistles: from the Most Eminent Epistolary Writers; Elegant Extracts: from the Most Eminent British Poets*. Engraved frontispieces (some spotting). 18 vols. 16mo, London: Whittingham and Rowland for John Sharpe and R. Jennings, n.d. [ca. 1810-1820]. Contemporary beige straight-grained morocco, covers with gilt- and blind-stamped borders surrounding gilt lyre centerpieces, flat spines in 5 compartments, black morocco labels in 2 compartments, pink endpapers, a.e.g., by EDWARDS OF HALIFAX, concealing 18 FORE-EDGE PAINTINGS: SELBORNE; ETON FROM THE RIVER; LICHFIELD; BERKHAMSTEAD; EAST DERHAM; STRAFORD-ON-AVON; STRAWBERRY HILL; STEELE'S COTTAGE, HAVERSTOCK HILL; MIDDLE TEMPLE HALL; POPE'S VILLA AT TWICKENHAM; RICHMOND BRIDGE; CHARLECOTE; TEMPLE BAR; STOKE POGES CHURCH; ST. GILES CHURCH, CRIPPLEGATE; ALDEBURGH; STOKE POGES CHURCHYARD; ALLOWAY KIRK. A few joints rubbed and a few hinges split or cracked, a few covers lightly soiled. In modern cabinet-like morocco folding case with three tiers and window pane. Weber I, pp. 86 (attributing the set to Edwards of Halifax). Provenance: Mary E. Paterson (gift inscription); Estelle Doheny (bookplate, her sale Christie's New York, 21 February 1989, lot 1947). \$15,000

Weber attributes these fore-edges (and, therefore, bindings) to Thomas Edwards of Halifax, noting his "success in catering to the interests and tastes of pilgrims to literary shrines ..." Lichfield is the birthplace of Samuel Johnson; Berkhamsted is William Cowper's birthplace, and East Derham is his burial place. Aldeburgh is George Crabbe's birthplace. Stoke Poges Churchyard is home to a memorial to Thomas Gray

An Early and Charming Einstein Letter

38. **EINSTEIN, Albert**. *Autograph Letter Signed ("Albert Einstein"), to Helene Kaufler-Savic, congratulating her on her recent marriage*. Text in German. Pen and ink on paper. 2-1/2 pp. Small 8vo, Zurich: Thursday, [11 October 1900]. Fine. In quarter tan morocco box. CPAE vol. I, p. 268 (document no. 81); In *Albert's Shadow: The Life and Letters of Mileva Maric, Einstein's First Wife*, pp. 66-67 (document 8). \$10,000

"Dear Miss Kaufler! 'so it is true! I warmly congratulate you for your good fortune and your decision and wish you all the happiness a young girl could imagine possible. "Of course if the things I see for you in your cards should not come true and you become a swift and productive housewife, then be a pleasure to him and an example to the rest of us. "Unless the Lord has something else in mind, I will however drop in at some point and cast critical glances around your little nest, to be assured of everything with the certainty of an old nose. "My honey, along with her sister arrived here two days ago and as usual I am together with her all day long. Neither of us has been able to find a job and are living off private lessons - if only we could find something, which is still highly unlikely. Is this not just like the life of a handyman or even a gypsy? However, I think we will be quite content as always. "Hopefully you will be coming together again to Zurich, so that the friendship doesn't get rusty. I am also looking forward to seeing you conduct yourself as the 'better half.' How your single classmates will envy you! "Once more, be warmly greeted and congratulated. Yours, Albert Einstein" With a 1-1/2 pp. Autograph Letter Signed from Einstein's future first wife Mileva Maric (married 1903), integral on the same stationery, in which Mileva refers to her work in the laboratory. CPAE publishes the text of Einstein's letter; In *Albert's Shadow* includes translations of both letters. Helen Kaufler Savic was the daughter of a

Viennese attorney and history student at the University of Zurich where she met Mileva Maric and Albert Einstein, as well as her future husband Milivoy Savic, whom she married right around the time this letter was written

39. **(EMBROIDERED DOS-Á-DOS BINDING)** *The Book of Common Prayer ... According to the Use of the Church of England; Together with the Psalter or Psalms of David ... [with:] Hymns Ancient and Modern for Use in the Service of the Church.* vi, 396; [iv], 468, [2] pp. 16mo, London: Eyre & Spottiswoode; William Clowes and Sons, n.d. [ca. 1895]. Contemporary English embroidered dos-á-dos binding on beaded brocade background, with large central tulip on each cover in maroon, red, pink, and gold, on stem of brown gilt with red and gold tendrils, spines in 4 compartments with alternating pink and blue flowers, a.e.g., pulling and fraying to threads at edges, closed tear to Hymns title page, hinges starting, in custom morocco-backed slipcase. Provenance: Edith O. Simpson (gift inscription on front free endpaper, “Edith, from Mother on Dec. 17th 1895. London. Her wedding day”); Dorothy Shea (her bookplate). \$2,500

A clean, pretty, late 19th-century example of an embroidered binding — a style originating around the Elizabethan period

The Movie Rights to THE SOUND AND THE FURY: the Contract

40. **FAULKNER, William.** *Typed Contract signed between William Faulkner and Twentieth-Century Fox, assigning the motion picture rights to THE SOUND AND THE FURY.* 11 pages (contract) + one page of Notary’s witness (Bertha L. Dannay, Notary Public, State of New York); with single rider on overslip on page 7, initialled by Faulkner. In all, 12 pages. 8-1/2 x 11 inches, Beverly Hills, Calif: Twentieth Century-Fox, March 22, 1957. Holes punched in the left margin. In original typed blue paper folder. Excellent condition. \$18,500

27 years after the publication of Faulkner’s daring, controversial, and experimental novel, Hollywood was clearly interested in adapting the now-famous writer’s book to the screen. In this contract Faulkner agrees to assign the movie rights to Twentieth Century Fox for a period of 7 years. In 1959, Fox’s version of *The Sound and The Fury* -- which can at best only be called a loose adaptation of Faulkner’s text -- was released, starring Joanne Woodward as Quentin Compson, and Yul Brynner as Jason. Interestingly, the contract specifically mentions prior agreements (“of no further force or effect”) between Faulkner and Columbia Pictures in 1955

Faulkner to Hunters in the ‘pasture used by my horse and milk cow’

41. **FAULKNER, William.** *Typed Note about Hunting Squirrels on Faulkner’s Farm with three Autograph corrections and an Autograph Manuscript Christmas List on verso [With:] Mississippi Hunting and Fishing License for 1954-1955, signed in ink, “Wm Faulkner”.* 10 lines, (75 words) signed William Faulkner in type, on bond paper, letterhead of The People-to-People Program on verso, with list in ink of gifts for six people. 4to, Oxford, Miss.: October 28, 1954; note undated, after July 1956. Old fold. Fine, in custom tan morocco backed folding case. \$15,000

A whimsical note to potential poachers from the creator of the fictional Yoknapatawpha County: “The posted woods on my property inside the city limits of Oxford contain several tame squirrels. Any hunter who considers himself too deficient in woodcraft and marksmanship to face a dangerous wild squirrel, might be able to cope with these. These woods are a part of the pasture used by my horse and milk cow; also, the late arrival will find them already full of other hunters. He is kindly requested not to shoot either of these. William Faulkner” On

the back of this note is a Christmas gift list in Faulkner's close hand, recording gifts for members of his staff. All is tobacco and liquor: for "Lulie Belle" one pint, and one tumbler snuff; for "Renzy", one carton cigarettes, one tumbler snuff, one pint, "2 adults"; for "Alvis", one carton cigarettes, one pint, "6 children, 2 adults"; "Payne", one pound tobacco, one pint, "alone"; "Mary", one pint, "2 people", and for "Andrew", 2 pints, one tumbler snuff, one pound tobacco. The note and list can reasonably be dated to 1956, for in mid-June 1956 President Eisenhower asked Faulkner to head a section intended to improve ties between American writers and international authors; Faulkner was involved with The People-to-People Program through the autumn but was not a writer who had much patience for committees, and ended his participation in early 1957. He used the back of a sheet of their letterhead to compose this dead-pan message to would-be poachers. The list of presents appears to be for members of his staff; "Andrew" is likely Andrew Price, whose wife Chrissie prepared the Christmas dinner (see Blotner, p. 1627); Renzy, one of his farm workers and member of the hunting party in 1950 (see below), figures in Blotner as Renzi. Faulkner's hunting and fishing license from the state of Mississippi for October 1954 through June 1955, signed by Faulkner, lists his age as 56, his weight 150, and his height 5' 6"; the space for his occupation is left blank. An unused deer tag remains attached to the license. Faulkner was a lifelong sportsman and a keen outdoorsman. When he received news of the decision to award him the Nobel Prize in November 1950, he promptly went off on a hunting trip to Cypress Lake between McCan and Hog Bayou, Mississippi. In 1955, his collection of hunting stories, *The Big Woods*, was published by Random House.

Signed by the Cast

42. **FONTANA, Tom.** *Oz: "The Trip"*. [3], 60 ff. 4to, n.p: Rysher Entertainment, January 13, 1998. Writer and show creator Tom Fontana's copy of the final draft script of season 2, episode 1. . \$1,000

Original final draft of the screenplay, signed by Tom Fontana and the cast on the front cover. Signatures include J.K. Simmons, Harold Perrineau, Jr., Adewale Akinnuoye-Agbaje, Ernie Hudson, Terry Kinney, Eamonn Walker, Dean Winters, and Rita Moreno. [With:] *Oz: Behind These Walls*. The Journal of Augustus Hill. New York, 2003. First edition. Fine in dust jacket. Signed by Fontana and the cast. Sold to benefit the Writers of America East Foundation and its programs.

A Milestone of Botanical Science

43. **FUCHS, Leonhart.** *De historia stirpium commentarii insignes*. Woodcut portraits of Fuchs, Albrecht Meyer, Heinrich Füllmaurer, and Veit Rudolf Speckle; and 512 woodcuts of plants after drawings from nature by Meyer, transferred to woodblocks by Füllmaurer, and cut into the block by Speckle. [xxviii], 896 pp. Folio (14-1/2 x 19-1/16 inches ; 362 x 320 mm.), Basel: Michael Isingrin, 1542. First edition. Contemporary black calf. Spine ends repaired. Fine. In half morocco slipcase and chemise. Provenance: R.C. Du Mortier (ex libris): John Charrington, The Grange, Shenley (bookplate). Nissen 658; Adams F-1099; Dibner 19; Horblit 33b; Hunt 48; Norman 846; Parkinson p 37; PMM 69; Stillwell 640; Grolier, 100 Books Famous in Medicine 17; The great herbal of Leonhard Fuchs, H.T. Meyer ed., 1999. \$85,000

One of the most justly celebrated and highly prized of the early herbals. Leonhart Fuchs was an eminent practicing physician and Professor of Medicine at the Protestant University of Tübingen. Fuchs aimed his work at an audience of professionals in order to provide them with accurate descriptions of plants, including many recently imported into Europe from America, Africa, and Asia. Today, Fuchs work is prized not only for its scholarly value, but also for the surpassing beauty of its illustrations. The methodical layout, the organization of the subject matter, the spacious design, and the number, size, and beauty of the illustrations have caused the herbal to appeal to botanists and bibliophiles alike. Scholars today consider the herbal to be one of the significant landmarks of pre-Linnean literature.

A Classic Scandal

44. [GASKELL, Elizabeth]. *Ruth. A Novel. By the Author of "Mary Barton."* Bound without advertisements. [ii], 298; [ii], 328; [ii], 311, [312, blank] pp. 3 vols. 8vo, London: Chapman and Hall, 1853. First edition. Contemporary half black morocco and marbled boards, edges marbled. Bookplate of Crewe Hall, Cheshire. Vols. I & II rebaced with original spines laid down. Some loss to head of vol. II spine. Final gathering of Vol. III slightly toned. Very good plus. Parrish, Victorian Lady Novelists, p. 61; Sadleir 933; Wolff 2425. \$1,500

Classic novel of scandal and redemption by Elizabeth Gaskell (1810-1865), novelist and biographer of Charlotte Brontë. "Causing even more uproar than *Mary Barton*, *Ruth* tells the story of a fifteen-year-old seamstress who is seduced and has an illegitimate son. Taken in by a Unitarian minister, Mr Benson, she is passed off as a widow, making a new life until she is exposed and publicly denounced, before finally 'redeeming' herself as a nurse in a fever epidemic. A brave attack on current hypocrisy, the novel was attacked not only for the sexual theme but because of Benson's 'lie'; a copy was even burnt by members of William Gaskell's own congregation. Reviews were either equivocal or, like the influential *Blackwood's*, openly hostile: even some time later, the *Anglican Observer* (July 1857) was horrified at the idea that a woman who 'has violated the laws of purity' should be accepted by society" (ODNB).

First edition, one of 475 copies

45. GENET, Jean. *Miracle de la Rose*. Printed in maroon and black. 4to (11 x 8-1/2 inches), Lyon: L'Arbalète, 1946. First edition, NO. 440 OF 475 COPIES "in-quarto coquille sur pur fil rives filigrané.". Original publisher's white board. Fine copy of perhaps Genet's most famous work - magnificently printed - in its original glassine. \$1,500

Rare Van Vchten Portrait: Gish as Ophelia

46. (GISH, Lillian) Van Vechten, Carl. *Portrait photograph of Lillian Gish as Ophelia*. Half-length portrait of the actress seated, in costume by Jo Mielziner. Gelatin silver print. 35.3 x 27.5 cm. (approximately 13-7/8 x 10-7/8 inches), New York: April 12, 1937. Fine. Docketed in pencil and in ink on verso, giving the name of the sitter "Lillian Gish in The Marquise [sic]", the date of the session, and a reference to negative and print ("XXII - K - 32"). \$1,250

Despite the pencilled note (added later), during the time of this session, the great star of the silent screen was playing Ophelia opposite John Gielgud's Hamlet on Broadway, with Judith Anderson as Gertrude, Harry Matthews as Horatio, et. al., and stage and costume design by Jo Mielziner RARE AND IMPORTANT IMAGE FROM A HISTORIC PRODUCTION. The extensive collection of Van Vechten photographs in the Library of Congress contains no photographs whatsoever of Lillian Gish, and the mistake in the pencilled note is easily explained by the confusion with another Gish photo session of 10 years later, during which Van Vechten photographed the actress in her role in Noel Coward's "The Marquise."

