



BAUMAN RARE BOOKS

A SUMMER MISCELLANY



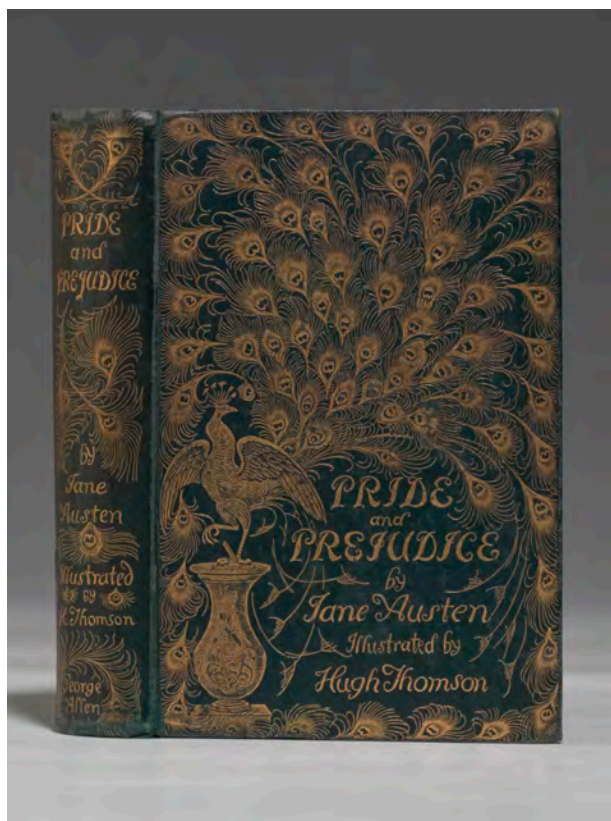
**SPLENDID FIRST EDITION IN ENGLISH OF
AGRIPPA'S *DE INCERTITUDINE (OF THE VANITY
AND UNCERTAINTIE OF ARTES AND SCIENCES)*,
1569, BEAUTIFULLY BOUND**

1. AGRIPPA, Henry Cornelius. **Of the Vanitie and Uncertaintie of Artes and Sciences, Englished by Ja[mes] San[dford] Gent.** London: Henry Wykes, 1569. Small quarto, early 20th-century full green crushed morocco, raised bands, elaborately gilt-decorated spine and cover borders, gilt dentelles, marbled endpapers, all edges gilt. Housed in custom full calf clamshell box. \$14,500

First edition in English of Agrippa's influential response "to the intellectual upheavals of the 16th century" (Norman). In beautiful full morocco-gilt by the Rowfant Bindery, the successor of the famous Club Bindery. "Recent historical investigation... assigns Agrippa a central place in the history of ideas of the Middle Ages."

"Recent historical investigation... assigns Agrippa a central place in the history of ideas of the Middle Ages." (DSB). Agrippa published *De incertitudine et vanitate scientiarum* in 1530 while serving Margaret of Austria as a historian and librarian in Antwerp. He is well known for his interest in mystic lore and the occult arts— indeed, he is sometimes cited as the prototype of Goethe's Faust. The text "gives emphasis to the tension between the *verbum Dei* and human knowledge... At the beginning of the era of natural science, [*De incertitudine*] is one of the first testimonials to knowledge of the limits of human understanding" (DSB). Printed in Gothic type, title page within decorative border, and with full-page armorial woodcut of Thomas Duke of Norfolk on the verso. This copy was bound at the Rowfant Bindery, the brief successor, in Cleveland, of the famous Club Bindery of New York. The Club Bindery, "the finest hand bindery ever to operate in America," was established in 1895 by members of the Grolier Club, who, "lamenting the dearth of fine binding in America, brought several European-trained binders to New York, among them Léon Maillard, thought by some to have been the premier finisher of his time" (Thomas G. Boss). Norman 22. STC 204. No first edition in Duveen; not in Ferguson. Seventeenth-century signature of John Gibbon on the verso of the fly leaf, as well as on the title page and in the margin of leaf *4r, dated "Sep: ye 2n, 1664." This is perhaps John Gibbon the writer on heraldry and genealogy, whose "reputation was deservedly high... [and who was] recorded without disgrace as the member of an astrological club" (DNB). Additional owner bookplate.

A superb copy, with only minor expert paper repairs to margins of two leaves Kk1 and Mm3, in beautiful and scarce Rowfant binding, with its gilt stamp on the front pastedown.



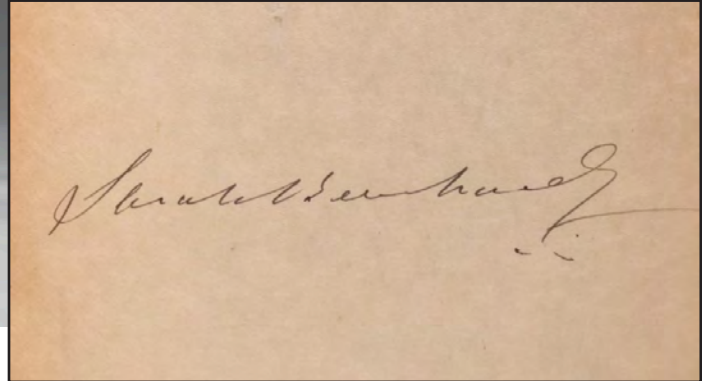
**"FOR WHAT DO WE LIVE, BUT TO MAKE SPORT
FOR OUR NEIGHBORS, AND LAUGH AT THEM
IN OUR TURN?": *PRIDE AND PREJUDICE*,
ILLUSTRATED BY HUGH THOMSON**

2. (THOMSON, Hugh, illustrator) AUSTEN, Jane. **Pride and Prejudice**. London: George Allen, (1895). Octavo, original dark green pictorial cloth gilt, all edges gilt. \$4800

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

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

Minor foxing to preliminaries; small stain to last few text leaves, text generally clean. A few minor rubs to extremities and rear joint, cloth fresh, gilt bright. A lovely illustrated edition in near-fine condition.



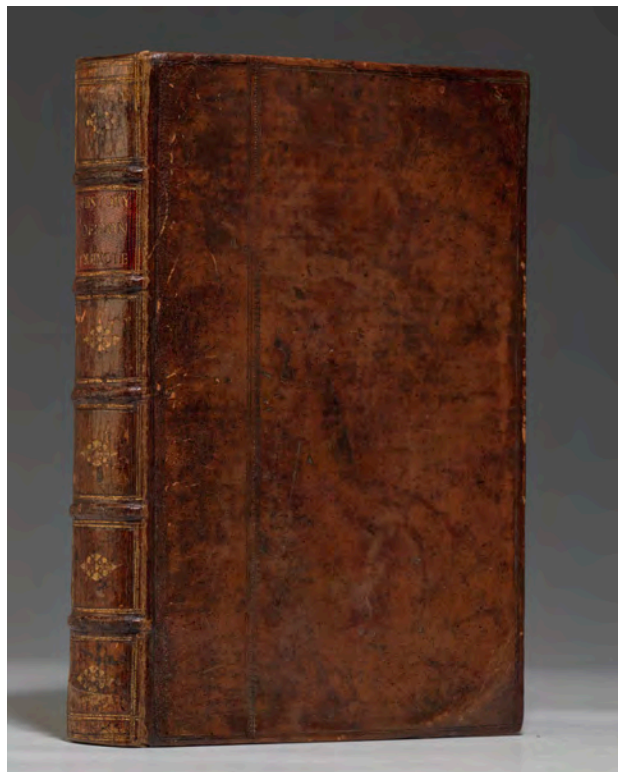
**"THE MOST FAMOUS ACTRESS THE WORLD HAS SEEN": SARAH BERNHARDT'S MEMOIRS,
ONE OF ONLY 250 COPIES SIGNED BY HER**

3. BERNHARDT, Sarah. **Memories of My Life**. New York: D. Appleton, 1907. Thick octavo, original gilt-stamped white cloth, top edge gilt, watered silk endpapers, uncut. Housed in a custom chemise and clamshell box. \$3800

Limited first American edition of Bernhardt's Memories of My Life, number 153 of only 250 in the limited "autograph edition" signed by her, with frontispiece and over 25 full-page illustrations.

"Sarah Bernhardt was not simply the most famous actress the world has seen; she was among the most gifted... Working within the Romantic tradition, she created exciting entertainment out of wild emotion, yet never quite lost her ability to touch the heights and depths of tragic understanding... audiences found it hard to resist making connections between her roles and her lifestyle" (ODNB). This intimate account of her life is "intensely readable... central to our knowledge of her life up to and through her first American tour of 1880-1881" (Gottlieb, *Sarah Bernhardt*). In her conclusion Bernhardt observes: "My life, which I thought at first to be so short, seemed now to be very, very long, and that gave me a great mischievous delight whenever I thought of the infernal displeasures of my enemies." With frontispiece portrait and over 25 full-page illustrations. Issued the same year as the first American and English trade edition (the latter as *My Double Life*), no priority established. With six pages of publisher's advertisements at rear. Without scarce and fragile original acetate dust wrapper. Dramatic Bibliography, 66. Ink stamps to front endpapers.

Interior clean, neat repair to front inner paper hinge. Light soiling to cloth, toning to spine, mild rubbing to corners. An exceptionally good signed copy.



**"READ BY ALL AGES AT ALL TIMES":
FIRST ILLUSTRATED EDITION IN ENGLISH OF
DON QUIXOTE, 1687**

4. 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. And Adorned with several Copper Plates. By J[ohn] P[hillips].** London: Thomas Hodgkin, 1687. Folio (8-1/2 by 13 inches), contemporary full brown calf neatly rebaked with original spine laid down, raised bands, red morocco spine label renewed. \$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). John Phillips, who prepared this edition, was the nephew and godson of John Milton, with whom he lived and from whom he received his education. 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. *Iconografía de las Ediciones del Quijote* (English) 401. Ashbee 12. Río y Rico 442. Andrieux 18. Lowndes, 401. 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.



**"HAMMETT DID IT FIRST
BUT CHANDLER DID IT BETTER":
FIRST EDITION OF RAYMOND CHANDLER'S
*HIGH WINDOW***

5. CHANDLER, Raymond. **The High Window**. New York: Alfred A. Knopf, 1942. Octavo, original brown cloth, original pictorial dust jacket. Housed in a custom cloth clamshell box. \$9500

First edition of Chandler's seminal third novel, the "hauntingly memorable" noir classic that confirmed his legendary status, a handsome copy in the original dust jacket.

High Window, which follows *Big Sleep* (1939) and *Farewell, My Lovely* (1940), 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). "On completing *High Window* Chandler wrote his publisher that 'he 'seemed to have to get the thing out of my system,' and this obsessive need is what powers the book, turning it from a routine 'hard-boiled' story into something hauntingly memorable" (*Crime & Mystery: 100 Best*, 31). "It was Billy Wilder's admiration for *High Window*... that clinched his decision to hire Chandler to coscript *Double Indemnity* (1944)" (Phillips, 80). 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. Published August 17, 1942. With "First Edition" on copyright page. Brucoli A3.1.a. Bookplate (in the box).

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.



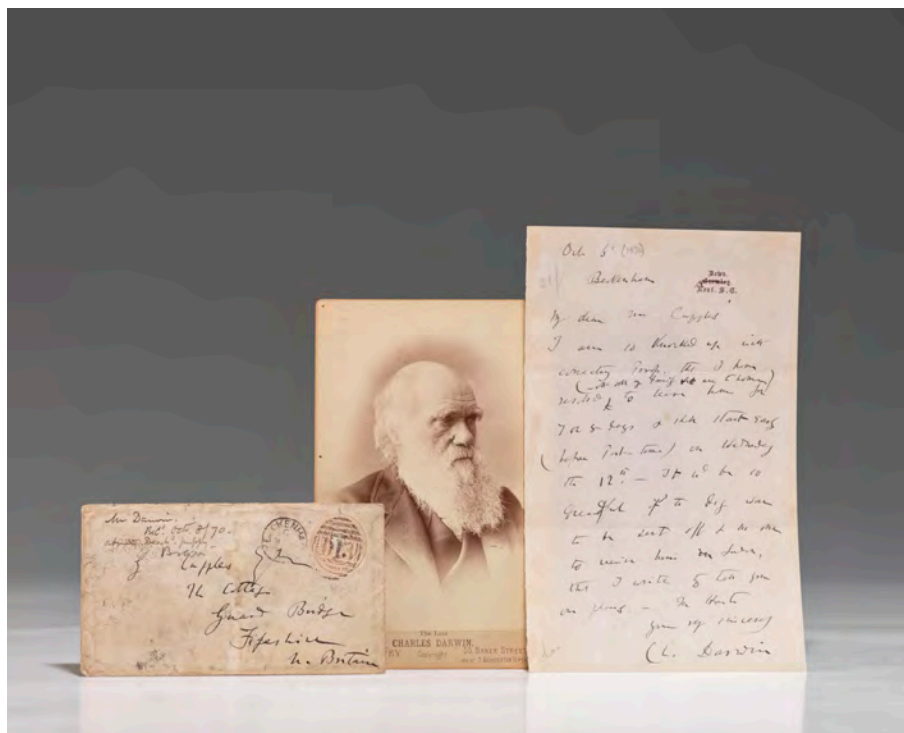
**“CROWBOROUGH” EDITION OF THE WORKS OF
ARTHUR CONAN DOYLE, SIGNED BY HIM**

6. CONAN DOYLE, Sir Arthur. **Works.** Garden City, New York: Doubleday, Doran, 1930. Twenty-four volumes. Octavo, contemporary three-quarter green morocco, raised bands, elaborately gilt-decorated spines, top edges gilt, uncut and mostly unopened. \$16,000

“Crowborough” edition, number 122 of only 760 sets signed by Arthur Conan Doyle, handsomely bound.

Issued in the year of Conan Doyle's death, "the Crowborough Edition was intended to be a complete and definitive edition of the author's works of fiction. He was to have revised each book, written new prefaces, and arranged the stories in their final order. Unfortunately he was prevented from doing so by illness and by his other commitments" (Green & Gibson, A61). With all six of Conan Doyle's famous Sherlock Holmes works: *A Study in Scarlet*, *The Sign of Four*, *The Adventures of Sherlock Holmes*, *The Memoirs of Sherlock Holmes*, *the Hound of the Baskervilles* and *The Return of Sherlock Holmes*.

Fine condition.



**CHARLES DARWIN ARRANGES TO RECEIVE
A DEERHOUND PUPPY WHILE "SO KNOCKED
UP WITH CORRECTING PROOFS" OF DESCENT
OF MAN FROM A BREEDER ENAMORED
WITH ORIGIN OF SPECIES—EXCELLENT 1870
AUTOGRAPH LETTER SIGNED BY DARWIN**

7. DARWIN, Charles. **Autograph letter signed.** Down, Beckenham, Kent: Oct 5, [1870]. One leaf of cream letterhead, measuring 5 by 8 inches, penned on recto for one page. WITH: original envelope, addressed in Darwin's hand, postmarked from Down on verso. \$22,500

Interesting 1870 autograph signed letter written by Charles Darwin to his friend, long-time correspondent, author and dog breeder George Cupples, regarding a puppy Cupples had promised to send Darwin, in which Darwin references working on the proofs of Descent of Man—an amazing letter with strong association to Charles Darwin's greatest works.

