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LITERATURE



**“The One Great Christmas Myth Of Modern Literature”:
Beautiful Unrestored First Issue Of *A Christmas Carol*, Together
With Exceptional Copies Of The Other Four Christmas Books,
All In Original Gilt-Decorated Cloth**

01 DICKENS, Charles. **The Christmas Books.** London, 1843-48. Together, five volumes. 12mo, original cloth, custom box. \$70,000

First editions of all five of Charles Dickens' Christmas Books—chief among them a first issue of his immortal Christmas Carol, the veritable “Bible of Christmas”—illustrated with 63 engravings, four in color, by Leech, Maclise, Stanfield, Doyle and Landseer, all books in the original gilt-decorated cloth. A beautiful set.

A *Christmas Carol* “may readily be called the Bible of Christmas... It was issued about ten days before Christmas, 1843, and 6000 copies were sold on the first day... the number of reprintings have been so many that all attempts at the figures have been futile. Altogether 24 editions were issued in the original format” (Eckel, 110). “It was a work written at the height of Dickens' great powers, which would add to his considerable fame, bring a new work to the English language, increase the festivities at Christmastime, and



contain his most eloquent protest at the condition of the poor" (John Mortimer). *A Christmas Carol* "was an extraordinary achievement—the one great Christmas myth of modern literature." The publication history of *A Christmas Carol* is bibliographically complex. "Dickens decided to publish the book himself... He wanted the *Carol* to be a beautiful gift book and took pride in its development. He stipulated the following requirements: a fancy binding, blind-stamped, with gilding on the spine and front cover; all edges gilded; four full-page hand-colored etchings; half title and title pages printed in colors of bright red and green; and hand-colored green endpapers to match the green title page... However, in examining printed copies prior to publication, Dickens was disappointed with the appearance of the green titles, which turned drab, and the hand-colored green endpapers, which dusted off and smudged, and had the title page changed to red and blue, the half title to blue, the date on the title page changed from 1844 to 1843, and the endpapers changed to yellow, which did not require hand work. Dickens' changes were completed by December 17... Since Dickens' instructions to discontinue the unsatisfactory titles and endpapers were received at the press before publication, at a time when there were on hand different quantities

of endpapers, title pages, and sheets of printed text already produced, many copies are found with a mixture of features" (Smith, 21-22). *A Christmas Carol* is from the first issue, with all first issue points; the binding matches Todd's first impression, first issue. (see Smith II:4). Dickens followed *A Christmas Carol*'s tremendous success with four more Christmas books. First edition of *The Chimes*, with the first state of the engraved title page; first edition of *The Cricket on the Hearth*, with first state of advertising leaf at rear; first edition of *The Battle of Life*, with vignette title page in the fourth state; first edition of *The Haunted Man* and *The Ghost's Bargain*. All advertisements present, as issued. Bookplate in *The Chimes*; a few volumes with small bookseller labels. *Christmas Carol* beautiful and unrestored with only a few tiny marks to cloth, slightest fraying at spine end corners, gilt bright; other volumes about-fine to fine. A lovely set of Dickens' Christmas books, including a particularly beautiful first issue of *Christmas Carol*.

*"And so, as
Tiny Tim observed,
God bless Us, Every One!"*



“No Literature Has Anything To Compare With These Comedies”: 1498 *Editio Princeps* Of Aristophanes’ Comedies, One Of The First Productions Of Aldus Manutius Renowned Venetian Press—A Splendid Incunable Folio, Beautifully Bound

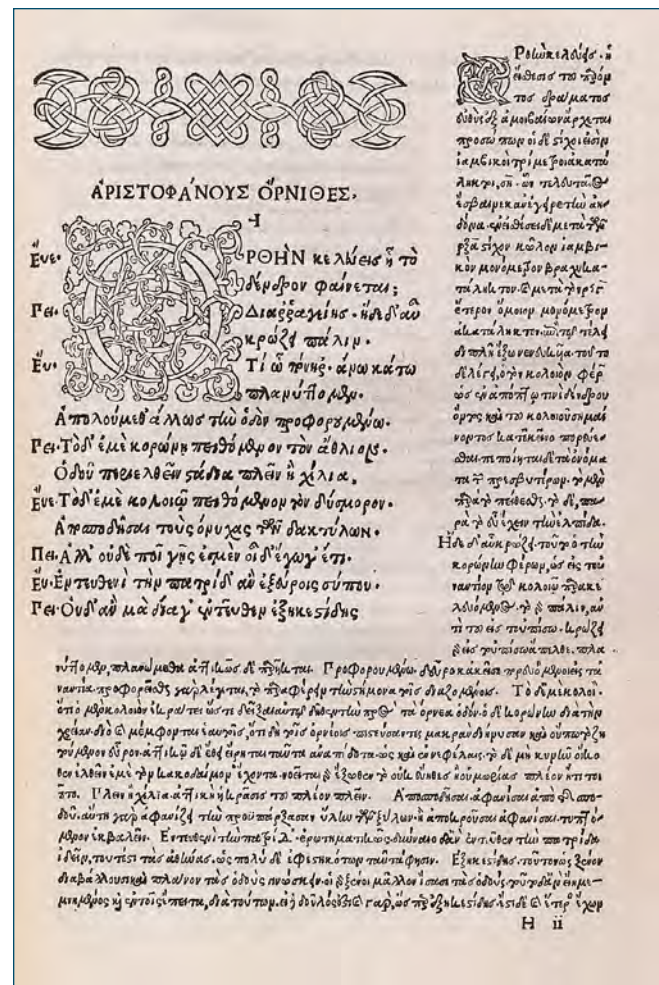
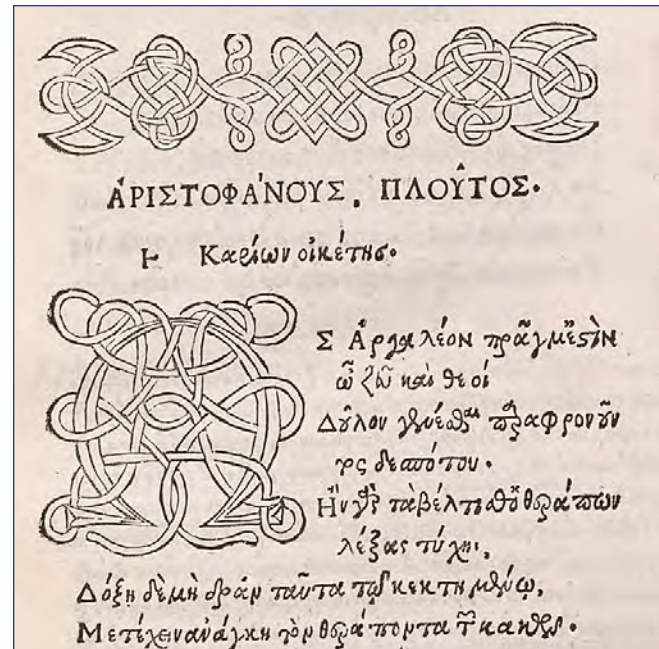
02 ARISTOPHANES. *Aristophanis Comoediae Novem*. Venice, 15 July, 1498. Folio, 18th-century full polished calf gilt. \$70,000

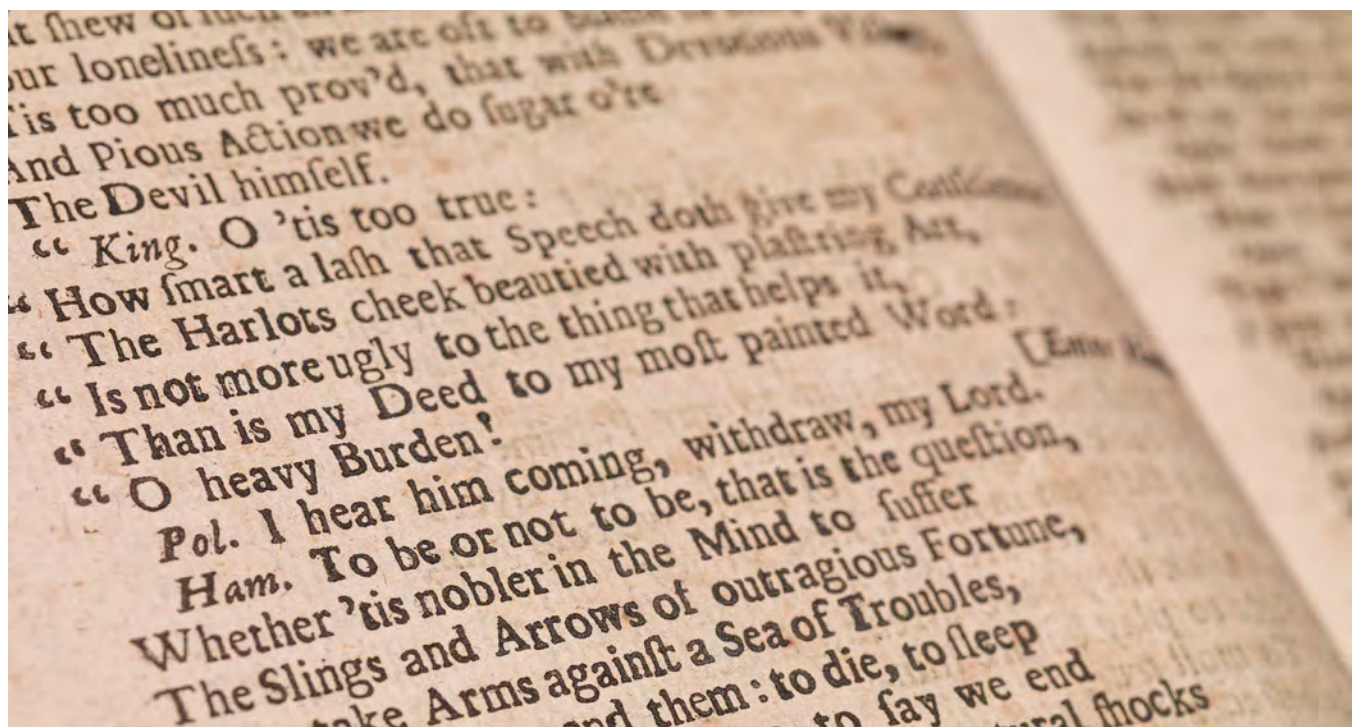
Editio princeps (first edition) of nine of Aristophanes’ eleven extant comedies, edited and with scholarly notes by Marcus Musurus and finely printed by the renowned Venetian printing pioneer Aldus Manutius—one of the first productions of his recently established press—including The Acharnians, The Knights, The Clouds, The Wasps, Peace, The Birds, The Frogs, Wealth, and Thesmophoriazusae or The Women Celebrating the Thesmophoria. A lovely incunable folio volume, very handsomely bound. “Belle et rare” (Brunet).

“The Graces, looking for an enduring shrine, found it in the soul of Aristophanes.”

“In marked contrast with Nicolas Jenson, who was primarily a craftsman, stands the second great Venetian in printing history, Aldus Manutius, who was first and foremost a scholar. Aldus turned to printing as a means to an end, his main interest being focused on the buyer and user of his books. Himself a profound scholar, imbued with the spirit of the Renaissance, he never lost faith in his conviction that books should be made so as to be read. The ingenuity with which he developed methods for achieving these results and the success he won by them have set him apart as the first great publisher who created a demand for an entirely new form of book... He was a student at the universities in Rome and in Ferrara and became an enthusiast for the recently rediscovered masterpieces of ancient Greek literature, now brought in manuscripts to Italy by Greek refugees from Constantinople... In 1490, in his fortieth year, Aldus went to Venice prepared to establish a printing office primarily for the printing of the Greek classics... Up to July, 1499, 18 out of 30 titles from his press were Greek texts or Greek grammars and dictionaries” (McMurtrie, *The Book*, 205).

“The greatest writer of Greek comedy... [Plato] says that the Graces, looking for an enduring shrine, found it in the soul of Aristophanes. He unites understanding, feeling and fancy in a degree possessed by few poets of antiquity... No literature has anything to compare with these comedies” (Peck, 127-28). «Première et belle édition... Les Scolies sont dans cette importante et belle édition imprimées bein plus correctement que dans le reimpression faite à Florence 1515» [*First and beautiful edition... The Scoliae are in this important and beautiful edition printed much more correctly than in the reprint made in Florence 1515*] (Renouard). Text in Greek. Aldus Manutius' famed printer's symbol—the entwined dolphin and anchor—did not appear in an Aldine volume until 1499. Hain-Copinger *1656. Proctor 5566. Goff A-958. Brunet, 451. Infrequent owner ink marginalia in Greek, penned in a neat hand. Text clean and fine. A bit of light wear to spine head. A beautifully bound copy of this rare and desirable incunable, the *editio princeps* of “the father of comedy.”



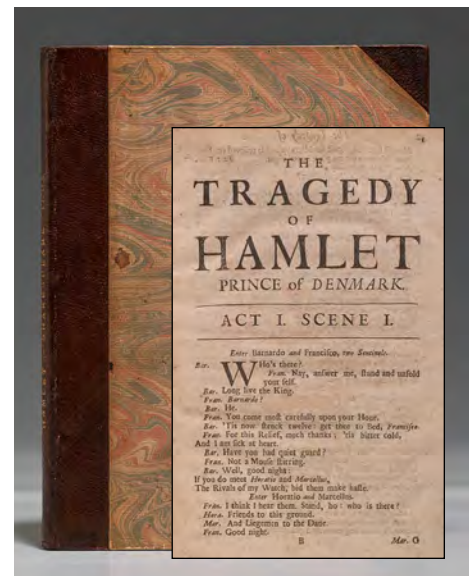


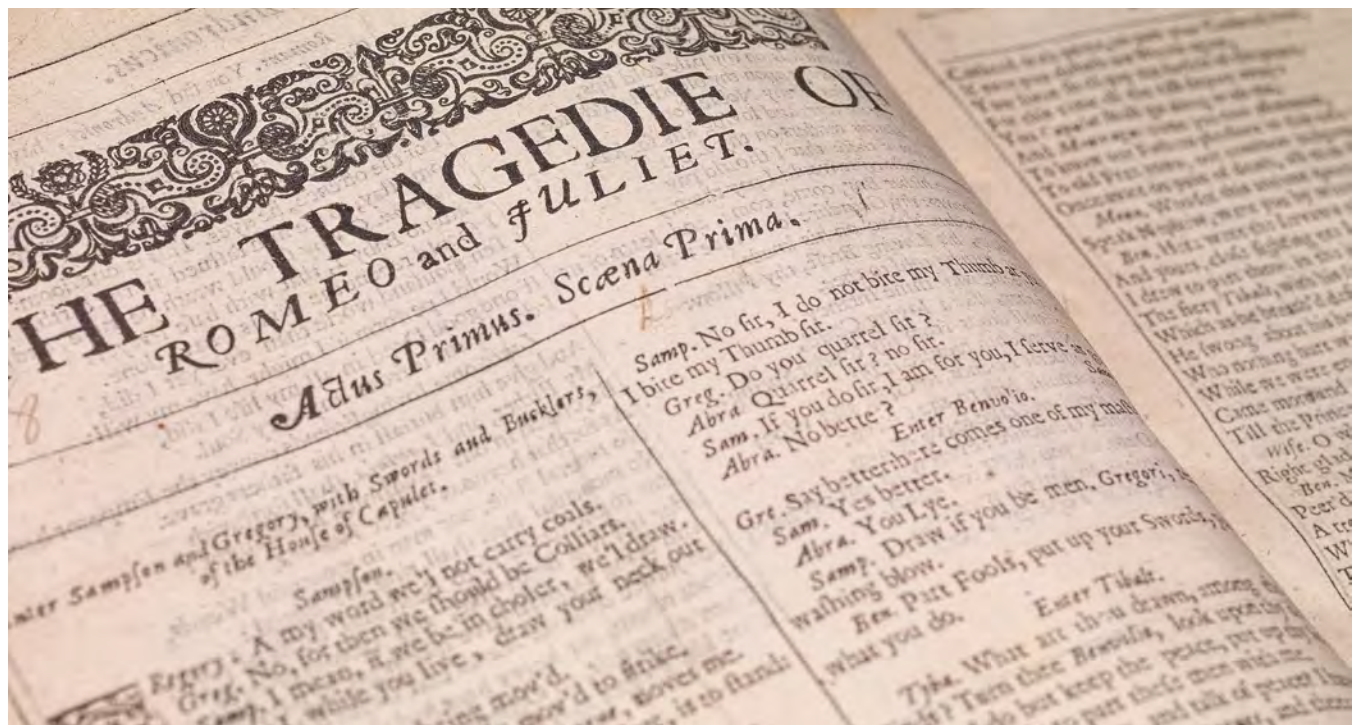
**“Unsurpassed In The West’s Imaginative Literature”:
Extremely Rare 1683 Quarto Edition Of Shakespeare’s *Hamlet*,
One Of The Earliest Obtainable Editions**

03 SHAKESPEARE. **The Tragedy of Hamlet Prince of Denmark.** London, 1683. Slim quarto, 20th-century three-quarter brown morocco. \$65,000

Exceptionally rare and desirable 1683 quarto edition of Hamlet, Shakespeare’s most famous tragedy.

“Shakespeare’s standard play is *Hamlet*... the truest mirror of Shakespeare’s personality and the ripest production of English literary art” (Baugh, 527-8). Few dispute Samuel Johnson’s declaration that “Shakespeare is above all writers,” or a view of *Hamlet* as “theatre of the world, like *The Divine Comedy* or *Paradise Lost* or *Faust*, or *Ulysses*, or *In Search of Lost Time*... The phenomenon of Hamlet, the prince without the play, is unsurpassed in the West’s imaginative literature” (Bloom, *Shakespeare*, 383-4). The quarto editions of Shakespeare’s plays (appearing between 1594 and 1709) were the first separate printings; the existence of eleven quarto editions of *Hamlet* between 1603 and 1703 is a clear indication of its immense popularity. This 1683 edition is the eighth quarto edition, published two years before the Fourth Folio. All of the quarto editions are scarce, and those published before the Fourth Folio are particularly desirable. Jaggard, 307. Bartlett 86. Bartlett & Pollard, 12 (locating only 21 copies). Ink gift inscription; bookplates, including that of Kenneth Rapoport, American bibliophile renowned for his library of rare scientific works. Mild spotting to slightly toned text, small and faint marginal dampstain to a few leaves. Light rubbing to extremities of binding. An attractive and desirable copy of this extremely rare quarto edition of Shakespeare’s immortal *Hamlet*.



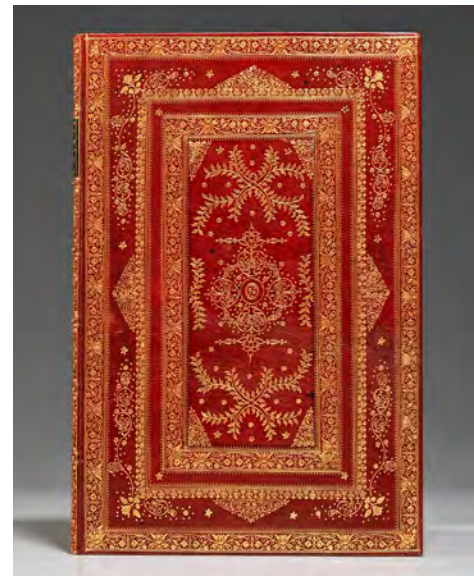


**“For Never Was A Story Of More Woe
Than This Of Juliet And Her Romeo”**

04 SHAKESPEARE. **The Tragedie of Romeo and Juliet.** London, 1664. Folio, period-style full red morocco gilt. \$18,500

The complete text of Shakespeare's first tragedy and one of his greatest plays, Romeo and Juliet, from the rare and important Third Folio, on 13 original leaves.

The four folios of Shakespeare are the first four editions of Shakespeare's collected plays. These were the only collected editions printed in the 17th century. The 1664 second issue of the Third Folio (from which this play was taken), is the first to include *Pericles* and is therefore the first complete edition of Shakespeare's plays. The Third Folio is believed to be the scarcest of the four great 17th-century folio editions, a large part of the edition presumed destroyed in the Great London Fire of 1666. Leaves [Hhh5]-[Kkk5] contain the play *Romeo and Juliet*. "The Shakespearean exuberance or gusto is part of what breaks through linguistic and cultural barriers... Shakespeare is to the world's literature what *Hamlet* is to the imaginary domain of literary character: a spirit that permeates everywhere, that simply cannot be confined" (Bloom, *The Western Canon*, 52). The facsimile title page and frontispiece reproduce these pages of the second issue of the Third Folio, bearing the date 1664 in the imprint rather than 1663. A clean, wide-margined copy, beautifully bound.





**“One Of The Greatest, Most Noble And Sublime Poems
Which Either This Age Or Nation Has Produced”:
First Edition Of Milton’s *Paradise Lost***

05 MILTON, John. **Paradise Lost. A Poem in Ten Books.** London, 1669. Small quarto, 20th-century full brown calf. \$50,000

First edition of Milton’s poetic masterpiece, his dramatic vision of Satan’s expulsion from Heaven and the temptation of Adam and Eve. This copy with title page identified by Amory as the final title page of the first edition.

John Dryden referred to *Paradise Lost* as “one of the greatest, most noble and sublime poems which either this age or nation has produced.” The troubled printing history of the work is very complex. In April 1667 Milton signed a contract with publisher Samuel Simmons. “It provided for the immediate payment to Milton of five pounds and the future payment of another five pounds when a first edition of 1300 copies had been sold... [the edition] was not to exceed 1500 copies” (William Riley Parker). According to the contract, after the first 1300 copies were sold and Milton paid, the remaining 200 copies, if the printer printed that many, would belong to the printer as remainders. “During the sale of the first edition of no more than 1500 copies, he printed six different title pages, two dated 1667, 1668 and 1669” (Parker). Due to poor sales, Simmons kept experimenting with the book to encourage sales (even eliminating Milton’s name from the title page at one point

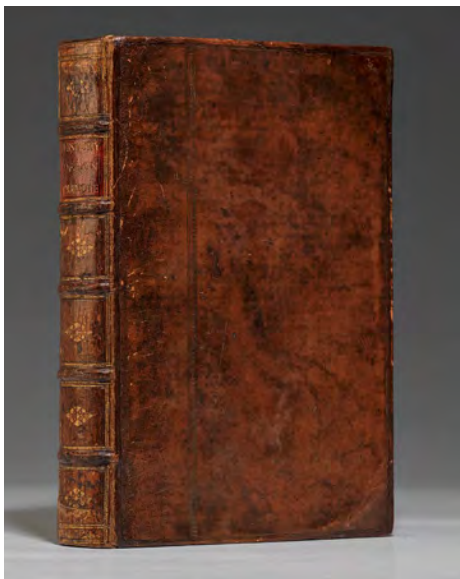
and using his initials only, in case it was his relationship to Cromwell that made the work unpopular). It is believed that all 1,500 copies of *Paradise Lost* were printed in 1667, but adding to the bibliographic confusion, “the sheets of the various issues were evidently mixed and made up indiscriminately by the binder, and therefore copies of apparently the same issue will be found to differ from each other in that some will have more of the errors corrected than others” (*Wither to Prior*). This copy bears the last cancel title page as described in Wickenheiser. Without the four-line “The Printer to the Reader” as usual with copies with this title page. Owner ink signature. Text generally clean and fine, some light rubbing to binding extremities, one spine label chipped. Some leaves toward the rear uncut along lower margin. An exceptionally good, relatively wide-margined copy.

***“Of Man’s first disobedience, and the
fruit / Of that forbidden tree whose
mortal taste / Brought death into the
World, and all our woe...”***



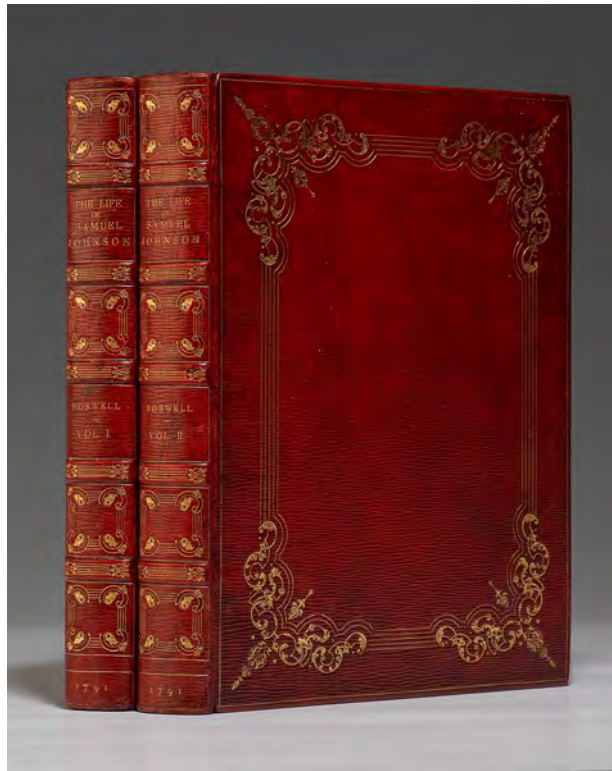
**“Read By All Ages At All Times”:
First Illustrated Edition In English Of *Don Quixote*, 1687**

06 CERVANTES SAAVEDRA, Miguel de. **The History Of the most Renowned Don Quixote of Mancha: And his Trusty Squire Sancho Pancha. Now made English according to the Humour of our Modern Language.** London, 1687. Folio (8-1/2 by 13 inches), contemporary full brown calf neatly rebacked with original spine laid down. \$18,000



First illustrated edition in English of Cervantes' “great, ironical, romantic story” (Powys 27), the first edition of Phillips’ translation, with a handsome full-page engraved frontispiece and 16 fine copper engravings (on eight plates), in nicely restored contemporary calf covers.

First published 1605-15, *Don Quixote* stands as “one of those universal works which are read by all ages at all times, and there are very few who have not at one time or another felt themselves to be Don Quixote confronting the windmills or Sancho Panza at the inn” (PMM 111). With engraved frontispiece and 16 copper-plate engravings on eight plates. Phillips’ rendering is the second English translation of *Don Quixote*; Thomas Shelton’s, published in 1612 (part I) and 1620 (part II), was the first, but it was not illustrated. With three pages of poems and errata at rear, often not present. Wing C1774. Early owner ink initials to title page. Bookplates, including that of Kenneth Rapoport, American bibliophile renowned for his library of rare scientific works. Old dealer description tipped to front flyleaf. Interior generally clean, marginal tear to [A4], tears to upper corners of Gg2-3, not touching text. Corners restored. A nicely refurbished copy.

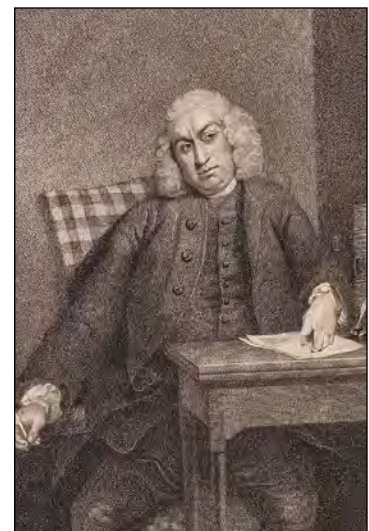


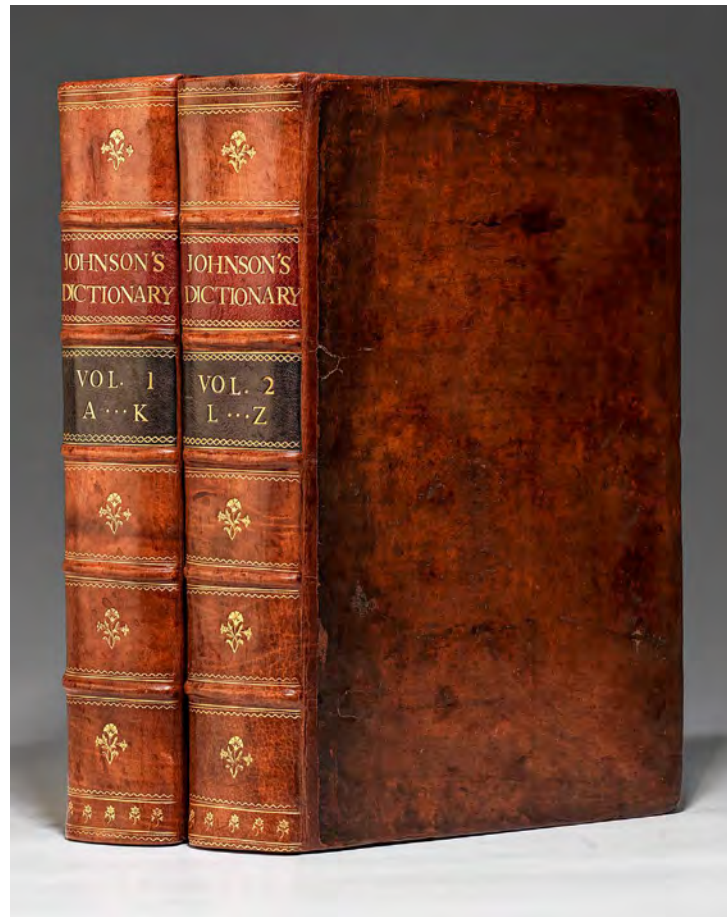
**“That Dialogue Of Mind, Heart And Voice”:
First Edition Of Boswell’s *Life Of Johnson*, 1791**

07 BOSWELL, James. **The Life of Samuel Johnson, LL.D.** Co London, 1791. Two volumes. Quarto, 20th-century full red straight-grain morocco gilt. \$17,500

First edition, first state of “the most famous biography in any language, one of Western literature’s most germinal achievements.” Handsomely bound in full morocco-gilt by Zaehnsdorf in 1905.

“The Shakespeare of biographers” (Macaulay), James Boswell “excelled in insight into human nature and in ability to dramatize a situation. For such purposes [Dr. Samuel] Johnson was God’s plenty... Boswell was not merely a conscientious preserver of detail; he was also an inspired shaping artist. He knew, and transmits, the sound of his subject’s voice to a degree unparalleled in other biographers... Completeness of portrayal was certainly Boswell’s aim—and his accomplishment” (Baugh et al., 1065-66). “If there had been no Boswell, Johnson would have been one of the most famous names in English literature; but that he has become a household name... is due to the chance that brought Boswell into his company... Boswell is the sniffing bloodhound who will follow the scent of individuality into whatever territory it leads him. The fascination of their dialogue, that dialogue of mind, heart and voice round which Boswell organized his great *Life*, is that it is not merely between two very different men but between two epochs. In its pages, Romantic Europe speaks to Renaissance Europe, and is answered” (Wain, 229). “Boswell’s *Life of Johnson* remains the most famous biography in any language, one of Western literature’s most germinal achievements...” (DNB). Volume I is *first state*, with “gve” uncorrected on page 135, line 10 (a change made before publication). *Grolier 100*. Small bookplate; minor evidence of tipped-in material on front flyleaves (blank). Faint foxing to frontispiece in Volume I and first few leaves of Volume II; interiors generally clean. Minor rubbing to joints and extremities. A very handsomely bound copy.





**“The Most Amazing, Enduring
And Endearing One-Man Feat”**

08 JOHNSON, Samuel. **A Dictionary of the English Language: In Which The Words are deduced from their Originals, And Illustrated in their Different Significations By Examples from the best Writers.** London, 1755. Two volumes. Tall thick folio, contemporary full calf expertly rebacked, custom slipcases. \$27,500

First edition of the first great dictionary of the English language, Johnson’s “audacious attempt to tame his unruly native tongue... combining huge erudition with a steely wit and remarkable clarity of thought” (Hitchings)

“Johnson’s *Dictionary* made him a superstar. To be sure, there had been dictionaries before his. The difference is that, while these were compiled, Johnson’s was *written*... The glory of the book is that it is also a compendium of English literature, reprinting fine examples of words from the masters, often Shakespeare or Sir Francis Bacon. Johnson sought to ‘intersperse with verdure and flowers the dusty deserts of barren philology’ (*Smithsonian Book of Books*). “The preface ranks among Johnson’s finest writings... It is the dictionary itself which justifies Noah Webster’s statement that *Johnson’s writings had, in philology, the effect which*

Newton’s discoveries had in mathematics” (PMM 201). The introductory material in this copy appears to have been assembled from a galley or working proof of some kind—both the “Preface” and the “History of the English Language” contain a total of about 65 contemporary ink annotations, mostly marginal, which appear to be proofreader’s or printer’s marks. In addition, the “History” has been cut between the double columns and subsequently reassembled. Volume I title page rehinged, two closed tears to Volume I title page with early repair. Light spotting; faint vertical crease marks to “History” along center margin, some folds repaired. Expert restoration to corners. A handsome copy in near-fine condition of this rare and important lexical landmark.



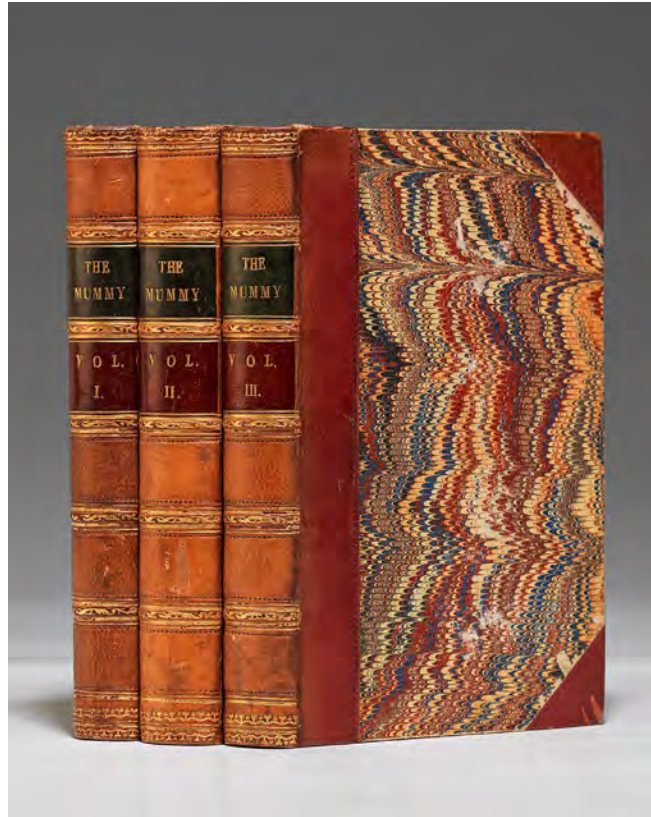
**First Editions Of The Works Of Sterne,
With Full First Edition *Tristram Shandy* Thrice Signed,
Uniformly And Beautifully Bound By Riviere**

09 STERNE, Laurence. **Life and Opinions of Tristram Shandy, Gentleman.** Nine volumes. WITH: **The Sermons of Mr. Yorick.** Seven volumes. WITH: **A Sentimental Journey through France and Italy.** Two volumes. WITH: **Letters of the Late Rev. Mr. Laurence Sterne to His Most Intimate Friends.** Three volumes. London, 1760-1775. *Twenty-one volumes in all.* Small octavo, 20th-century full speckled calf gilt. \$28,000

First editions of the principal works and letters of Sterne, with three volumes of Tristram Shandy signed by Sterne as is called for in first edition copies. Beautifully bound in full mottled calf gilt by Riviere and Son. A splendid first edition collection.

Tristram Shandy's huge popular success made Sterne, a Yorkshire parson, the toast of the London literary world. When some volumes were pirated, Sterne began signing some genuine editions of his work. This set is signed by Sterne on the first page of Volumes V, VII and IX, as is usual in first editions. "Sterne is generally acknowledged as an innovator of the highest originality, and has been seen as the chief begetter of a long line

of writers interested in the 'stream-of-consciousness' (Drabble, 937). "[Sterne] remains, as the author of *Tristram Shandy*, a delineator of the comedy of human life before whom only three or four humorous writers, in any tongue or of any age, can justly claim precedence... he deserves many of the honours that have been paid to Pope and Swift" (DNB XVIII: 1106). Four volumes with expert repairs to joints. A beautiful set of first editions in fine condition.



**“A Pioneering Work Of Science Fiction”: Rare 1828
Second Edition Of Jane Webb Loudon’s *The Mummy!***

10[WEBB, Jane] (Mrs. John Claudius LOUDON). **The Mummy! A Tale of the Twenty-Second Century.** London, 1828. Three volumes. Octavo, contemporary three-quarter red calf. \$11,500

Rare second edition of this landmark early science fiction novel, published only one year after the similarly elusive first edition and with a substantially altered text, Loudon’s anonymously published classic, authored while still in her teens, widely praised and aligned with Mary Shelley’s Frankenstein in influence and originality.

Jane Webb Loudon’s *The Mummy!* is heralded as “a pioneering work of science fiction that brought together political commentary, Egyptomania, and interest in technology” (ODNB), and stands as “one of the two most noteworthy English efforts between *Frankenstein* (1818) and the scientific romances of H.G. Wells” (Alkon, *Science Fiction Before 1900*, 38). *The Mummy!* also signals “a milestone in the development of futuristic fiction... surpassed only by *Frankenstein* in the annals of early science fiction by female authors” (Alkon in *Science Fiction Studies*, V23, No.1:123). *The*

Mummy! is “the earliest literary work thus far identified as dealing with revived mummies” (MacDonald & Rice, eds., *Consuming Ancient Egypt*, 24).

Inspired by the Creature in *Frankenstein*, Loudon’s mummy appears threatening, yet “what he actually offers people is help, and he also appears to possess a near-omniscience which allows him unfailingly to diagnose what kind of help is needed.” Loudon introduces devices such as “steam-powered automaton surgeons and lawyers... and at one point she even anticipates space travel” (Hopkins, 11). First published in 1827, an edition exceedingly hard to find. Barron, *Anatomy of Wonder* II-1218. Foxing to first few and last few leaves, text generally clean. Spines gently toned, a few light rubs, bindings sound and attractive. A very nice copy of this pioneering work.



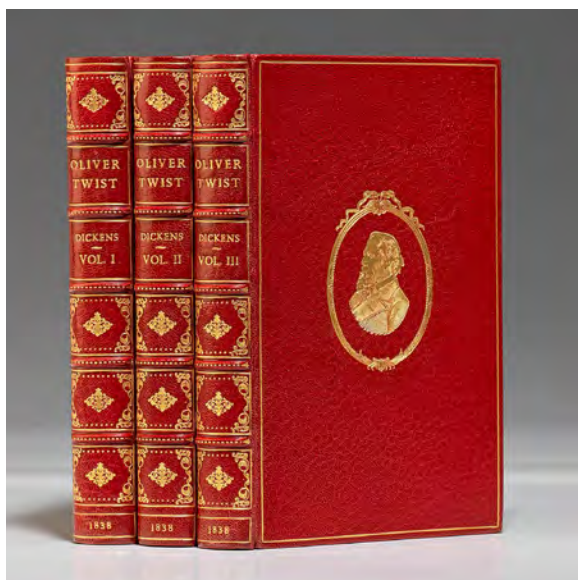
**“To Curdle The Blood And Quicken The Beatings Of The Heart”:
Important First Illustrated Edition Of *Frankenstein*, 1831**

11 SHELLEY, Mary Wollstonecraft. **Frankenstein: Or, The Modern Prometheus.** London, 1831. Two volumes. Small octavo, contemporary three-quarter tan calf gilt, custom box. \$19,500

Third edition of Mary Shelley’s masterpiece of horror, the first with her own revisions and introduction—prepared especially for this edition, relating the circumstances surrounding the novel’s creation—and the first edition with illustrations.

First published in 1818, *Frankenstein* is not only the “most famous English horror novel” but also, by some critics’ reckoning, “the first genuine science fiction novel” (Clute & Nicholls, 1099). In her introduction to this edition, Shelley recounts how, on that famous night in Switzerland, Lord Byron proposed that he, Mary and Percy Shelley, and physician John Polidori all write a “ghost story.” Polidori penned *The Vampyre* and Byron began a never-finished narrative, but Mary Shelley, in creating *Frankenstein*, “bequeath[ed] to the present age its most compelling myth” (New York City Public Library, *Visionary Daughters of Albion*). Of course, *Frankenstein’s* scientific bent transcended the Gothic novels of the time and helped lay the foundations for the

genre of science fiction as well as horror. This edition features the first illustrations of a story and character who would, in time, come to haunt the popular imagination as few others. The engraved frontispiece depicts the creature coming to life. The vignette title-page portrays Victor Frankenstein’s departure for the university. This edition of *Frankenstein*, complete in itself, is Number 9 in Bentley’s “Standard Novels” series. “The second portion of the volume is occupied by Volume I of Schiller’s *The Ghost-Seer*, of which the second portion is in [Number] 10 of the series, also including Charles Brockden Brown’s *Edgar Huntly*” (Wolff 6280a); both volumes are present here and complete. Faint offsetting from frontispieces to vignette title pages; texts clean and fine, two spine labels renewed, a few minor rubs to calf bindings. A handsome set in excellent condition.



**“Please, Sir, I Want Some More”:
First Issue Of *Oliver Twist*, 1838**

12 DICKENS, Charles. ***Oliver Twist; Or, the Parish Boy's Progress***. By “Boz.” London, 1838. Three volumes. Octavo, 20th-century full red morocco gilt. \$14,500

First edition, first issue, of Dickens' classic, with “Boz” title pages and 24 illustrations by George Cruikshank, including the canceled “Fireside” plate, handsomely bound by Bayntun-Riviere in full morocco-gilt with a gilt portrait of Dickens on the front board.

“When Bentley decided to publish *Oliver* in book form before its completion in his periodical, Cruikshank had to complete the last few plates in haste. Dickens did not review them until the eve of publication and objected to the Fireside plate which depicted Oliver at Rose Maylie's knee [Volume III, page 313]...

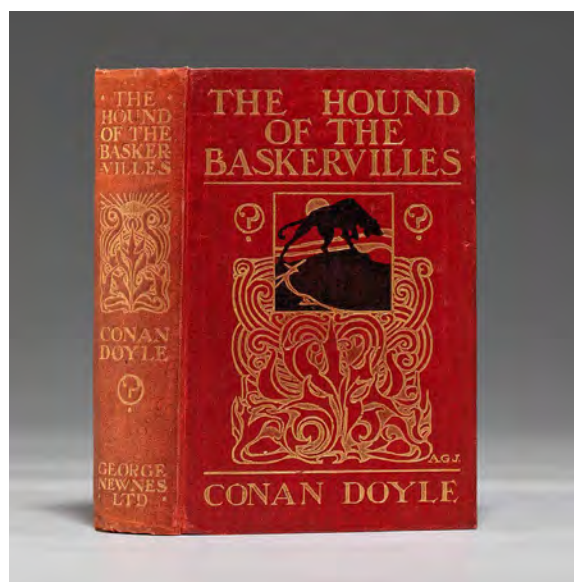
Dickens had Cruikshank design a new plate [with Rose and Oliver in a church interior]... This Church plate was not completed in time for incorporation into the early copies of the book, but it replaced the Fireside plate in later copies... Dickens not only objected to the Fireside plate, but also disliked having ‘Boz’ on the title page. He voiced these objections prior to publication and the plate and title page were changed between November 9 and 16” (Smith, 35). *First issue*, with both the Fireside plate and “Boz” on the title pages. Smith 4 (especially note 3). Fine condition.

