(SEE ITEM 44: Alfred Thornton DON JUAN)
1. **AUDUBON, John James and BACHMAN, Rev. John. THE QUADRUPELS OF NORTH AMERICA.** New York: V. G. Audubon, 1851-1851-1854. Second Octavo Edition of the first volume, First Editions of the second and third. Three volumes in modern half black morocco with matching corners, retaining the original marbled boards, all edges marbled; 6-3/4" x 10-3/8"; viii, 383, [1] pages; [2], 334 pages; [2], 348, [iv] pages with half-title page in the third volume. Complete with 155 hand-finished chromolithographs with tissue guards by R. Trembly (first volume) and William E. Hitchcock (second and third volumes), after J. A. and J. W. Audubon. Bennett, page 5; Nissen ZBI 163; Reese STAMPED WITH A NATIONAL CHARACTER 38; Sabin 2638; Wood, page 208. Some generally minor toning and spotting to the text, as usual, a few plate imprints slightly shaved; tissue guards are a bit foxed and discolored, but the plates are bright and free from foxing and other defects. Tears with slight loss to lower margin of pages 3-6 and to the margin of Plate XVI, text and image not affected. Hinges reinforced with cloth, first signature of first volume reinforced at gutter. Attractive set with lovely hand-colored plates. (#020735) $15,000
2. **AUDUBON, John James and BACHMAN, Rev. John.** *The Quadrupeds of North America*. New York: V. G. Audubon, (1849)-1856. Early Octavo Edition of the first two volumes, lacking the third volume. Two volumes in publisher's full brown morocco elaborately embossed and stamped, the spine with five raised bands, marbled endpapers, all edges gilt; 7" x 10-3/4" with half-title pages. These two volumes complete with 100 hand-finished chromolithographs with tissue guards. Owner name dated 1876 on first blank of each volume. Toning, foxing, and darkening, sometimes heavy, to the text and a bit less so to the plates. Binding quite nice. Overall Very Good. (#020736) $6,000
4. **BRÈS [Jean-Pierre]. MYTHOLOGIE DES DAMES.** Paris: Louis Janet, [1823]. First Edition. Original teal boards (3-1/2" x 5-1/4"), all edges gilt; [ii], 228, [4] pages. Housed in the original and scarce matching paper slipcase with a gilt lettered and decorated backstrip. Charmingly illustrated with a hand-colored title page and 9 hand-colored engraved plates, all with tissue guards. Except for a few minor page defects and light wear to the covers and slipcase, a lovely, fresh copy, just about Fine and rarely seen with the original slipcase. (#020752) **SOLD**
5. **BURR, Aaron. AUTOGRAPH LETTER SIGNED (ALS).** n.p., 1 January [early 1800s]. A one-page letter on laid paper (6" x 7-1/2") without salutation but addressed to Mrs. [Martha] Bradstreet on the address panel. In full: "I very much suspect, my dear friend, that you will escape the noise of our french and spanish infantry today -- they marched, literally marched, to West Chester on Friday last under orders to return last evening -- they have not appeared nor has anything been heard of them -- I wrote to them yesterday by mail desiring that they would return by this morning's stage -- but they may not think of going to the Post Office -- the stage has arrived without them -- It may be concluded therefore that we shall not see them today -- This will not deprive me of the honor of dining with you & of offering in person the assurance of my respect & attachment." **SIGNED** "A. Burr." Some fading of the ink in the last few lines and the signature, but very readable. Near Fine. (#020770) $2,000

