

Required Reading

January 2021



BAUMAN RARE BOOKS



BaumanRareBooks.com

1-800-97-BAUMAN (1-800-972-2862) or 212-751-0011
BRB@BAUMANRAREBOOKS.COM

New York

535 Madison Avenue
(Between 54th & 55th Streets)
New York, NY 10022

800-972-2862 or 212-751-0011

Mon-Fri: 10am to 5pm and by appointment

Las Vegas

Grand Canal Shoppes
The Venetian | The Palazzo
3327 Las Vegas Blvd., South, Suite 2856
Las Vegas, NV 89109

888-982-2862 or 702-948-1617

Mon-Sat: 11am to 7pm; Sun: 12pm to 6pm

Philadelphia

1608 Walnut Street
Philadelphia, PA 19103
215-546-6466 | (fax) 215-546-9064
by appointment

ALL BOOKS ARE SHIPPED ON APPROVAL AND ARE FULLY GUARANTEED.

Any items may be returned within ten days for any reason (please notify us before returning). All reimbursements are limited to original purchase price. We accept all major credit cards. Shipping and insurance charges are additional. Packages will be shipped by UPS or Federal Express unless another carrier is requested. Next-day or second-day air service is available upon request.



www.baumanrarebooks.com



twitter.com/baumanrarebooks



facebook.com/baumanrarebooks

On the cover: Item no. 23. On this page: Item no. 25.



"The Mother Of The English 19th-Century Novel"

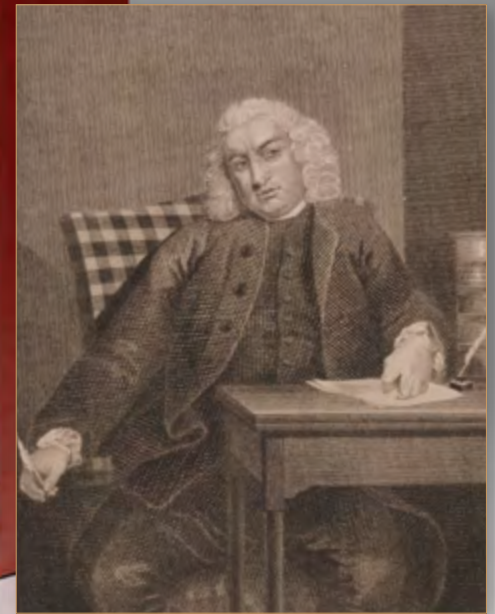
/ AUSTEN, Jane. **The Novels.** London and New York, 1896-98. Five volumes. Octavo, contemporary three-quarter tan calf gilt. \$4800.

[Click for more info](#)

Turn-of-the-century set of Austen novels illustrated with splendid line drawings by Hugh Thomson, beautifully bound by Henry Young and Sons of Liverpool.

"Generations of readers have marveled at the modernity of her work... She is the mother of the English 19th-century novel as Scott is the father of it" (Kunitz & Haycraft, 23). Contains *Sense and Sensibility*, *Pride and Prejudice*, *Northanger Abbey*, *Persuasion* (bound with *Northanger Abbey*), *Mansfield Park* and *Emma*. Each volume with frontispiece and numerous illustrations, most full-page, by Hugh Thomson, and introduction by poet and literary historian Austin Dobson. A lovely set in fine condition.

*"It is a truth universally
acknowledged that a single man
in possession of a good fortune
must be in want of a wife."
—Pride and Prejudice*



Boswell's *Life Of Johnson*, The First To Contain A Bibliography

2. BOSWELL, James. **The Life of Samuel Johnson**. London, 1793. Three volumes. Octavo, contemporary three-quarter straight-grain red morocco. \$2000.

[Click for more info](#)

Second edition and first octavo edition, the last edition to be published in Boswell's lifetime, with engraved frontispiece portrait of Johnson and two folding plates.

"*The Life of Johnson* was written on a scale practically unknown to biographers before Boswell.... Wherever English is spoken, it has become a veritable sacred book and has pervaded English life and thought" (Seccombe). This second edition of the *Life of Johnson* was revised and augmented and was the first to contain the bibliography of Johnson's writings; it was also the last to published before Boswell's death in 1795. With the leaf of "Additional Corrections" in Volume I, often missing. Contemporary owner signatures on title page, occasional marginal notations. Interior generally quite clean, marginal tears to leaves Oo3 and Oo4 in Volume I, not affecting text. Binding handsome.

First Edition Of Elizabeth Barrett Browning's *Poems*, 1844, Warmly Inscribed By Her Husband, Acclaimed Poet Robert Browning

3 BROWNING, Elizabeth Barrett. *Poems*. London, 1844. Two volumes. Small octavo, late 19th-century full brown morocco gilt, custom clamshell box. \$17,500.

[Click for more info](#)

First edition, mixed issue, one of only 1500 copies printed, warmly inscribed by Barrett's husband, the poet Robert Browning, after her death: "By desire of the owner of this book, I append my name, with pleasure. Robert Browning. March 25-'86." The copy of Louise Whitfield Carnegie, a prominent philanthropist and the wife of Andrew Carnegie, with her bookplates, beautifully bound in full morocco-gilt by Zaehnsdorf.

Published the year before her courtship with Robert Browning began and six years after the critical and public success of *The Seraphim*, Elizabeth Barrett's *Poems* "was so highly regarded that, when Wordsworth died in 1850, her name was widely canvassed as his most appropriate successor as poet laureate" (Drabble, 138). This edition does not contain "Sonnets from the Portuguese," first published in the 1850 second edition, but does contain many of Browning's best-loved poems. Without advertisements. Mixed issue, with corrected text in Volume I on p. 141 ("Let your flood / Of bitter scorn dash on me!"), correct page numbers in Volume II pp. 160 and 163, and "The End" on last page of text. "Not only do copies exist containing mixed sheets of each impression, but also most 'sets' are made up of volumes from the different impressions" (Barnes A5). It is unclear whether the original inscriber was Louise Whitfield Carnegie, Andrew Carnegie's wife and a distinguished philanthropist in her own right. While the volumes bear her bookplates, Carnegie wrote in a letter that she first met Browning a year after this inscription at Queen Victoria's Golden Jubilee over the week of June 22, 1887. Interior fine, slight rubbing and toning to extremities, front joint of Volume I partially split. Near-fine condition.



By desire of the owner of this book,
I append my name, with pleasure.
Robert Browning.
March 25! '86.

"Do ye hear the children weeping and disproving,
O my brothers, what ye preach?
For God's possible is taught by His world's loving—
And the children doubt of each."
— "The Cry of the Children"



**"The First And By Far The Best Reprint Of
The Original Unexpurgated Edition" Of
Burton's *Arabian Nights*, With 100 Plates**

4. BURTON, Richard F. **A Plain and Literal Translation of the Arabian Nights' Entertainments.** Denver, 1900-1901. Sixteen volumes bound in seventeen. Royal octavo, contemporary three-quarter red morocco gilt. \$6800.

[Click for more info](#)

Beautifully bound and illustrated limited edition, one of 1000 copies "for private circulation," of Sir Richard Francis Burton's lively (and often daring) translation of The Arabian Nights—the enduring, irresistible folk tales of Aladdin, Ali Baba and many more heroes and heroines of adventure, romance, mystery and magic—with 100 plates specially designed for this edition by Stanley Llewellyn Wood.

"The first and by far the best reprint of the original unexpurgated edition of the 'Nights' was issued by the Press of the Carson-Harper Company in Denver, Colorado, in 1900-1. It is similar to the original in every way... Nota Bene—There were no illustrations in the Benares edition. Those contained in this volume were originally designed by Stanley L. Wood to supplement the work" (Penzer, 125-6). One of the great cross-cultural works in the English language, Burton's translation "is unsurpassed" (Rice, 578). Bindings have the 1885 through 1888 dates of the true first editions at the base of the spines. Interiors fine, spines uniformly sunned to a rich reddish-brown, a few joints with expert repairs. A lovely production of this important limited-edition illustrated set.



**Urry's 1721 Illustrated Folio Edition
Of Chaucer, With Three Previously
Unpublished Tales—One Of Only 250 Large-
Paper Copies, Very Handsomely Bound**

5 CHAUCER, Geoffrey. **The Works of Geoffrey Chaucer, Compared with the Former Editions, and many valuable MSS...** by John Urry. London, 1721. Folio, period-style full black morocco gilt. \$6500.

[Click for more info](#)

First printing of Urry's illustrated folio edition of Chaucer's works, one of only 250 large-paper copies issued. The first collected Chaucer in the easier-to-read Roman typeface, with three previously unpublished tales.

"Except for Shakespeare, Chaucer is foremost among writers in the English language" (Bloom, *The Western Canon*, 105). This edition beautifully illustrated with fine copper-engraved portraits, one of Chaucer by Vertue and one of Urry by Pigue, as well as a handsome title page vignette and numerous in-text copper engravings of the various Canterbury pilgrims. This edition contains three previously unpublished tales: "The Coke's Tale of Gamelyn," "The Merchant's Second Tale" and "The Adventure of the Pardoner and Tapster at the Inn at Canterbury." Occasional foxing, period-style morocco-gilt binding fine and quite handsome. A scarce and desirable large-paper copy.

*"This world nys but a thurghfare ful of wo,
And we been pilgrymes, passynge to and fro;
Deeth is an ende of every worldly score."
— "The Knight's Tale"*





**Coleridge's *Rime Of The Ancient Mariner*,
1877, First Doré-Illustrated Edition**

6 COLERIDGE, Samuel Taylor. **The Rime of the Ancient Mariner.** New York, 1877. Folio, original gilt-stamped pictorial brown cloth. \$4800.

[Click for more info](#)

First American edition, scarce second issue published same month as the first, of Doré's lavishly illustrated edition of Coleridge's classic, a handsome folio volume with 39 striking full-page folio wood-engravings, title page and two large engraved vignettes by Doré, a splendid copy in original gilt-stamped cloth.

"In December 1875, Doré did a set of engravings that would make Coleridge's poem famous. Few people today realize how much the popularity of that poem owed to the many Doré editions which finally made it come to life" (Malan, 131). First published in London in 1876, in an even larger format but with poor quality workmanship and an exorbitant price. The London edition was not reprinted, while the Harper edition, esteemed for its "high quality," was very popular. This is the second issue of the American edition, published the same month as the first (December 1876), but with "1877" on the title page, presumably to attract the Christmas trade. Plates fine, inner paper hinges expertly reinforced, faint trace of rubbing to bright gilt cloth. A beautiful about-fine copy.



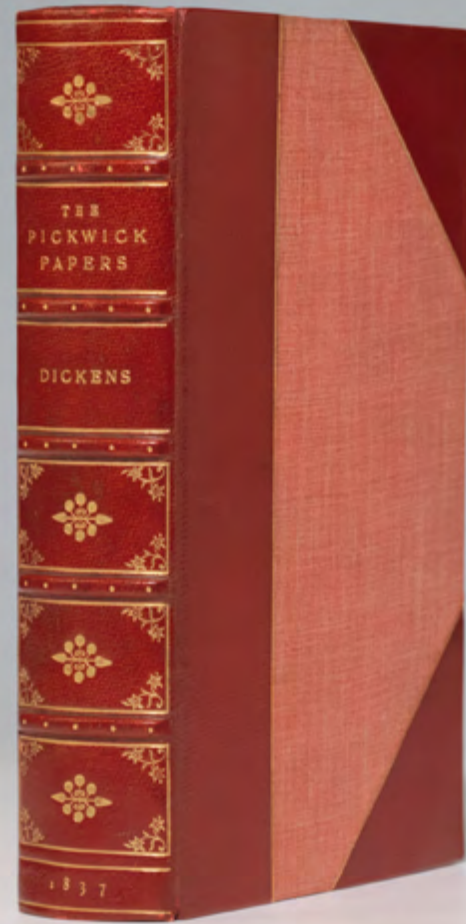
**"Never Was A Book Received With
More Rapturous Enthusiasm Than That
Which Greeted *The Pickwick Papers*"**

7 DICKENS, Charles. **The Posthumous Papers of the Pickwick Club.** London, 1837. Thick octavo, early 20th-century three-quarter red morocco gilt. \$4800.

[Click for more info](#)

First edition, first issue, of one of Dickens' greatest works, with 43 illustrations by Seymour, Buss and Phiz, beautifully bound by Bayntun.

"From a literary standpoint the supremacy of this book has been... firmly established... It is quite probable that only Shakespeare's Works, the Bible and perhaps the English Prayer Book exceed 'Pickwick Papers' in circulation" (Eckel, 17). "Never was a book received with more rapturous enthusiasm than that which greeted the *Pickwick Papers*!" (Allibone I:500). Originally issued in 20 parts from April 1836 to November 1837. With 43 illustrations by Robert William Buss (2 plates, at pages 68 and 74, suppressed in later issues), Hablot Knight Browne (signed "Phiz" or "Nemo" and including the frontispiece and vignette title page), and Robert Seymour Lacking half title and advertisements. Light soiling, expert paper restoration to top of title page (not affecting text) and one plate (opposite p. 382), expert paper repair to closed tear on p. 337-8. A lovely copy, and quite rare with all textual first issue points and the two Buss plates.



"When a man bleeds inwardly, it is a dangerous thing for himself; but when he laughs inwardly, it bodes no good to other people."



Handsome Set Of Dickens' Works Illustrated From The Original Engravings

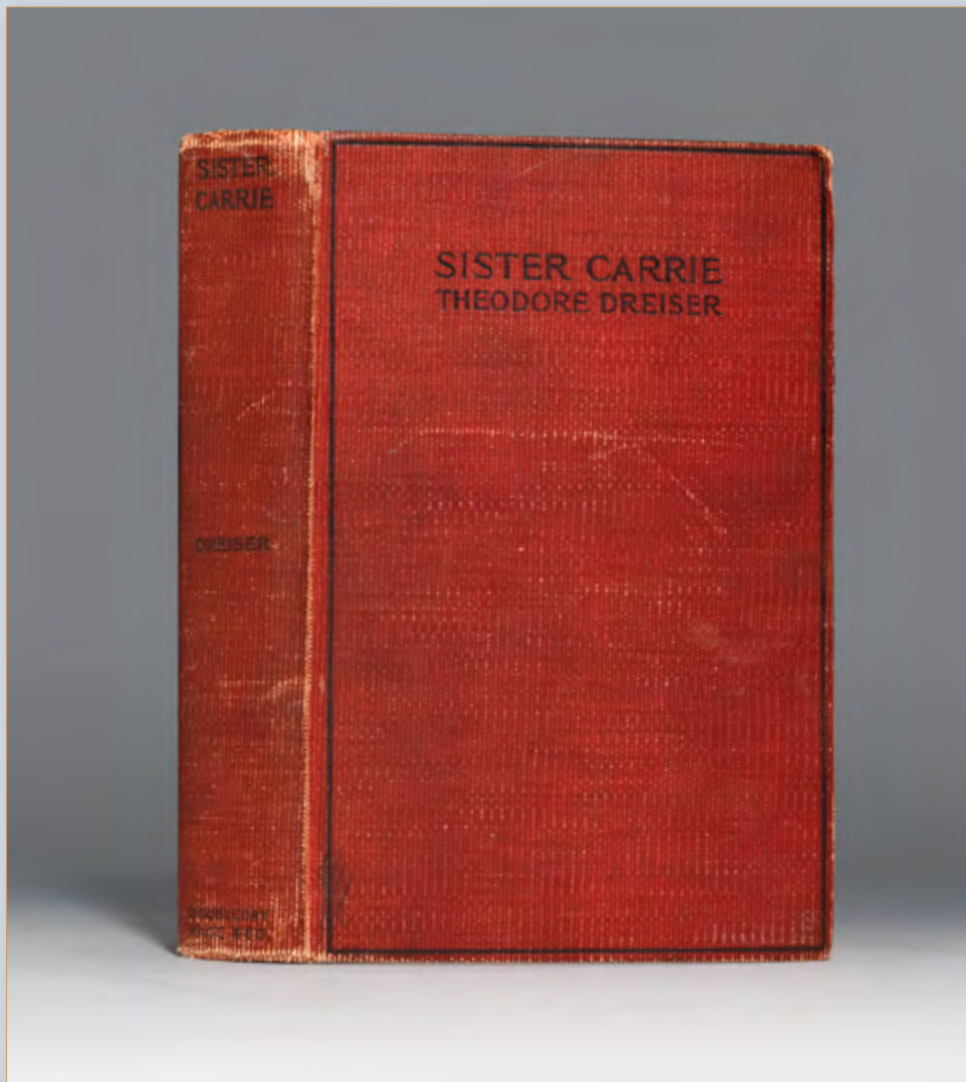
✂ DICKENS, Charles. **The Works... With Introductions, General Essay, and Notes by Andrew Lang.** WITH: FOSTER, John. **The Life of Charles Dickens.** London, 1903-08. Together, 38 volumes. Octavo, contemporary three-quarter navy morocco gilt. \$4800.

[Click for more info](#)

Limited Edition de Luxe of the Gadshill Edition of Dickens Works, one of only 130 sets with illustrations on Japanese paper, illustrated with full-page steel-engraved plates from the original illustrations by various artists including Cruikshank, Phiz, Graves, and Tenniel. Very handsomely bound by Sangorski and Sutcliffe.

Dickens "in his own realm has always been unrivalled... His sleepless imagination exaggerated the comic side of everything, and developed the suggestions of reality into humorous idealisms far transcending the proportions of ordinary life" (Baker). "Printed from the edition that was carefully corrected by the author in 1867 and 1868" (Podeschi, D140). Scattered light foxing to endpapers and edges. An exceptionally handsome set.





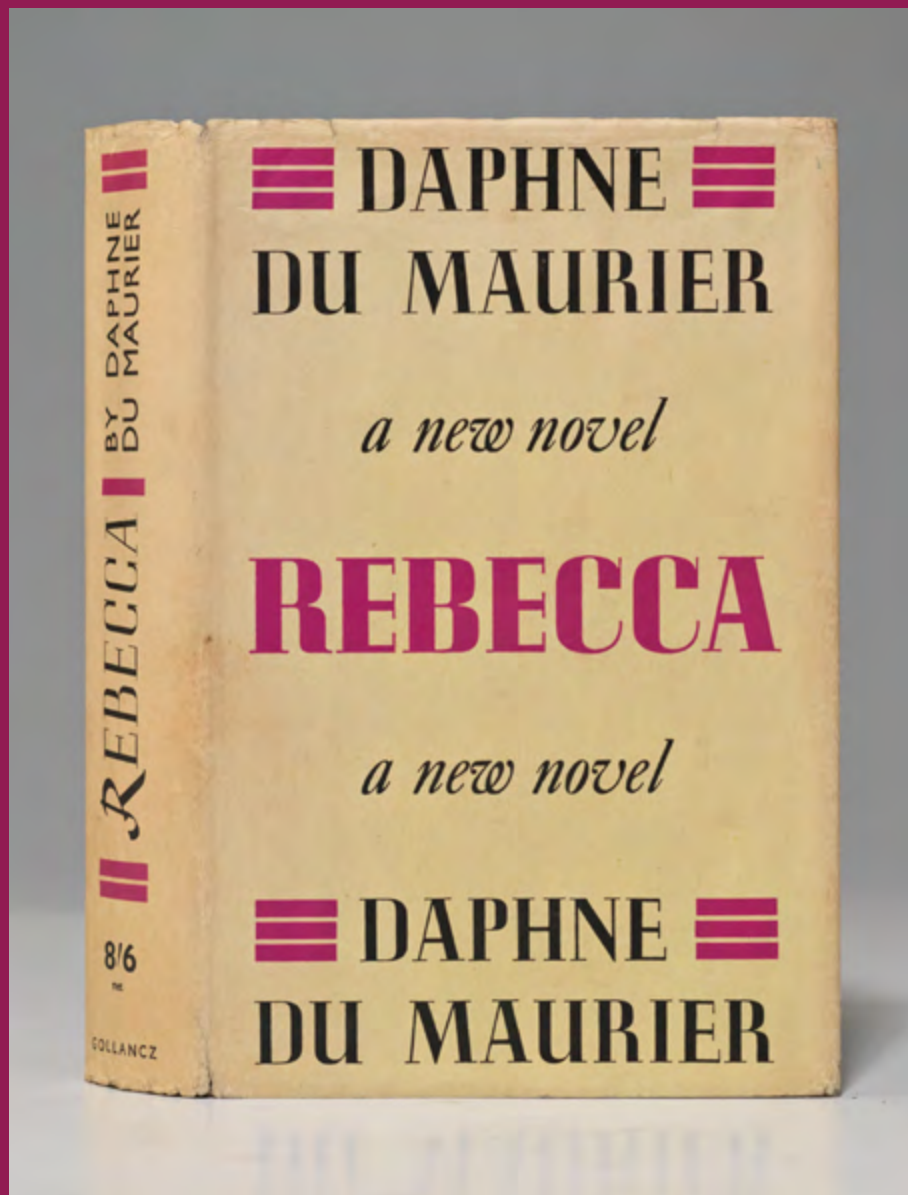
"Oh, Carrie, Carrie! Oh, Blind Strivings Of The Human Heart!"

9 DREISER, Theodore. **Sister Carrie**. New York, 1900. Octavo, original red cloth. \$6000.

[Click for more info](#)

Exceptionally rare first edition of Dreiser's controversial first novel.

According to biographer W. A. Swanberg, Dreiser "seemed to have had no inkling that he was creating a revolutionary work. He wrote with a compassion for human suffering that was exclusive with him in America. He wrote with a tolerance for transgression that was as exclusive and as natural" (De Grazia, 101). He was aware, however, that others would find the novel controversial. Doubleday's records indicate, "the first edition consisted of 1008 copies, of which 129 were sent out for review, 465 were sold, and the balance, 423 copies, were turned over to [remainder house] J. F. Taylor & Company" (Orton, 17). *This first edition is extremely rare.* In 1929 Vrest Orton wrote that *Sister Carrie* "is much scarcer than is generally supposed... A book printed in 1900 to the number of only 1008 copies, nearly half of them remaindered (everyone knows the fate of remainders) leaving only 546 actually sold to the trade, is, in 1930, a very scarce book. In the course of 30 years, any edition of 1000 copies of a novel will, for the most part, become lost, destroyed or worn out. And most copies that do exist, will not do so in a very good state" (Orton, 18). Owner inscription on half title. Scattered foxing and soiling to text as often, inner paper hinges split, closed tear to final leaf, light wear to sound original cloth. A very good copy. Extremely rare and desirable.



