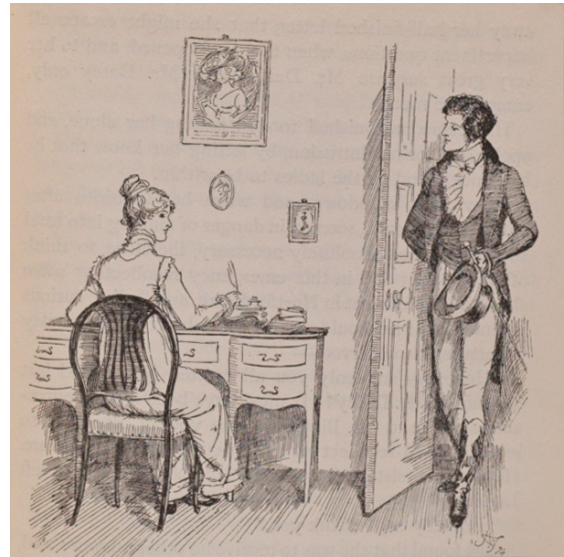
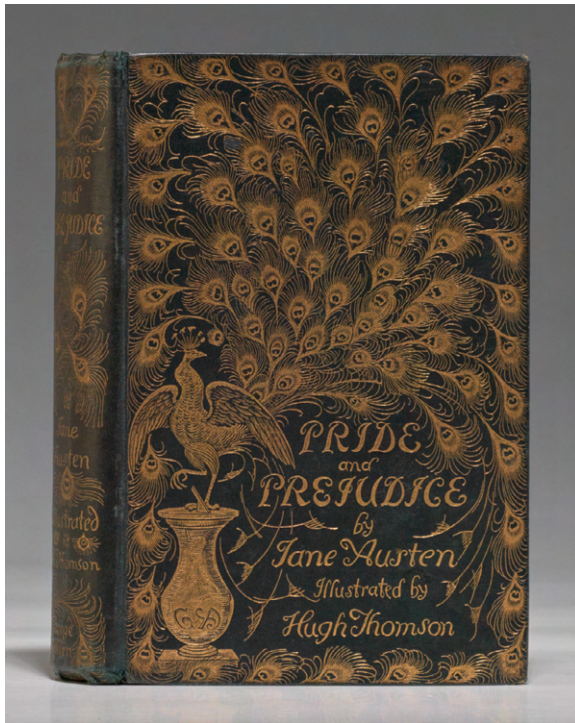




BAUMAN RARE BOOKS



New Acquisitions
July 2024

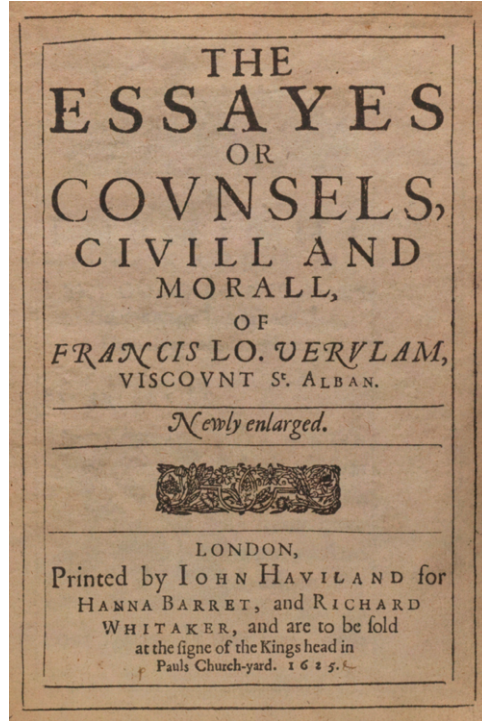
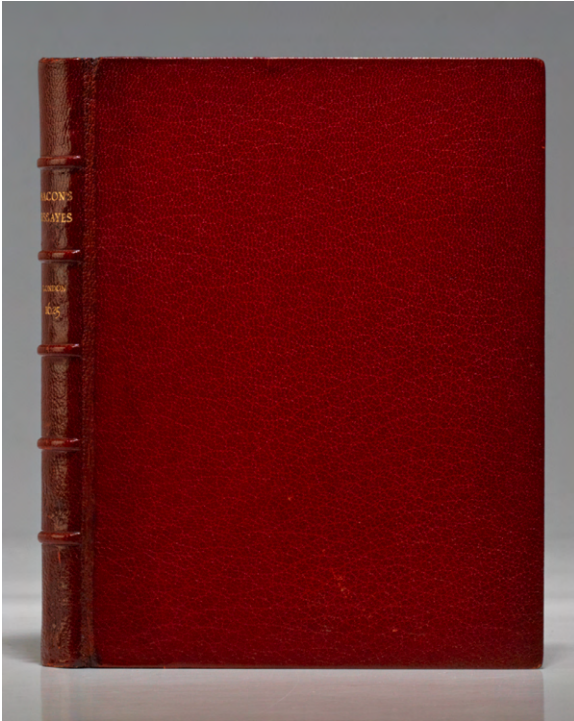


**"FOR WHAT DO WE LIVE, BUT TO MAKE SPORT FOR
OUR NEIGHBORS, AND LAUGH AT THEM IN OUR
TURN?": *PRIDE AND PREJUDICE*, ILLUSTRATED BY
HUGH THOMSON**

1. (THOMSON, Hugh, illustrator) AUSTEN, Jane. **Pride and Prejudice**. London, 1895. Octavo, original dark green pictorial cloth gilt. \$4800

First reprint of the celebrated "Peacock" edition of Jane Austen's second and most popular novel, the first illustrated by Hugh Thomson, with 101 charming line drawings, in lovely publisher's elaborately gilt-decorated cloth depicting a peacock spreading its feathers.

"Elizabeth's own energy and defiance of character respond to Rousseau's and the popular notion of the pliant, submissive female... None of her novels delighted Jane Austen more than *Pride and Prejudice*... She had given a rare example of fiction as a highly intelligent form... This remains her most popular and widely translated novel" (Honan, 313-20). The illustrator of this lovely edition, Hugh Thomson, "takes first place... among the genteel book illustrators" (Harthan, 238). "His style reflected the nostalgia of the time, his fine line drawings of rural characters and gentle countrified society appealed to the imagination of the public" (Olivia Fitzpatrick). He had a knack for "period costumes, coaches and horses, and elegant furniture; and his brisk style give his work irresistible charm" (Hodnett, 218). With Preface by George Saintsbury. First published in 1813; the first Thomson-illustrated "Peacock" edition was published in 1894, in a trade edition and a limited large-paper edition of 275 copies. Contemporary gift inscription. Text and cloth about-fine, gilt bright; front inner hinge expertly reinforced.

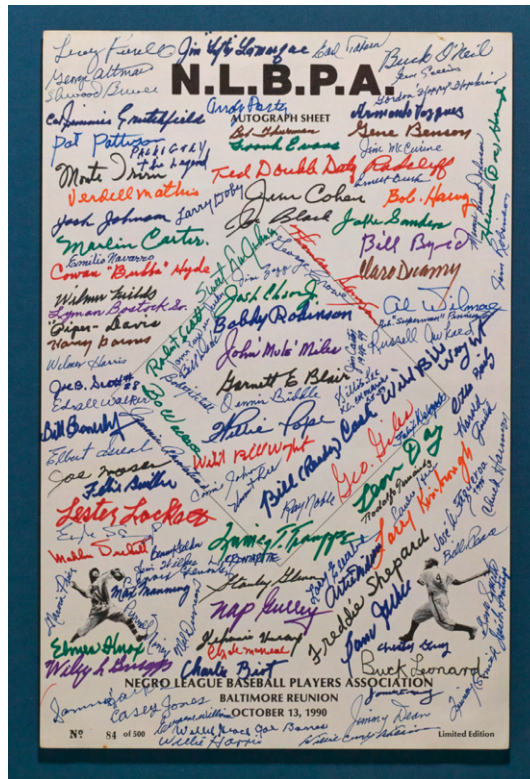


**“THE DISTILLATION OF A LIFETIME’S WISDOM
BY THE WISEST MAN OF HIS DAY”: 1625 FIRST
COMPLETE EDITION OF BACON’S *ESSAYS*, SCARCE
FIRST ISSUE, HANDSOMELY BOUND IN FULL
MOROCCO BY RIVIERE**

2. BACON, Francis. *The Essayes or Counsels, Civill and Morall... Newly enlarged.* London, 1625. Octavo, 20th-century full crushed red morocco gilt rebacked with original spine laid down, custom slipcase. \$15,000

First complete edition (and the last edition to appear during Bacon’s lifetime), extremely scarce first issue, containing 58 essays, a splendid copy bound in full morocco gilt by Riviere.

“The first in time, and, we may justly say, the first in excellence, of English writings on moral prudence, are the *Essays* of Bacon... They are deeper and more discriminating than any earlier, or almost any later, work in the English language” (Allibone, 90). “I have taken all knowledge to be my province,” Bacon declared, not at 65 on his deathbed, but at 31... Bacon’s day was, perhaps, the last moment in history when anything like omniscience was within the limits of human attainment; even in his day, Bacon’s was, perhaps, the only mind which could achieve it. At least his was the only mind that ever did... The essays were simply the distillation of a lifetime’s wisdom by the wisest man of his day” (Winterich). “This is the first complete edition and the last to appear in Bacon’s lifetime. It contains 58 essays and is the text most commonly reprinted today. For this reason the present edition ranks in importance with the [extraordinarily rare] first of 1597 and the recension published by John Beale in 1612. In the dedication Bacon says: ‘I doe now publish my *Essayes*; which, of all my other workes, have beene most Currant: For that, as it seemes, they come home, to Mens Businesse, and Bosomes. I have enlarged them, both in Number, and Weight; So that they are indeed a New Worke” (Pforzheimer 30). With beautiful woodcut title vignette and woodcut initials throughout. *First issue*, with “Newly Enlarged” on title page. With occasional mispagination as issued. With initial blank leaf but without terminal blank leaf, both rarely found. Gibson 13. STC 1147. See Pforzheimer 30; PMM 119. Interior clean and fresh, morocco binding handsome.



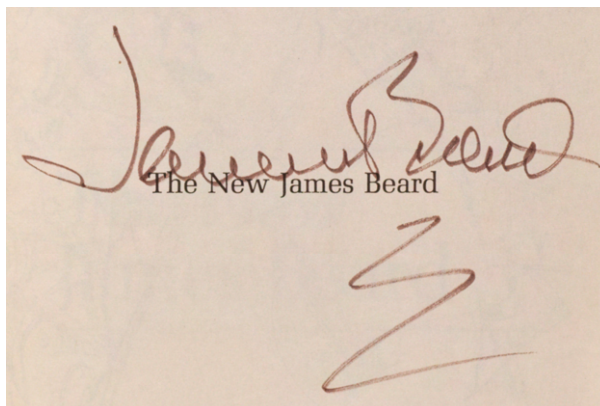
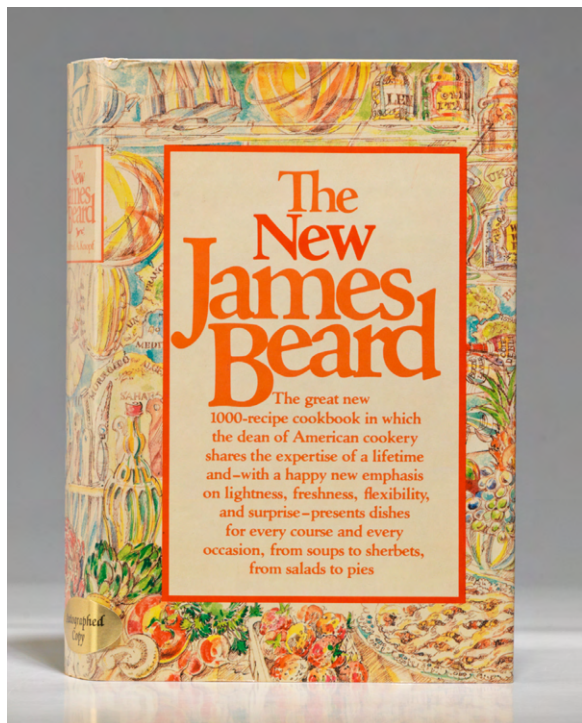
**SIGNED BY 119 NEGRO LEAGUE PLAYERS,
INCLUDING HALL OF FAMERS LEON DAY, LARRY
DOBY, MONTE IRVIN, BUCK LEONARD AND BUCK
O'NEIL**

3. (BASEBALL). Negro League Autograph Sheet signed. Baltimore, October 13, 1990. One sheet, measuring 11 by 17 inches, printed and signed on the recto, framed. \$9500

“Autograph sheet” from the Negro League Baseball Players Association reunion in Baltimore in 1990, signed by 119 Negro League players, including Hall of Famers Leon Day, Larry Doby, Monte Irvin, Buck Leonard and Buck O’Neil and Mamie “Peanut” Johnson, one of three women to play in the league.

The Negro Leagues developed after the Civil War due to a “gentleman’s agreement” among MLB higher-ups to keep Black players out of the league. After a long period without an organized circuit, Andrew “Rube” Foster founded the Negro National League (NNL) in 1920. The Negro leagues thrived in the 1920s and then again after the Great Depression, but popularity began to wane in the late 1940s when Jackie Robinson broke the color barrier in the MLB by joining the Brooklyn Dodgers and other star Black players started to shift over to the MLB.

This autograph sheet is signed by many of the biggest names to play in the Negro leagues. Nicknamed “Peanut” because of her diminutive size, Mamie Johnson was one of only three women to play in the Negro leagues, and the only female pitcher. She played from 1953 to 1955 with the Indianapolis Clowns, and is believed to have had an impressive 33-8 record. Hall of Famer Larry Doby was the second Black player to join the MLB, signing with the Cleveland Indians only three months after Jackie Robinson signed with the Dodgers. Hall of Famer Monte Irvin was also one of the first Black players to break the color line, joining the Giants in 1949. Buck Leonard played for the dynastic Homestead Grays from 1934 to 1950, a team that won nine straight pennants and three Negro World Series titles. In 1999, *Sporting News* ranked him number 47 on its list of the 100 Greatest Baseball Players. Fine condition, beautifully framed.