The letter, written entirely in Darwin's hand on his personal stationery and dated "Oct 5 [1870]," reads, in full: "My dear Mr. Cupples, I am so knocked up with correcting proofs, that I have (with all my family who are at home) resolved to leave home for 7 or 8 days & shall start early (before post time) on Wednesday the 12th—It wd be so dreadful if the dog was to be sent off & no one to walk him in London, this I write to tell you our plans. In haste, Yrs vy sincerely, Ch. Darwin." Accompanied by the original envelope, penned in Darwin's hand, postmarked from Down on verso.

George Cupples (1822-91) was a Scottish journalist and amateur breeder of Scotch Deerhounds. He read Darwin's *Origin of Species* and became particularly fascinated with the chapters on selective breeding, hypothesizing that he could simulate the phenomenon with his own dogs. Cupples in turn wrote to Darwin following the publication of *Variation of Animals and Plants under Domestication* in 1868, feeling that their correspondence would be mutually beneficial, given his own expertise in canine behaviors and breeding and Darwin's knowledge of selective breeding and species evolution. This marked the beginning of a ten-year correspondence, culminating in part with Cupples sending Darwin a Scottish Deerhound puppy from his kennels in November 1870, just a month after this letter was written. In his own book entitled *Scotch Deer-Hounds and Their Masters* (1893), Cupples quoted from Darwin's *Origin of Species* and *Variation of Animals and Plants*, in regards to selective breeding and its connection to animal domesticity.

Faint marginal toning to letter; minor evidence of prior mounting along right edge on verso. Signature bold and clear.



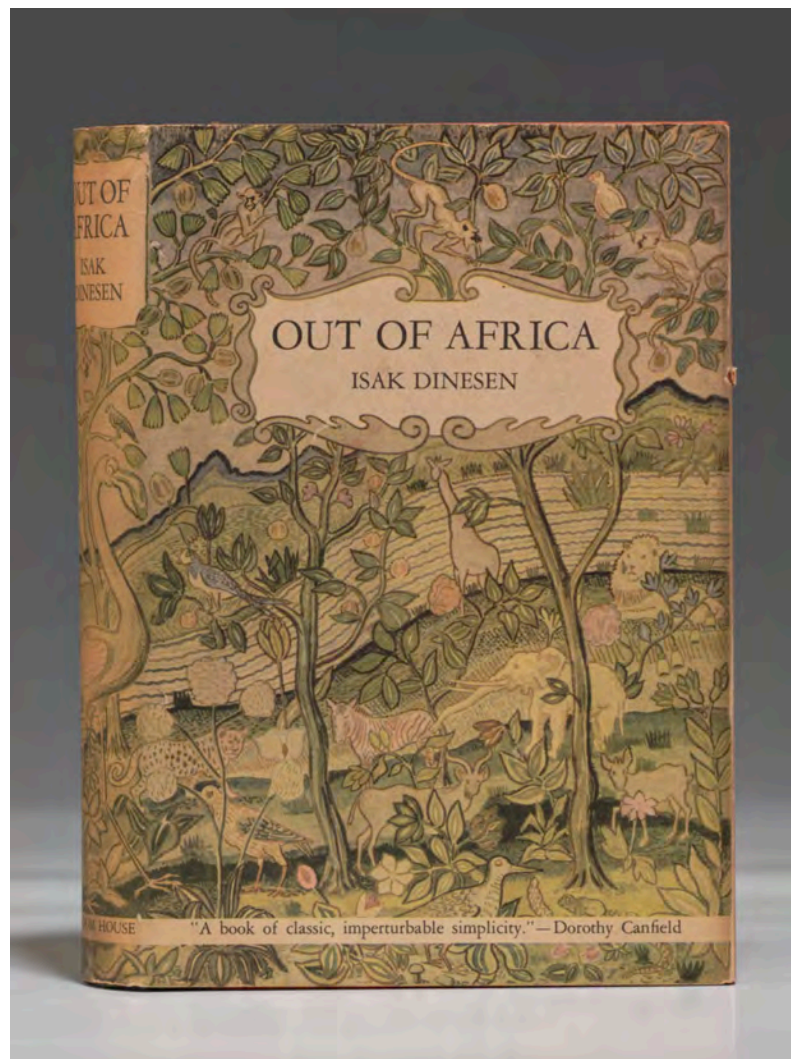
**“MAN STILL BEARS... THE INDELIBLE STAMP
OF HIS LOWLY ORIGIN”:
FIRST ISSUE OF *THE DESCENT OF MAN***

8. DARWIN, Charles. **The Descent of Man, and Selection in Relation to Sex.** London: John Murray, 1871. Two volumes. Octavo, original green cloth gilt. \$22,000

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, an exceptionally fine copy 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). *First issue*: Volume I, page 297 begins with "transmitted"; Volume II with printer's note on verso of half title, errata on verso of title and Darwin's note on "a serious and unfortunate error" (p. [ix]). Advertisements in both volumes dated January 1871. Freeman 937. Garrison & Morton 170. Norman 599. Bookplates of Scottish engineer William Menelaus.

Text with mild foxing; inner hinges and text block expertly reinforced, original cloth crisp with minor wear to spine ends.



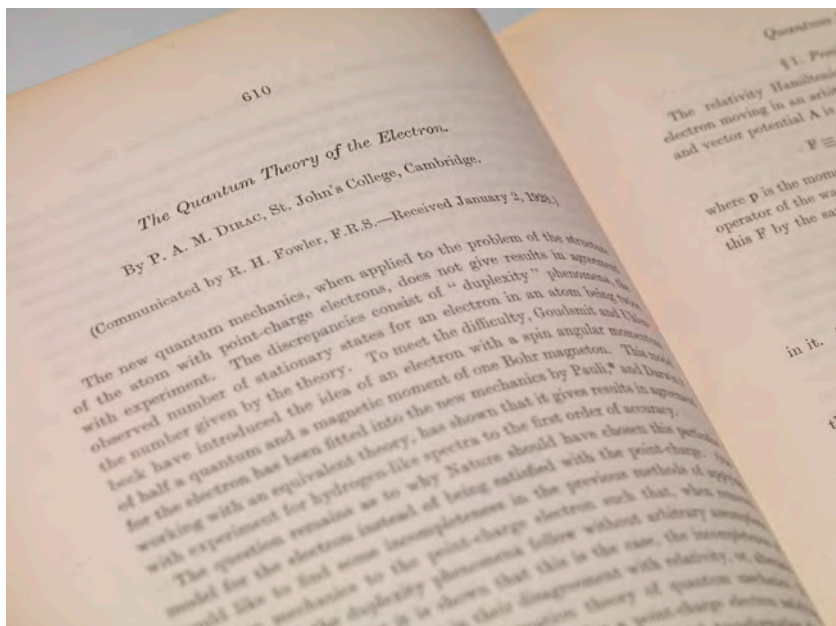
**"I HAD A FARM IN AFRICA,
AT THE FOOT OF THE NGONG HILLS..."**

9. DINESEN, Isak. **Out of Africa.** New York: Random House, (1938). Octavo, original black and orange cloth, original dust jacket. \$2200

First American edition of Dinesen's famous account of her experiences in Africa. A lovely copy.

Dinesen was born in Denmark but wrote both in English and Danish, and her books usually appeared simultaneously in both languages. She "married her cousin, Baron Bror von Blixen-Finecke, in 1914. They ran a coffee plantation in Kenya, which she continued to manage after her divorce; the story of this failed enterprise is told in *Out of Africa...* written after her return to Denmark in 1931" (Drabble, 109). Preceded by the first English edition in 1937.

Book fine, dust jacket with tiny snag to front flap fold, gently mellowed spine, very nearly fine. A lovely copy.



**"RANKS AMONG THE HIGHEST ACHIEVEMENTS
OF 20TH-CENTURY SCIENCE":
1928 FIRST EDITION OF THE DISCOVERY OF THE
"DIRAC EQUATION"**

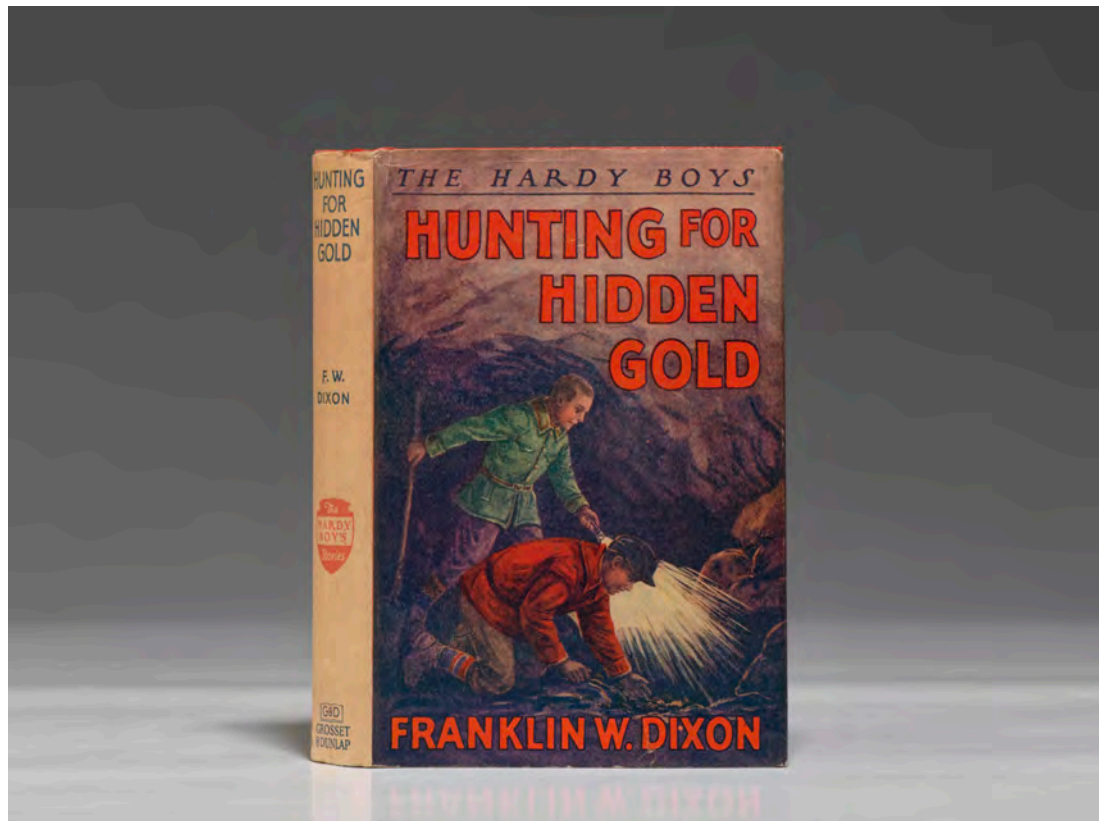
10. DIRAC, P.A.M. *The Quantum Theory of the Electron*. IN: *Proceedings of the Royal Society, Series A*, Vol. 117, No. A778, pp. 610-24. London: Royal Society, February 1, 1928. Octavo, original gray paper wrappers. Housed in a custom chemise and clamshell box. \$9500

First edition of the discovery of the "Dirac Equation," in the journal Proceedings of the Royal Society where it originally appeared. "When the equation appeared in print at the beginning of February [1928], it was a sensation... the consensus was that Dirac had done something remarkable, the theorists' equivalent of a hole in one" (Farmelo, The Strangest Man).

Paul Adrien Maurice Dirac was an English theoretical physicist and one of the founders of quantum mechanics. "Dirac's outstandingly significant achievement was his relativistic wave equation for the electron, published early in 1928... Sir Nevill Mott has described it as 'the most beautiful and exciting piece of theoretical physics that I have seen in my lifetime—comparable with Maxwell's deduction that the displacement current, and therefore electromagnetism, must exist.' An even more remarkable prediction from Dirac's equation was the existence of an 'anti-electron,' as Dirac termed it in 1931, with the same mass value as the electron but opposite charge. It was first observed in the cosmic radiation in 1932 and was later named the 'positron.' It was the first of the many antiparticles which later became well established.

"The relativistic wave equation of the electron ranks among the highest achievements of 20th-century science" (Pais, *Inward Bound*, 290). While the paper was in press, "Dirac wrote to Max Born in Göttingen, not mentioning his new equation except in a ten-line postscript, where he spelt out the reasoning that had led to it. Born showed these words to his colleagues, who regarded the equation as 'an absolute wonder.' Jordan and Wigner, who were working on the problem that Dirac had solved, were flabbergasted. Jordan, seeing his rival walk off with the prize, sank into depression. When the equation appeared in print at the beginning of February, it was a sensation. Though most physicists struggled to understand the equation in all its mathematical complexities, the consensus was that Dirac had done something remarkable, the theorists' equivalent of a hole in one." (Farmelo, *The Strangest Man*, 143-44). "Dirac's relativistic wave equation marked the end of the pioneering and heroic phase of quantum mechanics, and also marked the beginning of a new phase" (Kragh, *Quantum Generations*, 167).

Expert repair to spine head. Near-fine condition in the original wrappers.



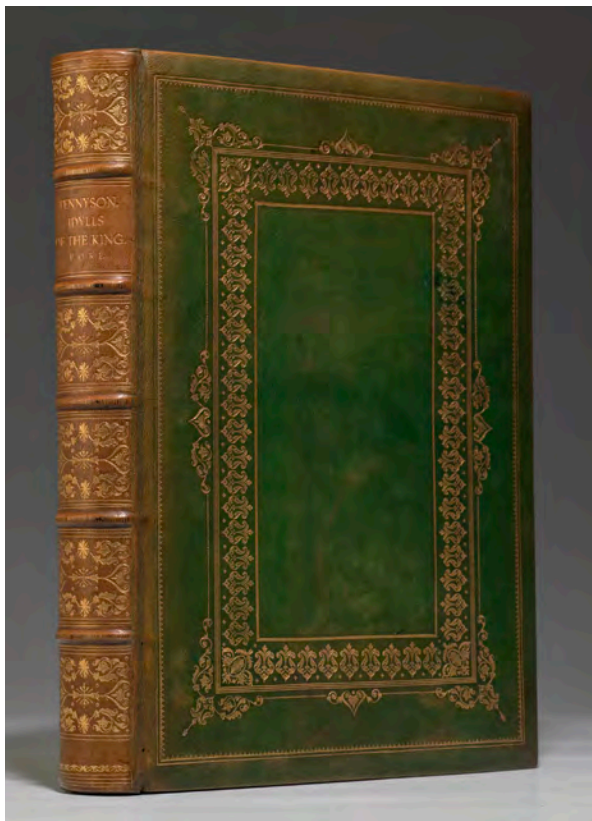
**"PERFECTLY PITCHED TO BOYS' FANTASIES":
FIRST EDITION OF *HUNTING FOR HIDDEN GOLD*,
1928, IN ORIGINAL DUST JACKET**

11. DIXON, Franklin W. **Hunting for Hidden Gold**. New York: Grosset & Dunlap, (1928). 12mo, original red cloth, original dust jacket. \$5800

First edition, first issue, of the fifth book in the popular Hardy Boys mystery series, with frontispiece illustration, in original dust jacket.