The First American Book on Teaching

47. **HALL, Samuel R[ead]**. *Lectures on School-Keeping*. xi, [i], [13]-135, [1] pp., + [12] pp. ads. 8vo, Boston: Published by Richardson, Lord, and Holbrook, 1829. First edition. Uncut in original cloth backed boards with printed paper label. Some light wear and soiling to covers, small chips to label, still beautiful copy in original condition. With some contemporary notes on the front pastedown. Shaw & Shoemaker 1732. \$1,250

Before the 1830's methods for teaching were discussed in the textbooks which teachers were using in class and did not constitute a separate body of work. "Since the early American teachers were very poorly prepared for teaching, it was rather common for textbook authors to include suggestions in their books. It must be kept in mind that the earliest popular pedagogical textbook, *Lectures on Schoolkeeping*, by Samuel Read Hall, was not published until 1829 ..." (Nietz, *Old Text Books*, p. 5). Comprised of thirteen lectures on pedagogy, touching on the requisite qualifications of teacher, practical directions to teachers, offering advice for teaching the various disciplines, and ending with a lecture addressed "To Female Instructors." An influential and popular work in beautiful condition

Landmark of American Constitutional Government

48. **[HAMILTON, Alexander, and others]**. *The Federalist: A Collection of Essays, written in Favour of the New Constitution, as Agreed upon by the Federal Convention, September 17, 1787*. 2 vols. 12mo in sixes, New York: J. and A. M'Lean, 1788. First edition. Later bound in contemporary sheep over boards, spine tooled in gilt. Title page of vol. I with repair at top margin, tiny paper flaw in margin of li4 in vol. II (pp. 379-80), some authors identified in ink in a contemporary hand. Sabin 23979; Church 1230; Brinley Evans 21127; Grolier/American 19; PMM 234; Streeter sale 1049; Bernstein pp. 230-42. SOLD

The most influential American political book, "a classic exposition of the principles of republican government" (Bernstein). The first thirty-six Federalist papers, anonymous essays in support of the Constitution by Hamilton, Jay, and Madison, were collected and published by the M'Lean brothers in March 1788, and the final forty-nine, were issued in a second volume, with the text of the Constitution, two months later. The last eight essays were printed in book form before they appeared in serial publications. Authorship of the essays cannot be ascribed with certainty, but Bernstein records that it is now generally agreed that Jay wrote essays 2-5 and 64; Madison, essays 10, 14, 18-20, 37-58, 62, and 63; and Hamilton wrote the remaining numbers

Getting "My Life and Love" through the Postal Authorities

49. **HARRIS, Frank**. *Typed Letter, signed. ("F.H."), to fan Raymond Diamond, of Rochester, NY, on the price of the four volumes of "My Life", difficulties with postal authorities, etc.* With 2 emendations in Harris's hand. 4to, Nice, c/o American Express Co.: November 17, 1927. Old folds. Very good. With envelope. \$350

"... Thank you for your appreciative letter. I am glad that you like my books and will willingly send them to you. But I must tell you that it is difficult to be sure to get them through, especially the I and II vols, of "My Life" which are very often stopped by the postal authorities. As for vols. III and IV they are done in 22 conventional chapters and 7 outspoken chapters which I send separately in letters. These can go through easily. "My Life" is done in 4 vols, the price of which is as follows: Vol. I \$ 15 Vol. II \$ 15 Vols. III & IV counted as one \$16 [added in ms.: "these are sure to reach you"] or for the four books \$46,- If you send me a cheque I will send the books at once and do my best to get them through ..."

Coppola Conducts Dracula

50. **HART, Jim (screenwriter), Francis Ford Coppola (director).** *Bram Stoker's Dracula.* 437, [1] pp., with shooting script on recto and storyboards on verso. 4to, n.p.: American Zoetrope, October 13, 1991. Mechanically reproduced facsimile of Jim Hart's copy of the shooting score (shooting script and storyboards). Housed in binder. Fine. \$2,000

With a one-page typed letter ("The Script that Wouldn't Die"), signed ("Jim Hart"), describing this "unique and never before published document." It reads, in part: "The 'Score' as Francis termed it, includes shot by shot storyboards by Robert Townsend on the left hand page and the corresponding shooting script, shot by shot, on the right hand page. Francis was inspired by his father, Carmine Coppola, a renowned music composer and conductor, to create a conductor's 'Score' for the film. The Score was displayed on a conductor's stand for anyone to refer to and consult during the shooting ... This volume contains the screenplay that the movie industry said was dead before it was even written ... the screenplay that Winona Ryder shocked her agents and career shapers by committing to, and then she handed it to Francis Coppola and asked him to read it ..." Sold to benefit the Writers of America East Foundation and its programs

Harvard's First Black Graduate, One of the "Talented Tenth"

51. **(HARVARD UNIVERSITY) [Warren, George Kendall, photographer].** *Harvard Class of 1870 Photographic Yearbook.* 109 albumen prints (some second generation), includes: 23 bust portraits (5-1/2 x 4 in.) of faculty; 6 landscapes (approx. 6-1/2 x 9 in.) of Harvard buildings and environs ; 73 bust portraits (5-1/2 x 4 in.) of the class of 1870, each SIGNED by the sitter beneath the image; and 7 group portraits (approx. 6 x 9 in.) of sporting, fraternity, and religious clubs, including 1 "Class of 1870" portrait. Folio, [Cambridge: Harvard University, 1870]. Full panelled brown morocco over bevelled boards, rubbed; spine titled in gilt, "Class Album. Harvard 1870" and on front cover, "Willard T. Perrin."; a.e.g. Very Good. \$12,500

Of particular interest is the portrait of Richard Theodore Greener, Harvard College's first black graduate and the first black graduate of a top-tier university (Slater, "The Blacks who First Entered the World of White Higher Education" p. 48-9). "Among the representative young men of color in the United States--and now, happily in the process of time, their name is legion--Richard Theodore Greener has undisputed standing" (George Washington Williams, *HISTORY OF THE NEGRO RACE IN AMERICA FROM 1619 TO 1880*, p. 438). Born in Philadelphia and raised in Boston, Greener (1844-1922) was light complected, having several European ancestors, though he never attempted to "pass" as white. His early schooling was erratic--after his father left for California to prospect for gold, Greener was forced to take various clerk and hotel jobs to help support his family. Employers noted Greener's intellectual gifts and encouraged him in a self-directed course of study. Greener also began attending political and abolitionist lectures and was eventually able to resume his formal education when a benevolent employer sponsored his enrollment at Oberlin. He then studied two years at Phillips Academy, Andover, and was accepted to Harvard in 1865. "He lived alone in the dorm and struggled through his freshman year, which he had to repeat. [...] Although he did not report hostilities, he found his classmates continually curious and confused by him. Rumors spread that he was an escaped slave, that he had no prior education, or that he had served in the Civil War" (Ardizzone, *AN ILLUMINATED LIFE*, p. 19). Greener graduated with high honors, and his many awards include first prize in Boylston Declamation, First Bodwoin for a Dissertation, and the Boylston Prize for Oratory (Williams, p. 439). Greener went on to a distinguished career in education, law, and civil rights: "Greener was a reflection of the professional elite, the "Talented Tenth" of the Negro race, whose accomplishments the leader W.E.B. Du Bois believed would both persuade white America to endorse social and political equality and actively help other members of the race to improve their educational, cultural, economic, and political standing. [...] Du Bois had specifically identified Greener as a member of this special group [...]" (Ardizzone, p. 15). Upon graduating, he held teaching positions in Philadelphia and Washington, D.C. before accepting a professorship at the University of South Carolina during its brief Reconstruction-era experiment in integration. While there, Greener became the school's first African-American librarian, earned his law degree, and worked tirelessly to advance African-American rights and education. He later served as Dean of the Howard University law school and continued to practice law

for much of his life--most notably defending West Point cadet Johnson C. Whittaker. Greener also wrote and lectured on African-American topics, debating Frederick Douglass on the issue of black migration (cf. Woodson, *NEGRO ORATORS*, pp. 453-487). Greener's daughter, Belle da Costa Greene, "passed" as white, and would go on to a brilliant career as J.P. Morgan's librarian. An immensely important and rare item, a document from the tragically brief period of Reconstruction-era gains in civil rights for blacks. The yearbook includes one portrait of Greener SIGNED by him beneath the image; additionally, Greener appears in the Thayer Club ("Commons") group photo and the Class of 1870 group photo. The photographer, George Kendall Warren (1824-1884), was a distinguished northeastern landscape photographer and the most highly-regarded collegiate yearbook photographer to elite northeastern institutions: Dartmouth, Williams, Brown, Wesleyan, Yale, Princeton, Rutgers, West Point, Union, and Harvard

Binding by Odette Pilon

52. **HÉMON, Louis.** *Maria Chapdelaine.* 54 color illustrations by Clarence Gagnon. 4to, Paris: Éditions Mornay, 1933. First edition, no. 1168 of 1800 copies on Rives (total edition of 2,000). Bound in full brown crushed morocco, upper cover employing a motif of silver-ruled beams, wavy lines, and scattered white dots radiating from an onlaid brass semicircle at lower edge, spine lettered in silver; endleaves of white reverse calf lined with decorative paper, all edges gilt. Spine slightly darkened, small stain on rear cover, otherwise a lovely copy in an olive-green morocco-tipped sliding case, with matching chemise. Bound by O. Pilon. \$3,500

53. **HORACE.** *The Lyric Works of Horace, translated into English Verse: to which are added a Number of Original Poems. By a Native of America [John Parke].* Frontispiece by James Peller Malcom. xli, 334, [16, subscriber's list] pp. 8vo, Philadelphia: Printed by Eleazer Oswald, 1786. First American edition of Horace in translation. Bound in full blue morocco, ornately gilt with red leather floral onlays, by the Adams Bindery. Bookplate of William S. Stone. A list of subscribers at back containing some 480 people, mostly from Maryland, Delaware and Pennsylvania, including Caleb Buglass, Tench Cox, Charles Carroll, the Marquis de la Fayette (for 12 sets), Horatio Gates, Thomas M'Kean, Caesar Augustus Rodney and Anthony Wayne. Evans 19717; Harris Collection of American Poetry p. 190; Library Company of Philadelphia "First American editions" p. 19; Wegelin 303; Sabin 33005; wegelin, early American Plays, p. 76. \$2,000

John Parke, the editor and translator, was a poet who served with Washington during the Revolution in the quartermaster's department, retired a Colonel, and had been educated at what is now the University of Delaware and University of Pennsylvania. He was also a member of the Library Company of Philadelphia. This work is dedicated to Washington and Parke has paraphrased some of the lyrics to contain local and contemporary accounts and substituted Americans in place for the Roman worthies, as in the case of the Ode celebrating Augustus' return from Spain which is altered to represent Washington's return from Virginia. He has also modeled some parts greatly upon Pope. The bookseller, Henry Stevens, once described this work as "The rarest and oddest of all the American books of poetry." John Wilcocks, a close friend of Parke's and a British officer contributed poems to the "Original Poems" section as did John Pryor. The translations of "Anacreon's Odes" by David French, "the prothonotary of the New Castle court" (Appleton) are included and Parke has contributed "Virginia: A Pastoral Drama, on the Birth-day of an Illustrious personage and the Return of Peace, February 11th, 1784" which is the "earliest known attempt to celebrate Washington's birthday." (Wegelin 303)

Housman's Momument

54. (HOUSMAN, A.E.) **Manilius, Marcus.** *Astronomicon Liber Primus ... Liber Quintus.* Edited by A. H. Housman. 5 vols. 8vo, London: Apud Societatem The Richards Press, 1903; 1912; 1916; 1920; 1930. First Housman edition, each of the five volumes limited to 400 copies; second state of Volume 1 spine label. Original cloth-backed boards with paper spine labels, Volume 1 spine faded and worn, with front joint cracked, small blank piece missing from Volume 5 spine label. Signature of the author Vincent Starrett (1886-1974) in Volume 1. Carter, Sparrow & White 3; DSB IX, 79-80. \$2,750

Housman was not only a great poet; he was also, by general consensus, one of the greatest textual critics who ever lived. He himself considered his edition of the 1st-century A.D. Roman poet Manilius' astronomical poem as his life's work; it was, according to the DNB, "conceived by its editor as his monument." Housman was also master of English prose, and his notes and his Prefaces sparkle with priceless jewels, e.g.: "If a man will comprehend the richness and variety of the universe, and inspire his mind with a due measure of wonder and of awe, he must contemplate the human intellect not only on its heights of genius but in its abysses of ineptitude; and it might be fruitlessly debated to the end of time whether Richard Bentley or Elias Stoeber was the more marvellous work of the Creator ... Stoeber's mind, though that is no name to call it by, was one which turned as unswervingly to the false, the meaningless, the unmetrical, and the ungrammatical, as the needle to the pole." - Vol. I, p. xix. In his preface to the fifth and final volume, Housman writes that all five were "produced at my own expense and offered to the public at much less than the cost price; but this unscrupulous artifice did not overcome the natural disrelish of mankind for the combination of a tedious author with an odious editor. Of each volume there were printed 400 copies: only the first is yet sold out, and that took 23 years; and the reason why it took no longer is that it found purchasers among the unlearned, who had heard that it contained a scurrilous preface and hoped to extract from it a low enjoyment." - Vol. V, p. [v]

Fine Binding by an Early Roycroft Binder

55. **HUBBARD, Elbert & Alice.** *Justinian and Theodora. A Drama Being a Chapter of History and the One Gleam of Light During the Dark Ages.* Decorations and double-page title-page designed by Dard Hunter. Two portraits of Elbert and Alice Hubbard. 107, [3] pp. 8vo, [East Aurora, NY: Roycrofters, [1906]. Number 96 of 106 copies on Japan vellum, signed by Elbert Hubbard. Bound in full burnt orange morocco, gilt spine in six compartments, covers stamped in gilt and black, t.e.g., pastepaper endpapers, signed with Roycroft design and "H.A." (Harry Avery) on the back pastedown. Very fine. \$1,500

A beautiful example of a Harry Avery binding on a book more commonly found bound in three-quarter morocco. Avery was one of the earliest Roycroft binders to work with Louis Kinder, and though his work is not always of the calibre of his master, "sometimes one is suprised to see a rather good example [as in the present copy!]" (Wolfe & McKenna, Louis Herman Kinder, 1985, p. 63)

