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First Edition Of Austen's *Emma*, In Lovely Contemporary Bindings

1. AUSTEN, Jane. **Emma: A Novel.** London, 1816. Three volumes. Tall 12mo, contemporary three-quarter brown calf gilt, custom slipcase. \$40,000.

First edition of the last novel Austen published in her lifetime, her exquisitely comedic and unerringly insightful social satire, with all half titles, in a lovely contemporary binding.

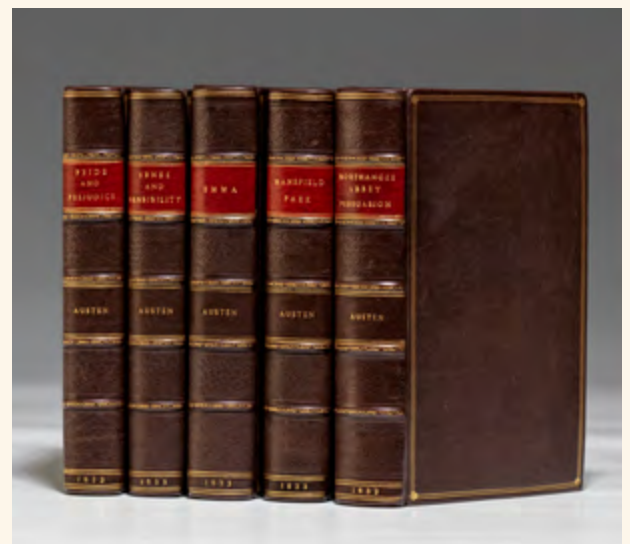
"Emma was the fourth and last novel which Jane Austen published in her lifetime. When it was written the author was at the height of her powers" (Rosenbach 29:24). "Jane Austen's fourth novel has a profundity similar to that of *Pride and Prejudice* or *Sense and Sensibility*... Austen's self-knowledge, her love of detail... [helped her] to create a proud, self-willed, self-guided, vexing and outrageous Emma and her greatest novel" (Honan, *Jane Austen*, 356-364). Printed in an edition of only 2000 copies at the author's expense. With rare half titles in all three volumes. Gilson A8. A few early pencil notations. Scattered foxing to interior, restored binding with light edgewear, renewed corners. An extremely good copy of this scarce and important Austen classic.

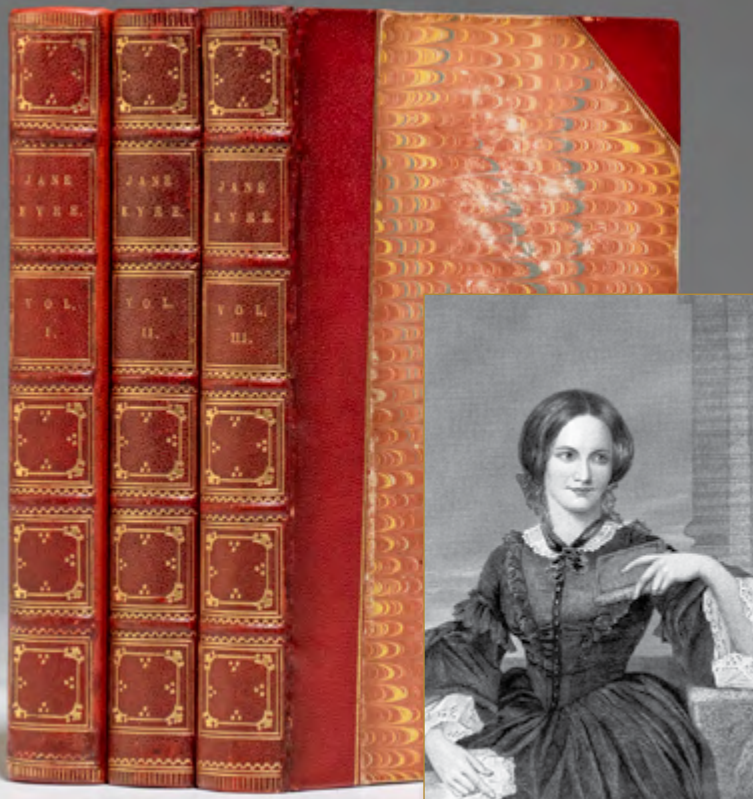
First Collected And First Illustrated Edition Of The Novels Of Jane Austen, 1833

2. AUSTEN, Jane. **Novels.** London, 1833. Five volumes. Small octavo, modern full brown calf gilt. \$28,000.

Important first collected and first illustrated edition of the novels of Jane Austen, printed from the plates of Bentley's "Standard Novel" editions of 1833, each volume with engraved frontispiece illustration and vignette title page, finely bound. "Very rare in any state" (Gilson).

