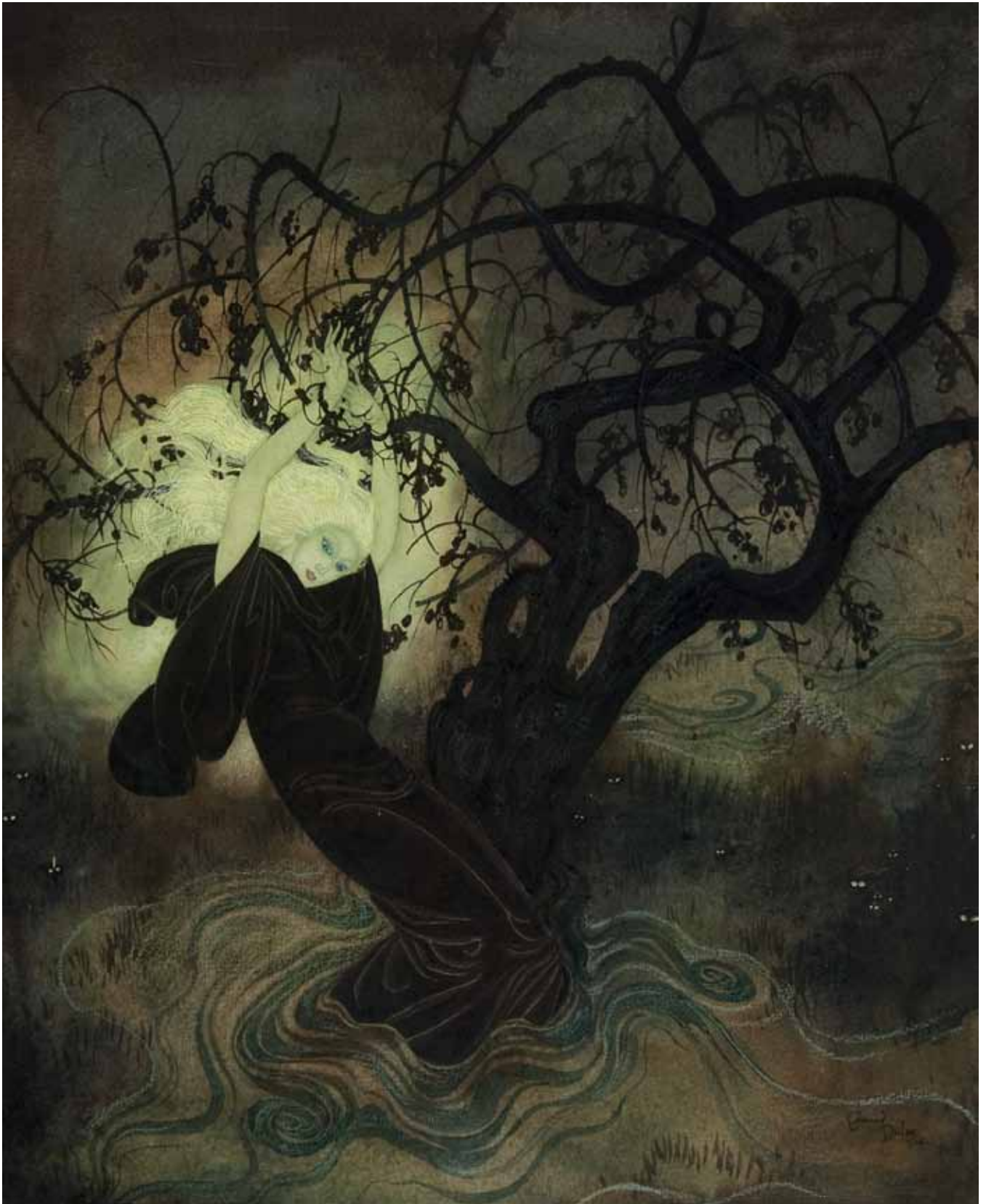




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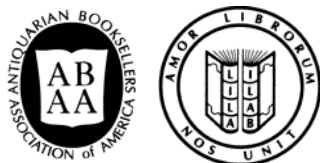
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PHOTOGRAPHY BY NICOLE NEENAN

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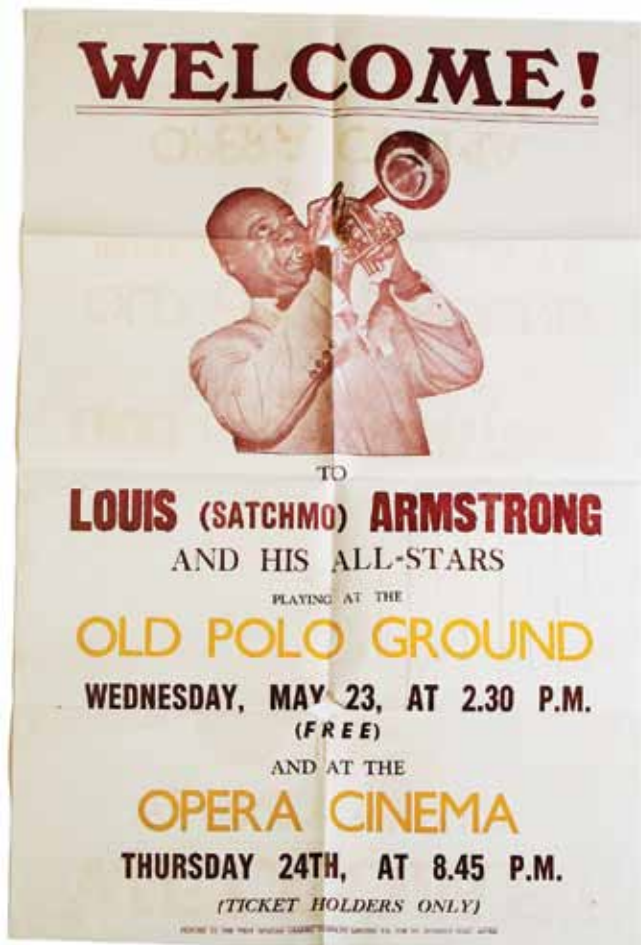


1

[**ARMSTRONG, Louis**]. Collection of material documenting Louis Armstrong's visit to Accra in 1956, assembled by Jimmy Moxon. Comprising: Moxon, J, "Satchmo the Great." Manuscript in ink. 19 pp. Folio. with 6 pp. typescript copy. [With] *Satchmo at the Opera*. Illustrated program. 8 pp. Accra, 1956. (Plus another copy). [With] *The Gold Coast Today*. Vol.1, No.10. Photographic illustrations. 4to. 12 pp. London, 23 May 1956. [With] Armstrong, Louis. *Lose Weight the "Satchmo" Way*. 3 pp. rectos only. Signed in green ink by Armstrong. np, nd. [With] "Welcome to Louis Armstrong ... Playing at the Old Polo Ground ... And at the Opera Cinema ..." Printed color broadside measuring approx. 30 by 20 inches. A little grubby, with two tears, folded. Accra, West African Graphic Company, 1956. [With] "Armstrong Akwaba!" Printed broadside measuring 6-½ x 12 inches. np, np [but Accra, 1956]. [With] "B' Promotions presents Funeral for Louis Armstrong ..." Printed broadside measuring 30 x 20 inches. Old folds. Accra, Liberty Press, 1971. [With] VIP pass to Satchmo at the Opera. Measuring 4 x 5 inches. Inscribed by Armstrong to Moxon thanking him for his hospitality. [Accra, 1956]. [With] Eight original photographs of Armstrong in Accra. Measuring 6 x 8 inches. [Accra, 1956]. [With] Armstrong, Louis. *Jazzin' with Armstrong*. LP with original printed sleeve. Inscribed by Armstrong to Moxon on sleeve, reinforced with clear tape. Middlesex, Columbia, 1953 [And] Armstrong, Louis. *Jazz classics*. LP with original printed sleeve. Inscribed by Armstrong to Moxon on sleeve, dusty and slightly soiled. London, Brunswick, 1953. [Plus] Assorted mementos, invitations and ephemera relating to the trip and correspondence belonging to Moxon. Custom half morocco slipcase and chemise. Raymond, *Black Star in the Wind*, pp. 216.

"IN AFRICA, ARMSTRONG IS MORE THAN A BAND LEADER, HE IS A SYMBOL"

A wonderful collection of manuscript and printed ephemera and memorabilia, owned by Jimmy Moxon who organized Louis Armstrong's two-day visit to Accra and hosted him and his wife, Lucille.



Louis Armstrong’s two-day trip to Accra was the brainchild of Ed Murrow and was sponsored by CBS. The accompanying camera crew filmed Armstrong, Lucille and the Allstars to provide material for the weekly show *See it Now*. The segment was called “Satchmo the Great.” Despite the brevity of the trip, Ed Murrow the producer contacted Moxon to ensure it would go smoothly.

Murrow had been to Accra in 1954 and Moxon states: “[his] genius told him — from his glimpse of Accra night life — that Satchmo and black Africa should be blended — and anything at all might happen. Everything did. And that was where I took my cue.” Accepting that there were only so many hours at their disposal, the cabled program read as follows:

“FIRST DAY MET AIRPORT ENTHUSIASTIC CROWDS THEN FORMAL CALLS GOVERNOR PRIME MINISTER AFTERNOON DRIVE THROUGH CITY EVENING PRESS PARTY NIGHT OPENAIR CONCERT THIRTY THOUSAND PEOPLE AFTERWARDS VISIT NIGHTCLUBS SECOND DAY STUDIO INTERVIEW LUNCH UNIVERSITY THEN OPENAIR DISPLAY TRADITIONAL DANCING DRUMMING EVENING PRIME MINISTERS PARTY NIGHT THEATRE CONCERT FINALLY JAM SESSION PARAMOUNT THIRD MORNING ON BEACH PROCESSION TO AIRPORT FOR DEPARTURE” (Raymond).

Ten thousand people turned out to greet Armstrong at the airport, and every event on the schedule was packed. Moxon’s role in the visit cannot be overstated. To wit, when the CBS team complained that an evening concert wouldn’t have sufficient light for filming, Moxon not only brought the concert forward to 2 pm, but “was obliged to declare over the radio a half holiday for all workers in the capital” so that they might be able to attend. Moxon’s account includes details of the concert otherwise unknown — including some heavy-handed crowd control by the police, which ultimately brought the concert to an abrupt end.

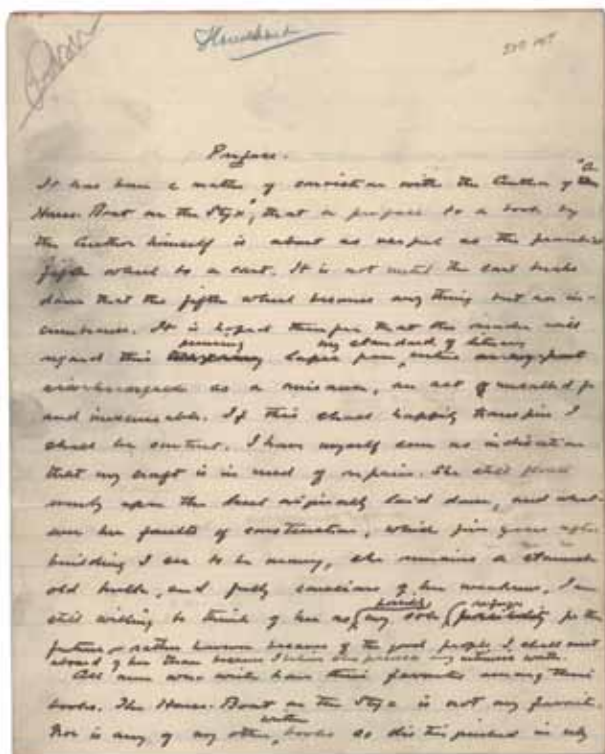
The Armstrongs stayed with Moxon during their visit and clearly enjoyed their time. A card inscribed to Moxon reads: “To Jimmy Moxon, ‘Man’ it is been mighty fine for Lucille an [sic] myself as your guest. Bless you Brother. Louis ‘Satchmo’ Armstrong.” Moxon was later a guest of the Armstrongs on a visit to New York and his account includes a humorous anecdote from that trip.

The importance of this trip was only heightened by its timing — Armstrong arrived on the eve of Ghanaian independence which was formally declared on 6 March 1957. Ghana was the first African nation to declare independence from Britain.

This collection is a wonderful time capsule of those few days in 1956. The heart of this collection is Moxon’s original unpublished manuscript account of the visit, which includes much information that is otherwise unknown. There are personal mementos, signed invitations and photographs, notices in the press, published programs, as well as two large posters.

Born in Shrewsbury, England, and educated at Cambridge, Jimmy Moxon moved to Ghana at just 22. His wide-ranging career included writing, bookselling and publishing, as well as serving as a colonial officer and Ghanaian civil servant. He’s further renowned for becoming the sole white traditional ruler and member of the House of Gods of Ghana. Raconteur and restaurateur, Moxon was ideally placed to receive Louis Armstrong on his visit to Ghana with the Allstars in 1956. Moxon was a District Commissioner, who played a significant role in establishing the Ghana Information Service, notably its film unit. He was friendly with Kwame Nkrumah, Ghana’s first president, who insisted he remain in Ghana after independence and employed him as an adviser. More can be read about Moxon here: <http://www.independent.co.uk/arts-entertainment/obituaries-jimmy-moxon-1114718.html>.

\$7,500



2

BANGS, John Kendrick. Autograph Manuscript for the Preface to *A House-Boat on the Styx*. 6 pp. pen-and-ink on ruled paper, with manuscript corrections and deletions throughout, signed (“John Kendrick Bangs”) at the end, docketed on verso each leaf with word count (1,100 total), additionally docketed on verso of last leaf, “Preface to ‘A Houseboat on the Styx,’ for Mr. Doubleday.” Yonkers, NY: August 20, 1899. Creased from prior folding, some finger soiling.

Bangs reluctantly pens a preface to a new edition of his best-known work, *A House-Boat on the Styx*, first published in 1896. The conceit of the book is that various literary, historical and mythological figures — Columbus, Shakespeare, Francis Bacon and others — are present together in the afterlife. In this Preface, printed in the Harper and Brothers reprint of 1899, Bangs protests that a Preface is unnecessary and that his book, a best-seller of its day, is based on an idea that has been around since the days of “Mr. Publius Virgilius Maro.” “... I did not find the idea. The idea found me ... I think it quite likely that the idea had been cruising around in the air for some time before it anchored in the harbor of my library ... as for House-Boats themselves they are no new invention, dating back to the days of Noah ...”

\$1,500



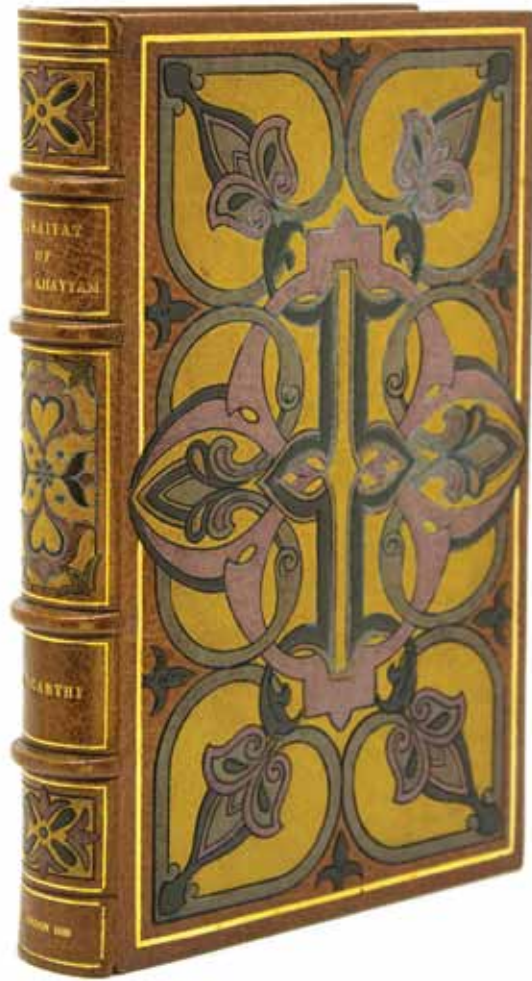
3

(BAWDY VERSE) TNUC or the Roundelay. Sung by Mr. [Edwin] at the Anacreontic Society. 2 pp. of music and text, fully engraved, on a single folio sheet of laid paper. Folio (13-³/₄ x 20 in.). London: Printed & Sold by J. Fentum No. 78 corner of Salisbury Street, Strand, n.d. [c. 1770-1781]. Folded as posted to “Lt. General Grant, Sackville Street.” Some soiling to address. For Fentum see Humphries & Smith, *Music Publishing in the British Isles*, and Kidson, *British Music Publishers*. Not in ESTC (1990) or ESTC online.

A JOVIAL JIG TO TNUC

A very rare bawdy song issued by Fentum, music engraver, seller and publisher, who was at this address from ca. 1770-1781. The key is in F, the meter a jovial 6/8, and the text consists of 6 ribald verses, of which the following is the fifth: “But should she be Prudish and say she’s afraid/ On her back lay the lovely sweet blushing Maid/ Then kiss her tho’ Maid or a Widow she be/ And she’ll pant ‘till you enter her TNUC.” Printed “Sung by Mr. Huttley” with the name Huttley erased and altered by hand to “Edwin.” Six other bawdy songs are advertised as “just Published”: The Fountain of Venus, The Female Gamster, The Triumph of Cook, Poor Puff, Gay Bacchus, and The Cock. Fentum was a member of the New Musical Fund. He gave grand performances in Westminster Abbey; certainly not this.

\$1,750



4

(BINDING, MEUNIER), KHAYYAM, Omar. *Rubaiyat of Omar Khayyam, Translated by Justin Huntly McCarthy, M.P.* [ii], lxii, [2], CLVI, [2] pp. 8vo. London: David Nutt, 1889. One of 60 on Japan Vellum, signed by the publisher ("D. Nutt"). Mosaic binding of full tan morocco, covers inlaid with citron, violet, gray, and dark green morocco to interlocking scrollwork pattern, spine with raised bands, morocco inlays in three compartments, the rest lettered in gilt, doublures of inlaid blue and teal morocco, stamped in gilt in repeating floral pattern, silk moiré free endpapers, a.e.g., by Charles Meunier, signed on front lower turn-in ("CH. MEUNIER 1901"). Fine, in full morocco pull-off box. Potter 348.

A fine mosaic binding by Charles Meunier (1866-1946), one of the leading fin-de-siècle Parisian binders.

\$11,000



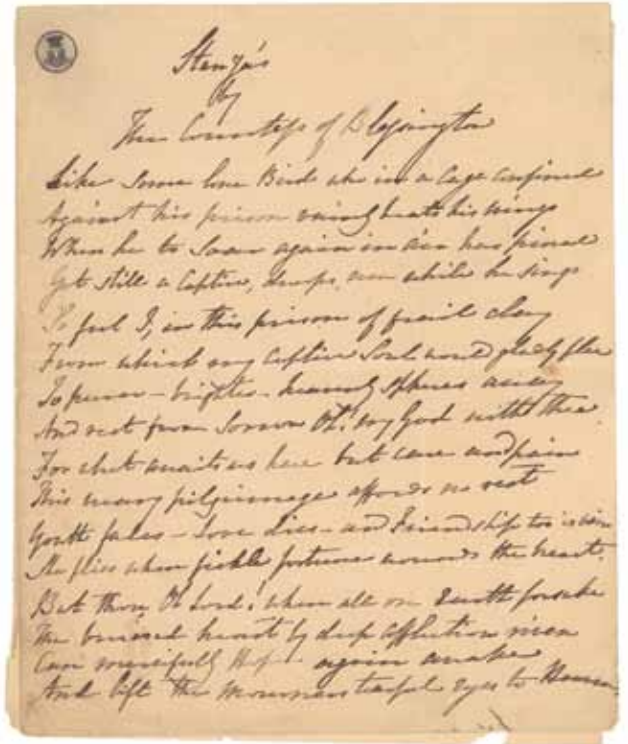
5

(BINDING, ROCOCO) *The Book of Common Prayer ... Together with the Psalter or Psalms of David ...* Parallel text in French and English. 8vo. Oxford: John Baskett, 1717. Ca. 1770s English tree calf, covers tooled in gilt to a rococo design, with birds, insects, grapes, flowers, columns and other motifs, spine with raised bands with 6 compartments tooled in gilt with small acorn tool, contemporary engraved 18k gold clasps (lacking top upper clasp), marbled endpapers. Wear to head of spine, front joint starting at tail end. Provenance: Sarah Motte (1728-1760, born in Charleston, SC, her signature dated 1745 on first blank); Jane Shubrick (1746-1841, daughter of Sarah Motte and Thomas Shubrick, of Charleston, SC, her signature dated 1765); John Templer (1751-1832, husband of Jane Shubrick, his Lindridge, Devon, bookplate).

A splendid rococo binding, unusual in the binder's choice of leather — tree calf — and the fact that the cover design is mirrored across the spine (most bindings of this style having a parallel axis running vertically on each cover). The tools and design bear a great resemblance to the work of John Baumgarten, who was active in London from the 1760s until his death in 1782.

With notable early Charleston, South Carolina, Huguenot provenance.

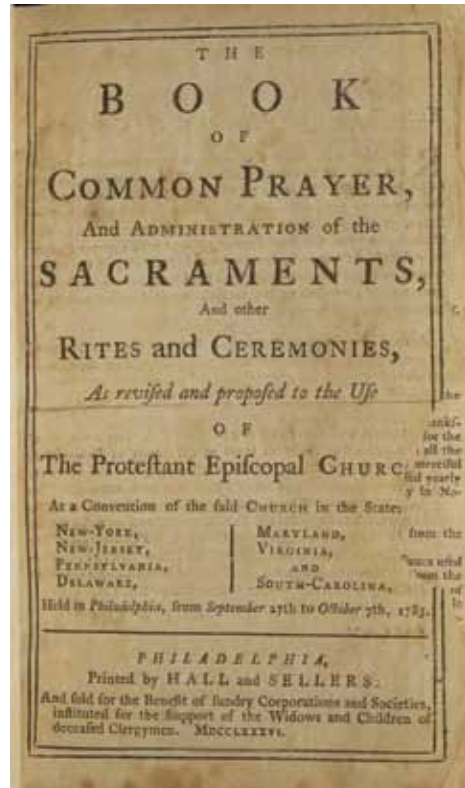
\$3,500



6

BLESSINGTON, Marguerite, Countess of. Collection of 4 autograph letters to various recipients and one fair copy poetical manuscript, in addition with one autograph letter by Lord Blessington to Sir William Gell. Pen and ink on paper, 15 pp. in total. n.p. v.d., ca. 1818-1839. Letters created from prior folding, generally in very good condition.

- 1: "Stanza's [sic] by The Countess of Blessington." 1 p. on folded sheet. A 16-line, 4 stanza poem opening with the line, "Like some lone Bird who in a Cage Confined ..."
- 2: Autograph letter signed in the third person. 3 pp. Nov. 27, 1839. Lady Blessington subscribes to the *Naval & Military Gazette* and thanks the editor for the kind notice of her recent book, likely her *Gems of Beauty* annual for 1838, which the *Gazette* reviewed favorably.
3. Autograph letter, signed ("M. Blessington"), to the artist ALFRED EDWARD CHALON. 4 pp. Gore House, October 15, 1838. On publication matters, likely for Lady Blessington's *The Belle of a Season* (1840), illustrated by Chalon. Chalon also painted Lady Blessington's portrait. The letter opens, "I saw the Vignette and Tailpiece, on Friday, and admire them exceedingly," and goes on to mention the artist William Heath.
4. Autograph letter, signed ("Margaret Blessington"), to an unnamed recipient. 1 p. Braynston Square, July 19, 1818. An early letter from Lady Blessington, a few months after her



wedding to Count Blessington, reminding a friend that he is expected at her home for dinner.

5. Autograph note, signed ("M Blessington"), to "My dear Madam". 1 p. N.p., n.d. A hastily written note expressing regret at having not seen the recipient, "I write this in a shop, which must excuse it ...". With some smudging to the ink, resulting in loss of legibility.

6. Autograph Letter, signed ("B") and again in post-script ("P.B."), by Lord Blessington to SIR WILLIAM GELL. 3 pp. Florence, post-script from Naples, August 4, 1827. A letter apparently arranging for payment for the plates to Gell's *Topography of Rome and its Vicinity* (1834).

\$3,000

7

(BOOK OF COMMON PRAYER) *The Book of Common Prayer, and Administration of the Sacraments, and Other Rites and Ceremonies, As Revised and Proposed to the Use of the Protestant Episcopal Church* [364] pp. plus 6 [of 8] pp. of music. Lacks the errata leaf. 12mo. Philadelphia: Printed by Hall and Sellers, 1786. Contemporary red morocco, gilt, leather onlays on covers. Extremities worn. Small piece of title-page torn away at fore edge, affecting border and two letters of text. Light tanning and foxing. A good copy. In a half morocco box. Evans 19940; Page, *The Book of Common Prayer* 51; Griffiths 1786, 9; NAIP w029995.

THE SUPPRESSED ORIGINAL EPISCOPAL BOOK OF COMMON PRAYER

The American Protestant Episcopal Church was founded after the American Revolution as an adaptation of the Church of England in the new United States. The church was founded at a convention in Philadelphia in 1785, at which it was agreed to create a separate prayer book. The present title is the result, and it caused great controversy upon its publication. Among the ill-considered revisions were "changes and omissions of such drastic nature as among other things the deletion of the Nicene and Athanasian Creeds. The Proposed Book proved unwelcome to clergy and laity, even its suggestion of a prayer for the Fourth of July being taken exception to. Its use was brief and not general" (Page).

"This edition, contains the alterations which were intended to adapt the Book of Common Prayer, of the Church of England, to the changed political conditions of this country; and is the result of a convention held in Philadelphia, in 1785, presided over by the Reverend William White. The proposed Prayer Book met with much criticism and opposition in the church, owing to its radical changes, and was never adopted" (Evans).

\$7,500



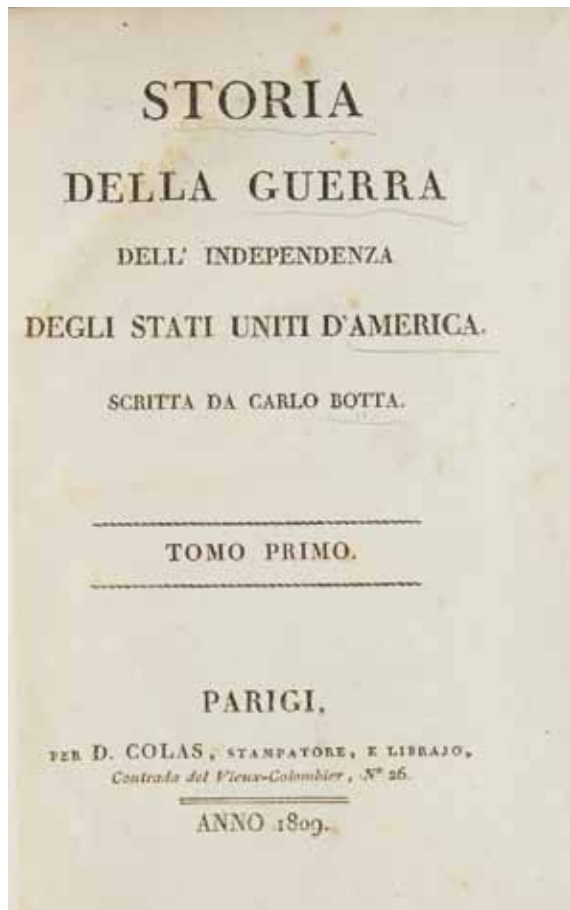
8

BOSWELL, James. *The Life of Samuel Johnson, LL.D. ... in Two Volumes.* Engraved portrait after Joshua Reynolds, 2 other engraved plates. 2 vols. 4to. London: Henry Baldwin for Charles Dilly, 1791. First edition, second state of S4r with corrected spelling of “give”; all cancels and misprints as per Pottle. Contemporary tree calf, rebacked, original backstrips preserved, spine gilt with contrasting labels. Cloth slipcase. Pottle 79; Rothschild 463.

FINE COPY OF THE LIFE

Beautiful copy of the first edition of the most famous and enduring biography in the English language.

\$7,500



9

BOTTA, Carlo. *Storia della Guerra dell'Indipendenza Stati Uniti d'America.* [2], xi, 363; [2], 543; [2], 553; [2], 477 pp. 4 vols. Parigi [Paris]: 1809. First edition. Contemporary half calf and marbled boards; rebacked, spines gilt with leather labels. Corners worn, lightly foxed, very good. Bookplate on front pastedowns. Sabin 6818; Samuel Hough, *The Italians and the Creation of America*, 97; Sowerby, *Catalogue of Jefferson's Library*, 509; Howes B636.

A CLASSIC HISTORY OF THE REVOLUTION

Scarce first edition of this important Italian history of the American Revolution. Jefferson owned a copy of this edition. In a letter to John Adams, Jefferson wrote that Botta (despite his habit of putting unattributed words into the mouths of his speakers), produced a history of the Revolution “with more detail, precision and candor than any writer I have yet met with.” “This work grew out of a conversation held in 1806 in which those present were asked which modern event would make the best subject. Botta interpreted the American cause as a struggle for liberty. At every opportunity he excited the nationalistic aspirations of the Italians, and suggested analogies with Italy’s past and contemporary history. Botta looked upon the creation of the United States as an example and inspiration for the formation of an Italy unified and free of foreign rule” (Hough). “Most valuable history of the Revolution up to its date” (Howes). From the Copley library with James Copley’s bookplate.

\$2,000



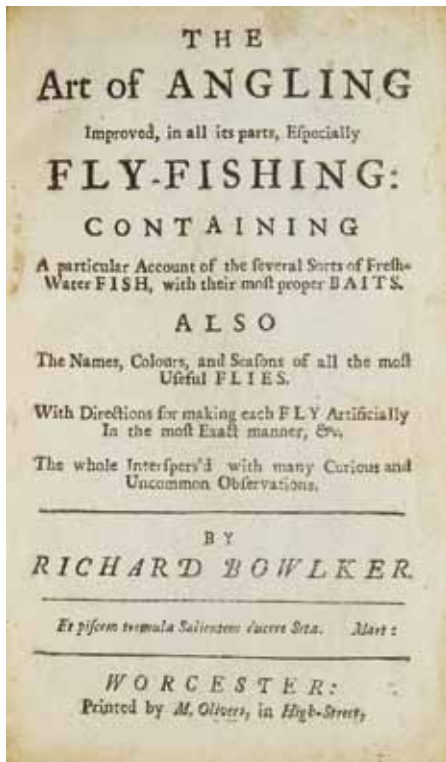
10

BOURNE, John C. & John BRITTON. *Drawings of the London and Birmingham Railway, by John C. Bourne, with an Historical and Descriptive Account, by John Britton F.S.A.* Tinted lithograph title page large central view surrounded by vignettes, 2 maps of the London-Birmingham Line on one sheet, 34 tinted lithographs on 29 sheets by J.C. Bourne; 26 pp. Folio. London: Ackermann and Co. Strand and C. Tilt Fleet Street, 1839. First edition. Publisher's half-morocco and plum cloth, with central gilt-stamped title and border with arms of London and Birmingham on front cover, some fading and light shelfwear to cloth, recased with new endpapers, bookplates of F.J. Haut and Jean Jacques Leblache, very clean internally. Abbey ("Life") 398; Goldsmiths 31034; Ray 85.

"A magnificent example of the finest type of lithographed illustration" (Abbey). The first edition of this magnificent work, illustrating the construction of the first railway route from London to the North, with particular emphasis on the immense labor and engineering acuity involved in performing cuttings and earthwork — a task comparable to the construction of the Great Pyramid. "A priceless record of the methods used in constructing a great trunk line in the 1830s" (Klingender, *Art and the Industrial Revolution*, pp. 124-26).

A beautiful copy in the publisher's binding.

\$9,000



11

BOWLKER, Richard. *The Art of Angling Improved, in all its parts, Especially Fly-Fishing: Containing A particular Account of the several Sorts of Fresh-Water Fish, with their most proper Baits. Also The Names, Colours, and Seasons of all the most Useful Flies. With Directions for Making each Fly ...* Printer's ornaments at beginning and end of text. [4], 95 pp. Small 8vo. Worcester: Printed by M. Olivers, [ca. 1747]. First edition. Contemporary panelled calf, neatly rebacked and repaired, front and rear free endpapers renewed. Westwood & Satchell, pp. 39-40; Heckscher 251.

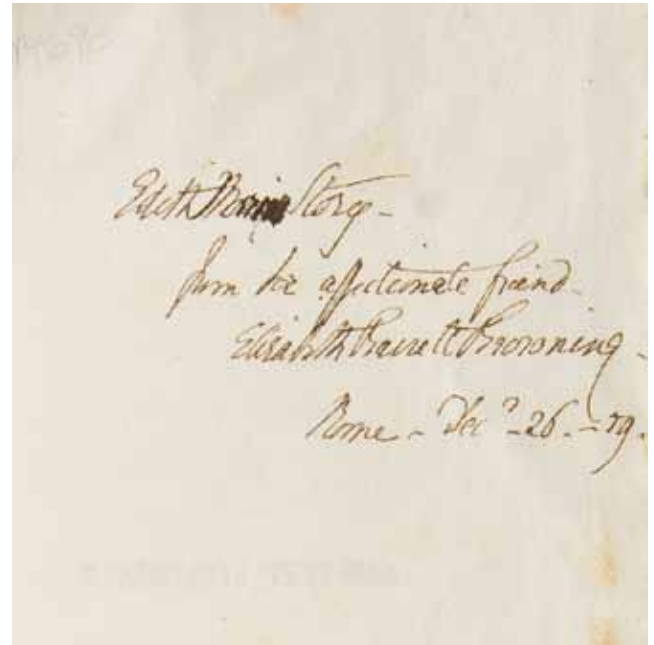
THE RARE FIRST, TAVERNER'S COPY

Westwood & Satchell note that although only Richard Bowlker's name appears in the first edition, in the second, his son Charles seems to lay claim to the work. At his death in 1779, Charles "was considered the most finished fly-fisher of his day." The work went into many editions: this, the first, is a rare book indeed.

This particular copy has a distinguished provenance. The rear pastedown bears an interesting ownership inscription, dated 1758, of John Rogers, from the borough of Stone in Shropshire; and the front pastedown bears the following inscription, linking this rare incunabula of fly fishing to two modern masters: "John Waller Hills to Eric Taverner."

For Hills, see pp. 130-6 of Robb's *Notable Angling Literature*; Taverner is author of *Trout Fishing from All Angles* and *Salmon Fishing* (both titles in the Lonsdale Library), *The Making of a Trout Stream*, etc., etc.

\$8,000



12

(BROWNING, ELIZABETH BARRETT), CANTÙ, Cesare. *Margherita Pusterla, racconto di.* [2], 516, [2] pp. 8vo. Firenze: Felice le Monnier, 1845. Full contemporary vellum, gilt spine with red leather label. With the engraved bookplate of Edith [Story] Peruzzi de' Medici on the front pastedown. Fine copy, in a quarter brown morocco slipcase with chemise. OCLC 2673701.

INSCRIBED BY ELIZABETH BARRETT BROWNING TO EDITH STORY

Inscribed on the front free endpaper: "Edith Marion Story, from her affectionate friend, Elizabeth Barrett Browning. Rome - Dec 26 - 59."

Edith Story (1844-1907) was the daughter and youngest child of the expatriate American sculptor, lawyer and author, William Wetmore Story, who was the subject of a 1903 biography by Henry James entitled *William Wetmore Story and His Friends*. Among the closest of those friends were the Brownings. Elizabeth, in particular, was especially grateful to 15-year-old Edith for the generosity and kindness she showed the Brownings' son, Pen, barely 10 years old at the time his mother gave this book to her. Edith later married Simone de Peruzzi de' Medici, and became a writer.

\$15,000



13

BROWN, William Wells. *Three Years in Europe or, Places I Have Seen and People I Have Met.* By W. Wells Brown, A Fugitive Slave. With a Memoir of the Author by William Farmer, Esq. Frontispiece portrait of the author. xxxii, 312 pp. 8vo. London: Charles Gilpin, 5, Bishopgate Street, Without. Edinburgh: Oliver and Boyd, 1852. First edition. Original pictorial cloth, gilt. Cloth stained, head of spine and hinges repaired, with new ffep, some light staining and foxing to text. OCLC: 2992779; Sabin 8596; not in Work.

THE FIRST AFRICAN AMERICAN TRAVELOGUE

William Wells Brown (1814-1884), African-American abolitionist lecturer, novelist, and historian, was born into slavery in Kentucky and escaped to Cleveland in 1834. He lectured in New York and Massachusetts and wrote a best-selling *Narrative* (1847) before traveling to Paris and London in 1849. He remained there five years, and *Three Years in Europe* is an account of this period. It is the earliest African American travelogue.

“He went to Europe to participate in the Paris Peace congress, and he stayed on to lecture more frequently and write more extensively against slavery than anyone else in Britain. He traveled more than 25,000 miles across the British Isles, by his estimate, and gave more than a thousand talks” (Ezra Greenspan, *William Wells Brown, An African-American Life*, 2014).

His novel *Clotel; or, the President’s Daughter: A Narrative of Slave Life in the United States*, was published in 1853; it is the first novel published by an African American.

Scarce.

\$2,000



14

[BRUSSEL, P.T. van]. *Nederlandsch Bloemwerk door een Gezelschap geleerden.* Hand-colored title page and 53 hand-colored plates by H. L. Myling after P. T. van Brussel. ii, [2], 125, [6] pp. Amsterdam: T.B. Elwe, 1794. First edition. Contemporary half calf over boards. Nissen 2219; Hunt 733; Dunthorne 215; Landwehr, *Dutch Books with Colour Plates*, 29.

A lovely copy of the first edition. This significant contribution to late eighteenth-century botanical art ably demonstrates the superiority of Dutch horticulture in the period. The 53 plates include stunning illustrations of tulips, hyacinths and auriculas, many of them further adorned by insects. The text includes notes on breeding and distribution.

\$11,500

To
Maureen "Jane" Farrow
With all good wishes
from her old friend
and admirer
Edgar Rice Burroughs
Tarzana,
California
January 31 1938



15

BURROUGHS, Edgar Rice. *Tarzan of the Apes.* [viii], 392 pp. 8vo. New York: Grosset & Dunlap, [1914]. Reprint. Publisher's red cloth, titled in black. Spine faded and worn, with top 1-½ inch section separated along front joint, front lower tip worn, wear to lower margin of pp. 119-120.

