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SPRING 2024 CATALOGUE



WE ARE MOVING to a new location in New York City at 485 Madison Avenue, between 51st and 52nd Streets. While we wait for construction to be completed on our new gallery within the next few months, our temporary offices at 485 Madison Avenue, Suite 402, are open by appointment only, Monday–Friday, between 10:00 a.m. and 5:00 p.m. Please give us a call at (212) 751–0011 if you'd like to stop by.



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LITERATURE



**The Splendid Bradley Martin Copy Of One
Of The Most Important Works In All Of English Literature:
Extraordinarily Rare First Edition Of *The Faerie Queene*, 1590-96**

01 SPENSER, Edmund. **The Faerie Queene: Disposed into twelve books, Fashioning XII. Morall vertues.** London, 1590, 1596. Two volumes. Small quarto, 19th-century full red crushed levant morocco gilt. \$165,000

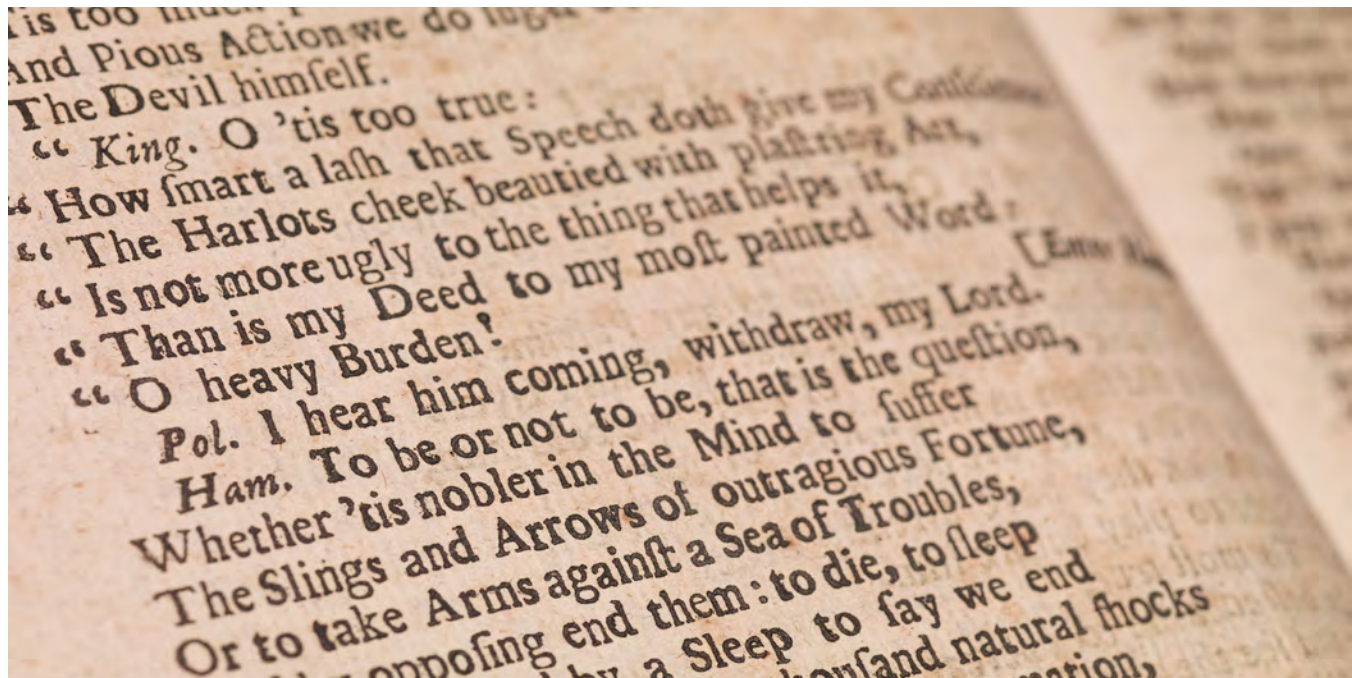
Extraordinarily scarce first editions of both parts of Spenser's monumental Faerie Queene, "one of the greatest of all books of English poetry" (Rosenbach). The Bradley Martin copy, beautifully bound by Bedford.



“*The Faerie Queene* is one of the most glorious of English poems. It is also one of the most seminal; its influence can be traced in a straight line all the way to the 19th-century Romantics. It is no wonder that Lamb called Spenser ‘the poet’s poet’; he has been a source of inspiration for countless followers” (Kunitz & Haycraft, 488). “Spenser is preeminently a moral poet... The object of his own poem is to make vice ugly and virtue attractive. No other poet has painted with more terrible truth the images of Despair, Slander, Care, Envy and Distraction, the Blatant Beast of Scandal and the brazen dragon of Sin... To Spenser and the men of his age, to all the noble spirits to whom since *The Faerie Queene* has been an inspiration next only to the Bible and Shakespeare, these things have counted among the most significant forces in the world” (Baugh et al., 498). To accommodate what was essentially a new kind of poetry Spenser invented a new rhyme scheme, the now-ubiquitous Spenserian stanza, into which he could cast this beautiful romance. A number of the lines in *The Faerie Queene* are among the best-known and most lyrical in English, and as a whole it ranks as one of the finest long allegorical poems ever written. A towering monument in English literature, *The Faerie Queene* stands alongside the works of Chaucer, Shakespeare, and Milton in the vastness of its influence. Full-page woodcut of St. George and the dragon on p. 184 of

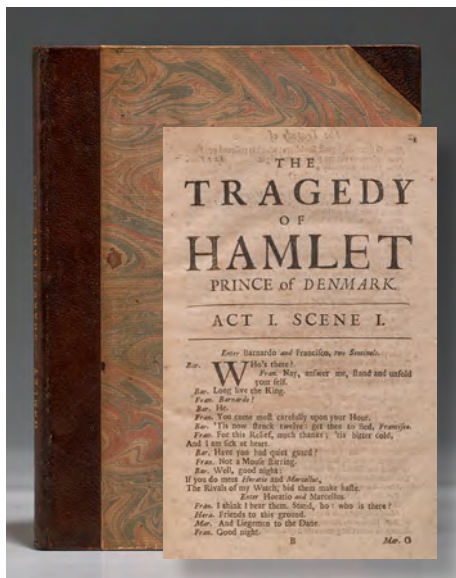
*“He oft finds med’cine,
who his grieffe imparts;
But double griefs afflict
concealinag harts,
As raging flames who
striveth to supresse.”*

Volume I. Grolier, Langland to Wither, 231 and 233. Pforzheimer 969-70. From the celebrated library of H. Bradley Martin, with his bookplates. Martin amassed one of the world’s finest book collections. The sale of his 10,000-volume collection spanned two years, 1989-90, and the quantity and quality of his holdings led to comparisons with such earlier collectors as Robert Hoe and J.P. Morgan. Bookplates of Harold Greenhill and Frank Brewer Bemis, red stamp of armorial lion rampant, holding a crown, on p. 590 (blank) of Volume I and on title page of Volume II. Title pages with expert restoration, not affecting text but just touching the woodcut ornament on the first one; marginal repairs to corners of Cc3 and Cc4 in Volume II, not affecting text. A beautiful copy with a sterling provenance.



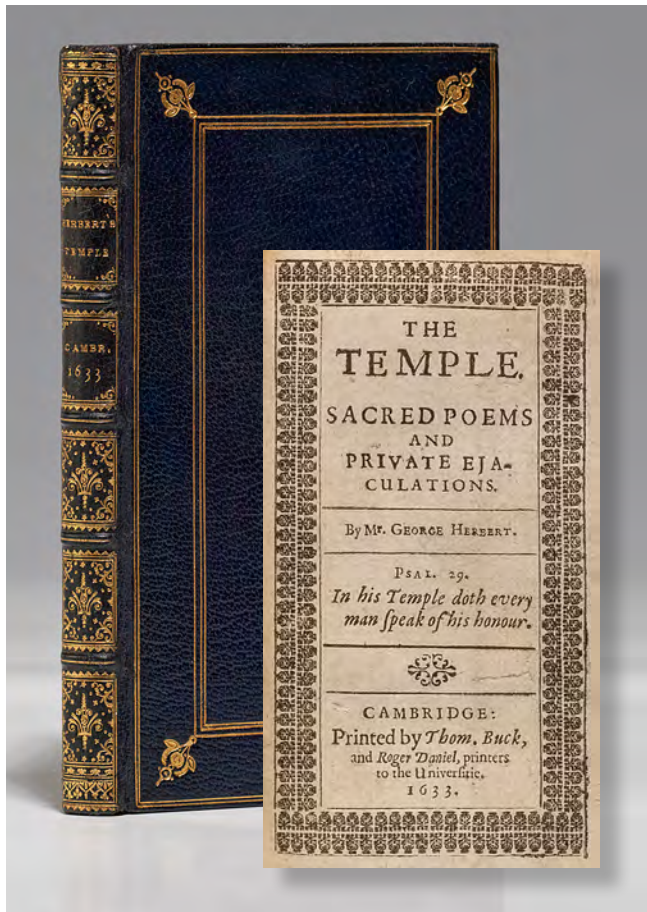
**“Unsurpassed In The West’s Imaginative Literature”:
1683 Quarto Edition Of Shakespeare’s *Hamlet*,
One Of The Earliest Obtainable Editions**

02 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. Mild spotting to slightly toned text, small and faint marginal dampstain to a few leaves. Light rubbing to extremities. An attractive and desirable copy of this extremely rare quarto edition.

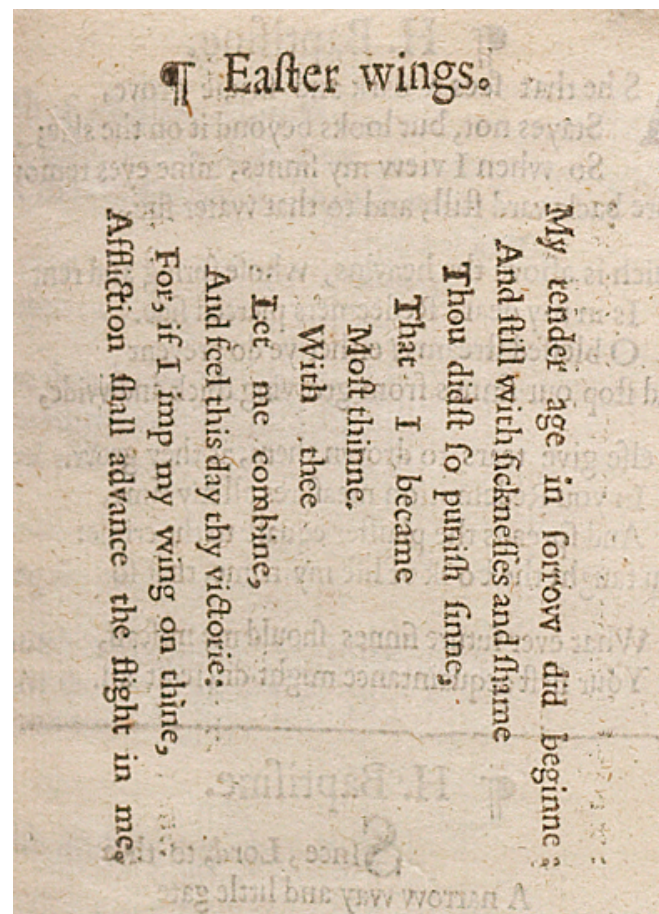


**“A Resourcefulness Of Invention
Which Seems Inexhaustible,
And For Which I Know No Parallel
In English Poetry” (T.S. Eliot):
George Herbert’s *The Temple*—
Containing Some Of The Earliest
Examples Of Shaped Poetry In English—
Very Scarce 1633 First Edition**

03 HERBERT, George. **The Temple.**
Cambridge, 1633. 12mo, late 19th-century
full navy morocco gilt. \$33,500

Scarce first edition of Herbert’s great collection of poetry, containing some of the earliest examples of shaped poems in English, such as “Easter Wings” and “The Altar,” handsomely bound in full morocco-gilt by Bedford. From the library of the Marquess of Bute, with his Cardiff Castle bookplate.

George Herbert is “one of the best English lyric poets” (Summers). In his most famous work, *The Temple*, there is “a special rhythmic form for every emotion... with this go a balance and unity of thought-content in which few lyric poets have equaled Herbert” (Baugh, 646). “Herbert’s metrical forms... are both original and varied... *The Temple* shows a resourcefulness of invention which seems inexhaustible, and for which I know no parallel in English poetry” (T.S. Eliot). “Herbert’s English poems are notable for their controlled and inventive use of form: the central section of *The Temple*, ‘The Church’, contains over 160 lyrics in a striking variety of poetic structures, from sonnets and hymns to hieroglyphic lyrics with stanza forms unique to their composition and subject” (ODNB). Cardiff Castle bookplate of the marquess of Bute, hereditary keeper of Rothesay Castle; the Crichton-Stuart family was responsible for the upkeep and restoration of the castle up until the 1960s. Interior clean, joints expertly repaired. A beautifully bound copy in near-fine condition, with a nice provenance. Scarce and desirable.





1698 Complete Collected Edition Of Milton's Prose Works

04 MILTON, John. **A Complete Collection of the Historical, Political, and Miscellaneous Works.** Amsterdam, 1698. Three volumes bound as one. Thick folio, contemporary full speckled calf gilt rebaked with original spine laid down. \$4000

Expanded second edition of Milton's collected prose works, published only one year after the first edition.

This folio volume notably includes Milton's finest prose works: *Doctrine and Discipline of Divorce*, *Eikonoclastes*, and his landmark *Areopagitica*, in which "the argument for freedom has never, before or since, been so magnificently or forcefully expressed" (PMM 133). In his lifetime, Milton was renowned more for his rhetoric than poetry: "a fiery pamphleteer in an age of religious and political argument, whose tireless defense of divorce, progressive education, regicide and the Commonwealth marked him out as a natural, and brilliant, English radical" (Robert McCrum). Text generally quite clean, title page of Volume III remargined. A handsome copy.

Extra-Illustrated Aldine Edition Of Shakespeare's Poems, Exquisitely Bound

05 SHAKESPEARE, William. **The Poetical Works.** New York and London, 1892. 12mo, contemporary full crimson morocco gilt, green morocco-gilt doublures. \$3800

Later Aldine edition of the Bard's poems, with portrait of the poet and extra-illustrated with five window-mounted engravings, two hand-colored, splendidly bound.

This beautiful volume includes "Venus and Adonis," "The Rape of Lucrece" and the Sonnets: "They abound in meditations on estrangement, failure and death. They bewail the poet's outcast state, death's dateless night, the anxieties of separation, time's giving and taking away, even world-weariness. The conclusion, however, is triumphant—an uncompromising affirmation of the transcendence of love" (Baugh et al., 482). Includes Alexander Dyce's life of Shakespeare. A splendidly bound, extra-illustrated volume in fine condition.





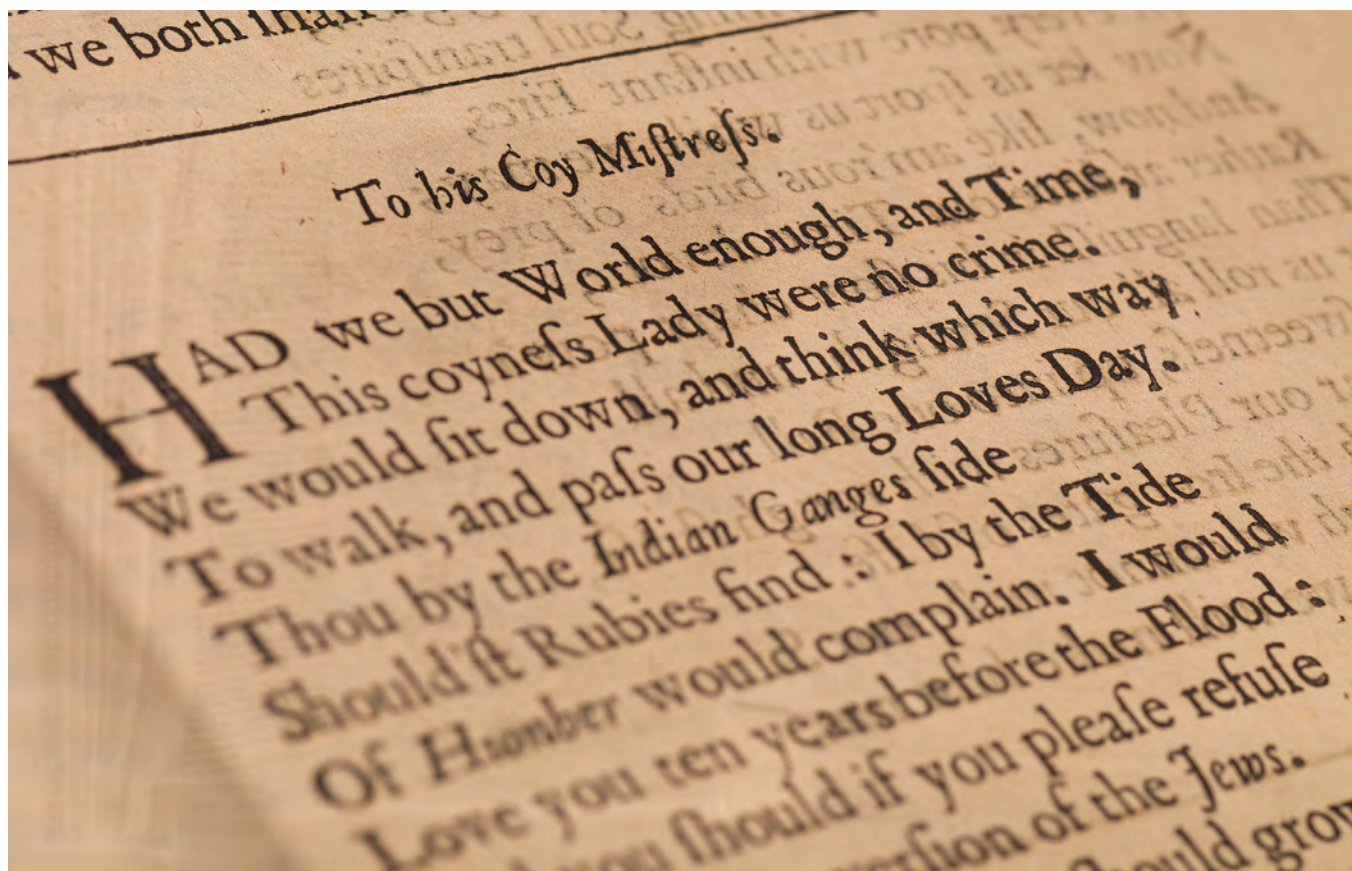
“The Illustrations... Are Unforgettable”

06 (MARTIN, John, illustrator) MILTON, John. **The Paradise Lost of Milton.** London, 1827. Two volumes. Royal octavo, contemporary full dark green pebbled morocco gilt. \$6500



First edition, large octavo issue, of John Martin's beautifully illustrated Paradise Lost, with 24 full-page mezzotints.

“The apocalyptic romanticism of [Martin's] conceptions has many sources: the monumental buildings of London, the engravings of Piranesi, the many recently published volumes of eastern views, even incandescent gas, coal pit accidents, and Brunel's new Thames Tunnel. The resulting illustrations may be heterogeneous, but they are also unforgettable” (Ray, 44-45). First published in both quarto and large octavo formats, this is the large octavo issue; Martin executed the mezzotints himself, for both formats (Ray). Occasional foxing to plates, less than often found. Contemporary bindings handsome and fine. An excellent copy of this wonderfully illustrated edition.



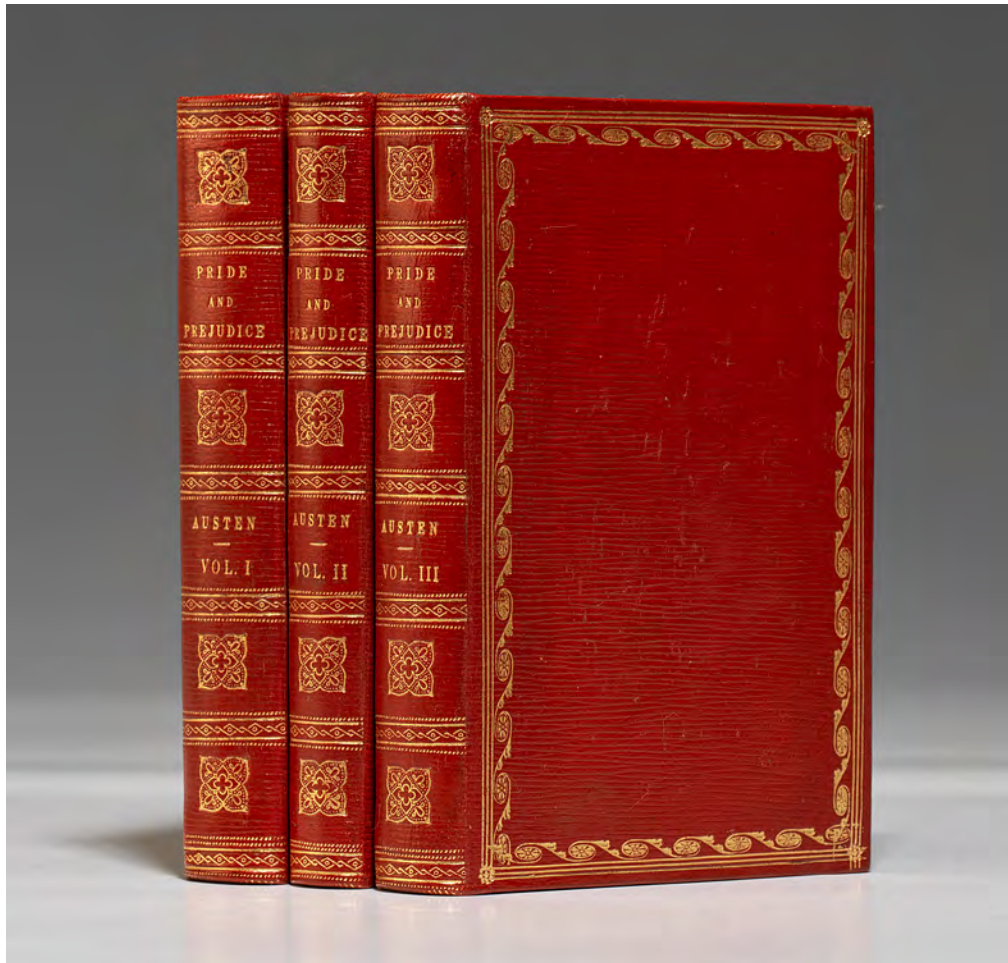
**“Had We But World Enough And Time”:
First Edition Of Marvell’s *Miscellaneous Poems*, 1681,
With First Printing Of “To His Coy Mistress”**

07 MARVELL, Andrew. **Miscellaneous Poems.** London, 1681. Slim folio, late 19th-century full brown morocco gilt. \$25,000



First and only collected edition of Marvell’s poetry to be published in his own century, containing the first printing of many poems, including “To His Coy Mistress,” with scarce engraved frontispiece portrait. A wide-margined copy in full morocco-gilt by Riviere & Son.

“The finest flower of secular and serious metaphysical poetry... Marvell united in himself, with an independent moderation of his own, a fresh muscular, agile, and subtle metaphysical wit and the rationality, clarity, economy, and structural sense of a genuine classic... It is [Marvell’s] blending of the metaphysical and the classical which makes ‘To His Coy Mistress’ stand out as it does even in such an age of love poetry” (Bush, 158-63). Very few of Marvell’s poems, and none of his important metaphysical poems, were published in his lifetime. *This copy is complete with the rare engraved frontispiece portrait of Marvell, and Mary Marvell’s address “To The Reader,” both of which are often missing.* This is, as in all known copies but two, the second issue, omitting the suppressed poems (pages 117-130) in praise of Cromwell. Text exceptionally clean, Riviere binding beautiful and fine. Rare and desirable.



**“For What Do We Live, But To Make Sport
For Our Neighbors, And Laugh At Them In Our Turn?”**

08 AUSTEN, Jane. **Pride and Prejudice.** London, 1813. Three volumes. 12mo, period-style full red straight-grain morocco gilt. \$38,000

Second edition—published only months after the first—of Jane Austen’s second and most popular novel, one of the most sought-after titles in English literature.

“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). Written between October 1796 and August 1797, *Pride and Prejudice* was originally an epistolary novel; Austen revised it in 1812. “Her father offered *Pride and Prejudice* to [publisher] Cadell on 1 Nov. 1797; but the proposal was

rejected by return of post, without an inspection of the manuscript” (DNB).” The size of the [first] edition is not known... perhaps 1500 copies... The first edition was sold off very rapidly and a second one was printed in the same year” (Keynes, 8). Cassandra Austen’s records indicate that the first edition of her sister’s novel was issued in January 1813, and the second edition in October 1813; this copy has owner signatures on the title page (“J. Spottiswoode”) dated August 1813. Occasional scattered foxing, mostly in Volume II. Beautifully bound.

*“I could easily forgive his pride,
if he had not mortified mine.”*



**“Relatively Few Copies Of The 1832-33 Philadelphia Editions
Are Known To Survive”: First American Edition Of Austen’s First Novel**

09 AUSTEN, Jane. **Sense and Sensibility**. Philadelphia, 1833. Two volumes bound in one. 12mo, period-style full red morocco gilt. \$18,000



First American edition—an edition of only 1250 copies—of Jane Austen’s first novel, on “the twin themes of prudence and benevolence, reason and passion, head and heart, or sense and sensibility.”

Sense and Sensibility “does brightly respond to an interesting religious and ethical debate over the philosophy of sentiment... [The popular view held that morality] depends on the ‘heart’ and not on the ‘head... Rational moralists opposed the tendency, and a debate was in full swing by the 1790s when novel after novel took up the twin themes of prudence and benevolence, reason and passion, head and heart, or sense and sensibility” (Honan, *Jane Austen*, 275-77). Only *Emma* (1816) was published in the United States in Austen’s lifetime, an extremely rare edition that she makes no reference to in her letters. “It may be, therefore, that the availability of London editions in North America satisfied early local demand for Austen’s novels, but... no other American edition is known before the issue of all six titles, each in two volumes, by Carey & Lea of Philadelphia in 1832-33... *Relatively few copies of the 1832-33 Philadelphia editions are known to survive*” (Gilson, 97-98). Some light foxing to text; title page of Volume I toned. Beautifully bound.



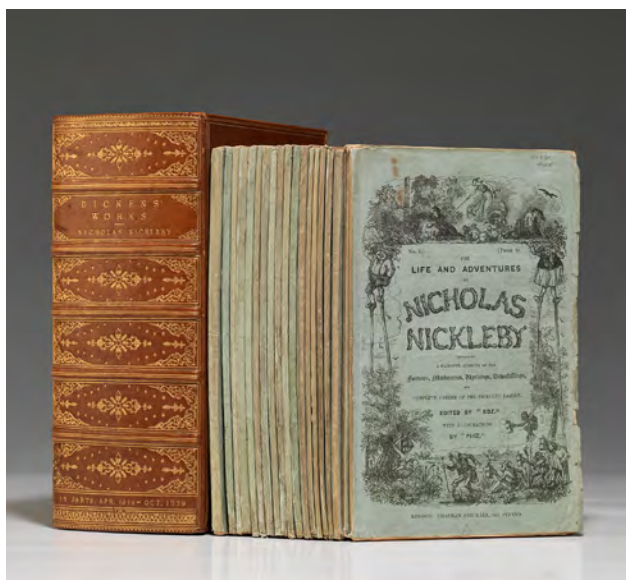
**“Whether I Shall Turn Out To Be The Hero Of My Own Life...”:
First Edition In Original Parts Of David Copperfield**

10 DICKENS, Charles. **The Personal History... of David Copperfield.** London, May 1849 to November 1850. Twenty parts in nineteen. Octavo, original pale bluish-green printed paper wrappers, custom slipcase. \$15,000



Scarce first edition in the original parts of Dickens' “largely autobiographic” masterpiece, with additional vignette title-page, frontispiece and 38 etched plates by Hablot Knight Browne (“Phiz”). An excellent copy in the original wrappers, with most advertisements present. From the library of Danish-American actor and noted bibliophile Jean Hersholt, with his signed bookplate and shelf label.

“The first of Dickens’ big books to be written in the first person, and it is looked upon as being largely autobiographic... With many lovers of the great author’s works, *David Copperfield* ranks as the best of his novels” (Eckel, 75). “It soon became clear that this was his ‘masterpiece’ although, even so, Dickens himself retained a peculiarly private relationship with the novel” (Ackroyd, 606). “With a comparatively small printing, and because the issues in parts were much read and roughly handled, it is a matter of some difficulty to procure fine, clean and unrepaired sets” (Eckel, 76). Danish-American actor and bibliophile Jean Hersholt’s copy, with his signed bookplate and shelf label affixed to the inside of the chemise. Parts I, II and XIX/XX with a few corners repaired, several wrappers with light edge-wear and creasing. Interiors generally clean and fine. An excellent copy in the original wrappers, with a nice provenance.



**“Human Life... Somehow Larger
And Brighter Than The Reality”**

11 DICKENS, Charles. **The Life and Adventures of Nicholas Nickleby.** London, 1838-1839. Twenty parts in nineteen. Octavo, original printed green wrappers neatly respined or repaired, custom clamshell box. \$7800

First edition, first issue, in original parts of one of Dickens' most popular works, illustrated with 39 engraved plates by Hablot K. Browne ("Phiz"). A nicely refurbished copy with almost all of the advertisements present.

The plot, the characters, the dialogue—indeed “everything about [*Nickleby*] has the feel of theatre; it is as if Dickens saw human life conducted among lights of the stage, making it somehow large and brighter than the reality” (Ackroyd, 283). Text and plates generally quite clean, with only a hint of foxing to a very few plates. Wrappers generally respined or with neat repairs along spines; Part 6 and Part 7 rear wrappers have been swapped, possibly at time of respining, as they are quite similar. Light wear and creasing along wrapper edges as often. Extremely good in the original parts.

**“A Clarity And Pungency That
Surpasses The Rest Of His Work”**

12 DICKENS, Charles. **Bleak House.** London, 1852-53. Twenty parts in 19, as issued. Octavo, original blue paper wrappers, custom clamshell box. \$9000

Scarce first edition in original parts and wrappers of Dickens' ambitious, bracing masterpiece, with 40 engraved illustrations, including frontispiece and nine other dramatic “dark plates,” as well as vignette title page. An excellent unrestored copy, with most ads present.

Structured “with a daring double narrative and centered on institutional satire,” *Bleak House* is “technically [Dickens'] most ambitious novel and widely held to be his masterpiece” (Schlicke, 45). “The Dickens cosmos, his phantasmagoric London and visionary England, emerges in *Bleak House* with a clarity and pungency that surpasses the rest of his work, before and after” (Bloom, 311). Interiors generally quite clean and fine. Light wear to a few spine ends; occasional light edge-wear or creasing, as often, but generally near-fine. A lovely unrestored copy.





“The Best Of My Stories”

13 DICKENS, Charles. **The Life and Adventures of Martin Chuzzlewit.** London, January, 1843-July, 1844. Twenty parts in nineteen. Octavo, original pale bluish-green printed paper wrappers, custom clamshell box. \$8500

First edition in original parts of Dickens' picaresque novel, complete with all advertisements.

First issued in 20 numbers from January 1843 to July 1844, *Martin Chuzzlewit* reflects the disillusionment Dickens felt from a recent trip to the United States, his first American reading tour. As Fielding had sent his Tom Jones to London, Dickens “adopted the same radical expedient of sending his youthful protagonist not merely to London, but to America. The book’s picaresque technique provides him with a large canvas and plenty of opportunity for farce, melodrama, and social criticism” (Philip V. Allingham). Some neat and unobtrusive repairs to several spines, light edge-wear and creasing to fragile paper wrappers, less than often seen. An exceptional copy in the original wrappers, quite scarce and desirable with all advertisements.

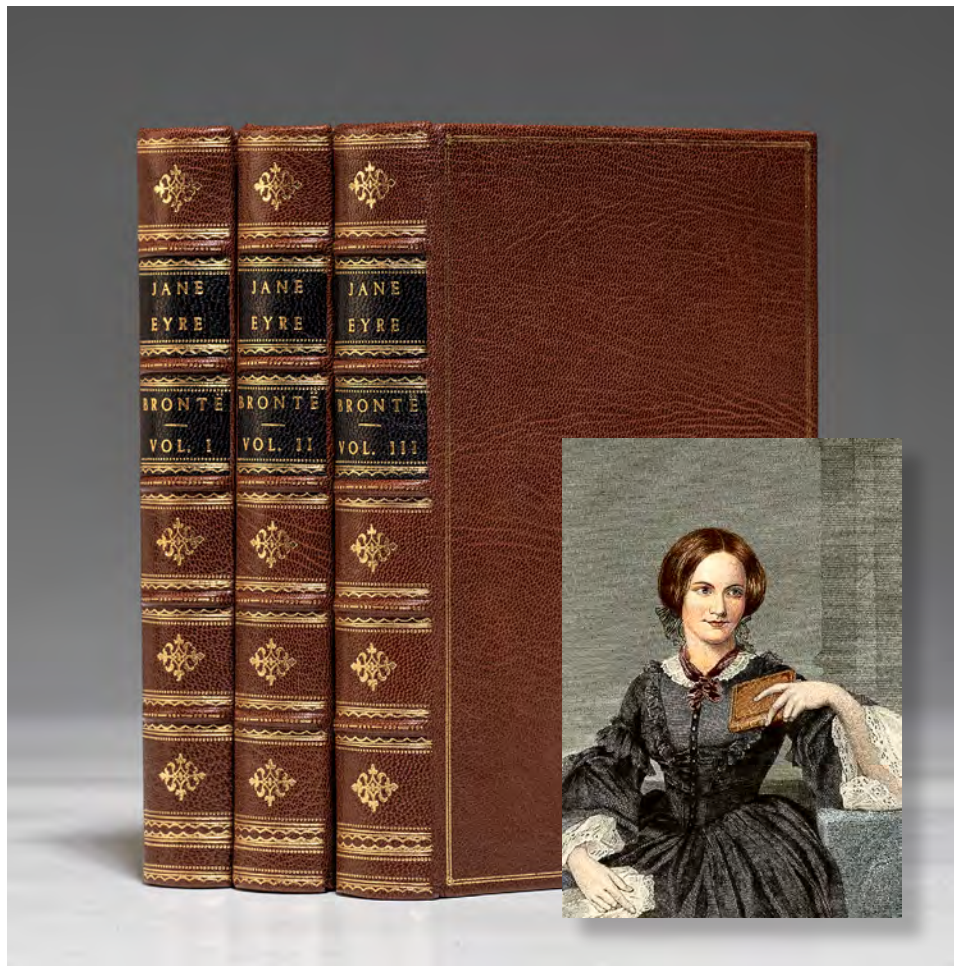
“Many Critics Regard It As Dickens’ Masterpiece”

14 DICKENS, Charles. **Little Dorrit.** London, December 1855-June 1857. Nineteen parts (20 numbers). Octavo, original pictorial blue paper wrappers, custom slipcase. \$5200

First edition, first issue, in the original serialized parts, with cover design and illustrations by Hablot Knight Browne, with almost all advertisements present.

Little Dorrit “is a wonderfully rich novel—rich in ideas, rich in characterization, rich in incident, and written in a richly imaginative prose... many critics regard it as Dickens’ masterpiece” (Watts, 108). Text generally quite clean, only a few plates with minor foxing or faint tidemarks. Parts 1, 5, 6, 9, 10-12, 19/20 neatly respined, a few others with repairs to spine, Part 19/20 with rear wrapper substituted from Part 8 rear wrapper from another copy; a few wrappers with slight edge-wear or creasing, as often. A very good, attractive set, handsomely boxed.





Rare Second Edition Of *Jane Eyre*, “The Most Famous Second Edition In The Chronicle Of Victorian Bibliography,” With The First Appearance Of Brontë’s Famous Dedication To Thackeray

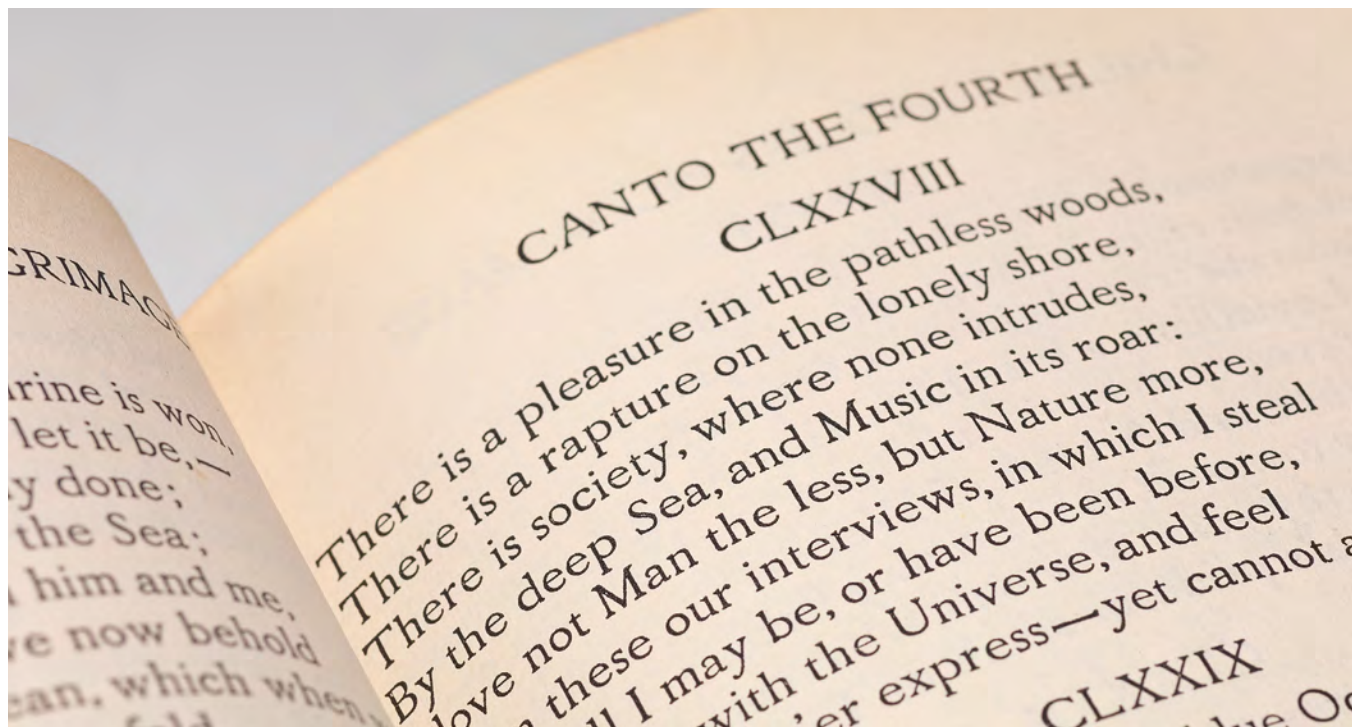
15 [BRONTE, Charlotte] BELL, Currer. ***Jane Eyre: An Autobiography***. London, 1848. Three volumes. Octavo, recent full crushed brown morocco gilt; original cloth bound in. **\$12,500**

*Important second edition of *Jane Eyre* (printed only three months after the first edition), containing the first appearance of Brontë’s famous dedication to Thackeray, which contributed greatly to the success of Thackeray’s *Vanity Fair*.*

When Charlotte Brontë, after having earlier manuscripts rejected by publishers, submitted *Jane Eyre* to Smith & Elder in 1847 under the pseudonym “Currer Bell,” the firm “recognised its great power. It was immediately accepted and published in [October] 1847. *Jane Eyre* achieved at once a surprising success” (DNB). “In January, 1848, a second edition of *Jane Eyre* appeared—the most famous second edition in the chronicle of Victorian bibliography, and a collector’s item in its own

right. For this second edition contained the dedication to Thackeray which proved an ‘effectual support’ to *Vanity Fair*” (Winterich, 62). This dedication to Thackeray was scandalous, as he had a wife who was certified insane, and some felt the novel to have been inspired by his situation. Volume III with expert cleaning to text, a very good copy.

“It is in vain to say human beings ought to be satisfied with tranquility: they must have action; and they will make it if they cannot find it.”

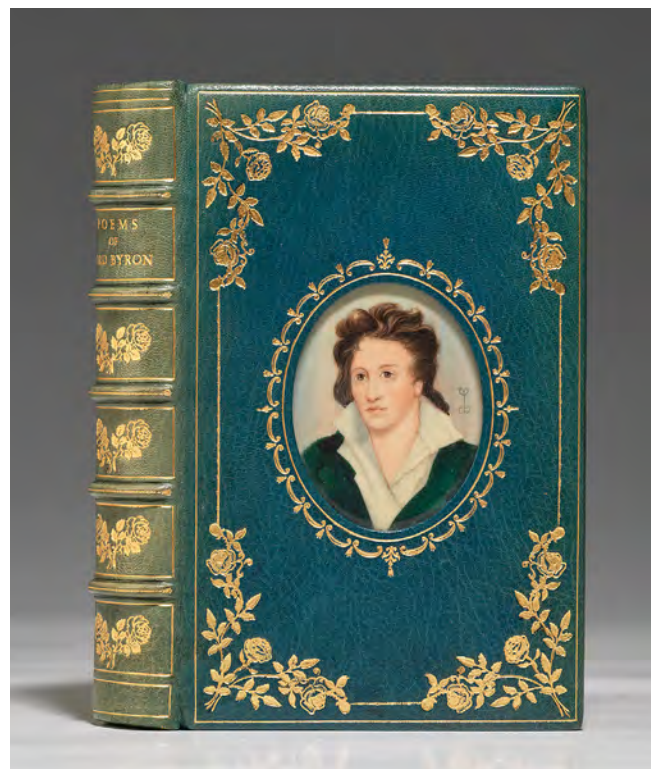


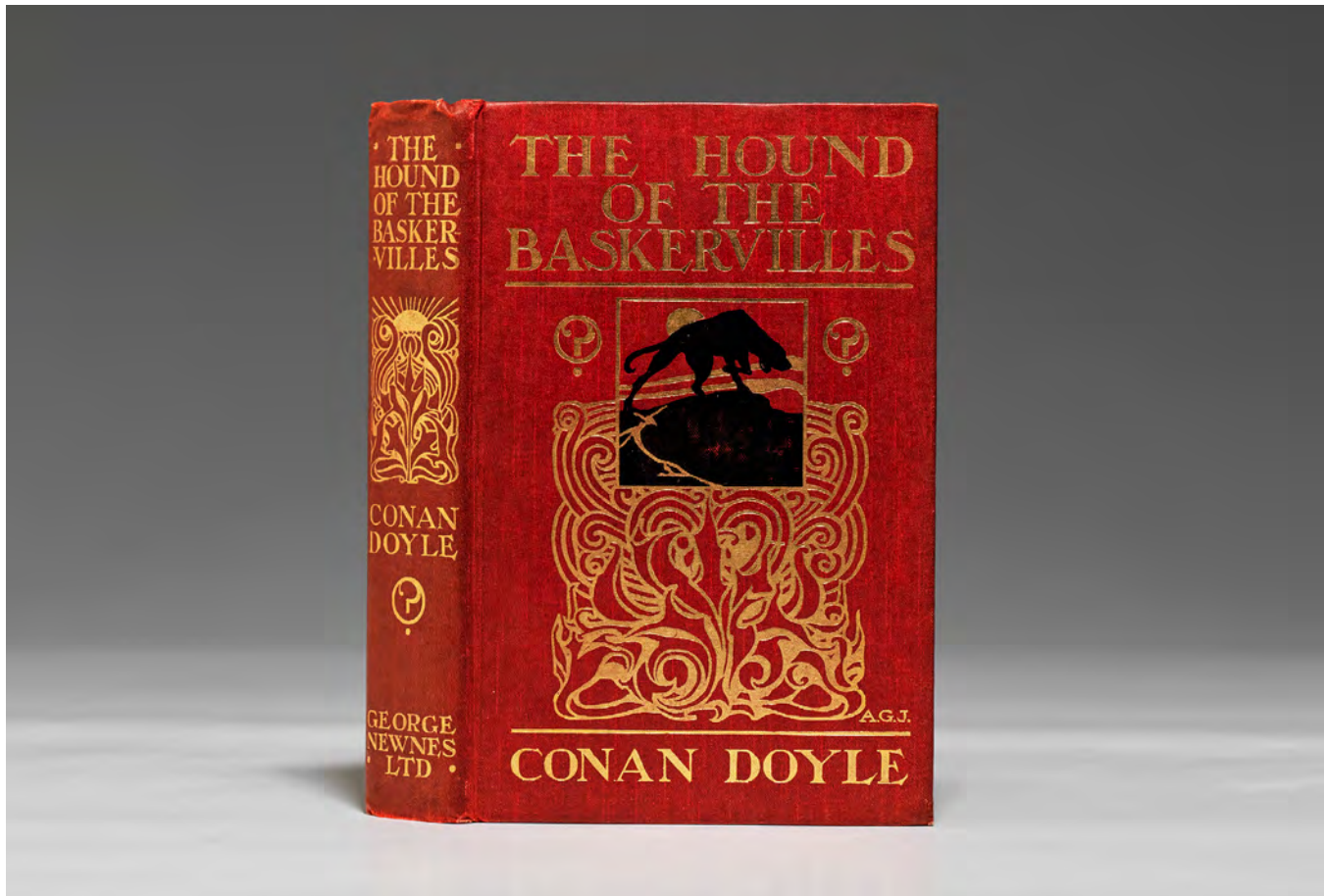
Byron's *Poems*, In A Beautiful Cosway-Style Binding

16 BYRON. **Poems of Lord Byron.** London, 1923. Octavo, 20th-century full blue morocco, gilt-decorated spine and boards with Cosway-style portrait on front board. \$10,000

Handsomely printed edition of Byron's poems, beautifully bound by Asprey in a Cosway-style binding with a portrait of Byron inset on the front board.