"The fact that [Austen] wrote comparatively little and that that little is almost always of the highest quality has resulted in the unique distinction which her reputation now enjoys, that she is the only author of her period whose works can be read, and are read, today with delight in their entirety" (Baugh, et al., 1206). Bentley's first collected edition of Austen's novels includes *Sense and Sensibility* (originally published 1811), *Pride and Prejudice* (1813), *Emma* (1815), *Mansfield Park* (1814) and *Northanger Abbey* and *Persuasion* (both published posthumously in 1818). When this edition first appeared, with its memoir of the author by Henry Austen, it triggered an interest in Jane Austen's works which has never flagged since. Bound without half titles. Gilson D6. Owner ink signatures to engraved title page of *Emma* and letterpress title page of *Pride and Prejudice*. A clean, handsomely bound set in fine condition.





First Edition Of Charlotte Brontë's Classic *Jane Eyre*, Beautifully Bound

3. BRONTË, Charlotte, under the pseudonym BELL, Currer. ***Jane Eyre: An Autobiography.*** London, 1847. Three volumes. Octavo, contemporary three-quarter red morocco gilt. \$60,000.

Rare first edition of one of the greatest and most popular novels in English literature, in lovely contemporary calf-gilt.

Charlotte Brontë's decision to publish under the pseudonym "Currer Bell" aroused great public curiosity regarding the author's true identity. Thackeray, Brontë's literary hero, was sent a pre-publication copy, prompting this reply: "It is a fine book... Some of the love passages made me cry... I have been exceedingly moved & pleased by *Jane Eyre*" (Barker, 535). The demand for *Jane Eyre* "was almost unprecedented. The first edition... was published on 16 October 1847; it had sold out within three months... By any standard, *Jane Eyre* was a resounding success" (Barker, 535-37). Bound without half titles and publisher's advertisements. Wolff 826. Smith 2. Owner ink signature. Volume I expertly rebaked with original spine neatly laid down, text quite clean and fresh. An excellent copy of this rare classic.

"Jane Eyre was a triumphant assertion of the inviolability of the individual soul."—Lyndall Gordon

SONNETS FROM THE PORTUGUESE.

1.

I thought once how Theocritus had sung
Of the sweet years, the dear and wished for years,
Who such one in a gracious hand appears
To bear a gift for mortals, old or young:
I thought it in his antique tongue,

But only
Have heard
Thee speaking
One of us . . . that was
So darkly on my eyelids
My sight from seeing
The deathweights,
Less absolute ex
From God th
Men could
Nor the



“How Do I Love Thee? Let Me Count The Ways”: First Appearance Of Elizabeth Barrett Browning’s *Sonnets From The Portuguese*

4. BROWNING, Elizabeth Barrett. **Poems. New Edition.** London, 1850. Two volumes. Small octavo, contemporary full crimson morocco gilt, custom clamshell box. \$15,000.

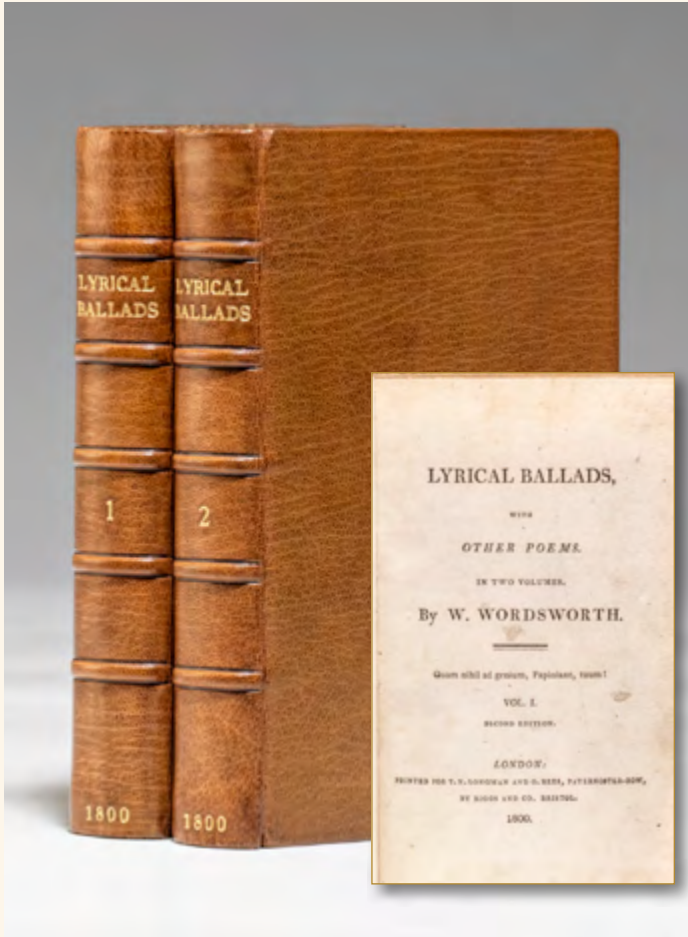
Preferred second edition of Elizabeth Barrett Browning’s Poems, containing the first appearance of her famous love poems to her husband, Sonnets from the Portuguese, which did not appear in the 1844 first edition of Poems. A lovely copy in fine contemporary calf-gilt.