Edward Stratemeyer oversaw the publication of numerous children's book series through his extremely efficient and profitable literary Syndicate. In 1927, Stratemeyer created "the first of two series that would introduce three generations of readers to the joys of mystery stories and outshine and outsell all his previous creations. That series, of course, was the Hardy Boys. In conjunction with Nancy Drew, the Hardy Boys series accounts for over half of the Syndicate's estimated sales of roughly 200,000,000 copies. Both inspired countless imitators (none of which have attained similar success) and made their characters household names" (Johnson, 141-42). "The Hardy Boys books have always appeared under Stratemeyer's made-up byline, 'Franklin W. Dixon,' but credit for their singular success belongs with Leslie McFarlane" (*New York Times*). "McFarlane is widely credited for creating the literary style and characters' personalities that served as the template for the series, and he also served as its most prolific author, writing 20 books in the 58-volume series" (*McMaster Daily News*)—including *Hunting for Hidden Gold*. *First issue*, with publisher's advertisements at rear and on verso of white-spined dust jacket as called for. Carpentieri & Mular 1928A-1.

Book bright, clean and fine. Dust jacket with paper reinforcement along edges on verso, closed tear to foot of spine, chip to rear panel at flap fold, but bright and clean, front panel vivid and intact. A lovely copy.



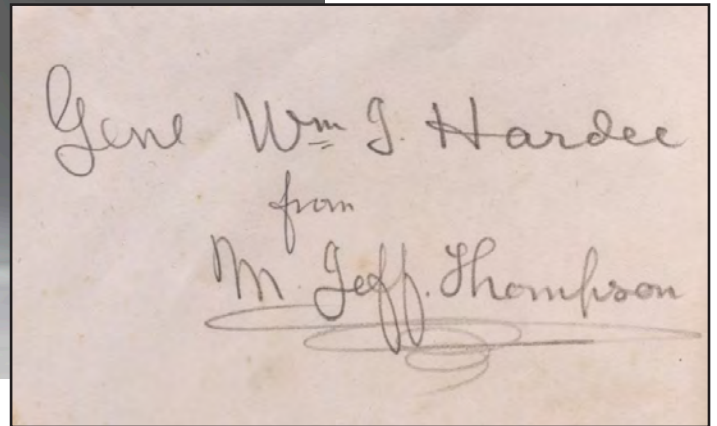
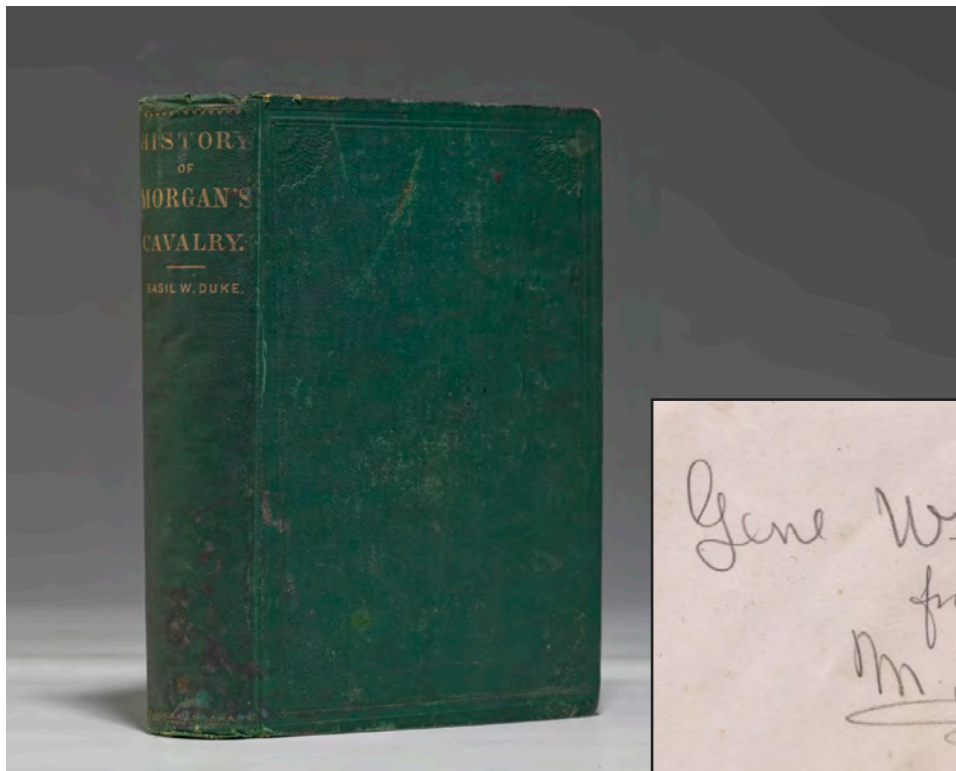
**"POWERFUL, ALMOST OVERWHELMING":
DORÉ'S MAGNIFICENT ILLUSTRATED FOLIO
EDITION OF TENNYSON'S *IDYLLS OF THE KING*,
WITH 37 IMPRESSIVE STEEL ENGRAVINGS**

12. (DORE, Gustave) TENNYSON, Alfred. *Idylls of the King*. London: Edward Moxon, 1868. Thick folio (11-1/2 by 16 inches), contemporary full green morocco gilt, elaborately gilt-decorated spine and covers, raised bands, marbled endpapers, all edges 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). "In 1867 and 1868, Moxon published four folio volumes, one devoted to each of [Tennyson's] original idylls"—*Enid*, *Elaine*, *Vivien* and *Guinevere*, first published together in a single volume in 1859; the first complete publication of the eventual 12 idylls together would not occur until 1891—"for which Doré created illustrations with powerful, almost overwhelming, landscapes and Gothic architecture" (Alan Lupack, "Popular Images Derived from Tennyson's Arthurian Poems," *Arthuriana* 21.2, page 95). "No other foreign illustrator and few native ones of the period so completely captured the English fancy [as Doré]... Tennyson and his publisher Moxon greatly favored Doré as an illustrator" (Muir, *Victorian Illustrated Books*, 227, 244). Each idyll with separate title page. Ray, *Art of the French Illustrated Book* 250. Lowndes, 2605.

Text and plates remarkably clean and fine, spine gently sunned, gilt bright. Near-fine condition, beautifully bound.



HISTORY OF MORGAN'S CAVALRY, WITH TWO PRESENTATION/ASSOCIATION INSCRIPTIONS FROM CONFEDERATE OFFICERS

13. DUKE, Basil W. **History of Morgan's Cavalry**. Cincinnati: Miami Printing and Publishing, 1867. Octavo, original green cloth. \$6000

First edition, illustrated with engraved frontispiece portrait and several full-page maps, presentation/association copy with two presentation inscriptions: the first, an autograph inscription from a Confederate commander to a participant in many of the same battles as Morgan, reads "Genl. Wm. J. Hardee from M. Jeff Thompson"; the second, in an unidentified hand, passes the book along to a fellow Confederate officer: "Presented to Wm. K. McConnell by Lt. Gen. W.J. Hardee, Selma, Ala. July 13th, 1869."

"This is a classic work about John Hunt Morgan's legendary cavalry exploits, written by Morgan's brother-in-law and a brigadier general in his own right... A focused military narrative of Morgan's operations, the work is valuable for Duke's eyewitness recollections recorded soon after the war" (Eicher 1060). Duke assumed Morgan's command after Morgan's death in 1864. Sabin 21167. Howes D548. Nicholson, 251. Dornbusch III:1229. Wright D907. Gen. Hardee was a Georgia planter from the end of the war until his death in 1873. During the war he participated in a number of the same battles as John Hunt Morgan, including Shiloh, the siege of Corinth, and the Murfreesboro and Tullahoma campaigns. In this book, Hardee appears most prominently in the description of the battle of Shiloh, where he commanded Morgan. Although Meriwether Jefferson Jeff Thompson (1826-1876) was given command of a brigade and sometimes a division of regular Confederate troops late in the war, he was never commissioned as an officer in the CSA. He was one of the leading Missouri secessionists and elected brigadier general of the 1st Division of the Missouri State Guard in July 1861. Forced out of Missouri for most of the War, and fighting variously in Arkansas, Louisiana, and Tennessee, his unit became known as the Swamp Rats and he as the Swamp Fox. William K. McConnell, serving as sergeant-major in the 30th Alabama, was commended for his services at Port Gibson and at Champion's Hill. He was commissioned captain by 1864, and evidently promoted to lieutenant colonel by the end of the war.

Interior with scattered foxing, marginal dampstaining to front half; wear to cloth, front inner hinge just starting. Very good condition.



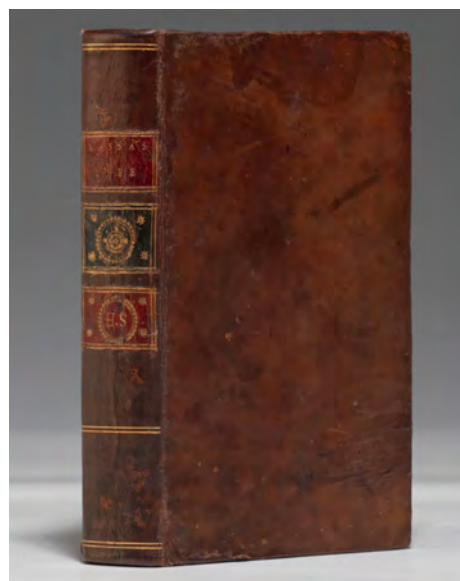
**"THE LUMBERJACKS ARE COMING!":
SCARCE COLLECTION OF PIRATED EDITIONS OF
TARANTULA, BOB DYLAN'S ONLY NOVEL**

14. DYLAN, Bob. **Collection of pirated editions of *Tarantula*.** Various places: Various publishers, (1966-70). Octavo, original paper wrappers. \$5800

Scarce collection of 10 pirated editions of Dylan's first book, an experimental fusion of poetry and prose—"wacky, serio-comic improvisations which both satirize and excoriate the American scene."

When the singer-songwriter's July 1966 motorcycle crash delayed *Tarantula*'s planned publication, pirated editions began circulating, "hawked on the street and under the counter... by self-appointed Dylanologists and hip rip-off artists" (*New York Times*, contemporary review). "Wacky, serio-comic improvisations which both satirize and excoriate the American scene... alternately violent, hilarious, sad and not infrequently obscure. In general, a ball while it lasts" (*Kirkus*). Macmillan finally published the book in 1971; "For Dylan to permit the release of the book now... is to acknowledge the loss of a battle in his never-ending war for privacy. Quite simply, his hand has been forced by his fans" (*New York Times*).

An excellent collection of scarce bootlegged editions in very good to near-fine condition.



**"SPEAKS FOR MILLIONS OF OTHER AFRICANS
WHOSE VOICES WERE SILENCED BY SLAVERY"
OLAUDAH EQUIANO'S NARRATIVE, 1791**

15. EQUIANO, Olaudah. **The Interesting Narrative o the Life of Olaudah Equiano, Or Gustavus Vassa, the African. Written by Himself... Fourth Edition, Enlarged.** Dublin: Printed For, and Sold By, The Author, 1791. Small octavo (4 by 6-3/4 inches), contemporary full brown calf rebaked with original red and navy morocco spine labels retained. \$16,000

Rare expanded 1791 edition, issued two years after the virtually unobtainable first and second editions, of Equiano's cornerstone slave narrative that gave "millions of enslaved Africans and their descendants... a face, a name, and most important, a voice"—featuring his harrowing account of the Middle Passage. With subscribers' list, rarely found engraved frontispiece portrait of Equiano and engraved folding plate of a slave ship, in contemporary calf boards.

Equiano is widely recognized as the founder of the African American slave narrative and a leader in the movement to end the slave trade. His *Narrative* stands alone as one of the "rarest historical documents, for millions of men, women and children who crossed the Atlantic during two or three centuries of the slave trade have left no word of their experiences" (Nichols, *Many Thousand Gone*, xi). "This was not just a book written against the slave trade; it was a book written by an African who had firsthand memories of his childhood in West Africa" (Werner Sollars). With the initial publication of his self-published autobiography in 1789, "millions of enslaved Africans and their descendants were given a face, a name, and, most important, a voice" (Carretta, *Equiano*, 1).

"Equiano's autobiography remains a classic text of an African's experiences in the era of Atlantic slavery. It is a book which operates on a number of levels: it is the diary of a soul, the story of an autodidact, and a personal attack on slavery and the slave trade. It is also the foundation-stone of the subsequent genre of black writing... the classic statement of African remembrance in the years of Atlantic slavery" (ODNB). This rare work is "so richly structured... from African freedom, through European enslavement, to African Freedom... that it became the prototype of the 19th-century slave narrative... It was Equiano whose text served to create a model that other ex-slaves would follow" (Gates, Jr., *Signifying Monkey*).

This fourth edition is preceded only by the 1789 editions and the 1790 expanded third edition. "An unauthorized two-volume edition, based on the second London edition, was published in New York City in 1791. Contains five-page "List of Irish Subscriber" and seven-page "List of English Subscribers": the latter with names of abolitionists such as Thomas Clarkson, James Ramsay, writer Hannah More, Phillis Wheatley per association with the Countess of Huntington, and the name of "Susan Cullen": reportedly Susanna Cullen, the white English woman Equiano married three years later. Subscription lists such as these "also played a structural role in the *Narrative* [when] presented as a petition, one of the hundreds submitted to Parliament between 1789 and 1792" (Carretta, *Introduction to Penguin edition*, xvii-xxxi). ESTC N28777. Sabin 22714. Goldsmith's 14005. See Blockson 9568; Work, 458.

Text quite fresh, contemporary calf boards with light expert restoration to extremities.



**"ANOTHER GALAXY, ANOTHER TIME":
THE STAR WARS TRILOGY NOVELIZATIONS,
EACH SIGNED BY THE AUTHOR**

16. (FOSTER, Alan Dean) LUCAS, George. **Star Wars. From the Adventures of Luke Skywalker. WITH: Star Wars. The Empire Strikes Back. WITH: Star Wars. Return of the Jedi.** New York: Del Rey, (1976, 1980, 1983). Three volumes. Octavo, original gray, blue, and red boards, original dust jackets. \$3200

True first hardbound edition of the novelization of Star Wars, signed on the title page by ghostwriter Alan Dean Foster, together with book club editions of the novelizations of The Empire Strikes Back and Return of the Jedi, signed on the title pages by authors Donald F. Glut and James Kahn respectively.