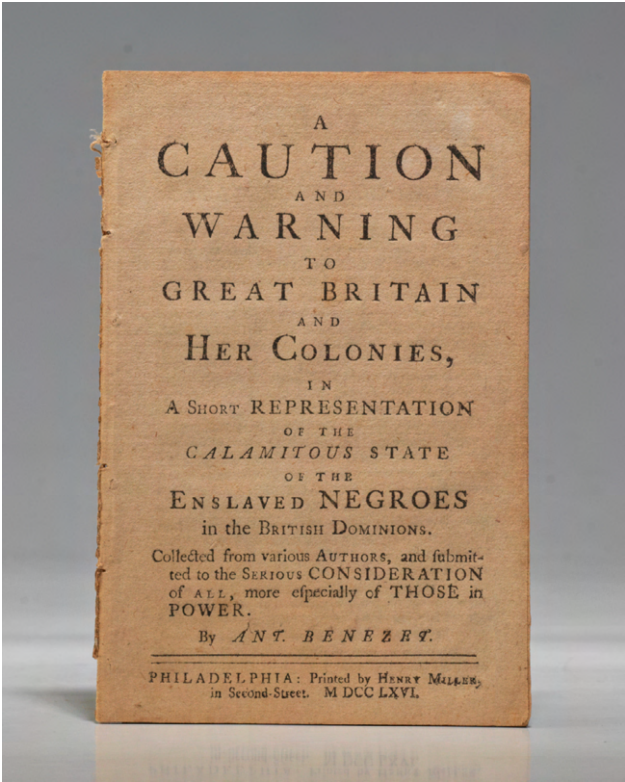
"INVALUABLE BOTH TO ACCOMPLISHED COOKS AND BEGINNERS": FIRST EDITION OF *THE NEW JAMES BEARD*, SIGNED BY JAMES BEARD

4. BEARD, James. **The New James Beard**. New York, 1981. Octavo, original pictorial boards, dust jacket.

\$1200

First edition of Beard's "impressive" cookbook, signed on the half title by James Beard.

In this critically praised cookbook of nearly 1,000 recipes, James Beard “combines foods in new and appealing ways... The result is impressive... invaluable both to accomplished cooks and beginners... Beard’s personality comes through in his pleasant and affable prose... [and] the book is beautifully illustrated with line drawings by Karl Stuecklen” (*New York Times*). A fine copy.



"THE FOREMOST ADVOCATE OF ABOLITION BEFORE THE AMERICAN REVOLUTION"

5. BENEZET, Ant[hony]. **A Caution and Warning to Great Britain, And Her Colonies, In A Short Representation of The Calamitous State of the Enslaved Negroes In the British Dominions.** Philadelphia, 1766. Slim 12mo, disbound, custom box. \$19,500

Very rare first edition of Benezet's electrifying work that broke ground in recording slavery's relentless violence, "set the tone for much of the debate... during the revolutionary period" and documented England's profits from the slave trade, affirming its part in "this evil of so deep a dye."

"The campaign to abolish transatlantic slavery effectively began in Philadelphia in the 1750s, 20 years before the American Revolution, and at its epicenter was Anthony Benezet... he confronted the American Revolutionaries and made them look at the hypocrisy of their demand for their own liberty even as they denied the same freedom to their slaves." (Crosby, *Complete Antislavery Writings*, 1-2). "The foremost advocate of abolition before the American Revolution." (Sinha, *Slave's Cause*, 20-22).

Born in France and educated in England, Benezet emigrated to Philadelphia in 1731, where he was a dedicated Quaker educator who taught free classes for Black students. "In the history of abolition, Benezet... should have a place of honor." (Thomas, *Slave Trade*, 473). Benezet's *Caution* employs "a refined and polished argument... wielded like a laser scalpel to excise the practice of slavery from the British dominions." He quotes Montesquieu, and offers blunt descriptions of the slave trade, the brutality of the Middle Passage and the torture of enslaved Africans in the southern colonies. His work brings together key excerpts of works of Enlightenment figures to "show that no man had the right to take possession of another's liberty and make a salable commodity of him" (Crosby, 86). Benezet fundamentally "set the tone for much of the debate over slavery during the revolutionary period" (Nash, *Race and Revolution*, 97)

Using this pioneering work to expose the entrenched practices of the slave trade, Benezet is one of the first abolitionists to cite documents from commercial sources affirming England's part in supplying "her American Colonies with Negro-slaves." He was "the first who embraced, as a matter of public policy, the banning of the slave trade... monetary compensation to Negroes for the years they spent in bondage, and equality under the law for those of African descent." *Caution* also expresses his determination to convince England's king, "his ministers and Parliament, that they had become unwitting dupes in their empire's perpetuation of 'this evil of so deep a dye,' and that it was time for them to act by decree or legislation to put an end to it" (Crosby, 84). Only very light toning and a few spots, chiefly to blank leaves at rear. A fine copy, quite scarce and desirable.



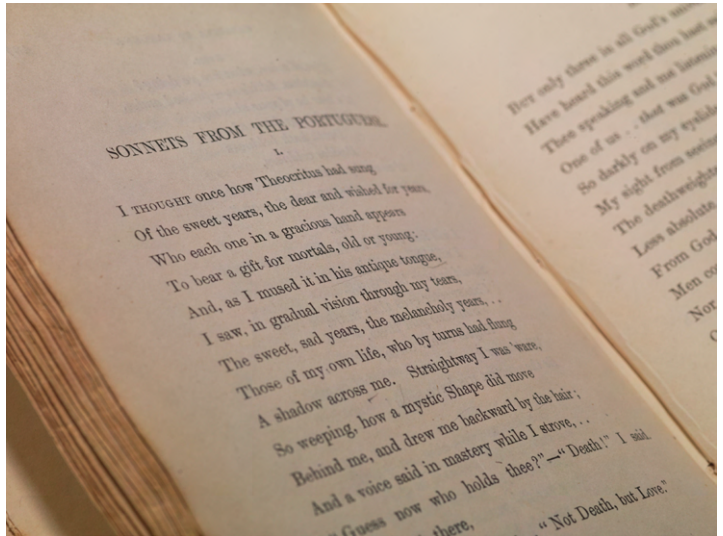
LARGE ILLUMINATED LEAF FROM A 15TH-CENTURY FRENCH BOOK OF HOURS, FEATURING JOSEPH, MARY AND JESUS' FLIGHT INTO EGYPT

6. (ILLUMINATED LEAF). Illuminated Leaf from a Book of Hours. Probably Besançon, France, circa 1460. Single vellum leaf (6-1/2 by 9-1/4 inches), illuminated in gold, black, white, purple, red, green, blue, yellow, and brown inks; silk matted and window framed, entire piece measures 12 by 15 inches. \$18,500

Lovely and unusually large illuminated leaf from a 15th-century French Book of Hours, featuring a striking miniature depicting the flight of Joseph, Mary and Jesus into Egypt, four lines of text from the Hours of Terce, a three-line initial, and thick borders of flowers, berries, buds, and acanthus leaves.

This beautiful illuminated leaf is from a Book of Hours from the area of Besançon, France, circa 1460. It comprises a lovely and large miniature of the flight of Joseph, Mary and Jesus into Egypt, four lines of Gothic text from the Hours of Terce, one three-line initial in red and blue filigree on a gilt ground, one one-line initial in gold on a filigree ground, a line extender in the same style, and elaborate borders of sprigs, gilt leaves and buds, strawberries, blueberries, flowers, and acanthus leaves. The figures' faces are finely detailed; the landscape is appealing, full of sloping hills, greenery, and cities in the background. The miniature is surrounded by a full gold border—a three-part arch possibly suggesting the Holy Trinity—and then by a u-shaped border of gold, red, and blue. The text is the first verse of Psalm 70: “Deus, in adiutorium meum intende,” with the response “Domine, ad adiuvandam me festina” (or, as translated in the King James version, “Make haste, O God, to deliver me; make haste to help me, O Lord”). The verso is done more simply than the recto, but nevertheless features 15 lines of Gothic text, one two-line initial and six one-line initials in gilt on filigree grounds, three matching line extenders, and a left border of hairline sprays, gilt leaves, and berries.

This miniature, with its vibrant color and elegant composition, is in a style similar to that of the Master of Morgan 293. Stylistically, this leaf can be traced to the Franche-Comté region of eastern France. It appears closely related to an atelier specialized in Books of Hours made for the Use of Besançon and is most likely situated in that city. As noted by Avril and Reynaud, the unnamed master of this atelier was deeply indebted to the Master of Morgan 293, an acclaimed Burgundian illuminator who was active in the second quarter of the 15th century. That name—Master of Morgan—derives from a particularly lovely Book of Hours made for the Use of Besançon. There are a number of compositional similarities between this leaf and the corresponding miniature in the Morgan manuscript, including the positioning of Mary and Jesus on the donkey in the foreground, Joseph's crooked walking stick and red coat, and the medieval citadels in the background. No matter which artist is responsible for the present miniature, the painting represents a distinctive regional style, full of fine detail, and with exceptional composition. Lower right corner of leaf repaired with vellum, just touching image; a few very tiny smudges. About-fine, a beautiful illuminated leaf.

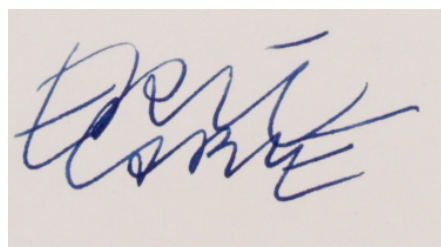


"HOW DO I LOVE THEE? LET ME COUNT THE WAYS": FIRST APPEARANCE OF ELIZABETH BARRETT BROWNING'S SONNETS FROM THE PORTUGUESE

7. BROWNING, Elizabeth Barrett. **Poems. New Edition.** London, 1850. Two volumes. Small octavo, original blue cloth. Housed in a custom chemise and clamshell box. \$16,500

Important and preferred second edition of Elizabeth Barrett Browning's Poems, containing the first appearance of her famous love poems to her husband, Sonnets from the Portuguese, which did not appear in the 1844 first edition of Poems.

This enlarged edition of Browning's *Poems* is rightly considered an entirely separate work from the 1844 first edition. It includes, in addition to the *Sonnets from the Portuguese*, a number of poems here printed or collected for the first time. "The strange courtship of Robert Browning and Elizabeth Barrett, morally chained to a monstrous father, and their subsequent elopement, is one of the most romantic stories in 19th-century literature. What Browning did not know is that while Elizabeth was lying on that famous sofa in her father's house on Wimpole Street she was pouring out her heart in some of the most remarkable love poetry ever written by a woman. One morning some time later, when they were living in Pisa, Elizabeth Browning pushed a packet under her husband's arm, asked him to read the sonnets it contained and, should he disapprove, destroy them. Then she rushed from the room. Browning sat there and read with ever-growing wonder. Even before he had finished he hurried to his wife and demanded their publication. To shelter her feelings it was pretended that the sonnets had been translated from the Portuguese" (*Great Books and Book Collectors*, 239). Second state, as usual, with publisher's address of "193, Piccadilly" on title pages (only four copies are known in the first state, and the title page is presumed to have been reset prior to publication). Barnes A6. Wise 7. Early owner signatures, occasional neat pencil annotations. Interiors generally fine, expert restoration to inner hinges and cloth. A very attractive copy, scarce in the original cloth.

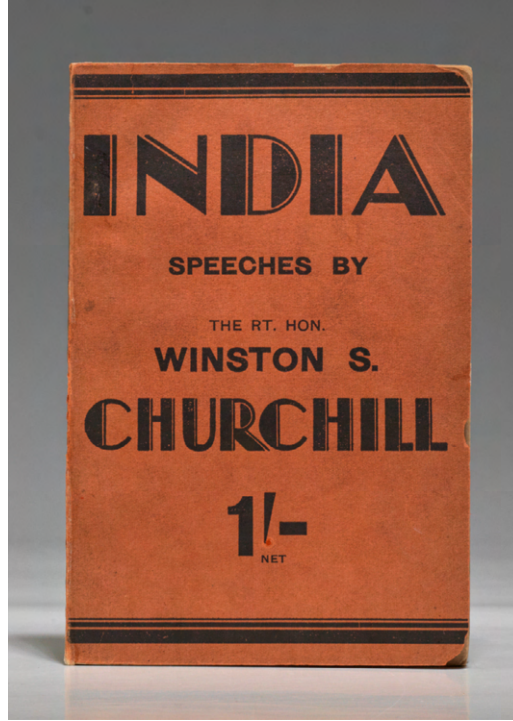


25TH ANNIVERSARY EDITION OF *THE VERY HUNGRY CATERPILLAR*, INSCRIBED SIGNED WITH AN ORIGINAL CRAYON DRAWING BY ERIC CARLE

8. CARLE, Eric. *The Very Hungry Caterpillar*. New York, 1994. Oblong quarto (12 by 8-1/2 inches), original pictorial silver boards. \$3600

Signed limited 25th-anniversary edition of Carle's best known work, number 148 of 500 copies with an original signed drawing in crayon of a caterpillar mounted on the front cover.

"Carle was one of the first illustrators intrigued with the idea of introducing natural science concepts to young children. *The Very Hungry Caterpillar* has remained in print for [over] 25 years, attesting to its popularity... [Carle has written,] 'I would like to be remembered as a picture writer and as someone who has opened a door for children to the world of pictures and words' (Silvey, 120-21). First published in 1969. With original shipping box. Fine condition.



"OUR REIGN IN INDIA OR ANYWHERE ELSE HAS NEVER STOOD ON THE BASIS OF PHYSICAL FORCE ALONE": CHURCHILL'S *INDIA*, IN SCARCE ORIGINAL WRAPPERS

9. CHURCHILL, Winston. **India. Speeches and an Introduction.** London, (1931). Octavo, original orange wrappers, custom box. \$2750

First edition in book form of this volume of ten Churchill speeches on the issue of the emancipation of India, in scarce original wrappers.

Upon first joining the English Army, Churchill served in India during the late 1890s. With the publication of this collection, Churchill wanted “to gain support for his campaign against the India Bill, over which he had broken with his party leadership, believing these relatively modest reforms would lead to the loss of India to the Empire... [however] when the India Bill had passed Parliament in 1935, Churchill even sent Gandhi his best wishes for success, and lent tacit approval to Attlee’s plan to grant India Dominion status (thus *de facto* independence) in 1948. What he did not approve of was the sudden rush to leave India under Attlee’s Viceroy, Lord Mountbatten, who arbitrarily moved Britain’s departure date up to August 1947. British authority thus ended before boundaries could be worked out between Moslems, Hindus and Sikhs; a vast shift of population occurred, amid bloody attacks by the various sides against each other. Later Churchill would exclaim to Mountbatten, ‘What you did in India was like striking me across the face with a riding crop’” (Langworth, 148). Also published simultaneously in orange cloth, no priority given. Cohen A92.1.c. Woods A38. Langworth 148-52. Spotting to edges of text block, text clean. Light expert restoration to wrappers, toning to spine. A very good copy in original wrappers.