INSCRIBED TO 'JANE'

Inscribed by Burroughs to Maureen "Jane" Farrow on the ffep, "... with all good wishes from her old friend and admirer, Edgar Rice Burroughs, Tarzana, California, January 31, 1938." Maureen O'Sullivan Farrow (1911-1998) played Jane alongside Johnny Weissmuller's Tarzan in the first six MGM Tarzan films, 1932-1942. Her first husband was the director and screenwriter John Farrow — together they had seven children, including the actress Mia Farrow.

With a black and white publicity photograph (6-¼ x 5-¼ in.) of Burroughs visiting "Jane" and "Tarzan" (in costume) on set, the three posed in front of an elephant.

\$7,500

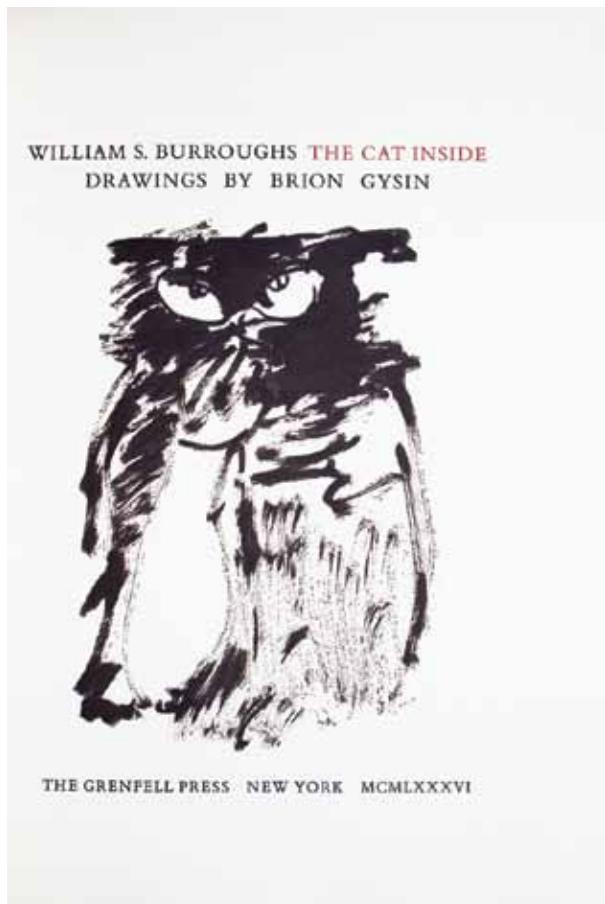


16

BURROUGHS, William. *Mummies*. Illustrated with 5 original full-page etchings by Carl Apfelschnitt. Folio. Dusseldorf/New York: Edition Kaldewey, 1982. One of 70 copies on Scheufelen of an edition of 75. Black paper over boards, label by Christian Zwang. Fine.

Inscribed on the title-page by Burroughs to Bob Wilson of the Phoenix Bookshop.

\$3,000



17

BURROUGHS, William. *The Cat Inside*. Illustrated by Brion Gysin. Folio. New York: The Grenfell Press, 1986. First edition, one of 115 copies on J. Green paper, signed by both author and artist on colophon page. Vellum spine and red paper over boards by Sage Reynolds. Fine, with natural flaws in pastepaper.

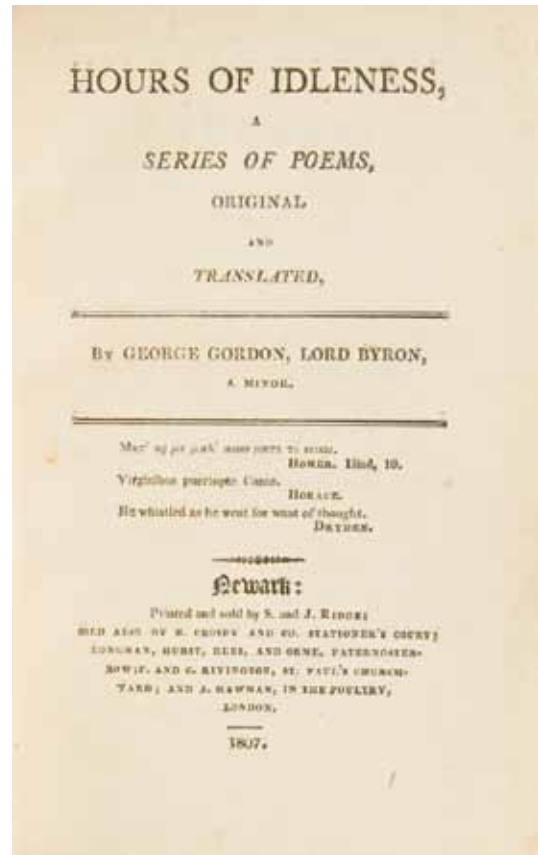
\$1,500

18

BYRON, Lord (George Gordon). *Hours of Idleness, a Series of Poems, Original and Translated.* [xiv], 187 pp. 8vo (7 x 4-½ in.). Newark: S. and J. Ridge, 1807. First edition, first issue. Full green morocco with gilt borders, raised band, a.e.g., by HENDERSON AND BISSET. Spine uniformly faded to brown, slight rubbing at edges, remnants of removed sticker on verso of half-title, occasional light spotting or soiling. All in all, a very pretty copy. Wise, *Byron*, I, pp. 7-8; Hayward 218; Randolph, p. 9.

This copy has the first issue points as follows: leaf D3 (i.e., pp. 21-22) is a cancel; p. 5 “where” is repeated on lines 2 & 3; p. 114 “Thnnder” misprinted for “Thunder”; p. 171 numbered correctly; and p. 181 misprinting “The” for “The.”

\$3,250



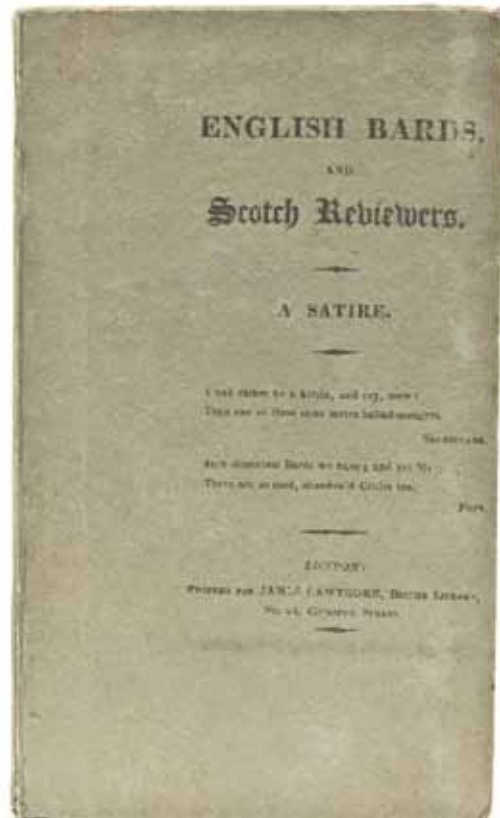
19

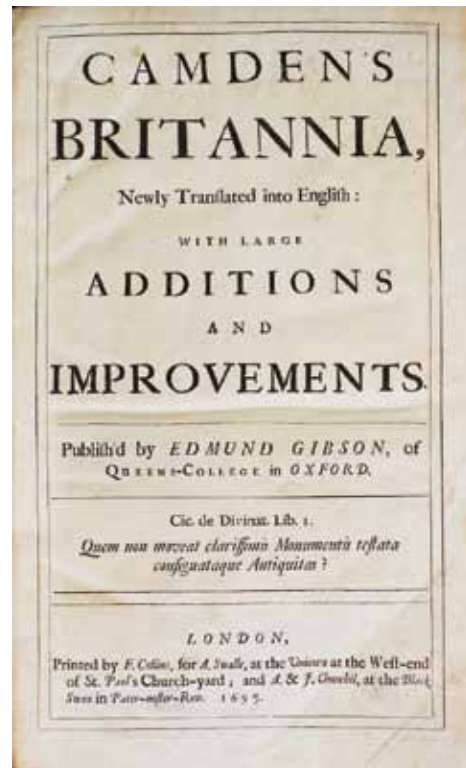
[BYRON, Lord (George Gordon)]. *English Bards, and Scotch Reviewers. A Satire.* vi, 54 pp. 12mo. London: James Cawthorn, [1809]. First edition, second issue, with “Preface” leaf; p. 5 line 7 reading “despatch”; watermark “E & P 1805,” as per all authorized copies. Uncut in original drab green paper boards, printed in black. Crack in upper joint, skillful repair to foot of spine. Beautiful copy, in half blue morocco slipcase with chemise. Wise I, p. 19; Hayward 219. Provenance: H.W. Sibthorpe (signature on front pastedown); Richard Ellison, Jun. (signature on title-page); and David Borowitz (bookplate on chemise).

BOROWITZ COPY UNCUT IN BOARDS

A fine copy in original boards of Byron’s classic takedown of the *Edinburgh Review*.

\$3,000





20

CAMDEN, William. *Camden's Britannia, Newly Translated Into English: With Large Additions and Improvements.* Translated By Edmund Gibson. Engraved frontispiece portrait of the author, 50 double-page and folding maps (3) by Robert Morden and others, 9 full-page engraved plates of coins and antiquities, numerous woodcuts and some engravings in the text, including a half-page engraving of Stonehenge, woodcut initials. Folio. London: F. Collins for A. Swale, 1695. First edition of Gibson's translation. Contemporary calf tooled in blind to a panel design, rebaked to style, covers rubbed, endpapers renewed, small dampstain to lower outer corner of few first leaves, otherwise contents generally near fine. Bookplate of J. Sprague Meeker, Brooklyn. Chubb CXII; Skelton 117; Wing C-359.

THE PREFERRED ENGLISH TRANSLATION OF CAMDEN'S BRITANNIA

The first edition of Edmund Gibson's English translation of Camden's *Britannia*, one of the great achievements of English scholarship. This is the first comprehensive topographical survey of Great Britain, and a book of the greatest importance to the development of the nation's self image. Camden's work first appeared in Latin in 1586 in a thick octavo volume dedicated to Lord Burghley. "It received immediate recognition ... and its successive, enlarged editions of 1587, 1590, 1594, 1600 (dedicated to Queen Elizabeth) and 1607 (dedicated to King James) and its English translation of 1610 by Philemon Holland attest to its popularity ... Throughout the decades after its first appearance Camden continued to revise the text and experiment with the work's format and apparatus, and he worked closely with Holland on the 1610 translation. In spite of the author's collaboration, however, the translation is often inaccurate and takes liberties with the material, and for this reason is regarded as inferior to Edmund Gibson's translation of 1695. By 1607, the year of its last Latin edition in Camden's lifetime, published in folio and containing an index, maps by Saxton and Norden, and engravings of coins, monuments, and topographical sites, it had evolved into an impressive and editorially sophisticated work of scholarship" (ODNB).

\$8,000

CAMP, Walter Chauncey. *Foot Ball Records of American Teams Compiled by ...* 42, [2] pp. Printed by Cashman, Keating & Co., Boston. 12mo (6- $\frac{1}{8}$ x 4- $\frac{1}{4}$ in.). Boston: Published by Wright & Ditson, Fine Athletic Goods, 580 Washington Street, [1883]. First edition. Publisher's salmon stapled wrappers. Light wear and spotting to covers, small piece from spine head, offsetting to pp. 16-17 from laid-in c. 1880s newspaper clipping reporting Stevens Institute vs. University of Michigan game. In a custom black half morocco slipcase and chemise. Provenance: Edwin Burhorn (inscription to front wrapper, "Edwin Burhorn/ Stevens Institute/ Hoboken, N.J." and his misspelled name corrected on p. 16).

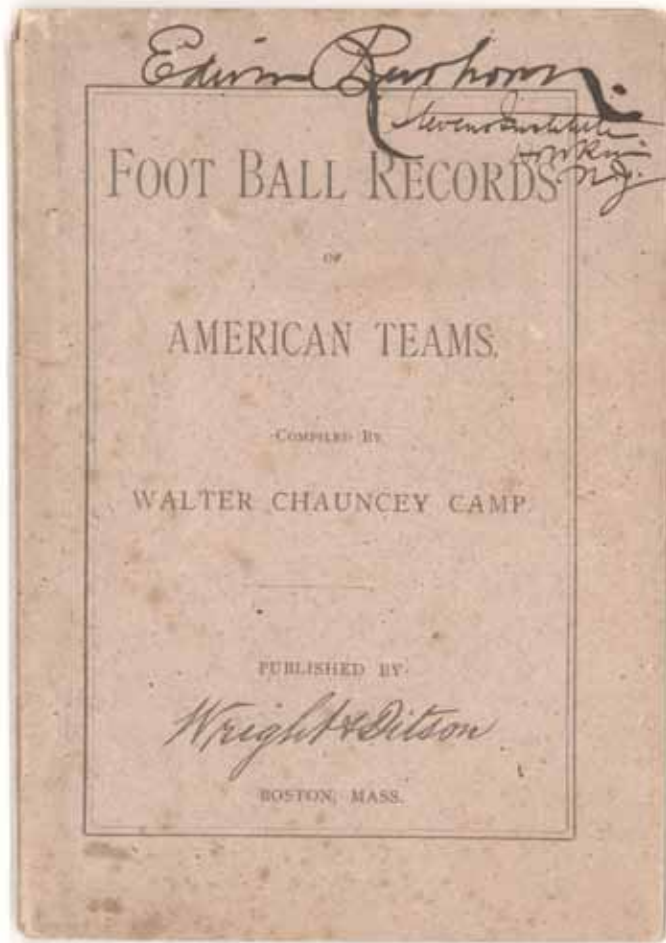
Extremely scarce football record book recording the first season of play under the modern rules proposed by Walter Camp and adopted by the Intercollegiate Football Association in 1882.

Camp (1859-1925), dubbed the "Father of American Football," played on the Yale team from 1875 to 1882 and later coached the team from 1888 to 1892. He was present at the Massasoit House conventions that established the early rules of the game. His innovations, which helped define the modern game of American football as a distinct sport from English rugby, include the line of scrimmage (versus the rugby maul), the snap from center to quarterback, reduction of the number of onfield players per team from 15 to 11, a system of downs and scoring, and the size of the field of play.

In his preface, Camp notes of the present work, "being the initial movement of its kind has proven difficult" and that "next year's managers will be spared the necessity of reviewing the hieroglyphs of last year's correspondence." He records 23 college and high school football teams—including Yale, Harvard, Columbia, Princeton, Dartmouth, Amherst, University of Michigan and Rutgers—lists all Harvard, Princeton and Yale players and scores since 1876, records American Intercollegiate Association games in 1883 (the championship going to Yale), and lists all non-Association team rosters and scores.

An extremely scarce record of the early days of modern football—we can locate only the Library of Congress copy. This copy inscribed by Stevens Institute player Edwin Burhorn on the front wrapper ("Edwin Burhorn/ Stevens Institute/ Hoboken, N.J.").

\$13,500



(CARROLL, LEWIS), DODGSON, Charles Lutwidge [edited by Roger Lancelyn GREEN]. Editor's Holograph Manuscript of *The Diaries of Lewis Carroll, Now First Edited and Supplemented by Roger Lancelyn Green. Vol. I: 1855-67. Vol. II: 1867-98.* 354 leaves, foliated [1-3], i-vi, 1-181, [1]; [1]-163. With numerous corrections, and occasional notes on rectos and margins. 4to. Poulton-Lancelyn, Bebington, Wirral: 1951-1952; published by Cassel, 1953. Some minor wear at edges, and slight occasional soiling, but overall very good, and an impressively preserved manuscript in its entirety. Custom morocco-backed slipcase and chemise.

FIRST PUBLICATION OF THE DIARIES OF LEWIS CARROLL: THE EDITOR'S MANUSCRIPT

Before the publication of this work, the *Diaries* of Lewis Carroll had been largely unavailable after their temporary disappearance following the publication of Collingwood's *The Life and Letters of Lewis Carroll* in 1898. When, at last, all but 4 (which were lost) of the original 13 volumes reappeared in a cellar, Dodgson's nieces and executors of the estate commissioned Roger Lancelyn Green to undertake the editing and publication of their uncle's diaries.

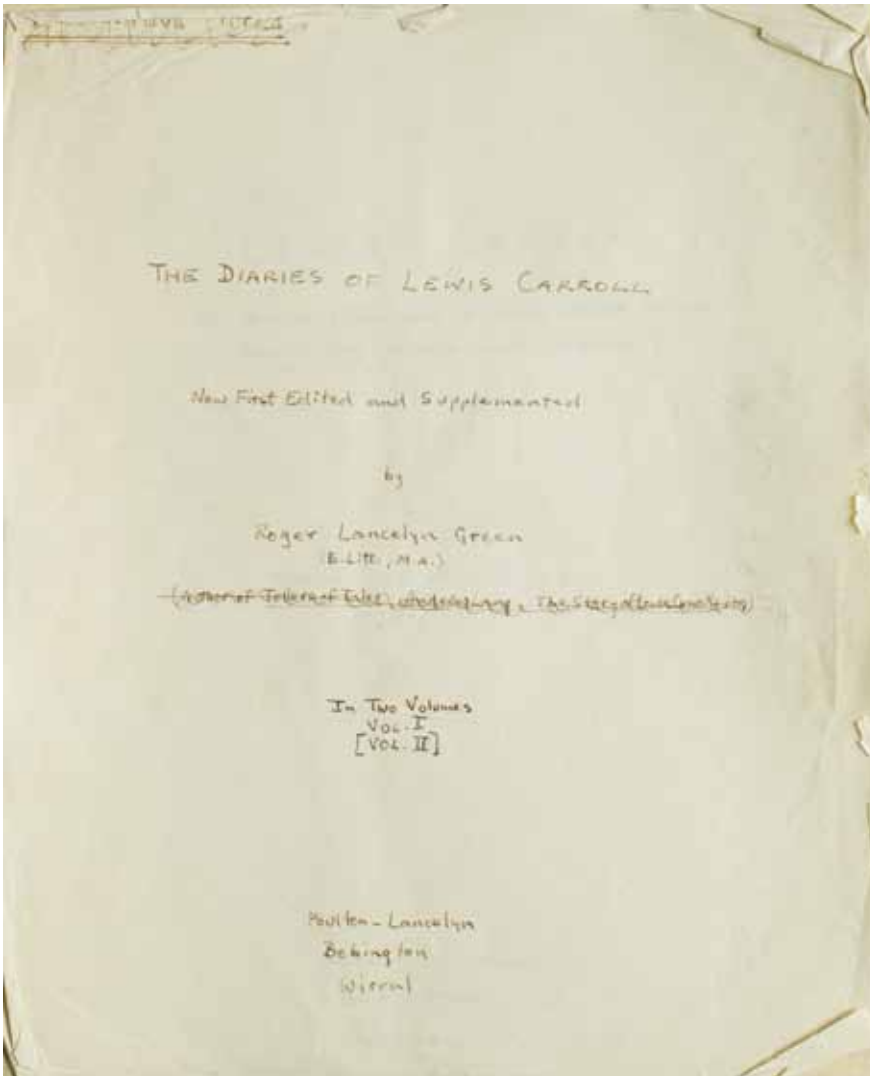
Green's book was the first publication of the diaries, and, until recently, it was all that has been available to scholars who were unable to consult the original manuscript (now in the British Library). Even though Green and the family made some deliberate omissions, it is the first major transcription of Lewis Carroll's famous *Diaries* to appear in print. As Green noted, "The fact that the *Diaries* have been inaccessible for the general critic, biographer and research student has led to the suggestion that they contain information about Lewis Carroll which his pious relations wish to keep from the world. That rumour can be now set

at rest once and for all: they contain nothing whatsoever about Lewis Carroll that the world at large could not read." Green describes the editorial process and remarks "Thus family troubles were, naturally, entered into the *Diaries*, and family feeling has as naturally wished to keep those personal matters private."

The manuscript, closely written in Green's clear hand, contains numerous interesting notes and directions to the printer/publisher which are not included in the published version, as for example this note on a separate leaf, dated Sept. 1951, at the end of volume I:

"NOTE TO PUBLISHER. The next section of the Diary, from July 12 to Sept 13, 1867, was sold to Mr. M.L. Parish [sic] of Pine Valley, New Jersey, and privately printed for him in an edition of sixty-six copies with the title TOUR IN 1867 BY C.L. DODGSON. It was published in 1935 ... [as part of] THE RUSSIAN JOURNAL AND OTHER SELECTIONS ... by E.P. Dutton and Co. New York. If desired, this can be included in the present book as Chapter VIII of Volume One ... it is felt by the Editor and Miss Dodgson that the decision whether to include this extra material must be left to the Publisher. R.L.G. Sept. 1951."

\$16,000



CHANDLER, Raymond. Original Typed Document, signed in ink ("Raymond Chandler"), dated 29 May 1942, assigning exclusive motion picture rights for his unpublished book "entitled BRASHER DOUBLOON (alternate title HIGH WINDOW)." 4 pp. typed on rectos only, signed by Chandler on page 4, dated and notarized below with raised seal. 4to. Los Angeles: 29 May 1942. Leaves punched in left margin for ring binder, fine. For Chandler, cf. MacShane, *The Life of Raymond Chandler* (1976). Provenance: 20th Century-Fox.

CHANDLER SELLS PART OF HIS SOUL

Chandler assigns film rights for his third novel, completed in March 1942, here still bearing his original title, *The Brasher Doubloon* as well as the alternate title that Chandler gave it at Blanche Knopf's suggestion. *The High Window* was published by Knopf in August 1942.

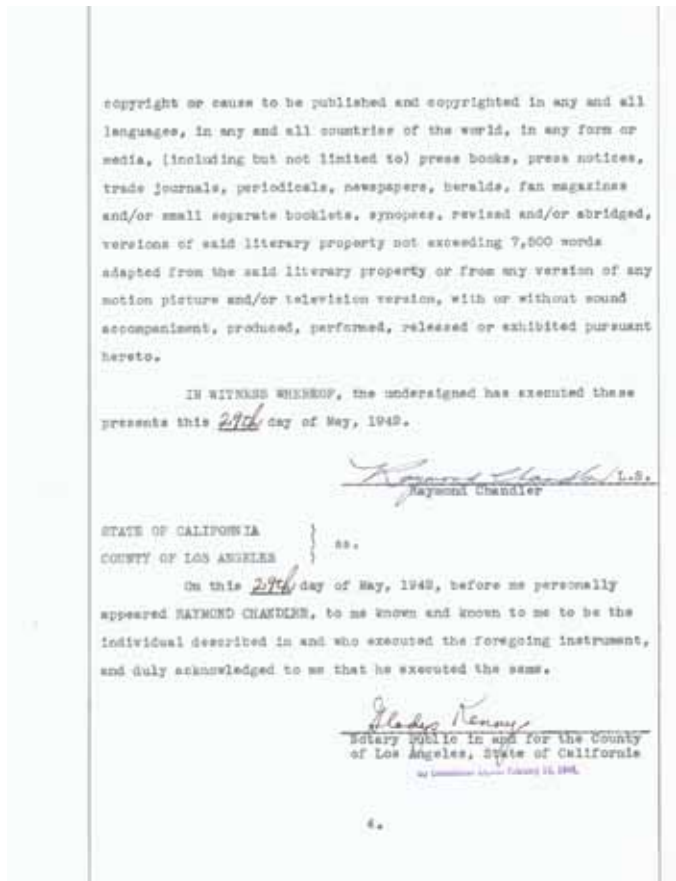
"In May of 1942 *The High Window* was sold to 20th Century-Fox for \$3,500 as a second-run or B picture and was released the following year as *Time to Kill*" (Macshane, p. 105). At the time of the present assignment, Chandler had established a critical reputation but financial success eluded him. He sold film rights to *Farewell, My Lovely* (1940) for \$2,000, and came to regret this intensely when *Murder, My Sweet*, the film of *Farewell, My Lovely*, proved a box office hit but earned Chandler no additional money. Rights to his first novel, *The Big Sleep*, remained unsold, in large part because of the restrictive climate of censorship of subject matter exercised by the Production Code Administration.

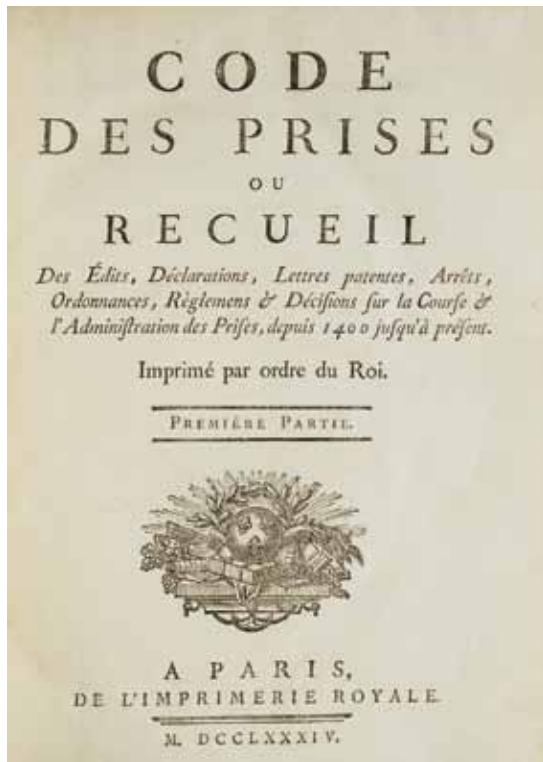
Chandler was hired by Paramount in 1943 to work on the screenplay of *Double Indemnity* with Billy Wilder in part because Wilder was impressed by *The High Window*. Wilder and Chandler's collaboration was a landmark in film noir and marked a change in the climate of censorship in Hollywood, and thus cleared the way for the filming of *The Big Sleep* in 1944 and its release in 1946.

The High Window was filmed again in 1946 and released in 1947 as *The Brasher Doubloon*, starring George Montgomery as Philip Marlowe.

A fine document from an early point in Chandler's decidedly ambivalent relationship to Hollywood.

\$9,000





24

[**CHARDON, Daniel Marc Antoine**]. *Code des Prises ou Recueil des Édits, Déclarations, Letters Patentes, Arrêts, Ordonnances, Reglemens & Decisions sur la Course & L'Administration des Prises, Depuis 1400 Jusqu'a Présent*. [4], xxxv, xxvii, 610, [2]; [2], 611-1230, xlii pp. 2 vols. 4to. Paris: 1784. Contemporary patterned calf, spines gilt with leather labels, all edges stained red. Slight rubbing and wear, bookplate on front pastedowns, but very clean internally, with only occasional foxing or soiling, a near fine set. Barbier I:625; Kress, 12796; Polak, 1808.

IMPORTANT WORK ON THE LAWS GOVERNING PRIVATEERS AT THE TIME OF THE REVOLUTION

An important work on French privateering law, listing the laws chronologically from 1400 to 1784. This work was compiled by Daniel Marc Antoine Chardon, who served as intendant of St. Lucia (1763), intendant of Corsica, as well as several other posts in the French government.

Corsaires were licensed by the government to conduct raids on the ships of nations with whom France was at war. Prizes taken were auctioned and a percentage of the proceeds was given to the captain.

There are many references to dealings with North American colonies and the fledgling United States as well as the wider remit of French ships. The work was published at the beginning of the era of grand voyages and French interest in the Pacific. There is a reference to the "Ordres donnees en 1779, a tous les Capitaines de Corsairs & autres, de traiter le Capitaine Cook, de meme que s'il commandoit des Batimens Neutrals ou Amis."



American Book Prices Current finds no copies for sale at auction in the last thirty years. A scarce and important compendium from the Copley library, with James Copley's bookplate.

\$6,750

25

[**CHATTERTON, Thomas**]. *Poems, Supposed to have Been Written at Bristol, by Thomas Rowley, and Others, in the Fifteenth Century*. Facsimile plate at p. 288. 307 pp. London: [Printed for T. Payne and Son,], 1777. First edition, second state of C4, canceled and omitting the phrase "and were probably composed by him." Contemporary sprinkled calf, red morocco spine label, back joint very neatly repaired. Bookplates of Mathew Lewis, C. Panshanger & Abel Berland. In quarter blue calf drop box. Ashley x, p. 75; Hayward 188; Tinker 622; Rothschild 589.

Chatterton, who committed suicide at the age of 17, became a veritable symbol to the Romantics of a tragic genius misunderstood by his contemporaries, a victim whose story "Told the keen Insult of th'unfeeling Heart, The dread Dependence on the low-bred mind, Told every pang, at which thy Soul might smart, Neglect, and grinning Scorn, and Want combin'd!" (Coleridge, "Monody on the Death of Chatterton").

\$900



26

(CHINA, PANORAMA) Panorama albumen photograph depicting Port Arthur, China. Albumen panorama photograph in 5 sections, mounted on board and hinged with linen. 7-³/₄ x 52-¹/₂ inches. [1890]. Toned, some light foxing and stray spots, some edgewear and tiny chips to edges, but generally good. In a custom red morocco-backed slipcase and chemise. *United Service*, vol. IV, New Series (November, 1890), pp. 519-20.

PORT ARTHUR

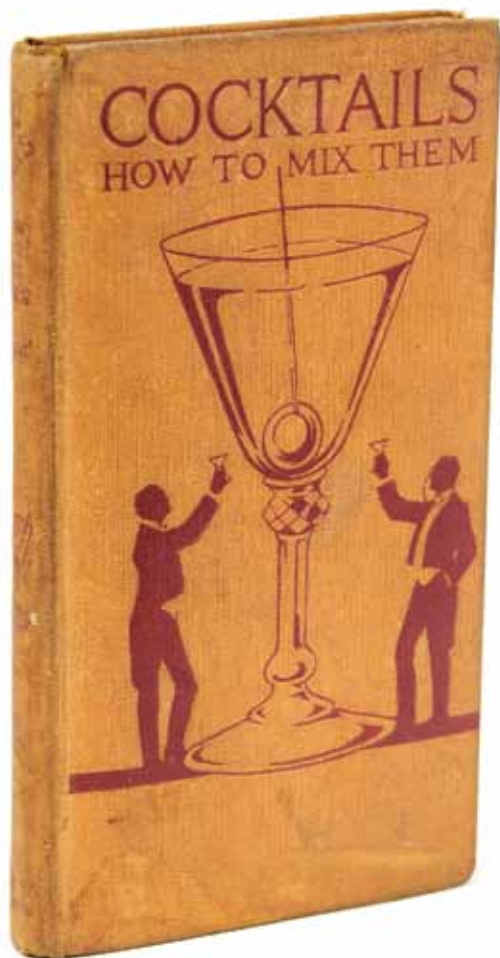
The Chinese government had contracted Krupp to fortify Port Arthur in the 1880s. They sub-contracted some of the work to a French syndicate where Thevenet was the chief engineer and Griffon the director of works. This panorama was evidently taken to commemorate the completion of the works and celebrate the Sino-French collaboration. Written in a calligraphic hand on the back is "Port Militaire de Port Arthur (Chine) Construit par le Syndicat de la Mission de l'Industrie française en Chine, 1887-1890."

The context is provided in the November 1890 issue of *United Service*: "When it became necessary with the establishment of a naval force to have also a great dock-yard and port of refuge and repair, there was great hesitation among the high Chinese officials, but ... Port Arthur ... was selected... It is situated almost at the extremity of the presqu'île of Leao-Tong, and thus commands the entrance of the Gulf of Petchili. The port is small, and defended by very heavy works, and the Chinese government has there established a torpedo school and depot, with shops for the repair of those means of offense, while great store-houses for general naval use are in progress of erection. The greatest part of the work, the building of a dry-dock on the eastern side of the port, has just been brought to a successful termination; and here again Frenchmen did the work, under the direction of M. Thevenet, engineer of roads and bridges. In this work he had to struggle against very considerable natural difficulties and obstacles."

Port Arthur, now Lüshunkou District, was first surveyed by Lieutenant William C. Arthur in 1860 during the Second Opium War. Its strategic value became rapidly apparent in the First Sino-Japanese War. The Port Arthur Massacre of Chinese soldiers and civilians was such that Japan was immediately threatened with war if they didn't relinquish the port back to China. The Chinese then leased it to Russia where once again the Japanese successfully captured it, this time as part of the Sino-Japanese War a decade later.

It's worth noting that upon their evacuation in 1896, Japanese forces entirely destroyed the docks completed by the French. Although many images of Port Arthur survive from the time of the Russo-Japanese War, far fewer remain from this period.

\$7,500



27

(COCKTAILS), [VERMEIRE], Robert. *Cocktails. How to Mix Them.* 112, [16, ads] pp. 12mo. London: Herbert Jenkins, 1922. First edition. Publisher's orange cloth stamped in red. Binding soiled and darkened, gutter cracked at half-title, sporadic foxing, some soiling along outer margin at rear of volume, previous owner's inscription on ffeep in pencil, "Love and Kisses George," and punch recipe in pencil on pp. 80-1. Noling, p. 348 (later printings only).

Scarce first edition of this important and popular cocktail manual, small but densely packed with recipes — including the first appearance in print of the Sidecar — with special attention given to the home bartender. The author, Belgian bartender Robert Vermeire, worked at London's Royal Automobile Club, the Criterion and Embassy Club, as well as bars in France and Belgium, including his own Robert's Bar. He was recently named one of the 25 Most Influential Cocktail Personalities by *Imbibe*.

\$1,250

28

COCTEAU, Jean. *Le Livre Blanc.* Frontispiece and 17 drawings by Jean Cocteau, each hand-colored by M.B. Armington, artiste-peintre. 11-¹/₄ x 8-³/₄ in. Paris: Editions du Signe, 1930. First edition with these illustrations, third edition of the text, no. 29 of 380 copies on Velin d'Arches (total edition of 440). Cream wrappers. Fine in original glassine.

\$1,250

(COMPUTER GAMES). *Faster than Thought: The Ferranti Nimrod Digital Computer. A brief survey of the field of digital computing with specific reference to the Ferranti Nimrod computer.* 12mo, Hollinwood, Lance: Ferranti Ltd, 1951. First edition. Original printed olive staple-bound wrappers, very occasional light pencil markings, else fine. In custom green clamshell cloth box, black gilt morocco spine label. A fine copy.

THE FIRST BOOK ON A COMPUTER GAME

The first book devoted to a computer game, available for purchase at the 1951 Festival of Britain, with the event's symbol printed on the upper cover.

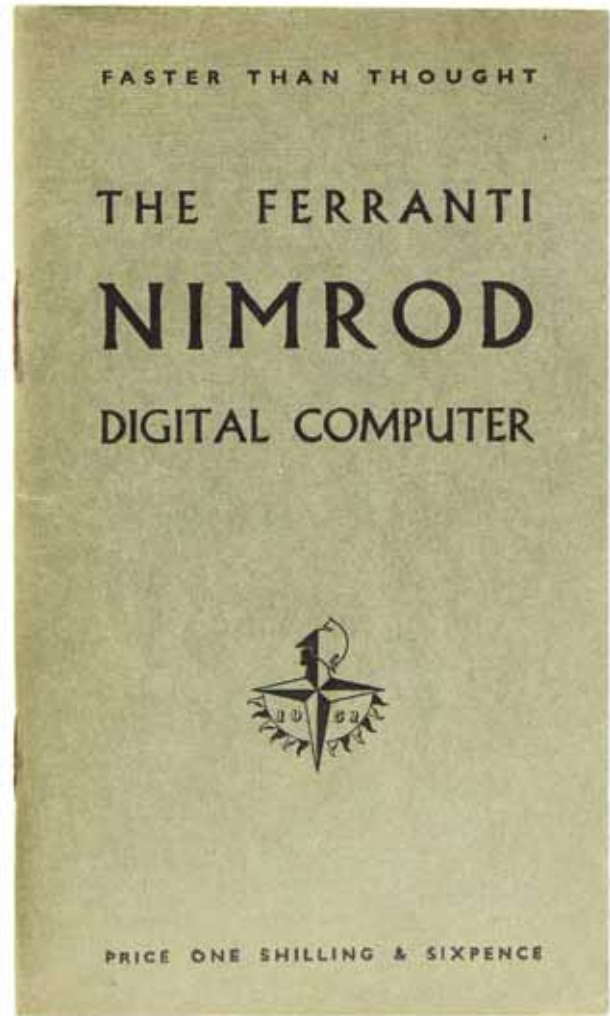
The Ferranti Nimrod was revealed to the public as part of the Science Exhibition and was the first machine built exclusively for the purpose of playing a game. It ran a digital version of the ancient logic game, Nim. At the exhibition, the enormous 12 x 9 x 5 foot machine was unveiled. The public was encouraged to play and among those in attendance was Alan Turing, who succeeded in beating the game to which the machine flashed the message "COMPUTER LOSES." Turing was an obvious candidate for the game, having published his landmark paper "Computing Machinery and Intelligence" the year prior.

The contents include a general introduction on how to play the game followed by details on the related emergent sciences of computing and artificial intelligence. As an indication of how early the language is, it should be noted that the term "memory" is mentioned only as an alternative the preferred term "storage."

Amid the instructions, the text emphasises that games are merely one example of the many applications of computers: "the theory of games is extremely complex and a machine that can play a complex game can also be programmed to carry out very complex practical problems ... very similar to those required to examine the economies of a country in which neither a state of monopoly nor of free trade exists" (p. 19).

OCLC locates only one copy in the United States, at the NYPL. Not listed in Hook and Norman.

\$7,500





30

DELAMONCE, Ferdinand-Pierre-Joseph-Ignace. Sixteen original watercolor drawings for an edition of the works of Virgil. Pen and black ink and gray wash on paper, each drawing 5-½ x 3-¼ in., with larger margins, ink register marks at top and bottom of ruled frame, drawings removed from their early mounts and re-mounted on acid-free paper, with original blue paper wrapper titled “de la Monce. Seize Dessins ... pour Virgile.” 8vo. n.p. [Paris: ca. 1714]. Fine, in custom brown morocco-backed clamshell box. Provenance: John Fleming (his sale, Christie’s, Nov. 18, 1988, lot 102). Kallendorf LW1714.1, LW1714.2 & FW1716.1.