This enlarged edition of Browning’s *Poems* is rightly considered an entirely separate work from the 1844 first edition. It includes, in addition to the *Sonnets from the Portuguese*, a number of poems here printed or collected for the first time. “The strange courtship of Robert Browning and Elizabeth Barrett, morally chained to a monstrous father, and their subsequent elopement, is one of the most romantic stories in 19th-century literature.

What Browning did not know is that while Elizabeth was lying on that famous sofa in her father’s house on Wimpole Street she was pouring out her heart in some of the most remarkable love poetry ever written by a woman. One morning some time later, when they were living in Pisa, Elizabeth Browning pushed a packet under her husband’s arm, asked him to read the sonnets it contained and, should he disapprove, destroy them. Then she rushed from the room. Browning sat there and read with ever-growing wonder. Even before he had finished he hurried to his wife and demanded their publication. To shelter her feelings it was pretended that the sonnets had been translated from the Portuguese” (*Great Books and Book Collectors*, 239). Bound with half titles. Second state, as usual, with publisher’s address of “193, Piccadilly” on title pages (only four copies are known in the first state, and the title page is presumed to have been reset prior to publication). Barnes A6. Wise 7. Bookplates. Moderate foxing to first and last few leaves only of each volume (blank leaves and half titles), contemporary calf-gilt quite handsome. A lovely copy in excellent, near-fine condition.

**“Barrett Browning attained sainthood not just as a poet but also as a wife—
based on the love story told in *Sonnets*.”—Jennifer Kingma Wall**

**“Emotion Recollected In Tranquility”:
The Important *Lyrical Ballads*, With Wordsworth’s
Famous Preface, The Manifesto Of The Romantics**



5. WORDSWORTH, William and COLERIDGE, Samuel Taylor. **Lyrical Ballads, with Other Poems.** London, 1800. Two volumes. Small octavo, modern full brown morocco. \$12,500.

Second, definitive, and first complete edition of this touchstone of English Romanticism, containing the first appearance of Wordsworth’s landmark Preface, defining his revolutionary theory of poetry, “his revolt against 18th-century artificiality” (PMM), bound by Zaehnsdorf.

In the 1798 one-volume first edition of *Lyrical Ballads* the poets rejected the classical principles of beauty and formal style, choosing instead to elevate the lives of ordinary men and women, and to write in the language of ordinary people. Amazingly, that edition was such a financial disaster that Longman, upon purchasing the printer’s rights from Joseph Cottle, valued it at “nothing” and sent it back to Wordsworth for revision. *This is a mixed edition containing the first edition of Volume II and the preferred second edition of Volume I, containing for the first time Wordsworth’s famous Preface, in which he argues that poetry “takes its origin from emotion recollected in tranquility.” It should provide access to the emotions contained in memory, and promote “the worth and dignity of individual man.” Moreover, its first principle should be pleasure— through a rhythmic and beautiful expression of feeling— as all human sympathy is based on a subtle pleasure that is “the naked and native dignity of man.” Wordsworth’s Preface became the revolutionary manifesto of the Romantic poets and is now considered to mark the beginning of the Romantic Movement in English literature.* Volume I bound without errata and leaf of advertisement. PMM 256. Wise, 6-8. Title pages neatly rehinged. Fine condition, attractively bound.

***“No poems have ever indicated so exquisite a perception of the beauty of
the outer world or a more passionate love and reverence for that beauty.”***

—Thomas Babington Macaulay



Bach's Brandenburg Concertos, Complete Set Of The First Editions

6. BACH, Johann Sebastian. **Six Concertos composés par Jean Sebastian Bach.** Leipzig, 1850. Six volumes and a single-sheet prospectus. Folio, modern three-quarter brown reverse calf gilt, custom clamshell box. \$60,000.

First edition of Bach's magnificent Brandenburg Concertos, his greatest orchestral works, fully engraved. The complete set, exceptionally rare.

"The Brandenburg concertos are the purest products of Bach's polyphonic style" (Schweitzer I:406). Although they are unquestionably among Bach's greatest works, the six Brandenburg Concertos shared the initial fate of most of his music, neglected and considered outmoded for a century after their composition. (His biographer, Forkel, writing in 1802, knew of just 13 printed publications by Bach.) It may seem remarkable that Bach needed "reviving" in the 20th century, but in 1911 Albert Schweitzer was still insisting that the Brandenburgs were indeed "suitable for our concert halls" and hoping that they would "become popular possessions in the same sense as the Beethoven symphonies are" (I:408). *This copy may well be the only available complete set; no set of first editions has been offered at auction for several decades.* It includes the exceptionally rare single-sheet prospectus for the edition, printed in German and French. BWV 1046-1051 (Schmieder, 583). Owner stamp to title page of No. 3. No. 1 is trimmed a little close with occasional loss of plate numbers; one leaf in both No. 2 and No. 4 with small tape repair; No. 5, title page with small paper repair, ink musical notations to one leaf; No. 6, with erased ink inscription and repair to verso of title page. A few neat marginal paper repairs throughout the set. Exceptionally good condition and exceptionally rare.