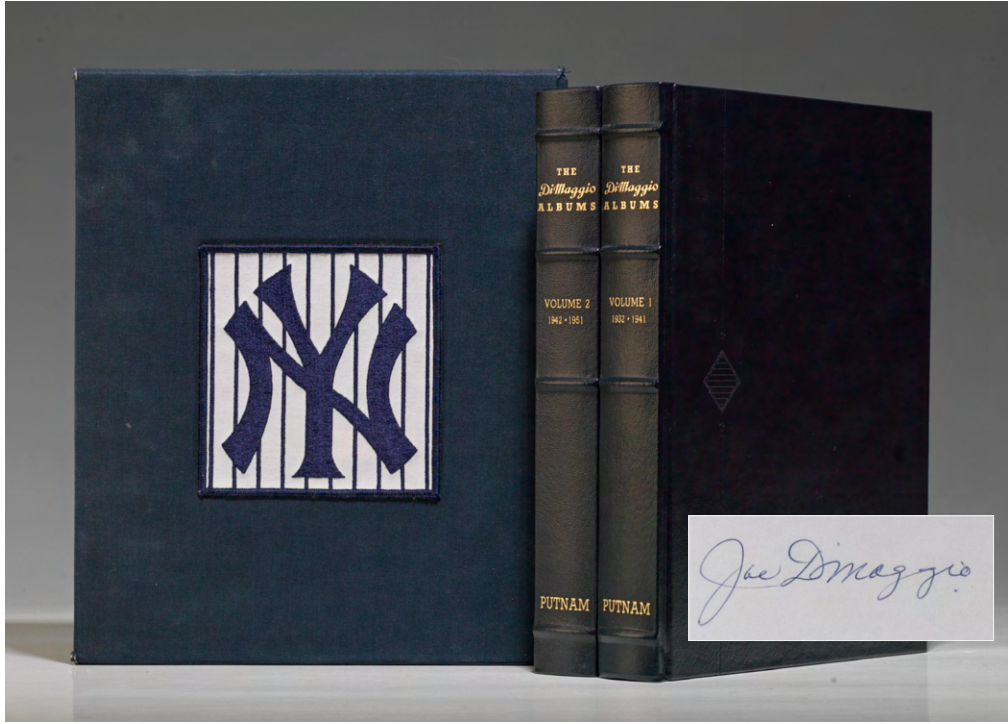


**SCARCE COMPLETE 12-VOLUME COLLECTION OF
FIRST EDITIONS OF CHURCHILL'S WWII AND POST-
WAR SPEECHES, 1941-61, HANDSOMELY BOUND**

10. CHURCHILL, Winston S. Collection of World War II and post-war speeches. World War II Speeches: Into Battle; The Unrelenting Struggle; The End of the Beginning; Onwards to Victory; The Dawn of Liberation; Victory; Secret Session Speeches. Post-War Speeches: The Sinews of Peace; Europe Unite; In the Balance; Stemming the Tide; The Unwritten Alliance. London, 1941-61. Together, 12 volumes. Octavo, modern full three-quarter morocco gilt. \$9500

First editions of Churchill's separately published World War II and post-war speeches, including his rare last book, handsomely bound.

Churchill's war speeches, published between 1941 and 1946, "constitute a contemporary history of the war which is as lively as it is authoritative; and, so far as contemporary history is of value, they may be said to be the last word upon the war" (Randolph S. Churchill). The bulk of Churchill's speeches between late 1945, when he was voted out of the office of Prime Minister and became the leader of the opposition party in Parliament, through his second premiership of 1951-1955, up to 1959, when he gave his last public speech, make up the post-war speeches. Toward the end of the Second World War and after, Churchill increasingly advocated that Europe enter the approaching Cold War era as a united and resolute voice. The speeches included in these volumes trace the development of Churchill's call for European unity through the abatement of socialist party power in Britain's parliament, the start of the Korean War, rising tensions in the Middle East, and the establishment of NATO. This set contains the rare first and only printing of *The Unwritten Alliance*, the last of Churchill's books printed in his lifetime. Cohen A142.1.a; A172.1.a; A183.1.a; A194.1.a; A214.1.a; A223.1.a; A227.2.a, A241, A246, A255, A264, A273. Langworth, 202-247, 283-86, 294-97, 300-302, 308-11, 337-39. Woods A66(a)-A114, A124, A128, A130, A137, A142. A handsomely bound set in fine condition.



***THE DIMAGGIO ALBUMS, ONE OF ONLY 700 SETS
SIGNED BY DIMAGGIO***

11. DIMAGGIO, Joe. *The DiMaggio Albums. Selections from Public and Private Collections Celebrating the Baseball Career of Joe DiMaggio.* New York, 1989. Two volumes. Quarto, original full blue morocco, blue cloth slipcase. \$2200

Signed limited first edition, number 430 of 700 sets signed by DiMaggio on the limitation page in Volume I. A splendid copy.

Joltin’ Joe developed from “a gawky, awkward kid” to one of the game’s most graceful athletes— a “picture player” both at bat and in center field. Many rate DiMaggio’s 56-consecutive-game hitting streak in 1941 as the top baseball feat of all time. This two-volume commemorative album contains over 800 pages of newspaper accounts, photos and reproductions of memorabilia from DiMaggio’s incomparable career, with an introduction and commentary by DiMaggio himself, and signed by him. A fine copy.

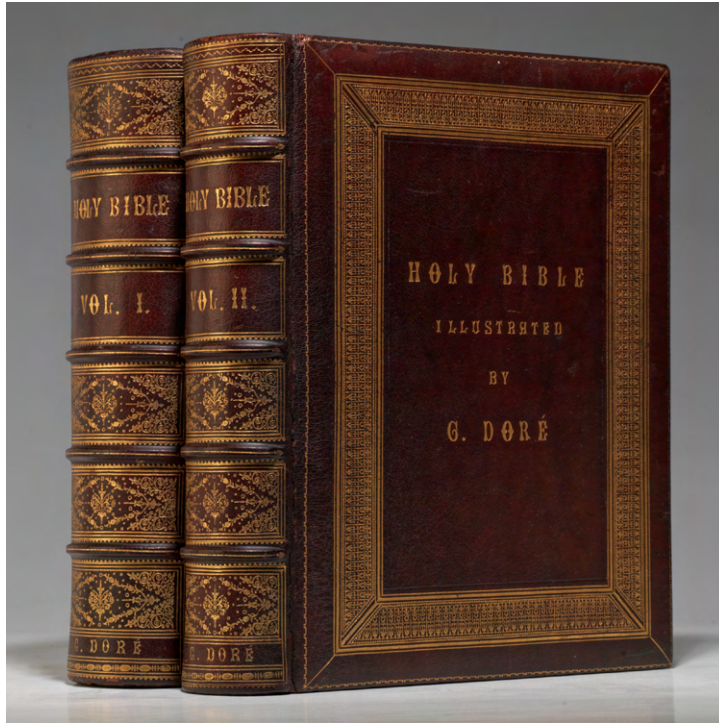


**"THEY HAVE MUCH LITERARY AND
BIOGRAPHICAL IMPORTANCE": FIRST EDITION
OF DONNE'S *LETTERS TO SEVERALL PERSONS OF
HONOUR*, 1651**

12. DONNE, John. **Letters to Severall Persons of Honour.** London, 1651. Small quarto, contemporary full dark brown calf gilt rebaked, custom box. \$13,500

First edition, first issue, with engraved frontispiece portrait of Donne by Pieter Lombart, and woodcut initials, in contemporary calf boards.

"The great majority of those of Donne's letters that have survived have been preserved through the energy of his son... In 1651, the younger Donne issued a volume containing 129 *Letters to Severall Persons of Honour*; these letters were not 'edited' by him according to the standards of the present day, as, although printed with reasonable care, their arrangement is irregular and they are for the most part without dates. Nevertheless, they have much literary and biographical importance" (Keynes, 133). Among the recipients are Lord Herbert of Cherbury, the Countess of Bedford, and, most numerous, Sir Henry Goodere. Bound without front and rear blanks. Keynes 55. Wing D1864. Wither to Prior 296. Pforzheimer 295. Engraved bookplate. Pages with a bit of marginal wormholing near the end not affecting text, otherwise fine, inner hinges neatly reinforced; contemporary calf boards very handsome. An excellent copy.

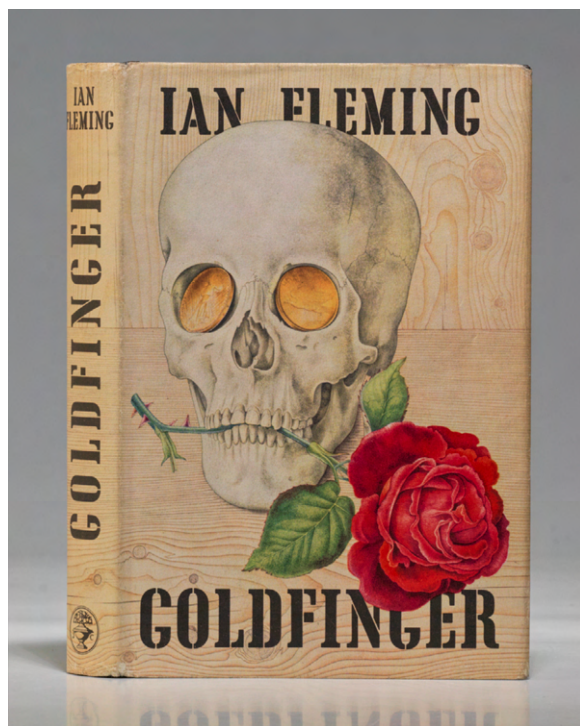


**“PERHAPS THE MOST IMPORTANT LANDMARK
IN DORÉ’S CAREER”: HIS GREAT FOLIO BIBLE,
WITH 238 FULL-PAGE WOOD-ENGRAVINGS,
LARGE-FORMAT COPY IN FULL CONTEMPORARY
MOROCCO**

13. (DORÉ, Gustave). **The Holy Bible. With Illustrations by Gustave Doré.** London and New York, circa 1867. Two volumes. Thick folio, contemporary full brown morocco gilt. \$7500

One of the earliest editions in English (all undated) of Gustave Doré’s great folio Bible, splendidly illustrated by him with 238 full-page wood-engravings and handsomely bound in contemporary full morocco.

“In the 1870s, *The Doré Bible* was perhaps the most treasured (and expensive) book in the world” (Malan, 81). Certainly, it proved a milestone in Doré’s career. “Whereas he had to hawk round to publishers his drawings for the Rabelais [part of his intended series of volumes illustrating the masterpieces of literature], only to see them ruined by the cheap-jack who eventually took them on, the Bible was enthusiastically sponsored by one of the greatest French publishers of illustrated books of the day, Mame of Tours... Its original reception was truly remarkable... A second edition of the Bible was called for almost at once... Editions appeared in almost every European country... One of the first off the mark was an English edition from Cassell, Petter and Galpin, 1867. This caused an even greater sensation than the French edition, and the demand among collectors for any and everything by Doré was clamorous” (Muir, 224). Because of demand, a number of editions in English saw print between 1867 and 1903 in a variety of formats, none of which were dated on the title page. This set is among the earliest editions, in that it contains 238 plates (later editions had only 205) and is in the large format of 12 by 15 inches. With separate title pages for Apocrypha and New Testament. Malan, 239. Herbert 1977. Light marginal dampstaining, principally in Volume I, not touching text or images; minor expert restoration to joints of handsome contemporary binding. An impressive production.

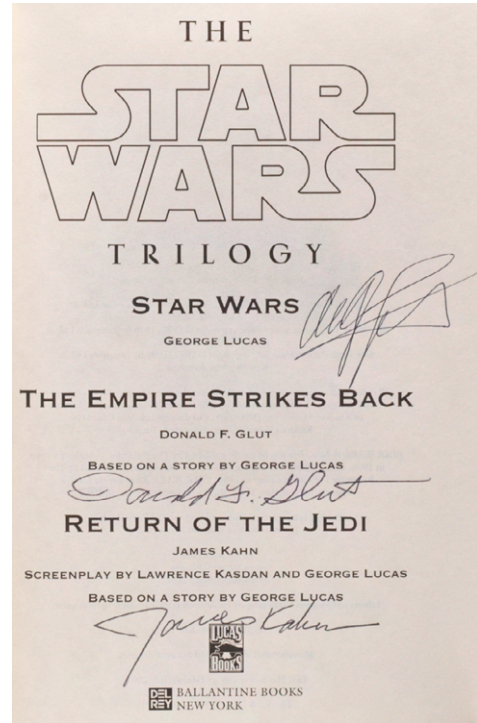
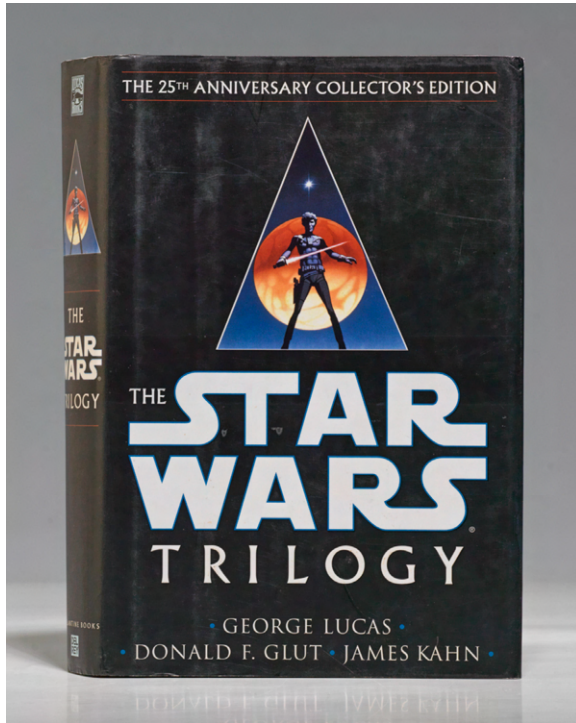


**"I LOVE ITS COLOUR, ITS BRILLIANCE, ITS
DIVINE HEAVINESS... THE POWER THAT GOLD
ALONE GIVES"**

14. FLEMING, Ian. **Goldfinger.** London, 1959. Octavo, original gilt-stamped black paper boards, dust jacket, custom box. \$7200

First edition of the seventh James Bond thriller, in which Fleming's superspy thwarts Auric Goldfinger's plot to plunder Fort Knox.

"Written when Fleming was on top of his game," *Goldfinger* "is not only the longest entry in the [Bond] series but also one of the most exuberant, and garnered a certain degree of credibility in literary circles when author Anthony Burgess listed it in his *Ninety-Nine Novels: The Best in English since 1939*" (Gilbert, 230). Made into the 1965 film starring Sean Connery as Bond and Honor Blackman as Pussy Galore. Cloth in Gilbert's second state, without small indent in the top left section of the skull: "both were available upon publication." Gilbert A7a (1.2). Biondi & Pickard, 45. Book fine, dust jacket bright and nearly fine with only most minimal wear to extremities.