Aaron Burr, a Continental Army officer in the Revolutionary War and third vice president of the United States, serving during Jefferson's first term (1801-1805), is best known for killing Alexander Hamilton in an infamous illegal duel in 1804. All charges against Burr were eventually dropped, but it ended his political career. As a successful lawyer, one of Burr's clients was Martha Bradstreet who, though born in Ireland, spent most of her life in America trying to reclaim ownership of thousands of acres of land around Utica, New York, that had belonged to her step-grandfather, General John Bradstreet, former Governor of Newfoundland, best known for his role in the French and Indian Wars.
6. BUTLER, Samuel. **HUDIBRAS, A POEM.** London: Akerman et. al., 1822. New Edition. Two octavo (5-1/4" x 8-1/4") volumes bound by Bayntun in full red morocco with decorative gilt panels on all covers; gilt-decorated and lettered spines with five raised bands; gilt dentelles and marbled endpapers; all edges gilt. Illustrated with 12 hand-colored aquatint plates by J. Clark. Light, scattered foxing; just a touch of wear to the handsome bindings. About Fine. (#020728) $750
9. **CRANE, Stephen.** *THE RED BADGE OF COURAGE*. New York: Limited Editions Club, 1944. Octavo (6-7/8" x 10") bound in full chestnut leather, gold-stamped, with an illustration embossed on the front cover. Introduction by Carl Van Doren. Illustrated with drawings by John Steuart Curry. Copy #376 of 1000 *SIGNED* by the artist, one of the smallest limitations of the press. Light rubbing to spine tips and upper front corner. Near Fine in an intact Very Good to Near Fine slipcase. Uncommon in this condition due to the fragility of both the soft leather and the slipcase.  (#020718) $600
10. CRANE, Stephen. THE RED BADGE OF COURAGE. (London): The Land Press, (1988). First Edition. Quarto (8-1/2" x 11-3/4") bound by Constance K. Wozny in a striking full black morocco art binding with onlays depicting a poppy weeping seeds of tears, tan morocco pastedowns, and marbled endpapers. Illustrated with 11 collotype illustrations from contemporary Civil War photographs by Alexander Gardner, Timothy O'Sullivan, and others from the Library of Congress collection chosen to illustrate the mood of the scenes described in the book. One of the illustrations is bound in at the beginning of the text; the other ten are loose in a glassine envelope. Copy #94 of 140 printed by Gwasg Gregynog, SIGNED by the binder and dated 2011 on the colophon page. The Land Press published this edition of Crane's classic in a choice of five bindings designed by Denise Lubbett, Angela James, Romilly Saumarez Smith, and Jen Lindsay. This appears to have been an unbound copy that was privately bound at a later date (2011) by Wozny, a member of the Guild of Book Workers and the Hand Bookbinders of California. Housed in a custom cloth clamshell box. Fine in a close to Fine clamshell box with a minor bump at the bottom corners. (#020741) $2,500

12. **DICKENS, Charles.** _A CHRISTMAS CAROL._ Boston: Limited Editions Club, 1934. Quarto (7" x 10") bound in cloth-backed boards covered in paste paper hand-made by Rosamond Loring in a Christmas tree design, each copy different from the next. Copy #347 of 1500 designed and printed by D. B. Updike at the Merrymount Press. Illustrated with color plates by Gordon Ross and _SIGNED_ by him on the colophon page. Monthly Letter with card laid in. Personal bookplate on front pastedown. Fine in torn glassine and a Near Fine slipcase with some soiling to rear panel. (#020749) SOLD
13. **DICKENS, Charles. ** **GREAT EXPECTATIONS.** Edinburgh: Limited Editions Club, 1937. Quarto (7" x 10") bound in green buckram and printed by R. & R. Clark with a previously unpublished 6000-word preface by George Bernard Shaw. This edition is also bibliographically important in that it is the first time Dickens's original "unhappy" ending to this great novel was published. This is copy #170 of 1500 with 55 illustrations by Gordon Ross and **SIGNED** by the illustrator on the colophon page. Monthly Letter laid in along with the accompanying small card as well as the 21-page booklet "The Mystery of the Unhappy Ending" and something we have not previously encountered, a poster-sized folded sheet printed on one side claiming to be a front-page of a tabloid, THE STAR, announcing the "real ending" of the book having been discovered. Spine just a touch darkened and rarely seen in such fine condition. Fine in a close to Fine slipcase. A superior copy. (#020719)  

"We need never be ashamed of our tears."
14. **DOYLE, A[rthur] Conan.** *THE ADVENTURES OF SHERLOCK HOLMES with THE MEMOIRS OF SHERLOCK HOLMES.* London: George Newnes Limited, 1892 and 1894. First Editions. Two large octavo (6-1/4" x 9-1/2") volumes: original light blue beveled cloth, front and spine stamped in black and gold, all edges gilt, floral patterned endpapers; original dark blue beveled cloth, front and spine stamped in black and gold, all edges gilt, floral patterned endpapers; [1-6], [1], 2-317, [318: printers imprint], [319-320: blank] pages; [1-6], [1], 2-279, [280: blank] pages. First Issue of ADVENTURES in the correct first state binding with "cucaine" on page 133 and "Violent" on page 317. These two volumes collect the first 23 short stories featuring Sherlock Holmes and Dr. Watson, starting with "A Scandal in Bohemia" and ending with "The Final Problem."