Cosway bindings (named in 1909 for renowned 19th-century English miniaturist Richard Cosway) were the brainchild of John Harrison Stonehouse, managing director of London booksellers Henry Sotheran & Company, who in 1902 struck on the idea of embedding miniature paintings in the covers of richly-tooled bindings. He engaged the famous Rivière bindery to execute his idea in accordance with his own designs. Rivière brought into its employ Miss C.B. Currie with instructions to faithfully imitate Richard Cosway's detailed watercolor style of miniature painting. These delicate and beautiful miniatures, mostly portraits, often on ivory, were set into the covers or doublures of fine bindings and protected with thin panes of glass. Cosway bindings executed by other than the original collaborators (Stonehouse, Sotheran, Rivière, and Currie) are designated as "Cosway-style" bindings—still splendid productions. Fine condition.





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

17 CONAN DOYLE, Arthur. **The Hound of the Baskervilles.** London, 1902. Octavo, original pictorial red cloth, custom slipcase. \$12,500

First edition, first issue, of the third Sherlock Holmes novel, widely regarded as the best of the series and “one of the most gripping stories in the English language,” 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. “One of the most gripping books in the language” (*Crime & Mystery 100 Best 6*). “The supernatural is handled with great effect

and no letdown. The plot and subplots are thoroughly integrated and the false clues put in and removed with a master hand. The criminal is superb... and the secondary figures each contribute to the total effect of brilliancy and grandeur combined. One wishes one could be reading it for the first time” (Barzun & Taylor 1142). Text exceptionally clean, with none of the usual foxing. Just a bit of foxing to endpapers, cloth fresh and gilt bright. A nearly fine copy.

“The world is full of obvious things which nobody by any chance ever observes.”

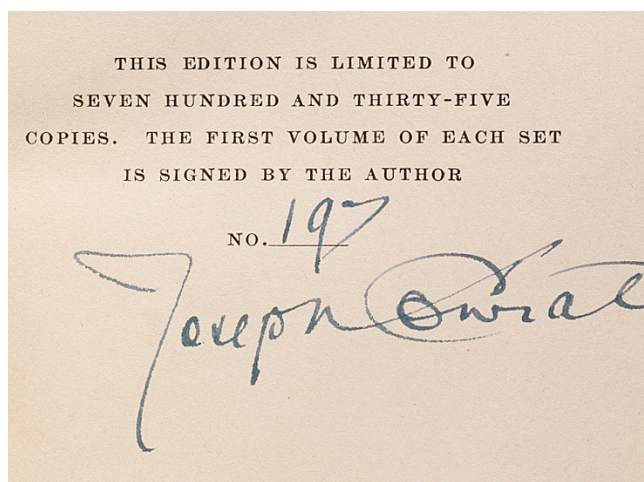


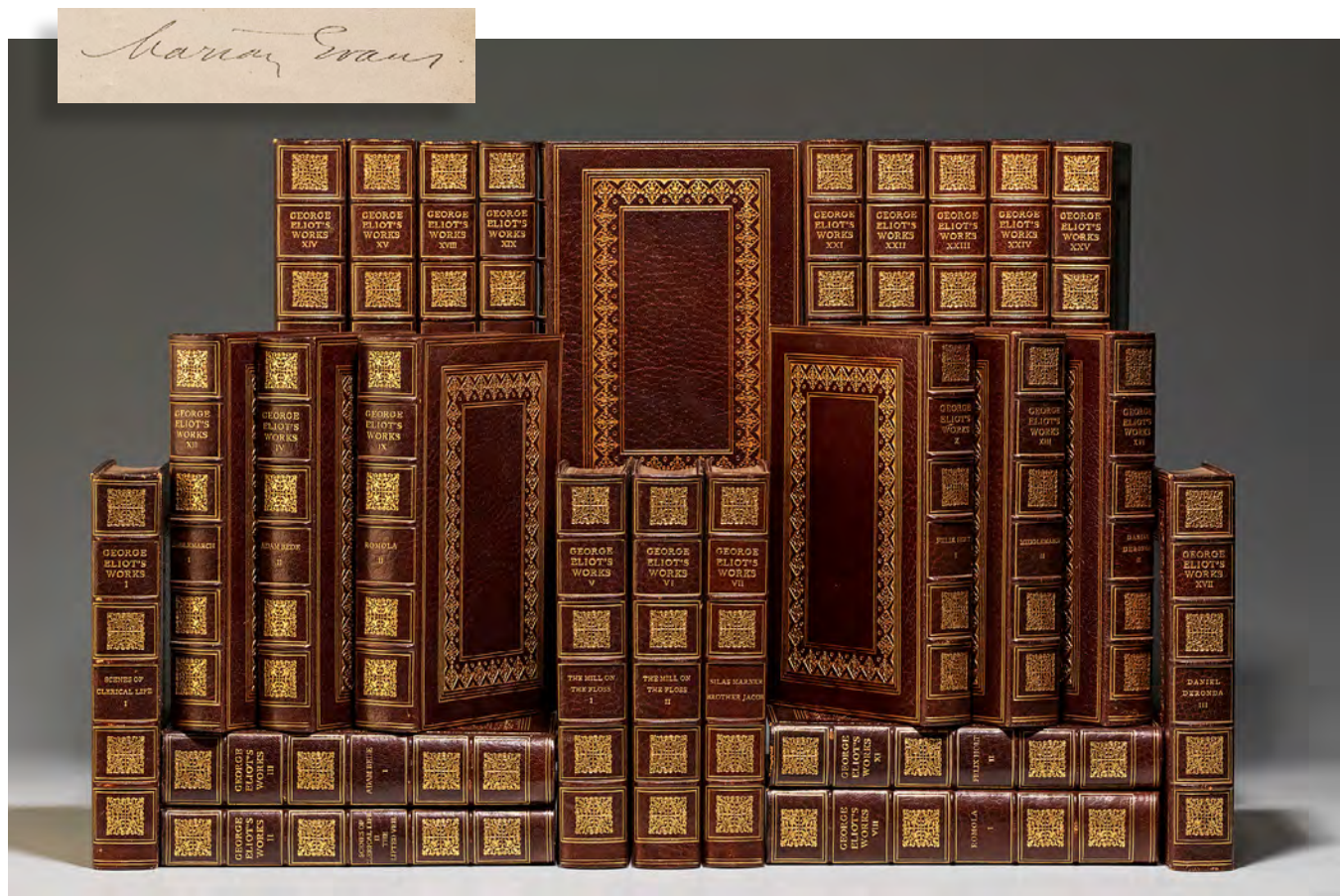
Handsomely Bound "Sun-Dial" Edition Of Conrad's Works, Signed By Him

18 CONRAD, Joseph. **The Works.** Twenty-two volumes. WITH: JEAN-AUBRY, G. **Life and Letters.** Two volumes. Garden City, 1920-28. Altogether, twenty-four volumes. Octavo, contemporary three-quarter blue morocco gilt. \$12,800

Signed limited "Sun-Dial Edition" of Conrad's works, one of 735 sets, including the two-volume Life and Letters, signed in the first volume by Conrad, handsomely bound.

"Conrad's work at its best achieved a synthesis of theme, treatment and language of a kind without precedent in English literature... To a degree beyond the ordinary, he owed his fame to the good fortune of a remarkable life-story which enabled him to use as material for fiction many strange and picturesque experiences" (DNB). With photographic frontispiece portraits of Conrad in *Almayer's Folly* and each of the volumes of *Life and Letters*. Spines evenly toned, a few corners gently rubbed. A handsome set in about-fine condition.





**“A Supreme Novelist In The Age Of Great Novelists”:
Illustrated Large-Paper Edition Of George Eliot’s Works,
With A Signed Autograph Letter**

19 ELIOT, George. **The Writings.** Boston and New York, 1908. Twenty-five volumes. Octavo, contemporary full brown crushed morocco gilt. \$11,000

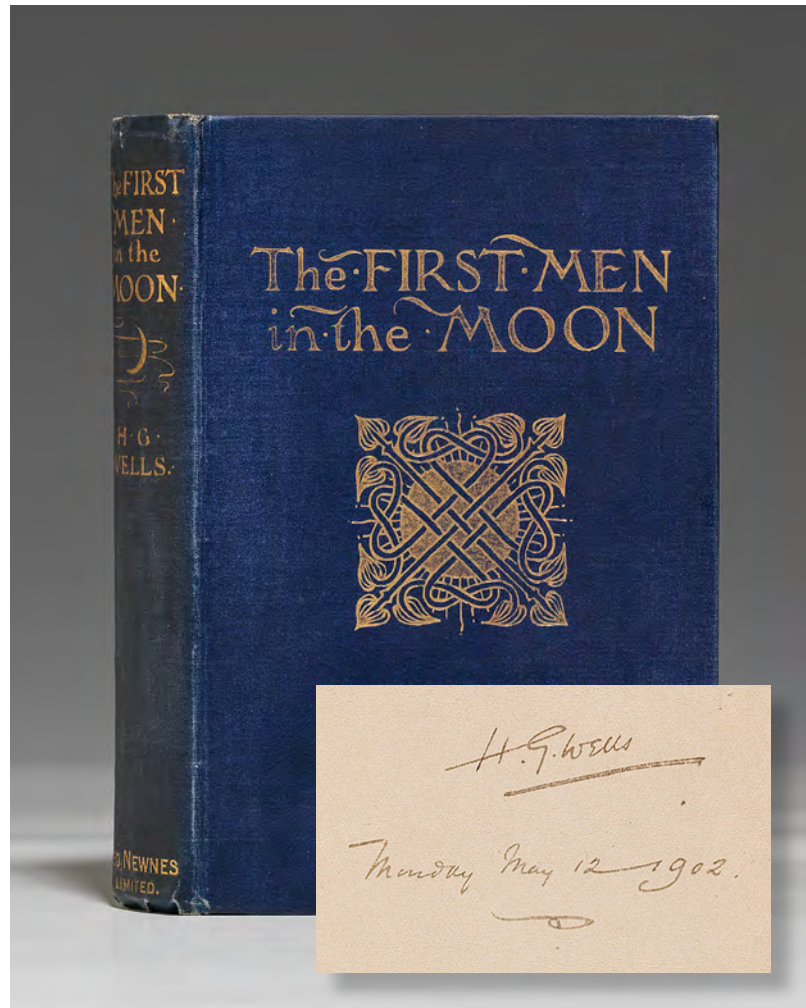


Splendid large-paper edition of Eliot’s writings, one of only 750 sets produced, with over 150 illustrations including hand-colored frontispieces in double-suite, one of each finely hand-colored, with a signed autograph letter by Eliot bound into Volume I.

Eliot, who pioneered the method of psychological analysis characteristic of modern fiction, has been praised for the qualities that make her “a supreme novelist in an age of great novelists” (Kunitz and Haycraft, 212). The autograph

letter, signed by Eliot with her actual name, Marian Evans, is a warm letter of sympathy to an ill friend, dated 1855, concluding, “Perhaps after all it may do you a little good to know that you have the hearty interest and friendship of Marian Evans.” Fine condition.

*“The troublesome
ones in a family are
usually either the
wits or the idiots.”*



**“Into The Dark, Into That Silence That Has No End”:
The First Men In The Moon, Signed And Dated By H.G. Wells**

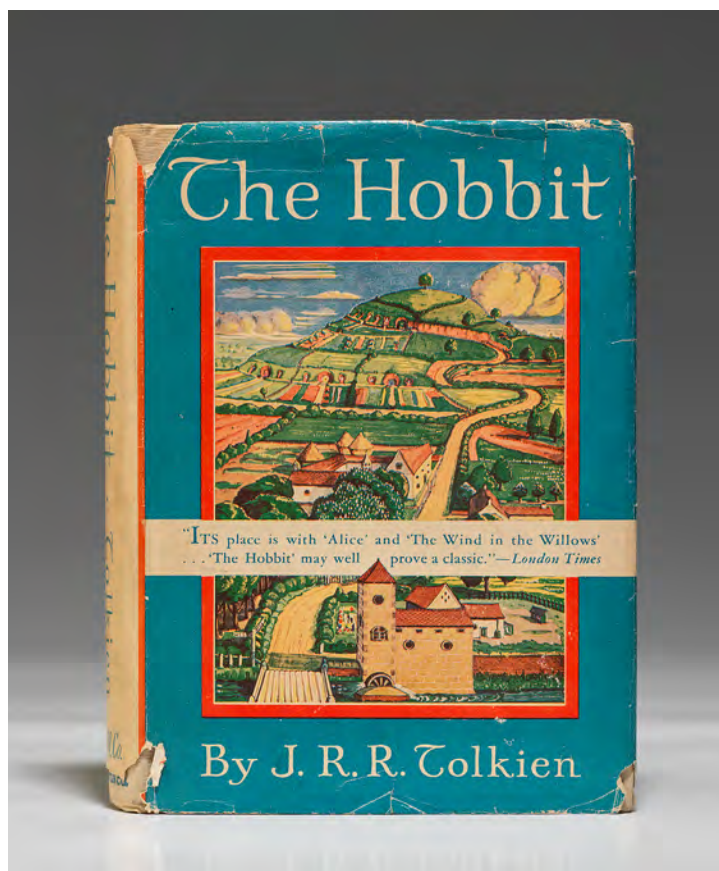
20WELLS, H.G. **The First Men in the Moon.** London, 1901. Octavo, original blue cloth, custom slipcase. \$22,000

First English edition, first state of “the last of Wells’ classic scientific romances,” signed and dated by him in 1902.

Wells’ forays into the genre he dubbed “scientific romance” “became the archetypal examples of a distinctive United Kingdom tradition of futuristic and speculative fiction” (Clute & Nicholls, 1313), and 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). This first English edition was published just one month after the first American edition; this is the rare and desirable *first state*, with blue cloth stamped in gold and black endpapers. Plates and text fine, cloth with one tiny split to head of spine, gilt bright. A nearly fine copy.

*Some force not himself
impels him and go he must.”*



“Among the very highest achievements of children’s authors during the 20th century.”

– Carpenter & Pritchard



**“In A Hole In The Ground There Lived A Hobbit”:
First American Edition Of Tolkien’s Classic Fantasy**

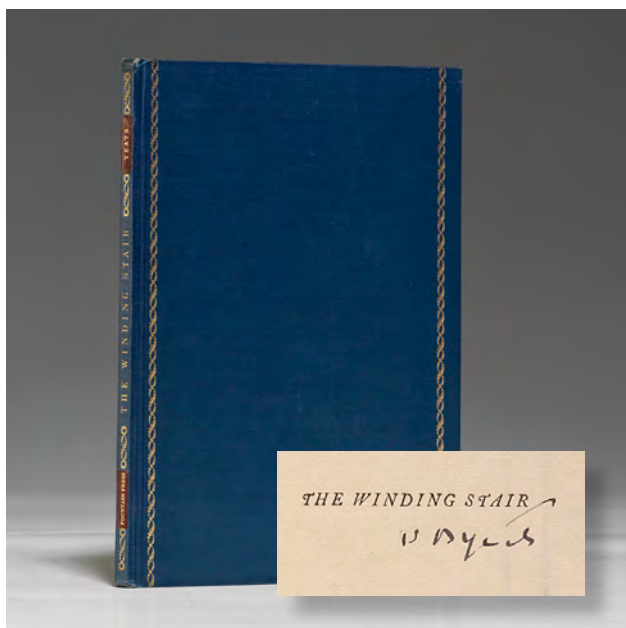
21 TOLKIEN, J.R.R. **The Hobbit, or There and Back Again.** Boston and New York, 1938. Octavo, original beige cloth, dust jacket, custom box. \$35,000



First American edition, in scarce original dust jacket, of the fantasy classic—“among the very highest achievements of children’s authors during the 20th century” (Carpenter & Pritchard, 530)—with four of Tolkien’s iconic illustrations printed in color.

First published in London by Allen & Unwin on September 21, 1937 in a first printing of only 1500 copies, *The Hobbit* had completely sold out by December 15. A second impression of 2300 copies was rushed to press. “Four plates of color illustrations by Tolkien are present [in the second London impression]... these had been commissioned for the first American

edition, and were in the American publisher’s hands when Allen & Unwin decided to include them in the second impression. The original art was called back for reproduction in Britain, then returned across the Atlantic. Tolkien thought that the color plates came out well, but was sorry that the ‘Eagle picture’ (*Bilbo Woke Up with the Early Sun in His Eyes*) was not included” (Hammond, 15). Said “eagle picture” is present in this American edition. The official publication date of the second English impression is January 25, 1938; this first American edition was published on March 1, 1938, in an edition of only 5000 copies. Book clean and very nearly fine. Scarce original dust jacket with chipping to spine ends and corners, just touching title at spine head, light edge-wear and creasing, both illustrated panels clean and quite presentable, very good.



“A Peak Of English Poetry”

22 YEATS, William Butler. **The Winding Stair.** New York, 1929. Octavo, original gilt-stamped dark blue cloth. \$4500

Signed limited first edition, one of only 642 copies, signed on the half title by Yeats.

The Winding Stair, along with *The Tower* (published in 1928), contains “the greatest poetry of Yeats in his difficult later manner... a peak in English poetry” (Connolly 56B). “Many critics have felt that Yeats’ greatest achievement was the development of a symbolic language to express an equilibrium between the conflicting demands on the poet of the outside world and his art... This theme is central to the two volumes which are often thought to be Yeats’ best, *The Tower* (1928) and *The Winding Stair* (1929)” (Hamilton, 595). Without scarce original glassine and slipcase. Faint tape offsetting to free endpapers. About-fine condition.

***“I summon to the winding stair;
Set all your mind upon
the steep ascent.”***



Oscar Wilde’s *Ideal Husband*, Rare Theatrical Association Copy Of Eva Le Gallienne

23 WILDE, Oscar. **An Ideal Husband.** London, 1899. Octavo, original lavender cloth gilt. \$5500

Limited first edition, one of 1000 unnumbered copies, an especially memorable association copy with the bookplate of award-winning actress and director, Eva Le Gallienne.

Wilde’s play premiered in January 1895 to an audience that included the Prince of Wales, and was an immediate success. Four months later, Wilde was in disgrace following his arrest for soliciting homosexual acts. This especially memorable association copy contains the bookplate of Eva Le Gallienne who, as “actress, producer, director, translator, writer and teacher, was for many decades one of the grand figures of the American stage” (*New York Times*). Born in London, she was the daughter of Wilde’s colleague Richard Le Gallienne, who is best remembered for his novel *Quest of the Golden Girl* and for his work with *The Yellow Book*. Text quite fresh with only lightest foxing to preliminaries, tiny bit of soiling to bright gilt boards. A lovely near-fine copy with a fascinating theatrical provenance.



**“One Of Trollope’s Best
But Least-Known Novels”**

24 TROLLOPE, Anthony. **He Knew He Was Right**. London, 1869. Thirty-two parts. Octavo, original drab stiff paper wrappers printed in red and black, custom clamshell box. \$6000

First edition in the scarce 32 original parts in printed paper wrappers of Trollope’s widely praised novel of obsession and madness, with 64 wood-engraved illustrations (32 full-page). A beautiful unrestored copy complete with all advertisements.

Trollope is said to have been inspired by Shakespeare’s *Othello* in *He Knew He Was Right*. “One of Trollope’s best but least-known novels... it achieves what Henry James, who admired the book, has called ‘an impressive completeness of misery’” (Hennessey, 291). The novel’s focus on the obsessions of his protagonist produces “a narrative that is at once a ‘sane’ realistic novel and a ‘mad’ Shakespearean tragedy” (Oberhalman). Interiors generally clean and fine, only a bit of light wear to spines of first and last parts, occasional minor toning and edge-wear to other parts. A beautiful, near-fine copy, scarce and desirable in the original parts, complete with all ads.

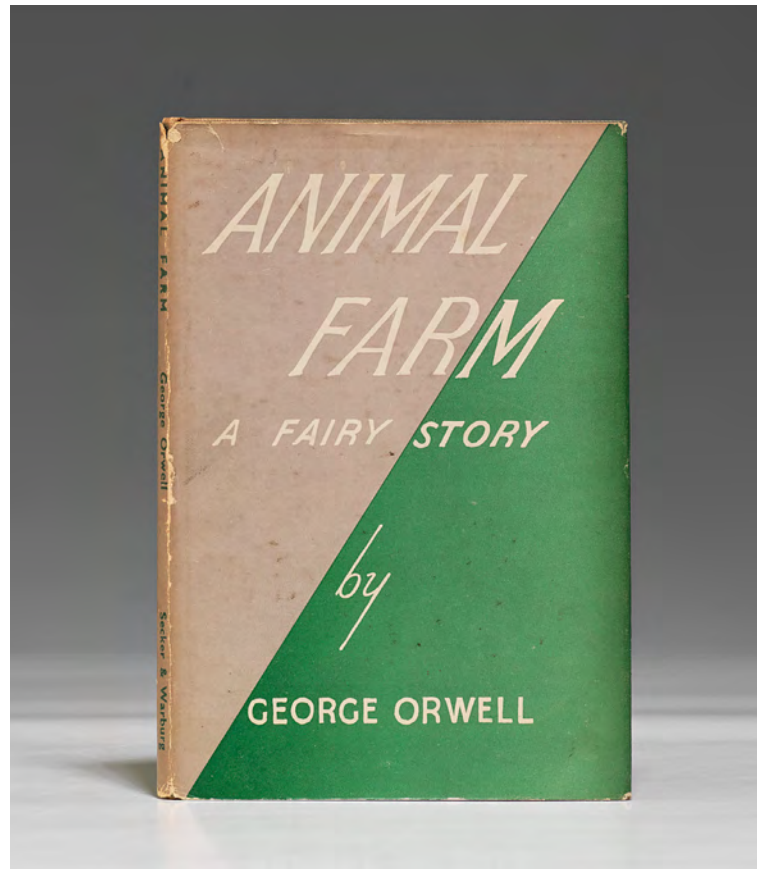


**“If You Can Keep Your Head
When All About You...”**

25 KIPLING, Rudyard. **If**. New York, 1910. Oblong 12mo (6-1/2 by 4-1/2 inches), publisher’s full green morocco gilt. \$4000

First separate edition (preceding the 1914 first separate English edition) of Kipling’s verse celebration of Victorian stoicism, in publisher’s scarce deluxe morocco binding.

Dr. Leander Starr Jameson visited Rudyard Kipling and his family in the fall of 1909. “After a shaky start as leader of failed military raid in 1895 Jameson had gone on to become one of the most respected South African prime ministers. Young John Kipling was very impressed by his father’s heroic friend. His son’s reaction and his own respect for Jameson were in his mind as Kipling penned the words to his famous poem, *If*” (Dalhousie University). First published in *Rewards and Fairies* (1910), the poem, in Kipling’s words, “escaped from the book, and for a while ran about the world.” As late as 1995 and then again in 2005, a national BBC Television poll found “If” to be Britain’s favorite poem. Interior fine, minor wear to edges and back panel of deluxe morocco binding, gilt bright. A near-fine copy.



**"All Animals Are Equal, But Some
Animals Are More Equal Than Others"**

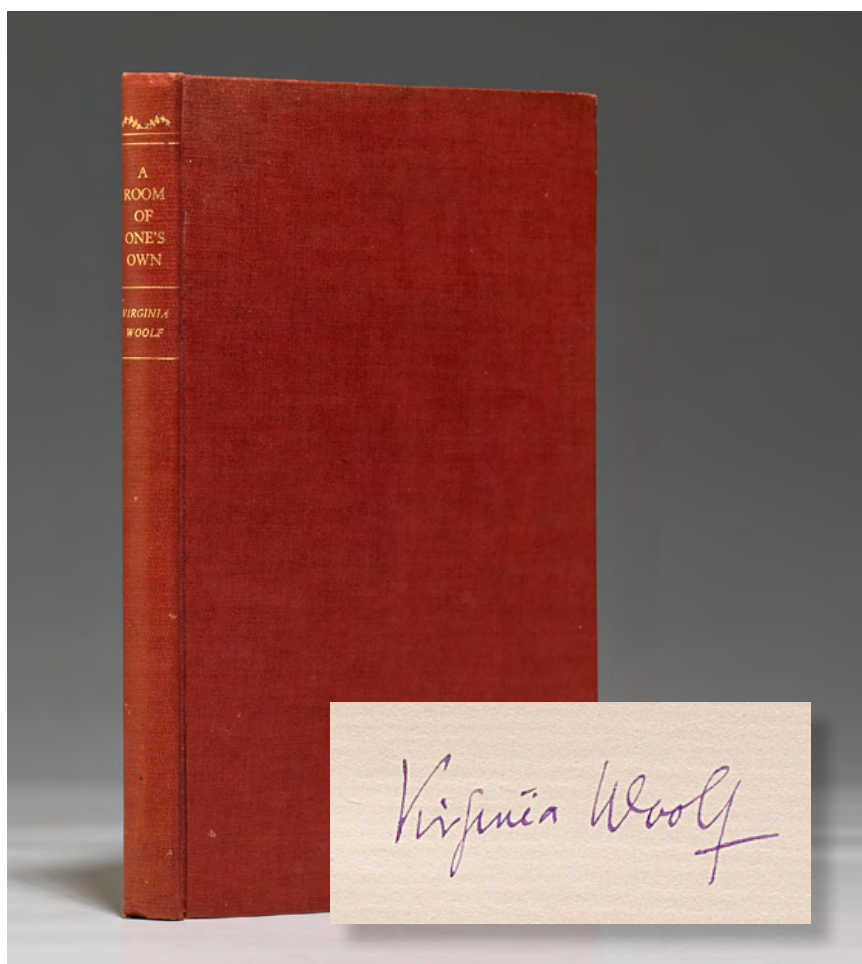
26 ORWELL, George. **Animal Farm: A Fairy Story.** London, 1945. Slim octavo, original green cloth, dust jacket. \$22,000

First edition of Orwell's "savagely ironical allegory" (Clute & Grant) on the gap between radical ideals and reality, his most famous and widely read work.

"A political fable that partly recounts, in an allegorical mode, the aftermath of the Russian revolution, and partly illustrates a belief in the universal tendency of power to corrupt" (Stringer, 22). "*Animal Farm*, which owes something to Swift and Defoe, is [Orwell's] masterpiece" (Connolly 93). Because of wartime paper shortages, the first printing of this book was only 4500 copies and the dust jacket was usually printed on the reverse of Searchlight Books jackets (as here in blue). Book about-fine with slight toning to spine ends, dust jacket bright and near-fine with a bit of wear to spine extremities, affecting first letter of title, one short closed tear to rear panel. An exceptionally handsome copy.

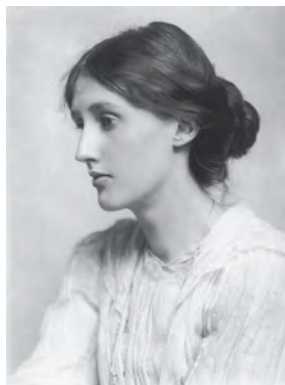
***"Man is the only creature that
consumes without producing. He
does not give milk, he does not
lay eggs, he is too weak to
pull the plough, he cannot run
fast enough to catch rabbits. Yet he
is lord of all the animals."***

*"A woman must have money and a room
of her own if she is to write fiction."*



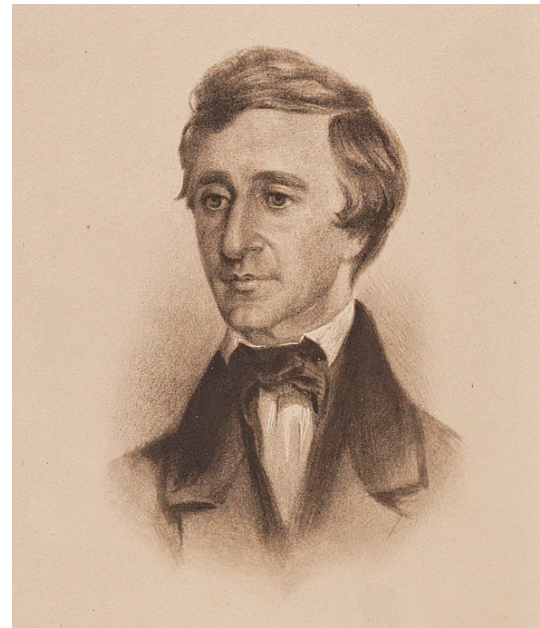
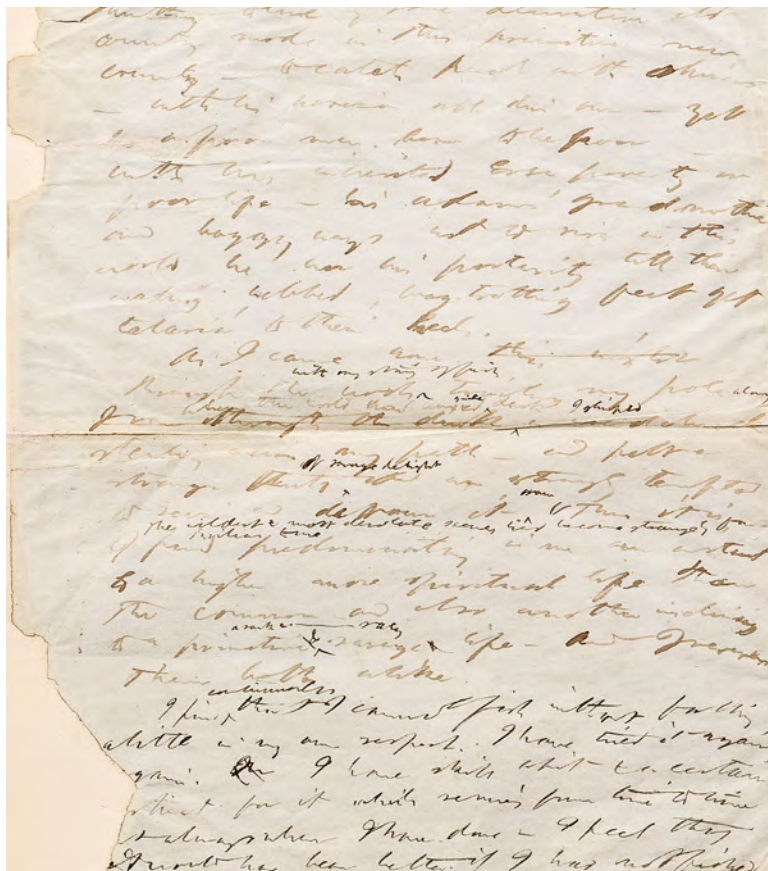
Virginia Woolf's Classic *A Room Of One's Own*, Signed By Her

27 WOOLF, Virginia. ***A Room of One's Own***. New York and London, 1929. Tall, slim octavo, original red cloth. \$14,000



Signed limited first edition, one of 492 copies signed by Woolf in her characteristic purple ink on the half title.

Woolf's foundational essay on women and writing has become a classic feminist text: Woolf's "aim was to establish a woman's tradition, recognizable by its circumstances, subject-matter, and its distinct problems... *A Room of One's Own* charted this vast territory with an air of innocent discovery which itself sharpens the case against induced ineffectiveness and ignorance that for so long clouded the counter-history of women" (Gordon, 182). "A woman must have money and a room of her own if she is to write fiction," said Woolf, "and that, as you will see, leaves the great problem of the true nature of woman and the true nature of fiction unsolved." Text clean and fine, just a hint of discoloration to cloth at edges. A near-fine signed copy.



“I Find Predominantly In Me An Instinct To A Higher And More Spiritual Life Than The Common, And Also Another Inclining To A Primitive And Savage Life, And I Reverence Both Of Them Alike”: Autograph Manuscript From *Walden* In Thoreau’s Hand

28 THOREAU, Henry David. **Autograph manuscript leaf.** Concord, Massachusetts, 1854. One leaf, measuring eight by ten inches, window mounted; housed in a custom portfolio. **\$39,000**

*A wonderful item: an original autograph manuscript leaf from Henry David Thoreau’s masterpiece, *Walden*, including passages from the chapter “Higher Laws” where Thoreau discusses his moral ambivalence about fishing, and another from the “Baker’s Farm” chapter that also features fishing.*

This autograph manuscript leaf contains passages from at least two chapters of *Walden*. The first paragraph can be found in the “Baker’s Farm” chapter, when Thoreau takes shelter from the weather with an Irish farmer, John Field. This is followed by the text from the beginning of the next chapter, “Higher Laws,” contrasting physical and spiritual existence, and part of a later section that continues that same theme but with a focus on fishing: “As I came home through the woods with my string of

fish, trailing my pole along, when the world had waxed dark, I glimpsed a woodchuck dark across my path, and felt a strange flush of savage delight and was strongly tempted to seize and devour it raw. The wildest most desolate scenes had become strangely fam[iliar] to me. Thus it is I find predominantly in me an instinct to a higher and more spiritual life than the common and also another inclining to a primitive and savage life, and I reverence them both alike. I find continually that I cannot fish without falling a little in my own respect ... I think I am not mistaken. It is a faint intimation—yet so are the first streaks of morning...” Math equations in pencil, presumably in another hand, upside down at the bottom of the verso. Leaf with loss to some edges, just touching text at one point. A very rare leaf from an original *Walden* manuscript with exceptional content.



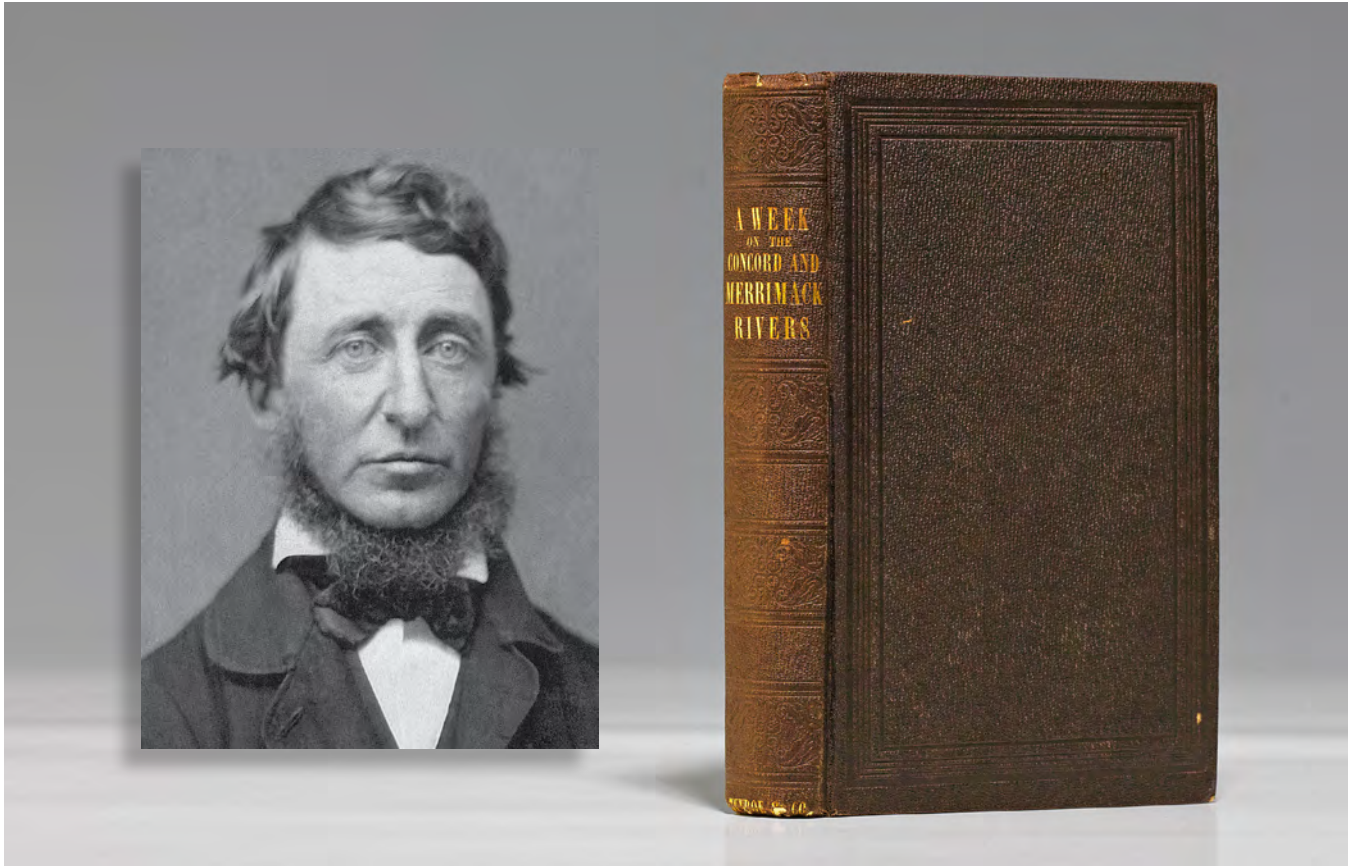
**“His Profession Was That Of A Surveyor”: Exceptionally
Large Autograph Land Survey By Thoreau, Signed By Him**

29 THOREAU, Henry David. **Autograph signed Survey of “Eagleswood.”** Concord, Mass, 1856. Survey measures 22 by 30 inches, ink on linen-backed paper, with annotations in the hand of Marcus and Rebecca Spring. \$26,000

Rare, exceptionally large example of one of Thoreau's surveys, in his hand and signed by him, done for the estate of Marchus and Rebecca Spring, who were prominent philanthropists and active Quaker abolitionists.

For several years, Thoreau had worked on and off as a surveyor to supplement his meager income. In 1852 the wealthy Quaker abolitionist Marcus Spring “purchased a two-hundred acre tract on the shores of Raritan Bay, a mile west of Perth Amboy, New Jersey, and incorporating as the Raritan Bay Union and erecting a tremendous brownstone and brick phalanstery, 254 feet long, three stories high, with dormitories, apartments, and schoolrooms, he attempted to establish a co-operative community. When the community did not prosper, he decided in 1856 to rename it Eagleswood and to convert the property over into small estates... Bronson

Alcott was visiting at Eagleswood at the moment and suggested Thoreau as the ideal surveyor for the project” (Harding). When Thoreau arrived, he found a community with an “unconventional bent and slightly radical sympathies... just the audience for him” (371). Rebecca Spring herself came from a family of radicals; the daughter of the abolitionist Arnold Buffam, she was one of John Brown's last visitors in prison before he was executed. The survey was professionally restored and laid down on new linen; there were several tears from the folds, a few burn marks from a fire (which consumed part of the Spring archive); overall in very good condition, beautifully framed.



First Edition Of Thoreau's First Book

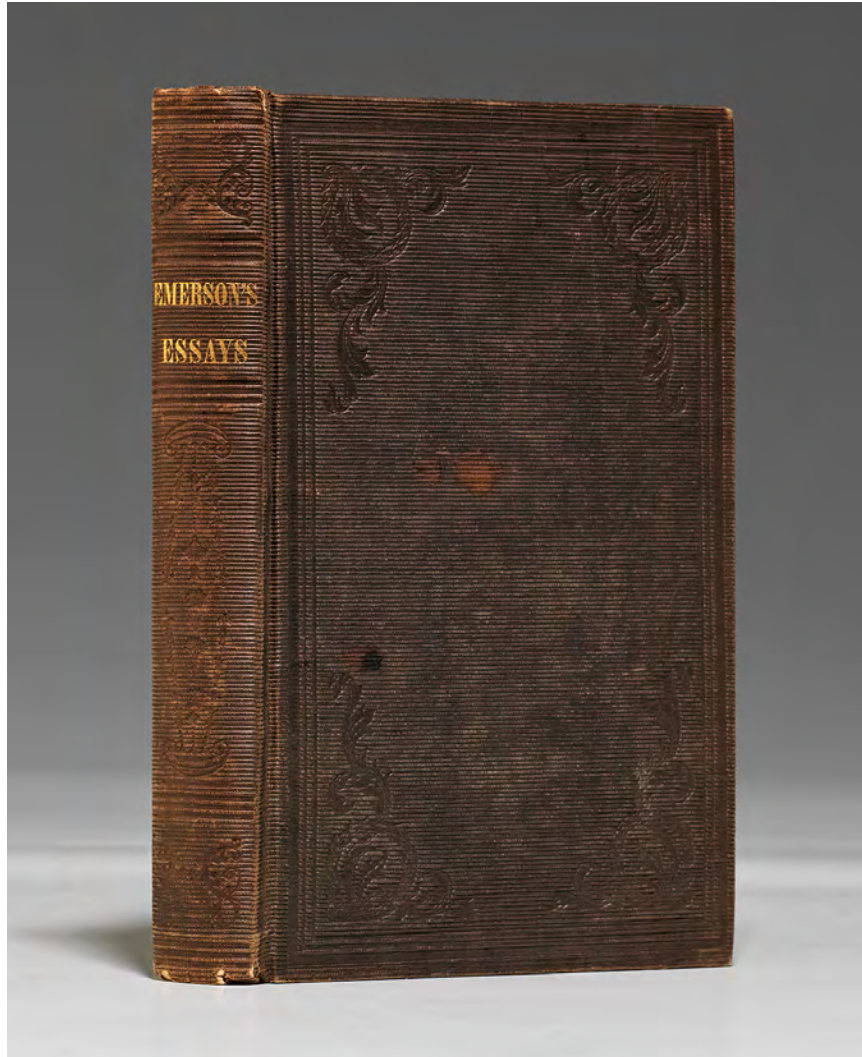
30 THOREAU, Henry David. **A Week on the Concord and Merrimack Rivers.** Boston and Cambridge, 1849. Octavo, original brown cloth gilt, custom slipcase. \$25,000

First edition, first issue, of Thoreau's first book, one of only 1000 copies printed and one of less than 400 copies in the publisher's cloth, a beautiful copy from the famed collection of Arthur Swann.