Fine Plates of Indian Costumes, 1828

56. (INDIA) **Smith, Captain [Robert], 44th Regiment.** *Asiatic Costumes; A Series of Forty-Four Colored Engravings, from Designs taken from Life ... With a Description to Each Subject.* 44 hand colored plates. [iv], 88pp. 12mo, London: R. Ackermann, Repository of Arts, Strand, 1828. First edition. Period half blue morocco, spine gilt, preserving old marbled boards, t.e.g., others untrimmed. Small historical society blind stamp on title page and p. 49, plates clean and finely colored. Fine. Colas 2753; Not in Abbey or Travis collection. \$3,500

Fine series of plates of Indian costume, depicting a wide range of social ranks and an interesting selection of trades. The last two plates depict Burmese

57. **JOHNSON, Samuel.** [*Rasselas*] *The Prince of Abissinia. A Tale.* viii, 159; viii, 165 pp. A2r of vol. II in second, corrected state; terminal blank M4 present. Small 8vo (5-7/8 x 3-13/16), London: for R. and J. Dodsley ... and W. Johnston, 1759. First Edition, one of 1,500 copies printed by William Strahan. Contemporary speckled calf, brown morocco spine label. Slightest rubbing at extremities. Fine, fresh copy. Full brown morocco slipcase. Courtney & Smith, p. 87; Chapman & Hazen, p. 142; Fleeman I, 785-8; Rothschild 142; Tinker 1314. \$7,500

“Hawkins and Boswell agree that *Rasselas* was written to help the dying Sarah Johnson and eventually to pay for her funeral ... Johnson told Reynolds he wrote the work in the evenings of a single week, which implies a commencement at least on Monday 15 January, the date on which he learned of his mother’s illness and on which he first sent her money” (Fleeman). Very attractive contemporary copy

Actor John Barrymore’s Copy

58. **JONSON, Ben.** *The Workes of...* [10], 1015 pp. With engraved allegorical title by William Hole and woodcut initials and head-pieces throughout. Folio, London: Printed by W[illiam] Stansby, 1616. First Edition of the first literary folio to include stage plays. A precursor to Shakespeare’s folios. Full green morocco by Riviere and Sons, gilt ruled, spines lettered and decorated in gilt, a.e.g. Mild toning and thumbing throughout, title-page remargined, last leaf with restoration; spine faded to tan, light wear at hinges. Provenance: John Barrymore’s copy, signed by him and additionally annotated with bibliographic information “Engraved title in compartments by Hole / Bound by Riviere...” and with his bookplate. STC 14751; Pforzheimer 559. \$25,000

Exceedingly rare first edition of the first collected *Workes* of Ben Jonson, whose publication was personally supervised by Jonson, the first literary folio to include stage plays, an exceptional association copy signed and inscribed by renowned stage and film actor John Barrymore, the most famed of America’s “Royal Family” of actors and a figure whose Shakespearean stage performances are “talked of in hushed voices as creations near to the sublime,” also containing Barrymore’s distinctive bookplate, handsomely bound in rich full morocco gilt by Riviere & Son. Ben Jonson was “dramatist, friend and contemporary of Shakespeare, and perhaps the only one worthy to rank with him” (Hartnoll, 446). In 1616, the year of Shakespeare’s death, James I granted Jonson a pension, essentially identifying him as the first Poet Laureate of England. That same year Jonson published the first folio edition of his *Workes*, which he began to prepare for publication in 1612. This definitive volume, which “raised the drama to a new level of respectability” (Drabble, 517), contains nine plays: *Every Man in his Humor*, *Every Man out of his Humor*, *Cynthias Revells*, *Poetaster*, *Seianus*, *Volpone*, *Epicoene*, *The Alchemist* and *Catiline*, together with a collection of his *Epigrammes*, poetry and masques. In personally supervising the premiere 1616 *Workes*, Jonson “used the quarto texts wherever available but scrupulously and systematically revised them, cutting out many marginal notes, altering the spelling, typography and punctuation in accordance with a consistent if somewhat pedantic plan and introducing considerable editorial matter. The result is that this folio edition may be regarded as authoritative. Moreover Jonson attended the press while it was being printed and introduced many corrections and alterations at that time” (Pforzheimer 559). This exceptional folio volume of Jonson’s *Workes* affirms Dryden’s conclusion that if “Shakespeare was the Homer or father of dramatic poets, Jonson was the Virgil” (Allibone 1:998). This is Pforzheimer’s preferred small-paper copy with the following: “C” engraved title page; *Every Man Out of his Humour* title page: one of two states without border, with imprint: “London, Printed by William Stansby for John Smithwicke. [rule] M.DC.XVI.”; with first issue of dedication leaf (G2), signed, with “By your true Honorer, Ben Jonsoif” and with other Pforzheimer points “found only in small-paper copies”; *Cynthias Revells* engraved title page, first (of two) Pforzheimer issues, with “Printed by W. Stansby”; *Poetaster* title page, first (of three) Pforzheimer issues, with “Printed by W. Stansby, for M. Lownes. 1616” and with all Quire Yy6 (525-40) small-paper points; last two pages of the *Golden Age* with song headed “*Astraea*” preceding that headed “*Pallas*” (Pforzheimer 559). With engraved allegorical title by William Hole, historiated woodcut initials, head- and tailpieces throughout. With occasional mispagination; several leaves with blank verso (F1, F6), blank recto (F2, F7), without loss of text Pforzheimer 559-560. See STC 14751. Greg I:163(d), 176(b), 181(b), 186(b)*, 216(b), 256(b), 304(b)*, 303(b), 296(b). Grolier 100, English. John Barrymore’s own copy, with his bookplate, signed by him and additionally annotated by him

with bibliographic information on the front fly leaf. The Philadelphia-born Barrymore was the most famed and “most conspicuous member of America’s ‘Royal Family’ of actors” (ANB). “For much of his career Barrymore combined stage and film work, achieving acclaim in two Shakespearian roles which he essayed: Richard III (New York, 1920) and Hamlet (New York 1922, tour 1923, London 1925)” {Oxford Companion to Shakespeare, 38-9}. These stellar performances continue to be “talked of in hushed voices as creations near to the sublime” (Thomson, 55). Throughout a 40-year career that included acclaim for films such as Twentieth Century (1934), Grand Hotel (1932) and Cukor’s Romeo and Juliet (1936), “Barrymore was arguably the most influential and idolized actor of his time. Appearing in more than 40 stage productions, 60 films, and 100 radio programs, the charismatic Barrymore was famous for his ability to flesh out and energize even the sketchiest roles” (ANB). Text fresh and clean with expert archival remargining of general title page, minor expert restoration to blank corners of final text leaf, slight toning to spine. A splendid near-fine copy with an especially significant and memorable association

Kennedy in Hospital, 1944

59. **KENNEDY, Lt. John F.** *Document Signed (“John F. Kennedy, Lt. USN”), 1 July 1944, at New England Baptist Hospital.* Signature in black ink on mimeographed slip, Rm. No. “305” docketed and dated in another hand. 1-1/2 x 4 inches, Boston: 1 July 1944. Old wrinkles. Fine. Matted, custom half morocco folding box. Provenance: Janet Travell, nurse, later M.D. \$5,000

Rm. No 305 Date 7-1-44 I hereby assume all responsibility of mattress when rubber sheet is removed from my bed. Name “John F. Kennedy, Lt. USN” An unusual survival from the ephemeral medical records of wartime Boston. In the spring of 1944, Naval Lieutenant John F. Kennedy, a decorated war hero and the son of a multimillionaire ambassador, was admitted to Chelsea Naval Hospital in Boston suffering from a lower back condition. He was transferred for surgery to New England Baptist Hospital, where, in the words of Janet Travell, “It was hospital policy that if a patient wanted the rubber sheet removed from his bed, he must sign a slip taking responsibility for the mattress. I was the nurse who had to get the signature. He grinned but signed. When he left the hospital, his chart was dismantled and the important parts sent to the record room.” The nurse saved the slip, normally destined for the wastebasket. A photocopy and transcript of the nurse’s account accompanies the slip

60. **(KENT, Rockwell) Van Vechten, Carl.** *Portrait photograph of Rockwell Kent.* Half-length frontal portrait of the artist, seated, in coat and tie. Gelatin silver print. 39 x 27 cm. (approx 14 x 10-3/4 inches), New York: April 18, 1933. Published in *PORTRAITS: the Photographs of Carl Van Vechten*, (1978). Fine. Verso docketed in ink giving the name of the sitter, date of the photograph, and Van Vechten’s reference to negative and print (“XVIIC:9”). \$2,000

61. **(KING, Stephen) Cohen, D. Lawrence.** *Carrie. Screenplay ... adapted from the novel by Steven King. Revised First Draft.* Mimeographed typescript. Ff. [1], [1]-5, 5A, 5B, 6-107. 4to, A Paul Monash Production, [1976]. Grey card wrappers bound with brads. Superficial exterior soiling, else fine. In custom half morocco slipcase and inner chemise. \$1,500

The uncommon screenplay for the film of Stephen King’s first novel, published by Doubleday in 1974. Directed by Brian De Palma, the film proved a box office success, established the reputations of King and De Palma, and made a star of Sissy Spacek. Carrie was also the screen debut of John Travolta, Nancy Allen, Amy Irving, and William Katt. Provenance: Colleen Dewhurst & George C. Scott Estate

From Madame Sophie's Library

62. **LA CHAUSSÉE, Pierre-Claude Nivelle de (1692-1752).** *Œuvres de Theatre de Monsieur Nivelle de la Chaussée, de L'Academie Française.* 3 vols. 12mo, Paris: Chez Prault Fils, 1752. Contemporary full citron morocco, arms of Madame Sophie on both upper and lower covers, spine in gilt with contrasting title labels, a.e.g. Fine. Laid into a full red morocco pull-off box by Riviere & Son. Provenance: Madame Sophie, daughter of Louis XV (bound in her customary citron morocco with her arms stamped on covers); C.R. (in each volume, "donnes par Madame Sophie le mois de may 1754. C.R."); Comte de Lignerolles (his sale, Paris, 1894); Mortimer L. Schiff (his booklabel); Louis Auchincloss (his booklabel and his notation concerning provenance). \$4,500

A beautiful copy with a long and documented provenance. These volumes originally belonged to Madame Sophie, one of three bibliophile daughters of Louis XV. Each sister chose a distinct color to her library — Madame Sophie had all of her volumes bound in citron. A gift inscription passes these volumes onto "C.R." in May of 1754. They turn up more than a century later at the sale of noted French collector M. le Comte de Lignerolles where they brought 392 francs. They additionally bear the booklabels of Mortimer Schiff and Louis Auchincloss. The custom Riviere box claims that these volumes were given from Madame Sophie to Bonnie Prince Charlie

The Surgeon of the 'Montauk' Gives an Eye-Witnesses Account

63. **(LINCOLN ASSASSINATION)** Todd, George B., M.D. Autograph Letter, Signed ("George"), to his brother, giving his eye-witness account of the assassination of Abraham Lincoln on the night of April 14th, 1865. 4 pp. 8vo, "Montauk", Montauk Navy Yard, Wash D.C. 34: written on "April 15th, 1865, 9 P.M."; with a Postscript dated "April 24"; and docketed with a later of posting, "April 30". Slight soiling and minor tears along old folds, otherwise in very good condition. Published (from a copy in the State Historical Library of Wisconsin) in Timothy S. Good, *WE SAW LINCOLN SHOT* (U. of Miss., 1995; with the mistaken date of April 30, 1865. \$65,000

"...About 10:25 P.M. a man came in and walked slowly along the side ..." A remarkably clear and dramatic eyewitness account of the assassination of Abraham Lincoln from a naval surgeon who was close to the President's box at Ford's theater on that fateful night of April 14, 1865. In this letter to his brother written the night after the assassination, while the details were still fresh in his memory, Dr. George B. Todd, surgeon aboard the U.S. "Montauk" at anchor in the Navy Yard that day, recounts the terrible event with a clarity of observation one might expect of his profession - a rarity among confused eyewitness accounts. The text of Todd's letter - one of only 7 eyewitness accounts written within 24 hours of the assassination - reads: "The few hours that have intervened since that most terrible tragedy of last night have served to give me a little clearer brain, and I believe I am now able to give you a clear account up to this hour. Yesterday about 3 P.M. the President and wife drove down to the navy yard and paid our ship a visit, going all over her, accompanied by us all. Both seemed very happy, and so expressed themselves, - glad tht this war was over, or so near its end, and then drove back to the White House. In the evening nearly all of us went to the Ford's Theatre. I was very early and got a seat near the President's private box, as we heard he was to be there. About half past nine he came in with his wife, a Miss Harris and Major Rathburn and was cheered by every one. As soon as there was a silence the play went on, and I could see that the "pres." seemed to enjoy it very much. About 10:25 P.M. a man came in and walked slowly along the side on which the 'pres.' box was and I heard a man say "there's Booth" and I turned my head to look at him. He was still walking very slow, and was near the box door, when he stopped, took a card from his pocket, wrote something on it, and gave it to the usher, who took it to the box. In a minute the door was opened and he walked in. No sooner had the door closed, than I heard the report of a pistol and on the instant, Booth jumped out of the box onto the stage, holding in his hand a large knife, and shouted so as to be heard all over the house - 'Sic Semper Tyrannis' ("so always with tyrants") and fled behind the scenes-I attempted to get to the box but I could not and in an instant the cry was raised "The President is Assassinated."