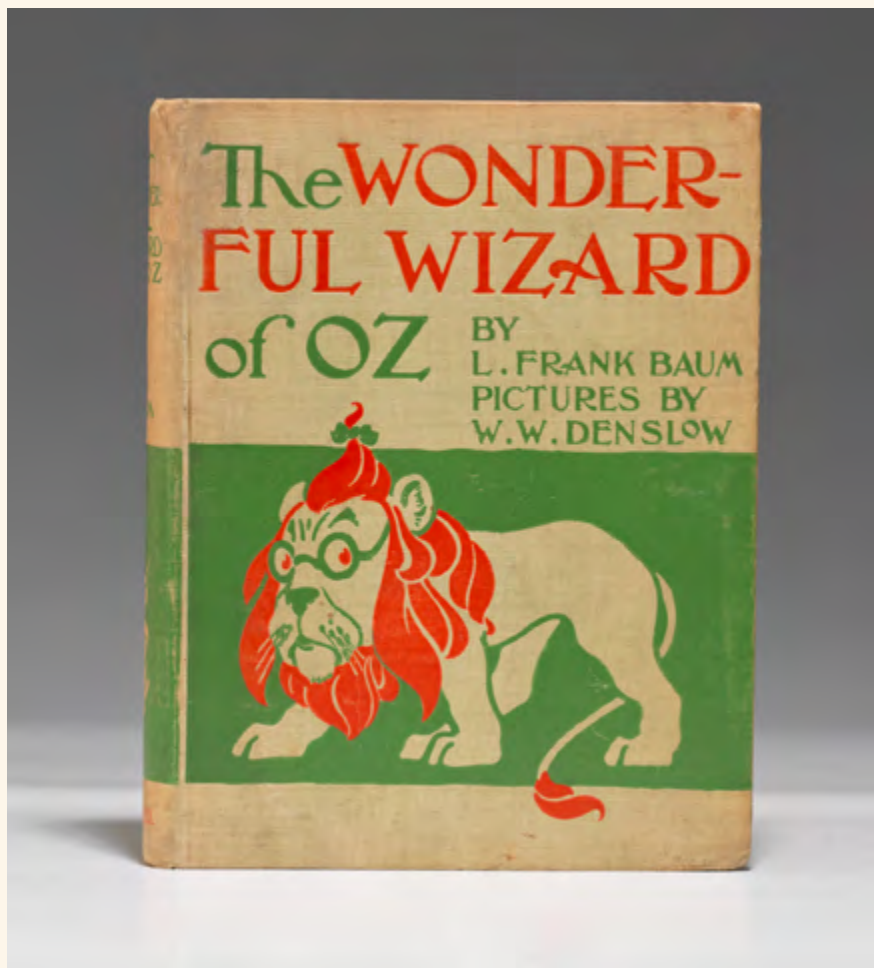
**“A Solitary Masterpiece, With No Immediate Predecessor Or Successor”:
First Edition Of Beethoven’s Ninth Symphony**

7. BEETHOVEN, Ludwig van. **Sinfonie mit Schluss-Chor Über Schillers Ode “An Die Freude” für grosses Orchester, 4 Solo- und 4 Chor-Stimmen.** Mainz und Paris, 1826. Folio, modern half burgundy morocco gilt. \$48,000.

First edition of the full score of Beethoven’s Ninth Symphony, fully engraved—his first (and only) work to make use of the human voice.

“The Choral Symphony (composed 1817-23, performed 1824) can only be treated as a solitary masterpiece, with no immediate predecessor or successor” (*New Grove*, 18: 455). Beethoven’s first symphony to make use of the human voice, and his last work for a large-scale orchestra, the Ninth culminates in an expansive choral setting of Schiller’s *Ode to Joy*. “For almost a quarter of a century Beethoven had nursed the ambition of setting to music Schiller’s *Ode to Joy*, in which the composer’s own ideal of the brotherhood of all mankind was voiced... but he did not get around to the actual planning and writing of the work until [the Ninth Symphony]. No symphony of his had taken so long to germinate... and in no other symphony had he produced such an all-encompassing feeling of humanity, spirituality, and exaltation” (Cross, 61-62). This, the first edition of the score, was one of the magnificent publications with which the firm of Schott, as “B. Schotts Söhne,” established its reputation. “The firm first achieved eminence through the connection it formed with Beethoven in 1824” (Krummel & Sadie, 417). The first edition exists in both a regular and a subscribers’ issue, distinguished by the presence of a subscribers’ list. This copy, from the trade issue without the subscribers’ list, is exceptionally fresh, indicating that it is from an early strike of the plates. Without price or metronome marks, and with “frech” instead of “streng” in the first bar of page 207, as called for in Fuld. Fuld, 563. With blindstamp on title page of Michael J. Cipkala and in ink of a London music dealer and of Her Majesty’s Concerts of Ancient Music, founded in 1776 by the Earl of Sandwich (and disbanded in 1848). Only very faint marginal foxing to title page. An extraordinary copy.





Very Rare First Edition, First State, Of The Wonderful Wizard Of Oz

8. BAUM, L. Frank. **The Wonderful Wizard of Oz**. Chicago and New York, 1900. Octavo, original pictorial green cloth, custom clamshell box. \$42,000.