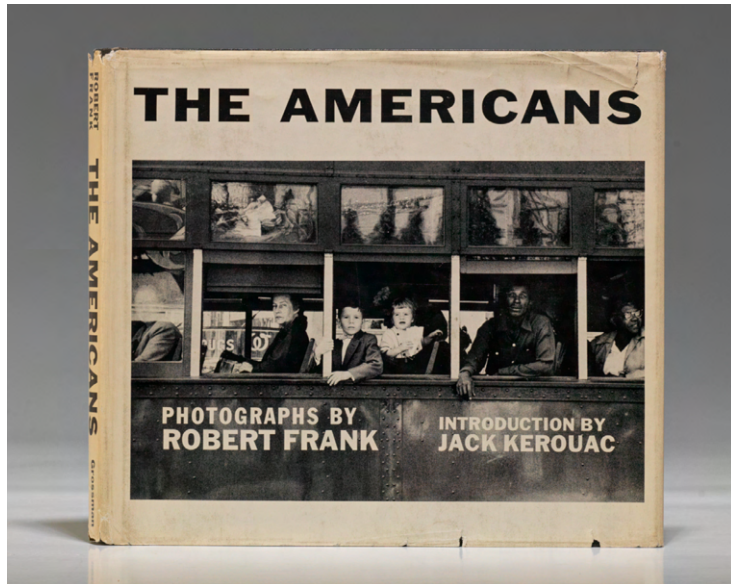


"ANOTHER GALAXY, ANOTHER TIME": FIRST ONE-VOLUME EDITION OF THE *STAR WARS* TRILOGY NOVELIZATIONS, SIGNED BY ALL THREE AUTHORS

15. (FOSTER, Alan Dean) LUCAS, George; GLUT, Donald F.; KAHN, James. **The Star Wars Trilogy. Star Wars. The Empire Strikes Back. Return of the Jedi.** New York, 2002. Large octavo, original half black cloth, dust jacket. \$6000

First one-volume trilogy edition of the novelizations of Star Wars, The Empire Strikes Back, and Return of the Jedi, signed on the title page by Star Wars ghostwriter Alan Dean Foster, and the credited novelization authors of The Empire Strikes Back and Return of the Jedi, Donald F. Glut and James Kahn respectively.

Though credited to screenwriter and director George Lucas, veteran scifi author Alan Dean Foster wrote the novelization of *Star Wars* based on Lucas' script, for a flat fee of \$5000. The following year Foster published his sequel, *Splinter of the Mind's Eye* (1978), which Lucas commissioned for the purpose of being filmed as a low-budget sequel in the event that *Star Wars* did not do well at the box office. Needless to say, the movie's spectacular success led to the big-budget sequel *The Empire Strikes Back*, scripted by Lawrence Kasdan and Leigh Brackett and directed by Irvin Kershner; Lucas picked his USC classmate Donald F. Glut to pen the novelization. Doctor and writer James Kahn wrote the novelization of the movie *Poltergeist*, which led to several more novelizations: *Indiana Jones and the Temple of Doom*, *The Goonies*, and—most famously—*Return of the Jedi*. Book corners gently bumped; dust jacket bright and fine. Most desirable signed by all three authors.



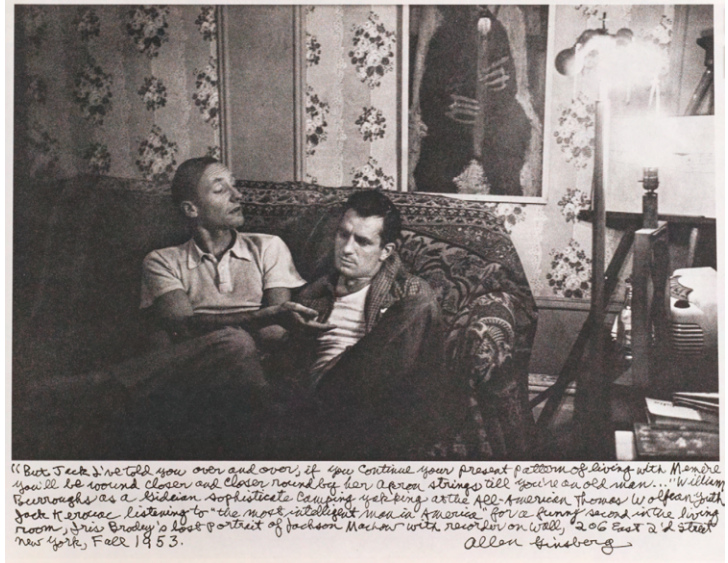
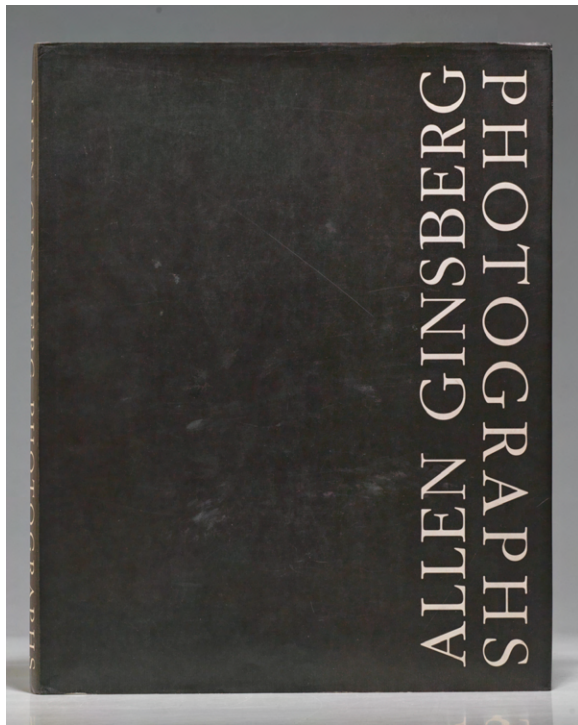
**“THE MOST RENOWNED PHOTOBOOK OF ALL”:
ROBERT FRANK'S *THE AMERICANS*, SIGNED BY
HIM, WITH 83 FULL-PAGE PHOTOGRAVURES**

16. FRANK, Robert. *The Americans*. Introduction by Jack Kerouac. New York, 1969. Oblong octavo, original black cloth, dust jacket. \$12,000

Second American edition of Robert Frank's influential masterpiece, a work that "forever changed the course of 20th-century photography," signed by him ("Robert Frank!") on the half-title, with 83 full-page photogravures, introduction by Jack Kerouac.

In his preface to his friend Robert Frank's magnum opus, Jack Kerouac wrote, "Anybody doesn't like these pitchers dont like potry see? Robert Frank... he sucked a sad poem out of America onto film, taking rank among the tragic poets of the world. To Robert Frank I now give this message. You got eyes." This iconoclastic Swiss-born artist—"one of the great photographers of the last 50 years"—traveled across America from 1955 to 1965, using his Leica to reveal "a starkly asymmetrical and lonely America," and creating images that revolutionized photography with their "irreverence and a dark humor... their grainy, out-of-focus effects, their tilting perspectives and over-the-shoulder half views" (*New York Times*). "From the more than 20,000 images that resulted, Frank eventually chose 83 of them and arranged them into four chapters... 'With these photographs,' he later wrote, 'I have attempted to show a cross-section of the American population. My effort was to express it simply and without confusion. The view is personal...?' Such a simple intention for a book that would so alter the course of modern photography" (Roth, 150). Soon after Frank's return to New York, he became close friends with Kerouac and the writer offered to introduce a book of Frank's photographs with a few words.

Initial sales of the first American edition of *The Americans* were poor, "and by December 1960, when Grove Press had sold only a little over 1,100 copies, they declared the book out of print" (*Looking In*, 197, 315). Nevertheless *The Americans* quickly achieved legendary status as "the most renowned photobook of all... It struck a chord with a whole generation of American photographers... Many memorable photobooks have been derived from this mass of material. None has been more memorable, more influential, nor more fully realized than Frank's masterpiece" (Parr & Badger I:237). "Forever changed the course of 20th-century photography" (*Looking In*, xix). Preceded by the 1958 French edition and the 1959 first American edition. *Open Book*, 176. Book about-fine, dust jacket with minor wear to spine ends, closed tear to rear panel, slightest fading to spine. An excellent copy.



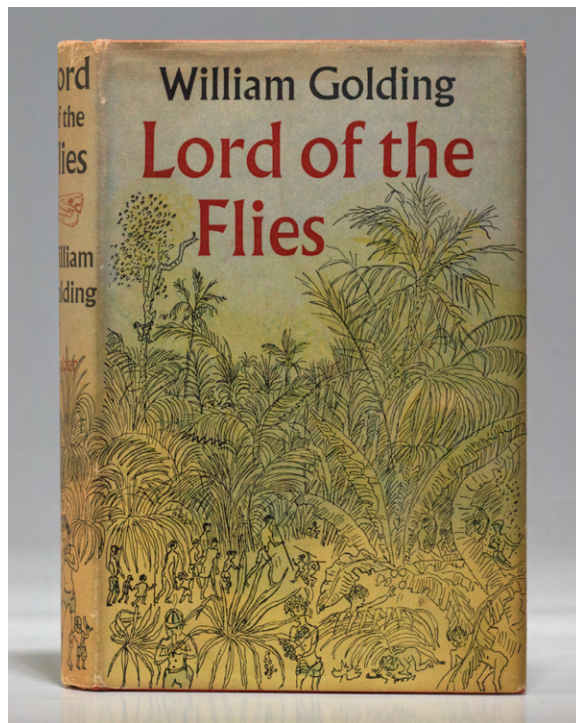
**"TYGER! TYGER! TYGER!": EXTRAORDINARY
PRESENTATION-ASSOCIATION COPY OF
GINSBERG'S *PHOTOGRAPHS*, INSCRIBED BY HIM
TO HIS LONG-TIME PARTNER PETER ORLOVSKY
WITH A LARGE ORIGINAL DRAWING AND
INSCRIPTION OVER TWO FOLIO PAGES**

17. GINSBERG, Allen. *Photographs*. Altadena, California, 1990. Folio, original gray cloth, dust jacket. \$14,000

First trade edition, boldly inscribed by Ginsberg to his long-time partner Peter Orlovsky with a large, accomplished drawing over two folio pages: "E. 12 St, New York June 30, 1991 / For Beloved Peter Orlovsky, whose form reappears decade after decade on these phantom pages / Tyger! Tyger! Tyger! / 437 E12, Apt 23 / Allen Ginsberg, 4:30 AM."

"In December 1953 Ginsberg left New York City on a trip to Mexico to explore Indian ruins in Yucatan and experiment with various drugs. He settled in San Francisco, where he fell in love with a young artist's model, Peter Orlovsky... During the furor of the trial [over his poem *Howl*], Ginsberg left California and settled in Paris with Orlovsky, who was to remain his companion for the next 40 years" (ANB). In this flamboyantly inscribed copy Ginsberg depicts a demonic visage, large ears decorated with dangling earrings, and lightning bolts striking above flame-like spiky hair.

Subjects in this collection of 91 large photographs include several of the recipient, Peter Orlovsky, as well as William Burroughs, Jack Kerouac, Neal Cassady, Ken Kesey, Timothy Leary, Paul Bowles, Gregory Corso, Lawrence Ferlinghetti, Lou Reed, Louis Auchincloss, Olga Rudge, and others. With introduction by Gregory Corso, short biographies and hand-lettered captions by Ginsberg. "[Ginsberg's] pictures of himself and his 'angelheaded hipster' companions in their flaming youth are not merely beat generation relics, and their oversize presentation here gives the work exceptional presence. Jack Woody's Twelvetreets Press (now Twin Palms) established itself as a publisher of quality limited-edition photography books in the '80s... all characterized, like Ginsberg's *Photographs*, by bold graphic design (usually by Woody himself) and a combination of sheet-fed gravure and off-set printing, often in Japan. This luxurious treatment gives Ginsberg's 'snapshots' a richness and warmth the originals aren't likely to possess, and the poet adds his own casually artful touch by supplying each image with a long descriptive caption in his tight, inelegant hand" (Roth, 266). There were 5000 copies of the first trade edition and 100 signed and numbered copies. Roth, *Book of 101 Books*, 266-67. An extraordinary presentation-association copy in fine condition.

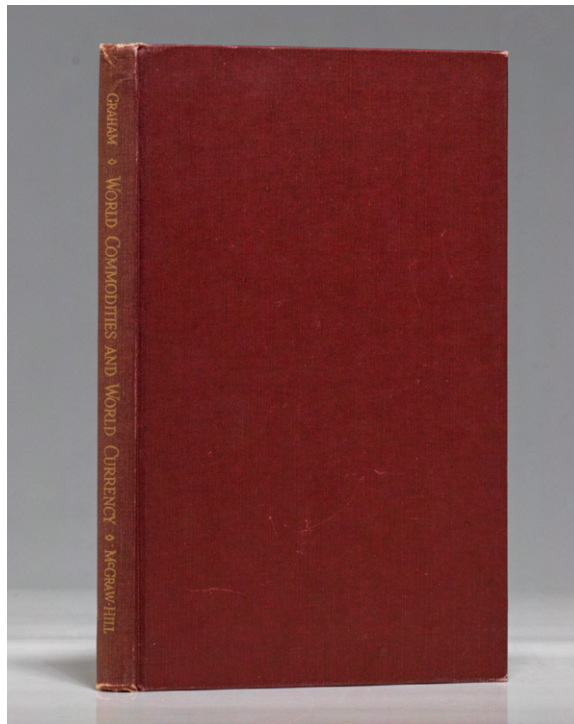


**"RALPH WEPT FOR THE END OF INNOCENCE,
THE DARKNESS OF MAN'S HEART...": VERY RARE
FIRST EDITION OF *LORD OF THE FLIES***

18. GOLDING, William. **Lord of the Flies**. London, 1954. Octavo, original red cloth, dust jacket, custom box. \$17,500

First edition of one of the best-known novels in modern literature, Golding's "profoundly disturbing reflection on the innate, irrepressible savagery of humanity" (Fantasy and Horror 6-143), especially rare in original dust jacket.

Rescued from Faber and Faber's "slush pile" by a junior editor, Golding's first and greatest novel reflected many Westerners' increasingly apocalyptic fears at the height of the Cold War. It captured the public's imagination by asking hard questions about human nature and whether society is, in fact, worth saving. "The novel constitutes a complex utterance about the darkness of the human condition and the shapes human nature takes when 'free' to do so" (Clute & Nicholls, 507). "A collection of modern fiction would never be complete without it" (Connolly, 136). First issue dust jacket, without reviews. Without scarce wrap-around band. Parker & Kermode, 314-15. *Nobel Laureates in Literature*, 153. *Horror 100 Best* 53. Book bright and very nearly fine with very thin bands of toning to spine ends only; price-clipped dust jacket with shallow chipping to corners and spine ends, one short closed tear to foot of spine, very slight toning to spine. An exceptionally lovely copy.

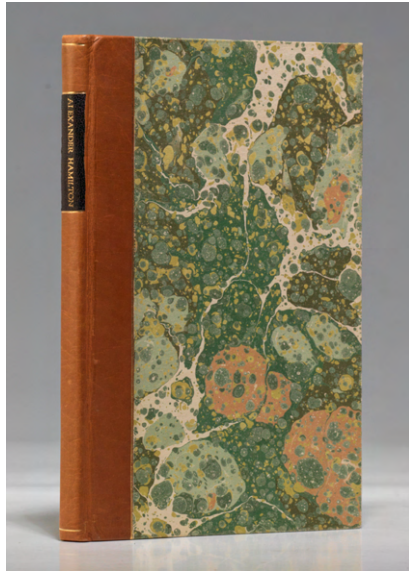


**FIRST EDITION OF GRAHAM'S WORLD
COMMODITIES AND WORLD CURRENCY, 1944**

19. GRAHAM, Benjamin. **World Commodities and World Currency.** New York and London, 1944. Octavo, original burgundy cloth. \$5400

First edition of Graham's important work on developing a new international commodity standard.