Though credited to screenwriter and director George Lucas, veteran sci-fi author Alan Dean Foster wrote the novelization of *Star Wars* based on Lucas' script, for a flat fee of \$5000. The following year Foster published his sequel, *Splinter of the Mind's Eye* (1978), which Lucas commissioned for the purpose of being filmed as a low-budget sequel in the event that *Star Wars* did not do well at the box office. Needless to say, the movie's spectacular success led to the big-budget sequel *The Empire Strikes Back*, scripted by Lawrence Kasdan and Leigh Brackett and directed by Irvin Kershner; Lucas picked his USC classmate Donald F. Glut to pen the novelization. Doctor and writer James Kahn wrote the novelization of the movie *Poltergeist*, which led to several more novelizations: *Indiana Jones and the Temple of Doom*, *The Goonies*, and—most famously—*Return of the Jedi*. *Star Wars* first hardbound edition, released for the Del Rey Science Fiction Book Club with gutter code S27; preceded only by the paperback edition published in December, 1976, well in advance of the May 1977 movie premiere, and followed by the first trade edition of the next year). *Empire* and *Return* both book club editions as well, stated on the dust jackets' front flaps, with gutter codes K29 and N31 respectively. Each volume with color stills from the movie productions.

A fine signed set, scarce and desirable thus.



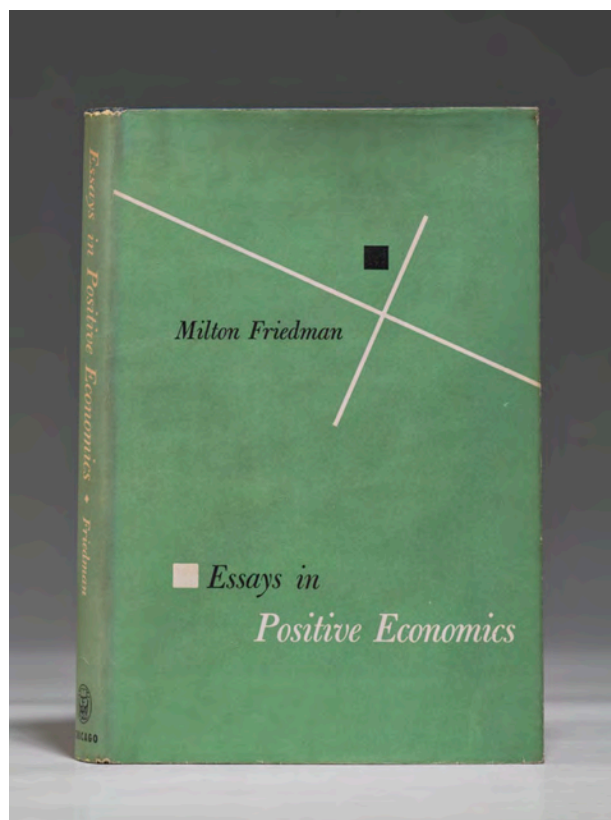
**“THINGS WORTH READING... THINGS WORTH
THE WRITING”: HANDSOMELY BOUND SET OF
BENJAMIN FRANKLIN’S WRITINGS**

17. FRANKLIN, Benjamin. **Writings of Benjamin Franklin**. New York: Macmillan, 1905-07. Ten volumes. Octavo, contemporary three-quarter black crushed morocco gilt, raised bands, green and red morocco spine labels, top edge gilt, uncut. \$6000

Handsomely bound ten-volume set of Franklin's writings, with frontispiece portraits in each volume, over 15 plates and folding plates, and a double-page map.

"Poor Richard said: 'If you would not be forgotten as soon as you are dead and rotten, either write things worth reading or do things worth the writing.' Franklin did both... Franklin spent his first 42 years as a tradesman and businessman and his second 42 years as a natural philosopher, public servant and statesman. He was the most practical and perhaps the sanest of all the idealistic visionaries who have committed their lives to doing good for humankind" (ANB). This collection, arranged chronologically, includes an extensive selection of Franklin's letters in addition to his famed *Autobiography*, writings from *Poor Richard's Almanac*, and Franklin's scientific and political writings. With an extensive essay in Volume I on Franklin's writings by Albert Henry Smith and introductions by Smith in each volume. Clendenning 36.

Fine condition.



**THE MOST FAMOUS METHODOLOGICAL PIECE
WITHIN 20TH CENTURY ECONOMICS":
THE FIRST PRINTING OF MILTON FRIEDMAN'S
"METHODOLOGY OF POSITIVE ECONOMICS"**

18. FRIEDMAN, Milton. **Essays in Positive Economics**. (Chicago): University of Chicago Press, (1953). Octavo, original blue cloth, original dust jacket. \$6500

First edition of the work containing the first appearance of Friedman's pivotal essay, "Methodology of Positive Economics," hailed as "the most cited, influential, and controversial piece of methodological writing in 20th-century economics," in very scarce dust jacket.

"The most famous methodological piece within 20th century economics is Milton Friedman's 'Methodology of Positive Economics.' This piece is taken to advocate prediction-ism as the most important goal for and criterion of the success of economic theories" (Eric Schliesser, "The Stigler-Kuhn Correspondence and the Philosophical Prehistory of Prediction in Chicago Economics"). It "remains the most cited, influential, and controversial piece of methodological writing in 20th-century economics. Since its appearance, the essay has shaped the image of economics as a scientific discipline, both within and outside of the academy. At the same time, there has been an ongoing controversy over the proper interpretation and normative evaluation of the essay. Perceptions have been sharply divided, with some viewing economics as a scientific success thanks to its adherence to Friedman's principles, others taking it as a failure for the same reason" (see Uskali Mäki's *The Methodology of Positive Economics: Reflections on Milton Friedman's Legacy*).

A fine copy in a beautiful dust jacket with only the most mild toning to rear panel.



**FINE LARGE QUARTO SET OF THE WORKS
OF GOETHE, BEAUTIFULLY BOUND AND
ILLUSTRATED**

19. GOETHE. **Goethe's Works. Illustrated by the Best German Artists.** Philadelphia: George Barrie, (1885). Five volumes. Tall quarto, contemporary full brown morocco, elaborately gilt-decorated spines and covers, raised bands, watered silk endpapers, all edges gilt. \$4200

Richly illustrated large quarto edition of Goethe's works, with 66 mounted steel-engravings, 128 full-page wood-engravings and hundreds of in-text vignettes.

The principal illustrator of this elegant edition was August Friedrich Pecht, German painter, printmaker and critic. Pecht first apprenticed with lithographer Franz Hanfstaengl, but after studying several years in Paris, he learned to paint mainly genre scenes depicted in a naturalistic style. During the 1850s, however, he turned to literary and historical subjects, including these renditions for Goethe's works. This edition also includes Hjalmar Boyesen's Life of Goethe.

A splendid production in fine condition, superbly bound and illustrated.



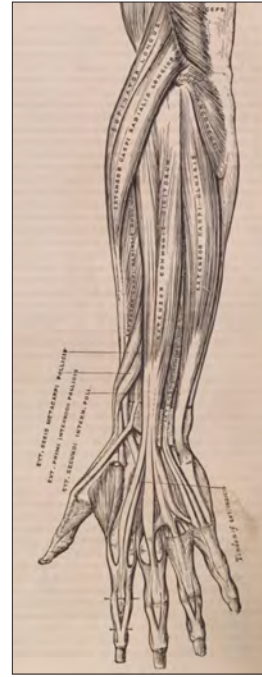
**REMEMBERING GREAT APES:
SIGNED BY EACH OF THE 29 ATTENDING
PHOTOGRAPHERS AT THE BOOK'S LAUNCH,
ONE OF ONLY 50 SIGNED BY JANE GOODALL AND
VIRGINIA MCKENNA**

20. (GOODALL, Jane) (RAGGETT, Margot). **Remembering Great Apes**. (London): Wildlife Photographers United (Remembering Wildlife Ltd), (2018). Large square quarto (11 by 12 inches), original brown cloth, photographic label affixed to front cover. Housed together with photographic print in envelope in original brown cloth clamshell box, in original shipping carton. \$4600

Signed limited first edition of this amazing photographic tribute to the great apes, this copy number 50 of only 50 produced, signed by both Jane Goodall and Virginia McKenna on a leaf mounted to the inside cover of the presentation box, the book itself signed on the title page by 29 of the photographers who attended the launch of this book, and further embellished with a lovely original full-page pencil drawing of an orangutan based on a photograph by Suzi Eszterhas drawn by the artist Karen Laurence-Rowe. With a color photographic print of a gorilla by Paul Goldstein, signed by him and numbered 50/100, laid in as issued.

This volume is a splendid collection of full-page and double-page photographs and portraits of gorillas (eastern and western), orangutans, chimpanzees and bonobos, as captured by some of the world's pre-eminent wildlife photographers, many of whom have signed this book on the title page. "This is a fantastic book. These iconic photographs of bonobos, chimpanzees, gorillas and orangutans, living wild and free in their forest homes, bring us face to face with our closest relatives. And these are photographs captured by some of the very best wildlife photographers of our times. It is impossible to look at these pictures without feeling empathy for the individuals depicted. The intelligence in their eyes; the tenderness of a mother's interactions with her infant; the confident stance of an adult male; the joyful exuberance of childhood. We are reminded, again and gain, of how much we have in common with the great apes" (Jane Goodall, in her Foreword). Goodall goes on to note that all proceeds from the original sale of this volume "will go to great ape conservation efforts." Karen Laurence-Rowe's original drawing is found on page 19. Original auction catalogue sheet for this item from the year of publication laid in.

A lovely volume in fine condition, unique with its original drawing and splendid collection of photographer's signatures accompanying Goodall's signature.



**"A MAJOR INNOVATION... AN INSTITUTION
IN ITS OWN RIGHT": SCARCE 1862 SECOND
AMERICAN EDITION OF GRAY'S *ANATOMY*, IN
CONTEMPORARY AMERICAN BINDING**

21. GRAY, Henry. **Anatomy, Descriptive and Surgical**. Philadelphia: Blanchard and Lea, 1862. Tall thick octavo, contemporary full sheep, black morocco spine label. \$5000

Second American edition of this classic anatomical textbook by Henry Gray, richly illustrated with 395 wood-engravings after drawings by Henry Vandyke Carter, published during the American Civil War, which resulted in 620,000 killed in combat or by disease, with untold thousands grievously wounded—this edition of Gray's Anatomy would have been an indispensable tool for American doctors, surgeons, and medical students at this crucial period in our history, on and off the battlefield. "Remains today a standard work on the subject" (Garrison & Morton). A desirable copy in a contemporary American binding.

Gray was only 33 when he published this pivotal work that established a breakthrough in the art of teaching medical students, thereby producing "a major innovation" in the field. "No medical text has ever been so widely used by successive generations of medical students and doctors... It is a measure of Gray's single-minded devotion to anatomy and authorship that 'Gray's *Anatomy*' remains even today, not only an important book of reference but as virtually a household phrase" (DNB). "The [London] first edition of 1858 was found to have a good many errors, most of which were corrected in the 1859 edition" (*Heirs of Hippocrates* 1915).

According to a contemporary report of the Surgeon-General, the number of wounded treated in hospitals in the Civil War was 246,712. However, this figure included only records of engagements for which statistics were known; the figure also excluded the number of wounded soldiers who were not treated in hospitals. (See William Fox, *Regimental Losses in the American Civil War 1861-65*, Albany, 1889.). Bound without half title. According to their respective title pages, the first American edition of 1859 contained 363 wood-engraved illustrations, while this second American edition contains 395. Garrison & Morton 418. Lilly, 211. Norman 939. Contemporary pencil ownership inscriptions to front free endpaper and front flyleaf, including that of "N.F. Welsh, M.D." Later owner inkstamp to front free endpaper and dedication leaf. Early ink quotation from Shakespeare (from *Othello*) on rear free endpaper ("Then let them use us well; else let them know. The ills we do, their ills instruct us so.").

Text generally clean, light shelf-wear and rubbing to sound contemporary sheep binding. An extremely good copy of this Civil War-era edition, scarce and desirable in well-preserved contemporary American binding.



**“ONE OF THE MOST IMPORTANT BOOKS
OF OUR GENERATION”:
RARE FIRST EDITION OF HAYEK’S
*THE ROAD TO SERFDOM***

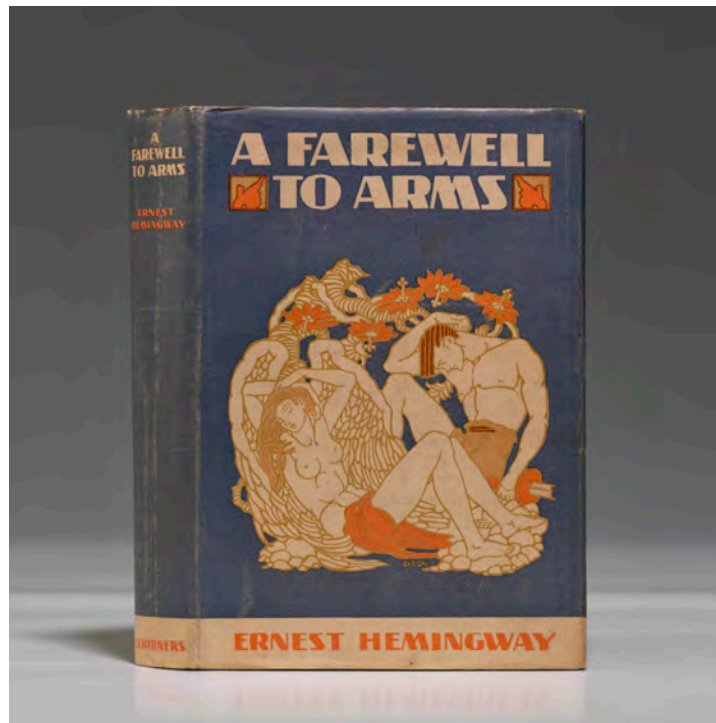
22. (ECONOMICS) HAYEK, Friedrich A. **The Road to Serfdom**. London: George Routledge, (1944). Slim octavo, original black cloth. \$8500

First edition of Hayek's classic defense of free enterprise, "a major event in the intellectual history of the United States."

Arriving in London in 1931 to join the faculty of the London School of Economics, Hayek remained in England throughout the war and, as a naturalized émigré, was frustrated in his attempts to serve the Allied cause in a governmental capacity. In time, Hayek came to believe that his contribution to the Allied war effort would be in the writing of *The Road to Serfdom*: "since I can do nothing to help winning the war my concern is for the more distant future...I am doing what little I can to open people's eyes." The book was published in March of 1944; the small press run of perhaps 2000 copies sold out within a month and, due to wartime paper rationing, it was difficult to supply the demand for more copies (Hayek himself called it "that unobtainable book") (see Bruce Caldwell, intro to *The Road to Serfdom: Text and Documents*).

"The fuse lit by *The Road to Serfdom* was slow-burning. Published in 1944, its message that all forms of socialism and economic planning lead inescapably to tyranny was sensational enough to make it a bestseller...[after the war, however] with Labour in power in Britain and the New Dealers in the United States, the book then seemed to die a natural death. An expanded government role in the economy seemed perfectly compatible with the maintenance of traditional liberties. Keynes was the name to conjure with, not Hayek. *The Road to Serfdom* finally took off in the 1970s, when the Keynesian system ran into crisis. Margaret Thatcher reread it in 1974, and the scales fell from her eyes. Ronald Reagan spun his famous line about people having to work more and more of each day for the federal government than for themselves. "Hayek has written one of the most important books of our generation. It restates for our time the issue between liberty and authority with the power and rigor of reasoning that John Stuart Mill stated... in his great essay, 'On Liberty' (Hazlitt, 82). Hayek's analysis of the link between planning and totalitarianism and his moral defense of capitalism caused a sensation when it was published. Because of its enduring influence, *The Road to Serfdom* is considered "a major event in the intellectual history of the United States" (Gottfried, 10). Without the extremely scarce original dust jacket. Owner signature.