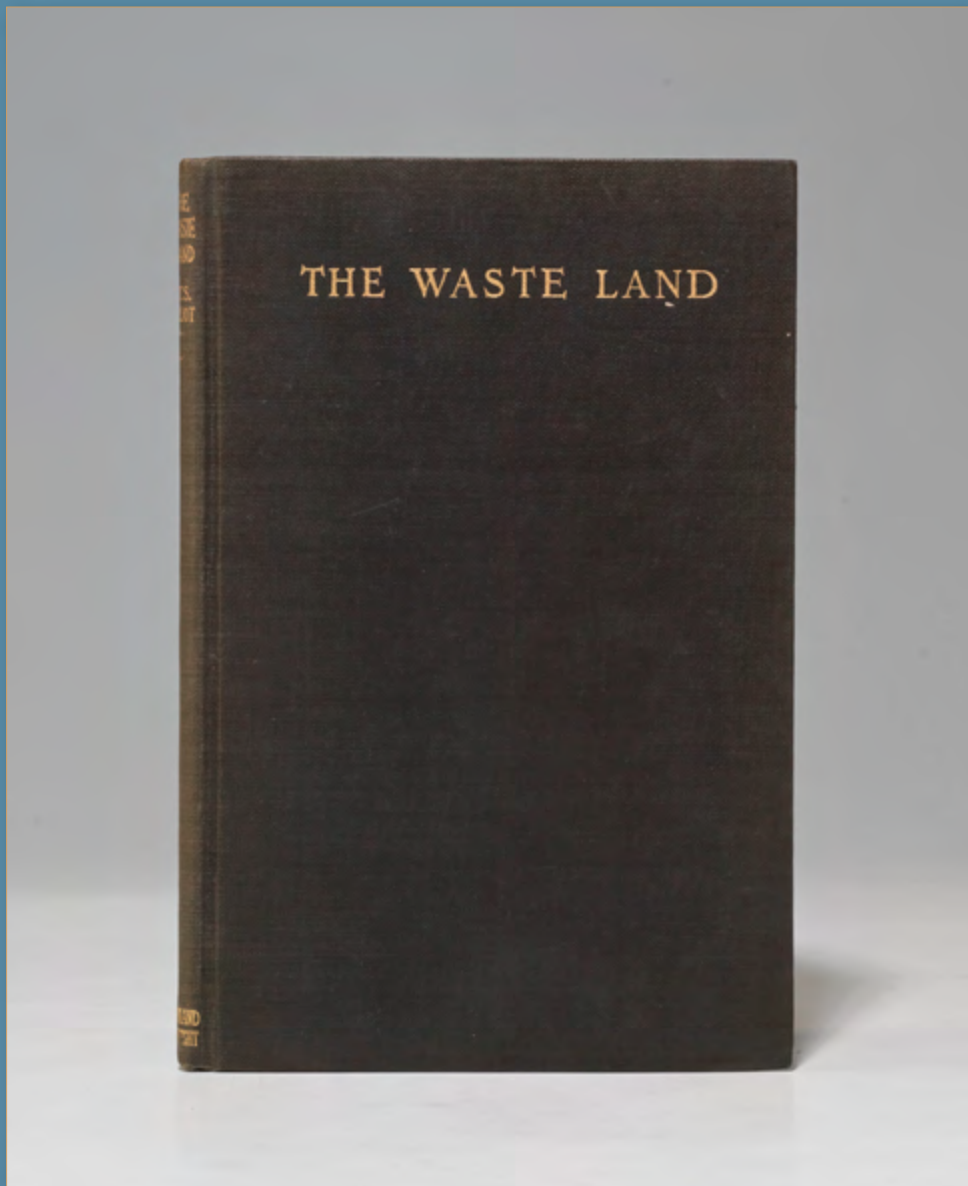
**"Perhaps The Greatest Romantic
Suspense Novel Ever Written"**

10. DU MAURIER, Daphne. **Rebecca**. London, 1938. Octavo, original black cloth, dust jacket. \$5500.

[Click for more info](#)

First edition of du Maurier's best and most famous novel, a Haycraft-Queen Cornerstone mystery, and basis for the Oscar-winning 1940 Hitchcock film starring Laurence Olivier.

"‘Last night I dreamt I went to Manderley again.’ The opening line of perhaps the greatest romantic suspense novel ever written has become as familiar to readers as ‘Call me Ishmael’ from *Moby-Dick*" (Penzler, *Crown*, 26). The novel proved to critics that "Du Maurier is in a class by herself" (*New York Times*); her "masterful treatment" of the Gothic tale "made *Rebecca* a classic book... by far the best known of du Maurier's work" (Steinbrunner & Penzler, 136). Without scarce Book Society belly band. Book with inner paper hinge split, light wear to cloth, mild toning to spine; scarce dust jacket bright and exceptional with only slightest soiling, minor toning. A desirable copy.



The Most Important Poetic Work Of The 20th Century

// ELIOT, T.S. **The Waste Land**. New York, 1922. Slim octavo, original black cloth. \$4500.

[Click for more info](#)

First edition, second impression, of one of the most important poems of the 20th century, one of only 1000 copies.

Perhaps the greatest and most important poetic work of the 20th century, Eliot's *Waste Land* "came as a profound shock... Within less than a decade, *The Waste Land* had attained a kind of eminence from which it has never been dislodged" (Ackroyd, 127-28). "'*Waste Land* is, I think, the justification of the modern experiment since 1900' (Pound)" (Connolly, *The Modern Movement*, 30b). There were 2000 copies of the first edition; *this copy is one of the second 1000 copies printed*, bound in stiff cloth, with the limitation number printed in type 2mm high. "Although called 'Second Edition' in the colophon, this is actually the second impression from the same setting of type as the first edition, but with a different colophon" (Gallup A6b). Without the "a" in mountain on page 41, line 339, which dropped out of the chase during printing. Without scarce original glassine and dust jacket. Occasional light pencil annotations not affecting text. Very nearly fine condition.



"Trust Thyself: Every Heart Vibrates To That Iron String"

12 EMERSON, Ralph Waldo. **Essays.** WITH: **Essays: Second Series.** Boston, 1841-44. Two volumes. Octavo, original dark green cloth, custom slipcase. \$9800.

[Click for more info](#)

First editions of Emerson's first and second series 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). BAL bindings F and A, no priorities established. *First issue* of first series. *First edition* of Second Series with 20 of Myerson's first issue points, 3 second issue points ("nearly every copy examined is composed of mixed sheets," according to Myerson), and same mispagination as noted in Myerson. Early gift inscription in Second Series: "Rufus Ellis from his Brother George." Born about a decade after Emerson, both Rufus and George Ellis were, like Emerson, Harvard graduates who became Unitarian ministers in Boston. Interiors fine, both volumes with mild wear to corners and spine extremities. Near-fine condition.

*"Trust thyself: every heart vibrates to that iron string."
— "Self-Reliance"*



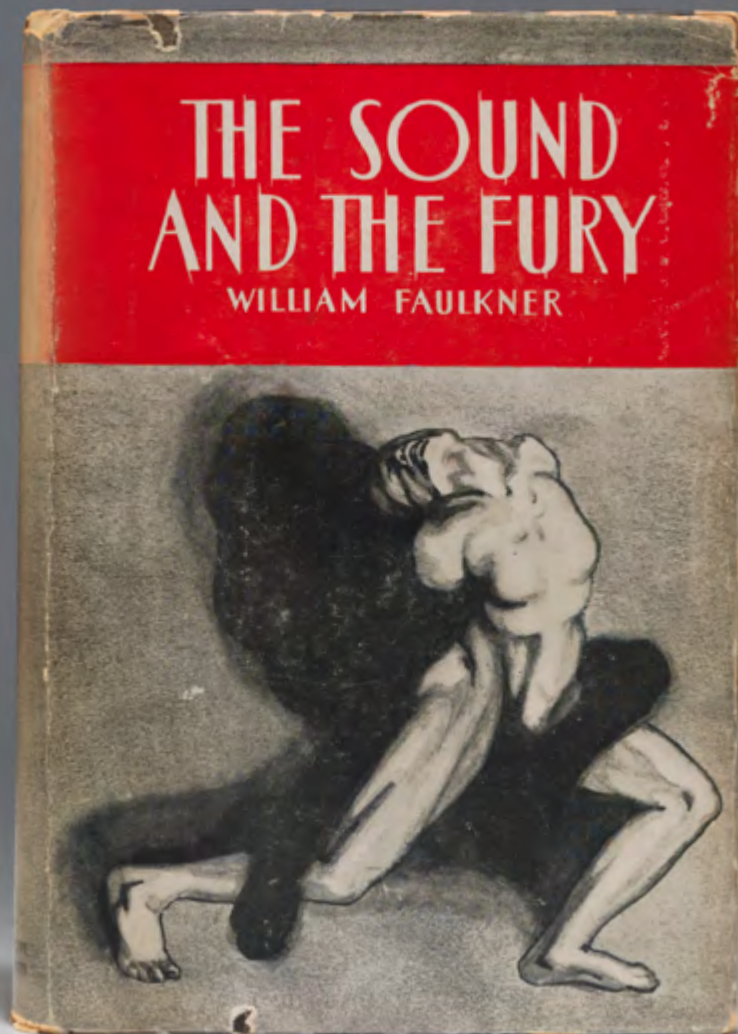
First Edition, Presentation Copy, Of Emerson's Essays: Second Series, Inscribed By Emerson In The Year Of Publication To His Close Friend And Longtime Adviser, Abel Adams

13. EMERSON, Ralph Waldo. **Essays: Second Series.** Boston, 1844. Octavo, contemporary three-quarter brown morocco, custom clamshell box. \$17,500.

[Click for more info](#)

First edition, presentation copy, of the second series of Emerson's essays including such important works as "Experience," "The Poet," and "Nature," usual mixed first and second printing but composed almost entirely of first printing sheets, inscribed in the year of publication to his close friend and trusted adviser: "Abel Adams from his friend, R.W.E. 15 October, 1844."

Myerson notes only one copy with exclusively first printing sheets, while noting two with second printing sheets. This copy, however, has an unusually large number of first printing sheets (19 verified first printing points), with the only divergent second printing points found at 60.23 ("I turn"); 309.5 ("There's a"); and 313.4 ("and"). This copy is inscribed by Emerson to Abel Adams, one of Emerson's closest friends. "At the time of his first marriage and during the few years of his ministry in Boston, Mr. Emerson and his young wife found a home in Chardon Street with his parishioner, Mr. Abel Adams, a merchant of integrity and success. All through his life Mr. Adams was a valued and helpful friend and adviser" (Rusk, *The Letters of Ralph Waldo Emerson*, 93, note 1). Not only was Adams Emerson's financial adviser for many years, but when he steered Emerson towards a bad investment in railroad stock, he assumed the college expenses of Emerson's son. He also included the Emerson family in his will. After Adams' death, Emerson wrote that Adams was: "[o]ne of the best of my friends, whose hospitable house was always open to me by day or night for so many years." Occasional foxing, inner paper hinges split, wear to binding. A very good copy.



"The Greatest Innovator In The History Of American Fiction": Faulkner's *The Sound And The Fury*, In Rare First-State Dust Jacket

14. FAULKNER, William. **The Sound and the Fury.** New York, 1929. Octavo, original half white cloth, dust jacket. \$18,000.

[Click for more info](#)

First edition of Faulkner's masterpiece, in rare unrestored first-state dust jacket.

Faulkner's intricate masterwork began its life as an innocuous short story "about a girl and her brothers," gradually growing into "this radically different work, this immense leap in technique that would contribute to one critic's calling him 'the greatest innovator in the history of American fiction' (Blotner, 212). *First-state dust jacket with Humanity Uprooted* priced at \$3.00 on the rear panel. Book near-fine, with slight toning to extremities. Fragile price-clipped dust jacket extremely good, with shallow chipping and fading spine, as often. A desirable and completely unrestored copy of an exceptionally rare Faulkner title.

"A man is the sum of his misfortunes. One day you'd think misfortune would get tired, but then time is your misfortune."



"One Of The First And Most Influential Of English Novels"

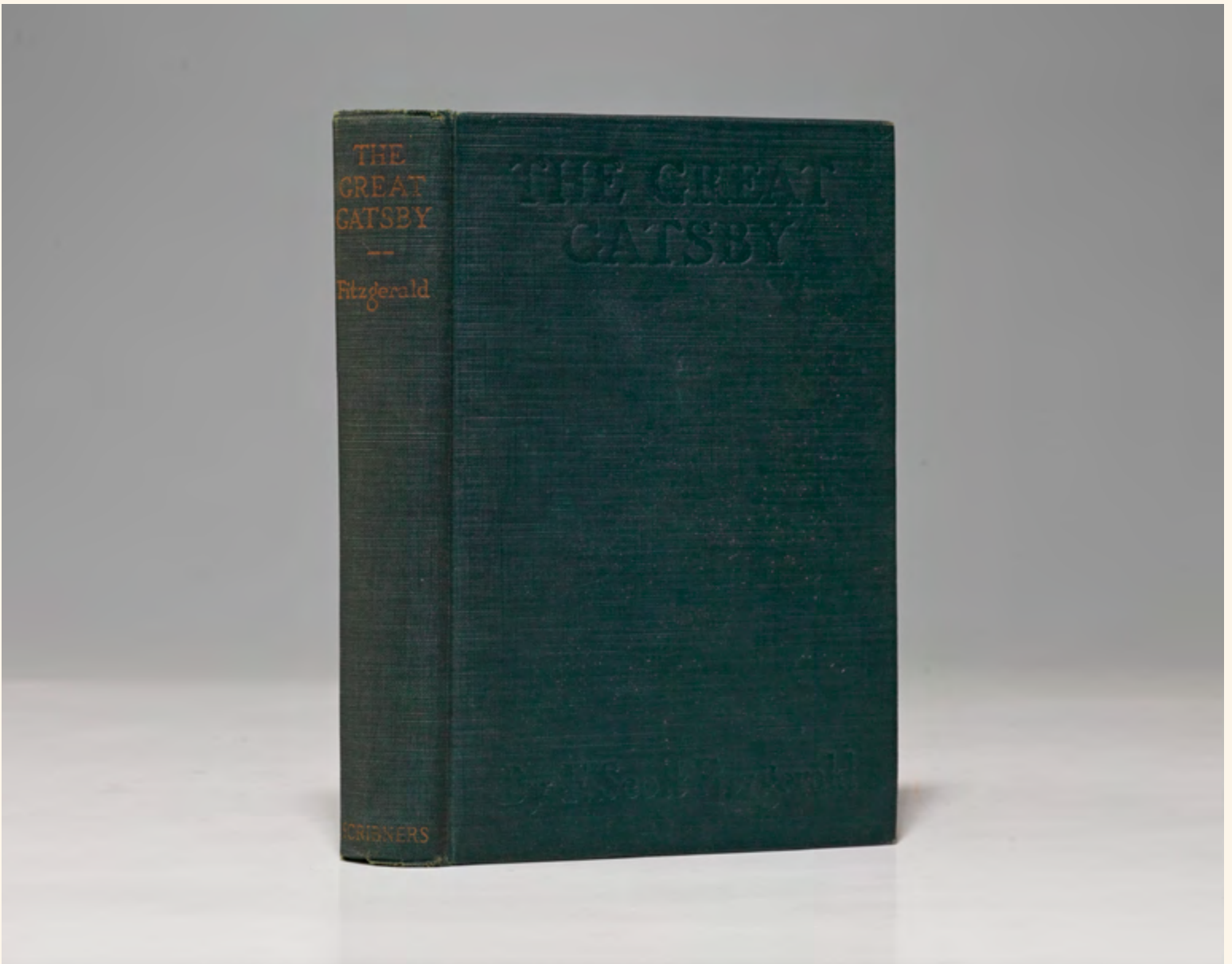
15 FIELDING, Henry. **The History of Tom Jones, A Foundling**. London, 1792. Three volumes. 12mo (measuring 4 by 7 inches), contemporary full brown tree calf gilt rebacked and recorned. \$1750.

[Click for more info](#)

Handsomely bound edition of Fielding's Tom Jones, "a milestone in the development of the English novel."

First published in 1749, *Tom Jones* "is generally regarded as Fielding's greatest, and as one of the first and most influential of English novels" (Drabble, 988). "A milestone in the development of the English novel... It would be nearly another 150 years before a major novel could deal as frankly with the sexuality of its central character" (*An English Library*, 21). Bookplates of American poet, translator and scholar Mitchell S. Buck. Volume III with pages 318-19 printed poorly at bottom of page, affecting readability, rubbing to handsome contemporary calf boards. An attractive copy.

*"When children are
doing nothing, they are
doing mischief."*



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

/6. FITZGERALD, F. Scott. **The Great Gatsby**. New York, 1925. Octavo, original green cloth, custom clamshell box. \$5800.

[Click for more info](#)

First edition of this landmark of 20th-century fiction, Fitzgerald's haunting tale of "empty elegance and impossible love" in the Jazz Age (Julie Bosman) and one of America's greatest novels.

Noted critic Cyril Connolly called *Gatsby* one of the half dozen best American novels: "[*Gatsby*] remains a prose poem of delight and sadness which has by now introduced two generations to the romance of America, as *Huckleberry Finn* and *Leaves of Grass* introduced those before it" (*The Modern Movement*, 48). NPR book critic Maureen Corrigan declared, "*The Great Gatsby* is one of the first modern novels to look squarely at the void, yet it stops short of taking a flying leap... It's Fitzgerald's thin-but-durable urge to affirm that finally makes *Gatsby* worthy of being our Great American Novel" (Corrigan, 23). *First printing*, with "sick in tired" on page 205 and all other first-issue points. Without extremely rare dust jacket. Faint dampstaining along inner text margin, binding lovely. A near-fine copy.



"Bovary C'est Moi": Scarce First Edition Of Flaubert's Masterpiece, With Exceptionally Rare Original Wrappers Bound In

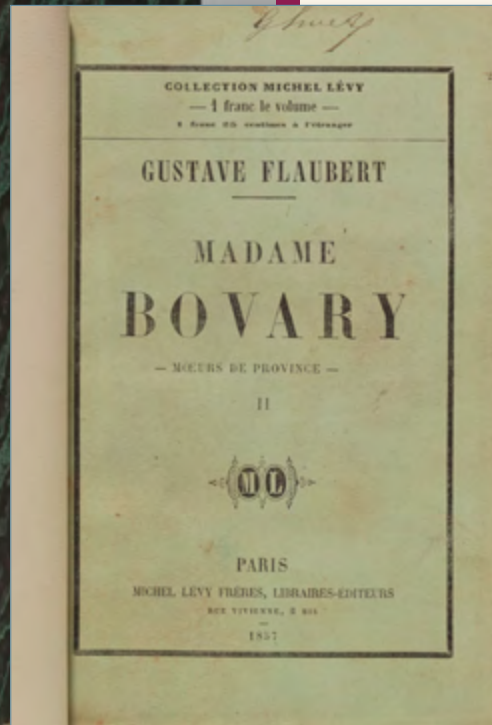
17 FLAUBERT, Gustave. **Madame Bovary. Moeurs de Province.** Paris, 1857. Two volumes. 12mo, early 20th-century three-quarter straight-grain black morocco gilt; original wrappers bound in. \$7500.

[Click for more info](#)

Rare first edition, first issue in book form, of Flaubert's literary masterpiece, "the definitive model of the novel" (Émile Zola) and the work that "ushered the age of realism into modern European literature," finely bound in morocco-gilt by Creuzevault with the exceptionally rare original wrappers bound in.

Upon publication of *Madame Bovary*, both Flaubert and his publisher were brought to trial on charges of immorality and narrowly escaped conviction (the same tribunal found Charles Baudelaire guilty on the same charge six months later). Although purportedly based in part on the circumstances of Flaubert's friend Louise Pradier, the author's claim that "*Madame Bovary is myself*," with his unrelenting objectivity and deep compassion for his characters, earned him a reputation as the great master of the Realist school of French literature. First

serialized in *La Revue de Paris* in October and December of 1856, this is the *first issue* in book form, with misspelling of "Senard" as "Senart" on dedication page. With both half titles; bound with publisher's 36-page catalogue at rear of Volume I. Text in French. From the Library of Virginia House in Richmond with its bookplate, discreet call number in pencil on title page margin. Early ink owner signature to front wrapper of each volume. Old dealer description tipped to rear flyleaf of Volume II. Minor soiling to original wrappers, rarely found, text clean, morocco-gilt bindings by Creuzevault quite handsome and fine. An excellent copy, desirable with the original wrappers bound in.



"She wanted to die. And she wanted to live in Paris."



*"Freedom of speech
is a principal
pillar of a free
government; when
this support is
taken away, the
constitution of
a free society is
dissolved, and
tyranny is erected
on its ruins."
— "On Freedom
of Speech and the
Press"*

The "First Great American": First Collected Edition Of Franklin's Complete Works, With Engraved Portrait And Plates

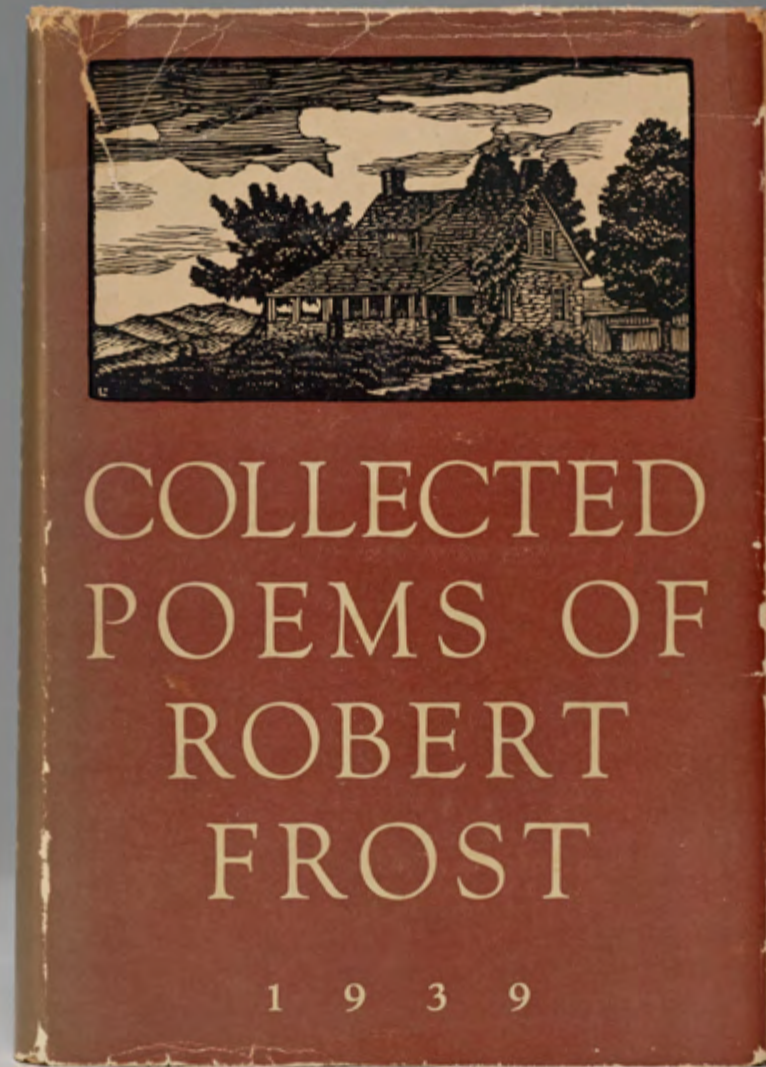
18. FRANKLIN, Benjamin. The Complete Works, in Philosophy, Politics, and Morals... With Memoirs of His Early Life, Written by Himself. London, 1806. Three volumes. Octavo, contemporary full mottled brown calf rebacked. \$4500.