First edition, rare first state, of "the first truly enduring American fantasy" (Connolly, 38), with 24 color plates by W.W. Denslow.



"Among the five Baum titles published in 1900, preeminent even then was *The Wonderful Wizard of Oz*... The first edition was a picturesque novelty with its 24 color plates and many line drawings; Denslow's conceptions of the characters and landscapes contributed immeasurably to the book's popularity" (Fricke, 22). Baum "set out to change children's books and made a lasting contribution to American literature... *The Wizard of Oz* has entered American folklore. It reflected and has altered the American character" (Hearn, xiii).

This book is bibliographically complicated as the text, color plates and binding were separately produced, and individual books were not assembled in a uniform manner; copies exist with binding, text and plates in various combinations. This copy possesses *all first-state points in the text and plates*. Cased in binding B (with imprint stamped in red sans serif type). Hanff & Greene, 25-27. Bienvenue, 4-5. Text and plates generally quite clean, very minor expert repair to top of upper joint and spine tail. An exceptionally bright and lovely copy of this notoriously fragile book.



*"L. Frank Baum's
The Wizard of Oz [is]
not only the greatest
fairy tale that this
nation has produced,
but one of its great
myths."*

—Fredrich Buechner

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

9. TOLKIEN, J.R.R. **The Hobbit, or There and Back Again.** London, 1937. Octavo, original light green cloth, dust jacket, custom clamshell box. \$115,000.

First edition, first printing, of the fantasy classic—“among the very highest achievements of children’s authors during the 20th century” (Carpenter & Pritchard, 530)—one of only 1500 copies printed, in unrestored dust jacket.

***“A book full of adventure, heroism, song and laughter,
featuring landscapes that are quintessentially English.”—Alan Lee***

“The outstanding British work of fantasy for children to appear between the two World Wars, and the first of a series of books which eventually brought Tolkien world-wide fame... All historians of children’s literature... agree in placing [*The Hobbit*] among the very highest achievements of children’s authors during the 20th century” (Carpenter & Prichard, 254, 530). “Professor Tolkien’s epic of Middle Earth was begun before the war, in *The Hobbit*. During and after the war he continued the story... [and] published it as a trilogy [*The Lord of the Rings*] from 1954 to 1955... [It is considered] one of this century’s lasting contributions to that borderland of literature between youth and age. There are few such books—*Gulliver’s Travels*, *The Pilgrim’s Progress*, *Robinson Crusoe*, *Don Quixote*, *Alice in Wonderland*, *The Wind in the Willows*—what else?... [*The Hobbit* and its sequel, *The Lord of the Rings*, are] destined to become this century’s contribution to that select list of books which continue through the ages to be read by children and adults with almost equal pleasure” (Eyre, 67, 134-5). All of the book’s illustrations and decorations are by Tolkien: ten black-and-white pen drawings; two maps printed in red and black (appearing as the front and back endpapers); decorations to the cloth binding (mountains, moon, sun and dragon); and the dramatic four-color dust jacket illustration. Publisher’s correction by hand to rear flap of dust jacket. Hammond & Anderson A3a. Currey 385. Early owner signature and address notation. Book with minor darkening to edges of original cloth. Original very bright dust jacket entirely unrestored, with some chipping to spine ends and dust jacket corners. A very good copy of this exceptionally rare first edition.



**Rare First Edition Of Mather's Authoritative History Of Colonial Massachusetts,
In Contemporary Boards, Complete With Important Map**

10. MATHER, Cotton. **Magnalia Christi Americana: or, the Ecclesiastical History of New-England, from its first planting in the year 1620, unto the year of our Lord, 1698.** London, 1702. Folio, contemporary full speckled paneled dark brown calf rebacked. \$15,000.

Very rare first edition of Cotton Mather's salvation history of colonial Massachusetts, the "most important 18th-century American book" (Howes M391), including the earliest 18th-century general map of New England (often not present).

No dispassionate chronicle, Mather's magnum opus is instead a monument of moral urgency and reforming zeal, "a collection of essays, memorials and addresses intended to call a wayward generation back to the principles and practices upon which [New England] was founded" (Magill, 557-58). The book is also renowned for including "the first general map of New England published in the 18th century" (Schwartz & Ehrenberg, 133). The "Mather map," *present in this copy*, is often missing. The first American edition of the *Magnalia* would not appear until 1820. Rare errata provided in facsimile on one leaf; the work is considered complete without it. The errata, "which Mather caused to be printed here after he had received the book from England" (Church 806), was printed well after the book and in America, and was originally printed on two leaves, with the recto of the first and the verso of the second leaf blank. Sabin 46392. Howes M391. Streeter 658. Engraved armorial bookplate of Francis John Stainforth (1797-1866), British Anglican clergyman who served as a curate in London-area parishes and a collector of books, stamps, and shells. Text generally quite clean, folding map with neat three-inch archival repair to verso of one fold only, image clean and fine, light wear to corners, rubbing to board edges. An extremely good, neatly rebacked copy.