In residence at Walden Pond, "Thoreau's first concentrated effort (was) to assemble, flesh out, and then rearrange material about the trip he and (his brother) John had taken on the Concord and Merrimack rivers... in August and September of 1842... *A Week* literally evolved from Thoreau's materials at hand... It is the first of the many American books shaped along a river trip, the first in which the river becomes a stream, not just of water or even of time, but of consciousness itself" (Richardson, 155). Despite some good reviews, the first edition (consisting of one thousand copies) did not sell. In 1862, the remainder of 595 copies of

the first edition were bought from Thoreau by Ticknor and Fields and rebound with a new title page bearing their imprint. With the bookplate of Arthur Swann. Swann's collection, known for the excellence of its copies, was auctioned in 1960 at the Parke-Bernet Galleries in New York. In the catalogue for the auction, this copy is described as "an unusually fine copy." A few contemporary ink marks to text block fore-edge, lower front joint with an expert cloth repair. A beautiful copy.

"There is in my nature, methinks, a singular yearning toward all wildness."



“Trust Thyself: Every Heart Vibrates To That Iron String”

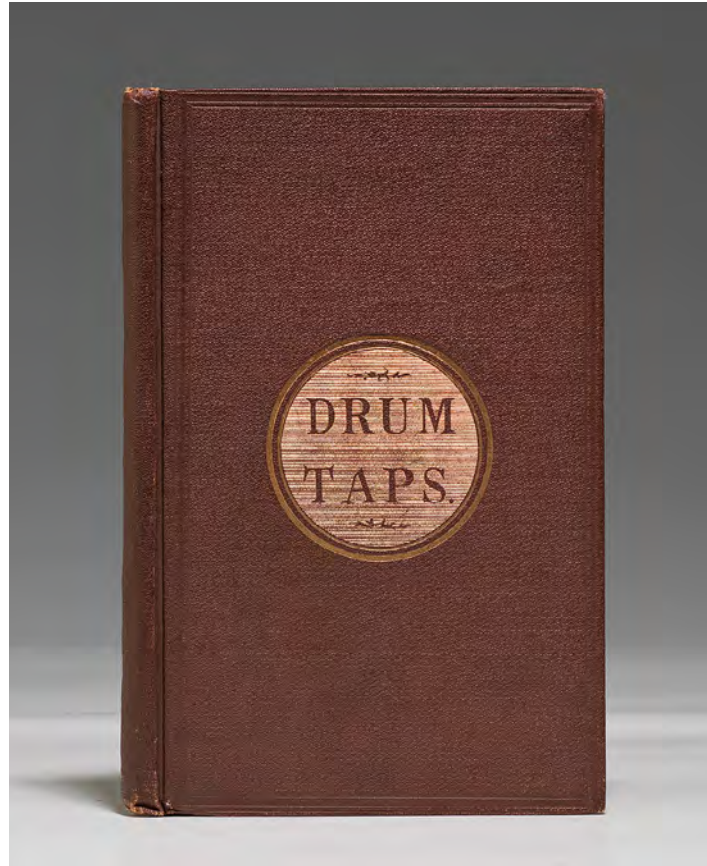
31 EMERSON, Ralph Waldo. **Essays.** Boston, 1841. Octavo, original brown cloth, custom slipcase. \$11,500

First edition of Emerson's collection of timeless essays, scarce in original cloth.

“Emerson's fame... rests securely upon the fact that he had something of importance to say, and that he said it with a beautiful freshness which does not permit his best pages to grow old... Let men but stand erect and ‘go alone,’ he said, and they can possess the universe” (ANB). “Timeless, and without a trace of ‘dating,’ these essays are as readable, and to a considerable extent as much read, today as a hundred years ago” (Grolier, 100

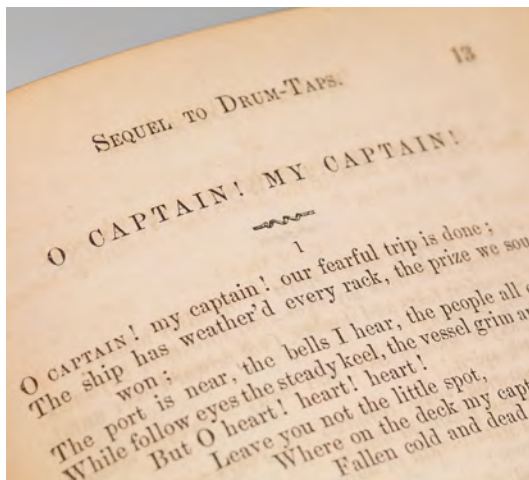
American 47). With 12 essays, including Emerson's celebrated “Self-Reliance,” as well as essays on love, friendship, heroism, “the Over-Soul,” the intellect and art. Just a touch of rubbing to extremities, faint discoloration to front cover, very nearly fine.

“God will not have his work made manifest by cowards.”



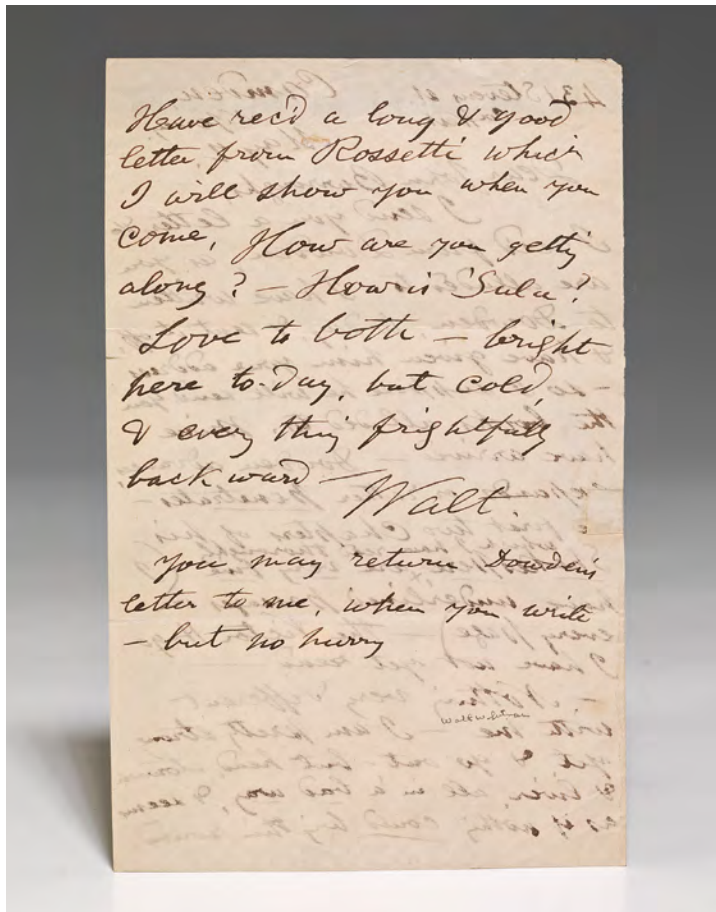
**“For The Sweetest, Wisest Soul Of All
My Days And Lands...”: First Edition Of Whitman’s *Drum-Taps*,
Important Preferred Issue With Sequel For Lincoln**

32 WHITMAN, Walt. **Drum-Taps.** BOUND WITH: **Sequel to Drum-Taps. When Lilacs Last in the Door-Yard Bloom’d.** New York and Washington, 1865-6. 12mo, original brown cloth. \$12,500



First edition, the important and preferred second issue, one of only 1000 copies, with the first appearance of the sequel celebrating Lincoln containing “Lilacs” and “O Captain! My Captain!”

Drum-Taps “stands among the nation’s finest poems” (ANB). Upon the death of Lincoln, Whitman delayed the printing of *Drum-Taps* and added “When Lilacs Last in the Dooryard Bloom’d,” a “profoundly moving dirge for the martyred Lincoln” (CHAL), with separate pagination, table of contents, and title page. Text clean, inner paper hinges expertly reinforced, minuscule rubs to cloth extremities. A near-fine copy.



“Whitman, the one man breaking a way ahead. Whitman, the one pioneer... Ahead of all poets, pioneering into the wilderness of unopened life, Whitman. Beyond him, none.”

– D.H. Lawrence

***“I Am Pretty Strong Yet, & Go Out—But Head, Stomach & Liver, All In A Bad Way, & Seems As If Nothing Could Bring Them Round”:
Walt Whitman Autograph Letter To John Burroughs***

33 WHITMAN, Walt. **Autograph letter signed “Walt.”** Camden, 1875. Octavo, two pages on single sheet, to John Burroughs, with original envelope in Whitman’s hand. \$15,000

Fine autograph letter signed from Walt Whitman to naturalist John Burroughs, his close friend and protégé.

This letter is printed in *The Collected Writings of Walt Whitman*, Miller, Volume 2, pp. 331-2. The young John Burroughs first met Whitman in Washington, D.C. during the Civil War and quickly became close to the poet, initially considering him something of a guru who could do no wrong; Burroughs’ first book,

in 1871, was the adoring *Notes on Walt Whitman as Poet and Person*, the drafts of which Whitman read and commented on at every stage. In later years, Burroughs would build a cabin in the woods in West Park, New York, not far from Poughkeepsie, and took to referring to the land around it as “Whitman Land”: “It was in these woods that he’d walked with Walt during the poet’s frequent visits to West Park in the late 1870s,” and Burroughs

was in the habit of speaking “to his guests as much about Whitman as he did about birds and wildflowers... Burroughs would stand on the steps of the cabin, a worn copy of *Leaves of Grass* in his hands, and recite ‘Out of the Cradle Endlessly Rocking’” (Renehan). Burroughs was also a frequent visitor at Whitman’s house in Camden, and they remained close until the end of Whitman’s life. Fine condition.



“From My Heart To Your Heart”: One Of Only 600 Copies Signed By Whitman, Presented By His Literary Executor

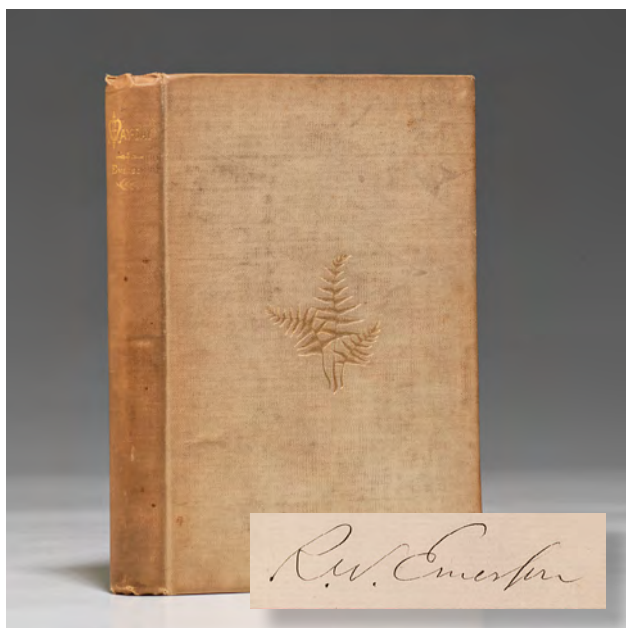
34 WHITMAN, Walt. **Complete Poems and Prose.** Camden, 1888. Quarto, original three-quarter green cloth, custom clamshell box. \$14,500

First edition of the first collected edition of Whitman's works, one of only 600 copies signed by Whitman on the Leaves of Grass title page. Presentation copy from Whitman's literary executor inscribed on the front free endpaper six months after Whitman's death, "To G. Garson Freund, Philada. Oct. 11, 1892. through Horace Traubel."

Published only four years before the poet's death, this edition was referred to by Whitman as his "big book... essentially *the* book, irrespective of expensive binding: it has portraits, notes, title page—all the guarantees of my personality: it is as clearly *the* book as anything could make it." Whitman also called it his "pet edition" going "straight from my hands into the hands of the reader: from my heart to your heart..." In addition to being a close friend of Whitman, Horace Traubel, who

presented this copy, served as his literary executor and biographer; he is considered one of the leading forces in insuring Whitman's stature as a great American poet. Interior generally fine, text block and inner paper hinges expertly reinforced, light wear to extremities of original binding. An extremely good copy.

***“Shut not your doors to me proud
libraries, For that which was
lacking on all your well-fill'd shelves,
yet needed most, I bring”***



**Inscribed By Emerson To A Fellow
Philosopher And Author**

35 EMERSON, Ralph Waldo. **May-Day and Other Pieces.** Boston, 1867. Octavo, original publisher's gilt-decorated white cloth gift binding. \$11,500

First edition, one of only 100 copies in publisher's white cloth presentation binding, inscribed by Emerson to British freethinker, author and social reformer Charles Bray: "To Charles Bray, Esq. from R.W. Emerson, May 1867."

Of the 2000 copies printed, only 100 were bound in the present white cloth, "apparently a special presentation binding for Emerson's friends" (Myerson). Recipient Charles Bray (1811-84) was the son of a wealthy ribbon manufacturer. "Bray was an early supporter of national undenominational education and, following his father's example of founding schools on the Wilderspin system, helped found a mechanics' institution in Coventry in 1835 with the money gained by his taking over the family business following his father's death that year" (ODNB). The Brays' home was a haven for people who held and debated radical views, such as Emerson. Slight soiling to boards, toning to spine, near-fine. Most scarce and desirable inscribed by Emerson in the month of May to a fellow philosopher.



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

36 THOREAU, Henry David. **A Yankee in Canada, With Anti-Slavery and Reform Papers.** Boston, 1866. Octavo, original gilt-stamped brown cloth. \$3000

First edition, first printing, containing the first book appearance of Thoreau's widely influential essay "Civil Disobedience." One of only 1500 copies printed.

In the summer of 1846, tax collector Samuel Staples arrested Thoreau for his refusal to pay the poll tax. The townspeople were so curious about Thoreau's refusal and imprisonment that he felt compelled to explain his actions in a public lecture in January 1848. Thoreau's idea of passive but firm resistance to government has had a profound influence on countless revolutionaries and reformers, Gandhi and Martin Luther King, Jr. among them. Many of the other essays and speeches in *Yankee in Canada* express Thoreau's increasingly strong support for the abolitionist cause. Very mild scattered foxing, expert repairs to text block and inner hinges, cloth with a bit of wear to spine extremities and light soiling. An extremely good copy.



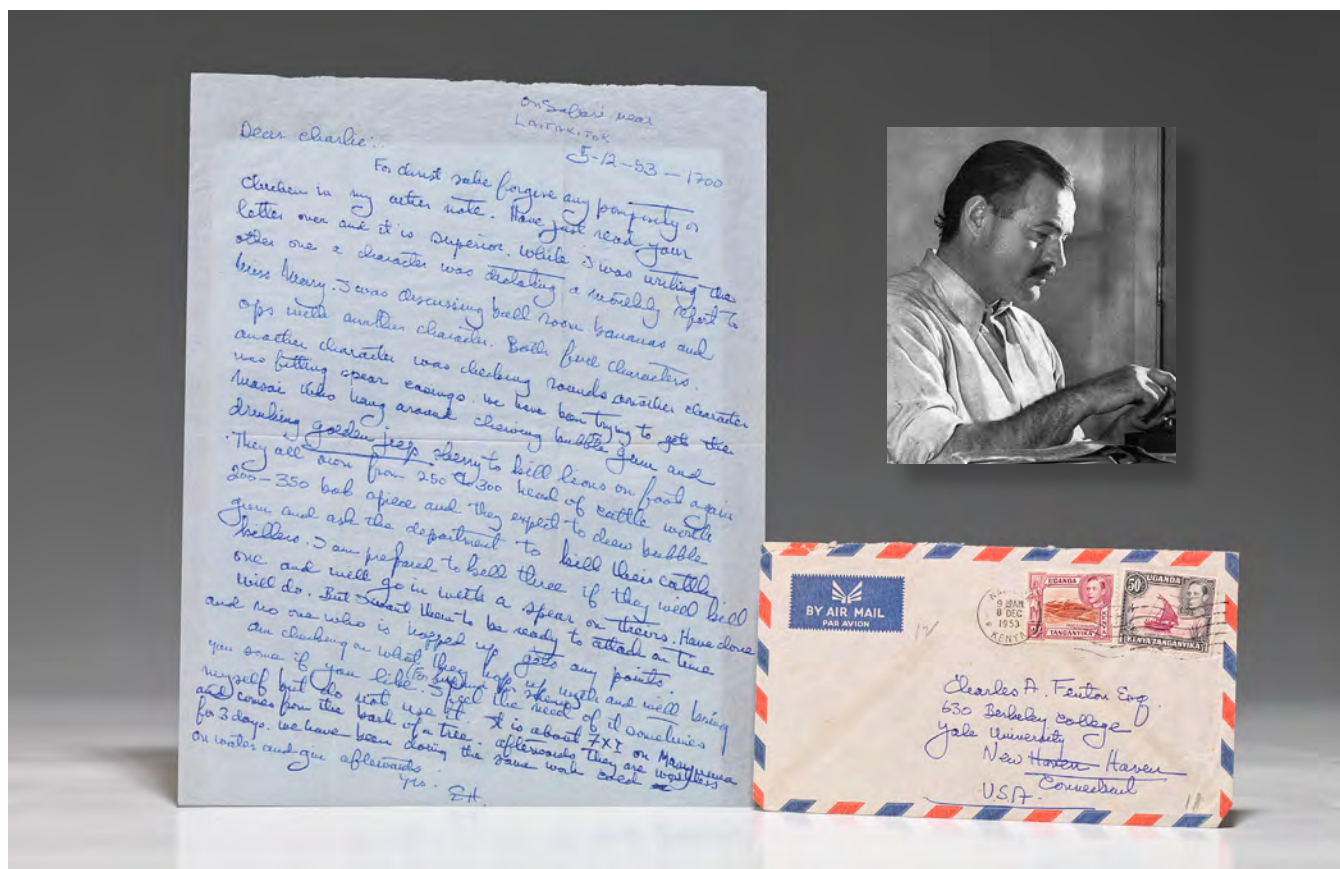
**“One Of The Most Durable Works In American Literature”:
One Of Only A Few Hundred Copies In Scarce Publisher’s Morocco**

37 TWAIN, Mark. **The Adventures of Tom Sawyer.** Hartford, 1876. Square octavo, publisher’s three-quarter brown morocco gilt, custom slipcase. \$46,000



First American edition, first state, of one of the uncontested, great masterpieces of American literature—and “one of the few books enjoyed by readers of every age” (LeMaster & Wilson)—in scarce handsome publisher’s morocco-gilt.

“The first novel Mark Twain wrote without a co-author, *Tom Sawyer* is also his most clearly autobiographical novel... 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). “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). “The first and second printings were only 5000 copies each, and one month after publication only 9378 copies had been bound,” only 200 of which were bound as here, in the publisher’s three-quarter morocco-gilt; “by the end of 1879 the number of copies sold was just 28,959,” only 300 of which were bound in the publisher’s three-quarter morocco (MacDonnell, 39). Interior generally clean, endpapers renewed, with faint traces of original peach endpapers present. Minor color restoration to corners. An extremely attractive copy, most rare and desirable in the scarce publisher’s morocco-gilt.



**“This Fall, Winter And Now Spring... Is The Best Apprenticeship I’ve Ever Served”:
Two Superb Hemingway Autograph Letters To His Biographer Charles Fenton**

38 HEMINGWAY, Ernest. **Two autograph letters signed.** Kenya, December 5, 1953. Two folios of blue paper, penned on the rectos for two pages, measuring 8 by 10 inches. Housed together with original air mail envelopes in a custom box. **\$18,500**

Two superb Hemingway autograph letters signed (as “Ernest Hemingway” and “E.H.”) to Charles Fenton at Yale University, in which he discusses his safari, the Masai, the Nobel Prize, writing and criticism. Hemingway had taken a copy of Fenton’s dissertation with him on his safari in Africa.

Charles Fenton, then a doctoral student, was preparing his dissertation on Hemingway. Hemingway took a copy, apparently provided to him by Fenton, with him on his 1953 hunting safari in Kenya. In the first of these two letters that Hemingway wrote on

the same day, he discusses being an honorary game warden in Kenya, the Masai, the Nobel Prize (which he would win a year later, in 1954), and writing and criticism. “Am an honorary Game Warden for Kenya and am doing predator control with the dept. again. Have been learning to use a spear properly with the Masai... This fall, winter and now spring, for here, is the best apprenticeship I’ve ever served... I’m sorry I ran out of the money in the big dynamite prize [the Nobel]. But anyway am probably the only writer who ever placed in the event [the Nobel] who ever handled dynamite and was checked

out on same. This is enough bull shit now. Best always, your friend Ernest Hemingway.” In the second letter, Hemingway writes: “Dear Charlie: For Christ sake forgive any pomposity... in my other note... We have been trying to get the Masai who hang around chewing bubble gum and drinking golden jeep sherry to kill lions on foot again... Am checking on what they hop up with and will bring you some if you like... I feel the need of it sometimes myself but do not use it... it... comes from the bark of a tree. Afterwards they are worthless for 3 days... Yrs. E.H.” Fine condition.

Dear Mr. Powell:
 Your letter was very interesting. The trouble is this: all the obvious stuff of romance & mystery while it is at the same time the best stuff has been in the last twenty five years been pretty well pawed over by newspaper feature writers and detective story Shakespeares not to mention people like Doyle, Haggard, Wilkie Collins & Bulwer Lytton. They've done their pawing with such clumsy hands that they've taken the color pretty much off the near east and the far east and the whole criminal world — and so to the sophisticated mind, as you know yourself, the appearance of Paw-paw, the three eyed with his relentless secret including Constantinople and Patterson New Jersey, bound in boards at \$1.75, is apt to be the signal for titanic mirth.

The jewel business has fascinated me too and in fact I have done a satirical story on ~~almost~~ the materials you suggest. It appears as a novelette in the next Smart Set & wish that you'd read

it. It's the ~~the~~ second of a series of such stories of which the first was The Russet Witch in the Metropolitan & the third was Benjamin Button.

Did you ever read any story The Cut Glass Bowl, first published in the Metropolitan and later in Flappers & Philosophers? That works out the curve idea.

I will certainly keep in mind what you say and if some plan occurs to me to give an entirely new & un-shop-worn twist I'll write it up and send it to you.

Sincerely
 F. Scott Fitzgerald

Harold Powell
 Collins
 416 W. 13th

Two-Page Autograph Letter Signed By F. Scott Fitzgerald

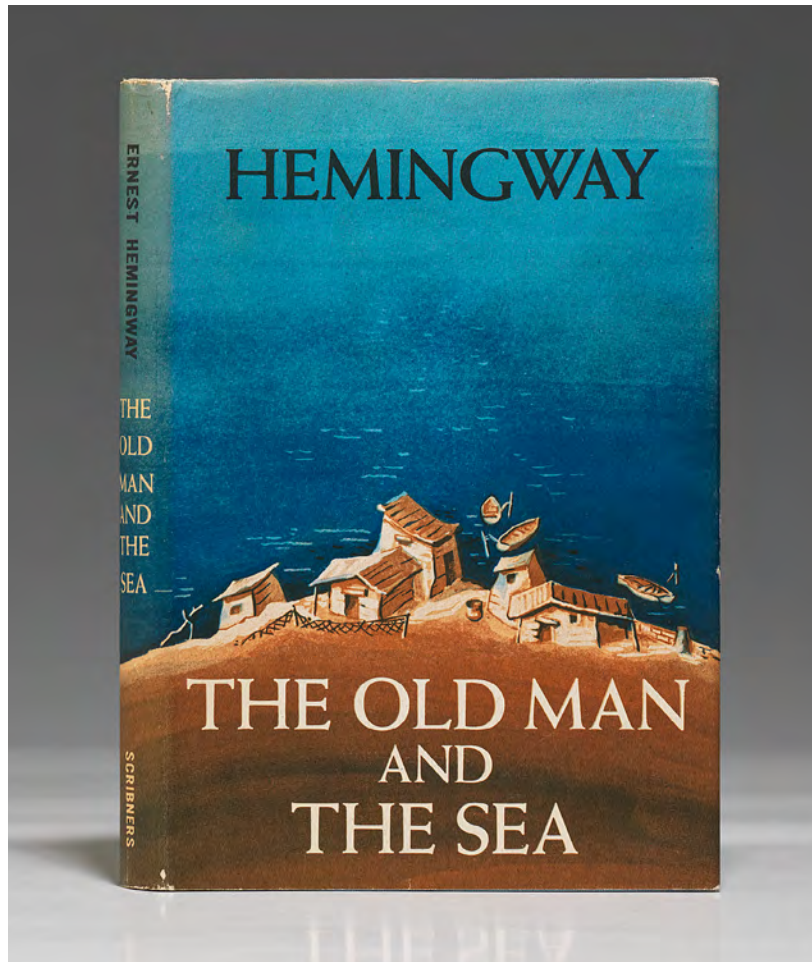
39 FITZGERALD, F. Scott. **Autograph letter signed.** St. Paul, Minnesota, circa May 9, 1922. Single sheet of unlined paper, measuring 8-1/2 by 11 inches, with hand-addressed mailed envelope. \$22,000



Exceptional signed two-page autograph letter with excellent literary content, written entirely in F. Scott Fitzgerald's hand, concerning mystery stories and publishing "Benjamin Button," along with other novelettes and his earlier collection Flappers and Philosophers.

The letter, written entirely in F. Scott Fitzgerald's hand, reads, in part: "...The trouble is this: all the obvious stuff of romance & mystery while it is at the same time the best stuff has in the last twenty five years been pretty well pawed over by newspaper feature writers and detective story Shakespeares not to mention people like Doyle,

Haggard, Wilkie Collins and Bulwer Lytton and the haute dime novelists. They've done their pawing with such clumsy hands that they've taken the color pretty much off the near east and the far east and the whole criminal world... The jewel business has fascinated me too and in fact I have done a satirical story on almost the materials you suggest. It appears as a novelette in the next Smart Set & wish that you'd read it. It's the second of a series of such stories of which the first was The Russet Witch in the Metropolitan & the third was Benjamin Button... I will certainly keep in mind what you say and if some plan occurs to me to give an entirely new & un-shop-worn twist I'll write it up and send it to you. Sincerely, F. Scott Fitzgerald." Fitzgerald's letter with evidence of a removed paper clip along with several pinholes from removed staples, small hole to page one, signature bold and clear.



“Man Is Not Made For Defeat”

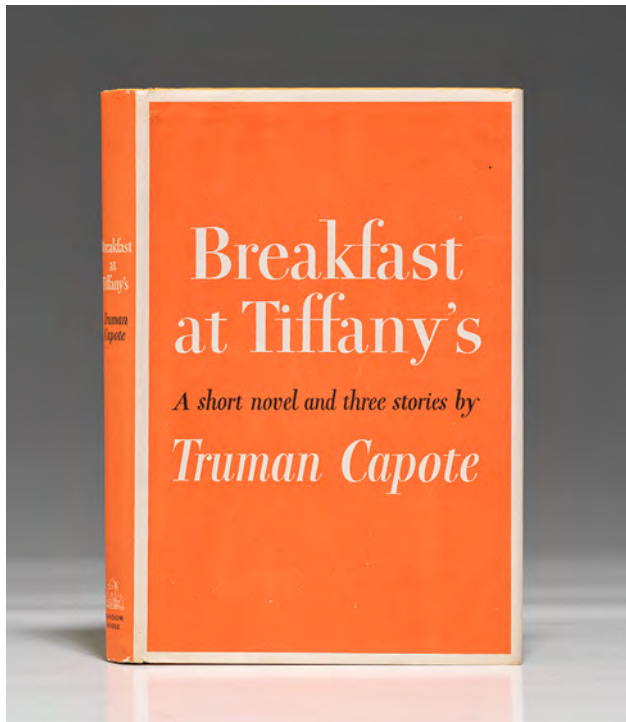
40 HEMINGWAY, Ernest. **The Old Man and the Sea.** New York, 1952. Octavo, original blue cloth, original dust jacket, custom clamshell box. \$7000

First edition of Hemingway’s classic story of Santiago and his epic battle with the marlin and the sharks, winning him the Pulitzer Prize in 1953 and contributing to his award of the 1954 Nobel Prize for Literature.

William Faulkner, who reviewed *The Old Man and the Sea* for the magazine *Shenandoah*, called the novel Hemingway’s best: “Time may show it to be the best single piece of any of us. I mean his and my contemporaries” (Baker, 593-94). “Here is the master technician once more at the top of his form, doing superbly what he can do better than anyone else” (*New York Times*). In this short novel Hemingway perfected the minimalist style that he had been honing and refining throughout his

career. While working on it he wrote to Scribner, “This is the prose that I have been working for all my life that should read easily and simply and seem short and yet have all the dimensions of the visible world and the world of a man’s spirit. It is as good prose as I can write as of now” (*Letters*, 738). Book fine, dust jacket with just a few minuscule rubs at corners, bright and very nearly fine.

***“It’s silly not to hope.
It’s a sin he thought.”***

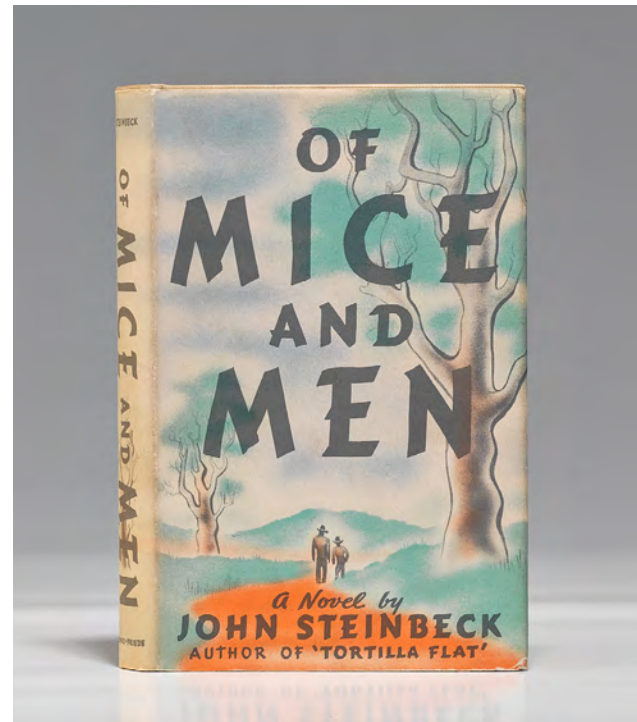


**“A Girl Doesn’t Read This Sort Of
Thing Without Her Lipstick”**

41 CAPOTE, Truman. **Breakfast at Tiffany’s.** New York, (1958). Octavo, original yellow cloth, dust jacket. \$6000

First edition of the adventures of free-spirited Holly Golightly. A beautiful copy, most unusual in this condition.

“If you want to capture a period in New York, no other book has done it so well... He could capture period and place like few others” (Norman Mailer). With three other stories: “House of Flowers,” “A Diamond Guitar,” and “A Christmas Memory.” Book with one very small mark to rear board, dust jacket bright and beautiful with none of the usual toning to the spine, small stain to rear panel. A nearly fine copy.



“An’ You Get To Tend The Rabbits”

42 STEINBECK, John. **Of Mice and Men.** New York, 1937. Small octavo, original beige cloth, dust jacket, custom slipcase. \$9500

First edition, first issue, of Steinbeck’s “beautifully written [and] marvelous picture of the tragedy of loneliness” (Eleanor Roosevelt), in scarce original dust jacket.

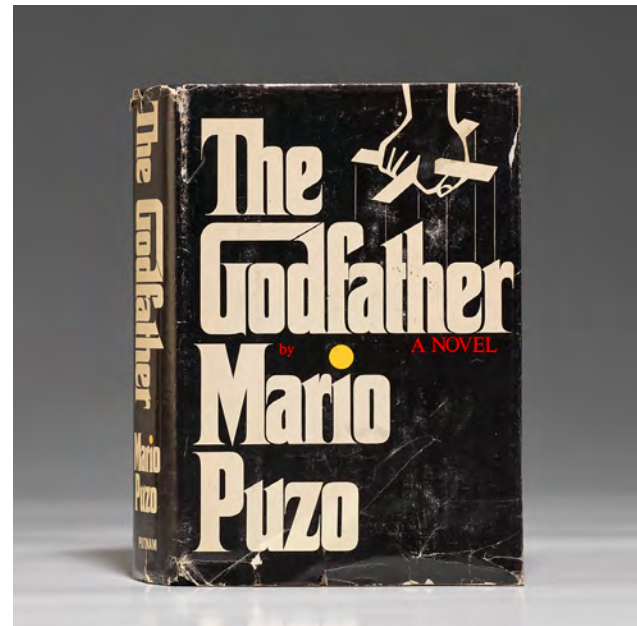
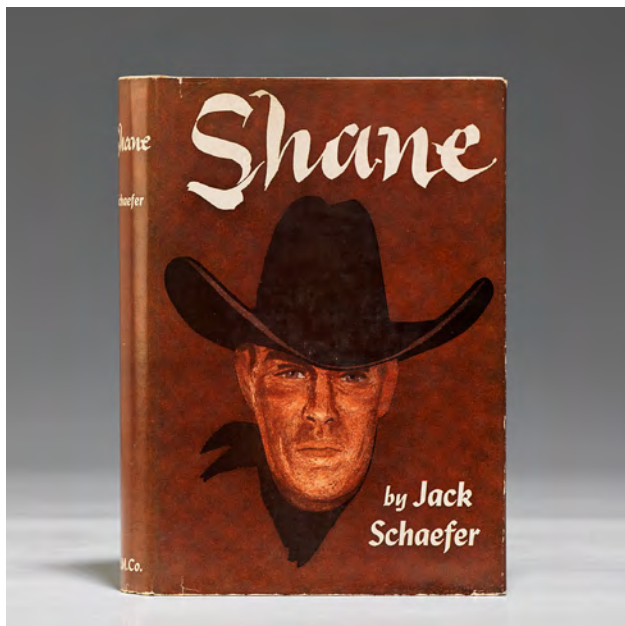
Steinbeck began *Of Mice and Men* as a children’s story. “Although the finished novelette does not seem appropriate for children—that intention was obviously abandoned—the simplicity of its style and the clarity and precision of its imagery may well have been prompted by this original purpose... ” (Benson, 326). The result is “a sophisticated and artful rendering of the basic conflict between two worlds: between an idealized landscape and the real world with its pain and anguish” (*Literary History of the American West*, 433). A beautiful copy in very nearly fine condition, with little of the usual toning to the dust jacket spine.

“Call Me Shane”

43 SCHAEFER, Jack. **Shane.** Boston, 1949. Octavo, original beige cloth, dust jacket, custom clamshell box. \$8800

First edition of this timeless American western, basis for the Oscar-winning film with Alan Ladd.

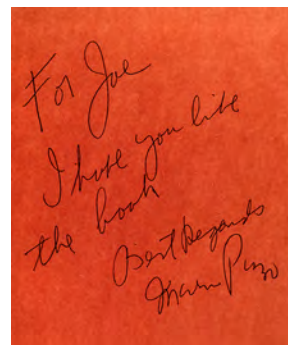
At its publication in 1949, journalist Jack Schaefer's novel about tension between frontier homesteaders and cattle barons as seen through the eyes of a young boy was immediately recognized as richly unique, a western in which Schaefer used finely realized characters and “a simple story to advance a complex argument” (*Literary History of the American West*). Only most minor wear to edges of bright, crisp dust jacket. A very nearly fine copy.



**“We Will Manage Our World For Ourselves
Because It Is Our World, Cosa Nostra”:
The Godfather, Inscribed By Puzo**

44 PUZO, Mario. **The Godfather.** New York, 1969. Octavo, original half black cloth, dust jacket. \$8500

First edition of Puzo's Cosa Nostra classic, boldly inscribed, "For Joe, I hope you like the book. Best regards, Mario Puzo."



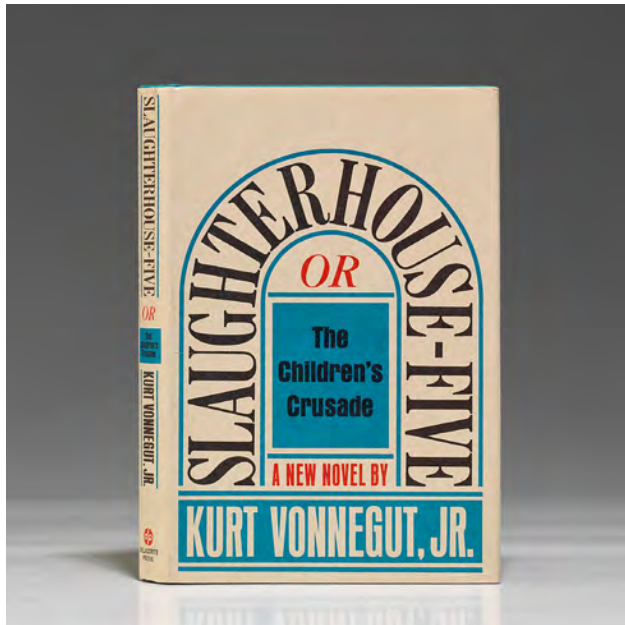
During the roughly three years he worked on the book, Puzo met expenses by writing adventure stories, a children's book..., and magazine articles. The resulting novel, *The Godfather*... rapidly ascended the *New York Times* bestseller list... remained there for 67 weeks.... [and eventually] outsold every other novel of the 1970s" (ANB). Puzo co-wrote the screenplay for the 1972 film, which won three Oscars, including Best Screenplay Adaptation for Puzo and director Francis Ford Coppola. Book fine, dust jacket very good with closed tears, creasing, a few small chips to spine head.

**“Listen: Billy Pilgrim Has
Come Unstuck In Time”**

45 VONNEGUT, Kurt. **Slaughterhouse-Five or The Children's Crusade, A Duty-Dance With Death.** New York, 1969. Octavo, original gilt-stamped blue cloth, dust jacket. \$3800

First edition of Vonnegut's masterpiece—his “most powerful novel”—a modern classic of time travel, metaphysics and the morality, or lack thereof, of war.

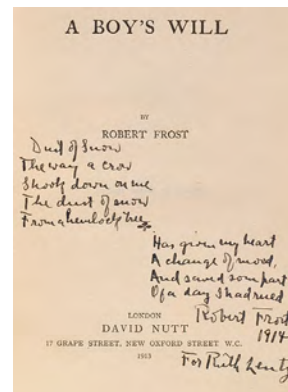
“During the decade of the 1960s Kurt Vonnegut, Jr. emerged as one of the most influential and provocative writers of fiction in America... *Slaughterhouse-Five*, perhaps Vonnegut's most powerful novel, presents two characters who can see beneath the surface to the tragic realities of human history but make no attempt to bring about change... The central event is the destruction of Dresden by bombs and fire storm—a catastrophe that Vonnegut himself witnessed as a prisoner of war” (Vinson, 1414-15). “A masterpiece... A key work” (*Anatomy of Wonder* II:1204). A fine copy.



**Frost's *A Boy's Will*, Inscribed By
Him With The Poem “Dust In Snow”**

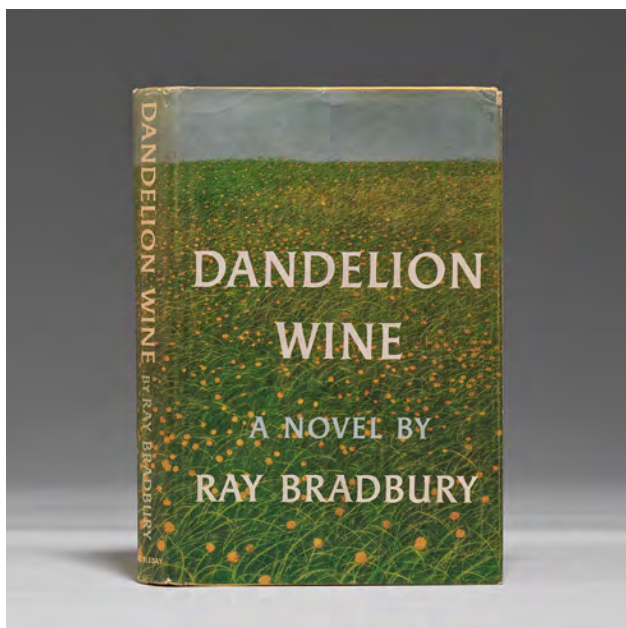
46 FROST, Robert. **A Boy's Will.** London, 1913 [1923]. 12mo, original cream linen-paper wrappers, custom box. \$8200

Fine first edition, second issue, Crane binding D, of Frost's first publication, inscribed on the title page, “Dust of Snow. 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 rued. Robert Frost 1914. For Ruth Lentz.”



“The poems in *A Boy's Will* are short lyrics, many of them love poems for Elinor [Frost's wife]... The lyrics are arranged to chronicle a boy's maturation from idealism and self-centeredness to a realization of love and an acceptance of loss” (DAB). “Dust of Snow,” the work Frost has inscribed on this copy, first appeared

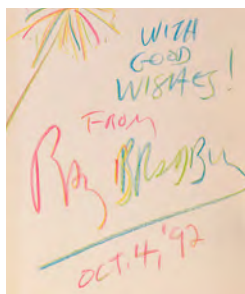
in the collection *New Hampshire* ten years after *A Boy's Will*. One tiny mark to rear wrapper. A beautiful inscribed copy.



**Colorfully Inscribed By Ray Bradbury
With A Sketch Of A Dandelion**

47 BRADBURY, Ray. **Dandelion Wine.** Garden City, 1957. Octavo, original yellow cloth, dust jacket, custom box. \$4900

First edition of Bradbury's semi-autobiographical novel, boldly inscribed by him using several colors of pencil: "For Matthew Stiller!?! This dandelion! [sketch] With good wishes! from Ray Bradbury, Oct. 4, '92."



"Dandelion Wine is one of Bradbury's autobiographical fantasies, a novel that fully embodies Bradbury's love for creating eccentric characters and exploring their lives. The novel is more autobiographical than fantasy... with the majority of events being daily moments of life in the Midwest in the

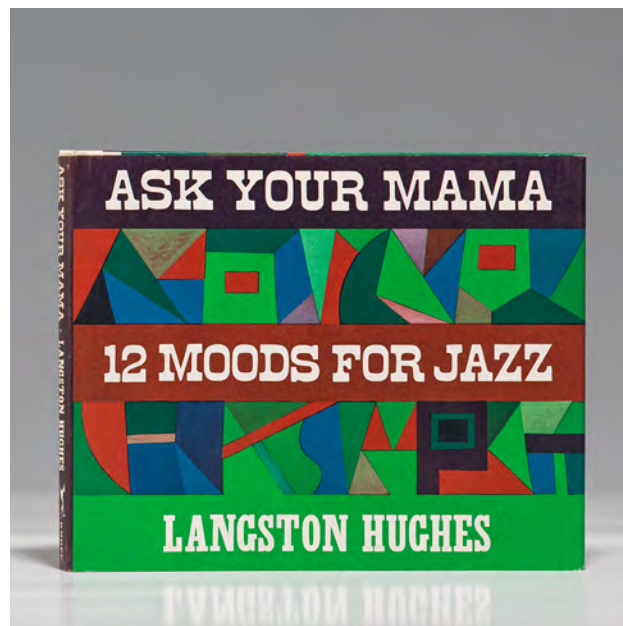
late 1920s... Considered one of Bradbury's strongest works, the novel has received a good deal of acclaim and critical attention" (Reid, 63). "Much of Bradbury's work, whether in fantasy, science fiction, realistic fiction or even horror is infused with a pastoral nostalgia, and nowhere is this trait more pronounced than in *Dandelion Wine*" (Barron, *Fantasy and Horror* 7-45). Book and dust jacket near-fine. An excellent inscribed copy.