[Click for more info](#)

First collected edition of Franklin's Complete Works, including his autobiography, "Way to Wealth," numerous political writings including "Causes of the American Discontents before 1768" and works on the Stamp Act, and adding for the first time his scientific writings, with an engraved frontispiece portrait, engraved vignette title pages, 13 plates (nine folding, one double-page) and a folding map of the Gulf Stream.

Hailed as the "first great American" by historian Frederick Jackson Turner, America's "first philosopher" by David Hume and "one of the most sensible men that ever lived" by Emerson, Benjamin Franklin "held true to a fundamental ideal with unwavering and at times heroic fortitude: a faith in the wisdom of the common citizen" (Isaacson, 478-93). This handsome 1806 edition of Franklin's *Complete Works*, published within two decades of his death, offers rich evidence of the pragmatic brilliance in the words of this Founding Father who was described as "a great genius" even by his adversary John Adams. A collected *Works* was first published in France (1791), Germany (1792), and Sweden (1792); the first edition in English was published in London in 1793, but that often-reprinted edition included chiefly the popular and political writings, not the scientific papers (see Ford 437). This 1806 edition was edited by "Mr. Marshall... [who] used much diligence in searching for essays and papers, that had not before been comprised in any collection" (Ford 550). Bound without publisher's advertisement leaf. Faint dampstain to upper corner of Volume I text block, a few plates with expert cleaning, expert restoration to extremities of contemporary calf bindings. A very good copy.





Signed By Robert Frost

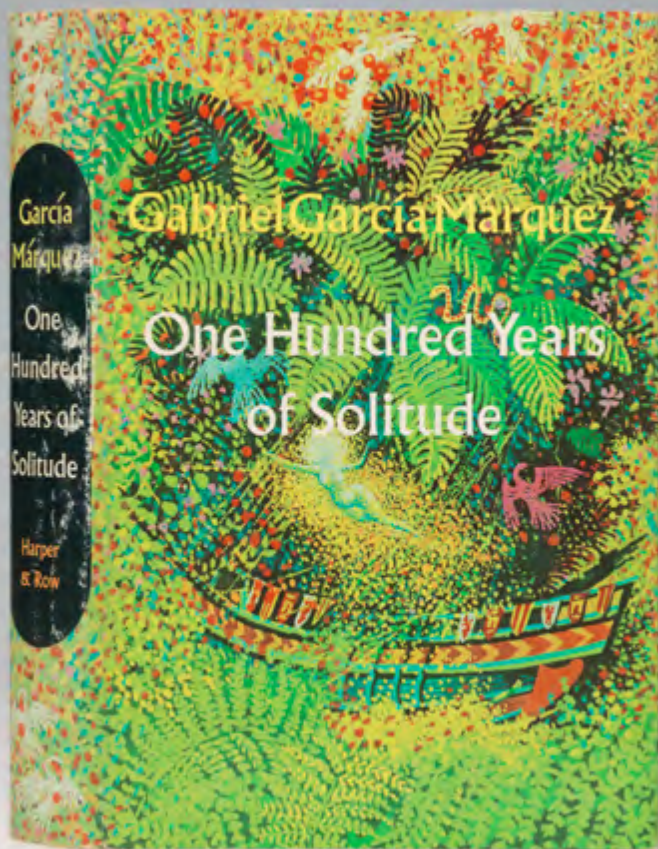
19. FROST, Robert. **Collected Poems of Robert Frost 1939.** New York, 1939. Octavo, original gilt-stamped beige cloth, dust jacket. \$1500.

[Click for more info](#)

First edition of this collection of Frost's verse, signed by him on a tipped-in leaf.

This collection of Frost's poetry includes all the poems published in *North of Boston*, *New Hampshire* and *A Further Range*, as well as selected poems from *A Boy's Will*, *Mountain Interval* and *West-Running Brook* published in the 1930 *Collected Poems*. Frost's introduction, "The Figure a Poem Makes," is published here for the first time. Book fine, very good dust jacket with toning to spine, a few rubs, tape repairs to verso.

*"Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference."*



"The secret of a good old age is simply an honorable pact with solitude."

Para Joel García,
con un abrazo del
otro García,

for jomi garcía ascot
and maria luisa elío

Gm
11

Inscribed By García Márquez

20. GARCÍA MÁRQUEZ, Gabriel. **One Hundred Years of Solitude**. New York, 1970. Octavo, original green cloth, dust jacket, custom clamshell box. \$16,000.

[Click for more info](#)

First edition in English, first issue, of one of the most acclaimed novels of the post-war era, inscribed by García Márquez on the dedication page with a flourish: "Para Joel García, con un abrazo del otro García, Gabriel." Additionally inscribed by renowned translator Gregory Rabassa, quoting the last line of the novel: "...because races condemned to one hundred years of solitude did not have a second opportunity on earth. Gregory Rabassa."

"One of the best-known and highly esteemed works of Latin American magic realism, *One Hundred Years of Solitude*... allegorizes cosmic questions and literary concerns while remaining an absorbing story" (Barron, *Fantasy and Horror* 7-130). "The popular response to *One Hundred Years of Solitude* was almost unimaginable... It is the most famous manifestation of the Boom, and García Márquez is the most celebrated of the prominent Boom writers" (Jon Lee Anderson). Pablo Neruda proclaimed it "the greatest achievement in Spanish literature since *Don Quixote*" (Klein, 26). First issue, no number sequence on the verso of the last page of text; dust jacket first-issue, with exclamation point at the end of the first paragraph on the front flap. Tiny staple holes on free endpapers, text and cloth clean and fine. Dust jacket with a bit of rubbing to spine, clean and bright and very nearly fine. A lovely and most desirable copy, inscribed by both the author and the translator.

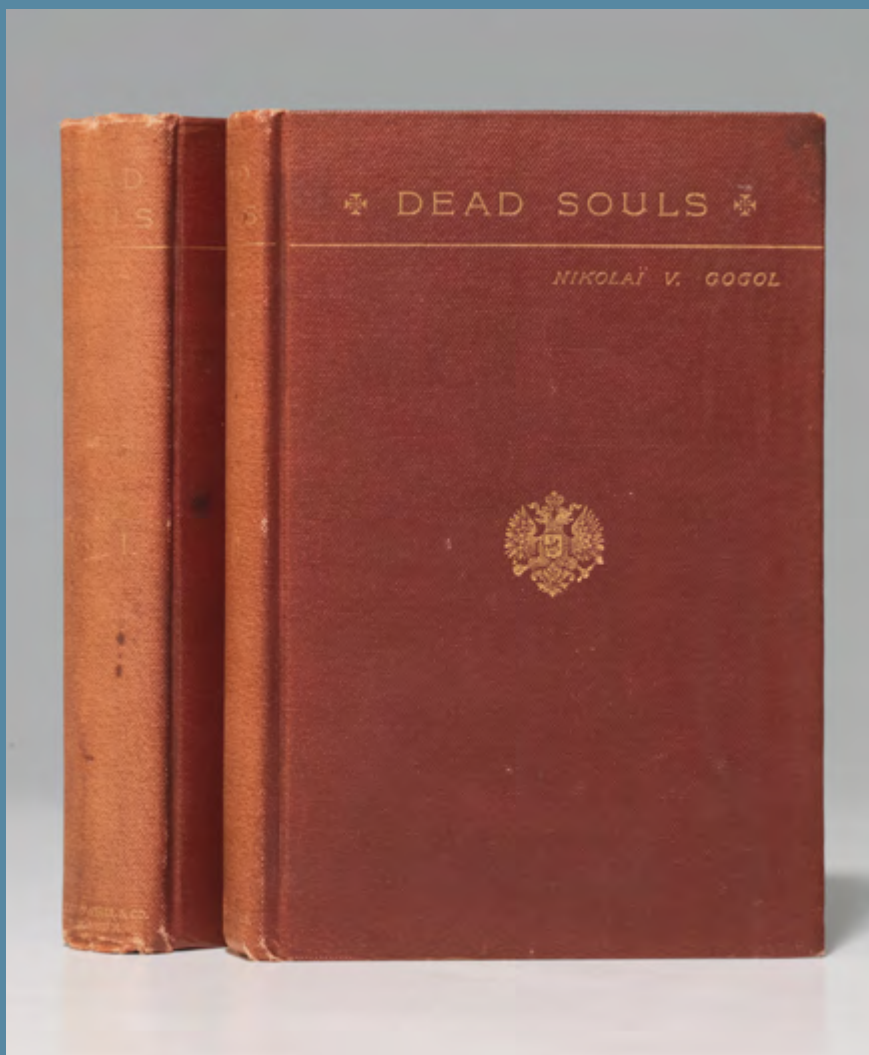
The First Complete English Translation Of Gogol's *Dead Souls*, 1886

21 GOGOL, Nikolai V. **Tchitchikoff's Journeys; or, Dead Souls.** New York, 1886. Two volumes. Octavo, original gilt-stamped burgundy cloth, custom clamshell box. \$8500.

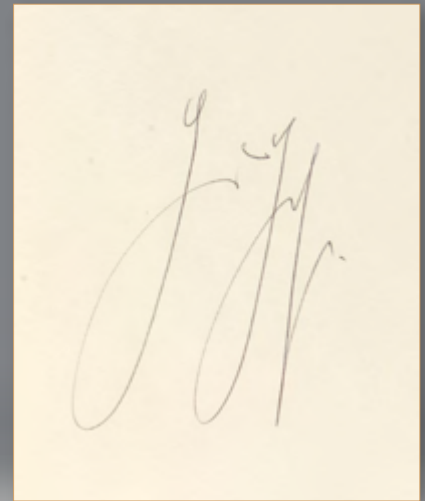
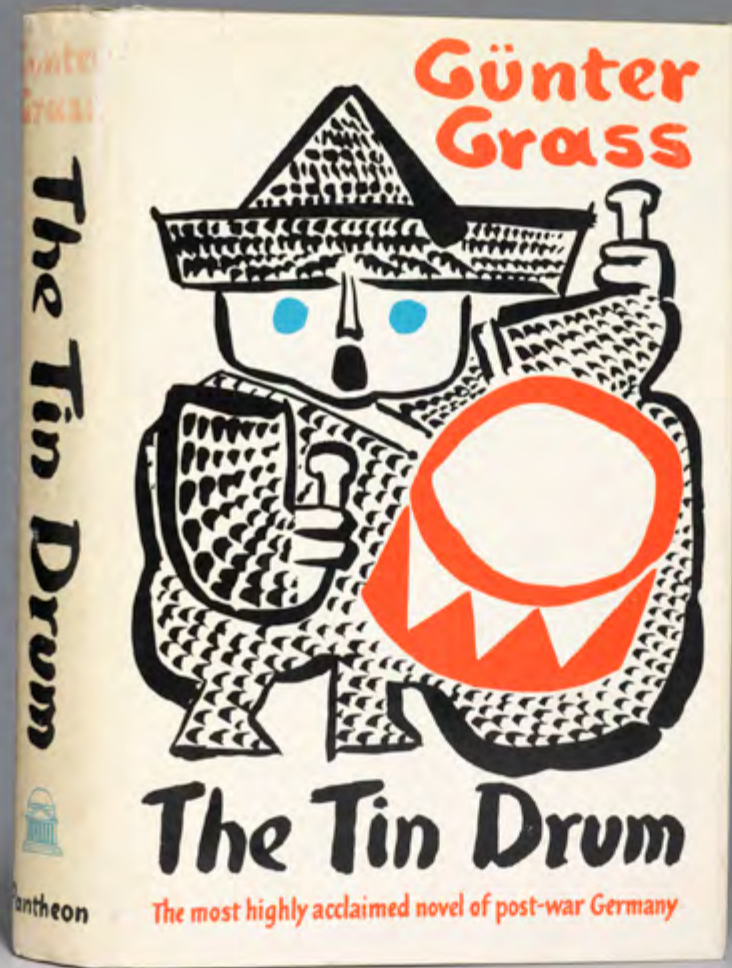
[Click for more info](#)

First edition of the first complete English translation of the Russian novelist's unfinished masterwork, "the first novel from which the world began to form its ideas of 19th-century Russia" (Hornstein, 139).

First published in 1842 in Russian, Gogol's *Dead Souls* is now widely regarded as the foundation of the Realist movement in Russia. A satirical story of bureaucracy and serfdom, the novel was extremely popular, as it was interpreted as an obvious condemnation of feudalism. In response to the success of *Dead Souls*, Gogol began work on a second volume, and "while working on this continuation he began to show signs of religious obsession. In 1848, after a pilgrimage to the Holy Land, he felt confirmed in his belief that he was eternally damned. Convinced of the sinfulness of his creative work, he destroyed the manuscripts of the second part of *Dead Souls*. What remains is only a disjointed fragment" (Hornstein, 221). Tragically, Gogol burned the draft of the second volume only ten days before his death in 1852. An English translation of Part I of the novel was published in 1854 under the title *Home Life in Russia*, but is "an adaptation... with an altered ending" (Line, 19). The present translation, by Isabel F. Hapgood, also contains A.E. Zakharchenko's conclusion, translated from Charrière's French edition. With a table listing Russian ranks and seven pages of publisher's advertisements at the rear of Volume II. Text fresh, only light soiling to cloth, mild toning to spines. A handsome copy in near-fine condition.



*"As it is so strangely ordained in this world, what
is amusing will turn into being gloomy, if you
stand too long before it, and then God knows what
ideas may not stray into the mind."*



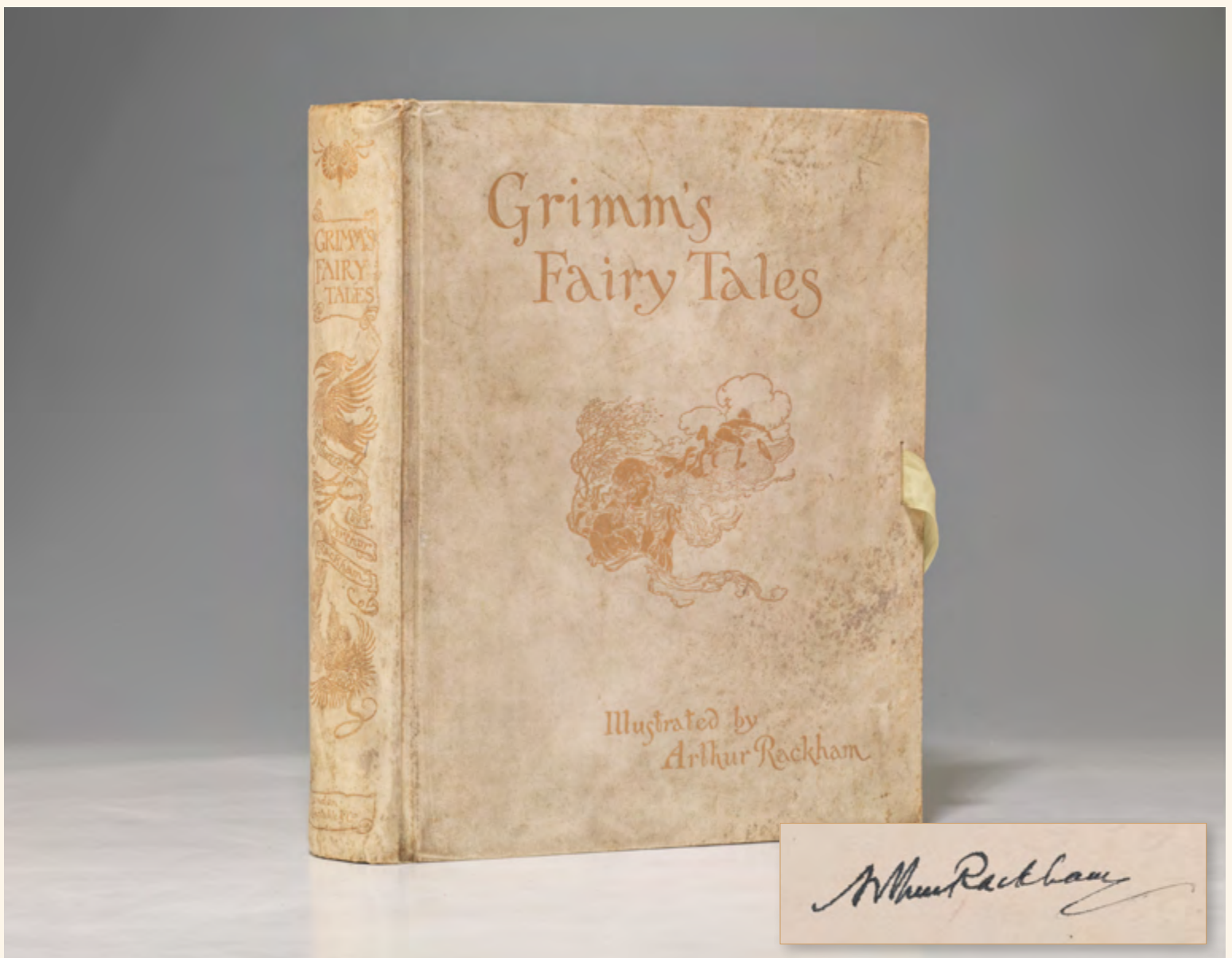
Signed By Günter Grass

22. GRASS, Gunther. **The Tin Drum**. New York, 1962. Octavo, original gray cloth, dust jacket. \$3200.

[Click for more info](#)

First American edition of the Nobel Laureate's first novel and acclaimed masterpiece, boldly signed by Grass.

When Günter Grass was awarded the Nobel Prize for Literature in 1999, his first novel *The Tin Drum* was singled out for particular praise. The "publication of *The Tin Drum* meant a second birth for the German novel of the 20th century... It seems to stage the very march of history" (Nobel Prize Presentation Speech). Mark Van Doren praised Grass's masterpiece as "fearful and wonderful-horribly brilliant!" Translated by Ralph Mannheim. Preceded by the London edition of 1961; initially published in German in 1959. Book fine; minor tape reinforcement, very light edge-wear to spine of scarce original dust jacket. A near-fine copy, scarce signed.



**Deluxe Signed Limited Edition Of Rackham's
Fairy Tales Of The Brothers Grimm, 1909**

23. GRIMM, Jacob and Wilhelm. **The Fairy Tales of the Brothers Grimm.** London, 1909. Quarto, original pictorial gilt stamped vellum, custom slipcase. \$6500.

[Click for more info](#)

Deluxe signed limited edition of these fairy tale classics, one of 750 copies signed by Rackham, of one of his most famous works, with 40 mounted color plates and numerous black-and-white drawings by him.

When first published in 1900, Rackham's illustrated edition of the Grimm Brothers' timeless fairy tales proved "immediately successful, and... marked the beginning of Rackham's lasting fame. Two new editions were called for within 10 years," in 1907 and the present, "best-known" edition in 1909 (Hudson, 46). The edition features additional, redrawn and re-colored illustrations, as well as enlarged pages. Rackham would later write, "In many ways I have more affection for the Grimm drawings than for other sets" (Hudson, 46). Interior clean, age-toning and soiling to vellum, as often, silk ties renewed. A very nice copy of this beautifully illustrated work.





First Edition Of *Jude The Obscure*, In Very Rare Original Dust Jacket

24 HARDY, Thomas. **Jude the Obscure**. London, 1896. Octavo, original blue-green cloth, dust jacket, custom clamshell box. \$8200.

[Click for more info](#)

First edition, first issue, of Hardy's controversial final novel, with map and lovely frontispiece etching by H. Macbeth-Raeburn, in very scarce original dust jacket.

Jude the Obscure "was begun as a serial story in *Harper's Magazine* at the end of November 1894, and was continued in monthly parts. But, as in the case of *Tess of the d'Urbervilles*, the magazine version was for various reasons abridged and modified in some degree, the present edition being the first in which the whole appears as originally written" (Webb, 83). *First issue*, with Osgood's name on verso of title and gilt-stamped on spine. *Mixed first and second state*, with four of the first eight signatures containing page numbers on the partially blank pages; mixed states are very common (Purdy, 87). Book near-fine, with a bump to front corner, cloth clean, gilt bright. Dust jacket, rarely seen, with two-inch section containing publisher's name missing at foot of spine (title, author's name and price all still intact), front and rear panels toned but intact, panel folds reinforced with archival tissue on verso, some light wear along edges. A desirable copy in the very scarce original dust jacket.



"It Will Live As Long As Aesop's Fables"

25. HARRIS, Joel Chandler. *Uncle Remus: His Songs and His Sayings. The Folk-Lore of the Old Plantation*. New York, 1881. Octavo, original gilt- and black-stamped pictorial mustard cloth, custom clamshell box. \$8500.

[Click for more info](#)

First edition, first state, of the first and most beloved Uncle Remus book by Harris, the one American writer of the Reconstruction who "has made the most permanent contribution," with eight plates and numerous text illustrations by Church and Moser, in original cloth-gilt.

"Harris' main concern in setting [the stories] down was to preserve the remnants of a folklore which he was sufficiently farseeing to know would one day perish from the earth unless someone who understood the racial psychology and social philosophy behind it acted as amanuensis to its surviving narrators" (*Twenty-three Books*, Winterich, 102). "Of all the American writers of [the Reconstruction] period, Joel Chandler Harris has made the most permanent contribution" (Braithwaite, in *The New Negro*, 32). "It will live as long as Aesop's fables" (John Bigelow). *First state*, with "presumptive" in the last line of page 9 and no mention of *Uncle Remus* in the publisher's advertisements. BAL notes four cloth variants and three endpaper variants, no priority. Interior fine, slightest soiling to cloth, gilt bright. A beautiful, about-fine copy.

"You can't run away from trouble. There ain't no place that far."



**One Of Only 500 Sets Signed By Hawthorne's Daughter Rose And
Numerous Illustrators, Including Jess Willcox Smith And Howard Pyle**

26. HAWTHORNE, Nathaniel. *The Writings of Nathaniel Hawthorne*. Boston and New York, 1900-01. Twenty-two volumes. Octavo, contemporary three-quarter red morocco gilt. \$4500.

[Click for more info](#)

"Autograph Edition" of Nathaniel Hawthorne's works, one of only 500 sets signed by his daughter Rose Hawthorne Lathrop, illustrated with 135 plates, including an engraved frontispiece in each volume in double-suite: hand-colored and black-and-white, the latter state signed by the artist. Contributing artists' signatures include Howard Pyle and Jesse Willcox Smith. An impressive, handsomely bound set.

"Hawthorne has long been recognized as a classic interpreter of the spiritual history of New England... [and] he was a leader in the development of the short story as a distinctive American genre" (Hart, 320-21). Signed in the first volume by Hawthorne's daughter Rose Hawthorne Lathrop and the publishers. Each volume with four engraved plates (Volume VII with seven), engraved vignette half title and engraved frontispiece in two states: one hand-colored and one black-and-white, the black-and-white state of each signed by the artist. Signatories include Jessie Willcox Smith (Volume IV) and Howard Pyle (Volume XIII). A very handsome set with only minor restoration to a few joints or spine heads.