**“Not Such A Hound As
Mortal Eyes Have Ever Seen”**

13 CONAN DOYLE, Arthur. ***The Hound of the Baskervilles***. London, 1902. Octavo, original pictorial cloth, custom box. \$9500

First edition, first issue, of the third Sherlock Holmes novel, widely regarded as the best of the series, with 16 illustrations by Sidney Paget.

Although Conan Doyle had killed off his most famous character by sending him over the Reichenbach Falls while grappling with Professor Moriarty in “The Final Problem” (December 1893), his readership demanded the sleuth's return. The author obliged with this, the third—and still considered by many the best—Sherlock Holmes novel, carefully positioned on the title page as “another adventure” of Holmes. “But,” as Howard Haycraft notes, “the seed of doubt was planted”; and while the novel proved an immediate success, readers continued to press for more. Conan Doyle finally relented and engineered Holmes' “resurrection” in 1903. *The Hound of the Baskervilles* remains “one of the most gripping books in the language” (*Crime & Mystery* 100 Best 6). *First issue*, with all first issue points. Without extremely scarce dust jacket. Plate opposite page 311 tipped back in. Light foxing to endpapers and edges, text generally clean. Spine gently sunned, gilt still bright. An exceptionally good copy.



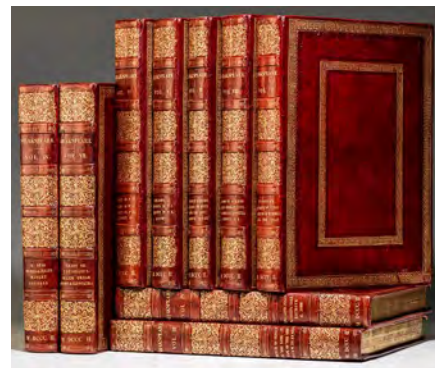


“Completely Altered The Course Of English Painting”

14 SHAKESPEARE, William. **The Dramatic Works of Shakspeare. Revised by George Steevens.** London, 1802. Nine volumes. Large thick folio, contemporary full burgundy morocco gilt. \$21,000

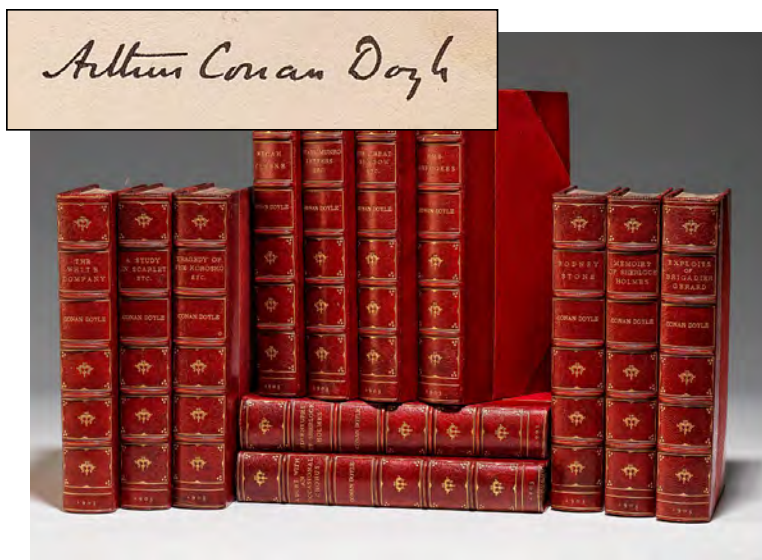
The monumental 1802 Boydell-Steevens edition of Shakespeare's Works, complete with two engraved frontispieces and the full complement of 94 fine full-page copper engravings after paintings by the leading English artists of the time. Sumptuously bound in full contemporary morocco-gilt.

“Boydell's gallery completely altered the course of English painting. Most painters earned their livings by painting portraits for the wealthy nobility, but when Boydell began to commission works from the best artists in England, they were free to explore other topics and themes, drawn first from Shakespeare's plays, then from other writers, and finally from the classics and English history. Boydell had almost single-handedly created a market for what was called ‘history painting,’ and painters had a source of income that was not rooted primarily in portraiture” (Friedman, 2). According to Boydell's prospectus of 1786, a type foundry, an ink factory, and a printing house were all specially erected for the production of this edition. He began issuing the work in 1791 in 18 eventual parts, then published a nine-volume folio edition in 1802 (this set), and finally a two-volume elephant folio of all the engravings in



1803. “There can be no doubt that Boydell's Shakespeare... was the most splendid of bibliophile editions undertaken in the 18th century or at any other time... no

Printing Press, which has hitherto existed, ever produced a work... so uniformly beautiful” (Franklin, 47-48). This set with a complete complement of 96 folio plates, including the second frontispiece bust of Shakespeare not listed in the Directions to the Binder (not bound in this copy), which calls for 95 plates. Two leaves in Volume II from *Much Ado About Nothing* supplied from a smaller copy. Scattered foxing, a few instances of faint dampstaining; magnificent contemporary binding with modest wear to boards. A beautiful copy of a historic edition of Shakespeare.



“...But You *Must* Make It Interesting. That Is Essential—All The Rest Is Detail”: Handsomely Bound “Author’s Edition” Of Conan Doyle’s Works, Signed By Him

15 CONAN DOYLE, Sir Arthur. **Works.** London, 1903. Twelve volumes. Octavo, early three-quarter red morocco gilt. \$16,500

“Author’s Edition”—first American edition, first English issue—of Conan Doyle’s tales and novels, including four of his famous Sherlock Holmes books, one of 1000 sets signed by the author, handsomely bound.

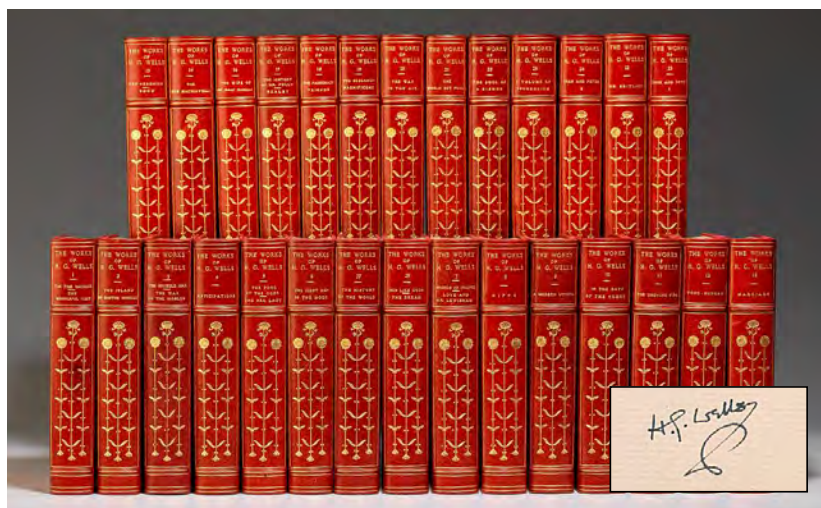
Arthur Conan Doyle’s literary career took him far beyond the confines of Sherlock Holmes’ sitting room at 221-B Baker Street. Yet none of his creations could ultimately compete with literature’s most famous consulting detective for the reading public’s affection. “The author considered this edition of his works to be of great importance: he revised parts and added notes and a number of special introductions... Because of the author’s friendship with Reginald Smith, he agreed to sign the thousand copies of the English issue. He was not, however, prepared to do the same for the American publisher... The English issue also has the further attraction of having two illustrations in each volume rather than one” (Green & Gibson, A60). Illustrated with 25 engraved plates. Fine condition.

H. G. Wells’ Works, Signed By Wells And Beautifully Bound

16 WELLS, H.G. **The Works.** New York, 1924-27. Twenty-eight volumes. Octavo, contemporary three-quarter red morocco gilt. \$23,000

Signed limited Atlantic Edition of the works of H. G. Wells, one of 1050 copies printed for America, with frontispiece photogravure plates, beautifully bound by Stikeman.

After years as a teacher and literary journalist, Wells “burst on the literary scene in 1895 with *The Time Machine*... There followed in quick succession *The Island of Dr. Moreau* (1896), *The Invisible Man* (1897), *The War of the Worlds* (1898), and *The First Men in the Moon* (1901). These scientific romances, arguably his finest works, have had an incalculable influence on modern literature and popular culture; their cosmic sweep and haunting pessimism have influenced most subsequent science fiction” (Stringer, 708). Signed “H.G. Wells” on limitation page of Volume I. A beautiful set in fine condition.





**“Her Greatest Novel”:
1833 Second Edition Of *Emma***

17 AUSTEN, Jane. **Emma**. London, 1833. 12mo, period-style full tree calf gilt. \$6200

Second edition of the last novel Austen published in her lifetime, her exquisitely comedic and unerringly insightful social satire—"artistry... as elaborate as any novelist has ever achieved," the first edition to list Austen as the author by name and the first illustrated edition, with engraved frontispiece illustration and engraved vignette title page.

"Emma was the fourth and last novel which Jane Austen published in her lifetime. When it was written the author was at the height of her powers, and she wrote the book rapidly and surely, encouraged by the success of her previous novels to express herself with confidence in the way peculiarly her own" (Rosenbach 29:24). "Jane Austen's fourth novel has a profundity similar to that of *Pride and Prejudice* or *Sense and Sensibility*, only more elusive since Emma's character is far more subtle than Elizabeth or Marianne's... Austen's self-knowledge, her love of detail... [helped her] to create a proud, self-willed, self-guided, vexing and outrageous Emma and

her greatest novel" (Honan, *Jane Austen*, 356-364). "No English reissue of Austen's novels is known after 1818 until in 1832 Richard Bentley decided to include them in his series of Standard Novels... Bentley's reprinting of the novels, each complete in one volume, was presumably intended for the private buyer; there is evidence that some circulating libraries were still well supplied with copies of the original editions" (Gilson, 211). First published in 1816. Scattered light foxing to text, binding quite handsome. A lovely copy.

***"Upon my word, Emma, to hear
you abusing the reason you have, is
almost enough to make me think so
too. Better be without sense, than
misapply it as you do."***

THE

WORKS

OF OUR

Ancient, Learned, & Excellent

ENGLISH POET,

JEFFREY CHAUCER:

*Authentic: lately from Compar'd with the best Manuscripts,
and second things which, never before in Print.*

To which is added,

THE STORY of the SIEGE of THEBES,
By John Lydgate, Monk of Bury.

TOGETHER WITH

The Life of Chaucer,

SHewing

His Country, Parentage, Education, Marriage, Children,
His Court, Service, Rewards, Friends, Books, Death.

With a TABLE, wherein the Titles and Chapters therein are contained, and
what Words, Phrases, and other Matters, are therein used, are explained, and
also, some Notes, of every Chapter, and of some Words, which are
now generally understood, and which are not so in the present Time, are
also explained, and explained.

LONDON,
Printed in the Year, MDCLXXXVII.

Third Spenght edition of Chaucer's works—chief among them his incomparable Canterbury Tales—the last edition to be set in Gothic type, with engraved frontispiece "Progeny of Chaucer," incorporating a full-length portrait of the author and an image of his tomb.

“Chaucer’s characters live age after age. Every age is a Canterbury Pilgrimage; we all pass on, each sustaining one of these characters; nor can a child be born who is not one

of these characters of Chaucer" (William Blake). This is the third printing of Thomas Speght's edition, which "held sway for well over a hundred years, far longer than any other. It was the text read and owned by Milton, Junius, Pepys, Dryden and Pope" (Derek Pearsall). It is essentially a reprint of Speght's 1602 edition, being the eighth collected edition, and *includes for the first time the printing of the conclusions to the Cook's and the Squire's Tale*, then recently discovered. After this edition, the quality of Chaucerian editorship declined, not to be revived until the 1775 Tyrwhitt edition of *The Canterbury Tales*. Light foxing, chiefly marginal; minor wormtraces to inner margin of last few signatures only, not touching letterpress. A few minor marginal tears, not touching letterpress: [2B4], 2Y2, 3C2, [4K3]; two leaves, 4M2-3, a little ragged along outer and lower edges, early boards expertly restored. A very good copy.

“One Of The World’s Literary Masterpieces”

19 CONRAD, Joseph. **Lord Jim, A Tale.** Edinburgh and London, 1900. Octavo, original green cloth, custom slipcase. \$7000

First edition, first issue, of Conrad's brilliant exploration of morality and the torment of guilt, "second only to Heart of Darkness in renown"—the Doheny copy, with her morocco bookplate.

To critic Cedric Watts, Conrad's *Lord Jim* is “one of the world's literary masterpieces... Conrad, like Britannia, rules the waves... a book of the rare literary quality of *Lord Jim* is something to receive with gratitude and joy” (*New York Times Book Review*). “Second only to *Heart of Darkness* in renown” (*Joseph Conrad Companion*), *Lord Jim* is “the first full-length work of Conrad's artistic maturity... the novel is, moreover, deeply personal, with roots in Conrad's past... [and] has retained its place as one of Conrad's most widely enjoyed and studied books. It has remained so for the brilliance of its technical innovations as well” (*Cambridge Companion*). *First edition*, with all first issue points. Cagle A5.a. From the celebrated collection of Estelle Doheny, with her morocco-gilt bookplate. “One of the earliest female book collectors in the United States, Estelle Doheny, purchased her first rare book in 1931 and continued buying books and manuscripts until her death in 1958. She is the only woman collector who developed a library notable for both its scope and quality” (DePaul University). Mild foxing to fore-edge and first few and last few leaves; light rubbing to joints, binding sound, cloth clean, gilt bright. A near-fine copy, with excellent provenance.



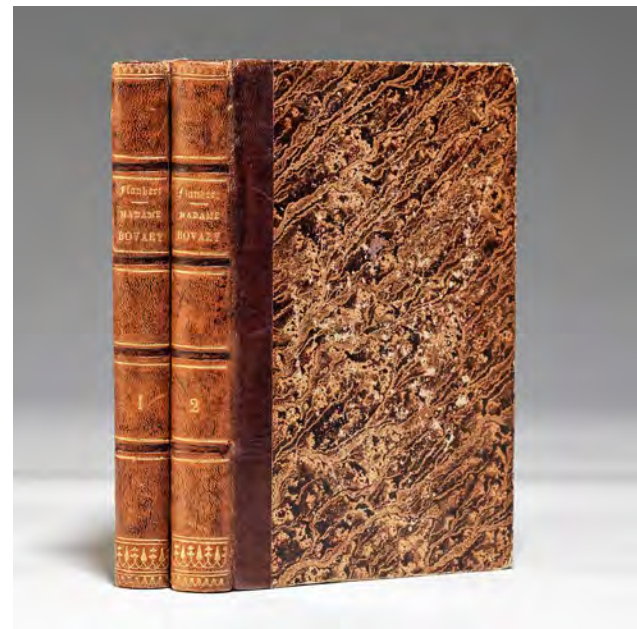


“A Masterpiece... An Epic Poem In Prose About God, Humanity, And Hugo”

20 HUGO, Victor. **Les Misérables**. New York, 1862. Five volumes. Octavo, early 20th-century half black morocco. \$8200

First edition in English of Hugo's greatest work, published the same year as the French edition, in original cloth, an especially lovely five-volume work handsomely bound by Bennett.

Les Misérables was an enormous critical and popular success; its immediate translations brought Hugo international fame. The great novel “has been hailed as a masterpiece of popular literature, an epic poem in prose about God, humanity and Hugo... Despite its length, complexity and occasionally unbelievable plot and characterization, it remains a masterpiece of popular literature” (Dolbow, 149, 214). Two English-language translations of *Les Misérables* were published in 1862, the same year as the first French-language edition. The British translation by Lascelles Wraxall (the English translation authorized by Hugo) was published complete in three volumes in October 1862 by London publishers Hurst and Blackett. The American translation by Charles Wilbour was published in five separate monthly parts from June through October 1862 by New York publisher Carleton Publishing Company—and thus is most probably the first edition in English. Interiors clean, bindings sound and attractive with just a touch of rubbing to corners. A handsome, about-fine copy.

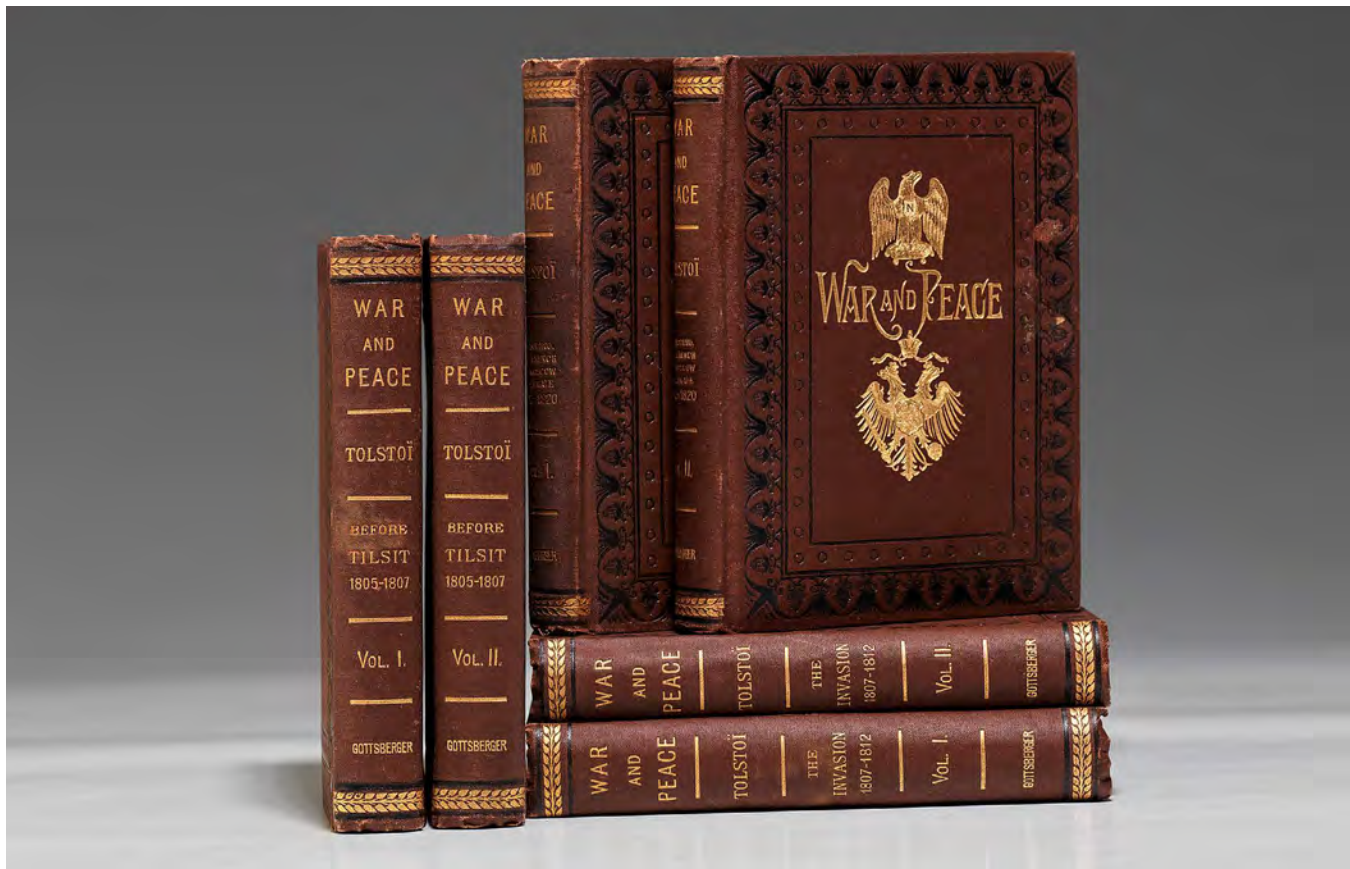


“Bovary C'est Moi”: Scarce First Issue Of Flaubert's Masterpiece

21 FLAUBERT, Gustave. **Madame Bovary**. Moeurs de Province. Paris, 1857. Two volumes. 12mo, contemporary half brown morocco, custom cloth clamshell box. \$9500.

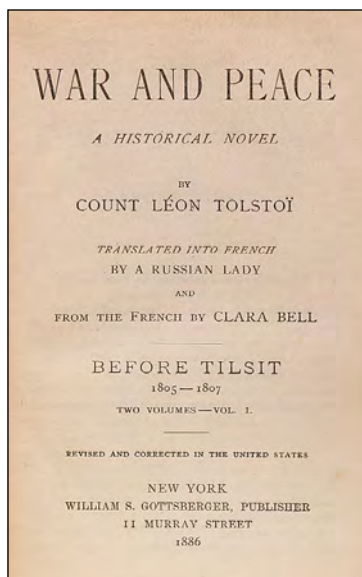
Rare first edition, first issue in book form, of Flaubert's literary masterpiece, in contemporary binding.

Upon publication of *Madame Bovary*, both Flaubert and his publisher were brought to trial on charges of immorality and narrowly escaped conviction (the same tribunal found Charles Baudelaire guilty on the same charge six months later). Although purportedly based in part on the circumstances of Flaubert's friend Louise Pradier, the author's claim that “*Madame Bovary is myself*,” with his unrelenting objectivity and deep compassion for his characters, earned him a reputation as the great master of the Realist school of French literature. Flaubert's attention to minute particulars of description and his belief in “*le mot juste*” significantly influenced later writers and thinkers, making *Madame Bovary* integral to the evolution of modern literature. First issue, with misspelling of “*Senard*” as “*Senart*” on dedication page. Text in French. Interior generally fine with only a few faint finger smudges, light wear to binding, and mild toning to spines. A handsome copy in near-fine condition.



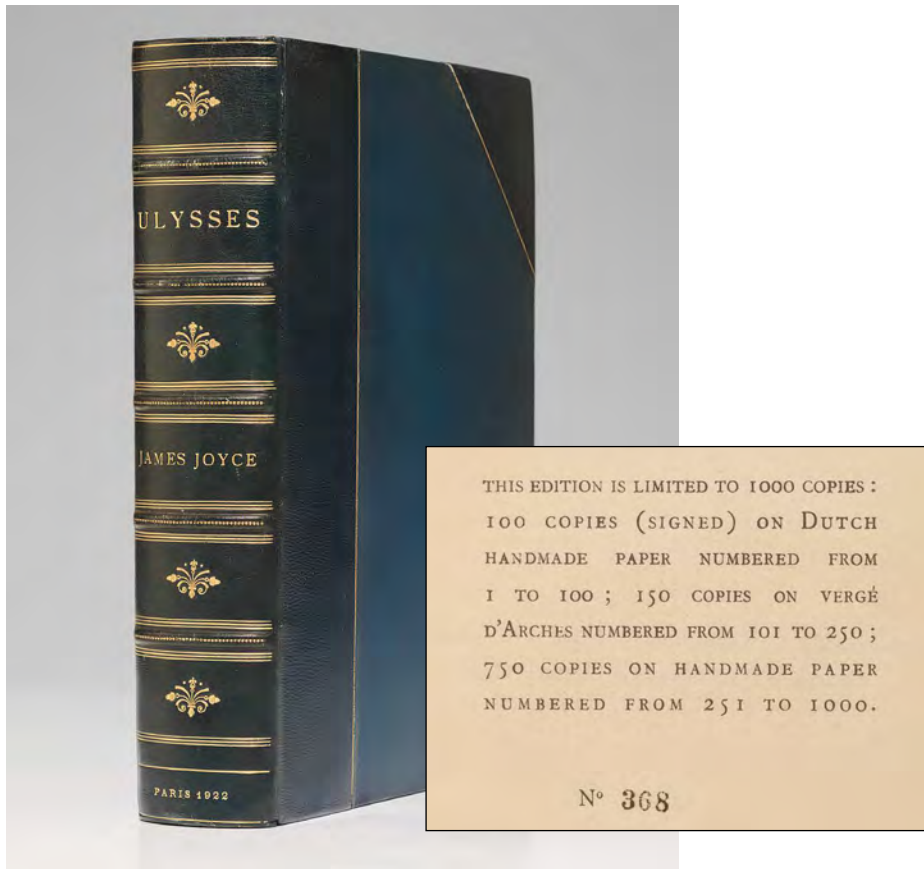
Tolstoy's Epic *War And Peace*, Exceptional 1886
First Complete Edition In English, In Bright Gilt-Stamped Original Cloth

22 TOLSTOY, Leo. **War and Peace. A Historical Novel.** New York, 1886. Six volumes. Small octavo, original decorative brown cloth gilt, custom chemises and clamshell boxes. \$22,000



First complete edition in English of one of the most important novels in world literature, six volumes, in beautiful original cloth-gilt binding.

Seven years in the writing, *War and Peace* is undeniably the greatest literary work relating to the Napoleonic wars. The juxtaposition of historical, social, and personal themes and the monumental size and scope of the novel combine to present an accurate and vibrant portrait of the Russian nation. German novelist Thomas Mann noted of *War and Peace*, "The pure narrative power of his work is unequalled. Seldom did art work so much like nature." Originally published in 1865-69, the novel was not translated into English until almost 20 years later. A London edition of *War and Peace* was also published in 1886, but omits several philosophical passages and the second epilogue; this Gottsberger edition is complete. A third edition, published by Harper and Brothers, also appeared in 1886. No priority is given among these editions. Line 104. Interiors fine, only very mild rubbing to spine extremities of a few volumes, gilt bright and fresh. A beautiful unrestored copy, most desirable in this condition.



“The Most Influential Work Of Modern Times”

23 JOYCE, James. **Ulysses**. Paris, 1922. Quarto, modern three-quarter navy morocco. \$20,000

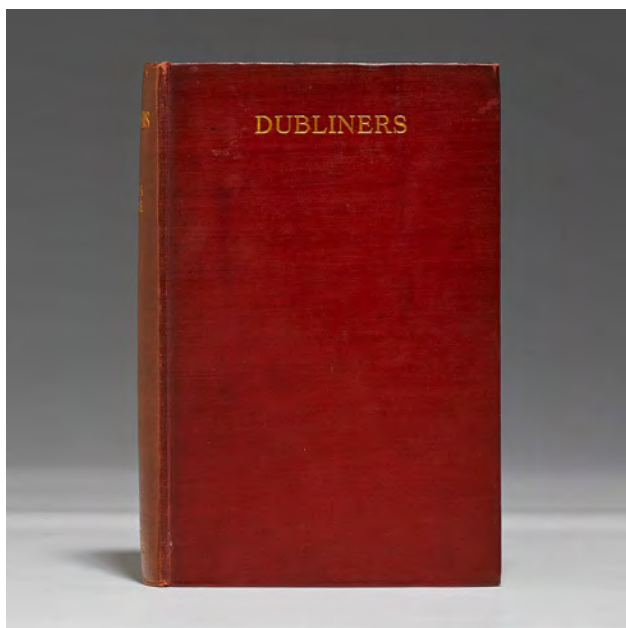
First edition of the novel that changed the path of modern literature, number 368 of only 750 numbered copies on handmade paper, handsomely bound with original blue paper front wrapper bound in.

“The novel is universally hailed as the most influential work of modern times” (Grolier *Joyce* 69). After working seven years on *Ulysses*, Joyce, desperate to find a publisher, turned to Sylvia Beach of Shakespeare and Company in Paris. “Within a month of the publication, the first printing of *Ulysses* was practically sold out, and within a year Joyce had become a well-known literary figure. *Ulysses* was explosive in its impact on the literary world of 1922... Then began the great game of smuggling the edition into countries where it was forbidden, especially England and the United States.



750 copies (as here) were printed on slightly less costly handmade paper. Slocum A17. A few pages with expert cleaning. A handsome copy of this scarce landmark.

The contraband article was transported across the seas and national borders in all sorts of cunning ways” (de Grazia, 27). Of the 1000 copies of the first edition, 100 copies were printed on Holland paper and were signed by Joyce, 150 copies were printed on vergé d’Arches paper, and another

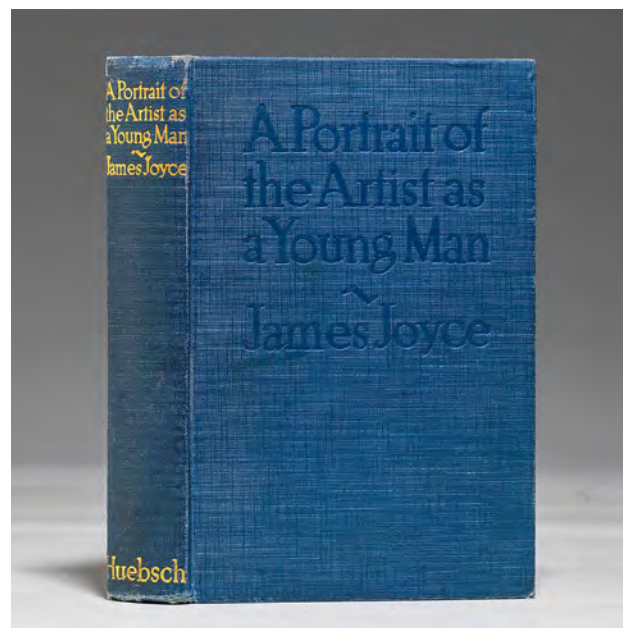


“His Soul Swooned Slowly As He
Heard The Snow Falling Faintly Through
The Universe And Faintly Falling, Like
The Descent Of Their Last End, Upon
All The Living And The Dead”

24 JOYCE, James. **Dubliners.** London, 1914. Octavo, original dark red cloth, custom slipcase, half morocco clamshell box. \$28,000

Rare first edition, one of only 1250 copies printed.

This collection includes some of the finest stories written in the English language, including the classic “The Dead.” One of no more than 764 copies printed (and perhaps as few as 246). Only 1250 sets of sheets were printed for the first edition and 504 of those sets were sold to the New York publisher B.W. Huebsch in 1916 for the first American edition. “It has also been reported that in 1915 Grant Richards sold without Joyce’s knowledge 500 sets of [the original 1250] *Dubliners* sheets to Albert and Charles Boni of New York... A new title page was prepared for the New York imprint, and 499 copies were shipped to New York on the S.S. *Arabic* which was torpedoed in August 1915. All copies were lost except one which Albert Boni kept in his personal possession” (Slocum & Cahoon A8). *Thus, of the original 1250 sets of sheets, 504 are known to have been sold for the American edition and 499 are thought to be at the bottom of the sea.* Without exceedingly rare original dust jacket. Only a few scattered spots of foxing, cloth exceptional. A beautiful copy.



“To Forge In The Smithy Of My Soul The
Uncreated Conscience Of My Race”

25 JOYCE, James. **A Portrait of the Artist as a Young Man.** New York, 1916. Octavo, original blue cloth, custom clamshell box. \$14,000

First edition of Joyce’s classic stream-of-consciousness work, published in New York against numerous attempts to remove “offending passages”—a defining moment in the history of free expression and the emergence of the modern novel. A lovely copy.

New York publisher B.W. Huebsch was the only publisher “venturesome enough in 1916 to publish Joyce’s [novel] unexpurgated... In England, 12 publishers had refused to set [it] up the way Joyce wrote it, and Harriet Weaver, who had published parts of the work serially in her avant-garde magazine *The Egoist*, would not go along with Ezra Pound’s proposal that blank spaces be left and, after printing, the offending passages be filled in with a typewriter. The difficulty was exacerbated because, as everyone knew, only a year earlier, in England, the entire edition of D.H. Lawrence’s novel *The Rainbow* had been destroyed by the police. Publishers and printers on both sides of the Atlantic were intimidated” (de Grazia, 18). The novel was not published in England until 1917. Without extraordinarily rare dust jacket. Slocum & Cahoon A11. Interior fine. Only very minor rubbing to spine ends. An about-fine copy of this classic. Scarce.



“One Of The Most Durable Works In American Literature”

26 TWAIN, Mark. **The Adventures of Tom Sawyer.** Hartford, 1876. Square octavo, original black- and gilt-stamped blue cloth, custom slipcase. \$42,000

Rare first American edition, first printing, first state, of one of the universally recognized masterpieces of American literature, Twain's irrepressible and unforgettable “true boy's book.”

“The first novel Mark Twain wrote without a co-author, *Tom Sawyer* is also his most clearly autobiographical... Enlivened by extraordinary and melodramatic events, it is otherwise a realistic depiction of the experiences, people and places that Mark Twain knew as a child” (Rasmussen, 459). Originally published in England (without illustrations), *Tom Sawyer* arrived at a momentous point in American history: Custer had recently lost the battle at Little Big Horn and America was celebrating its centennial. “Publication of *Tom Sawyer* was little noticed... The book has, however, proved to be one of the most durable works in American literature. By the time of Twain's death, it was his top-selling book. It has been in print continuously since 1876, and has outsold all other Mark Twain works”

(Rasmussen, 459). “This was a true boy's book, and surviving copies are proof of how rough little boys can be on books” (MacDonnell, 40). First printing, first state, with all first state points. Without one (of three) front flyleaves (blanks); with all three flyleaves at rear. BAL 3369. Interior very good, with scattered spotting and soiling, as often. Inner paper hinges expertly restored, closed tear to page 225-26 repaired, a touch of rubbing to spine ends. Original cloth unusually clean and fresh, gilt fine and bright. A desirable, lovely copy.

“To promise not to do a thing is the surest way in the world to make a body want to go and do that very thing.”



**“A Peak Of Visionary And Creative Intoxication”:
Very Rare And Significantly Enlarged Second Edition Of
Leaves Of Grass, With Publisher’s Presentation Laid In**

27 WHITMAN, Walt. ***Leaves of Grass***. Brooklyn, New York, 1856. 12mo, original dark green cloth, custom clamshell box. \$17,500

Rare and enlarged second edition, one of only 1000 copies, with frontispiece portrait of Whitman, advertisement leaf and 20 additional poems not appearing in the 1855 first edition. The book is quite a rarity and is seldom found in good condition” (Wells and Goldsmith). With manuscript presentation note from the publishers laid in.

This second edition reveals Whitman’s concern to reach as large an audience as possible; he introduced changes in the book’s internal and external format intended to evoke the then-popular volumes of poetry by Whittier and Longfellow. The most controversial change would prove to be his inclusion of praise from Ralph Waldo Emerson on the book’s spine. Acknowledging receipt of his complimentary copy of the first edition of *Leaves of Grass*, Emerson had hailed Whitman’s achievement: “I greet you at the beginning of a great career.” When Whitman brought out this second edition the next year, Emerson’s unguarded testimonial appeared on the

spine (as designed by Whitman himself) in gilt letters. Emerson was agitated about the use of his private words as advertising copy: “Friends who visited Emerson when the blazoned second edition arrived in the mail claimed that until that moment they had never seen him truly angry” (Kaplan, 211). Among the poems appearing for the first time in this edition are “Poem of Salutation” (“O take my hand, Walt Whitman!”), “Poem of Procreation” (“A woman waits for me—she contains all, nothing is lacking”) and “Lesson Poem.” The laid-in presentation inscription signed “Fowlers & Wells” indicates that this slip was penned at the time of publication, quite possibly by Orson, as of the three partners he had the most affinity with the poet; shortly thereafter he left the firm, and it became Fowler and Wells. Some foxing to text, as often; mild toning to spine, gilt still quite legible. An unrestored copy in near-fine condition.



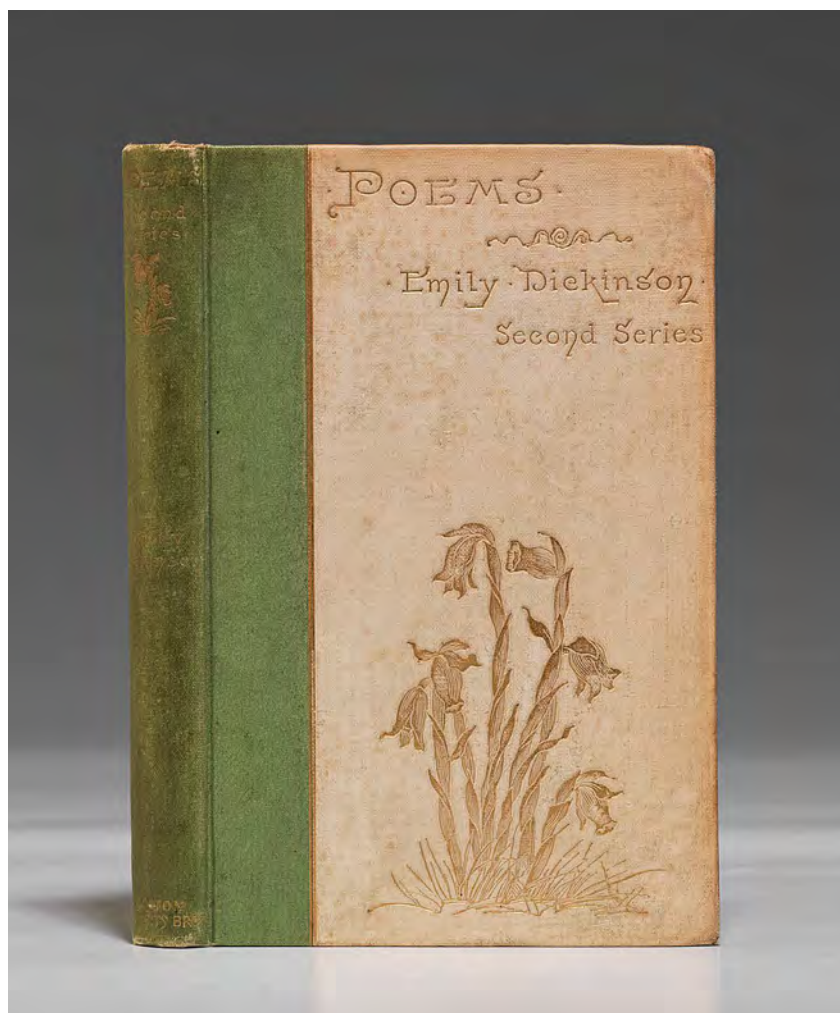
**“I Used To Wonder At The Halo Of Light Around My Shadow,
And Would Fain Fancy Myself One Of The Elect”**

28 THOREAU, Henry David. **The Writings.** Boston and New York, 1906. Twenty volumes. Octavo, original three-quarter brown morocco gilt. \$37,500

Manuscript Edition, beautifully bound and illustrated, limited to 600 copies, with manuscript leaf from Walden (two sides) entirely in Thoreau's hand.

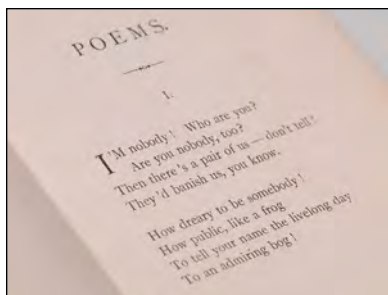
Each set in this important limited edition includes a Thoreau manuscript leaf mounted and bound into the first volume. The leaf in this set is from the chapter entitled “Baker Farm” from *Walden*, Thoreau's masterwork. The leaf reads, in large part: “[If it had] lasted longer it might have tinged my employments and life. As I walked on the railroad causeway, I used to wonder at the halo of light around my shadow, and would fain fancy myself one of the elect. One who visited me declared that the shadows of some Irishmen before him had no halo about them, that it was only natives that were so distinguished...” (See Volume II, p. 224). The verso of the leaf is from an earlier section of this chapter. It reads, again in part: [I know but one small]

grove of sizable trees left in Concord, supposed to have been planted by the pigeons that were once baited with beechnuts near by; it is worth the while to see the silver grain sparkle when you split this wood; the bass; the hornbeam; the *Celtis occidentalis*, or false elm, of which we have but one well-grown; some taller mast of a pine, a shingle tree, or a more perfect hemlock than usual...” (See Volume II, p. 224). This beautiful set also contains a foldout map of Concord, reproductions of Thoreau's journal illustrations, and over 100 tissue-guarded illustrations, several beautifully hand-finished in color. Fine condition. A beautiful set, with exceptional and valuable manuscript leaf from *Walden*.



**“Her Mind Was Charged With Paradox”:
First Edition Of Emily Dickinson’s Second Book Of Poems**

29 DICKINSON, Emily. **Poems. Second Series. Edited by two of her friends, T. W. Higginson and Mabel Loomis Todd.** Boston, 1891. Small octavo, original half olive cloth with white cloth boards. \$8500



First edition of Emily Dickinson's second book of poetry, one of only 960 copies of the first printing.

Emily Dickinson published only 11 poems during her lifetime, but upon her death in 1886, her sister Lavinia discovered 1775 manuscript poems. Mabel Todd edited and published the three series of these poems until a quarrel between the Dickinson and Todd families led to a division of the manuscripts, preventing the further publication of complete and authoritative editions of Dickinson's poetry until 70 years after her death (Wolff). Dickinson's lyrics, "her letter to the world," offer an account "of the life about her, of tiny ecstasies set in motion by mutations

of the seasons or by home and garden incidents, of candid insights into her own states of consciousness, and of speculations on the timeless mysteries of love and death. Her mind was charged with paradox" (Hart, 201). This is the second of three books of Dickinson's poetry published by Mabel Todd. Myerson A2.1a. BAL 4656. Interior with minor faint foxing; original cloth with foxing to front board, mild soiling to spine, a bit of wear to spine ends. A very good copy.

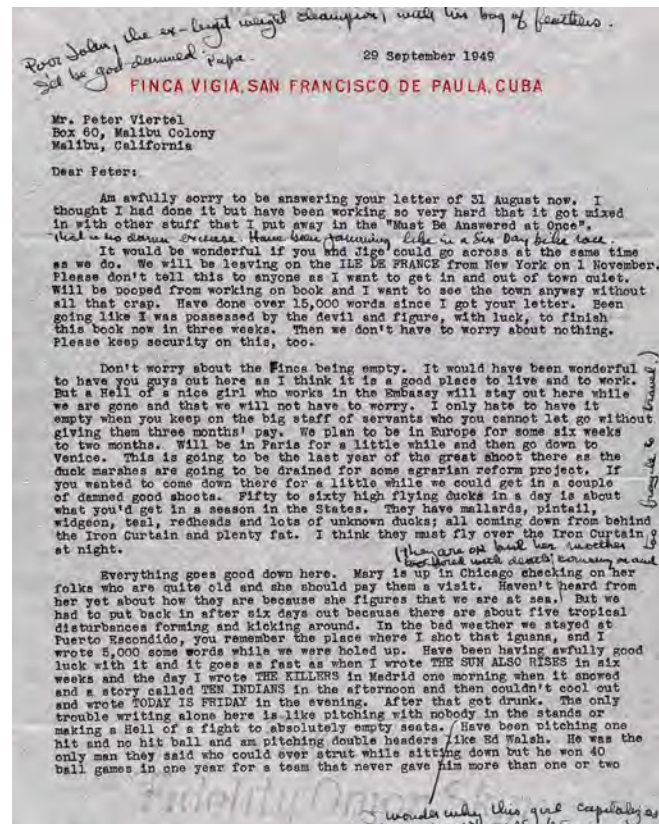
“The Test Of Whether A Book Is Any Good Is How Much Good Stuff You Can Remove From It”: Extraordinary Long Hemingway Letter, Twice Signed As ‘Papa’

30 HEMINGWAY, Ernest. **Typed letter twice signed “Papa” to Peter Viertel.** Finca Vigia, Cuba, 29 September 1949. Quarto, two sheets of stationery, typed on one side of each leaf for two full pages, annotated in pen by Hemingway.