“Such a scene I never saw before. The cry spread to the street, only to be met by another, ‘So is Mr. Seward.’ Soldiers had gone. Some General handed me a note and bid me go to the nearest telegraph office and arouse the nation. I ran with all my speed and in ten minutes the sad news was all over the country. Today all the city is in mourning, nearly every house being in black and I have not seen a smile. No business and many a strong man I have seen in tears. “Some reports say Booth is a prisoner, others that he has made his escape, but from orders received here, I believe he is taken as a mob once raised now would know no end. I will not seal this until morning and I may have some more news. “April 24th. “I have had no time to write until now, as I have been a detective. We have now 7 that are implicated. Why don’t you write? Love to all, George” Several important facts regarding the movements of both the President and John Wilkes Booth are recorded here: (1) This appears to be the only eyewitness account of the President’s inspection of the “Montauk” earlier that afternoon. (2) Todd’s account of Booth’s interaction with the “usher” sitting outside the President’s box (“took a card from his pocket, wrote something on it, and gave it to the usher”) is especially intriguing, and reveals not only something of Todd’s powers of observations, but also his proximity to the assassin immediately before the shooting. Todd alone among eyewitnesses notes that the “usher” first took the card from Booth, then went into the box, and that a short time later the door opened, and Booth went in. In fact, Good finds only 7 other eye-witness accounts of the Lincoln assassination as early as April 15 -- most of these witnesses record little or nothing regarding the events before hearing the shot itself, and none of them noticed Booth’s interchange with the usher (who was, in fact, Lincoln’s valet, Charles Forbes). There are three other accounts by eyewitnesses which partially corroborate Todd’s observation of the Forbes’ and Booth’s interchange -- but they were written much later than Todd’s. (3) Todd’s observation of the time he spotted Booth moving toward the box (“about 10:25”) corresponds to Good’s own conclusion that Booth fired the fatal shot close to 10:30 PM. According to James Swanson (MANHUNT, p. 419) “the exact time of Booth’s shot cannot be fixed ... Booth may have shot Lincoln as early as 10:13 or as late as 10:30” Todd’s account - again, one of the freshest and most reliable, weights heavily in favor of Good. (4) Todd, by his own account, played a role in alerting the nation by telegraph. (5) Although he doesn’t mention it, as a surgeon of the ironclad Montauk, Todd was also probably present at the autopsy of John Wilkes Booth on Thursday, April 27. in the gun room of his ship. Indeed, in an article in the February issue of the Baltimore and Ohio Magazine, 1926, where the letter was first published and reproduced, Todd is reported to have been to have been “one of the surgeons who performed the autopsy.” That, as well as the fact that the other prisoners were being held on board the ironclad “Montauk” and “Saugus”, may very well explain his cryptic remark near the end (“... I have been a detective ...”), for Todd actually mailed the letter on April 30, 3 days after the autopsy, and may very have participated in the actual investigation of the captives aboard the “Montauk” AN EXTRAORDINARY AND UNIQUE RECORD OF ONE THE NATION’S GREAT TRAGEDIES.

The Poet in New York: “I live in John Jay Hall at Columbia...”

64. **LORCA, Federico Garcia.** *Autograph Letter, signed (“Federico Garcia Lorca”) to his friends Herschel and Norma Brickell (“Queridos amigos”), while living in New York City and attending Columbia.* One page in ink, on folded sheet. In Spanish. 6-5/8 x 5-1/4 inches, [New York: October 1, 1929]. Horizontal fold, blank conjugate with pencil mark, slight wear, but clean, crisp and overall, very good. With envelope addressed in Lorca’s hand (“Mr. Herschel Brickell | 441 Park Avenue | New York City”). Ian Gibson, *FEDERICO GARCÍA LORCA, A LIFE*, New York, 1989. \$8,500

In the summer of 1929, the young Spanish poet Federico García Lorca arrived in New York where he enrolled in Columbia and was assigned a room at John Jay Hall. Although the poet had several Spanish and Latin American friends in the city, he had few American acquaintances, primarily because of his limited English. Among the few friendships he did form with Americans, however, was one of lasting importance: that of Herschel Brickell, an important literary critic, and his wife Norma. “Thanks to Mildred Adams, Lorca soon

met a couple who were to increase the pleasantness of his stay in New York: Henry Herschel Brickell and his wife Norma. Brickell, nine years older than the poet, was a literary critic on the NEW YORK HERALD and, since 1928, had been manager of the publishers Henry Holt and Company. A keen student of this Spanish, he knew the language and literature well and had visited Granada ... In Spain people had told him about Lorca, and he was aware of the fame of GYPSY BALLADS. All was ready for the meeting ... Brickell arranged a party for him at his flat ... All went better than even expected ... Brickell was dazzled by Federico's gifts, and was to write immediately after the poet's death that in all his experience he had never met such a magic personality. His wife, a cultured and musical woman, was similarly impressed and ... was soon getting on swimmingly with the poet. During July and the first half of August Federico visited the Brickells frequently, and his friendship with the couple grew when he returned to New York that autumn after the holidays" (Gibson, pp. 253-54) And before his departure to Cuba, Lorca spent Christmas with the couple. Their friendship was an important part of his brief but intense experience of New York, and it was during that time that Lorca was writing most of the poems which formed the collection POETA EN NUEVA YORK, published in a bilingual edition (New York, Norton, 1940, with translations by Rolfe Humphries). For that edition, none other than Lorca's old friend and early admirer, Herschel Brickell, contributed the biographical note at the end of that volume and translated the introduction by Lorca's friend, José Bergamín. Brickell's accomplishments as an editor and a critic were many during his lifetime; but chief among them is the undeniable fact that he was one of the first Americans to appreciate Lorca's genius and bring it to the world's attention. Lorca's letter reads [In translation]: "Dear friends, "I have spent a long time in the countryside, longer than I thought I would. Although I have kept a 'Spanish silence', I have not stopped remembering you with true affection. I would like to spend a little time in your friendly company. "I live in John Jay Hall at Columbia where I'm taking five courses. "While waiting to hear from you please accept the affection of your friend forever - "Federico Garcia Lorca" Letters from Lorca of this period are extremely rare

Signed by The Sun King and His Court

65. **LOUIS XIV, King of France; and other members of the Royal Family.** *Document signed: Marriage Contract between Noël Beaudet de Morlet, Huissier, et Marguerite Gallyot. Signed by LOUIS XIV; Louis, Le Grand Dauphin; Louis, duc de Bourgogne; Charles, Duc de Berri; Philippe, Duc d'Orléans; and other members of the royal family, and the Court, including the rare signature of architect, JULES HARDOUIN MANSART.* [12] pp., consisting of 5 bifolia. Folio, [Versailles]: juin, 1704. Sewn with red ribbon. Very good, in a custom blue cloth portfolio, with blue morocco label on upper cover. From the collection of LOUIS AUCHINCLOSS. \$16,500

A remarkable document, signed by one of the greatest of French monarchs, Louis XIV (1638–1715), whose reign from 1643 until his death in 1715 is the longest of any other European monarch. Indeed, upon his death shortly just days his 77th birthday, Louis was succeeded by his five-year-old great-grandson, who became Louis XV. All of his intermediate heirs — his son Louis, le Grand Dauphin; the Dauphin's eldest son Louis, duc de Bourgogne; and Bourgogne's eldest son Louis, duc de Bretagne — predeceased him. In this remarkable document, a marriage contract from 1704, Louis XIV's signature is accompanied by those of his male heirs beneath his, including that of (1) Louis de France, "le Grand Dauphin" (1661–1711); (2) the latter's eldest son, Louis, the Duke of Burgundy (1682–1712), who became Dauphin of France upon his father's death; (3) his second son, Charles, duc de Berry (1686-1714). All are underlined. By 1715, all were dead, and Louis XV succeeded to the throne. Other members of the royal family whose signatures are present are: Philippe II, Duke of Orléans (1674–1723), the nephew of Louis XIV, and Regent when the 5-year-old Louis XV ascended to the throne; Marie Françoise de Bourbon (1677–1749) the youngest legitimised daughter of Louis XIV; Louise Françoise de Bourbon (1673–1743), the eldest surviving legitimised daughter of Louis; Marie Anne de Bourbon (1666–1739), his eldest legitimised daughter. Beside her name, she has penned, in contrast to her sisters (from the same mother), "legitimée"; François Louis de Bourbon (1664-1709), prince of Conti; Louise Benedicte de Bourbon (1676–1753), princesse of the blood; Louis Auguste de Bourbon (1670–1736), eldest legitimized son of Louis XIV. In addition to members of the royal family, there are a number of signatures of members of the royal household; notably, that of France's great architect of the 17th century, JULES HARDOUIN

MANSART (1646 -1708). His signature is quite rare. As for the couple, a pair of portraits of them by LEVRAC-TOURNÈRES (1668-1752) appeared at Christie's, NY, on 21 OCT., 1997, with the following biographical note by the cataloguer: "Noël Beaudet de Morlet was ennobled by Louis XIV, having been appointed Hussier Ordinaire de la Chambre du Roi, Conseiller, and Directeur des Pépinières du Roi -- the last an appointment in which he was charged with overseeing the King's seedbeds and plant nurseries. The garden plan that he holds in his portrait no doubt alludes to this role. Beaudet de Morlet was married twice, first in 1685 to Marguerite Gallyot, and then to Marie-Elenore Hersent in 1709. He had five children, all by his first wife, the oldest of whom, Charles-Nicolas, took over the Royal appointments when his father died after 36 years of service to the crown." Beaudet de Morlet's position as Directeur des Pépinières could well explain the signature and presence of Louis XIV's renowned architect, JULES HARDOUIN MANSART, at the signing of the contract

The Death of Amy Lowell

66. (LOWELL, Amy) Russell, Ada Dwyer. *Autograph Letter, signed ("Ada") to friend, the poet GRACE HAZARD CONKLING, describing the final hours and death of her companion, AMY LOWELL.* 3 pp., on 2 sheets of stationery. 4to', ["Sevenels", Brookline, Mass.]: May 16, [1925]. Very good. With envelope, addressed in her hand. \$1,250

A moving letter describing the death of Amy Lowell from her longtime companion., Ada Dwyer Russell. "The friendship between the two women has been described as platonic by some, as lesbian by others; it was, in fact, a 'Boston marriage.' They lived together and were committed to each other until Lowell's death. Russell was Lowell's companion, providing love and emotional support, as well as the practical skill of organizing Lowell's busy life. Biographer Richard Benvenuto observed that Lowell's 'great creative output between 1914 and 1925 would not have been possible without her friend's steadying, supporting presence' (p. 10)." (ANB) In this touching letter to their mutual friend, the poet Grace Hazard Conkling, written 4 days after Amy's death, Russell describes the final hours of Amy Lowell: "You may know Dear -- that it seems a very empty world -- From the time of the first attack on April 10th, it has been a constantly increasing torture for her to endure. There was no day without nausea - the loss of weight was frightening ... when she died she could not retain enough to keep body & soul together. A consultation of four doctors was held on Sunday — 2 surgeons, 2 medical men, all four told her it was dangerous to go on as she was doing. That the double hernia was causing the reflex action. There they decided to operate Wednesday [underlined] morning. She dreaded it beyond words - said it would be useless & would fail, they could not succeed — I tried to give her hope of it — saying they had said she would starve herself to death if she didn't. She wanted to be let alone [underlined]. — poor Lamb — she had used her poor physical body to the last fraction of an ounce — it could stand no more — & when she had those vomiting spells — it increased the blood pressure & pushed out the hernia ... on Tuesday she was up as she always did get up — more comfortable up than in her bed — after eating a bird's breakfast ... she sat at the little table & talked to her sister ... over the telephone a sort of farewell talk before the operation — such a sweet & tender conversation ... then she called the nurse & 'Bunny' to put on her day bandage — I was with her all the time sitting beside her — when she got up & sat before the mirror — as you know how she does — after pinning one or two of those bands across she said — 'my hand is numb — I can't feel the pin', she asked the nurse to pin it — then tried again — it was her left hand and side — then as she was looking in the glass — the right side of her face was suddenly changed & crooked & she saw [underlined] it — & said 'a stroke, Pete' — I said no it is only because you are weak — we moved her at once ... to the sofa with pillows under the head & ice bags — she said with difficulty as we got her on the sofa — 'get Eastman' — but it was difficult — & she was unconscious almost as she tried to say it & never regained consciousness ... it happened a few minutes before 4 o'clock — & at 5:30 she was dead. Her breath just growing fainter until it ceased — to say what it means is beyond me — I am so lonely ..." With a Western Union Telegram from Russell to Conkling, dated May 13, 1925 (the day after Amy's death), from Brookline: "Thank you for your telegram. Dear Grace will you wait and come down a little later when I shall be alone."

67. **(MAILER, Norman) Van Vechten, Carl.** *Portrait photograph of Norman Mailer.* Half-length portrait of the author, seated. 33.8 x 24.7 cm. (approx 13-1/4 x 9-3/4 inches), New York: [September 13, 1948]. Reproduced in *PORTRAITS: the Photographs of Carl Van Vechten* (1978), edited by Saul Mauriber. Fine. Verso docketed with holograph notations in pencil, giving the name of the sitter, date of the photograph, and Van Vechten's reference to negative and print ("III FF XV"). \$1,500

Signed by Marie Antoinette, Louis XVI, and the Royal Family

68. **MARIE ANTOINETTE, Queen; LOUIS XVI, King of France, and other members of the Royal Family.** *Document signed: Marriage Contract between Louis François René, the Marquis de Courtarvel; and Marie Louise de Lambert. Signed by Louis XVI, Marie-Antoinette, Louis Stanislas Xavier (Comte de Provence, later Louis XVIII); Marie Joséphine Louise (Comtesse de Provence), Marie Thérèse (Comtesse d'Artois); and Elisabeth Marie ("Madame Elisabeth").* [16] pp., consisting of 4 bifolia. Folio, [Versailles]: 13 juillet, 1783. Sewn with red ribbon. First bifolium separating at fold, slight soiling; overall, very good. In a custom blue morocco folding case. From the collection of LOUIS AUCHINCLOSS. \$19,500

Fine and rare document with the clear, bold signatures of both of the doomed monarchs, together on the same page -- a document virtually impossible to find on the market except for the occasional marriage contract, signed by the King and Queen and royal family. Only three of these have surfaced at auction over the last thirty-five years -- the last one being in 1991. The present example is also signed by the King's brother, Louis Stanislas Xavier, Comte de Provence, the future King Louis XVIII (from 1814 - 1824); and his wife, Princess Marie Joséphine Louise of Savoy; her sister Princess Marie Joséphine of Savoy, who married Charles Philippe, Count of Artois. Finally, the document is signed by the King's sister, Elisabeth Marie, known as "Madame Elisabeth" and the favorite sister-in-law of Marie Antoinette. Louis François René, the Marquis de Courtarvel (1759 -1841), "maréchal de champ" (according to genealogical websites), was the eldest son of René César, le Comte de Courtavel (1728-1802), and Marie Françoise Thérèse de LIGNERIS (b. 1742?). His bride, Marie Louise de Lambert, was the daughter of Henri Joseph de LAMBERT (d.1808?), and Marie ANISSON du PERRON. Various members of both families have signed the page facing the royal signatures