**"They Asked Me... If My Blackness,
Would It Rub Off? I Said, Ask Your Mama"**

48 HUGHES, Langston. **Ask Your Mama. 12 Moods for Jazz.** New York, 1961. Oblong octavo, half white cloth, dust jacket, with stapled mimeographed 8-leaf typescript. \$3800

First edition of Hughes' epic poem, hailed as a milestone in its celebration of African American blues, jazz and the tradition of the "dozens," together with a mimeographed typescript (presumably for performance) with occasional variations in musical cues from the book.

Hughes had been reading his poetry with jazz musicians for decades before creating this innovative volume of jazz poetry, dedicated to Louis Armstrong. In this landmark work he "fused jazz and other black music with the form called the 'dozens,' a ritual of genial insult rooted in African American culture. Each of the 12 sections of the poem is attended by musical cues that are integral to its poetic meaning." Arna Bontemps early wrote Hughes with praise, declaring *Ask Your Mama* "a milestone in your writing career" (*Selected Letters*, 370n). The accompanying mimeographed typescript, presumably intended for performance, includes occasional variations in the musical cues for the poetry. These typescripts are quite uncommon, with only six noted in institutional holdings, including one held with Hughes' papers at Yale. Fine condition.





“Both Admirable And Rare”: Warmly Inscribed By McMurtry To A Friend

49 MCMURTRY, Larry. **The Last Picture Show.** New York, 1966. Octavo, original tan cloth, dust jacket. \$3000

First edition of McMurtry's popular third novel, warmly inscribed: “For Brian Curtiss—whose delicacy in regard to the feelings of harassed minor [?] novelists is both admirable and rare—with my Best Wishes—Larry McMurtry. 1-8-72.”

For Brian Curtiss —
whose delicacy in regard to
the feelings of harassed
minor novelists is
both admirable and
rare — with
my Best wishes —
Larry McMurtry
1-8-72

In *The Last Picture Show*, “one of Larry McMurtry's most powerful, memorable novels,” he introduced characters who would return in his later novels *Texasville* and *Duane's Depressed* (*Boston Globe*). The inscribtee, Brian Curtiss, was McMurtry's friend as well as a shopkeeper who worked near Larry McMurtry's Georgetown

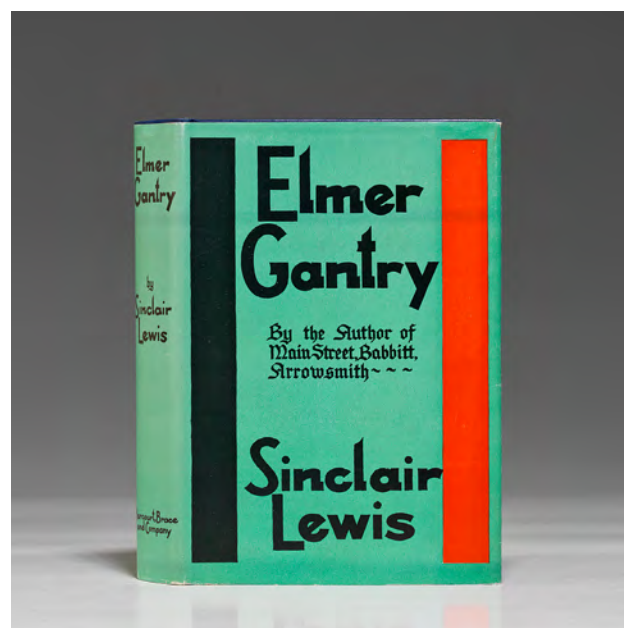
bookstore “Booked Up” at 31st and M Street. Book fine, dust jacket near-fine. A lovely and desirable inscribed copy.

“What Is Love?... It Is The Morning And The Evening Star”

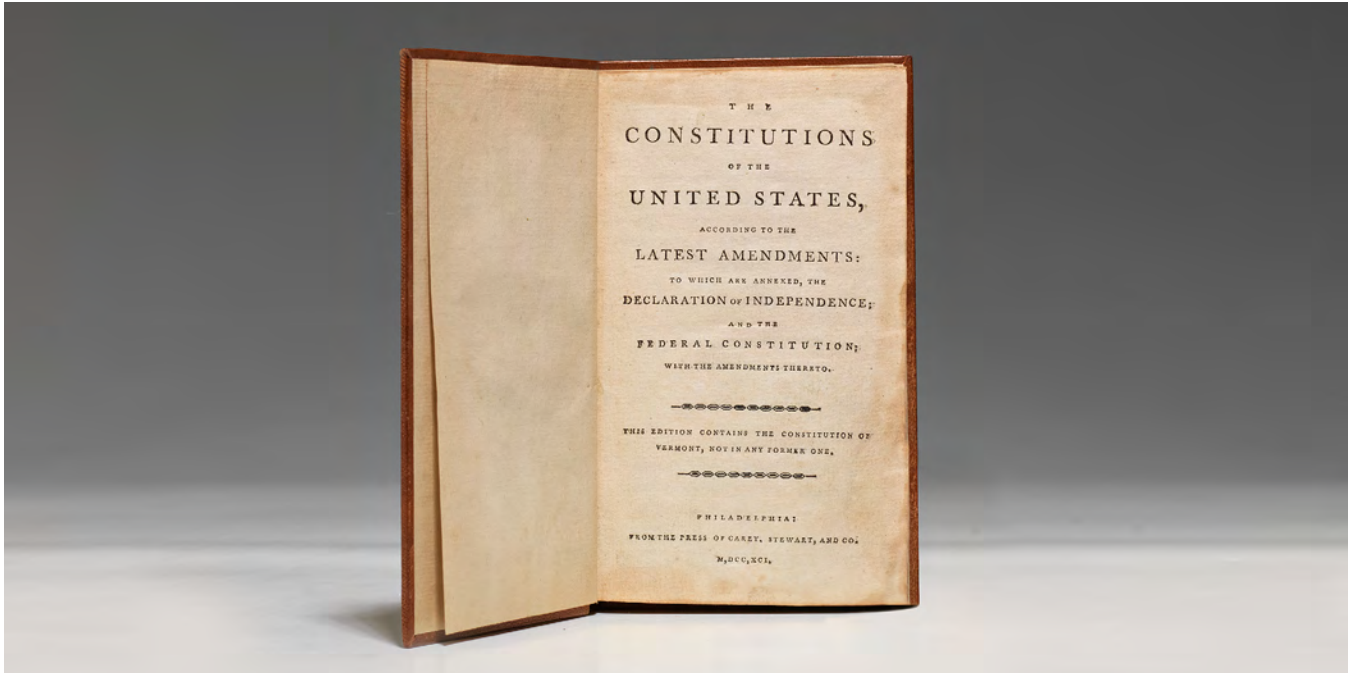
50 LEWIS, Sinclair. **Elmer Gantry.** New York, 1927. Octavo, original blue cloth, dust jacket, custom slipcase. \$4000

First edition, very scarce first issue of the controversial bestseller by Nobel laureate Sinclair Lewis, whose works “changed the shape of American culture” (New York Times).

Lewis' controversial novel of religious hypocrisy “was an instant bestseller... sales were further stimulated when Boston banned it and the evangelist Billy Sunday dubbed Lewis ‘Satan's Cohort... A satire of American religious life, *Elmer Gantry* may be seen as a cautionary tale for ‘born again’ America” (Parker, 121-22). In characters such as George Babbitt and Elmer Gantry, Lewis “changed the shape of American culture” (*New York Times*). In 1930 Lewis became the first American author to be awarded the Nobel Prize for Literature. Just a touch of soiling to rear panel of dust jacket. An about-fine copy, desirable in such exemplary condition.

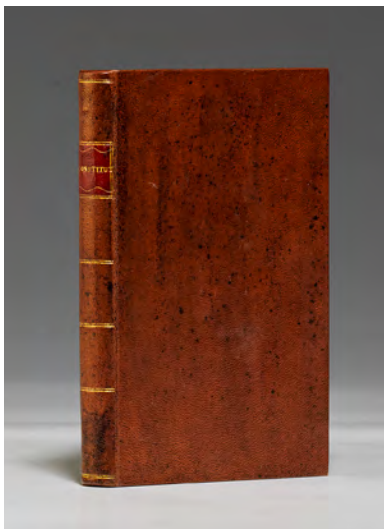


AMERICANA



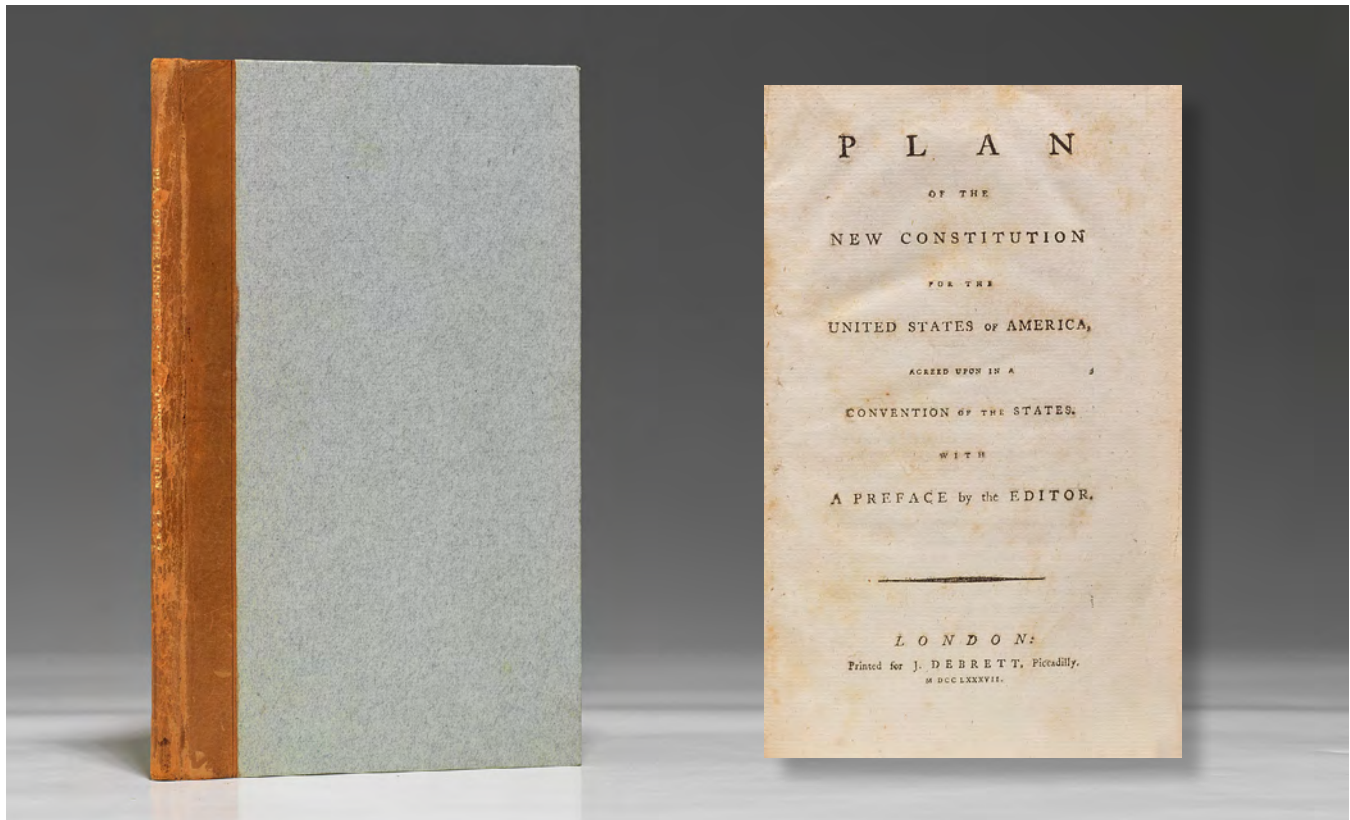
“Congress Shall Make No Law”: 1791 *Constitutions*, First Collected Printing Of The U.S. Constitution And 12 Proposed Amendments, The Declaration Of Independence And 14 State Constitutions

51 (CONSTITUTION) UNITED STATES CONGRESS. **The Constitutions of the United States...** Philadelphia: 1791. 12mo, period-style full brown sheep, custom box. \$16,000



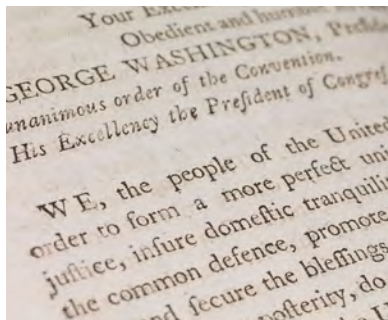
First edition to assemble a printing of the 1787 U.S. Constitution together with 12 proposed amendments, the first collected printing of the Vermont constitution and those of the 13 original states, including that of Massachusetts—the oldest functioning written constitution in the world.”

Writing from Paris in December 1787, Thomas Jefferson responded to a letter from Madison that outlined the newly constructed federal Constitution. Though unhappy with its “omission of a bill of rights,” Jefferson approved of this “government which should go on of itself peaceably” (LOA, *Constitution* I:210). Londoners had earlier hailed a 1781 collection of state constitutions (issued six years before the framing of the U.S. Constitution) as “the Magna Charta of the American States” (*Monthly Review*). Includes the 1780 Massachusetts constitution authored by John Adams—“one of the great, enduring documents of the American Revolution... the oldest functioning written constitution in the world” (McCullough), as well as the 12 constitutional amendments proposed by Congress in 1789. Text fresh and clean. A handsome copy of this important work, in extremely good condition.



**“So Near To Perfection... I Think It Will Astonish Our Enemies”:
Rare First British Printing Of The *Plan Of The New
Constitution For The United States Of America*, 1787**

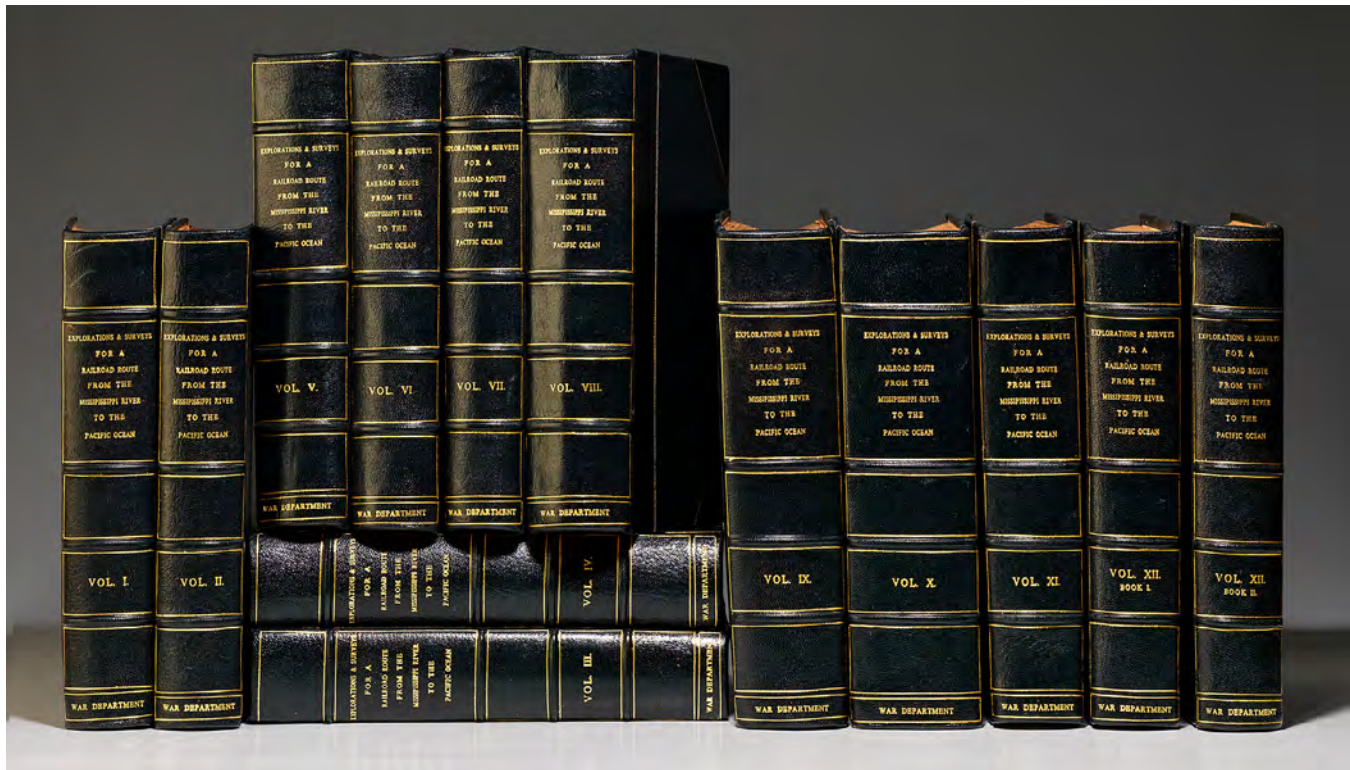
52 (CONSTITUTION). **Plan of the New Constitution for the United States of America.** London, 1787. Slim octavo, later half brown calf gilt. \$26,000



Very rare first printing in England of the American Constitution, printed shortly after news arrived in London in early November 1787, an exceptional document in Anglo-American history.

On September 17, 1787, the United States Constitution was signed and Americans wrote their new nation into history. To assure open discussion, it had been decided that “nothing spoken in the House be printed, or otherwise published or communicated without leave. Journalists and curious spectators were forbidden to attend, sentries were stationed at doors, and delegates, sworn to secrecy, remained tight-lipped to outsiders” (Chernow, 228). In his closing address, Benjamin Franklin declared the final document “so near to perfection... I think it will astonish our enemies” (Isaacson, 458).

With the Constitution signed and “the injunction on secrecy lifted, the delegates themselves wasted little time in making copies available” (Rapport, “Printing the Constitution,” 80). Here, in this 30-page document, the British received clear notice of “the sudden rise of a new Empire in the World, constituted on principles of government essentially different from the old.” Text bright and fine. An excellent uncut copy.



**The Great Pacific Railroad Surveys, With Hundreds Of Maps And Plates,
Including “Of The Most Important Maps Of American History”**

53 (PACIFIC RAILROAD SURVEY) **Reports of Explorations and Surveys...** Washington, 1855-60. Twelve volumes. Quarto, modern three-quarter black morocco gilt. \$16,000



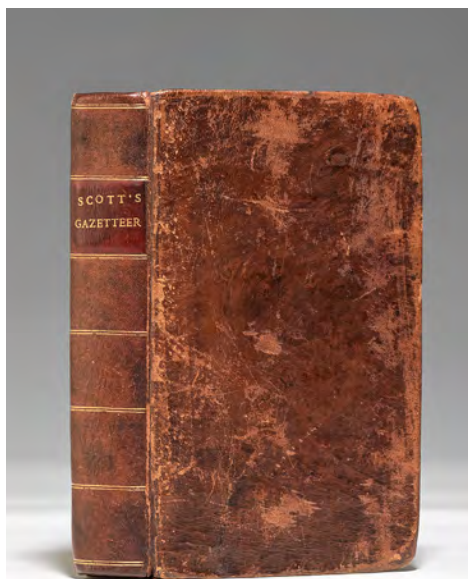
First quarto edition, mixed issue, greatly expanded. The most extensive government exploration of the American continent, with almost six hundred maps (many folding) and splendid plates (colored, tinted and black and white) depicting views, ruins, Native Americans, zoological and botanical specimens, etc.

“The expeditions of the Great Pacific Railroad Surveys... conducted a great renaissance of the West. The survey reports filled 13 massive volumes, including an entire volume of maps, panoramas and pictures. Among these was the first accurate detailed map of the whole trans-Mississippi West, a great scientific achievement by 27-year-old Lieutenant G.K. Warren. One of the most important maps of American history [Volume XI, bound after the plates in this copy], it was a careful composite of the numerous expedition route maps and field notes, as well as previous works by Emory and Preuss... Perhaps the most spectacular results of the Railroad Surveys were the hundreds of drawings, paintings, lithographs, engravings and fold-out panoramas produced by the field artists. Highly romantic in manner, they offered the first comprehensive picture of the West” (Goetzmann and Williams). Preceded by the scarce 1855 three-volume octavo edition, which was then expanded with illustrations and many textual additions to make this magnificent quarto set. Scattered foxing and marginal dampstaining, occasionally affecting plates and maps; the notoriously fragile folding maps with occasional closed tears, a few repairs. An extraordinary production.



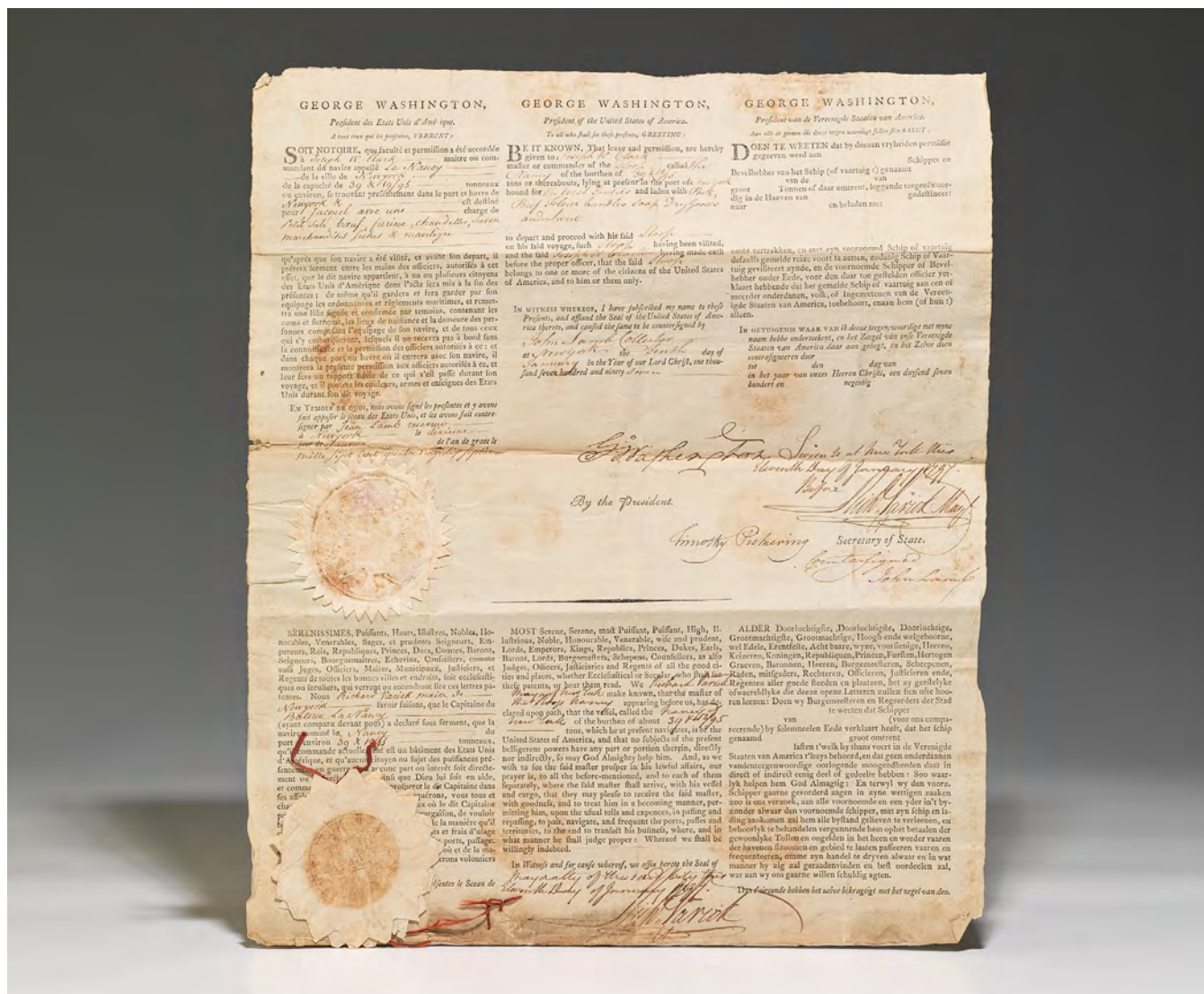
**The First Gazetteer Of The United States, 1795,
Containing All 19 Folding Maps As Issued**

54 SCOTT, Joseph T. **The United States Gazetteer.** Philadelphia, 1795. Thick 12mo, contemporary full brown sheep rebacked. \$15,000



First edition of the scarce first gazetteer of the United States, with engraved title page and 19 folding maps—some with outlining in color—delineating the United States and the various individual states, including some of the most important early maps of the new “western” territories.

Joseph Scott, along with fellow Philadelphian Mathew Carey, was one of the first American cartographic publishers, and he was responsible for the first map of Tennessee, which he engraved in 1793 for inclusion in Carey's *American Atlas* (1795)—the first atlas published in America. Scott's *Gazetteer* appeared in 1795, with 19 maps that “I have drawn and engraved myself, and I trust they will be found, on examination, as accurate as circumstances would admit, and probably more so than any collection of maps that has hitherto been published in the United States.” Scott's *Gazetteer* developed a fine reputation for its reliance on such primary sources as the first Federal Census (1790) and Jefferson's Notes on Virginia. Jefferson owned a copy of the *Gazetteer*. Small marginal repair to verso of large folding map of the United States; scattered light foxing and dampstaining to text and plates, interior generally quite clean. An excellent copy in contemporary boards.



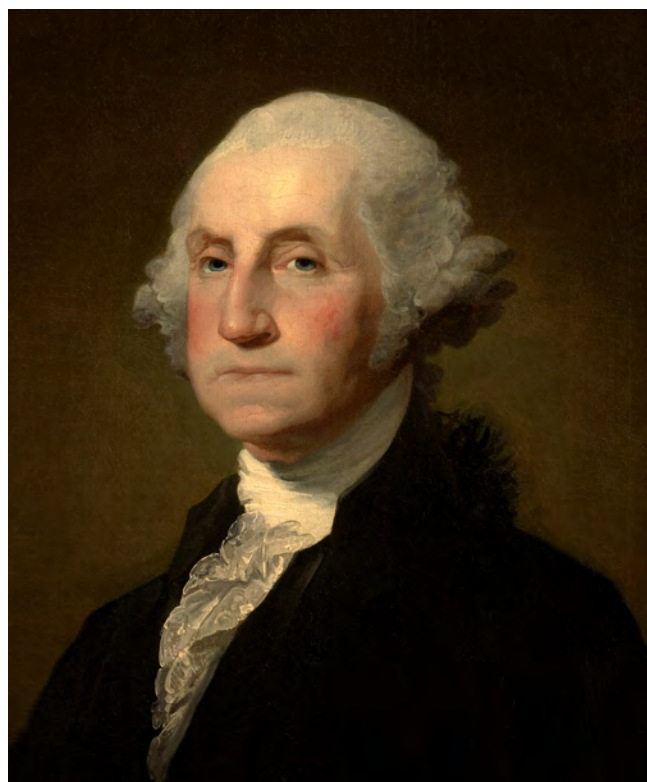
Signed By George Washington, His Secretary Of State Timothy Pickering, And Additionally By An African American Crewman On Board The Ship In Question: Fascinating And Impressive Archive Of Ship's Papers For The Sloop Nancy, All Circa 1797

55 WASHINGTON, George, JEFFERSON, Thomas et al. **Document signed, with accompanying documents.** Philadelphia, PA; New York, NY (et al.), January 11, 1797 (et al.). Altogether ten items. Folio (10 by 15-1/2 inches), original leaf, printed, accomplished in manuscript in a secretarial hand, signed on the recto and verso. Floated on silk and framed. **\$33,000**

Rare official document signed by George Washington as the nation's first president and by his Secretary of State Timothy Pickering in 1797, consisting of ship's papers—the manifest, passport and request for safe passage—for the sloop Nancy. Accompanied by an archive of additional documents, some printed and engrossed in manuscript and others fully in manuscript, all related to the same sloop from the same period. Among the crew was African American Caesar Brown, almost certainly a former slave, who served as a sailor at the rate of \$10 per month. He signed his contract, present in this archive, with a mark.

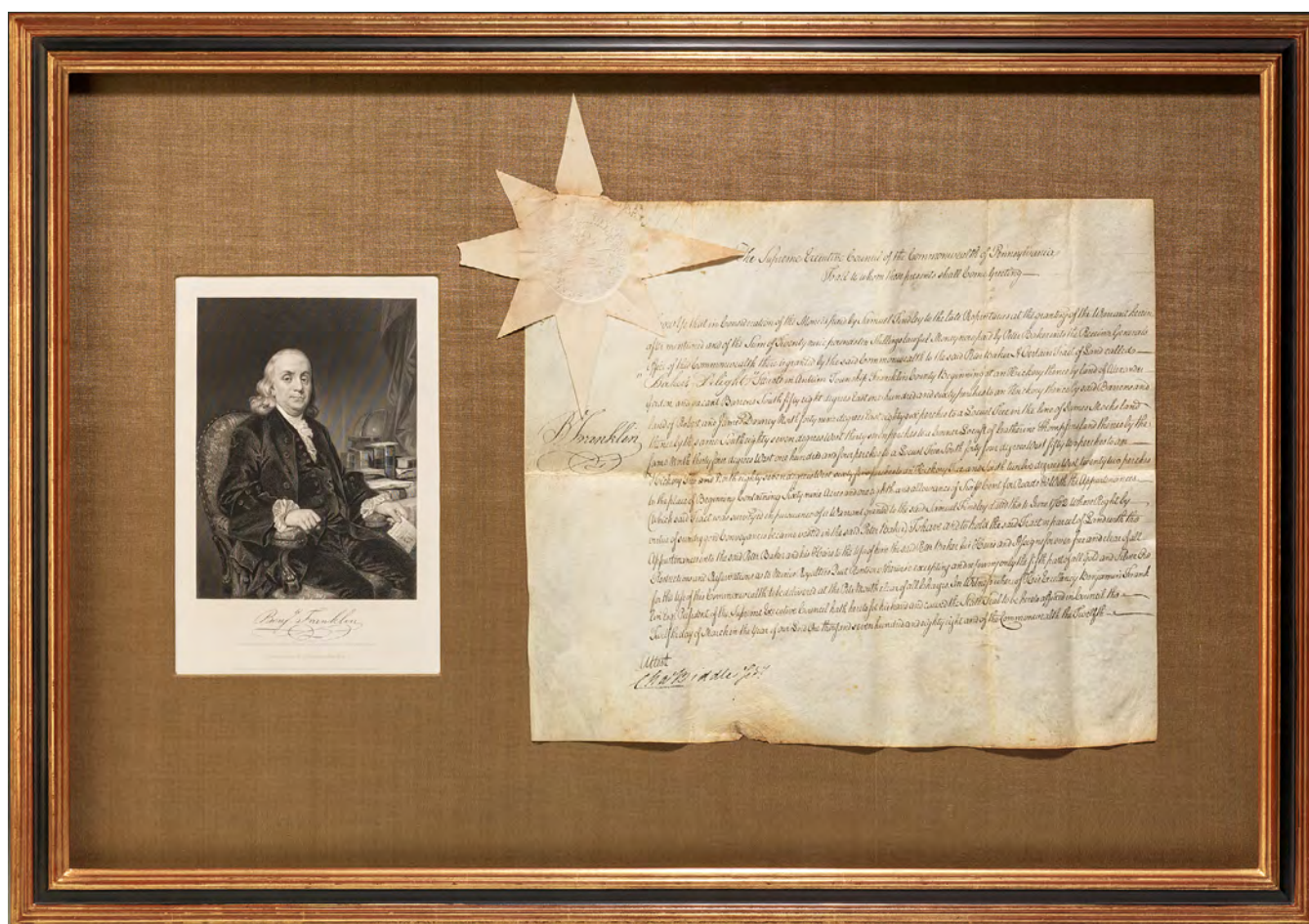
This rare official sea letter is signed by Washington as the nation's first president, and by his Secretary of State Timothy Pickering. Printed in columns on the recto and accomplished in manuscript, the signed document constitutes ship's papers for the Sloop *Nancy*. Such signed presidential authorizations, granting the right to sail the seas and dock in a country's ports, were quite valuable. Ship's papers such as this were used to establish proof of nationality and guarantee protection for ships from the hazards of piracy, privateering, impressment and other dangers. It was customary for a sitting President and his Secretary of State to pre-sign routine papers and uncompleted documents before they were filled out and issued. In this case, the collector of customs in New York completed the document and affixed the date. The ship's manifest names Joseph W. Clark as its "master and commander," identifies its tonnage and cargo—pork, beef, flour, candles, soap, dry goods and lard—and indicates its destination as "the West Indies." The manifest is signed "G Washington" above the signature of his Secretary of State "Timothy Pickering" and it is countersigned by Lamb below their signatures.

The *Nancy* was a sloop of over 39 tons that was built in Milford, CT, and owned by Connecticut natives Benjamin M. Mumford (1772-1843) and Zachariah Huntington (1764-1850), merchants of New York. This sea letter is accompanied by an archive of nine additional documents, all relating to the sloop *Nancy*. Sea letter with some fold marks and mild toning, with one small tape reinforcement on verso; Washington's



signature large and bold. Remaining documents with fold marks and light edge-wear as well, light wear and staining to protective portfolio. Overall an impressive collection of official documents relating to a single trade ship, with the sea letter boldly signed by President George Washington.

By the President.



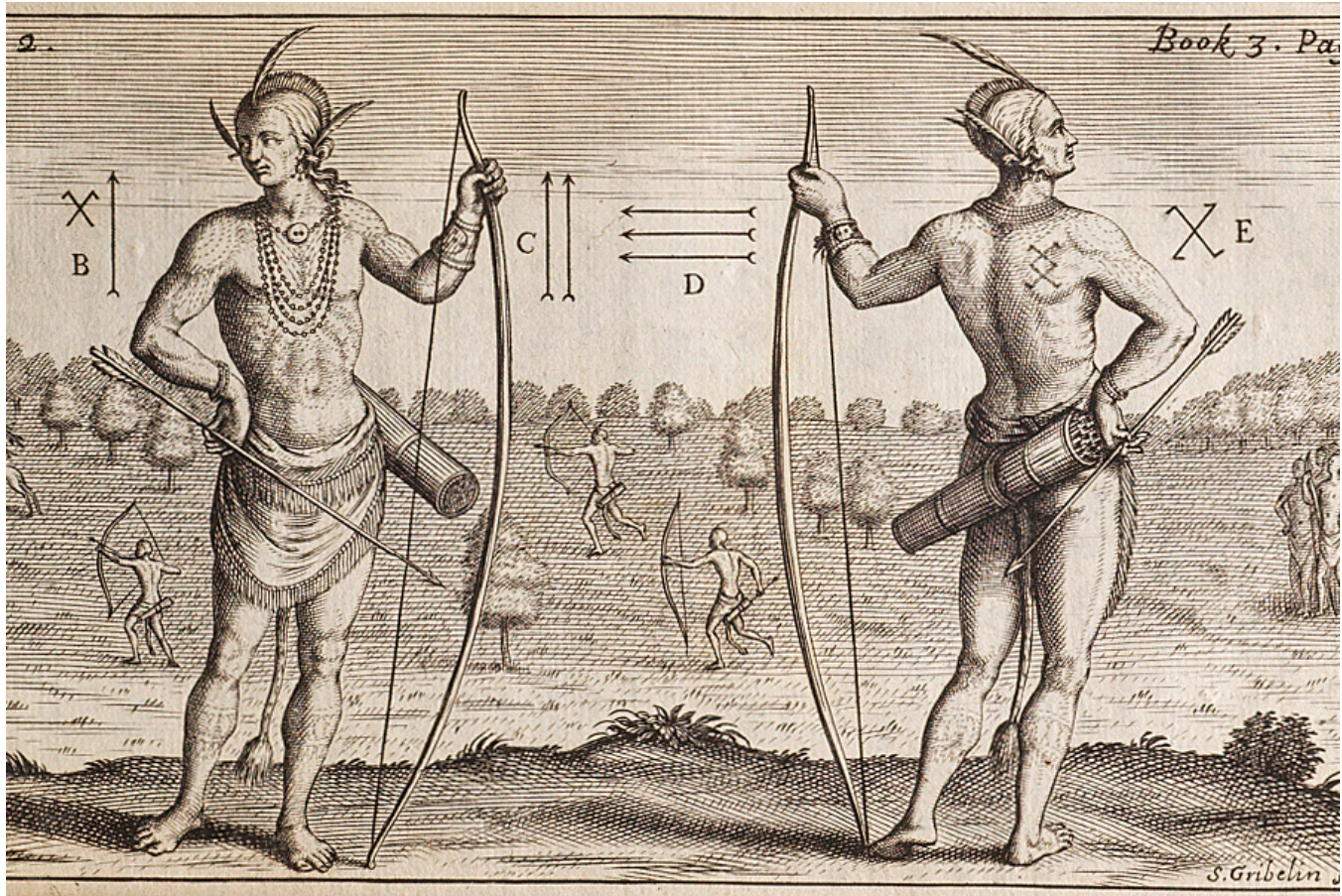
Rare Land Grant Document Signed By Benjamin Franklin

56 FRANKLIN, Benjamin. **Manuscript document signed.** Philadelphia, March 12, 1788. Single sheet of vellum, 15-3/4 by 13-1/2 inches, writing on recto, with fragile paper seal, framed with portrait. \$34,000



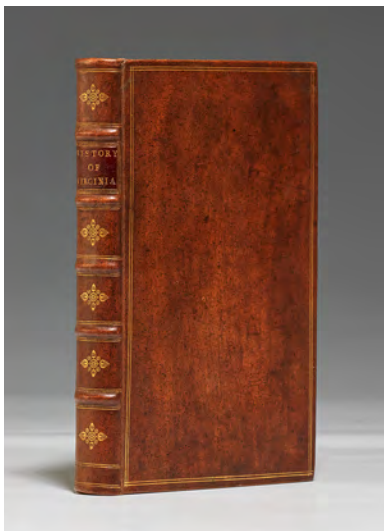
Exceptional original manuscript document in a secretarial hand, a deed conveying to "Peter Baker a certain tract of land called 'Baker's Delight' situate[d] in Antrim Township Franklin County," boldly signed by Benjamin Franklin as President of Pennsylvania, countersigned by Secretary Charles Biddle, and with the fragile paper seals of Pennsylvania present and intact.

Franklin was not only the state's president, but also a delegate to the Constitutional Convention, convened in Philadelphia on May 25 of this year. Franklin is the only Founding Father to be signatory to all four key documents in America's founding: the Declaration of Independence, Treaty of Paris, Treaty of Alliance with France and the U.S. Constitution. Franklin served as President of Pennsylvania from October 1785 to October 1788. It is in that capacity that he signed this document. The original fragile, ornate, eight-pointed star paper seal is present, faintly embossed with the seal of Pennsylvania. Docketed on verso with two additional embossed paper seals affixed. Fold lines, a bit of toning to vellum. Star seal at top left is missing one point, and most points have folds. Franklin signature bold and clear.



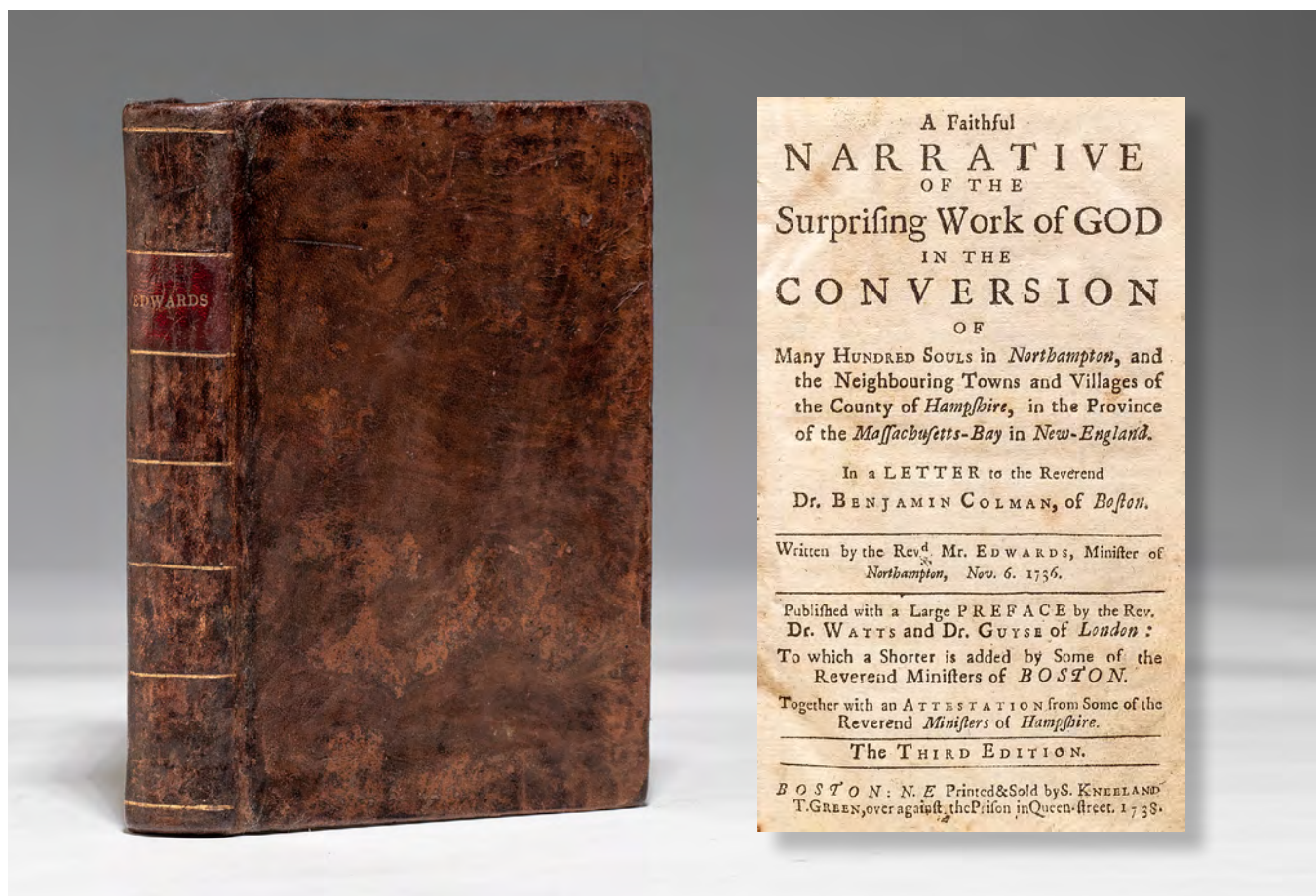
“The First Published History Of A British Colony By A Native Of North America”

57 (BEVERLEY, Robert). **The History And Present State of Virginia.** London, 1705. Octavo, period-style speckled brown calf gilt. \$16,000



First edition of Jamestown's Robert Beverley's history of Virginia—"after John Smith, the first account of this colony, the first one penned by a native and the best contemporary record of its aboriginal tribes and of the life of its early settlers" (Howes)—wonderfully illustrated with engraved armorial frontispiece and 14 full-page "fine engravings" (Sabin) after Gribelin.

Beverley was prominent in the colony's government. "Following the fire that destroyed the statehouse in Jamestown on October 20, 1698, [his half-brother] Peter and Robert Beverley salvaged and arranged the valuable surviving public papers. Beverley... was subsequently elected to represent Jamestown in the House of Burgesses in 1699-1700," (Ruggles, *Encyclopedia Virginia*). On sailing to England in 1703, Beverley there published the first edition of this work in 1705. His *History* remains "an unmatched source for the Virginia of its time" (Ruggles). Jefferson in his *Notes on Virginia*, observes that this work comprises "our history, from the first propositions of Sr. Walter Raleigh to the year 1700" (Sowerby 503). Text and plates fresh and fine. A wonderful copy.