Ferdinand Delamonce, architect and artist and son of the architect Jean Delamonce (1635-1708), was born in Munich in 1678 and spent much of his professional life in Lyon, where he died in 1753. “Il a dessiné, à Paris et à Lyon, des frontispices, des détails d’architecture, des vues de monuments qui ont été gravés par J.F. Cars, Scotin ...” (Benezit). The present suite of drawings, comprising dramatic and elegant renderings of scenes from Virgil, was engraved by Scotin to illustrate a 1714 edition of the works



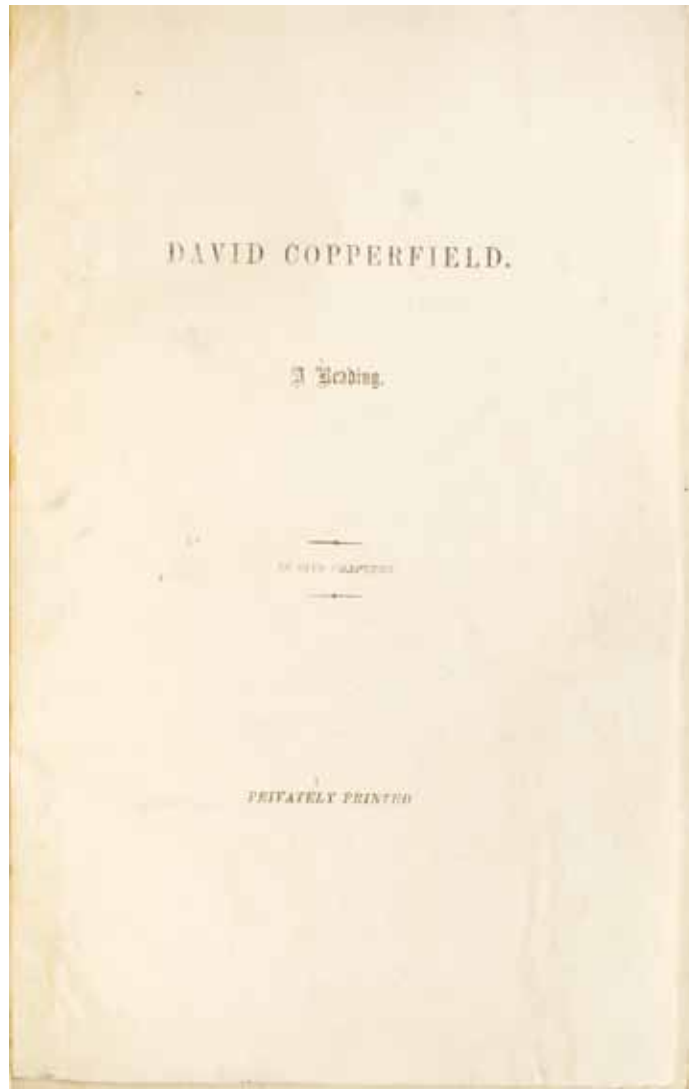
of Virgil printed in Latin by Jean-Joseph Barbou in Paris (*Publii Virgilii Maronis Operum editio nova*). Kallendorf, in his bibliography of the early editions of Virgil, notes both a 4 volume and a 1 volume issue of this edition — we find only one copy of this edition (the 1 volume issue), located in the Junius Spencer Morgan Virgil Collection at Princeton. The plates were used again for Barbou's 1716 French edition (*Les Œuvres de Virgile*, 6 vols.).

\$25,000

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

ONE OF TWO KNOWN COPIES: EARLIEST STATE OF DICKENS' SELECTIONS FROM DAVID COPPERFIELD

Dickens' public readings were among the legendary performances of the middle nineteenth century. "Dickens poured all his resources of his art and personality into these readings (his favourite always remained the adaptation from *David Copperfield*)" (Ackroyd, p. 902). He condensed the novel himself and selected passages relating to Dora Spenlow, whom he modeled upon Maria Beadnell, the love of his youth.



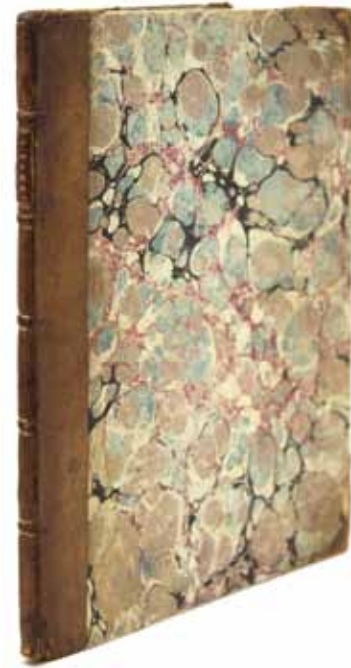
The present copy, from the library of distinguished Dickensian Herman LeRoy Edgar, is one of two known copies of the private printing ordered by Dickens. Dickens' own extensively marked and rewritten copy, from the library of Cortlandt F. Bishop (lot 566, \$4,100 in 1938), is now in the Berg Collection at the New York Public Library.

The title-page is identical in both copies, with the subheadings "A Reading" and "In Five Chapters" on separate lines. The present copy is untrimmed; the text begins at page [3], "Chapter the First.," and bears pencil corrections in the margins of page 11, one correcting the spelling of the word "his" and the other noting an extra space within the word "am" (both are corrected in the Dickens copy at the Berg).

Examination of the copy at the Berg reveals that it is printed on thicker wove paper stock, and that the sheets were trimmed by the binder; it contains an additional "Introduction" of twenty pages, numbered [i]-xx. The opening of this section is clearly derived from, and in fact partly printed from, the setting of type of the original Chapter the First, at pp. [3]-5, where large portions of text used in the "Introduction" are struck through. On p. [i] Dickens has written "in all, six chapters" and has corrected the chapter numbering throughout, so that the heading in type on page [3], "Chapter the First." is corrected by hand to Chapter "II." The present copy contains the earliest setting of Dickens' selection from *David Copperfield*. In the Ticknor & Fields authorized edition of the Readings, published in the autumn of 1867 (though dated 1868), *David Copperfield* follows Dickens' revised structure in six chapters.

Unique in this state, and with distinguished provenance.

\$45,000



32

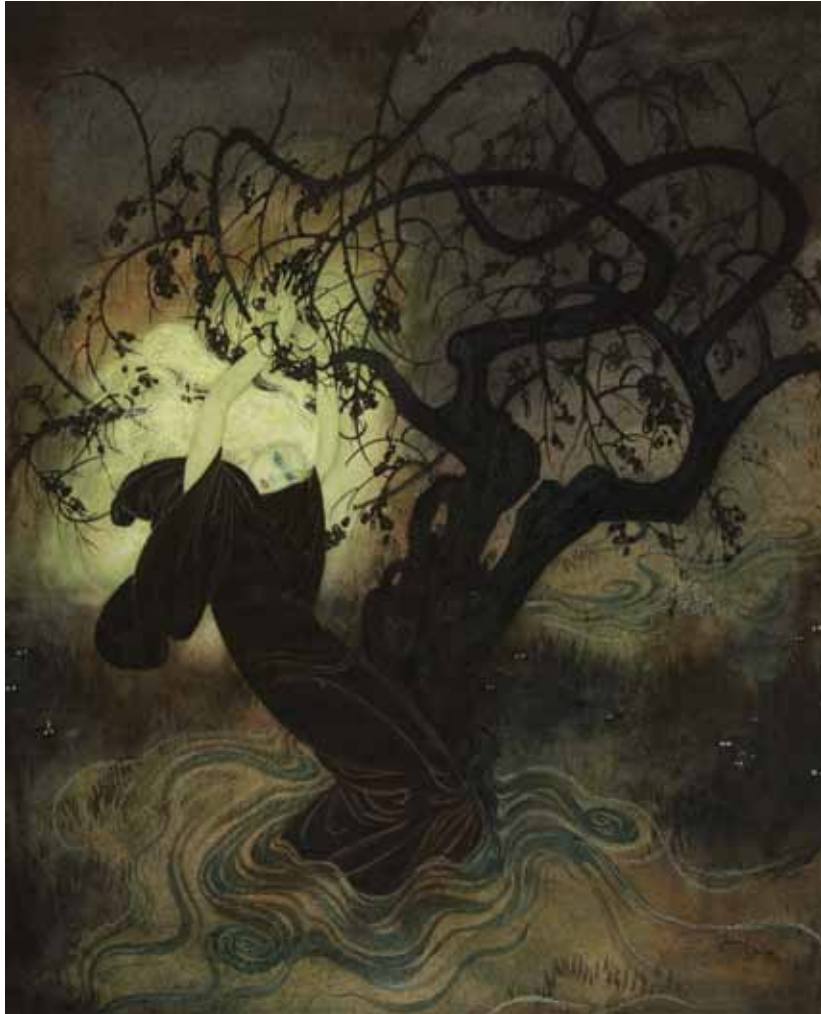
[**DRINKWATER, Lt. Col. John**]. *A Narrative of the Proceedings of the British Fleet, Commanded by Admiral Sir John Jervis, K.B. in the Late Action with the Spanish Fleet, on the Fourteenth of February 1797, off Cape St. Vincents ... 8 folding plates. 27, [3] pp. 4to. London: J. Johnson, 1797. First edition. Contemporary half calf over marbled boards, extremities rubbed, red morocco label to spine, gilt, bookplate removed from front pastedown. Cowie, 633.*

A lovely copy of Drinkwater's anonymous account of the battle of St Vincent. Drinkwater served on the *Minerva* under the command of Sir Gilbert Elliott and was an eyewitness to the battle. The *Minerva* wore Nelson's pendant as commodore and Drinkwater, aware that Nelson's contributions to the battle had been ignored in the despatches, sought to right the record here.

When the battle commenced, Nelson was stationed at the rear of Jervis's fleet onboard the *HMS Captain*. Aware that it would be some time before he could bring the *Captain* into action, he broke from the line and engaged three Spanish ships (the *San Josef*, *San Nicolas*, and *Santisima*). Assisted by *HMS Culloden*, they exchanged fire with the Spanish ships for an hour, suffering some damage, before Nelson was able to bring the *Captain* beside the *San Nicolas* and boarded her, forcing victory. While trying to assist her Spanish counterpart, the *San Josef* was also boarded by Nelson and also captured. By the end of the battle, this accounted for half the British prizes. Drinkwater's account is ably complemented by the eight folding plates showing different phases of the battle.

The author is best known for his participation in, and history of, the siege of Gibraltar. At the age of fifteen, he joined the army in 1777 as an ensign in the Royal Manchester Volunteers. With every expectation of being sent to America, the regiment was instead directed to Gibraltar and the garrison was besieged in June 1779 by France and Spain. Drinkwater took diligent notes throughout the four year siege and, once the regiment was disbanded, produced the now classic account which went through four editions in the first year of publication.

\$3,000



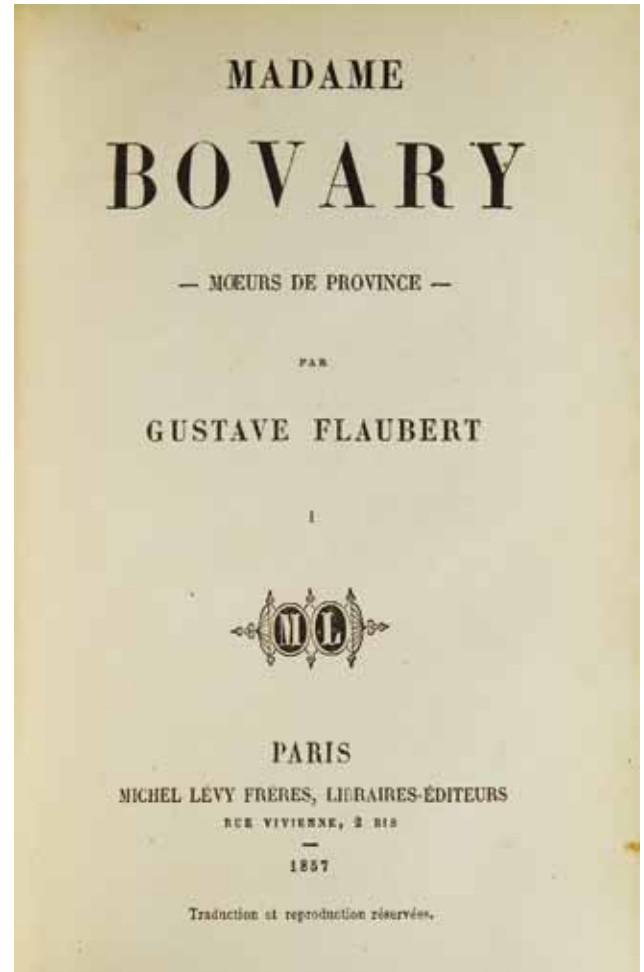
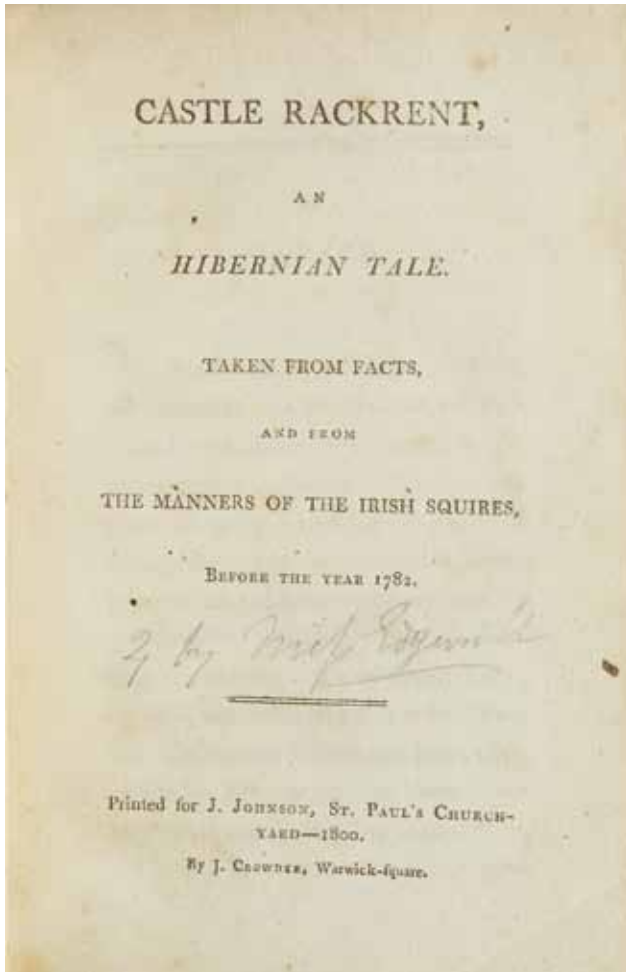
33

DULAC, Edmund. *The Buried Moon* (“In her frantic struggles the hood of her cloak fell back from her dazzling golden hair, and immediately the whole place was flooded with light”). Watercolor, pencil and ink, signed “Edmund Dulac 16” (lower right) and titled in his hand beneath. 12-⁵/₈ x 11 in, 1916. Matted and framed. Exhibited: Scott & Fowles, 1916 catalogue, no. 46 (“Lent by James G. Heaslet”). Literature: *Edmund Dulac’s Fairy-Book* (Hodder & Stoughton, 1916), p. 8; Hughey, *Edmund Dulac: His Book Illustrations*, no. 47.

Superb and striking original illustration for “The Buried Moon” from *Edmund Dulac’s Fairy-Book: Fairy Tales of the Allied Nations*, his 1916 collection of fairy stories from the different Allied lands, published by Hodder & Stoughton as their widely publicized Christmas gift book.

“This book received even more attention in New York than in England. The 15 illustrations formed the centerpiece of Dulac’s first American exhibition, when 70 of his works were shown during December 1916 at Scott and Fowles Gallery ... On December 3, *The New York Times Magazine* published a reproduction of ‘The Friar and the Boy’ and announced the opening of the exhibit with a detailed critique ... During this period of his work, Dulac had immersed himself in the artistic traditions of folklore. He was partly stimulated by his friendship with Yeats (whose interest in Celtic folklore was legendary)” (Hughey).

\$50,000



34

[**EDGEWORTH, Maria**]. *Castle Rackrent, An Hibernian Tale. Taken from Facts, and from the Manners of the Irish Squires, before the Year 1782.* [4], xlv, 182 pp. Small 8vo. London: Printed for J. Johnson, St. Paul's Churchyard ... by J. Cowden, Warwick-square, 1800. First edition. Quarter brown calf in period style, retaining original contemporary marbled paper over boards, black spine label. Ink note on verso of half-title (a few letters trimmed) in a contemporary hand. Sadleir 763; Wolff 1984; Garside 1800:30; Loeber E20.

THE ORIGINAL 'CASTLE RACKRENT'

Maria Edgeworth's first and most celebrated novel, which gave a name to the chronic mismanagement of Irish estates, and which made her a celebrity: "Byron, who met her in London in 1803, considered her simple and charming, and in Scotland Sir Walter Scott welcomed her warmly when she visited in 1823. Scott considered her descriptions of Irish characters inspiration for his *Waverley* novels. Jane Austen sent her a copy of *Emma*" (Loeber).

\$2,500

35

[**FLAUBERT, Gustave**]. *Madame Bovary. Mœurs de Province.* [iv], 232; [iv], [233]-490 pp., with title and half-title leaves to each part. 12mo. Paris: Michel Levy, 1857. First edition, "Senart" misspelling on the opening dedication leaf. Late nineteenth century quarter red morocco and cloth, bound without wrappers or ads. Light wear to tips. Carteret I, p. 265; *En français dans le texte* 277.

A handsome copy of Flaubert's unequaled, scandalous novel, for which the author was unsuccessfully prosecuted on the grounds of offending public morals and religion. Now recognized not only as a masterpiece of French and world literature, but as the novel most frequently associated with the birth of modernism.

\$4,000

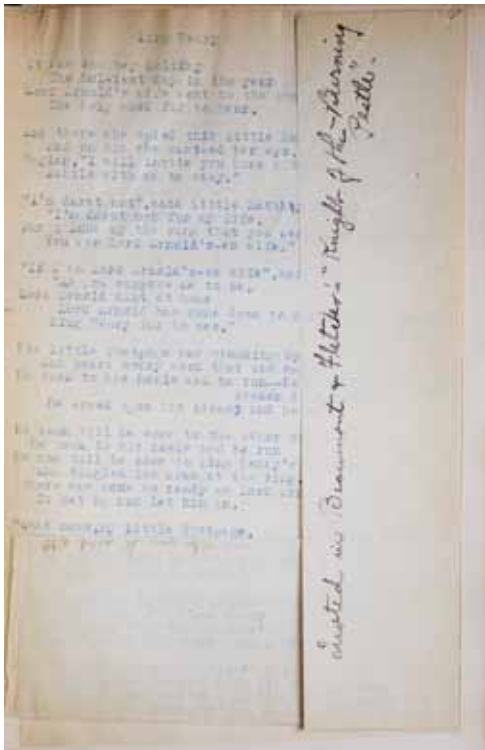
(FLORIDA) Album of 63 photographs of outdoor scenes in the Myakka Frontier, Peace River, and Fort Myers regions of Florida. 26 leaves with 63 mounted albumen prints, most 4-½ x 7-⅞ in., all captioned in ink. 4to. February-March, 1887. Recent red morocco and original red cloth over boards. One photograph with clean split across image, no loss. Some fading, generally fine and clear.

THE FLORIDA FRONTIER, 1887

Assembled by a party of men on an extended tour and hunting expedition in the area, the album documents numerous locations in southwest Florida in the period immediately following the extension of the Florida Southern Railroad into the Peace River region in 1886. All of the photographs are captioned in ink, and all but the first nine, which were taken at Interlachen (near Gainesville), relate to southwest Florida. The album includes scenes of the grounds of Charles Francis, Jr. at Interlachen, and the residence of Goerge Long; the railway station, an office car, and a street scene at Trabue; views of the Hotel Punta Gorda under construction; waterfront scenes along the Punta Rassa; views of Fort Myers; a Spanish fishing village; a "Cracker" family and their orange grove; Judge Ziba King and his house at Fort Ogden; scenes of the Myakka River, Bartow, and Zolfo Springs, and a number of hunting and camping scenes. Nineteenth century photographic albums of Florida are very scarce; the present album shows the rural landscape of southwest Florida at the dawn of the modern age.

\$10,000





37

(FOLK MUSIC) CAMPBELL, Olive Dame and Cecil J. SHARP. *English Folk Songs from the Southern Appalachians. Comprising 122 Songs and Ballads, and 323 Tunes, with an Introduction and Notes.* 1 map. EXTRA-ILLUSTRATED and annotated throughout, with additions being made up to at least 1930. xxiii, 341 pp. 8vo. New York and London: G.P. Putnam's Sons, 1917. First edition. Publisher's black cloth, titled in gilt. Spine ends and corners frayed, spine dulled, hinges cracked. Provenance: "Nancy" Anna Holmes Davis Richardson (1870-1945, ownership inscription "Nancy D. Richardson / 1919," and numerous notes and insertions); Margot Mayo (pencil note at front "ex libris Margot Mayo").

An important copy of the first edition of this seminal early work on folk music in America, with 28 typescript transcriptions of ballads and songs as performed by either Rachel Fogg or Nancy McAtee and recorded by Nancy D. Richardson for contribution to John Harrington Cox's *Folk-Songs of the South* (Cambridge, Mass.: 1925).

Nancy Richardson's record of the work of two "genuine old ballad singers" is a primary source. She passed on her transcriptions to John Harrington Cox who acknowledged how important they were in the preface to his *Folk-Songs of the South*, where he noted that "Mrs. Richardson ... made a unique contribution of some thirty ballads and songs, practically all of which were procured from two genuine old ballad-singers, Mrs. Rachel Fogg and Mrs. Nancy McAtee."

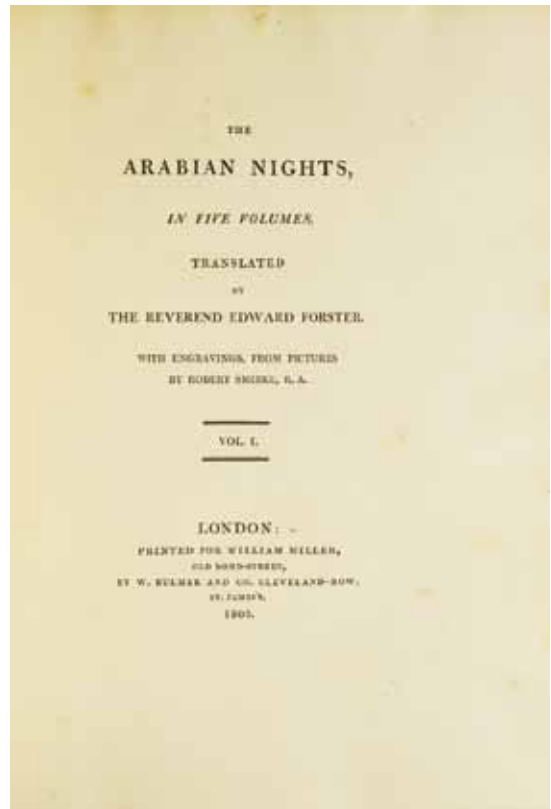
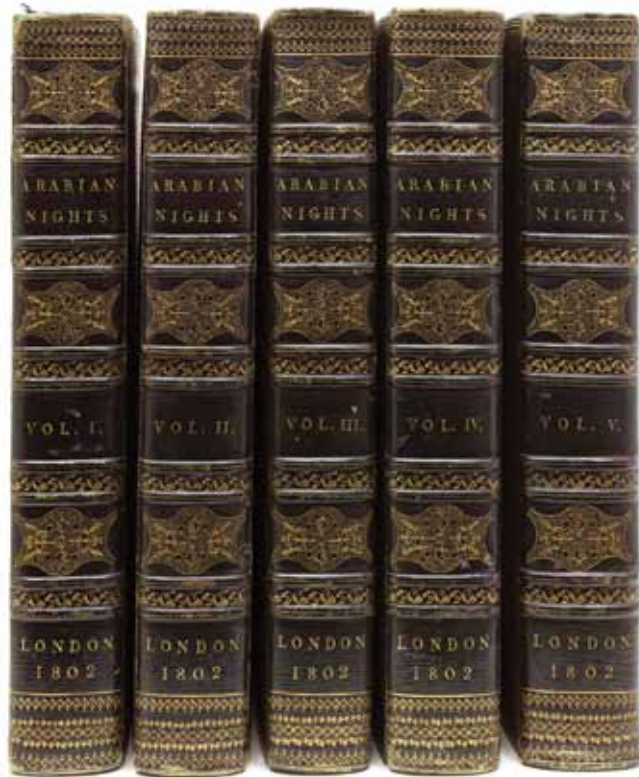
In the offprint "Nancy" Richardson describes Mrs. McAtee and Fogg as follows: "Two old minstrels are still living in [Clarksburg] a little town in the western foot-hills of the Alleghenies in West Virginia. Neither knows the other; but

... they sing many of the same old ballads, to the same old minor tunes. Mrs. Rachel E. Fogg moved here some twenty years ago from her childhood's home in Upshur County. It was sometime after I knew her before I discovered that she was an old minstrel in disguise, and then it was by chance ... she came trailing clouds of humor along with her. She was a little plump, with dark glossy hair, pink cheeks, and brown eyes made to twinkle and laugh. The adverse winds of circumstances have blown the clouds many times across her sky; but the sun was always there when they passed, and her laugh is easily called forth ... My other old minstrel, Mrs. McAtee, popularly known as 'Old Nance,' is the opposite in every way of Mrs. Fogg. She is tall, and thin and gaunt, and has led a hard life, — a life in which no one would suppose there had ever been or now was any song. But you never can tell, and her small deep-set bleary eyes twinkle as merrily as pretty little Mrs. Fogg's over the humorous parts of her song. She, too, was discovered by accident."

"Nancy" Davis Richardson, born in Clarksburg, W.Va., was a poet and collector of folklore, and the sister of John W. Davis (1924 Democratic party Presidential nominee, and Ambassador to the Court of St. James). The book subsequently passed to Margot Mayo an important figure in the "folk revival" movement in general and the American Square Dance in particular (see <http://squaredancehistory.org/items/show/655>).

A complete list of the transcriptions and extra-illustrations are available on request..

\$3,750



38

FORSTER, Edward, translator. *The Arabian Nights*. 24 hand-colored engraved plates before letters after Robert Smirke, with captions printed on tissue guards. lxi, [7], 385, [1]; [6], 432; [6], 405, [1]; [6], 461, [1]; [vi], 474 pp., including half-titles. 5 vols. 4to. London: Printed for William Miller ... by W. Bulmer and Co, 1802. Large paper copy. Contemporary full dark blue morocco, covers tooled in gilt with wide outer border built up from small circle tool and wavy lines composed of small solid square tool, stamped in gilt in center of covers with the crest of the Duke of Marlborough, spines in six compartments with raised bands, lettered in gilt in three, the rest richly gilt, a.e.g. Joints rubbed, heavy foxing to plates and printed tissue guards. Provenance: George Spencer-Churchill, fifth Duke of Marlborough, 1766-1840 (his sale, White Knights Library, lot 169, 7 June 1819); Henry Drury, headmaster at Harrow, 1778-1841 (with his signed note dated 1820 on ffep).

A finely bound large paper copy of the first Edward Forster edition, translated from the pioneering 18th-century French translation of Antoine Galland, the first European translation of the Nights. With distinguished provenance — sold at the sale of the 5th Duke of Marlborough's White Knights Library, and purchased by Henry Drury, classical scholar, headmaster of Harrow, and original member of the Roxburghe Club. Drury tutored Lord Byron at Harrow, and the two developed a close friendship. "Moore's *Life of Lord Byron* published several letters from the poet to his former tutor, written in affectionate terms and without much regard to the propriety later thought usual to preserve in a correspondence with a clergyman" (ODNB).

\$4,500

FRÉMONT, John C. Manuscript Document, signed ("J.C. Frémont"), as Governor & Commander in Chief of California, a blank Appointment to the Legislative Council.

1p. pen and ink on paper. 4to. Ciudad de los Angeles: January 22, 1847. Some old folds, very light soiling, old adhesion in lower blank margin, else fine, in half blue morocco folding case with gilt stamped blue morocco label on upper cover.

GOVERNOR FRÉMONT TRIES TO ESTABLISH CIVIL RULE IN CALIFORNIA

Rare and of historic importance, this document from Frémont's short-lived Governorship of California, during which time he attempted to establish civil rule in the new territory.

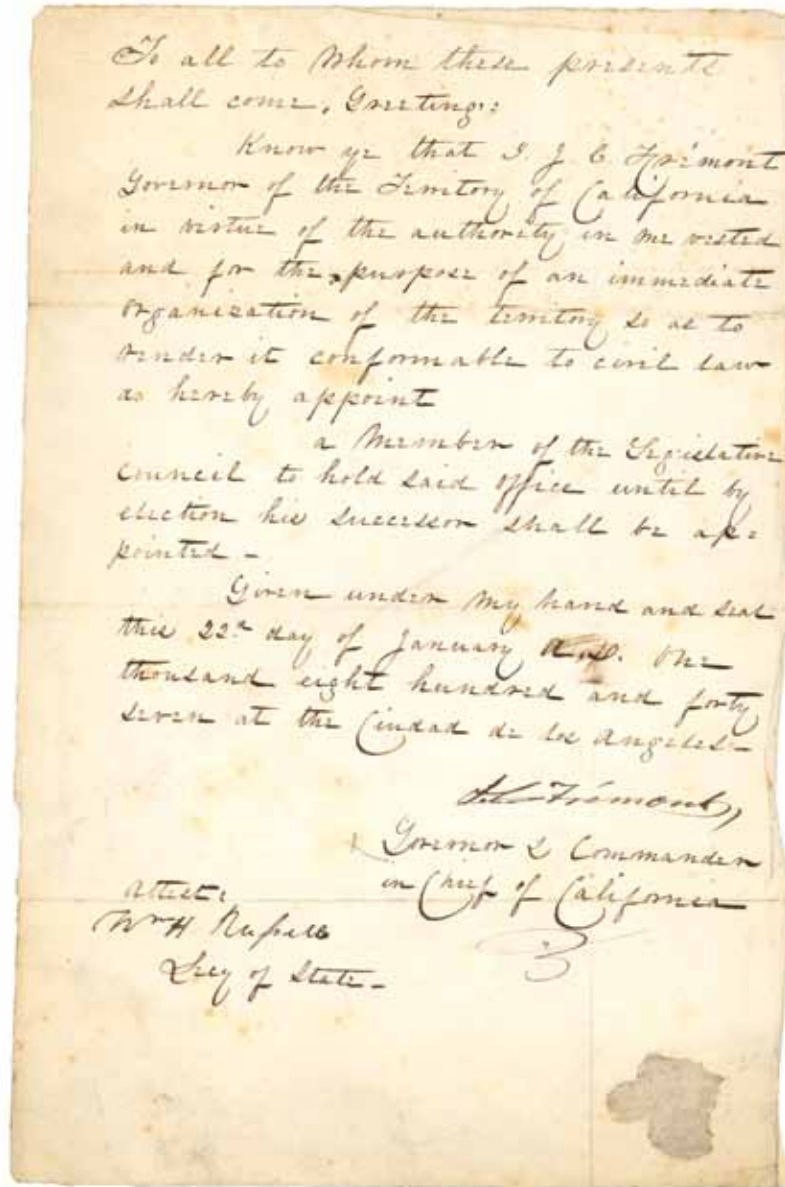
The document reads: "To all to whom these presents shall come, Greetings: Know ye that I, J.C. Frémont Governor of the Territory of California in virtue of the authority in me vested and for the purpose of an immediate organisation of the territory so as to render it conformable to civil law do hereby appoint a member of the Legislative Council to hold said office until by election his successor shall be appointed. Given under my hand and seal this 22nd day of January A.D. One thousand eight hundred and forty seven at the Ciudad de los Angeles. [Signed:] J.C. Frémont. Governor & Commander in Chief of California. Attest: Wm H. Naples Secy of State."

California had become an American Territory only 6 days prior, when, in a famous controversy, Frémont was appointed Civil Governor by Commodore Stockton. When orders were received shortly thereafter from Washington appointing General S.W. Kearny to the position, a serious conflict ensued between Stockton and Kearny. Frémont's refusal to obey orders from Kearny led to

his court martial, and, after a trial which lasted more than a year, he was eventually convicted of "mutiny," "disobedience to the lawful command of a superior officer," and "conduct to the prejudice of good order and military discipline," and he was finally sentenced to dismissal from the service. President Polk approved of the conviction for disobedience and mutiny, but remitted the penalty, and Frémont resigned.

This episode was followed by Frémont's famous expeditions to the Rockies, his campaign for the Senate, and finally his campaign for the Presidency as a Republican in 1856 — the first man, in fact, to run for the Presidency as a Republican. The Republicans heralded their first candidate, with the chant, "Free Soil, Free Labor, Free Speech, Free Men, Frémont." In a losing effort Frémont nonetheless captured 33% of the popular vote.

\$30,000





40

(GEHRIG, LOU) Autograph Letter in Japanese calligraphic script to Lou Gehrig, from “the Children of Japan.” Pen and ink on long folded sheet of paper. 36 x 7 in. [Japan: 1934]. Fine. Provenance: Jeffrey Quick of Whippany, N.J., son of Ruth Martin Quick, a friend of Lou Gehrig.

PRESENTED TO LOU GEHRIG FROM THE CHILDREN OF JAPAN

Gehrig barnstormed around Japan in 1934, joined by Babe Ruth, his manager Connie Mack and a dozen other players. Gehrig brought his wife Eleanor, intending the trip to be the first leg of their delayed honeymoon. Gehrig and Ruth were no longer on speaking terms, and an encounter between Eleanor and Ruth involving prodigious amounts of champagne and caviar in the slugger’s cabin further cemented the estrangement.

The present letter, written in Japanese and presented to Gehrig from “the children of Japan,” is a touching note offering good wishes to Gehrig’s mother, with whom he was very close.

Translation of the presentation letter:

Dear Mr. Gehrig:

I am very happy to learn that you are a good filial son to your Mom. I hear that fact from someone and read about it in a magazine. I like and respect my own Mother very much. So, I would like to give something from Japan to your Mom. I was thinking

and thinking, but I could not know what was a good and appropriate gift. After much consideration and thought, I decided it might be good to send your Mom the Nippon Shichi Fukujin or Japan’s Seven Lucky Gods. It is close to Christmas — your country. So these Seven Lucky Gods will bring many happinesses to your Mom. This is really a “tsumaranai mono,” not-so-fine a thing, a trifling thing of no major importance whatsoever. I wish some Japanese person in the US to explain to you about the Seven Lucky Gods. I hope you and your Mom will have a good fortune. I ask the Seven Lucky Gods to bring this gift to you. I am afraid the gift for your Mom is not so fine. Japanese children said to you, Mr. Gehrig, “yoroshiku” to say “hello” to you and your Mom. For a long time you have been active and working hard. Please come to Japan again. With your Mom! To have sightseeing. The children of Japan. November.

[With:] 3 books on Japanese culture and tourism from Gehrig’s library.

From the collection of Ruth Martin Quick, a former girlfriend of Gehrig who later became a very close friend of Gehrig’s mother, Christina. The collection included Gehrig’s jersey worn on the 1934 Japan trip (which sold for over \$500,000 at auction in 2011), a signed baseball, and other memorabilia.

\$2,500



41

(GOLD RUSH), BRUFF, J[oseph] G[oldsborough]. Letter to W.S. Burch describing life in the goldfields. Lithograph rebus letter measuring 11-½ x 18 in. Washington: August, 1856. First issue. Old folds, strengthened with archival tape, some minor chips, one small area faded. Henry Clifford, *The Mystery of the Rebus Letter of J. Goldsborough Bruff* (1992); *California's Pictorial Letter Sheets*, p. 25; cf. Kurutz, *The California Gold Rush* 93a.

REBUS LETTER DEPICTING LIFE IN THE CALIFORNIA GOLD RUSH

A rare and wonderful production by J. Goldsborough Bruff, the renowned artist and map-maker. Rebus letters have been extant since the middle ages when they were often used to denote heraldry. As we know them, they refer to the substitution of pictograms (purely for their phonetic value) for conventionally spelled words — a sort of visual pun. This example conforms with that held in the Bancroft with author's name misspelt "Godsborough" and the letter "a" omitted from "a [bill]-i-t" on the second page. It's presumably the first issue.

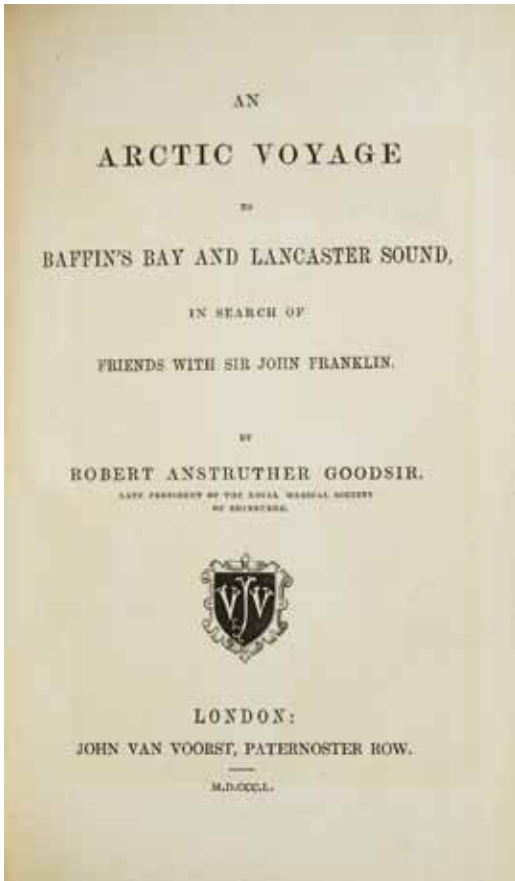
Born in Washington, D.C. in 1808, Bruff attended West Point, though resigned before graduating. He subsequently joined the US Bureau of Topographical Engineers and made maps including some of the territory fought over in the war with Mexico. Bruff was one of the "49ers" who traveled to California in the year after gold was discovered.

Kurutz describes his journey: "Bruff went to California with the intention of writing an overland guidebook ... [He] organized and commanded a party of sixty-six men called the Washington City and California Mining Association. His company left Washington, D.C. on April 2, 1849, and reached St. Joseph on April 27. From that point, they traveled to Fort Kearny and Emigrant's Pass. In Nevada, the company elected to follow the Lassen Trail and reached the Feather River on November 1. While recording what he saw in his journal in eloquent detail, Bruff also produced a series of sketches, diagrams, and maps unequaled in overland travel."

Here he reminisces about his old California friends and discusses his plans for a book on his gold rush adventures, all told humorously with the help of rebus symbols. For example, "I can serve you" is spelled out with pictures of an eye, a can, and a yew. He concludes the letter with a mining scene. It is addressed to his friend W.S. Burch "in San Francisco, or somewhere else in California, or in Oregon, or in the Sandwich Islands, or maybe in Japan."

Bruff's journals weren't published until after his death, and this rebus letter tells of at least one reason for the delay: "Manuscript and (papers) (R) in N. York; the publishers (will) (knot) publish it unless a (sale) is guaran(T)'d - So for the want of a few hundred names it has been kept (back)." OCLC locates copies at Bancroft and Beinecke.

\$4,500



GOODSIR, Dr Robert A. *An Arctic Voyage to Baffin's Bay and Lancaster Sound, in Search of Friends with Sir John Franklin.* Lithograph frontispiece, folding map. viii, 152, 8 (ads, "London, March 1850") pp. 8vo. London: John Van Voorst, 1850. Original slate blue cloth, spine sunned, corners bumped, some light toning, early ownership inscription to front pastedown. Very good.