From the Library of the Petit Trianon

69. **(MARIE ANTOINETTE) Boileau Despréaux, Nicolas.** *Oeuvres.* Illustrated with engraved plates after Picard. 3 vols. 12mo, a la Haye: Vaillant, Goosse, Hondt ..., 1722. Bound in full 18th-century tan calf, gilt, marbled endpapers, gilt spines with raised bands; the arms of MARIE ANTOINETTE stamped in gilt on upper and lower covers; and with the gilt-stamped letters "C[hâteau] T[rianon]", surmounted by a crown, at the foot of each spine. Provenance: Morocco ex-libris of the 19th-century bibliophile, Baron L. Double, in each volume; and that of Samuel Putnam Avery in Vols II & III; and from the library of LOUIS AUCHINCLOSS. Upper joint of Vols. 1 & 2 starting; spines of all three slightly darkened, but overall, quite attractive. No. 469 (pp. 85-86) of *Bibliothèque de la Reine Marie Antoinette au Petit Trianon* by P. Lacroix, 1863. \$15,000

There are listed 561 identifiable items in the Library of Marie Antoinette at Petit Trianon in Lacroix's census, as well as 175 missing books. This is Number 469 in his inventory. Although books from the Queen's library at the Petit Trianon surface from time to time, they are quite scarce and difficult to come by

70. **MARKUS, John.** *The Cosby Show: "How Ugly is He?"*. iii, 48 ff. 4to, Santa Monica, CA: SAH Enterprises, October 21, 1984. First mimeo draft of episode #0110. Bound with two brass fasteners at left margin. Near fine. \$750

First mimeo draft of the tenth episode of season one of The Cosby Show. With a lengthy inscription on the title page by John Markus, the sole screenwriter on this episode, reading: "... 'How Ugly is He?' remains my favorite original solo script. I wrote or co-wrote 67 episodes of the series. Cliff Huxtable reflexively disliked ALL his daughters' boyfriends, whom I enjoyed writing as lovable losers. This particular story hatched from a single joke. Daughter Denise reveals she's got a new beau, and Dad responds with, 'How ugly is he?' I built the story around a child's resistance to opening up her life choices to a critical father. My own real-life father felt the same about me choosing a career in comedy writing. John Markus 3-28-11 New York City" Markus was a member of the original writing staff of The Cosby Show. During the second season he was promoted to co-executive producer, and remained with the show until 1990, co-writing 67 episodes and winning an Emmy. He later co-created the Cosby spin-off A Different World

Custer Screenplay

71. **MAYES, Wendell.** *"The Day Custer Fell."* Screenplay By [2],155 leaves. Mimeographed typescript, printed on rectos only. 4to, New York: [ca. 1961]. Bradbound in studio wrappers. Wrappers a bit sunned and hand-soiled, chips and tears at large overlap binder edges (including a 7cm closed tear in from the fore-edge of the upper wrapper, with no loss), internally very good or better. \$450

A "first draft" of this original screenplay based on the Battle of the Little Big Horn. We find no record of this project having been filmed, though Mayes had some earlier and later significant screenwriting credits: THE SPIRIT OF ST. LOUIS (1957), ANATOMY OF A MURDER (1959), ADVISE AND CONSENT (1962), IN HARM'S WAY (1965), etc. From the papers of Colleen Dewhurst and George C. Scott -- one can only presume this script was sent to Scott for his consideration "The most impressive Custer film of this period was never made. Wendell Mayes wrote a marvelous script for Twentieth-Century Fox, titled "The Day Custer Fell," and Fred Zinnemann, High Noon fame, was set to direct it. Richard Zanuck approached Charlton Heston to take the Custer part but Heston declined, saying, 'I don't see how you can make a serious film about a man who seems to have been not only egocentric, but muddleheaded. He was neither a very good soldier nor a very valuable man.' The eighteen-million-dollar project eventually collapsed as a result of the financial debacle that crippled Fox in the wake of the studio's production of Cleopatra." — Paul Andrew Hutton, THE CUSTER READER, 1993 (p. 510)

Young McKinley: "What is life worth without freedom to enjoy it?"

72. **McKINLEY, William.** *Autograph Letter, signed ("Wm McKinley Jr. McK") to his sister Annie McKinley Garfield, from camp during the Civil War.* 4 pp. in ink, on rectos and versos of single sheet of ruled stationery. 4to, Camp Ewing, Va.: 27 October, 1861. A few splits at old folds, some staining, mostly to final page. Clamshell box. \$9,000

A truly remarkable and intimate letter from the 18-year-old McKinley, written during the Civil War to his sister. McKinley responds in wonderful detail to his sister's queries about living conditions in camp: "...You ask me if my immediate wants are supplied and if I am in need of clothing to make me comfortable? In answer I will say am well provided, the following is a list of my clothing. Two Blouses (coats). Two prs. Pants, Three shirts, two prs drawers, one pr Boots, one pr shoes, three prs socks, one large, heavy overcoat, three Blankets, two undershirts and last of all a pr of white mittens made by Mother's own hands, which she in the heat of summer when I left for Camp Chase put in my Carpet sack. tell you I would not take a fortune for them, mainly on

account of their being knit by Mother, and of their present and future utility. The above believe is a correct statement of my wardrobe with the exception of a Cap, which I forgot to mention ..." "... The question is oft asked Are not the soldiers tired of the service and anxious to return home? for my own part, when I left home I thought my country needed my services. Today I think she is in greater need of it and consequently I have no desire to return to my civil occupation, when my country is bleeding from a 'thrust' made by inborn Traitors. Much as I love home and its blessed associations, my native country, the Government that gave me birth, freedom and education shall not be destroyed, if my services can assist to prevent it. What is home worth without a Government? What is life worth without freedom to enjoy it? Not once since I came into the service have I regretted that I ever volunteered, but rather been proud of it ..." According to the American National Biography, when the Civil War broke out, "...McKinley was the first man in Poland, Ohio, to volunteer. He joined the Twenty-third Ohio Infantry, which was commanded by Rutherford B. Hayes. During the fighting at Antietam in 1862, McKinley displayed bravery in combat when he brought food and coffee to his regiment under heavy enemy fire..." --ANB Letters from the mature McKinley are not unusual; letters of this vintage, however, and with such content, are of the utmost rarity.

Mini-Micro-Manuscripts for the Emperor

73. **(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

Candid shots of Millay at Steepletop -- An Archive

74. **MILLAY, Edna St. Vincent.** *Small archive of 11 snapshots of the poet taken by her friend, poet Witter Bynner; an Autograph Address Panel from an envelope, signed ("Edna St. V. Millay"), with return address at 2, Cherry Lane Court, New York City; numerous press clippings, a performance program at Vassar, etc.* Photos are black-and-white silverprints, each stamped on verso "PHOTOGRAPH BY WITTER BYNNER". Each photo 13 x 7.5 cm, [photos taken at Austerlitz, New York, at her farm "Steepletop": 1920s?]. Mounted to three sheets of black, three-ring album stock. Very good. \$1,500

Fascinating, candid shots of Millay in her prime, taken by her close friend, poet Witter Bynner, on her farm, "Steepletop", in Austerlitz, New York. These are informal outdoor portraits of Millay -- leaning against a wall outside the farmhouse in a white jacket, examining a flower in one of her famous gardens, seated with a drink in hand in white shorts, standing and sitting in profile in her trademark hooded cape, pursuing a pig along a garden path with walking stick in hand. From the looks and variety of her costume, and her youthful visage, we judge these to be from the late 1920s; and as far as we can determine, they have never been reproduced. Along with her signature here with her Greenwich Village address on the accompanying envelope panel, and an absorbing collection of clippings (especially regarding the mass murders at Lidice) relating to Millay and her work — this is a rare and unique little archive of surprising interest

Inscribed to His Father-in-Law, with a Letter Concerning Crucifixes

75. **O'NEILL, Eugene G.** *The Emperor Jones; Diff'rent; The Straw.* [With:] Typed Letter, signed ("Gene") to his father-in-law. x, [ii], 285, [1] pp. 8vo, New York: Boni and Liveright, [1921]. First edition. Publisher's tan paper-covered boards, stamped in black, orange cloth spine, stamped in black, front board tender, else near fine. In custom morocco-backed slipcase and chemise. Atkinson A15-I.i.a, binding A. \$13,000

A presentation copy, inscribed on the front endpaper: "To the father-in-law that fate lets me see so little of that one would think we regarded each other as the bad 'in-laws' of the story books — which I'm sure we don't. In all affectionate remembrance, Son-in-law Eugene." The recipient is Edward Boulton, the father of O'Neill's second wife, Agnes Boulton. Together with a letter, dated November 1, 1925, in which O'Neill thanks his father-in-law for the gift of a crucifix, mentioning he is finishing a play, and suggesting a visit. It merits quoting in full: "Dear Eddie: I have been meaning to write you every evening to thank you for the crucifix, but something has always turned up to prevent me. It certainly is a beauty, the finest I have ever seen — and most tortured! Your sending me this makes me think I'll start collecting crucifixes as a hobby. I have four now arranged around the study. When am I going to see you? Aggie has to go to New York soon to have Shane's tonsils out, and will be gone for about a week, during which time I shall be by my lonesome out here — finishing up a new play. Perhaps you can come down and keep me company and Agnes says Cecil might be with her in New York, attending to her business about her novel and stories. Tell her, by the way, that she has certainly done some fine work. All best, and thanks again for the crucifix. It sure is a beautiful thing. Always, Gene." O'Neill was, of course, a lapsed Catholic who suffered greatly because of his inability to find salvation in religion. Religion featured prominently in some of his plays, including *Lazarus Laughed*, which he was working on at the time. This was also the time that O'Neill finally quit drinking — it is tempting to see a connection with his sobriety, the subject matter of his current work, the birth of his daughter Oona in May of 1925, and his interest in collecting crucifixes. An incredible letter, touching on O'Neill's writing, family, and religious concerns

Osgood to the Boston Public Librarian

76. **OSGOOD, James R.** *3 Autograph Letters, signed, to A.W. Wheeler, Librarian of Boston Public Library.* On letterhead of "James R. Osgood & Co. Publishers Boston"; 1, 2, and 2 pp. 8vo, Boston: May 11, 1872; Oct 2, 1872; and January 13, 1873. Fine. \$450

Three letters of interest from the eminent Boston publisher, who was the successor to Ticknor and Fields, then Fields, Osgood & Co., and then ultimately the company which would become Houghton, Mifflin and Co. In the first letter to Wheeler, Osgood introduces the Librarian at the Boston Public to "M.F. Sweetser of Newburyport, who is preparing for us a Guide Book to New England ...", and asks the Sweetser be given library privileges: "If there is no other way please let him have a ticket in my name if possible ..." Moses F. Sweetser's *Guidebook to New England* was published by Osgood in 1873, and is a classic. The second letter remarks that he "did not see Maggie McGrath when she came in Aug 5 ..." and remarks, cryptically, "I suppose I am in her debt for work & she in mine for an explanation about the other matters ..." The third letter introduces "Mr. Ernest Edwards of London, inventor of the Heliotype Process*. Mr. Edwards wishes to consult some Photographic Journals which it is likely you have in the Library. Will you kindly extend any facilities in that direction? ..." *Ernest Edwards, England, moved to the United States when Osgood bought the Heliotype rights in fall of 1872. James R. Osgood, one of Boston's most respected publishers, saw the Heliotype process in England during the summer of 1872, bought the American rights and induced the inventor, Ernest Edwards, to come to America and set up business in Boston... (Hanson Collection catalog, p. 42)

77. **PAYNE, John Howard (1791-1852).** *Fair Copy Manuscript, signed (“John Howard Payne”), of “Home! Sweet Home!” inscribed, “For his thoroughly tested and dearly valued friend, William C. Zantzinger”.* One page, in pen and ink, on personal letterhead. 12mo, Washington, D.C: March 28, 1851. Laid into quarter blue morocco slipcase, with gilt spine. Fine. \$8,000

“Home! Sweet Home!” was adapted from Payne’s 1823 opera *Clari, Maid of Milan* and set to music by Henry Bishop

78. **PHAIR, Charles.** *Atlantic Salmon Fishing.* Illustrated by Ogden Pleissner, Robert Nisbet, and from photographs, drawings, and maps. 2 vols. 4to, New York: Derrydale Press, 1937. First Edition, no. 40 of 40 numbered Deluxe copies, with the second volume housing 14 display mounts of flies and the materials employed for their tying. Quarter green morocco gilt, spines toned to brown (as usual), by James Macdonald. Original cloth slipcase. A few of the samples with minor paste discoloration on the mounts. Bookplate. Fine. A beautiful set of this magnificent book, in a custom half morocco folding box tooled with Derrydale device. Siegel 110; Frazier P-5-D; Bruns P72. \$42,500

One of the great productions of The Derrydale Press, in its rarest and most desirable state. Twelve of the display mounts show 14 complete salmon flies and their components; the final 2 feature a selection of salmon hooks and gut leaders. A work of scholarly and timeless appeal and, notes Frazier, “Certainly one of the most beautiful and impressive sporting books ever printed anywhere. This Deluxe set was one of the finest productions that Connett ever did.”

A Letter from the Ladies of Llangollen

79. **PONSONBY, S[arah] & E[leanor] BUTLER.** *Autograph Letter, signed (“S Ponsonby & E Butler”), to Miss Ormsby, reminding her of her invitation to dinner “Monday next”, urging he to bring some else with her so as not have to return home alone.* One page, in ink, on a single sheet of wove paper. 4to, Plas Newydd, Llangollen Vale: 6 July, 1810. Old folds, one small stain, slight wrinkling at corners; else fine. \$1,500

A rare memento of this most extraordinary couple.