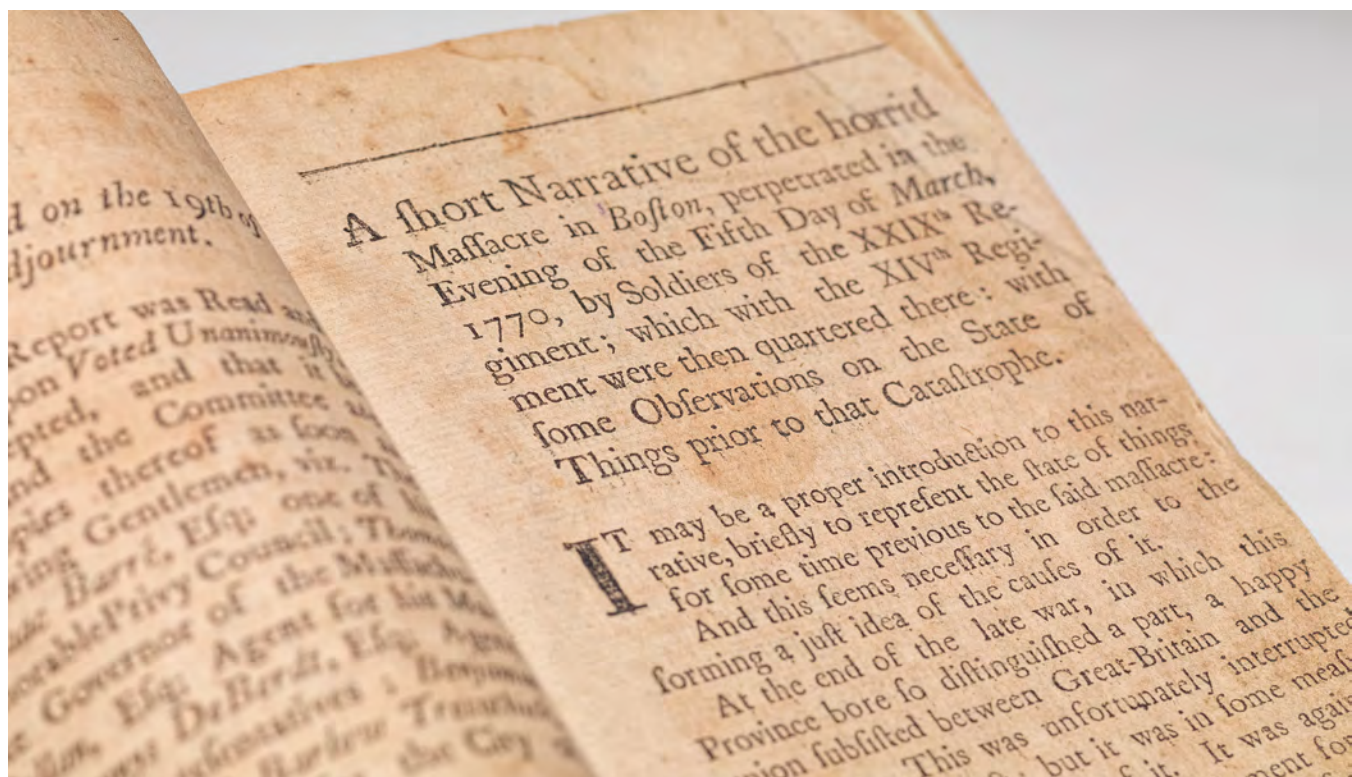
**“Satan Seemed To Be More Let Loose, And Raged In A Dreadful Manner”:
Jonathan Edwards’ *Faithful Narrative*, Describing The Beginnings
Of The “Great Awakening” Religious Revival In America**

58 EDWARDS, Jonathan. **A Faithful Narrative.** Boston, 1738. Small octavo (4-1/2 by 7-3/4 inches), contemporary full brown sheep. \$15,000

First American edition of this important account of the beginning of “The Great Awakening” by one of the most famous American religious figures, creator of “the first great religious revival of modern times” (ANB).

Edwards’ *Faithful Narrative* describes Christian conversion in his congregations in Northampton, Massachusetts, during the Great Awakening. “Edwards was apparently a stranger to Northampton in 1726, and his *Faithful Narrative of the Surprising Work of God* (1737) describes both the utopian community he had heard attributed to Stoddard’s dominion and the less happy reality he found for himself... The *Faithful Narrative* describes how in the winter of 1734–1735,

first the young people, and then their elders, responded to Edwards’ preaching with a renewed spiritual energy and a newly virtuous repertoire of public and private behavior. Visitors observed the work of the Spirit in Northampton and took the spark home to their own congregations, thereby promoting an unprecedentedly broad regional revival” (ANB). “Third Edition” stated on title page, though this is the first edition published in the American colonies; preceded by the 1737 first English edition, and possibly by the 1738 Edinburgh edition. Short closed tear to a3 and i3 in *Faithful Narrative*; some foxing and faint dampstaining throughout volume. A very good copy in nicely restored contemporary calf.



**Important Contemporary Account Of The 1770
Boston Massacre, The Earliest Boston Printing Sold In America**

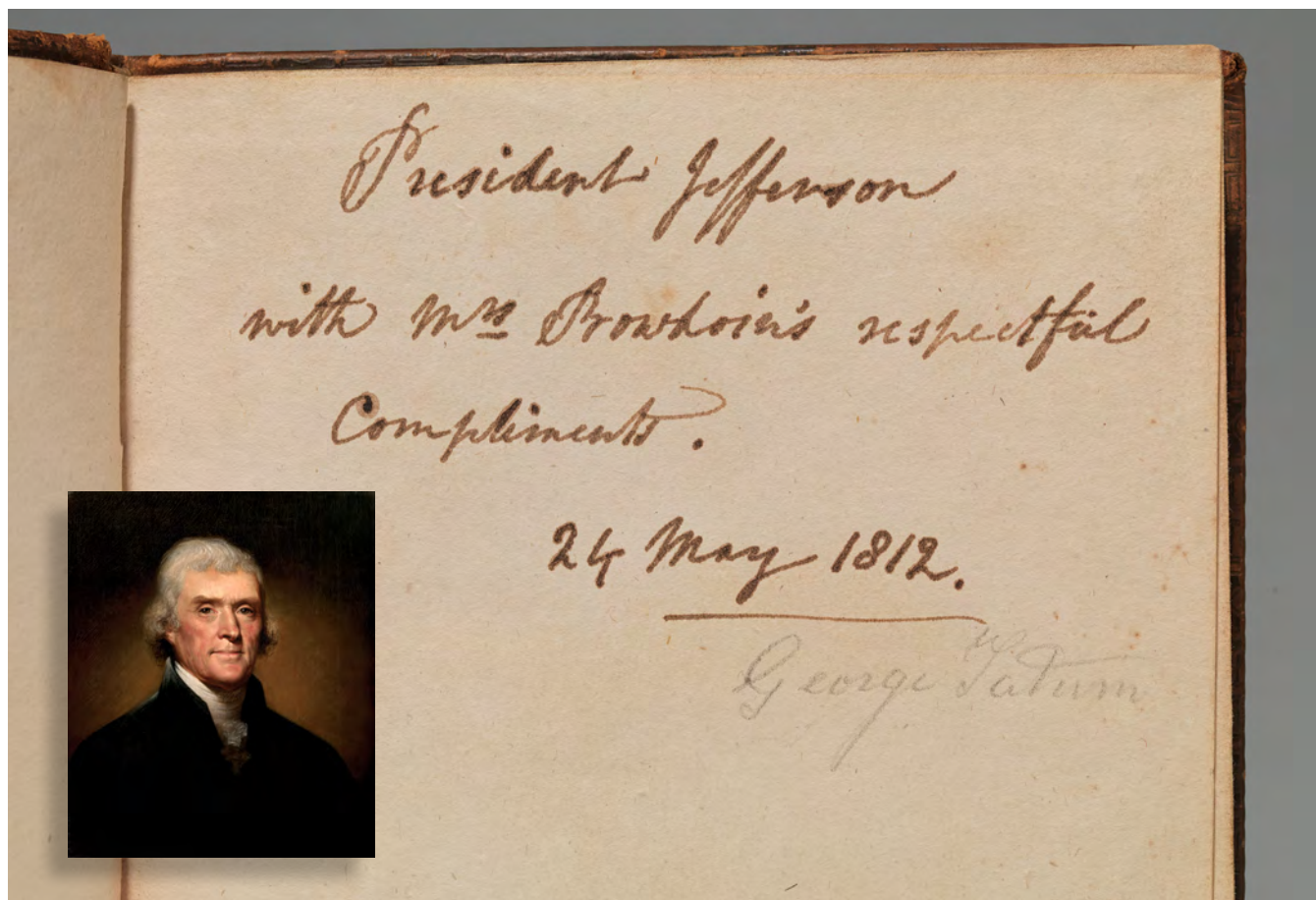
59 (AMERICAN REVOLUTION) (BOWDOIN, James). **A Short Narrative of the Horrid Massacre in Boston.** Boston, Printed... Re-printed for W. Bingley... London, 1770. [Actually printed in Boston by Edes and Gill in July, 1770]. Slim octavo, remnants of original wrappers (without two leaves, which have been supplied in facsimile); custom clamshell box. \$35,000

Extremely rare and important July 1770 Boston printing of this contemporary and influential account of the Boston Massacre. Though bearing a London imprint, this edition was actually printed and sold in Boston to circumvent the American distribution ban, and as such was the earliest Boston printing to be sold in America.

On March 5, 1770, a squad of British soldiers, rushing to support a sentry who was being heckled by a growing crowd, let loose a volley of shots. Three persons were killed immediately and two died later of their wounds. "This was to hand the colonists the first of a whole series of propaganda

victories—the story of the 'Boston Massacre'" (Johnson, 140-141). At the Boston Town Meeting of March 12th, a committee consisting was appointed to create an official report. "Officially, town leaders ordered that all extra copies of the [resulting] pamphlet be impounded in order not to prejudice potential jurors. However, the pamphlet did circulate in Boston prior to the trials and possibly influenced public opinion concerning the massacre" (Chiassen). Without half title; without two leaves (pp. 7/8 and 77/78) which have been supplied in facsimile. Slight scattered foxing; minute closed tears to edges of several leaves, minimally affecting

text; faint pencil markings to verso of title page and pages 35-36, without affecting text. Small portion of upper corner of first three leaves repaired, with a very few words and letters, including the "E" in "NARRATIVE" on the title page, supplied in neat pen facsimile. Without front wrapper; original rear wrapper intact with some loss to edges. All of the early 1770 printings are rare and are usually lacking some leaves. This unusual edition (commonly misidentified as the Bingley London edition) is particularly scarce. A rare and desirable Boston printing of this important contemporary account of the Boston Massacre.



**An Exceptional American Rarity—Jefferson's Personal Copy
Of *Advice To Shepherds And Owners Of Flocks*,
1811, With His Initialed Ownership Marking**

60 (JEFFERSON, Thomas) DAUBENTON, Louis-Jean-Marie. **Advice to Shepherds and Owners of Flocks.** Boston, 1811. Slim octavo, contemporary full mottled brown calf gilt. \$78,000

Thomas Jefferson's personal copy of this guide to sheep farming, containing Jefferson's characteristic and distinctive ownership mark, presented to Jefferson by the widow of the book's translator, James Bowdoin, Jefferson's minister to Spain, with the inscription: "President Jefferson with Mrs Bowdoin's respectful compliments. 24 May 1812."

This volume was in Jefferson's final "Retirement Library" when he died, and it contains Jefferson's characteristic ownership identification marks—he has penned a "T" before the "1" denoting the first numbered signature. Jefferson habitually penned a "T" before the "I" signature mark

and a "J" after the "T" signature marks in his books; in his volume, with the letter "J" not being used in its signature markings, the number "1" provided Jefferson a workable substitute for "I" in a book without lettered signatures. Jefferson built three collections of books in his lifetime. The first burned in a fire at his childhood home, Shadwell, in 1770. In 1815, Jefferson sold his second collection of books to the government to help rebuild the collection of the Library of Congress, destroyed in 1814 when the British burned Washington during the War of 1812. The third collection was dispersed after Jefferson's death in 1826, largely through auction to satisfy creditors. This copy was listed in Jefferson's

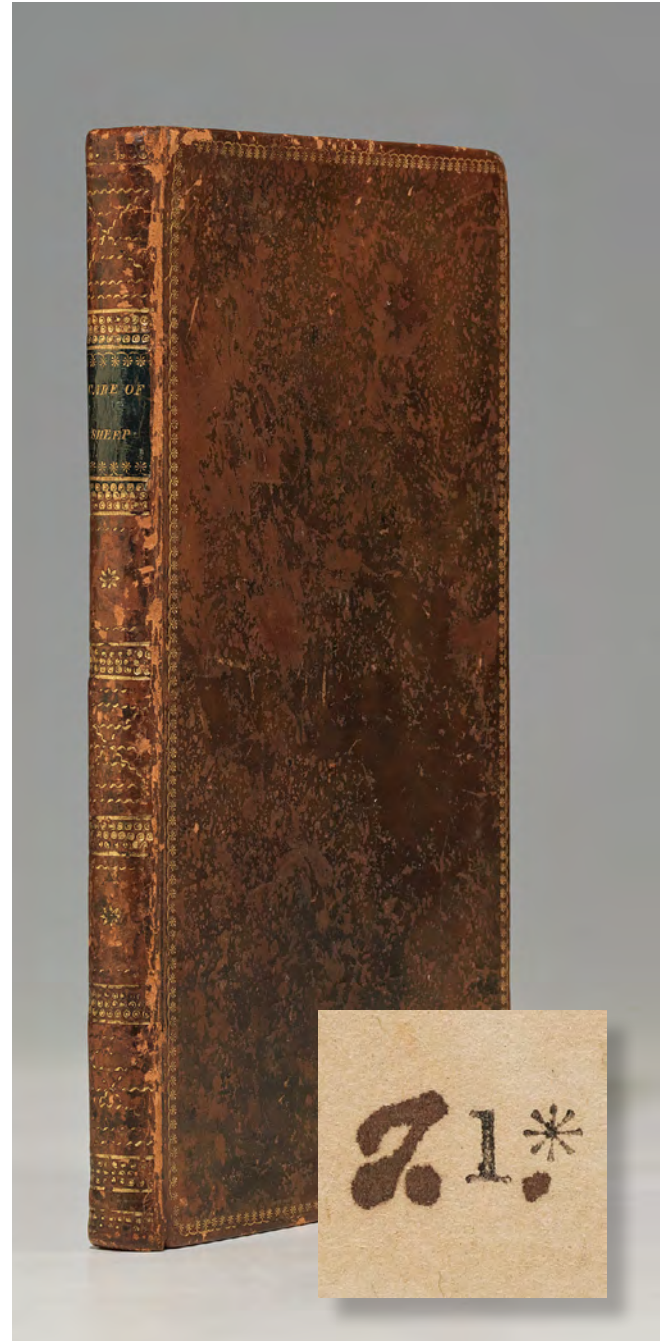
“It is an interesting present to the American public, who owed so much before to the patriotism of its author, and to his steady views & efforts for the promotion of their best interests.”

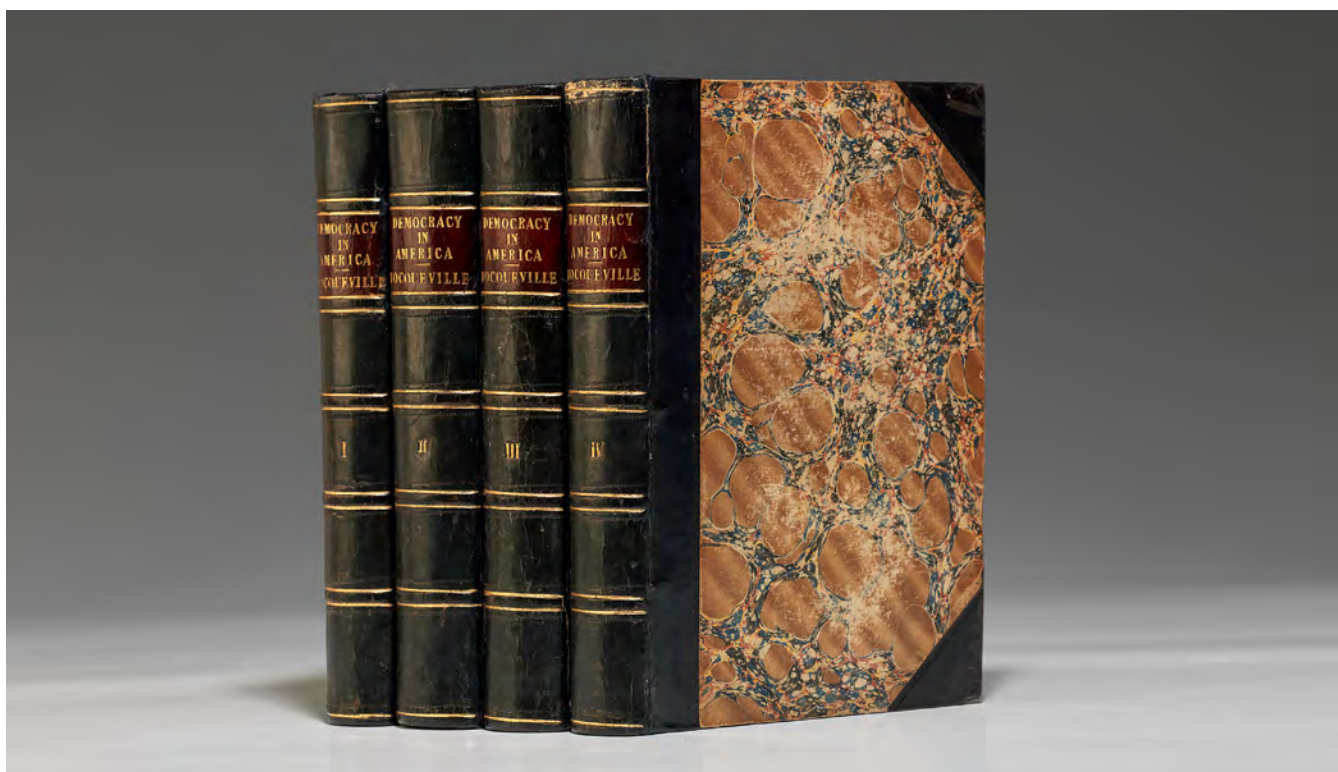
– Thomas Jefferson, 1812 letter to Mrs. Bowdoin, thanking her for this book



retirement library catalogue as “Daubenton’s advice to Shepherds. 8vo.” (page 32, item 265), and it was sold at the 1829 Nathaniel Poor auction. In the 1950s it was in the collection of Dr. Joseph E. Fields, and later was in the renowned Americana collection of Mrs. Philip D. Sang until 1985.

Interestingly, Jefferson had quite a history with sheep husbandry. In 1793, Jefferson began to contemplate the income potential of sheep-rearing. Stuck in the city at the Department of State, he began to order books on sheep and visited farms around Philadelphia, attempting to combine research with practical experience. In the winter of 1794, finally released from official duties, Jefferson sent his overseer to secure 40 ewes. First signature partially detached, foxing to interior, light wear to extremities. An extremely good copy, with an extraordinary provenance, most rare from Jefferson’s library and with his ownership marking.





“This Is By Far The Best Book Ever Written About America”

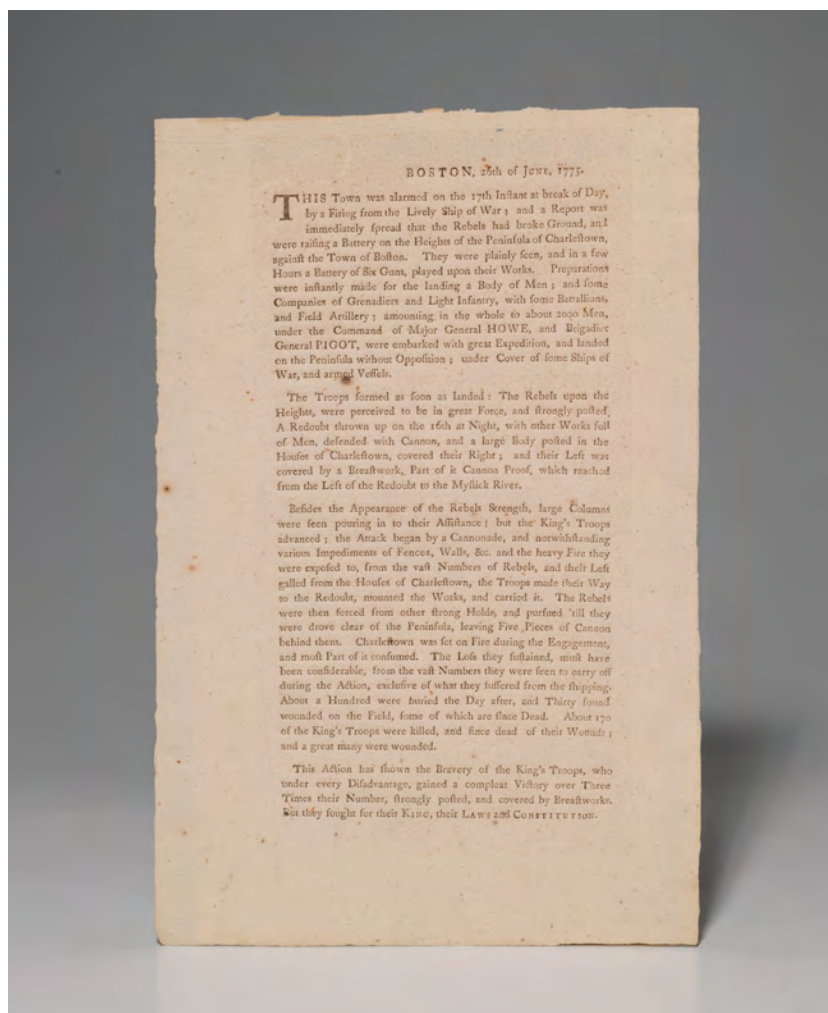
61 TOCQUEVILLE, Alexis de. **Democracy in America.** London, 1835, 1840. Four volumes. Octavo, contemporary three-quarter black calf, custom box. \$58,000



First editions in English of both parts of Tocqueville’s important and influential analysis of American democracy, one of the most outstanding intellectual achievements of the 19th century—“one of the most important texts in political literature” (PMM)—with very scarce folding map colored in outline, all four volumes uniformly bound in contemporary calf.

Democracy in America is “the first systematic and empirical study of the effects of political power on modern society” (Nisbet). “One of the most important texts in political literature” (PMM 358). Commissioned by the French government, *Democracy in America* is the result of Tocqueville’s 1831-32 tour of the United States to examine the American penal system. His extraordinary work was written and published in two distinct parts. The first part brilliantly examines contemporary American social and

political institutions and practices, and the second proves that democracy could be the basis of a stable political system. Tocqueville’s insights into American democracy deeply influenced European intellectual life and shaped the development of free institutions in the West. The first part of the work was published in French in 1835 and the second part in 1840; the present English editions were issued in the same years and precede the American editions of each part. As issued the second two volumes were slightly taller than the first two; these have been sized to match the first two at the time of binding. Text remarkably clean, handsome contemporary calf with one expertly repaired joint; inner hinges expertly reinforced.



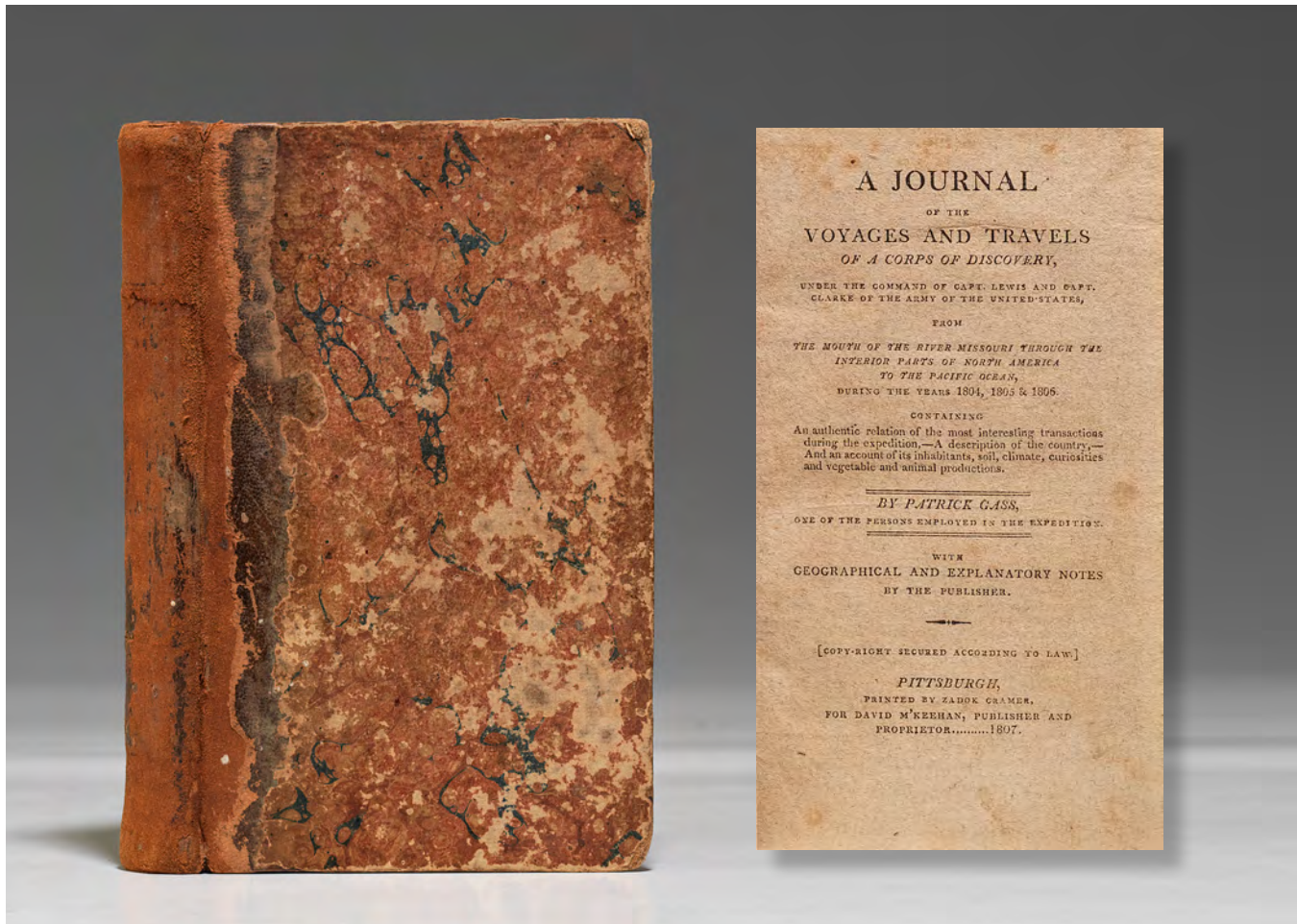
**“They Fought For Their King, Their Laws And Constitution”:
Scarce Revolutionary Broadside Describing The Battle
Of Bunker Hill From The British Perspective**

62 (AMERICAN REVOLUTION). **Contemporary broadside describing the Battle of Bunker Hill.**
Boston, 1775. One broadside leaf (6 by 12 inches), custom chemise and half morocco slipcase.
\$21,000

Scarce and important original 1775 broadside offering a Loyalist account of the Battle of Bunker Hill, printed a week after the fighting.

The first major battle of the American Revolution, the Battle of Bunker Hill, saw the revolutionaries defeated; however, their “skill and tenacity reassured colonists everywhere that the Revolution would not be strangled in its cradle” (*Oxford Companion to United States Military History*). This contemporary broadside describes the conflict from a Loyalist perspective, praising the British victory. John Howe, the same Loyalist printer who

published General Gage’s account of the events of April 19, 1775, printed and circulated this document. While it accurately describes the action, the casualty count it contains has been heavily embroidered by the British for propaganda purposes, emphasizing their troops’ fierce bravery and courage: “This Action has shown the bravery of the King’s Troops, who under every Disadvantage, gained a compleat Victory over Three Times their Number, strongly posted, and covered by Breastworks. But they fought for their King, their Laws and Constitution.” A fine broadside, rare and desirable.



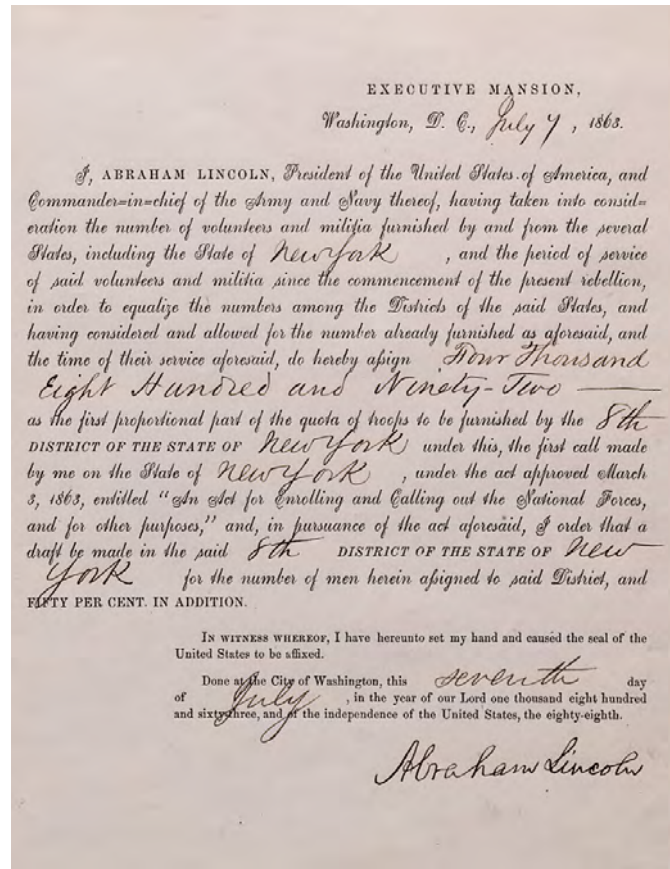
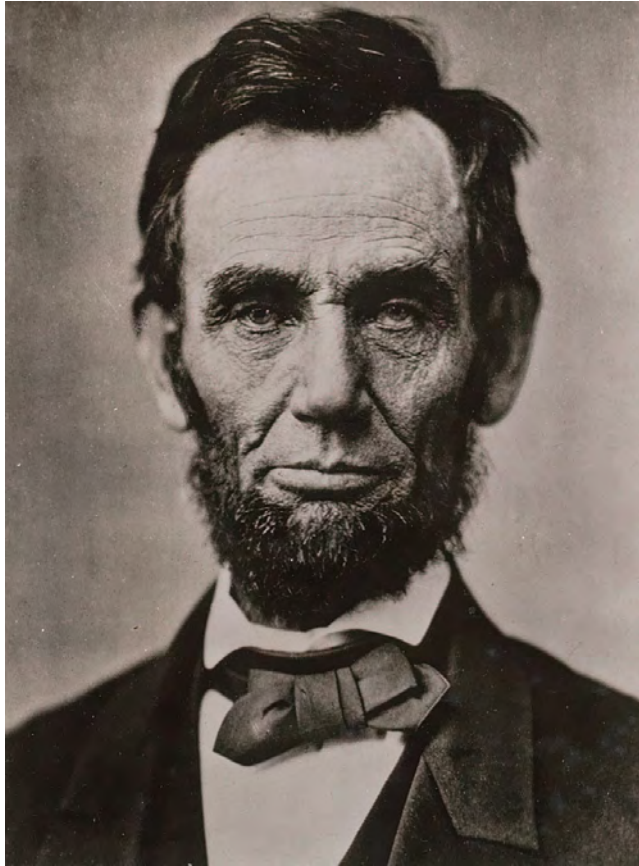
**“One Of The Essential Books For An Americana Collection”:
Earliest Published Account Of The Lewis And Clark Expedition**

63 GASS, Patrick. **A Journal of the Voyages and Travels of a Corps of Discovery...** Pittsburgh, 1807.
Tall 12mo, original half brown sheep, marbled boards, custom box. \$20,000

First edition of the “earliest full first-hand narrative of the Lewis and Clark expedition, preceding the official account by seven years” (Howes), “one of the essential books for an Americana collection” (Streeter).

Gass volunteered as a private for the Lewis and Clark Expedition in 1803 (he was promoted to sergeant August 26, 1804). “A most reliable man, Gass accompanied the expedition to the Pacific... keeping a careful and valuable journal. On October 10, 1806, after the return to St. Louis, Lewis gave Gass a certificate stating that, ‘the ample support which he gave me, under every difficulty; the manly firmness which he evinced on every necessary occasion; and the fortitude with which he

bore the fatigues and painful sufferings incident to that long voyage, intitles [sic] him to my highest confidence and sincere thanks... [In Washington, Gass] arranged for publication of his journal *which appeared seven years before the official Lewis and Clark narrative was published*” (Thrapp II:542). Closed tear to rear free endpaper. Leaf L5 with two tiny holes, just affecting two lines on page 130. Light foxing to text, as often; faint creasing to a few leaves. Spine rubbed and dry, light wear to boards. A very good copy, scarce and desirable in unrestored original binding.



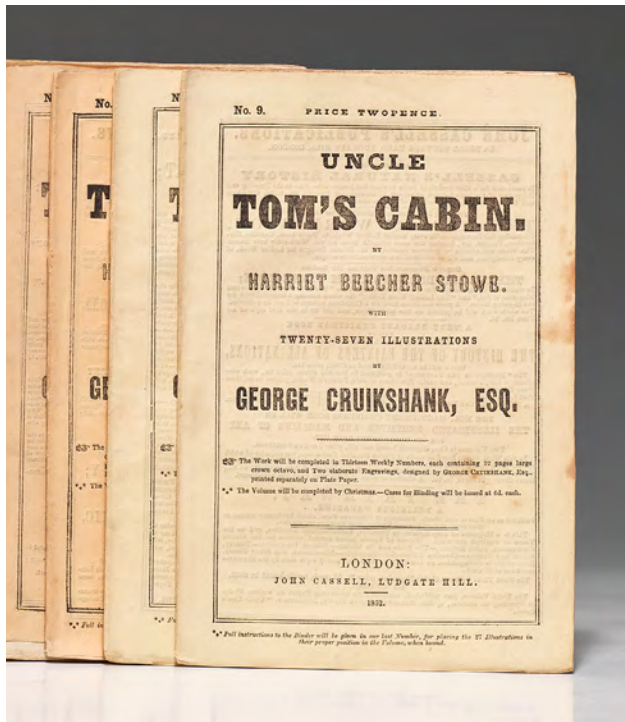
**Signed By Abraham Lincoln: Rare Official Presidential Document
Dated July 7, 1863—The Same Day He Declared In A Speech “All Men Are Created Equal”—
Ordering New York To Draft Thousands Under The Unpopular 1863 Conscription Act That
Triggered, Less Than A Week After This Document, The Bloody New York Draft Riots**

64 LINCOLN, Abraham. **Document signed.** City of Washington, July 9, 1863. Folio, single sheet (7-3/4 by 9-3/4 inches folded) partially printed and accomplished in secretarial hand, signed. Framed. \$49,000

Fine July 7, 1863 official presidential order signed by Lincoln shortly after the Union's powerful but costly victories at Gettysburg and Vicksburg, here calling for New York to draft thousands of men under the controversial March 3, 1863 Conscription Act, a law that would provoke the bloody New York draft riots that erupted only six days later.

“The summer of 1863 witnessed the great Union victories at Gettysburg and Vicksburg during the same week in July, but little more than a week later it saw the eruption of the bloody riots in New York City” (Wilson, *Lincoln's Sword*, 182). This important July 7, 1863 official presidential document, signed by Lincoln soon

after those important battlefield victories, speaks to the Union's dire need for troops after its recent but costly triumphs. Here Lincoln calls for New York's Eighth District—based in Queens at the time—to furnish 4892 men “as the first proportional part of the quota of troops... under the act approved March 3, 1863, entitled ‘An Act for Enrolling and Calling out the National Forces... I order that a draft be made in the said Eighth District of the State of New York for the number of men herein assigned to said District, and Fifty Per Cent In Addition.’” Without paper seal. Fine condition, Lincoln's signature bold and bright.



**First Edition Of Uncle Tom's Cabin
With Cruikshank's Illustrations,
Rare In Original Wrappers**

65 STOWE, Harriet Beecher. **Uncle Tom's Cabin.** London, 1852. Thirteen parts. Octavo, original pale yellow wrappers, custom chemise, box. \$8100

Second English edition (published the same year as the Boston first edition) of Harriet Beecher Stowe's galvanizing novel of slavery, the first to feature illustrations by celebrated artist George Cruikshank, in the very fragile original thirteen issues.

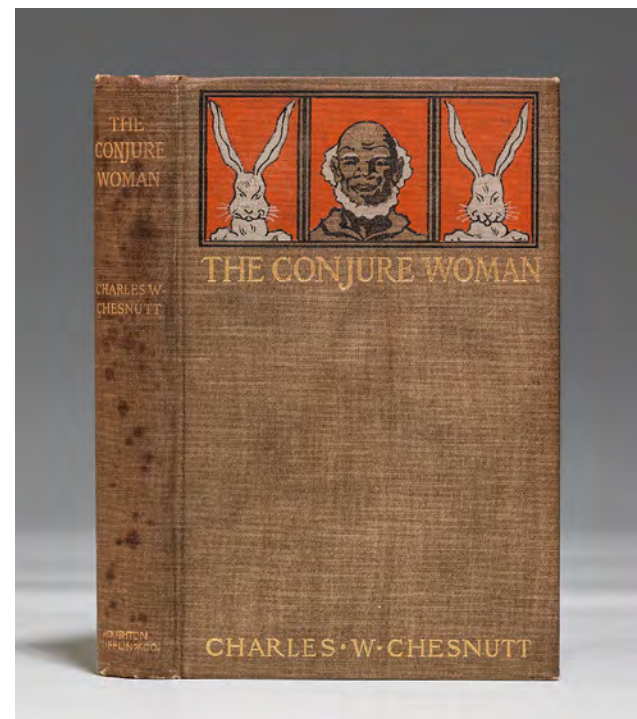
Stowe's controversial novel proved immediately successful in America, and publishers in England, aware of the nation's large and vocal anti-slavery contingent, quickly issued their own editions (14 English editions appeared in 1852 alone). This edition, with frontispiece, title page vignette and 27 full-page wood engravings after George Cruikshank, is frequently referred to as the first English edition; however, BAL asserts that the C.H. Clarke edition precedes. As noted in the Cruikshank bibliography, the edition in parts was printed "in yellow paper printed wrappers of very poor quality, and hence difficult to get in a good state" (Cohn, 777). Fragile wrappers fresh and clean with virtually no wear. Very rare in such outstanding condition.

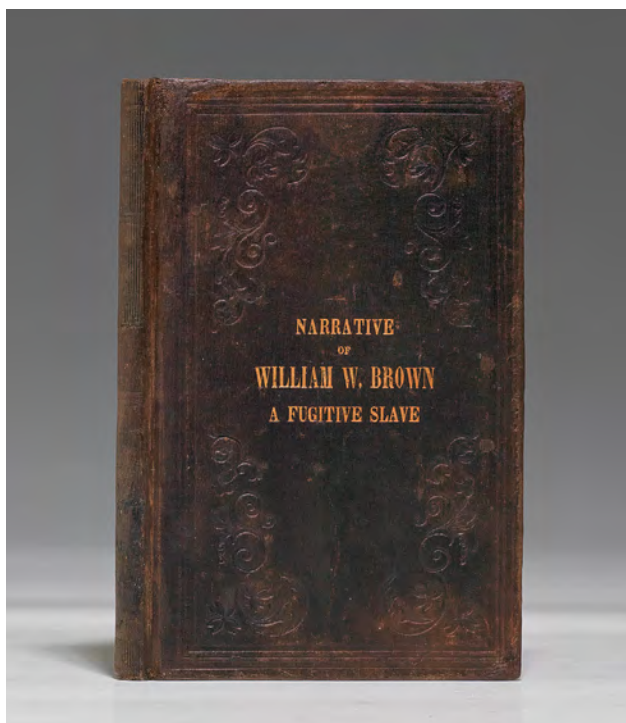
"America's First Great Black Novelist"

66 CHESNUTT, Charles W. **The Conjure Woman.** Boston and New York, 1899. Octavo, original pictorial, gilt-stamped brown cloth. \$4000

First edition of the very elusive first book by Chesnutt, with seven short stories, in colorful original cloth.

Born in 1858 of mixed descent and light-skinned, Chesnutt chose to live and work as a Black man. Trained as a lawyer, he is widely viewed as having "no peer in Afro-American fiction written before his time... Chesnutt saw the creation of literature as a weapon that could defeat racism" (Gates, *Signifying Monkey*, 116). Each of the seven stories offers a dual narrative structure, in which "a white Yankee narrator, John, who has bought a plantation in the South... introduces the often extraordinary 'yarn' spun by a Black narrator, a former slave named Uncle Julius" (Cotennet, *Lives of a Book*, 82). Text very fresh, front free endpaper and rear inner hinge expertly repaired, soiling to spine of colorful original cloth.





**“I Would Have The Constitution
Torn To Shreds And Scattered
To The Four Winds Of Heaven”**

67 BROWN, William Wells. **Narrative of William W. Brown, A Fugitive Slave. Written by Himself.** Boston, 1847. Octavo, original gilt-stamped brown cloth rebacked, custom box. \$11,000

First edition of the powerful first autobiography by William Wells Brown, with engraved frontispiece portrait, an especially rare copy in original cloth boards.

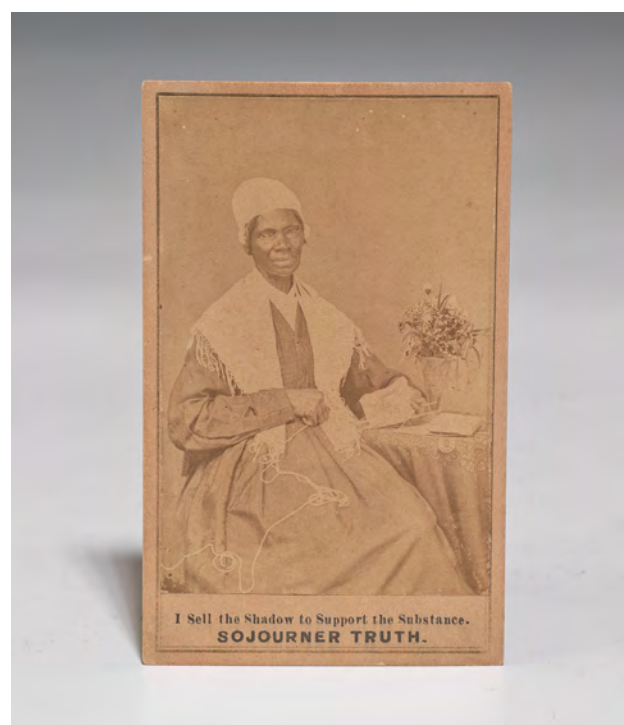
Brown escaped slavery in 1834 and eventually came to work with the Underground Railroad. Writing of his role there, he notes: “In the year 1842, I conveyed, from the first of May to the first of December 69 fugitives over Lake Erie to Canada.” In his first major speech, Brown declared: “I would have the Constitution torn to shreds and scattered to the four winds of heaven.” Soon after publication of his *Narrative*, issued while still a fugitive, Brown spent five years in exile. Text expertly cleaned; frontis with marginal expert paper repair, not affecting image or printing; faint remnant of institutional stamp to title page and one leaf (47); very light soiling and dampstaining to original endpapers; original cloth expertly restored and rebacked with a portion of original spine laid down.