\$42,000

Extraordinary typed and heavily annotated letter from Hemingway in Cuba to friend and fellow author and screenwriter Peter Viertel in Malibu, California, a long, lively letter discussing his writing progress, a proposed trip, hunting and shooting pigeons, drinking, baseball and “a fine new whore in town,” with over 150 words of additional notes written in the margins and on the verso of the second page in blue ink by Hemingway. Twice signed as ‘Papa.’

A large section of this long letter discusses Hemingway’s progress on *Across the River and into the Trees*: “In the bad weather we stayed at Puerto Escondido, you remember the place where I shot that iguana, and I wrote 5,000 some words while we were holed up. Have been having awfully good luck with it and it goes as fast as when I wrote *THE SUN ALSO RISES* in six weeks and the day I wrote *THE KILLERS* in Madrid one morning when it snowed and a story called *TEN INDIANS* in the afternoon and then couldn’t cool out and wrote *TODAY IS FRIDAY* in the evening. After that got drunk. The only trouble writing alone here is like pitching with nobody in the stands or making a Hell of a fight to absolutely empty seats. Have been pitching one hit and no hit ball and am pitching double headers like Ed Walsh. He was the only man they said who could ever strut while sitting down but he won 40 ball games in one year for a team that never gave him more than one or two runs. I’m going awfully good. Wish the Hell you and Jige were here to read it and tell me whether it’s as good as it feels. When you’re half a hundred years old you ought to be able to tell pretty well, though, unless you’ve gone into your second childhood. Hope this hasn’t happened. Would like to live to be a smart and mean old man. And just lay back and let the bastards lead. Have scrapped about 100,000 words. After all, the test of whether a book is any good is how much good stuff you can remove from it...” After three more paragraphs discussing shooting and

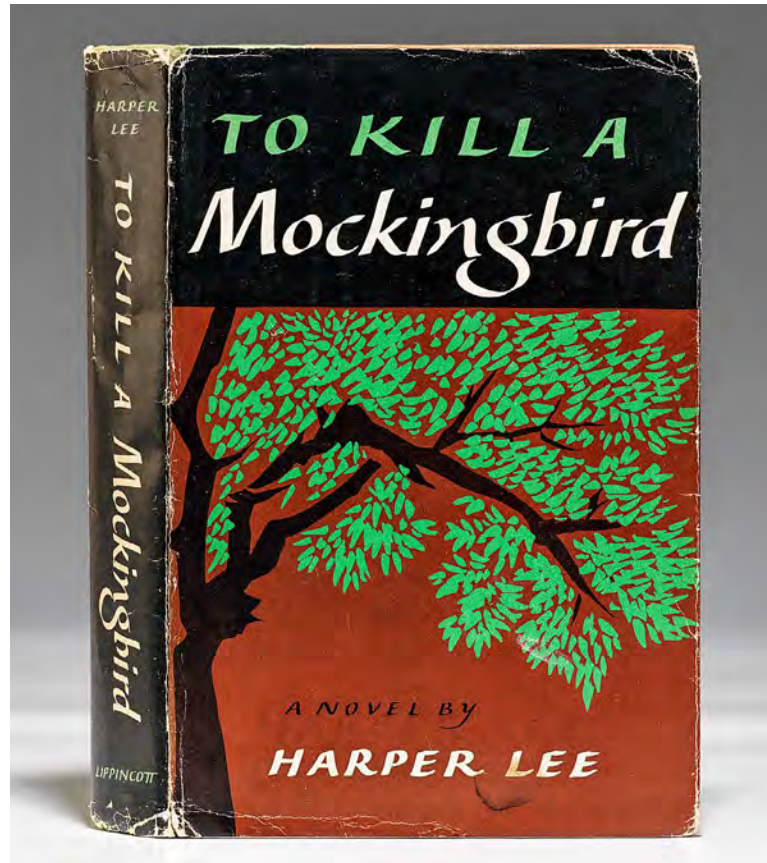


bull-fighting stories, Hemingway concludes by discussing a new arrival: “We have a fine new whore in town who has just come in and who really loves the profession... It is hard being a good boy alone in this town when you are a lonesome character.” (Hemingway mentions sharing “7 bottles of Roederer Brut ‘42” with this new arrival—a favorite vintage of Colonel Cantwell, the protagonist of *Across the River*.) The recipient Viertel, an author and screenwriter, met Hemingway while the two were on vacation in Idaho in 1948, and the two men quickly became close friends. Viertel went on to write the screenplays for *The Old Man and the Sea* and *The Sun Also Rises*. His 1991 memoir *Dangerous Friends* recounts anecdotes from their meeting and friendship. Fine condition. An extraordinary Hemingway letter.

“Have been having awfully good luck with it and it goes as fast as when I wrote *THE SUN ALSO RISES* in six weeks and the day I wrote *THE KILLERS* in Madrid one morning when it snowed and a story called *TEN INDIANS* in the afternoon and then couldn’t cool out and wrote *TODAY IS FRIDAY* in the evening. After that got drunk.”

“A hundred pounds of sermons on tolerance... will weigh far less in the scale of enlightenment than a mere 18 ounces of new fiction bearing the title To Kill a Mockingbird.”

– from a contemporary review



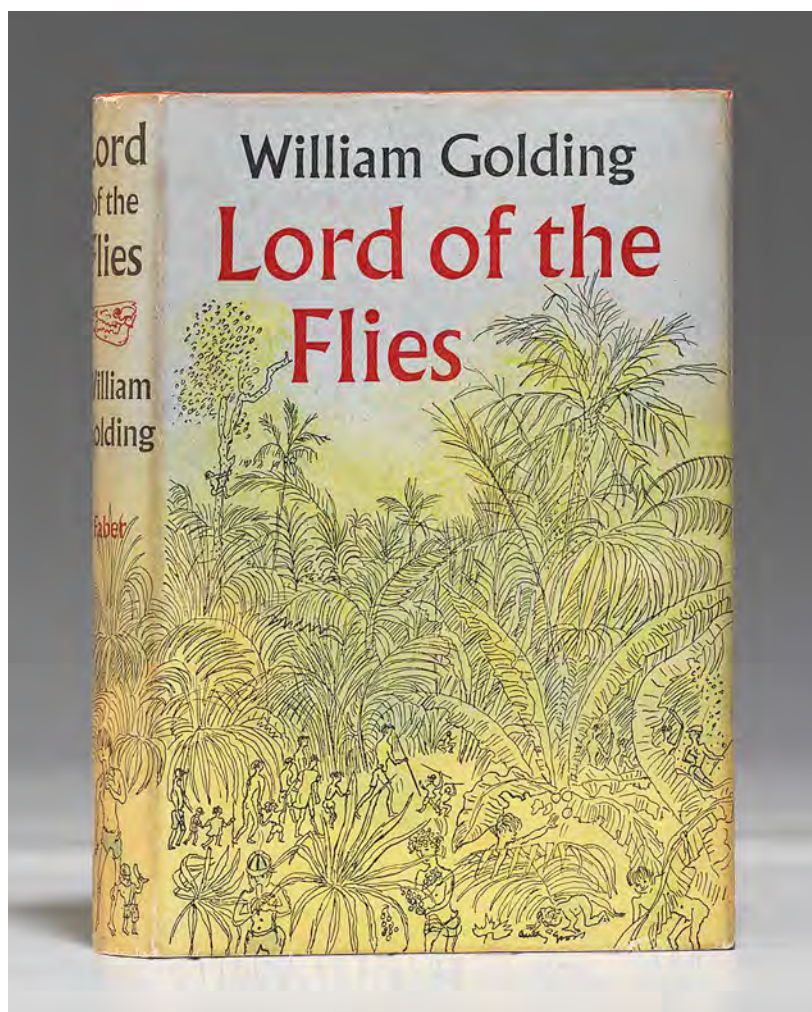
**First Edition Of One Of The Rarest Of American Classics,
Harper Lee's *To Kill A Mockingbird***

31 LEE, Harper. **To Kill a Mockingbird.** Philadelphia and New York, 1960. Octavo, original half green cloth, dust jacket, custom clamshell box. \$28,000

First edition, first printing, of Harper Lee's masterpiece, in rare first-issue dust jacket.

Harper Lee's portrayal of life in a small Alabama town captured the essence of the South at one of its most trying times. *To Kill a Mockingbird* became an immediate bestseller and won the 1961 Pulitzer Prize for Fiction. It is "an authentic and nostalgic story which in rare fashion at once puts together the tenderness

and the tragedy of the South. They are the inseparable ingredients of a region much reported but seldom so well understood" (Jonathan Daniels). *First printing, without listing of subsequent impressions, in first-issue dust jacket with photo of Lee by Truman Capote on back panel.* Book with mild toning to spine; dust jacket with light wear to spine extremities, a bit of creasing at top edge of front panel. A near-fine copy.



**“Ralph Wept For The End Of Innocence,
The Darkness Of Man’s Heart...”**

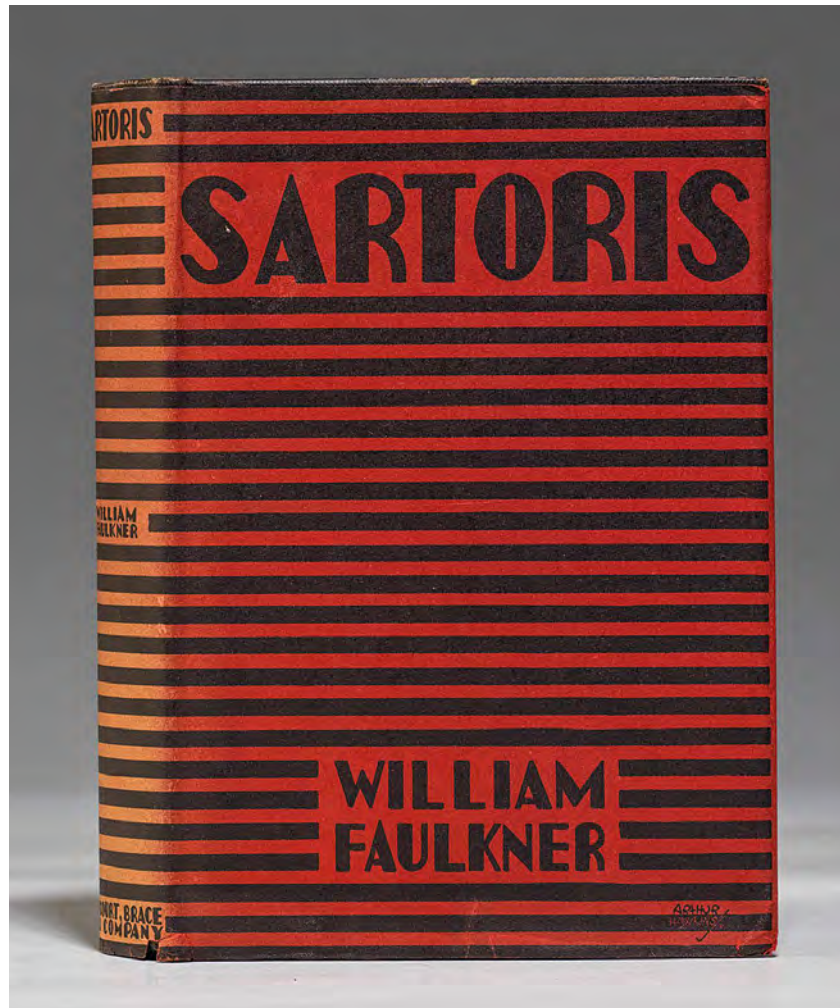
32 GOLDING, William. **Lord of the Flies.** London, 1954. Octavo, original red cloth, dust jacket, custom clamshell box. \$19,500

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

**“The world, that understandable and
lawful world, was slipping away.”**

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. Book fine, bright dust jacket with a few very short closed tears, a bit of faint foxing to rear panel. A beautiful copy.



**“The Dusk Was Peopled With Ghosts
Of Glamorous And Old Disastrous Things”**

33 FAULKNER, William. **Sartoris**. New York, 1929. Octavo, original black cloth, dust jacket, custom clamshell box. \$15,000

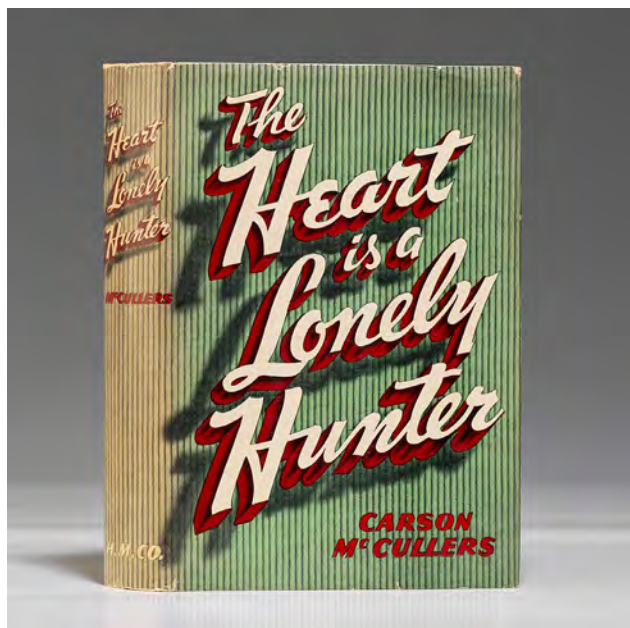
First edition of Faulkner's rare third novel, one of only 1998 copies printed.

The first of Faulkner's works to be set in his fictional Yoknapatawpha County, this novel “concerns the Sartoris family, which revels in a mythical history of clan heroism and nobility that is belied by their current desperation and recklessness” (*Encyclopedia of Literature*, 994). In addition to introducing characters who would figure prominently in later novels, such as the Snopes family, Faulkner also takes up a number of themes in *Sartoris* that he would develop at length in later works: racism, innate brutality, deep-seated sexual obsessions and the

**“A man's moral conscience is the curse
he had to accept from the gods in order to
gain from them the right to dream.”**

– William Faulkner

disparity between a romanticized Southern past and a paltry present. Book about-fine with faintest rubbing to front board; bright dust jacket with notably less fading to spine than usual, crease to rear panel, one tiny tape repair to verso. A beautiful copy.



**“Suspended Between
Radiance And Darkness”**

34 MCCULLERS, Carson. **The Heart is a Lonely Hunter.** Boston, 1940. Octavo, original buff cloth, original dust jacket, custom box. \$9800

First edition of McCullers' first novel that immediately earned the 22-year-old writer "great critical prominence," an especially beautiful copy in very scarce original dust jacket.

It was with this novel of a deaf mute that the young Carson McCullers "immediately achieved great critical prominence" (Hart, 242). "No matter what the age of its author, *The Heart Is a Lonely Hunter* would be a remarkable book. When one reads that McCullers is a girl of 22 it becomes... something beyond that, something more akin to the vocation of pain to which a great poet is born" (*New York Times*). Brucoli II: 251. Book very fresh, faintest trace of edge-wear to colorful dust jacket. A splendid copy in fine condition.

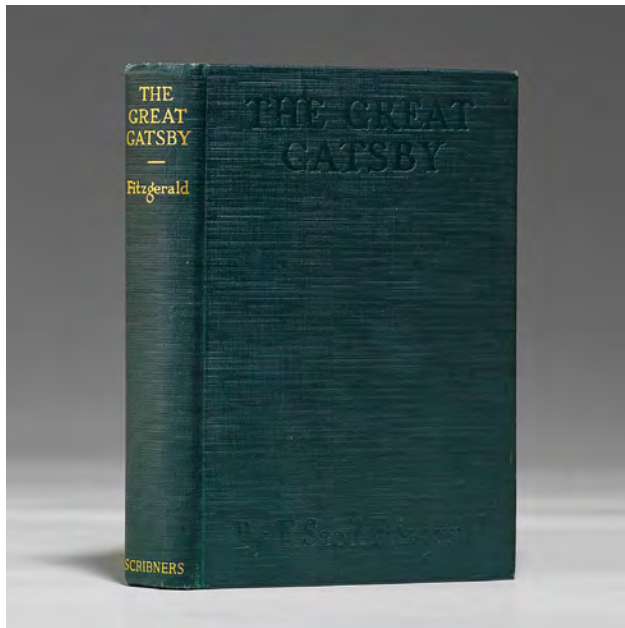


**First Edition Of Sinclair Lewis'
Arrowsmith, Fantastic Association Copy
Owned By The Wife Of Lewis' Publisher,
Number 1 Of Only 500 Signed Copies**

35 LEWIS, Sinclair. **Arrowsmith.** New York, 1925. Octavo, original buckram spine. \$14,000

Signed limited first edition, number 1 of only 500 large-paper copies signed by him, the copy of Ellen Knowles Eayrs-Harcourt, wife of Lewis' publisher Alfred Harcourt.

Lewis was greatly assisted in the preparation of this satire by science writer Paul de Kruif, who received 25% of the royalties on sales. This is the copy of Ellen Knowles Eayrs, wife of Lewis' publisher Alfred Harcourt. In 1922, when the events Eayrs recounts in her inscription in this copy occurred, she was Harcourt's secretary; she and Harcourt did not marry until 1924, the year prior to this novel's publication. In this copy, Eayrs has penciled a lengthy inscription recounting how she wrote a check for \$1000 to fund Lewis and Kruif on their research travels. With the original check, endorsed on the verso by both Lewis and de Kruif, tipped in. Without scarce glassine and slipcase. With Eayrs' penciled signature on the front flyleaf. Front inner paper hinge expertly reinforced, text clean, light rubbing to board edges, slight toning to spine. An extremely good copy, with an appealing association.



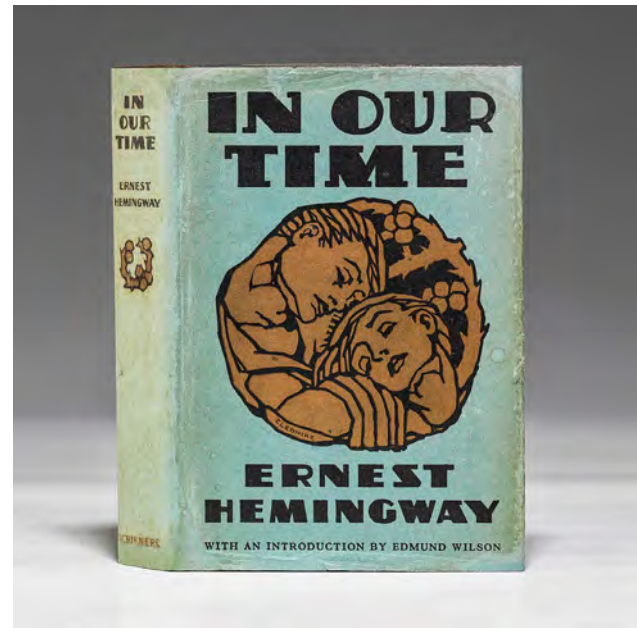
**“A Prose Poem Of
Delight And Sadness”**

36 FITZGERALD, F. Scott. **The Great Gatsby.** New York, 1925. Octavo, original blue-green cloth, custom clamshell box. \$11,500

First edition of this landmark of 20th-century fiction.

Noted critic Cyril Connolly called *Gatsby* one of the half dozen best American novels: “*Gatsby* remains a prose poem of delight and sadness which has by now introduced two generations to the romance of America, as *Huckleberry Finn* and *Leaves of Grass* introduced those before it” (48). *First printing*, with “sick in tired” on page 205 and all other first issue points. Without extremely rare original dust jacket. Light scattered foxing mainly to margins and preliminary and concluding pages, rear hinge expertly reinforced, original cloth quite fresh, gilt bright. Near-fine condition.

**“So We Beat On, Boats
Against The Current, Borne Back
Ceaselessly Into The Past”**

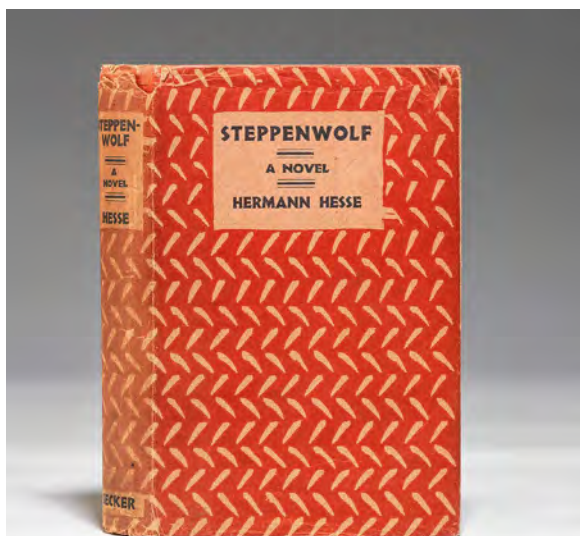


**First Revised And Expanded Edition Of
Hemingway's *In Our Time***

37 HEMINGWAY, Ernest. **In Our Time.** New York, 1930. Octavo, original black cloth, dust jacket, custom clamshell box. \$7000

First revised and expanded edition of In Our Time, first Scribner's edition of the first of Hemingway's books published in the United States, newly featuring his “Introduction by the Author” (later retitled “On the Quai at Smyrna”), with revisions to two stories, in rare dust jacket with gold and black design by Cleonike.

In addition to the new “Introduction,” this edition includes revisions to “A Very Short Story” and “Mr. and Mrs. Eliot.” This collection presented a number of Hemingway's finest short pieces to the American public, including “Indian Camp,” “The Battler,” and both parts of “Big Two-Hearted River.” In 1924 *Three Mountains Press* in Paris published *in our time* in an edition of only 170 copies; that much-shorter work contained only the vignettes that are here called “Chapters” and interspersed among the 15 longer stories collected here for the first time. (Two of the 18 pieces that originally appeared in *in our time* were included here as full stories: “A Very Short Story” and “The Revolutionist.”). Second American edition overall: preceded by the Boni & Liveright 1925 edition, 1926 London first edition. Book near-fine, dust jacket with expert restoration to extremities.



“The Most Complex Of All Hesse’s Writings”

38 HESSE, Hermann. **Steppenwolf**. London, 1929. Octavo, original red cloth, dust jacket, custom clamshell box. \$8500

First edition in English of the Nobel laureate’s “incomparable and explosive book,” a splendid copy.

On earning the Nobel Prize in Literature in 1946, Hesse’s body of work was praised for drawing so richly upon “influences from Buddha and St. Francis to Nietzsche and Dostoevsky... [that] found magnificent expression in the fantastical novel *Der Steppenwolf*, an inspired account of the split in human nature, the tension between desire and reason... an incomparable and explosive book” (Nobel Prize Presentation Speech). *Steppenwolf*, in many ways his most autobiographical novel, is “the most complex of all Hesse’s writings and the most psychologically

profound” (O’Neill, ed., *Great World Writers*, 595). On publication in Germany in 1927 it “was eagerly embraced by a body of Hesse’s admirers... [but] by 1933 Hesse was being attacked in the Nazi press for poisoning the minds of youth,” and soon *Steppenwolf* and all his books were banned in Germany (Johnson, *Social Impact*, 172). Book with a bit of foxing to text block edge, minor toning to head of spine. Bright, price-clipped dust jacket with toning to spine, shallow chipping to spine head. An attractive copy.

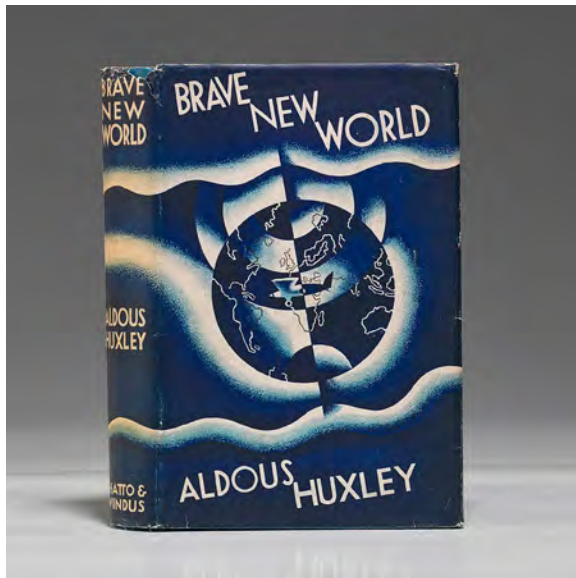
“He Found Himself Changed In His Bed To Some Monstrous Kind Of Vermin”

39 KAFKA, Franz. **The Metamorphosis**. London, 1937. Slim octavo, original half blue cloth, glassine, custom box. \$6500

First edition in English of one of Kafka’s most important works.

“While critics have interpreted this chilling story variously as a description of despair in a meaningless world, as a reaction to institutional authoritarianism, and as an expression of conflict between the author and his father, its power seems to rest in its resistance to explanation. W.H. Auden has said of it, ‘Had one to name the author who comes nearest to bearing the same kind of relation to our age as Dante, Shakespeare and Goethe bore to theirs, Kafka would be the first one would think of’” (*New York Public Library’s Books of the Century*, 13). First published in German in 1915. With partial original glassine. Book fine; fragile very good original glassine almost entirely intact with mild loss to edges and spine.





“Yes, Everybody’s Happy Now”

40 HUXLEY, Aldous. **Brave New World.** London, 1932. Octavo, original blue cloth, dust jacket, custom clamshell box. \$13,500

First trade edition of Huxley’s haunting dystopian classic, in original dust jacket.

“A nightmarish prognostication of a future in which humanity has been destroyed by science... easily Huxley’s most popular (and many good judges continue to think his best) novel” (DNB). “After the success of his first three novels, Huxley abandoned the fictional *milieu* of literary London and directed his satire toward an imagined future. He admitted that the original idea of *Brave New World* was to challenge H.G. Wells’ Utopian vision... The novel also marks Huxley’s increasing disenchantment with the world, which was to result in his leaving England for California

in 1937 in search of a more spiritual life. The book was immediately successful” (Parker & Kermode, 161-62). It remains the “seminal dystopia... As argument and as satire, *Brave New World* is a compendium of usable points and quotable jibes... and has provided material for much subsequent fiction,” not only within speculative fiction but also beyond it (Clute & Nicholls, 606). Preceded by the signed limited edition of 324 copies. Cloth spine very gently sunned, gilt bright; book clean and very nearly fine. Scarce unrestored original dust jacket with only shallow chipping to head of slightly toned spine, panels and flaps clean and bright, exceptionally good. A lovely copy.

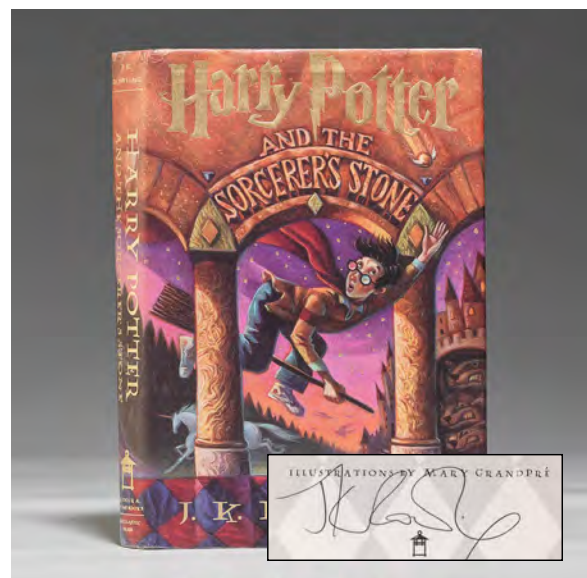
“He’ll Be Famous—A Legend...

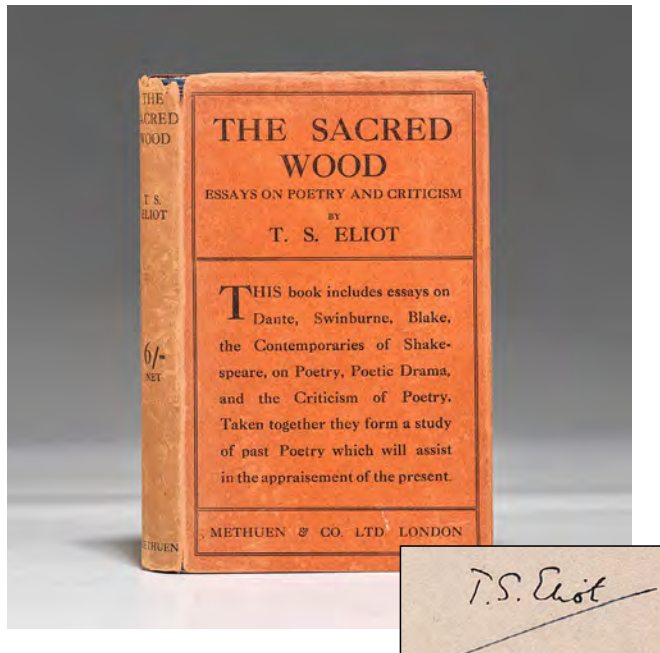
There Will Be Books Written About Harry—Every Child In Our World Will Know His Name!”

41 ROWLING, J.K. **Harry Potter and the Sorcerer’s Stone.** New York, 1998. Octavo, original half red cloth, dust jacket. \$12,500

First American edition of the first volume in Rowling’s phenomenally popular Harry Potter series, boldly signed by the author on the title page.

“Rowling first thought of Harry while riding a train in 1990. ‘Harry just strolled into my head fully formed.’ Several publishers turned down the finished manuscript before one took interest,” publishing it in 1997 in a very small first printing of only about 300 copies (Scholastic). It first appeared in America—the “philosopher’s stone” of the original title changed to “sorcerer’s stone”—the following year, also in a small first printing. By the time the fifth book in the series was published, “Harry Potter [had] shown empire-building skills that would put Queen Victoria to shame... Worldwide sales [had] topped 190 million in more than two hundred countries... It’s a Harry Potter world, and we just live in it” (Weinberg, 43). “A marriage of good writing, inventiveness and sheer child appeal that has not been seen since Roald Dahl, perhaps even since Tolkien, Lewis and Ransome” (*The Times*). *First printing, in first-printing dust jacket, without “Year 1” box on spine and with Guardian quote on rear panel. Dust jacket with minor creasing to spine ends. A nearly fine copy.*



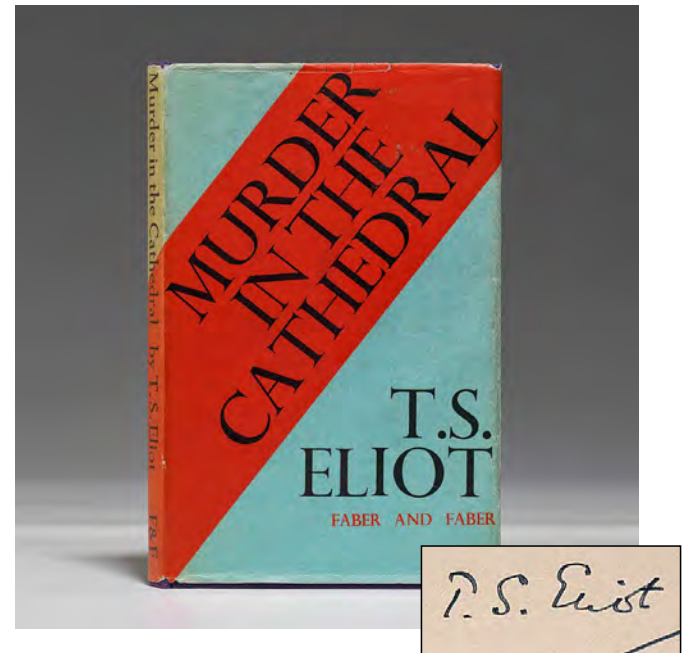


**“The Emotion Of Art Is Impersonal”:
First Edition Of T.S. Eliot’s
The Sacred Wood, Signed By Eliot**

42 ELIOT, T.S. **The Sacred Wood. Essays on Poetry and Criticism.** London, 1920. Octavo, original navy cloth, dust jacket. \$5500

First edition of this collection of critical essays about poetry, including “Tradition and the Individual Talent,” signed Eliot.

With 20 essays by T.S. Eliot on poetry-related topics including Shakespeare’s *Hamlet*, Dante and Blake. Also included is one of Eliot’s most important prose writings, “Tradition and the Individual Talent.” According to G. Douglas Atkins, “Eliot’s essays, unlike Montaigne’s, are observational, attending to what is outside the self. Focusing on ‘Tradition and the Individual Talent,’ Atkins states that Eliot’s work contains opposites such as past and present, faith and doubt, and holds them together in tension. Moreover, he claims that the essay in general and Eliot’s essays in particular are a species of ‘embodied thought’ and that the form and the content of Eliot’s writing reflect the ‘both/and’ mentality which runs through his work” (Brooker, review in *Christianity and Literature*). *Second state* dust jacket, with subtitle on front panel and with “Books by A. Clutton-Brock” on rear panel. Book near-fine, dust jacket with light wear to corners and head of slightly toned spine, very good. Scarce and desirable signed by Eliot.



**“The New Year Waits,
Destiny Waits For The Coming”**

43 ELIOT, T.S. **Murder in the Cathedral.** London, 1935. Octavo, original purple cloth, dust jacket, custom clamshell box. \$6800

First complete edition of Eliot’s best and most successful play, signed on the title page by T.S. Eliot.

Widely regarded as Eliot’s best play—and certainly his most successful—*Murder in the Cathedral* is his dramatization of the 12th-century murder of Thomas à Becket. Eliot’s plays “are in a blank verse of his own invention, in which the metrical effect is not apprehended apart from the sense; thus he brought ‘poetic drama’ back to the popular stage” (*Britannica*). Preceded only by a somewhat abbreviated edition of 750 copies in wrappers “printed for sale at performances of the play in Canterbury Cathedral” in May, one month prior to the present Faber & Faber hardcover edition (Gallup). Foxing to endpapers only, text clean, cloth fresh and fine; dust jacket with shallow wear to ends of slightly toned spine, minor soiling to rear panel, extremely good.

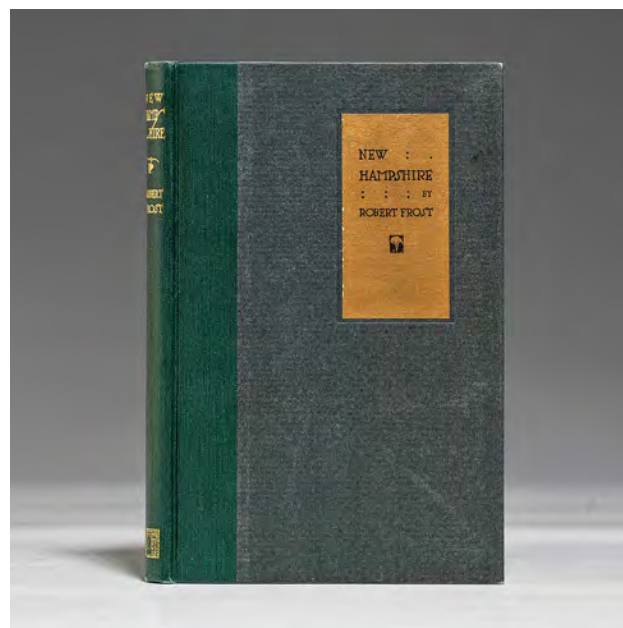


**“Hammett Did It First
But Chandler Did It Better”**

44 CHANDLER, Raymond. **The High Window.** New York, 1942. Octavo, original brown cloth, dust jacket, custom box. \$9500

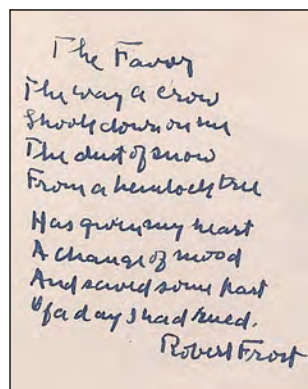
First edition of Chandler's seminal third novel, the “hauntingly memorable” noir classic that confirmed his legendary status.

High Window clarifies “Chandler’s ongoing theme, namely that Marlowe is a knight errant... ‘It is the struggle of a fundamentally honest man to make a decent living in a corrupt society,’ said Chandler” (Phillips, *Creatures of Darkness*, 79). Chandler “took a sub-literary American genre and made it into literature. Hammett did it first, but Chandler did it better... His power to create atmosphere can be found in the... brilliant opening of *High Window*... The sharpness of his observation is inseparable from his gift for the telling phrase” (Brucoli & Layman, 22, 75). The first film adaptation appears the same year as publication when 20th Century Fox combined *High Window* with a Brett Halliday novel for *Time to Kill*, and Fox released another adaptation in *Brasher Dubloon* (1942), using the novel’s original title. Book and dust jacket both show a hint of rubbing along edges, evidence of tape to verso of jacket from a previous protector, not as a repair; both generally bright, clean and near-fine. An excellent unrestored copy.



**“The Way A Crow Shook Down On Me The
Dust Of Snow From A Hemlock Tree”**

45 FROST, Robert. **New Hampshire.** New York, 1923. Octavo, original half green cloth, custom slipcase. \$13,000



First edition, signed and inscribed by Frost, with his eight-line autograph poem “Dust of Snow.”

Although the poem Frost has written out and signed appears in this collection under the title “Dust of Snow,” Frost has used his earlier title for the poem, “The Favor,” in his inscription.

Frost had originally titled the poem “The Favor” because he regarded the subject of the poem as something that had come to him as a “favor from nature.” The inscribed poem reads: “The way a crow / Shook down on me / The dust of snow / From a hemlock tree / Has given my heart / A change of mood / And saved some part / Of a day I had rued. Robert Frost.” *New Hampshire* contains a number of Frost’s most famous poems—“Fire and Ice,” “Stopping by Woods on a Snowy Evening,” and “Nothing Gold Can Stay.” Without scarce dust jacket. Book fine. A most desirable copy, inscribed.

AMERICANA



**Extraordinary Extra-Illustrated And Exquisitely Bound
24-Volume Set Of Lincoln's Works, With One Volume
Completely Devoted To Original Documents And Signatures,
Including A Rare Signed Set Of Lincoln Ship's Papers For
A Whaling Vessel And Signatures, Letters And Documents
By Van Buren, Buchanan, Pierce And Others**

46 LINCOLN, Abraham. **The Complete Works of Abraham Lincoln.** New York, 1905. Twenty-four volumes. Octavo, contemporary full inlaid crushed brown morocco gilt. \$67,500

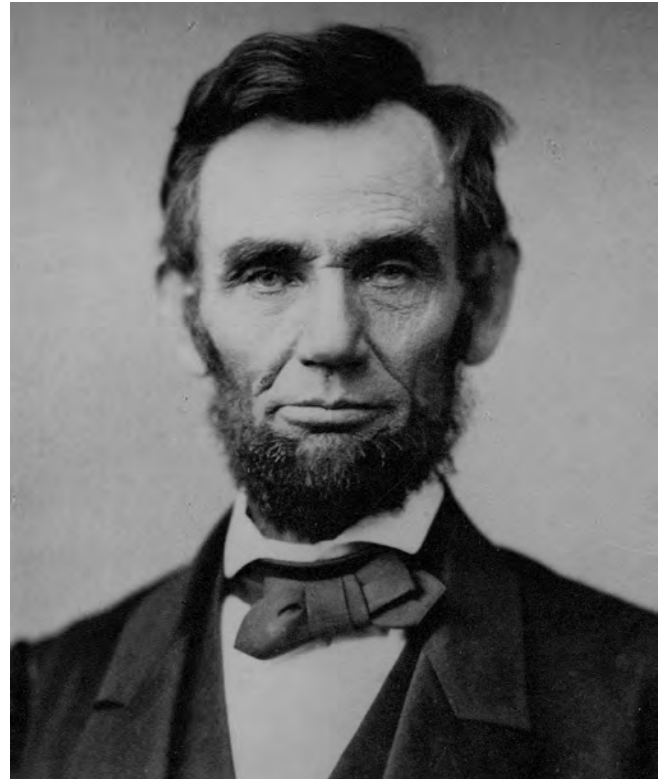
"New and Enlarged" edition of the Presidential Edition of Nicolay and Hay's monumental collection of Lincoln's works: a stated "unique extra-illustrated copy," expanded from 12 volumes to 24 with more than four hundred plates—engraved and mounted portraits of Lincoln, his contemporaries and rivals; maps and views of Civil War battles; and printed manuscript facsimiles—

beautifully and sumptuously bound in full morocco-gilt with inlaid morocco, Art Nouveau floral decorations, and a watercolor miniature of Lincoln's log cabin home in every volume. With final volume containing a cut signature and a rare and desirable set of ship's papers for a whaling ship signed by Lincoln, a clipped signature of Martin Van Buren, ship's papers signed by

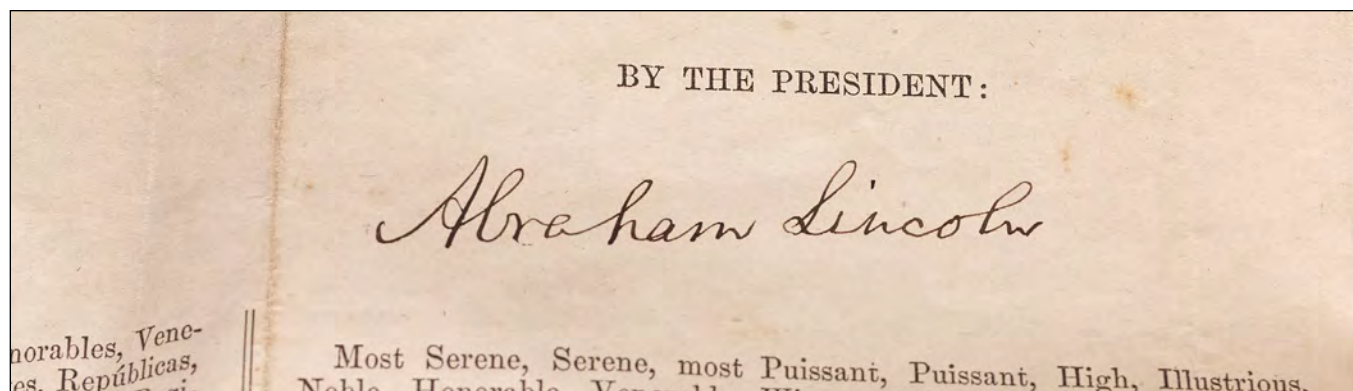
“The struggle of today, is not altogether for today – it is for a vast future also.”