Very Early, Unrecorded Prideaux Binding

80. **(PRIDEAUX, Sarah T.) Oliver, Stephen [William Andrew Chatto].** *Scenes and Recollections of Fly-fishing in Northumberland, Cumberland and Westmorland.* Vignette on title page and wood-engraved illustrations in the text. [iv], 212 pp. 12mo, London: Chapman and Hall, 1834. First edition. Bound in Japanese embossed leather, titled in gilt up the spine, a.e.g. by Sarah T. Prideaux and signed with her stamped initials, “S.T.P. 1892” on the back pastedown. With an early American provenance, “James W. Shea Shadyside Pittsburgh 12/25/94”. Extremities and joints rubbed with 1/4-inch triangular chip from head of spine, scuff at foot. Dark green half morocco slipcase and chemise. Tidcombe, *Women Bookbinders 1880-1920*, pp. 105-6. \$7,500

An UNRECORDED Prideaux binding from early in her career, bound in embossed Japanese leather with polychrome patterns of fish, turtles, and seaweed similar to a binding on *The Water Babies* from the same period. The lettering is bold and simple, titled up the spine, with no further gilt tooling. Prideaux sent work to the Columbian World’s Fair Exhibition in Chicago (1893). The Pittsburgh provenance suggests that this was one of the bindings displayed there. “Her first three known bindings are quite plain, but they are bound in

decorative leathers. One is gray and white snakeskin, the other two in colorful Japanese embossed leathers; of this latter pair, one has the design of seaweeds and sea creatures, the other the design of chrysanthemums and other flowers (The British Bookmaker, Vol. 4, p. 26). The sea creatures binding is on one of two copies of Charles Kingsley's *The Water Babies*, bound for the 1891 Tregaskis exhibition, probably the first exhibition Sarah Prideaux entered ... " (Tidcombe). This binding is not recorded in the Catalogue of Books Bound (1900) nor does it figure in Tidcombe's list of bindings by Prideaux derived from the published Catalogue and consultation of the binder's own annotated copy

81. **RHEAD, Louis.** *American Trout-Stream Insects. A Guide to Angling Flies and Other Aquatic Insects Alluring to Trout.* Illustrated. Frontispiece portrait of George LaBranche fly-casting on a stream. 5 color plates of appropriate insects for each month of trout season. Numerous other illustrations. 177 pp. 8vo, New York: Frederick A. Stokes Company, [1916]. First edition, first issue with the insects in gilt on the front cover. Original green pictorial cloth. Almost fine, gilt still bright. Bruns R44. \$150

The first American work on the subject

82. **[RICHARDSON, Samuel].** *Clarissa, or, The History of a Young Lady: Comprehending the Most Important Concerns of Private.* One folding plate of music in volume 2. 7 vols. 12mo, London: Printed for Samuel Richardson, 1748. First edition, first state of Vols. III & IV, with the 3 leaves of 'Preface' following t.p. of Vol. IV; line 2 from the bottom of p. 149 in Vol IV is corrected & reads "allowed". Full blue morocco, a.e.g. Fine, clean set, with bookplates of Rodman Wanamaker and Louis Auchincloss. Sale p.45; Rothschild 1748. \$6,000

83. **(ROBINSON, Bill "Bojangles") Van Vechten, Carl.** *Portrait photograph of the tap dancer Bill "Bojangles" Robinson.* Gelatin silver print. Full-length, in dance pose. 14 x 11 inches, New York: April 14, 1941. Fine. With atelier stamp on verso and pencilled notes identifying the subject ("Bill Robinson"), date, and identification number of the print ("xxivT.17"). \$2,750

In the Hand of the 27-year Old Wilhelm Roentgen, Discoverer of X Rays

84. **ROENTGEN, Wilhelm.** *Autograph Manuscript, signed ("Dr. Wm. Röntgen"), announcing his public and private lectures on Physics and Chemistry at the Physical Institute in Strassburg.* One page. Black ink on laid paper. Oblong 8vo, Strassburg: October 1874. Neatly tipped to a larger sheet. Very good. \$4,000

Fine early sample of the hand of the famed physicist (1845-1923) and discoverer of X-rays, reading in full: "Ich beabsichtige in diesem Wintersemester zu lesen: 1. Publica. Einleitung in die praktische Physik. 2 Stunden wöchentlich. 2. Privatum. Ausgewählte Kapitel aus der physicalischen Chemie, insbesondere in der gasometrische Methoden. 2 Stunden wöchentlich. Ich ersuche diejenigen Herren, welche die erste Vorlesung besuchen wollen Montag 26 Oct. Abends 5 Uhr, und diejenigen, welche die zweite der hören ersuchen Montag 26 Oct Abends 6 Uhr, im physicalischen Hörsaal mit mir die Feststellung der Stunden zu besprechen. Strassburg, Octob. 1874 Dr. W. Röntgen" Translated as follows: "I propose to lecture during the winter semester: 1) Publicly: Introduction into practical physics. 2 hours weekly 2) Privately: Selected chapters on Physical Chemistry, particularly on Gasometric Methods. 2 hours weekly I would ask those gentlemen who

wish to attend the first lecture to discuss the schedule with me at 5 p.m. on Monday 26 October, and for the second lecture, at 6 p.m. on Monday 26 October, in the Physics lecture room” According to the DSB. Roentgen, shortly after his marriage in 1872, moved to Strassburg with his mentor, August Kundt, “where he became tutor in the very fine Physical Institute” at the age of 27. For his discovery of X rays, Roentgen was the first scientist to be awarded the Nobel Prize in Physics, in 1901

FDR’s visit to the Galapagos, with Sailfishing at Cocos Island

85. **(ROOSEVELT, Franklin D.)** *Third Presidential Cruise of the U.S.S. Houston, 1938*. Illustrated from photographs by R.B. Thompson. 75 pp. 4to, N.p.: Printed on board the U.S.S. Houston, 1938. Original printed wrappers, printed in gold. Fine copy, in custom blue cloth clamshell box. OCLC 11563735 (3 copies); not in Halter. \$3,000

The very scarce printed memorial, printed on board the ship, of FDR’s Third Presidential Cruise on the USS Houston, from the July 14 to August 9 1938, on his way to the Galapagos Islands (FDR was the first U.S. President to visit them). In the introduction to the booklet, one of the editors records that “Shortly after the cruise commenced certain members of the HOUSTON personnel conceived the idea of publishing a book which would relate graphically all of the interesting incidents happening on board our ship... We trust that the following pages will keep alive fond memories of a happy cruise with as grand a shipmate it has ever been our privilege to meet.” There are numerous photos of Roosevelt with the crew and the Presidential party, shots of the Galapagos and its strange fauna, and a good deal of wit and raillery in the text and photos directed toward the “pollywogs” on the part of the “shellbacks” in anticipation of the approaching traditional ceremony of “crossing the line.” The ship called at Cocos Island and the log records successful sport fishing for sailfish in those waters. The U.S.S. Houston was sunk during the war. A wonderfully light-hearted and very scarce piece for the FDR collector, at a time when the clouds of a world war were gathering on the horizon

FDR to Louis Auchincloss

86. **(ROOSEVELT, Franklin Delano) Fowler, H.W.** *A Dictionary of Modern English Usage*. 8vo, Oxford: Clarendon Press, [1930]. Later printing. Bound in three quarters crimson morocco, t.e.g., for Blackwells, Oxford. With the Arms of Groton School on upper cover. See Horowitz, FDR 1882-1945. Carmichael Collection, no. 74. \$4,000

With a bookplate tipped onto the ffep presenting this book to Louis Stanton Auchincloss “in the year of our Lord 1933 for having been the most effective speaker of the Junior Debating Society during the year.” SIGNED below by ENDICOTT PEABODY and FRANKLIN D. ROOSEVELT.” The Groton Junior Debating Society was a formative influence on the young FDR when he argued the affirmative on the issue “Resolved that the United States increase the Navy” in 1897. During his years in the White House, FDR sponsored the Junior Debating prize at his Alma Mater, paying for the binding of a prize volume and inscribing it to the winners. With Auchincloss’ note on the followiing page, “This prize was given by FDR known as The FDR Debating Prize. I mailed it to the White House for the President’s Signature”

“Aux armes, citoyens” — the first Printing of ‘La Marseillaise’ in a Book

87. **ROUGET DE LISLE, Claude Joseph.** *Essais en vers et en prose*. [iv], 157, [1] + 5 pp engraved music. 8vo, Paris: Didot l’aîné, 1796. First edition. Full crimson morocco, raised bands, gilt spine, marbled endpapers, gilt turn-ins, a.e.g., by Simier. Upper joint a little rubbed, else fine. James Fuld, World-Famous Music, p. 354; Constant Pierre, *Les Hymnes et Chansons de la Revolution* (Paris, 1904), p. 223. \$8,500

First edition, containing the first authorized appearance in book form of “La Marseillaise.” Rouget de Lisle’s (1760-1836) famous poem appears at pp. 57-59 as “Le Chant des Combats, vulgairement L’Hyme des Marseillois. Aux Mânes de Sylvain Bailly. Premier Maire de Paris.” La Marseillaise, now the French national anthem, and recognized worldwide as the quintessential call to revolution, “was originally written by a royalist officer as a patriotic song in support of the then French royal government which had declared war on April 20, 1792, against the Emperor Francis of Austria and King William II of Prussia. Subsequently, volunteers from Marseilles heard the song and joined in the storming in the Tuileries on Aug. 10, 1792. The song was thereafter quickly reprinted a great many times, usually under the title Marches des Marseillais or variant thereof” (Fuld). Fuld notes that the earliest printings of the famous anthem appeared either in broadside form or in periodicals, and all are extremely rare; this printing, its first appearance in a book, was officially authorized by the author and is highly desirable. The copy, in a Simier binding, is particularly so: tipped-in is an Autograph Note signed by Rouget de Lisle, authorizing the payment of a debt “au citoyen de Buehr” (?), dated “le cinq thermidor, l’an 6” (i.e., July 24, 1797)

INSCRIBED BY J.D. SALINGER TO THE MOTHER OF HIS FIANCÉE

88. **SALINGER, J.D.** *The Catcher in the Rye*. 8vo, Boston: Little, Brown, [1951]. Book club edition. Original black cloth, interior clean. Minor discoloration to front cover, minuscule rubs to lower corners only. Near fine copy in slightly worn dust jacket (chip at head of spine and along top margin). Custom clamshell box and cloth chemise. See Starosciak A30, Bixby A2, Naparsteck, 37. \$85,000

First edition, later printing of Salinger’s seminal classic, inscribed by the famously reclusive writer in the year of publication, “To Marian B.—Just that I’m pleased that you thought of asking me to sign your book. With affection, Jerry Salinger.” He has also dated the inscription “Dec. 23, 1951.” Signed or inscribed copies of this classic are exceedingly rare. “In American writing, there are three perfect books, which seem to speak to every reader and condition: Huckleberry Finn, *The Great Gatsby* and *The Catcher in the Rye*. Of the three, only *Catcher* defines an entire region of human experience: it is... the handbook of the adolescent heart” (New Yorker). *Catcher in the Rye* “captured the hearts of several generations... with its very first sentence, the book, which came out in 1951, introduced a brand-new voice in American writing” (New York Times). “A 20th-century classic... Salinger’s novel was, and continues to be, a phenomenal success” (Parker, 300). “This novel is a key-work of the 1950s in that the theme of youthful rebellion is first adumbrated in it, though the hero, Holden Caulfield, is more a gentle voice of protest, unprevailing in the noise, than a militant world-changer... *The Catcher in the Rye* was a symptom of a need, after a ghastly war and during a ghastly pseudo-peace, for the young to raise a voice of protest against the failures of the adult world. The young used many voices—anger, contempt, self-pity—but the quietest, that of a decent perplexed American adolescent, proved the most telling” (Burgess, 99 Novels, 53-4). Mary Bayes was a student at Sarah Lawrence College in Bronxville, NY, when she met and became engaged to J.D. Salinger. Salinger inscribed this copy to her mother, Marian Bayes, near the time of their engagement and in time for the winter holidays. A near-fine copy, most desirable inscribed and with a significant personal association

89. **SHELL, Sherril.** *Skylight in Pennsylvania Station, New York*. Gelatin silver print, toned; verso with caption in Schell’s hand in pencil and INSCRIBED (“photograph by Sherril Schell”). 12 9/16 x 9 5/8 in, New York: ca. 1930]. Very slight fading at margins, else fine. Professionally restored. Framed. \$12,500

A characteristic Schell image - a severely formalist shot emphasizing the Modernist quality of the original concourse in McKim, Mead & White’s Penn Station

Fundamental Texts of Unitarianism

90. **SERVETUS, Michael.** *De trinitatis erroribus libri septem ... [And:] Dialogorum de trinitate libri duo ... [Bound after:] De Trinitate ac mysteriis Christii, Alcuini Levitae libri tres, 1530 [With:] Philastrii Episcopi Brixienensis Haereseon Catalogus et Lanfrancus de Eucharistia, 1528.* Printed in italic type. Collation: a-p8; A-F8 Ff. 119, [1, erratum]; [48]. 8vo, [Hagenau: Johannes Setzer], 1531-1532. First editions of the first two books by Michael Servetus. Old brown calf gilt, boards with double fillet border, a.e.g. Rubbed, old repair to hinges; spine split but holding. Internally clean and fresh. Brunet V:313-4. For Servetus, DSB XII, 322-4; for Turner: English Book Collectors VIII (this copy noted on p. 7 of entry). Provenance: Robert Samuel Turner (sale, 1888), purchased by Quaritch for the van Sinderen family; Mrs. Adrian van Sinderen, gift to First Unitarian Church of Brooklyn, 1964; sold on behalf of the Church. \$9,000

Rare first editions of the first two books of philosopher and medical scholar Michael Servetus, printed in Hagenau (near Strasbourg) by Johannes Setzer in 1531-2, which stand as fundamental works in the Unitarian tradition. Brunet calls these “two very rare works” and notes that the second work “is more rare than the first”. “In this work, published when he was only twenty, Servetus displayed a very wide range of reading. He cited many authors and pitted their views against the Bible in its original Greek and Hebrew texts. Thus he was able to show the discrepancy between later Scholastic theories and the original Biblical statements on the Trinity. Servetus denied the doctrine of three equal persons in Godhead and brought on himself the condemnation of both Catholics and Protestants” (DSB). He was denounced and obliged to leave Switzerland for Lyons and Paris, where he lived under the assumed name of Michel de Villeneuve. Servetus was subsequently an editor and student of medicine, and is remembered as the discoverer of the lesser circulation of the blood. After publication of *Christianismi resitutio* in January 1553, in which Servetus denied the divinity of Christ, rejected the doctrine of original sin, and denied the necessity of grace and faith for salvation, he was arrested; fleeing France for Italy, he was apprehended and tried for heresy, and burned at the stake in Geneva in October 1553. [With:] **SERVETUS.** *De trinitatis erroribus libri septem, 1531 [Bound with:] Dialogorum de trinitate libri duo, 1532.* [Regensburg, ca. 1722] Second edition. Contemporary red morocco, marbled endsheets (worn but sound). Brunet V:313-4. Provenance: Dogmersfield Library (bookplate); van Sinderen family (purchased from Quaritch, 1910). Second edition of the above, distinguishable from the original edition at a glance by the single horizontal hyphen on the title page and by textual errors (Chrisum for Christum on f. 2v and 83v). The two volumes sold together on behalf of the First Unitarian Congregational Society of Brooklyn