.....

*"The world breaks everyone
and afterward many are
strong at the broken places.
But those that will not
break it kills."*

.....

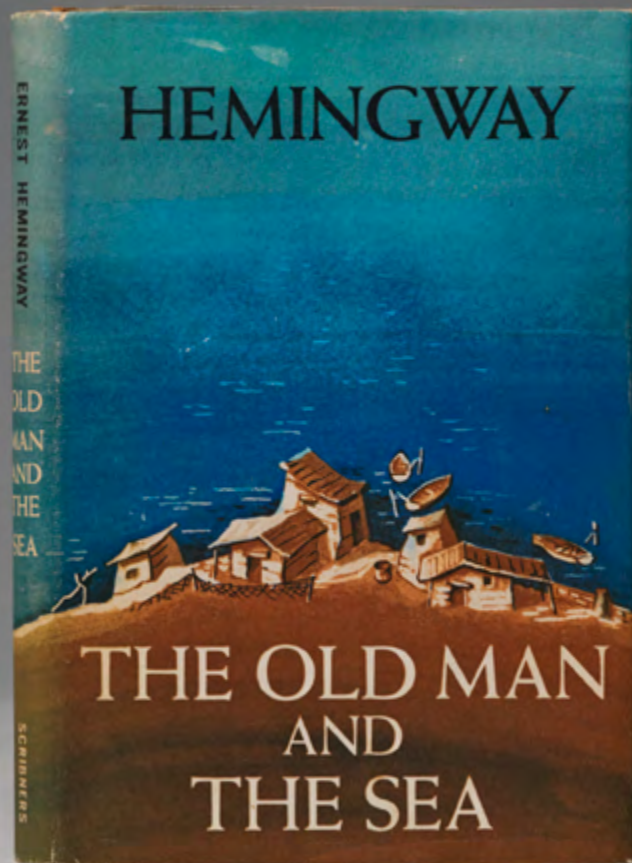
Signed Limited Edition Of Hemingway's *A Farewell To Arms*, The Only One Of His Works So Issued

27 HEMINGWAY, Ernest. **A Farewell to Arms**. New York, 1929. Tall octavo, original white parchment spine and corners, green paper boards, slipcase. \$18,500.

[Click for more info](#)

Signed limited first edition of Hemingway's "consummate masterpiece," one of only 510 copies signed by him.

"Probably [Hemingway's] best... Its success was so enormous... After it one could no more imitate that musical crystal-clear style; blown like glass from the white-heat of violence... the beginning, like all his beginnings, seems effortless and magical" (Connally 60). "*A Farewell to Arms* was the novel that placed Hemingway, early, among the American masters... [it is], in fact, the most satisfying and most sustained, the consummate masterpiece, among Hemingway's novels. It bears the mark of Hemingway's best gifts as a writer" (Mellow, 377-79). *The only signed limited first edition of any of Hemingway's works*. Without scarce original glassine. Text very fresh and clean, expert repair to rear inner paper hinge, vellum fine. Slipcase with expert repairs along joints and copy number erased from label. A lovely signed copy.



First Edition Of Hemingway's *The Old Man And The Sea*

28. HEMINGWAY, Ernest. **The Old Man and the Sea**. New York, 1952. Octavo, original blue cloth, dust jacket. \$3900.

[Click for more info](#)

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, in original dust jacket.

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*). Text block with a few ink marks along edges, cloth with mild toning, fading to spine, minor fraying at extremities, very good. Dust jacket bright and near-fine.



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

29. HUGO, Victor. *Les Misérables*. Bruxelles, 1862. Ten volumes. Octavo, contemporary half calf gilt, custom clamshell boxes. \$13,500.

[Click for more info](#)

True first edition, preceding the Paris edition, of Hugo's greatest work "and one of the most influential novels ever written," in a contemporary binding. A handsome, wide-margined set.

Hugo's "great novel has been hailed as a masterpiece of popular literature, an epic poem in prose about God, humanity and Hugo... Hugo hoped that *Les Misérables* would be one of if not *the* 'principal summits' of his body of works. Despite its length, complexity and occasionally unbelievable plot and characterization, it remains a masterpiece of popular literature" (Dolbow, 149, 214). "It had taken Hugo 17 years to produce what would become his *magnum opus* and *one of the most influential novels ever written*. By now, he was well aware of his worth and when his [French] publisher Hetzel was unable to meet his demand of 300,000 francs, Hugo turned to the Belgian publishing house Lacroix and Verboeckhoven" (Michaux). Text in French. Each volume with original owner's name "A. Dumba" stamped on front cover. Minor foxing at the very beginning of Volume IV, else interiors clean and fine, contemporary calf spines a bit dry, corners rubbed, front joint of Volume IX with short split near foot of spine, but overall sound and attractive. An exceptionally good set, desirable in contemporary bindings.

*"If the soul is left
in darkness, sins will
be committed. The
guilty one is not he
who commits the sin,
but he who causes the
darkness."*



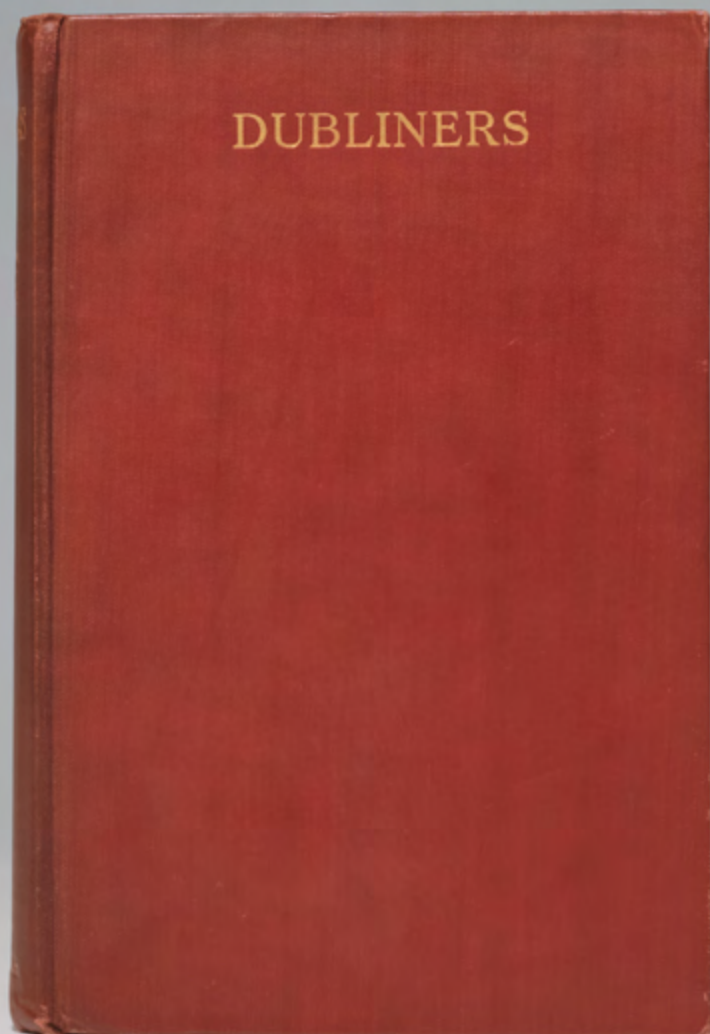
“The Most Amazing, Enduring And Endearing One-Man Feat”

30. JOHNSON, Samuel. **A Dictionary of the English Language**. London, 1765. Two volumes. Thick folio, contemporary full brown calf gilt rebaced with original spines laid down. \$13,500.

[Click for more info](#)

Third edition of the first great dictionary of the English language, Johnson's “audacious attempt to tame his unruly native tongue... combining huge erudition with a steely wit and remarkable clarity of thought” (Hitchings, 3), in beautiful contemporary calf-gilt.

“Johnson's *Dictionary* made him a superstar. To be sure, there had been dictionaries before his. The difference is that, while these were compiled, Johnson's was written.... The glory of the book is that it is also a compendium of English literature, reprinting fine examples of words from the masters, often Shakespeare or Sir Francis Bacon. Johnson sought to ‘intersperse with verdure and flowers the dusty deserts of barren philology’” (*The Smithsonian Book of Books*). “Dr. Johnson performed with his *Dictionary* the most amazing, enduring and endearing one-man feat in the field of lexicography” (PMM 201). Very faint marginal dampstain affecting only a few leaves in Volume I, interiors generally clean, expert restoration to corners. A very nicely restored copy in beautiful contemporary calf-gilt.



.....

*"There was no
doubt about it:
if you wanted to
succeed you had
to go away. You
could do nothing
in Dublin."*

.....

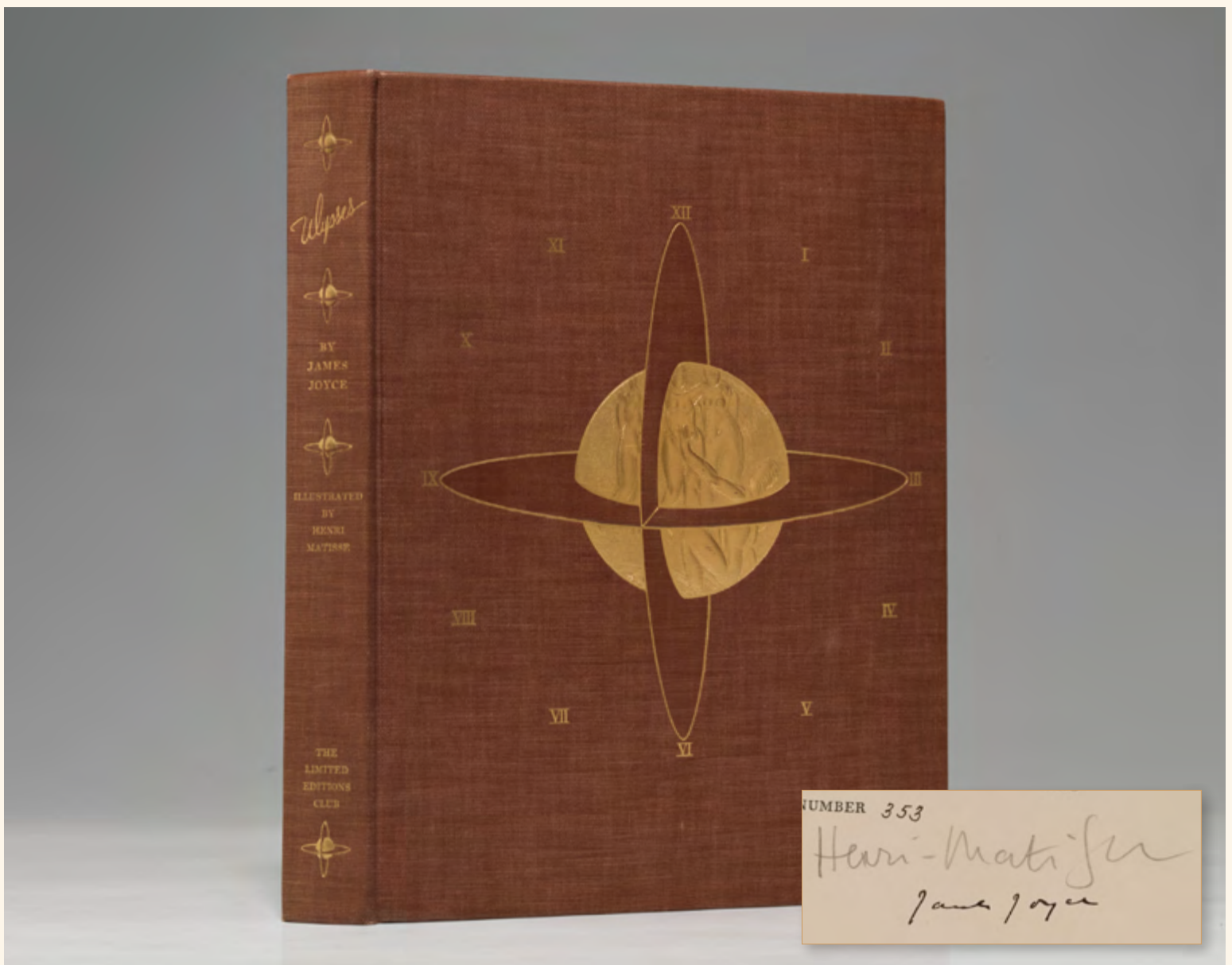
First Edition Of Joyce's *Dubliners*, One Of As Few As 246 Copies

3/ JOYCE, James. **Dubliners**. London, 1914. Octavo, original dark red cloth, custom cloth clamshell box. \$32,000.

[Click for more info](#)

Rare first edition of Joyce's first prose work, his great collection of short stories, one of only 1250 copies printed (499 of which were sunk en route to America).

This collection includes some of the finest stories written in the English language, including "Araby," "Counterparts," and the classic "The Dead." One of no more than 746 copies bound for the first edition (and perhaps as few as 246). Of his beleaguered book Joyce wrote, "I believe that in composing my chapter of moral history in exactly the way I have composed it I have taken the first step towards the spiritual liberation in my country" (Ellmann, 221). Text block split but firmly attached to backstrip, a few tiny spots to edges of text block, cloth fresh and beautiful. An extraordinary copy.



Signed By Both Joyce And Matisse: The First Illustrated Edition Of *Ulysses*

32. JOYCE, James. *Ulysses*. With an Introduction by Stuart Gilbert and Illustrations by Henri Matisse. New York, 1935. Large quarto, original gilt-stamped brown cloth, custom chemise and box. \$35,000.

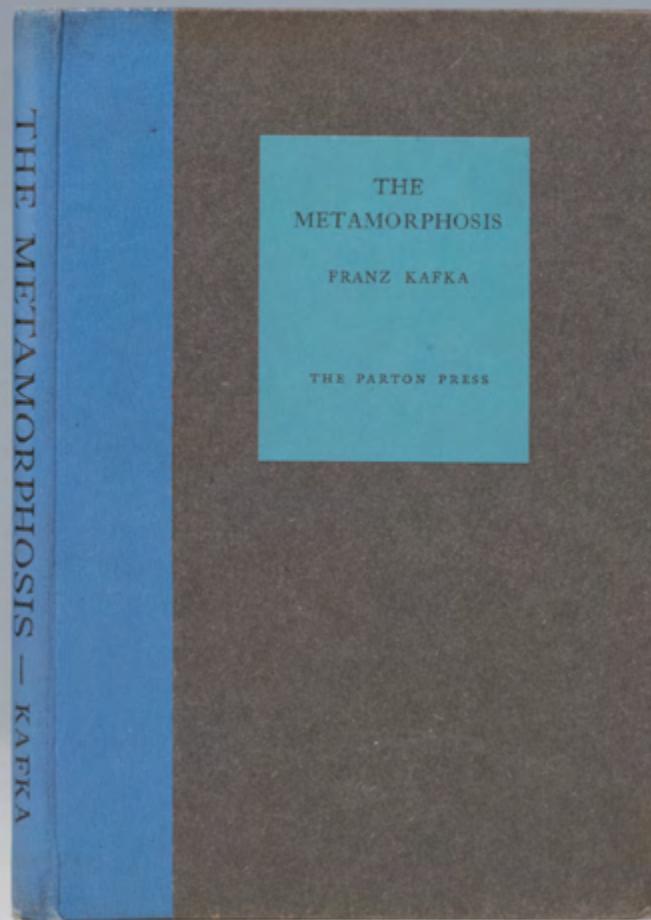
[Click for more info](#)

First illustrated edition of Joyce's landmark Ulysses, one of only 250 copies (from a total edition of 1500) signed by both James Joyce and Henri Matisse. One of the 20th-century's most desirable illustrated books, combining the work of two great modern artists. A fine copy.

One of the most arresting and intriguing collaborations in 20th-century literature. "It was a great idea to bring them together; celebrities of the same generation, of similar virtuosity" (Wheeler, 15). The 26 beautiful full-page illustrations by Matisse accompany the text of Joyce's *Ulysses*, including six soft-ground etchings with reproductions of the sketches on blue and yellow paper. "One of the very few American *livres de peintres* issued before World War II. According to George Macy [this work's designer], who undertook this only American publication of Matisse's illustrations, he asked the artist how many etchings the latter could provide for \$5000. The artist chose to take six subjects from Homer's *Odyssey*. The preparatory drawings reproduced with the soft-ground etchings (Matisse's only use of this medium) record the evolution of the figures from vigorous sketches to closely knit compositions" (*Artist and the Book* 197). This copy is number 353 of 1500 copies, *one of only 250 signed by both author and illustrator*. Without original cardboard slipcase. A fine double-signed copy.



*"As Gregor Samsa
awoke one morning
from uneasy dreams
he found himself
transformed in
his bed into an
enormous insect."*



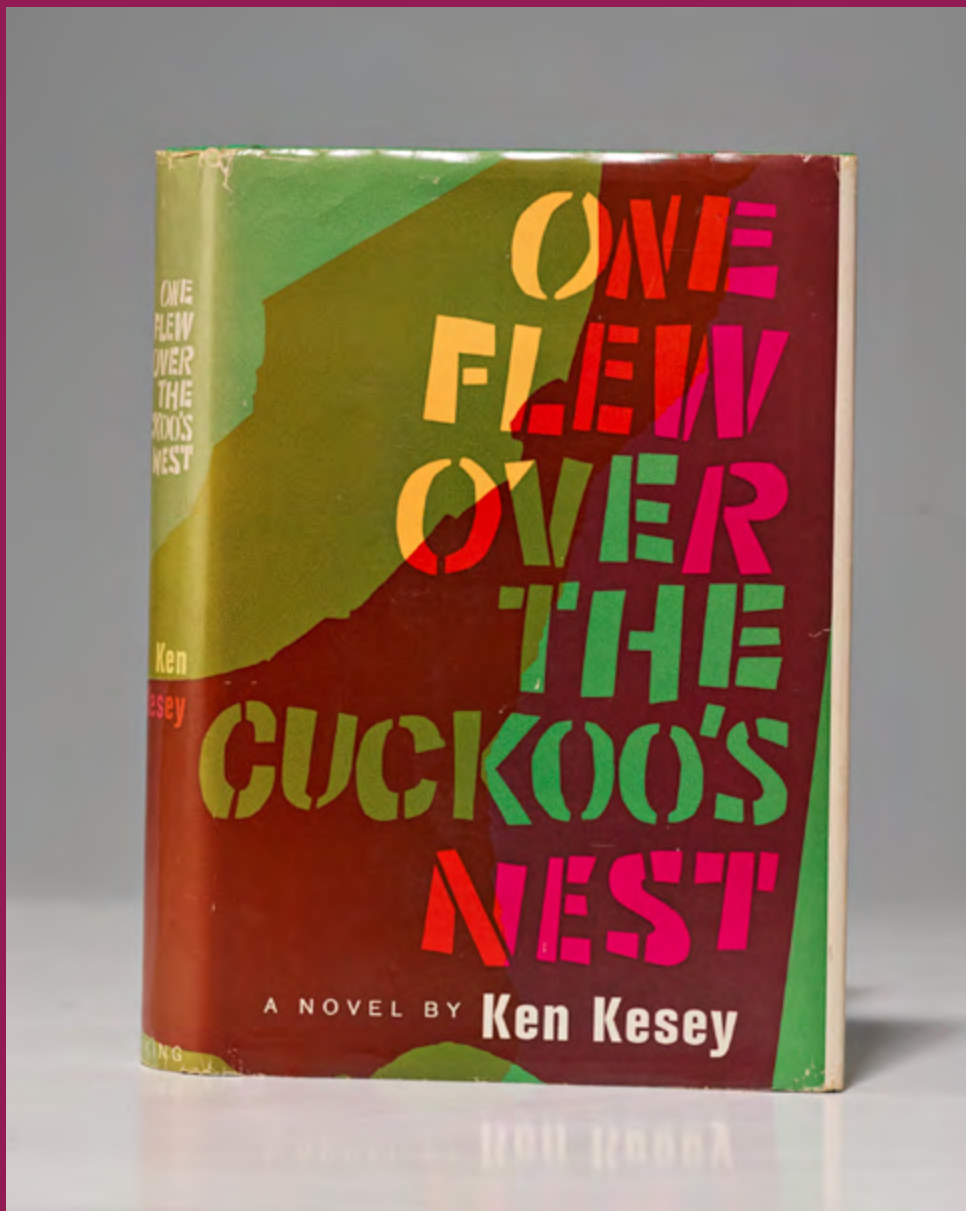
**"He Found Himself Changed In His Bed To
Some Monstrous Kind Of Vermin"**

33. KAFKA, Franz. **The Metamorphosis**. London, 1937. Slim octavo, original half blue cloth. \$5000.

[Click for more info](#)

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

"While critics have interpreted this chilling story variously as a description of despair in a meaningless world, as a reaction to institutional authoritarianism, and as an expression of conflict between the author and his father, its power seems to rest in its resistance to explanation. W.H. Auden has said of it, 'Had one to name the author who comes nearest to bearing the same kind of relation to our age as Dante, Shakespeare and Goethe bore to theirs, Kafka would be the first one would think of'" (*New York Public Library's Books of the Century*, 13). Kafka himself published *The Metamorphosis* in German in 1915. Without scarce original glassine. Minuscule rub to foot of spine. A fine copy.



First Edition Of *One Flew Over The Cuckoo's Nest*

34. KESEY, Ken. **One Flew Over the Cuckoo's Nest**. New York, 1962. Octavo, original green cloth, dust jacket. \$8500.

[Click for more info](#)

First edition of Kesey's most "popular and enduring" work, in colorful original dust jacket.

"Ken Kesey's first novel remains his most popular and enduring... *Cuckoo's Nest* resonates with the classic theme of the individual rebelling against the controlling forces of society" (*Books of the Century*, 98). On publication in 1962, "*Time* magazine called *Cuckoo's Nest* 'a roar of protest against middlebrow society's Rules and the invisible Rulers who enforce them'" (*New York Times*). *First issue*, with "that fool Red Cross woman" on page 9, lines 12-13, in *first-issue* dust jacket containing Kerouac's endorsement on the front flap. Book fine; only faint edge-wear to bright near-fine dust jacket.



Willy Pogány's Illustrated *Rubaiyat*, With 16 Beautiful Color Plates, Exquisitely Bound In Full Art Nouveau Pictorial Onlaid Morocco Gilt Depicting Eve In The Garden Of Eden

35. KHAYYÁM, Omar. **Rubaiyat of Omar Khayyam**. London, circa 1917. Octavo, contemporary full onlaid burgundy morocco gilt, custom cloth slipcase. \$5700.

[Click for more info](#)

Ballantyne Press edition of Pogány's illustrated Rubaiyat, with 16 splendid mounted color plates, sumptuously bound in elaborately bordered full Art Nouveau-style inlaid morocco gilt depicting Eve in the Garden of Eden on one side and a snake winding around a chalice on the other.