Glover & Greene, VICTORIAN DETECTIVE FICTION #128 & #129; Green and Gibson, A10 and A14: "Rarely has a character so quickly established itself on the popular imagination as did Sherlock Holmes in the latter half of 1891"; Haycraft-Queen Cornerstone. Queen's Quorum #16 (ADVENTURES); Keating, CRIME & MYSTERY: THE BEST 100 BOOKS (ADVENTURES). Housed in a custom blue half morocco and blue cloth clamshell box with a gilt-lettered spine. The ADVENTURES has a previous owner's ink name dated 1892 on the endpaper, scattered light foxing, hinges cracked with the front cover a little loose and a couple of places in the text where there is some separation and looseness of the signatures; some moderate rubbing to the spine, a scratch on the front panel with the gilt fairly bright. Very Good. MEMOIRS has an 1896 owner name on the recto of the frontispiece, clean text throughout, hinges slightly cracked; some mild rubbing to the spine, covers clean with very bright gilt. Near Fine. Clamshell box with the backstrip sunned and minor wear. Overall a Very Good set. (#020765) $7,500
A GRAND HISTORICAL ALLEGORICAL CLASSICAL AND COMICAL PROCESSION OF REMARKABLE PERSONAGES ANCIENT MODERN AND UNKNOWN. London: for the Proprietor by T. McLean, 1842. First Edition. Oblong octavo (10-3/4" x 5-1/4") bound in full polished calf by Riviere & Son with triple gilt rules; recently and professionally rebacked retaining the original gilt-decorated spine with five raised bands and two gilt-lettered morocco spine labels; gilt dentelles; all edges gilt; 60 unnumbered pages, all containing hand-colored lithographed illustrations by Richard Doyle. A very scarce book: the last auction record we found was in 1987, and OCLC locates only 3 copies worldwide. Offsetting of illustrations to facing pages, minor staining. Near Fine. (#020730)
16. **DREISER, Theodore. **SISTER CARRIE. New York: Boni & Liveright, 1917. First Edition thus. Bound by Bennett in 3/4 dark green morocco and light green cloth with gilt rules, a gilt-decorated and lettered spine with 5 raised bands, top edge gilt. The true First of 1900, a scarce book, is virtually unheard of signed. This copy **INSCRIBED and SIGNED** in 1921 by the author on the half-title page: "For Barrett H. Clark-/With pleasure/The signature of/Theodore Dreiser." We previously sold this very copy in 1999 and are pleased to have it again. A wonderful opportunity to obtain an inscribed copy of an early edition of his most famous book. Old catalog listing pasted to verso of the front blank. Slight wear to front joint and corners. Near Fine and scarce..  (#020747) **SOLD**

HALÉVY, Ludovic. L'ABBÉ CONSTANTIN. Paris: Boussod, Valadon & Co., 1887. First Edition. Quarto (10" x 12-3/4") beautifully bound in full dark green morocco with many variously colored morocco onlays and gilt decorations on both covers and the spine which has five raised bands; full gilt-decorated pastedowns with small leather onlays; silk and marbled endpapers; top edge in marbled gilt. The decorations include the title on a banner, various floral decorations with small birds, and the French and American flags. Illustrated with 18 etched compositions by Madeleine Lemaire. Of a total edition of 250 copies, this is #92 of 200 on japon with 3 versions of the illustrations including suites in camaïeu on Whatman paper and in bistre on Japon. This social comedy was first published in 1882 and adapted to the theater by Pierre Decourcelle and Hector Crémieux in 1887. It was twice adapted to film by Julien Duvivier (1925) and Jean-Paul Paulin (1933). Tipped to the verso of a front blank is a one-page AUTOGRAPH LETTER SIGNED by the author. Armorial bookplate on a front blank. Recently and neatly rebacked retaining the original spine. Minor wear. Near Fine in a lovely binding. (#020758) $1,500
20. **HARDY, Thomas. TESS OF THE D'URBERVILLES. A PURE WOMAN.**
London: Macmillan and Co. Limited, 1926. The First Limited Edition, royal octavo (7-3/4" x 11-1/4") in vellum-backed marbled boards and printed dustwrapper. Illustrated with 41 wood-engravings, including frontispiece, by Vivien Gribble and a folding map at the end. One of 325 copies on Large Paper **SIGNED** by Hardy. The text is from the Wessex Edition incorporating Hardy's revisions. A crisp, bright copy, largely unopened and unread. The only defect to the book is a thumbnail size scrape at the heel of the spine with loss of vellum affecting two letters of the publisher's name. Near Fine in a Very Good dustwrapper. (#020751)
INGOLDSBY, Thomas. THE INGOLDSBY LEGENDS, OR MIRTH & MARVELS. London: Richard Bentley, 1867. Reprint. Quarto (6-1/2" x 9") bound by Bayntun in full green morocco with a gilt-lettered spine with five raised bands, gilt dentelles, marbled endpapers, all edges gilt. Illustrated with drawings primarily by George Cruikshank, John Leech, and John Tenniel. Light, scattered foxing; spine sunned with very mild wear. Near Fine. (#020733) $350
23. **KEY, Francis Scott.** DEFENCE OF FORT M'HENRY ["The Star-Spangled Banner"] in THE ANALECTIC MAGAZINE (November, 1814). Philadelphia: Moses Thomas, 1814. First Edition. Contemporary half red morocco and marbled boards with a gilt-lettered spine; iv, 524 pages. Illustrated with an engraved title page and 5 engraved portraits of Lord Byron, Joel Barlow, General Winfield Scott, Capt. David Porter, and General Zebulon Pike. The first appearance of "The Star Spangled Banner," here titled "Defence of Fort McHenry," in any publication other than a few newspaper appearances. It would not become our national anthem until 1931. With the ownership signature of Leslie Combs on the front pastedown. Combs was a lawyer and politician from Kentucky who served under William Henry Harrison and Green Clay during the War of 1812 and who was captured in 1813. He later served as Speaker of the House in the Kentucky House of Representatives. His eldest son was Leslie Combs II, Lexington horse breeder and diplomat who was Minister to Guatemala, Honduras, and Peru under the administration of Theodore Roosevelt. Text browned and foxed throughout; light wear to binding. Very Good. (#020757) $1,500
24. **(LAWRENCE, Jacob) BIBLE. THE FIRST BOOK OF MOSES, CALLED GENESIS. THE KING JAMES VERSION.** New York: Limited Editions Club, 1989. Large folio bound in full midnight blue Japanese cotton. Copy #160 of only 400 numbered copies, **SIGNED** on the colophon by Jacob Lawrence who has contributed 8 **ORIGINAL SILKSCREENS** to this massive (16" x 22") and truly magnificent work, one of the high points of the press. These silkscreens are identical, except for not being individually signed, to the very few portfolios of 8 prints currently selling for upwards of fifty thousand dollars. According to the publisher, anywhere from 17 to 21 screens were required to bring out the coloring of each illustration, making a total of 144 separate stencils, all of which were destroyed after the strictly limited number of some 400 original sets of prints had been achieved on the fine Whatman paper specified by the Osiris Printing Studio in New York. The text was printed on a heavy handmade paper from Cartiere Enrico Magnani of Pescia, Italy. Monthly Letter laid in. A gorgeous book. Fine in a Fine suede-lined linen clamshell box with leather label. (#020738) $10,000
L'Astrapé à gorge d'or, niche au pays voisin.