In *World Commodities and World Currency*, Benjamin Graham “proposed an international ‘commodity standard’ where macroeconomic policies would focus on a general basket of commodities, a concept supported by Keynes, Hayek, and Friedman” (*qFinance Newsletter*). “By tying the world monetary system to a basket of commodities, rather than a single precious metal, Graham hoped to solved the... issues with the gold standard while still tying currency to a basket of commodities which possessed a distinct tangible value. A basket of currencies would help alleviate many of the economic problems which were created when large amounts of capital crossed international borders” (John Emerson). Graham’s approach found an avid following in the financial community. He was nicknamed the “Dean of Wall Street” and raised to almost mythic status among investors. “Graham’s method of investing is as relevant today as it was when he first espoused it during the Roaring Twenties” (*Investor’s Business Daily*). “The wider Mr. Graham’s gospel spreads, the more fairly the market will deal with its public” (*Barron’s*). Without scarce original dust jacket. Interior fine, cloth with light rubbing to spine ends and corners. A near-fine copy.



**"ONE OF THE GREAT AMERICAN STATE PAPERS,
'THE MAGNA CARTA OF INDUSTRIAL AMERICA':
ALEXANDER HAMILTON'S IMPORTANT 1791
REPORT ON MANUFACTURES**

20. HAMILTON, Alexander. Report of the Secretary of the Treasury of the United States, on the Subject of Manufactures. Presented to the House of Representatives, December 5, 1791. Dublin, 1792. Octavo, modern half brown calf, brown morocco spine label. \$37,000

The rare second edition of Hamilton's famous report urging Congress to promote manufacturing, "one of the great American state papers, 'the Magna Carta of industrial America'" (Howes). This was Hamilton's most innovative report, "a remarkably modern economic vision based on investment, industry, and expanded commerce."

After Washington was elected President in 1789, "the first thing he had to do was to get the national finances in order. That meant appointing Hamilton the first Secretary of the Treasury, and giving him a free hand to get on with the job." (Paul Johnson, *A History of the American People*, 211). "Hamilton's 'Report on Manufactures' (1791) is a classic document of U.S. economic policy... Hamilton made a broad-ranging and powerful case for the government promotion of manufacturing. The report opened by attacking the then influential French physiocratic doctrine that agriculture is the ultimate source of all wealth. Hamilton argued that manufacturing is no less valuable or productive than agriculture and, indeed, had many specific economic advantages, such as the increased productivity that comes from enhancing the division of labor, the use of machinery and technical skills, and the added diversity of employment opportunities offered workers... [Hamilton then] argued that 'the incitement and patronage of government' was required in order to overcome the inhibitions that prevented the start of manufacturing production... [D]omestic manufacturers not only had to contend with the 'natural disadvantages of a new undertaking,' but also 'the gratuities and remunerations which other governments bestow' on their own producers. After discussing the current conditions in the United States in relation to manufacturing, particularly the high price of labor and the scarcity of capital, the report shifted to the means by which government could promote domestic manufactures. Hamilton analyzed various trade measures, including import duties, pecuniary bounties (subsidies), patents, and other government policies... Finally, Hamilton's report turned to specific proposals regarding a long list of itemized commodities... The report was not just a visionary document about the economic advantages of manufacturing, but also a policy document that made specific and concrete proposals for government action" (Douglas A. Irwin, *The Aftermath of Hamilton's "Report on Manufactures"*).

"Hamilton offered a remarkably modern economic vision based on investment, industry, and expanded commerce. Most strikingly, it was an economic vision with no place for slavery. Before the 1790s, the American economy, North and South, was tied to a trans-Atlantic system of slavery. A member of New York's first anti-slavery society, Hamilton wanted to reorient the American economy away from slavery and trade with the slave colonies of the Caribbean" (Gilder Lehrman Institute of American History Online Archive). This Dublin printing is the second edition of this important report, preceded only by the extraordinarily rare (and virtually unobtainable) 1791 first edition, printed in Philadelphia by Childs and Swaine. Ford, *Bibliotheca Hamiltoniana* 202. See Howes H123. Light scattered foxing, faint dampstaining to preliminary and final leaves. A very good copy. Exceptionally rare.



* * *

**“SCARCEST EDITION” OF *THE FEDERALIST PAPERS*,
“VERY RARE” (SABIN): LESS THAN 300 ISSUED
USING THE UNSOLD 1788 FIRST EDITION COPIES**

21. (HAMILTON, Alexander; MADISON, James; JAY, John). **The Federalist: A Collection of Essays, Written in Favour of the New Constitution, As Agreed Upon By the Federal Convention, September 17, 1787.** New York, 1799. Two volumes. 12mo, contemporary tree sheep, rebaced in early tree sheep, red morocco spine labels, pp. vi, 227, vi, 384. Housed together in a custom clamshell box. \$110,000

Exceedingly rare 1799 edition of The Federalist Papers, one of the most significant books in American political history, which “exerted a powerful influence in procuring the adoption of the Federal Constitution,” this copy one of fewer than 300 issued. “This is the first edition of The Federalist with new title pages only” (Evans), using the unsold copies of the 1788 first edition, in contemporary tree sheep boards.

“When Alexander Hamilton invited his fellow New Yorker John Jay and James Madison, a Virginian, to join him in writing the series of essays published as *The Federalist*, it was to meet the immediate need of convincing the reluctant New York State electorate of the necessity of ratifying the newly proposed Constitution of the United States. The 85 essays, under the pseudonym ‘Publius,’ were designed as political propaganda, not as a treatise of political philosophy. In spite of this, *The Federalist* survives as one of the new nation’s most important contributions to the theory of government” (*Printing and the Mind of Man*, 234). “This is the first edition of *The Federalist* with new title pages only” (Evans 35581). “It is very rare” (Sabin), given that this 1799 publication “was not a new printing, but the issuance of the remaining copies of the McLean edition” (Cooke, xv). The McLeans published the first volume of the first edition in March 1788 and the second in May. They “printed 500 copies of their two-volume collection of essays. The book initially did not sell very well. The publishers complained in October 1788, long after New York had ratified the Constitution, that *they still had several hundred unsold copies.*” Of these “Hamilton sent about 50 copies to Richmond in time for the Virginia state ratifying convention” of that June (Maggs, “Concise Guide,” 815). The unsold copies of the first edition of *The Federalist* “passed into the hands of John Tiebout, who printed new title-pages. It is the scarcest edition” (Ford 20). Type on title page of Vol II noticeably darker than that of Vol I due to variations in ink during printing. Contents pages of Volume II on thicker sheets, very likely from thicker issue text that would have been available to John Tiebout during re-issue of 1799. Sabin 23980. Howes H114b. Recently paired together, with separate provenances, having early owner signatures in both volumes, one dated 1817 (John Wiley) and the other 1845 (Henry Nichols). Volume I has an extensive note in a contemporary hand on a front flyleaf listing the authorship of the individual essays; Volume II has notes in the margins of the Contents listing the authorship of each essay in the volume, with a note of authorship (sometimes just a letter—“M” for Madison, for example) next to many of the essays. Both sets of attributions differ from the current scholarly consensus of the respective authors of each essay. Volume I with light dampstaining and scattered foxing to text, title page with staining and top corner excised, removing most of an owner signature but not affecting printing; contemporary tree sheep boards with expert restoration to board edges. Volume II with only light scattered foxing and very faint occasional dampstaining, flyleaves with expert paper restoration to edges, evidence of bookplate removal to front pastedown, edge of text block with small abrasion; contemporary tree sheep with expert restoration but with original spine label preserved.

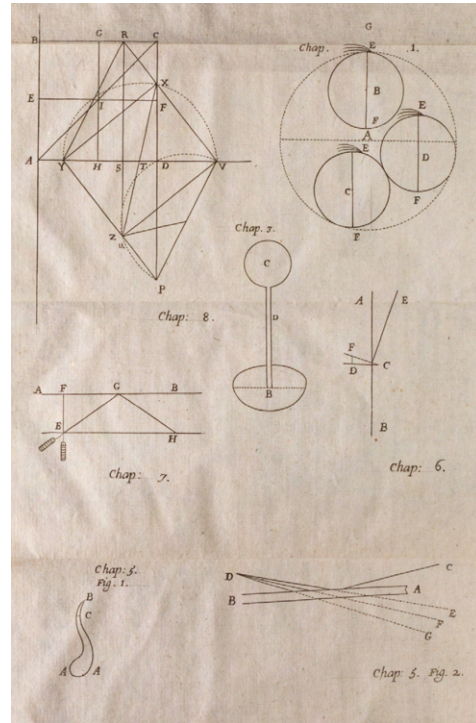
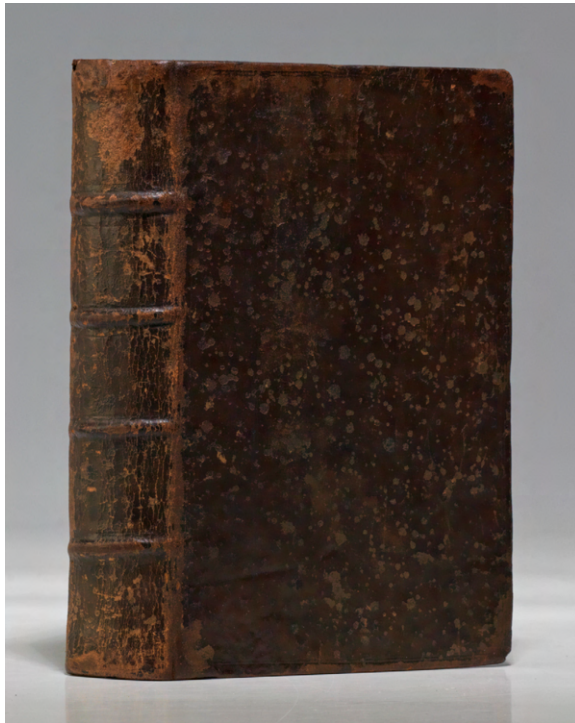


**"PRODUCED A FERMENTATION OF ENGLISH
THOUGHT UNSURPASSED UNTIL THE ADVENT OF
DARWINISM" (PMM): FIRST COLLECTED EDITION
OF HOBBS' WORKS, IN ENGLISH, 1750**

22. HOBBS, Thomas. The Moral and Political Works of Thomas Hobbes... Never Before Collected Together, To Which Is Prefixed, The Author's Life. London, Printed in the Year 1750. Folio (9-1/2 by 14 inches), contemporary full brown calf gilt rebacked with original spine laid down. \$9200

First collected edition of the Works of Thomas Hobbes, "the most original political philosopher of his time" (PMM), featuring such seminal writings as Leviathan, De Corpore, Human Nature, Behemoth and others, with engraved frontispiece portrait and re-engraved Leviathan title page, in contemporary calf binding.

The *Works* of Thomas Hobbes spans "one of the most momentous periods of English history, and he was one of its most conspicuous figure," celebrated for writings such *Human Nature* (1650) well before he "embarked on his greatest work *Leviathan* (1651)" (PMM 138). It was there that Hobbes "produced a fermentation in English thought not surpassed until the advent of Darwinism... It still remains a model of vigorous exposition, unsurpassed in the language" (Pforzheimer 491). "Few books have caused more or fiercer controversy" (Rosenbach 36:345). Much of what Hobbes argues in *Leviathan* can be traced to his *De Corpore*, also herein, a work published after *Leviathan*, yet the first to offer his view "of a trilogy on body, man and citizen, in which everything in the world of nature and man was to be included in a conceptual scheme" (Edwards IV, 31). Hobbes' influence fully extended to "the framers of the [American] Constitution... When John Adams wrote that 'he who would found a state, and make proper laws for the government of it, must presume that all men are bad by nature,' he was expressing an idea that was derived at once from Hobbes" (Lutz & Warden, 38). To many Hobbes remains "the most original political philosopher of his time" (PMM 138). First collected edition, preceded only by a partial collection printed in Amsterdam in 1668. With engraved full-page portrait of Hobbes, re-engraved Leviathan frontispiece dated 1651. Containing *Leviathan, De Corpore, Human Nature, Behemoth* (1679) and other key writings. Macdonald & Hargreaves 107. See Lowndes, 1077. Text about fine, handsome contemporary calf with expert restoration.



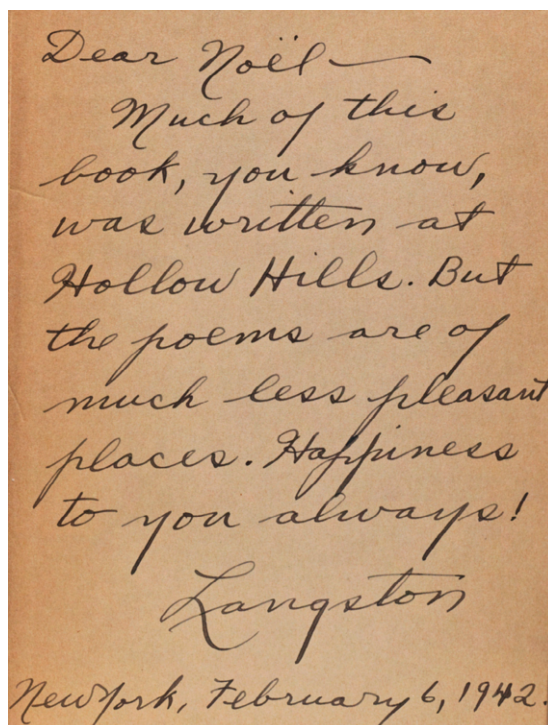
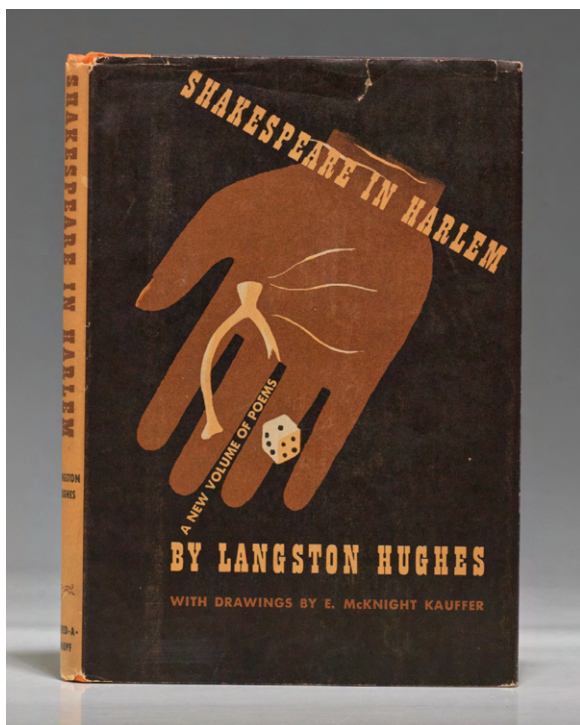
**"THE MOST ORIGINAL POLITICAL PHILOSOPHER
OF HIS TIME" (PMM): FIRST COLLECTED EDITION
OF HOBBS' TRACTS, 1682**

23. HOBBS, Thomas. Tracts... Containing I. Behemoth... II. An Answer to Arch-Bishop Bramhall's Book... III. An Historical Narration of Heresie... IV. Philosophical Problems. London, 1682. Octavo, contemporary full dark brown mottled calf. \$5200

First collected edition of four late works by Thomas Hobbes, revised from the original manuscripts, including Behemoth, Hobbes' dialogue-history of the Civil War, as well as his Answer to Archbishop Bramhall, a useful source for Hobbes' complicated religious doctrines. An excellent copy, complete with engraved frontispiece portrait and folding engraved plate, in contemporary calf.