Inscribed Portrait of Maigret

91. **SIMENON, Georges.** *Portrait of Inspector Maigret, inscribed.* Pen and ink on a sheet of personal stationery, signed “Jules Maigret”. 10-1/2 x 8-1/8 inches, 12 avenue des figuiers, 1007 Lausanne: n.d. [between 1855-1989]. Fine. \$450

A charming portrait of perhaps the most famous detective in modern fiction, Inspecteur Jules Maigret, inscribed by his creator

92. **[SMITH, John].** *The Complete Fisher: Or, The True Art of Angling: A clear and speedy Way of taking all Sorts of Fresh-Water Fish ... Revised and Corrected by W. Wright and other experienc'd Anglers.* Woodcut vignette frontispiece, woodcut vignettes in text. Pp. [ii], 1-164. Narrow 24mo, London: Printed for J. Hazard and J. Wright ... and Sold by John Herro in Bell-Yard Temple-Bar [Price 6 d.] Where may be had Right Kirby's Hooks ..., [ca. 1740]. Contemporary calf, preserved in a calf-backed solander box. Rare. Westwood & Satchell p. 184 (no. 11). Heckscher 1798 (\$52.00, copy lacking frontispiece). Sage 376. \$5,000

“We have often admired it... we therefore... recommend it as the most practical book for all young anglers” (from the testimonial on title page verso)

Steichen Captures Tunney

93. **STEICHEN, Edward.** *Portrait photograph of Gene Tunney.* Vintage gelatin silver print, signed (“Steichen / MCMXXVI”) in pencil at upper right. 10 x 8 in, [New York]: 1926. Some slight silvering at margins and at bottom of image. Matted and framed. Provenance: Gene Tunney Estate. \$17,500

Stunning three-quarter portrait photograph of the gentleman boxer, Gene Tunney, taken for Vanity Fair the year he won the heavyweight title from Jack Dempsey. “After photographing a grand-daughter of J. Pierpont Morgan, Mrs. Arthur Woods, he would make negatives that week of Gene Tunney, Norma Talmadge, Jack Dempsey and Eugene O’Neil” (Sandburg, p. 48)

94. **STERNE, Laurence.** *Letters of the Late Rev. Mr. Laurence Sterne, to his most intimate Friends. With a Fragment in the Manner of Rabelais.* 3 vols. 12mo, London: T. Becket, the Corner of the Adelphi, in the Strand, 1776. New Edition. A magnificent set bound in full contemporary gilt red morocco, a.e.g. Light wear to corners, else fine. Provenance: Gift inscription to Blake Laurence from Bronson Winthrop Feb. 23, 1932; Louis Auchincloss (his booklabel). \$2,000

Jimmy Stewart in 1934, by Van Vechten

95. **(STEWART, James) Van Vechten, Carl.** *Portrait photograph of James Stewart.* Half-length portrait of the actor seated, in semi-profile. 35.2 x 27.5 cm (Approximately 13-7/8 x 10-7/8 inches), New York: [Oct. 15, 1934]. Variant of the portrait published in *PORTRAITS: the Photographs of Carl Van Vechten* (1978), edited by Saul Mauriber. Fine. Docketed on rear in pencil recording the name of the subject, and identification number of the print (“VIII g 4”). \$2,000

With Card Inscribed by Stowe

96. **STOWE, Harriet Beecher.** *Uncle Tom’s Cabin; or, Life Among the Lowly.* Title page vignettes, six plates (three plates in each volume). 2 vols. 8vo, Boston and Cleveland, OH: John P. Jewett & Co. and Jewett, Proctor & Worthington, 1852. First edition. Half-leather, marbled boards, a.e.g. Rebacked. Bookplate. With card inscribed in ink by Stowe on front pastedown. BAL 19343. \$3,500

Pasted down on front endpaper of volume 1, small card inscribed thus “The Lord is nigh unto all that call on Him. From your unknown but sincere friend Harriet Beecher Stowe June 7, 1889”

97. **STYRON, William.** *Sophie’s Choice.* [x], 515, [3] pp. 8vo, New York: Random House, [1979]. Book Club edition. Near fine in very good dust jacket. \$225

SIGNED by Styron on the half title and with an autograph note by his daughter Susanna Styron explaining that the present volume was found in her father’s library after his death. Sold to benefit the Writers of America East Foundation and its programs

Sweeney Todd's First Appearance in a Book

98. **(SWEENEY TODD) [Rymer, James Malcolm].** *The String of Pearls; or, the Barber of Fleet Street. A Domestic Romance.* Illustrated with wood engravings.[4], 732 pp. 8vo, London: Published by E. Lloyd, Salisbury Square, Fleet Street, 1850. First edition in book form, and the first appearance of "Sweeney Todd" in a book. Bound from the original 92 parts. Contemporary vertically ribbed green cloth, spine lettered and ruled in gilt. Occasional light soiling, otherwise an exceptionally well-preserved copy of a RARE BOOK. Dark green half morocco slipcase and chemise. BL shelfmark C.140.d.6; Summers pp. 517, 519; Waite, pp. 40-41, 85; Coekie 14; James and Smith, Catalogue of the Barry Ono Collection (1998) 510; Smith, *New Light on Sweeney Todd* (2002), pp. 23-7; Mack pp. 145-7. \$30,000

The first appearance of "Sweeney Todd" - one of the immortals of Victorian fiction - in a book. The story of the murderous barber of Fleet Street was first published in Edward Lloyd's *The People's Periodical and Family Library*, issues 7-24 (November 21, 1846, to March 20, 1847). After the success of a theatrical adaptation in London, Lloyd began an expanded issue in parts in 1848. The caption title of the first number is "The String of Pearls; or, A Sailor's Gift. A Romance of Peculiar Interest." By the time the book was complete (in 92 numbers) in 1850, Lloyd revised the subtitle to "the Barber of Fleet Street" and added a new preface by the author. Numerous further adaptations of the Sweeney Todd story followed, including most famously Stephen Sondheim's 1979 musical and the 2007 film by Tim Burton. In both Summers' *Gothick Bibliography*, and James and Smith (1998), authorship of this edition was attributed to T. P. Prest, Helen Smith (2002) examined Lloyd advertisements to demonstrate that the author was in fact James Malcolm Rymer, author of *Varney the Vampyre*. Only one copy in institutional holdings (in the Barry Ono collection bequeathed to the British Museum in 1948, upon which recent scholarship relies), and rare in the trade

A Fine Aldine Tacitus

99. **TACITUS, Publius Cornelius.** [*Opera*] *Cornelius Tacitus exacta cura recognitus et emendatus : copiosus index rerum, locorum, et personarum, de quibus in his libris agitur; vario lectio, in calce operis impressa.* *8**4a-h8i4k, L, M, n-z, A-K8; [12], 260 leaves. Aldine device on title and on verso of colophon leaf. 4to (in eights) (8-1/4 x 5-1/2 inches; 212 x 14 cm, [Colophon:] Venetiis: in Aedibus Haeredum Aldi Manutii Romani, et Andreae Asulani Soceri, 1534. First Aldine edition. Early limp vellum, a few spots on front cover, minor worming through rear cover and rear free endpaper; blank coner of one leaf b8 torn away, some scoring and marginalia by an early scholar, occasional soiling and marginal minor marginal stains; overall a superb, unsophisticated, wide-margined copy in a contemporary binding. Cloth slipcase. Renouard, pp. 112-113 (très recherché et de très haut prix); Adams T25; Ahmanson-Murphy 239. \$9,000

The Original Sketchbook for "The Ship that Sailed to Mars"

100. **TIMLIN, William M.** *The Ship that Sailed to Mars.* The original manuscript sketchbook for Timlin's fantasy masterpiece, published in 1923: 87 pages, pencil, pen and ink drawings on 70 pages, with numerous pencilled notes and annotations in the artist's hand. 10 x 8 inches, Kimberley, South Africa: 1917-19. Original maroon imitation leather boards, spine perished and lower cover detached, internally fine. With the pencilled notation "William M. Timlin / 36 Milner St. / Kimberley" on front pastedown. Preserved in a custom dark blue morocco-backed slipcase with inner wrapper. \$30,000

THIS UNIQUE SKETCHBOOK SHOWS THE EVOLUTION OF TIMLIN'S MOST FAMOUS BOOK IN OVER 50 DRAWINGS, SKETCHES AND NOTES. Highlights include a fine pencil and watercolor sketch for "Pan", several page sketches for "Launching of the Ship" including studies of various ship designs, a delightful

finished pencil drawing of the ship's crew ("The Manning of the ship"), drawings for "The Building of the Ship", "The Shipyard", evolution of the book's contents and title pages, "The Departure of the Ship" and studies of various grotesque animals for "The Forest" and "The Zoo". In addition, there are 25 sketches for Timlin's exhibition works, including "Cinderella", drapery studies, architectural schemes, and studies for furniture, all annotated by the artist. William M[itcheson] Timlin was born in Northumberland, England, and studied art in Newcastle before following his parents to South Africa, where he completed his studies in art and architecture. He then practiced as an architect, designing a number of major public buildings in Kimberley; at the same time he worked as an artist, producing paintings, etchings and pastels of conventional subjects, in addition to the watercolor fantasies for which he is best known. He also wrote stories and music, and did periodical illustrations. In 1923 he published "The Ship that Sailed to Mars", which has become a fantasy classic, its genesis revealed in this superb collection of drawings

Binding by Odette Pilon

101. **TOUSSAINT, Franz.** *La Sultane Daoulah.* Color illustrations, text within elaborate gilt border, full-page polychrome arabesques and ornamental filigrees and initial capital letters. 12mo, Paris: Éditions Mornay, 1923. No. 983 of 950 copies on Guarro. Full cream calf ruled in blue and green lines alternating with gilt-dotted triangles, radiating from a central metal onlaid medallion, with arabesque design in red and black against a gilt-dotted background, decorative endsheets and flyleaves, stamped signed "O Pilon". Fine. \$1,500

An Eyewitness to the New York City Yellow-Fever Epidemic, 1795

102. **TRIPP, Lot.** *Autograph Letter, signed, to his step-son, JOSEPH TALLCOT ("Beloved Son Joseph Tallcot"), in "Nine Partners near the Brick Meetinghouse" (Hudson, New York), on the ravages of the epidemic of yellow fever in New York City.* 3 pages on single bifolium, in ink; address on final page. Folio, New York: 10 M^oth, 1795. Old folds with tears, a few perforations, with loss of a few letters; stained. \$1,500

In the summer of 1795, a terrible epidemic of yellow fever broke out in New York City. Even as public officials tried to deny the reality of the epidemic, the fever quickly spread throughout the city, and hundreds died. LOT TRIPP, it appears, was an druggist, medical practitioner, and apothecary, and practicing Quaker in New York City when the disease struck, and in this harrowing letter to his stepson, JOSEPH TALLCOT (1768-, Tripp tells the story in graphic detail: "... About maybe two months past a Burning Bilious or Yellow fever made its appearance in this City. the health officer Dr. Malachi Treat & a young man by name Payne, one who examined the Unloading of vessels, were taken & died of it. It was then supposed to be imported by some vessels from the West Indies, but no confirmation of it, as it soon made its appearance in many houses in Water Street & Dover Street - between Peck & New Ships, & numbers died ... it soon after spread in various Parts of the Town, in Cherry, Rosevelt, Chesnut, James, Katherine & Oliver Streets, & abundantly in a little Street near the shipyards. There were a great number of New Irish settlers crowded in that part of the Town, & the Scene has been Truly Melancholy & awful. Many Poor Creatures hurried with great Precipitation, out of time in all the horrors & confusions of body & mind that can be expressed & many appeared Very Stupid, & some thinking themselves almost well when death ensued in a few moments, many have suffered & I believe many have died for want of Proper Nourishment & Attendance. Some have crept away in ___ (?) places & Died alone, Abundance of the Inhabitants moved out & left their house, with a servant or 2 & some others who have done abundance in searching the town Loooking up the distressed & administering to their comfort, amongst which numbr Richardson Underhill has been a large Sharer. Isaac Proctor, Eynos Alby, Danniell Larrabee, Father Stratton, Daniel Nawthurst, David Johnson, Edmund Prior & Robert Browne & one Penny a Barber has done abundance. Some of the above havve spent a Pretty deal of their interest to relieve the Needy ..." By the time Tripp was writing this, over 700 people had died in the terrified city since the outbreak, and there follows in Tripp's account a harrowing list of the names of victims — including members of his own family and close

friends, and himself. Tripp closes with this admonition to Tallcot: "O the Necessity of a Preparation for Death whilst in a state of Health & soundness of Body & Mind. May that be each of our engagements, so that we may be ready when called, let it be at What Watch of the night it may ..." Evidently Tripp was an apothecary from the Quaker city of Hudson, New York, as he advertised himself in in the local paper (Hudson Gazette) of 1785 "Lot Tripp, Drugs and Medicines". Tripp was the author of a small pamphlet entitled DIRECTIONS FOR MARINERS ON VOYAGES IN HOT AND COLD CLIMATES. HOW TO TREAT THE SICK, AND TO USE THE MEDICINE CONTAINED IN THE CHEST, which by 1836 went through 6 printings. Joseph Tallcot (1768-1853) was born near Nine Partners, N.Y., the son of Quakers Gaius Tallcot and Sarah Causeten Tallcot. He was educated at Nine Partners School and later entered into the drug business with his father. Tallcot established a school which later became the Friends School at Nine Partners, and he himself was the author of THE FRIENDLY VISITANT and THE CHILD'S COMPANION. In MEMOIRS OF JOSEPH TALLCOT, an obituary of Tripp is quoted: "Died on Monday last, in the 54th year of his age, Doctor Lot Tripp, a member of the respectable society of Friends, and an ornament to his profession and to humanity. His practice was confined principally to the poor and friendless, to whom he administered relief without any other reward than that which arises from the luxury of doing good."