A. Levaillant imp.

SOLD
26. [LINCOLN, Abraham]. *THE ASSASSINATION OF ABRAHAM LINCOLN, LATE PRESIDENT OF THE UNITED STATES OF AMERICA, AND THE ATTEMPTED ASSASSINATION OF WILLIAM H. SEWARD, SECRETARY OF STATE, AND FREDERICK W. SEWARD, ASSISTANT SECRETARY, ON THE EVENING OF THE 14TH OF APRIL, 1865. Expressions of Condolence and Sympathy Inspired by These Events. [Tributes of the Nations to Abraham Lincoln]*. Washington DC: Government Printing Office, 1867. First Edition. Thick quarto (9" x 12") in publisher's full black morocco with gilt-lettered and decorated covers and spine, gilt dentelles, patterned endpapers, all edges gilt; [ii], xxx, 930 pages. According to the copyright page statement, this is one of only 100 copies bound in morocco gilt of this compilation of reprints and translations of diplomatic correspondence expressing condolences and sympathy following the assassination of Abraham Lincoln in 1865. These were sent to heads of governments and other VIPs who had sent condolences. Most copies were issued with an engraved frontispiece of Lincoln and likely the engraved portrait of Seward inserted in the text. The copy we offer has an albumen photograph from an engraved portrait of Lincoln as the frontispiece along with the engravings of both Lincoln and Seward inserted in the text with an additional two albumen photographs, one of Lincoln and one of Seward, from engraved portraits. Of the number of copies offered for sale in the market and at auction, we could find only one other like ours, a copy that sold at Swann Auction in 1985. That copy belonged to Leon Lewis of Hawaii whose contribution appears on pages 342-44. Lewis's name was stamped in gilt on the front cover. Our copy also has a presentation and name stamped in gilt on the front, but it has been scratched out so that it cannot be read. Obviously, a special copy meant for a high dignitary. Paper split along both hinges but covers tight on this massive, heavy volume with clean contents. Light wear to binding. Near Fine. (#020766) **SOLD**
MALORY, Sir Thomas. LE MORTE DARThUR. THE BOOK OF KING ARTHUR AND HIS NOBLE KNIGHTS OF THE ROUND TABLE. London: Philip Lee Warner for the Medici Society, 1921. First Edition. Four quarto (8" x 10-1/2") bound by Bennett in full dark blue morocco with double gilt rules on all covers and two gilt lances on each front cover; gilt-lettered and decorated spines with four raised bands; gilt dentelles; marbled endpapers; top edges gilt. Copy #431 of 500 (of a total of 512) printed on handmade Riccardi paper. Illustrated with 48 tipped-in color plates with captioned tissue guards by William Russell Flint. Fine, clean set, beautifully printed and bound. (#020734) $3,500
We dismiss this subject for the present, in the hope that it may receive that attention which is commensurate with its importance and proportions to the value of the interests it involves. Whatever may be the result of these suggestions, we are sure that no patentee can be secure in the enjoyment of those rights for which he has expended his ingenuity or his capital, unless means of adjudicating disputes respecting these rights be provided, better and more effectual than those which are now available.

THE RAVEN.

BY QUARLES.