This posthumous collection includes *Behemoth*, Hobbes' dialogue-history of the Civil War, originally written in the 1660s and suppressed by Charles II. The work was originally published without Hobbes' authorization (and to his considerable discomfort) in 1679; the present edition, published by Hobbes' chosen publisher, William Croke, constitutes the first authorized edition. *The Answer to Archbishop Bramhall*, drawn up in 1668, is Hobbes' final reply in his long-running dispute with John Bramhall over liberty and free will, written when Bramhall had been dead for five years.

The Historical Narration of Heresy and the Punishment Thereof, also written in 1668, responds to a bill, contemplated in the House of Commons, to punish atheistic tendencies. The thrust of these measures was widely understood to be aimed at Hobbes in particular; he responded by arguing that perhaps people ought not to be burned for that offense. Croke originally published this work in 1680. Finally, the *Philosophical Problems* contain various exercises on gravity, vacuums, motion, and geometry. The work was originally published as the *Problemata Physica* in 1662—Croke notes that the English translation was undertaken by Hobbes himself at the same time. This is the first edition in English. To many Hobbes remains "the most original political philosopher of his time" (PMM 138). With general title page; each work with individual title page as well. Bound with leaf of publisher's advertisements at rear. Macdonald & Hargreaves 100. With the 20th-century bookplate of the Fox Pointe Manor library of Howard and Linda Krohl; early owner ink signature on general title page. Text generally clean; mild rubbing to sound and attractive binding. A desirable, extremely good copy in unrestored contemporary calf.

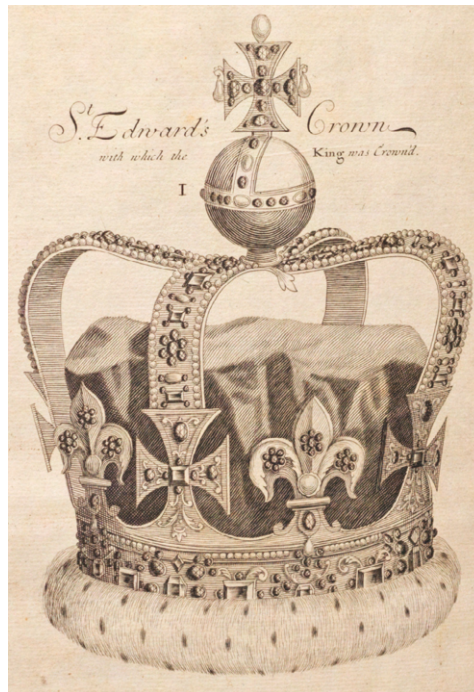


**"MUCH OF THIS BOOK, YOU KNOW, WAS
WRITTEN AT HOLLOW HILLS": FIRST EDITION OF
SHAKESPEARE IN HARLEM, INSCRIBED AT LENGTH
BY LANGSTON HUGHES TO HIS CLOSE FRIEND AND
PATRON NOËL SULLIVAN**

24. HUGHES, Langston. *Shakespeare in Harlem*. New York, 1942. Octavo, original half orange and black cloth, dust jacket. \$7500

First edition of Hughes' major book of poetry—"a work of genuine talent and artistry"—inscribed at length by him in the year of publication, "Dear Noël—Much of this book, you know, was written at Hollow Hills. But the poems are of much less pleasant places. Happiness to you always! Langston. New York, February 6, 1942."

"Shakespeare in Harlem was emphatically, unashamedly about being Black... resounding in its success as a representation of the lives and thoughts of the mass of Black Americans... In building this book of poems on the blues, Langston had returned to the inspiration for his greatest creative period." While Hughes was distressed over the design of the dust jacket, Van Vechten assured him: "The whole book sings with that kind of wistful loneliness you have made peculiarly your own" (Rampersad, *Life* VI:390). On publication the *Christian Science Monitor* praised it as "a work of genuine talent and skillful artistry." The *Saturday Review of Literature* noted: "rarely in our poetry do we find this subtle blending of tragedy and comedy. It is an exquisite art and a difficult one," and the *Herald-Tribune* reviewer especially "spoke of 'so sure a touch and an insight so genuine' in Hughes' brilliant gliding between exhilaration and despair" (Rampersad, *Life* VII: 40-42). "First Edition" stated on copyright page. With frontispiece and 12 full-page illustrations after drawings by E. McKnight Kauffer. Bruccoli & Clark, 160. Blockson 6355. The recipient of this copy was beloved California art patron Noël Sullivan, who was "as close a friend as any relative Hughes ever had... for a quarter of a century Sullivan was the poet's most trusted confidant" (Berry, *Langston Hughes*, 150). Hughes dedicated his first collection of short stories, *Ways of White Folks* (1934) to Sullivan, who regularly offered Hughes refuge at his home in San Francisco and his farm in Carmel—the "Hollow Hills" of the inscription—where Sullivan often welcomed 40 or more dinner guests, including artists, writers, actors and musicians such as Marian Anderson, Paul Robeson and Duke Ellington. Sullivan eventually built Hughes his own cottage at the farm, providing an ever-ready retreat for the writer. At Sullivan's death in 1956, Hughes knew he had lost both "a haven" and steadfast benefactor (Rampersad, *Life* VII:257). Book fine, dust jacket with a few short closed tears, toning to spine. An excellent presentation copy to a person very important to Hughes.



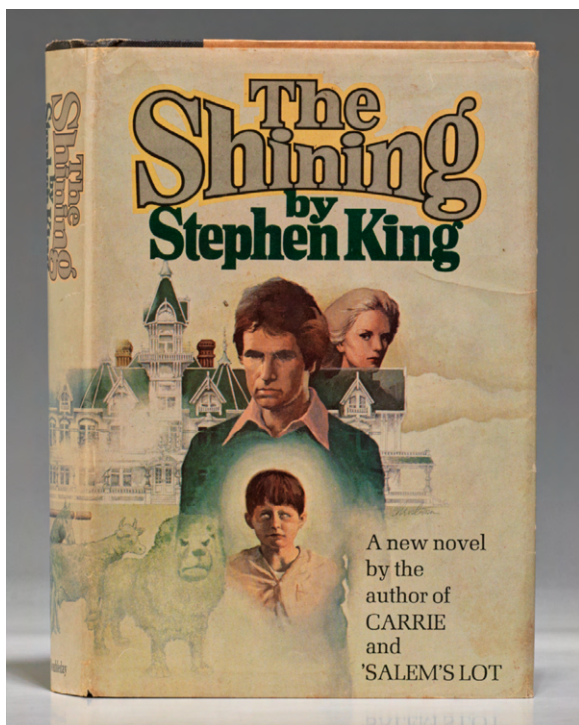
**"GOD SAVE THE KING": EXCEPTIONAL FOLIO FÊTE
BOOK *HISTORY OF THE CORONATION OF JAMES II,*
1687, WITH 30 SPLENDID PLATES**

25. (JAMES II) SANDFORD, Francis. **The History of the Coronation of the Most High, Most Mighty, and Most Excellent Monarch, James II... And of His Royal Consort Queen Mary... The Whole Work Illustrated with Sculptures.** (London): Thomas Newcomb, 1687. Tall folio (11-1/2 by 17 inches), period-style full paneled calf gilt, raised bands, burgundy morocco spine label, all edges gilt. \$13,500

Rare first edition of this History of the Coronation of James II—"His Robes of Purple Velvet, Furred with Ermine, and the Crown of State on His Head"—a scarce fête book richly illustrated with 30 copper-engraved folio plates (29 double-page), including the rarely found Fireworks plate. From the library of Baronet Sir John Hynde Cotton, "politician and Jacobite sympathizer" (ODNB), with his armorial bookplate affixed to the verso of the title page.

King James II's coronation on April 23, 1686 established a tradition "long followed by his successors" (Macaulay, *History*, 440). At age 12 James barely escaped with his life when forced to flee England, and waited 40 years to inherit the crown from his brother Charles II. Distinguishing himself as an officer abroad, then in Britain upon Charles' restoration to the throne, James converted to Catholicism and faced new exile amidst fierce anti-Catholic agitation. When Charles II died in February 1685, James' accession was "unexpectedly peaceful considering the attempts... made to exclude him because he was an avowed Catholic" (Fraser, *Lives*, 244-5). At his coronation, many stood awestruck at its lavish pageantry. This folio volume was produced by Herald Francis Sandford and published two years after the coronation, one year before James was forced from the throne in the "Glorious Revolution." Sanford's *History* barely met its expenses and he died in debtor's prison. The 30 copper-engraved plates (29 double-page) by eminent English artists of the time include depictions of the royal regalia, images of the procession to the Abbey, many individualized portraits, representations of the coronation ceremony, and a view of the banquet with a full listing of the 1445 dishes served. With engraved historiated initials, in-text illustrations, head- and tailpieces; vignette title page in red and black. *This copy with the Imprimatur leaf and Fireworks plate, both often lacking.* Wing S652 (with Newcomb's name printed in red, as here—the issue Wing lists first).

Engraved armorial bookplate of Sir John Hynde Cotton, Third Baronet (baptized 1686, the year before this book's publication; died 1752), to verso of title page; also with the engraved armorial bookplate of a descendant to front pastedown. "By 1733 he was being described as one of 'the leaders of the Tories', even as 'the very head... of the violent (some will say the Jacobite) party.'" (ODNB). Occasional spotting, chiefly marginal or to plate versos; leaf Gg with marginal repair, not affecting text. A couple of engravings with short splits along the folds, impressions generally quite clear. Binding handsome and fine. A lovely copy with an intriguing Jacobite provenance.



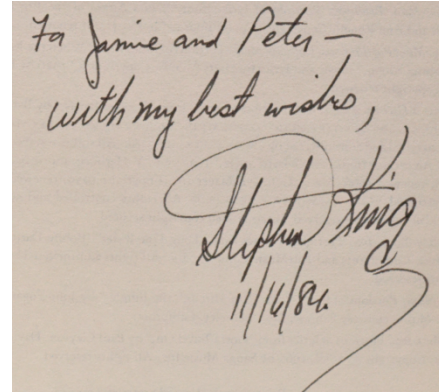
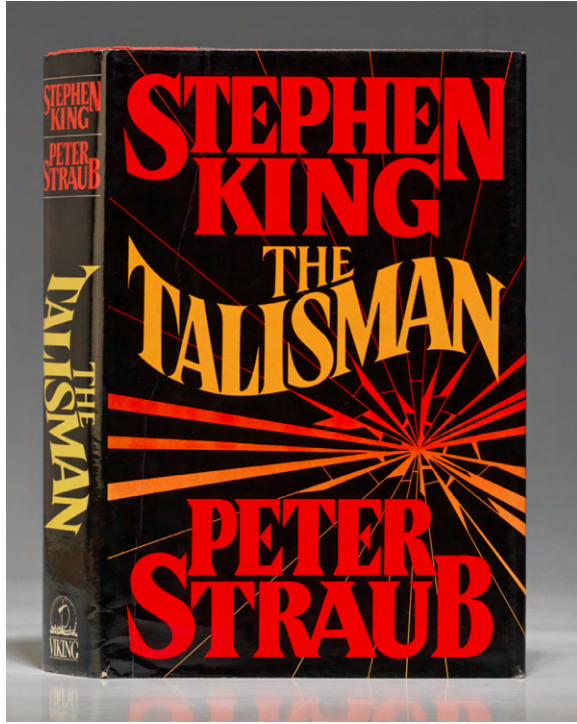
For Marvin -
Best,
Stephen King

"HER WHOLE LIFE HAD BEEN A LONG AND EASY DREAM TO LULL HER HELPLESSLY INTO THIS WAKING NIGHTMARE": FIRST EDITION OF *THE SHINING*, INSCRIBED BY STEPHEN KING

26. KING, Stephen. **The Shining.** Garden City, 1977. Octavo, original half black cloth, dust jacket. \$7800

First edition of King's third novel, a "masterwork, a bold product of an original vision," inscribed, For Marvin, Best, Stephen King.

Inspired by Poe's short story "The Masque of the Red Death," King's first hardcover bestseller is "his consummate ghostly tale" about "the haunted house to end all haunted houses" (Underwood & Miller, 174, 184). "The fact is that *The Shining* is a masterwork, a bold product of an original vision, a novel of astonishing passion, urgency, tenderness, understanding, and invention... In its uniting of an almost bruising literary power, a deep sensitivity to individual experience, and its operatic convictions, it is a very significant work of art" (Peter Straub). Made into the 1980 movie directed by Stanley Kubrick and starring Jack Nicholson and Shelley Duvall; it was later made into a 1997 TV mini-series starring Steven Weber and Rebecca De Mornay and with a cameo appearance by King himself. *First Edition* with data code "R49" at inner margin of page 447; "First Edition" stated on copyright page. Currey, 227. Brooks A4. Collings A19. *Horror 100 Best Books* 77. Book with pinpoint foxing to inscription page, price-clipped dust jacket with a few faint stains, tiny closed tears to foot of spine. A near-fine copy. Desirable inscribed.



INSCRIBED BY STEPHEN KING IN THE YEAR OF PUBLICATION

27. KING, Stephen and STRAUB, Peter. **The Talisman.** New York, 1984. Octavo, original half red cloth, dust jacket. \$2800

First trade edition of this collaborative work, inscribed on the title page by one of the authors, "For Jamie and Peter— with my best wishes, Stephen King 11/16/84."

"A much-anticipated collaboration" between two acclaimed masters of modern horror fiction "resulted in *The Talisman*, whose setting is split between the contemporary United States and the Territories, a dark parallel universe in which magic holds sway... The 12-year-old protagonist Jack Sawyer (his name a homage to Mark Twain) befriends a werewolf in the Territories and brings him back to the United States, where the two battle various adversaries in an epic quest" (Clute & Grant, 902). *First printing*, with no mention of later printings on the copyright page; *first-printing dust jacket* with original price of \$18.95. Preceded by a signed/limited edition signed by both King and Straub. Small "Doubleday" sticker to dust jacket rear panel. Book with small bumps to foot of spine and front top corner, dust jacket bright and fine. An exceptional copy.