The Precursor of Poor Richard on Education

103. **TRYON, Thomas, (1634-1703).** *A new Method of Educating Children: or, Rules and Directions for the Well Ordering and Governing Them during Their Younger Years Shewing that they are capable, at the Age of Three Years, to be caused to learn Languages, and most Arts and Sciences ... also, what method is to be used by breeding women* Title printed within double rule. [8], 102, [10] pp. At foot of title page: Price bound one shilling. 12mo, London: Printed for J. Salisbury, at the Rising-Sun in Cornhill and J. Harris, at the Harrow, in the Poultry, 1695. First edition. Bound in full brown goatskin grained as sheep, boards ruled in blind (preserving the original lower cover), spine titled in gilt. Title-page and following leaf have been inlaid at edges (restoration to outer rule at head of title, margins of last leaf repaired. Expertly conserved. Fine. Wing T 3190 ; OCLC 14560949. \$9,500

A very scarce little tract by the amazing and entirely self-educated Tryon, the 'Pythagorean', vegetarian, mystic and practical philosopher who has oftentimes been compared to his admirer Benjamin Franklin, who himself was greatly impressed in his youth by Tryon's WAY TO HEALTH. "... [Franklin] became in his day a 'Tryonist'; nor is it in any degree fanciful to discover a marked likeness between the style of Franklin and the quaint moralising of Tryon, though there is in the latter a vein of mystical piety to which 'Poor Richard,' with all his virtues, is a stranger ..." — DAB. Despite some peculiar notions (e.g., eating roots is to be avoided, for "by reason of their Crude and Earthy qualities, they naturally beget wind ..."), Tryon's emphasis on diet rings especially modern, and his deep respect for the learning abilities of children underlies his contempt for a system of 'schooling' which is based on terror and imprisonment. In his Preface, the author laments the waste of the current System of education in which School Masters keep "Children (like Spiders in a Circle) a long time under the Terror of their Jurisdiction and Discipline, in order only to promote their own Profit and Interest..." Tryon's treatise is rare - OCLC records only a few copies in the US and the British Isles, with only two copies at auction in the past thirty years

'Hope, & be certain that All's for the Best'

104. **TUPPER, Martin Farquhar.** *[Collection of 11 Autograph Letters, Signed, with 2 Autograph Quotations, Signed, 1849 - 1881].* Pen and ink on paper. 38 pages, total. 8vo, Albury, Guildford, Surrey; London, etc: 1849-1881. A few leaves with old marginal traces of mounting, generally very good. Cf. D. Hudson, Martin Tupper: his rise and fall (1949). \$1,500

Substantial group of autograph material from the prolific and best selling Martin Farquhar Tupper (1810-1889), whose *Proverbial Philosophy: A Book of Thoughts and Arguments* (1838) was a runaway best seller through the 1840s and 1850s. Tupper bought a country house, Albury, and raised a large family there, making a very successful American tour in 1851, and his reputation continued to grow until the early 1860s. This collection includes two representative AQs from mid- and late life (“Dearest England, Mother England ...”, 1862; “All’s for the Best ...”, 1881), and a varied correspondence spanning the middle and end of Tupper’s active career. — In a letter dated 12 September 1849, he writes concerning preparations for the Jubilee of Alfred the Great, “I have had little but discouragement: very few noble men wise also enough to like my views; and even now, the Cholera in London destroys all propriety for our Jubilee: so I have arranged to leave the whole matter to a local committee at Wantage ... I only wish the nation felt as you do, — & as I do, — and then a royal procession to Westminster abbey would be just the thing.” — Two letters to Mr. Dennis, the first dated 8 December 1854, on the subject of biography, “one gets tired out with tedious detail, — a fault you steer clear of entirely in your graphic & critical compendia. Boswell’s Johnson is not so much a biography, as a notebook of conversations: so, though it is long, it is never tedious, from its variety and the wonderful wisdom of the hero.” The second, dated 1 October 1861, reporting that he is fit again after an accident with “a great shying horse” left him with two broken ribs. — To the American painter Samuel Stillman Osgood (whose first wife Frances died of tuberculosis in 1850), Tupper writes on 25 July 1856 to congratulate him on his marriage, “for you were a walking illustration of the old text ‘it is not good for a man to be alone’; and continuing “... America still has much of my thoughts & interests in an international way, & I often write to help to keep the peace: all your great men are more or less known to me, & I for one never feared a war”. — Two letters, 9 November 1855 & 8 March 1867, to W.C. Bennett on war poetry and ballads. — To Rev. B. F. Westcott, on mourning paper, 19 December 1869, concerning “a Society to investigate the Supernatural ... I am, as by these presents you perceive, an Enquirer: and have heard & seen strange things myself ...” — And a four-page letter to Henry Ward Beecher, 24 February 1876, inquiring about matters connected a proposed reading tour in America during the Centennial year. “Can I, think you, read from you own desk or pulpit? A most impudent request if unkindly so regarded: but I mean it humbly & frankly”. Tupper’s final tour of the U.S. was “a pale shadow of the first.” Tupper’s *Proverbial Philosophy* “enshrined the moral commonplaces of early Victorian bourgeois ideology in a sonorous, pseudo-scriptural language which enhanced their dignity and seemed to guarantee their permanence. He presented as vatic wisdom the established convictions of his readership, which responded by venerating him as a sage. But as those convictions themselves began to crumble in the 1860s, under the pressure of scientific advance and social change, so Tupper’s status declined and he came to seem an embarrassing survival from a superseded past, a victim of the progress he had so earnestly celebrated” (ODNB)

105. (VIDAL, Gore) **Van Vechten, Carl**. *Portrait photograph of Gore Vidal*. Half length frontal portrait of the author in shirt and sweater. 35.2 x 23.5 cm. (approx 13-7/8 x 9-1/4 inches), New York: November 14, 1948. Variant of portrait published in *PORTRAITS: the Photographs of Carl Van Vechten* (1978), edited by Saul Mauriber. Fine. Verso docketed with holograph notations in ink, giving the name of the sitter, date of the photograph, and Van Vechten’s reference to negative and print (“XV-FF-1”). \$1,250

Ball’s Illustrations for ‘The Compleat Angler’ 1935-36

106. (WALTON, Izaak) **Ball, Robert**. [*Maquette for the Heritage Press edition of The Compleat Angler by Izaak Walton, with Original Illustrations in Pencil by Robert Ball*]. Pencil on paper: 120 drawings (many full page) including map endpapers (somewhat faded), three title page mock-ups, printed title page dated 1935, proof printing of Ball’s half-title design, two title page designs dated 1936, numerous vignettes and ornaments, several drawings repeated on tissue (tipped in). 4to, [Provincetown, Mass. & New York: 1935-1936]. Black cloth spine and paper covered boards, upper cover tinted black and decorated in red with Walton & Cotton cipher and fish. Spine defective, front board detached. some minor smudging, generally very good. \$7,500

Outstanding maquette of original drawings by Robert Ball (1890-1975) for the Heritage Press edition of the *Compleat Angler* by Walton & Cotton. As the first title page designs indicate, the edition was planned for 1935, and a printed title page dated 1935 has been tipped in, but the book did not appear until 1936 (Coigney 324). Robert Ball illustrated numerous sporting books during the 1930s, including several for the Derrydale Press: *Pteryplegia* (1931), *John Peel* (1932), and *The Warwick Woodlands* (1934), each in a historical style sympathetic to the individual work. His designs for *The Compleat Angler* honor the fashion of the mid-seventeenth century and yet the details are distinctively Ball's own. His drawings of natural scenes, fish, birds, and animals are finely detailed and lively. The illustrations include vignettes and page layouts as well as more elaborate full page drawings. The inside back cover of the notebook bears Ball's address: Robert Ball, 280 West 4th St., Provincetown, Mass. With: a copy of the 1938 Heritage Club reprint (Coigney 332), inscribed by the artist on the flyleaf, "with best wishes of RB [cipher] for Carl 16 May 1639". The recipient was Carl Burger, illustrator of children's books, including *Old Yeller* and *The Incredible Journey*"

A New Zhivago

107. **WELLER, Michael.** *Doctor Zhivago*. [1], 113 ff. 4to, November 5, 2010. "Sydney Rehearsal Master" script, with numerous inserted revisions on yellow and pink paper, and pen corrections in the author's hand throughout. In binder. Fine. \$750

A working rehearsal script for the current Sydney production of *Doctor Zhivago*, with book by Michael Weller, music by Lucy Simon, lyrics by Michael Korie and Amy Powers, and directed by Des McAnuff. After premiering in Sydney, the production will travel to London. Writer Michael Weller's copy with his notes and a one-page letter describing the genesis of the project and difficulties in adapting such a well-known book (and film) for the stage. Also included is a small archive of notes, revisions and e-mail correspondence between Weller and lyricist Amy Powers. Weller is a Brooklyn-based playwright whose credits include the screenplays for *Ragtime* and *Hair*. Sold to benefit the Writers of America East Foundation and its programs

Whittier at 70: "I have done my life work"

108. **WHITTIER, John Greenleaf.** *Autograph Letter, signed ("John G Whittier"), to "My dear old friend"*. 3 1/2 pp. pen and ink on folded sheet. 8vo, Oak Knoll, Danvers: December 22, 1877. Creased from prior folding. Fine in custom chemise. \$1,250

Whittier writes to his "dear old friend," who has sent him a check on the occasion of his 70th birthday: "Very grateful it is to me to be remembered by my old anti-slavery friends of Pennsylvania, and I shall take pleasure in making some poor sad hearts happier by the sum which they have placed in my hands. A part of it shall go to Capt. Walker of the 'Branded Hand' to whom I have already ministered somewhat, and who needs some aid. It seems strange to think that I am seventy years old. For good or ill, I have done my life work. I look back on many errors and failings but, on the whole, I am very thankful to my Heavenly Father that the retrospect is no more unfavorable. Do give my best love to all my companions who are still living, and to those of the later generation who have thought so kindly of me on this occasion ..." Whittier would live another 15 years

The Glory of the English Bow

109. **WOOD, William.** *The Bow-Mans Glory; or, Archery Revived. Giving an account of the many signal favours vouchsafed to Archers and Archery by those renowned monarchs, King Henry VIII. James, and Charles I. As by their several gracious Commissions here recited may appear. With a brief account of the Manner of the Archers marching on several days of Solemnity.* Pp. [xvi], 78, [2]. A-F8. 2 parts in one volume, with second title page to second part (continuously paginated): "A Remembrance of the Worthy Shooting by the Duke of Shoreditch and His Associates the Worshipful Citizens of London upon Tuesday the 17th of September, 1583, by W.M.". 12mo, London: printed by S[amuel] R[oycroft] and are to be sold by Edward Gough at Cow-Cross, 1682. First edition. Period black morocco, boards with gilt fillet borders and central panel formed of a double rule and roll-tool of flowers, cornerpieces of gilt flowers, richly gilt spine with floral motifs, board edges gilt, a.e.g. Title page with paper repair in gutter. Wing W3416; Lake & Wright p. 318. \$4,000

One of the more important archery books of the period after Ascham's TOXOPHILUS (1545), written by Wood who was "Marshall to the Regiment of Archers." It is dedicated to Charles II and begins with a poem "In Praise of Archery," followed by the royal patents granting rights to archers - printed in black letter here. After the description of the 1583 tournament, there follows "A Brief Relation of the Several Appearances of Archers since His Majesties Restauration." Wood was for many years Marshal of the Finsbury Archers. He died on September 4, 1691, and at his burial three flights of whistling arrows, archer's honors, were discharged over his grave

In the Yellowstone: "Such fishing I have never had before"

110. **(YELLOWSTONE) Strong, William E.** *A Trip to the Yellowstone National Park in July, August and September, 1875. From the Journal of General W. E. Strong.* 2 folding maps, 7 line drawings, and 7 pasted-in photographic portraits with hand-written captions. 143 pp. 4to (10-7/8 x 8-1/2 inches), Washington: 1876. First edition. Original three quarter red morocco, titled in gilt on upper cover "The/ Yellowstone/ and/ The Great Geysers/ Strong/ 1875", spine neatly rebacked, some foxing to tissue guards, a small chip to fore-edge of second leaf, else internally fine. Streeter 4101; Graff 4014; Phillips, American Sporting Books, p. 364; Litchfield p. 50; Heller 634; Howes S1083 "b"; Taylor, traveling thru Wonderland, pp. 48-49. \$15,000

One of the earliest descriptions of Yellowstone, being the account of a hunting expedition to the north-western territories undertaken by the author and six officers (plus a contingent of enlisted men) including US Secretary of War Gen. Wm. W. Belknap and US Inspector General R. B. Marcy (who fell ill and nearly perished on the trip), as well as Gen. James W. Forsyth, Lt. G. C. Doane, Gen N. B. Sweitzer, and Col. G. L. Gillespie, whose photographic portraits illustrate the book. The party traveled some 5,000 miles (by rail, stage, steamer, and horseback) in 53 days, seeking elk, deer, buffalo and other game as well as wild fowl; due to the season of the year game was not as plentiful as hoped, but the abundance of trout exceeded all expectations, and almost 500 large ones were caught (see pp. 54-57). Another impediment to hunting were the "hostile Sioux [who] were constantly lurking around in great numbers;" it was perhaps prophetic that on September 3, 1875, they met and were entertained by General George Armstrong Custer of the 7th Cavalry at Fort Lincoln just nine months before the Battle of Little Big Horn. As befitting "one of the most famous sportsmen in the country" Custer and his wife and sister lived in great state on the post, surrounded by the General's hunting trophies, of which there were many. Circumstances prevented Strong from retaining the head or hide of the huge leader of a buffalo herd, which he shot, but the event is described in lively detail. Also noteworthy are the author's splendid descriptions of Yellowstone and the surrounding territory. Many accounts of Yellowstone and the Northwest were to follow, but this one, in its depiction of the country, the sport, and the individuals who participated in this early adventure, is a gem, and equally rare. This copy larger than the Litchfield copy, which measured 10-3/4 x 8 inches. A FASCINATING AND SIGNIFICANT ACCOUNT OF FRONTIER SPORT AND EXPLORATION IN THE AMERICAN WEST. RARE