[The following lines from a correspondent—besides the deep quaint strain of the sentiment, and the curious introduction of some lucidus tropes amidst the science and impressive, as was doubtless intended by the author—appear to us one of the most solicitous specimens of unique rhyming which has for some time met our eye. The removal of English rhythm for varieties of melody, measure, and sound, producing corresponding diversities of effect, have been thoroughly studied, much more perceived, by very few poets in the language. While the classic tongues, especially the Greek, possess, by power of accents, several advantages for versification over our own, chiefly through greater abundance of specious feet, we have other and very great advantages of sound by the modern usage of rhymes. Alliteration is nearly the only effect of that kind which the ancients had in common with us. It will be seen that much of the melody of "The Raven" arises from alliteration, and the curious use of similar sounds in successive places. To repeat its measure, it may be noted that if all the verses were like the second, they might properly be placed neatly in short lines, producing a not uncommon form; but the presence in all the other of one line—mostly the second in the verse—which throws the or rather the middle, like that before the short line is the Sophie Arm, while the fifth has at the middle pause so similarity of sound with any part before, gives the versification an entirely different effect. We could with the capacities of our noble language, in proof, were better understood.—Ed. Am. Rev.]

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore,
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.

"Tis some visitor," I muttered, "tapping at my chamber door—
Only this, and nothing more."

Ah, distinctly I remember it was in the bleak December,
And each separate dying ember wrought its ghost upon the floor.
Raggedly I wished the morrow—vainly I had tried to borrow
From my books some amount of sorrow—sorrow for the lost Lenore—
For the rare and radiant maiden whom the angels name Lenore—

NAMELESS HERE FOREVERMORE.

And the silk and satin rustling of each purple curtain,
Thrilled me—filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating
"Tis some visitor extending entrance at my chamber door—
Some late visitor extending entrance at my chamber door—

Then it is, and nothing more."
29. **POE, Edgar Allan.** _THE RAVEN in THE AMERICAN REVIEW. Volume I, #1-#6._ New York: George H. Colton, 1845. First Edition. Recent half black polished calf with matching corners and contemporary marbled boards with marbled endpapers; [ii], iv, 656 pages. First appearance in print of "The Raven," considered by Poe to be his finest poem. A number of Poe's works first appeared in _THE AMERICAN REVIEW_, edited by George H. Colton who died prematurely of typhus at the age of thirty in 1847. "The Raven" appears here on pages 143-145 under the pseudonym "Quarles." Other works appearing here by Poe include the short story "Some Words With a Mummy" (pages 363-370) and the poems "The Valley of Unrest" (page 392) and "The City in the Sea. A Prophecy" (page 393). There are also two appearances by Walt Whitman: "The Boy-Lover" (page 479) and "The Death of Wind-Foot" (pages 639-642). This printing of "The Raven" is considered to precede its publication in the _NEW YORK MIRROR_ on 29 January 1845. The poem earned immediate popularity and maintains its place as one of the most popular American poems. Illustrated with 3 engraved portraits. This copy with the editor's name, George H. Colton, as publisher in place of Wiley and Putnam, the imprint usually found for the bound volume of these issues. Scattered light foxing. Close to Fine. (#020754)  