Interior fine, corners a bit rounded, faintest stain to front board. A near-fine copy.



**"THAT MUSICAL CRYSTAL-CLEAR STYLE,
BLOWN LIKE GLASS FROM THE WHITE-HEAT
OF VIOLENCE"**

23. HEMINGWAY, Ernest. **Farewell to Arms**. New York: Charles Scribner's Sons, 1929. Octavo, original black cloth, gold paper labels, original dust jacket. \$15,000

First trade edition, first issue, of the novel that "placed Hemingway, early, among the American masters," in scarce unrestored first-issue dust jacket. A beautiful copy.

"Probably [Hemingway's] best... Its success was so enormous... After it one could no more imitate that musical crystal-clear style; blown like glass from the white-heat of violence... the beginning, like all his beginnings, seems effortless and magical" (Connolly, *Modern Movement* 60). "The novel that placed Hemingway, early, among the American masters... the most satisfying and most sustained, the consummate masterpiece, among Hemingway's novels. It bears the mark of Hemingway's best gifts as a writer" (Mellow, 377-79). *First edition, first printing*, with publisher's seal on copyright page, no disclaimer on page x; in first-issue Art Deco dust jacket by Cleonike Damianakes, with front flap misspelling of the heroine's name as "Katharine Barclay" instead of "Catherine Barkley." Appeared simultaneously with a limited edition of 510 numbered copies. Hanneman 8a. Brucoli & Clark, 178. Grissom A.8.1.a.

Book fine, dust jacket beautiful and nearly fine with minor rubbing to spine panel only. An exceptional copy.



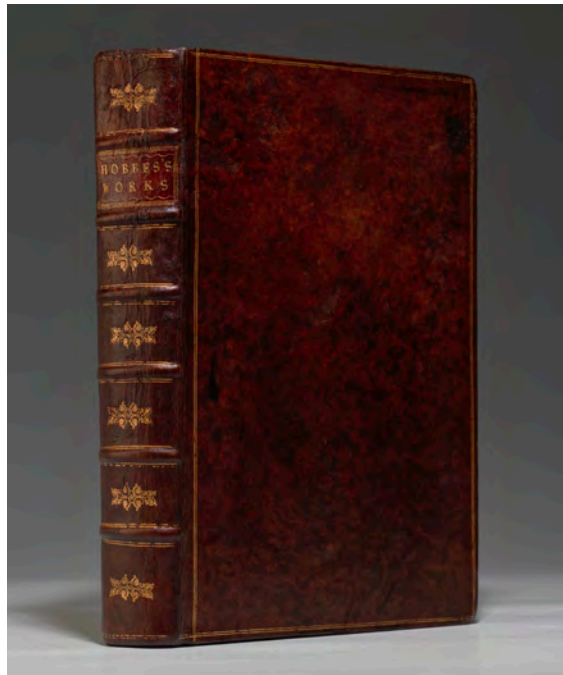
**"THE BEST WRITER IN AMERICA AT THIS
MOMENT (THOUGH FOR THE MOMENT HE
HAPPENS TO BE IN PARIS)" (FORD MADDOX FORD):
HEMINGWAY'S FIRST BOOK PUBLISHED IN
THE UNITED STATES, *IN OUR TIME*, IN RARE
ORIGINAL DUST JACKET**

24. HEMINGWAY, Ernest. **In Our Time**. New York: Boni and Liveright, 1925. Octavo, original black cloth, original dust jacket. Housed in a custom half morocco clamshell box. \$28,500

Rare first edition, one of 1335 copies, of the first of Hemingway's books to be published in the United States, with the first appearance in print of four of his stories, in rare original dust jacket.

"No other writer stepped so suddenly into fame, or destroyed with such insouciance so many other writers or ways of writing or became such an immediate symbol of an age" (Connolly, *The Modern Movement* 50). This superb collection of stories presented a number of Hemingway's finest short pieces to the American public, including "Indian Camp," both parts of "Big Two-Hearted River," and four stories previously unpublished in any form: "The End of Something," "The Three Day Blow," "The Battler," and "Cat in the Rain." In 1924 the Three Mountains Press in Paris published the similarly titled *in our time* in an edition of only 170 copies; that much-shorter work contained only the vignettes that are here included, with minor revisions, as "inter-chapters" to each of the 15 "Chapters," the longer stories collected here for the first time. Two of the 18 pieces that originally appeared in *in our time* were given titles and included here as full stories: "A Very Short Story" and "The Revolutionist," and one, "L'Envoi," appears as the final piece. Hanneman A3a. See Notes to Grissom A.3.1.a.

Book fine. Bright, lovely dust jacket clean and near-fine with a few minor rubs to head of spine, short closed split to front flap fold. One of the rarest of Hemingway's works, unusual in this condition.



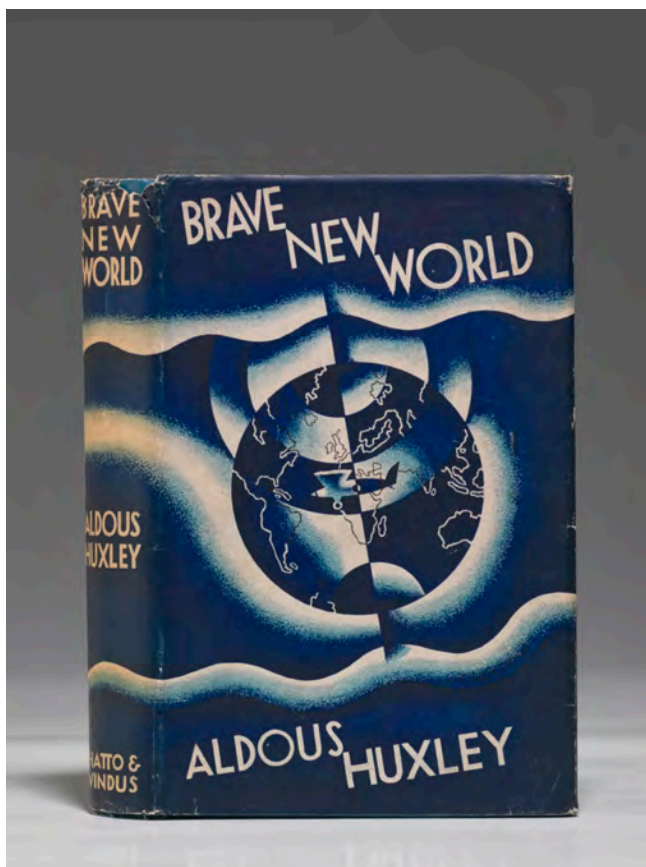
**"PRODUCED A FERMENTATION OF ENGLISH
THOUGHT UNSURPASSED UNTIL THE ADVENT OF
DARWINISM" (PMM):
FIRST COLLECTED EDITION OF HOBBS' WORKS,
IN ENGLISH, 1750**

25. HOBBS, Thomas. **The Moral and Political Works of Thomas Hobbes... Never Before Collected Together, To Which Is Prefixed, The Author's Life.** London: Printed in the Year 1750. Folio (10 by 14 inches), contemporary full brown calf gilt, raised bands, red morocco spine label. \$8800

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

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

Interior fine, handsome contemporary calf binding with only minor restoration.



**"YES, EVERYBODY'S HAPPY NOW":
FIRST EDITION OF *BRAVE NEW WORLD***

26. HUXLEY, Aldous. **Brave New World**. London: Chatto & Windus, 1932. Octavo, original blue cloth, original dust jacket. Housed in a 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). "Along with Orwell's *Nineteen Eighty-Four*, it is one of only two futuristic novels to have made a considerable contribution to the social and political rhetoric of the 20th century" (*Anatomy of Wonder* II-558). Preceded by the signed limited edition of 324 copies. Connolly 75. *Books of the Century*, 94-96. *An English Library*, 30. Owner ink signature, dated "March, 1932," the year of publication.

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.



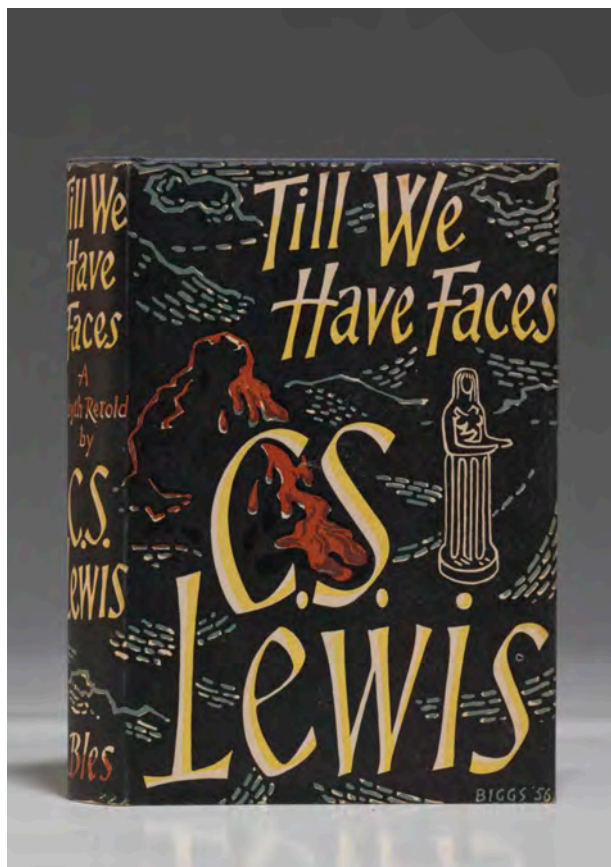
**RARE FIRST EDITION OF BOBBY KNIGHT'S FIRST
PRIVATELY PRINTED BOOKLETS OF BASKETBALL
TECHNIQUES: *LET'S PLAY DEFENSE*, 1968**

27. KNIGHT, Bobby. **Let's Play Defense**. Walden, New York: Robert M. Knight, 1968. Slim quarto, staple-bound as issued, original pictorial blue paper wrappers; pp. 36. \$1750

First edition of Bobby Knight's first book, a primer on playing defense in basketball by one of America's most famous coaches, in original pictorial wrappers.

"A thorough guide for aspiring basketball coaches" (Inquirer). A favorite of many other NCAA coaches including Herb "Shot Doctor" Magee, Bobby Knight's *Let's Play Defense* was "the first basketball book St. John's coach Mike Jarvis bought... At \$1.50, Jarvis says, it was the best basketball investment he has made, still informing his strategy more than 30 years later" (*New York Times*). "While Knight had issues—with his temper, with his language, with four-legged plastic projectiles—selfishness with his concepts was not one of them. He was the most sought-after clinic speaker of that era, and in conjunction with his lectures, he sold pamphlets entitled *Let's Play Defense*, with an illustration of a devil... in a defensive stance on the cover. The 37-page booklet diagrammed Knight's man-to-man D, as well as the drills necessary to implement it" (*Sports Illustrated*). This copy is in the variant blue paper wrappers (the non-variant wrappers are beige). Trace of early price to top corner of front wrapper.

A few spots of faint soiling to interior, slight soiling and mildest toning to extremities of wrappers. A near-fine copy. Scarce.



**"HOW CAN THE GODS MEET US FACE TO FACE
TILL WE HAVE FACES": FIRST EDITION OF C.S.
LEWIS' FINAL BOOK OF FICTION, TILL WE HAVE
FACES, 1956**

28. LEWIS, C.S. **Till We Have Faces**. A Myth Retold. London: Geoffrey Bles, 1956. Octavo, original blue paper boards, original dust jacket. \$1800

First edition of Lewis' "last book of fiction, and the one he considered his best," his evocative retelling of the myth of Cupid and Psyche, in colorful original dust jacket.

C.S. Lewis is "one of the key English intellectual authors of the mid-20th century" (*Guardian*). As in his *Chronicles of Narnia* and *Ransom Trilogy*, Lewis' *Till We Have Faces* imaginatively points to "the moral responsibility of all human beings and the good news of the great rescue that is available to all" (Edwards, ed., *C.S. Lewis*, 124). The book's lyrical retelling of the classical myth of Cupid and Psyche was his "last work of fiction, and the one he considered his best." It is, as well, the one "most highly praised by literary critics." Set in an imaginary land before the birth of Christ, the book's "opening paragraphs indicate that this story will deal with some of the deep, universal issues that all human beings face: whether gods exist and, if so, what they are like, and why bad things happen to good people... Lewis 'was acutely conscious of the hiddenness of God, of the inexhaustible mystery of the Divine.' Ware calls this the leitmotif of *Till We Have Faces*" (*Cambridge Companion*, 281-89). "First published 1956" with no statement of printings on copyright page. Gift inscription.

Book with spotting to top edge of text block, bright dust jacket with a bit of foxing to rear panel. A nearly fine copy.



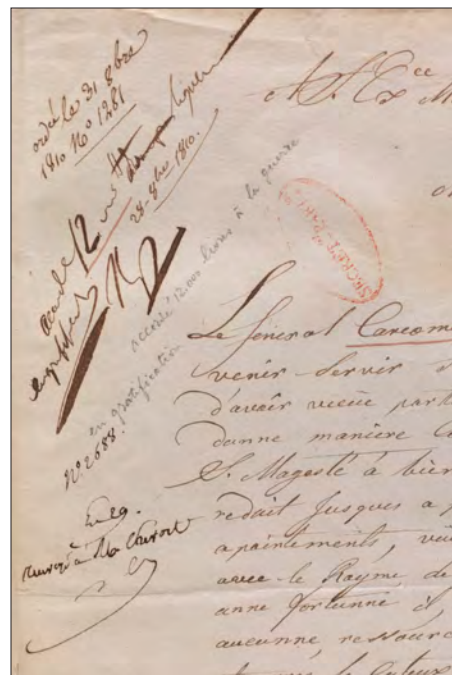
**"ONE OF THE BEST FANTASY BOOK SERIES OF
THE PAST DECADE": SARAH J. MAAS' COMPLETE
THRONE OF GLASS SERIES**

29. MAAS, Sarah J. **The Throne of Glass series: Throne of Glass, Crown of Midnight, Heir of Fire, Queen of Shadows, Empire of Storms, Tower of Dawn, Kingdom of Ash.** New York: Bloomsbury, 2012-18. Together, seven volumes. Octavo, original boards, original dust jackets. \$2500

First editions of the seven books in Maas' enormously popular Throne of Glass series, following the exploits of teenage assassin Celaena Sardothien in the corrupt kingdom of the tyrannical ruler, the King of Adarlan.