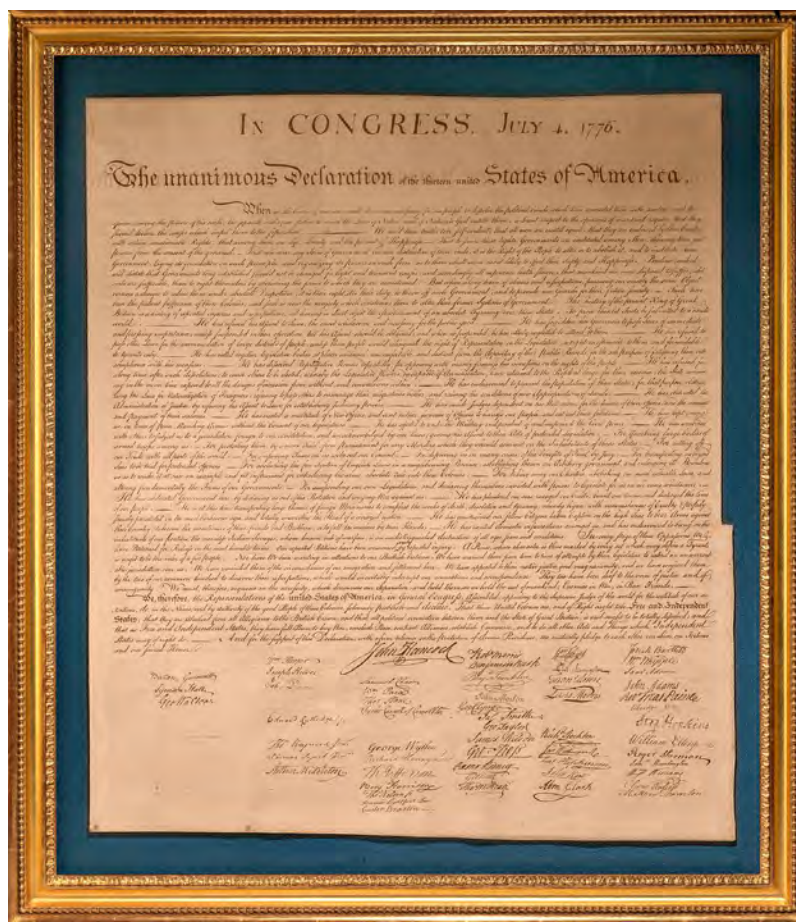
James Buchanan, and over 30 additional document and signatures from such notable Americans as Charles Sumner, William Seward, Hannibal Hamlin and Robert Todd Lincoln. An altogether splendid, impressive and desirable production.

John Nicolay, Lincoln's private secretary, “enjoyed the intimate friendship of the President... Few men were as close to Lincoln as Nicolay or so fully enjoyed his confidence.” John Hay, after serving as Lincoln's assistant and confidante, served as Secretary of State under Presidents McKinley and Theodore Roosevelt, and also achieved literary fame. The two men collaborated for over a decade; their monumental biography of Lincoln and definitive collection of his works, first published in 1890 and 1894, were the result” (DAB). In 1905, Tandy published the Gettysburg Edition of Nicolay and Hay's work, 1000 sets “commonly bound in red cloth... Variants from [the] same plates appear as [the] Memorial and Presidential Editions... The latter consists of 50 registered sets printed throughout on Japanese vellum,” and bound in a fashion similar but not identical to the present set (Monaghan 1471). Those 50 sets bore the imprint “Tandy-Thomas” on the volumes' title pages. The present set's title pages bear only the Tandy imprint, and further identify the production as a “New and Enlarged” edition of Lincoln's Works, a notice that does not appear in the 50 registered sets. The number of these stated “unique extra illustrated” copies is unknown, but cannot have been large, given that no two sets could contain all the same inserted



illustrations. Sets of both the Presidential Edition and the “New and Enlarged” Presidential Edition are found extra-illustrated. This set includes a final, 24th volume consisting of additional portraits bound with over 30 letters and official documents signed by some of the leading figures of the period, including, of course, Lincoln and his circle. This volume includes: A beautifully bound, splendidly extra-illustrated set dedicated to the life, writings and legacy of President Lincoln, in fine condition.





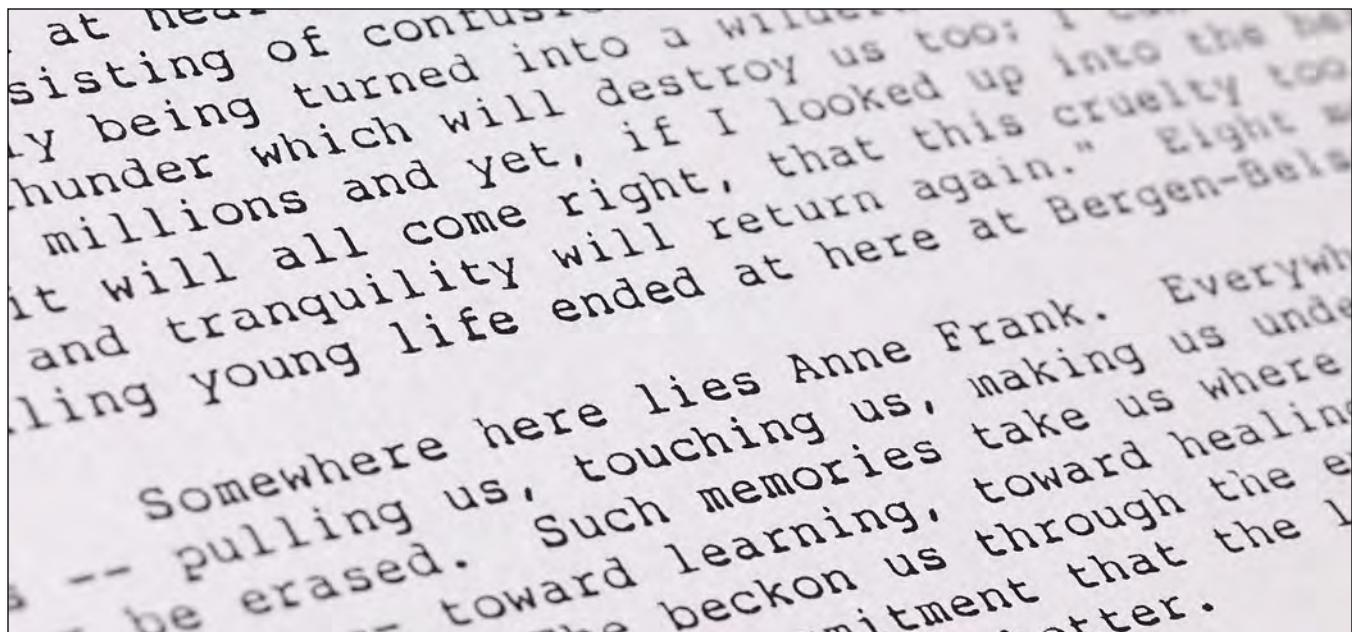
“We Hold These Truths To Be Self-Evident”

47 (DECLARATION OF INDEPENDENCE) FORCE, Peter. **In Congress, July 4th 1776. The Unanimous Declaration of the Thirteen United States of America.** Washington, 1848. Broadside engraving on thin rice paper. Floated and framed, entire piece measures 31 by 36 inches. \$45,000

The Peter Force engraving of the Declaration of Independence, with remarkably exact renditions of the signers' hands. One of the best representations of the original manuscript Declaration, perhaps as few as 500 copies issued. A beautiful copy.

By 1820 the original Declaration of Independence (now housed at the National Archives in Washington, D.C.) showed serious signs of age and wear from handling. John Quincy Adams, then Secretary of State, commissioned William J. Stone to engrave an exact copy of the original onto a copper plate. In 1823, Congress ordered 200 official copies printed on vellum. Fewer than 40 of Stone's printing on vellum are known to have survived, with at least 21 of those housed in institutions and public collections. All subsequent exact facsimiles

of the Declaration descend from the Stone plate. In 1843 Congress commissioned Peter Force to compile and publish *The American Archives*. Perhaps using the Stone's original plate at first, but then most likely a copy plate, Force prepared prints of the Declaration of Independence on special thin rice paper. Congress authorized the printing of 1500 copies of *American Archives*, but subscriptions for the elaborate edition were disappointing, and in the end many fewer copies—perhaps only 500—were issued. Most, including this copy, were folded and bound into Volume I, Series Five, published in 1848. Faint toning, minor offsetting from being folded, as typical. One small closed tear with expert reinforcement on the verso. A beautiful copy, most rare and desirable.



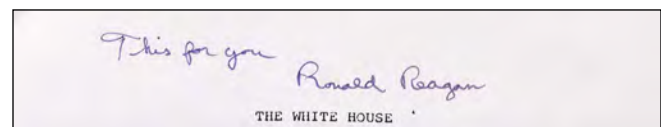
“Everywhere Here Are Memories—Pulling Us, Touching Us, Making Us Understand That They Can Never Be Erased”: Reagan’s Speech At Bergen-Belsen, With References To Anne Frank, Inscribed By Him

48 REAGAN, Ronald. **Remarks of the President at Bergen-Belsen Concentration Camp.** Bitburg Air Base, Germany, May 5, 1985. Three sheets, measuring 8-1/2 by 14 inches, printing on recto. \$15,000

Press release of President’s Reagan’s speech at his historic visit to the Bergen-Belsen concentration camp, inscribed, “This for you. Ronald Reagan.”

“Ronald Reagan delivered his greatest speech at Bergen-Belsen in Germany. I am tempted to call it his only great speech, imbued with genuine rather than staged emotion...A freak convergence of factors—historical, religious, political and personal—precipitated the old actor onto a stage where he delivered the performance of his life. He not only moved an international audience of millions, but was moved himself to the point of catharsis...Chancellor Helmut Kohl had invited Reagan to join him at a ceremony [at a small military cemetery at Bitburg, which was later revealed to contain some 50 graves of Waffen-SS soldiers, as well as other Nazi soldiers] Around the world, Jews rose in horrified protest...A hasty announcement [was made] that the president would speak at Bergen-Belsen before going on to Bitburg...Ken Khachigian, a former Reagan speechwriter, was called back to help the president address the crisis. It was vital that whatever was said at Bergen-Belsen should resolve the moral issues at

hand...Khachigian was surprised at the intensity of the president’s emotions as they discussed the speech.... ‘Never again,’ Reagan kept saying, and Khachigian made a note to include the leitmotif ‘never’ in his draft... On the day itself, Reagan...was listened to in absolute silence. His every sigh was audible in the misty air, as was the surrounding rustle of the woods. ... During this litany, the president began to lose control. His voice husked on every verb, and he fought tears throughout a peroration on the camp’s most famous victim, Anne Frank. But he held himself stiffly to the end, and a conductor could not have better timed the agogic beat before his final ‘Never again.’ There was no applause as Reagan stepped off the monument and returned to his seat” (Edmund Morris). With a page of typed excerpts from German press reactions to Reagan’s speech, dated May 7, attached at the rear. Fine condition.



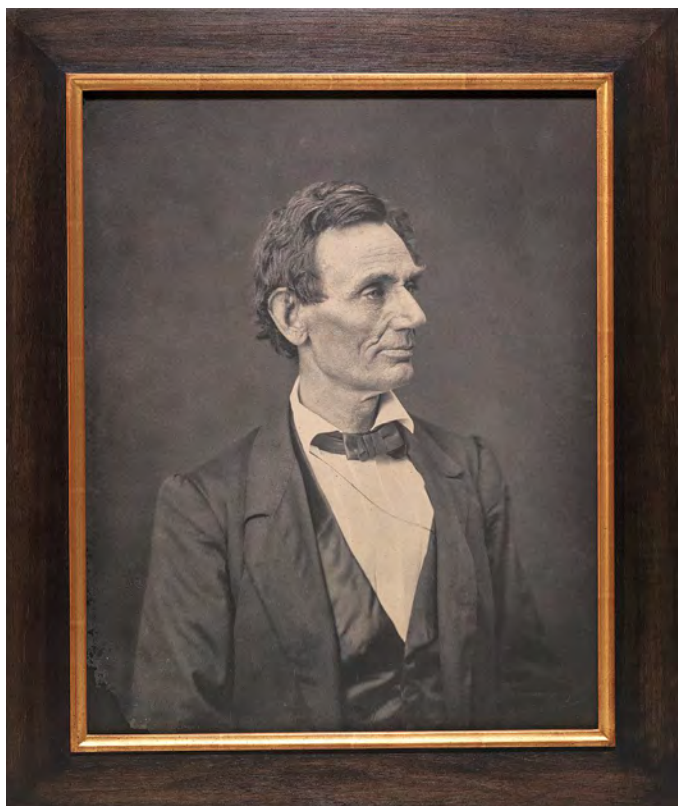


**1863 Naval Appointment,
Signed By Abraham Lincoln As President**

49 LINCOLN, Abraham. **Engraved document signed.** Washington, February 21, 1863. Single vellum sheet (14-1/2 by 17 inches), partially printed and finished in a secretarial hand, embossed orange paper seal, floated and framed, entire piece measures 21 by 24 inches. \$19,800

Splendid Lincoln Civil War document appointing Francis M. Bunce a Lieutenant Commander in the United States Navy, countersigned by Gideon Welles, Secretary of the Navy, with fragile paper seal present, handsomely framed.

Bunce was promoted while serving aboard the sloop-of-war USS *Pawnee*, then enforcing a naval blockade off the Stono River in South Carolina. Bunce served with distinction during his 40-plus year career in the United States Navy, attaining the rank of Rear Admiral, in 1898. This commission is handsomely engraved with military vignettes, one of an emblematic eagle and another of sailing images featuring Neptune with his trident. Fold lines and minor wrinkling. Lincoln signature quite bold. Near-fine, handsomely framed.



**“So Essentially Lincolnian;
No Other Artist Has Ever Caught It”**

50 (LINCOLN, Abraham) HESLER, Alexander. **Photograph.** Philadelphia, circa 1893. Photograph, measuring 12-3/4 by 16 inches, adhered to mount of the same size, closely framed, entire piece measures 16 by 19 inches. \$9200

Striking photographic portrait of Abraham Lincoln shot by photographer Alexander Hesler at his Chicago studio, one of the largest examples of this photograph we have seen.

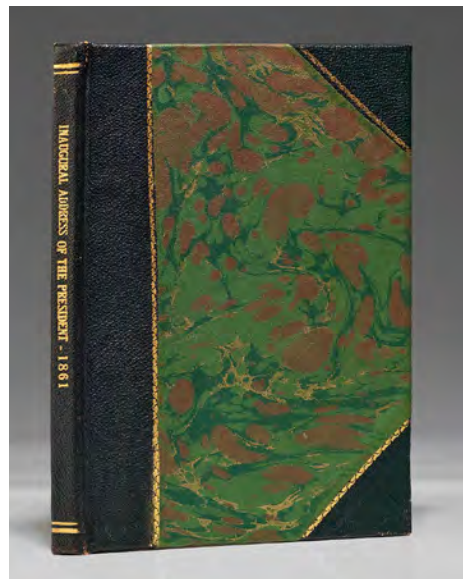
This is one of only two images of Lincoln shot by Alexander Hesler on June 3, 1860 in his Chicago studio. “Alexander Hesler, a noted commercial photographer based in Chicago, arranged two portrait sessions with Lincoln, in 1858 and 1860. “Wrote Lincoln’s law partner, William H. Herndon, ‘There is the peculiar curve of the lower lip, the lone mole on the right cheek, and a pose of the head so essentially Lincolnian; no other artist has ever caught it’” (Hamilton & Ostendorf O-26). Fine condition.

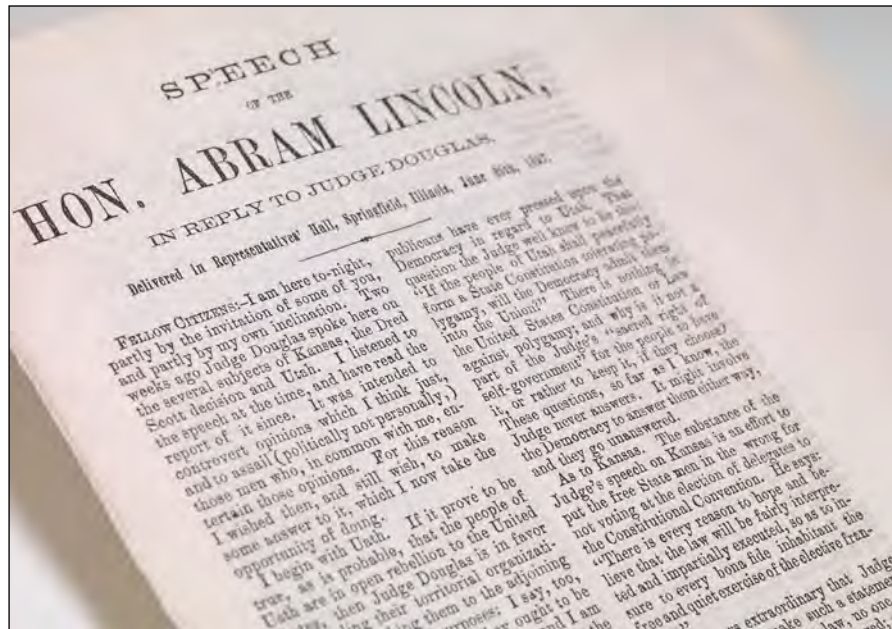
**“The Mystic Chords Of Memory, Stretching From
Every Battlefield, And Patriot Grave, To Every Living
Heart And Hearthstone”**

51 LINCOLN, Abraham. **Inaugural Address of the President of the United States on the Fourth of March, 1861. Special Session. Senate. Executive Document No. 1.** Washington, March 8, 1861. Slim octavo, modern three-quarter black morocco, custom clamshell box. \$8800

Rare second printing of Lincoln’s important first inaugural address, printed by order of the Senate four days after its delivery.

On the morning of March 4, 1861, Abraham Lincoln was escorted with little fanfare to his inauguration. Anticipating violence, General Winfield Scott had stationed riflemen on housetops along the parade route, as well as platoons and cavalry in the streets. On the platform erected at the Capitol’s east portico, “Lincoln put on a pair of steel-bowed spectacles and began reading his inaugural address in a clear, high-pitched voice that carried well out to the crowd of 25,000. The address was a document of inspired statesmanship. He reminded the South of his pledge not to interfere with slavery, but he firmly rejected secession—the Union was ‘unbroken.’ Finally he issued a grave warning: ‘In your hands, my dissatisfied fellow-countrymen, and not in mine, is the momentous issue of civil war. The government will not assail you. You can have no conflict, without being yourselves the aggressors’” (Bruce Catton). Monaghan 102. Small inked numbering at lower margins not affecting text. A fine copy, handsomely bound.





**“Foreshadowed The Approach He Would Take
During The Senate Debates With Douglas”**

52 LINCOLN, Abraham. **Speech of the Hon. Abram [sic] Lincoln, In Reply to Judge Douglas.** WITH: DOUGLAS, Stephen A. **Kansas, Utah, and the Dred Scott Decision.** Springfield, Illinois, 1857. Two items. Single folio sheet folded, untrimmed. \$17,500

First separate printing of Lincoln's bold 1857 Speech, delivered two weeks after Stephen A. Douglas' provocative address on Dred Scott (included here), with Lincoln's breakthrough Speech a clear assertion of the Declaration's "all men are created equal" as a "maxim for a free society... and value of life to all people of all colors everywhere," leading up to his famous "House Divided" speech.

Lincoln was in the audience when Douglas delivered his June 12, 1857 speech, which is included here with Lincoln's powerful response in his *Speech* of June 26. Douglas had briefly touched on Utah's territorial status and slavery in Kansas, before focusing on the recent Dred Scott decision and asserting that those critical of it were "enemies of the Constitution." Douglas echoed Chief Justice Taney by stating "that 'negroes were regarded as an inferior race, who, in all ages,

and in every part of the globe... had shown themselves incapable of government'" (Simon, *Lincoln*, 135-6). For months Lincoln had been silent about Dred Scott but Douglas' words "provoked him to speak. He only did so, however, after he had meticulously prepared a rebuttal" (Fehrenbacher, *Dred Scott*, 4) When he stepped up to deliver this speech, he was "carrying an armload of legal volumes." After countering Douglas on Utah and Kansas, Lincoln swiftly turned to Dred Scott. "Responding to claims made by Douglas and Taney that the authors of the Declaration did not intend to include Blacks when they wrote that 'all men are created equal,'" Lincoln asserted "the Declaration's authors 'intended to include all men, but they... did not mean to say that all were equal in color, size, intellect, moral developments or social capacity.'" To Lincoln, the founders instead changed history by declaring how

all men were equal in "certain inalienable rights, among which are life, liberty, and the pursuit of happiness" (Zarefsky, *Consistency and Change*, 25).

Delivered almost a year before his famous *House Divided* speech, this *Speech* "contains some of the most memorable passages in his writing." It clearly reveals, even at this early point in his path toward the presidency, Lincoln's rhetorical brilliance and his apparently effortless ability to infuse "great poetic significance... into the political matter of the pre-Civil War epoch" (Basler, 19). The *Illinois State Journal* advertised copies of the speech for sale, while at least two papers (*Illinois State Chronicle* and *Clinton Central Transcript*) printed the text in full. (Lincoln) Eberstadt 165:356. Text very fresh, Lincoln with two leaves separated at foldline not affecting text. Rare together, about-fine.



**“The Best Contemporary Account
Of The Revolution From The British Side”:
Stedman’s *History Of The American War*, With 15 Large Maps
(11 Folding) Of “Great Interest And Value”**

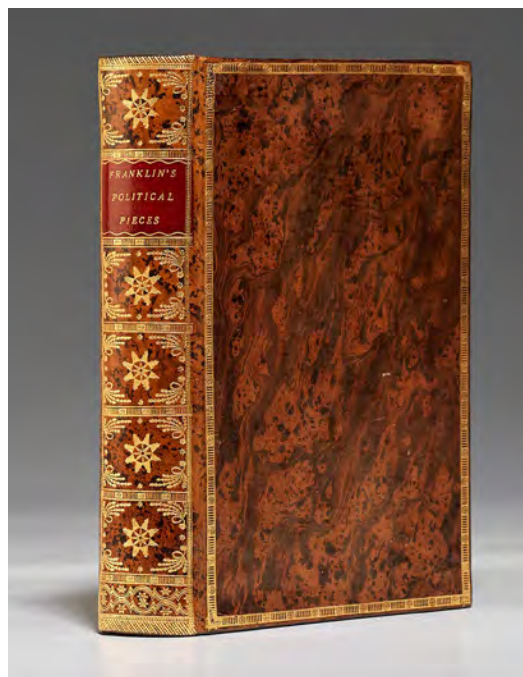
53 STEDMAN, Charles. **History of the Origin, Progress, and Termination of the American War.** London, 1794. Two volumes. Quarto, contemporary full tree calf gilt rebaked. \$22,000

First edition of Stedman’s massive contemporary two-volume History of the American Revolution—“the standard work on the subject”—containing 15 military maps and plans (11 folding, the largest nearly 20 by 30 inches), a handsome copy in contemporary tree calf boards.

Philadelphia-born military historian Charles Stedman was a Loyalist who served “with the British at Lexington and Bunker Hill, later became commissary to the army of Sir William Howe, and was with Cornwallis in the South” (*New International Encyclopedia* 21:485). Taken prisoner by American forces, he was sentenced to be hanged as a rebel but escaped. At war’s end Stedman moved to England where he authored this authoritative two-volume *History*—“considered the best contemporary account of the Revolution from the British side” (Sabin 91057). As “the standard work on the subject,” Stedman’s *History* especially benefits from eyewitness accounts of many campaigns (DNB). In addition, “the military maps and surveys in the *History* are of great



interest and value” (Allibone, 2231). Here Stedman argues that Britain’s defeat was largely due to the failure of its politicians and ministers, and “the military genius of Britain was unimpaired; she rose with elastic force under every blow.” Ultimately, he concludes that the American Revolution “came as a surprise to the world... no invading army, in the present enlightened period, can be successful, in a country where the people are tolerably united” (449). Text generally clean, a few maps with closed tears at stubs and a few with light offsetting, still generally clean and about fine. Handsome and desirable contemporary tree calf boards with expert restoration.

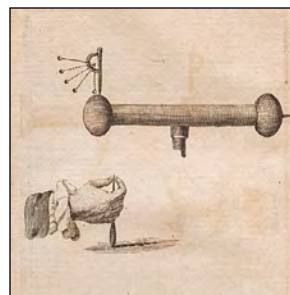


**Franklin On The Colonies, The Stamp Act,
Wealth And Weather—The Only Edition Of His Political Writings
Printed During His Lifetime And With His Consent, 1779**

54 FRANKLIN, Benjamin. **Political, Miscellaneous, and Philosophical Pieces.** London, 1779. Octavo, recently rebound in early tree calf gilt. \$15,000

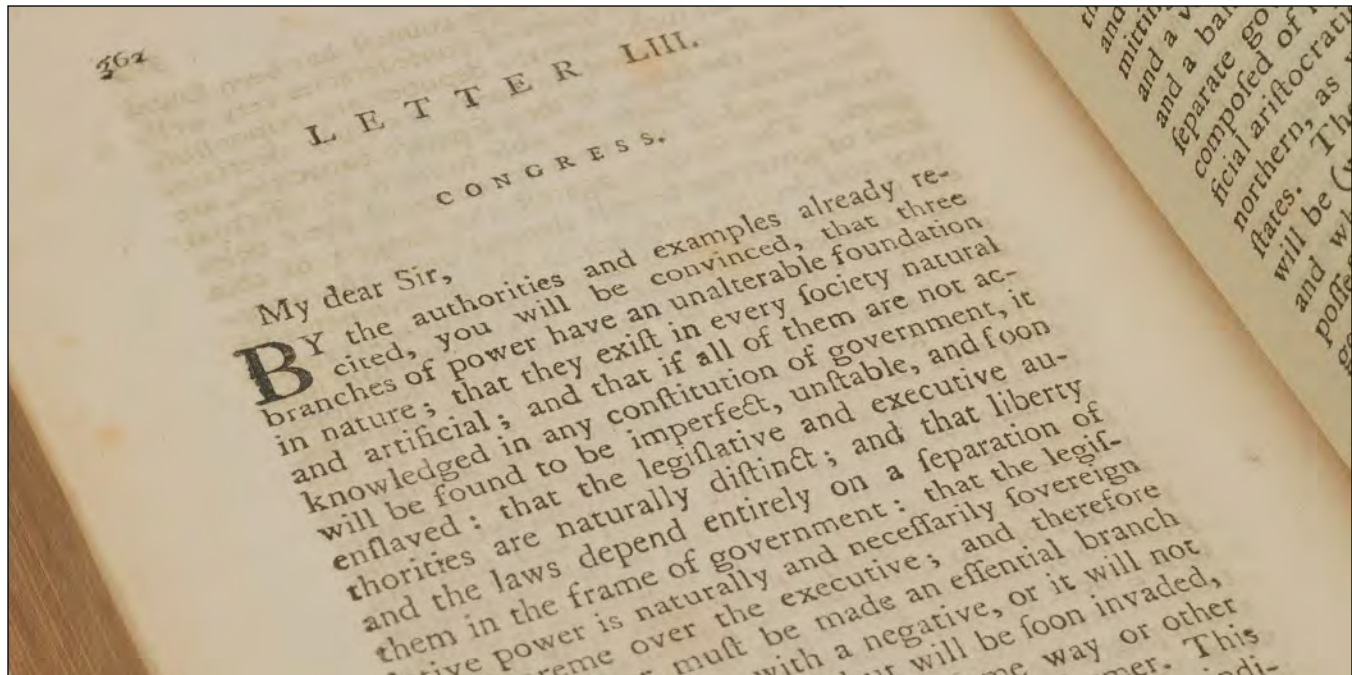
First edition, octavo issue, of this major collection of Franklin's writings, many printed here for the first time, containing his powerful testimony before Parliament in 1766, in which his eloquent answers to questions about the Stamp Act and other incendiary measures made Franklin "the foremost spokesman for the American cause," printed with "substantially the same setting of type" as quarto issue. Complete with frontispiece portrait of Franklin, beautifully bound.

This important work "is the only edition of Franklin's writings (other than his scientific), which was printed during his life time; was done with Franklin's knowledge and consent, and contains an 'errata' [Addenda & Corrigenda] made by him for it" (Ford 342). Edited by his close friend Benjamin Vaughan and published in London while Franklin was serving as America's ambassador, this seminal collection contains many of his writings on the rebellious American colonies and incendiary British measures such as the Stamp Act. Of particular interest is *The Examination of Dr. Benjamin Franklin* (255-301), a record of his 1766 appearance before Parliament. In Franklin's answers to the over 150 questions posed him in an afternoon of "highly charged testimony, he would turn himself into the foremost



spokesman for the American cause" (Isaacson, 229). Responding to a question over how Americans might react to a British army sent to enforce the Stamp Act, Franklin replied that if such an army landed on American shores: "They will not find a rebellion: they may indeed

make one" (275-6). In subsequent testimony he soundly declared that Americans saw themselves as fully due "all the privileges and liberties of Englishman... that they are not to be taxed but by their common consent (*italics in original*, 297)). In addition to these and other pivotal writings, this volume offers first printings of many philosophical pieces that, the editor notes, "are not elsewhere extant in print." Octavo issue, printed by the same publishers the same year as the quarto and "from substantially the same setting of type" (Adams 79-38b). Franklin's famous epitaph is printed prior to a lengthy appendix, an index, and Franklin's *Addenda* and *Corrigenda*. Sabin 25565. Ink notation, faint blindstamp to title page. A near-fine copy, beautifully bound.



**“Liberty And The Laws Depend Entirely On A Separation Of [Powers]”:
Important 1787 First Edition Of John Adams’ *Defence Of The
Constitutions*, A Foundational Text In Constitutional History**

55 ADAMS, John. **A Defence of the Constitutions of Government of the United States of America.** London, 1787. Octavo, contemporary full speckled calf rebacked, custom clamshell box. \$14,000

First edition of Adams’ important work on a constitutional separation of powers, his reasoned yet impassioned “rendition of the case for checks and balances in government” (McCullough).

While acting as America’s minister in Great Britain, John Adams “felt an urgency like that of 1776. Great events were taking place at home... A constitutional convention was in the offing, and as he had been impelled in 1776 to write his *Thoughts on Government*, so Adams plunged ahead now, books piled about him, his pen scratching away until all hours... By early January 1787, Adams had rushed the first installment of his effort to a London printer.... copies were sent off at once to the United States and to Jefferson in Paris” (McCullough, 374). On its receipt, Jefferson replied, “I have read your book with infinite satisfaction and improvement. It will do great good in America. Its learning and its good sense will, I hope, make it an institute for our politicians, old as well as young” (Sowerby, 3004). “Adams’ *Defence* was an expanded, more erudite rendition of the case for checks and balances in government that he had championed in his *Thoughts on Government* (1776)... The people of America now had ‘the best opportunity and the greatest



trust in their hands’ that Providence ever ordained to so small a number since Adam and Eve” (McCullough, 75). The following year Adams wrote a second and third volume, and the entire work was issued in London in 1788 under a slightly expanded title. Scattered foxing to text. A handsome copy of this important work.

**“I have read your book with infinite
satisfaction, and improvement. It will do
great good in America.”**

– Thomas Jefferson

**One Of The Most Important Works Ever
Written On The American Constitution:
Story's *Commentaries*, First Edition, 1833**

56 STORY, Joseph. **Commentaries on the Constitution of the United States.** Boston / Cambridge, 1833. Three volumes. Octavo, modern full brown sheep. \$14,000

First edition of this influential three-volume treatise, one of the most important works ever written on the American Constitution, second in significance only to The Federalist.

Comparing Story's *Commentaries* to *The Federalist*, James Kent wrote, "It is written in the same free and liberal spirit, with equal exactness and soundness of doctrine, and with great beauty and eloquence of composition" (*American Law* I: 241). Alexis de Tocqueville, in his work on American democracy, drew heavily on Story's *Commentaries*, which when translated into French and German earned Story an international reputation. "The judicial station of the author, his opportunities for hearing constitutional questions mooted and settled, for the last quarter of a century, his habits of patient and thorough investigation, give a weight and value to Judge Story's writings upon Constitutional Law, which few similar works can claim... Taking *The Federalist* as the basis of his *Commentaries*, he advocates a liberal construction of the palladium of our liberties, in order to attain a proper exercise of the functions of the government" (Marvin, 669). Howes S1047. Owner stamp on II:25; occasional notations—generally underlining—in pencil. Scattered light foxing. Handsomely bound.



**The American Blackstone: First Edition Of Kent's
Landmark *Commentaries On American Law***

57 KENT, James. **Commentaries on American Law.** New York, 1826-30. Four volumes. Octavo, modern full tan calf. \$7800

First edition of one of the most important legal treatises in American history, handsomely bound.

"Superior to any previous treatise on this subject, and a landmark in the history of international law" (Chamberlain). "The foremost American institutional legal treatise" (DAB). "Without Kent and Story, it is doubtful that the common law could have been received as readily as it was or that judicial decision could have taken over as the law's growing point..."

Above all, the text writers and their affiliated law schools were a great unifying influence in American law" (Schwartz, 111). Kent's goal was "to transplant the English common law to America... [His] reliance on precedents had the two-prong effect of helping to maintain the primacy of judge-made law in contrast to codification by legislatures, while providing the legal profession with the degree and kind of certainty it craved" (ANB). A Columbia University professor and judge in New York, Kent was one of the most influential jurists of his time, and early in his career "was responsible for two significant innovations: written opinions and published reports" (ANB). Occasional penciled annotations. Mild foxing to text; binding fine and attractive. An excellent copy.

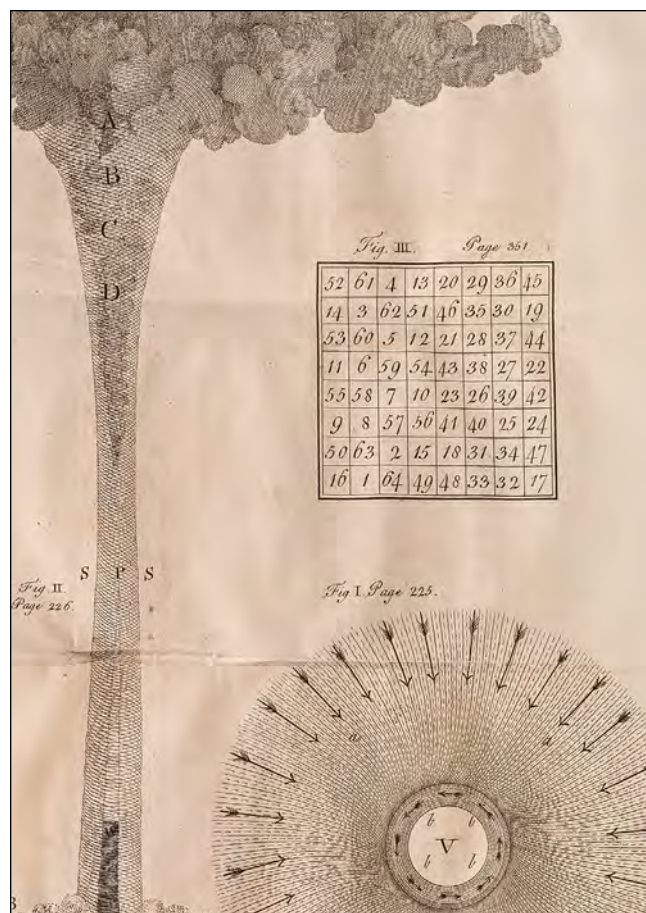
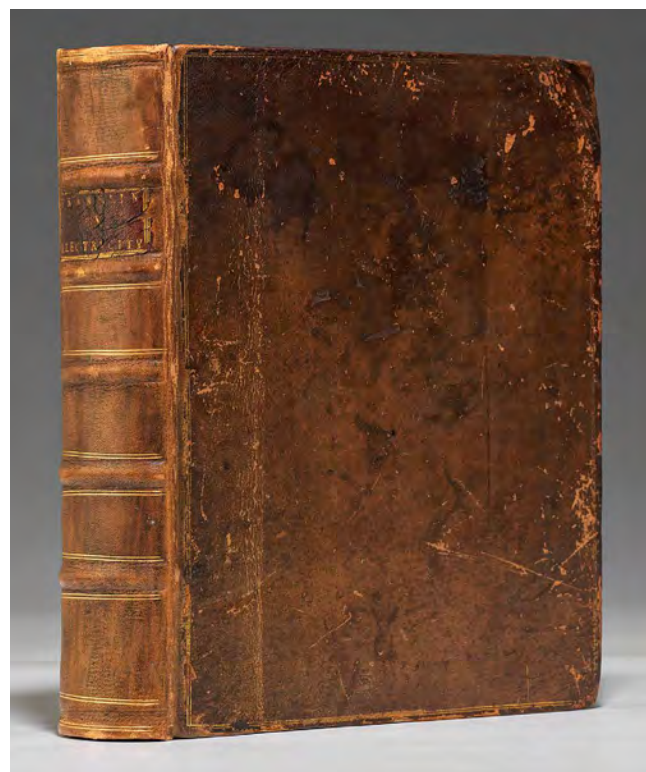


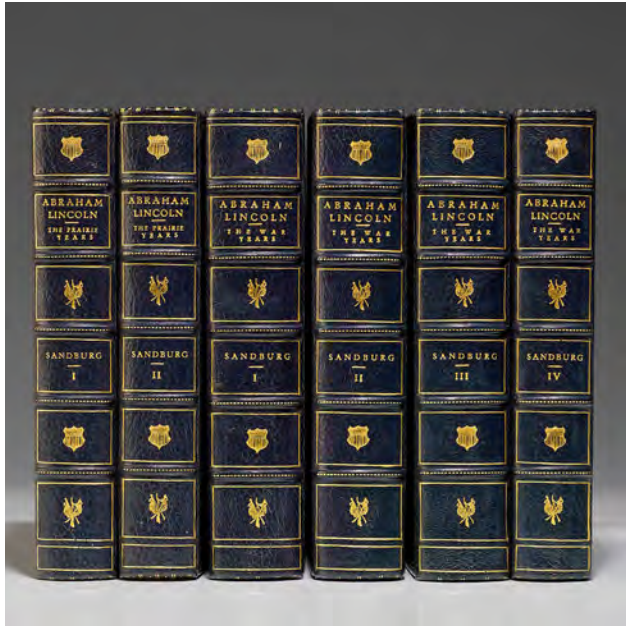
**“America’s First Great Scientific
Contribution”: First Complete Edition Of
Franklin’s Illustrated *Experiments And
Observations On Electricity*, 1769**

58 FRANKLIN, Benjamin. **Experiments and Observations on Electricity, Made at Philadelphia in America... To which are added, Letters and Papers on Philosophical Subjects.** London, 1769. Quarto, contemporary full brown calf, rebaked with original red morocco spine label laid down. \$45,000

First complete edition of “the most important scientific book of 18th-century America” and “America’s first great scientific contribution” (PMM 199), with seven copper engraved plates (two folding). An important edition, edited and revised by Franklin himself, and with material and footnotes appearing here for the first time.

This first complete edition is the fourth edition of the original work; the earlier editions, each issued in three parts as separately published pamphlets usually bound together, were carelessly published. Franklin edited this new one-volume edition himself, significantly revising the text, adding for the first time a number of his own philosophical letters and papers, introducing footnotes, correcting errors, and adding an index (Cohen, *Benjamin Franklin’s Experiments*). “Franklin’s most important scientific publication,” *Experiments and Observations* contains detailed accounts of the founding father’s crucial kite and key experiment, his work with Leiden jars, lightning rods and charged clouds (Norman 830). “The most dramatic result of Franklin’s researches was the proof that lightning is really an electrical phenomenon. Others had made such a suggestion before him— even Newton himself— but it was he who provided the experimental proof” (PMM). “The lightning experiments caused Franklin’s name to become known throughout Europe to the public at large and not merely to men of science. Joseph Priestley, in his *History of Electricity*, characterized the experimental discovery that the lightning discharge is an electrical phenomenon as ‘the greatest, perhaps, since the time of Isaac Newton... Franklin’s achievement... marked the coming of age of electrical science and the full acceptance of the new field of specialization’ (DSB). Minor wormholing to front pastedown only, minor expert paper restoration at edges of first few leaves. Expected agewear to extremities of contemporary calf boards. An extremely good copy.





Carl Sandburg's Landmark Lincoln Biographies, Handsomely Bound

59(LINCOLN) SANDBURG, Carl. **Abraham Lincoln: The Prairie Years.** Two volumes. WITH: **The War Years.** Four volumes. New York, 1926, 1939. Together, six volumes. Octavo, modern full navy morocco gilt. \$5500

Later printings of Sandburg's celebrated biographies of President Lincoln, handsomely bound by Maurin in full morocco-gilt.

Sandburg grew up in the Knox County neighborhoods with which Lincoln was familiar; the poet met people whom knew Lincoln not only as a politician but also as a man. "The most popular Lincoln biography yet written... Lincoln publications increased after the appearance of this work" (Monaghan 2877, 3711). This handsome six-volume set contains Sandburg's two-volume *Prairie Years* and his four-volume *War Years*; the latter earned Sandburg his second of three Pulitzer Prizes. Illustrated with hundreds of photographic plates and numerous additional cuts of maps, cartoons, letters and documents. First published in 1926 (*Prairie Years*) and 1939 (*War Years*), this set is a later printing, with "0.I.67" on the copyright pages. Fine condition.

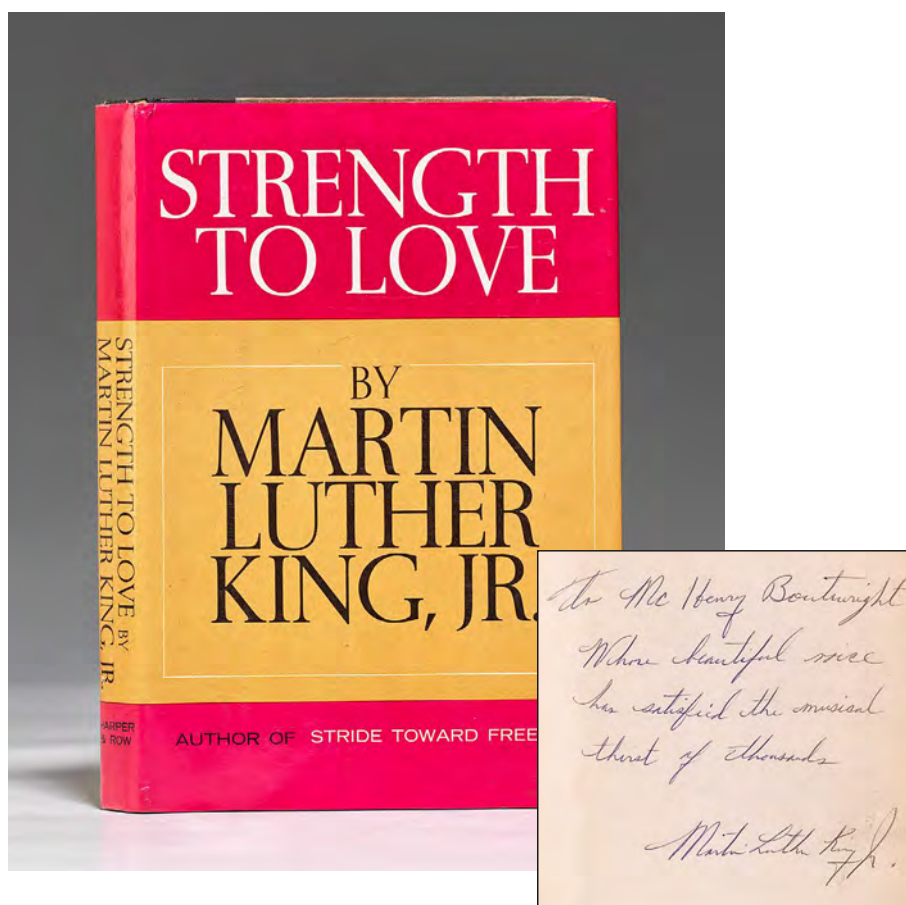


"A Triumph Of Scholarly Tribute"

60(LEE, Robert E.) FREEMAN, Douglas Southall. **R.E. Lee: A Biography.** WITH: **Lee's Lieutenants.** New York and London, 1945, 1946. Together, seven volumes. Octavo, contemporary three-quarter dark blue morocco gilt. \$6500

Later edition of Freeman's biography of Robert Lee, along a later edition of his equally important three-volume study of Lee's officers, handsomely bound.