$500
31. **ROWLANDSON, Thomas. *THE DANCE OF LIFE, A POEM.* London: R. Ackermann, 1817. First Edition. Quarto (6" x 9-1/2") in 19th century half polished green calf with matching corners and marbled boards; gilt rules; gilt-decorated spine with a gilt-lettered morocco spine label and 5 raised bands; marbled endpapers and edges; [iv], ii, ii, 285, (3) pages including the advertisement at the end. Illustrated with an additional hand-colored engraved title page, hand-colored frontispiece (representing Time pointing at various scenes on a screen), and 24 hand-colored engravings by Thomas Rowlandson. Light, scattered foxing, mostly to text, the plates clean with strong coloring; light wear to binding. Very Good or better. (#020725) $750
32. **ROWLANDSON, Thomas.** *JOURNAL OF SENTIMENTAL TRAVELS IN THE SOUTHERN PROVINCES OF FRANCE, Shortly Before the Revolution.* London: R. Ackermann, 1821. First Edition. Quarto (5-3/4" x 9-1/2") bound in full burgundy morocco by W. Root and Son, neatly rebacked with the original spine; gilt rules and gilt floral decorations in each corner of both covers; gilt-lettered and decorated spine with 5 raised bands; gilt dentelles and marbled endpapers; top edge gilt; [ii], ii, 291, (1) pages. Illustrated with 18 hand-colored aquatint plates, all with tissue guards. ABBEY LIFE: "Early impressions of the plates are clear and sharp, and compare well with the magazine issue" (pages 185-186); ABBEY TRAVEL 89; without the two leaves of advertisements at the end which TOOLEY 415 notes are usually lacking. Engaging and satirical look at life and travel shortly before the French Revolution. Tall copy with fine, clean impressions; spine darkened with light wear. Near Fine. (#020722) $850
RUSSELL, W[illiam] H[oward]. *THE ATLANTIC TELEGRAPH*. London: Day & Son Limited, [1866]. First Edition. Quarto (8-1/4" x 11-1/2") bound in the original green cloth with elaborate gilt designs on the front cover and a chromolithographed paper onlay representing a cross section of the Transatlantic cable pasted to the center; [4], v, (i), 117, (i), [4: ads] pages. The account of the laying of the first underwater cable connecting Europe to North America (from Ireland to Newfoundland) in 1856—the genesis of modern long-distance communication—wonderfully illustrated by Robert Dudley with a color-tinted lithographic title page and 25 color-tinted lithographs, all with tissue guards. Many of the illustrations are of maritime interest with several depicting what was then the largest steamship in the world, the Great Eastern (formerly the Leviathan). Wheeler Gift 1622: "the illustrations are of much interest." Bound in at the front of this copy is a four-page 7-3/4" x 10-3/4" color lithographed invitation/catalog of "A Private View of a Series of Pictures by Mr. Robert Dudley, of London, Representing the Principal Incidents Connected with the Atlantic Telegraph Expeditions at Gramercy Park in New York" with the heading "Mr. Cyrus W. Field Requests the Pleasure of" followed by blank lines and the title. It lists 6 oil paintings and 40 drawings with descriptions. A wonderful, clean, Fine copy of this handsome gift book, usually found with the fragile gutta percha binding deteriorated. Other than slight wear to the binding extremities, it's hard to imagine a better copy of this book surviving. (#020727) $2,500
36. SHELLEY, Mary. FRANKENSTEIN, OR THE MODERN PROMETHEUS. New York: Limited Editions Club, 1934. Quarto (8" x 10- 1/4") in a very pretty binding with an attractive gilt design on the red morocco spine and lovely patterned fabric covers. Printed with a new type design by Frederick Goudy and illustrated with watercolors by Everett Henry. Copy #284 of 1500 copies SIGNED by the artist on the colophon page. Beautiful edition of this classic gothic horror story. Neatly repaired small tear at the top of the spine. Near Fine, lacking the slipcase. (#020716) SOLD

"Nothing is so painful to the human mind as a great and sudden change."

37. SMITH, Logan Pearsall. TRIVIA Printed from the Papers of Anthony Woodhouse, Esq. with TRIVIA with MORE TRIVIA. London: Chiswick Press/Constable & Company, Ltd., 1902/1918/1922. First Edition. Three small (@5" x 6-1/2") volumes in original cloth-backed boards with printed paper spine labels, housed in a blue cloth chemise and slipcase by Jas. MacDonald Co. The first volume is one of 300 copies printed. The second volume is the later trade edition of same. The first two volumes with the small bookplate of Maurice Baring on the front pastedowns. The first volume is INSCRIBED "Maurice Baring/from/Logan Pearsall Smith/May 15 1919" on the front endpaper. The second volume is SIGNED on the front endpaper "Logan Pearsall Smith/May 14 1919" and is followed by a HANDWRITTEN MANUSCRIPT piece in four lines from the third volume, "In the Cage," with some changes of words: "'My own view is, my own view!' I vociferate, as a parrot in the/great cage of the world, I hop/screeching, 'My own view is!' from/perch to perch." Minor soiling, the third volume largely unopened. Close to Fine in custom slipcase. (#020759) $850