Omar Khayyám's "brief verses vary in theme... from sophisticated satires on the unreasonableness of human passion to the passionate lyrics on the joys and sorrows of love and wine and on the wisdom of grasping pleasure while we can" (Hornstein, Percy & Brown 377). Hungarian-born Willy Pogány "specialized in gift book embellishment both before and after the First World War" (Harthan, 242). He first illustrated this 12th-century Persian poem in 1909. Fitzgerald's translations (the first published in 1859, the fourth in 1879) "adapted the quatrains into a connected theme, skeptical of divine providence, mocking the transience of human grandeur, and concentrating on the pleasures of the fleeting moment," producing in the process some of "the most frequently quoted lines in English poetry" (Drabble, 716). A beautiful copy in fine condition.



Fine Complete First Edition Set Of Stephen King's Dark Tower Series

36. KING, Stephen. **The Dark Tower**. West Kingston, Rhode Island and Hampton Falls, New Hampshire, 1982-2004. Together, seven volumes. Octavo, original cloth, dust jackets. \$7000.

[Click for more info](#)

First trade editions of all seven books in Stephen King's Dark Tower series, including the scarce first book, issued in a first printing of only 10,000 copies. Each book with full-page color illustrations.

These novels, the work of a lifetime, are “different in tone from most of Stephen King’s work—and perhaps more demandingly inventive than usual—these have an undeniable mythic charge” (Clute & Nichols, 666). “Each of the novels is a mélange of motifs and ideas borrowed from horror, fantasy, Western and science fiction... King’s narrative strategy and plot mechanics for the individual installments of the series show a wide variety of influences, ranging from L. Frank Baum’s *Oz* novels to Chaucer’s *Canterbury Tales*... [King indulges] some of his most fanciful and extravagant horrors” (*Fantasy and Horror* 6-194). Generously illustrated with beautiful full-page color plates by Michael Whelan (I, VII), Phil Hale (II), Ned Dameron (III), Dave McKean (IV), Bernie Wrightson (V) and Darrel Anderson (VI). A fine set, exceptional in this condition.



*This copy of the
Jungle Book, first
Edition, was father's,
Eugene Field, own
personal copy.*
Eugene Field
Julia S. Field
Oct, 20-1929
In Presence of
G. M. Sheldon
G. M. SHELDON
NOTARY PUBLIC, LINCOLN COUNTY, WISCONSIN
My Commission Expires June 8, 1933

*"The victory is
only a matter of
quickness of eye
and quickness of
foot—snake's blow
against mongoose's
jump..."*

"For The Strength Of The Pack Is The Wolf, And The Strength Of The Wolf Is The Pack"

37 KIPLING, Rudyard. **The Jungle Book. WITH: The Second Jungle Book.** London and New York, 1894-95. Two volumes. Octavo, early 20th-century full blue morocco gilt, custom slipcase. \$6250.

[Click for more info](#)

First editions of Kipling's classic Jungle Books, "replete with adventure and excitement," handsomely bound in full morocco-gilt by Bayntun, with original cloth covers and spines bound in. From the library of Eugene Field.

"Among the 15 stories in [these volumes] are some of Kipling's most memorable narratives" (Abraham, 36). "The child who has never run with Mowgli's wolf pack, or stood with Parnesius and Pertinax to defend the Northern Wall... has missed something that he will not get from any other writer" (Carpenter & Prichard, 297). Illustrated largely by W. H. Drake and Kipling's father, J. Lockwood Kipling, "this most desirable pair... will always fill an honorable place in any library of children's books" (Quayle 87). First edition of *Jungle Book* containing the imprint "R. & R. Clark" that appears in the "first copies... [of] the first print run" (Richards A76). First English edition of *Second Jungle Book* issued only three days after the American edition. From the library of American author Eugene Field, with a manuscript note to that effect written by his son Eugene Field II on the rear flyleaf of Volume I, signed by him and notarized, with the public notary's signature and blindstamp. Faint foxing to endpapers, first and last few leaves, expert repair to joints and spine ends. A near-fine set, beautifully bound, with a nice literary provenance.

First Edition Of D.H. Lawrence's *Women in Love*, One Of Only 1250 Copies

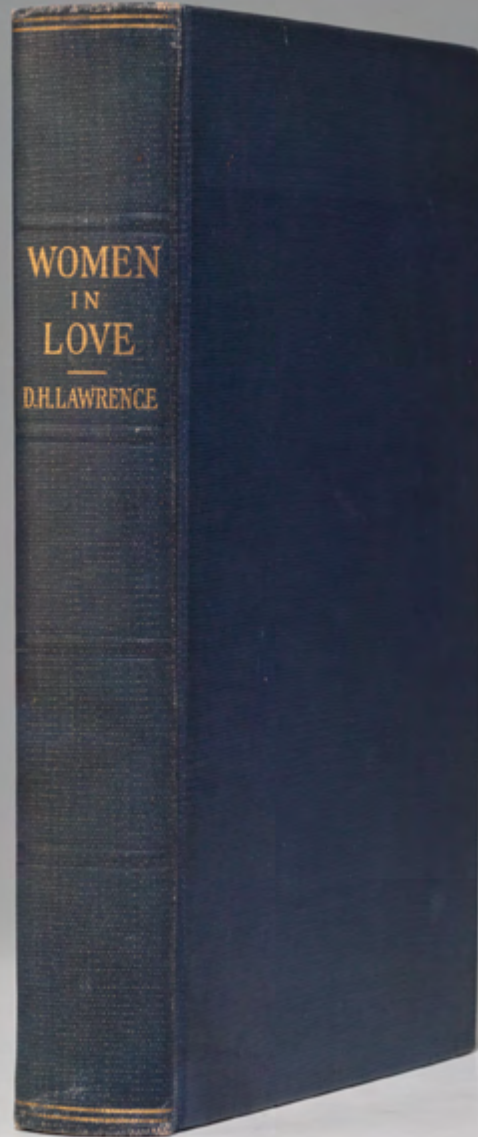
38. LAWRENCE, D.H. **Women in Love**. New York, 1920. Octavo, original blue cloth. \$2500.

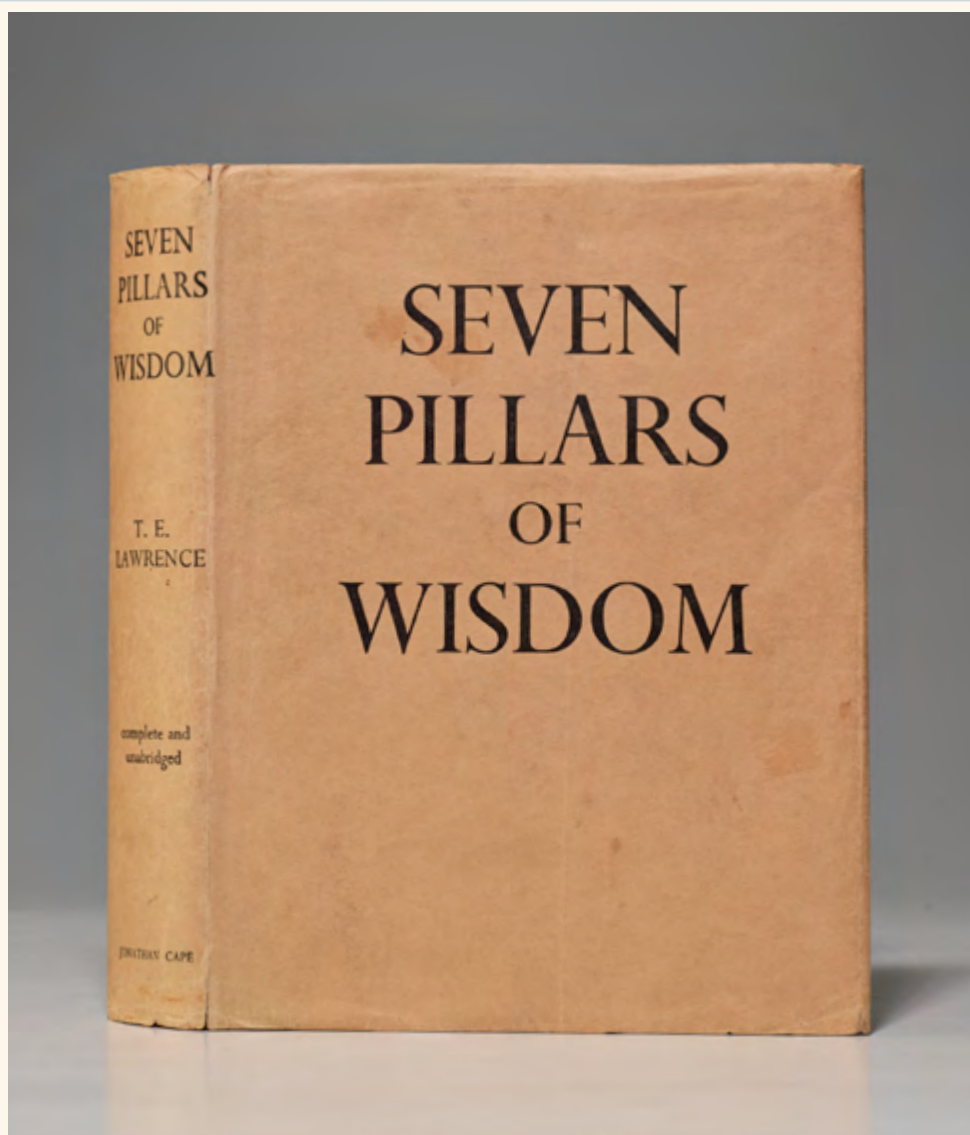
[Click for more info](#)

*Limited first edition, one of 1250 copies, of this sequel to Lawrence's earlier controversial novel *The Rainbow* (1915), continuing to track the loves and lives of the Brangwen sisters, Gudrun and Ursula.*

"Though Lawrence completed *Women in Love* in 1916, he was unable to publish it until November 1920—and then only privately in New York. The suppression of the novel made Lawrence desperately poor... He abandoned all hope of achieving popular success in England and turned to America as his potential audience" (Meyers, 196). In his *Women in Love*, he brilliantly captures the post-war longing for a new world. "No English novel so closely resembles Greek tragedy" (Howard Jacobson). Very few copies were numbered in red (as here), with only two copies known to bibliographer Roberts. Issued without dust jacket. Text very fresh and bright, faintest rubbing to original cloth, front inner hinge expertly reinforced.

"Humanity is less, far less than the individual, because the individual may sometimes be capable of truth, and humanity is a tree of lies."





**"I Drew These Tides Of Men Into My Hands
And Wrote My Will Across The Sky In Stars"**

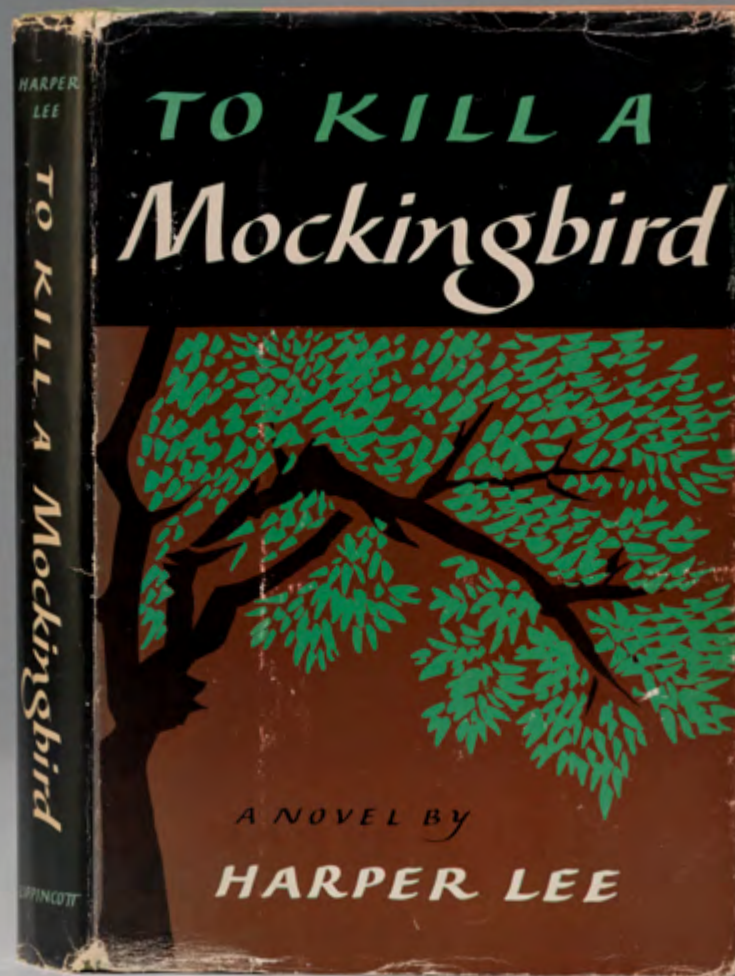
39. LAWRENCE, T.E. **Seven Pillars of Wisdom, A Triumph.** London, 1935. Large quarto, original gilt-stamped brown cloth, dust jacket. \$1650.

[Click for more info](#)

First trade edition of Lawrence's account of his legendary part in the Arab rebellion against the Ottoman Empire during the First World War, a lovely copy in fragile original dust jacket.

Even though "Seven Pillars is remarkably accurate as a military history," its blending of epic heroic adventure, psychological insight, and spiritual transformation make it the literary treasure that Lawrence intended it to be, deserving Winston Churchill's praise as one of "the greatest books ever written in the English language" (Wilson, 55). *First impression*, with the erroneous listing on page 20 of the illustration "A Forced Landing" on pages 302-303 (corrected in the second impression to 304-305). Illustrated with photographic plates, portraits from sketches and four folding maps. Preceded only by the very scarce private printing of 1926 and the 1935 limited edition. Without original cardboard box. Bookplate of T.E. Lawrence scholar and collector Peter Metcalfe. Book fine, unrestored dust jacket about-fine. A lovely copy.

*"For years we lived anyhow with one another in the
naked desert, under the indifferent heaven."*



First Edition Of One Of The Rarest Of American Classics

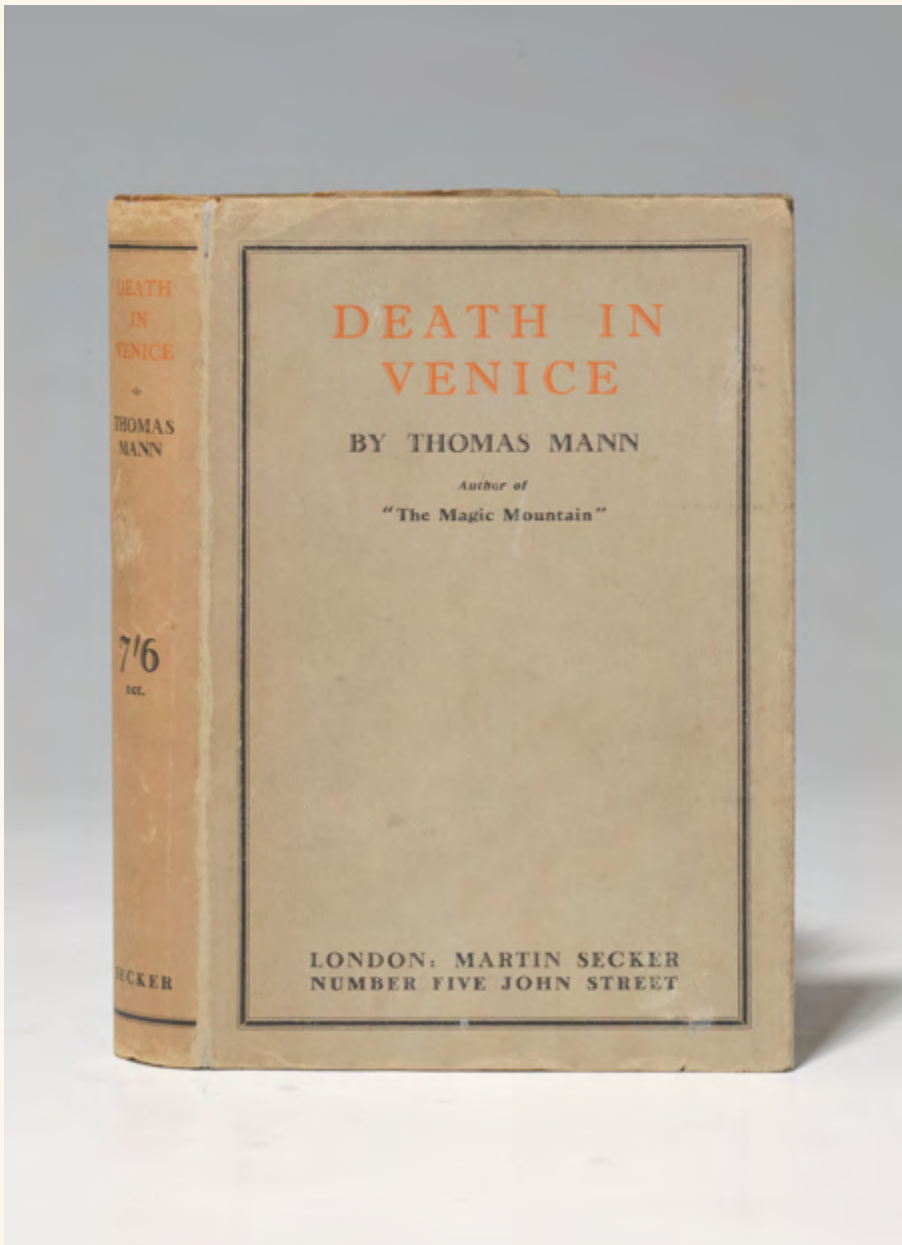
40. LEE, Harper. **To Kill a Mockingbird**. Philadelphia and New York, 1960. Octavo, original half green cloth, dust jacket. \$25,000.

[Click for more info](#)

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

"You never really understand a person until you consider things from his point of view—until you climb into his skin and walk around in it."

Harper Lee's portrayal of life in a small Alabama town captured the essence of the South at one of its most trying times. *To Kill a Mockingbird* became an immediate bestseller and won the 1961 Pulitzer Prize for Fiction. *First printing*, without listing of subsequent impressions, in *first-issue dust jacket* with photo of Lee by Truman Capote on back panel. Book about-fine, bright unfaded dust jacket with light wear mainly to corners and two tiny inoffensive abrasions to rear panel. An exceptionally nice unrestored copy, unusual in this condition.



Mann's *Death In Venice*, In The Rare Original Dust Jacket

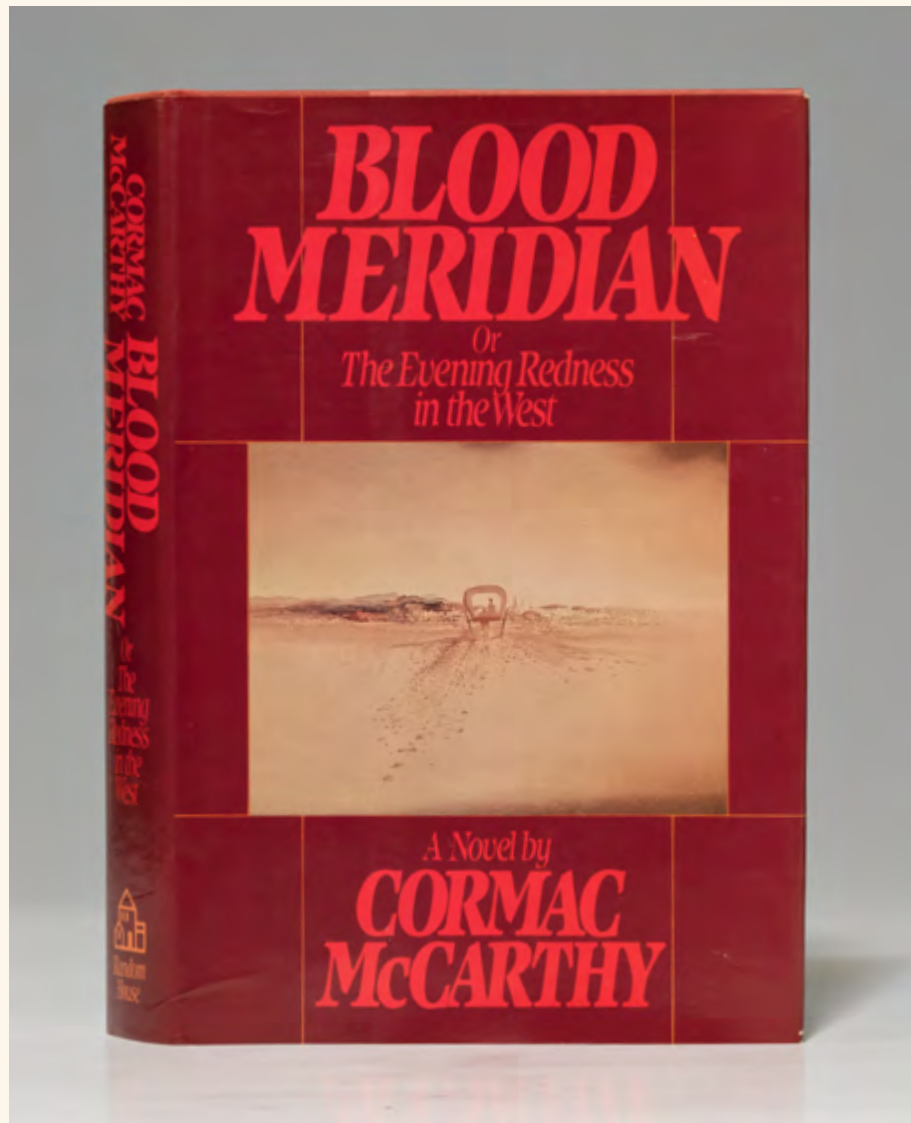
41. MANN, Thomas. **Death in Venice**. London, 1928. Octavo, original green cloth, dust jacket. \$6500.

[Click for more info](#)

First English edition of Mann's most famous work, in the rare original dust jacket.

"A somber masterpiece" (Kuiper, 721). "Thomas Mann is one of the greatest and most widely read authors of the 20th century... An innovative stylist and synthesizer of the intellectual trends of his time, Mann exerted much influence on modern fiction not only in Germany but in Europe and in both Americas as well... Among Mann's many well-written works of short fiction, "Death in Venice" (1928), a novella based on Mann's impressions during his stay in Venice, is the most famous" (Pribic, 262-3). This collection of three novellas also includes "Tristan" and "Tonio Kröger." Mann won the Nobel Prize for Literature in 1929, the year after publication of this volume. The first edition was published as *Der Tod in Venedig* in 1912. Minor foxing to fore-edge only, cloth with some faint discoloration, sunned at spine ends, near-fine. Dust jacket with archival reinforcement to verso at ends of slightly toned spine, chip to lower rear corner, a few small abrasions to front panel. A very nice, exceptionally good copy in the rare original dust jacket.