***"Mather's Magnalia
is the most famous
American book of
colonial times and the
indispensable source
for colonial social
history"—Streeter***





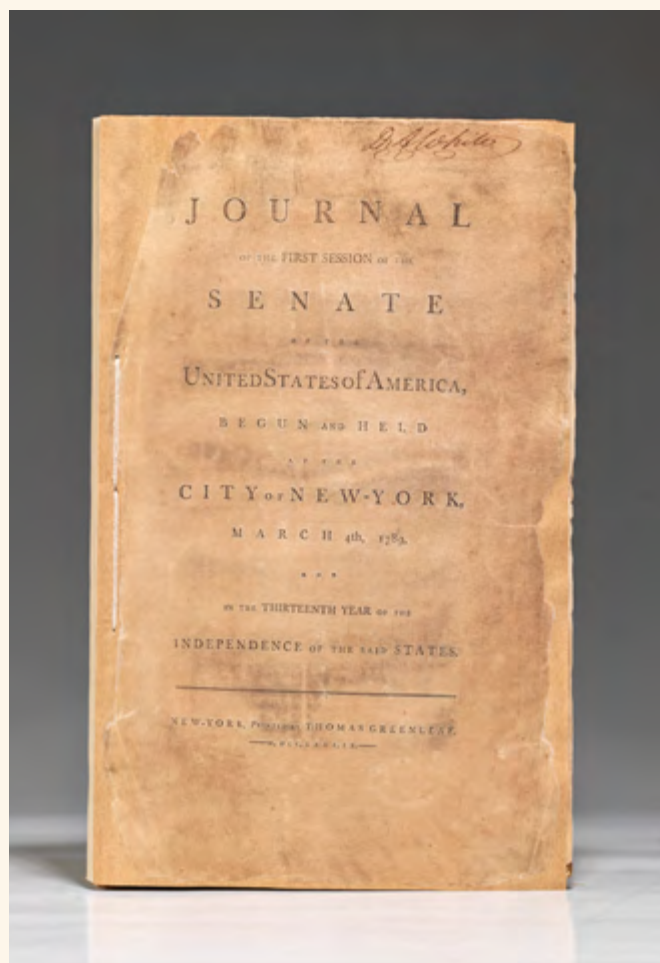
“Let All New England Rise And Crush Burgoyne” (Washington): Exceedingly Scarce First Edition Of Burgoyne’s Account Of His 1777 Surrender To American Revolutionary Forces At Saratoga, “One Of The Best Sources Of The Campaign” Streeter), With Six Large Hand-Colored Folding Maps Engraved By Faden

11. BURGOYNE, John. **A State of the Expedition from Canada, as Laid Before the House of Commons.** London, 1780. Quarto, modern three-quarter brown calf, marbled boards and endpapers; pp. i-viii, 1-140, i-lxii, [2]. \$13,500.

First edition of British officer Burgoyne’s dramatic justification of his 1777 defeat by American Revolutionary forces at Saratoga, “the turning point” in the war that “brought France openly into the struggle” (Wood, American Revolution), containing six large engraved folding maps and plans with hand-colored details, two with hinged overslips illustrating changes in troop positions and movements, handsomely bound.

On the “evening of 4 July, the second anniversary of the Declaration of Independence,” Burgoyne’s forces surrounded the Americans at Fort Ticonderoga and pursued the colonial army in its flight up river. Burgoyne’s success seemed certain, until, in August, he wrote of “sinister events” (Weintraub, 114). It was at this point that Washington “saw his opportunity. ‘Now,’ he said, ‘let all New England rise and crush Burgoyne,’ and he sent as many troops into the battle as he could spare (Hibbert, 182). In late September, Burgoyne’s army faced 20,000 American soldiers entrenched at Behmus’ Heights, and he led a bloody if futile attack. General Gates, however, “would not allow him to escape; he harassed every mile of the retreat, and at last surrounded him at Saratoga. All Burgoyne’s provisions and ammunition were expended, and he found himself obliged to surrender on October 17, 1777” (DNB). Although Burgoyne’s campaign was intended to end the colonial rebellion, his defeat at “Saratoga was the turning point.” Not only had an American force been victorious in the field, but an American army had defeated a British army. This “brought France openly into the struggle. And it led to a change in the British command and a fundamental alteration in strategy” (Wood, *American Revolution*, 81). Recognizing that his military reputation had been severely damaged, Burgoyne published *A State of the Expedition*, in which he defends the campaign’s strategy. “The work is one of the best sources on the campaign” (Streeter). With six large hand-colored folding maps: “part of a series of the battles of the American Revolution engraved and issued by William Faden” (two with hinged overslips) (Adams 80-12a). Containing an extensive appendix featuring Burgoyne’s letters, speeches, journals and minutes. Howes B968. Sabin 9255. Streeter II:794. Text very fresh, only light offsetting to maps, much lighter than usual, occasional small closed tears at foldlines. A handsome about-fine copy.