"Woven in the vein of a Tolkien fantasy, Celaena's world is one where magic is outlawed and power is snatched through greed and genocide. The third-person narrative allows frequent insight into multiple characters (heroes and villains alike) but never fully shifts its focus from the confident yet conflicted Celaena... This commingling of comedy, brutality and fantasy evokes a rich alternate universe with a spitfire young woman as its brightest star" (*Kirkus Reviews*, regarding *Throne of Glass*). "An epic fantasy readers will immerse themselves in and never want to leave" (*Kirkus*, regarding the second volume, *Crown of Midnight*). *Time Magazine* described the final novel in the series, *Kingdom of Ash*, as "a worthy finale to one of the best fantasy book series of the past decade." "Not only has [Maas] single-handedly created universes for her three best-selling fantasy series (including the *Throne of Glass* juggernaut, which just hit the children's series [bestseller] list for its 50th week), Maas is also developing *Court of Thorns and Roses* for Hulu" (*New York Times*). This *Throne of Glass* series was also optioned by Hulu, though development has reportedly been delayed for the present. All volumes with complete number lines on copyright pages; *Throne of Glass* dust jacket later issue, with a more uniform illustration on the front panel and mentioning the next two books in the series. The last three volumes in the series (*Empire of Storms*, *Tower of Dawn*, *Kingdom of Ash*) are first trade editions, issued simultaneously with signed limited editions as the series grew in popularity. Publisher's promotional cards laid into Volume I.

A few boards with faint smudges or minor bumps, generally about-fine; dust jackets fine. Quite scarce in hardcover and dust jackets.



**SLOANE'S ILLUSTRATED *LIFE OF NAPOLEON*,
LAVISHLY EXTRA-ILLUSTRATED WITH OVER
550 ENGRAVINGS—MANY HAND-COLORED—AND
WITH A MANUSCRIPT DOCUMENT ENDORSED BY
NAPOLEON BOUND IN**

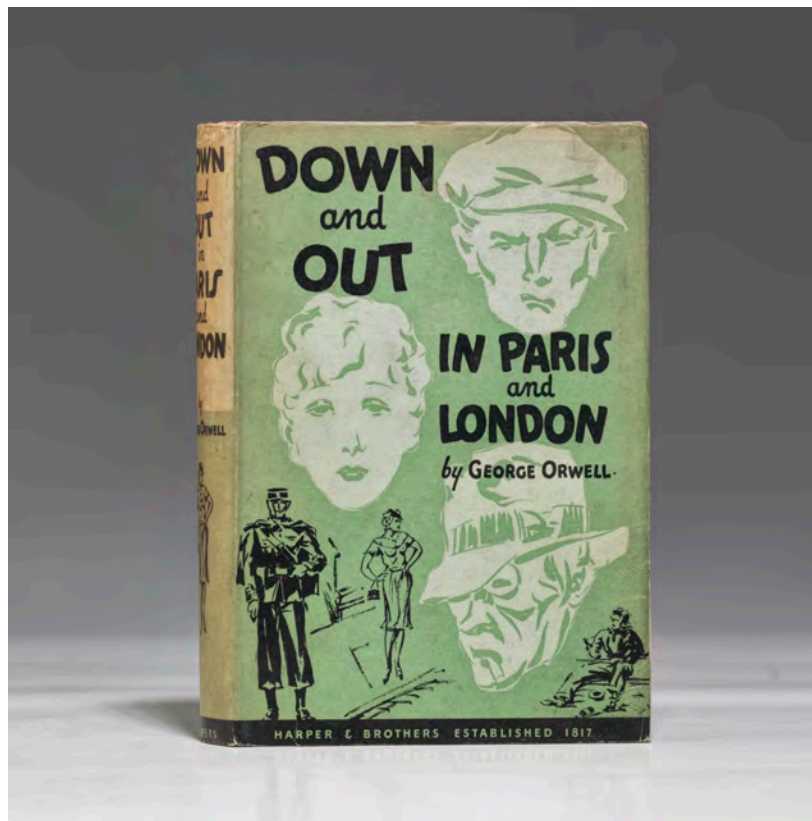
30. (NAPOLEON) SLOANE, William Milligan. **Life of Napoleon Bonaparte**. New York: Century, 1896. Four volumes bound in eight. Folio (9 by 12 inches), 20th-century full red morocco, covers and spines elaborately gilt-decorated with Napoleonic crest and devices, raised bands, hand-painted Cosway-style portrait inset into front doublure of Volume I, watered silk endpapers, all edges gilt. Each volume housed in a custom cloth clamshell box. \$49,000

First edition of Sloane's monumental account of Napoleon's personal and military life, issued with over 300 illustrations, portraits and maps, many in color. This splendidly bound and extra-illustrated set has been extended from four folio volumes to eight by the inclusion of 553 additional portraits, views, and battle scenes, many hand-colored and many folding, with a manuscript document from 1810 signed by Napoleon bound into Volume I. Beautifully bound by Bayntun-Riviere in full morocco-gilt, decorated with Napoleonic emblems, and with a large (5-3/8 by 3-3/4-inch) and fine hand-painted Cosway-style portrait of Napoleon on ivory, signed A. Guillon, inset into the morocco doublure of Volume I.

Historian William Sloane was professor of history at Princeton University and president of the American Historical Association. "Of Sloane's writings, that which attracted the most attention was his *Life of Napoleon Bonaparte*. It was published originally in the form of a serial in the *Century Magazine*, beginning in November 1894, enlarged into four massive volumes in 1896... The product of many years of elaborate investigation, it was sumptuously illustrated and composed" (DAB). The rich treasure trove of extra illustrations were painstakingly assembled over many years by British bookseller and binder George Bayntun, and include engravings and lithographs from the first half of the 19th century, including many double-page and folding plates, many hand-colored, including a number of plates from Luigi Mayer's splendid *Views in Egypt* (1801-04).

Tipped into Volume I is an autograph document signed from General Carcome to the Duc de Bassano, Paris, October 28, 1810, on one folio page: "General Carcome requests an allowance of 10 or 12,000 francs to be returned two months after his entry into Portugal." Napoleon has endorsed and signed the letter: "Accordé 12,000 livres à la guerre en gratification. Nap." Ex-library Stanley S. Kresge, Esquire, of Detroit, Michigan, dated 1941. The front cover of each volume bears Kresge's gilt monogram. Old bookseller description tipped to the front flyleaf of Volume I.

A sumptuously bound and extra-illustrated set in fine condition.



**FIRST AMERICAN EDITION OF GEORGE
ORWELL'S FIRST BOOK,
IN RARE ORIGINAL DUST JACKET**

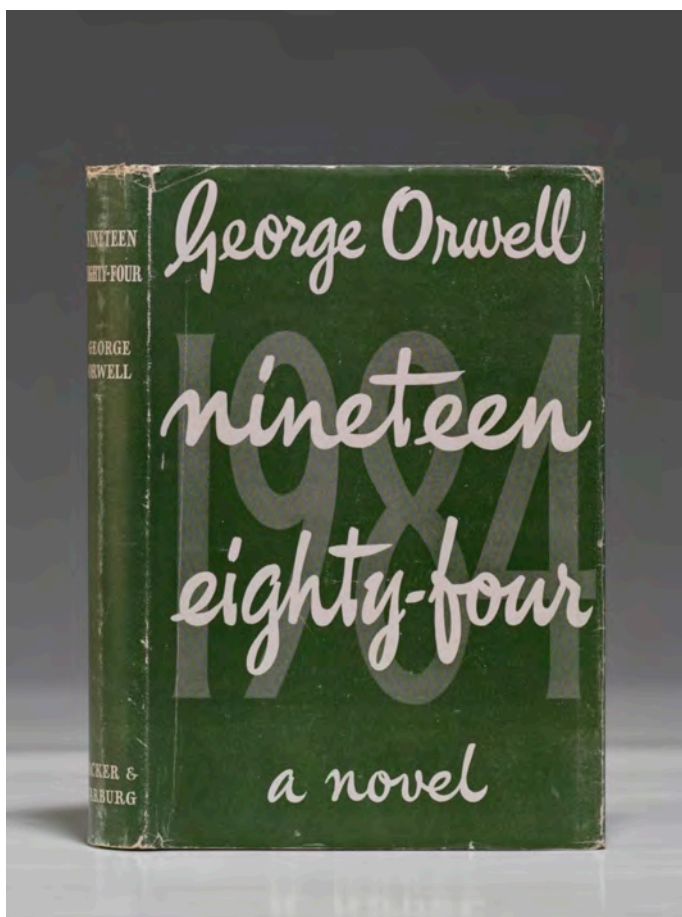
31. ORWELL, George. **Down And Out In Paris and London**. New York and London: Harper & Brothers, 1933. Octavo, original pale purple cloth, pictorial endpapers, original dust jacket. Housed in a custom clamshell box.

\$13,500

First American edition of George Orwell's first book, an exceptional copy in rare original dust jacket.

Though Eric Blair was a bright student and King's scholar at Eton, he chose not to attend university after his graduation from the famed public school. Instead he travelled to Burma to serve in the Imperial Police. After five years service there, "he returned to Europe and set himself with extraordinary conscientiousness to learn the facts of poverty by experience, as a dishwasher in Paris and as a tramp in England" (DNB). As Blair worked on a book describing his time in the city slums, he was forced to take up steady employment as a teacher at the Hawthorns. Wanting to protect his identity, he submitted the manuscript using an 'X' for his name. In 1932, Gollancz finally accepted the manuscript of *Down and Out in Paris and London*, and Blair chose the pen name which would become synonymous with some of the finest modern prose and political satire, and George Orwell was born. Of his first book's purpose, Orwell was clear: "Poverty is what I am writing about... The slum, with its dirt and its queer lives, was first an object-lesson in poverty, and then the background of my own experiences..." Later in his career Orwell would credit his time in London and Paris with beginning to form his political orientation: "I underwent poverty and the sense of failure. This increased my natural hatred of authority and made me for the first time fully aware of the existence of the working classes" (*Why I Write*, 1947). Preceded by the British first edition of the same year (only 1500 copies printed). More copies of the American edition were printed—1750—but it sold poorly and 383 copies were remaindered. In a 1936 letter to American novelist Henry Miller, Orwell "confirm[ed] that the American sales were small: 'I am glad you managed to get hold of a copy of *Down and Out*. I haven't one left and it is out of print... Yes, it was published in America too but didn't sell a great deal'" (Fenwick A.1). With publisher's code "F-H" on copyright page. Fenwick A.1d. Small bookseller label to rear pastedown.

Book clean and fine, cloth fresh. Unrestored original dust jacket with very slight edge-wear and minor toning, clean and unfaded, near-fine. A remarkable copy of Orwell's very scarce first book.



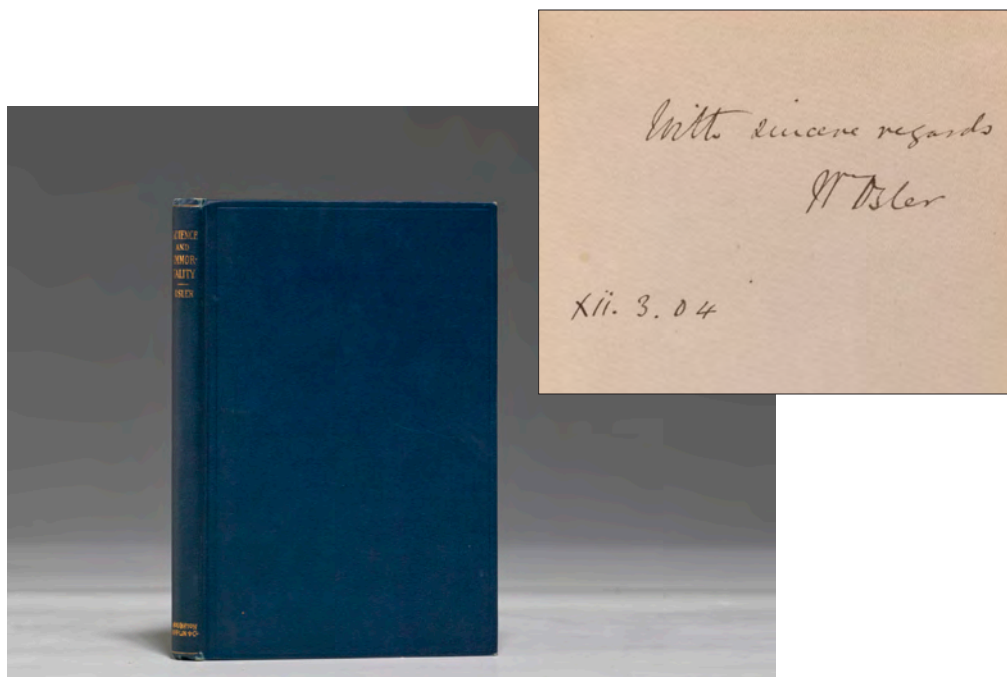
**"QUITE SIMPLY A NOVEL WHICH HAS CHANGED
THE WORLD": ORWELL'S *1984***

32. ORWELL, George. **Nineteen Eighty-Four**. London: Secker and Warburg, 1949. Octavo, original green cloth, original green-and-white dust jacket. \$13,500

First edition of Orwell's powerful and influential dystopia.

"No other dystopian novel has received the critical acclaim or had the wide-ranging influence that *1984* has" (*Books of the Century*, 161). Written while Orwell suffered severely from tuberculosis and published shortly before the disease claimed his life, the novel is a work "of hectic, devilish, claustrophobic intensity... nightmarish in the telling" (Clute & Nicholls, 896). Writing of Orwell, Christopher Hitchens said, "'the three great subjects of the 20th century were imperialism, fascism and Stalinism... Orwell got all three right'" (*New York Times*). It was this aptitude for politics that enabled Orwell to create a cautionary tale at once remarkably profound and widely accessible. "It is possible to say that the ghastly future Orwell foretold has not come about simply because he foretold it: we were warned in time" (Burgess, 99 *Novels*, 46). For its enrichment of the English language—bequeathing such words as "doublethink," "Newspeak," and, of course, "Big Brother"—and its warning about the dire consequences of unchecked power in any hands, *1984* remains a literary landmark. "It is quite simply a novel which has changed the world" (Pringle, *100 Best Science Fiction Novels* 1). First-edition dust jacket issued in both green and red versions, no priority established. Fenwick A12a. Connolly 99. *Anatomy of Wonder* II:838. *100 Most Influential Books* 93.

Book with mild sunning to extremities. Dust jacket with light creasing to extremities, hairline crease to front panel and faint abrasion along spine, though generally clean and bright. An extremely good copy.



**SCIENCE AND IMMORTALITY, THE 1904
INGERSOLL LECTURE,
INSCRIBED BY WILLIAM OSLER**

33. OSLER, William. **Science and Immortality. The Ingersoll Lecture, 1904.** Boston and New York: Houghton, Mifflin and Company, 1904. Slim 12mo, original blue cloth, top edge gilt. Housed in a custom clamshell box. \$4500

Presentation first edition of the text of Osler's Ingersoll Lecture for 1904, inscribed by him on the front flyleaf in the year of publication, "With sincere regards, Wm. Osler, xii.3.04." From the esteemed medical book collection of Irving Samuel Cutter, M.D., with his bookplate.

Professor of clinical medicine at the University of Pennsylvania, and later the first chief of medicine at Johns Hopkins, Osler was "one of the bright stars of medical North America" (ANB). Osler's 1892 *The Principles and Practice of Medicine* was "one of the most influential textbooks of general medicine ever written" (Hook & Norman). Osler's Ingersoll lecture proposes that there are three principal approaches that people take toward the question of immortality—which is to say the Christian concept of life after death (rather than actually living beyond the human life span). "He had agonized over it perhaps more than any of his previous addresses and it was rewritten and redrafted many times... He made as a framework the triple classification of mankind into the Laodiceans who accept a belief in immortality, yet live their lives uninfluenced by it; the Gallionians who put the supernatural altogether out of their lives; and the Teresians with whom this faith is the controlling influence" (Cushing, *Life of Sir William Osler*, 638).