Maurice Baring was a dramatist, poet, novelist, translator, essayist, travel writer, and war correspondent. The protagonist of G. K. Chesterton's collection of detective stories THE MAN WHO KNEW TOO MUCH, Horne Fisher, is said to be based on Baring.
38. **STEINBECK, John.** _THE GRAPES OF WRATH_. Garden City, NY: The Sun Dial Press, (1941). Attractive reprint in essentially the same format, though slightly smaller, of this winner of the Pulitzer Prize. This copy wonderfully **INSCRIBED** and **SIGNED** by Steinbeck on the front endpaper to famed Mexican director and actor Emilio Fernández: "For Emilio (Kikapoo) [sic] Fernandez/in hope that/we will have more grapes/than wrath/John Steinbeck." A superb and rare inscription incorporating the title of the book and a fine association copy. Fernández, whose father was a revolutionary general and whose mother was a member of the Kickapoo people, directed the 1947 film of Steinbeck's _THE PEARL_ and cowrote the screenplay for it with Steinbeck, one of 129 films Fernández either directed or in which he appeared as an actor. Fernández is also rumored to be the model for the Oscar statuette; legend suggesting that MGM art director Cedric Gibbons, one of the original Motion Picture Academy members tasked with creating the Academy Award trophy, was introduced to Fernández by actress Dolores del Río and persuaded him to pose nude. Near Fine in a toned, Very Good or better dustwrapper with light chipping at the spine tips. (#020767) $7,500
39. **STOKER, Bram (GOREY, Edward).** *DRACULA.* New York: Barnes & Noble, (1996). First Edition Thus. Quarto (7-1/4" x 9-1/2") in original black cloth stamped in white and titled in silver with a Gorey pictorial onlay to upper cover and a red cloth case containing a *SIGNED* Gorey print. Both are housed in the publisher's original black cloth clamshell box with string ties. Illustrated throughout with both black-and-white and red reproductions of drawings by Gorey. Copy #380 of 750 (of a total edition of 776). Fine in a Near Fine slipcase with light soiling. (#020720) $750
40. **STOWE, Harriet Beecher.** **UNCLE TOM'S CABIN; OR, LIFE AMONG THE LOWLY.** Boston & New York: Houghton, Mifflin and Company, 1895. Reprint of the New Edition, first issued in 1879 with a new introduction by Stowe. Bound in 3/4 green morocco and marbled boards with matching endpapers; gilt rules and a gilt monogram of Charles Edward Ballard, hotelier and circus owner, on the upper panel of the front cover; gilt-decorated and lettered spine with five raised bands; top edge gilt; xlii, 500 pages. Illustrated with 8 plates. **INSCRIBED and SIGNED** by the author on an inserted leaf with a quote from the work in the author's hand: "Not one throb of anguish,/Not one tear of the oppressed/Is forgotten by the Man of Sorrows/The Lord of Glory. In his/patient generous bosom he bears/the anguish of a World./Uncle Tom's Cabin/Chap 12 pg 146/Harriet Beecher Stowe/Sept 6th 1895." Exceptionally rare to find a quote in Stowe's hand from the book, let alone such a fine example. Text toned otherwise about Fine. (#020745) $12,500
42. **SWIFT, Jonathan.** *TRAVELS INTO SEVERAL REMOTE NATIONS OF THE WORLD. IN FOUR PARTS. BY LEMUEL GULLIVER, FIRST A SURGEON, AND THEN A CAPTAIN OF SEVERAL SHIPS [GULLIVER'S TRAVELS].* London: Benjamin Motte, 1726. First Edition. Four parts in two octavo (4-3/4" x 7-3/4") volumes bound in full crushed crimson morocco by Root & Son; gilt rules on covers; gilt-decorated and lettered spines with five raised bands; gilt dentelles and marbled endpapers; all edges gilt; viii, [4], 148, [6], 164; [vi], 155, [ix], 199, [1] pages. Housed in a red slipcase. Illustrated with an engraved frontispiece portrait of Gulliver in the second state, as usual, with Latin verses beneath, lettering around the oval frame, and printed on paper with vertical chain lines, as well as 5 maps and a plate of symbols. Title page variant in volume II without the edition statement but with "Vol. II." Apparently a mixture of Teerink's A and B editions. DNB: Jonathan Swift's masterpiece will "last as long as the language, because it describes the vices of man in all nations"; GROLIER 100 English, 42; PRINTING & THE MIND OF MAN 185; ROTHSCHILD 2104; TEERINK-SCOUTEN 289. Armorial bookplate of Etta Mary Arnold Clark on each front pastedown. Handsomely bound in Fine condition. (#020755) $8,500
THORNTON, Alfred. DON JUAN. Volume the First with DON JUAN; Volume the Second; Containing His Life in London, Or, A True Picture of the British Metropolis. London: Thomas Kelly, 1821 and 1822. First Edition. Two octavo (5-1/4" x 8-1/2") volumes bound by W. Root and Son in full red morocco with decorative gilt panels on all covers, gilt-decorated and lettered spines with four raised bands, gilt dentelles and marbled endpapers, all edges gilt. Illustrated with 31 spirited hand-colored aquatint plates by Atkinson. Abbey, LIFE IN ENGLAND 323: "The first volume is a parody of Mozart's and Byron's DON JUAN, the second an imitation of Egan's LIFE IN LONDON"; TOOLEY 486. Occasional light soiling and foxing; minor rubbing to the joints of the handsome bindings. Near Fine. (#020729)
46. **VENNOR, Henry G.** *OUR BIRDS OF PREY, OR THE EAGLES, HAWKS AND OWLS OF CANADA.* Montreal: Dawson Brothers, 1876. First Edition. Quarto (7-1/4" x 10-1/4") in recent black morocco with elaborate gilt-rulled covers and spine with hand-marbled paper and red morocco onlays, gilt dentelles, marbled endpapers; viii, 154 pages. Illustrated with 30 mounted albumen photograph plates on printed mounts by the Scottish-Canadian photographer William Notman, including the frontispiece depicting a bald eagle. The introduction notes that "the pictures produced by it are not only beautiful, but truthful to the most minute detail" and contains "every species of Falcon, Hawk, Buzzard, Harrier, Eagle and Owl, which has up to the present time been found in Canada." William Notman published a popular series of books of photographic portraits to 1868, including Longfellow and Buffalo Bill, after which he only worked on books produced by other artists, such as this. Accompanying Vennor's detailed text stemming from months spent outdoors studying the birds, Notman's photographs are early examples in the field of natural history. LANDE 2277; WOOD 610; ZIMMER page 652. Slight foxing to title page and a couple of photographs which are in excellent condition. Fine. (#020737) **SOLD**
For the bright Ocean bound,
Those regions, passing marged, streams of Death and Life.