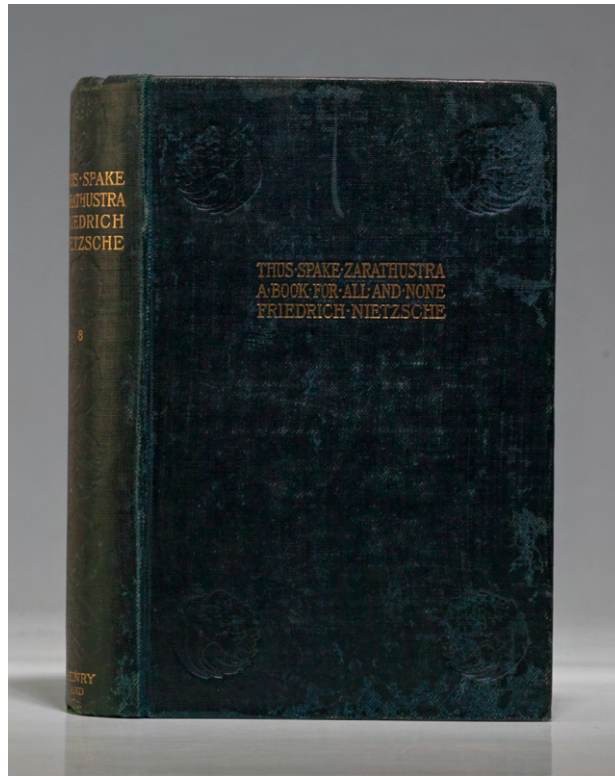


**1864 MILITARY APPOINTMENT, SIGNED BY
ABRAHAM LINCOLN AS PRESIDENT**

28. LINCOLN, Abraham. **Engraved document signed.** Washington, June 1, 1864. Single vellum sheet (16 by 20 inches), partially printed and finished in a secretarial hand, embossed blue paper seal; matted and framed with a large engraved portrait of Lincoln; entire piece measures 40 by 31 inches. \$21,000

Splendid Lincoln Civil War document appointing Robert H.K. Whiteley as "Lieutenant Colonel in the Ordnance Department," countersigned by Edwin Stanton, Secretary of War, with fragile paper seal present, beautifully framed with a large engraved portrait of Lincoln after the photographic portrait by Mathew Brady.

The recipient Robert Henry Kirkwood Whiteley (1809-96) was a life-long army officer, in charge of arsenals in Washington, DC, Baton Rouge, St. Louis, and San Antonio, until the latter arsenal was seized by Confederate forces during the Civil War. He was then in charge of the New York Arsenal from 1861-62, and then the Allegheny Arsenal from 1862 until his retirement in 1875, at which time he moved to Baltimore. This commission is handsomely engraved with two military vignettes, one of an emblematic eagle and the other an army motif with crossed flags, cannon, and other accouterments of war. Docketed in red ink in upper left-hand corner. Fine condition, a beautiful framed piece.

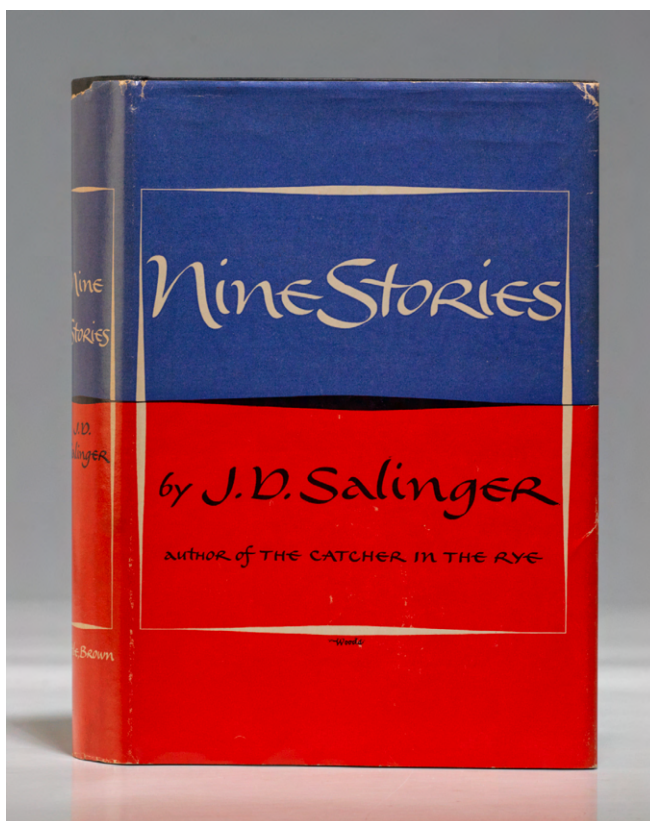


"PERHAPS THE MOST WONDERFUL 'MINE OF IDEAS' IN EXISTENCE": FIRST EDITION IN ENGLISH OF NIETZSCHE'S *THUS SPAKE ZARATHUSTRA*

29. NIETZSCHE, Friedrich. **Thus Spake Zarathustra: A Book for All and None.** London, 1896. Octavo, original dark blue cloth. \$9800

First edition in English, English issue, of Nietzsche's magnum opus—"the first comprehensive statement of his mature philosophy" in original cloth.

Nietzsche's powerful, philosophical prose-poem ranks as "perhaps the most wonderful 'mine of ideas' in existence" (Seymour-Smith, *100 Most Influential Books* 79). In its pages Nietzsche announces the "death of God" and heralds the advent of the übermensch, the "superman"—not the 'blond beast' of later fascism; it is a human being who has mastered passion, risen above the senseless flux and given creative style to his or her character" (Blackburn, 262). *Zarathustra* is "an elaborate riddle seamlessly blending elements of Nietzsche's philosophy, his psyche and his personal life into a seductive invitation to dance" (Schaberg, 87). Although it would become his most famous work, Nietzsche's philosophical prose-poem was largely unnoticed when it first appeared. Having published Parts 1-3 in 1883-84 at his own expense, the greatly discouraged author privately published only a few copies of Part 4 in 1891. The complete work, "the first comprehensive statement of his mature philosophy" (Edwards V:509), was first published in 1892. This is volume number eight (though only the second published) in an 11-volume series of separately issued English translations of Nietzsche's texts, prepared under the supervision of the Nietzsche-Archiv in Naumburg, Germany; it was also issued in New York by Macmillan in the same year, priority undetermined. (Though no specific publication dates can be confirmed, contemporary newspapers began to announce it as published and received at the end of June in Britain, and from the middle of July in the U.S., implying that this British edition was published slightly earlier.) First issue binding, with H. Henry & Co.'s imprint on the spine; T. Fisher Unwin later purchased and bound the remaining sheets with their imprint. Translation by Alexander Tille. With eight pages advertisements at rear. See PMM 370. Date inscription (1903) to front flyleaf; partly removed Melbourne bookseller's ticket to front pastedown; early ownership stamp to title page and crossed-out signature to contents page. Text generally clean, aside from offsetting from a laid-in leaf to pages 8-9; cloth lightly rubbed and with faint discoloration. A very good copy.

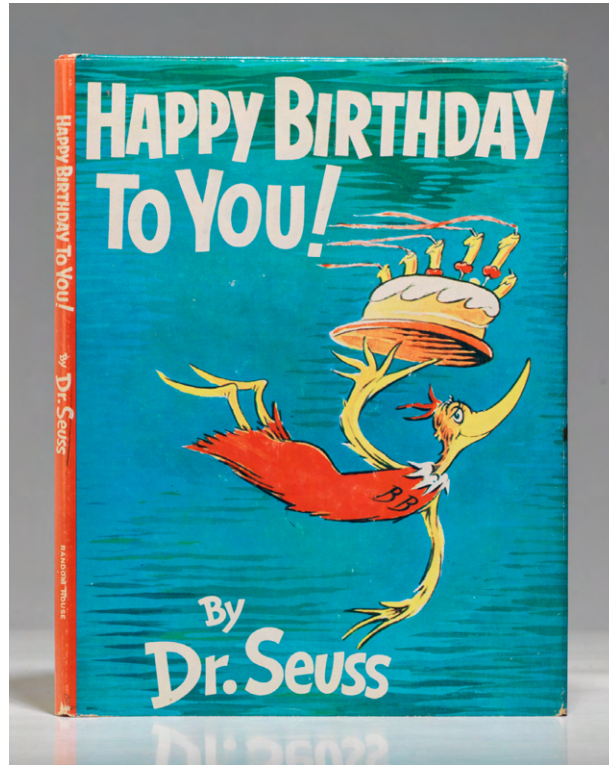


"DID YOU SEE MORE GLASS?": LOVELY FIRST EDITION OF SALINGER'S *NINE STORIES*

30. SALINGER, J.D. *Nine Stories*. Boston, 1953. Octavo, original black cloth, dust jacket. \$7500

First edition of Salinger's much anticipated second book, his only collection of short stories. A lovely copy.

Published two years after *Catcher in the Rye*, "*Nine Stories* further solidified Salinger's critical and popular reputation as spokesman for another postwar variety of disengaged seriousness, bordering in one direction on whimsy and in the other on mysticism. In them he perfectly caught the mood of the disaffected middle-class teenagers of the 1950s who couldn't quite let go, but also didn't want to join in" (Hoffman, 144). These stories, written from 1948 on, introduce the Glass family, whom Salinger would revisit in *Franny and Zooey* (1961) and *Raise High the Roof Beam, Carpenters and Seymour an Introduction* (1963). Stated "First Edition" on copyright page; with two grades of paper as issued by publisher. Bixby A3. Bruccoli & Clark I:315. Starosciak A35. Book clean and fine; dust jacket gently mellowed, with a shallow chip to spine head, near-fine. A lovely copy.



"TODAY IS YOUR BIRTHDAY! TODAY YOU ARE YOU!": FIRST EDITION OF DR. SEUSS' *HAPPY BIRTHDAY TO YOU!*

31. SEUSS, Dr. **Happy Birthday to You!** New York, 1959. Tall quarto, original laminated pictorial paper boards, dust jacket. \$1350

First edition of this joyous celebration of birthdays, the first Dr. Seuss book printed entirely in color.

The success this whimsical title enjoyed testified to Theodor Geisel's (Dr. Seuss) enormous popularity after *The Cat in the Hat* and *How the Grinch Stole Christmas!* *First-printing* book with white dots at bottom of page [36] (the text begins, "Today is your birthday! You get what you wish."); *first-issue* dust jacket with "295/295" on top of front inner flap of dust jacket. Younger & Hirsch 28. Lindemann 18.0. Book fine, bright dust jacket with minor rubbing, one small stain to front flap seam, ink mark to spine. An extremely good copy.

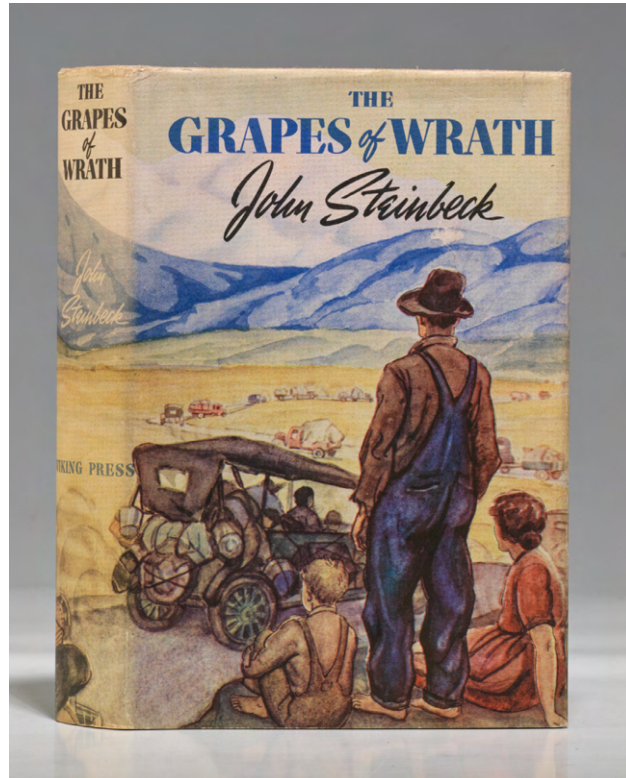


"SHAKESPEARE IS THE CANON. HE SETS THE STANDARD AND THE LIMITS OF LITERATURE"

32. SHAKESPEARE. Shakespeare's Plays: with his Life, Illustrated with many hundred Wood-cuts... New York, 1847. Three volumes. Thick quarto, publisher's full black pictorial morocco gilt. \$3200

Profusely illustrated edition with hundreds of in-text woodcuts, beautifully bound in elaborately gilt pictorial morocco.

"Shakespeare is the Canon. He sets the standard and the limits of literature" (Harold Bloom). Bookplates. Text fine, occasional marginal dampstaining to endpapers only, expert repairs to joints of handsome bindings. An attractive set.



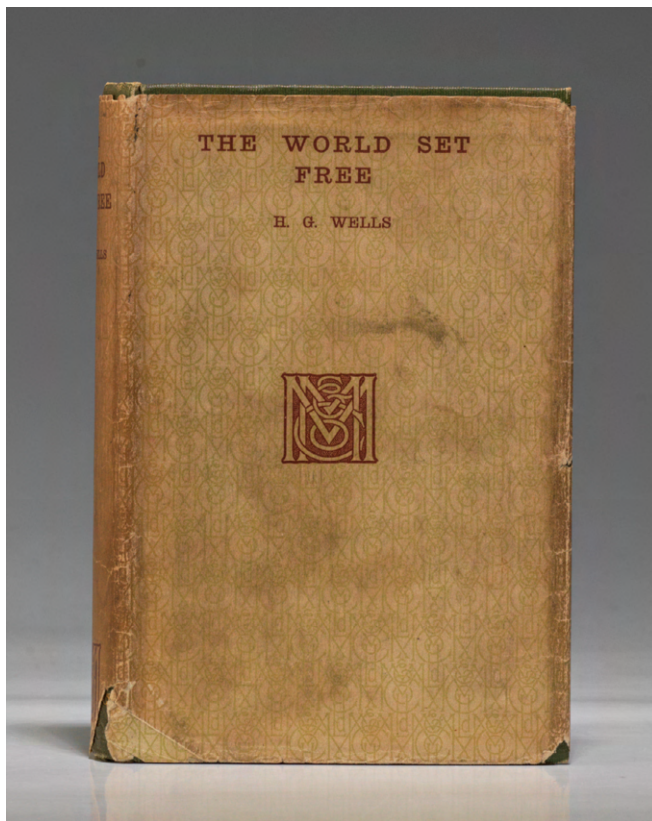
**"I'LL BE EVER'WHERE—WHEREVER YOU LOOK.
WHEREVER THEY'S A FIGHT SO HUNGRY PEOPLE
CAN EAT, I'LL BE THERE": FIRST EDITION OF
STEINBECK'S *THE GRAPES OF WRATH***

33. STEINBECK, John. **The Grapes of Wrath.** New York, 1939. Octavo, original pictorial beige cloth, dust jacket. Housed in a custom clamshell box. \$22,000

First edition, first issue, of Steinbeck's most important novel, his searing masterpiece of moral outrage and "intense humanity," winner of the 1940 Pulitzer Prize.

"It is a long novel, the longest that Steinbeck has written, and yet it reads as if it had been composed in a flash, ripped off the typewriter and delivered to the public as an ultimatum... Steinbeck has written a novel from the depths of his heart with a sincerity seldom equaled" (Peter Monro Jack). "*The Grapes of Wrath* is the kind of art that's poured out of a crucible in which are mingled pity and indignation... Its power and importance do not lie in its political insight but in its intense humanity... [It] is the American novel of the season, probably the year, possibly the decade" (Clifton Fadiman). *First issue*, with "First Published in April 1939" on copyright page and first edition notice on front flap of dust jacket. Goldstone & Payne A12a. Salinas Public Library, 29. Brucoli & Clark I:354.