Freeman was invited in 1915 to write a biography of Lee for Scribner's... He identified with him strongly, seeing Lee's life through Lee's own eyes. His biographical method produced an ample, empathetic, and ruminative treatment, abundantly researched and documented, a triumph of scholarly tribute" (ANB). *Lee's Lieutenants* "stands in its own right as one of the great works of military history" (*In Tall Cotton*, 61). "One of the epic works on the Confederate armies, these exhaustively researched and brilliantly written volumes [*Lee's Lieutenants*] deserve to be read by all Civil War students. Freeman employs an amazing quantity of information, much of it gleaned from Confederate sources in Richmond" (Eicher 971). *R.E. Lee* first published 1934-35; *Lee's Lieutenants* first published 1942-44. A handsomely bound set of these two important works in fine condition.



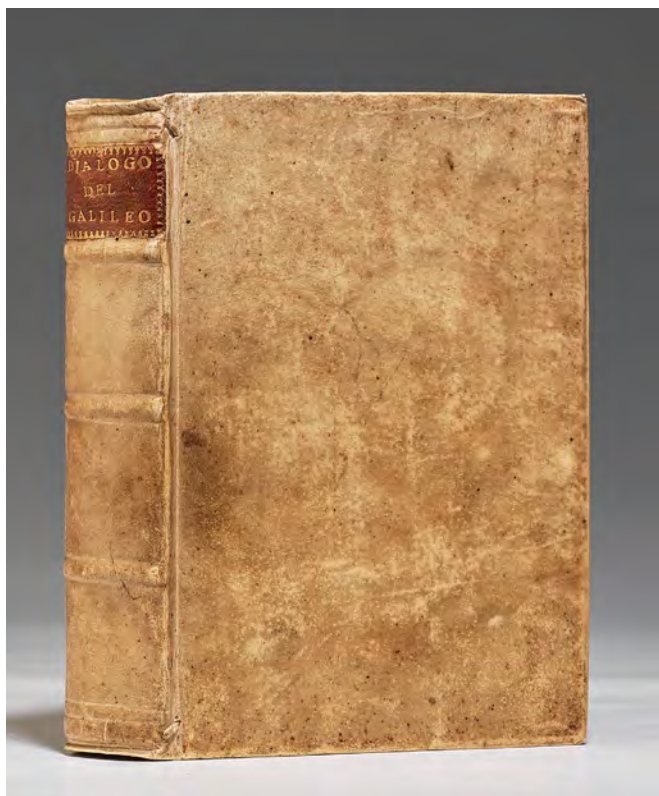
**Presentation/Association First Edition Of *Strength To Love*,
Warmly Inscribed By Dr. Martin Luther King, Jr. To
Renowned African American Singer McHenry Boatwright**

61 KING Jr., Martin Luther. **Strength to Love.** New York, Evanston, and London, 1963. Octavo, original half black cloth, dust jacket, custom box. \$19,000

First edition of an especially memorable presentation/association copy, inscribed by Dr. King to a famous operatic singer and former classmate of Coretta Scott King's: "To McHenry Boatwright, whose beautiful voice has satisfied the musical thirst of thousands. Martin Luther King Jr."

Strength to Love was Dr. King's first volume of sermons, published the same year in which he penned his "Letter from a Birmingham Jail," joined the historic March on Washington and delivered his famous "I have a dream" speech. The following year he won the Nobel Peace Prize. The recipient of this rare presentation/association copy is McHenry Boatwright. A renowned African-American bass-baritone, he was famed for his

opera and classical performances, such as *Porgy and Bess*, and for his moving renditions of religious music and spirituals. He also sang for several U.S. presidents at the White House. Throughout his life, Boatwright was frequently recognized for his contributions both to music and to the advancement of African-Americans. Boatwright was, as well, one of Coretta Scott King's classmates at the New England Conservatory in Boston during the 1950s. Interior very fresh with lightest edge-wear, faint toning to near-fine book; dust jacket bright and fine. A most desirable presentation copy with a wonderful association.



**“The *Dialogo*, Far More Than Any Other Work,
Made The Heliocentric System A Commonplace”:
1632 First Edition Of Galileo’s Defense Of The Copernican System,
A Milestone Of Science And Philosophy**

62 GALILEI, Galileo. **Dialogo di Galileo Galilei... sopra i due massimi Sistemi del mondo tolemaico, e copernicano.** Florence, 1632. Large octavo, later full vellum. \$125,000

First edition of the work that led to Galileo’s persecution by the Inquisition, his famous and celebrated defense of the Copernican system, with 31 in-text woodcut illustrations and diagrams. An excellent copy in attractive vellum binding.

Eight years after Pope Paul V had forbidden him to teach Copernican theory, Galileo received permission from a new Pope, Urban VIII, to discuss Copernican astronomy in a book, so long as the book provided equal and impartial discussions

of the Church-approved Ptolemaic system. Galileo’s *Dialogue concerning the two chief world systems* held to the letter of this command: the device of the dialogue, between a spokesman for Copernicus, one for Ptolemy and Aristotle, and an educated layman, allowed Galileo to remain technically uncommitted. After the book’s publication, however, Urban took offense at what he felt to be its jibes against himself and ordered Galileo to be brought before the Inquisition in Rome” (Norman 858). The *Dialogo* was suppressed by the Church five months after its publication and formally condemned



in June 1633. Galileo's defense of "the Copernican heresy" resulted in his permanent house arrest. Soon thereafter he was forced publicly to recant his defense of Copernicus.

The book "remained on the *Index Librorum Prohibitorum* until 1823. It is an eternal reminder of human endeavour and human fallibility. As everyone knows, it was a historical accident, the invention of the telescope, that converted... Galileo [into] the celebrated international crusader for the Copernican hypothesis... Galileo's first publications had little circulation. Then in 1615 he was officially silenced as regards the truth of astronomy. The *Dialogo* was designed both as an appeal to the great public and as an escape from silence. In the form of an open discussion between three friends—intellectually speaking, a radical, a conservative, and an agnostic—it is a masterly polemic for the new science. It displays all the great discoveries in the heavens which the ancients had ignored; it inveighs against the sterility, willfulness, and ignorance of those who defend their systems; it revels in the simplicity of Copernican thought and, above all, it teaches that the movement of



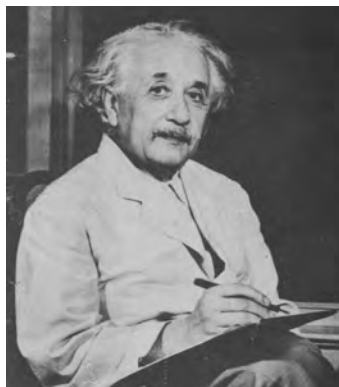
the earth makes sense in philosophy, that is, in physics... *The Dialogo*, far more than any other work, made the heliocentric system a commonplace. Every fear of Galileo's enemies was justified; only their attempts to stifle thought were vain" (PMM 128).

An engraved frontispiece by Stefano della Bella is found in some copies, though not in the present copy. The modern discovery and examination of a number of uncut and unopened copies in original publisher's boards or contemporary vellum bindings showed that this frontispiece, printed on different paper from the text and existing in four different states, was bound into some, but evidently not all, copies, according to some current theories. With the errata leaf at Ff6 and with the printed correction slip pasted in margin of F6v (p. 92), not present in all copies. Without the final blank, often not present; text complete. Horblit 18c. Dibner 8. PMM 128. Norman 858. Occasional mild embrowning, small wormhole affecting first five leaves only, affecting woodcut printer's device on title page, with faint dampstain affecting imprint. Vellum binding attractive. A handsome copy of this extraordinary scientific landmark.

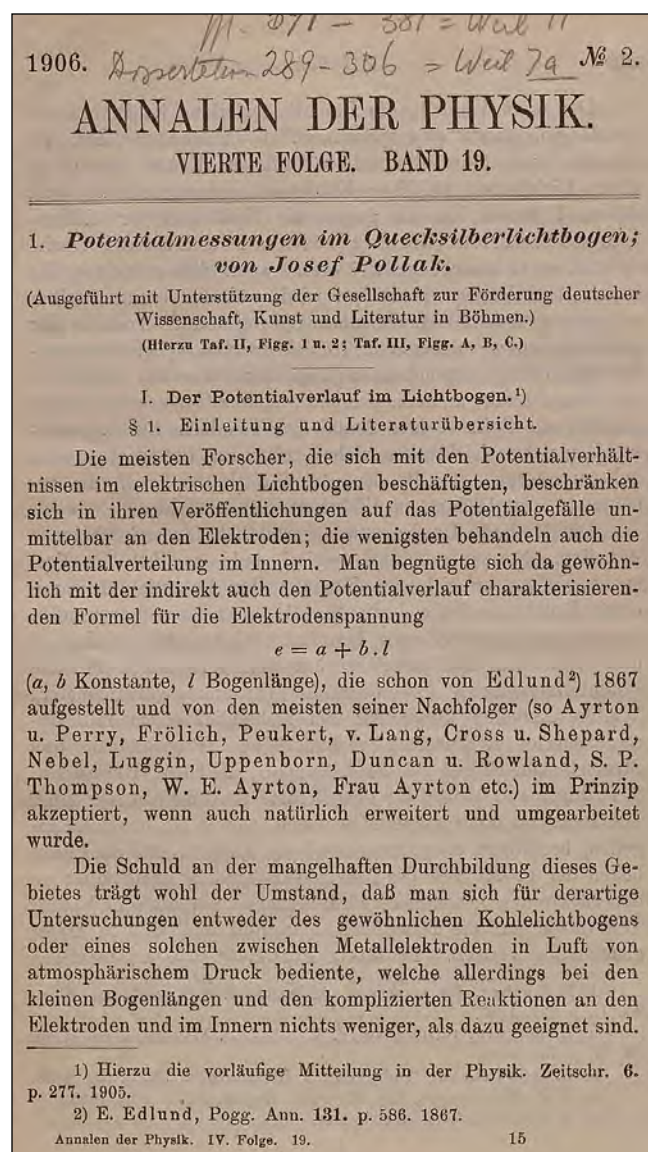
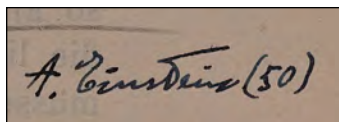
**Signed By Albert Einstein: Two Important
Early Scientific Papers, Including
His Doctoral Dissertation, "A New
Determination Of Molecular Dimensions"**

63 (EINSTEIN, Albert). *Annalen der Physik*.
Vierte Folge. Band 19. No. 2. Leipzig,
1906. Octavo, later drab paper wrappers, custom
clamshell box. \$52,000

*First printing of two
early and important
Einstein papers: a
revised edition of his
doctoral dissertation,
and his paper on
Brownian motion,
signed by Einstein in
1950 ("A. Einstein (50)")
on page 289, the first
page of his dissertation.*

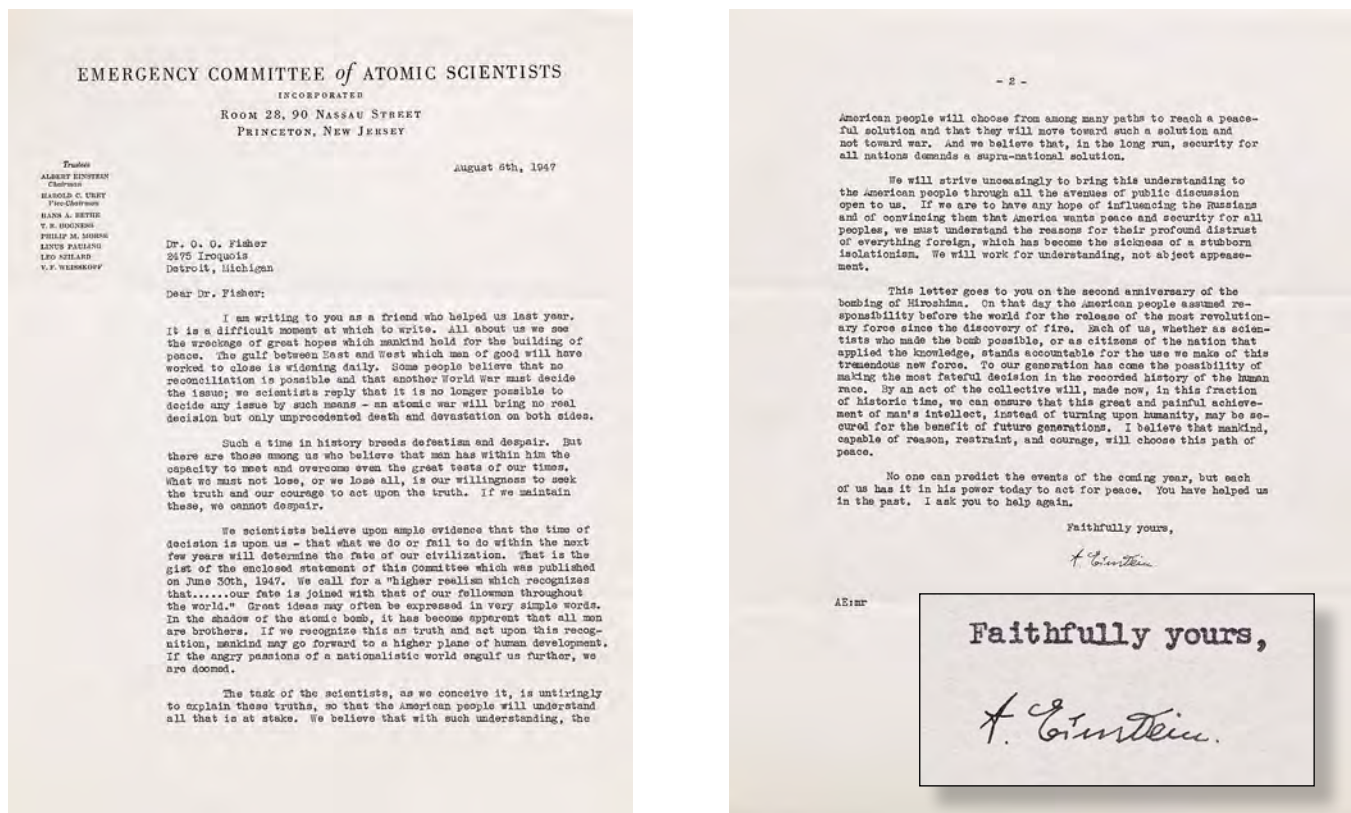


Einstein's biographer, physicist Abraham Pais, observed that "it is not sufficiently realized that Einstein's doctoral thesis is one of his most fundamental papers," and historian of science John Stachel, in his monograph "Einstein's Miraculous Year: Five Papers that Changed the Face of Physics" (Princeton: Princeton University Press, 1998), argued that Einstein's doctoral thesis was a landmark work. According to Stachel, Einstein's doctoral thesis "combined the techniques of classical hydrodynamics with those of the theory of diffusion to create a new method for the determination of molecular sizes and of Avogadro's number, a method he applied to solute sugar molecules... Einstein's concerns extended beyond this particular question to more general problems of the foundations of the theory of radiation and the existence of atoms. [Einstein] later emphasized... 'A precise determination of the size of molecules seems to me of the highest importance because Planck's radiation formula can be tested more precisely through such a determination through measurements on radiation.' The dissertation also marked the first major success in Einstein's effort to find further evidence for the atomic hypothesis, an effort that culminated in his explanation of Brownian motion. By the end of 1905 he had published three independent methods for determining molecular dimensions."



Biographies of Einstein—such as those produced by Pais and Stachel—invariably refer to 1905 as Einstein's "miraculous year" because his articles on relativity, the light-quantum, and Brownian motion appeared almost back-to-back within this extremely productive period. Einstein's dissertation was first published in Bern, by Wyss, in 1905, in a very small edition, largely for Einstein's own use to secure his doctorate and to apply for jobs. Weil 7a, 11. This volume was signed by Einstein for Lewis Strauss, Chairman of the Atomic Energy Commission. Interior clean; closed tears to wrappers along spine, binding sound. A very good copy, very rare and desirable signed by Einstein.

***"I have no special talents,
I am only passionately curious."
— Albert Einstein***



1947 Albert Einstein Fundraising Letter For The
Emergency Committee Of Atomic Scientists, Signed By Him

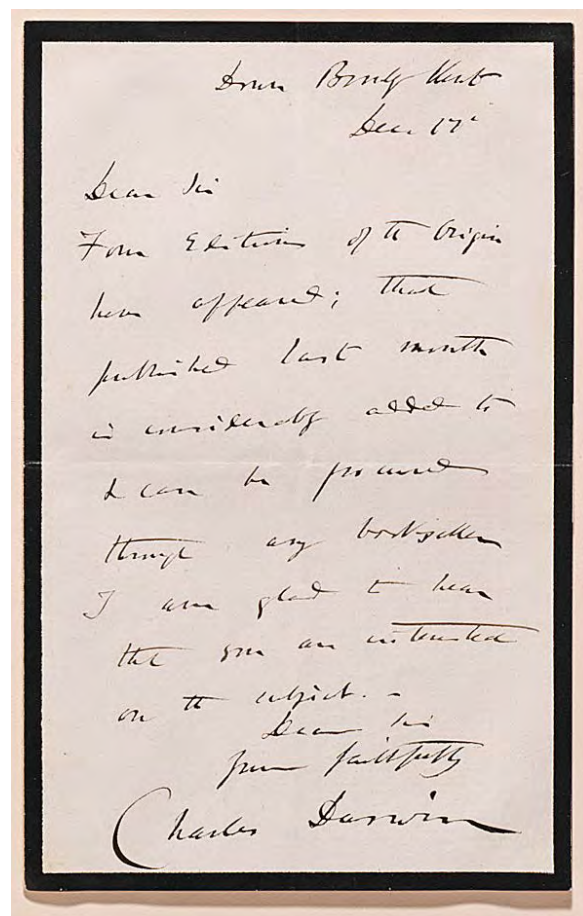
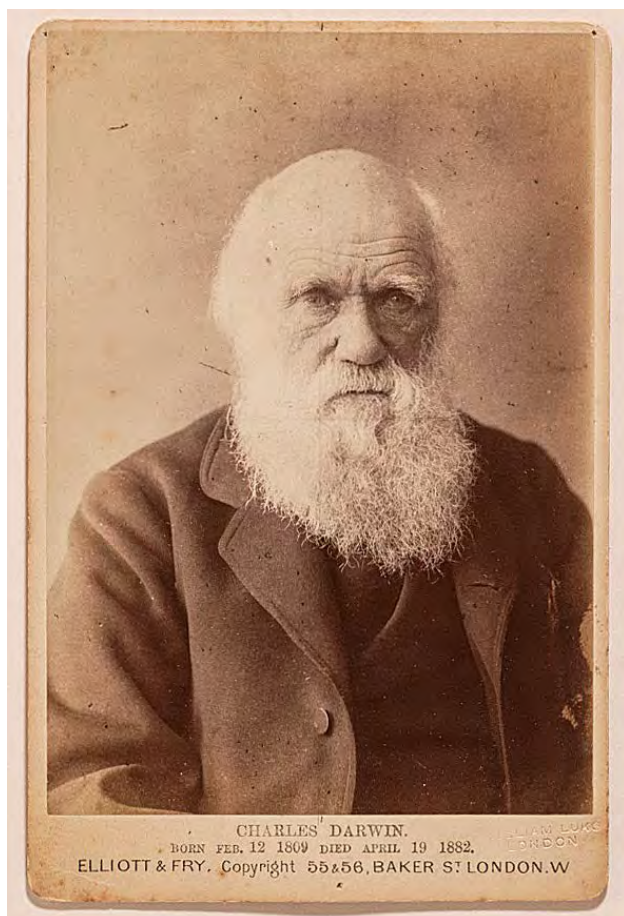
64 EINSTEIN, Albert. **Typed letter signed.** Princeton, August 6th, 1947. Two leaves, typed on rectos, for two pages; matted and framed, entire piece measures 27 by 15-1/2 inches. \$22,500

Fantastic typed letter signed by Einstein, soliciting funds for a program of public education "so that the American people will understand all that is at stake" when it comes to atomic energy and nuclear weapons. "We believe that with such understanding, the American people will choose from among many paths to reach a peaceful solution... and not toward war."

In May 1946, Albert Einstein, Linus Pauling, and other atomic scientists formed a corporation, whose mission was to discharge "our inescapable responsibility to carry to our fellow citizens an understanding of the simple facts of atomic energy and its implications for society." To attain this objective the Committee solicited private contributions in support of educational programs that publicized the potential uses and misuses of atomic energy. These programs had as their main objective some form of international control of the atomic bomb such as the Baruch Plan submitted to the United Nations in 1946 (Cohen, 436). Einstein became one of the nation's most prominent leaders in opposing nuclear

proliferation, and correctly identified the Soviet Union as the most important country to seek understanding with—it was during this same summer of 1947 that the 'Doomsday Clock' was established, an iconic symbol of the nuclear catastrophe associated with the Cold War. Within two years the Soviet Union conducted their first atomic test, igniting a massive global arms race; despite this, the world has thus far heeded Einstein's urgent warning and resisted nuclear warfare.

In this fundraising letter, Einstein reminds his reader that "In the shadow of the atomic bomb, it has become apparent that all men are brothers. If we recognize this as truth and act upon this recognition, mankind may go forward to a higher plane of human development. If the angry passions of a nationalistic world engulf us further, we are doomed." Fine condition, Einstein's signature bold and clear. A wonderful letter demonstrative of Einstein's political voice and leadership.



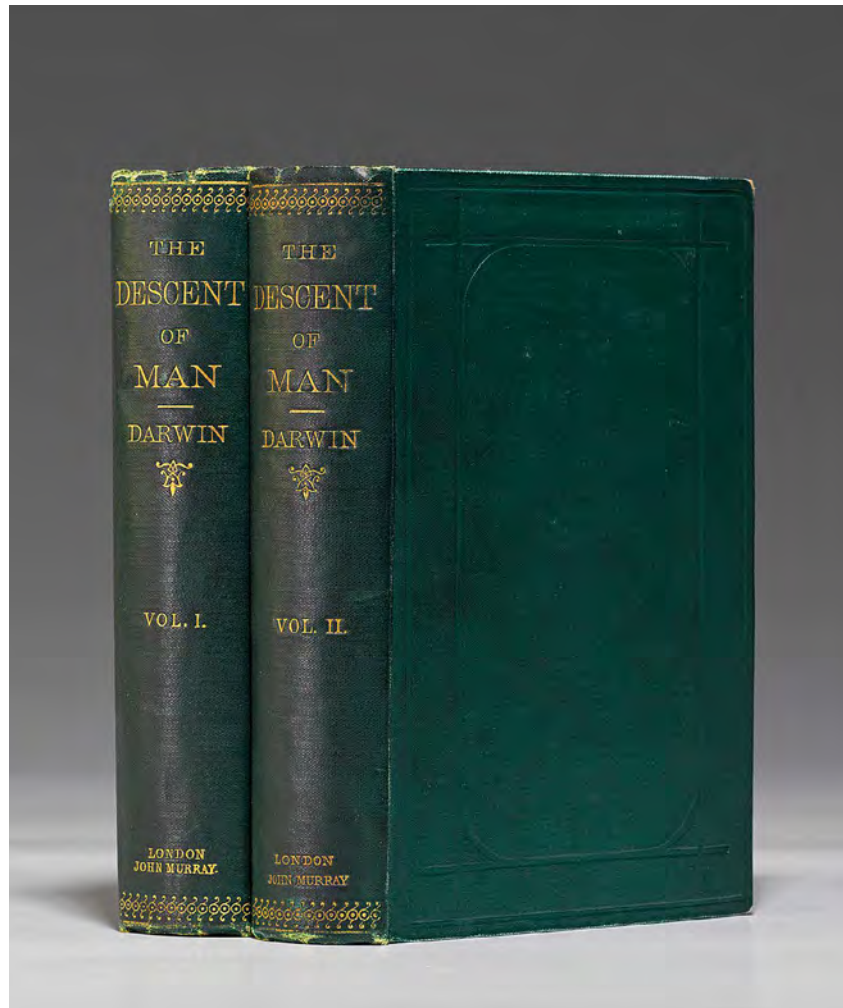
**Charles Darwin Discusses Editions Of
Origin Of Species—Excellent 1866 Autograph Letter Boldly
Signed By Him, Beautifully Framed**

65 DARWIN, Charles. **Autograph letter signed.** Down, Beckenham, Kent, Dec 17, [1866]. One leaf of black-edged mourning stationery, measuring 4-1/2 by 7 inches, penned on recto for one page; framed with an early photographic card, entire piece measures 17 by 14 inches. **\$39,500**

*Fine unpublished 1866 autograph letter written by Charles Darwin, answering the questions of an anonymous correspondent concerning editions of his landmark work, *On the Origin of Species*, boldly signed by him with his full name "Charles Darwin" (he often used "C." or "Ch." instead of his full given name).*

The letter reads, in full: "Down Beckenham Kent, Dec. 17th. Dear Sir, Four editions of the *Origin* have appeared; that published last month is considerably added to & can be procured through any bookseller. I am glad to hear that you are interested in the subject. Dear sir, yours faithfully, Charles Darwin." In November Darwin had copies of the substantially revised and

augmented fourth edition of the *Origin* sent to Huxley and Wallace, among others; their letters acknowledging receipt and praising the new edition are dated November 11 and November 19, respectively. The mourning stationery reflects the death of Darwin's sister, Susan Elizabeth Darwin, in October; another sister, Emily Catherine Langton, had died in January that year. See "Darwin in letters, 1866; Survival of the Fittest," Darwin Correspondence Project (online). Darwin Correspondence Project 5310F (summary only). Very faint fold marks. Darwin's full signature bold and fine. Letters in which Darwin discusses his landmark work are particularly scarce and desirable.



**“Man Still Bears... The Indelible
Stamp Of His Lowly Origin”**

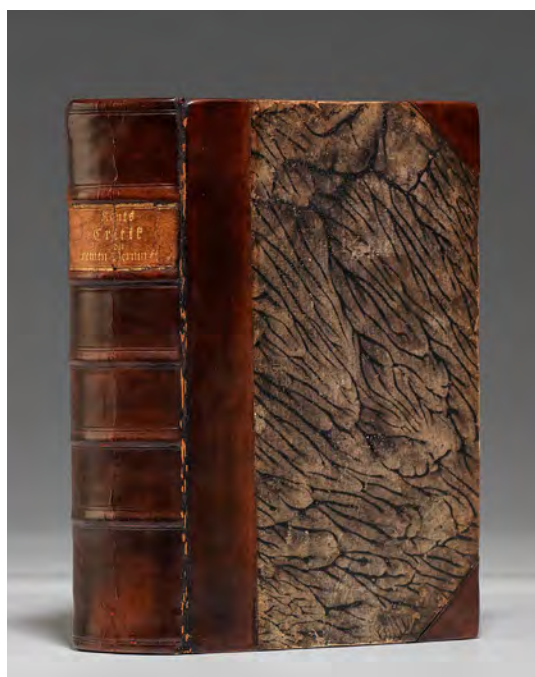
66 DARWIN, Charles. **The Descent of Man, and Selection in Relation to Sex.** London, 1871. Two volumes. Octavo, original green cloth gilt. \$18,000

First edition, first issue, of Darwin's landmark treatise, in which the word "evolution" is used to describe his theory for the first time in any of his works, in original cloth.

“The book, in its first edition, contains two parts, the descent of man itself, and selection in relation to sex. The word ‘evolution’ occurs [Volume I, p. 2] for the first time in any of Darwin’s works” (Freeman, 128-29). “In the *Origin* Darwin had avoided discussing the place occupied by *Homo sapiens* in the scheme of natural selection, stating only that ‘light will be thrown on

the origin of man and his history.’ Twelve years later he made good his promise with *The Descent of Man*” (Norman 599). Freeman 937. Scattered light foxing to text; inner hinges expertly reinforced Volume II with expert repairs to text block; cloth quite fresh, gilt bright, with just a bit of wear to spine ends. An attractive copy.

***“Ignorance more frequently begets
confidence than does knowledge.”***



Rare First Edition Of Kant's *Critik Der Reinen Vernunft* (*Critique Of Pure Reason*)

67 KANT, Immanuel. **Critik der reinen Vernunft.** Riga, 1781. Thick octavo, 19th-century three-quarter brown calf. \$48,000

First edition of Kant's major exploration of the possibilities and pitfalls of human cognition. Only this first edition contains the original text, as all subsequent editions are based on the second edition of 1787, which was substantially revised by Kant. The copy of 19th-century German philosopher, mathematician, logician and author Moritz Wilhelm Drobisch, with his ownership signature dated 1820.

The first of his three groundbreaking *Critiques*, Kant's *Critick der reinen Vernunft* represents the “full maturity” of his philosophical thought. It treats the problem of “how it is possible for the individual thinking subject to connect together the parts of his experience in the form we call cognition... The influence of Kant is paramount in the critical method of modern philosophy. No other thinker has been able to hold with such firmness the balance between speculative and empirical ideas. His penetrating analysis of the elements involved in synthesis, and the subjective process by which these elements are realized in the individual consciousness, demonstrated the operation of ‘pure reason’; and the simplicity and cogency of his arguments achieved immediate fame” (PMM 226).

“Kant was a type of realist not unlike Descartes or Locke in his claim that appearances are not all that there is but are all that one has an actual and detailed knowledge of. There is a reality behind the appearance, but one has only a problematic concept of this reality. He often characterized this position of the *Critique* as transcendental idealism” (DSB). Text in German, in black letter. Ink ownership signature, dated 1820, of German mathematician, logician, and philosopher Moritz Wilhelm Drobisch (1802-96). Drobisch studied and taught mathematics and philosophy at the University of Leipzig. He published a book on Kant in 1885. Infrequent marginalia, quite likely in Drobisch's hand. Ink quotation in Latin facing title page. Text quite clean, front joint lightly rubbed, binding sound and handsome. A desirable copy of this rare philosophical landmark, with excellent provenance.

“All our knowledge begins with the senses, proceeds then to the understanding, and ends with reason. There is nothing higher than reason.”



**“The Most Worthy... Of The Great Philosophers”:
Beautiful 1768 Edition Of Locke’s Collected Works**

68 LOCKE, John. **The Works.** London, 1768. Four volumes. Large quarto, period-style full marbled calf gilt. \$7500

Seventh edition, the first quarto edition, first four-volume edition, of Locke’s collected Works, with copper-engraved frontispiece portrait, a handsomely bound set.

“Locke had a formative influence on the principles of the Declaration of Independence and of the early state constitutions” (*Covenanted People* 37). Jefferson, who had a fifth edition of the *Works* in his library, “ranked Locke with Bacon and Newton as *the three greatest men that have ever lived, without any exception*” (Sowerby 1362; emphasis in original).

This massive first quarto edition contains the immensely important *Two Treatises of Government*, “the basis of the principles of democracy,” as well as Locke’s letters on *Toleration* and *The Reasonableness of Christianity*. Also included is the groundbreaking *Essay Concerning Humane Understanding*, “the first modern attempt” to analyze human knowledge (PMM 193, 194). “John Locke is the most worthy... of the indisputably great philosophers. His influence has been enormous.” Second issue with title pages reading “Volume the First” (“Second,” “Third,” “Fourth”) among other minor changes. “The first collected edition [in three folio volumes] bears the publication date of 1714” (Yolton, 400). Yolton 369. Only very infrequent minor marginal soiling. A handsomely bound set in fine condition.

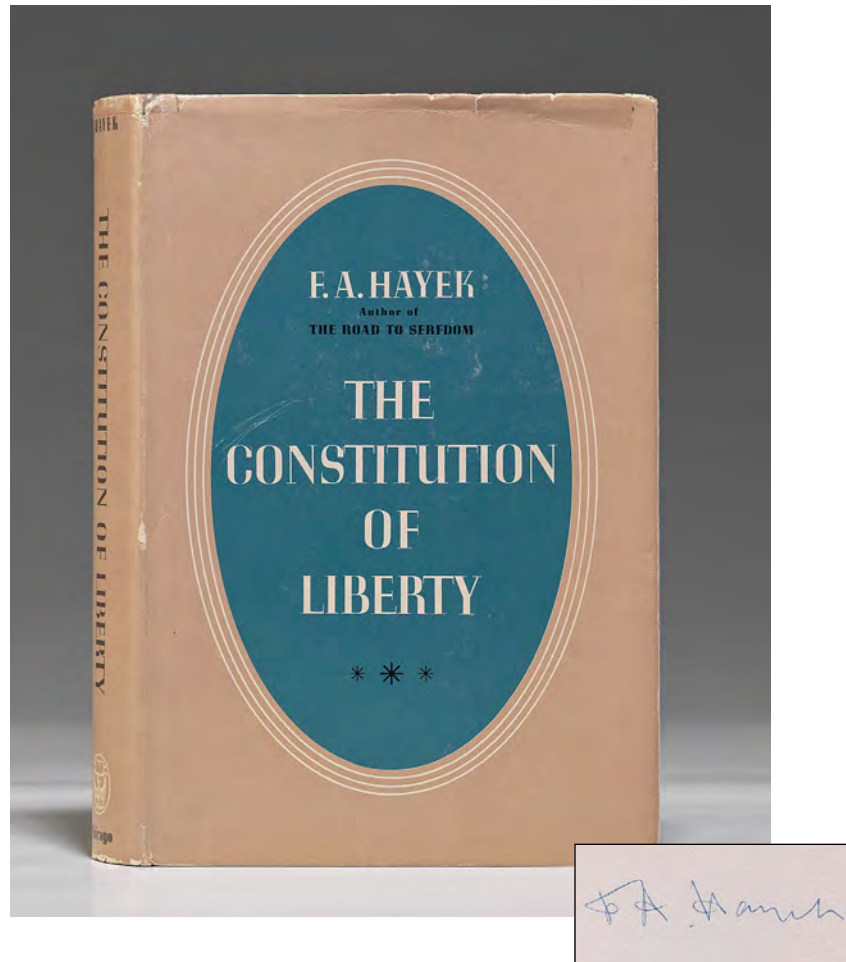
**“Perhaps The Most Wonderful ‘Mine Of Ideas’
In Existence”: First Edition In English
Of Nietzsche’s *Thus Spake Zarathustra***

69 NIETZSCHE, Friedrich. **Thus Spake Zarathustra: A Book for All and None.** London, 1896. Octavo, original dark green cloth. \$5500

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). 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. Also issued in New York by Macmillan in the same year, priority undetermined. Text fine, inner hinges and rear endpapers with expert paper repairs. Cloth with only most minor rubbing.





**First Edition of *Constitution Of Liberty*,
Signed By F.A. Hayek**

70 HAYEK, Friedrich A. ***The Constitution of Liberty***. Chicago, 1960. Octavo, original brown cloth, dust jacket, custom clamshell box. \$18,500

First edition of Nobel laureate Hayek's groundbreaking work on monetary theory and economic fluctuation, in scarce original dust jacket, signed by F.A. Hayek.

Co-winner of the 1974 Nobel Prize in Economics and a prominent member of the "Austrian School" of economic thought, Hayek went "beyond [Ludwig von] Mises in reformulating the notion of economic coordination as an information problem, competition acting essentially as a discovery process" (Blaug, 557). Hayek's main contributions as an economist have been his arguments about the benefits of free markets and the information provided by prices. These arguments lead to the conclusion that attempts to alter or control markets should be opposed because they inevitably

limit individual freedom, reduce economic efficiency and lower living standards. Markets, for Hayek, were self-regulating devices that promote prosperity. Government policy and other attempts to hinder the workings of markets make us worse off economically and reduce individual liberty" (Pressman, 119). *The Constitution of Liberty*, written for a general audience on the occasion of the centennial of John Stuart Mill's *On Liberty*, provides "a positive statement of the principles of a free society" and "a thorough exposition of a social philosophy which ranges from ethics and anthropology through jurisprudence and the modern welfare state." Book fine, dust jacket with a few shallow chips and tiny tears, two tape repairs to verso. A near-fine copy.

“The Foundation Of Modern Constitutional Government”: Exceedingly Rare 1542 Edition Of The *Magna Carta*, One Of The Earliest Editions In English

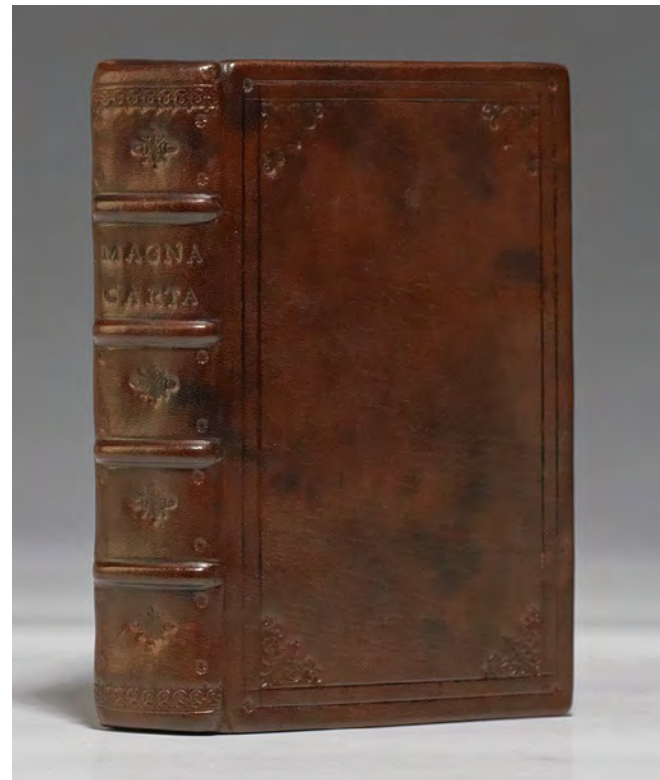
71 MAGNA CARTA. **The Great Charter called in Latyn Magna Carta.** London, 1542. Small octavo, modern full brown calf.

\$19,500

Rare early 16th-century printing of the Magna Carta in English, “one of the central documents in the history of Western civilization... the symbol of political liberty... the foundation of modern constitutional government” (Viorst)—the last of only four 16th-century English-language editions.

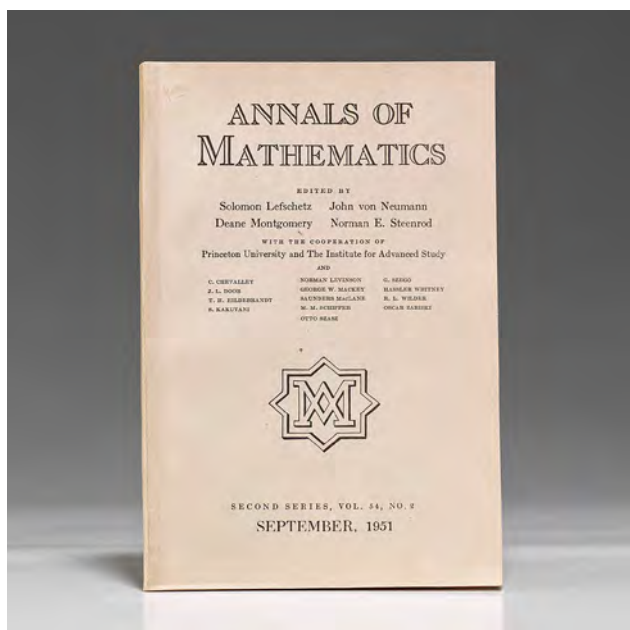


The Magna Carta, the Great Charter of English liberties granted by King John in 1215 under threat of civil war, is one of the West’s most influential documents, and its significance has grown immeasurably with the passage of time. The Magna Carta holds “a unique place in popular imagination; quite early in its history it became a symbol and a battle cry against oppression, each successive generation reading into it a protection of their own threatened liberties. In England the Petition of Right (1628) and the Habeas Corpus Act (1679) looked directly back to the famous... charter... *In the United States both the national and the state constitutions show ideas and even phrases directly traceable to Magna Carta*” (*New Britannica*). The first English translation of the Magna Carta, by George Ferrers from the original Latin and Law French (1508), was first published in 1534 by Robert Redman under the title *The boke of Magna Carta*. According to STC, this was a version of the *Charter of inspeximus* dated 28 Mar., 28 Edward I (i.e., 1300), which was essentially a reconfirmation of the *Charter of inspeximus* dated 12 Oct., 25 Edward I (i.e., 1297), both of which printed the revised 1225 version of the Magna Carta rather than the original 1215 charter. The 1534 first English translation was reprinted in 1539 and then reprinted again in 1541



under the title *The Great Charter*. This 1542 edition, the last of the early 16th-century editions in English, contains Ferrers’ final corrected text. All 16th-century printings of the Magna Carta are extraordinarily rare and desirable; unfortunately, many copies are found defective or incomplete. This copy without four leaves of Table of contents, at rear (2D4-7); the text, however, is complete. Early owner ink signatures and annotations to first few leaves and verso of title; owner signature to title page blotted out. Frequent early ink marginalia and pen trials. Later ink stamp to title page verso and last leaf of text; later owner signature to front blank. Repair to lower corner of leaf B, just touching letterpress; final 11 leaves (2C-2D3) with paper repairs along outer margins, at times affecting chapter numbers or shoulder notes. Without final four leaves (2D4-7) at rear, from alphabetical “Table,” text complete. Binding fine and attractive. An important cornerstone of law and liberty.

“We haue graunted also and gyuen to all the fremen of our realme for us and our heyres for euermore, these lyberties underwryten. To haue and to holde to them and to theyr heyres of us and our heyres for euermore...”

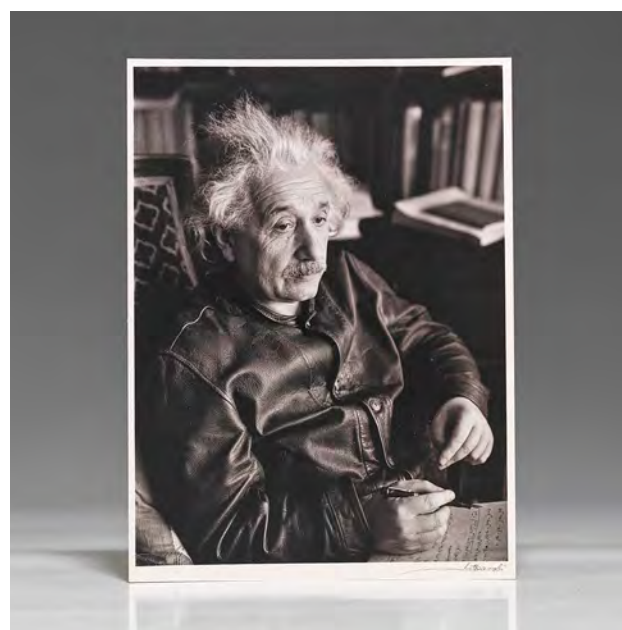


First Edition Of Nash's Doctorial Thesis

72 NASH, John. “Non-Cooperative Games.” **IN: *Annals of Mathematics, Second Series, Volume 54, Number 2*, pp. 286-95.** Princeton, 1951. Large octavo, original gray paper wrappers expertly respined. Housed in a custom chemise and clamshell box. \$8800

First edition of the complete issue containing Nash's doctoral thesis—including a clarification of the “Nash equilibrium” he introduced the year before—a significant contribution to game theory and economics, work for which he was awarded the 1994 Nobel Prize in Economic Sciences.