TWO
RIVULETS
Including Democratic Vistas, Centennial Songs, and Passage to India.

AUTHOR'S EDITION.
CAMDEN, NEW JERSEY.
1870.
48. **WHITMAN, Walt.** _Two Rivulets Including Democratic Vistas, Centennial Songs, and Passage to India._ Camden, NJ: (New Republic Print), 1876. First Author's Edition. Bound in full period-style dark blue morocco leather with double gilt rules, gilt-decorated and lettered spine with five raised bands, top edge gilt, marbled endpapers, ad leaf at rear for Whitman's Works. Also included, listed in the Contents but not on the title page, are _As a Strong Bird on Pinions Free_ and _Memoranda During the War._ BAL 21413; MYERSON A.9.1.b. First and only edition, second printing of 600 or 650 copies printed, with numerous revisions, after the first printing which consisted of only 100 copies. With a photographic frontispiece of Whitman. Most copies, as with this, were signed by Whitman on the photograph with the additional notation in Whitman's hand: "born May 31/1819." In addition this copy is inscribed by the poet on the original yellow free endpaper to "Mrs. Charles Hine/from her friend/the author." Whitman's writing exceptionally bold; small tears to top and bottom gutter of frontispiece photograph leaf; scattered chipping to fore-edge of text; one signature expertly reinforced. Near Fine with a wonderful association. (#020744) **SOLD**

Mrs. Charles Hines was the widow of the artist who painted Whitman's favorite portrait of him. According to Ruth Bohan (_Looking into Walt Whitman: American Art 1850-1920_), Whitman most likely met Hine at Pfaff's, a tavern on Broadway well known as a meeting place for artists and the avant-garde. Almost immediately after meeting Whitman, Hine expressed a strong desire to paint him. The result was a portrait that would come to be known as the "Byronic Portrait" by Whitman's friends. It showed the poet handsome and rosy-cheeked at a relatively slim 210 pounds. Whitman adored the painting and used an engraving of it for the 1860 edition of _Leaves of Grass_. Hine died in 1871, but Whitman maintained contact with his widow.
WILD'S
VIEWS OF
PHILADELPHIA
1838
49. [WILD, J(ohn) C(asper)]. [PANORAMA AND VIEWS OF PHILADELPHIA, AND ITS VICINITY; Embracing a Collection of Twenty Views, Drawn on Stone, By J. C. Wild, from his own Sketches and Paintings. With Poetical Illustrations of Each Subject, By Andrew M'Makin]. [Philadelphia]: [John T. Bowen], [1838]. Third Edition. Folio (10-1/4" x 13-1/2") in full modern orange morocco with gilt lettering and decoration on the front cover and a gilt-lettered black morocco spine label, top edge gilt. Lacking the title page but otherwise complete with the 20 pages of descriptive text and 20 hand-colored views along with the 4 panoramic views, also hand-colored, which are some of the first aerial views of an American city. Originally published in parts and issued uncolored, this is a scarce colored set with the colors remaining bright and vibrant. The views are of notable public works and major public buildings in Philadelphia: Eastern Penitentiary, Moyamensing Prison, U.S. Bank, Fairmount from the Basin, University of Pennsylvania, Naval Asylum, U.S. Mint, Merchants' Exchange, State House, Christ Church, St. John's Church, Girard College, View from the Inclined Plane, Institution for the Blind, Pennsylvania Hospital, Market Street, Manayunk, Laurel Hill Cemetery, Alms House, and Philadelphia, from the Navy Yard. The panorama plates, often lacking, are views of the city from the top of the State House. Deák, PICTURING AMERICA 482; HOWES W-410; SABIN 103971; SNYDER "J.C. Wild and his Philadelphia Views," in THE PENNSYLVANIA MAGAZINE OF HISTORY AND BIOGRAPHY, Vol. 77, No. 1 January 1953: "Wild's output of Philadelphia scenes must be appraised as possessing very considerable merit both from the historical and artistic viewpoints. As a historical record of the city, more than half the plates depict subjects not recorded in the earlier books of Philadelphia views.... Wild broke wholly new ground in American prints. Single views of cities from a distant vantage point were usual, but showing a whole city as it appeared in facing each point of the compass from a central spot was an innovation" (pp. 49-50); STREETER Sale II-997, The only defect is the missing title page. The text and plates are clean with vibrant, deep coloring; the binding is Fine. (#020768) $20,000