**“Sojourner Truth Strides Through
American History Larger Than Life”**

68 TRUTH, Sojourner. **Carte-de-visite photograph.** Washington, D.C. 1864. Vintage albumen print mounted on card stock, measuring 2-1/2 by 4 inches with printed caption. \$12,500

Rare vintage 1864 carte-de-visite photographic portrait of Sojourner Truth, her favorite and most famous portrait.

This rare CDV contains the image that she later chose for the engraving on the title page and cover of the 1875 edition of her *Narrative* (1850). What sets this iconic portrait apart from others “is Truth’s calm facial expression... we might say self-possession... In this most famous portrait, her head is slightly tilted, but her gaze is level and straightforward, her mouth is unsmiling but not stern.” As in all her “captioned portraits made immediately after the filing of the copyright in 1864... Truth offers herself as a model for an emancipated, prosperous African American future, a model worthy of emulation” (Grigsby, 73-88). With this portrait, as in so many aspects of her legacy, “Sojourner Truth strides through American history larger than life” (*New York Times*). Image clear and defined, a fine photographic portrait of one of America’s most inspiring and influential women.





Custer's Classic Account

69 CUSTER, George A. **My Life on the Plains.** New York, 1874. Octavo, original blue cloth gilt, custom clamshell box. \$4800



First edition of this classic of western Americana, illustrated with eight full-page wood-engravings by A. Roberts, including a portrait of Custer and four portraits of chiefs, a very nice copy.

Originally serialized in *Galaxy* magazine between 1872-74, Custer's

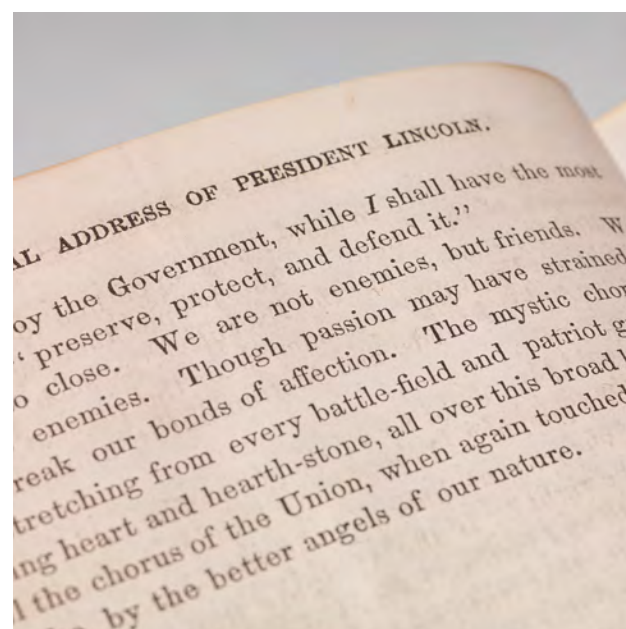
fascinating autobiography of life as a cavalryman fighting Native-American tribes on the plains appeared in book form only two years before his last stand at Little Bighorn. Introduced by his sketch of the landscape and speculations on the history and nature of the "Indian," Custer's narrative begins with the expedition of Major-General Hancock in the spring of 1867 and ends with the Washita campaign on the frontiers of Kansas. Only light scattered foxing, cloth with mild toning to spine, slight rubbing to spine ends, gilt bright. A lovely copy.

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

70 LINCOLN, Abraham. **Inaugural Address.** Washington, March 8, 1861. Slim octavo, disbound; pp. 10. Housed in a 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, riflemen were stationed on housetops along the parade route. 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... Abraham Lincoln was resolved to be President of the whole Union'" (Bruce Catton). A fine copy.

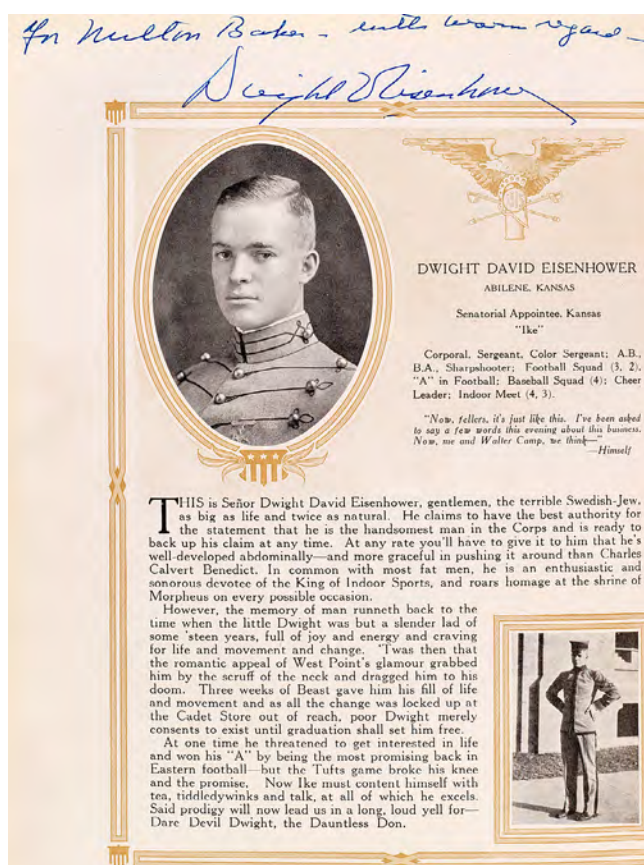
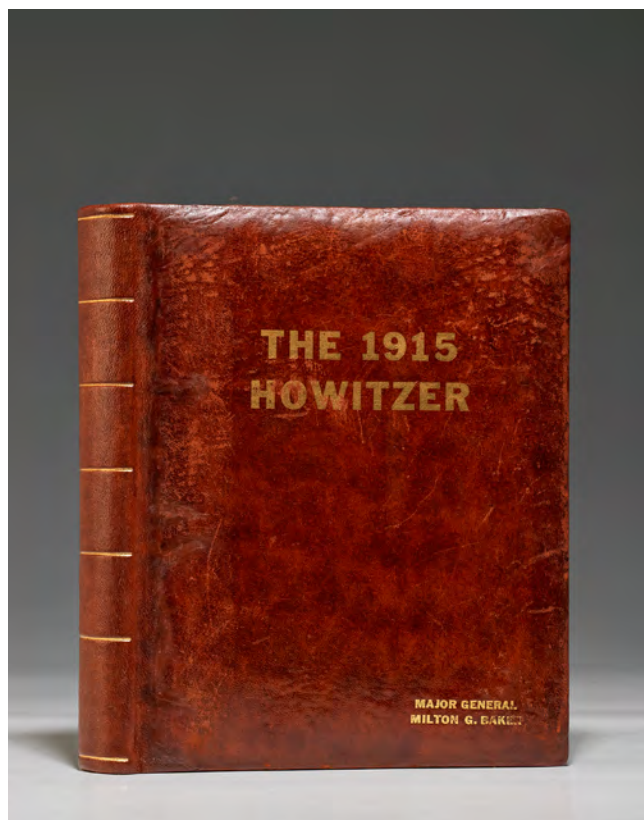


“The Handsomest Man In The Corps... Dare Devil Dwight”: West Point Class Of 1915 Yearbook, Signed By Dwight Eisenhower

71 EISENHOWER, Dwight D. **The Howitzer.** New York, 1915. Quarto, original padded calf respined, custom clamshell box. \$12,800

First edition of the West Point yearbook for 1915, boldly inscribed by Eisenhower in the top margin of his full-page entry and photograph: “For Milton Baker, with warm regard, Dwight D. Eisenhower.” This copy specially bound for, and from the collection of, the recipient General Milton Baker, founder of Valley Forge Military Academy.

The West Point class of 1915 produced two of the great generals of the modern era: Omar Bradley and Dwight Eisenhower. Bradley and Eisenhower played together on both the football and baseball teams. Eisenhower was considered “the most promising back in Eastern football,” until injury relegated him to his new role as cheerleader. The author of Eisenhower’s write-up in the yearbook teasingly imagines him “leading us in a long, loud yell for—Dare Devil Dwight, the Dauntless Don.” The recipient, General Milton Baker, was best known as the founder of the Valley Forge Military Academy. When Eisenhower was President, he twice offered Baker the position of Secretary of the Army, but Baker declined both times, due to his commitments to the Academy. Interior generally clean, corners of covers expertly restored. A nicely refurbished copy, scarce and desirable inscribed by Eisenhower.



HISTORY, SCIENCE & PHILOSOPHY



**1600 First Edition In English Of Livy's History Of Rome,
Magnificent In Contemporary Paneled Calf Gilt Boards**

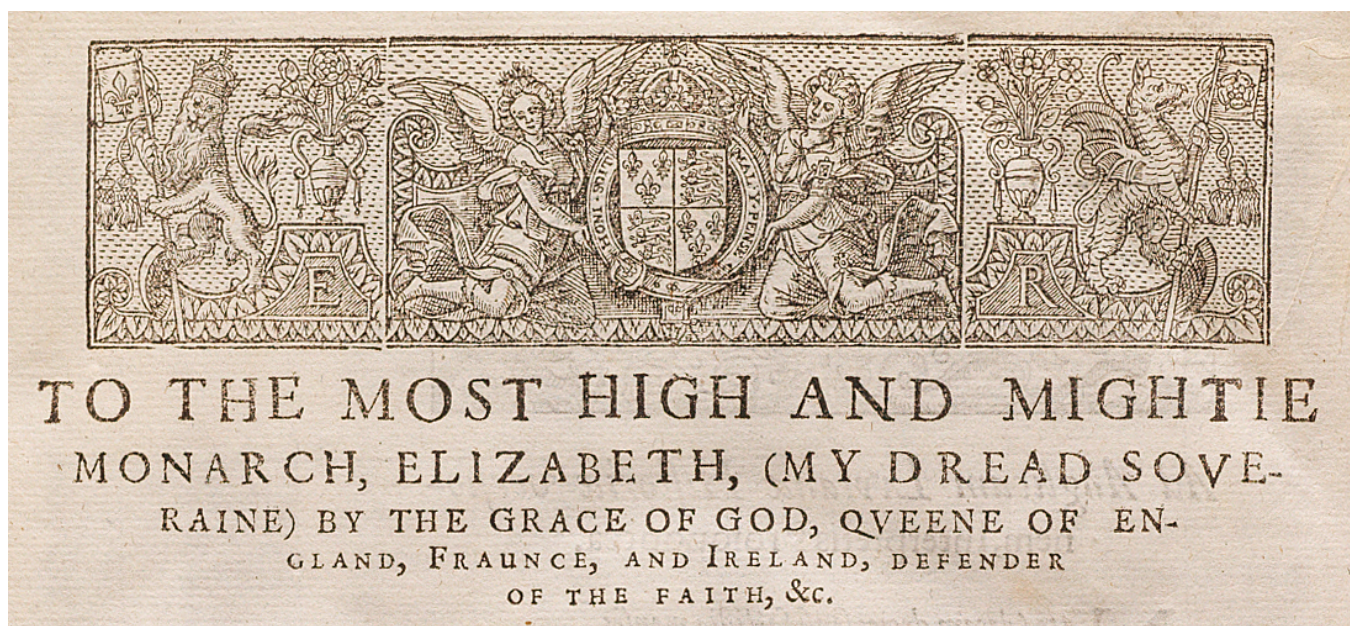
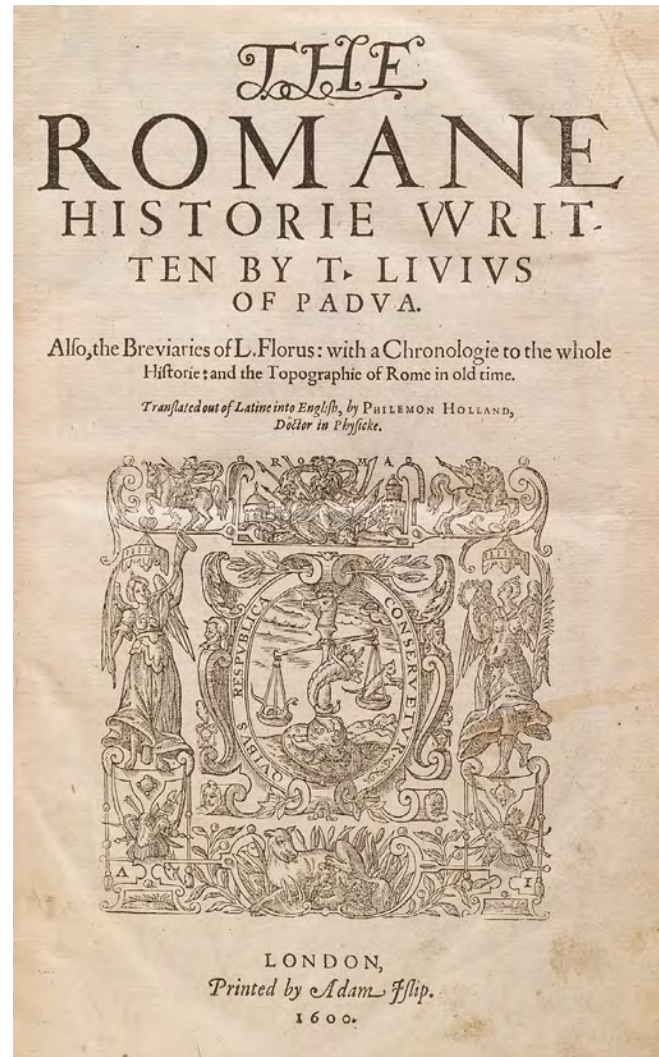
72 LIVY. *The Romane Historie* Written by T. Livius of Padua. Also, the Breviaries of L. Florus.
London, 1600. Thick folio (9-1/2 by 13 inches), contemporary full paneled brown calf boards
sympathetically rebaked. \$23,500

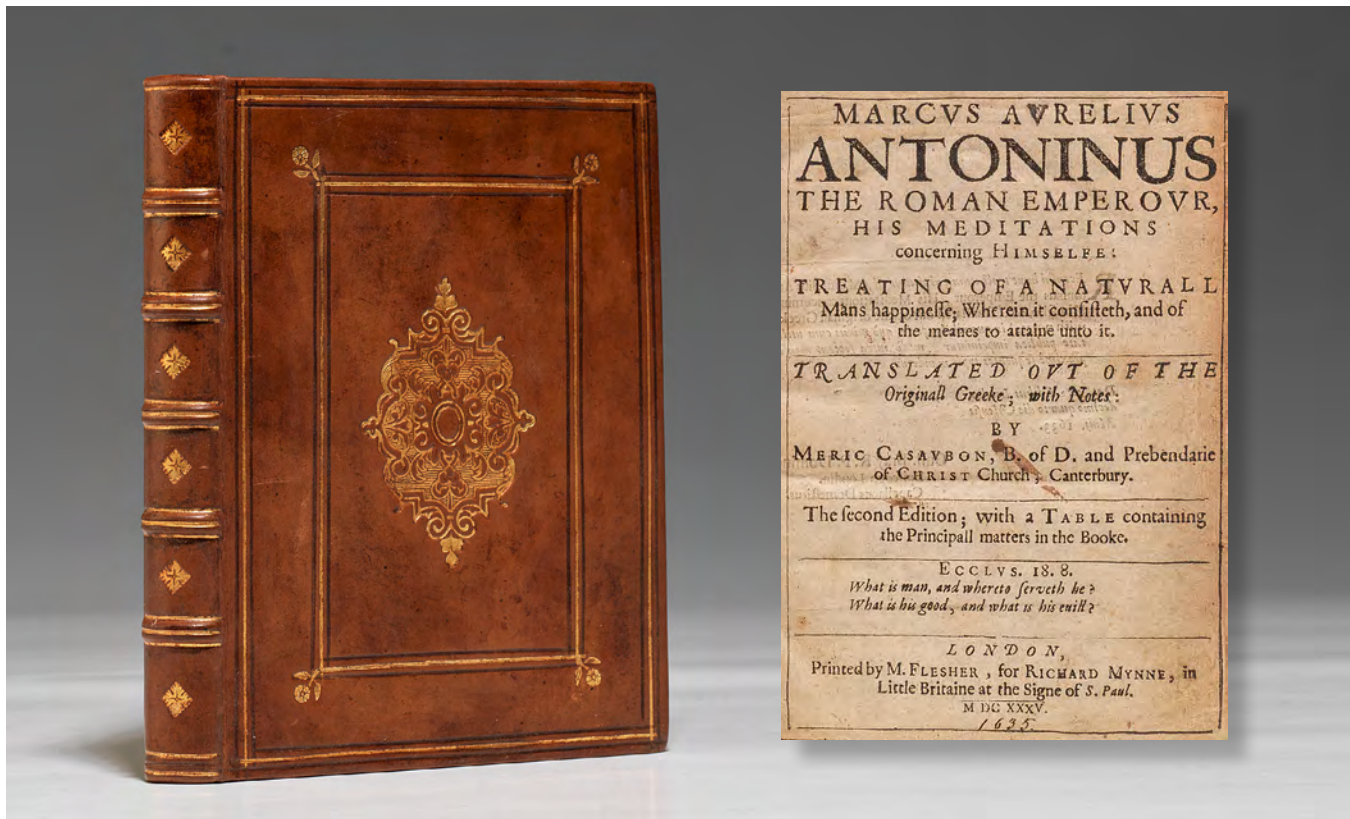
“Livy, not Virgil, gave Rome her epic.”

– *Kenneth Rexroth*

First edition in English of Livy’s monumental history of Rome, translated by Philemon Holland, in exceptionally lovely contemporary calf boards.

Titus Livius commenced his great history between 27 and 25 B.C., completing it only shortly before his death in A.D. 17. His genius lay in lively storytelling rather than critical history; his aim was to rekindle his fellow Romans’ patriotic spirit by recounting their ancestors’ heroic deeds. “Livy’s heroes were to revive again and again—in 18th-century Virginia and in Revolutionary Paris. There are still statues in the public parks of the founders of the American and French Republics clad in the togas or the armor of Cincinnatus or Horatius... Livy, not Virgil, gave Rome her epic” (Rexroth, 92-93). “This was the first of that stately array of folio translations of the classics which issued from the pens of Philemon Holland, the ‘translator generall in his age’” (Pforzheimer 495). With woodcut-engraved title, initials, head- and tailpieces, woodcut portrait of Livy, and a woodcut-engraved portrait of Queen Elizabeth, to whom this edition is dedicated, on verso of title. Text fresh and clean, extremities of beautiful contemporary calf-gilt boards expertly restored.





“The Most Human Of All Books...”

73 AURELIUS, Marcus. **The Roman Emperor, His Meditations Concerning Himselfe: Treating of a Naturall Mans happinesse; Wherein it consisteth, and of the meanes to attaine unto it.** London, 1635. Small quarto, period-style full brown calf gilt, custom clamshell box. \$9500

Second edition of the first English translation of one of the world's great classics, published only one year after the first edition.

The *Meditations* have been considered by many “one of the great books of all time... [and as] the most human of all books” (*Britannica*). Wisdom, justice, fortitude and temperance are the qualities that Aurelius, stoic and practical moralist, identifies as most essential for co-existence; his writings represent an early and influential philosophy of humanism. His *Meditations* “are a collection of maxims and thoughts in the spirit of the Stoic philosophy, which... breathe the purist sentiments of piety and benevolence” (Peck, 90). “No one would now dare write a book like Marcus Aurelius’ *To Himself*, or, as we call it in English, *The Meditations*, and present it to the world as philosophy. He didn’t either. But once published, these, his most intimate thoughts, were considered among the most precious of all philosophical utterances by his contemporaries,

by all Western Civilization after they returned to favor at the Renaissance, and most especially by the Victorian English, amongst whom *The Meditations* was a household book” (Rexroth, *Classics Revisited*, 112). This translation by Meric Casaubon is the first directly into English; Casaubon’s elegant and scholarly translation was still being reprinted in the 20th century. Marginal paper repair to A2, marginal open tear to S2, a few small stains, shallow ink stain to top edge of text block, binding lovely and fine. Near-fine condition.

“You have been formed of three parts—body, breath, and mind. Of these, the first two are yours insofar as they are only in your care. The third alone is truly yours.”



“The First And Rarest Of All Editions”

74 CARADOC OF LLANCARFAN. **The Historie of Cambria, now called Wales.** London, 1584.
Small octavo, late 19th-century full brown morocco gilt. \$12,500



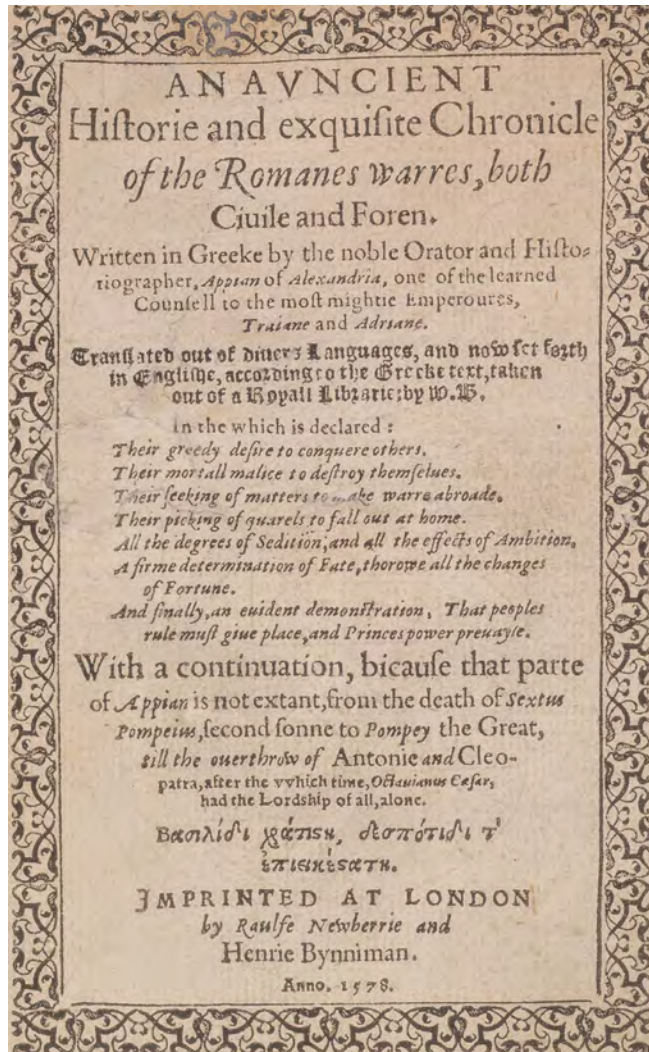
First edition of this rare and important history of Wales and Welsh royalty, illustrated throughout with woodcut portraits. This work was the first to attribute the original discovery of America to the Welsh in the 12th century and contains two very early references to King Arthur.

“The first and rarest of all the editions” (Sabin 40914) of this famous history of Wales and Welsh royalty from the 7th to 13th centuries and the “Princes of Wales of the blood royall of England” from Edward I to Elizabeth. Caradoc of Llancarfan, a 12th-century Welsh ecclesiastic and historian, “was a friend of Geoffrey of Monmouth, who at the conclusion of his famous *British History*... says: ‘The princes who afterwards ruled in Wales I committed to Caradog of Llancarvan, for he was my contemporary. And to him I gave the materials to write that book... Caradog’s chief work [“Brut y Tywysogion”] was a sort of continuation of Geoffrey’s fictions from the beginning of really historical times

down to his own day. In its original form Caradog’s chronicle is not now extant” (DNB). Of “special interest for the American collector,” this was *the first work to attribute the original discovery of America to a Welshman* (Sabin 40914), with “a detailed account of the voyage of Madoc ap Owen Gwyneth to America in 1170, crediting that Welshman with the discovery of the New World. Montezuma told Cortez that he was descended from a group of white men who had come to Mexico many years before, and Caradoc claims that these were the followers of Madoc whom he left in America” (Rosenbach 19:107). Expert repair to joints. A very nearly fine copy, handsomely bound.

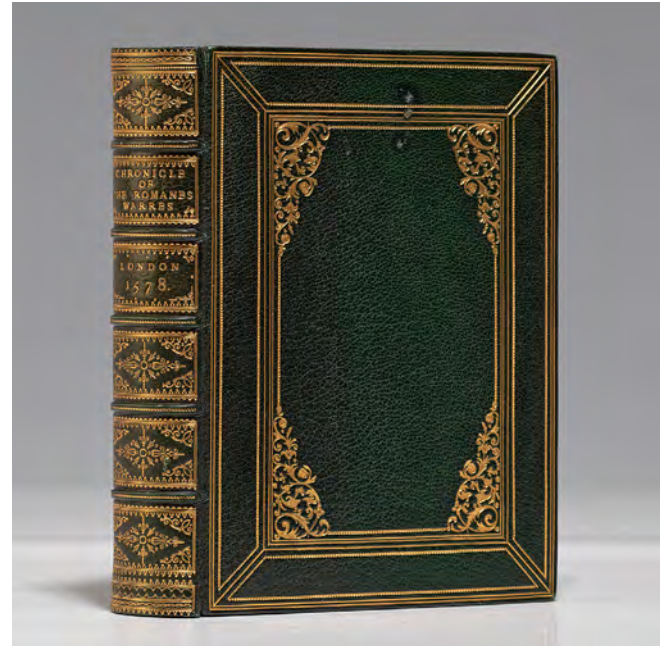
**“All The Degrees Of Sedition,
And All The Effects Of Ambition”**

75 APPIAN OF ALEXANDRIA. **An Auncient Historie and Exquisite Chronicle of the Romanes Warres, both Ciuile and Foren.** London, 1578. Two parts bound in one volume. Small quarto, 19th-century full dark green crushed morocco gilt. \$18,500



First edition in English of one of the classic works on ancient Rome. Scarce and desirable.

Appian of Alexandria, Greek historian of the conquests by Rome from the republican period into the 2nd century AD, held public office in Alexandria, where he witnessed the Jewish insurrection in 116 AD. After gaining Roman citizenship he went to Rome, practiced as a lawyer,



and at an advanced age became a procurator. Appian wrote in Greek this *Romaica*, or history of Rome, in 24 books, arranged ethnographically according to the peoples conquered by the Romans. The books that survive in complete form deal with Spain, Carthage, Illyria, Syria, Hannibal, Mithradates, and the Roman civil wars from the Gracchi onward. Appian's first book on the civil wars, dealing with the period from Tiberius Gracchus (tribune 133 BC) to Sulla (d. 78 BC), is a major historical source (*Britannica*). "Since Appian's narrative of the civil wars ends with the death of Sextus Pompey, Barker decided to supplement the account with material from Plutarch. Subsequently, William Shakespeare used Barker's Appian when writing *Antony and Cleopatra* and especially *Julius Caesar*" (Wilson, *Encyclopedia of Ancient Greece*). See Pforzheimer 9. Text generally clean. A few pages trimmed close along upper edge, slightly affecting headlines. Small closed tears to title page skillfully repaired; final two leaves with professional repairs along fore-edge. Beautiful Riviere morocco-gilt binding with a few small marks to front panel.

"When the Romaines first conquered Italy, whych they did by little & little, they toke part of the land, and buylded new Cities, or sent of their owne people to inhabite the old, that by this meane, they might be sure of the country..."

**Da Vinci's Important Treatise
Of Painting, Scarce Illustrated
First Edition In English, 1721**

76 DA VINCI, Leonardo. **A Treatise of Painting.** London, 1721. Octavo, contemporary full mottled calf rebacked. \$8200

First edition in English of Da Vinci's treatise on "the force of light and shadow; the management of the pencil, and the mixture of colors, with the knowledge of perspective," illustrated with engraved frontispiece portrait and 35 finely engraved plates (four folding).

"In painting Leonardo had an enormous influence... His writings on painting were influential too; they were first published from his scattered notes as the *Trattato della Pittura* in 1651, but were well known before then... Leonardo is one of the very few artists whose reputation has from his own times onward constantly remained at the highest level... a reflection of his extraordinary force of intellect, and his virtually single-handed creation of the idea of the artist as genius" (Chilvers & Osborne, 286). One plate (opposite page 135) with shallow marginal wear, not affecting image; title page a little dust-soiled. Plates and text generally clean and fine. Contemporary boards expertly restored. An extremely good copy.



**"It Brings Calamity Upon Private
Men, Peril Upon The State,
And Contempt Upon The Law"**

77 BACON, Francis. **The Charge of Sir Francis Bacon Knight, His Majesties Attourney Generall, Touching Duells.** London, 1614. Small thin quarto, modern full crimson morocco, raised bands. \$8200

First edition of Bacon's essay against the practice of dueling, a custom that was gaining ground at the time and that Bacon, as newly appointed Attorney General, set out to eradicate.

"As attorney-general, among Bacon's first tasks was to abolish dueling... According to Northampton the best strategy for abolishing dueling was to replace it by a court of honor. Bacon, however, insisted that such a strategy merely served the contrary purpose. By accepting the notion of courtesy, honor, and insult of the dueling theory, the court of honor would encourage men to fight duels. The only way to eradicate dueling, Bacon believed, was to discredit the underlying theory" (ODNB). Bacon here makes the case that duels threaten the authority of the state and go against the will of God. Bookplate of renowned bibliophile Robert S. Pirie. Two small ink smudges to title page, affecting woodcut but not letterpress. Fine condition. Scarce.

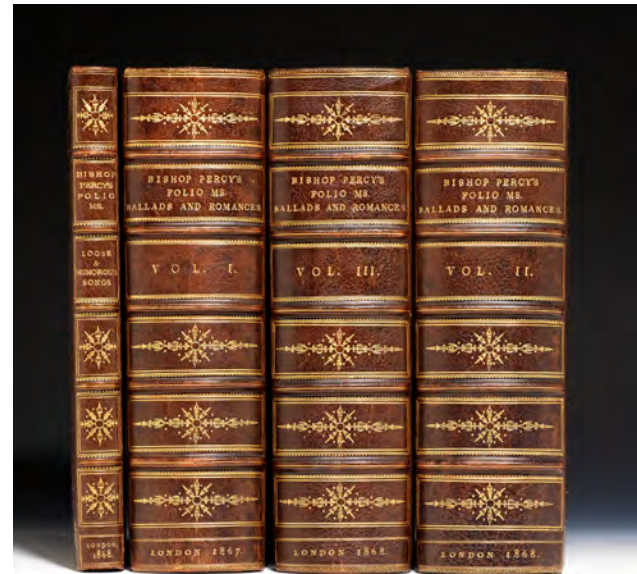


**“The Incomparable Armour”
(Sir Walter Scott)**

78 MEYRICK, Samuel Rush. **A Critical Inquiry into Antient Armour.** London, circa 1832. Three volumes. Folio, modern three-quarter crimson morocco gilt. \$6000

Early edition—issued sometime after the 1824 first edition, but preceding the 1842 revised “second” edition—of Meyrick’s beautifully illustrated work on arms and armor, in three folio volumes with 70 richly hand-colored plates, ten etched plates, and 27 brightly illuminated and hand-colored historiated initials.

Antient Armour established noted English collector Samuel Meyrick as the leading authority on the topic. He was asked to arrange the national collection of arms and armor in the Tower of London and, at the behest of George IV, at Windsor Castle. The text that accompanies Meyrick’s splendid illustrations is still valued as a primary source on the history and evolution of European armor. Occasional light foxing, the odd marginal smudge. Modern morocco bindings fine. An attractive copy of this fascinating work.



**“Stimulated An Extensive
Rehabilitation... Of English Balladry”**

79 PERCY, Thomas. **Bishop Percy's Folio Manuscript.** London, 1867-68. Four volumes. Large, thick quarto, early 20th-century full brown morocco gilt. \$6000

First edition of this important publication of Percy's original folio manuscript, expertly edited by Hale and Furnivall.

For some time Thomas Percy “had possessed an old folio manuscript containing copies, in an early 17th-century handwriting, of many old poems... As an editor of ballads Percy had had more than one predecessor in the earlier 18th century; but... he had more success and influence than his predecessors. The volumes stimulated an extensive rehabilitation of the repute of English balladry” (Baugh et al., 1017). “The book made an epoch in the history of English literature. It promoted with lasting effect the revival of interest in our older poetry” (DNB). “Percy’s *magnum opus* [was] of tremendous importance to antiquaries and poets alike” (Kunitz & Haycraft, 404-05). In 1868, Professor J.W. Hales and Dr. F.J. Furnivall edited the original folio from which Percy took the poetry. Title page of *Humorous Songs* expertly cleaned, exceptionally bright text. A beautiful about-fine copy.



**“The Greatest Visual Expression Of The
Social Class Struggle Ever Published”**

80 DORÉ, Gustave and JERROLD, Blanchard. **London: A Pilgrimage.** London, 1872. Large folio (13 by 16 inches), early full red morocco gilt. \$5800

First edition, with 54 striking full-page wood engravings and 126 in-text vignettes of “all segments of London society” by Doré.

“By 1872, Doré was the most popular artist in England, illustrator or painter. This work was eagerly awaited by the English public, having been postponed by the Franco-Prussian War... The idea was to match Doré’s artistic genius with an in-depth view of all segments of London society—the rich and the poor, the common people at work and play, famous sites and slums, nobility and criminals, Many were the days and nights that Doré went in disguise, with undercover policemen for protection, to see parts of London not listed in any tour guide... The result was a book often hailed as the greatest visual expression of the social class struggle ever published” (Malan, 127). Front inner hinge expertly reinforced, scattered faint marginal foxing, attractive binding about-fine.



**“How Far His Influence Has
Extended Is Incalculable”**

81 MONTAIGNE. **Essays of Michael Seigneur de Montaigne.** London, 1685-86. Three volumes. Octavo, contemporary full speckled calf rebaked. \$5500

First edition of Cotton’s highly regarded English translation of Montaigne’s essays, considered “among the masterpieces of translation” (DNB), in contemporary calf boards.

“Montaigne devised the essay form in which to express his personal convictions and private meditations, a form in which he can hardly be said to have been anticipated. The most elaborate essay, the ‘Apologie de Raimond Sebonde,’ is second to no other modern writing in attacking fanaticism and pleading for tolerance” (PMM 95). “Though regarded with suspicion by the Church and placed on the Index (1676), his work won the admiration of his own and succeeding generations... it was quoted by Shakespeare (in *The Tempest*) and... inspired the English essay, as developed by Bacon, Cowley, Temple, and Dryden” (Reid, 422). “How far his influence has extended is incalculable” (Harris, 105). First translated into English in 1603. Text generally clean, expert restoration to board edges. A nicely refurbished set of this scarce first English edition.



**Goya's Masterpiece *Desastres De La Guerra*:
Extraordinary 1863 First Edition, Second Issue, One Of Only
500 Copies, Complete With 80 Original Etchings**

82 GOYA Y LUCIENTES, Francisco José de. **Los Desastres de la Guerra.** Madrid, 1863. Total of 80 numbered and titled copperplate etchings done with drypoint, burin, aquatint and lavis, on wove paper with watermark J.G.O. and palmette. Oblong folio, contemporary three-quarter straight-grain plum morocco gilt; clamshell box. \$175,000

First edition, second issue, of “the most brutally savage protest against cruelty and war which the visual imagination of man has conceived”—one of only 500 copies in the first printing. Fine, early impressions, with tonal variations in the lavis that disappear in later editions.

Napoleon's invasion of Spain in 1807 and 1808 brought about the abdication of the Bourbon rulers and sparked violent protests against the French. The Madrid uprising of May 2, 1808 marked the start of the armed Spanish resistance, which dragged on in guerilla warfare until 1814. During the war years, Goya vented his horror and outrage at the atrocities committed by soldiers and compatriots alike: “In 80 small, compact images, each etched with acid on copper, Goya told the appalling truth... Never

before had a story of man's inhumanity to man been so compellingly told, every episode reported with the utmost compassion, the human form described with such keen honesty and pitying respect” (*Goya in the Metropolitan Museum of Art*, 25-26). “Nothing in art reflects with more terrible emphasis the horrors of war than Goya's *Desastres de la Guerra*... but in the unflinching courage with which he probes right to the heart of social rottenness he proves himself the true satirist who battles with abuses” (Hind, *History of Engraving and Etching*, 255-56). “These nightmare scenes, depicting atrocities committed by both French and Spanish, are the most brutally savage protest against cruelty and war which the visual imagination of man has conceived” (*Oxford Dictionary of Art*, 215).

Aside from the proofs he made as he worked—of which



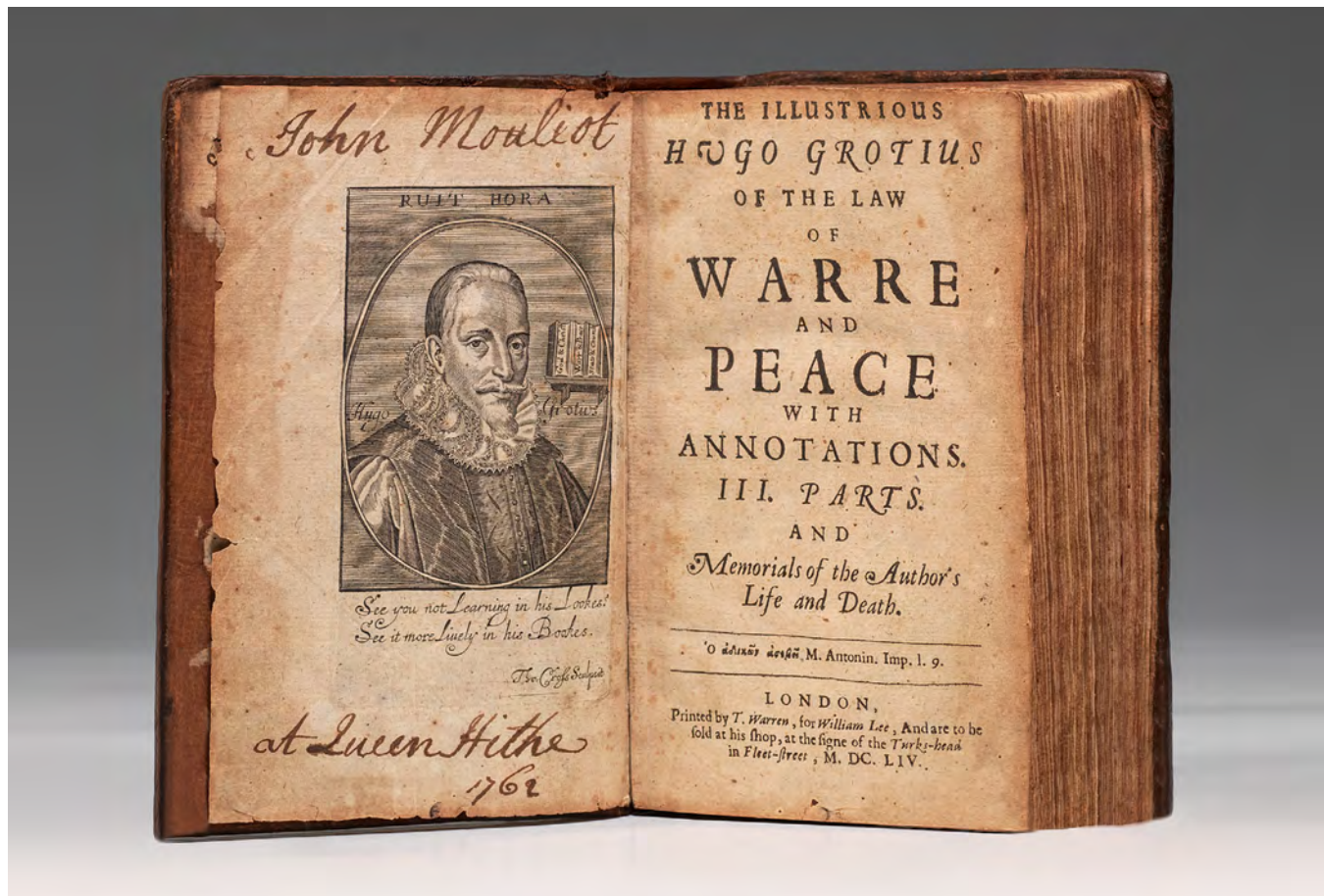
fewer than 500 have survived to the present day—he made no other impressions of the *Desastres* prints during his lifetime. Not until 1863, 35 years after his death, was the first of seven posthumous editions of the *Desastres* published by Spain's Royal Academy. Perhaps because Goya did not intend to see *Desastres* through publication, the series as a whole is somewhat less coherent than the two series of prints Goya issued while alive, *Los Caprichos* and *Tauromaquia*. However, Goya did present to his friend Ceán Bermúdez an album containing working proofs of the 80 *Desastres* plates (plus five not included in the 1863 edition), united under the manuscript title 'Fatal consequences of the bloody war in Spain with Bonaparte and other emphatic caprices in 85 prints.' The Royal Academy's 1863 edition was the first to unite these images into one series under the title *Desastres de la Guerra*, and the first to incorporate Goya's handwritten captions, as taken from Bermúdez's album.

This work is most scarce and extremely difficult to obtain, as over the years copies have found their way to museums or to print dealers. This is a second-issue copy of the first printing, with corrections to the captions of plates 9, 32-36, 39 and 47. Harris Ib. Owner signature on front flyleaf (blank, laid in loose). Light rubbing to sound and attractive contemporary morocco-gilt binding. Plates fine. An excellent copy of this rarity, with clean, sharp impressions.



“The most brutally savage protest against cruelty and war which the visual imagination of man has conceived.”

– Oxford Dictionary of Art



“The Foundation Of Modern International Law”

83 GROTIUS, Hugo. **Of the Law of Warre and Peace with Annotations.** London, 1654. Thick octavo, contemporary full speckled calf, custom clamshell box. \$14,500

First edition in English of this cornerstone treatise on law and government, with engraved frontispiece portrait, in contemporary calf.

“The name of Grotius must always be pre-eminent when we speak of the establishment of the law of nations as a distinct body of doctrine” (NYU, 569). *De Jure Belli ac Pacis*, first published at Paris in 1625, “was the first attempt to lay down a principle of right, and a basis for society and government, outside of Church or Scripture... Grotius’ principle of an immutable law... was the first expression of the ‘droit naturel... the foundation of modern international law’ (PMM 125). This then-radical notion later played an important role in the build-up to the American Revolution, as

colonial leaders cited Grotius as the first and greatest authority on international law. “No legal work ever enjoyed a more widely extended reputation, and none ever exercised such a wonderful influence over the public morals of Europe” (Marvin, 23). This first edition in English, somewhat abridged from the original Latin, was translated by Clement Barksdale; the first complete English translation, by Evats, was published in 1682. Without four leaves of publisher’s ads at rear; text complete. Contemporary calf binding with expert restoration, especially to spine and joints, but still quite attractive. A very good copy of this landmark.

**Illuminated Miniature From A
15th-Century French Book Of Hours
Depicting The Resurrected Christ**

84 (ILLUMINATED MANUSCRIPT). **Illuminated Miniature of the Resurrected Christ.** Paris, circa 1460. One vellum leaf, measuring 3-1/2 by 5 inches; silk matted and framed, entire piece measures 12 by 10-1/2 inches. \$22,000

Stunning 15th-century illuminated leaf from a French Book of Hours with a depiction of the resurrected Christ—a rare image for a Book of Hours.

This miniature depicts the resurrected Christ, garbed in a loincloth and scarlet cloak, with one hand raised in blessing and the other holding a tall processional cross. The empty sarcophagus is cleverly angled to create the illusion of recession in space, with two dozing soldiers in armor next to it and a third partly visible behind it. An angel is perched on the lid of the sarcophagus; in the background are steep hills, a walled city, and two rock formations.