Not long after delivering this lecture on "immortality," Osler accepted the prestigious position of regius professor at Oxford University. In his 1905 farewell remarks at Johns Hopkins, Osler referenced Anthony Trollope's novel *The Fixed Period* (1882), a satirical dystopian work that proposes euthanasia as a radical solution to the problem of the aged. "Evidently Osler used the idea in a lighthearted attempt to persuade his American colleagues that they should not mourn his departure... His attempt at humor failed. The American yellow press claimed that Osler seriously proposed that older persons be chloroformed. He could not have been more misjudged, having always been supportive of the aged, whether family, friends, or patients... Some plans to memorialize him in Baltimore were canceled. Briefly, the verb 'to oslerize' came into use as a synonym for 'to kill by chloroforming'" (ANB). Without exceptionally scarce original dust jacket. Biblioteca Osleriana 5250. Bookplate and booklabel of Irving S. Cutter (1875-1945), Dean of the Northwestern University Medical School, physician, author, and renowned collector of medical books.

A very nearly fine inscribed presentation copy with a nice medical provenance.



**"AND NOW FORTUNATA BEGAN TO DANCE":
FIRST EDITION IN ENGLISH OF PETRONIUS'
SATYRICON, 1694**

34. PETRONIUS ARBITER, Titus. **The Satyr of Titus Petronius Arbiter, a Roman Knight. With Its Fragments, Recover'd at Belgrade.** London: Samuel Briscoe, 1694. Octavo, contemporary full dark brown calf rebaked with original spine laid down. \$6800

First edition in English of The Satyricon, translated by William Burnaby, in contemporary calf.

The *Satyricon* was composed in Latin in the first century A.D. Classical scholars often describe it as a "Roman novel," without necessarily implying continuity with the modern novel. (It is one of the two most extensive examples of the Roman novel, the other being the fully extant *Metamorphoses* of Apuleius.) The *Satyricon* has also served as a reliable source for the reconstruction of lower class life during the early Roman Empire; Petronius' characters, most of them laypeople, talk about the theatre of ancient Rome, the amphitheater, and the circus. "The adventures of a certain Encolpius and his companions in the south of Italy, chiefly in Puteoli or its environs, are made a vehicle for exposing the false taste and vices of the age. Unfortunately the vices of the personages introduced are depicted with such fidelity that we are perpetually disgusted by the obscenity of the descriptions" (Peck, 1220). While the text is interrupted by frequent gaps, 141 sections of consecutive narrative have been preserved. It is speculated that the original composition was approximately 1000 pages.

Playwright and translator William Burnaby (1673-1706), together with an anonymous collaborator, gave his translation an "idiomatic restoration flavor" (ODNB). The "fragments" filling in the lacunae that were reportedly found at Belgrade and printed in the present edition are actually a forgery by François Nodot (1650-1710). Though the forgery was soon suspected, texts and translation of the *Satyricon* continued to incorporate Nodot's supplements until the early 20th century. With publisher's four-page catalogue at rear. Harris, 114. BMC 20, 157. Bookplate of American lawyer and book collector Robert S. Pirie.

Text generally clean, expert restoration to contemporary calf. A very good copy with a nice provenance. Scarce.



**"THE FIRST VAMPIRE STORY IN
ENGLISH LITERATURE":
POLIDORI'S *VAMPIRE*, 1819**

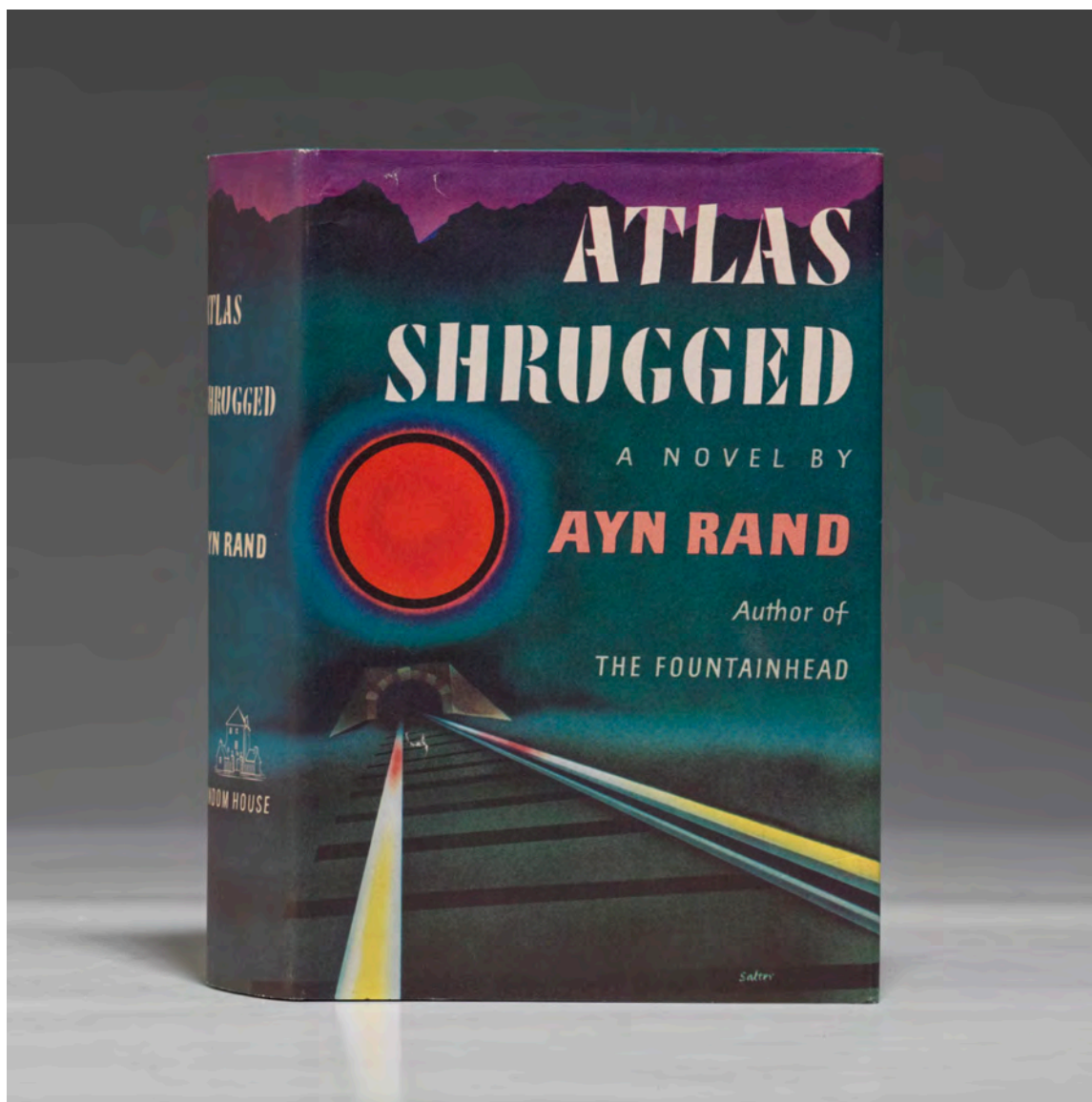
35. POLIDORI, John William. **The Vampyre; A Tale.** London: Sherwood, Neely and Jones, 1819. Octavo, contemporary three-quarter calf, marbled boards. Housed in a custom clamshell box. \$9000

First edition of "the first vampire story in English literature"—first issue to remove Lord Byron's name from the title page, practically the earliest obtainable issue and the first issue widely available to the public (all earlier issues having been successfully suppressed to remove the fraudulent attribution of authorship to Byron).

Dr. Polidori, Lord Byron's physician, conceived this important gothic tale at Lake Geneva when he accompanied Byron on a visit with Percy and Mary Shelley in 1816. In the course of a long, late-night conversation, the group's imaginations turned to the monstrous, the supernatural, and the undead. "We shall each write a ghost story," Byron proclaimed. His injunction prompted Mary's *Frankenstein*; Polidori wrote *The Vampyre*, which reached print in the April 1, 1819 issue of the *New Monthly Magazine* as "The Vampyre: A Tale by Lord Byron." This conscious fraud was perpetuated in the first book edition, published by Colburn. Byron wrote to John Murray, his publisher, "I have got your extract, and *The Vampire*. I need not say it is not mine... what is not published by you is not written by me" (Quennell, 449). "Generally recognized as the first vampire story in English literature, Polidori's novella is the forerunner of the sophisticated vampirism of Joseph Sheridan Le Fanu's *Carmilla*, Bram Stoker's *Dracula*, and, in the 20th century, Anne Rice's *Interview with the Vampire*" (Tymn, I:304).

This issue, the second Sherwood, Neely & Jones issue (with 1818 watermarks) was the first to drop Byron's name from the title page and *is the issue that was widely released for purchase and review, all previous issues having been successfully suppressed and corrected.* This copy includes these corrections, but retains the earlier misprint of "lmost" on the last line of page 36, found corrected in some copies. Bound without scarce half title. Together with a 1968 fine press illustrated edition of *The Vampyre* that includes a brief life of Polidori.

Text generally clean; spine rubbed, rear joint just starting, binding sound. Desirable in contemporary binding.



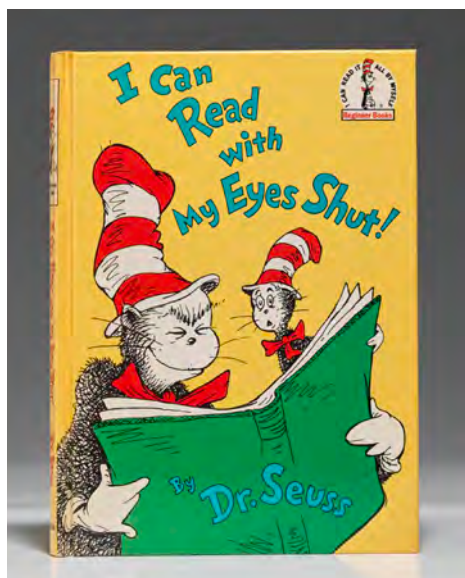
"WHO IS JOHN GALT?"

36. RAND, Ayn. **Atlas Shrugged**. New York: Random House, (1957). Thick octavo, original green cloth, original dust jacket. \$5800

First edition of one of the most popular and influential novels of the last 50 years, in original dust jacket. A beautiful copy.

"From 1943 until its publication in 1957, [Rand] worked on the book that many say is her masterpiece, *Atlas Shrugged*. This novel describes how a genius named John Galt grows weary of supporting a society of ungrateful parasites and one day simply shrugs and walks away. He becomes an inspiration to like-minded men and women, all of whom eventually follow his example, until society, in its agony, calls them back to responsibility and respect. Again [as with Rand's novel *The Fountainhead* in 1943] reviews were unsympathetic, and again people bought the book" (ANB). By 1984 more than five million copies of *Atlas Shrugged* had been sold, and in a 1991 Library of Congress survey Americans named it second only to the Bible as the book that had most influenced their lives. *First printing, in first-issue dust jacket*. Perinn A4a.

One tiny pinprick to bright, crisp dust jacket. A beautiful copy, very unusual in such wonderful condition.



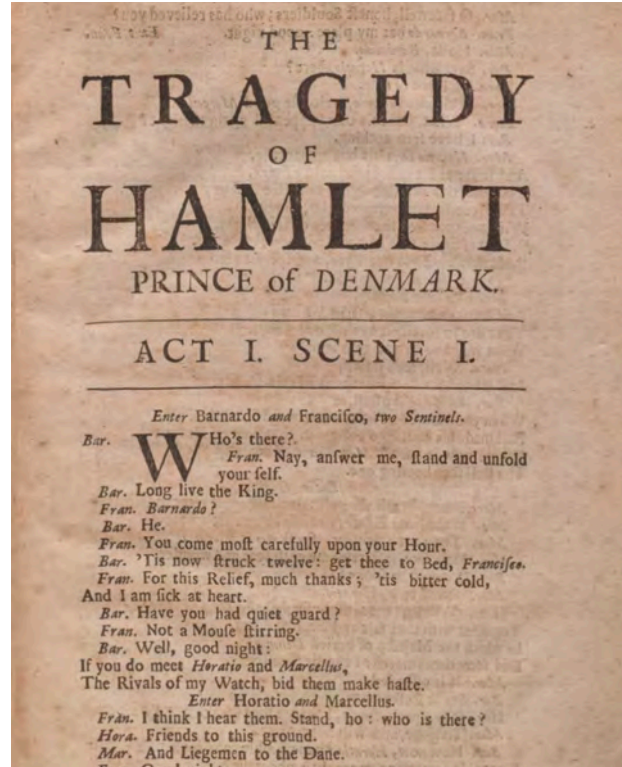
FIRST EDITION OF *I CAN READ WITH MY EYES SHUT!*, WONDERFULLY INSCRIBED BY SEUSS, WITH TWO PHOTOGRAPHS SIGNED BY DR. SEUSS AND A SIGNED AUTOGRAPH LETTER AND HAND-ADDRESSED ENVELOPE ALSO FROM SEUSS

37. SEUSS, Dr. *I Can Read With My Eyes Shut!* New York: Random House, (1978). Quarto, original pictorial paper boards. Housed in a custom clamshell box. \$8800

First edition of Seuss' celebration of reading, whimsically inscribed by him with his characteristic flourish to a salesperson at Random House: "for John Markham (with Admiration for all John Markhamses). Dr. Seuss," accompanied by two black and white photographs of Seuss signed by him; a signed autograph letter on Cat in the Hat stationery reading: "Dear John... It was GREAT! Every minute of it... even including the P.T.A. Thank you so much for everything! Ted / Dr. Seuss," and an envelope hand-addressed by Seuss.

The Cat in the Hat teaches a young protégé—and Seuss' devoted audience—about the joys of reading. Issued without dust jacket. Younger & Hirsch 39. This copy is inscribed to John Markham, who was a longtime sales rep at McGraw Hill and Random House. While he had a long association with Seuss and his works, he also worked with famous adult authors such as Cormac McCarthy.

Fine condition.



"UNSURPASSED IN THE WEST'S IMAGINATIVE LITERATURE": EXTREMELY RARE 1683 QUARTO EDITION OF SHAKESPEARE'S *HAMLET*, ONE OF THE EARLIEST OBTAINABLE EDITIONS

38. SHAKESPEARE. *The Tragedy of Hamlet Prince of Denmark*. London: Printed for H. Heringham and R. Bentley, at the Blew Anchor in the New Exchange, and in Russell Street, in Covent Garden, 1683. Slim quarto, 20th-century three-quarter brown morocco, marbled boards, all edges gilt; pp. (4), 88. \$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. Occasional mispagination without loss of text. Jaggard, 307. Bartlett 86. Bartlett & Pollard, 12 (locating only 21 copies). Wing S2952. See Pforzheimer 881-2. 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*.