PRESENTED TO SIR EDWARD PARRY

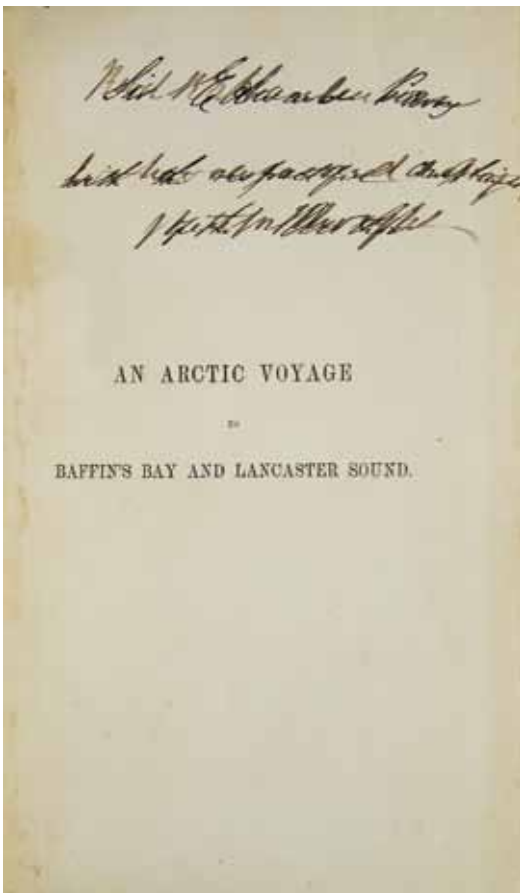
A major association copy of one of the earliest search for Franklin accounts. Inscribed in ink on the half-title (rendering illegible an earlier ink inscription beneath it): "Sir Edward Parry / with the respectful compliments / of the Author."

Although the eight-month voyage was nominally in search of Franklin, Goodsir's brother, Harry, served as assistant surgeon on the *Erebus* and this was the first of two voyages the author made in search of him. He states in the preface: "As year after year wore on, and still there came no intelligence," and thus joined William Penny as surgeon aboard the whaler *Advice* in 1849, in hopes of finding the missing Franklin Expedition.

"Sailing in company with the whaler *Truelove* (Captain Parker), the two vessels lay whaling off Pond Inlet, Baffin Bay, until an Eskimo report that Franklin and his men had been seen alive was brought to Parker. The expedition then entered Lancaster Sound but ice prevented them from passing beyond Brodeur Peninsula" (Scott Polar Research Institute website). The text is an edited extract from Goodsir's journal and includes much information on the Eskimos, as well as excursions to hunt polar bears and whales, then there are storms and shipwrecks and the Arctic landscape.

Robert Goodsir was a medical doctor and president of the Royal Medical Society of Edinburgh. The following year he served on the *HMS Lady Franklin* on the British Franklin Search Expedition, 1850-1.

\$6,500



GOULD, John. *Introduction to the Trochilidae, or the Family of Humming-Birds.* iv, 216 pp. 8vo. London: For the Author, 1861. First edition. Original green blindstamped cloth, title gilt to upper board, spine slightly darkened. A fine copy.

PRESENTATION COPY TO THOMAS HUXLEY

Presented by the great bird artist to the biologist and science educator. This volume links two vital figures in the study of Australian ornithology. The inscription reads: "Professor Huxley from the Author 22 March 67."

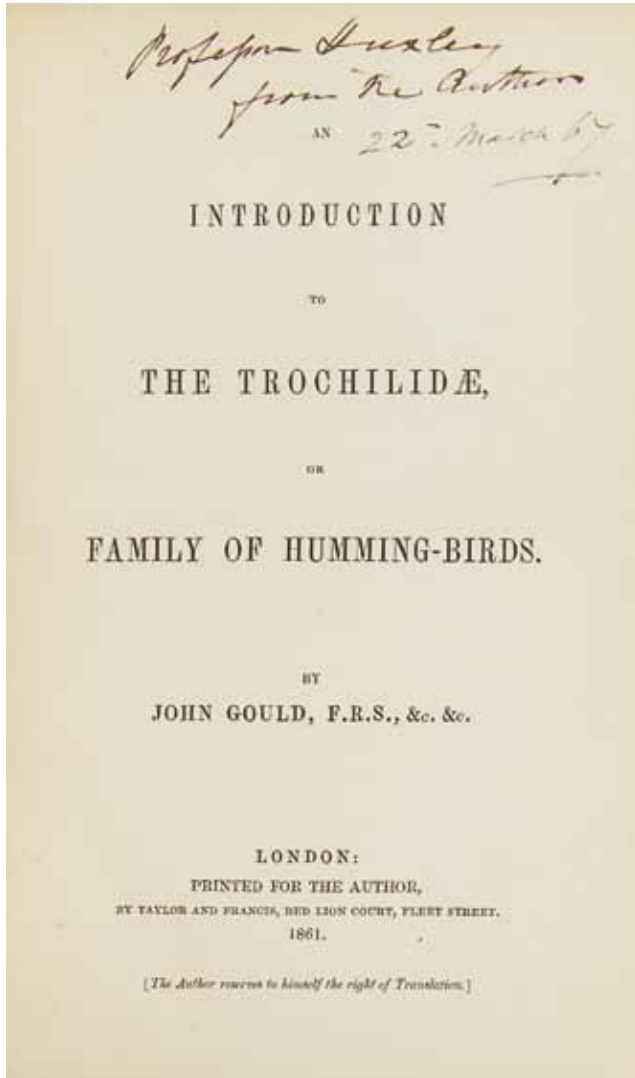
Having returned from the *Rattlesnake* voyage (1846-50), where Thomas Huxley served as assistant surgeon (and actually spent most of his time studying marine life), he became the professor of natural history at the Royal School of Mines and later president of the Royal Society. By 1859, Huxley had become not just a convert to Darwin's theory of evolution but its publicist. He spent the next eleven years of his life acting as "Darwin's bulldog," stridently advocating for evolution. His own interests as a naturalist were wide-ranging and included everything from marine vertebrates, to ethnology and anthropology.

In 1867 — i.e. at the time he received this volume — "Huxley's next evolutionary phase began ... He had been classifying birds on the basis of their palate bones at the Zoological Society, but after studying Ernst Haeckel's morphological approach to constructing 'phylogenies' (Haeckel's neologism) Huxley began drawing 'trees' of living gallinaceous birds. His work also showed an increasing biogeographic awareness: it was Huxley at this time who coined the term 'Wallace's line' to divide the Australian and Asian faunal zones" (ODNB).

This is, in fact, a revised introduction to Gould's monograph on the hummingbird to coincide with the publication of its final volume. It was printed at Gould's own expense and in limited numbers for friends and colleagues. It concludes with a Prospectus of the Works on Ornithology, and on the Mammalia of Australia.

An important association copy presented at a significant moment in Huxley's career.

\$2,000





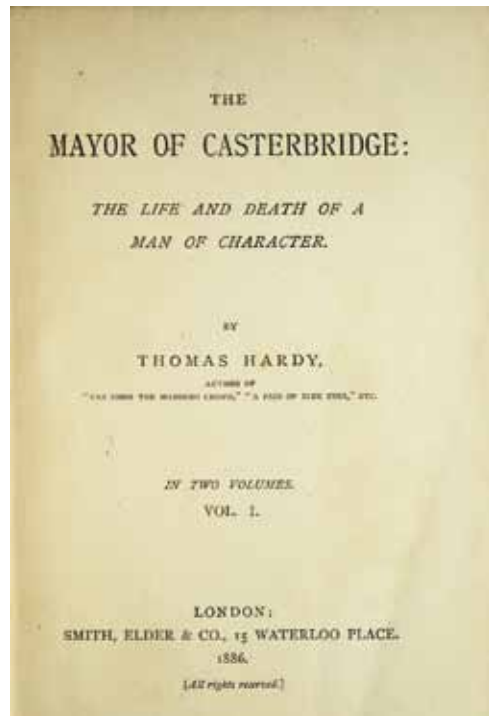
44

HANFF, Helene. Collection of 7 Postcards, 2 Autograph Letters, and 1 Typed Letter, all signed, to publisher/editor James H. Heineman. Various formats. New York: 1977-1988. Fine. With clippings regarding Hanff compiled by Heineman, and a copy of the playbill for the stage adaptation, inscribed by Hanff to Heineman.

‘CHARLES & DIANA ALSO CAME’

Fine collection of lively letters from the author of the celebrated *84, Charing Cross Road* (1970) to her good friend James Heineman, discussing her work, reviews, publicity, etc. In her first letter of June 21, 1977, she writes “Oh, God bless you for sending me the English paperback. Deutsch [publisher André Deutsch] (who is very poor, having no books out to speak of except ‘Jaws,’ — not to mention Galbraith’s latest & the sequel to ‘Jaws’) sent me two free copies, both of which friends walked off with, as they usually do, within a week ...” And in a postcard of April 24, ‘87, she writes, “... I was in London for a Royal Command performance of ‘84’ (film) before the Queen Mother. Charles and Diana also came & I met all three ... [signed] Cinderella.” And in response to a 1988 letter from Heineman complaining about old age, failing memory, etc., she writes: “there is NOTHING you can teach me about being 70, friend, I have diabetes, emphysema, poor circulation and arthritis in all my fingers AS WELL AS no memory ...”.

\$700

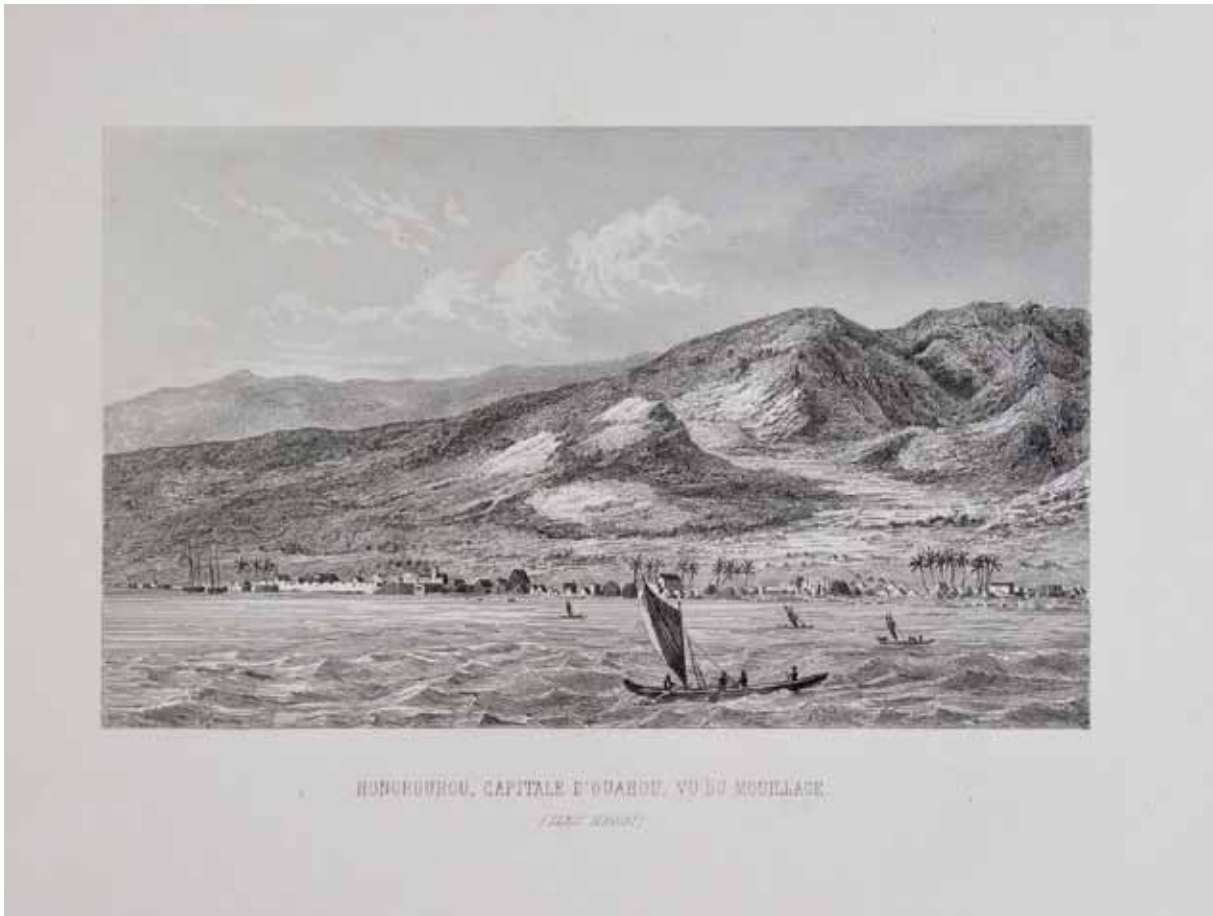


45

HARDY, Thomas. *The Mayor of Casterbridge: the Life and Death of a Man of Character.* [iv], 313, [1], [2, ads]; [iv], 312, [4, ads] pp. 2 vols. 8vo. London: Smith, Elder & Co, 1886. First edition. Publisher’s smooth blue cloth, blocked in black on covers and titled in gilt on the spine, gray floral endpapers. A very good copy, with light edgewear and scuffing to covers, bubbling to cloth on vol. I front cover. Bookplate of Roger H. West and his signature to half-titles. In custom blue cloth slipcase. Purdy, pp. 50-54; Sadleir 1111.

The first edition in publisher’s cloth of perhaps Hardy’s greatest novel — one of only 758 copies printed, of which just 600 were bound. In uncommonly fresh condition.

\$11,000



46

(HAWAII) HENRICY, Casimir. *Album Pittoresque d'un voyage autour de monde.* 25 engraved plates. viii pp. Folio. Paris: Administration [Imprimerie de Ch. Noblet, 1883]. Deluxe limited edition. Original pictorial cloth, elaborately gilt. O'Reilly & Reitman 10157; Forbes, 3535 & cf. 1298; not in Sabin; not in Ferguson; not in Borba de Moraes.

FRANCE THREATENS WAR ON HAWAII

Rare. A separately published and beautiful record of the voyage of the *Artémise* to the Pacific, being the second voyage (1837-40) commanded by Cyrille Theodore Laplace.

In addition to continuing French exploration in the Pacific, Laplace's second expedition also had a political aspect. In July 1839, he delivered a manifesto (really a threat of war) on the treatment of Catholics on Hawaii. Catholicism had been outlawed in 1819 by a newly converted protestant Queen, and as such Hawaiian Catholics had been imprisoned and tortured. Furthermore, in 1831, French Roman Catholic priests were deported. Sending Laplace was a significant intervention by the French and has since become known as the Laplace Affair. King Kamehameha III responded quickly to the threat of war with an edict on July 17, and paid \$20,000 compensation for the deportation of priests and donated land for a church.

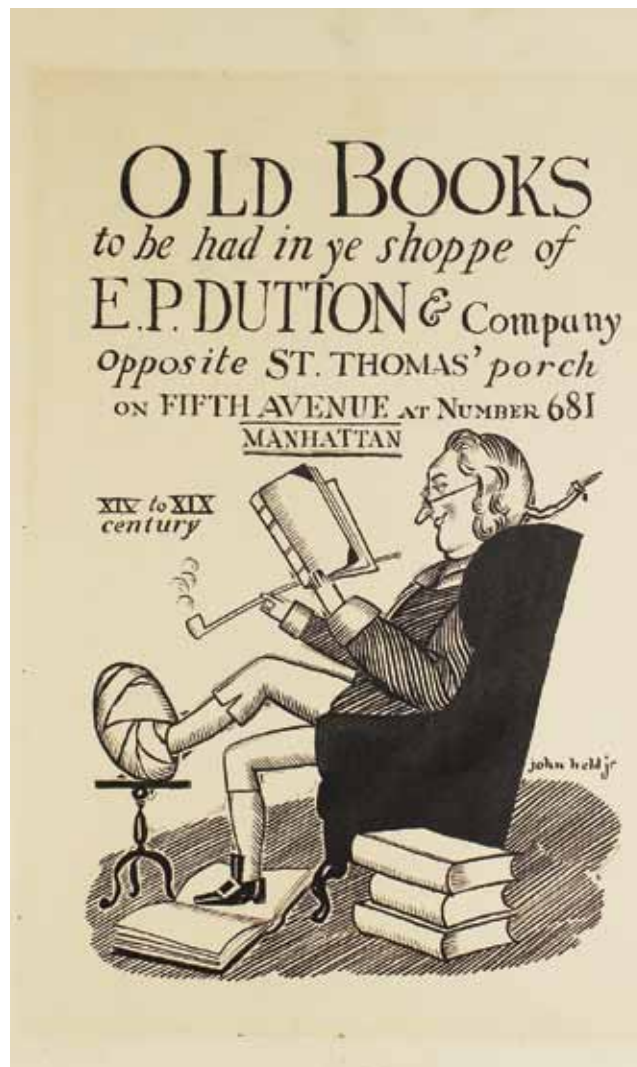
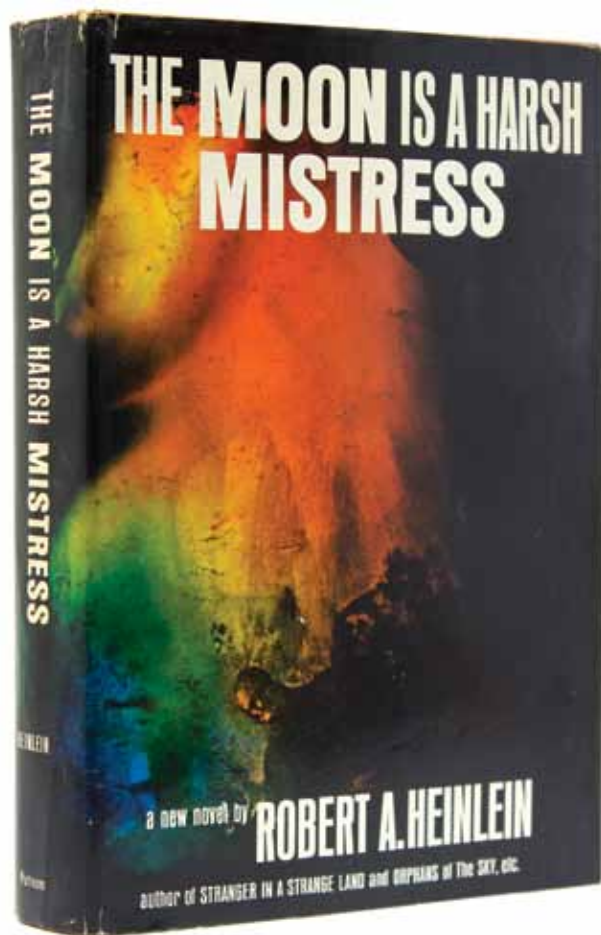
Forbes (1298) on the official account states: "This voyage of the *Artémise* is of great importance for the part it played in the expansion and consolidation of French interests in the Pacific Ocean. The objectives of this voyage were to advance wherever possible French political and commercial interests in the Pacific, particularly with regard to Tahiti and Hawaii ..."

The official account was published in 1841-54. This is a reissue of the plates in a "deluxe limited edition evidently assembled with the aid of Edmond Paris who [served as lieutenant on the voyage and later became] ... a distinguished admiral. Some authorities consider the plates better printed in this edition than in the Laplace text. It has always been a very difficult work to obtain and is found in surprisingly few collections of Pacific voyages" (Forbes, 3535).

The work begins with an account of the voyage, describing each port of call, noting customs and manners of the local inhabitants along with information on their natural history. The plates, on large paper and very clean here, depict scenes from the entire trip, though understandably it focuses on the Pacific: Tahiti, Hawaii, Macao, Manilla, Van Diemen's Land, Colombo, Calcutta, Bombay, Peru, Chile and Rio de Janeiro.

OCLC locates 5 copies: SLNSW, Turnbull, BL, BnF and Pretoria. Apparently there are no copies in America.

\$8,250



47

HEINLEIN, Robert A. *The Moon Is a Harsh Mistress.* 8vo. New York: G.P. Putnam's Sons, [1966]. First edition. Terracotta cloth. A fine copy in near fine, fresh and bright unclipped dust jacket (three tiny splits at head of spine, no loss). Currey, p. 233; *Anatomy of Wonder* (2004) II-512; *Survey of Science Fiction Literature*, III, pp. 1439-43.

Heinlein's classic story of the revolt of the colony of Luna against the Earth, in superior condition.

Winner of the 1967 Hugo Award for best novel.

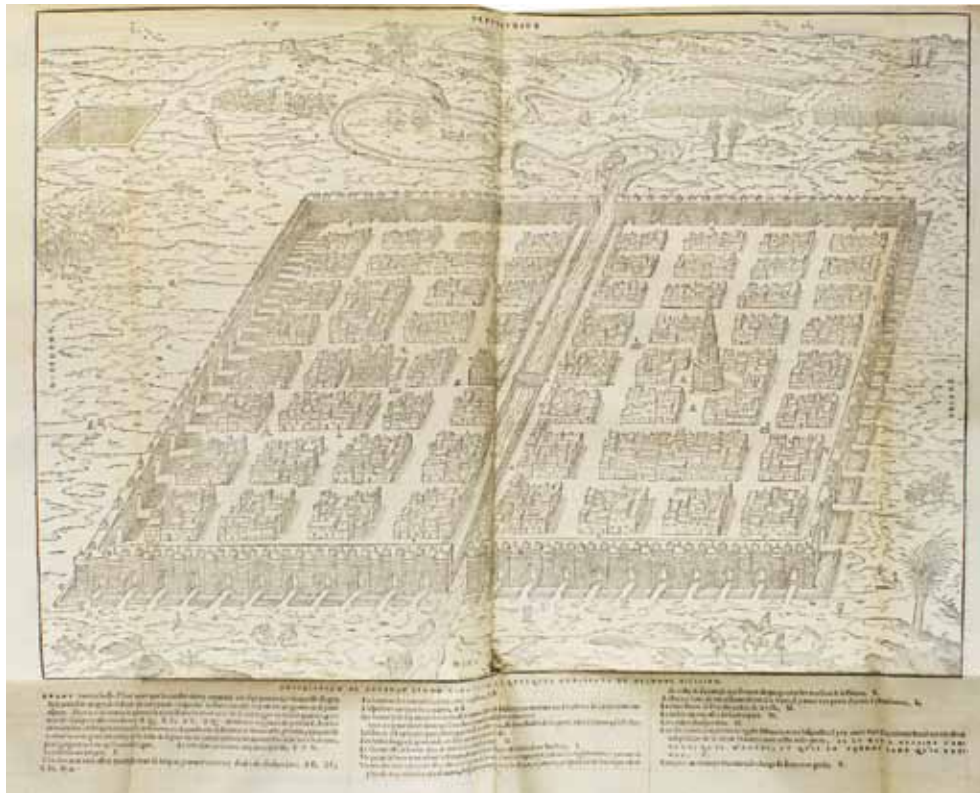
\$5,000

48

HELD, John, Jr. "Old Books to be had in ye shoppe of E.P. Dutton & Company." Pen and ink on board, signed "John Held Jr" (lower right). 12 x 8 in. New York: ca. 1920s. Matted. Fine.

Original artwork by John Held, Jr. for an advertisement for the rare bookselling division of E.P. Dutton & Company, "Opposite St. Thomas' porch on fifth Avenue at Number 681 Manhattan."

\$3,000



49

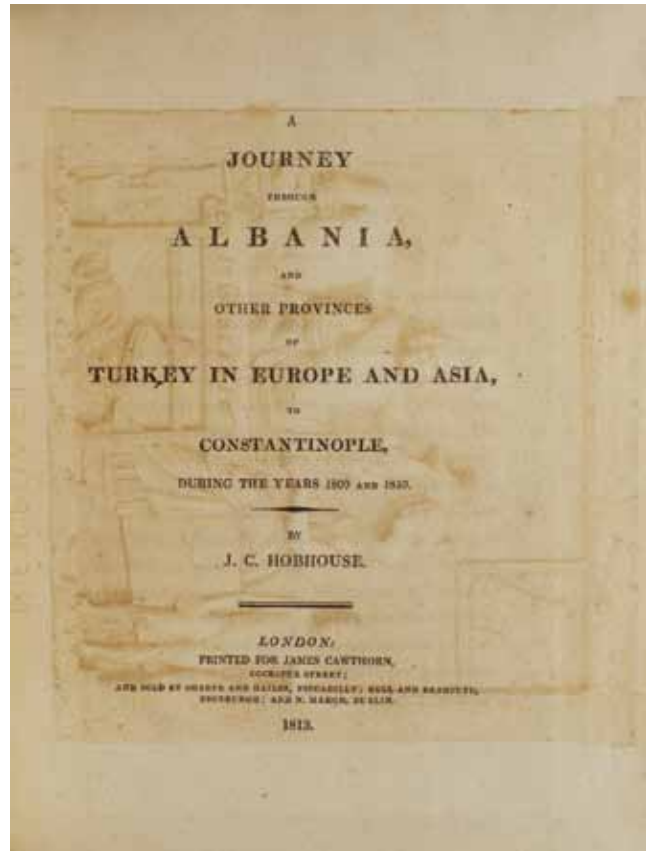
HERODOTUS. *Herodoti Halicarnassei Historiarum libri IX* [Title in Greek and Latin] ... *editio secunda*. Title in red and black, printer's device on title, margins hand-ruled in red. Text in Greek with facing Latin translation by Lorenzo Valla. 4 folding plans, three with Latin text, one with French text. Folio. [Geneva]: Excudebat Henricus Stephanus [i.e., Henri Estienne], 1592. Second Estienne edition [first Estienne was 1570, but without the Latin translation by Valla]. Brown morocco stamped in blind and gilt, a.e.g. by the French Binders. Title-page a little dusty, neat ownership inscription on title of "G[eorge] C[oo]per Abbs" of the University of Oxford, and the signature of William Lancaster ("Guil. Lancaster," 1649-1707), vice-chancellor of Oxford; some marginal toning to text, and an occasional stain, otherwise a remarkably fine and attractive copy, with the Kalbfleisch morocco ex-libris on the front pastedown. Adams H398; Brunet III, 122; Schreiber 22.

Lovely copy — complete with all of the frequently missing plates — of the father of modern history's immortal classic as magnificently printed by Henri Estienne of the great family of printer-scholars in this (first-ever?) bilingual edition. One of Estienne's most famous books, in fact was his 1566 printing of Herodotus in Latin, with a controversial, highly satirical apologia by Estienne which offended many churchmen and got him arrested.

With an appropriately distinguished scholarly provenance of owners associated with the University of Oxford.

\$4,500





50

HOBHOUSE, John C. *A Journey through Albania, and Other Provinces of Turkey in Europe and Asia, To Constantinople, during the Years 1809 and 1810.* With two folding maps of Albania, and the Western Half of the Hellespontine Phrygia and twenty-five plates (seventeen in color and seven double-page). xix, [1], 1152, [2] pp. 4to. London: James Cawthorn, 1813. First edition. Contemporary calf, ornately gilt; rebacked with original spine laid down. Extremities worn; spine leather coming away. Contemporary bookplate on front pastedown. Light foxing to one map, otherwise quite clean and fresh internally. Good with very good contents. Abbey, 202; Blackmer, 821; Atabey, 584.

BYRON'S FIRST VISIT TO GREECE

A handsomely illustrated account of a trip through southern Europe and Albania. Notably, Hobhouse was accompanied on this trip by Byron and thus records the poet's first visit to Greece. It is of "great interest not only for the light it sheds on an important period in the poet's life, but also for Hobhouse's detailed accounts of ethnographical and topographical material and his description of Ali Pasha's court" (Blackmer).

"At Cambridge Hobhouse founded a whig club and became the close friend of Byron, with whom in 1809 he travelled across Portugal and Spain to Gibraltar. From Malta he and Byron were encouraged by English naval and diplomatic intelligence to travel into Albania, where they stayed with Ali Pasha from 19 to 23 October 1809; an English naval force meanwhile took over most of the Ionian Islands, a fact on which Ali congratulated them. They then went into Greece, where they were surprised to discover considerable anti-Turkish feeling among the inhabitants. They based themselves in Athens, visiting Marathon on 24 January, and then went via Smyrna to Constantinople, where they attended an audience with Sultan Mahmoud II on 10 July. On 31 October 1809 Hobhouse recorded in his diary, 'Byron is writing a long poem in the Spenserian stanza'—the first reference to *Childe Harold's Pilgrimage* (BL, Add. MS 56527, fol. 65r) ... *A Journey through Albania, and other Provinces of Turkey*, went through two printings. It is notable for its final section, about the aspirations and failures of Sultan Selim III. The book brought him a fellowship of the Royal Society in 1814" (ODNB).

This copy was owned by Abraham Wildey Robarts, member of parliament for Maidstone (1818-37) and bears his bookplate to the front pastedown.

\$5,000

51

(HOCKNEY, DAVID), SPENDER, Stephen. *China Diary*. With the original folding five-color lithograph ("Red Square and the Forbidden City"), signed in pencil by Hockney, loose in printed card sleeve; book with 158 illustrations, 84 in color. 8vo. London: Thames & Hudson, 1982. First edition, WITH AN ORIGINAL LITHOGRAPH SIGNED BY DAVID HOCKNEY. One of only 1000 copies signed by Spender and Hockney. Bound in publisher's original red cloth gilt, original card slipcase with printed label.

Original 5-color hand-drawn lithograph drawn on 1 lithographic stone and 4 aluminum plates on Somerset satin-finish mould-made rag paper, folded 3 times to form four paper panels, each 24 x 18 cm.

\$3,000



52

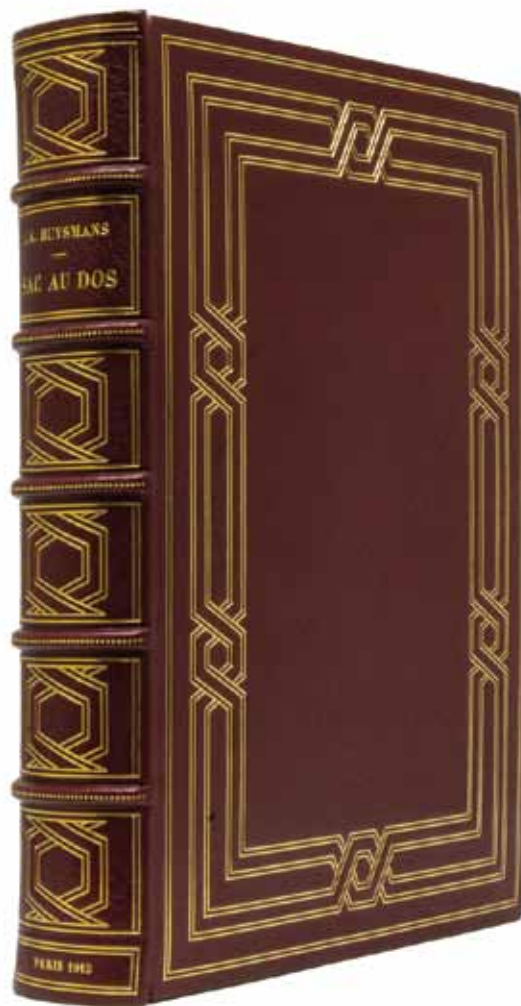
[HOWARD, Mary]. *Ocean Flowers and Their Teachings*. Engraved frontispiece with bouquet of made up of small seaweed specimens, 38 other mounted specimens of sea-weeds, corallines and sponges, and zoophytes. [ii], iv, 146, [2, ads] pp., with erratum slip at rear. 8vo. Bath: Binns and Goodwin, 1846. First edition. Publisher's deluxe binding of full brown morocco, covers and spine blocked in gilt with title and emblematic design of ocean flora. Binding rubbed, frontispiece and title-page darkened, offsetting from mounted specimens, a few specimens partially defective.

WITH 38 MOUNTED SPECIMENS

A most unusual work, part poetry anthology, Christian apology, and scientific atlas, and influenced by William Paley's synthesis of science and religion in *Natural Theology*; illustrated with 38 mounted seaweed and algae specimens with accompanying letterpress text presenting "writings of as great a variety of approved authors, as the size of our volume would allow ..." (Preface). Poets Byron, Cowper, Milton, Johnson and Wordsworth are quoted along with scientists Darwin, Herschell and Hooker. A scarce work, with a handful of institutional copies, and ABPC finding only one copy at auction in the last 30 years.

\$2,250





53

HUYSMANS, Joris-Karl. *Sac au Dos*. Compositions et Gravure Originale de Barlangue. Etched plates in 6 states, many signed in pencil by the artist, 20 ORIGINAL PENCIL DRAWING STUDIES for the illustrations, an additional 14 leaves of sketches and studies, some double-sided, all bound in at rear. Original prospectus bound in at rear. [xii], 79, [3] pp. 4to. Paris: Librairie de la Collection des Dix, A. Romagnol éditeur, [1913]. "Exemplaire unique avec les Croquis." Full contemporary red morocco, covers gilt with interlocking strapwork border, spine with raised bands, lettered in gilt in one compartment, tooled in gilt with strapwork design in the rest, red morocco doublures with inlaid maroon morocco border, moiré endpapers, a.e.g., by E. Maylander, in matching morocco-tipped slipcase. Fine.

UNIQUE COPY WITH 20 ORIGINAL DRAWINGS, PLATES IN 6 STATES AND ALS FROM HUYSMANS

A unique copy, elegantly bound, with plates in 6 states, and original studies and sketches for the the plates by Barlangue bound-in. In addition, bound-in at the front is a two page Autograph Letter, signed ("J.K. Hüysmans"), dated Paris, 27 Janvier 1902, praising 3 works of Victor Hugo — *Les Misérables*, *Les Travailleurs de la mer*, and *L'Homme qui rit* — as among the greatest works of French literature: "Un volume suffirait à peine pour t'achever d'analyse et de montrer la force et l'ampleur de l'oeuvre d'Hugo ... "; and two Autograph Letters, signed ("Gustave Coquiot"), the author of the Preface, to one M. Decraver, concerning the Preface and this unique copy.

\$9,500



JOHNSON, Charles. *A General History of the Pyrates their Robberies and Murders, as also Their Policies, Discipline and Government. From their First Rise and Settlement in the Island of Providence.* Engraved frontispiece. [viii], 248 pp. 8vo. Dublin: J. Watts, 1725. First Dublin edition. Nineteenth-century blind-stamped calf, spine gilt, some minor restoration, discreet library stamp to verso of title-page. Not in Moore; Sabin, 36189. Provenance: this copy formerly belonged to the Earl of Latham and later Hugh Selbourne (with his stamp).

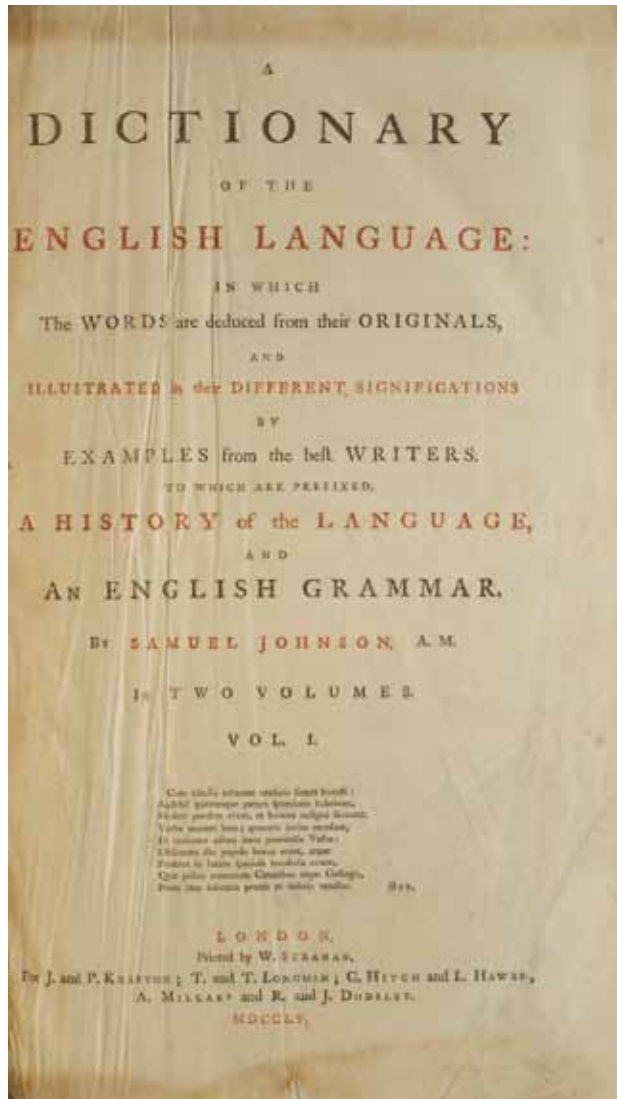
A handsome copy of this influential work on pirates. The work was once attributed to Daniel Defoe, but the true author's name has yet to be confirmed.

In a sense Johnson's work acts as a sequel to Exquemeling, yet it is in this work that the foundations of pirate-lore are established: wooden legs, eye patches and the Jolly Roger all make their first appearance here. We are introduced to characters such as Blackbeard, Calico Jack, and Bartholomew Roberts — names which influenced the likes of Robert Louis Stevenson and J.M. Barrie, to name just two. Furthermore, in relating these lives, "this rare work embodies many items relating to the Colonial History of British America, nowhere else extant" (Sabin).

In addition to the biographies of fourteen pirates (including Anne Bonny, the Irish female pirate), accounts of their exploits in South America, the Caribbean, and the east coast stretching from New York to Newfoundland, the work concludes with "A short Abstract of the Statute and Civil Law in Relation to Pyracry."

The rare Dublin edition, published a year after the first London. This has the portrait of Blackbeard as the frontispiece. ESTC locates a single copy at Johns Hopkins; we find another at the National Maritime Museum.