A Foundational Work: The Proposed Bill Of Rights, One Of Only 700 Copies Printed For The Government

12. (BILL OF RIGHTS) UNITED STATES SENATE. **Journal of the First Session of the Senate of the United States of America. Begun and Held at the City of New-York, March 4th, 1789, and in the Thirteenth Year of the Independence of the Said States.** New-York, 1789. Folio, modern paper wrappers with the original title-wrapper laid down, custom clamshell box. \$95,000.

Exceptionally rare first edition of the official 1789 Journal of the Senate, containing one of the earliest official printings of the proposed Bill of Rights, one of only 700 copies printed for members of government—an uncut copy.

This is the first official publication of the *Journal of the First Session of the Senate*. The *Journal* covers Senate activities from March 4 to September 29, 1789, when numerous key events took place. Foremost was debate on the proposed Bill of Rights. On pages 103-6 appear the 17 amendments originally proposed by the House. On pages 163-164, the 12 amendments passed by Congress and sent to the states for ratification appear under "Proposed Amendments." Subsequently, the first two (a formula for determining the number of Representatives and a rule about congressional pay) were not ratified and the remaining ten became the first ten amendments to the Constitution. Among the other notable items herein are: President Washington's first address to Congress, debate on the Judiciary Bill and other legislative "firsts." The Bill of Rights was issued in two 1789 printings, the present version and in the *Acts Passed at a Congress of the United States*. Both of these printings of the Bill of Rights are of exceptional rarity. Evans 22207. Grolier *American* 100 20. Contemporary signature of D.A. White on the title page. Title page mounted, only very light scattered foxing. An extraordinarily important landmark in early U.S. history.

**“This Is By Far The Best Book
Ever Written About America”:
First Editions In English Of Both
Parts Of *Democracy In America*,
With Scarce Folding Map**

13. TOCQUEVILLE, Alexis de. **Democracy in America. Translated by Henry Reeve.** London, 1835, 1840. Four volumes. Volumes I-II: Octavo, contemporary three-quarter brown calf; Volumes III-IV: Octavo, late 19th-century three-quarter brown morocco gilt, matching clamshell boxes. \$60,000.

First editions in English of both parts of Tocqueville’s influential analysis of American democracy—“one of the most important texts in political literature” (PMM)—with scarce folding map colored in outline.

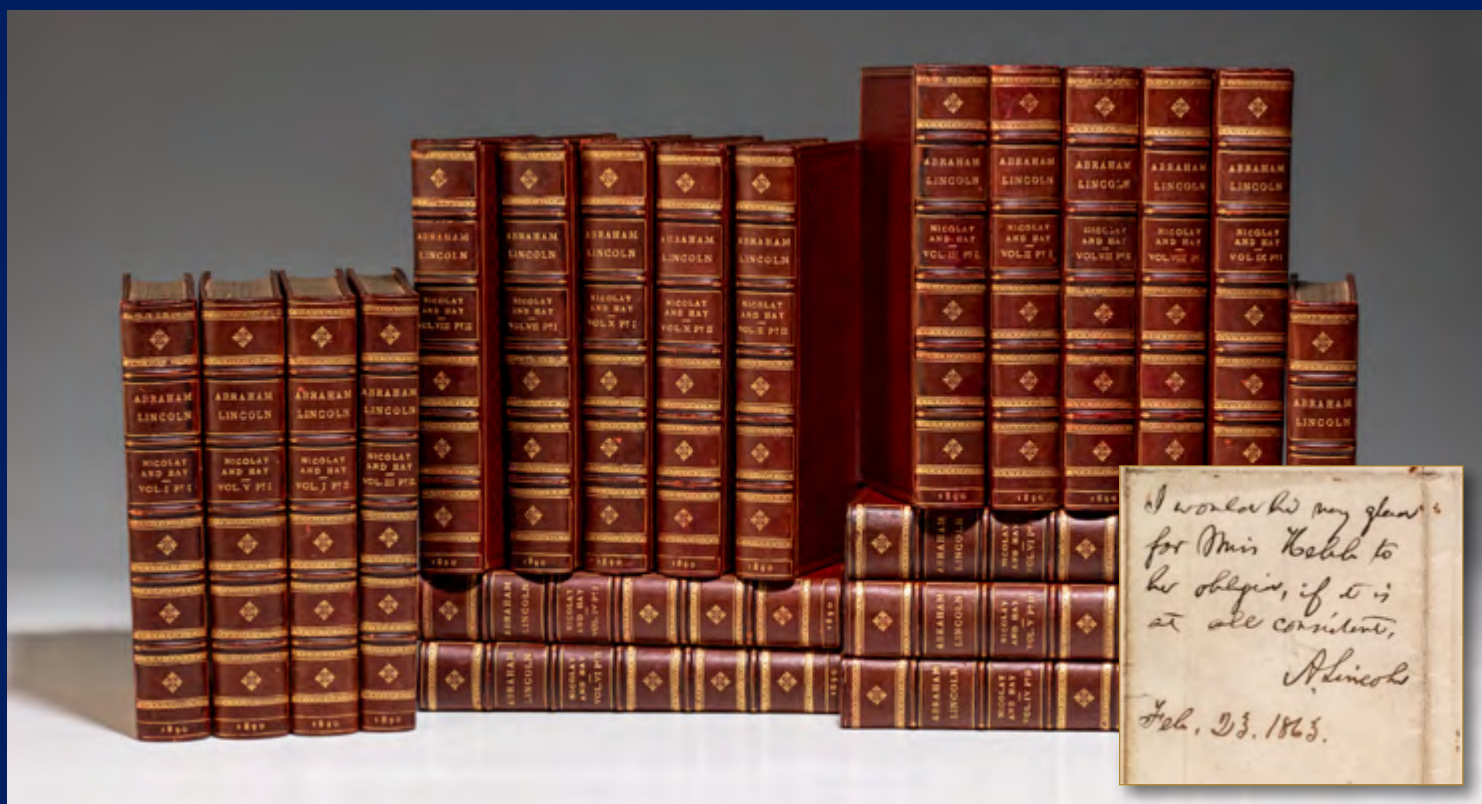
Democracy in America is “the first systematic and empirical study of the effects of political power on modern society” (Nisbet). Commissioned by the French government, *Democracy in America* is the result of Tocqueville’s 1831-32 tour of the United States to examine the American penal system.