Nash's doctoral thesis had an enormous impact. As a graduate student at Princeton, Nash encountered game theory, which had been recently articulated by John von Neumann and Oskar Morgenstern. While their theory dealt with two-person zero-sum games, or “pure rivalries,” Nash explored rivalries with the possibility of mutual gain, in which each player acts independently and no outside authority enforces predetermined rules. His idea that any game such as this has one equilibrium point became known as the “Nash equilibrium,” a founding concept in analyzing economic behavior, and the one for which he won the Nobel Prize in Economic Sciences in 1994. Faint owner signature to front wrapper. About-fine condition.

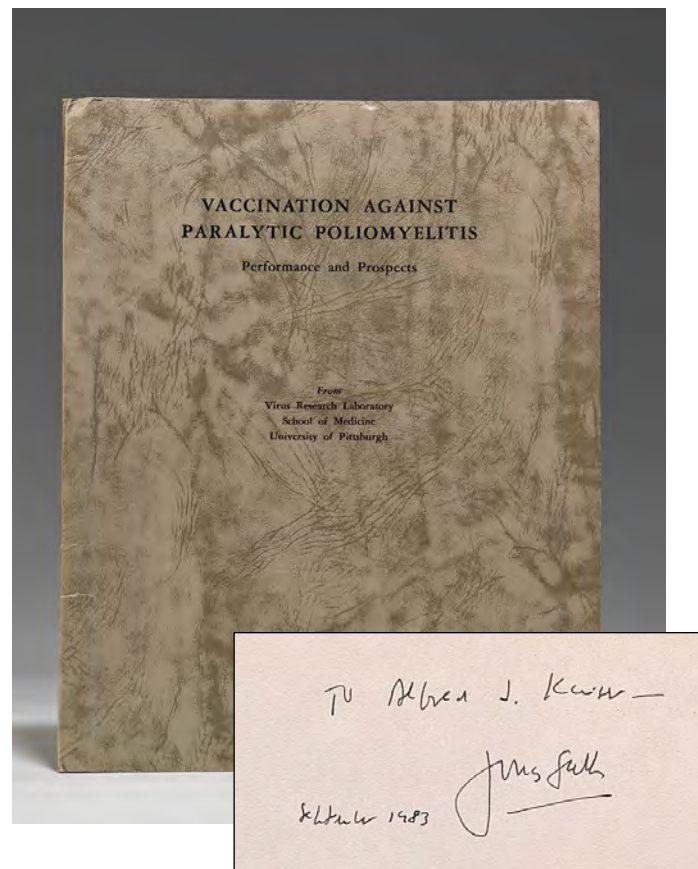


“In A Single Shot Jacobi Did The Unexpected”: Rare Gelatin Silver Print Of Einstein, Signed By Lotte Jacobi

73 (EINSTEIN, Albert) JACOBI, Lotte. **Photograph signed. Einstein.** Deering, New Hampshire, circa 1975. Gelatin silver print (7 by 9-1/2 inches), signed on lower corner of print recto, framed, measures 14-1/2 by 17 inches. \$7500

Gelatin silver print of Einstein, signed by Lotte Jacobi, a unique proof impression of her famous 1938 image of Einstein seated in a rumpled leather jacket.

“In 1938 Albert Einstein had been contacted by *Life* magazine, and he agreed in principle to sit for a ‘photo story.’ His only stipulation was that ‘Miss Jacobi’ be the photographer” (Schuyler, *Lotte Jacobi*). “Clad in a leather jacket, buttoned neatly to his neck, with his signature disheveled hair, Einstein is captured in a private moment, deep in thought... Nothing in the composition prompts viewer reverence or betrays deferential treatment by the artist. Rather, in a single shot Jacobi did the unexpected: she humanized a man whom America and the world revered... [This] did not fit the narrowly defined standards of commercial photography, which was more interested in promoting the celebrity of the sitter. For this very reason *Life* magazine, which had commissioned the Einstein assignment, decided not to publish this... “ (Sundstrom, 2). A fine signed print.



**“A Wave Of Joy Swept The Nation”:
1955 Polio Vaccination Report, Inscribed By Vaccine
Discoverer Jonas Salk To A Fellow Physician**

74 (SALK, Jonas) (FRANCIS, Thomas, Jr.). **Vaccination against Paralytic Poliomyelitis.** Ann Arbor, 12 April 1955. Quarto, spiral-bound portfolio. \$12,500

Presentation copy of this typescript report on the “Performance and Prospects” of the polio vaccine, delivered by Dr. Thomas Francis, Jr. on the same day in which Jonas Salk’s vaccine was pronounced safe to administer; inscribed: “To Albert J. Kaiser—Jonas Salk, September 1983.”

In the year leading up to Salk’s crucial breakthrough, polio was the leading cause of death among American children. The success of Salk’s polio vaccine elevated him to the status of folk hero and led to the virtual eradication of the crippling childhood disease. “The National Foundation scheduled national field tests of Salk’s vaccine for 1954, to be supervised by [Dr. Thomas] Francis, and Salk started inoculating children on 23 February 1954 at Arsenal Elementary School in Pittsburgh... More than 400,000 children were

injected with the vaccine, while a group of similar size received placebos and another group was observed but not injected. Francis and his team used computers to record and analyze data [*detailed in the present report*]. Francis announced the results of the national trial on 12 April 1955 at Ann Arbor, Michigan, in front of television and movie cameras, 150 reporters, and hundreds of doctors and scientists. The vaccine, he said, was effective, powerful, and safe. A wave of joy swept the nation. Shoppers in stores listened to the Francis speech over radio loudspeakers; church bells were rung” (ANB). This report was prepared for that 1955 public presentation and press conference. The recipient, Dr. Alfred J. Kaiser, was a physician and anesthesiologist. Interior clean, a few minor bumps to extremities of portfolio covers. A near-fine copy.



**With A Manuscript Document Endorsed By Napoleon:
Three Classic Napoleonic Sources, Hazlitt, Bourrienne
And Junot—One Of Only Ten Numbered Sets**

75 (NAPOLEON) HAZLITT, William. **The Life of Napoleon**. Twelve volumes. WITH: BOURRIENNE, Louis Antoine Fauvelet. **Memoirs of Napoleon Bonaparte**. Eight volumes. WITH: JUNOT, Duchesse D'Abrantes. **Memoirs of Madame Junot**. Twelve volumes. London and New York, 1902. Thirty-two volumes. Octavo, contemporary three-quarter green morocco gilt. \$23,000

Limited "Imperial Edition," number 3 of only 10 numbered sets, this set with an interesting manuscript document proposing that the Légion of Honor-winning General Philippe Ménard be relieved of his command—boldly endorsed by Napoleon with his characteristic "Nap" signature—bound into Volume 3, and with an autograph letter signed by one of Napoleon's most loyal generals, Marshal de Grouchy, tipped into Volume 9. Illustrated with hand-colored frontispiece engravings and numerous portraits throughout, many in double-suite, and a number hand-colored. Handsomely bound in 32 volumes by Schleuning and Adams.

This beautifully illustrated collection contains three of the great works related to Napoleon: Hazlitt's *Life*, Bourrienne's *Memoirs* and Madame Junot's *Memoirs*. Dated 6 mars 1806, the large manuscript document contains the recommendation of the General de Brigade Desperrieres, of the Sixth Division, that General Ménard be relieved of his duties in Jura due to his excessive spending and that he be reassigned to a department



"où il n'est ni aimé ni estimé et où il ne peut faire le bien" [where he is neither loved nor esteemed and where he cannot do good]. The document is

boldly endorsed in the margin by Napoleon, with his characteristic "Nap." Tipped into Volume 9 is an autograph letter signed by one of Napoleon's most loyal generals, Emmanuel de Grouchy, Second Marquis of Grouchy (1766-1847). Dated 17 Mars, 1836, the letter is addressed "*a mettre sous les yeux de la Reine*" [to put before the eyes of the Queen], in which he solicits financial aid from the Queen after "three unfortunate fires" have afflicted his properties. A handsome, about-fine set, most desirable with a military document boldly signed by Napoleon.



**“A Mighty Commonwealth, Redeemed From Bondage, And
Rejoicing In Her Redemption”: Mudford’s *Waterloo*, With 28 Striking
Hand-Colored Aquatint Plates, Including A Double-Page Plate Of The Battle**

76 (NAPOLEON) MUDFORD, William. **An Historical Account of the Campaign in the Netherlands, in 1815... Comprising the Battles of Ligny, Quatre Bras, and Waterloo...** London, 1817. Folio (11 by 13 inches), contemporary full tan calf rebaked with original gilt-decorated spine neatly laid down. \$12,000

First edition of this beautifully illustrated history of the final battles against Napoleon's forces in the Netherlands, including his historic defeat at Waterloo. With double-page plate depicting the raging battle of Waterloo, engraved extra title page, a large folding map, a double-page map, and 26 full-page plates, all save the maps aquatint engravings with vivid hand-coloring. Handsomely bound in nicely restored contemporary calf-gilt.

Mudford's work chronicles in detail and unabashedly celebrates the fall of Napoleon and the victory of the Allied forces. The frontispiece, engraved title, double-page engraving of the battle, and the "Flight of Bonaparte" were all drawn by George Cruikshank. The remaining plates were made after paintings by James Rouse. This copy with the plate "Portraits of the General Officers" (bound as frontispiece in this copy)



instead of the "Waterloo, in Memory of the Heroic Deeds of Shaw"; copies are found with either, but not both, with no priority determined. Tooley 336. Abbey, *Life* 372. Cohn, *Cruikshank* 580. Engraved armorial bookplate of Richard Cyril Lockett, eminent coin collector who assembled one of the finest numismatic collections in Great Britain, and author of several works on the subject. Text and plates generally quite clean and fine, coloring vivid. Expert repairs to joints, spine and extremities of handsome contemporary calf binding.

“An Extraordinary Richness Of Color”: First Edition Of Pyne’s *History Of The Royal Residences*, Beautifully Illustrated With 100 Hand-Colored Folio Aquatints, Elegantly Bound

77 PYNE, William Henry. **The History of the Royal Residences of Windsor Castle, St. James Palace, Carlton House, Kensington Palace, Hampton Court, Buckingham House and Frogmore.** London, 1819. Three volumes. Folio (11 by 13-1/2 inches), contemporary full straight-grain plum morocco gilt, custom slipcases. \$17,500

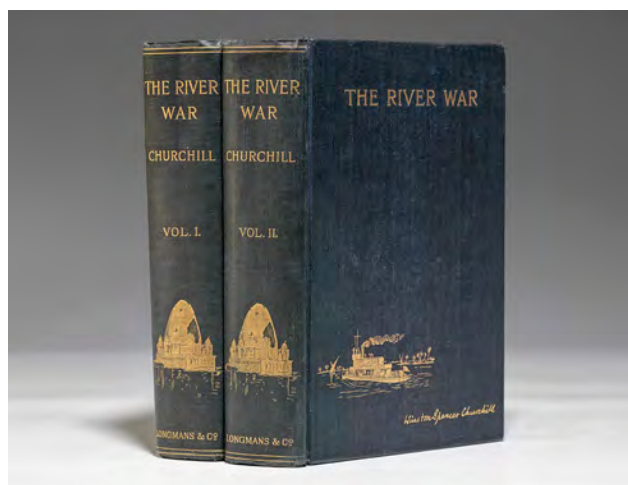


First edition of this beautifully illustrated work on the design and history of eight royal residences, with 100 hand-colored aquatint plates after the works of Charles Wild, James Stephanoff and others—a lovely copy in full straight-grain morocco-gilt.

Artist and author William Pyne began his career as a watercolorist, but following several successful collaborations with well-known publisher Rudolph Ackermann, he “became enamored of book production” and undertook this ambitious, “large and costly work entitled *The History of the Royal Residences*...a very sumptuous book for which author, artist, engraver and publisher alike did their best” (Prideaux, 143). Pyne wrote the text and called upon some of his day’s most prominent artists to produce this invaluable record of such palatial residences as Carlton House, demolished in 1827, and the luxurious rooms within Windsor Castle, Kensington Palace and other royal homes, many of which were later redesigned. Accomplished watercolorist Charles Wild contributed 59 of the 100 illustrations, displaying an “extraordinary richness of color” (Ray 42). *Abbey Scenery* 396. Bookplates. Only occasional light foxing to text, plates clean and fine, hand-coloring vibrant. Joints expertly repaired, Volume I text block expertly resewn, gilt bright. A beautifully bound, near-fine copy of this splendidly illustrated work.

“Every hole and corner of the royal palaces of England have been rendered familiar to the lieges in the splendid volumes of Pyne.”

– *Edinburgh Literary Journal*, contemporary review



“Every Act, Whether Of War Or Administration, Is Intended To Be Final”

78 CHURCHILL, Winston. **The River War, An Historical Account of the Reconquest of the Soudan.** London, 1899. Two volumes. Thick octavo, original navy cloth. \$11,500

First edition, first printing, of Churchill's rare second book, one of only 2000 copies printed, in original cloth.

Churchill “turned up in the Abbasya barracks in Cairo on August 2, 1898, and joined the 21st's A Squadron. He was fully outfitted, had bought a horse, and was, most important of all, equipped with a commission from the *Morning Post* to send dispatches at £15 a time” (Keegan, 46). “Far from accepting uncritically the superiority of British civilization, Churchill shows his appreciation for the longing for liberty among the indigenous inhabitants of the Sudan; but he finds their native regime defective in its inadequate legal and customary protection for the liberty of subjects. On the other hand, he criticizes the British army, and in particular its commander Lord Kitchener, for departing in its campaign from the kind of civilized respect for the liberty and humanity of adversaries that alone could justify British civilization and imperial rule over the Sudan” (Langworth, 27). Second state, with the final quotation mark on page 459 of Volume II. Without original dust jackets, so rare as to be unobtainable. Text and plates clean. Inner paper hinges expertly reinforced, light edge-wear to front free endpaper of Volume II. Cloth clean and fresh, gilt bright, near-fine and quite lovely.



Complete 12-Volume Collection Of First Editions Of Churchill's WWII And Post-War Speeches, 1941-61

79 CHURCHILL, Winston S. **Collection of World War II and post-war speeches.** London, 1941-61. Together, 12 volumes. Octavo, original cloth, original dust jackets. \$8500

First editions of Churchill's separately published World War II and post-war speeches, including his rare last book, in original dust jackets.

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. 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. Books generally fine, dust jackets with minor wear, generally to spine ends, rubbing to last volume of *Post-War Speeches*. Dust jackets on two volumes price-clipped, on five volumes with tape repairs to verso. An attractive set.

BIBLES & RELIGION

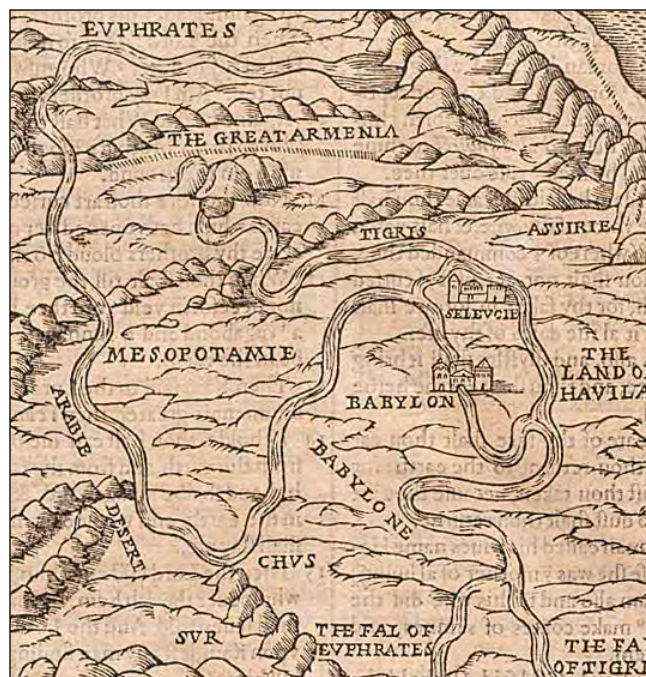
Only The Second Folio Edition And
Second Complete Edition Of The Geneva
Bible Published In England, 1576, With
Woodcut Illustrations

80 BIBLE. **The Bible.** London, 1576. Thick folio, near-contemporary full black morocco expertly rebaked with original spine neatly laid down. \$38,000

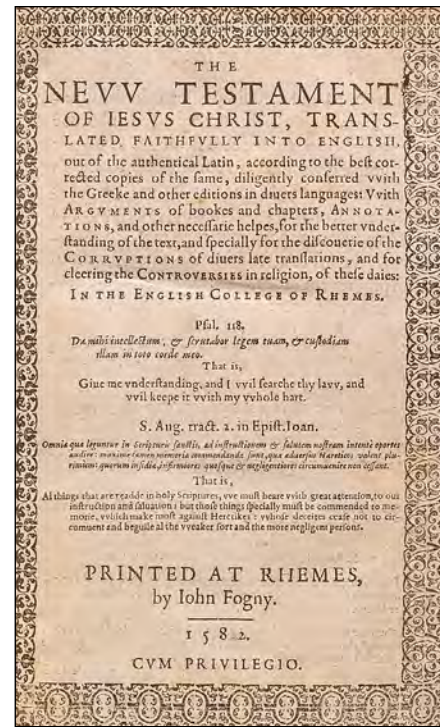
Handsome 1576 folio edition of the important and influential Geneva Bible (or “Breeches” Bible, for its unique rendering of Genesis 3:7), the important translation that shaped Protestant piety for some five decades—only the second folio and second complete edition of the Geneva Bible published in England, published the same year as the first. With double-page woodcut plan of the temple at Jerusalem, double-page woodcut map of the Holy Land, and 31 in-text woodcut illustrations, rubricated in red throughout. A magnificently bound complete copy in nicely refurbished near-contemporary morocco-gilt.

Upon Queen Mary’s accession in 1553, “publication of the English Bible ceased in England. Many Protestants who fled to the Continent were attracted to Calvin’s Geneva. Among these exiles were eminent English Bible scholars who began work on a new translation” (*The Bible: 100 Landmarks* 62). First published in 1560, the Geneva Bible—often called the “Breeches Bible” for its unique rendering of Genesis 3:7—was “achieved immediate popularity and exerted an extremely powerful influence... It has been more properly called the Elizabethan family Bible, since it was this version which was the first to enter the English home” (PMM 83). “It was read by Shakespeare, Bunyan and the soldiers of the Civil War, and is thus of cardinal importance for its influence on the English language, literature and thought” (*Great Books and Book Collectors*, 105-8).

As Herbert notes, “There are two small folio editions of this date, which, while closely resembling one another, are yet quite distinct.” This is the second Christopher Barker folio edition published in 1576, with a different title page (and slightly different title). Extensive 17th-century ink genealogical annotations on front flyleaf. Title page rehinged. Small paper repair to outer



margin of 501, with a very few letters supplied in neat pen facsimile; a few other small tears, not touching letterpress. Only occasional spotting or foxing; text generally quite clean. A beautiful and very early folio Geneva Bible in nicely refurbished early morocco-gilt, in excellent condition and most desirable.



1582 First Edition Of The First Roman Catholic New Testament In English

81 BIBLE. The New Testament of Jesus Christ, Translated Faithfully Into English, out of the authentical Latin... With Arguments of bookes and chapters, Annotations, and other necessarie helpes... for cleering the Controversies in religion, of these daies... Rhemes, 1582. Small quarto, 18th-century full brown calf rebacked. \$35,000

Very scarce first edition of the important Rheims New Testament, the first Roman Catholic version in English, translated from the Vulgate.

Like the Geneva Bible, the Rheims New Testament was “produced by religious refugees who carried their faith and work abroad. Since the English Protestants used their vernacular translations, not only as the foundation of their own faith but as siege artillery in the assault on Rome, a Catholic translation became more and more necessary in order that the faithful could answer, text for text, against the ‘intolerable ignorance and importunity of the heretics of this time.’ The chief translator was Gregory Martin... Technical words were transliterated rather than translated. Thus many new words came to birth... Not only was [Martin] steeped in the Vulgate, he was, every day, involved in the immortal liturgical Latin of his church. The resulting Latinisms added a majesty to his English prose, and many a dignified or felicitous phrase was silently lifted by the editors of the King James’s Version, and thus passed into the

language” (*Great Books and Book Collectors*, 108). The New Testament was issued separately and first, in the hope that its successful sale would finance prompt production of the Old Testament; the two-volume Old Testament did not, however, appear until 1609-10. Old owner ink signature trimmed from upper margin of title page. Only occasional faint foxing, text generally clean. expert restoration to early calf boards. A very good copy.

***“If any man shal adde to these things,
God shal adde vpon him the plagues
written in this booke. And if any man shal
diminish of the words of the booke of this
prophecie: God shal take away his part
out of the booke of life, and out of the holy
citie, and of these things that be written in
this booke.”***

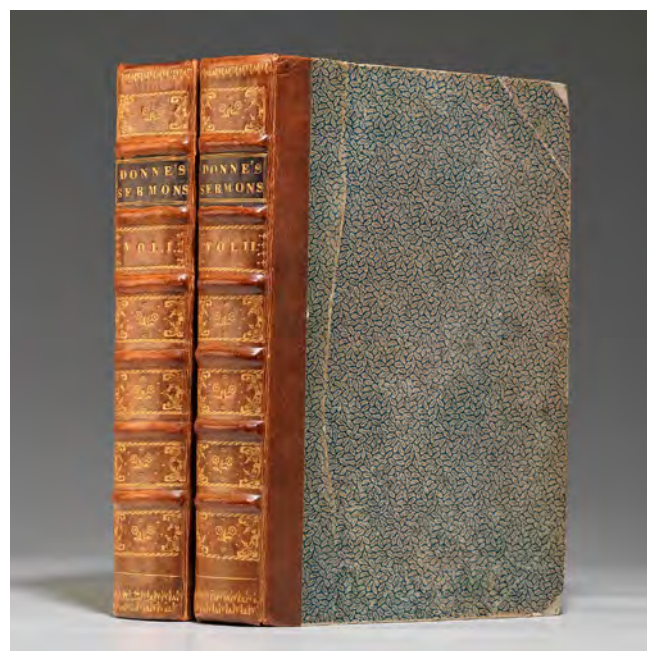
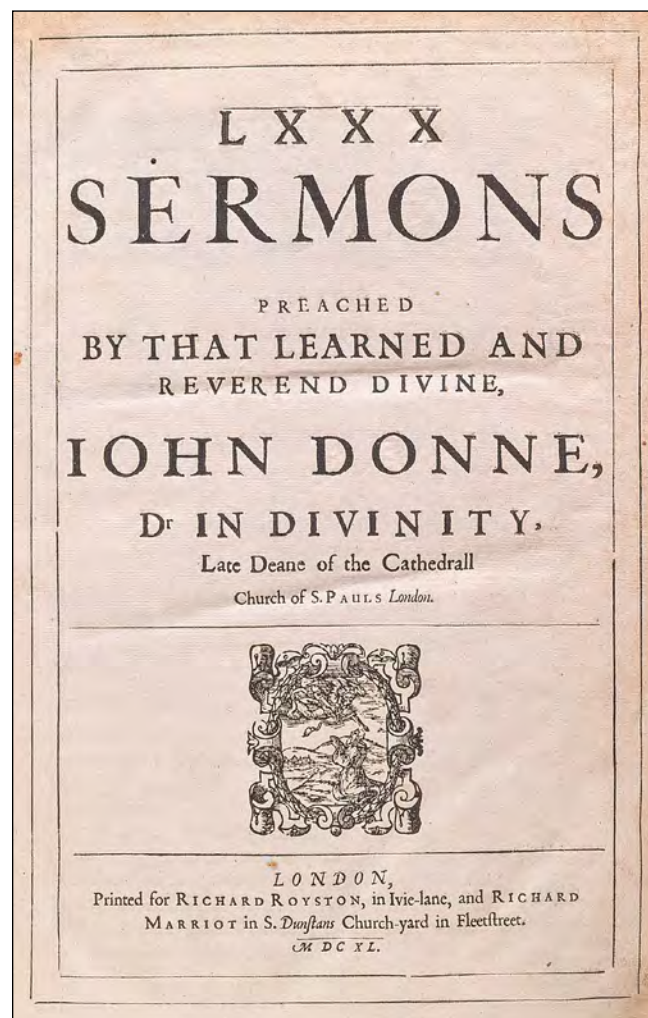
**“The Spokesman Before God Of A Virile,
Unconquerable Humanity”**

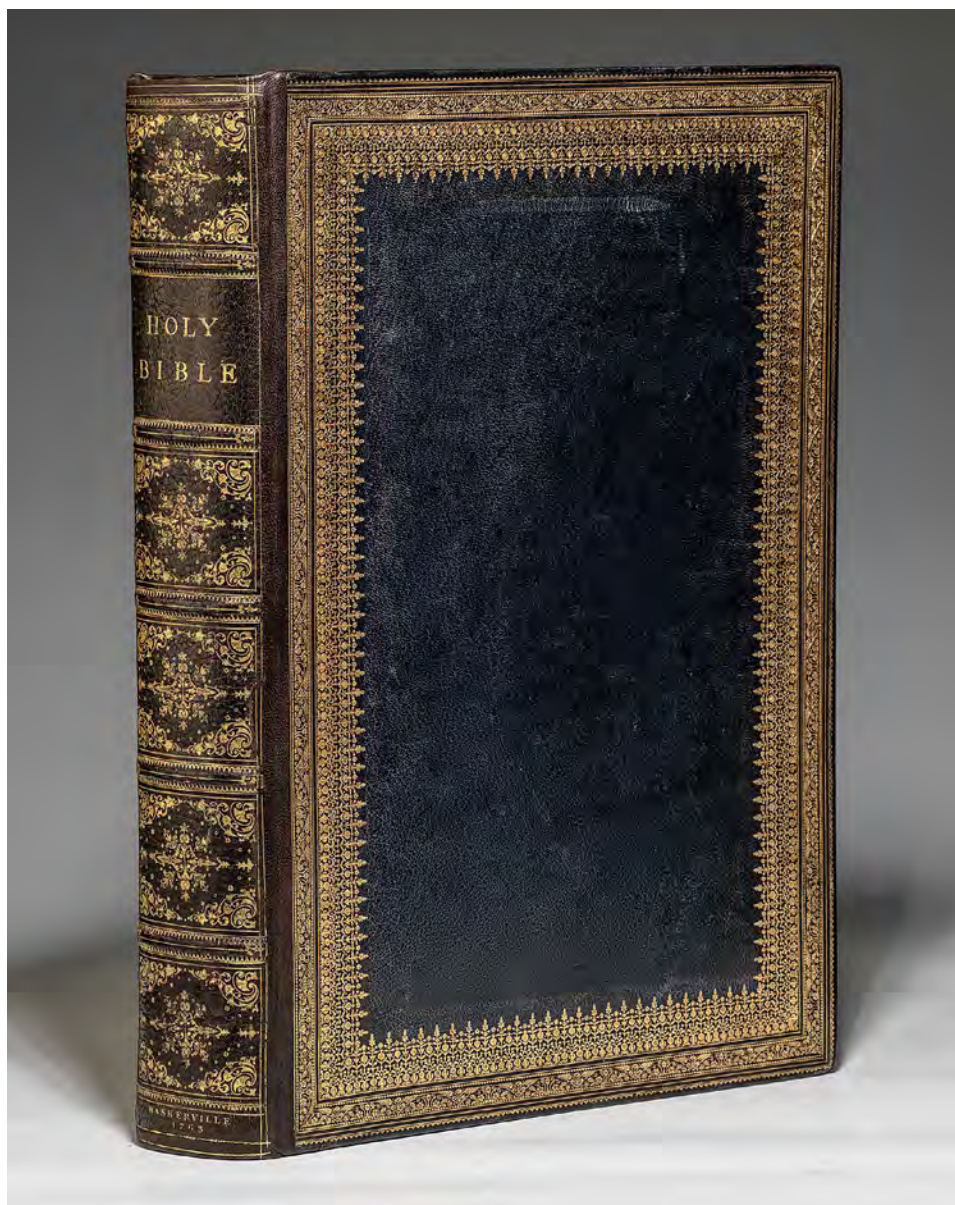
82 **DONNE, John. LXXX Sermons... WITH: Fifty Sermons... BOUND WITH: XXVI Sermons.** London, 1640, 1649, 1660-61. Three volumes bound in two. Thick folio, 19th-century half calf gilt. \$29,500

Extremely rare first editions of the three separately published folio collections of sermons by “the outstanding preacher of his day” and one of the greatest poets in the language (Baugh, et al., 613)—the third, XXVI Sermons, one of only 500 copies printed, is “considerably rarer” than the first two (Keynes)—handsomely bound together in two volumes, with engraved additional title page by Merian featuring a portrait of Donne.

John Donne, Dean of St. Paul’s Cathedral, is remembered as “one of the most celebrated preachers of his age as well as its greatest non-dramatic poet” (Drabble, 283). In 1919, T.S. Eliot praised Donne for possessing “uncommon dignity and beauty—a style which gives at times what is always uncommon in the sermon, a direct personal communication... [He was] an artist doing the traditional better than any one else had done it... putting into the sermon here and there what no one else had put into it” (“The Preacher as Artist”). Of Donne’s estimated 180 sermons, 160 survive. “The sermons are not only rich in learning and curious lore: they are characteristically personal and powerful... [Donne] is the spokesman before God of a virile, unconquerable humanity” (*Norton Anthology*, 918).

Prefixed to *LXXX Sermons* is the first appearance in print of Izaak Walton’s account of Donne’s life. Donne’s son delayed the publication of the second volume, *Fifty Sermons*, “apparently for fear of persecution from the Commonwealth government” (Grolier Club 64). Without initial and final blanks. Engraved additional title page is in second state as usual. Regarding *XXVI Sermons*, “that only 500 copies were printed explains the fact that [it] is considerably rarer than the two volumes of 1640 and 1649” (Keynes). This copy of *XXVI Sermons* is from the large-paper issue, though the “To the Reader” bifolium inserted after A2 is from a copy of the regular-paper issue. Very faint dampstain along lower and outer edge of both volumes, text generally quite clean. *Fifty Sermons* title page stained, with a minor repair. *XXVI Sermons* with marginal tear to G3, not affecting text; final two leaves with some larger marginal repairs, affecting a few words on the last leaf. A handsome copy.





**Baskerville's Masterpiece, The Magnificent
1763 Folio Bible, Bound In Full Morocco-Gilt**

83 (BIBLE). **The Holy Bible, Containing the Old Testament and the New.** Cambridge, 1763. Large, thick folio, early full black morocco gilt rebaced with original spine laid down. \$18,000

First Baskerville edition, one of only 1250 copies, an impressive folio production splendidly bound in early full morocco gilt.

“This edition ‘has always been regarded as Baskerville’s *magnum opus* and is his most magnificent as well as his most characteristic specimen” (Herbert 1146). “His most ambitious undertaking... widely acclaimed as his

masterpiece” (*Art of the Printed Book*, 26).. Beautifully printed in two columns of large type. With Apocrypha. Leaf C2 with marginal closed tear, faint marginal staining to leaves 8K1-2, occasional very faint foxing; interior generally quite clean and fine. Very handsome morocco-gilt binding expertly restored. An excellent copy of this landmark fine press Bible.

**Exquisite Large Illuminated Miniature
From A 15th-Century French Book
Of Hours Depicting The Nativity**

84 (ILLUMINATED LEAF). **Illuminated Miniature featuring the Nativity.** France (probably Besçanon), circa 1460. One vellum leaf, measuring 6-1/2 by 9-1/2 inches; silk matted and window framed, entre piece measures 12 by 15 inches. \$18,000

A beautiful, exceptionally large miniature from a 15th-century French Book of Hours that features an image of the Nativity, handsomely framed.

With a lovely palette, attractive composition, nearly immense proportions and a delightful sense of narrative, this splendid leaf from a Book of Hours opens the hour of Prime with the Nativity and does so with some charming departures from the expected scene. For one thing, the artist has provided the Virgin with a large, plush mattress covered in bright red fabric as she contentedly nurses her newborn son, despite its presence in an open-air stable with close proximity to manure. Stylistically, this leaf can be localized to the Franche-Comté region in eastern France, and is closely related (if not directly attributable) to an atelier specializing in Books of Hours made for the Use of Besçanon and most likely situated in that city. The similarities are especially apparent in the figures' faces, which are slightly puffy in appearance and have distinct, slit-like eyes. As noted by Avril and Raynaud, the unnamed master of this atelier was deeply indebted to the Master of Morgan 293, a talented Burgundian illuminator active in the second quarter of the 15th century, whose name derives from a particularly lovely Book of Hours made for the Use of Besçanon. Regardless of the identity of the artist, this immensely charming miniature is an excellent example of a distinct regional style. In excellent condition. Beautifully framed.

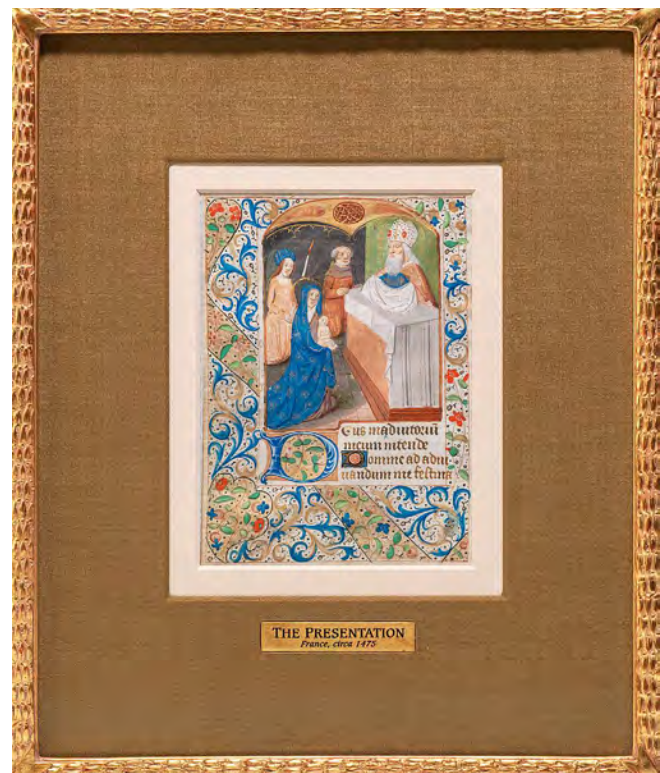


**Lovely Illuminated Miniature From A
15th Century Book Of Hours Depicting Christ
Being Presented In The Temple**

85 (ILLUMINATED LEAF). **Illuminated Miniature featuring the Presentation in the Temple.** France, late 15th century. One vellum leaf, measuring 4-1/2 by 6-1/2 inches; silk matted and window framed, entre piece measures 10-1/2 by 12-1/2 inches. \$10,500

A lovely miniature from a 15th-century Book of Hours that features an image of Christ being presented in the Temple, handsomely framed.

This leaf features an image of the infant Christ being presented in the Temple by the Virgin Mary and Joseph to complete the rituals of purification and redemption of the first-born son. The priest Simeon holds out a white cloth to receive the infant, with a female attendant holding a candle for the procession of lights which follows the ceremony. The Virgin, dressed in somber gray and covered by her customary blue cloak, holds her son while kneeling before Simeon at the altar. Though the interior and furniture here are quite simple in form, featuring straight lines and solid blocks of color, extra attention has been given to the patterns and textures seen on the figures and their garments, such as the gilt medallions on Mary's robes, the dots on Simeon's miter, and wispy hairs on the heads and beards of Simeon and Joseph. The text is from the hour of None. Beneath the image are four lines of text with one illuminated four-line initial "D" on a field of gold and one one-line initial. Enclosed within an arch, the image is bordered on three sides by blue and gold acanthus leaves, red flowers and green leaves, and sprays of gold bezants. The verso contains twelve lines of gothic script. Fine condition, beautifully framed.





“The First English Translation Of The Pentateuch In America”

86 LEESER, Isaac. **The Law of God. Edited, and with Former Translations Diligently Compared and Revised.** Philadelphia, 1845. Five volumes. Octavo, contemporary full brown calf, custom box. \$22,000

First edition of the “first English translation of the Pentateuch in America,” the 1845 Hebrew-English Bible by one of the most prominent and influential figures in American Jewish history, in handsome full contemporary calf bindings.

Named *hazan* (cantor) of Congregation Mikveh Israel in Philadelphia in 1829, Leeser’s “contributions to every area of Jewish culture and religion made him a major builder of American Judaism.” The publication of his Pentateuch was the first time that any portion of the Bible was published in America under Jewish auspices. “The translation of the *Bible* was Leeser’s great literary achievement and represented many years of patient labor and devotion to a task which he considered sacred... He made good use of the various German translations by Jews of the collective commentary known as the *Biur* and of other Jewish exegetic works. As a result his translation though based in style upon the King James version can be considered an independent work for the

changes he produced are numerous and great... until the new Jewish Publication Society version was issued in 1917, it was the only source from which many Jews not conversant with Hebrew derived their knowledge of the Bible in accordance with Jewish tradition” (Waxman, 1090). Printed in Hebrew and English, with corresponding text on facing pages. Interior generally clean and fine, contemporary calf bindings with light expert restoration.

“Until the new Jewish Publication Society version was issued in 1917, it was the only source from which many Jews not conversant with Hebrew derived their knowledge of the Bible in accordance with Jewish tradition.”



**A Rare Landmark In Biblical
Printing: The First Hebrew
Bible Printed In England, 1750,
Beautifully Bound Large-Paper Copy**

87 HEBREW BIBLE. **Biblia Hebraica Sine Punctis. Accurante Nath. Forster.** Oxford, 1750. Two volumes bound as one. Large quarto (9-1/2 by 12 inches), contemporary full red calf gilt. \$15,000

First separate Hebrew Bible printed in England, very rare, preceded only by its appearance as part of the London Polyglot (1655-57). Large-paper copy, printed on thick paper and in a beautiful elaborate contemporary calf binding.

Edited by Nathaniel Forster—"a scholar and preacher of the highest order" and later a chaplain to King George II (DNB)—this Bible contains the Pentateuch in Volume

I and the Former and Latter Prophets and Writings in Volume II. Text in unpointed Hebrew, based on van der Hooght's 1705 edition, with titles and chapter heads in Latin. Issued on "large paper" and "common paper," of which this is the former. Interior quite clean, front inner hinge and free endpaper expertly repaired; contemporary calf beautiful with one small rub to rear panel. Rare.

TRAVEL & EXPLORATION

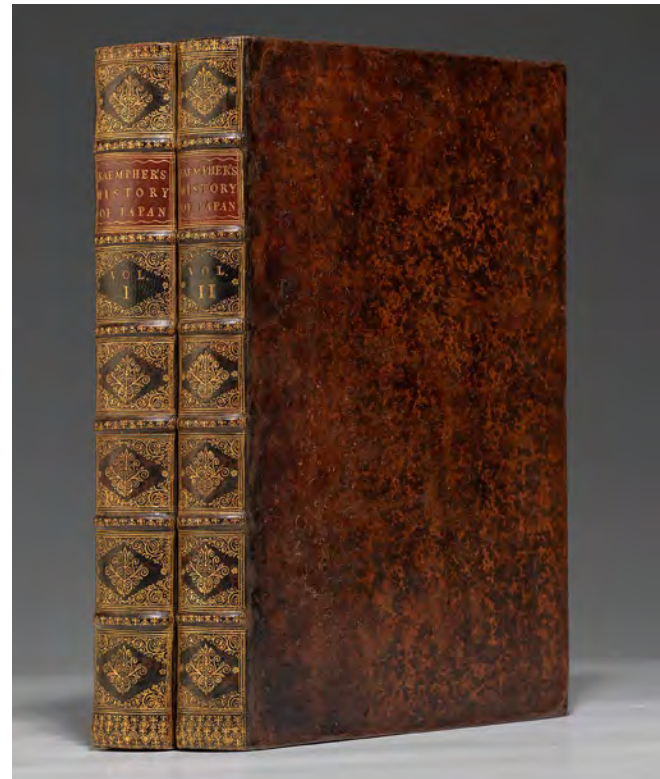
**“For More Than A Century
The Chief Source Of Western
Knowledge Of The Country”**

88 (JAPAN) KAEMPFER, Englebert. **The History of Japan, Giving an Account of the Ancient and Present State and Government of That Empire...** London, 1728. Two volumes. Folio, contemporary full mottled calf rebaked. \$21,000



First edition, expanded second issue, of “the most authoritative account” of Japan in the early stages of its commerce with the West, with engraved additional title page and 45 striking large copperplate engravings (most of which are double-page or folding) including maps, views, and detailed illustrations of temples, palaces, ships, animals and plants. Issued just one year after the first, this second issue was expanded to include the journal of 1673 English voyage to Japan.

A German physician and naturalist with an inclination for travel, Kaempfer visited India and Batavia before reaching Japan in 1690. For the next three years he compiled information for his *History*. “After Kaempfer’s death, his manuscripts passed into the hands of Sir Hans Sloane, who had the German manuscript on Japan translated and published. The resulting *History of Japan* (1727), was for more than a century the chief source of Western knowledge of the country. It contains the first biography of Kaempfer, an account of his journey, a history and



description of Japan and its fauna, a description of Nagasaki and Deshima; a report on two embassies to Edo with a description of the cities which were visited on the way; and six appendixes, on tea, Japanese paper, acupuncture, moxa, ambergris, and Japan’s seclusion policy” (DSB). “Has long been recognized as the most authoritative account of that country published at that time” (Cox I:332). *Second issue*, with letterpress title pages printed in red and black, dated 1728, and with “Printed for the Publisher” in the imprint; this second issue was expanded to include the 11-page “Second Appendix,” with separate title page, printing the journal of an English voyage to Japan in 1673. Engraved additional title page dated 1727, the year of the first issue. Text and plates generally quite clean and fine, with crisp impressions of the plates; expert restoration to board extremities. A very nicely restored copy in excellent condition.

***“Has long been recognized as
the most authoritative account of that
country published at that time.”***

– Edward Cox



**A Model “Followed By Explorers For Decades To Come”:
Preferred Second Edition Of Hawkesworth’s Illustrated Account
Of Cook’s Landmark First Voyage, 1773—Quite Scarce And
Desirable Uncut In Contemporary Marbled Boards**

89 (COOK, James) HAWKESWORTH, John. **An Account of the Voyages Undertaken by the Order of His Present Majesty for Making Discoveries in the Southern Hemisphere...** London, 1773. Three volumes. Large quarto, contemporary three-quarter tan calf. \$15,000

Second, preferred edition of the official account of Cook’s landmark first voyage, published the same year as the first, with 28 maps and charts (26 folding), including the large “Chart of the Streight of Magellan” not usually present in the first edition, and 24 copper-engraved plates (13 folding). A superb uncut copy in contemporary marbled boards.