\$4,500

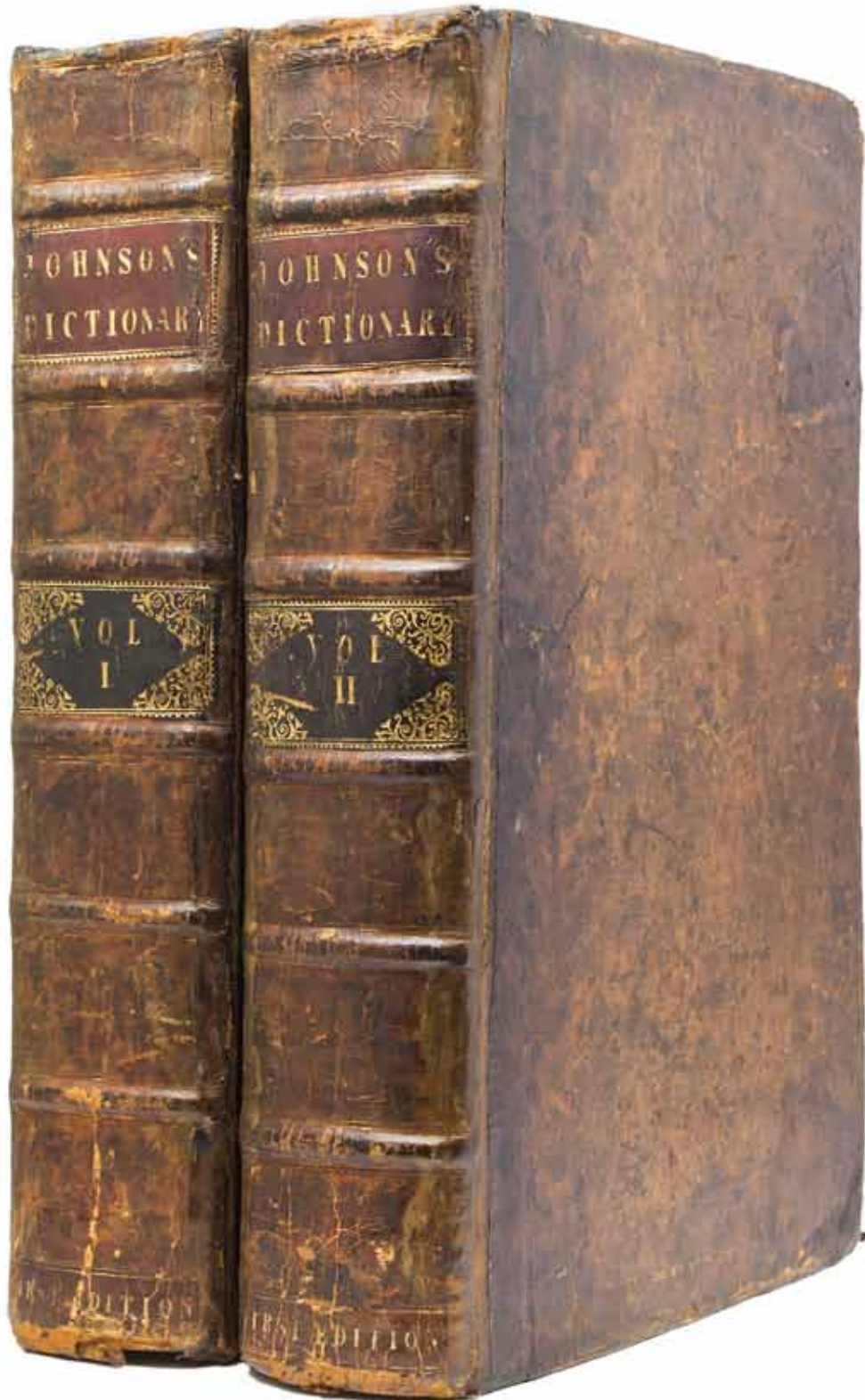


55

JOHNSON, Samuel. *A Dictionary of the English Language: in Which the Words are Deduced from Their Originals, and Illustrated in Their Different Significations by Examples from the Best Writers.* Title pages printed in red and black. Text printed in two columns. 2 vols. Folio (407 x 248 mm.). London: Printed by W. Strahan, for J. and P. Knapton; T. and T. Longman; C. Hitch and L. Hawes; A. Millar; and R. and J. Dodsley, 1755. First edition. Contemporary calf gilt. Rebacked, retaining original backstrips, endpapers renewed. Corners somewhat worn, title-pages creased (vol. I with blank lower outer corner restored); occasional foxing (at times pronounced), chiefly in first volume, scattered light stains and early marginalia. Old repairs to last 3 leaves of vol. II (margins of 31B; three portions of 31C costing approx. 30 words; and small repairs on terminal leaf costing 5 words). Sound, generally clean, sturdy and attractive. Very good. Cloth slipcases. Courtney, pp. 54-5; Chapman & Hazen, pp. 137-8; PMM 201; Rothschild 1237; Fleeman I, p. 410; Slade & Kolb, *Johnson's Dictionary*, pp. 105-113.

First edition of “the most amazing, enduring and endearing one-man feat in the field of lexicography” (PMM). Strahan’s ledger shows that a printing charge was made to the proprietors of the *Dictionary* at least as early as December, 1750. By the beginning of 1753, Johnson had resolved his differences with booksellers, and progress became more rapid, though he did not start the second volume until April, 1753. The *Dictionary* was officially published on April 15, 1755, in an edition of 2000 copies, and sold at the high price of £4-10s-0d.

\$20,000





56

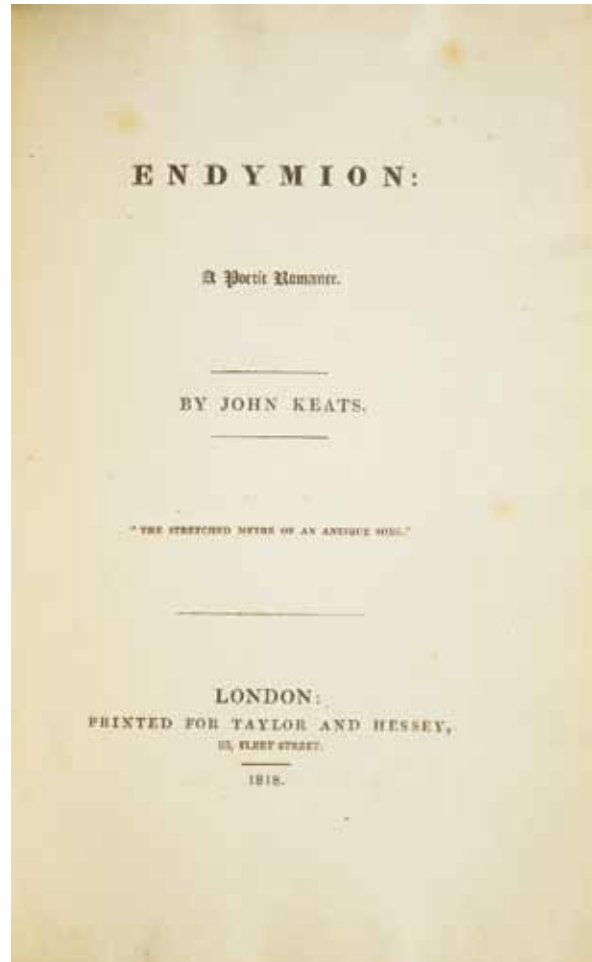
KAUFFER, E. McKnight. *Don Quixote de la Mancha*. Original illustration art for the Nonesuch Press edition. 10-½ x 8 in. on a larger sheet. 1929. Published opposite p. 402 in volume II of the Nonesuch edition, 1930. Some toning to sheet, fading of the background wash. Cloth portfolio, paper spine label.

Depicting Don Quixote on horseback and the head of Sancho Panza in the foreground.

Inscribed at foot of image, "For B— with my best wishes, E. McKnight Kauffer, 1929."

With a copy of the published book, 2 vols., near fine in original slipcase.

\$1,000



57

KEATS, John. *Endymion: A Poetic Romance*. Half-title present; single line errata on a6r; bound without advertisement leaves. ix, [3], 207, [1] pp. 8vo. London: Printed for Taylor and Hessey, 1818. First edition, second issue (with the printer's imprint T. Miller, Printer, Noble street, Cheapside); inserted five-line errata. Nineteenth century quarter tan polished calf and green marbled paper over boards. Rebacked, ffep detached, some light foxing, generally a clean copy, very good overall. Half morocco slipcase. MacGillivray 2.

'... A JOY FOREVER'

Attractive copy of Keats' second book, his immortal poem whose first line is "A thing of beauty is a joy forever ..." So savage and malevolent were the reviews of this poem by *Blackwoods* and the *Quarterly* ("Lockhart found it exquisitely funny that an apothecary, a fellow who confessedly knew no Greek, who had to read Homer in a translation, should venture on a classic theme" — MacGillivray), that Keats' supporters thereafter blamed the reviewers for Keats' early death.

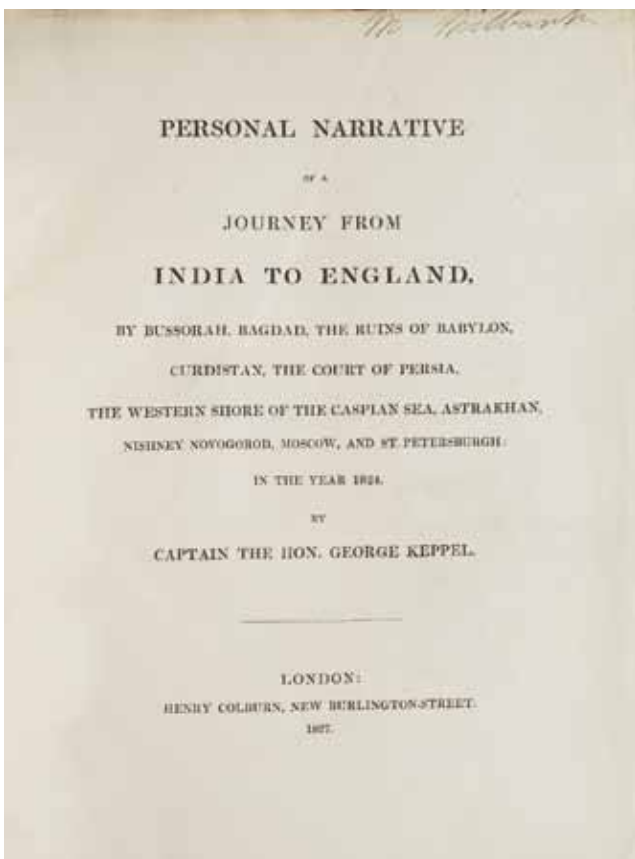
\$6,500

KEPPEL, George. *Personal Narrative of a Journey from India to England, by Bussorah, Bagdad, the Ruins of Babylon, Curdistan, the Court of Persia, the Western Shore of the Caspian Sea, Astrakhan, Nishney, Novogorod, Moscow, and St. Petersburg: in the Year 1824.* Three hand-colored aquatint plates (including frontispiece) and a folding map; illustrations in text. xii, 338 pp. 4to. London: Henry Colburn, 1827. First edition. Contemporary polished green calf, boards elaborately ruled and tooled in gilt, spine gilt with raised bands and gilt morocco label, gilt inner dentelles. Spine ends worn, corners bumped, hinges rubbed. Bookplate of Stephen Hungerford Pollen on front pastedown. Early ownership signature on title-page. A couple of light marginal stains, but on the whole very clean and fresh internally. Very good. Not in Abbey; Blackmer 908 (third edition).

The first edition, which was followed by two more editions the same year. Keppel (1799-1891), who became the sixth Earl of Albemarle, joined the army at a young age and was present at the Battle of Waterloo, after which he served in the Ionian Islands, Mauritius, and the Cape. He was ordered to India as a lieutenant in the 20th Regiment in 1821, where he served for two years as aide-de-camp to the governor-general. He then returned to England by an overland route, describing his experiences in this volume. "Relying on a slight knowledge of Persian acquired during the long passage out to India, he visited the ruins of Babylon and the court of Tehran, from there journeying to England by way of Baku, Astrakhan, Moscow, and St. Petersburg, then a rare feat. His published account is an interesting book" (ODNB).

A significant journey through Arabia.

\$3,000



LAFAYETTE, Gilbert Marquis de. Manuscript Document, signed (“True copy, Lafayette”), giving power of attorney to James Madison with regard to Lafayette’s newly-granted land in the Louisiana Territory. Single leaf. Folio. Paris: 9 October 1804. Top inch of upper margin expertly reinforced with tissue, a few expert small repairs along the edges, small circular stain in upper margin, very good. ANB 13, p. 37-38.

LAFAYETTE APPOINTS JAMES MADISON “MY TRUE & LAWFUL ATTORNEY”

A true copy, signed in manuscript by the Marquis de Lafayette, of the document granting power of attorney to Secretary of State James Madison with regard to Lafayette’s newly-granted lands in the Louisiana Territory. Though Lafayette returned to the United States only once after his heroic efforts in the American Revolution, he was greatly revered in the country whose independence he did so much to secure. In 1802 the United States Congress, at President Jefferson’s bidding, gave Lafayette a huge grant of land north of the Ohio River. Lafayette had lost much of his fortune and fame during the course of the French Revolution, and it was hoped that the grant would induce him to return to America. After the Louisiana Purchase in 1803, Jefferson asked the Congress to amend the grant so that the land would fall in the newly-acquired territory. Jefferson even considered asking Lafayette to serve as governor of the Louisiana Territory, though the plan never came to fruition and Lafayette would not visit the United States again until 1824.

By this document, Lafayette grants power of attorney to James Madison to manage his new lands in Louisiana. Lafayette is identified in the document as “Late Major General in the Army of the United States of America.” Madison is authorized to work for Lafayette “in my name & on my behalf to locate the lands which the Congress was lately pleased to grant me at the price & upon terms he will think the most advantageous to my interest; authorising my aforesaid Attorney to execute in my name & to my use all necessary Deeds for the better locating or letting out the said Lands & to enter with any person or persons he will think proper into such Leases, Bargains, Agreements & other Instruments of Writing which may be found necessary for the above purposes & generally to do & cause to be done in the premises all & every thing I could myself do were I personally present ...” The document is signed by Lafayette in his hand, and he also notes that it is a “true copy.” The document is further signed and witnessed by Fulwar Skipwith, the Commercial Agent of the United States in Paris.

A fine document, tying Lafayette with Madison, and showing the great esteem with which Lafayette was held in the United States.

\$25,000

Copy
Know all Men by these Presents

Ethel S. M. D. J. R. Y. Gilbert Motier La Fayette, Late Major General in the Army of the United States of America, now at Paris, have caused, made & appointed, & by these Presents do constitute, make & appoint James Madison Esq. Secretary of State of the said United States, residing at Washington, my true & lawful Attorney for me in my Name & on my behalf, to locate the Lands which the Congress was lately pleased to grant me at the price & upon terms he will think the most advantageous to my interest, authorizing my aforesaid Attorney to execute in my name & to my use all necessary Deeds for the better locating or letting out the said Lands & to enter with any person or persons he will think proper into such Leases, Bargains, Agreements & other Instruments of Writing which may be found necessary for the above purpose & generally to do & cause to be done in the Premises all & every thing I could myself do were I personally present & altho' the matter should require more especial authority, than is herein contained; Permitting & obliging myself by these Presents to approve & acknowledge & ratify the same: & vesting my said Attorney with power to substitute & appoint one or more Attorneys under him & to execute them as his Pleasore. In witness whereof I have hereunto set my hand & Seal, at Paris October 9th 1804.

Signed La Fayette

Signed & Sealed in the Presence of us:

the Secretary

On this day of October in the Year of our Lord One thousand Eight hundred & four, & of the American Independence the twenty ninth before me Fulwar Skipwith Commercial Agent of the United States of America at Paris personally appeared, M. D. J. R. Y. Gilbert Motier La Fayette Late Major General in the Army of the United States who in my Presence & before the subscribing Witness did sign & Seal the aforesaid Instrument as being his own act & deed for the Purpose therein specified In testimony whereof I have hereunto set my hand & Seal of Office - at Paris the Day & Year above written.

Signed Fulwar Skipwith

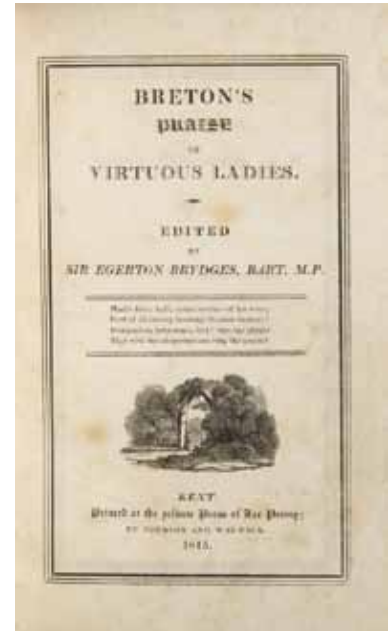
(LEE PRIORY PRESS), [BRETON, Nicholas]. *Breton's Praise of Virtuous Ladies.* Edited by Egerton Brydges. [x], 38; [x], 38 pp. Second copy printed on India paper (one side of leaf only). 12mo. Kent: Private Press of Lee Priory by Johnson and Warwick, 1815. First edition. ONLY COPY ON INDIA PAPER; and the other copy one of an edition of 80 copies. Contemporary pebbled green morocco, boards with double leafy borders within gilt rules, a.e.g., by Hayday. Fine. Ransom, p. 337, no. 21 (citing 1 copy on India).

UNIQUE COPY ON INDIA PAPER

A lovely Hayday binding housing a regular copy and then another copy of the text, unique on India paper.

An earlier cataloguer has conjectured that this was possibly Egerton Brydges' own copy.

\$3,500



LONGFELLOW, Henry Wadsworth. Autograph Manuscript, fair copy, of "The Children's Hour," signed ("Henry W. Longfellow"). 4 pp. manuscript inlaid to size, extra-illustrated with 2 engraved portraits, an engraved view of Longfellow's Cambridge home, and a letterpress printed edition of the poem. 4to. N.p: March 10, 1864. Full red morocco gilt, front cover with triple gilt-rule border with decorative floral cornerpieces around central gilt title, spine titled in gilt, silk moiré endpapers, a.e.g. by C. Walters. Joints lightly rubbed, faint traces of dampstain to inner hinges (bottom two inches only, not affecting contents), small repaired tear on one mount. Fine. Provenance: Estate of Katherine Graham.

'GRAVE ALICE, AND LAUGHING ALLEGRA, / AND EDITH WITH GOLDEN HAIR': THE CHILDREN'S HOUR

Beautiful presentation of this fair copy by Longfellow of one of his most delightful poems, "The Children's Hour"

[...]

Descending the broad hall stair,

Grave Alice, and laughing Allegra,

And Edith with golden hair.

A whisper, and then a silence:

Yet I know by their merry eyes

They are plotting and planning together

To take me by surprise.

[...]

I have you fast in my fortress,

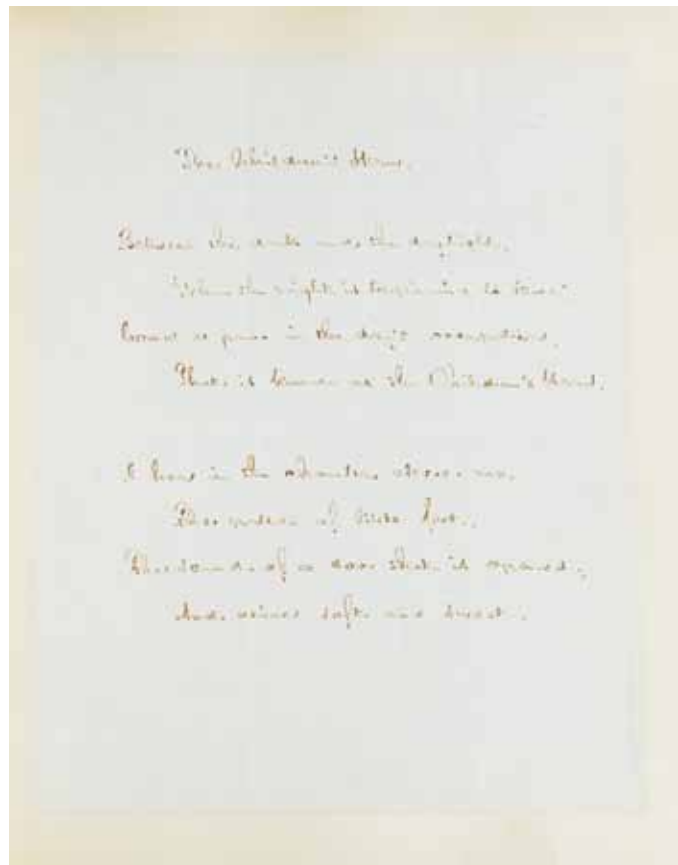
And will not let you depart,

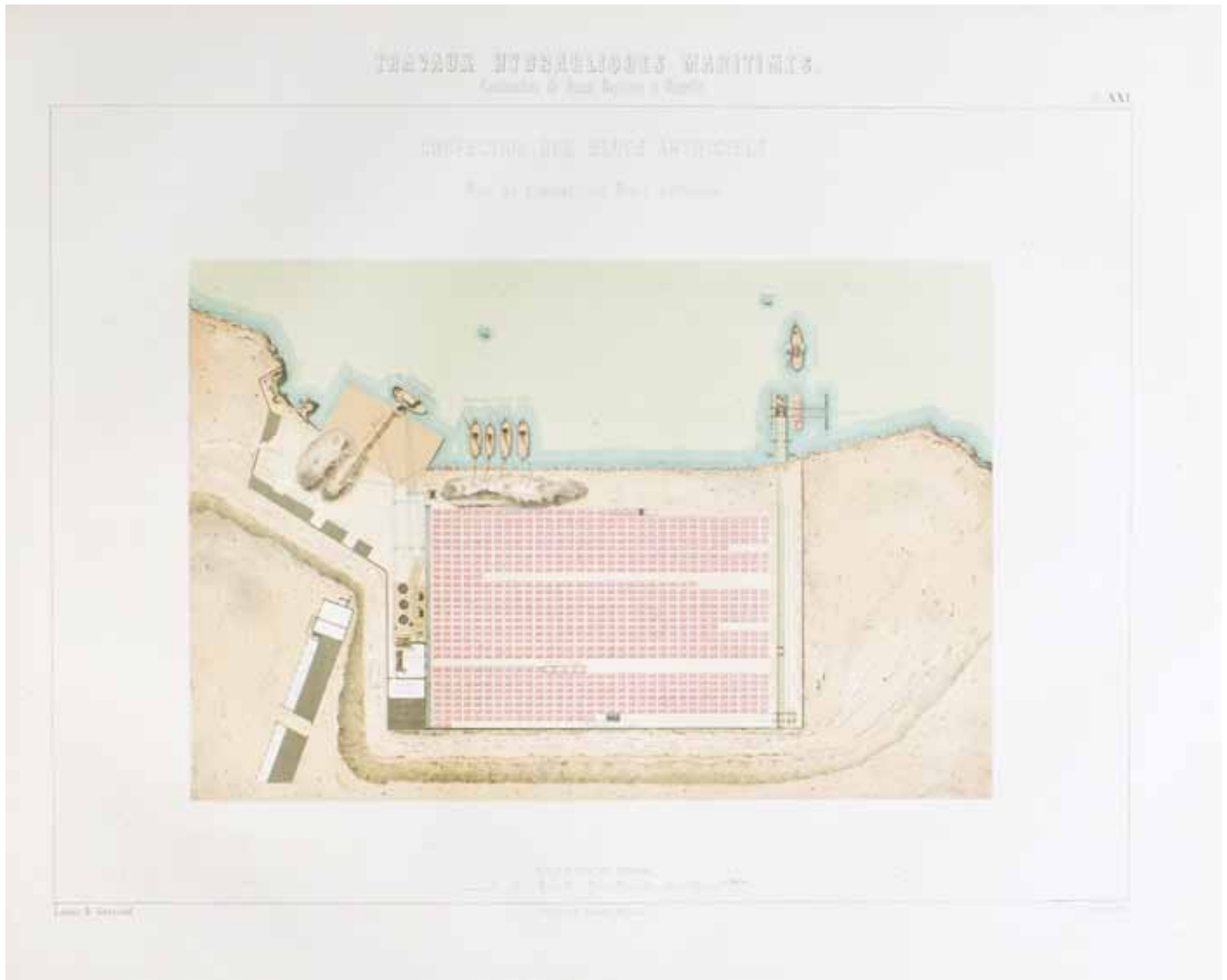
But put you down into the dungeon

In the round-tower of my heart.

[...]

\$12,500





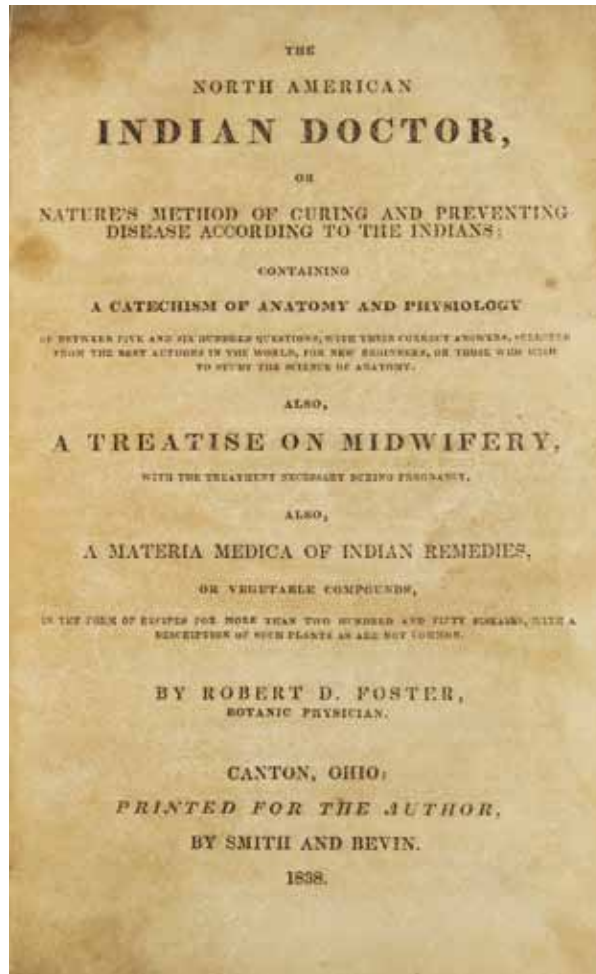
62

(MARSEILLES), LATOUR, [Esprit] & [Auguste] Gassend. *Travaux Hydrauliques Maritimes ... Port de Marseille*. 55 color lithograph plates by F. Canquoin after E. Cappeau. [ii], xi, [i], 148, vii, [i] pp. 2 vols. 4to & oblong folio. Marseille: Jules Barile, 1860. First edition. Contemporary quarter brown morocco and marbled boards, some rubbing to corners, sporadic light foxing to a few plates, front hinge of plate volume repaired, small "discard" stamp to half title of text volume, contemporary New York bookseller's ticket (Gustave E. Stechert) to pastedowns.

CONSTRUCTION OF THE MARSEILLES PORT IN COLOR PLATE

A rare color plate book showing the construction of the Bassin Napoléon, which extended Marseilles' dock and storage areas. OCLC locates only one complete copy.

\$4,500



63

(MEDICINE), FOSTER, Dr Robert D. *The North American Indian Doctor: or, nature's method of curing and preventing disease according to the Indians* ... 154, [ii] pp. 12mo. Canton, Ohio: Printed for the Author, by Smith and Bevin, 1838. First edition. An unsophisticated copy in contemporary half calf over marbled boards, spine gilt, black morocco label, extremities chipped, text evenly toned. Very good. Joshua Bellin, *Medicine Bundle: Indian Sacred Performance and American Literature, 1824-1932* (2008), pp. 27-29.

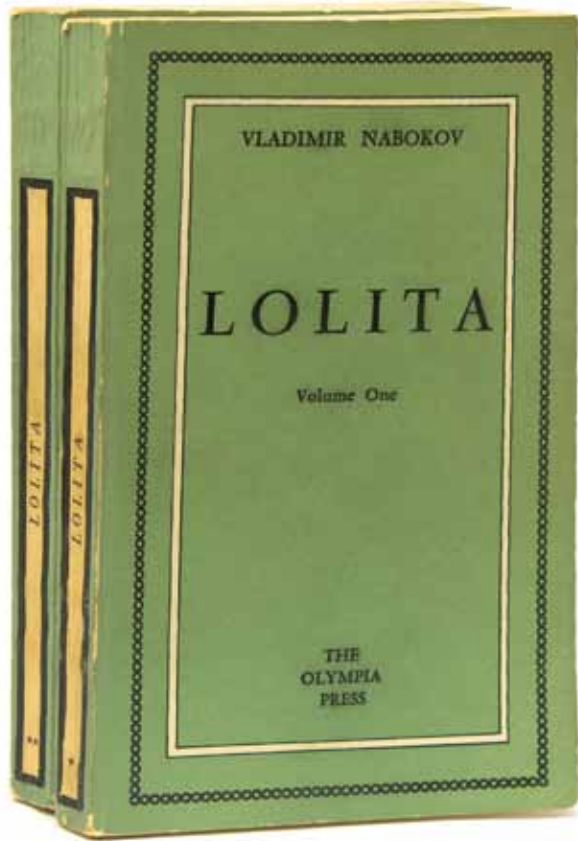
Scarce medical treatise. Foster's treatise is roughly divided into six sections: anatomy, physiology, physician's practice, obstetrics, poisons and botany. Each section comprises a series of questions and answers for "the instruction of students." It also includes a treatise on midwifery and a "materia medica of indian remedies," namely recipes and the like for 250 different types of ailments.

By the end of the eighteenth century, many physicians including the likes of Benjamin Smith Barton and Benjamin Rush were curious of Native American medicines, noting that the Indians suffered little from the diseases that white settlers did. This was not only of interest in terms of science but also tapped into the burgeoning Romantic notion of aligning health with nature and unhealthiness with artifice.

Interest soon caught on and by the early nineteenth century health journals frequently espoused the virtues of natural appetites. At traveling carnivals natural remedies could be purchased "while books as uniform in both title and contents as Peter Smith's *The Indian Doctor's Dispensatory* (1813), Jonah Rishel's *The Indian Physician* (1828), S.H. Selman's *The Indian Guide to Health* (1836), Robert L. Foster's *The North American Indian Doctor* (1838) ... rolled off New England and midwestern presses" (Bellin).

Foster closes the work with an exhortation to the reader which combines a plea for open-mindedness — "That he denounces nothing contained here, til fairly tried, because they are simple vegetables ..." — and the savvy of the self-publisher — "That they keep this work within the limits of their own family, and lend to no one, as every person is able to buy and have one of their own."

\$2,500



64

NABOKOV, Vladimir. *Lolita*. 2 vols. 8vo. Paris: The Olympia Press, [1955]. First edition, first issue, with “Francs: 900” printed on the rear cover of each volume. Green wrappers. Spines lightly toned, small scuffs at foot. Very good plus, fresh set.

The original appearance of Nabokov’s immortal nymphet.

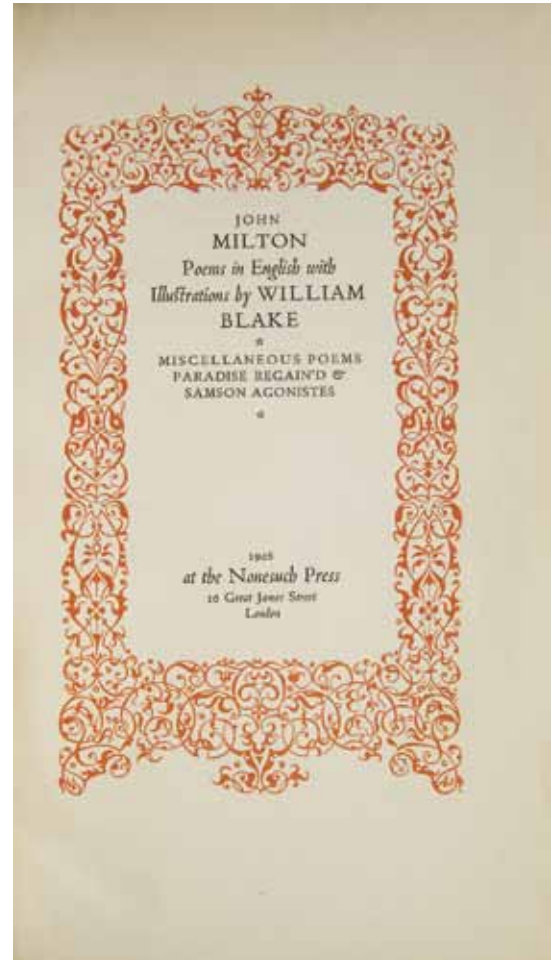
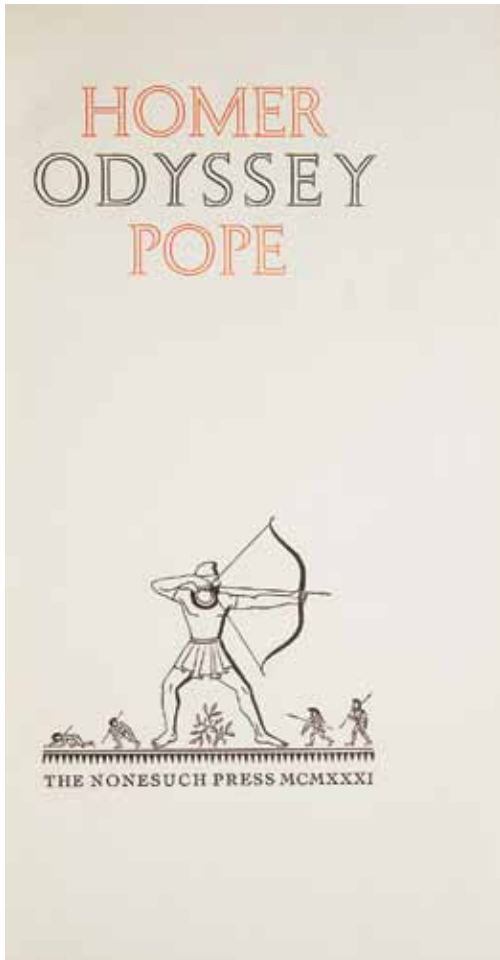
\$4,750

65

(NONESUCH PRESS), BLAKE, William. *The Writings of ... Edited in Three Volumes by Geoffrey Keynes.* Frontispiece photogravure by Emery Walker from the life mask by Deolive, 1823, and 59 collotype plates. 4to. London: Nonesuch Press, 1925. No. XXVII of 75 copies printed on India paper, specially bound. Original full ivory vellum, spine gilt. Slight wrinkling to front pastedown (short splits), else fine. Dreyfus 24.

Deluxe issue of the superb Nonesuch Blake, edited by Keynes.

\$1,000



66

(NONESUCH PRESS), HOMER. *The Iliad* [and] *Odyssey*. [Translated by Alexander] Pope. Text in Greek and English on facing pages. Ornaments designed, engraved, and composed by and under the supervision of Rudolph Koch. 2 vols. Tall 8vo. London: Nonesuch Press, 1931. One of 1,450 and 1,300 copies, respectively. Full brown niger morocco, gilt-stamped spines, t.e.g. In matching marbled slipcases. Beautiful set of this magnificent edition. Dreyfus 72, 78.

SUPERIOR SET

“Pope’s *Iliad* ... neither should, nor can sink into oblivion; it will always live as a great example of the energy and resource of the English language ... With all faults, Pope is the greatest English poet who has yet essayed Homeric translation on any considerable scale” (From the Prospectus to the *Iliad*).

\$2,000

67

(NONESUCH PRESS) MILTON, John. *The Poems in English*. Collotype illustrations after William Blake. 8vo. London: Nonesuch Press, 1926. No. 65 of 90 copies on Oxford India Paper. Full ivory vellum over boards, spine titled in gilt. Boards ever so slightly bowed, else fine, largely unopened. Dreyfus 32.

ONE OF 90 COPIES ON INDIA PAPER

The rarest and most desirable state of this fine edition. The Blake illustrations work surprisingly well. “... [T]hey were chosen by Geoffrey Keynes, who wrote the Notes on the illustrations ... The first volume reproduces 38 designs, including those illustrating *Paradise Regain’d*, which had only once before been reproduced, a set of illustrations for *Comus*, for the ‘Hymn on the Morning of Christ’s Nativity,’ and 12 illustrations for *L’Allegro* and *Il Penseroso* which were all reproduced for the first time...” (Dreyfus).

\$1,000

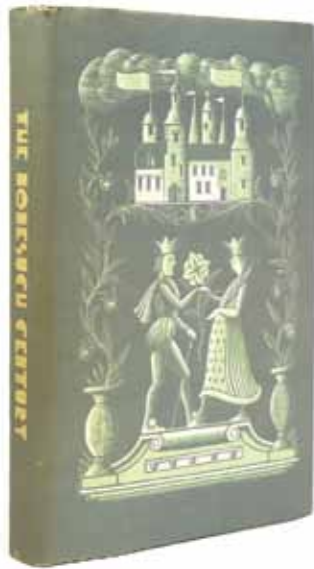


68

(**NONESUCH PRESS**), **NASH, Paul**. *Genesis. Twelve Woodcuts by Paul Nash with the First Chapter of Genesis in the Authorised Version*. Thin 4to. Soho: The Nonesuch Press, 1924. no. 365 of 375 copies. Black paper over boards, spine and upper board titled in gilt. Fine copy in worn orange dust jacket printed in black (spine and back panel with marginal losses). Dreyfus 14.

A beautiful and uncommon early Nonesuch production, printed at the Curwen Press.

\$3,500



69

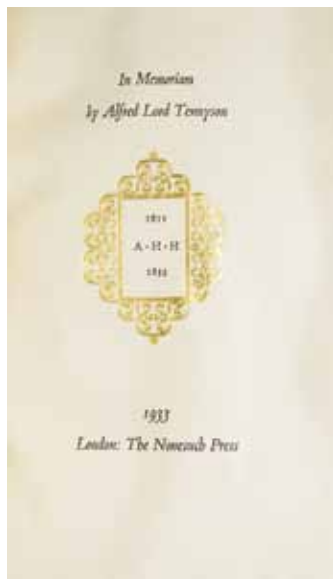
(**NONESUCH PRESS**), **SYMONS, A.J.A., Desmond FLOWER, & Francis MEYNELL**. *The Nonesuch Century. An Appraisal, a Personal Note and a Bibliography of the First Hundred Books Issued by the Press, 1923-1934*. Portrait of Meynell by Eric Gill. Illustrative text and title-pages reset in original types, inserts on brown paper reset and printed or stenciled by the printers of the original books. 4to. London: Nonesuch Press, 1936. No. 460 of 750 copies. Green cloth, black morocco label. Cloth a bit faded (as almost invariably), else fine in the rare decorated cloth dust jacket (spine lightly toned). Dreyfus 106.

WITH DUST JACKET

With inserted correspondence concerning the Nonesuch Press: 2-page TLs from Douglas Cleverdon and 2-page TLs from Francis Meynell to R.C. Rimington in New York, 1929; 2-page ALs from Francis Meynell, 1929; and a short TNs from the Nonesuch firm responding to an order, 1936.

Decidedly RARE in the stylish dust jacket.