The unusually sophisticated composition of this leaf—the greatest narrative of Christendom is packed into a very small space, the coloring displays a wonderful sense of consonance of hue, and all the details are rendered with a high degree of verisimilitude—indicate the work of a master. There are elements here that suggest this miniature is the work of the Master of Jean Rolin or of the Dunois Master, but either pedigree is distinguished. Taking his name from the Book of Hours he produced for Jean d'Orleans, comte de Dunois, the celebrated Dunois Master was previously thought to be an extremely close follower and apprentice of the Bedford Master, whose real name may well have been Jean Haincelin; now he is generally thought to be Jean Haincelin the younger, the Bedford Master's son. The Dunois Master is also known to have painted the Hours of Admiral Prigent de Coëtivy and other major Books of Hours in the close style of the Bedford Master, and he collaborated with Jean Fouquet in the Hours of Simon de Varie. One small mark (possibly a wax stain) to the right hand margin of the border, leaf otherwise in beautiful condition, colors still wonderfully vivid. Beautifully framed.





**Sloane's Illustrated *Life Of Napoleon*, Sumptuously Bound
With A Hand-Painted Cosway-Style Portrait In Volume I,
Lavishly Extra-Illustrated With Over 550 Engravings—Many Hand-Colored—
And With A Manuscript Document Endorsed By Napoleon Bound In**

85 (NAPOLEON) SLOANE, William Milligan. **Life of Napoleon Bonaparte**. New York, 1896. Four volumes bound in eight. Folio, 20th-century full red morocco, hand-painted Cosway-style portrait inset into front doublure of Volume I, custom clamshell boxes. \$49,000

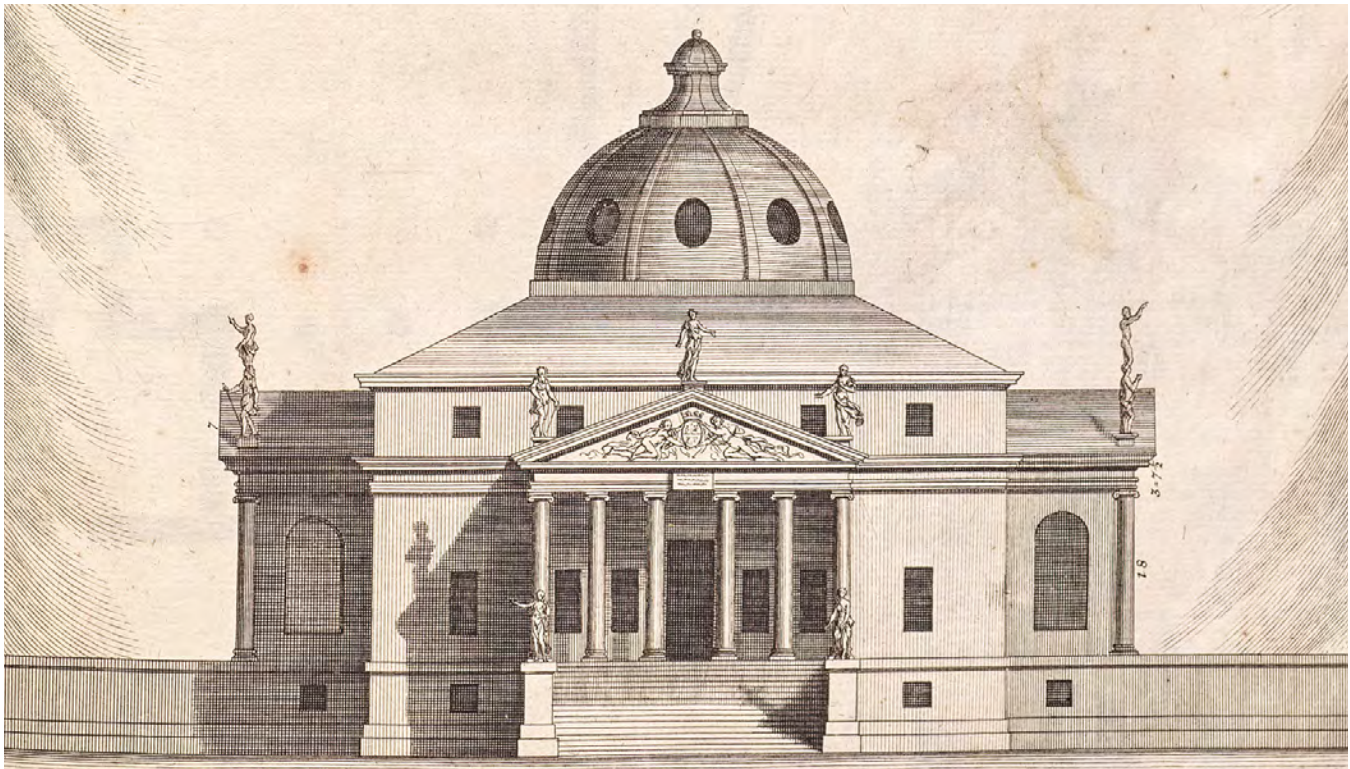
First edition of Sloane's monumental account of Napoleon's personal and military life, issued with over 300 illustrations, portraits and maps, many in color. This splendidly bound and extra-illustrated set has been extended from four folio volumes to eight by the inclusion of 553 additional portraits, 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.



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), a lovely series of hand-colored folio lithographic views of that country from close to the time that Napoleon was campaigning there, and plates from William Bradford's 1809 *Sketches of the Country, Character, And Costume, in Portugal And Spain*, another excellent series of hand-colored folio lithographic views of that region contemporary with the Peninsular War.

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





“No Architecture Book Has Ever Had Wider Influence”

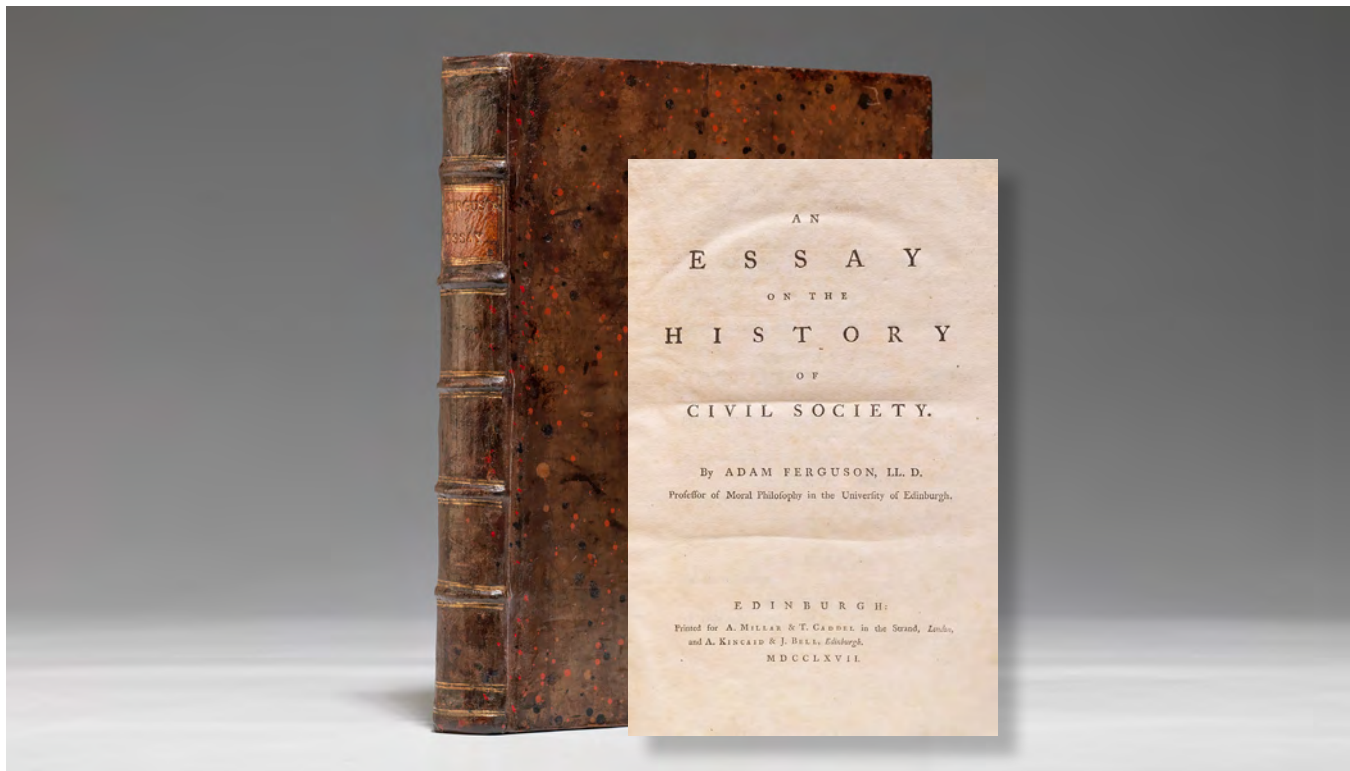
86 PALLADIO, Andrea. **The Architecture of A. Palladio; In Four Books.** London, 1721. Two volumes. Tall folio, period-style three-quarter calf gilt. \$18,000



Second edition in English of Palladio's enormously important treatise on architecture, including essays on building materials, the classical orders and decorative ornaments, with frontispiece portrait and allegorical title page, 218 magnificent copper-engraved plates (15 double-page) on 203 sheets, and 12 in-text engravings—all after drawings by Giacomo Leoni.

Although the first part of Palladio's monumental work had been translated into English in the 1600s, it was not until Giacomo Leoni's 1715 first edition in English that the complete work was published. Leoni's edition ignited the great Palladian revival in England and its American colonies. Thomas Jefferson, for example, had many copies in his library and used Palladio as a basis for his design of Monticello. When ordering the capitals for the Pavilions at the University of Virginia from Italy, Jefferson specified that they be carved after particular plates in this 1721 edition. "Palladio is the Bible," he told a friend whom he urged to get a copy of the treatise, "and stick close to it" (Randall, 151). "No architecture book

has ever had wider influence, more especially in England. It was swiftly translated into other languages and went through numerous editions. There can be no major city in Europe that does not contain a building influenced by Palladio" (*Great Books and Book Collectors*, 175, 186). With copper-engraved allegorical frontispiece and full-page portrait of Palladio by Picart. Harris 684. Fowler 224. Neat repair to Plate V in Volume II, Book IV; remaining plates and text clean and fine. A handsomely bound copy in excellent condition, with a nice provenance.



“Civil Liberty Was The Great Object Of Ferguson’s Enterprise”

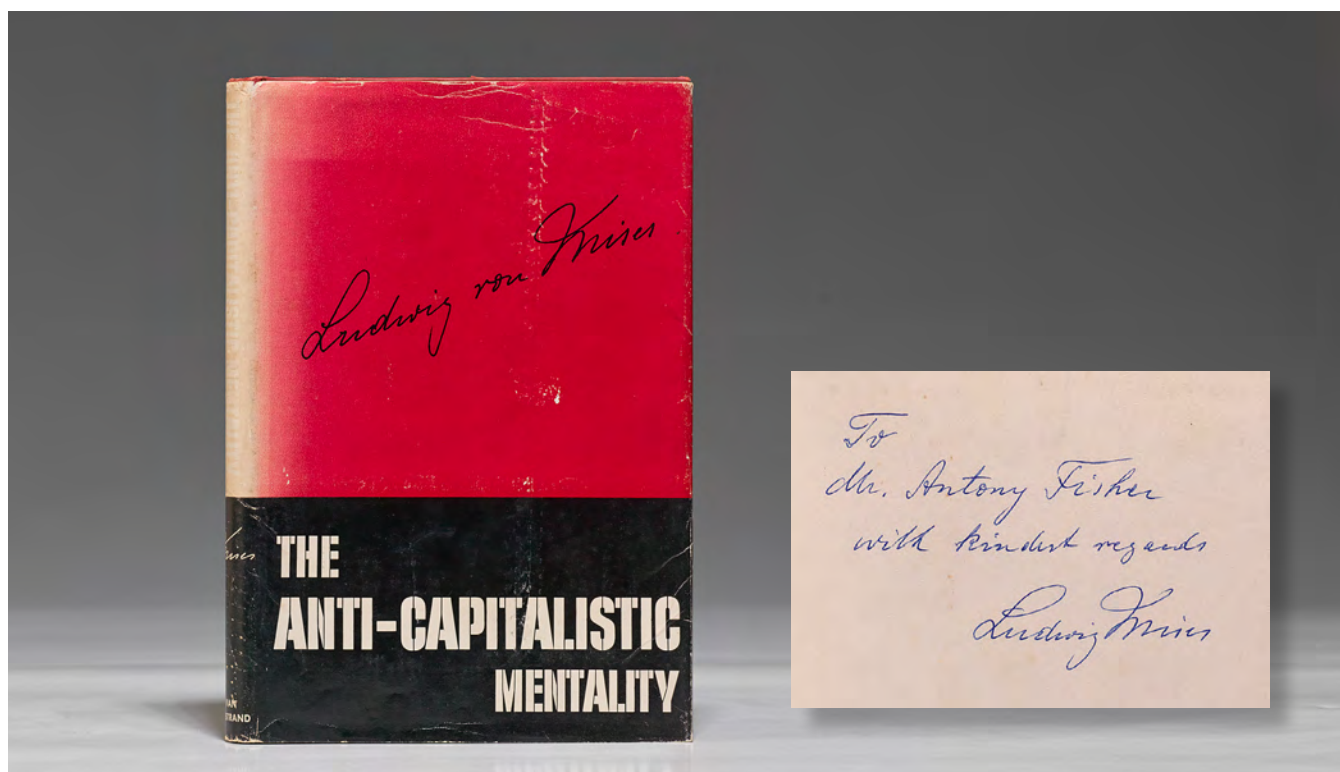
87 FERGUSON, Adam. **An Essay on the History of Civil Society.** Edinburgh, 1767. Quarto, contemporary full mottled calf. \$14,000

First edition of Ferguson’s authoritative work, positioned “between Montesquieu and Tocqueville” in its profound influence, with Jefferson owning a personal copy and Madison, who purchased a copy in 1775, naming the Essay, with Smith’s Wealth of Nations, as essential “for the use of the U.S. in Congress assembled.”

Ferguson and his colleague Adam Smith, known as the “two Adams,” were born the same year and stand at the center of the Scottish Enlightenment with David Hume and Francis Hutcheson. Ferguson is also positioned by scholars—and history—“between Montesquieu and Tocqueville; his *Essay* stands between *Spirit of the Laws* and *Democracy in America*... [yet] it was more than an artful transcription of *Spirit*. For Ferguson had a science of politics which... went deeper. In particular, he formulated a theory of civil society which focused exclusively on the intrinsic and potentially fatal flaw of modern commercial society: corruption. Ferguson’s theory of politics and society was the precursor of Tocqueville’s *Democracy*. Like Tocqueville, Ferguson saw the potential hazards of... commerce: a new and terrible slavery was in the offing where a single tyrant

would be replaced by a whole society” (McDowell, *Commerce*, 537-8). Ferguson was also credited by Marx “for the theory of alienation... and the young Hegel had read and reread the *Essay* as he was formulating his own theory of civil society” (McDowell, 539). Two leaves (3A3-4) with upper corners turned down (printer’s error), not affecting text. Only very mild occasional foxing. Expert repairs to joints and extremities of attractive contemporary calf binding. An excellent copy.

“The strength of a nation is derived from the character, not from the wealth, nor from the multitude of its people.”



“The Uncontested Dean Of The Austrian School Of Economics”

88 MISES, Ludwig von. **The Anti-Capitalistic Mentality.** Princeton, 1956. Octavo, original red and black cloth, dust jacket, custom clamshell box. \$25,000

Presentation first edition of Mises’ pointed Cold War critique of attacks on capitalism, inscribed by him to British businessman and libertarian think-tank founder Sir Antony Fisher, “For Mr. Antony Fisher with kindest regards, Ludwig Mises.” With Fisher’s penciled marginal annotations throughout.

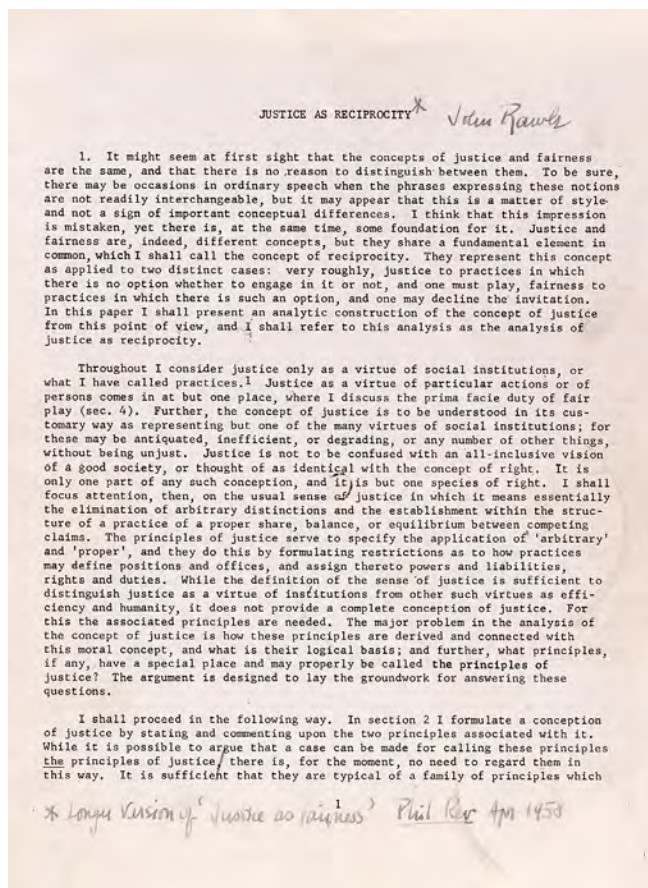
In *The Anti-Capitalistic Mentality*, published at the height of the Cold War, Ludwig von Mises, “the uncontested dean of the Austrian school of economics” (ANB), furthers his analysis of socialist economic theories and other critiques of laissez-faire capitalism by disclosing “the roots and consequences... of this anti-capitalistic bias” (vi). Recipient Sir Antony George Anson Fisher (1915-88) was a prominent British businessman and libertarian think tank founder. After a visit to the U.S. in aftermath of World War II, he started England’s first battery cage chicken farm, Buxted Chickens, which eventually made him a millionaire. In 1955, he used his fortune to set up the influential Institute of Economic

Affairs with Ralph Harris. Encouraged by Mises’ student F.A. Hayek, in 1971 Fisher founded the International Institute for Economic Research. Fisher’s penciled marginalia and underlinings throughout text; old paper clip rust to upper corners of pp. 64-67. Book near-fine; dust jacket with faint abrasion to front panel, fading to spine, very good. Scarce and desirable inscribed and with an appropriately libertarian provenance.

“The avowed aim of all utopian movements is to put an end to history and to establish a final and permanent calm...”

First Separate Edition Of Rawls' "Justice As Fairness," With A Typescript Of His Later "Justice As Reciprocity," Signed By Rawls And With An Annotation In His Hand

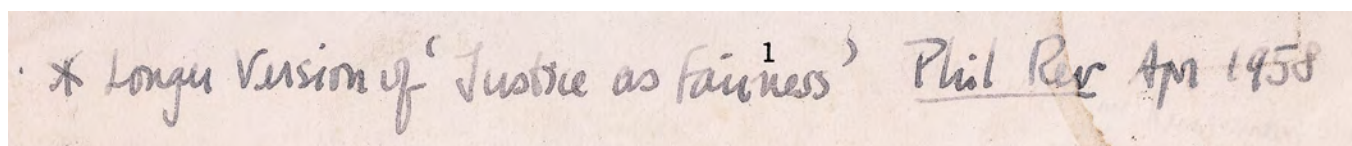
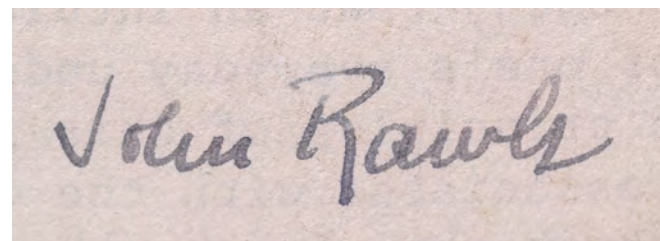
89 RAWLS, John. "Justice as Fairness." REPRINTED FROM: *The Philosophical Review*, Volume LXVII, Number 2, pp. 164-94. WITH: Typescript signed with annotation ["Justice as Reciprocity"]. Bruges, Belgium, circa 1958. Octavo, staple-bound as issued, original cream self-wrappers; pp. 30. WITH: Folio (8-1/2 by 11 inches), stapled-bound as issued, original cream self-wrappers; pp. 28. Housed in a custom clamshell box. \$18,500



First separate edition of Rawls' landmark paper on the relationship between justice and fairness, accompanied by a typescript of his expanded and retitled version of the same paper, signed on the first page by Rawls and with an annotation in his hand reading: " Longer Version of 'Justice as Fairness' Phil Rev Apr 1958."*

"Justice as fairness is Rawls's theory of justice for a liberal society. As a member of the family of liberal political conceptions of justice it provides a framework for the legitimate use of political power. Yet legitimacy is only the minimal standard of moral acceptability; a political order can be legitimate without being just. Justice sets the maximal standard: the arrangement of social institutions that is morally best" (*Stanford Encyclopedia of Philosophy*). This early paper marks the moment that Rawls fully elaborated his theory. While he had presented an abbreviated version with the same title—but just half the length—at a symposium of the American Philosophical Association in 1957 and subsequently published that lecture in the *Journal of Philosophy*, this version provides a more complete analysis of the emerging concept. The offprint is accompanied by a typescript of "Justice as Reciprocity," an expanded version of "Justice as Fairness." Though written in 1958, "Justice as Reciprocity" did not appear in print until 1971, the same year *A Theory of Justice* came out. Scattered marginal pencil markings and editorial annotations to typescript not in Rawls' hand. Offprint very nearly fine, slight soiling to front and rear pages of near-fine typescript. An exceptional signed and inscribed set.

"It might seem at first sight that the concepts of justice and fairness are the same, and that there is no reason to distinguish between them..."

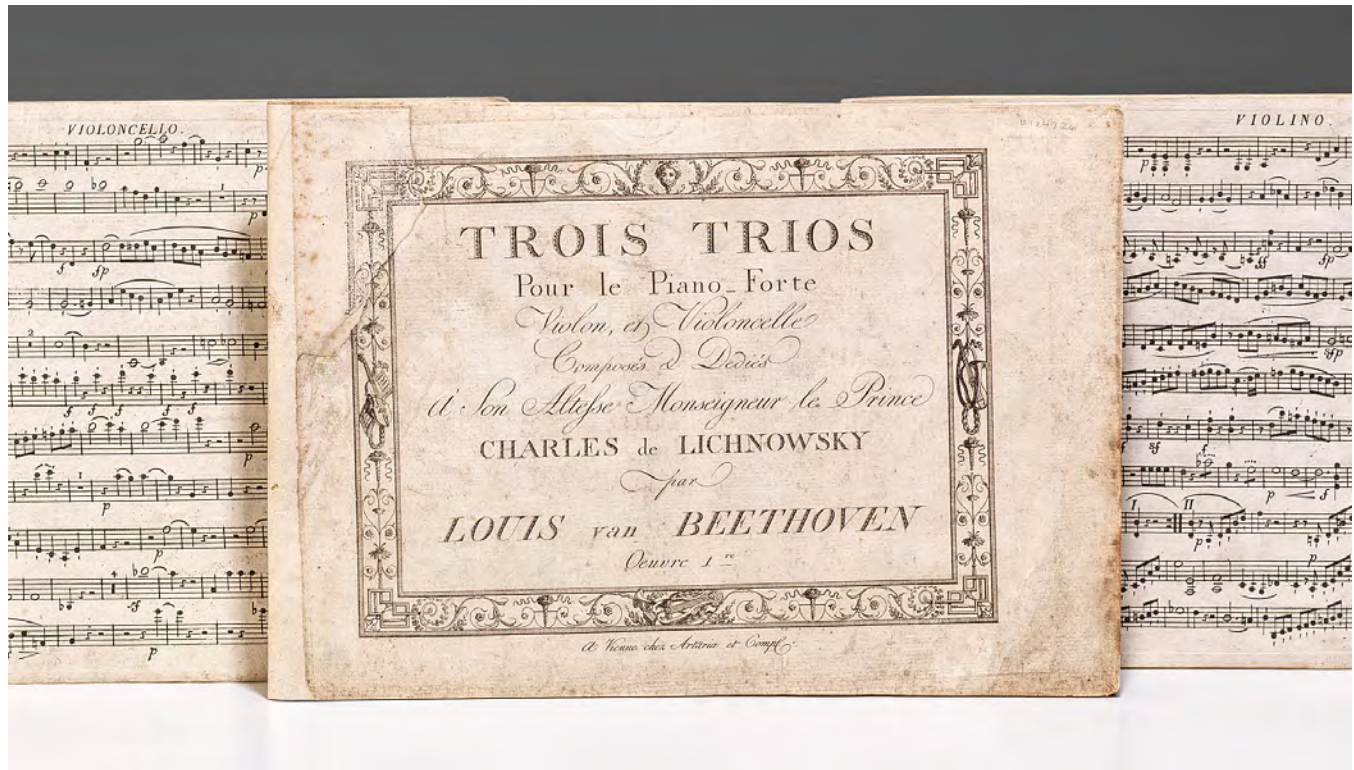




**“A Serious, Stormy, Elevated, And Difficult Work”:
Beethoven’s Rare Opus 1, Three Trios For Piano, Violin And Cello,
One Of The Scarcest And Most Desirable Of Beethoven First Editions**

90 BEETHOVEN, Ludwig van. **Trois Trios Pour le Piano-Forte, Violon, et Violoncelle... Oeuvre 1re.** Vienna, 1795. Oblong quarto, three separate parts neatly respined, pp. 65, 21, 17; custom clamshell box. \$60,000

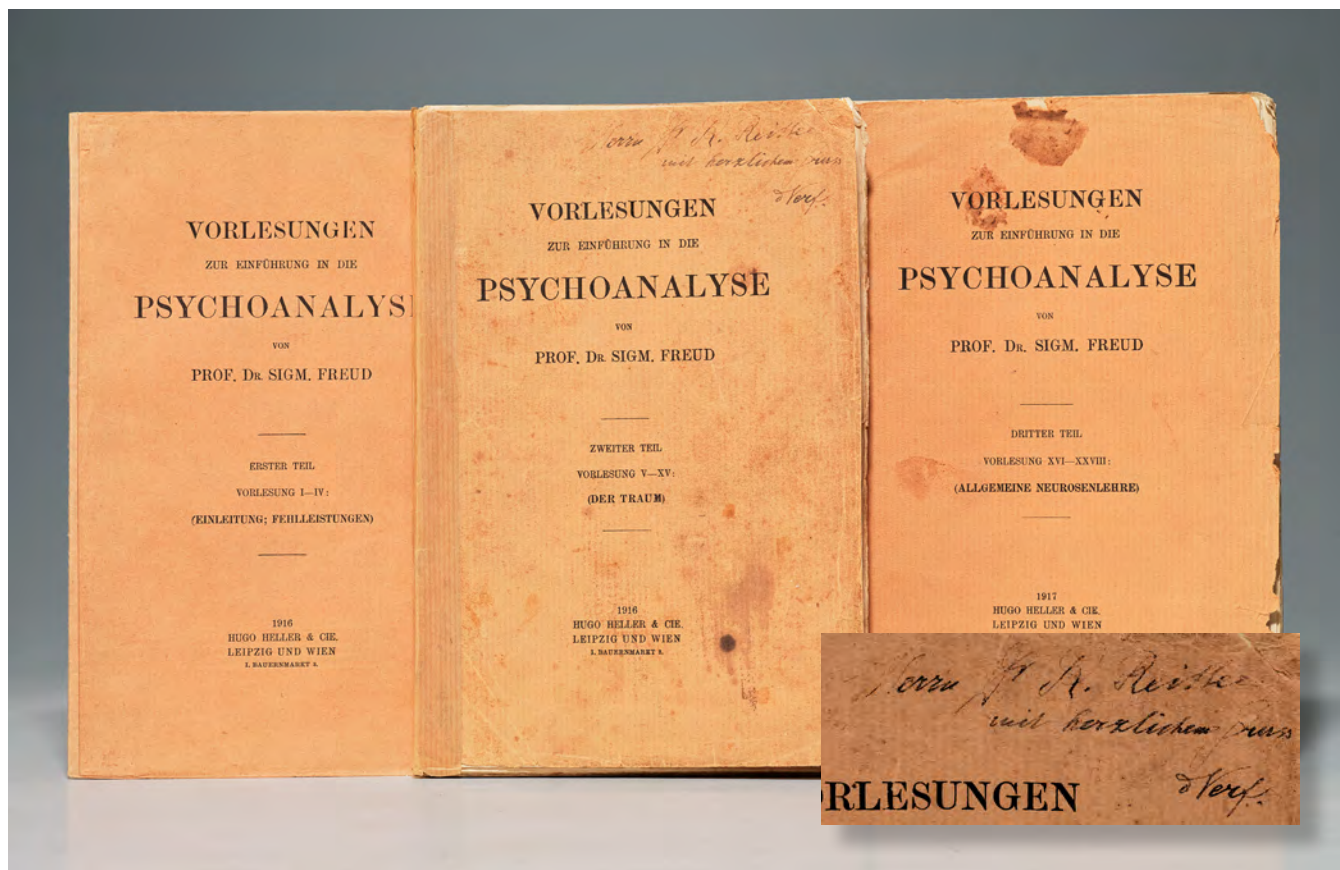
First edition, earliest issue, fully engraved, of Beethoven’s Opus 1, the earliest compositions Beethoven considered to be “worthy of publication with an opus number and to proclaim his name” (Thayer), one of the earliest and rarest Beethoven first editions, one of very few complete copies extant.



As the manuscript of these trios is lost, the first edition is the primary source. After his first trip to Vienna in 1787, Beethoven returned to the Austrian capital in the early 1790s to study with Joseph Haydn. In March 1795 he had his public debut in a concert at the Burgtheater, where he performed his Concerto in C (or possibly his Concerto in B flat). “He was now well and truly in the public eye, and shortly afterwards began making arrangements for the publication of his Opus 1. This was a set of piano trios, to be dedicated to his patron Prince Lichnowsky and published by subscription, with the printing done by the leading Viennese firm of Artaria” (Cooper, 55-56).

Although Beethoven did publish a few other works in the previous two years, they were fairly insubstantial works, often based on the work of other composers (as in the “Se vuol ballare” Variations, WoO 40, based on the *Marriage of Figaro* aria). The first edition is remarkably scarce: this is apparently the only copy that has appeared on the market in the last thirty years. Engraved title page with some marginal restoration. Marginal staining to plates, but still quite fresh and readable. An extraordinary rarity.





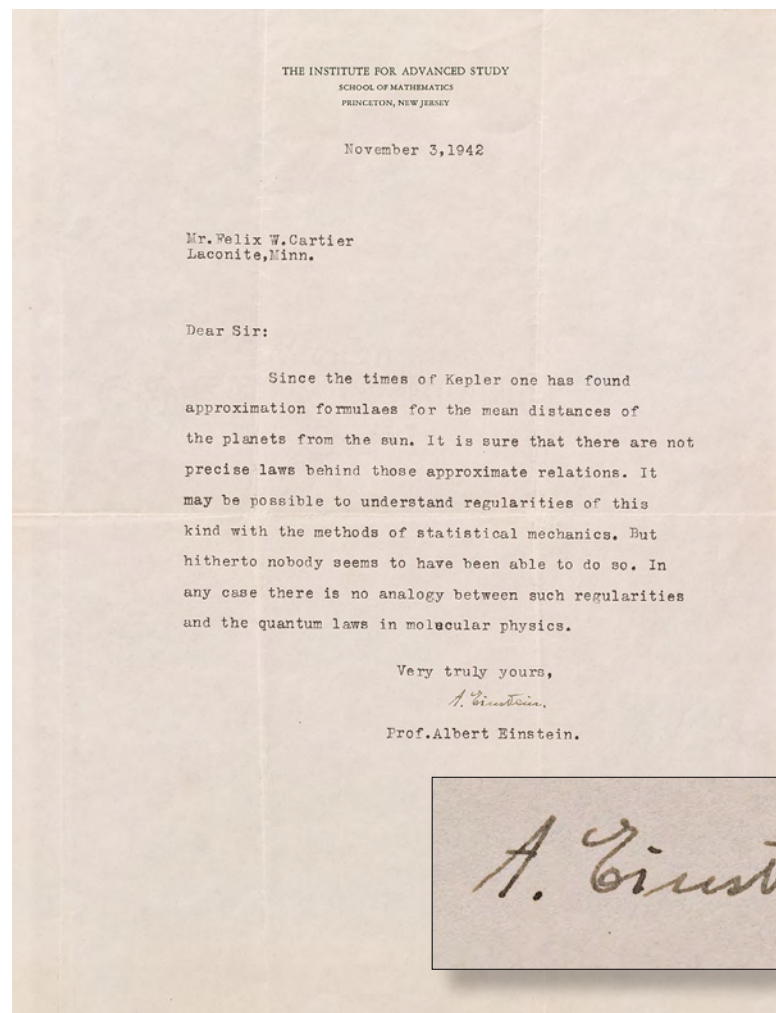
First Edition In Original Wrappers Of Freud's *Introductory Lectures On Psychoanalysis*, Wonderfully Inscribed By Freud To His Colleague And Friend Rudolf Reitler

91 FREUD, Sigmund, Prof. Dr. *Vorlesungen zur Einführung in die Psychoanalyse*. Leipzig und Wien, 1916-17. Three volumes. Small octavo (4 by 6-1/2 inches), contemporary full mottled brown calf, custom chemise, slipcase. \$25,000

*First edition in original wrappers of all three volumes of one of Freud's most popular works, the *Introductory Lectures on Psychoanalysis*, inscribed in Volume II on the front wrapper to Rudolf Reitler, a friend and colleague of Freud who was instrumental in the development of psychoanalysis and the first person after Freud himself to perform analysis on patients: "Herr Dr. R. Reitler mit herzlichem Gruss. Verf[asser]" [Dr. R. Reitler with warm regards. The Author].*

Rudolf Reitler, to whom the second volume in this set is inscribed, was a close friend and colleague. The two had attended university together, and both were doctors in Vienna treating patients with psychological symptoms. "In the autumn of 1902 Freud addressed

a postcard to these four men, [Alfred] Adler, [Max] Kahane, Reitler, and [Wilhelm] Stekel, suggesting that they meet for discussion of his work at his residence... from then on they formed the habit of meeting every Wednesday evening for discussions in Freud's waiting-room" (Jones, II:8). Within a few years this group would develop into the Vienna Psychoanalytic Society; it was, in a very real sense, the beginning of psychoanalysis as a movement. Reitler himself was "the first person to practice psychoanalysis after Freud" (Jones II:7), a fact often acknowledged by Freud. He died unexpectedly in 1917, only one year after this inscription. Modest soiling to all volumes, with expert repairs to Volume II. A wonderful inscribed item, with an association linking it to the very beginnings of the psychoanalytic movement.



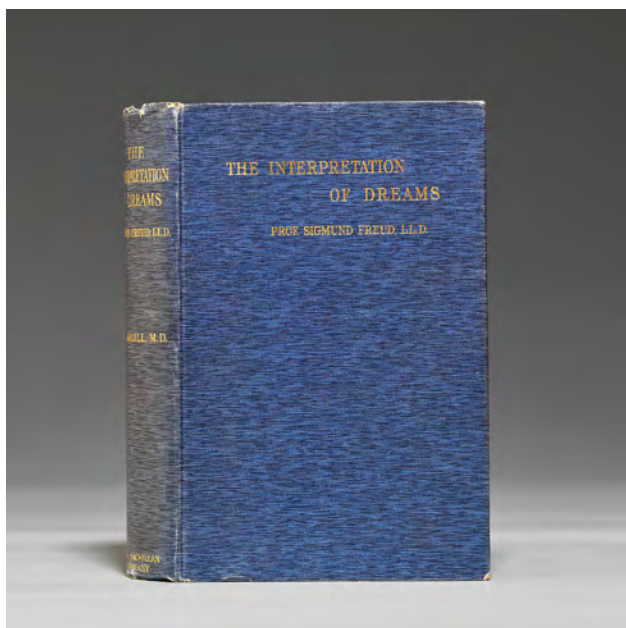
**Typed Letter Signed By Albert Einstein With Important Scientific Content,
Making Historic Connections Between Kepler's Work And His Own**

92 EINSTEIN, Albert. **Typed letter signed.** Princeton, November 3, 1942. One sheet, measuring 8-1/2 by 11 inches, typing on recto only. **\$38,000**

An exceptional typed letter signed by Einstein on precursors like Johannes Kepler's work to his Special and General Theories of Relativity,

The letter, on letterhead from the Institute for Advanced Study in Princeton, reads in part: "Since the times of Kepler one has found approximation formulae for the mean distances of the planets from the sun. It is sure that there are not precise laws behind those approximate relations. It may be possible to understand the irregularities of this kind with the methods of statistical mechanics. But hitherto nobody seems to have been able to do so. In any case there is no analogy between such regularities and the quantum

laws in molecular physics. Very truly yours, [signed] A. Einstein." Einstein's letter reflects on some of the most important scientific revelations in the history of physics and astronomy. Early in the 17th century, Johannes Kepler (1571-1630) discovered that planets orbit the sun in ellipses rather than perfect circles. This great discovery paved the way for Isaac Newton's laws of gravity, and for Albert Einstein's general and special theories of relativity, to explain why these ellipses were not perfect, either. Expected fold lines. An incredible letter, scarce in its important content.

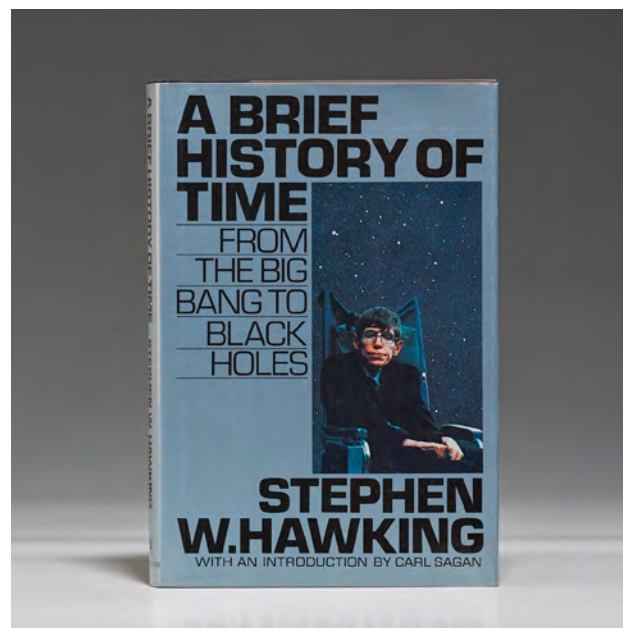


**“Insight Such As This Falls To
One’s Lot But Once In A Lifetime”**

93 FREUD, Sigmund. **The Interpretation of Dreams.** New York, 1913. Octavo, original blue cloth gilt. \$4800

First edition in English of arguably the greatest book in the history of psychoanalysis.

“Unquestionably Freud’s greatest single work. It contains all the basic components of psychoanalytic theory and practice: the erotic nature of dreams, the ‘Oedipus complex,’ the libido and the rest; all related to the background of the ‘unconscious’” (PMM 389). First published in German in 1899, *Die Traumdeutung* has “ranked Freud with Darwin and Marx... This book remained for Freud his greatest achievement.” He later wrote that it contains “the most valuable of all the discoveries it has been my good fortune to make. Insight such as this falls to one’s lot but once in a lifetime” (Grolier 87). *First issue*, with integral title page. Without the rare errata slip tipped in opposite page [1]. There were both English and American editions issued in 1913, using the same sheets, with no clear priority. Interior fresh, with only modest discoloration to free endpapers; original cloth with mild wear to spine ends and rear panel. An extremely good copy.



**“For Then We Would
Know The Mind Of God”**

94 HAWKING, Stephen. **A Brief History of Time.** Toronto, 1988. Octavo, original half black cloth, dust jacket. \$1900

First edition, first Canadian issue, issued simultaneously with the New York and London issues, of Hawking’s popular treatment of quantum physics.

Although his editor cautioned Hawking that every equation included in the text would cut the book’s readership in half, this “jaunty overview of key cosmological ideas, past and present—including multidimensional space, the inflationary universe and the cosmic fates that may befall us” (*New York Times*) quickly established itself as a landmark of modern popular science writing. Hawking withdrew the first issue of the book and had it destroyed due to errors. An unknown but very small number of first-issue copies, as here, have survived, such as those distributed for advance review. “Published simultaneously in the United States and Canada” stated on copyright page. A fine copy.



**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***

95 DARWIN, Charles. **Autograph letter signed.** Down, Beckenham, Kent, Oct 5, 1870. One leaf of letterhead, measuring 5 by 8 inches, penned on recto for one page. With original envelope, addressed in Darwin's hand; floated, matted and framed with an early photographic card, entire piece measures 19 by 18 inches. \$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.

George Cupples was an amateur breeder of Scotch Deerhounds. He read *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. 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. Faint marginal toning to letter; minor evidence of prior mounting along right edge on verso. Signature bold and clear.

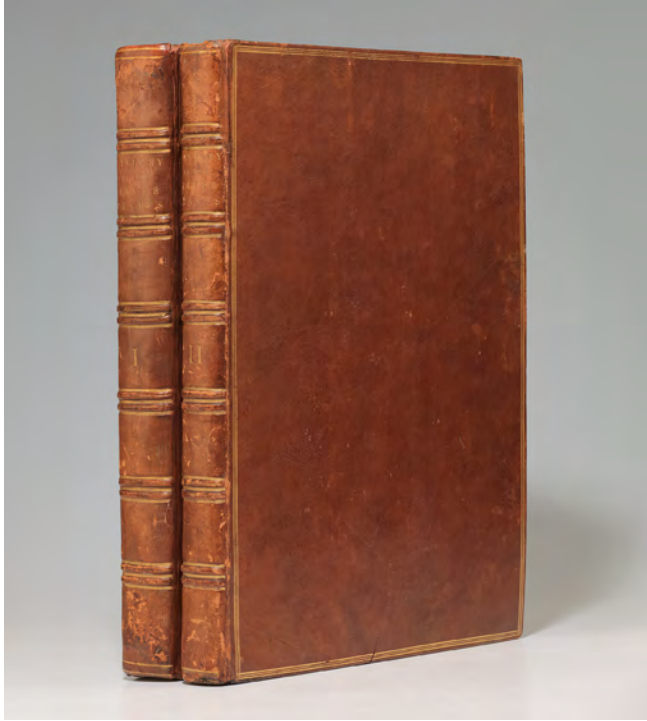
TRAVEL & EXPLORATION



Beautiful Large Folio, With 76 Hand-Colored Aquatints Of Scenery Along The Thames

96 (BOYDELL, John and Josiah). COMBE, William. **An History of the River Thames.** London, 1794-96. Two volumes. Folio, contemporary full calf (Volume I expertly rebaced with original spine neatly laid down). **\$23,000**

First edition, first issue, of this wonderful visual record of the River Thames, with 76 lovely folio hand-colored aquatints by Stadler after Farrington of prospects along the banks—including three very large folding plates—and a large folding map.



“The most important art publishers and dealers in our history are the two Boydells, John and his nephew Josiah, who, though their munificence was chiefly directed towards painters and engravers, also issued a few fine books with colored aquatint plates, notably the *History of the River Thames*” (Prideaux, 266). The scenery along the Thames was a popular subject for publication. Joseph Farrington was one of a group of Romantic artists and writers in search of the picturesque, whose portrayal of the wild and rugged landscape transformed public opinion toward the sublimity of nature. His landscape paintings were influential in attracting tourists to the English Lake District in the early 19th century. For the Boydells, the Thames project would contribute greatly to the reputation of their Shakespeare Gallery, the purpose of which was to “establish an English School of Historical Painting.” This copy is a complete *first issue*, with plates surrounded by aquatint borders and containing general title pages for *An History of the Principal Rivers of Great Britain* (the publishers planned on covering more rivers, but they abandoned this project after completing the Thames). A few text leaves in Volume I with mild foxing, a few plates with faint offsetting from text, but generally a very clean copy, hand-coloring fine and bright, with delicate shading, much nicer than often found. A most desirable, about-fine copy of this splendidly illustrated work.