*"Solitude produces originality, bold and astonishing beauty,
poetry. But solitude also produces perverseness, the
disproportionate, the absurd, and the forbidden."*



*"He can neither read
nor write and in him
already there broods
a taste for mindless
violence. All history
present in that
visage, the child the
father of the man."*

"The Major Esthetic Achievement Of Any Living American Writer"

42. MCCARTHY, Cormac. **Blood Meridian, or The Evening Redness in the West**. New York, 1985. Octavo, original half red cloth, dust jacket. \$5000.

[Click for more info](#)

First edition of McCarthy's mythic vision of the American West, in original dust jacket.

Compared the works of Dante, Poe, Melville and Faulkner; Harold Bloom called *Blood Meridian* "clearly the major esthetic achievement of any living American writer." For fellow novelist Madison Smartt Bell, "McCarthy puts most other American writers to shame" (*New York Times*). Little noticed at the time of publication, most copies of the first edition were remaindered—this copy, however, bears no remainder mark. Dust jacket price-clipped. A fine copy.

.....

*"Better
to reign in
Hell, than
serve in
Heaven."*

.....



**1749 First Newton Edition Of *Paradise Lost*,
Beautifully Illustrated And Handsomely Bound**

43. MILTON, John. *Paradise Lost. A Poem in Twelve Books*. London, 1749.
Two volumes. Quarto, contemporary full mottled calf gilt. \$4000.

[Click for more info](#)

*Beautifully illustrated edition of Milton's epic poem, the first to be edited by Bishop Thomas Newton and the first variorum edition of *Paradise Lost* to be published, with two frontispiece portraits and 12 copper-engraved scenes after Francis Hayman.*

"In 1749 Newton published his variorum edition of Milton's *Paradise Lost*, with a life and elaborate notes, and in 1752 the remaining poems... The edition, with its rigorous use of original documents and collation of all previous editions, is highly rated by literary scholars and has been described as 'scrupulously definitive'" (ODNB). With the lovely engravings after Hayman this edition proved very popular, and was reprinted in various forms well into the 19th century. Only occasional foxing, expert restoration to joints, spine ends and corners, gilt bright. An attractive copy of this impressive illustrated edition in beautiful contemporary calf-gilt.





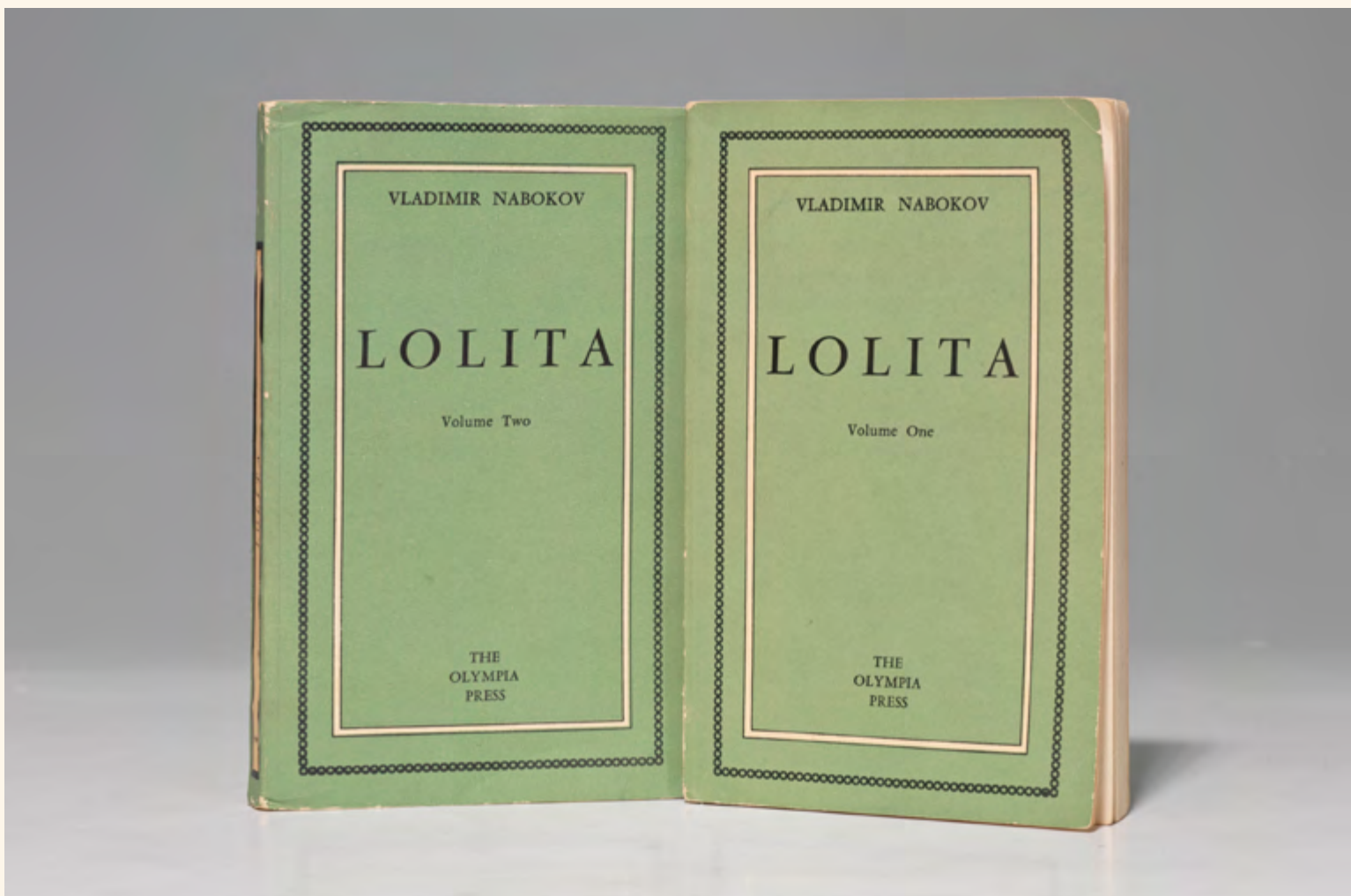
Lovely Limited Edition Of Molière's Works

44. MOLIÈRE, Jean Baptiste de. **Théâtre Complet de J.B. Poquelin de Moliere.** Paris, 1876-1883. Eight volumes. Royal octavo, contemporary three-quarter brown morocco gilt. \$2800.

[Click for more info](#)

Superb limited edition of Molière's works in French, one of only 910 sets, illustrated with frontispiece portrait and 30 fine etchings after Louis Leloir, handsomely bound.

Molière has been hailed “not only as a great comic poet—certainly, with Rabelais, the greatest in French literature—but also as a strong theoretician of the comic who was in perfect control of his work from beginning to end... ‘No individual work, perhaps, can be properly understood in isolation from the whole, any more than one movement of a sonata can stand apart from the whole sonata’” (Hollier, 336). This splendid edition is publisher Jouaust’s “most ambitious undertaking,” and the illustrations by Louis Leloir are claimed to possess “both ‘historical exactitude’ and a ‘modern touch... a striking example of the profuse extra-illustration favored at the time’” (Ray, 364). Text in French. Occasional stray spots of foxing. A lovely set in about-fine condition.



"Light Of My Life, Fire Of My Loins": First Edition Of *Lolita*, 1955

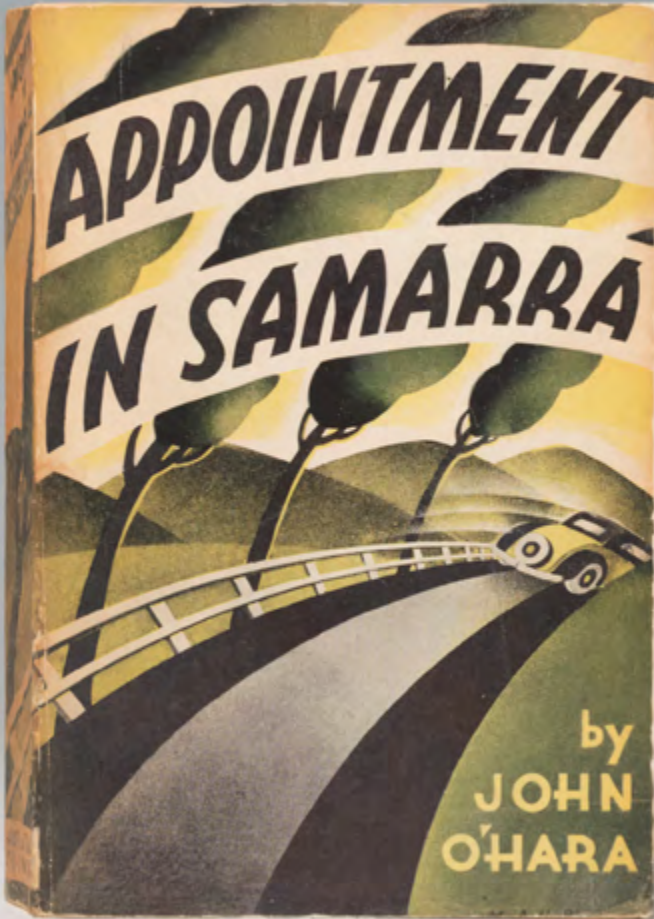
45. NABOKOV, Vladimir. **Lolita**. Paris, 1955. Two volumes. Small octavo, original green paper wrappers, custom half morocco clamshell box. \$9600.

[Click for more info](#)

First edition, first issue, of one of the most famous and controversial novels of the 20th century.

"Brilliant... One of the funniest and one of the saddest books that will be published this year" (*New York Times*). The saga of *Lolita* began well before its publication in 1955. A number of American publishers rejected it for fear of negative repercussions if they published such a "pornographic" work. When the Olympia Press in Paris finally issued the book, its first edition sold out quickly in Europe. It was not as warmly received abroad: The British government pressured the French to ban the novel, and no American edition saw print until 1958. *First issue*, with the price of "Francs: 900" on the rear wrappers (brisk sales spurred the publisher to raise the price later to 1200 francs) and no evidence of an overlaid sticker. Very light rubbing to extremities of wrappers. A lovely copy in near-fine condition.

"Oh, my Lolita, I have only words to play with!"



**"I Love You? Yes, I Love You.
Like Saying I Have Cancer."**

46. O'HARA, John. **Appointment in Samarra.** New York, 1934. Octavo, original pictorial wrappers, custom clamshell box. \$5200.

[Click for more info](#)

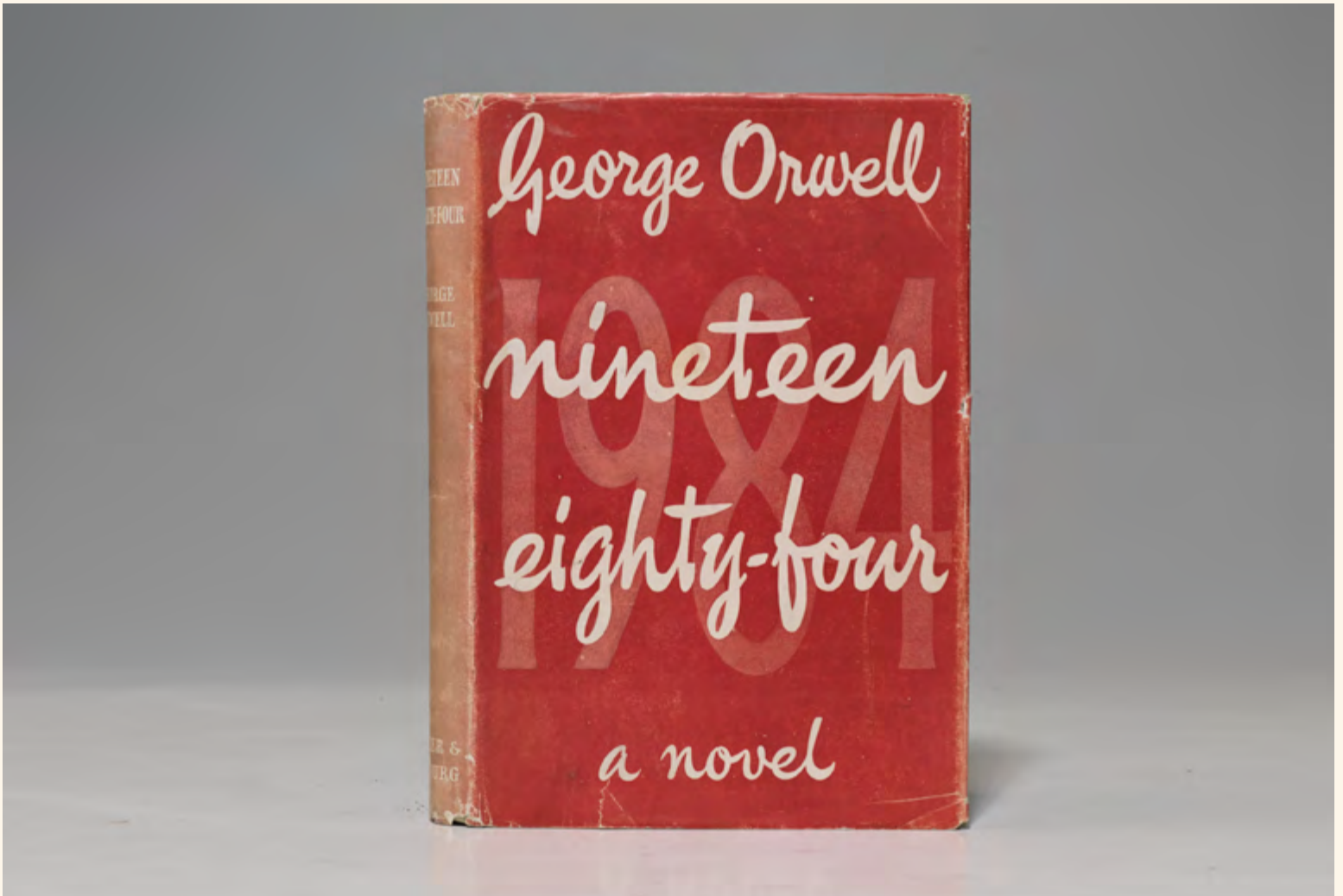
First edition of O'Hara's rare first novel, scarce advance review copy, in original pictorial wrappers in the design of the eventual dust jacket.

O'Hara's "highly acclaimed first novel explored the disintegration and death of an upper-class inhabitant of a small city" (Kuiper, 830); "an ironic, toughly realistic treatment of the fast country-club set" (Hart, 553). Published August 16, 1934, the work was an immediate and lasting success. Both Fitzgerald and Hemingway praised the novel when it came out, with the latter writing in the December 1934 *Esquire*: "If you want to read a book by a man who knows exactly what he is writing about and has written it marvelously well, read *Appointment in Samarra*." With "To be published Aug. 16, Price probably 2.50" ink stamped and completed in manuscript on a front flyleaf, and with "Presentation Edition, Not To Be Sold" on a leaf preceding the half title. Text clean, spine slightly darkened. A near-fine and scarce advance review copy.

TO BE PUBLISHED Aug. 16
PRICE probably 2.50

"When Caroline Walker fell in love with Julian English she was a little tired of him. That was in the summer of 1926, one of the most unimportant years in the history of the United States, and the year in which Caroline Walker was sure her life had reached a pinnacle of uselessness."

“Who controls the past,’ ran the Party slogan, ‘controls the future: who controls the present controls the past.’”



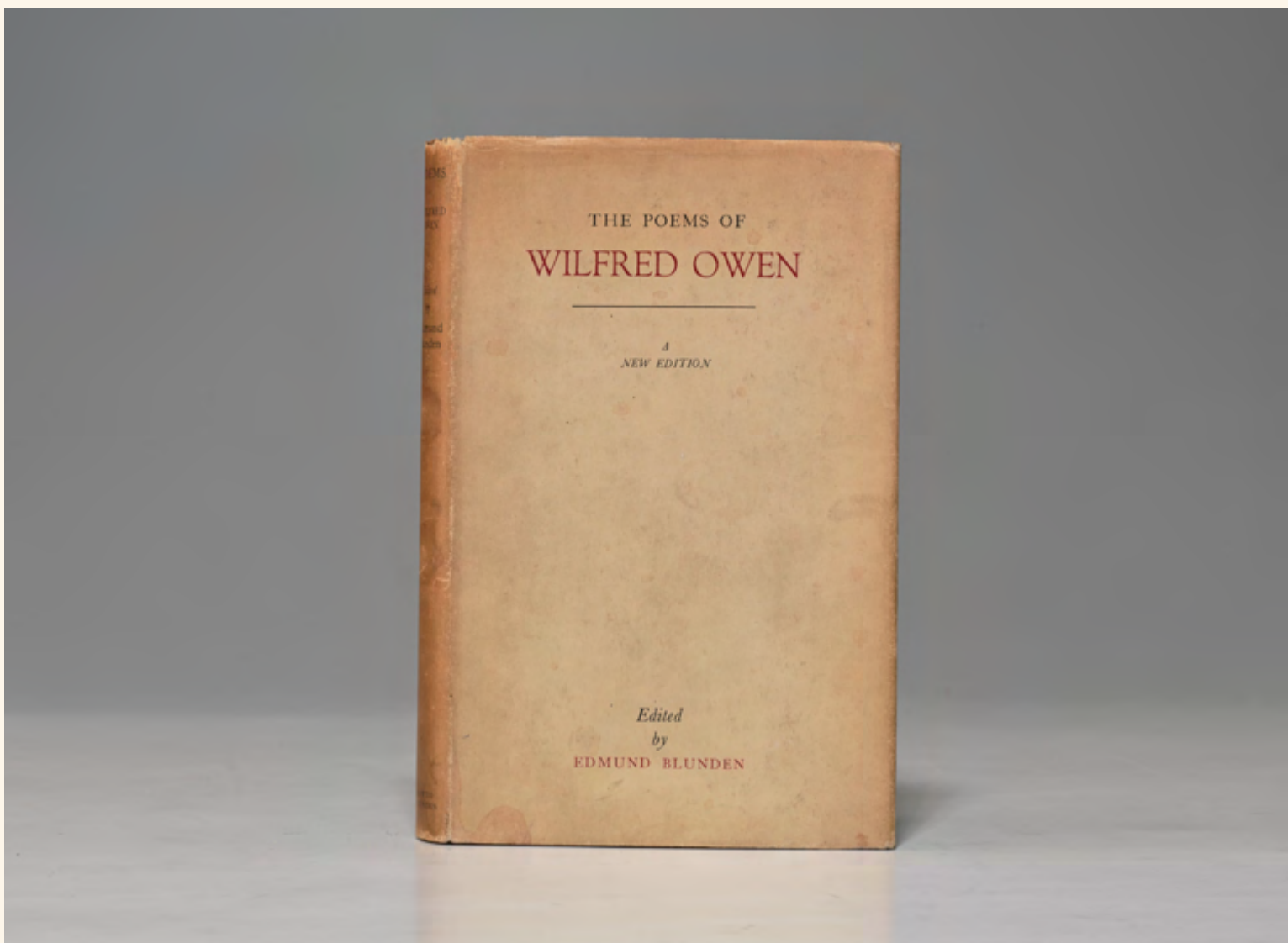
First Edition Of George Orwell's 1984

47 ORWELL, George. **Nineteen Eighty-Four**. London, 1949. Octavo, original green cloth, red-and-white dust jacket, custom clamshell box. \$8200.

[Click for more info](#)

First edition of Orwell's powerful and influential dystopian novel, in preferred red dust jacket.

“No other dystopian novel has received the critical acclaim or had the wide-ranging influence that *1984* has” (*Books of the Century*, 161). Written while Orwell suffered severely from tuberculosis and published shortly before the disease claimed his life, the novel is a work “of hectic, devilish, claustrophobic intensity... nightmarish in the telling” (Clute & Nicholls, 896). For its enrichment of the English language—bequeathing such words as “doublethink,” “Newspeak,” and, of course, “Big Brother”—and its warning about the dire consequences of unchecked power in any hands, *1984* remains a literary landmark. “It is quite simply a novel which has changed the world” (Pringle, *100 Best Science Fiction Novels* 1). *First-edition dust jacket* issued in both green and red (this copy) versions, no priority established. Owner signature on half title. Text very fresh, front hinge barely starting, book about-fine; light edge-wear, mild toning to spine, tiny open tear to front flap seam, faint dampstaining to rear panel of unrestored preferred red dust jacket.



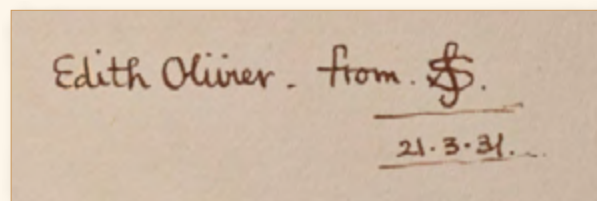
Wilfred Owen's Poems, Presentation/Association Copy Inscribed By Siegfried Sassoon To Novelist Edith Olivier

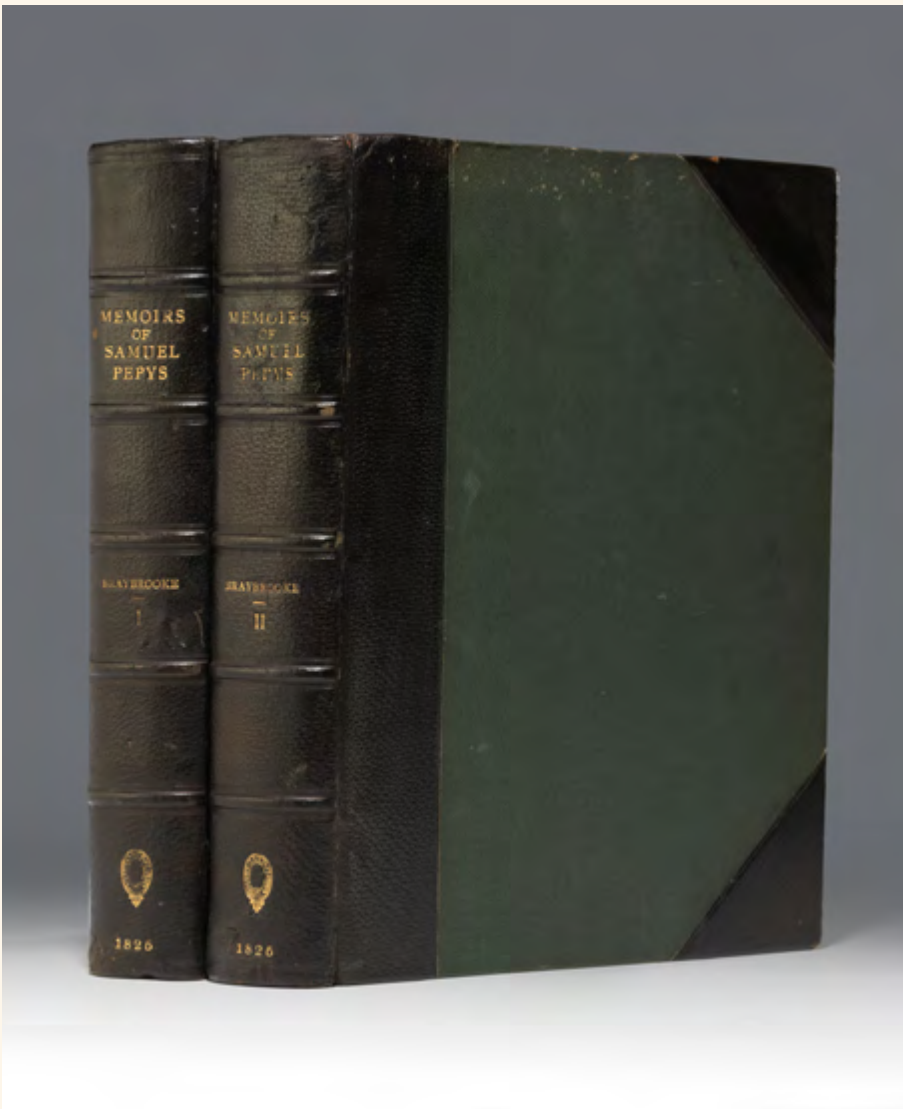
48. OWEN, Wilfred. **The Poems of Wilfred Owen. A New Edition Including Many Pieces Now First Published, and Notices of His Life and Work by Edmund Blunden.** London, 1931. Octavo, original purple cloth, dust jacket, custom clamshell box. \$7200.