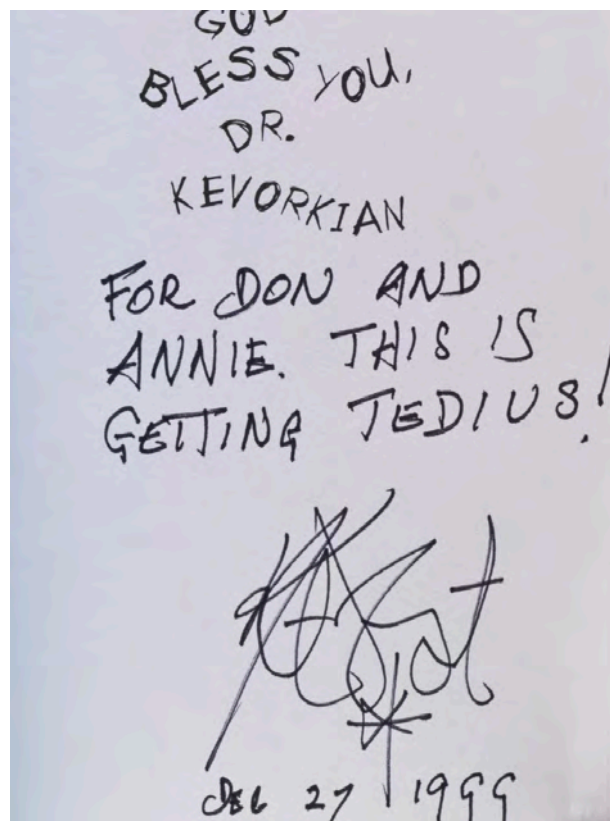
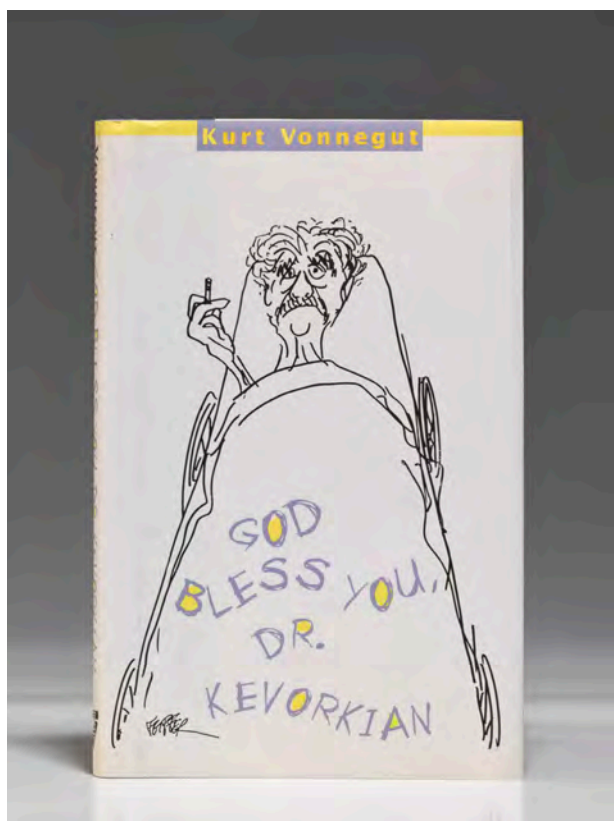
**"THE SOCIAL IMPACT ON THE UNITED STATES
WAS GREATER THAN THAT OF ANY BOOK
BEFORE OR SINCE":
FIRST ISSUE OF *UNCLE TOM'S CABIN* IN RARE
PUBLISHER'S EXTRA-GILT BLUE CLOTH GIFT
BINDING, WITH SIGNED CARD FROM STOWE**

39. STOWE, Harriet Beecher. **Uncle Tom's Cabin; Or, Life Among the Lowly.** Boston: John P. Jewett & Co., 1852. Two volumes. Octavo, original publisher's extra-gilt blue cloth, cream endpapers, all edges gilt. \$18,500

First edition, first issue, of Stowe's classic and vastly influential novel in rare original extra-gilt cloth gift binding. With a tipped-in card in Volume I inscribed, "Sincerely Your Friend / Harriet Beecher Stowe / Feby. 27 1894."

"In the emotion-charged atmosphere of mid-19th century America *Uncle Tom's Cabin* exploded like a bombshell. To those engaged in fighting slavery it appeared as an indictment of all the evils inherent in the system they opposed; to the pro-slavery forces it was a slanderous attack on 'the Southern way of life'... *the social impact of [the novel] on the United States was greater than that of any book before or since*" (PMM 332). "Within a decade after its publication *Uncle Tom's Cabin* had become the most popular novel ever written by an American... there is substantial evidence that the book precipitated the American Civil War" (Downs, *Books That Changed America*, 108). With all first issue points in both volumes. BAL's cloth binding C (no priority established), the scarce extra-gilt blue cloth binding. BAL 19343. *Grolier English 100*, 91. *Grolier American 100*, 61.

Usual scattered light foxing or embrowning. Expert restoration to spines and corners of original cloth, gilt bright. An extremely good copy in scarce original extra-gilt cloth gift binding.



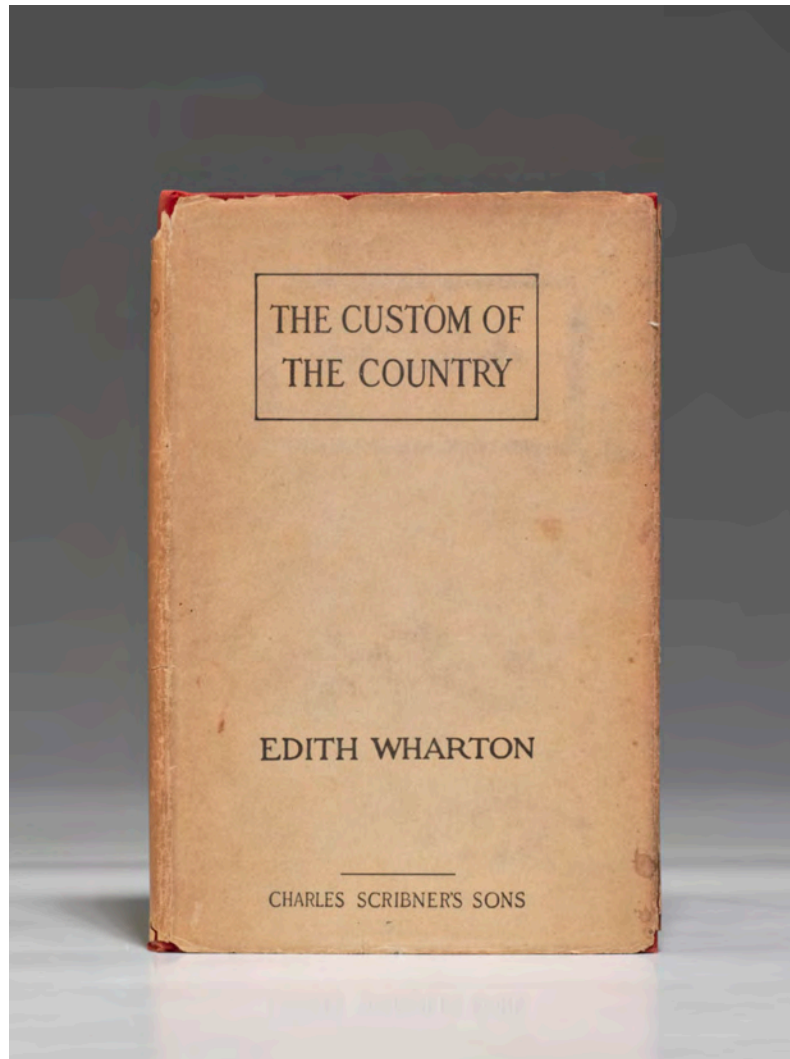
**"THIS IS GETTING TEDIUS!":
FIRST EDITION OF *GOD BLESS YOU, DR. KEVORKIAN*,
INSCRIBED BY VONNEGUT TO DON FARBER, HIS
CLOSE FRIEND, AGENT, AND LITERARY EXECUTOR,
AND FARBER'S WIFE, ANNIE**

40. VONNEGUT, Kurt. **God Bless You, Dr. Kevorkian.** New York, London, Toronto: Seven Stories, (1999). Octavo, original half blue cloth, original dust jacket. \$1600

First edition of this "classic Vonnegut" work, a volume of "21 koanlike pieces he composed while serving, briefly, as a 'reporter on the afterlife'" for NYC radio station, WNYC (New York Times), inscribed on the half title in the year of publication to Don Farber, Vonnegut's close friend, agent, attorney, and literary executor, and Farber's wife, Annie: "For Don and Annie. This Is Getting Tediuous! Kurt Vonnegut. Dec 27 1999.

To Tom Wolfe, Vonnegut was "the closest thing we had to a Voltaire. He could be extremely funny, but there was a vein of iron always underneath it, which made him quite remarkable." This 1999 work, *God Bless You, Dr. Kevorkian*, contains "21 koanlike pieces he composed while serving, briefly, as a 'reporter on the afterlife' for WNYC... he staged a series of near-death experiences in order to visit what he calls 'the 100 yards or so of vacant lot between the far end of the blue tunnel and the Pearly Gates' and interview the dead. The idea of bringing eternity down to earth, as it were, is classic Vonnegut... the book's subjects range from Eugene V. Debs and Sir Isaac Newton to James Earl Ray and Adolf Hitler, not to mention the longtime Vonnegut alter ego Kilgore" (*New York Times*). Cover design by Jules Feiffer. "A Seven Stories First Edition" on copyright page. This copy is inscribed by Vonnegut to Don Farber and his wife, Annie. Farber was Vonnegut's agent, attorney, literary executor, and close friend. Perhaps best known for zealously protecting Vonnegut's estate after his death, Farber also wrote a memoir focusing on his friendship with Vonnegut, entitled, *I Hated to Do It: Stories of a Life*.

About-fine condition.



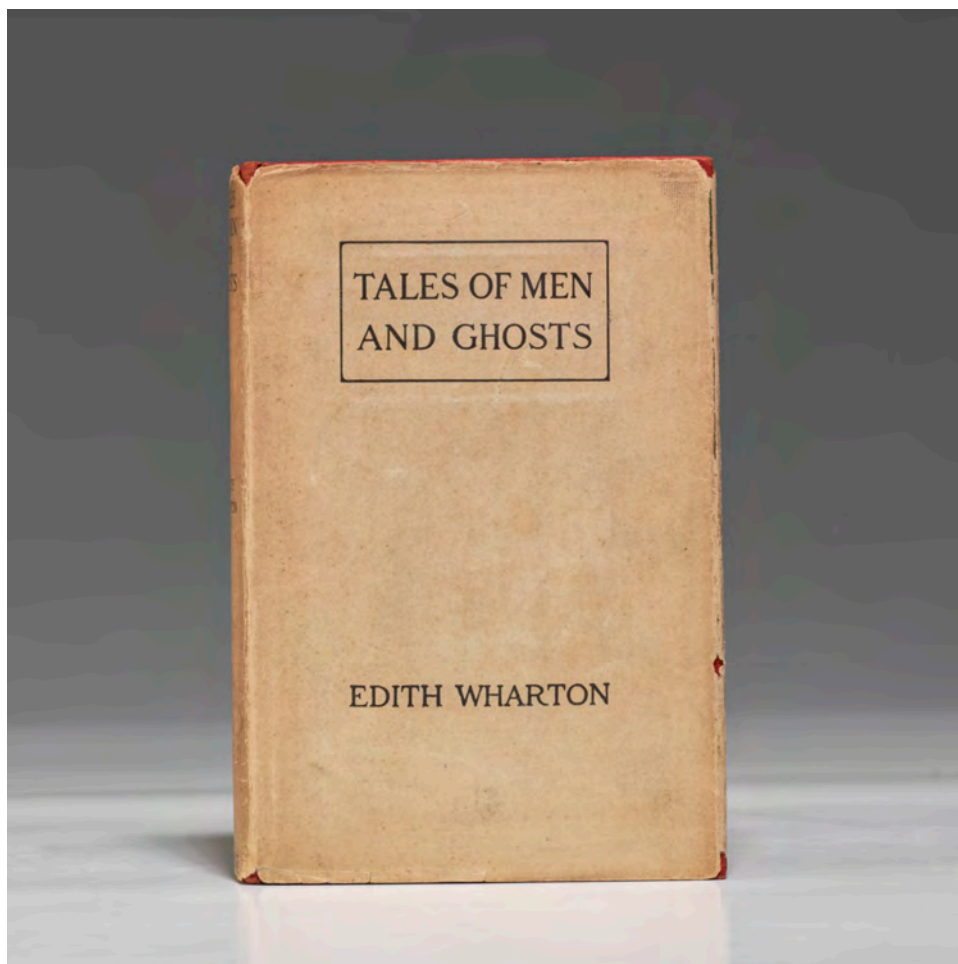
**"A BLINDING, RAW FORCE OF PRIMITIVE BEAUTY":
EDITH WHARTON'S *THE CUSTOM OF THE COUNTRY*,
IN THE SCARCE ORIGINAL DUST JACKET**

41. WHARTON, Edith. **The Custom of the Country**. New York: Charles Scribner's Sons, 1913. Octavo, original gilt-stamped red cloth, original dust jacket. Housed in a custom clamshell box. \$4000

First edition of one of Wharton's best novels, in the scarce original dust jacket.

"In some ways her most successful work, in that it draws on all her strengths as a novelist, especially as satirist and social chronicler... *Custom* is filled with penetrating satire, acute observations of the new Gilded Age, forcefully drawn characters, and international settings charged with a new power and direction... Undine is a creature of glaring light, a blinding, raw force of primitive beauty" (Lowe, 391-92). Serialized earlier the same year, in revised form, in *Scribner's Magazine*. Garrison A21.I.a. Melish 48.

Book fine, scarce original dust jacket with toning to spine, chipping to extremities, mostly at the spine ends.



**"YOU WON'T KNOW TILL LONG, LONG
AFTERWARD"**

42. WHARTON, Edith. **Tales of Men and Ghosts**. New York: Charles Scribner's Sons, 1910. Small octavo, original red cloth, top edge gilt, uncut and partly unopened, original dust jacket; housed in a custom chemise and slipcase.

\$6000

First edition of Wharton's collection of short stories, many dealing with the supernatural, in the very scarce original dust jacket.

"The most striking thing about these tales is the recurrent preoccupation with the theme of the double—the alter ego, the shadow self" (Cynthia Woolf). "Edith Wharton was committed to the proposition that the modern world is a perfectly congenial habitat for ghosts... a giant in the field of American supernatural fiction, she brought the same sophistication and mastery of psychological nuance to her ghost stories as she did to her distinguished novels" (Tymn, *Horror Literature* 3-253). Includes the first book publication of Wharton's short story "Afterward," the chilling tale of a haunted house that only reveals its ghosts in retrospect. Garrison A18.I.a. Small bookstore label.

Book fine, dust jacket with a bit of chipping, mainly to spine head, and toning to spine. Rare and desirable in the original dust jacket.



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