Cook’s voyages of discovery stand among the greatest feats of exploration undertaken in any age. Although earlier explorers and navigators had traversed much of the world, their primitive methods of mapping meant that much of what they charted could not be found again, and the political climate of the 16th and 17th centuries often resulted in governmental suppression of their discoveries. On this, his first voyage, Cook sailed around Cape Horn and set course for Tahiti, where he observed the Transit of Venus. He next sailed south and west in



search of a legendary southern continent which had been reported over a century earlier but had not since been visited. This land mass turned out to be New Zealand, which Cook rediscovered and charted. He then turned homeward, on

his return discovering and charting the eastern coast of Australia. “Cook’s voyages, full-fledged scientific expeditions dedicated to ‘discovery’ in the broadest sense, established a model that would be followed by explorers for decades to come” (Withey, 10). Text and plates generally clean and fine. Expert restoration to spine ends. A superb copy.



**“One Of The Great Books On The Topography Of The Holy Land”:
Fuller’s Illustrated *Palestine*, 1650 First Edition With
Double-Page Engraved Maps And Plates**

90 (HOLY LAND) FULLER, Thomas. **A Pisgah-Sight of Palestine and the Confines thereof, with the History of the Old and New Testament acted thereon.** London, 1650. Folio (9 by 13-1/2 inches), contemporary full brown calf rebacked. **\$12,500**



First edition of this classic work, with engraved title page, engraved armorial plate, large detailed folding map of Palestine on two sheets, 20 double-page engraved maps—including one of Jerusalem—and seven double-page engraved plates.

Fuller’s work is noted for its splendid maps of the Holy Land, elaborately detailed with vignettes, emblems and scenes. “This curious and singular work is not a mere geographical work, but contains many things relating to Jewish antiquities, and to the manners and customs of the people” (Lowndes, 848). Pisgah refers to Mount Pisgah, from which Moses saw the Promised Land for the first time. Based on printed sources rather than actual travel, Fuller’s great work reflects European interest at the time in the topography of the Holy Land. “The Miltonist may be led to the *Pisgah-Sight* in particular by annotations to *Paradise Lost*, which point to Fuller’s book as a contemporary authority for biblical topography, and especially for the appearances, habits and haunts of those Canaanite idols who seduced the Israelites from their allegiance to the true God” (Sandler, *Thomas Fuller’s Pisgah-Sight of Palestine as a Comment on the Politics of Its Time*, 317). Text and plates fresh with only tiny bit of repaired marginal wormholing to early leaves, occasional early archival and expert reinforcement to gutter edges and margins. An extremely good copy.



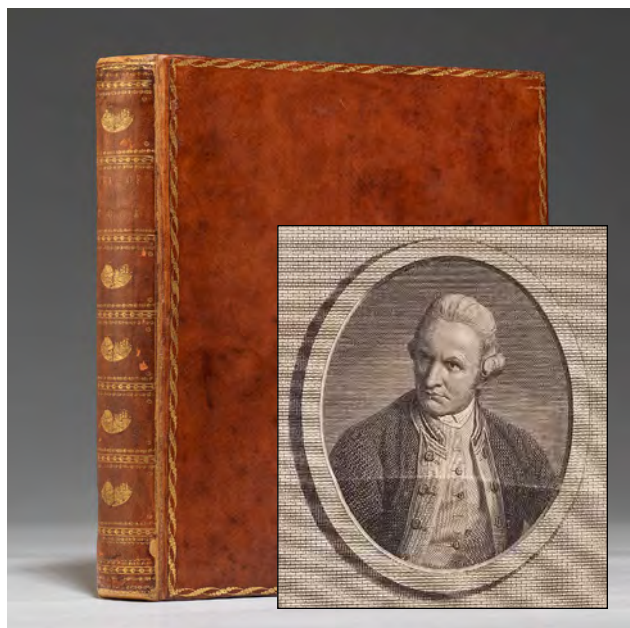
“The Study Of Cook Is The Illumination Of All Discovery”

91 COOK, James. **A Voyage towards the South Pole, and Round the World...** London, 1777. Two volumes. Quarto, contemporary full tan calf gilt sympathetically rebacked. \$15,000



First edition of Cook's official report of his second voyage, superbly illustrated with 64 engraved charts, maps and plates, many double-page or folding. A handsome copy in nicely rebacked contemporary calf.

Facing challenges surpassed only by modern space flight, Captain James Cook embodied the spirit of the great age of maritime discovery. The only 18th-century explorer to lead more than one Pacific voyage, he embarked on three circumnavigations between 1768 and 1776, essentially transforming into their modern form the dangerously unreliable maps of the Pacific's expanse and the New World's western coast. Official accounts of his three voyages, with their remarkable engravings and splendid atlas, found an eager public. In this second voyage (1772-1775), Cook crossed the Antarctic Circle for the first time in history and disproved the existence of the supposed "Great Southern Continent." "The world was given for the first time an essentially complete knowledge of the Pacific Ocean and Australia, and Cook proved once and for all that there was no great southern continent, as had always been believed. He also suggested the existence of Antarctic land in the southern ice ring, a fact which was not proved until the explorations of the 19th century" (PMM 223). Beddie 1226. Folding "Chart of the Southern Hemisphere" with closed tear at stub. Plates and text generally clean and fine, expert restoration to corners. A handsome and desirable copy.



**“The Most Compelling Justification
For Cook’s Voyages”**

92 KIPPIS, Andrew. **The Life of Captain James Cook.** London, 1788. Quarto, contemporary full diced calf gilt expertly rebaked with original spine laid down. \$8500

First edition of the first biography of Captain James Cook, with frontispiece portrait.

“This work contains an admirable precis of the three voyages, with valuable information from the original sources. It introduces most of Samwell’s *Narrative of Captain Cook’s Death*, and also gives accounts of the various tributes to Cook’s memory” (Cox I, 64). “Kippis went further than most writers in transforming Cook’s voyages from scientific missions with a multiplicity of purposes to expeditions motivated wholly by the urge to civilize and improve the world. He was not entirely naïve about the results of Cook’s discoveries, recognizing that many thoughtful observers questioned the value of European contact for Pacific peoples, but concluded that Cook’s humanitarian motives outweighed any possible negative consequences... [Kippis’ *Life*] became the most compelling justification both for Cook’s voyages and for continued European involvement in the Pacific in years to come” (Withey, 406-7). Beddie 1962. Interior wide-margined and generally quite clean with only occasional light foxing. Contemporary calf gilt very handsome.

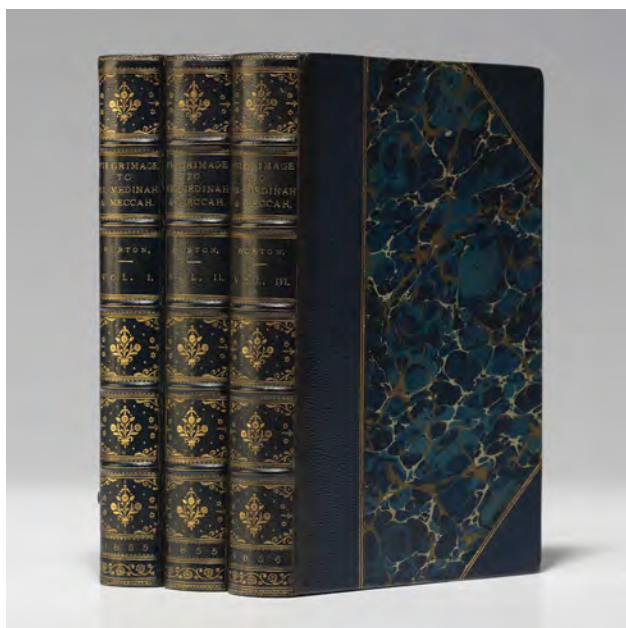


**“One Of The Most Important
[Voyages] Ever Made In The Interests
Of Geographical Knowledge”**

93 VANCOUVER, George. **A Voyage of Discovery to the North Pacific Ocean, and Round the World.** London, 1801. Six volumes. Octavo, contemporary three-quarter calf. \$8800

Second edition of this comprehensive survey of the North Pacific, with 17 plates and two folding maps.

“This work ranks with the voyages of Cook and La Pérouse among the most important of the 18th and 19th centuries” (Cox II, 30-31). “Vancouver, who had served on Captain Cook’s second and third voyages, was made commander of a grand-scale expedition to reclaim Britain’s rights,... This voyage became one of the most important ever made in the interests of geographical knowledge... In three seasons’ work Vancouver surveyed the coast of California, visited San Francisco and San Diego and other Spanish settlements in Alta California, settled the necessary formalities with the Spanish at Nootka, investigated the Strait of Juan de Fuca, discovered the Strait of Georgia, circumnavigated Vancouver Island, and disproved the existence of any passage between the Pacific and Hudson Bay” (Hill, 303-04). Preceded only by the extremely scarce 1798 first edition. Text quite clean, without usual foxing and with only very light, marginal embrowning. A most handsome copy in contemporary calf and boards.



**“A Remarkable Work” (T.E. Lawrence):
First Edition Of Burton's Rarest Title**

94 BURTON, Richard Francis. **Personal Narrative of a Pilgrimage to El-Medinah and Meccah.** London, 1855-56. Three volumes. Octavo, early 20th-century three-quarter navy morocco gilt. \$11,000

First edition of illustrated narrative of his journey to Mecca, with five full-page color chromolithographs, eight tinted plates, one black-and-white plate, three plans (two folding), and a folding map.

After years of studying Muslim customs and manners, Burton resolved to wend his way to Mecca to observe Muslim rites witnessed by few westerners. Donning a variety of disguises and learning the mannerisms common to Islam, Burton was accepted as a native. Over the course of his journey he visited the prophet Muhammad's tomb and brought back the first accurate observations by a Westerner on the holiest of Muslim holy cities, Mecca. Norman Penzer remarks, "I questioned Colonel Lawrence [i.e., "Lawrence of Arabia"] about the accuracy of Burton's description of the journey to Mecca and Medina, and he said that it was absolutely correct in every detail" (Penzer, 7). Penzer, 44-50. First several leaves of Volumes I and II with some chipping to edges not affecting text, rehinged and with some expert repairs, affecting frontispieces, title pages, and two folding maps.



Burton's Scarce *Falconry In The Valley Of The Indus*, 1852, One Of Only 500 Copies

95 BURTON, Richard F. **Falconry in the Valley of the Indus.** London, 1852. Slim octavo, original dark purple cloth. \$7,000

*First edition of "one of the earliest of Burton's books of travel" (Abbey), one of only 500 copies, with four full-page lithographic plates (including frontispiece), in original cloth. In 1842 Burton left Oxford to take a military commission in India. He worked as a surveyor and spy, mastering several Middle Eastern languages. In 1844, on a trek north to the Phuleli and Guni rivers of the Sind desert, Burton "found time to engage in some falconry... the postscript to the book gives one of the few pictures by Burton of the way in which he lived and worked among the natives" (Rice, 123). "One of the earliest of Burton's books of travel" (Abbey), *Falconry* is also notably one of a quartet of books based on his experiences in India that Burton compiled from his notes while on leave in Europe in 1850-51. Containing four full-page tinted lithographic plates after Joseph Wolf. Penzer notes that in 1877 van Voorst wrote to Burton, stating that of the 500 copies issued, 257 remained unsold and suggested "scrapping" them. A handsome about-fine copy in original cloth.*

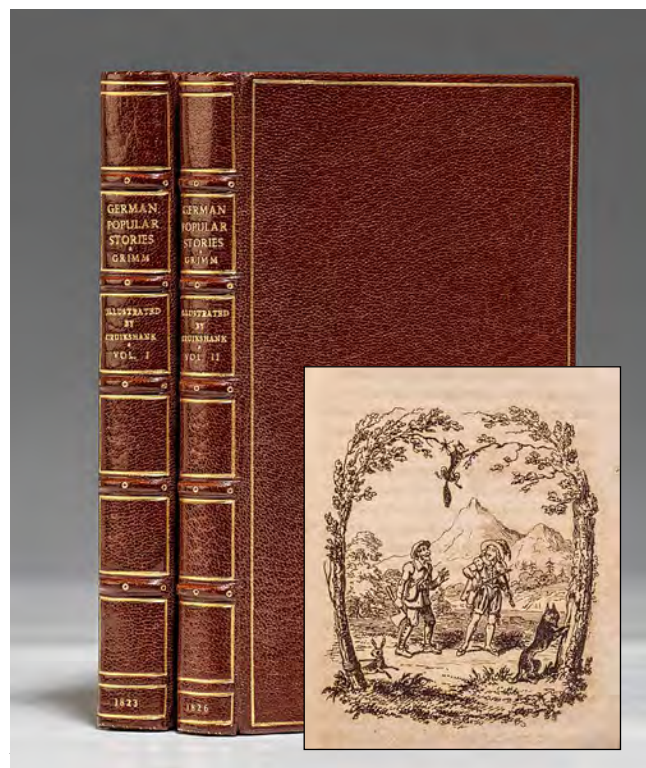
CHILDREN & ILLUSTRATED

“Once Upon A Time...”: Handsomely Bound First Edition In English Of Grimms’ Fairy Tales

96 GRIMM, Jacob and Wilhelm.
(CRUIKSHANK, George, illustrator).
**German Popular Stories, Translated from the
Kinder und Haus Märchen.** London, 1823, 1826.
Two volumes. 12mo, early 20th-century full brown
morocco gilt, custom clamshell box. \$22,000

First editions in English (first issue of Volume I; first printing of Volume II) of Grimms’ famous fairy tales, including “Snow White,” “Cinderella” and “Sleeping Beauty,” illustrated with two engraved title pages and 20 full-page etchings by George Cruikshank (“perhaps his best work”), handsomely bound in full morocco by Bayntun-Riviere.

As early as 1805, Jacob and Wilhelm Grimm began collecting German popular tales. They published the first and second volumes of *Kinder- und Hausmärchen* in 1812 and 1814. Its publication brought immediate and worldwide fame to the brothers Grimm and provided the foundation for their influential and groundbreaking studies in German philology and grammar (See PMM 281). “Their great insight and artistry in editing and refining the material made the tales second only to the Bible in German readership” (Zipes, 208). The 1823 edition in English of *German Popular Stories* was the “first anywhere to be fully illustrated” as well as the first to truly target children (Darton, 216). Moreover, the English translation by Edgar Taylor (and his relatives) “revolutionized the conventional English attitude to fairy tales and rehabilitated fantasy as generally acceptable reading-matter for the young” (Carpenter & Prichard, 230).



(Carpenter & Prichard, 230). They have been called “the first real, kindly agreeable, and infinitely amusing and charming illustrations for a child’s book in England” (Charles Welsh). Among other famous Grimm tales, these volumes contain “Rumpel-Stilts-Kin,” “Snow-Drop” (Snow White), “Rose-Bud” (Sleeping Beauty), “Tom Thumb,” “Hansel and Gretel,” “The Golden Goose,” “The Frog-Prince” and “Ashputtel” (Cinderella). *First state* of the engraved title page of Volume I, without the *umlaut* in the word *Märchen*. A very few marginal smudges; minor offsetting from plates to text. A handsomely bound, about-fine copy of this splendidly illustrated classic.

***“Among the few indispensable,
common-property books upon which
Western culture can be founded...
next to the Bible in importance.”***
– W.H. Auden

**First English Translation Of Hans
Christian Andersen's *Wonderful Stories*, 1846,
With Four Lovely Hand-Colored Plates**

97 ANDERSEN, Hans Christian. **Wonderful Stories for Children. Translated from the Danish by Mary Howitt.** London, 1846. Small octavo, original blind-stamped blue cloth gilt, custom clamshell box. \$17,000

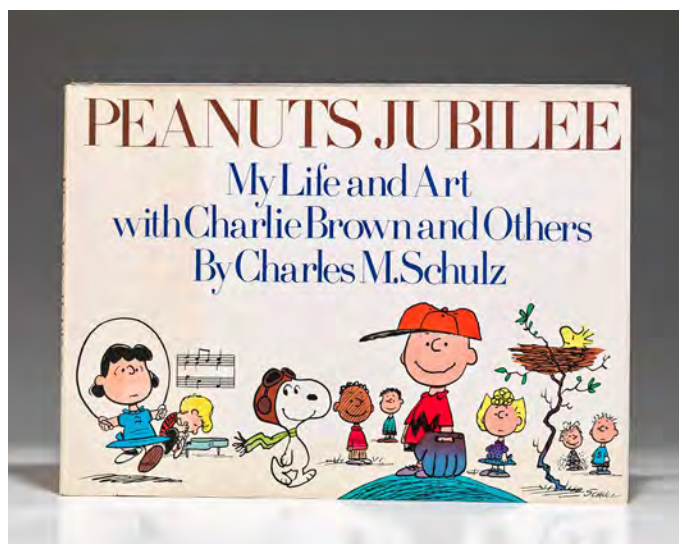
First editions in English (first issue of Volume I; first printing of Volume II) of Grimms' famous fairy tales, including "Snow White," "Cinderella" and "Sleeping Beauty," illustrated with two engraved title pages and 20 full-page etchings by George Cruikshank ("perhaps his best work"), handsomely bound in full morocco by Bayntun-Riviere.



As early as 1805, Jacob and Wilhelm Grimm began collecting German popular tales. They published the first and second volumes of *Kinder- und Hausmärchen* in 1812 and 1814. Its publication brought immediate and worldwide fame to the brothers Grimm and provided the foundation for their influential and groundbreaking studies in German philology and grammar (See PMM 281). "Their great insight and artistry in editing and refining the material made the tales second only to the Bible in German readership" (Zipes, 208). The 1823 edition in English of *German Popular Stories* was the "first anywhere to be fully illustrated" as well as the first to truly target children (Darton, 216). Moreover, the English translation by Edgar Taylor (and his relatives) "revolutionized the conventional English attitude to fairy tales and rehabilitated fantasy as generally acceptable reading-matter for the young" (Carpenter & Prichard, 230).



"The Cruikshank illustrations, which the Grimms themselves admired, remain inextricably associated with the tales" and are considered among his best works (Carpenter & Prichard, 230). They have been called "the first real, kindly agreeable, and infinitely amusing and charming illustrations for a child's book in England" (Charles Welsh). "If you ever happen to meet with the two volumes of Grimm's *German Stories*," John Ruskin once advised, "which were illustrated by Cruikshank long ago, pounce on them instantly; the etchings in them are the finest things, next to Rembrandt's, that, as far as I know, have been done since etching was invented." Among other famous Grimm tales, these volumes contain "Rumpel-Stilts-Kin," "Snow-Drop" (Snow White), "Rose-Bud" (Sleeping Beauty), "Tom Thumb," "Hansel and Gretel," "The Golden Goose," "The Frog-Prince" and "Ashputtel" (Cinderella). *First state* of the engraved title page of Volume I, without the *umlaut* in the word *Märchen*. A very few marginal smudges; minor offsetting from plates to text. A handsomely bound, about-fine copy of this splendidly illustrated classic.



**“I Think You And Snoopy Would Do Well As
A Team In An Olympic Chariot Race”**

98 SCHULZ, Charles M. **Peanuts Jubilee.** New York, 1975. Oblong folio (11-1/2 by 15-1/2 inches), original aluminum-covered boards, dust jacket, custom clamshell box. \$9800

First edition, presentation copy of this celebration of Peanuts' silver anniversary, wonderfully inscribed on the half title with a sketch of Snoopy, “For Charlton Heston with friendship and every best wish—Charles M. Schulz.” With an additional typed letter signed by Schulz to Heston.

Laid into this copy is a typed letter signed by Schulz (with an image of Snoopy typing printed in the corner of

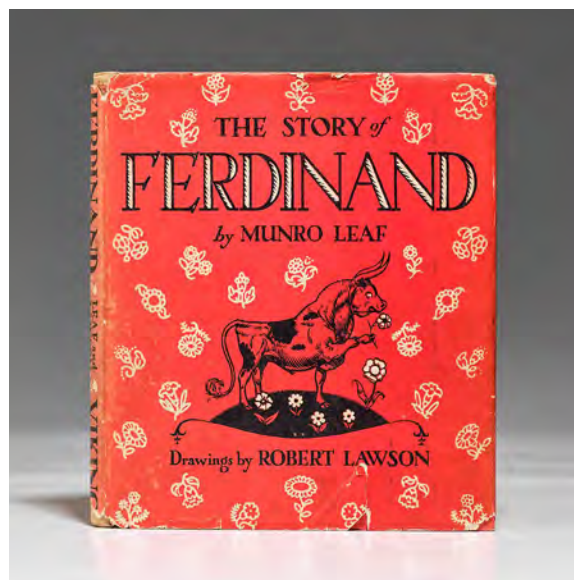
Schulz's stationery) dated December 21, 1983 and reading, “Dear Mr. Heston: Thank you very much for your kind note. It was exciting to hear from someone whom I have admired for so many years. I think you and Snoopy would do well as a team in an olympic chariot race. Incidentally, I am a very good friend of Chanin Hale who did a short segment with you in ‘Will Penny.’ At the risk of being presumptuous, I am sending you one of my books with my very best wishes. Thank you again for writing. Kindest regards, Charles M. Schulz.” Boards rubbed; bright, price-clipped dust jacket with short closed tear to front panel. Wear along bottom edge of laid-in letter. A near-fine copy with a wonderful inscription and provenance.

**“The Overworked Word ‘Classic’
Is Well Deserved Here”**

99 LEAF, Munro. **The Story of Ferdinand.** Illustrated by **Robert Lawson.** New York, 1936. Octavo, original half tan cloth, dust jacket, custom clamshell box. \$8500

First edition of one of the most popular and enduring children's books ever written, in original dust jacket.

“Leaf struck a vein of purest gold, producing an indisputable classic of children's literature” (Kirkpatrick, 461). “This is perhaps one of the finest 20th-century examples of the inspired wedding of a text and illustrations to make a children's book that as a whole is even greater than the sum of its parts—which are in themselves very fine indeed... The overworked word ‘classic’ is well deserved here. Children have adored *The Story of Ferdinand* ever since the book was published” (*Early Children's Books and Their Illustrations*, 251). Seen as “an international emblem of pacifism... *Ferdinand* created a global controversy overnight. *The Story of Ferdinand* was denigrated and banned in civil war-torn Spain, scorned and burned as propaganda by Hitler, and labeled in America as promoting fascism, anarchism, and communism” (Silvey, 396). “Possibly the most famous example of the picture book as political text” (Norton, 1060). Book exceptionally fine, with bright covers and clean interior. Some small chips and creases to edges of bright and lovely original dust jacket, very good.





**“They Went Home And Broke Their Bread,
Brushed Their Teeth And Went To Bed”**

100 BEMELMANS, Ludwig. **Madeline.** New York, 1939. Slim folio, original pictorial boards and endpapers, dust jacket. \$3800

First edition, first issue, of the first book about the irrepressible Madeline.

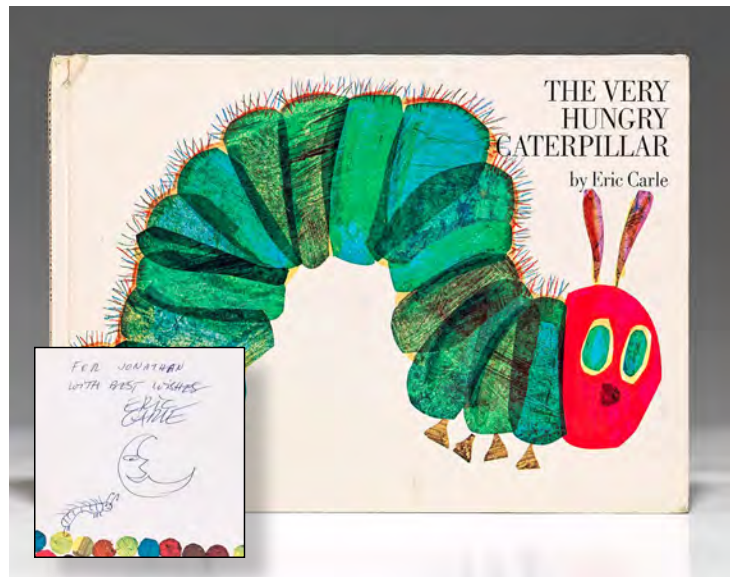
“The original inspiration for *Madeline* was the convent where Bemelmans’ mother was educated as a child, along with the author’s own experience in boarding school, where he walked with his classmates in two straight lines” (Silvey, 55). *First issue*, with 12 girls instead of 11 in the “They went home and broke their bread” illustration. Pomerance A24a. Contemporary ink gift inscription. Book bright and about-fine with only minuscule rub to spine head, dust jacket bright and extremely good with minor edgewear and closed split along front joint fold. A very nice copy. Scarce.

**“...But He Was Still Hungry”: Very Rare
Inscribed First Edition Of *The Very
Hungry Caterpillar*, With An Original
Drawing By Eric Carle**

101 CARLE, Eric. **The Very Hungry Caterpillar.** New York and Cleveland, 1969. Oblong quarto, original pictorial boards. Housed in a custom clamshell box. \$9500

First edition of Carle’s most famous children’s book, boldly inscribed: “Oct. 1970. For Jonathan with best wishes. Eric Carle,” with an original drawing of a caterpillar and a smiling crescent moon.

“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). Rare *first printing*, with all first edition points. Without rare original dust jacket. See Cotsen 1871. Scattered finger smudging to interior, only a bit of light wear mainly to extremities of boards. A most exceptional signed near-fine copy with rare original drawing by Eric Carle.



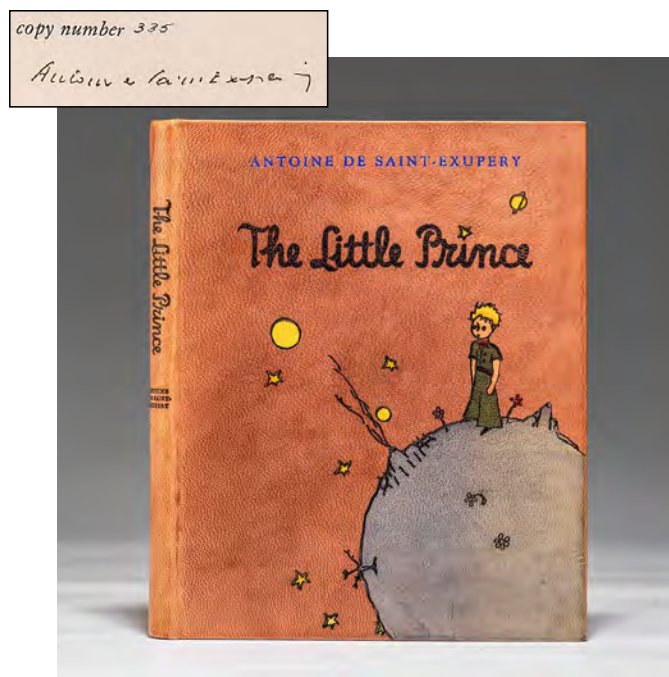


**Milne's "Pooh Quartet,"
First American Editions Splendidly Bound,
Signed By Milne In The First Volume**

102 MILNE, A. A. **When We Were Very Young.** WITH: **Winnie-the-Pooh.** WITH: **Now We Are Six.** WITH: **The House at Pooh Corner.** With **Decorations by Ernest H. Shepard.** New York, 1924-28. Four volumes. 12mo, modern full blue morocco gilt, custom slipcase. \$19,500

*First American editions of Milne's beloved "Pooh quartet"—including the signed limited first American edition of *When We Were Very Young*, one of 100 copies signed by Milne—elegantly bound in full morocco-gilt. A beautiful set.*

"One would have to search far and wide to find fictional characters as beloved to so many readers... Although Alan Alexander Milne wrote novels, short stories, poetry and many plays for adults... it is his writings for children that have captured the hearts of millions of people worldwide and granted Milne everlasting fame" (Silvey, 461). Each title published in the same year as its first, London edition. Only light fading to edges of silk free endpapers, interiors fine, bindings fine with gilt bright. A splendid set in fine condition.

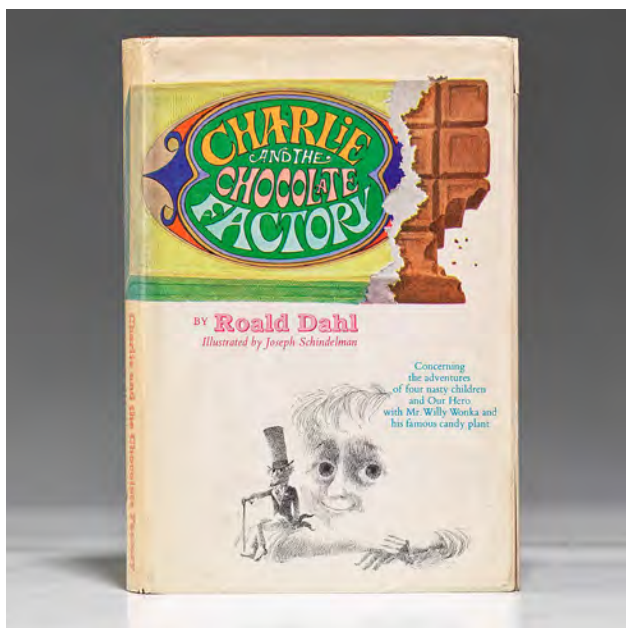


**"All Grown-Ups Were Once Children
Although Few Of Them Remember It"**

103 SAINT-EXUPÉRY, Antoine de. **The Little Prince.** Translated from the French by **Katherine Woods.** New York, 1943. Small quarto, modern full brown morocco. \$17,500

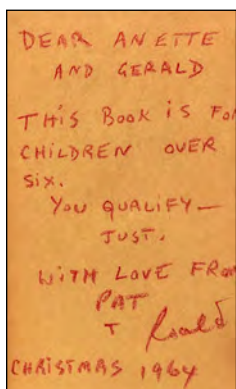
Signed limited first edition, one of only 525 copies signed by Saint-Exupéry, bound in full morocco replicating the original dust jacket design.

The name of Saint-Exupéry endures "because of a rather strange little book he wrote just before he died. *Le Petit Prince* (*The Little Prince*)... has something of Hans Christian Andersen in it, something of Lewis Carroll and even, it may perhaps be said, a bit of John Bunyan. It is often lyrical... sometimes profound... However it is classified, *The Little Prince* has entered children's literature, in the manner of quite a few other such hard-to-define works in the preceding centuries" (Pierpont Morgan Library 224). Because the author disappeared in a reconnaissance flight over the Mediterranean in 1944, signed copies of this, the last work published during his lifetime, are most desirable. Occasional inoffensive soiling, foxing and creasing to text. A beautifully bound copy in wonderful condition.



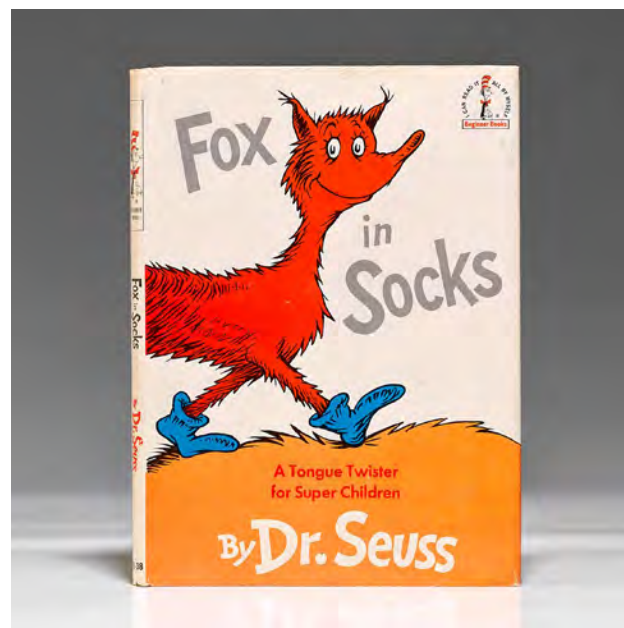
“This Book Is For Children Over Six. You Qualify—Just”: First Edition Of *Charlie And The Chocolate Factory*, Delightfully Inscribed By Roald Dahl And Wife Patricia Neal For Christmas In The Year Of Publication

104 DAHL, Roald. **Charlie and the Chocolate Factory**. New York, 1964. Octavo, original red cloth, dust jacket, custom half morocco clamshell box. \$18,000



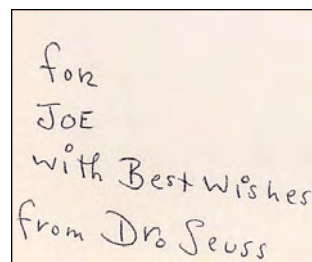
First edition, first issue, boldly inscribed in red crayon by Dahl and his wife, actress Patricia Neal, the inscription likely in Neal's hand, the signature in Dahl's: "Dear Anette and Gerald, This book is for children over six. You qualify—just. With love from Pat and Roald. Christmas 1964."

It is in this famous work that the world was introduced to Willie Wonka. Inscribed copies of Dahl's books are uncommon, particularly with such a lengthy and highly personal inscription. First issue, in full red cloth and with six lines of publishing information on last page (instead of five). Book fine. Dust jacket near-fine, with slightest rubbing, front fold splitting but stable, only two tiny closed tears to spine head. A wonderful inscribed copy.



First Edition Of *Fox In Socks*, Inscribed By Seuss

105 SEUSS, Dr. **Fox in Socks**. New York, 1965. Octavo, original pictorial boards, dust jacket, custom half morocco clamshell box. \$7500



First edition of Seuss' series of tremendous tongue-twisters for ready readers, inscribed by him, "for JOE with Best Wishes from Dr. Seuss."

In this book for young readers, Mr. Fox and Mr. Knox begin a dialogue involving a box and some socks, only to find themselves caught up with clocks and blocks, bricks and chicks, and everything else necessary to get buried in a very long tongue-twister. *First-issue dust jacket*, with "reading easiness (175-300 Word Vocabularies)" on rear panel. Younger & Hirsch 24. Interior clean, a couple stray marks to boards, boards with edges slightly rubbed. Dust jacket with spine ends lightly rubbed, a few soiled spots to panels. A near-fine copy, most desirable inscribed by Seuss.

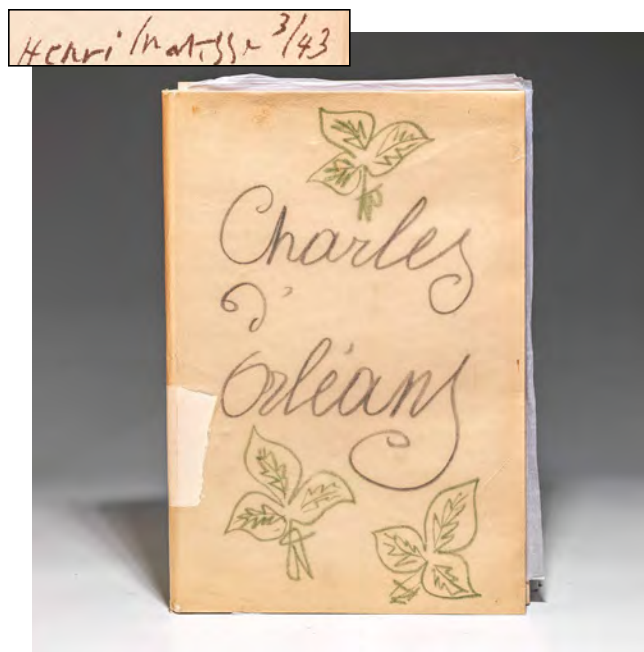


**“A Turning Point In His Career”:
The First Of Rackham’s Deluxe
Signed Limited Editions, *Rip Van Winkle*,
A Beautiful Copy**

106 (RACKHAM, Arthur) IRVING, Washington. ***Rip Van Winkle***. London, 1905. Quarto, original full pictorial vellum gilt, custom slipcase. \$12,000

Deluxe signed limited first edition, with 51 full-color mounted plates by Rackham, one of only 250 copies signed by Rackham, one of the smallest limitations for a Rackham title and “the first book illustrated wholly by Rackham to be issued in a limited edition” (Riall). One of the most scarce and desirable Rackham titles.

“*Rip Van Winkle* of 1905 was a turning point in Rackham’s career because of its 51 color plates. Known previously as a black-and-white artist, Rackham with this book achieved preeminence as an illustrator working in the three-color process... Rackham’s *Rip Van Winkle* is among the most thoroughly illustrated of English books... His 50 illustrations, which are grouped at the end, come at a rate of one to every two or three sentences... presenting Rip’s story in the most ingenious and engaging detail” (Ray, 203-04). Expert repairs to text block, near-fine condition.



**Matisse’s Final Illustrated Book,
100 Pages Completely Illustrated,
Lettered, And Decorated By Matisse,
Signed By The Artist**

107 MATISSE, Henri. ***Poèmes de Charles D’Orléans***. Paris, 1950. Folio, original color lithographed wrappers by Matisse, glassine, custom clamshell box. \$8200

Signed limited edition, one of only 1230 copies signed by Matisse, with 100 color lithographed pages completely designed, lettered, decorated, and illustrated by Matisse, including the frontispiece portrait.

Matisse’s last illustrated book contains a profusion of ornaments and arabesques in a spectrum of pastel colors interspersed with portraits of ladies in court costume. Every element of the book proceeds directly from the artist’s hand. “In no other of Matisse’s books does one feel the same sense of the artist’s pleasure in his work as he plays here his subtle games with children’s crayons” (Barr, 272). “In September 1942 Matisse asked [friend and publisher André] Rouveyre to find him a collection of poems by Charles d’Orléans and, at the end of the year, he began to copy the poems out, framing them with colored crayons and sending them to Rouveyre” (*Matisse: A Second Life*, 128); the war made it difficult for Matisse to find a publisher, delaying the book’s appearance until 1950. Text in French. Without original slipcase. A fine copy in torn original glassine.

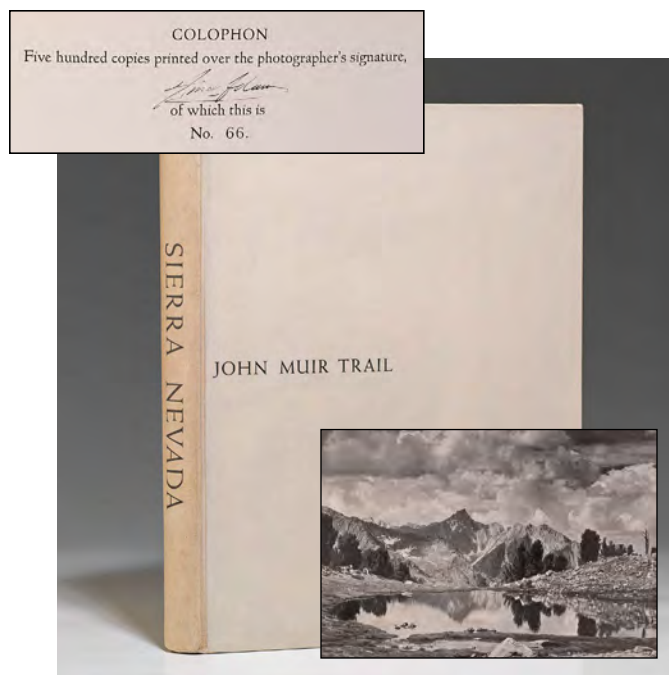


“The Timelessness Of These Rocks And These Hills”: Signed Limited Edition Of Andrew Wyeth’s Paintings Of Pennsylvania And Maine

108 (WYETH, Andrew) MERYMAN, Richard. **Andrew Wyeth.** Boston, 1969. Oblong folio, original half light blue reverse calf, clamshell box. \$5800

Deluxe signed limited first edition, one of only 300 copies, with 165 full-page color and black-and-white reproductions of Wyeth’s paintings of Pennsylvania and Maine.

In the tradition of his father, N.C. Wyeth, and the Brandywine artists, Andrew Wyeth achieved acclaim for his naturalistic portrayals of the Pennsylvania countryside and the seacoast of Maine. His watercolors and tempera paintings capture the essence of the two regions, while conveying a sense of loneliness and nostalgia. After the prints were completed and approved by Wyeth for this volume, the original plates were destroyed. Fine condition.



“Snow-Capped Peaks And Gemlike Mountain Lakes”: 1938 Signed Limited Edition Of Sierra Nevada Signed By Ansel Adams, One Of Only 500 Copies, With 50 Halftone Plates

109 ADAMS, Ansel. **Sierra Nevada: The John Muir Trail.** Berkeley, 1938. Large folio, original ivory cloth. \$12,500

Signed limited first edition, one of only 500 copies signed by Adams, who “realized in his pictures what Walt Whitman celebrated in his poetry,” featuring 50 luminous mounted halftone prints including “Half Dome.”

To Ansel Adams, the open vistas of the American West were “an event, an ephemeral, continuing drama. The protagonist of the drama is the light.” In the luminous images of *Sierra Nevada*, this superlative landscape photographer affirms his renown for elevating “the act of photography to a religious experience. He realized in his pictures what Walt Whitman celebrated in his poetry: the uniqueness of American landscape and nature” (*Icons of Photography*, 96). Each separately mounted halftone print measures nine by seven inches. Without extremely scarce dust jacket. Plates clean and fine; text block expertly repaired, expert restoration and repairs to original cloth. An extremely good copy.

GREAT GIFTS



"A Classic Civil War Autobiography"

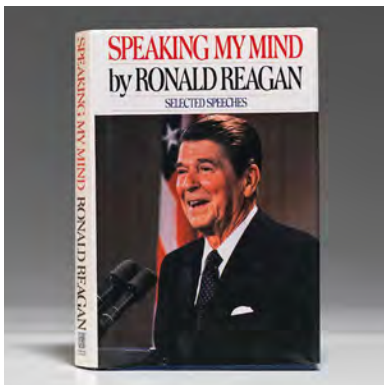
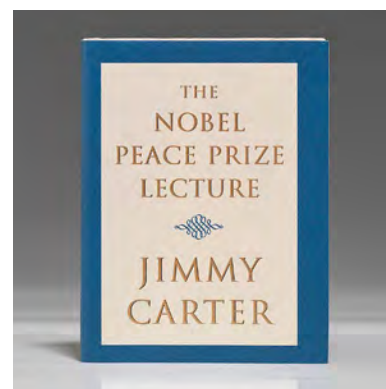
110 GRANT, Ulysses S. **Personal Memoirs of U.S. Grant.** New York, 1885-86. Two volumes. Octavo, original deluxe three-quarter brown morocco gilt, custom slipcase \$3000

First edition, illustrated with numerous steel engravings, facsimiles, and 43 maps, a handsome copy in publisher's deluxe binding. "Grant's memoirs comprise one of the most valuable writings by a military commander in history" (Eicher 492). Only minor wear to spines, gilt bright. A handsome copy.