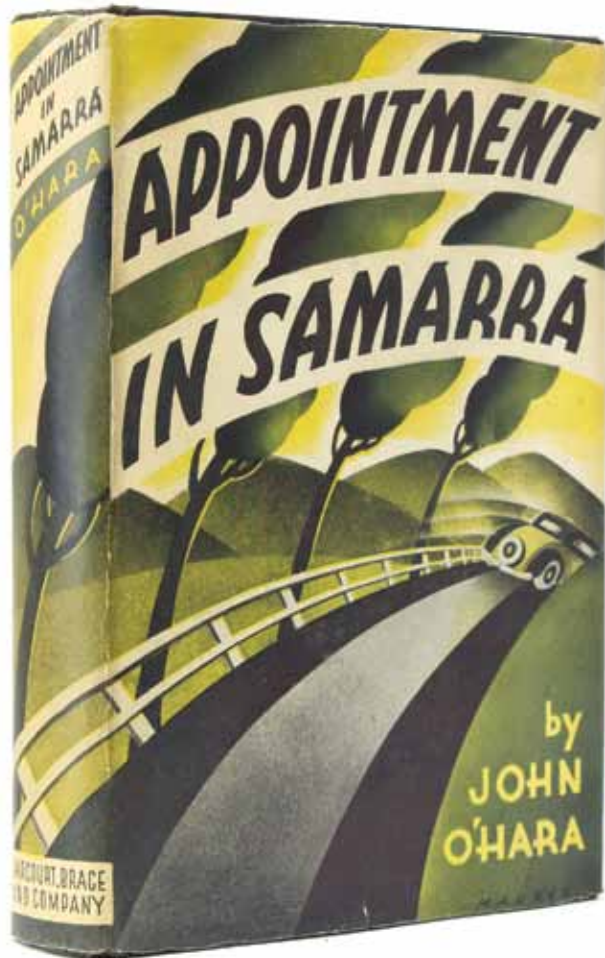
\$1,250



70

(**NONESUCH PRESS**), **TENNYSON, Alfred Lord**. *In Memoriam*. Tall 8vo. London: Nonesuch Press, 1933. One of 125 copies. Original full white vellum with gold endsheets. As new in slipcase. Dreyfus 90.

\$1,250



To Lorraine MacLean
in Bullock's Wilshire
window?
Sept. 2?, 1934
John O'Hara
New York

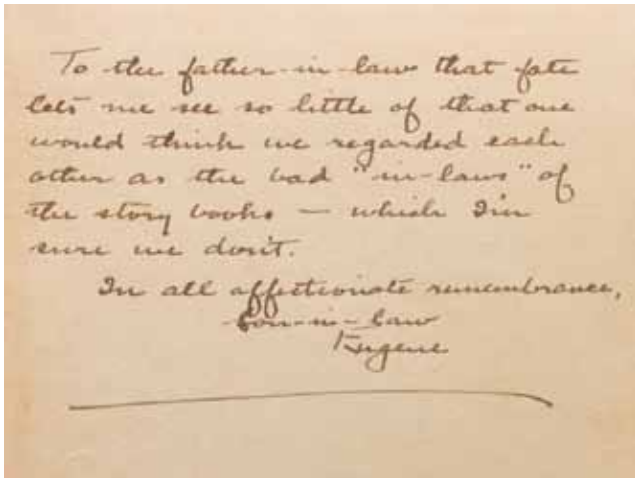
71

O'HARA, John. *Appointment in Samarra*. 301 pp. 8vo. New York: Harcourt, Brace and Company, [1934]. First edition. Black cloth. A fine copy in near fine first state dust jacket designed by Maurer (professional restoration to spine ends and top of back panel), in custom half-morocco clamshell box. Brucoli A2.1.a.

FIRST NOVEL, IN JACKET, INSCRIBED

O'Hara's wildly successful first novel, rare enough in an acceptable dust jacket, here with a fine inscription on the flyleaf: "To Lorraine MacLean, in Bullock's Wilshire window. John O'Hara, Sept. 2, 1934."

\$15,000



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.

INSCRIBED TO HIS FATHER-IN-LAW, WITH A LETTER

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.

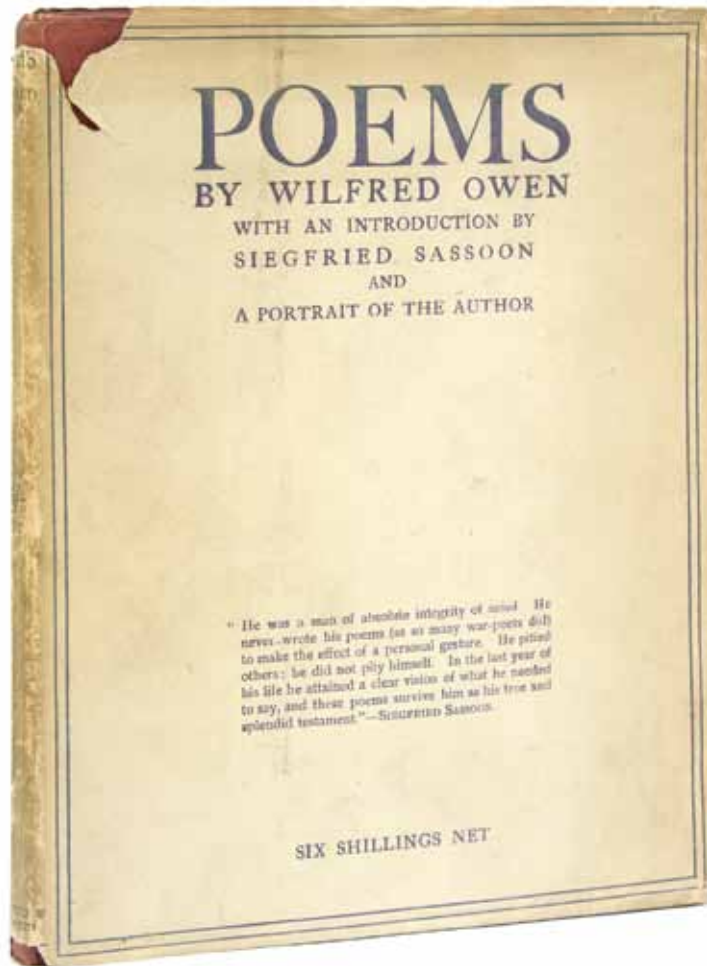
Together with a letter, dated November 1, 1925, in which O'Neill thanks his father-in-law for the gift of a crucifix, mentioning he is finishing a play, and suggesting a visit. It merits quoting in full:

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 remarkable letter, touching on O'Neill's writing, family, and religious concerns.

\$13,000



73

OWEN, Wilfred. *Poems with an Introduction by Siegfried Sassoon.* Photogravure frontispiece portrait, with tissue guard. ix, 33 pp. Small 4to. London: Chatto & Windus, 1920. First edition. Red cloth, with printed paper spine label. In the original dust jacket, lightly dust-soiled and tanned along the spine with a small chip in both spine ends and in the bottom edge of the back panel. Small ink ownership stamp on portrait verso, offset to title-page from tissue guard, otherwise a very good copy of a book that is almost invariably worn, and almost never seen in jacket. Keynes B2; Connolly 100,36; Hayward 337.

IN THE RARE DUST JACKET

First edition of Owen's posthumously published first book.

One of the landmarks of Twentieth Century poetry and unquestionably the finest collection of poems to come out of the Great War, including "Strange Meeting," "Anthem For Doomed Youth," "Dulce Et Decorum Est" and "Futility." Owen was killed at the Front a week before the Armistice in November 1918. As Owen's Preface, found among his papers after his death, so poignantly observes: "This book is not about heroes. English Poetry is not yet fit to speak of them. Nor is it about deeds or lands, nor anything about glory, honour, dominion or power, except War. Above all, this book is not concerned with Poetry. The subject of it is War, and the pity of War. The Poetry is in the pity."

\$9,000



74

(OZ) NEILL, John R. A selection of John R. Neill's original zinc plates for the Oz series, most from *The Patchwork Girl of Oz*.

Born in Philadelphia in 1877, Neill was essentially a self-taught artist. He joined the *Philadelphia Inquirer* in the mid-1890s and was selected to illustrate a sequel to L. Frank Baum's *Wizard of Oz*, *The Marvelous Land of Oz* (1904). Neill's illustrations were immediately successful and he illustrated the rest of Baum's Oz series until the author's death in 1919. Neill continued to illustrate the post-Baum Oz titles, eventually taking over the writing toward the end of his life.

"It had long been assumed that all of the original printing plates for the Oz books had been destroyed over the years, first during the scrap metal drives of World War II and after Reilly & Lee was purchased by Henry Regnery, who eventually dropped all of the Oz titles except Baum's. Unexpectedly, last December a significant number of these long forgotten plates turned up in New York. They came from the internationally renowned Richard Manney collection of rare books and comprise the only set known to survive" (Hearn).

Forty-five plates are available for purchase, thirty-seven individual page plates and eight double-page. Each is housed in a custom morocco clam-shell box, includes a same size proof of the plate itself, and a copy of Michael Patrick Hearn's essay, "Joseph R. Neill: Imperial Illustrator of Oz" (printed by the Ascensius Press in a limited edition of just 80 copies).

Individual description and price of each plate is available on request.

PRICES STARTING AT \$1,500



75

(PANORAMA), TRENCH, Frederick William. *A Lithographic Sketch of The North Bank of the Thames, from Westminster Bridge to London Bridge, shewing The Proposed Quay, and some other improvements suggested by Lieut. Colonel Trench ...* [Cover title]. Hand-colored lithographic panorama: 9 [of 10] plates by T.S. Baynes; lithographic folding map by Hullmandel after T. Dighton. Oblong folio, 10-½ x 26-½ in. London: Hurst and Robinson and J. Dickinson, 1825. First Edition. Original tab wrappers, printed label on front wrapper, disbound, slight cover chipping and soiling, but a fine, uncut copy in its original fragile wrappers, complete with map and leaf of letterpress; preserved in a custom cloth folding case, leather label. Abbey, *Life in England*, 496; Hyde, *Panoromania*, 143.

PANORAMA OF THE NORTH BANK OF THE THAMES

This splendid panorama consists of a series of views of the Thames, two of which (numbered at left 2a and 2b) show the same scene from St. Martin's to Waterloo Bridge with the proposed improvements and as it appeared in 1825.

The image averages 7-½ inches in height, and totals 194 inches in length. Lacking in the present copy is the plate displaying the New Quay.

In addition there is a two-page leaf of letterpress, "Prospectus of Proposed Improvement on the Banks of the Thames," and a lithographed map, "Plan of the River Thames ... Shewing the line of New Quay, as proposed by Colonel Trench, M.P." In 1824 Trench proposed constructing an eight-foot wide ornamental quay along the North bank of the Thames to improve the appearance of the river and relieve traffic congestion in the Strand. To win public support for the project, this panorama was produced, but opposition by tradespeople and others was sufficient to defeat the bill in the House of Commons in March 1825. Plans for an Embankment were subsequently revived, and work begun in 1864.

\$2,500

POPE, Alexander. *An Essay on Man. Address'd to a Friend. Part I* [Large Paper Copy]. [Bound with:] *An Essay on Man. In Epistles to a Friend. Epistle II* [And:] *Epistle III* [And:] *Epistle IV*. Collation: [A2], B2 (-B2), B-D2; A-D2, E1; A-E2; A-F2, with terminal leaf of advertisements. 13-11/16 x 9-1/8 in. London: Printed for J. Willford, [1733]; [1734]. First edition, large paper copy of Part I; first edition of Epistles II & IV; second edition of Epistle III. Contemporary vellum-backed marbled boards. Bookplates of George Legh and High Legh Library; Frank Hogan; one other. With 2 pp. autograph notes by T.J. Wise inserted. Some rubbing and minor soiling. In maroon morocco folding box (worn and split). Rothschild 1614 ("variant Part I"); Foxon P824 ("no watermark"), P833, P844, P845; Griffith 304 (no mention of Large Paper copies), 300, 315 (note), 331; Grolier *One Hundred Books Famous in English Literature* 43; Ashley IV, p. 38 (no. 1); Hogan sale part two (1945), lot 563 (this copy).

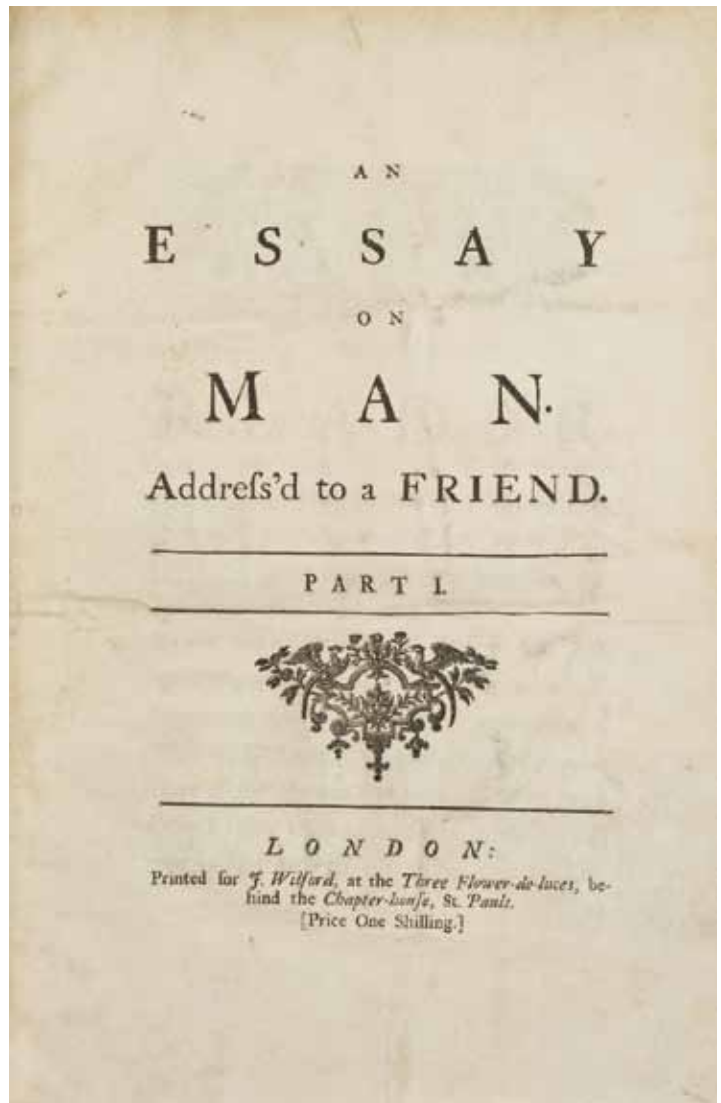
'ESSAY ON MAN': HOGAN COPY, PART I ON LARGE PAPER, WITH ANS BY WISE

The first part of Pope's celebrated "Essay on Man" is present in a large paper copy, corresponding to Foxon P824 and Rothschild 1614, where the Note succinctly renders the complexities of the bibliographical debate: "Part I is the variant described by Wise (Ashley) as the first; Griffith (p. 224 et seq.) argues that it is the second, (G)."

Foxon notes that "Pp. 1-6 (and presumably cancelled B2) are reimpressed; the remainder is from standing type revised and rearranged." (The pagination omits pp. 7-8 but the text is complete. Griffith does not mention large paper copies and records an uncut copy as measuring 12-1/8 x 7-7/8 in., substantially smaller than the present copy.)

This copy from the library of Frank Hogan, with autograph notes by Wise concerning the issue points of this copy laid in. Wise writes "This is an unusually fine copy ... Part I is a Large Paper Copy. This is very rare indeed. Yours is only the 2nd Large Paper copy I have actually held in my hand, & besides these I have only heard of one other. That makes 3. For many years my copy on L.P. was supposed to be unique."

\$12,500



(PROPAGANDA) *La Propagande Allemande Sep 1939 - Mai 1940*. 37 original documents (plus another 9 in facsimile) of various sizes, consisting mainly of printed or mimeographed pamphlets, caricatures, pastiche of newspapers and booklets, some illustrated with photographs. Folio. Paris and elsewhere: Card album with custom paper label to spine. The documents either laid down or in paper sleeves. Fine.

GERMAN PROPAGANDA FROM SEPTEMBER 1939 TO APRIL 1940

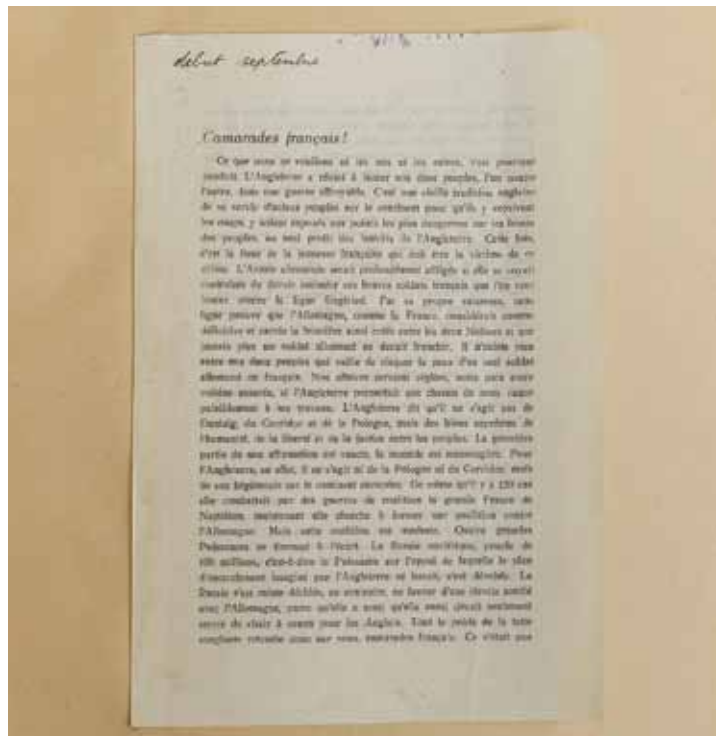
A rare collection of documents all aimed at French soldiers and their families in the first months of World War II. The group includes some of the earliest examples of German wartime propaganda.

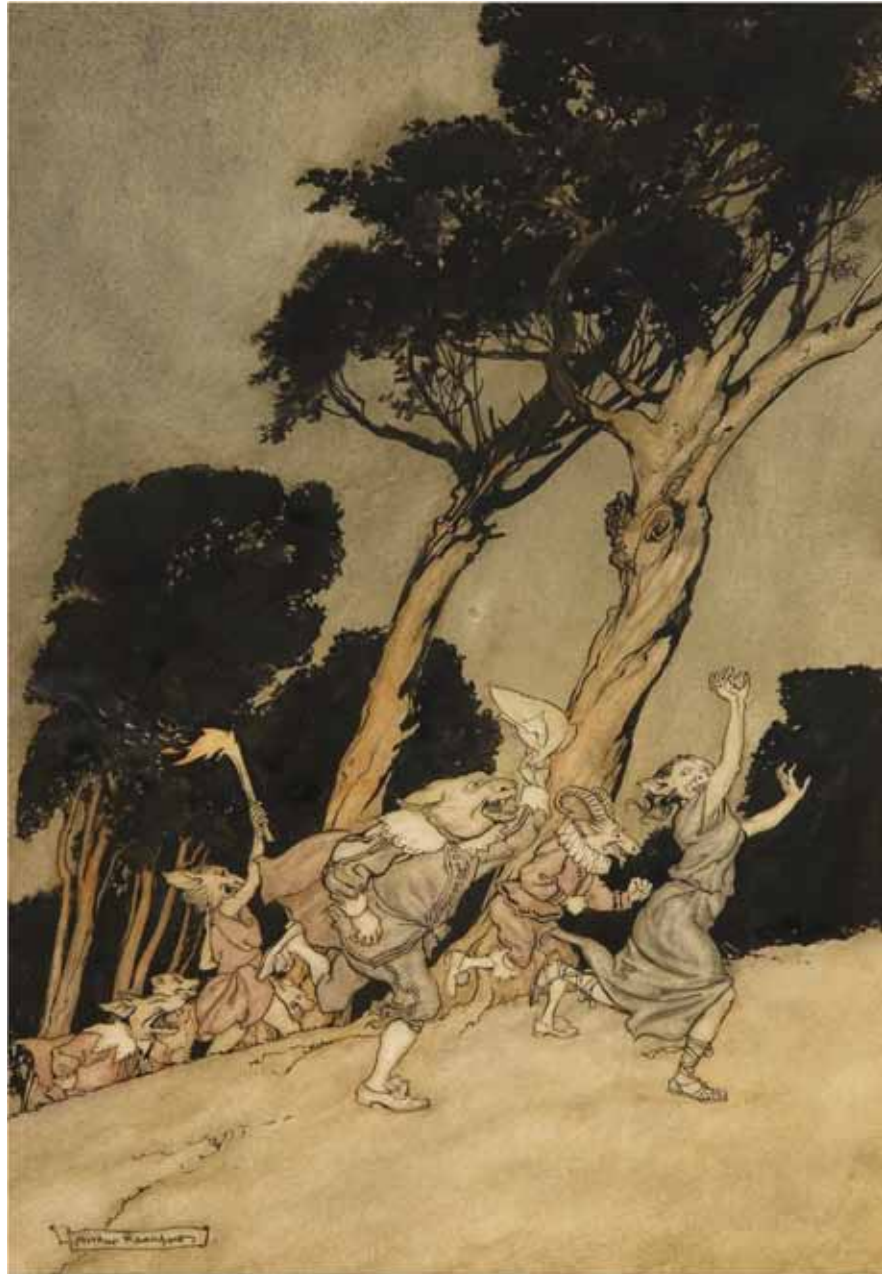
The material here covers the other side of the phoney war. From the declaration of war in September 1939 through to Blitz in May 1940, life in England proceeded much as before. Yet on the other side of the English Channel, Goebbels and Jean Giraudoux (in France) were mobilizing media units and artists to document and illustrate German victories in the service of their propaganda campaign. The techniques of the Propaganda Kompanien (PK) drew heavily on Colonel Blau's 1935 classified work *Propaganda als Waffe*. Blau was the chief of information services in the Wehrmacht. The PK was initially envisaged to produce leaflets alone but soon the material evolved to include newspapers, speeches, songs and music. Examples of all these forms are present here.

The recurring theme through this group is Anglophobia: it plays on the long-standing history of Anglo-French enmity and implies the British Empire is secretly financed by Jews who actively starve the people and incite war in their own interests. French soldiers are thus encouraged to demobilize at every opportunity. Furthermore, the German suffering in the wake of the Treaty of Versailles is emphasized and even goes so far as to remind Muslims among French troops that they may not fight for anyone other than the prophet.

The material was usually dropped behind the Maginot Line either by plane or by shelling, which proved a safer and more effective method of distribution. This system was first developed in the Great War and Spanish testing discerned that they were best fired from 30 to 60 miles from the front.

\$5,500





78

RACKHAM, Arthur. *"The Wonted Roar was up amidst the Wood."* Watercolor with ink on paper laid down on board. 11 x 7-½ in., matted. A small speck of loss in between the two tree trunks which appears to have been repaired, else fine. Signed "Arthur Rackham," lower left. Provenance: Alwin J. Scheuer, New York.

Original Rackham watercolor illustration for John Milton's *Comus*.

\$27,500

ROOSEVELT, Franklin Delano. Autograph and typed letters concerning the founding and early development of Warm Springs, Georgia. 8 pp., in Roosevelt's hand, 10 pp. typed, 7 of the pages on Warm Springs letterhead. 4to. Warm Springs, Georgia: 1927-8. Letters hole-punched and bear marks from previous stapling. Half-inch tear to one of the typed pages and some chipping to 3 pp. of memos. In quarter red morocco slipcase.

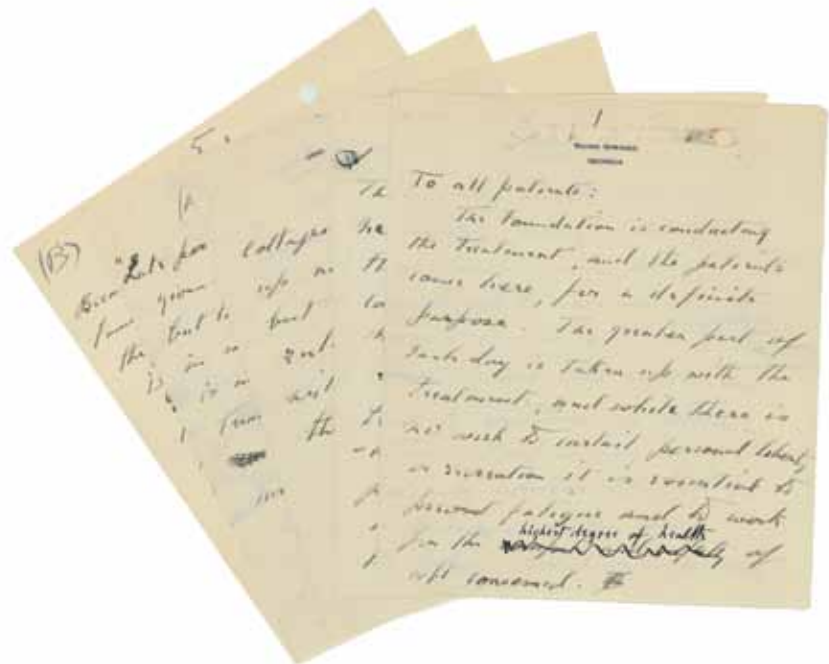
"WE ARE CONCERNED WITH THE GREATEST GOOD TO THE GREATEST NUMBER"

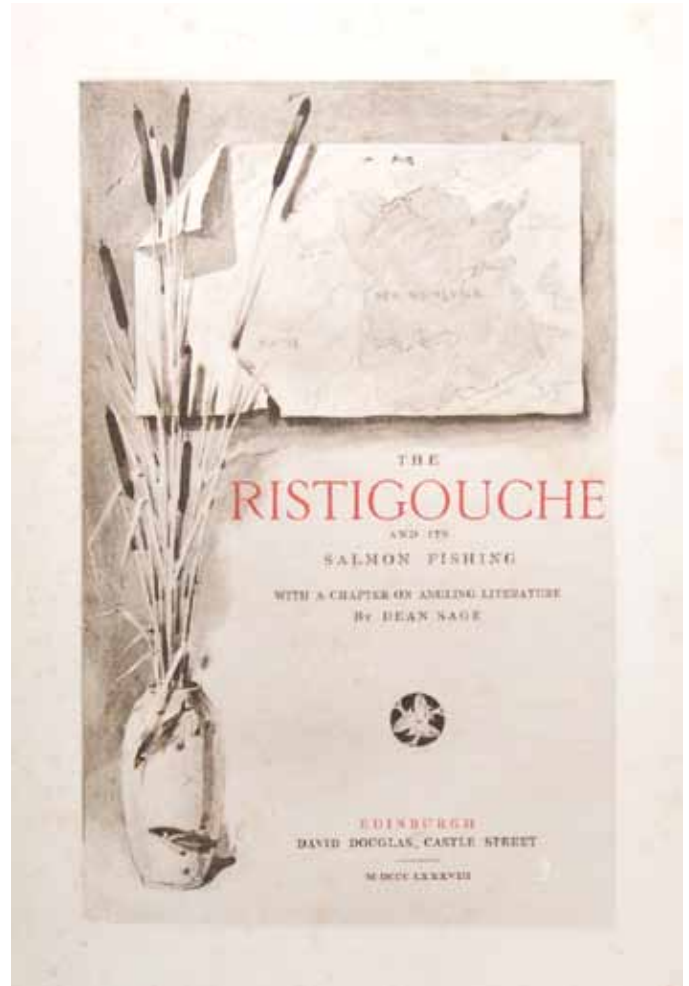
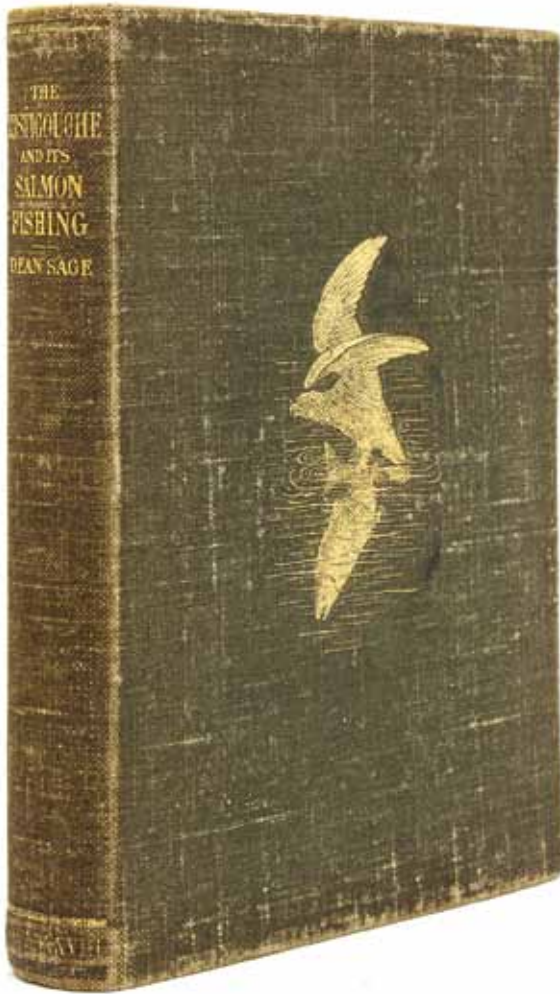
A small but exceptional collection of memos and drafts providing rare insight into how FDR ran the Georgia Warm Springs, a resort that he took over and developed into a retreat for polio sufferers after founding the Warm Springs Foundation in 1927. The collection comprises 5 parts:

1. Autograph manuscript (not signed) in FDR's hand, on Warm Springs letterhead. 5 pp. "To all patients ... The Foundation is conducting the treatment, and the patients come here for a definite purpose. The greater part of each day is taken up with the treatment, and while there is no wish to curtail personal liberty or recreation, it is essential to prevent fatigue and to work for the highest degree of health for all concerned. That is why simple rules are necessary. Many patients or their families will perhaps consider that circumstances warrant special exceptions to the rules — but this would soon lead to confusion and discrimination. That is why all patients whether of full age or minors, whether living in the colony, hotel or in private cottages are asked to live up not only to the letter, but to the spirit of the rules. We are concerned with the greatest good to the greatest number."
2. Autograph manuscript (not signed) in FDR's hand. 3 pp. "Memo"
3. Typed manuscript, dated January 1, 1928. 8 pp. (4 drafts). "Rules for Guests Living in the Colony."
4. Typed manuscript, dated July 7, 1927, on Georgia Warm Springs Foundation letterhead. 1 p. "Subject: The Comfort & Happiness of Patients," signed in type "E. T. Curtis, Mgr." Reading in part: "A prime reason for the operation of Warm Springs by the Hon. Franklin D. Roosevelt and associates, is the establishment of the Cure. The happiness of all patients, whether in the Hotel, in the Colony, or in private cottages, is of the first importance and will be so considered by all members of the staff."
5. Typewritten Newsletter "The Daily Gossip," dated July 6, 1927, on the verso of Georgia Warm Springs letterhead. Whimsical report of the disappearance and subsequent location of two of the resort's patients who happened to be young, male, and inebriated.

Roosevelt acted as General Manager in charge of setting policy during first year of the foundation, the period during which these letters were written. He would ultimately meet his end there two decades later, and it was subsequently renamed the Roosevelt Warm Springs Institute for Rehabilitation. This collection of documents outlines policies and reflect Roosevelt's enthusiasm for the resort's therapeutic capabilities, from which he felt he had already benefitted, as well as his sense of great responsibility for visiting patients. Letters and documents including details of Roosevelt's time at Warm Springs are rare.

\$10,000





80

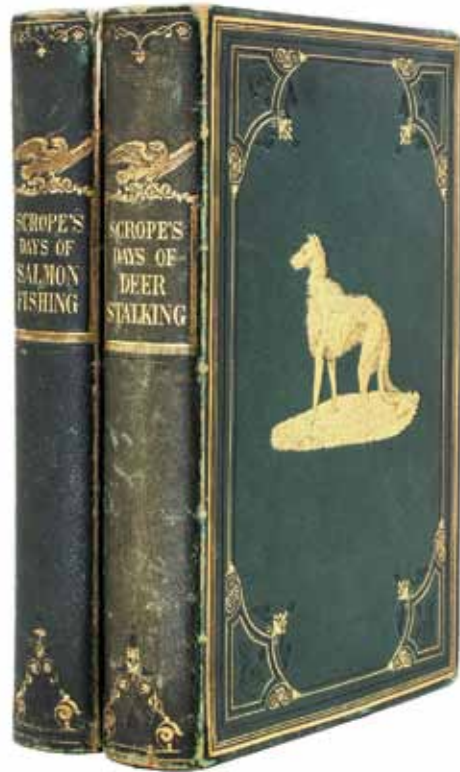
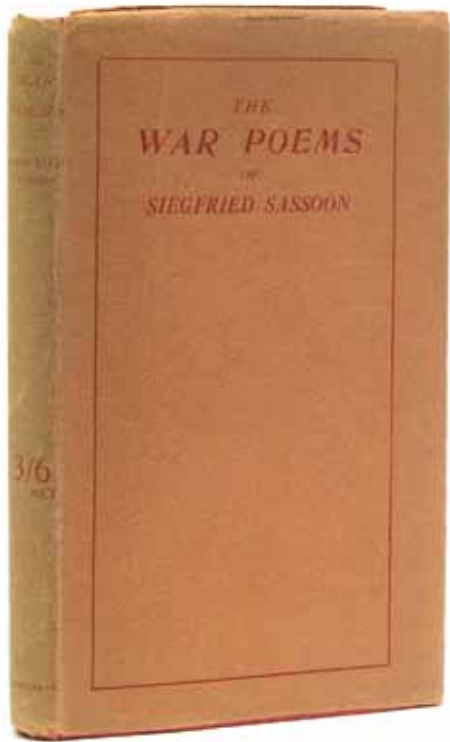
SAGE, Dean. *The Ristigouche and Its Salmon Fishing. With a Chapter on Angling Literature.* Aquatint title-page partly printed in red after G. Reid by Annan and Swan, aquatint frontispiece after Reid by Annan and Swan, 16 etched plates after and by Stephen Parrish, Mrs. A.L. Merritt, C.A. Platt, H. Sandham, and others on Japan paper, 63 etched, engraved, and wood-engraved headpieces, tailpieces, historiated initials, vignettes, and other ornaments after and by Merritt, Platt, J. Adam, and others, double-page lithographed map after and by J. Bartholomew on Japan paper. Folio. Edinburgh: David Douglas, 1888. First edition, number 97 of 105 copies, initialed by the publisher. Original olive green cloth with salmon and osprey design on upper cover, decorative endpapers. Slightest toning to head of spine, with a trace of rubbing, and some foxing. In full green cloth slipcase with black morocco label and chemise. Heckscher sale (1909) lot 1681 (\$180.00); *Catalogue de la bibliothèque de pêche de M.G. Albert Petit* (1921), no. 1861; Phillips p. 328; Gee, *Sportsman's Library*, p. 100; Sherwin sale (1946) lot 428; Wetzell, p. 206; Bruns S-4; Litchfield, p. 58; Hampton (2008) p. 245; *Bibliotheca Salmo Salar* 117.

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

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

One of the pinnacles of nineteenth century fishing book design and production.

\$30,000



81

SASSOON, Siegfried. *The War Poems of Siegfried Sassoon.* 12mo. London: Heinemann, 1919. First edition. One of 2,000 copies printed. Original red cloth with printed labels, dust-jacket. Slightly cocked, spine somewhat faded, booklabel on front pastedown, "Presentation Copy" blind-stamp in title-page, otherwise a near fine copy in the rare dust jacket which is lightly sunned along the spine panel with a small shallow chip in the top spine portion of the back panel. Keynes A20.

First edition of one of Sassoon's most important collections of poetry.

\$4,000

82

SCROPE, William. *The Art of Deer-Stalking [and:] Days and Nights of Salmon Fishing.* Illustrated by engravings and lithographs after paintings by Edwin and Charles Landseer and by the author, etc. 2 vols. 8vo. London: John Murray, 1839; 1843. First edition of *Salmon Fishing*; new edition of *Deer-Stalking*. Publisher's full green morocco extra, a.e.g. Some rubbing to extremities, joints of *Salmon Fishing* tender. Each copy inscribed from the author to the publisher. Bookplate of Sir John Gilmour of Lundin and Montrave. Custom half morocco slipcase and cloth chemises. Schwerdt II, pp. 154-5; Westwood & Satchell p. 191; *Bibliotheca Salmo Salar* 53.

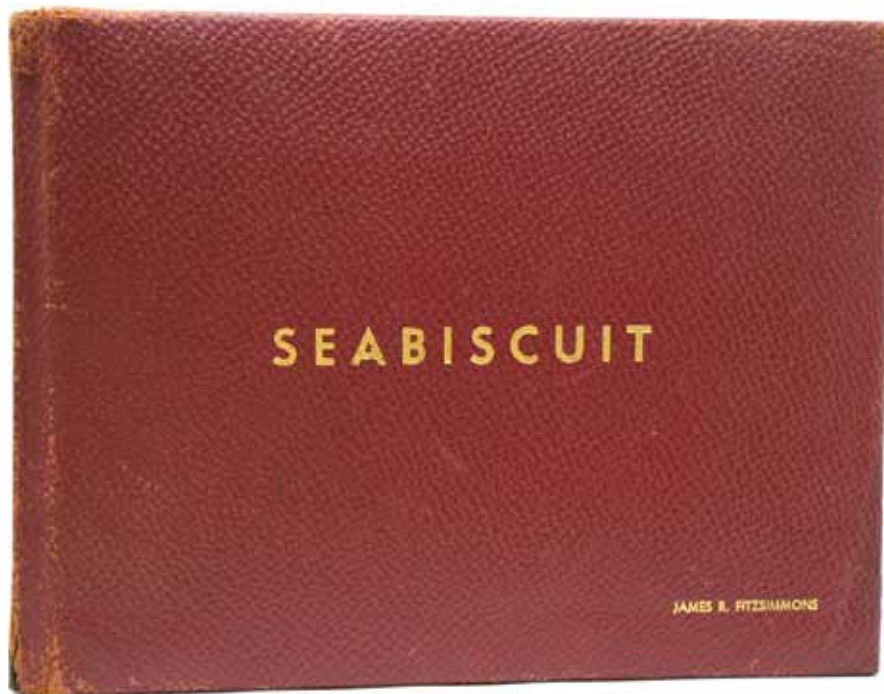
PUBLISHER'S COPIES, "FROM HIS VERY SINCERE FRIEND, THE AUTHOR"

The two most celebrated Scottish sporting books of the early Victorian period, in an unparalleled association, inscribed from the author to his publisher, John Murray.