**“Celebrated In History As The
Scene Of Many Obstinate Conflicts”**

97 SPILSBURY, Francis B. **Picturesque Scenery in the Holy Land and Syria.** London, 1823. Quarto, 19th-century full olive morocco gilt. \$4200

Third edition, the first quarto edition Spilsbury's account of his travels in the Holy Land and Syria during the Napoleonic campaigns there, with 19 finely hand-colored aquatint views.

Spilsbury was surgeon on board HMS *Tigre* during the campaigns of 1799 and 1800. The *Tigre* brought Sir William Sidney Smith to defend Acre against Napoleon's siege, and led a naval force in support of Turkish armies which finally relieved Acre, and his text gives some account of the military campaigns and the Turkish dignitaries. The magnificent views are mostly connected with the coastal towns of modern Lebanon and Israel, though several are from Spilsbury's travels inland. First published in folio in 1803 and again in 1819. Plates and text fine, light rubbing to spine extremities, spine mellowed to brown. A near-fine copy with vividly hand-colored plates.



**“Helped To Awaken The British
To The Glories Of Their Coastline”**

98 (ENGLAND) TURNER, J.M.W. **Picturesque Views on the Southern Coast of England...** London, 1826. Two volumes in one. Quarto, contemporary full dark blue polished calf gilt. \$2800

First edition of this picturesque tour of the southern coast of England, with 48 full-page copper- engravings—38 after drawings by J.M.W. Turner—and 32 copper-engraved vignettes (two after Turner), desirable in full contemporary calf-gilt.

“This book, 40 of the engravings in which are after Turner, appeared in parts between 1814 and 1826. It thus ran in double harness with William Daniell's *Voyage Round Great Britain*, and the two works between them helped to awaken the British to the glories of their coastline. The Southern Coast ranks immediately after the *Liber Studiorum* and *Picturesque Views in England and Wales* among books illustrated by Turner with engravings on copper” (Ray). Only occasional faint foxing; plates and text generally quite clean. Corners with expert restoration. An excellent copy in contemporary calf.



“Did More To Clarify The Geographical Knowledge Of The Southern Hemisphere Than All His Predecessors”

99 COOK, James. **The Three Voyages of Captain James Cook.** London, 1821. Seven volumes. Octavo, period-style three-quarter speckled calf gilt. \$7800

Early octavo edition of Captain Cook's complete voyages, with frontispiece portrait by George Dance, folding map of the world showing the courses of Cook's travels, and 24 aquatint plates.

“The famous accounts of Captain Cook's three voyages form the basis for any collection of Pacific books. In three great voyages Cook did more to clarify the geographical knowledge of the southern hemisphere than all his predecessors had done together. He was the first really scientific navigator and his voyages made great contributions to many fields of knowledge” (Hill, 61). First published in full in seven volumes octavo in 1809, though other abridged octavo editions preceded that. Folding map skillfully backed on linen, only occasional faint foxing to generally clean interiors. A beautifully bound set in fine condition.



“A Very Important And Much Prized Work”

100 KOTZEBUE, Otto Von. **A Voyage of Discovery into the South Sea and Beering's Straits.** London, 1821. Three volumes. Octavo, modern half tan calf, marbled boards. \$9500

First edition in English of this narrative of the second Russian expedition into the Pacific for scientific exploration and to find a northeast passage to the Arctic Ocean. With seven maps on five folding plates and nine engraved illustrations, eight of which are finely hand-colored.

This second Russian expedition into the Pacific was sponsored by Count Romanzoff and commanded by Kotzebue, who had sailed with Kruzenshtern in 1803-1806. In the Rurik, Kotzebue sailed around Cape Horn and visited Chile, Easter Island, and the Marshall Islands, moving on to explore the North American coast and Hawaii and to search, unsuccessfully, for a northeast passage to the Arctic Ocean. Traveling with the famous artist Ludovik Choris, Kotzebue took careful notes, and his description of the northwest coast of America is “a most important contribution.” “A very important and much-prized work” (Hill I, 164-5). Maps and plates clean and fine, light scattered foxing to text. Bindings fine and attractive.



First Edition Of Dixon's Crucial Account Of Northwest American Discovery, 1789

101 DIXON, George, editor. **A Voyage Round the World; But More Particularly to the North-West Coast of America.** London, 1789. Quarto, contemporary full brown calf gilt rebacked with original spine laid down. \$11,000



First edition, first issue, of this important illustrated fur trade narrative, one of the essential early accounts of the American Northwest. With 16 copper-engraved plates (three folding), one plate of printed music, four folding charts, and large folding map, in full contemporary calf-gilt.

Having first sailed to North America as gunner's assistant under Cook (1776-79), George Dixon received command of the *Queen Charlotte* for his own trading expedition in 1785, a venture undertaken with business partner and former shipmate Nathaniel Portlock, now master of the *King George*. Dixon and Portlock wintered in Hawaii before proceeding to Prince William Sound, where Portlock explored the Alaskan coast while Dixon journeyed to Nootka Sound. "Dixon was busily employed southward as far as King George's Sound, trading with the natives, taking eager note of their manners and customs, as well as of the trade facilities, and making a careful survey of the several points which came within his reach. Cook had already denoted the general outline of the coast, but the detail was still wanting, and much of this was now filled in by Dixon, more especially the important group of Queen Charlotte Islands, which, in the words of their discoverer's narrative, 'surpassed our most sanguine expectations, and afforded a greater quantity of furs than perhaps any place hitherto known' (DNB). Dixon published this work in London in 1789, supplying an introduction and appendix to a series of letters by Beresford. *First issue*, with uncolored natural history plates. Occasional light foxing to and offsetting from plates. Attractive contemporary calf-gilt binding with expert restoration. A beautiful, wide-margined copy.

**“One Of The Most Terrible
Journeys On Record”**

102 FRANKLIN, John. **Narrative of a Journey to the Shores of the Polar Sea.** London, 1823. Thick quarto, contemporary full marbled calf gilt. \$6000

First edition of Franklin's first overland Arctic expedition, illustrated with 30 engraved plates—11 hand-colored—along with four large folding maps.

Franklin's expedition lasted three years—"years of frustration and ultimately catastrophe for a naval leader unaccustomed to the lubberly world of land exploration. Sir John [Franklin] had not hiked, canoed, or hunted anywhere in the Arctic, but he was assigned the task of traveling north from Great Slave Lake in northern Canada to the coast of Victoria Island, in order to map the coast west to Alaska... The expedition... was forced to return, for they were near starvation and unable to kill sufficient game such as musk oxen for food... As Franklin's expedition trekked back toward Great Slave Lake, they were reduced to eating old shoes and other scraps of leather" (Officer & Page, *A Fabulous Kingdom*, 81-2). "It is one of the most terrible journeys on record... Franklin's narrative at once became a classic of travel literature" (Hill 635). Some mild occasional foxing, chiefly marginal; joints expertly repaired, only slight rubbing to board edges. A handsome copy in nicely refurbished contemporary calf-gilt.



“A Masterpiece Of Descriptive Travel”

103 ANSON, George. **A Voyage Round the World, in the Years MDCCXL, I, II, III, IV.** London, 1748. Thick quarto, period-style full dark brown mottled calf gilt. \$9500

First edition of the first official account of Commodore Anson's hard-pressed but ultimately successful challenge to superior Spanish seapower; illustrated with 42 folding engraved plates, maps, plans and charts, several over 35 inches wide.

"This famous and unfortunate expedition, consisting at the start of eight ships, was sent under the command of George Anson at the beginning of the war with Spain, to harass the Spaniards on the western coast of South America. Seven ships were lost around Cape Horn and on the coast of Chile and out of 900 men, 600 perished. The primary object of the expedition was not attained, but by the capture of the *Manila Galleon* near China, Anson and the surviving members of his crew reached England much the richer. This account is the official one... It is a model of what such literature should be" (Cox). One folding plate remargined, not affecting image; a few other plates with slight edge-wear or creasing, text and images generally clean. Very handsomely bound in period-style calf-gilt.



The Ascent Of Everest, Signed By Sir Edmund Hillary And 43 Other “Everesters”

104 HUNT, John. **The Ascent of Everest.** London, 1953. Octavo, original blue cloth, original dust jacket, custom clamshell box. \$7500

First edition, signed by Sir Edmund Hillary and 43 other Everest climbers.

The 1953 British Expedition to Mount Everest was the eighth in 30 years to attempt Everest. On May 29th, 1953 Sir Edmund Hillary and Sherpa guide Tenzing Norgay at last stood at the summit; it was a culminating moment in mountaineering history, and one of the great achievements of human stamina and will. *The Ascent of Everest* was written in one month by Sir John Hunt, the leader of the expedition, in order to satisfy the immediate demand around the

world for the story of the British team's success. Chapter 16 is Sir Edmund Hillary's stirring account of the final part of the climb, and the appendices are by members of the expedition. Neate 393. In addition to Hillary, the book is signed by 43 others, including: Jim Whittaker (first American to climb Everest), Reinhold Messner (first to climb Everest without supplemental oxygen), Sharon Wood (first North American woman to climb Everest), Pat Morrow (arguably the first person to climb the “Seven Summits”), Maurice Herzog (first to climb Annapurna), David Breashears, the first American to

summit Everest twice as well as co-director and photographer of the IMAX movie Everest, Junko Tabei (first woman to climb Everest), Ed Viesturs (climbing leader for the filming of the IMAX Everest), and Jon Krakauer (author of *Into Thin Air*). With a guide to the signatures laid in. Only minor wear to extremities of book and dust jacket, near-fine condition. An exceptional copy with a remarkable collection of signatures.



**Parkinson's Journal Of Cook's First Voyage To The South Seas—
A Splendid Large First Edition Copy**

105 PARKINSON, Sydney. **A Journal of a Voyage to the South Seas, In his Majesty's Ship the Endeavour.** London, 1773. Large quarto (11-1/2 by 14 inches), period-style full tree calf gilt. \$18,500

First edition, first issue, of Parkinson's richly illustrated account of Cook's first expedition, a substantial large-paper edition with a frontispiece portrait, map of New Zealand, and 26 copper engraved plates.

"An account of the first expedition under the command of Captain Cook," during which its young artist Sydney Parkinson became the first professional artist to set foot in Australia. "Parkinson made numerous drawings of botanical and other subjects, as well as landscape and portraits of native chiefs," making this one of the most handsome of the unofficial accounts of Cook's famous world voyage. The first work to identify the kangaroo by name, Parkinson's *Journal* also contains extensive accounts of New Zealand and Australia. "After exploring Tahiti, New Zealand, Australia, and the Great Barrier Reef... Parkinson succumbed to fever and dysentery and was buried at sea... Upon [the ship's] return to England,

Stanfield Parkinson, Sydney's brother, claimed all the drawings made by his brother in his spare hours, as well as journals and collections, under a will made before Sydney Parkinson left England. Following the dispute, his writings were lent to Stanfield Parkinson, who transcribed them and prepared them for publication, but an injunction was obtained in chancery to restrain him from publishing until after the appearance of Dr. John Hawkesworth's official account of the voyage. Hawkesworth also retaliated by excluding mention of Parkinson's name from his compilation... and Parkinson's name did not appear on any of the plates taken from his drawings" (Hill 1308). *First issue*, without Fothergill's reply and extra preliminary half-sheet. Scattered faint foxing to plates, usual offsetting from plates to text; one leaf (K2) with small corner tear not affecting text. Beautifully bound.



First Edition Of Portlock's Illustrated Voyage To Hawaii And The Northwest Coast, 1789

106 PORTLOCK, Nathaniel. **A Voyage Round the World; but more particularly to the North-West Coast of America.** London, 1789. Large quarto, contemporary full marbled calf sympathetically rebacked retaining original endpapers. \$11,000

First edition of Portlock's account of his voyage to explore and survey America's northwest coast (including British Columbia, Alaska, Vancouver and Queen Charlotte's Island), featuring large folding map (20 by 36 inches) of America's northwest coast, five additional folding maps, and 14 copper-engraved plates, including frontispiece portrait of Portlock. An attractively bound copy.

"After the reports of the lucrative fur trade on the northwest American coast had reached England, two ships under the commands of Portlock and Dixon [both veterans

of Captain Cook's last voyage] were sent out. After visiting the Falkland Islands, the two ships made a long stay at the Hawaiian Islands [and were the first captains to visit the islands after Cook], then proceeded to America and surveyed the coast, which was the most important result of the voyage" (Hill I:239). The two ships traveled independently, Portlock exploring the Alaskan coast while Dixon headed for Nootka Sound. Gathering valuable information on the geography, native inhabitants, and natural history of the region, both accounts [Dixon's account, written by William Beresford but

edited by Dixon, was published under the same title, also in 1789] served to further open the region to subsequent traders and explorers. Portlock includes in his account "vivid descriptions of encounters with American Indians and the Russians" which "broadened the perspective provided by the narratives of Beresford and Dixon" (Hill I:239). Text generally clean. Large folding map and one other folding chart with professional repairs to versos; one natural history plate repaired on verso, another remargined. Very good in handsomely rebacked marbled calf.



Audsley's Large Folio *Ornamental Arts Of Japan*, With 70 Exceptional Fine Folio Color Plates And A Magnificent Inlaid Morocco-Gilt Binding

107 AUDSLEY, George Ashdown. **The Ornamental Arts of Japan.** London, 1882-84. Two volumes. Large thick folio (12 by 16 inches), original full black morocco, elaborately gilt-decorated spine and boards with bamboo and crane motif. \$12,000



First edition, with 70 magnificent tissue-guarded chromolithographic plates, 35 black-and-white photogravures and hundreds of in-text illustrations, beautifully bound.

Architect George Ashdown Audsley was renowned for his concentrated study of ornament: "this study found expression in a long list of scholarly and lavishly produced books on ornament and illumination which form, even more than his work as a practicing architect, the foundation of his wide reputation" (DAB). His breathtaking survey of Japanese ornament contains sections on drawing, painting, engraving and printing, embroidery, textile fabrics, lacquer, encrusted work, metal work, cloisonné enamel, modeling and carving, and heraldry; each section consists of text followed by a splendid series of vivid color lithographs and black-and-white photogravures. Bookplates. Scattered foxing, colored plates vivid; binding fine. An exceptional production.

CHILDREN'S & ILLUSTRATED



**“A Book... Which Will Belong To All The Generations... Until The Language Becomes Obsolete”:
First Authorized English Edition Of *Alice's Adventures In Wonderland***

108 CARROLL, Lewis. ***Alice's Adventures in Wonderland***. London, 1866, 1872. Octavo, mid-20th century full red morocco gilt. \$14,500

First authorized English edition of Carroll's cherished romp through the realm of nonsense, illustrated with 42 engravings by John Tenniel, handsomely bound by Riviere & Son, with original cloth-gilt at rear.

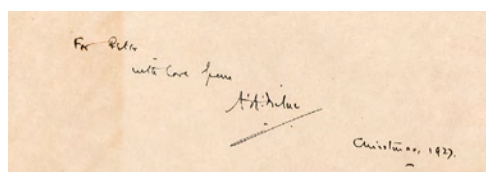
“More than a flare of genius,” *Alice's Adventures in Wonderland* “was the spiritual volcano of children's books” (Darton, 260). “Historians of children's literature universally agree that [its] publication... marks the liberation of children's books from the restraining hand of the moralists” (Carpenter & Prichard, 102). A mesmerizing masterpiece of comic nonsense, *Alice* also demonstrates Carroll's gift for recognizing “the child's inner fears, wishes, intelligence

and imagination. He unleashed thousands of children's minds... and invited them to laugh” (Silvey, 124). “It is, in a word, a book of that extremely rare kind which will belong to all the generations to come until the language becomes obsolete” (Sir Walter Besant). First published and authorized English edition, preceded only by the extraordinarily rare suppressed 1865 London edition, of which only about 20 copies are known to exist, and the scarce New York edition of 1866. A bit of foxing to front blank endpapers only. A beautifully bound copy with the original cloth bound in.



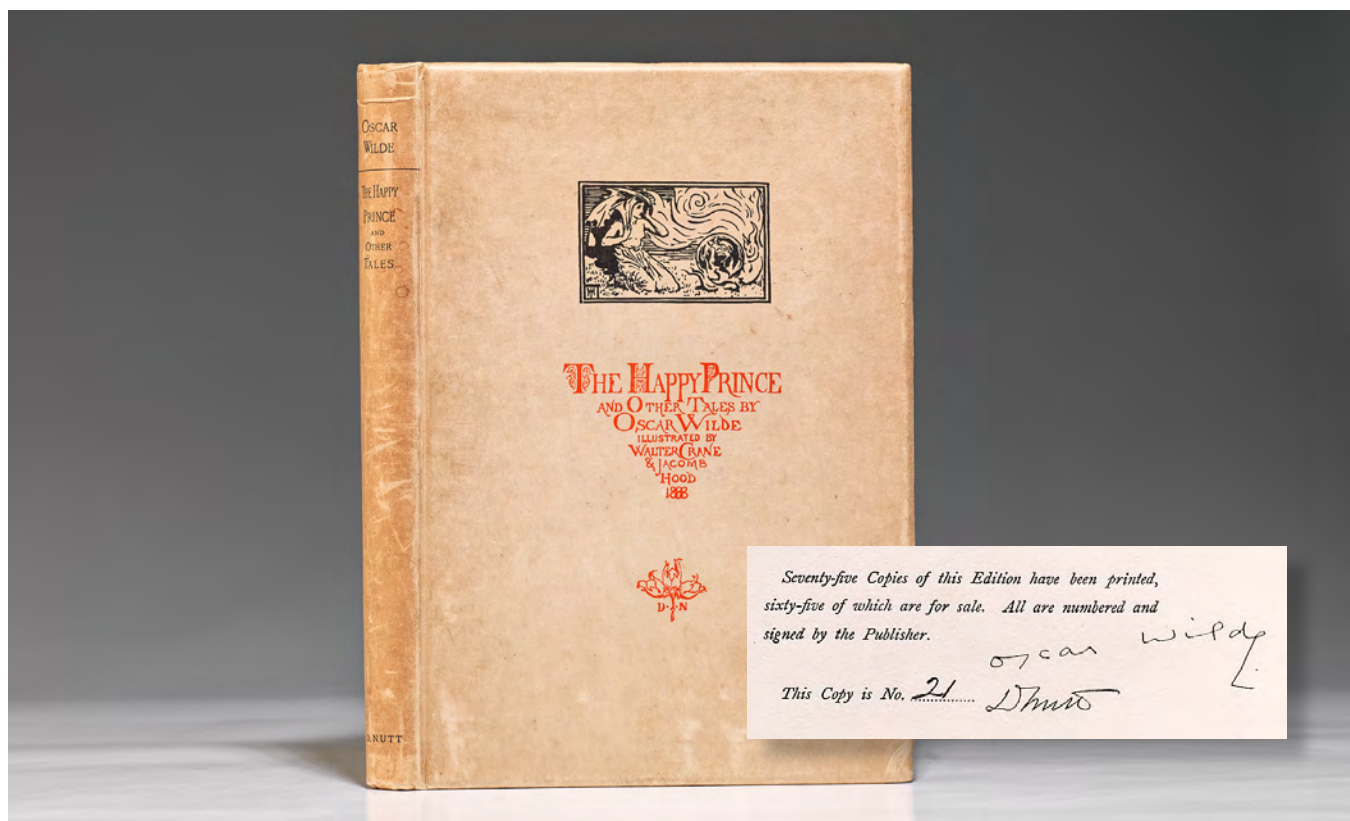
**“And Please Don’t Say If I Should Sing Flat,/ Was That A Bicycle, Or Next Door’s Cat?”:
First Edition Of Songs From Now We Are Six, With A Wonderful, Lengthy Inscription By Milne**

109 MILNE, A.A. (words). FRASER-SIMSON, H. (music). SHEPARD, E.H. (illustrations). **Songs from “Now We Are Six.”** London, 1927. Folio, original half mustard cloth, brown paper boards, mounted printed pictorial label, dust jacket. **\$18,500**



First trade edition of this collection of songs based on Milne’s beloved poetry for children, with music by H. Fraser-Simson and illustrations by E.H. Shepard. An exceptional presentation copy with a long personal and playful inscription by Milne: “For Peter with care from A.A. Milne Christmas, 1927./ I’m singing./ Stand back all of you, and please hold tight./ I’m going through these if I take all night./ And please don’t say if I should sing flat,/ ‘Was that a bicycle, or next door’s cat?’/ ‘No, I think it’s Peter singing./ ‘Yes, it must be Peter singing./ ‘That’s what he’s doing./ ‘Singing.”

In 1925, Harold Fraser-Simson set 14 poems from Milne’s *When We Were Very Young* to a piano score. The project proved so successful, Fraser-Simson continued composing songs based on Milne’s lyrics, ultimately writing 67 of them. First published in London in 1928, this volume of songs, with Ernest Shepard’s charming illustrations, makes Milne’s incomparable verses—among them “Sneezles,” “Furry Bear,” “The Emperor’s Rhyme” and “Cradle Song”—still more irresistible. Also issued in a signed limited edition of 100 copies. Cutler & Stiles, 116. Book about-fine with lightest foxing to half title only. Minor edge-wear to corners and spine of dust jacket, extremely good. A wonderful inscribed copy.



**“When I Was Alive And Had A Human Heart,
I Did Not Know What Tears Were”**

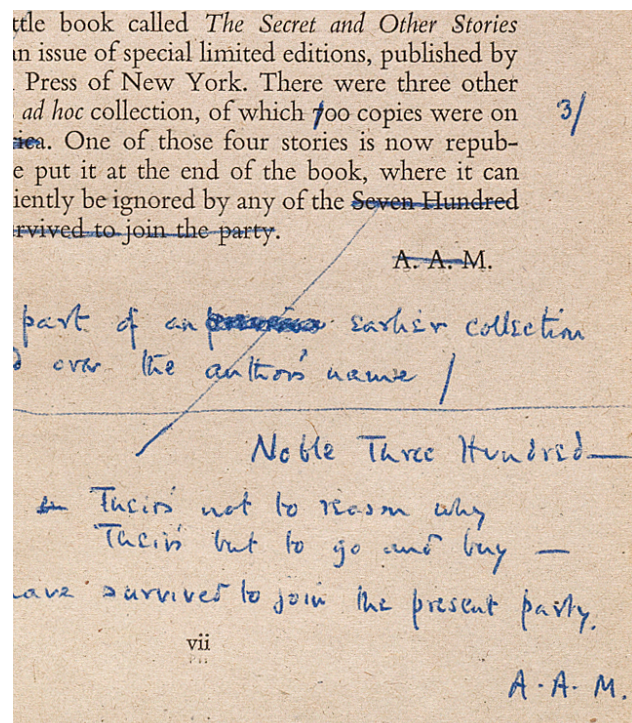
110 WILDE, Oscar. **The Happy Prince and Other Tales.** London, 1888. Quarto, original full Japan vellum over beveled boards, custom clamshell box. \$48,500



Large-paper limited first edition, one of only 75 copies on handmade paper, signed by Oscar Wilde and the publisher David Nutt. Extraordinarily rare.

“Wilde’s reputation as an author dated from the publication of *The Happy Prince and Other Tales*... He presents the stories like sacraments of a lost faith... Their occasional social satire is subordinated to a

sadness unusual in fairy tales” (Ellmann, 299). Wilde wrote these tales for his own children. He told Richard La Gallienne that “It is the duty of every father... to write fairy tales for his children.” His children later wrote of their father’s “never-ending supply” of fairy tales and tales of adventure, which he often told to calm them down. Many of his stories were unfortunately never put to paper, but the ones that do survive are considered to be examples of his most creative writing. In addition to the title story, this collection includes “The Nightingale and the Rose,” “The Selfish Giant,” “The Devoted Friend,” and “The Remarkable Rocket.” Wilde commented that he intended these stories “partly for children, and partly for those who have kept the child-like faculties of wonder and joy” (Hart-Davis, *Letters of Oscar Wilde*, 219). Plates and text fine, light foxing to endpapers, slightest soiling and very mild toning to extremities of boards, far less than usual, and small bump to lower corner. A most superior copy, about-fine.



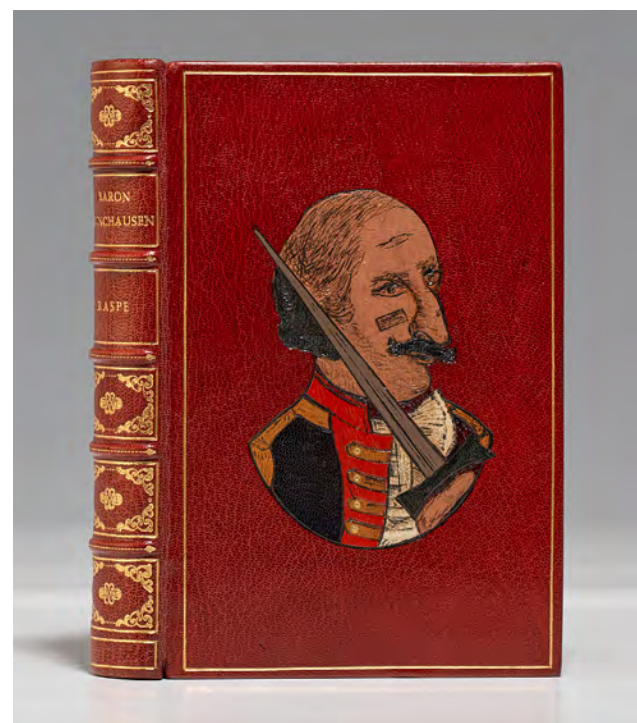
Author-Corrected Advance Rough Proof Of A. A. Milne's Collection Of Short Stories

111 MILNE, A. A. **Birthday Party and Other Stories.** London, 1949. Small octavo, original pre-publication brown wrappers lettered "Rough Proof." \$4200



Advance page proofs of the first English edition, with extensive corrections on the Foreword in Milne's hand, initialed at the bottom by him.

In 1948 the famous author of *Winnie-the-Pooh* prepared a collection of 15 short stories intended for the adult audience—in keeping with the three earlier collections of his articles from *Punch*. In his edits, he rewrites several sentences for clarity, and adjusts the Foreword's information for his English audience, as the Foreword was originally written for the American edition. In total he adds or changes 39 words, and deletes 27 words. Fine condition.

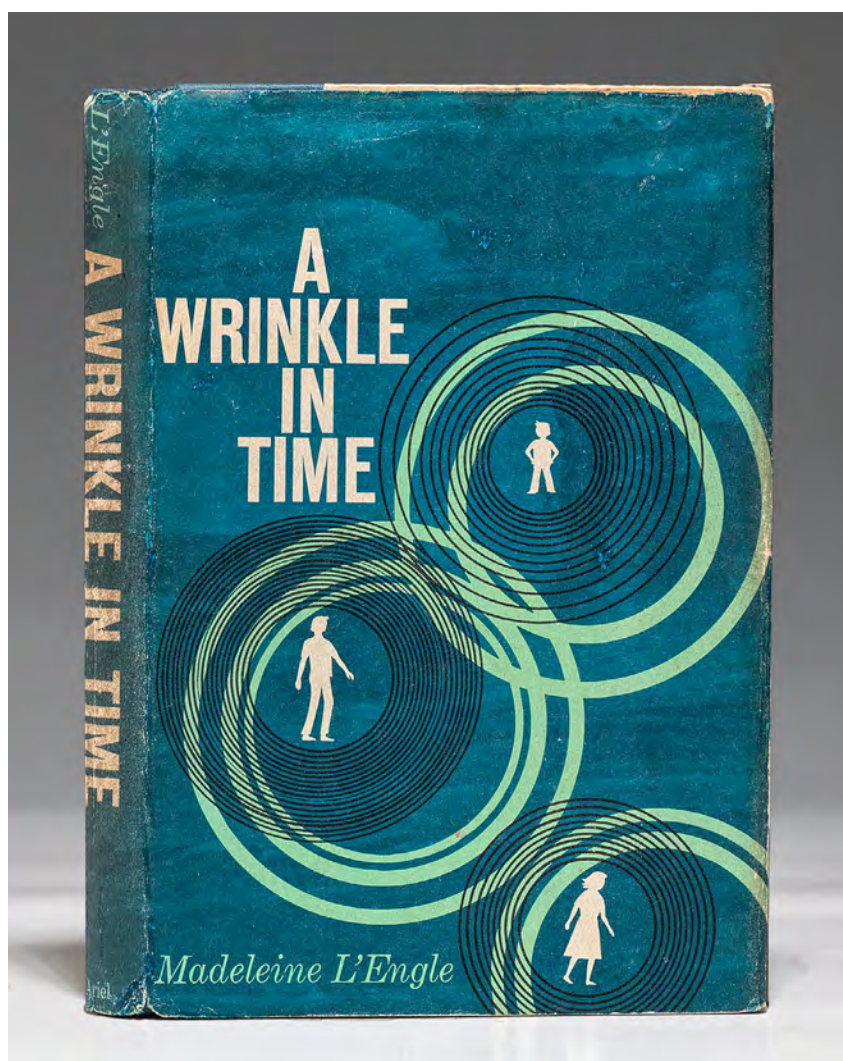


"Beloved By Generations Of Children And Adults"

112 CRUIKSHANK, George. **The Travels and Surprising Adventures of Baron Munchausen.** London and New York, circa 1920. Octavo, contemporary full red morocco gilt, custom slipcase. \$1250

Later edition, with 42 full-page and in-text illustrations, five by Cruikshank. Beautifully bound by Bayntun-Riviere in a Kelliegram-style binding with inlaid portrait of Baron Munchausen.

Rudolph Erich Raspe, a German scholar, poet, and scoundrel, anonymously wrote a forty-nine page pamphlet entitled *Baron Munchausen's Narrative of his Marvellous Travels and Campaigns in Russia*, published in 1785 and centered around the adventures of the German nobleman Hieronymus Munchhausen, "said to have lived from 1720-97, to have served in the Russian army against the Turks, and to have been in the habit of grossly exaggerating his experiences" (Drabble, 678). The stories are "beloved by generations of children and adults" (Quayle, 133). This illustrated edition was first published in 1867. Fine condition, a lovely volume.



**“Wwee Musstt Ggo Bbehindd Thee Sshaddow”: Remarkably Rare First Edition
Of Madeleine L’Engle’s Newbery Medal-Winning *A Wrinkle In Time***

113 L’ENGLE, Madeleine. **A Wrinkle in Time.** New York, 1962. Octavo, original half blue cloth, dust jacket, custom clamshell box. \$11,000

Rare first edition in original dust jacket of L’Engle’s landmark novel, winner of the 1962 Newbery Medal, handsomely housed in a custom half morocco clamshell box.

“At once a science fiction story, a philosophical meditation on the nature of Evil and Love and a coming-of-age novel, *Wrinkle* broke new ground in what was considered appropriate for young readers. Rejected by several publishers for being too complex, this title has amply proven L’Engle’s belief that ‘children are excited by new ideas’ and has been credited with bringing science

fiction into the mainstream of children’s literature. This is L’Engle’s best work” (Silvey, 401). “First printing, 1962” stated on copyright page; first state dust jacket without embossed gilt Newbery Medal affixed to front panel. *Anatomy of Wonder* II-662. Text very fresh, light expert restoration to cloth; scant edge-wear, mild toning to spine of colorful dust jacket. A most desirable near-fine copy of this rare first edition.

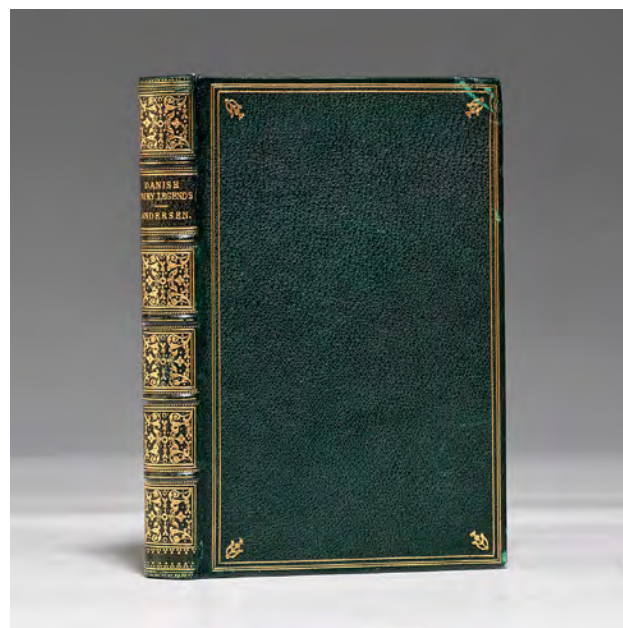
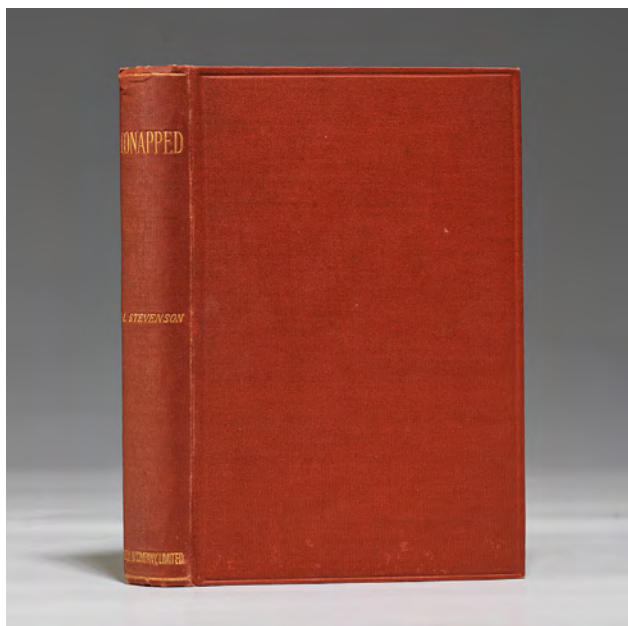
***“We can’t take any credit for our talents.
It’s how we use them that counts.”***

**“One Of The Most Brilliant
Adventure Stories Of All Times”**

114 STEVENSON, Robert Louis. **Kidnapped.** London, 1886. Octavo, original red cloth, custom chemise, slipcase. \$8200

First edition, first issue of one of Stevenson’s most enduring works, from the library of renowned collector Frank Hogan, with his bookplate.

“One of the most brilliant adventure stories of all times” (Carpenter & Prichard, 292), *Kidnapped* met with great success upon publication; “the austere Henry James [went] so far as to call Alan Breck ‘the most perfect character in English literature’” (Kunitz & Haycraft, 592). *First issue*, with all first issue points. Bookplate of celebrated bibliophile Frank J. Hogan. “As a collector, Hogan worked with all the energy and enthusiasm that contributed to his success in the legal profession... His library was an appealing and highly personal selection of literary treasures” (Dickinson, 163-64). Interior lovely with expert reinforcement to text block and rear inner paper hinges; cloth in beautiful condition. An exceptional copy.

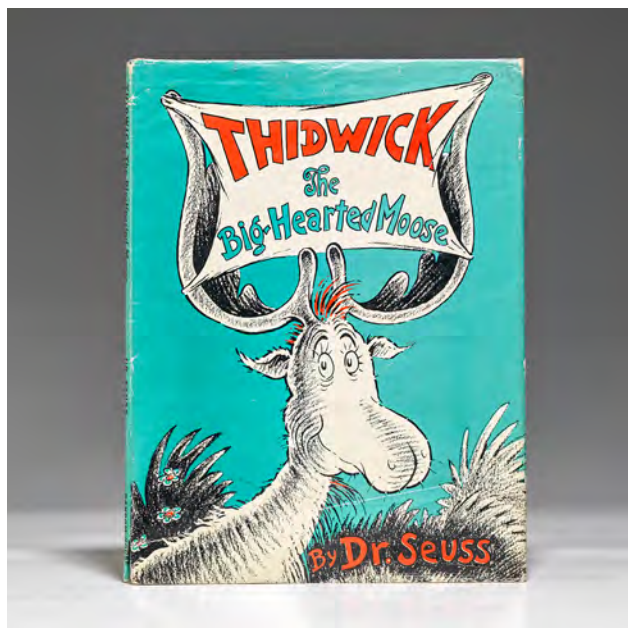


“The World’s First Great Fantasy Storyteller”

115 ANDERSEN, Hans Christian. **Danish Fairy Legends and Tales.** London, 1846. Small octavo, contemporary full green morocco gilt. \$4200

One of the earliest translations of Andersen’s fairy tales into English, published the same year as the first English translation, with several tales appearing in English for the first time.

“Hans Christian Andersen was the world’s first great fantasy storyteller” (Clute & Grant, 27). He first published a few of his influential and enormously popular fairy tales in his 1835 *Eventyr fortalte for Born* (*Tales told for Children*). The first English translation, by Mary Howitt (early 1846), was quickly followed by another translation in February 1846 and this edition, published in May. Included in this volume are the first English appearances of “The Emperor’s New Clothes,” “The Nightingale,” “The Wild Swans” and “Old Luckoie,” as well as Peachey’s renderings of “The Little Mermaid,” “Little Ida’s Flowers” and eight other classic stories. Interior fine, expert reinforcement to front free endpaper at gutter’s edge, upper front corner gently bumped. A beautiful copy.

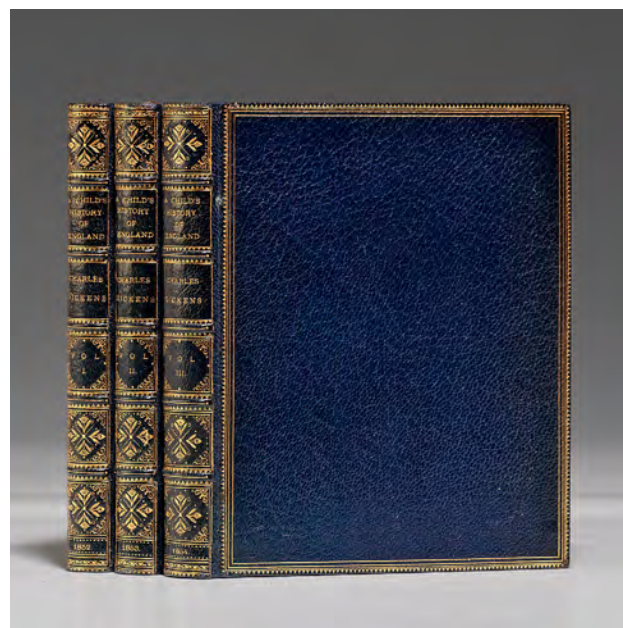
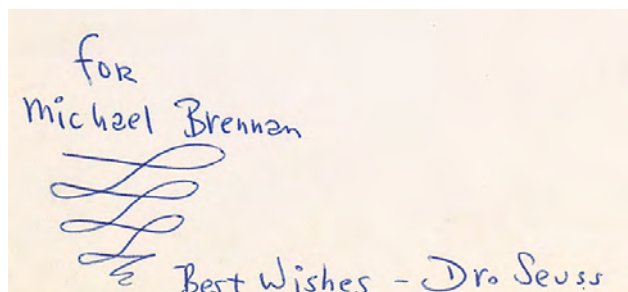


**“The Moose Won’t Object...
He’s The Big-Hearted Kind”**

116 SEUSS, Dr. **Thidwick the Big-Hearted Moose.** New York, 1948. Quarto, original blue cloth, dust jacket, custom clamshell box. \$8000

Later edition of this much-loved Seuss title, inscribed: “For Michael Brennan, Best Wishes—Dr. Seuss.”

The story of an over-hospitable moose “is told in verses which march in double-quick time. The pictures are scenes of happy confusion” (*New York Times*). Later edition, bound in blue paper boards, with seven-line copyright notice omitting lithographer, and without radiating white lines on front wrapper. Younger & Hirsch 77. Book with a couple spots of faint soiling, paper clip mark to first two pages, and dampstain to front board. Price-clipped dust jacket with a bit of wear to extremities. An extremely good inscribed copy.



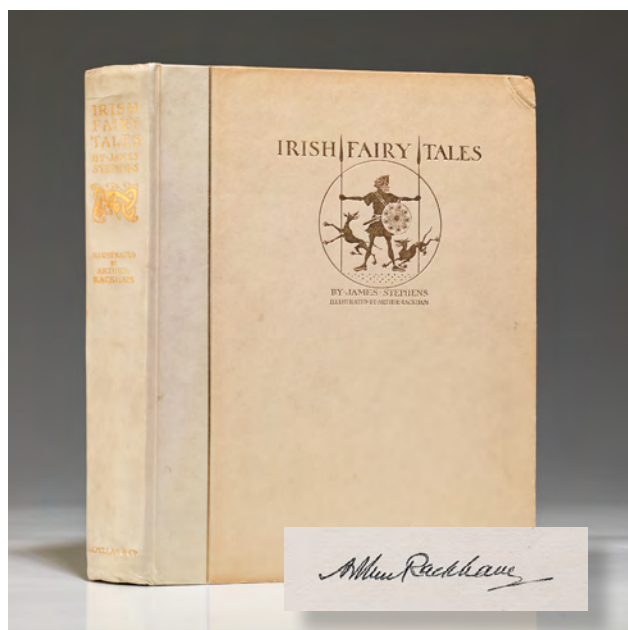
**“Dickens’ Imagination Simply
Pours Into Everything He Writes”**

117 DICKENS, Charles. **A Child’s History of England.** London, 1852-54. Three volumes. Small octavo, late 19th-century full navy morocco gilt, custom chemise and slipcase. \$4500

First edition, first state, of Dickens’s history of England for children, with frontispieces by F.W. Topham, beautifully bound by Alfred Matthews.

“Very sharp and very opinionated... the book bears a strong resemblance to his two historical novels, *Barnaby Rudge* and *A Tale of Two Cities*... Dickens’s imagination simply pours into everything he writes or speaks, and so there are moments of great power” (Ackroyd, *Dickens*, 584). *First state*, with all first state points. Eckel 128-129. Smith II:10. Expert repairs to joints and extremities. A beautifully bound copy.





**Deluxe Signed Limited Edition Of
Rackham's Illustrated *Irish Fairy Tales*,
One Of Only 520 Signed By Rackham**

118 (RACKHAM, Arthur) STEPHENS, James. ***Irish Fairy Tales***. London, 1920. Large, thick quarto, original half vellum, custom slipcase. \$4600

Deluxe signed limited first edition, one of only 520 copies signed by Rackham, with 16 wonderful color plates mounted on cream stock and 21 in-text line illustrations.

Rackham's lively rendition of Stephens' *Tales* exploits those present-day advances in color printing that "enabled him to use subtle tints and muted tones to represent age and timelessness" (Houfe, 268). Upper corner gently bumped, lower corners lightly rubbed. A near-fine, lovely copy.



**Shakespeare's *Tempest*, Illustrated
And Signed By Arthur Rackham**

119 (RACKHAM, Arthur) SHAKESPEARE, William. ***The Tempest***. London and New York, 1926. Quarto, original half vellum, dust jacket, custom slipcase. \$4200

Deluxe signed limited first edition, one of only 520 copies, with 21 full-page mounted color illustrations and 25 in-text line cuts, signed by Rackham, uncut and unopened, in scarce original dust jacket.

Rackham's "excitingly original edition of *The Tempest* showed [him] experimenting in a simplified dramatic technique that was refreshingly and effectively 'modern'" (Derek Hudson). This edition contains an extra color plate not issued in the trade edition. Scarce original dust jacket with moderate wear, including three chips to spine; boards with light spotting. Text and plates bright and fine. A lovely copy



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