[Click for more info](#)

First Blunden edition of Wilfred Owen's first book of war poems, expanded by fellow war-poet Edmund Blunden from the 1920 first edition which had been edited by Siegfried Sassoon, presentation/association copy inscribed by Sassoon to novelist and friend Edith Olivier: "Edith Olivier, from S.S. 21.3.31."

Though only four poems were published in his lifetime, Wilfred Owen is "recognized as the greatest poet of the Great War." After volunteering in 1915, the young poet was sent to France where he was wounded in battle and diagnosed with shell shock. During his recovery in Craiglockart Hospital, "Owen befriended a fellow patient, the poet Siegfried Sassoon, and embarked on his most prolific period of writing," subsequently returning to France where he "was killed in action at the age of 25, just days before the war's end" (*New York Times*). First published posthumously in 1920 in an edition edited by Sassoon, this second edition was greatly expanded by fellow war-poet Edmund Blunden: poems appearing here that were not in the first edition include "Asleep," "At a Calvary near Ancre," "Cramped in that Funnelled Hole," "The End," "Miners," "The Next War," "To Eros" and "Training." This excellent association copy was presented by Sassoon to novelist Edith Olivier. Olivier was a confidante and hostess at her home in Wiltshire to many upper-class aesthetes, including Sassoon, Osbert Sitwell, Cecil Beaton, and Stephen Tennant. Sassoon moved to Fitz House, Wiltshire, around the time of this inscription, while he was pursuing a love affair with Stephen Tennant, who lived next door at Wilsford Manor, with Olivier acting as mediator. In 1933, she introduced Sassoon to Hester Gatty, who became his wife later that same year. Bookplate of Anthony Hobson, the famed head of Books and Manuscripts at Sotheby's. Interior fine, toning to cloth; plain dust jacket with darkened spine, otherwise in exceptional condition. A wonderful association copy.





"A Work Of Standard Importance In English Literature"

49. PEPYS, Samuel. **Memoirs of Samuel Pepys.** London, 1825. Two volumes. Quarto, mid-20th century three-quarter black morocco gilt. \$5500.

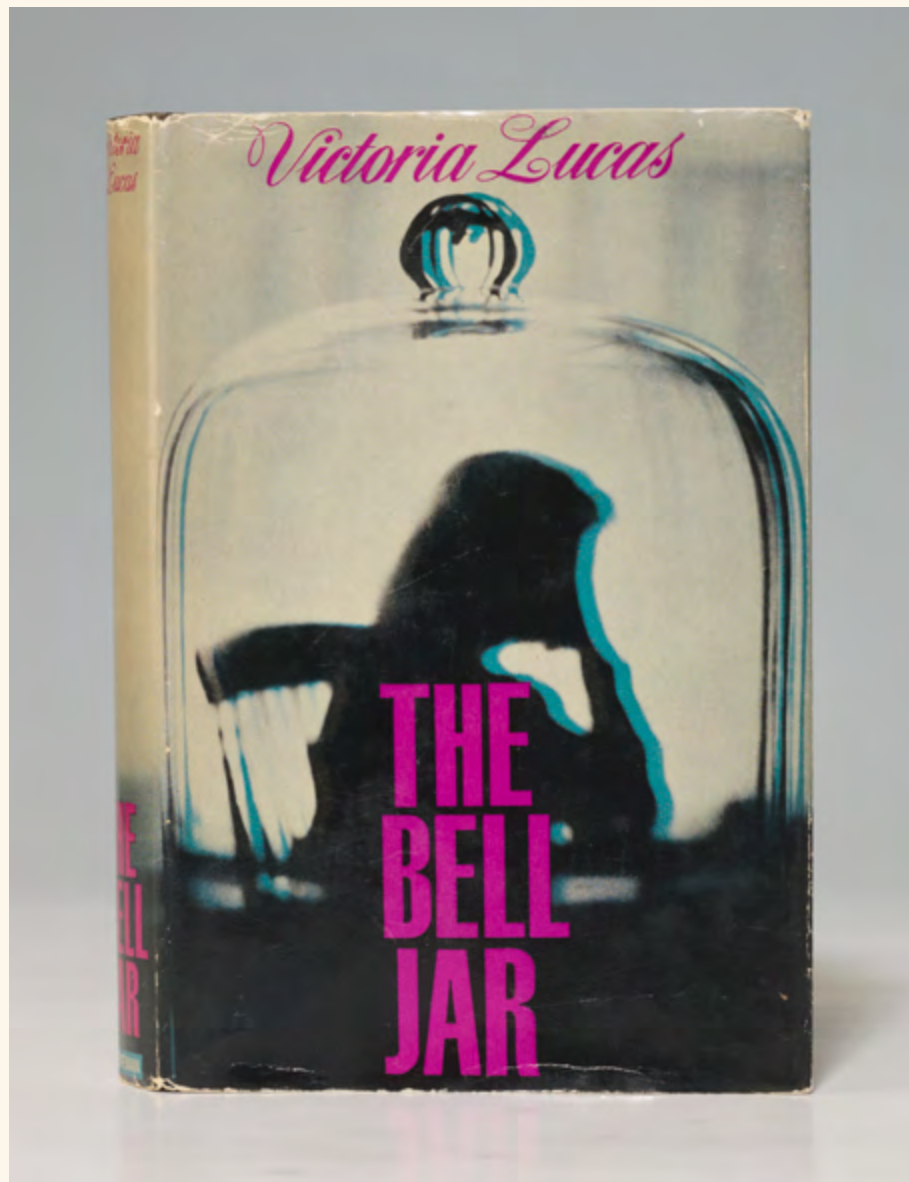
[Click for more info](#)

First edition of Samuel Pepys' influential and entertaining diary, with engraved frontispiece portrait of Pepys and 13 other engraved plates, handsomely bound, from the libraries of the London Institution and "Pepys & Company" playwright Jerry D. Melton.

"To read Pepys is to be transported immediately into his world. His diary is not so much a record of events as a recreation of them. Not all the passages are as picturesque as the famous set pieces in which he describes Charles II's coronation or the Great Fire of London, but there is not an entry which does not in some degree display the same power of summoning back to life the events it relates... [Pepys is] the most human and accessible of diarists, and that gives the Diary its special quality as a historical record" (Robert Latham). "The best book of its kind in the English language... A work of standard importance in English Literature" (Allibone II:1557). With 13 engraved plates, including frontispiece portrait of Pepys and a folding plan of the Dutch fleet. Volume I with half title. Inkstamps (including to plates) of the London Institution, "the largest and wealthiest 'popular' scientific establishment in London" in the first half of the 19th century (J.N. Hays). Bookplates of Jerry D. Melton, award-winning director of the Hollywood High School theater department and author of the play *Pepys & Company*. Scattered light foxing, occasional offsetting and soiling, a few closed tears (most repaired), inner paper hinges of Volume I split, light rubbing and minor abrasions to bindings. An extremely good copy.

"It grew darker, appeared more and more, and in corners and upon steeples, and between churches and houses, as far as we could see up the hill of the City, in a most horrid malicious bloody flame, not like the fine flame of an ordinary fire."





True First Edition Of Plath's Only Novel *The Bell Jar*

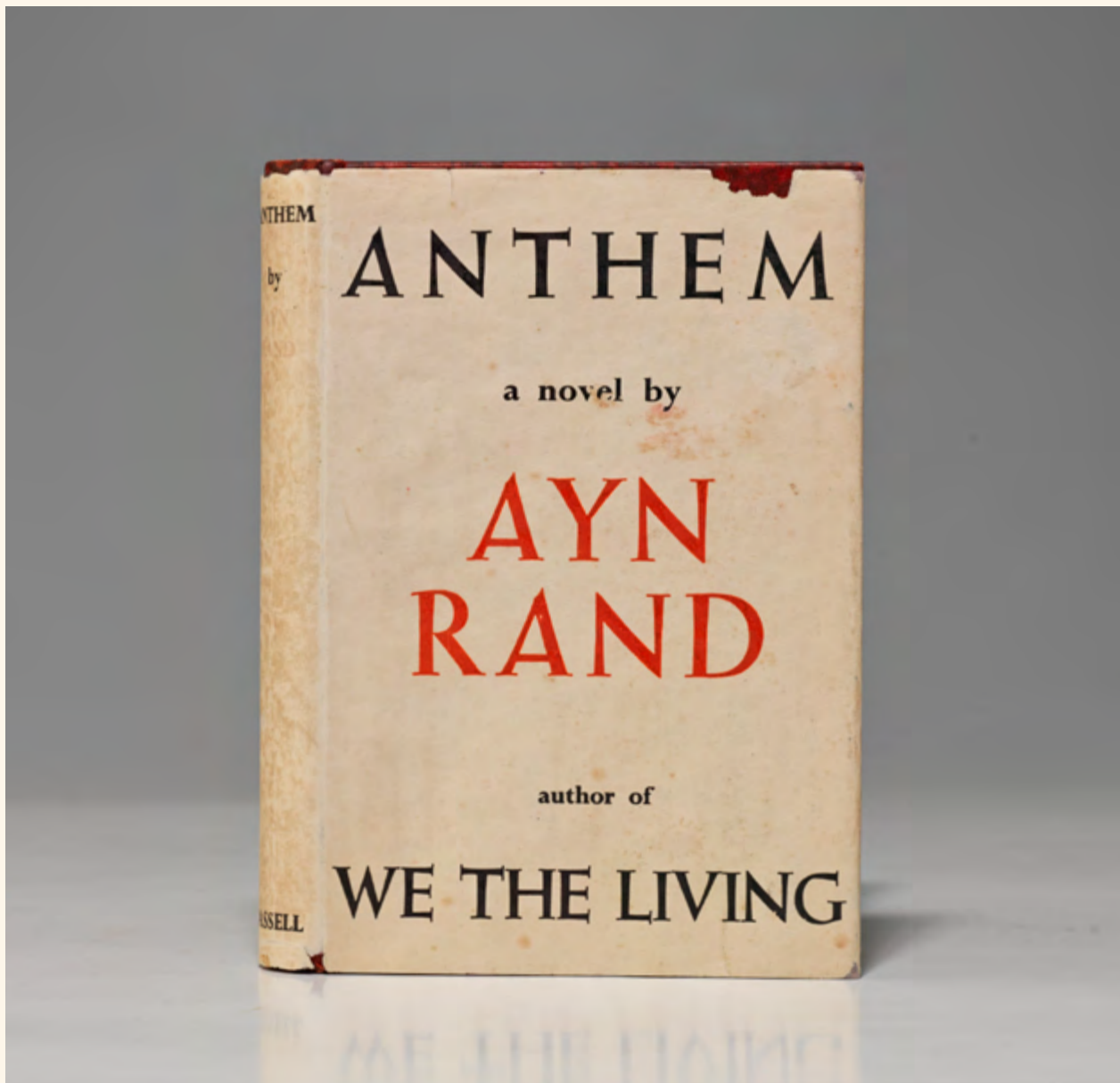
50. (PLATH, Sylvia) LUCAS, Victoria. **The Bell Jar**. London, 1963. Octavo, original black paper boards, dust jacket, custom clamshell box. \$13,000.

[Click for more info](#)

First edition of Sylvia Plath's only novel, published pseudonymously only one month before her death, her powerful exploration of a brilliant yet fragile mind, in very scarce original dust jacket.

"One of the most celebrated and controversial of postwar poets writing in English," Sylvia Plath committed suicide on February 11, 1963, little more than a month after her novel *The Bell Jar* was published in England under the pseudonym of Victoria Lucas (Oates, *New York Times*). With her "taut, controlled, colloquial yet poetic prose" Plath, in her only novel, has forever recorded "the raw experience of nightmare" (Drabble; Rosenthal). Plath's only novel would not be published under her own name until a paperback edition released in 1967. Precedes the 1971 first American edition. Book fine, dust jacket with a touch of wear along upper edge, tiny chip to rear panel, near-fine. A bright and lovely copy.

*"To the
person in
the bell jar,
blank and
stopped as a
dead baby,
the world
itself is the
bad dream."*



*"I shall
choose
friends
among men,
but neither
slaves nor
masters."*

First Edition Of Ayn Rand's *Anthem*, In Rare Original Dust Jacket

51. RAND, Ayn. **Anthem**. London, Toronto, Melbourne, and Sydney, 1938. Octavo, original mottled red cloth, dust jacket, custom clamshell box. \$20,000.

[Click for more info](#)

First edition of Ayn Rand's powerful anti-Collectivist novella, preceding the first American edition by eight years, in rare original dust jacket.

"The most lyrical of any of her work, the most abstract and stylized in its literary method. It has the beauty and cadence of a prose poem" (Branden, 14). Highly controversial from its inception, *Anthem* was published in England in 1938 after it was refused publication in the United States. It would not be published in America until Pamphleteers, Inc. brought it to press in 1946 in pamphlet form. However, even with only the British edition available, readers worldwide came to embrace Rand's anti-Collectivist themes and her elevation of the word "Ego" above all others. *First-issue dust jacket*, without "Colonial Edition" on flap. Book fine; lightest edge-wear with tiny chip to upper front panel of about-fine dust jacket. A beautiful copy in the exceedingly rare dust jacket.

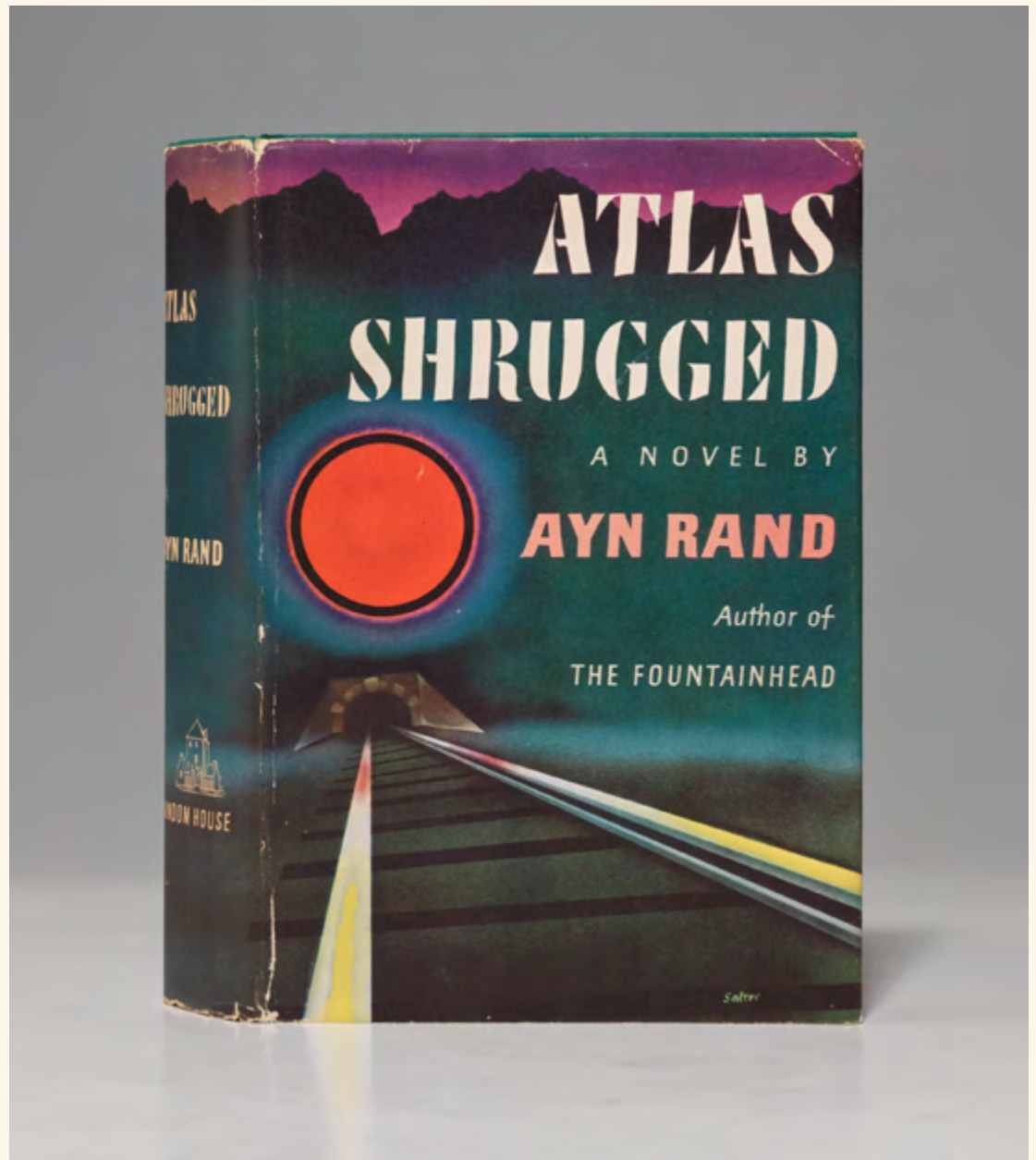
"Who Is John Galt?"

52. RAND, Ayn. **Atlas Shrugged**. New York, 1957. Thick octavo, original green cloth, dust jacket. \$4000.

[Click for more info](#)

First edition of one of the most popular and influential novels of the last 50 years.

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



"I refuse to apologize for my ability—I refuse to apologize for my success—I refuse to apologize for my money. If this is evil, make the most of it."



**"He Fell In October, 1918, On A Day That Was
So Quiet And So Still... That The Army Report
Confined Itself To The Single Sentence"**

53. REMARQUE, Erich Maria. **All Quiet on the Western Front**. Boston, 1929. Octavo, original gray cloth, dust jacket. \$2000.

[Click for more info](#)

First American edition, published in the same year as the first German book edition and the first London edition, of Remarque's starkly realistic classic, a landmark novel of the 20th century.

Erich Maria Remarque's controversial "indictment of a 'civilization' that could descend to such warfare with its anomic consequences," titled *Im Westen nichts Neues* in its initial serialization in the *Vossische Zeitung* (1928), first appeared in book form in Germany in January 1929, with the first edition in English printed that same year in London (*Books of the Century*, 173). The novel "affronted the National Socialists, who read it as slanderous to their ideals of home and fatherland... In 1933 all of Remarque's works were consigned to the infamous bonfires... Jonathon Green in his *Encyclopedia of Censorship* identifies *All Quiet on the Western Front* as one of the 'most often' censored books" (Karolidis, 6-7). Translated from the German by A.W. Wheen. Book with only mild toning to spine, bright dust jacket with mild wear and toning to extremities. A near-fine copy.



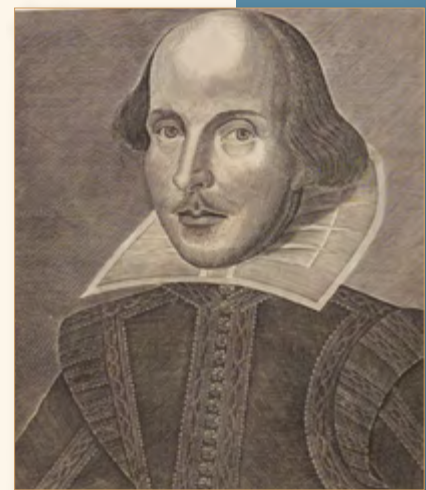
**"Shakespeare Is The Canon. He Sets The Standard
And The Limits Of Literature" (Harold Bloom)**

54. SHAKESPEARE, William. *The Works of Shakespeare*. Edited by Israel Gollancz. London, 1899. Twelve volumes. Octavo, publisher's full vellum gilt. \$7500.

[Click for more info](#)

Fine set of the "Larger Temple Shakespeare," one of only 175 sets printed on handmade paper, beautifully illustrated with 40 full-page plates (30 hand-tinted), and copious in-text line cuts.

This splendid edition of Shakespeare's *Works* "aims at the elucidation of the text by means of illustrative drawings from old books, broadsides, antiquarian objects, [and] maps, belonging for the most part, to the poet's own times." With a biography of Shakespeare, "newly discovered" frontispiece portrait published for the first time, a folding view of London during Shakespeare's day, facsimile title and preliminary pages from the First Folio, and glossaries of Shakespearian English. Text fine, foxing to margins of some plates, original vellum exceptionally beautiful and fine, gilt very bright. A stunning set.