With an inserted autograph letter, signed, from Scrope to Murray dated 3 November 1844, discussing Southey, as well as D'Israeli's *Coningsby*, which the author had just sent him. There is a highly interesting passage concerning Queen Victoria and the Prince Consort on their visit to Blair: "Her Majesty was very liberal to the domestics ... to one she gave 100£ & to her Pony Leader 50£. But the unfortunate Prince was obliged to return every day to eat his Luncheon with Her Majesty, a Tyranny, which to any woman but a Queen, was quite sufficient to cause a Divorce, a royal Exchange I should say."

Superb.

\$6,000



83

(SEABISCUIT), BECKWITH, B.K. *Seabiscuit. The Story of a Great Champion.* Color frontispiece of Seabiscuit from a painting by F.B. Voss. Drawings by Howard Brodie. Foreword by Grantland Rice. Oblong 4to. Wilfred Crowell, Inc, 1940. First edition, no. 121 of 300 copies. Padded red morocco, some wear. With the gold-stamped name of owner James R. Fitzsimmons (undoubtedly James E. "Sunny Fitz" Fitzsimmons, famous horse trainer).

SUNNY FITZ'S COPY. GREAT ASSOCIATION

Signed by Charles Stewart Howard at the bottom of his short introduction, for presentation to the friends, family and business associates of Charles Howard, the owner of Seabiscuit. From the library of "Sunny Fitz" (James E. Fitzsimmons), Seabiscuit's first trainer.

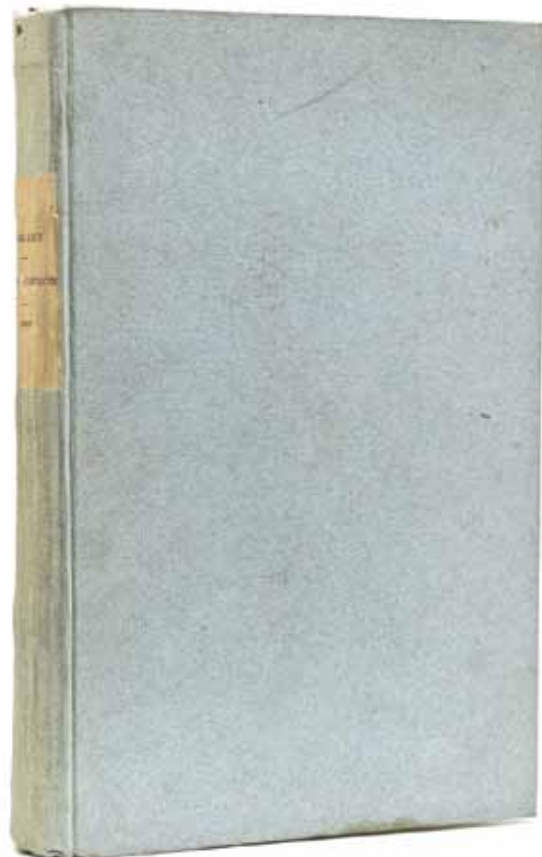
\$2,500

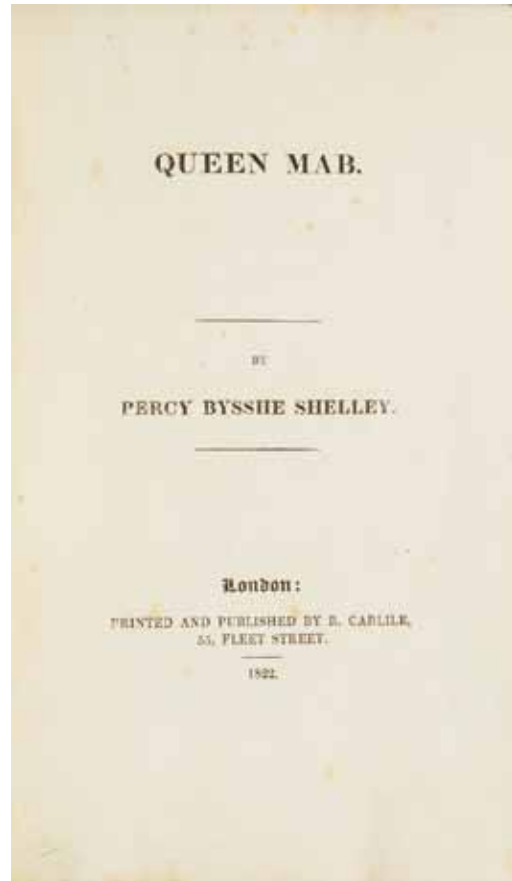
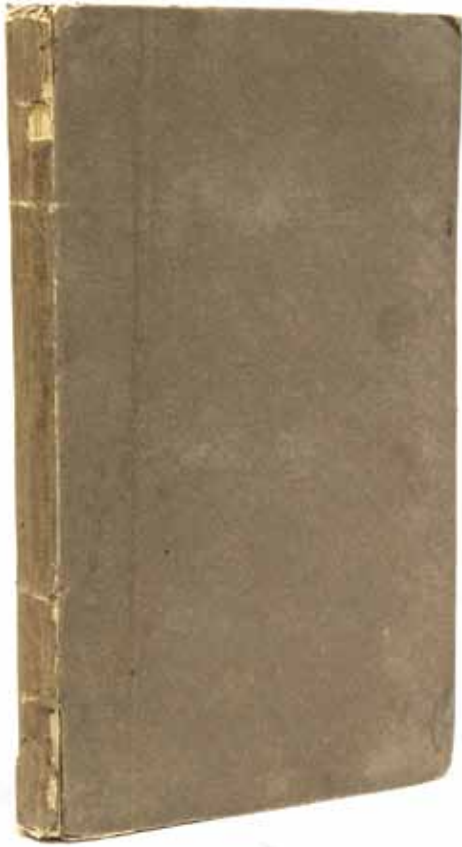
84

SHELLEY, Percy Bysshe. *Epipsychidion ... A Type Fac-Simile Reprint of the Original Edition First Published in 1821. With an Introduction by the Rev. Stopford A. Brooke and a Note by Algernon Charles Swinburne.* Edited by Robert Alfred Potts. lxvi, 31, [3] pp. 8vo. London: For the Shelley Society, 1887. One of 3 copies printed on vellum. Original boards. Fine. With the bookplate of H. Buxton-Forman, President of the Shelley Society (which published the book). Graniss, pp. 66-67.

ONE OF 3 COPIES ON VELLUM — BUXTON FORMAN'S COPY

\$3,000





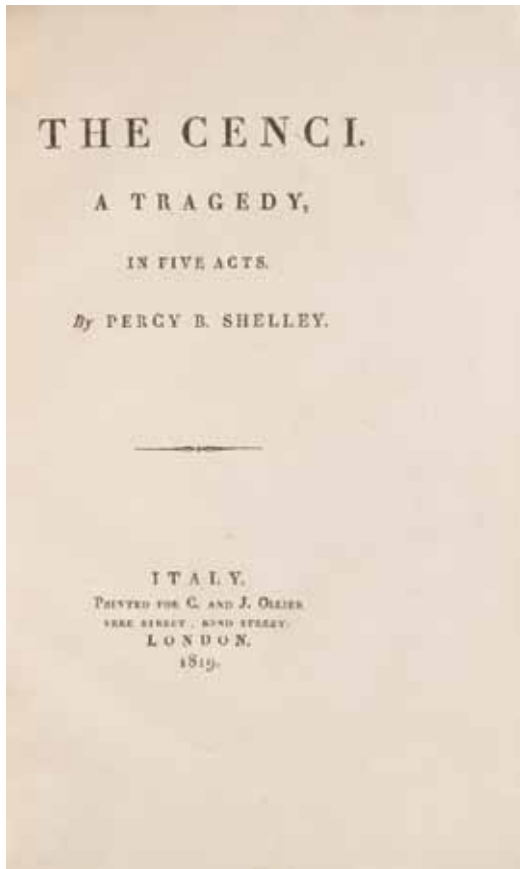
85

SHELLEY, Percy Bysshe. *Queen Mab*. 182, [2] pp. 8vo. London: Printed and Published by R. Carlile, 55, Fleet Street, 1822. First English published edition; second issue with Carlile cancel title; first printed privately in 1813, and then published in a pirated edition by R. Clark in 1821. With cancel title, Clark's Notes and the final leaf carrying the suppressed dedication "To Harriet." Bound in original drab boards, uncut. Signed W. Rawlings on pastedown. In green cloth drop box. Granniss 19; Forman 22; Tinker 1888; Ashley V, p. 150.

IN ORIGINAL BOARDS

This is the first published edition of Shelley's first poem of any length. It was privately printed in 1813 in a very small edition, and originally contained a poetical dedication to Harriet which Shelley was in the habit of cutting out in copies he gave to friends. Much to Shelley's consternation, this edition was printed by Clark without the poet's authorization (Clark spent 4 months in prison for it), and, according to Granniss "some copies contain the dedication to Harriet (his first wife who had committed suicide in 1816), and in some, certain words and lines have been omitted ..." According to Granniss, "Clark's sheets fell into the hands of Carlile who issued them both in the original and mutilated forms, in 1822 ..."

\$5,000



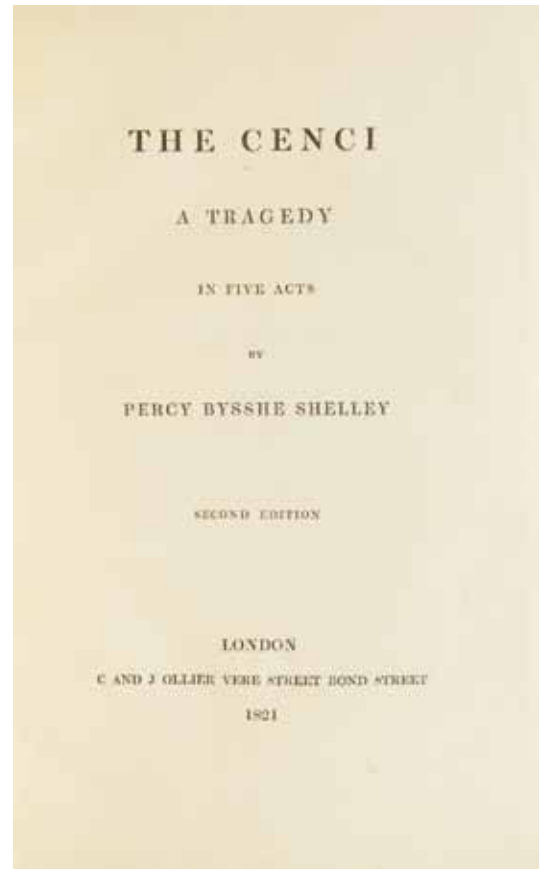
86

SHELLEY, Percy Bysshe. *The Cenci. A Tragedy.* 104 pp. 8vo (9-¹/₈ x 5-³/₄ in.). [Livorno], Italy: Printed for C. and J. Ollier Vere Street, Bond Street, 1819. First edition, one of 250 copies, without initial blank. Bound in full green morocco, gilt spine, t.e.g., by Riviere & Sons, professionally rebacked in invisible fashion, spine gilt (very slightly sunned, else fine). Bookplate of Robert Hoe and Blairhame. Granniss 50; Ashley V 69; not in Tinker.

HOE COPY OF SHELLEY'S VERSE DRAMA

First edition of Shelley's dramatization of this dark tale of parricide, child abuse, and incest — based on actual events — and arguably the most enduring Romantic verse-play. Only 250 copies were printed, according to Shelley himself. According to Granniss, "With the exception of *Queen Mab*, *The Cenci* is the only one of Shelley's works which reached a second edition during his lifetime ...". On the other hand, the play was never staged until the Shelley Society produced it on the occasion of Robert Browning's birthday, on May 7, 1886.

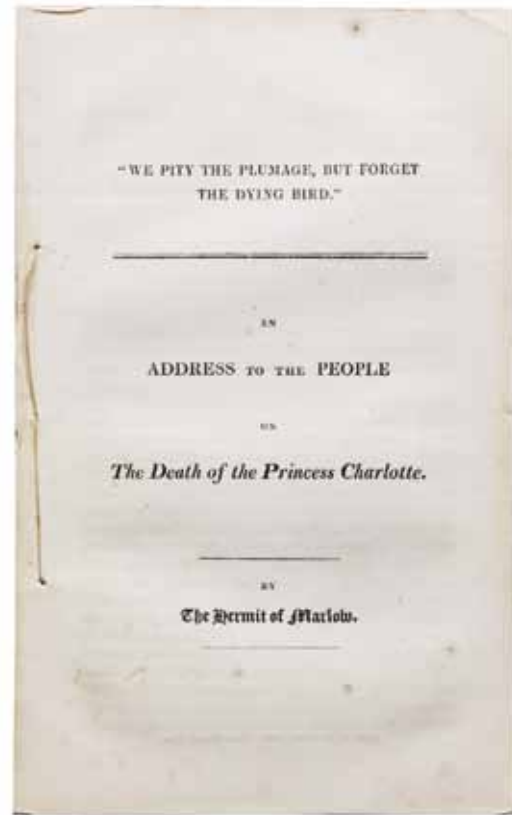
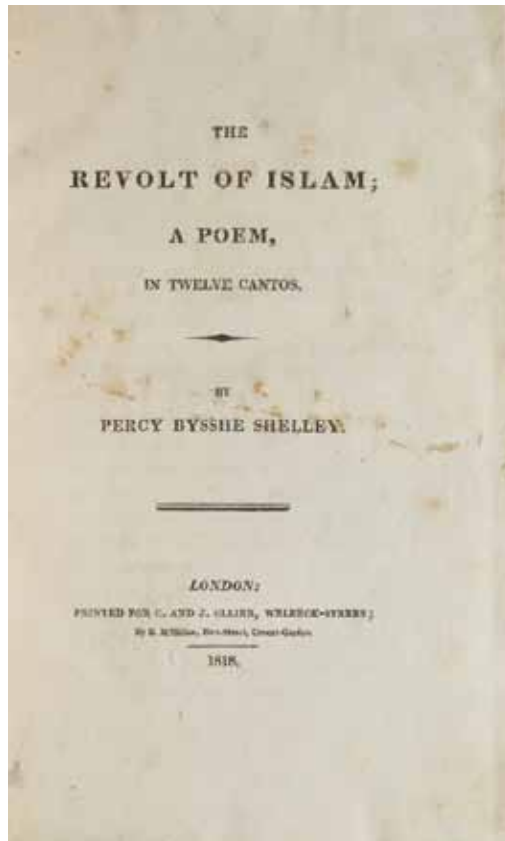
\$7,500



87

SHELLEY, Percy Bysshe. *The Cenci. A Tragedy in Five Acts.* xvii, 103 pp. 8vo. [Livorno], Italy: C. and J. Ollier, 1821. Second edition, but the first to appear in England; the book was first printed in Livorno, Italy in 1819 in an edition of only 250 copies. Later half red morocco, spine gilt, t.e.g., others uncut. Fine copy. Ashley Library V, p. 69; Wise, *Shelley*, p. 51.

\$2,000



88

SHELLEY, Percy Bysshe. *The Revolt of Islam; a Poem, in Twelve Cantos.* [2], [v]-xxxii, [xxxiii, blank] [xxxiiii, fly title, verso blank], [1]-270, [1, errata] pp. 8vo (8-³/₄ x 5-⁵/₈ inches: 223 x 144 mm.). London: For C. and J. Ollier, Welbeck Street, 1818. First edition, second issue, with correctly dated title, a cancel; errata leaf (b2) bound at end of volume rather than after title (replacing missing blank leaf); fly-title correctly bound as d1. Full brown levant morocco, gilt fillet borders, spine gilt, t.e.g., other edges uncut. Repaired tear in c7. Bookplate of George Clinton Fairchild Williams and morocco book label of Blairhame. Ashley V, pp. 67-68; Granniss 44; Tinker 1895.

A tall, uncut, complete copy, including the rare fly-title with the Greek epigram from Pindar and the errata leaf, one-half inch taller than typical bound copies.

A fine copy with distinguished provenance.

\$3,250

89

SHELLEY, Percy Bysshe. *"We Pity the Plumage, but Forget the Dying Bird." An Address to the People on the Death of Princess Charlotte.* By The Hermit of Marlow. 16 pp. 8vo. [London: Reprinted for Thomas Rodd, Great Newport Street (Compton & Ritchie, Printers, Middle Street, Cloth Fair), c. 1843]. First edition. Sewn as issued. In half blue morocco slipcase and chemise. Fine. Ashley V, p. 64; Granniss, pp. 43-44; Wise *Shelley*, p. 46.

'LIBERTY IS DEAD!' — POLITICAL TRACT BY SHELLEY

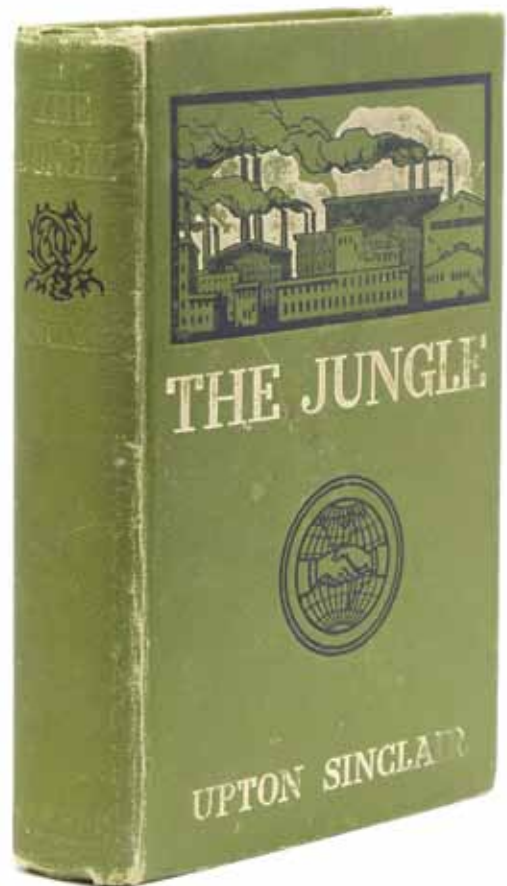
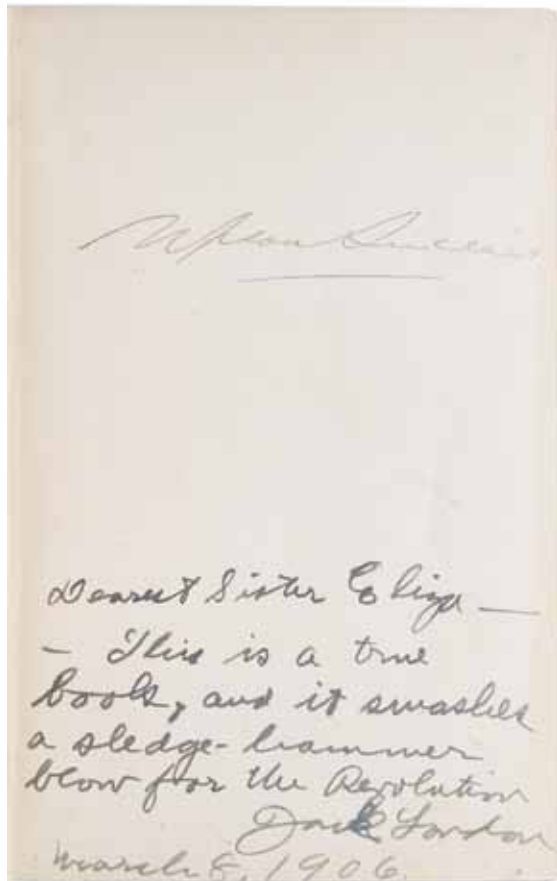
According to Wise: "In 1843, when advertising the present pamphlet for sale, Rodd asserted that it was a facsimile reprint of an alleged original edition of which the author had printed twenty copies in 1816. No example of this mysterious original has ever been unearthed; no trace of it beyond Rodd's own statement has ever been discovered; and no mention of any kind either of its printing or distribution is to be found in the correspondence of Shelley or any of his friends. My own opinion is that no original ever existed, that the private impression of twenty copies was a myth, and that Rodd's so-called facsimile reprint of 1843 is in fact the actual princeps of the Address."

Political essay arguing that the death of Princess Charlotte in childbirth was "a private grief," while the execution of three weavers for high treason in Derbyshire was a national tragedy.

"The execution of Brandreth, Ludlam, and Turner is an event of quite a different character from the death of Princess Charlotte ... It is a national calamity that we endure men to rule over us, who sanction for whatever ends a conspiracy which is to arrive at its purpose through such a frightful pouring forth of human blood and agony ... Liberty is dead!"

Uncommon.

\$2,750



90

SINCLAIR, Upton. *The Jungle*. 8vo. New York: Jungle Publishing Co., Box 2064, New York, n.d. "Published February, 1906" (from copyright page). First edition, first issue. Green pictorial cloth with the "Sustainer's Edition" label affixed to the front pastedown. Spine lettering faded, covers slightly rubbed at edges and upper joint; text clean and sound.

SIGNED BY SINCLAIR, INSCRIBED BY JACK LONDON

A remarkable association copy of this seminal muckraking novel whose revelations about the meat-packing industry shocked a nation and prompted President Theodore Roosevelt to initiate reform. Not only is this copy signed by the 28-year-old Upton Sinclair himself on the front free endpaper; it is also INSCRIBED by his friend and fellow-socialist, JACK LONDON, who has written beneath the author's signature: "Dearest Sister Eliza — this is a true book, and it smashes a sledge-hammer blow for the Revolution. Jack London. March 8, 1906."

\$9,500

(SLAVERY), CONVENTION NATIONALE. *Decrets de la Convention Nationale Des 16e jour de Pluviose & 16e jour de Germinal, an second de la republique Francoise, une & indivisible. 1. Qui abolit l'Esclavage des Negres dans les Colonies ...* No. 2262. Bifolium. 4pp with integral blank. 4to. Evreux: de l'Imprimerie de J.J. L. Ancelle, 16 Pluviose An II [4 February 1794]. First edition. Uncut entirely as issued, small hole to lower margin, ms. annotation acknowledging receipt to top of title-page. Fine.

FRANCE ABOLISHES SLAVERY

A document of historic significance — and a testament to the fraught path to the abolition of slavery.

The decree reads: “La Convention Nationale declare que l’esclavage des Negres dans toutes les Colonies est aboli; en consequence elle decrete que tous les hommes, sans distinction de couleur, domicilies dans les colonies, sont citoyens Francaise, & jouiront de tous les droits assures par la constitution.”

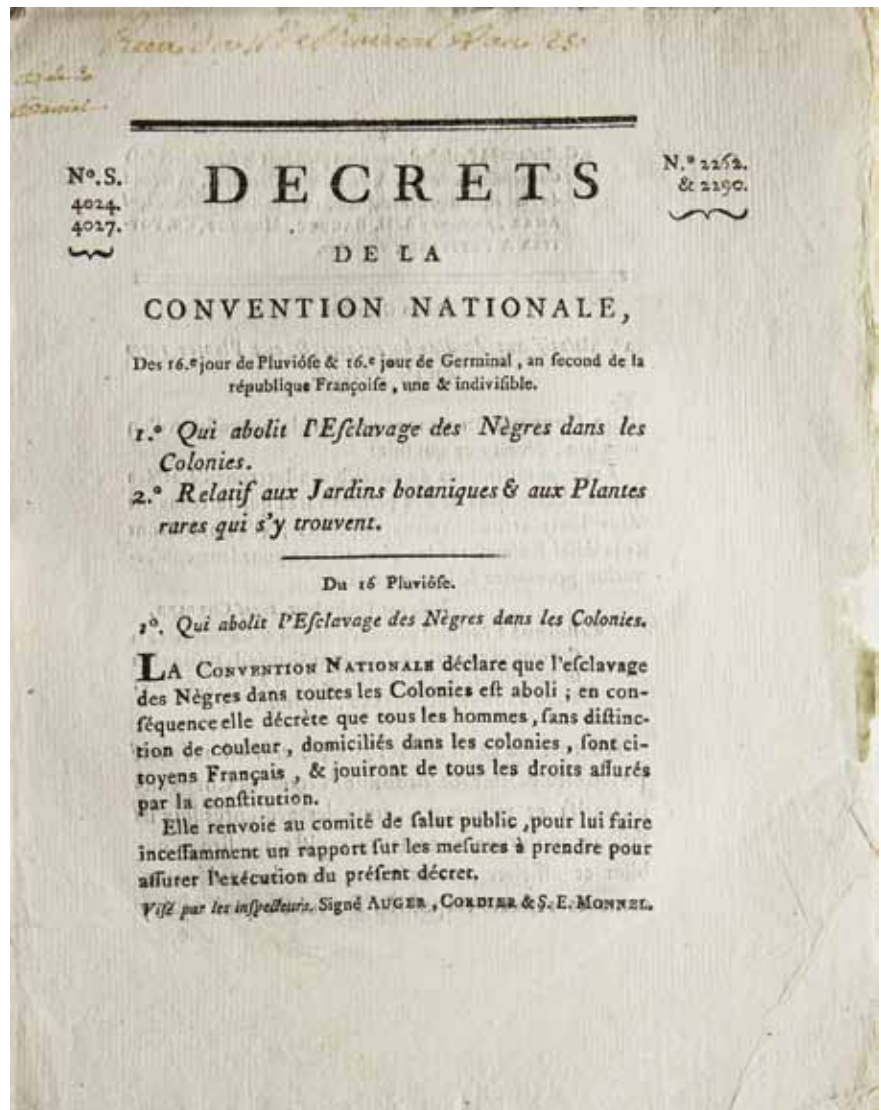
The abolition of slavery was not the foremost concern of the French Revolution. In fact, due to the influence of plantation owners, slavery was upheld by parliament in 1791. The following year the first rights were granted to free men of color and restrictions began to be enforced regarding human trafficking. Nonetheless, the economic benefits of slavery continued to hold sway and the Jacobins continued to dissuade the assembly of adopting any measure towards its dilution or abolition.

The successful slave rebellion in Haiti led by General Toussaint Louverture brought slavery back on the French political agenda. Of course, the rebellion was itself inspired the French Revolution of 1789 and though Toussaint Louverture’s initial aim was merely to achieve better conditions for slaves, on 29 August 1793 at Camp Turel, he demanded both liberty and equality. The French commissioner, Leger-Felicite Sonthonax, promptly emancipated the Haitian slaves the same day.

News of the event didn’t reach Paris until that October and there was some dissent as many believed Sonthonax had exceeded his authority. The following year a delegation was sent to Paris to make the case for abolition. The delegation was successful though, as always, other concerns (namely war with England) played a part in this decree. It should also be remembered that Napoleon restored slavery to French colonies in 1802. This document is the first in what would prove an arduous path: France abolished slave trading in 1818, though it wasn’t until 1899 that abolition in the empire was complete.

The decree was printed throughout France and in addition to Paris, imprints from Marseille, Lille, Avignon and Auxerre are recorded in a total of nine copies on OCLC. There are none from Evreux.

\$6,500



STANLEY, Henry Morton. Autograph note, signed ("Henry M Stanley"). Manuscript in ink, note measuring 4- $\frac{3}{4}$ x 3 in. Aden: 7 June 1879. Laid down on thick gray card.

The note reads: "God bless our country / Aden Arabia / June 7th 1879 Henry M Stanley."

This note was written on the eve of Stanley's third expedition, some seven years after he'd achieved considerable fame in locating Livingstone. Under the aegis of King Leopold II of Belgium, his objective was to establish a series of stations along the mouth of the Congo so that it might be opened up to commerce. In reality, he was merely prosecuting the colonial agenda of the Belgian King. Stanley recounted the five-year-long trip in his 1885 book *The Congo and the Founding of its Free State*.

\$500

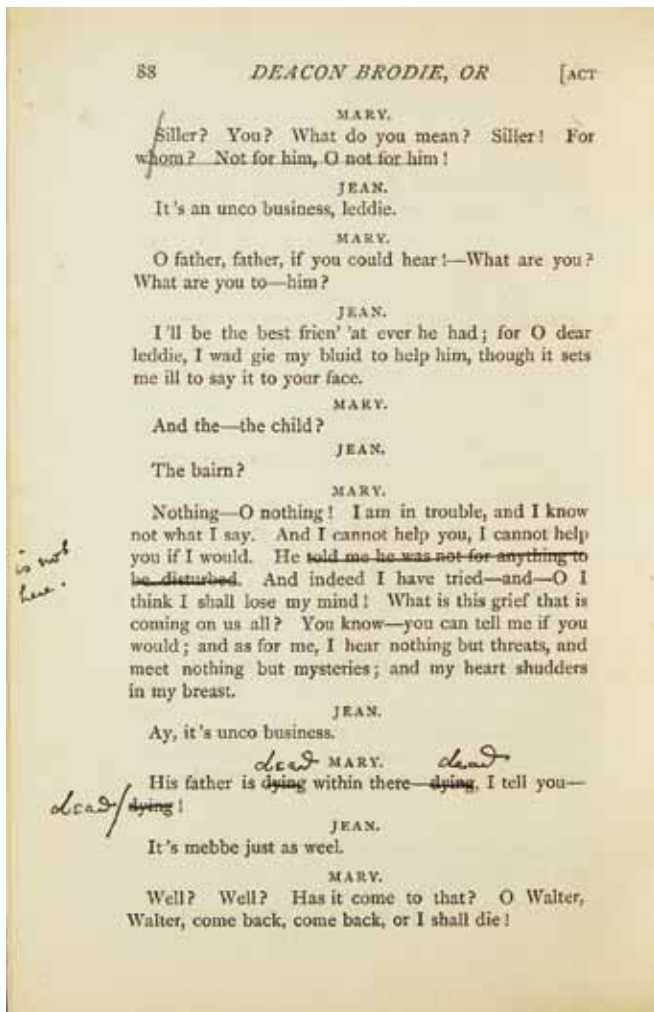


STEVENSON, Robert Louis and William Ernest HENLEY. *Deacon Brodie, or, The Double Life: A Melodrama, Founded on Facts. In Four Acts and Ten Tableaux.* [ii], 97, [1] pp. 12mo. [Edinburgh: Privately printed by T. and A. Constable], 1880. First edition, printed for private circulation. Original printed wrappers. Rebacked, some staining to covers. Prideaux 4; Beinecke & MacKay 58; Parrish/Princeton 9.

CORRECTED BY W.E. HENLEY

The first edition, unpublished and printed for private circulation, of this play co-written by Stevenson and Henley, an important precursor to the former's *Dr. Jekyll and Mr. Hyde* and its exploration of the duality of man's nature. Based on the historical Deacon Brodie — a respectable Edinburgh cabinetmaker who copied his client's house keys to rob them at night — the play was first performed at Pullan's Theatre of Varieties, Bradford, December 28, 1882, and multiple times thereafter, including performances in North America. A second privately printed edition was issued in 1888, the first regularly published edition appeared in 1892 in *Three Plays by W.E. Henley and R.L. Stevenson*. This copy with corrections and annotations in pen and pencil by W.E. Henley, marking changes that would appear in subsequent editions.

\$3,500



(SURFING), DRUMMOND, Ron[ald Blake].

The Art of Wave Riding. 12 photographic illustrations to text. 26 pp. 8vo. Hollywood: The Cloister Press, 1931. First edition. Staple-bound, original printed pictorial wrappers. A fine copy. De La Vega, B55; Hayes, *Early Surfing Books*, pp. 5-6.

THE FIRST BOOK ON SURFING

“The landmark bodysurfing primer” (De La Vega). Described by Mark Hayes in his checklist of *Early Surfing Books* as “beyond rare,” this self-published work is widely considered to be the first book on surfing. It preceded Tom Blake’s *Hawaiian Surfboard* by some four years and its delicate format meant that very few have survived.

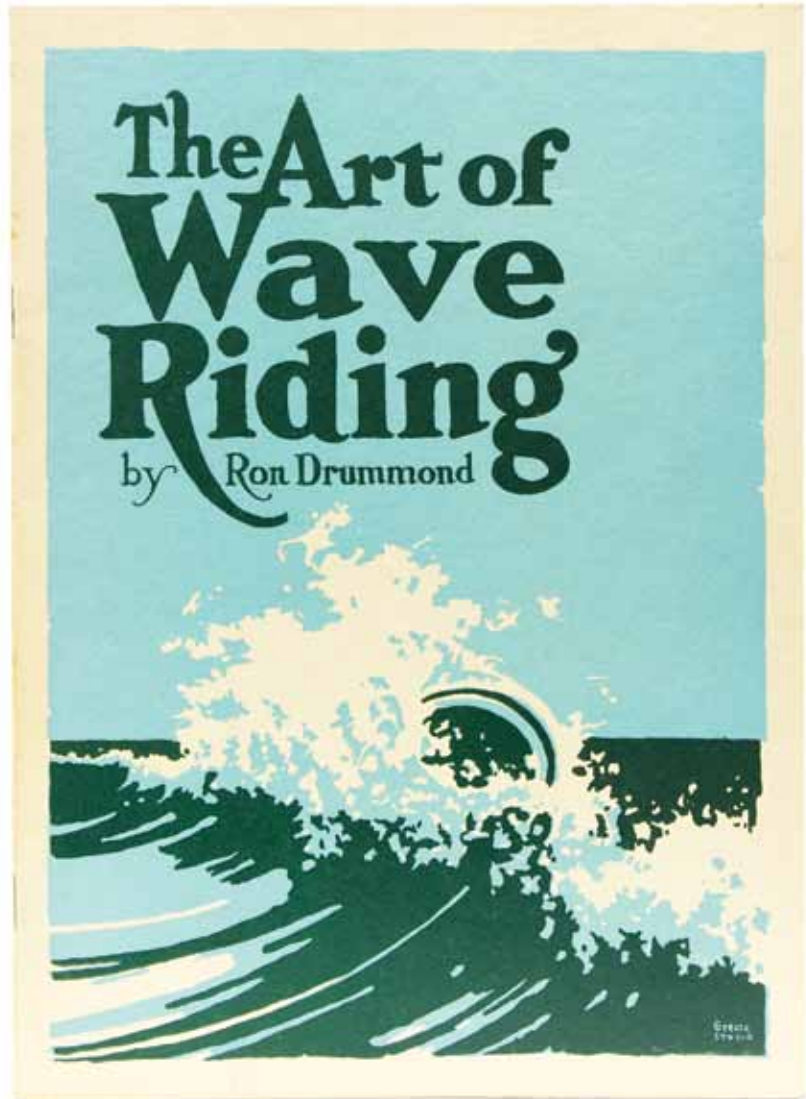
The Art of Wave Riding is not only instructive but a love-letter to the sport: “[O]ne feels sorry for those who have not learned to enjoy surf swimming,” and “To spend a day in the sand ... developing a ‘beautiful tan’ is pleasant; but the real pleasure of a trip to the beach is derived from playing in the breakers.” The bulk of the work is a step-by-step guide, as well as distinguishing between “glide waves” and “sand busters.” It’s beautifully illustrated with photographs of Venice beach that ably capture the spirit of surf culture in its infancy.

The L.A. Times (July, 27, 1990) describes it further: “When Ronald Blake Drummond, now 83, paddled out at Doheny in the 1930s, he was one of the first to surf the break in southern Orange County. His 100-pound redwood board was shaped in a garage. His swim trunks were homemade. No one else was there. Surfers were so scarce in those days, they would stop to talk if they spotted each other’s cars on coastal roads. It didn’t matter whether they knew each other, but chances were they did.”

Drummond (1907-96) was born in Los Angeles, raised in Hollywood, and spent his summers on Hermosa Beach. It was here that he first learned to surf, and began to experiment with taking his canoe into the waves. He became a legend in surfing circles, appearing in the 1961 surfing classic *Big Wednesday* and he was featured in a 1967 issue of *I* magazine. He attended UCLA and ran on the track team, though surfing was his first love and he continued this pursuit into his eighties.

Surfing was first reported by members of Cook’s third voyage when arriving in Hawaii in 1779. It has since become a vital part of beach culture in the Pacific.

\$3,250



WADDELL, Clyde. *A Yank's Memories of Calcutta.* Single title leaf, 60 ll., each holding an approx. 8 x 10 in. silver gelatin photograph with typed caption. Oblong 4to. Houston: 1946. Black cloth album.

The images in this rare album provide a brave and honest look at the life and experiences of US soldiers stationed in Calcutta. Waddell had been stationed in Calcutta as chief photographer for the *Houston Press* and US Army Public Relations officer with the Southeast Asian command. He took these images while on leave shortly after the Japanese surrender.

Comprising mostly street scenes of everyday life in Calcutta, along with interiors of local landmarks such as temples and train stations as well as US Army headquarters, the American Red Cross Burra Club and a hotel for US Army officers, each image is captioned with two or three sentences locating and providing context for the image. Waddell also includes images of the underbelly of Calcutta such as that of a brothel and an opium den. The sixty photographs document a city of “squalor and luxury, ... poverty and grandiose wealth in this land of extremes” (Preface).

In the Preface provided by M. Charles Preston, we learn that Waddell “took these pictures primarily at the behest of many friends who had been constantly asking him for photos of Calcutta scenes ... Requests became so numerous and response to the effort so enthusiastic that Waddell felt compelled to make the album more generally available through fellow ‘GI’ agents.” Although this suggests the album might have been printed in an edition of 100 or so, the survival rate has been low. One can well imagine that they were broken up and favorite photographs from the album were framed. This is seemingly borne out by the three OCLC holdings (Texas A&M, UT Dallas, Southeastern Louisiana); another defective copy is believed to be held at UPenn.

\$3,750



17. Below is a copy of the man who has just taken the hat from a live Kevit snake. He is Professor Dave Mc-
 Tarn and he is the author of the book 'The Snake and the Kevit' published in 1946. He is a legitimate performer and has
 spent his own money touring the entertainment of Indian troops rather than profit on a small venture.



96

WALCOT, William. [Five etchings of New York City scenes:] "Brooklyn Bridge," "Park Avenue," "Forty-Second Street," "Battery Park," and "Lower Broadway." Drypoint etchings, signed "W Walcot" (lower right), in pencil. With original letterpress prospectus with woodblock headpiece illustration. Plates approx. 8-½ x 10 in. [Harold Wollvine Dickins], 1923. Fine. Hinged and matted, housed in cloth portfolio.

A series of 5 etchings of New York City scenes by the Russian-Scottish artist and architect William Walcot (1874-1943).

\$3,500



97

WALL, Bernhardt. *Greenwich Village Types Tenements & Temples*. Etched title page, contents page and 21 plates mostly in brown ink each with tissue guards by Bernhardt Wall. Small 4to. New York: Privately printed, 1947 B'way, ca. 1920. Copy no. 6, signed on title page by Wall. Original cloth-backed paper boards, with title in brown on upper cover, extremities rubbed, title in ms. ink to spine. Weber, p. 31.

AUTHOR'S PRESENTATION COPY

Inscribed on the ffep, "To my friend/ [erased name!]/ June 1920/ Bernhardt Wall." Six of the plates are signed by Wall.