Book fine, dust jacket very nearly so, with only a tiny, nearly imperceptible scuff and short closed tear to the front panel. A beautiful, crisp copy.

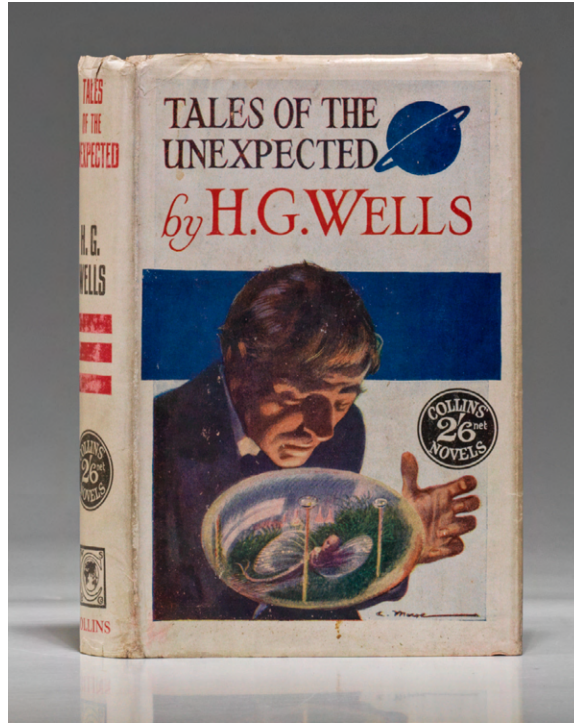


THE FIRST VISION OF THE ATOMIC BOMB: *THE WORLD SET FREE*, IN SCARCE ORIGINAL DUST JACKET

34. WELLS, H.G. **The World Set Free: A Story of Mankind.** London, 1914. Octavo, original green cloth, dust jacket. \$2950

First edition of Wells' uncanny 1914 description of an atomic bomb, in scarce original dust jacket.

H.G. Wells, known for his prophetic grasp of scientific advances, eerily predicted, on the eve of the First World War, a future full-scale exchange of atomic bombs in the 1950s. "In *The World Set Free: A Story of Mankind*... destruction is wrought by atomic bombs whose 'chain reactions' cause them to explode repeatedly, and the story embodies Wells' growing conviction that a new and better world could be built only once the existing social order had been torn down" (Clute and Nicholls, 1314). With ten pages of publisher advertisements. Currey, 426. Hammond B12. Wells 51. Wells Society 53. Book with rear inner paper hinge tender but sound, cloth clean and near-fine with only slight rubbing to extremities, gilt bright. Scarce original dust jacket toned with some shallow chipping to foot of spine and a few other small nicks, very good.

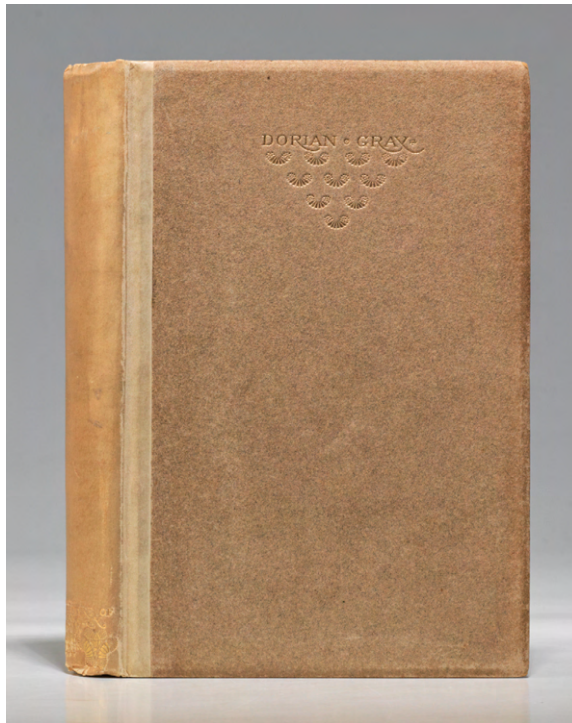


**"IT FALLS NATURALLY TO ME TO PUT THE
STORY UPON PAPER": SCARCE FIRST EDITION
IN DUST JACKET OF H.G. WELLS' *TALES OF THE
UNEXPECTED***

35. WELLS, H.G. *Tales of the Unexpected*. London, 1922. Octavo, original red cloth, dust jacket. \$6200

First edition of this collection of 15 short stories of the supernatural, science fiction and mystery, in scarce original dust jacket.

“Boldly melodramatic and intellectually provocative, Wells’ early scientific romances (as they came to be called) remain unsurpassed for their imagination and visionary power... Where Wells’ contemporaries saw him as adding what Tyndall had called the ‘scientific imagination’ to 19th-century romance, the 20th century regarded him as the greatest of the forerunners of modern science fiction... He stands midway between the older traditions of the learned satire, the utopia, and the marvelous voyage, and the 20th-century growth of mass-entertainment technological fantasy” (ODNB). “‘The Door in the Wall’... and ‘The Crystal Egg’ [both included here] can still be read as illuminating the desires of youth, and they provide the reader with an opportunity to observe reality through the sharp eyes of H.G. Wells... Wells thought often of the world of the future, and wrote widely about it after the turn of the century—providing us with... several versions of what would be the transmuted *When the Sleeper Wakes*, ‘The New Accelerator’ [and] ‘A Dream of Armageddon’ [both also included here]... It is remarkable how well many of the stories stand up today and from time to time are rediscovered” (Smith, *H.G. Wells: Desperately Mortal*, 74). This collection includes: “The Remarkable Case of Davidson’s Eyes,” “The Moth,” “The Story of the Late Mr. Elvesham,” “Under the Knife,” “The Plattner Story,” “The Crystal Egg,” “The Man Who Could Work Miracles,” “A Dream of Armageddon,” “The New Accelerator,” “The Door in the Wall,” and others. Several variants of this book are known to exist, all of which utilize the same undated first edition sheets, the only difference between them being publisher’s advertisements inserted either at the front, the rear, or both. The binding is known with and without the publisher’s logo in black on the rear board. The present copy has four pages of undated publisher’s ads at the rear and no ads at the front, and no logo on the rear cover. The dust jacket, slightly taller than the book, is priced 2/6 net and with the last Wells title on the front flap being “Washington and the Hope of Peace,” from 1922, published at “6/- net.” Not in Hammond. Some foxing to text block edges, text and cloth clean, near-fine. Dust jacket with slight soiling and minor rubbing, small tape repair on verso at foot of spine, extremely good.

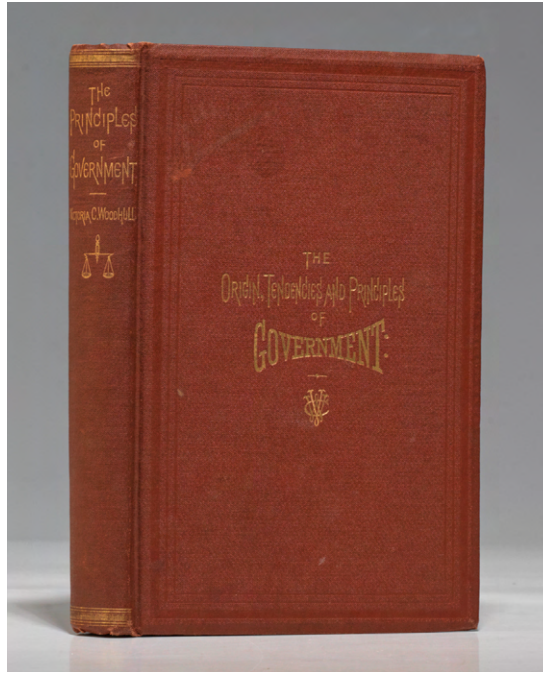


"LEAVE MY BOOK, I BEG YOU, TO THE IMMORTALITY THAT IT DESERVES": FIRST EDITION OF *THE PICTURE OF DORIAN GRAY*

36. WILDE, Oscar. **The Picture of Dorian Gray.** London, New York and Melbourne, [1891]. Octavo, original half vellum, beveled gilt-stamped gray paper boards, uncut. Housed in a custom chemise and clamshell box. \$19,500

First edition of Wilde's only novel, considered by many to be his greatest work.

Wilde insists in his Preface, "There is no such thing as a moral or an immoral book. Books are well written, or badly written. That's all." When critics attacked the work for its immorality, Wilde responded, "Leave my book, I beg you, to the immortality that it deserves" (Mason 328). *Dorian Gray* first appeared in *Lippincott's* simultaneously in Philadelphia and London, on June 20, 1890. This publication was immediately followed by publication of an unauthorized, pirated version of the tale, printed June 22, 1890 in New York by M. J. Ivers & Co. *Wilde then substantially revised the work and added six new chapters*; this scarce first authorized trade edition saw publication in April, 1891. Title page, half title and cover designed by Charles Ricketts, who provided illustrations and cover designs for many of Wilde's works. Ellman, 314. Mason 328. Small bookseller ticket; owner pencil signature. Light spotting to fore-edge, text quite clean. Slight rubbing to edges; spine toned, as often found, though gilt still bright. An exceptionally good copy.



**"THE FIRST WOMAN IN AMERICAN HISTORY TO
SEEK THE PRESIDENCY": 1871 FIRST EDITION OF
WOODHULL'S *TENDENCIES AND PRINCIPLES OF
GOVERNMENT*, INSCRIBED**

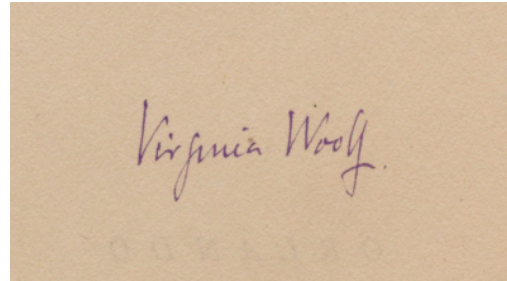
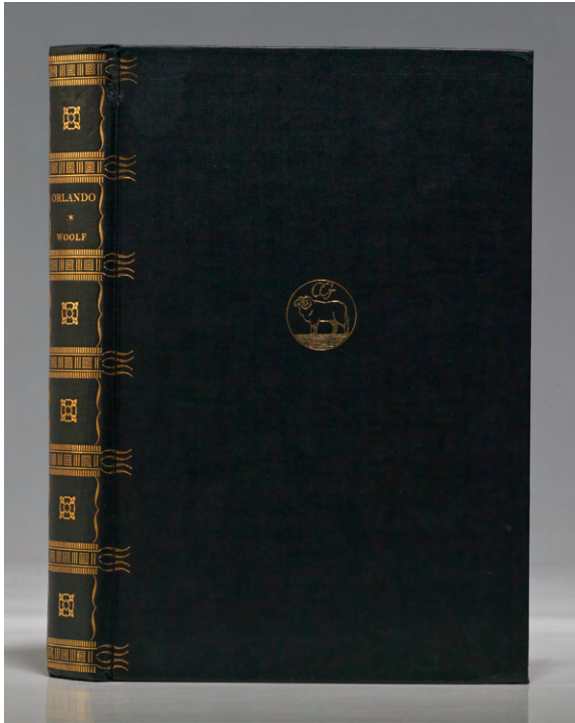
37. WOODHULL, Victoria. *The Origin, Tendencies and Principles of Government: Or, A Review of the Rise and Fall of Nations from Early Historic Time to the Present: With Special Considerations Regarding the Future of the United States as the Representative Government of the World.* New York, 1871. Octavo, original brown cloth. \$9800

First edition of a pivotal collection of over ten key works in the history of woman's suffrage, most appearing here in book form for the first time, presentation copy inscribed by Woodhull during her pioneering presidential campaign on the front flyleaf: "A.M. Fulton, Presented by Victoria C. Woodhull, New York, April, 1871." This volume includes Woodhull's bold 1870 declaration of her candidacy for the presidency and the Memorial she delivered before Congress, as well as the Address she delivered to a congressional committee and to the National Woman Suffrage Association, issued by her Woodhull Claflin publishing house, with engraved frontispiece, in original cloth.

On April 2, 1870, when Woodhull's *First Pronunciamento* appeared in the *New York Herald*, it astonished the nation. There, Woodhull declared: "I now announce myself as candidate for the Presidency." With that, she became the first woman in American history to seek the office. As part of her campaign, she planned "a series of essays about politics and government that would later be published as a book, *Origin, Tendencies and Principles of Government*" (Meade, *Free Woman*).

That same year Woodhull and her sister, Tennessee Claflin, "broke the gender barrier to gain a seat on the New York Stock exchange... In the fall of 1870 Woodhull went to Washington and set herself up as a lobbyist for women's rights," and the sisters also established their *Woodhull and Claflin's Weekly*. Their newspaper broke new ground by issuing "the first American printing of the English translation of Marx's *Communist Manifesto*." Woodhull surmounted more barriers by becoming the first woman to address a House Committee of Congress. "The National Woman Suffrage Association... had Woodhull repeat her Address to the woman's suffrage meeting" (Ware, *Forgotten Heroes*, 112-15).

Woodhull's notoriety led many to dismiss her importance to women's history. It took 20th-century feminist scholarship to highlight her key role "as a major player in the struggle for women's equality" (Friskin, *Victoria Woodhull's Sexual Revolution*, 10-13). This landmark collection contains her seminal works, most in book form for the first time. Featured are the *First Pronunciamento* and *Second Pronunciamento*, the *Memorial* Woodhull presented to Congress in December 1870, petitioning for women's right to vote, and the January 1871 *Address* she delivered to the House Committee. Issued in brown cloth (this copy), green cloth, and burgundy cloth: no priority established. Bookplate of Maine bookseller Gary Woolson. A lovely, near-fine copy.



"LIFE AND A LOVER": SIGNED LIMITED FIRST EDITION OF VIRGINIA WOOLF'S *ORLANDO*

38. WOOLF, Virginia. **Orlando: A Biography.** New York, 1928. Octavo, original gilt-stamped black cloth; custom slipcase. \$9600

Signed limited first edition of Woolf's fantastical and often whimsical novel, number 579 of 861 copies signed on the verso of the half title by Woolf in her trademark purple ink, with eight plates.

The character of Virginia Woolf's young Elizabethan nobleman who does not age through four centuries and appears in male and female manifestations was based on Woolf's intimate friend Vita Sackville-West, to whom the book is dedicated. At the time of *Orlando's* publication critics praised Woolf, who "once more... has broken with tradition and convention and has set out to explore still another fourth dimension of writing. Not that she has abandoned the 'stream of consciousness' method... but with it she has combined what, for lack of a better term, we might describe as an application to writing of the Einstein theory of relativity" (*New York Times*). Sally Potter directed the Oscar-nominated 1992 film adaptation starring Tilda Swinton. With eight plates showing Orlando in various incarnations. Only 800 copies of this edition were originally offered for sale. Without extremely scarce glassine dust jacket, rarely found. Kirkpatrick A11. Bookplate; bookseller label to rear pastedown. A beautiful signed copy in fine condition.



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