Signed By President Jimmy Carter

111 CARTER, Jimmy. **The Nobel Peace Prize Lecture.** New York, 2002. Small octavo, original beige cloth, dust jacket. \$850

First edition, boldly signed on a preliminary page by America's 39th President. Jimmy Carter won the 2002 Nobel Prize for Peace "for his decades of untiring effort to find peaceful solutions to international conflicts, to advance democracy and human rights, and to promote economic and social development" (Nobel Citation). Fine.



Inscribed By President Reagan

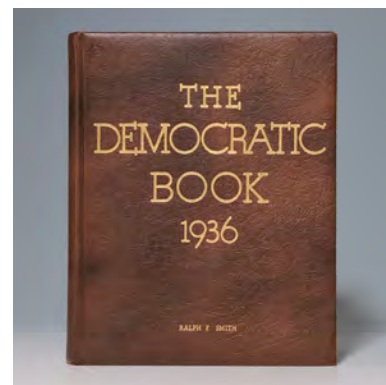
112 REAGAN, Ronald. **Speaking My Mind.** New York, 1989. Tall octavo, original half blue cloth, dust jacket. \$3500

First trade edition of President Reagan's selected speeches, a scarce presentation copy inscribed by him, "To W— H— With Very Best Wishes. Ronald Reagan 3-12-1990." Selected and annotated by Reagan, this volume begins with one of his first public talks, delivered in 1951, and includes the many speeches that helped define the "Reagan Revolution" and his two terms in the White House. Fine.

Signed By Franklin D. Roosevelt As President

113 ROOSEVELT, Franklin D. **The Democratic Book 1936.** No place, 1936. Large folio, original full brown morocco gilt. \$6200

Signed limited first edition, number 539 of an unknown limitation signed by President Roosevelt. Sold to Democratic donors at \$250 each to pay off the 1936 re-election debt, The Democratic Book 1936 contains information such as the party's platform, election results, and statements from the President, his cabinet members, the first lady, and other important members of his administration. Fine.





Signed By David Ben-Gurion

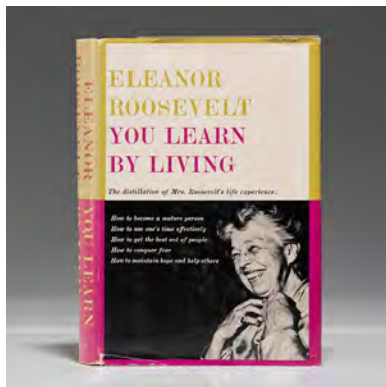
114 BEN-GURION, David. **Israel: A Personal History.** New York, 1971. Thick quarto, original full dark blue morocco gilt. \$3500

Signed limited first edition, one of 2000 copies (this copy unnumbered) signed beneath the photographic frontispiece in blue ink by Ben-Gurion, the modern state of Israel's founding father and first Prime Minister. "Considered one of the most scholarly heads of state in human history," Ben-Gurion was also a prolific author; few were better qualified to write a "personal history" of Israel (New Jewish Encyclopedia, 48). With over 140 black-and-white photographic illustrations and six maps; without scarce slipcase. About-fine.

Inscribed By John Glenn

115 CARPENTER, M. Scott, COOPER, L., et al. **We Seven. By the Astronauts Themselves.** New York, 1962. Octavo, original black cloth, dust jacket. \$2900

First edition of this comprehensive and engaging first-hand account of the genesis of America's manned space program, richly illustrated with photographs, inscribed "To J— John Glenn." This volume offers a cohesive chronicle of the beginnings of American manned space exploration from the perspectives of the those who pioneered it, with each member of Project Mercury contributing at least three essay-length sections. Fine.



Inscribed By Eleanor Roosevelt

116 ROOSEVELT, Eleanor. **You Learn by Living.** New York, 1960. Octavo, original half black cloth, dust jacket. \$2800

First edition of the beloved former First Lady and UN Human Rights ambassador's heartfelt work on how to discover life's lessons, inscribed, "To E— with love & good wishes from Eleanor Roosevelt. — 1960." "The philosophy she offers us here comes from this experience.... Her victory over fear and emergence into the world coincided with that of a whole generation of women. Mrs. Roosevelt, in short, is a child of her time, the first modern American woman" (New York Times). Near-fine.

Signed By Jacqueline Kennedy Onassis And Lee Radziwill

117 BOUVIER, Jacqueline and BOUVIER, Lee. **One Special Summer.** New York, 1974. Folio, original marbled blue paper boards. \$3200

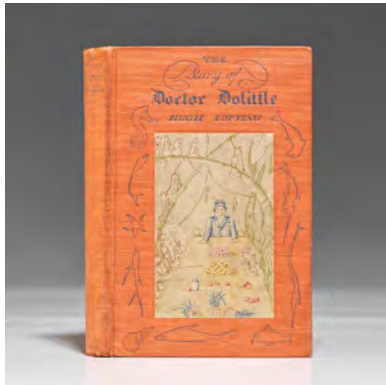
Signed limited first edition, one of only 500 copies, signed by Jacqueline Bouvier Kennedy Onassis and Lee Bouvier Radziwill. A delightful book by the two Bouvier sisters about their summer traveling through Europe in 1951, when Jackie was 22 and Lee 17. Entirely hand-written by the two women, and illustrated on almost every page by Jackie, who was a skilled caricaturist, the book conveys their girlish innocence and delight in being abroad together for the first time. Both sisters have signed this book with their maiden names, something they rarely did after their marriages. Fine.



“Adios, You Who Watched The Sun Go Down, At The Rail, By My Side, Smiling”

118 KEROUAC, Jack. **Excerpts from Visions of Cody.** New York, 1959. Octavo, original half purple cloth. \$4800

Signed limited first edition, one of only 750 copies signed by Kerouac, who designed the printed boards himself. This work is a 120-page excerpt from a novel by Kerouac of the same name, which was not published in its entirety until 1972. Nearly fine.



Inscribed By Hugh Lofting

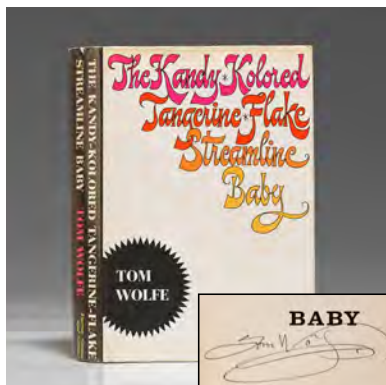
119 LOFTING, Hugh. **The Story of Doctor Dolittle.** New York, 1920. Octavo, original blue-stamped orange cloth, mounted cover illustration, custom clamshell box. \$7800

First edition of the first Doctor Dolittle title, inscribed: “Sincerely Yours, Hugh Lofting, Jan. 15 21.” The copy of Horn Book founder and editor Bertha Mahoney Miller. With color frontispiece, two plates, and 30 in-text black-and-white illustrations. Without scarce original dust jacket. Near-fine.

“Thus Did Science And Morals Go Hand In Hand”

120 VONNEGUT, Kurt. **Welcome to the Monkey House.** New York, 1968. Octavo, original half yellow cloth, dust jacket. \$1100

First edition of this collection of short pieces by Vonnegut, including some of “his best science fiction” (Clute & Nicholls, 1289). “Spanning the decades from the 40s to A.D. 2158 and beyond, Vonnegut rockets the reader from the old themes of love, identity, loneliness and the poignancy of human loss to stories concerning population explosion, programmed happiness and the emotions of machines” (*Time*). Very nearly fine.



Tom Wolfe's First Book, Boldly Signed By Him

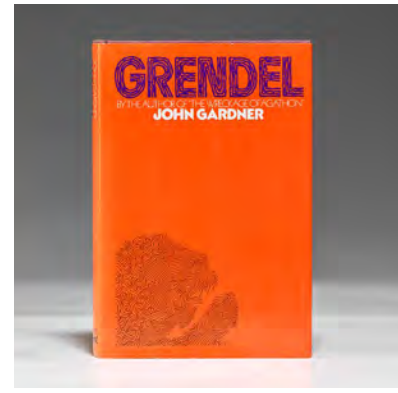
121 WOLFE, Tom. **The Kandy-Kolored Tangerine-Flake Streamline Baby.** New York, 1965. Octavo, original white cloth, dust jacket. \$1500

First edition of Wolfe's first book, boldly signed by him o with his characteristic flourishes. With the publication of this first book by Tom Wolfe, Kurt Vonnegut commented, “Holy animals! Sebaceous sleepers!... Wolfe comes on like a barbarian (as Mark Twain did)... He is the most exciting—or, at least, the most jangling—journalist to appear in some time” (*New York Times*). Near-fine.

Inscribed By John Gardner

122 GARDNER, John. **Grendel**. New York, 1971. Octavo, original purple cloth, dust jacket. \$4500

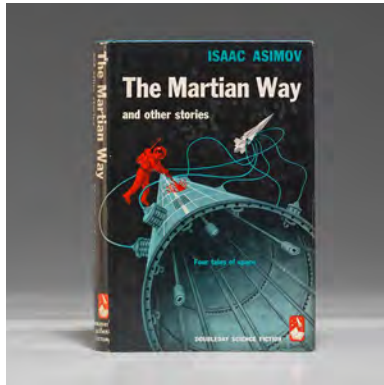
First edition of Gardner's third novel, his "violent, inspiring, awesome, terrifying" reimagining of the legendary tale, inscribed, "To R—, Best wishes, John Gardner." "Grendel, which daringly retells the Beowulf legend from the viewpoint of the monster whom Beowulf kills, is a complex and brilliantly styled parable of consciousness, the consciousness of death and the compensatory urge to create lasting monuments of the mind" (Vinson, 493). Fine.



Signed By Isaac Asimov

123 ASIMOV, Isaac. **The Martian Way**. Garden City, 1955. Octavo, original blue cloth, dust jacket. \$4600

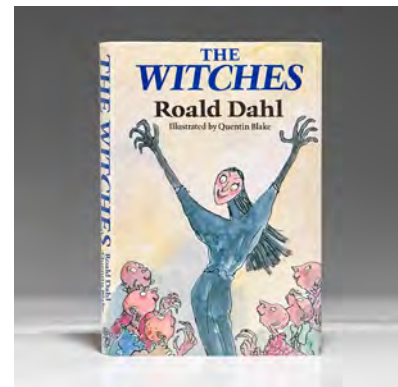
First edition of Asimov's important second story collection, signed on the title page by him. This volume contains four early Asimov novellas together in book form for the first time: Youth, The Deep, Sucker Bait and the famous title story, The Martian Way, an attack on McCarthyism that won praise by science fiction scholar James Gunn as "quintessential Asimov... one of the 22 novellas included in Science Fiction Hall of Fame II" (Isaac Asimov, 82). Fine.



Presentation Copy Inscribed By Roald Dahl

124 DAHL, Roald. **The Witches**. London, 1983. Octavo, original blue-green cloth, dust jacket, custom clamshell box. \$13,500

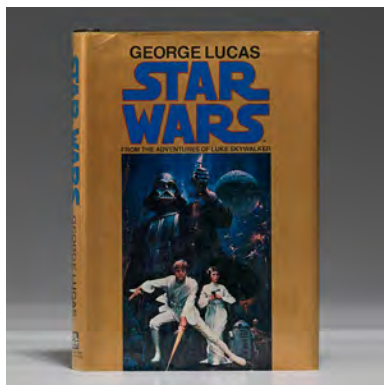
First edition, warmly inscribed to a close friend of Dahl's son, "To Justin with love, Roald Dahl. Oct. 28th 1983." "Roald Dahl knows... that children love the macabre, the terrifying, the mythic. In his latest book, The Witches, a 7-year-old orphan boy, cared for by his Norwegian grandmother, discovers the true nature of witches... It is a curious sort of tale but an honest one, which deals with matters of crucial importance to children: smallness, the existence of evil in the world, mourning, separation, death" (Erica Jong, New York Times). Fine.

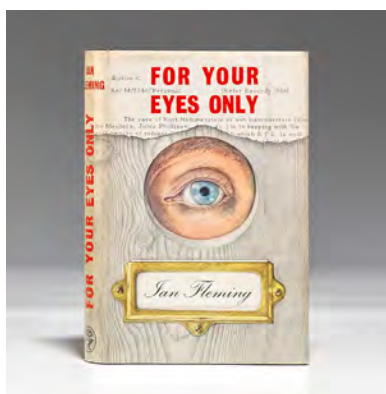


"Another Galaxy, Another Time"

125 (FOSTER, Alan Dean) LUCAS, George. **Star Wars. From the Adventures of Luke Skywalker**. New York, 1977. Octavo, original black cloth, dust jacket. \$2000

First hardbound trade edition, signed by ghostwriter Alan Dean Foster. Though credited to screenwriter and director George Lucas, veteran scifi author Alan Dean Foster wrote this novelization based on Lucas' script, for a flat fee of \$5000. Published October, 1977; preceded by the paperback edition published in December, 1976, well in advance of the May 1977 movie premiere. Fine.





“How’s Your Coefficient Of Toughness, James?”

126 FLEMING, Ian. **For Your Eyes Only.** London, 1960. Octavo, original black paper boards, dust jacket. \$6500

First edition of Fleming’s eighth Bond title, the only collection of Bond short stories published in the author’s lifetime, including the title story, “From a View to a Kill,” and “Quantum of Solace.” The book is notable for its jacket, “the only British dust jacket with any depiction of Bond: the eye in the peephole is his. Fleming made [artist Richard] Chopping paint it many times, until he was satisfied with the shape and, particularly, the color” (Biondi & Pickard, 46). Book fine, only most minor toning to dust jacket spine. A beautiful copy.

“To Begin With He Was Ashamed Of Himself—A Rare State Of Mind”

127 FLEMING, Ian. **Thunderball.** London, 1961. Octavo, original brown paper boards, dust jacket. \$2800

First edition of Fleming’s ninth Bond novel, featuring the first appearance of the superspy’s memorable nemesis Ernst Blofeld. “Thunderball represented a new departure [for the Bond series], with the introduction of SPECTRE and of Ernst Blofeld, a commanding villain who was to reappear. This gave a measure of continuity to the later Bond novels” (Black, 49, 55). Book fresh; light edge-wear, soiling with small bit of tape reinforcement to verso of bright dust jacket.



“I Would Remember Him Forever As My Image Of A Man”

128 FLEMING, Ian. **The Spy Who Loved Me.** London, 1962. Octavo, original silver-stamped brown paper boards, dust jacket. \$3000

First edition of Fleming’s tenth Bond thriller—the author’s unusual examination of his super-spy “from the other end of the gun barrel.” Although the title page lists the book as being written by Ian Fleming with Vivienne Michel, the “coauthorship credit is a hoax: Vivienne Michel was the name of the wife of one of Fleming’s golfing companions in Jamaica” (Biondi & Pickard, 47). About-fine.

“You See, We’ve Got All The Time In The World”

129 FLEMING, Ian. **On Her Majesty’s Secret Service.** London, 1963. Octavo, original brown paper boards, dust jacket. \$2400

First trade edition of the eleventh Bond novel, in which 007 takes a bride, only to have his happiness cut short by the schemes of his archnemesis, Ernst Blofeld. Published simultaneously with the signed limited edition of 250 copies, the 11th James Bond novel—the first published after the debut of the Bond film series—became “an immediate bestseller on both sides of the Atlantic” (Biondi & Pickard, 53). Near-fine.





“If Anyone Can Bring It Off, You Can. Care To Have A Try, James?”

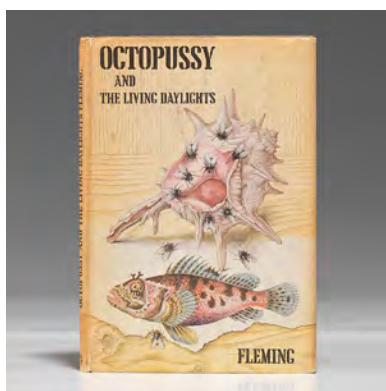
130 FLEMING, Ian. **You Only Live Twice.** London, 1964. Octavo, original black paper boards, dust jacket. \$2000

First edition, first state, of the 12th James Bond novel—the last published in Fleming’s lifetime—set in Japan and featuring the further plots of veteran Bond villain Ernst Blofeld. You Only Live Twice was acknowledged by the press and readers as one of the best Bond novels. Made into the 1967 film of the same title with a screenplay by Roald Dahl, starring Sean Connery as Bond and Donald Pleasence as Blofeld. Dust jacket with one small tape repair to verso.

“A Naked Arm Smelling Of Chanel No. 5 Snaked Round His Neck...”

131 FLEMING, Ian. **The Man With the Golden Gun.** London, 1965. Octavo, original black paper boards, dust jacket. \$1500

First edition of Fleming’s final Bond novel, published the year after the author’s death, in which 007 travels to Fleming’s beloved Jamaica to neutralize the assassin of the book’s title. Because Fleming wrote this Bond adventure while ill—the author “was only able to work on it for one and a half hours a day”—the publisher hired novelist Kingsley Amis to complete and revise it (Black, 75). Second-issue binding, without gilt-embossed gun on front cover, as usual; the first-issue binding is extremely rare. Book fine, dust jacket about-fine.



“And All This Because Of A Man Called Bond...”

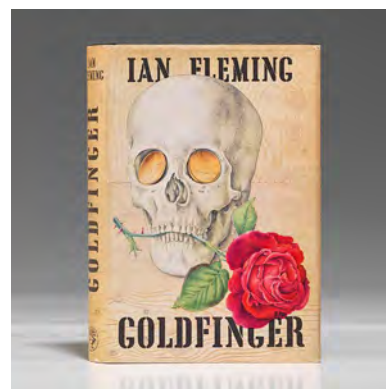
132 FLEMING, Ian. **Octopussy and The Living Daylights.** London, 1966. Octavo, original brown paper boards, dust jacket. \$650

First edition of the James Bond short stories “Octopussy” and “The Living Daylights.” Consists of two stories—including the title piece, “a powerful work about guilt and punishment” (Black, 78)—planned by Fleming for a never-completed collection and published posthumously. Book first impression; dust jacket Gilbert’s second issue, with publisher’s later price-sticker covering the original printed price, showing as 16s (sold circa 1968-69). Near-fine.

“I Love Its Colour, Its Brilliance, Its Divine Heaviness... The Power That Gold Alone Gives”

133 FLEMING, Ian. **Goldfinger.** London, 1959. Octavo, original gilt-stamped black paper boards, dust jacket. \$5200

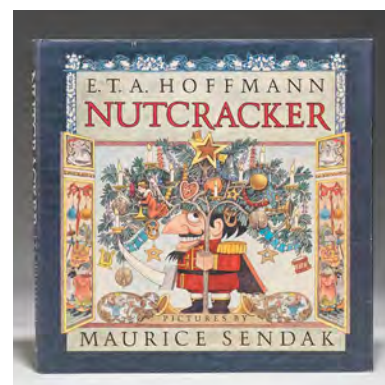
First edition of the seventh James Bond thriller. “Written when Fleming was on top of his game,” Goldfinger “is not only the longest entry in the [Bond] series but also one of the most exuberant” (Gilbert, 230). Book with a few smudges to cloth, crisp dust jacket with mild staining to rear panel. Extremely good.



“With Very Old—Very Good Nutcracking Affection!”

134 (SENDAK, Maurice) HOFFMAN, E.T.A. **The Nutcracker.** New York, 1984. Quarto, original blue cloth, dust jacket. \$2800

First trade edition, inscribed to Sendak’s close friend: “For Elizabeth, with very old—very good nutcracking affection! Maurice Sendak Oct. ‘84,” with an original drawing of the Nutcracker. Sendak created sets and costumes for the Pacific Northwest Ballet Nutcracker in 1983. With ten double-page full color illustrations. Preceded by a signed limited edition of 250 copies. Book fine, dust jacket with a couple small spots of faint soiling and only slightest rubbing.



Signed By Eleanor Roosevelt

135 ROOSEVELT, Eleanor. **Christmas. A Story.** New York, 1940. Square 12mo, original pictorial paper boards, dust jacket, custom clamshell box. \$5500

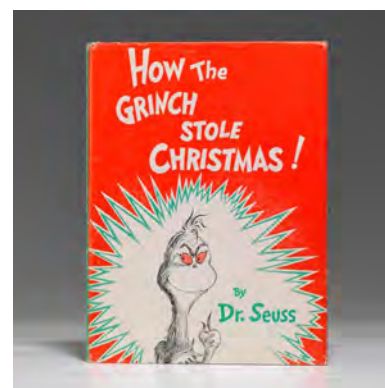
First edition, signed by Eleanor Roosevelt. This Christmas story for children by the First Lady, illustrated by Fritz Kredel, relates the tale of a special Christmas Eve in a war-torn Netherlands. “The times are so serious,” Mrs. Roosevelt writes in her preface, “that even children should be made to understand that there are vital differences in people’s beliefs which lead to differences in behavior.” About-fine.



“Maybe Christmas... Perhaps... Means A Little Bit More!”

136 SEUSS, Dr. **How the Grinch Stole Christmas!** New York, 1957. Quarto, original pictorial paper boards, dust jacket. \$3000

First edition of Seuss’ heartwarming celebration of true holiday spirit, in bright original dust jacket. Geisel’s tribute to true holiday cheer “added an unforgettable character to American literary mythology and a highly descriptive noun/verb to our language” (*Dr. Seuss From Then to Now*, 51). Book about-fine, dust jacket extremely good with only slightest soiling and light wear to extremities. A handsome copy.



“And That’s What Christmas Is All About, Charlie Brown”

137 SCHULZ, Charles M. **A Charlie Brown Christmas.** Cleveland and New York, 1965. Quarto, original pictorial black cloth, dust jacket. \$850

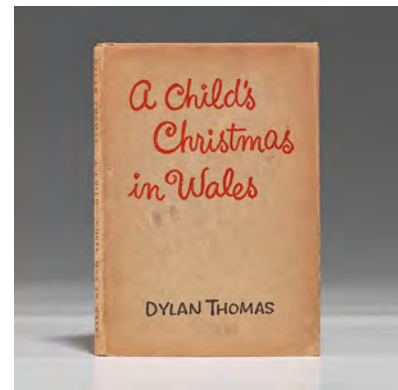
First edition of Charles Schulz’ beloved classic, adapted from the perennial Christmas television favorite. A *Charlie Brown Christmas* first aired December 9, 1965. “The first broadcast was watched by almost 50% of the nation’s viewers... [and its subsequent run] has made it a staple of family holiday traditions and an icon of American pop culture” (*USA Today*). Near-fine.



“All The Christmases Roll Down Toward The Two-Tongued Sea...”

138 THOMAS, Dylan. **A Child's Christmas in Wales.** Norfolk, Connecticut, 1955. 12mo, original cream paper boards, dust jacket. \$550

*First separate edition of Thomas' beloved Christmas story. Published the year after its first appearance in the short story collection *Quite Early One Morning*, and specially produced for sale at Christmastime 1955. Near-fine.*



Inscribed By Maurice Sendak



139 SENDAK, Maurice. **Poster inscribed ["New York Is Book Country"].** New York, 1983. Chromolithographic poster, measuring 19 by 24 inches; handsomely framed, entire piece measures 20 by 25 inches. \$2800

Chromolithographic poster, illustrated by Maurice Sendak, advertising the first annual "New York Is Book Country" festival in 1979, inscribed in the margin: "For Michael—Read Books! Maurice Sendak Oct-'79." Sendak created this image in celebration of the annual "New York is Book Country" festival, an open-air celebration of literature with public readings, book signings, concerts, games and other festivities, all designed to support the New York City Public Library's services to children. Fine.

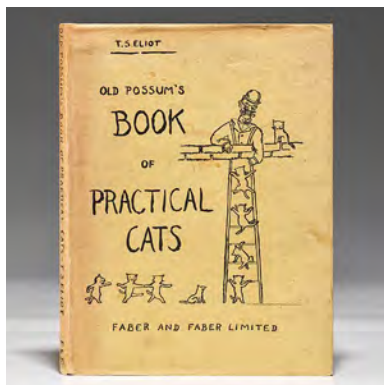
“Can't You Let Yourself Believe In People Like Kris—In Fun And Joy And Love And All The Other Intangibles?”

140 DAVIES, Valentine. **Miracle on 34th Street.** New York, 1947. Small octavo, original russet cloth, dust jacket. \$1500

First edition of this modern Christmas classic. Based on Davies' original story for "the United States Christmas movie" (Clute & Grant, 650)—starring Maureen O'Hara and Edmund Gwenn (who won an Oscar for his portrayal of Kris Kringle)—this book was rushed into publication in 1947 in order to coincide with the film's debut that spring. Near-fine.



“One Of The Most Famous 20th-Century Books Of All... A Must”



141 ELIOT, T.S. **Old Possum's Book of Practical Cats.** London, 1939. Octavo, original yellow cloth, dust jacket. \$4500

*First edition of one of T.S. Eliot's most popular books, one of only 3005 copies printed, in the original dust jacket designed and drawn by Eliot. "A classic from the day it was printed and today—partly because of the irrepressible musical, *Cats*—one of the most famous 20th-century books of all. This one is a *must*" (Joseph Connolly). The work was adapted by Andrew Lloyd Webber into the musical *Cats*, which opened in the West End on May 11, 1981. Cloth with mild toning to spine, dust jacket with a bit of toning, faint staining to front panel, expert restoration to spine head.*



“Generations Of Readers Have Marveled At The Modernity Of Her Work”

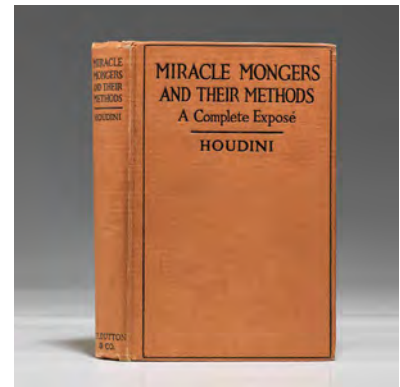
142 AUSTEN, Jane. **Works.** Boston, 1892-98. Twelve volumes. 12mo, contemporary three-quarter brown morocco gilt. \$8500

Lovely limited edition, one of 250 sets of Jane Austen's beloved novels. Includes Austen's novels (Emma, Persuasion, Sense and Sensibility and Pride and Prejudice among them) and letters, as well as a memoir of the author by her nephew, J.E. Austen Leigh. Fine.

Warmly Inscribed By Houdini

143 HOUDINI, Harry. **Miracle Mongers and Their Methods.** New York, 1920. Octavo, original ochre cloth. \$7800

First edition of Houdini's "complete exposé" of side-show entertainers, inscribed to his friend, assistant and confidant: "To my good old friend Dr. J. E. Waite, all good wishes from the author Houdini. May 14/21." Following the death of his mother in 1913, Houdini began to investigate spiritualism and "soon became an all-out crusader against it. Early in 1924 he began lecturing throughout the United States on fraudulent mediums. In city after city he attended séances in disguise, exposing frauds on the spot" (ANB). Near-fine.



“The Majestic Lord Who Broke The Bonds Of Rome”

144 (HENRY VIII) POLLARD, Albert Frederick. **Henry VIII.** London, 1902. Folio, contemporary full crushed crimson morocco gilt. \$3200

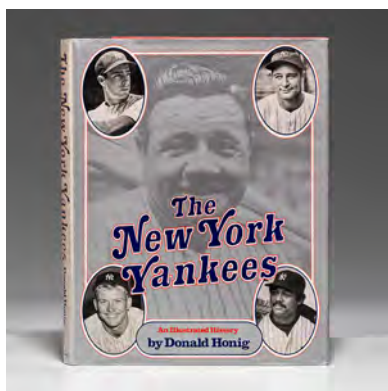
Limited first edition, one of only 250 copies printed on Japanese paper of this authoritative account of the "personal power" of the Throne, a splendid folio volume bound in contemporary full morocco by the renowned French bindery Chambolle-Duru. Illustrated with 32 rich full-page browntone photogravures in double-suite, many after portraits by Holbein (including the vividly hand-colored frontispiece portrait of Henry). Oxford historian A.F. Pollard "was the leading authority on the Tudor period in his generation" (DNB). Fine.

“This Was My First Intellectual Contact With The Theory Of Nonviolent Resistance” (Martin Luther King, Jr.)

145 THOREAU, Henry David. **A Yankee in Canada, With Anti-Slavery and Reform Papers.** Boston, 1866. Octavo, original gilt-stamped brown cloth rebacked with original spine laid down. \$3600

First edition, first printing, containing the first book appearance of "Civil Disobedience." Thoreau's idea of passive but firm resistance to government has had a profound influence on countless revolutionaries and reformers. Text with faint offsetting to pp. 266-67, else fine; front inner paper hinge just starting but solid; restored cloth with minor toning to spine. A very handsome copy.





Signed By 65 Baseball Players, Including Joe DiMaggio And Whitey Ford

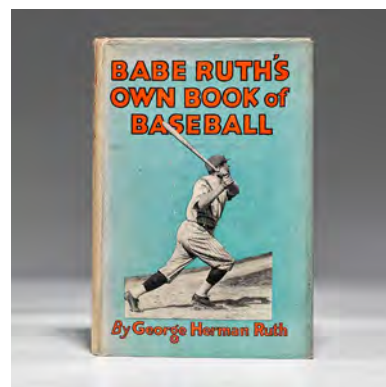
146 DIMAGGIO, Joe; HONIG, Donald. **The New York Yankees. An Illustrated History.** New York, 1981. Quarto, original half black cloth, dust jacket. \$5500

First edition of Honig's profusely illustrated history of the New York Yankees, signed by 65 baseball players including Joe DiMaggio, Whitey Ford, Catfish Hunter, Dave Righetti, Sparky Lyle, and many more. With hundreds of black-and-white photographic images, many full page. Very nearly fine.

"I Was No Worse Off Than The Other Kids With Whom I Played"

147 RUTH, Babe. **Babe Ruth's Own Book of Baseball.** New York, 1928. Octavo, original blue cloth gilt, dust jacket. \$4200

First trade edition of Babe Ruth's impressions of baseball and its strategic play, with frontispiece portrait and 30 candid photographs. "Millions of words have been written about Babe Ruth since he first donned a major league uniform in 1914." This is his own take on the game. Issued the same year as a signed limited edition of 1000 copies, no priority established. Text clean, cloth near-fine, evidence of old tape repairs to jacket flaps and pastedowns. Scarce original dust jacket with mild spine toning, clean with little wear. Extremely good.



Signed By Five Members Of The 1953 Everest Expedition

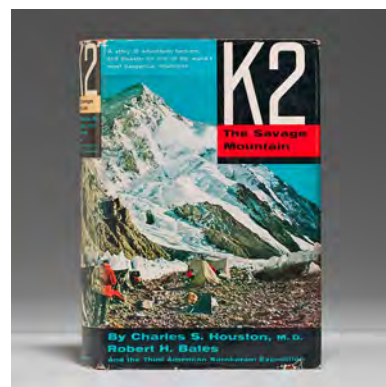
148 HUNT, John. **Our Everest Adventure.** Leicester, 1954. Square octavo, original pictorial cloth, dust jacket. \$2800

First edition, signed by five members of the 1953 Everest expedition: John Hunt, Edmund Hillary, George Band, Michael Ward, and George Lowe. With over 130 photographic illustrations. The 1953 British Expedition to Mount Everest was the eighth in 30 years to attempt Everest. On May 29th, 1953 Sir Edmund Hillary and guide Tenzing Norgay at last stood at the summit; a culminating moment in mountaineering history. Price-clipped dust jacket with chip to spine head, affecting author's name. Extremely good.

"The Next Bound I Expected To Take Me Over A Cliff In A Terrible Drop That Would Finish It All"

149 HOUSTON, Charles S. and BATES, Robert H. **K2. The Savage Mountain.** New York, 1954. Octavo, original half red cloth, dust jacket. \$1350

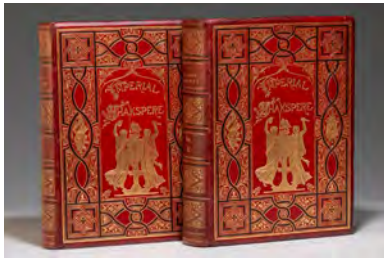
First edition of this story of the disaster-struck Third American Karakoram Expedition, signed by four members of the 1953 expedition. Standing at 28,238 feet, second only to Everest in height, K2 is generally considered to be the most difficult and dangerous peak in the world. Signed by Dee Molenaar, Charles Houston, Robert Craig, and Peter Schoening. Near-fine.



With 37 Impressive Steel Engravings

150 (DORE, Gustave) TENNYSON, Alfred. **Idylls of the King.** London, 1868. Thick folio, contemporary full green morocco gilt. \$6500

First edition of Tennyson's Arthurian classic with illustrations by Doré, boasting 37 masterful full-page steel engravings by him, beautifully bound in full morocco-gilt. "By the early 19th century, the Arthurian legends had become a literary anachronism. Tennyson's poetry brought about a rebirth of interest in the material and eventually placed it on a new plateau of respect and significance for writers and artists" (Lacy, 446). Near-fine.



Knight's Illustrated "Imperial" Shakespeare

151 SHAKESPEARE, William. **The Works of Shakspeare. Imperial Edition.** London, 1873. Two volumes. Thick folio, contemporary full crimson morocco gilt. \$5200

The magisterial Victorian "Imperial Edition" of the Bard's works, edited by Charles Knight, two folio volumes illustrated with 41 steel-engraved plates, including a frontispiece and additional engraved title page in each volume, handsomely bound. Includes all of the comedies, tragedies, histories, poems and sonnets, 13 other plays outside the canon ascribed to Shakespeare, Knight's notes on each drama, and indices. Near-fine.

Cicero's Orations, 1559, From The Famed Aldine Press

152 CICERO. **Orationum. Pars I.** Venetiis, 1559. Octavo, 20th-century full brown morocco gilt. \$1750

Second edition of the first volume of Paulus Manutius' important edition of Cicero's orations, from his famed Aldine press in Venice, with the Aldine anchor and dolphin imprint on the title page and colophon. Editor and publisher Paulus Manutius was the son of famed Venetian publisher Aldus Manutius, founder of the Aldine press in 1495. The Aldine press was a vital source of publications of classical Latin and Greek authors during the Renaissance. Manutius first published his edition of Cicero's Orations in 1554. Text in Latin. Fine.



"No Man Is An Island"

153 DONNE, John. **Selections from the Works. WITH: Devotions upon Emergent Occasions.** Oxford, 1840, 1841. Two volumes. 12mo, 19th-century full black morocco gilt. \$1750

Later editions of Donne's devotional prose and poetry, in two volumes with wood-engraved title pages, beautifully bound in elaborately gilt-decorated full morocco by Riviere. The Devotions contains one of the most celebrated passages in the English language: "No man is an island, entire of itself; every man is a piece of the continent, a part of the main... Any man's death diminishes me, because I am involved in mankind; and therefore never send to know for whom the bell tolls: it tolls for thee" (Meditation 17, pp. 195-96). Fine.

“The River Is A Strong Brown God— Sullen, Untamed And Intractable...”

154 ELIOT, T.S. **The Four Quartets.** London, 1960. Tall quarto, original cream and marbled paper boards, slipcase. \$6200

*Signed limited edition of this highspot of 20th-century poetry, one of 290 copies signed by Eliot, beautifully printed at the Officina Bodoni in Verona. First published in four separate parts during World War II, *The Four Quartets* “were the first of Eliot’s poems to reach a wide public (they were seen as a unifying force in the war years), and they succeeded in communicating in modern idiom the fundamentals of Christian faith and experience” (Drabble, 364). Fine.*



“And What Rough Beast, Its Hour Come Round At Last, Slouches Towards Bethlehem To Be Born?”

155 YEATS, William Butler. **Later Poems.** New York, 1924. Octavo, original half blue cloth. \$3800

First American edition, one of only 250 copies signed by Yeats. Contains all of Yeats’ non-dramatic poems written between 1899 and 1921. First published in London in 1922. Without scarce original slipcase. Near-fine.

“A Soul Admitted To Itself: Finite Infinity”

156 DICKINSON, Emily. **The Poems of Emily Dickinson. Edited by Martha Dickinson Bianchi and Alfred Leete Hampson.** Boston, 1930. Octavo, three-quarter green morocco gilt and marbled boards. \$1500

“Centenary Edition” of Dickinson’s poems, published one hundred years after her birth, features a frontispiece portrait of the young poet, beautifully bound in three-quarter green morocco. This handsome collection of Dickinson’s poetry, edited by her niece, contains sections that highlight themes in her poetry such as “Life,” “Nature” and “Love.” With frontispiece portrait of a young Dickinson, two facsimile pages. About-fine.



Signed By Robert Frost

157 FROST, Robert. **The Complete Poems.** New York, 1950. Two volumes. Tall octavo, original dark blue cloth, slipcase. \$3600

Signed limited edition, one of 1500 copies signed by Frost, additionally signed by famed typographer Bruce Rogers and New England illustrator Thomas W. Nason. “The most highly esteemed American poet of the 20th century... [In 1957] T.S. Eliot toasted Frost as ‘perhaps the most eminent, the most distinguished Anglo-American poet now living,’ whose ‘kind of local feeling in poetry... can go without universality: the relation of Dante to Florence... of Robert Frost to New England’” (ANB). Without scarce and fragile original glassine dust jackets. A fine pair in a mildly worn slipcase.



“One Of The Most Brilliant Treatises On War That Has Ever Been Written”

158 CHURCHILL, Winston. **The World Crisis.** London, 1923-31. Six volumes. Octavo, later full blue morocco gilt. \$6000

First English editions of Churchill's important history of World War I. “Not only the best account of the most tremendous convulsion the world has ever seen, but one of the most brilliant treatises on war that has ever been written” (Spectator). Spines very mildly toned. A very handsome set.

“Churchill At His Dazzling Best”

159 CHURCHILL, Winston S. **My Early Life: A Roving Commission.** London, 1930. Octavo, modern full red morocco, spine gilt-decorated with Churchill lion emblems. \$2000

First edition of Churchill's acclaimed autobiography, abundantly illustrated with maps and photographic plates. Covering the first 25 years of Churchill's life, to the beginning of his parliamentary career. Included are accounts of his childhood; his active service in Cuba, the North West Frontier, and Omdurman; and his exploits during the Boer War. Fine.



“This Is Not History: This Is My Case”

160 CHURCHILL, Winston. **The Second World War.** London, 1948-54. Six volumes. Octavo, modern three-quarter red morocco gilt. \$3500

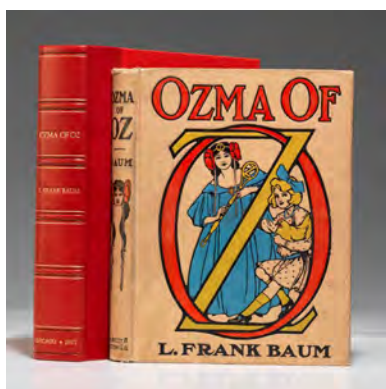
*First English editions of Churchill's WWII masterpiece, part history and part memoir, written after he lost reelection as Prime Minister, handsomely bound. The six volumes of Churchill's masterpiece were published separately between 1948 and 1954. With *The Second World War*, Churchill “pulled himself back from humiliating defeat in 1945, using all his skills as a writer and politician to make his fortune, secure his reputation, and win a second term in Downing Street” (Reynolds, xxiii). Fine.*

“Had Peace Persisted He Might Now Be Remembered As A Pioneer Of Britain's Welfare State”

161 CHURCHILL, Randolph S. and GILBERT, Martin. **Winston S. Churchill.** London, (1966-88). Eight volumes. Thick octavo, modern three-quarter dark red morocco gilt. \$4800

First editions of the official biography of Winston Churchill, richly illustrated with numerous photographic plates and handsomely bound. The first two volumes, written by Churchill's son Randolph, cover Churchill's youth and early political career. After Randolph's death in 1968, Martin Gilbert, who had worked as his research assistant, was appointed official biographer and completed the work in another six volumes. Fine.





“More About Dorothy”

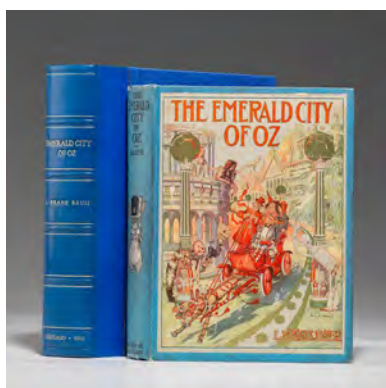
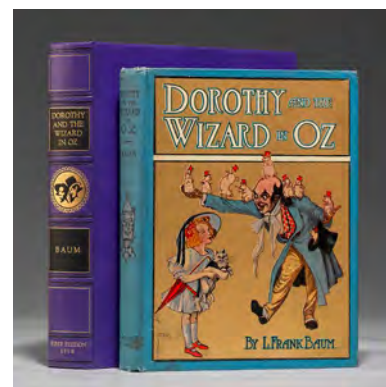
162 BAUM, L. Frank. **Ozma of Oz.** Chicago, 1907. Octavo, original pictorial light tan cloth, custom clamshell box. \$3450

First edition, first issue of the third Oz book, with 40 full-page color illustrations. In Ozma of Oz, “Baum responded to his young readers’ pleas for ‘more about Dorothy... The Cowardly Lion also reappeared... [and Baum introduced] the clockwork man, Tik-Tok, the first manmade mechanical figure in literature (years before the word ‘robot’ was invented)” (Eyles, 46). Without extremely scarce original dust jacket. Interior generally very clean, with small chip to corner of page 195 not affecting text; mild rubbing to boards, colors bright.

“The Children Won’t Let Me Stop”

163 BAUM, L. Frank. **Dorothy and the Wizard in Oz.** Chicago, 1908. Octavo, original blue cloth, custom clamshell box. \$3000

First edition, first state, with numerous in-text illustrations and 16 color plates by John R. Neill. A bright and beautiful copy. “Baum’s introductory remarks refer to ‘my loving tyrants,’ the children who demanded more stories of Oz. He states that he has replied to every letter he received, and that he has incorporated many of their suggestions” (Eyles, 47). Without extremely scarce original dust jacket. Hanff & Greene, 53-55. Very nearly fine.



“So Good Luck To Little Dorothy And Her Companions”

164 BAUM, L. Frank. **The Emerald City of Oz.** Chicago, 1910. Octavo, original light blue cloth, mounted cover illustration, custom clamshell box. \$2450

First edition, first state, of the sixth Oz book, with 16 full-page color illustrations by John R. Neill. Baum intended to conclude his series with this volume. Baum’s own bankruptcy the next year, however, would mean he “had no choice but to call once more upon the magic of Oz in an attempt to restore his fortunes” (Eyles, 48).. Without very rare dust jacket. Near-fine.

One Of “The Two Best Books Of My Career”

165 BAUM, L. Frank. **The Patchwork Girl of Oz.** Chicago, 1913. Octavo, original pictorial green cloth, custom clamshell box. \$2850

*First edition of Baum’s seventh Oz book, the introduction of one of his most beloved characters, profusely illustrated by John Neill with numerous color and black-and-white text illustrations, many full page. This novel became the basis for the first production of Baum’s motion picture production business. Although the film proved an unexpected failure, the novel has enchanted generations. Baum himself considered it, along with the non-Oz *Sky Island*, one of “the two best books of my career” (Rogers, 184). Without extremely scarce original dust jacket. Nearly fine.*



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