Weber describes it as "[a]n interesting pictorial representation of 'the Monmartre of America,' an area in Manhattan long frequented by authors, artists, and students." Indeed, here we have a group of portraits of artists, the poor, café interiors, local landmarks and even a self portrait. While entirely typical of Wall's style, it's an interesting departure in content as his works are more generally associated with the Civil War, the West and prominent figures such as Abraham Lincoln, Mark Twain and Thomas Edison. Interestingly, this follows on directly from his work on the First World War including images of the troops amassing in New York in 1918. Five of the plates are dated 1918, suggesting the images were produced at the same time.

A pioneer of American etching, Wall was born in Buffalo, and studied at the New York Student's League, before apprenticing under William Auerbach-Levy. In addition to books such as these, he was a prolific designer of postcards and became known as the Postcard King.

Although there is no statement of limitation, the New York Historical Society's copy has a note from 1918 stating the edition was 100 copies. They received their copy in December 1920. This one collates exactly to theirs.

\$2,500

WALTON, Izaak. *The Compleat Angler or the Contemplative Man's Recreation, being a discourse of Fish and Fishing, not unworthy the perusal of most anglers.* Engraved cartouche of fish on title, ten engraved vignettes of fish in text. Title within engraved piscatorial cartouche, 6 engravings of fish within text variously attributed to Lombart, Faithorne or Vaughan, 2 pages of music for "The Angler's Song" by Henry Lawes with one page printed upside down as intended to enable two singers to sing facing each other, type-ornament headpieces, woodcut initial. Small 8vo. London: Printed by T. Maxey for Rich. Marriot, 1653. First edition. Bound without terminal blank R4; leaves F4, Q5-8 and R1-3 in facsimile, a few headlines just shaved; washed and pressed. Early 20th-century olive morocco gilt, paneled sides with corner fleurons and central lozenge, gilt spine with two red leather labels, edges gilt on the rough. In red morocco-backed slipcase with chemise, spine tooled in gilt with crest and motto "veritas," by James McDonald, New York. Wing W661; Coigney 1; Horne 1; Church Catalogue I, 32; Pforzheimer 1048; Grolier *Wither to Prior* III 193; Grolier, *English* 31; Westwood and Satchell, p. 217. Provenance: John Peachey (1749-1816, West Dean, Sussex, F.R.S. and M.P., 2nd Baron Selsey from 1806; bookplate dated 1782 preserved); Harry T. Pethers (sale Sotheby's, 5 December 1960, lot 135, £145 to Maggs); Bent Juel-Jensen (acquired from Maggs, February 1961, for £225).

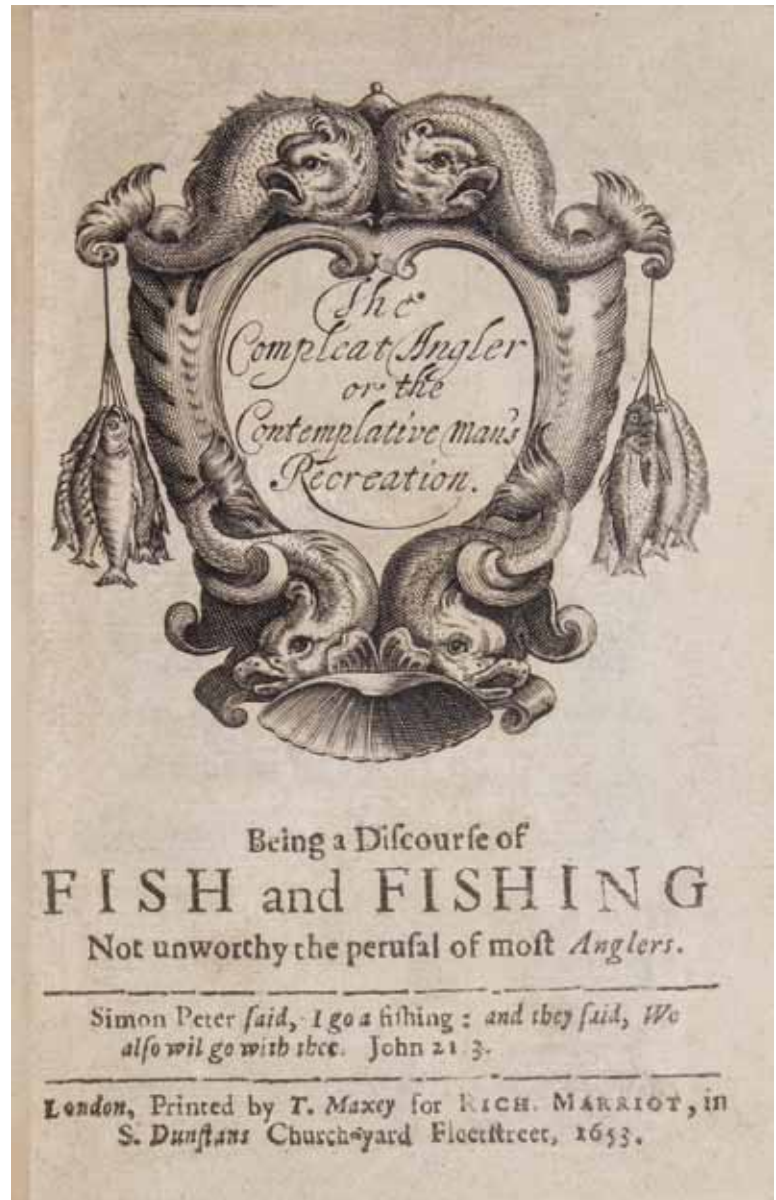
THE FIRST WALTON

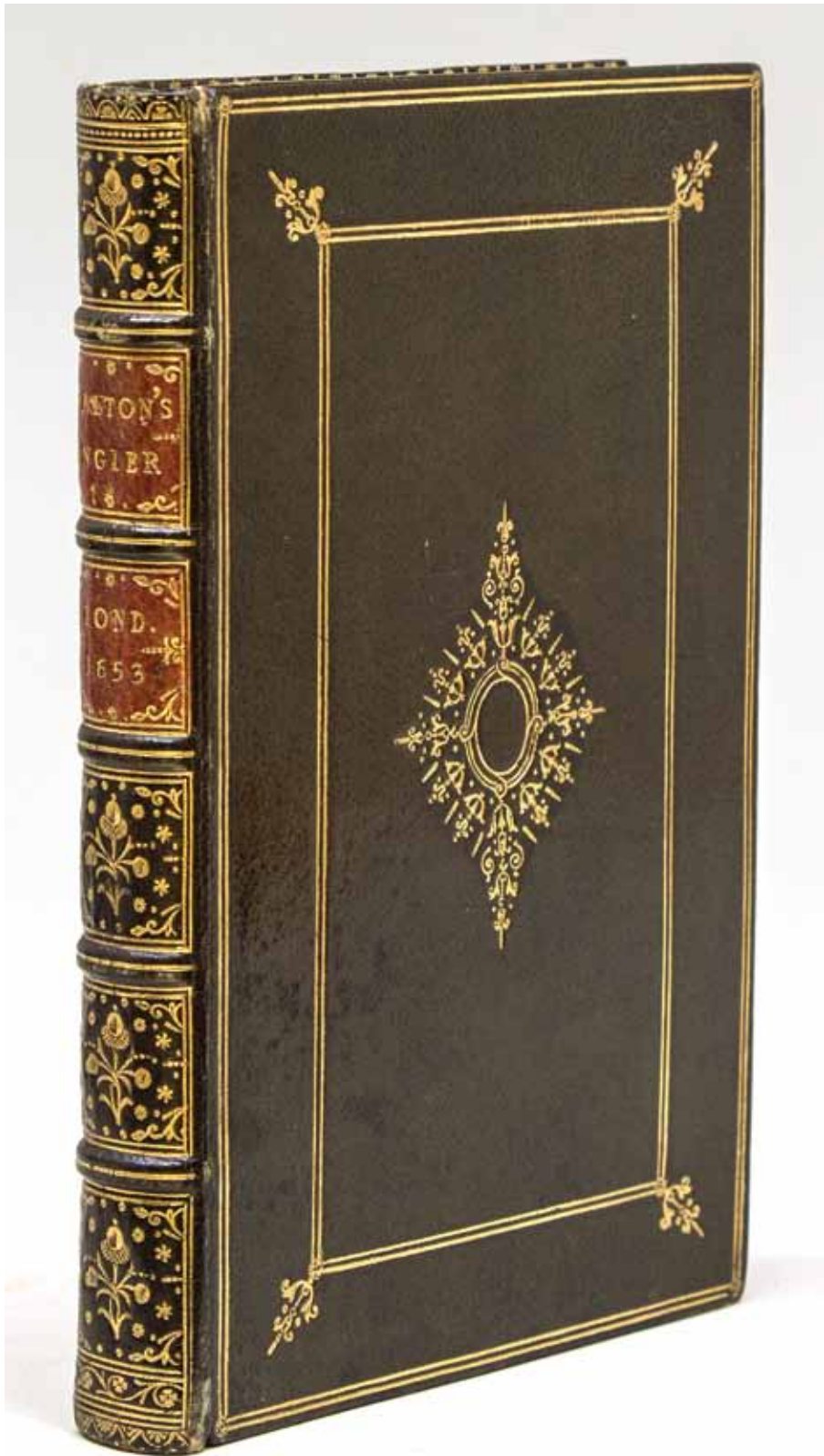
First edition of a landmark of English literature.

The present copy has A3r in uncorrected state and displays most other errors as noted by Horne (although p. 114 reading VVhen not VVien); p. 245 (with a notorious error) is here in facsimile in the corrected state.

The first edition of Walton's perennially popular and never out-of-print angling classic has always been difficult to find. Its tremendous appreciation in value over the last twenty years is an indication of how few copies indeed remain, outside of permanent collections, as well as how relentlessly it is still pursued by collectors.

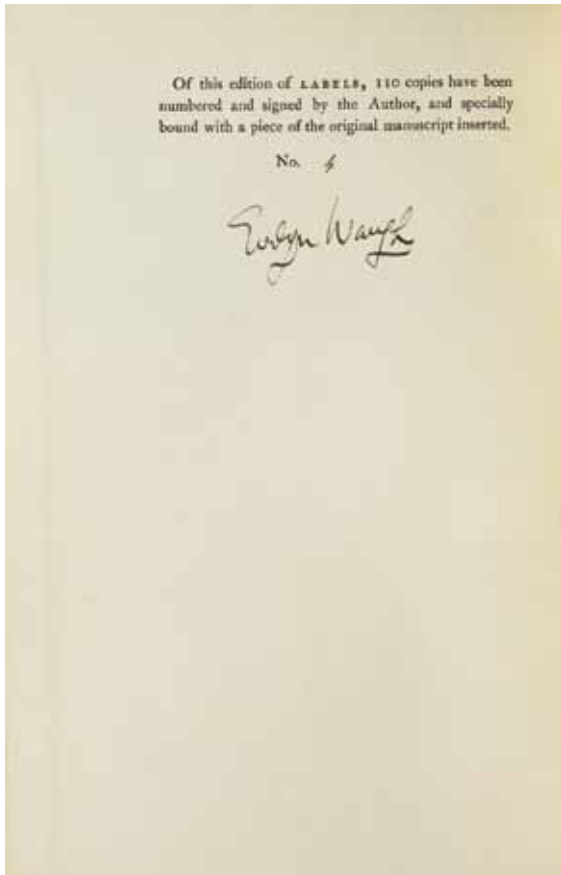
\$62,500





ANTON'S
NGIER

OND.
653



99

WAUGH, Evelyn. *Labels: a Mediterranean Journey.* Frontispiece, maps and b/w photos. 206 pp. 8vo. London: Duckworth, 1930. Limited signed first edition, no. 4 of 110 copies signed by the author and with a page of manuscript tipped-in. Publisher's blue cloth. Spine slightly toned, in a later cloth slipcase. Bookplate and bookseller's ticket.

WAUGH'S FIRST TRAVEL BOOK, WITH A PAGE OF MANUSCRIPT TIPPED-IN

With a corrected manuscript leaf, corresponding to pages 39-42 in the published text — a humorous breakdown of the various types of British tourist.

\$4,500

100

WEBSTER, Charles Montague. 4 albums of 87 watercolors and drawings of life and sport in Ceylon. 87 mounted sheets of original watercolors (57) and pen, ink or pencil drawings (30), most signed, together with a 1 p. typed letter, signed, from the Manager of the Queens Hotel in Kandy, addressed to Webster, reproving him for his behavior "in the Hotel Dining Room last Sunday night," Webster has added a number of pen and ink thumbnail sketches illustrating what he had got up to. 4 vols. Oblong 4to. No place, but Sri Lanka: circa 1925-1930. Bound in various commercial albums: 2 in "The Beacon Album" & 2 in "The Cambrian Album." With a

80 | JAMES CUMMINS bookseller

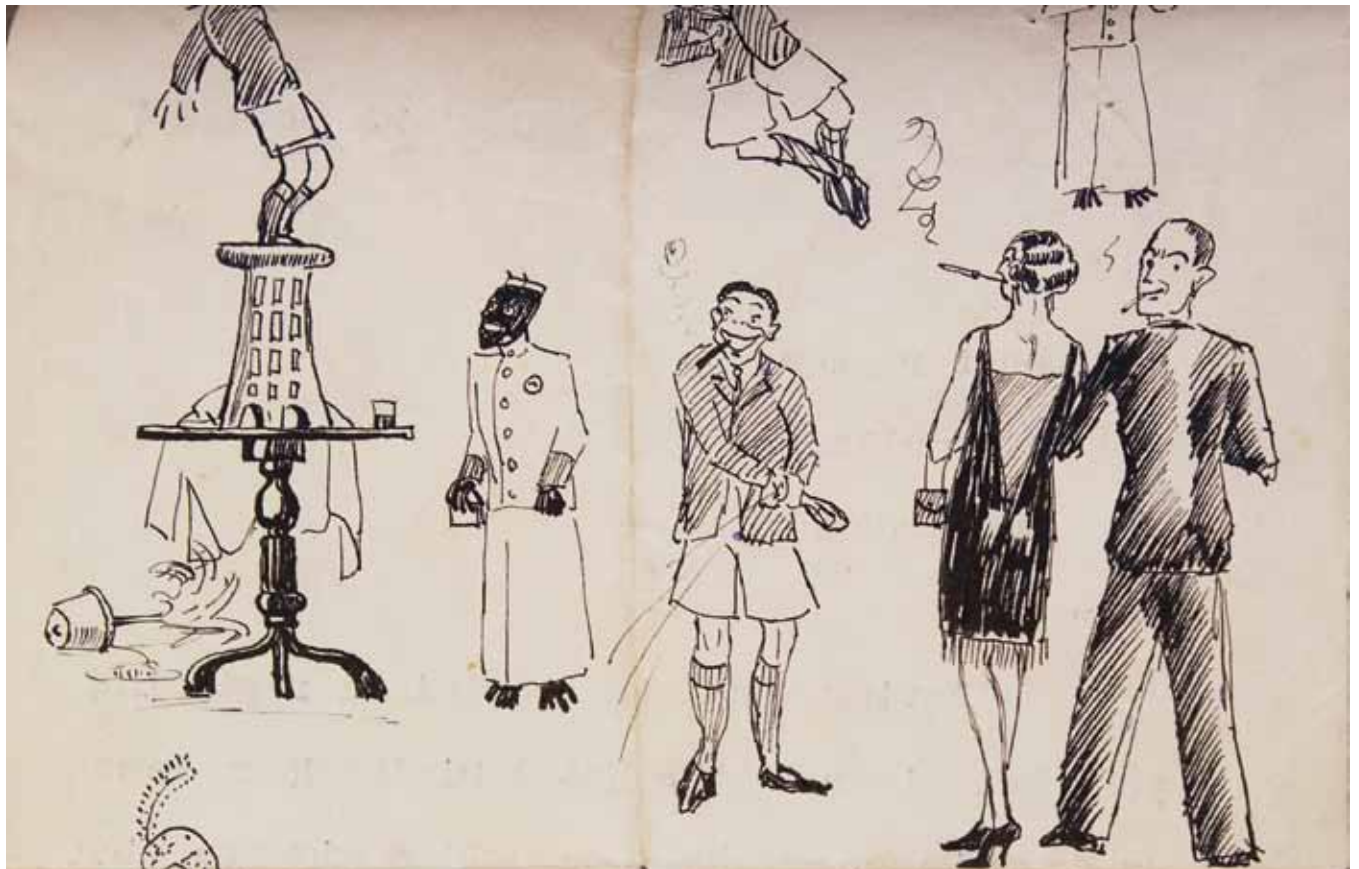


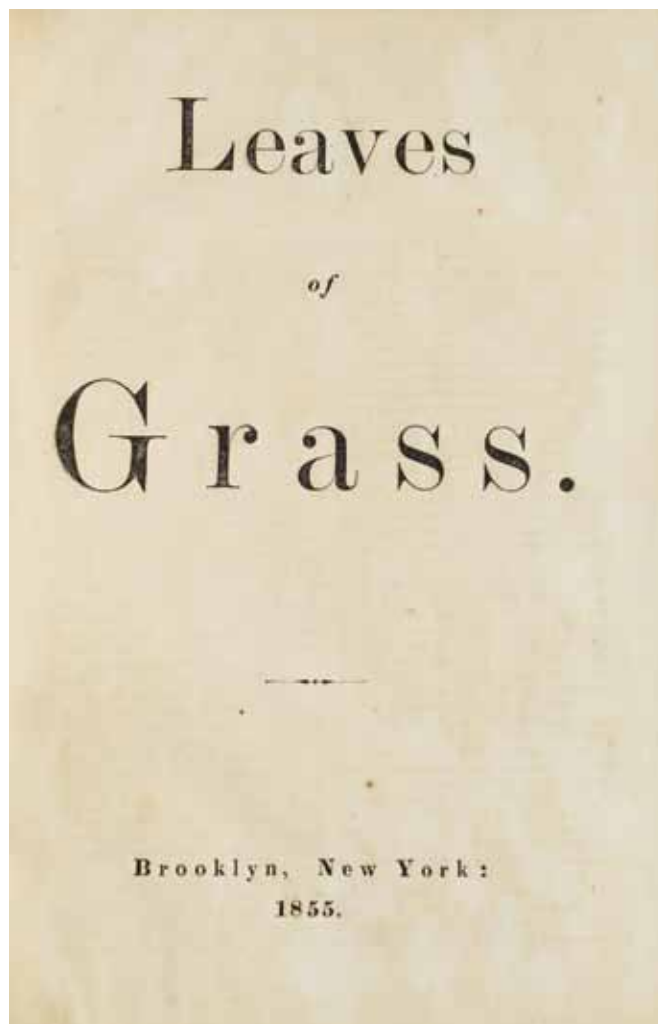
small obituary notice on front pastedown of one volume.

One album opens with a typed letter from the manager of The Kandy Queens Hotel, Oct. 1927, assessing Mr. C.M. Webster of Ellamulla, Kandapola for 5/ for breakage. A tea planter by trade, Webster has masterfully annotated the letter and the verso with pen and ink drawings of the goings on.

Although Webster was clearly an amateur, the best images in this collection are funny and very well designed and executed. He was able to adopt a number of different styles, from pure Art Deco to images echoing the dynamic rhythm of the woodcuts of Claude Flight. The subjects depicted include baseball(!), fencing, hunting, shooting and riding. Various places are referred to: Galella, Ellamulle, Kandapola (all tea plantations), and the Hunter's Arms. A friend, Lionel S. Boys, who appears to have visited Webster, comes in for some "ribbing." It is noted online that C.M. Webster worked as the Assistant Manager on the Ellamulle (or Yellamalle in Tamil) Plantation from 1927 to 1930. As a whole, the drawings offer some indirect insight into the off-duty antics of British colonials in Sri Lanka. Webster died "at his home Wrantage, Somerest, former tea planter and writer. Dear father of Diana and Glenys and grandfather of Lyndsley and dear brother of Anthony."

\$7,500





101

WHITMAN, Walt. *Leaves of Grass.* Engraved frontispiece portrait of Whitman by Samuel Hollyer after a photograph, printed on thick paper. xii, [13]-95 pp. Small folio (11- $\frac{1}{8}$ x 7- $\frac{3}{4}$ in.). Brooklyn, New York: 1855. First edition, first issue. Original green cloth, boards with floral decorations in blind, gilt-lettered ornamental title within a triple-fillet border, spine gilt with title and floral ornaments, marbled endsheets, a.e.g. Title-page very lightly toned, gilt title of upper board a bit dull. Tiniest of repairs to spine (scuffs at center and ends, conserved with no loss). Old description slip tipped to front flyleaf. A fine copy. Half green morocco slipcase, chemise. BAL 21395; Grolier *American* 67; Johnson, *High Spots* 79; Meyerson A.2.1.a1; PMM 340; Wells & Goldsmith 3; Feinberg/ Detroit 269; Schmidgall, "1855: a Stop-Press Revision," *Walt Whitman Quarterly Review* 18, Fall/Summer 2000, pp. 74-76.

'I SEE AND HEAR THE WHOLE'

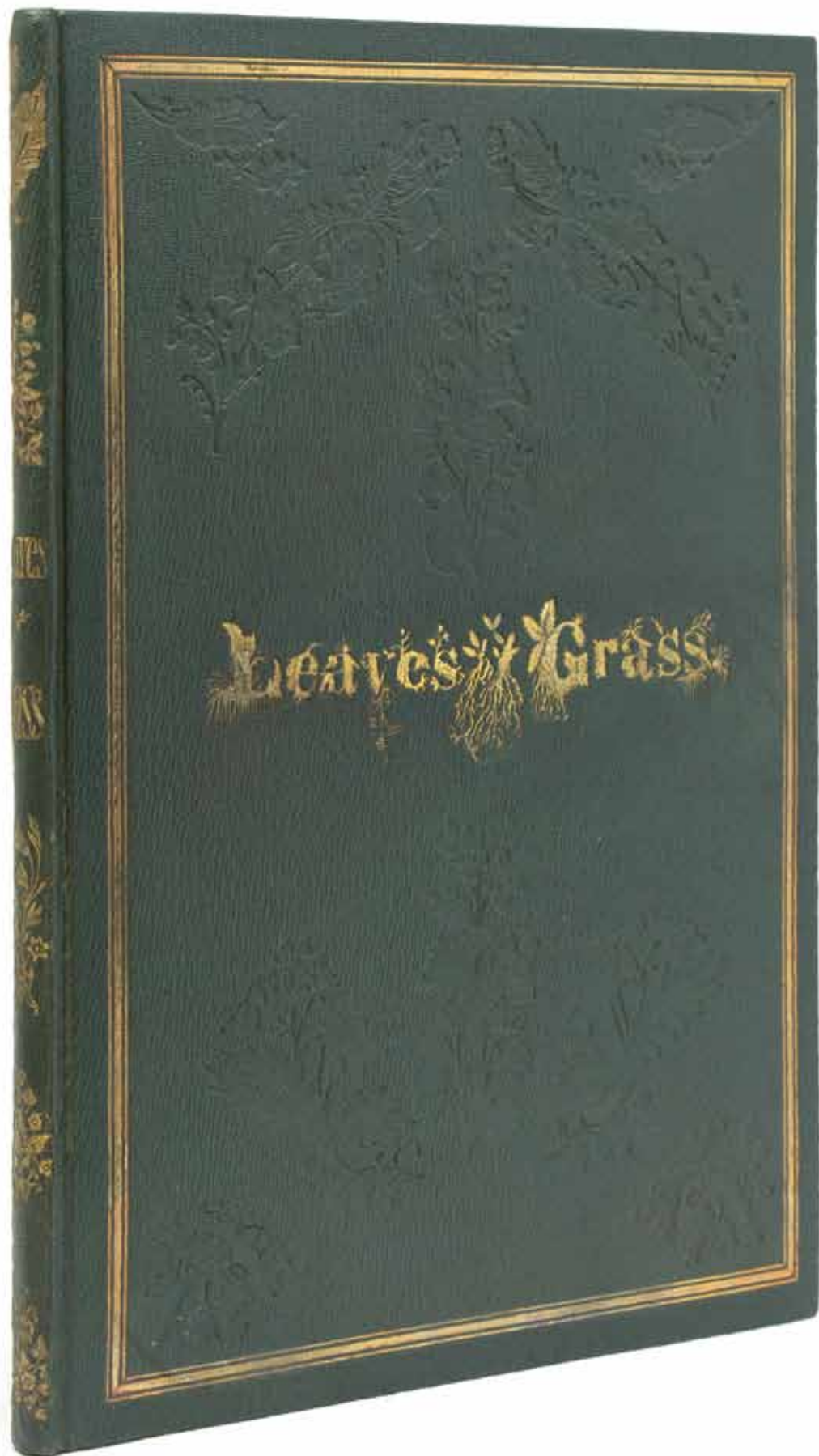
"He was and is the poet and prophet of democracy, and the intoxication of his immense affirmative, the fervor of his 'barbaric yawp,' are so powerful that the echo of his crude yet rhythmic song rings forever in the American air" (Grolier One Hundred).

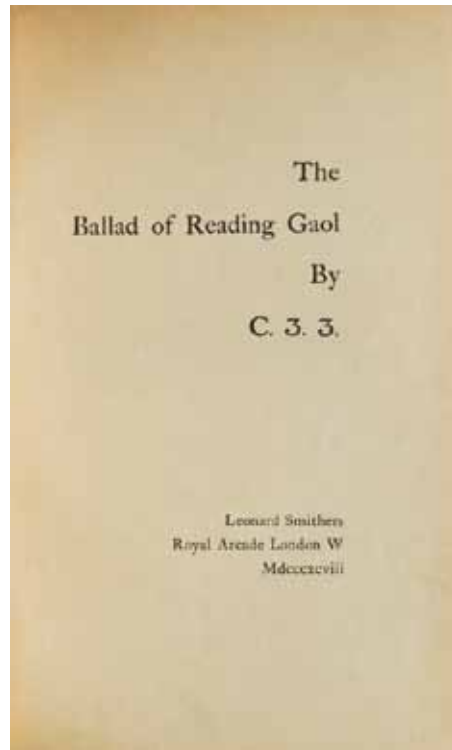
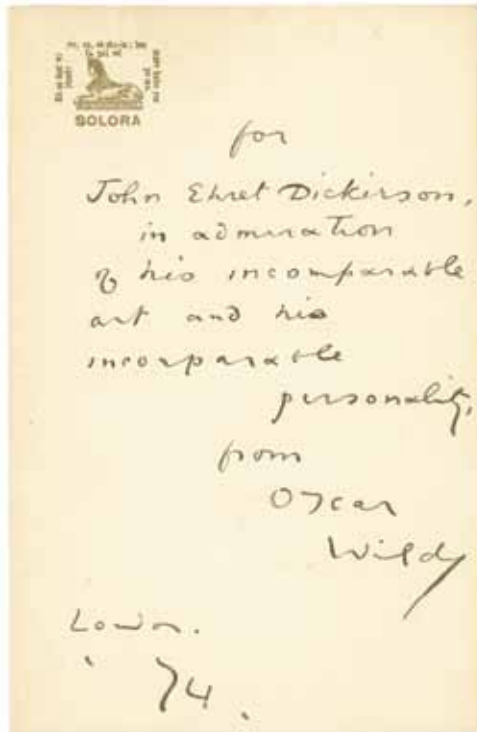
The self-published *Leaves* was at least partially personally type-set by the author on a small handpress in Brooklyn. The portrait of Whitman is here in superior condition, without the foxing often encountered. This copy bears the printed copyright statement on the verso of the title page and has the first version of line 2 of page 49 ("And the night is for you and me and all") identified by Schmidgall in his article, "1855: a Stop-Press Revision."

Of the original 795 copies, only 337 were issued in the first binding with extensive gilt stamping, marbled endsheets, and gilt edges (in the second binding only the title was gilt, and plain yellow endsheets were used).

A beautiful copy of a landmark work in American literature.

\$200,000





102

WILDE, Oscar. Autograph Note, signed (“Oscar Wilde”), to John Ehret Dickinson. One page (5 lines) on “Solora” stationery. London: ‘94 [1894]. Fine, with integral blank, on recto of which is the offset image of a key.

A note to John Ehret Dickinson (1860-1896), the grandson of the founder of the famous paper-making firm, and a friend of Wilde. Dickinson “had aesthetic tastes and deplored his family’s connection with trade” (v. Holland/Hart-Davis, *The Letters*, p. 295, footnote) and the family firm provided paper for the endsheets of some of Wilde’s books, including those for the deluxe issue of *The Sphinx*. Wilde often stayed at Dickinson’s Hertfordshire country home, Abbots Hil.

Reading in full: “For John Ehret Dickirson [sic], in admiration of his incomparable art and his incomparable personality, from Oscar Wilde. London ‘94.”

Two of Wilde’s books, inscribed to Dickinson in 1888, were sold at Sotheby’s in 1910. The wording of the note nearly exactly matches Wilde’s inscription to the actress Mrs. Patrick Campbell in a first edition of *The Sphinx* (1894), and it is conceivable that Wilde penned this note to include in a presentation copy of that work. The offset “shadow” of a key also suggests that Wilde was returning a key, perhaps to Abbots Hill.

The note is written on “Solora” stationery — heretofore unknown to us — which includes an image of the Sphinx at top left, surrounded on three sides by phrases in an unknown code or language, with “Solora” printed beneath.

\$6,000

103

[WILDE, Oscar]. *The Ballad of Reading Gaol.* By C.3.3. 8vo. London: [1898]. First edition, ONE OF 30 COPIES ON Japanese vellum. Cinnamon-colored cloth, vellum spine. Covers show slight insect damage and minor soiling, spine a bit soiled, otherwise a very good copy in a quarter blue morocco slipcase with chemise and with the bookplate and signature of actress Lena Ashwell on the front pastedown. Mason 372.

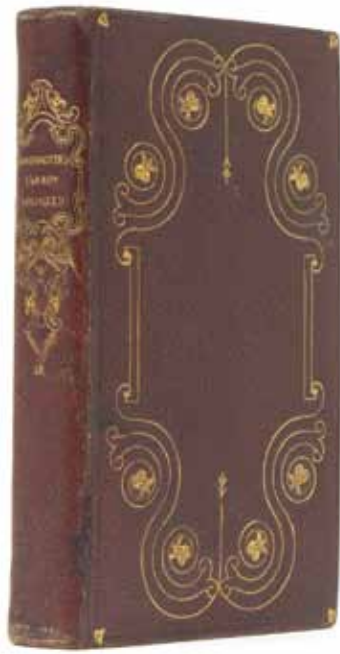
ONE OF 30 COPIES OF THE RARE FIRST

First edition of Wilde’s legendary poem, written while he was in jail, in its rarest state — being one of only 30 copies printed on Japanese vellum.

This copy comes from the distinguished library of the actress LENA ASHWELL (1872–1957), who as a young actress toured in Wilde’s *Lady Windermere’s Fan* in 1891, later becoming actor-manager of the Savoy Theatre. According to her biographer, Margaret Leask (*Lena Ashwell: Actress, Patriot, Pioneer*. Univ. of Hertfordshire Press, 2012), Ashwell was particularly troubled by the news of Wilde’s arrest, and wrote later: “... the atmosphere of London was horrible and cruel. His plays were so very brilliant, and I had seen this when I was in *Lady Windermere’s Fan*, so I felt that he was a friend and in desperate trouble.” Later, during WWI, she is known to have pioneered the organization of entertainments on a large scale for the British troops in France.

An excellent association copy of an essential Wilde rarity.

\$27,500



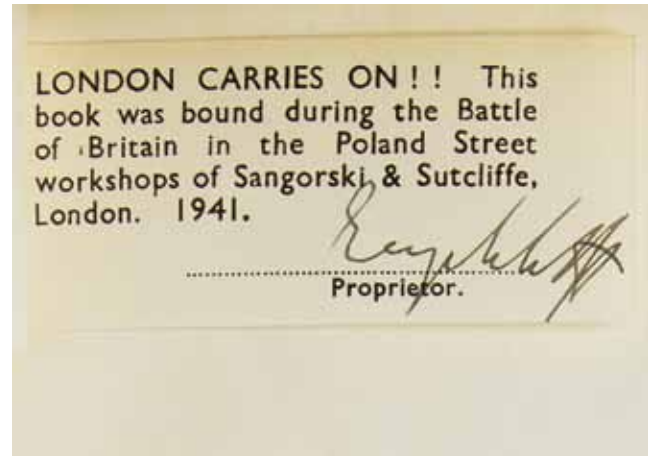
104

WORDSWORTH, William. *Yarrow Revisited, and Other Poems.* [xvi], 349, [1, blank], [4, ads] pp. Half-title. 12mo. London: Longman, Rees, Orme, Brown, Green and Longman and Edward Moxon, 1835. First edition. Presentation binding of red morocco gilt, edges gilt (rubbed at extremities). Provenance: William Lowther (1787-1872), second Earl of Lonsdale (bookplate); William W. Gay (bookplate, note laid-in). Healey 86; Sterling 1028; Tinker 2350; Wise 23.

PRESENTATION COPY TO THE EARL OF LONSDALE

Presentation copy, inscribed by the publishers "From the Author" on the half-title and in a presentation binding. A fine provenance: sonnets XLII and XLIII (pp. 228-9) are addressed to the book's recipient: "Lowther! in thy majestic pile are seen Cathedral pomp and grace ..." "Wordsworth dedicated his 'Excursion' to the second earl in 1814, subsequently inscribed to him a sonnet upon the Lowther motto 'magistratus indicat virum' and constantly wrote of him to Samuel Rogers and other friends in terms of the highest regard" (DNB).

\$7,500



105

(WORLD WAR II), CELLINI, Benvenuto. *The Life of Benvenuto Cellini Newly Translated into English by John Addington Symonds.* 40 illustrations. 8vo. London: Macmillan, 1925. Bound in full brown morocco, a.e.g., with a slip tipped in reading "LONDON CARRIES ON!! This book was bound during the Battle of Britain in Poland Street workshops of Sangorski & Sutcliffe, London 1941 [signed] George Sutcliffe. Proprietor." Bookplate of Edgar Miles Bronfman.

\$500

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(WORLD WAR TWO) UNITED STATES PACIFIC FLEET COMMAND. Chichi Jima War Crimes Archive [with:] Court room pencil sketch of the accused by Hughes measuring 12 x 9-½ in. [and:] Two printed handbills giving court arrangements, listing Defense Counsel, Judge Advocates, Members of the Commission, Reporters (including Vivian Kilner) and interpreters. 167 mimeographed pages, foolscap and letter. Marianas Islands: 22 July - 15 August 1946. Staple-bound into sections, minor marginal dampstaining not affecting text. Bradley, James. *Flyboys* (New York, 2006). Provenance: from the estate of Vivian Kilner, court reporter at the trial.

THE CHICHI JIMA INCIDENT

A selection of transcripts from the infamous war crimes trial held on Guam in July and August 1946.

The Chichi Jima Incident is one of the more gruesome episodes in the war in the Pacific and very nearly claimed the life of future President George H.W. Bush. On 2 September 1944, Bush was one of twelve airmen on a bombing raid over the Bonin Islands, an archipelago of 30 islands 700 miles south of Tokyo. Chichi Jima is the next island north of Iwo Jima.

Where Iwo Jima was important for its airstrips, the Japanese communication stations were built on Chichi Jima. Specifically, the short and long wave receivers and



transmitters on Mount Yoake and Mount Asahi that linked Imperial Headquarters in Tokyo to the Japanese Pacific Fleet were targets. The island was defended by 25,000 troops all under the command of Lieutenant General Yoshio Tachibana. Its geography made a land/sea assault impossible and so the US launched a series of air raids. Taking off from *USS San Jacinto*, each of the four Grumman TBM Avengers was shot down and Bush was the only one of nine survivors to escape. By ditching his plane furthest from the islands, he evaded capture in a life raft and was subsequently collected by the American submarine *Finback SS-230*.

The eight captured airmen were less fortunate. They were beaten and tortured before finally being beheaded. Four of the dead men's livers were removed along with part of their thighs. The livers were grilled and the thighs made into *sukiyaki*; both were served to one of Tachibana's staff officers, Major Matoba. When the Japanese finally surrendered Chichi Jima, US troops were surprised by the lack of POWs. Efforts to cover up the incident were soon disproved by witnesses and indeed the confessions of some of the participants. The acts here were considered so gruesome that information regarding it was only declassified by the Navy in 1997.

After the Japanese surrender in 1945, war crimes were quickly prosecuted — the first was on 3 May 1946 — and often conducted in secret as here. This was an interesting incident of a crime (cannibalism) failing to be covered by the jurisdiction of military and international law and, in fact, a point argued in some detail by the defense. Fourteen Japanese were tried in connection with this incident, they were finally tried for murder and prevention of honorable burial. The prosecution called 43 witnesses and many of the defendants refused to address the court until it was explained why none of the Allied troops were being investigated for war crimes. Three, including Tachibana and Matoba, were executed by hanging; the remainder were all found guilty to

some extent.

The archive is divided into nine sections:

1. Rear Admiral C.A. Pownall: Charges and specifications in the case of: Lieutenant General Tachibana ... Vice Admiral Mori ... Captain Yoshii ... Major Matoba ... Captain Sato ... Lieutenant Suyeyoshi ... Surgeon Lieutenant Sasaki ... Surgeon Lieutenant Matsushita ... First Lieutenant Isogai ... Lieutenant (jg) Hayashi ... Lieutenant (jg) Masutani ... Sergeant Mori ... Corporal Nakamura ... Superior Private Kido ... 38 pp.
2. Lieut. Edward L. Field, USNR: Opening Argument for the Prosecution ... 19 pp.
3. Lieut. Frederick T. Suss, USNR: Closing Argument for the Prosecution ... 16 pp.
4. Mr Shigeatsu Ijichi: Argument of the Accused ... 4 pp.
5. Mr Mansanoa Toda: Argument of the Accused ... 7 pp.
6. Mr. Ito Kenro: Argument for the Accused ... 7 pp.
7. Mr Morikawa Shizuo: Argument for the Accused ... 13 pp.
8. Commander Martin E. Carlson, USNR: Closing Argument for the Accused: Lieutenant General Tachibana, Yoshio, Vice Admiral Mori, Kunzio, Captain Yoshii, shizuo and Major Matoba, Sueo ... 39 pp.
9. Commander Donald H. Dickey, USNR: Closing Argument for the Accused: Captain Sato, Lieutenant Suyeyoshi, Sugeon Lieutenant Sasaki, Surgeon Lieutenant Matsushita, First Lieutenant Isogai, Lieutenant (jg) Hayashi, Lieutenant (jg) Masutani, Sergeant Mori, Corporal Nakamura, Superior Private Kido ... 24 pp.

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