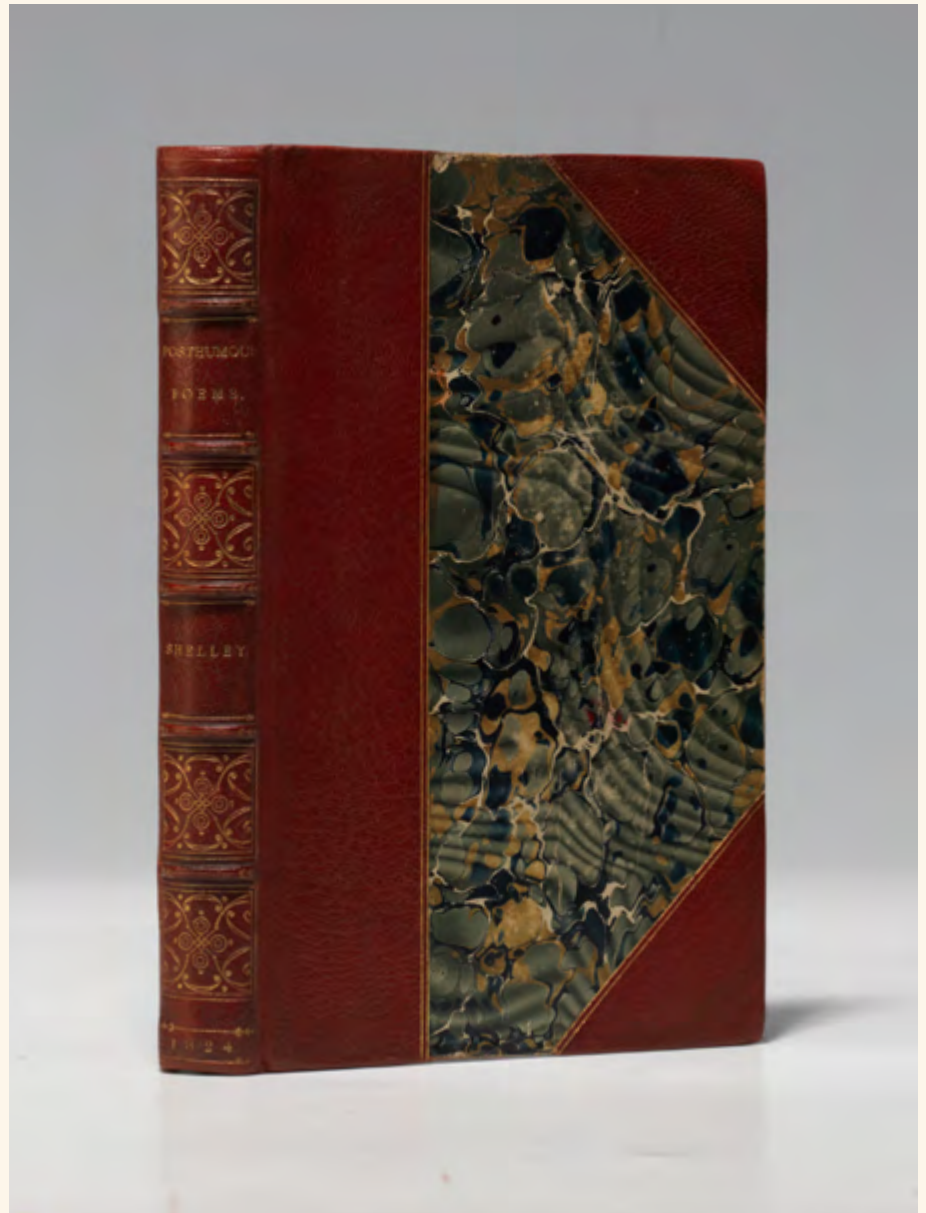
First Issue Of Shelley's *Posthumous Poems*, One Of Fewer Than 300 Copies Sold Before Sales Were Prohibited, With The First Publication Of Much Of Shelley's Greatest Work

55. SHELLEY, Percy Bysshe. **Posthumous Poems.** London, 1824. Octavo, 19th-century three-quarter red morocco rebaked with original spine laid down. \$4200.

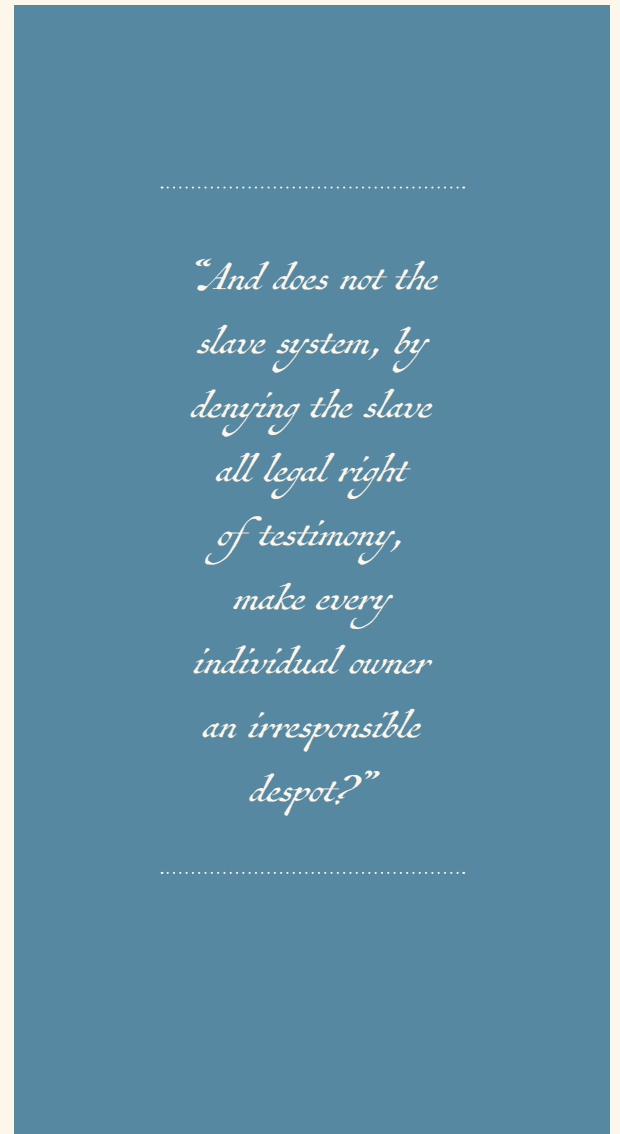
[Click for more info](#)

First edition, first issue, edited and with a preface by Mary Shelley, containing the first publication of much of Shelley's work, handsomely bound by Tout & Sons. One of fewer than 500 copies printed and fewer than 300 actually sold before Mary Shelley acquiesced to Shelley's father's demands to publish nothing more about his son during his own lifetime.

Posthumous Poems marked the beginning of his wife Mary's "campaign to make the world appreciate Shelley's genius and personal virtues" after his untimely death. Edited by Mary, the book "included 65 unpublished poems, 13 out of print, and five translations... *Posthumous Poems* accomplished what Mary Shelley intended... The age would seize upon Shelley" (Sunstein, 257). This important collection contains the first appearance of *Julian and Maddalo* and *The Witch of Atlas*, the unfinished *Triumph of Life*, the *Epistle to Maria Gisborne*, and many other poems and translations, including the first appearances of some of Shelley's most widely known lyrics—*To Night*, *Lines to an Indian Air*, and *Music when soft voices die*. First issue, without errata leaf. Without half title. Scattered light foxing. A handsome copy.



*"Under the grave; let not their bones be parted,
For their two hearts in life were single hearted." — "Epitaph"*



First Edition Of *Uncle Tom's Cabin*, Handsomely Bound, With Autograph Note Signed By Harriet Beecher Stowe

56. STOWE, Harriet Beecher. **Uncle Tom's Cabin; Or, Life Among the Lowly.** Boston and Cleveland, 1852. Two volumes. Octavo, mid 20th-century full crushed red morocco gilt. \$9200.

[Click for more info](#)

First edition, first issue, of Stowe's classic and vastly influential novel, with title vignettes and six wood-engravings, handsomely bound by Macdonald. With an autograph note signed by Stowe tipped into Volume I reading: "Trust in the Lord and do good faith & works. Harriet Beecher Stowe, Nov 3d, 1893."

"In the emotion-charged atmosphere of mid-19th century America *Uncle Tom's Cabin* exploded like a bombshell. To those engaged in fighting slavery it appeared as an indictment of all the evils inherent in the system they opposed; to the pro-slavery forces it was a slanderous attack on 'the Southern way of life'... the social impact of [the novel] on the United States was greater than that of any book before or since" (PMM 332). "Within a decade after its publication *Uncle Tom's Cabin* had become the most popular novel ever written by an American... there is substantial evidence that the book precipitated the American Civil War" (Downs, 108). It first appeared in weekly chapters in the periodical *National Era*, starting on June 5, 1851. Without final blank of Volume II. Stowe's autograph note features a variant of an admonition she was known to copy out and sign. A fine copy, desirable with autograph material from Stowe.





"They Will Wonderfully Mend The World": First Edition Of Swift's *Gulliver's Travels*

57 SWIFT, Jonathan. **Travels Into Several Remote Nations of the World. In four parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of several Ships.** London, 1726. Two volumes. Octavo, contemporary full speckled brown calf gilt sympathetically rebacked. \$19,800.

[Click for more info](#)

First edition, scarce second issue (Teerink "AA"), of Swift's classic satire—"at once a favorite book of children and a summary of bitter scorn for mankind"—with engraved frontispiece portrait of Gulliver, six plates (four maps and two plans), as well as numerous woodcut initials, head- and tail-pieces, in beautifully restored contemporary calf covers.

A classic "at once a favorite book of children and a summary of bitter scorn for mankind," Swift's masterpiece will "last as long as the language, because it describes the vices of man in all nations" (DNB). "*Gulliver's Travels* has given Swift an immortality" (PMM 185). First published October 28, 1726. This copy is second issue (Teerink AA), published in mid-November 1726, with "Voyage" in title to Part IV not in capitals and with all other points; Volume II general title corresponds with Teerink B, as sometimes occurs: "Hubbard also says that copies of the AA edition occur with title 4 of the B edition" (Teerink, 198). Frontispiece in second state (Teerink's state 2a), with Latin inscription on tablet and vertical chain lines, as usual. Contemporary engraved armorial bookplate of Charles Viscount Bruce of Amphilh (1682-1747), "son and heir apparent of Thomas Earl of Ailesbury." Occasional light foxing, expert restoration to contemporary calf covers. A handsome copy with exceptional provenance.

*"Poor Nations
are hungry,
and rich
Nations are
proud, and
Pride and
Hunger will
ever be at
Variance."*



*"I never
know
whether
to pity or
congratulate
a man on
coming to his
senses."*

First Edition In The Original 24 Parts Of Thackeray's *Virginians*, 1857-59, The Final Book Illustrated By Thackeray Himself

58. THACKERAY, William Makepeace. **The Virginians: A Tale of the Last Century.** London, 1857-59. Octavo, 24 original parts in original yellow printed wrappers, custom clamshell box. \$1500.

[Click for more info](#)

First edition in original parts, first issues, complete with all plates and advertisements, of Thackeray's tale of brethren divided during the American Revolution, the last book the author himself illustrated.

Like his contemporary (and rival) Charles Dickens, Thackeray visited the United States (first in 1852-53, again in 1855-56); unlike his fellow novelist, however, Thackeray "had on the whole a happy time... He was willing, as Dickens had not been, to see the greatness of the country and recognize that the promise of the future atoned for the shortcomings of the present... Impressions of the second tour were worked into *The Virginians*" (Baugh et al., 1358-59). With 48 engraved plates and several small in-text woodcuts by Thackeray—the last book he himself illustrated. *All ads present*, including the tipped explanatory slip in part 20, regarding omitted plates; an additional advertising leaf present in No. 1. A few owner signatures to wrappers. An excellent copy in near-fine condition.



Beautiful Memorial Edition Of Twain's Writings, One Of Only 90 Sets Produced, With An Unpublished Manuscript Leaf Entirely In Twain's Hand Including A Sentence That Also Appears In *Tom Sawyer*

59. TWAIN, Mark. **The Writings**. New York and London, 1929. Thirty-seven volumes. Octavo, contemporary full teal morocco gilt. \$36,500.

[Click for more info](#)

Rare, illustrated "Memorial Edition," one of only 90 sets, signed on the limitation page by the publisher and with an unpublished manuscript leaf of dialogue in Twain's hand, a line from which later appears in *Tom Sawyer*, with frontispiece plates depicting scenes from the text as well as dozens of illustrated plates, beautifully bound in full morocco-gilt by Bayntun.

The manuscript leaf, tipped to a blank leaf at front of Volume I (*Innocents Abroad*), contains unpublished material. The phrase "I always liked you & stood up for you" from the manuscript leaf appears, slightly modified, as "I always liked you, Joe, and stood up for you" in a section of dialogue between Muff Potter and Injun Joe right after the murder of Doctor Robinson in *Tom Sawyer*. The overall passages also contain a few other notable similarities, including the repeated entreaty "Don't tell" and a desperate, pleading tone. The word "Jehos[h]aphat" appears only in one other Twain work, *Innocents Abroad*. There, Jehoshaphat is mentioned three times in reference to the Valley of Jehoshaphat—the anticipated site of the Final Judgment. Twain visited the area during his travels. Closed tears to manuscript leaf in *Innocents* (I), expert repairs to about half the joints, uniform toning to spines. A most desirable and beautiful set with an intriguing Twain manuscript leaf.

he did?"

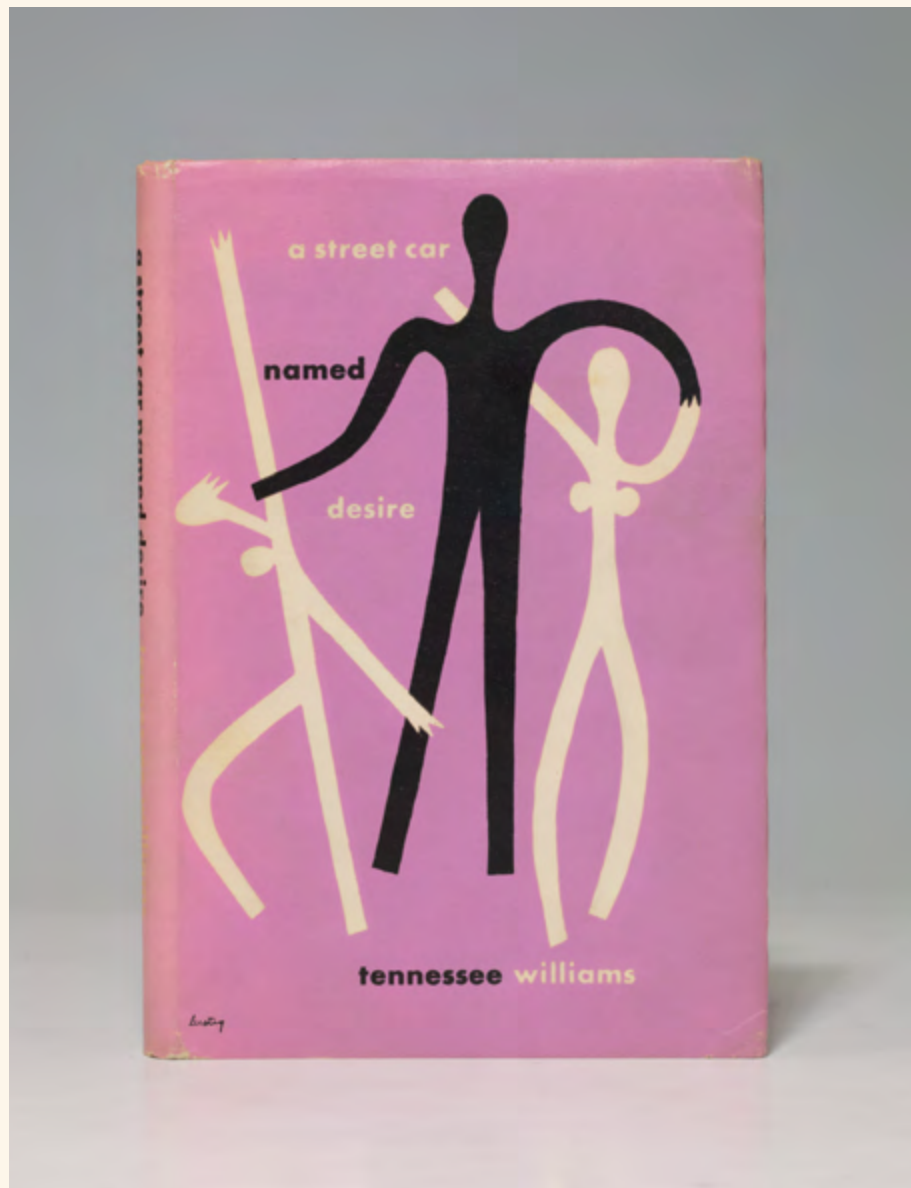
"I give you my word I don't know, Ernest; I didn't know what he was talking about. Don't be too hard on me, Ernest, I always liked you & stood up for you & —"

"Who asked you to stand up for me — hey? And who asked you to like me? You can just stop it where you are; I don't like you, & never did. I despise you. By Jehosaphat, when they find out you've been hanging around him —"

It put me in a panic, & I began to beg.

"Oh, Ernest, for the love of God don't tell on me — please, please don't! If you'll promise you won't, I'll give you —"

"What'll you give me? — come, guess about it!"



"I Have Always Depended On The Kindness Of Strangers"

60. WILLIAMS, Tennessee. **A Streetcar Named Desire**. New York, 1947 i.e., 1948. Octavo, original pink paper boards, dust jacket, custom clamshell box. \$6200.

[Click for more info](#)

First edition of William's first Pulitzer Prize-winning drama, in scarce original dust jacket. A lovely copy.

Critically praised as "superb," "fascinating" and "a terrific adventure," *A Streetcar Named Desire* brought Williams his second New York Drama Critics' Circle Award—and a Pulitzer Prize. Williams himself considered this his best play (Devlin, 50). Contemporary newspaper clippings relating to the premiere of the play at the Barrymore Theatre, starring Marlon Brando and Jessica Tandy, laid in. Offsetting to front and rear endpapers (blank), with faint paperclip evidence; corners gently bumped, boards bright and clean. Scarce original dust jacket exceptionally bright and unfaded with a bit of wrinkling at corners and a few shallow nicks to spine ends. A lovely, near-fine copy.



“Every Woman Is A Rebel, And Usually In Wild Revolt Against Herself”

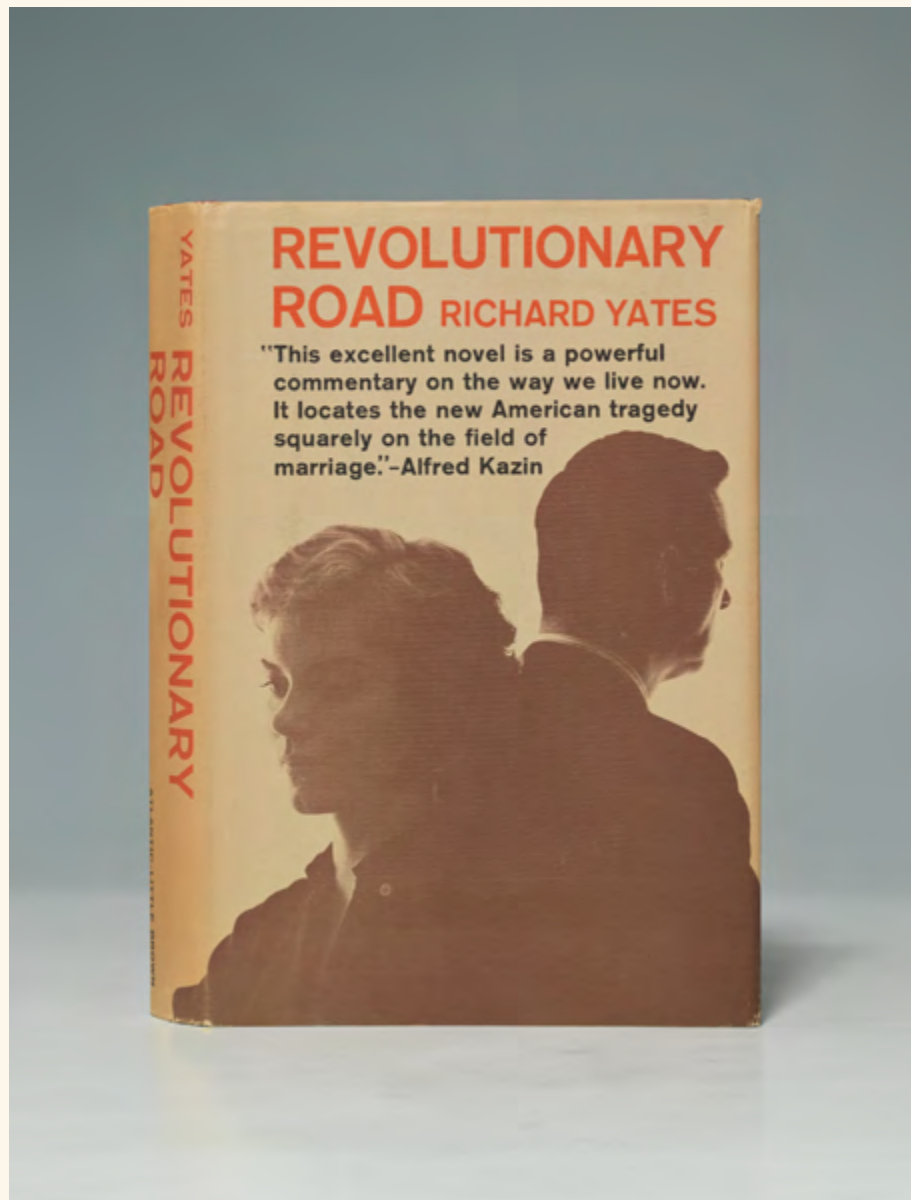
61 WILDE, Oscar. **A Woman of No Importance.** London, 1894. Octavo, original gilt-stamped lavender cloth. \$2500.

[Click for more info](#)

First edition, one of 500 unnumbered copies, in original decorative cloth designed by Charles Shannon, with the bookplate of famous book collector Carroll Atwood Wilson.

Wilde’s drama was first performed at London’s Haymarket Theatre on April 19, 1893. A contemporary reviewer praised “the keenness of [Wilde’s] intellect, the individuality of his point of view, the excellence of his verbal style, and above all the genuinely dramatic quality of his inspirations. I do not hesitate to call... this play the most virile and intelligent... piece of English dramatic writing of our day” (Mason 364). With 16-page Elkin Mathews and John Lane Publisher’s catalogue at rear, dated 1894. Publisher’s bookplate. Bookplate of Carroll Atwood Wilson, the distinguished book collector and lawyer who served as chief counsel to the Guggenheims. Wilson was a member of the prestigious Grolier Club, as well as vice-president of the Bibliographical Society of America. Interior with mild toning, occasional soiling to cloth, a bit of toning to extremities as virtually always. An extremely good copy with an impressive provenance.

“Men marry because they are tired; women because they are curious. Both are disappointed.”



First Edition Of *Revolutionary Road*, Inscribed In The Year Of Publication By Richard Yates

62. YATES, Richard. **Revolutionary Road**. Boston and Toronto, 1961. Octavo, original half red cloth, dust jacket. \$7800.


[Click for more info](#)

First edition of Yates' explosive debut novel, named "the Great Gatsby of our time" by Vonnegut, inscribed in the year of publication: "For N— G— with best wishes Richard Yates Bread Loaf—8/24/61."

Revolutionary Road, Richard Yates' groundbreaking first novel, "creates an indelible portrait of lost promises and mortgaged hopes" in suburban America, a work richly praised for achieving "an intensity that excites the reader's compassion as well as his interest." A National Book Award finalist in 1962, the novel was hailed by Tennessee Williams as "intensely, and brilliantly alive. If more is needed to make a masterpiece in modern American fiction, I am sure I don't know what it is." Yates, who was associated with the Bread Loaf Writers Conference in Vermont in the early 1960s, inscribed this copy in the year of publication to a Minnesota English teacher attending the conference. Book fine; trace of dampstaining, a couple scratches to rear panel, mild toning to spine of bright near-fine dust jacket.



Elizabeth Barrett Browning, *Poems*. London, 1844. Item No. 3.


BAUMAN
RARE BOOKS

535 Madison Avenue, NYC
Grand Canal Shoppes, The Venetian,
The Palazzo, Las Vegas
1608 Walnut Street, Philadelphia
BAUMANRAREBOOKS.COM • 1-800-97-BAUMAN