The first part of the work was published in French in 1835 and the second part in 1840; the present English editions were issued in the same years and precede the American editions of each part. Volume I with folding map and half title. Volume II bound without half title. Howes T278, 279. Sabin 96062, 96063. Volumes I-II with armorial bookplates, small bookseller embossed stamps. Volumes III-IV with small binder inkstamps of “W. Worsfold. London.” Volumes I-II with mere trace of foxing, small bit of archival tape reinforcement to inner verso of folding map, Volumes III-IV fine. An exceptional copy.



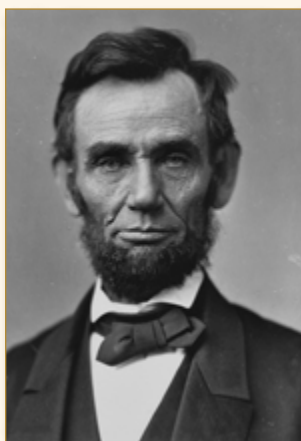
“One of the few treatises on the philosophy of politics which has risen to the rank of a classic...

The more one reads Tocqueville, the more admiration does one feel for his acuteness, for the delicacy of his analysis, for the elegant precision of his reasonings, for the limpid purity of his style; above all for his love of truth and the elevation of his views”—James Bryce



An Extraordinary Civil War Collection: A Monumental Biography Of Lincoln, Extra-Illustrated With More Than 140 Civil War Era Photographs And More Than 60 Signatures, Inscriptions, Letters And Documents Of The Most Important Politicians, Military Leaders, And Cultural Figures Of The Civil War, Including Lincoln Twice, Sherman, Stonewall Jackson, Grant, Lee, Frederick Douglass, And John Wilkes Booth, With Additional Ephemera, In 20 Finely Bound Volumes

- 14.** (LINCOLN, Abraham) NICOLAY, John and HAY, John. **Abraham Lincoln: A History.** New York, 1890. Ten volumes bound in twenty. Octavo, modern full red morocco gilt. \$135,000.



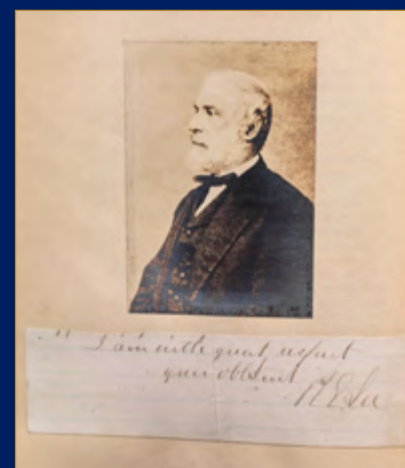
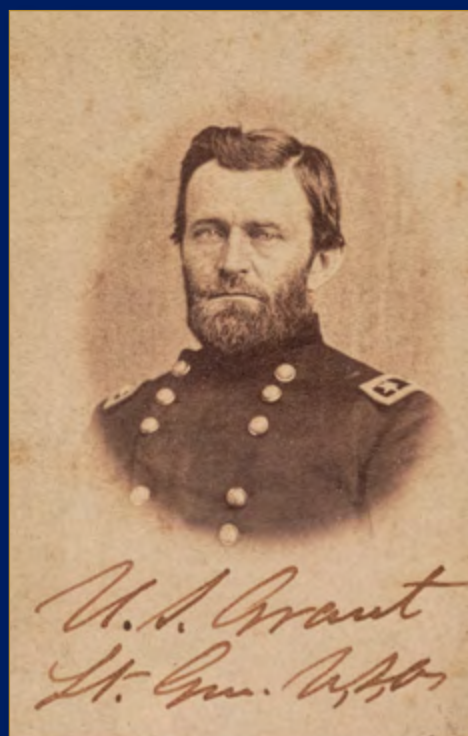
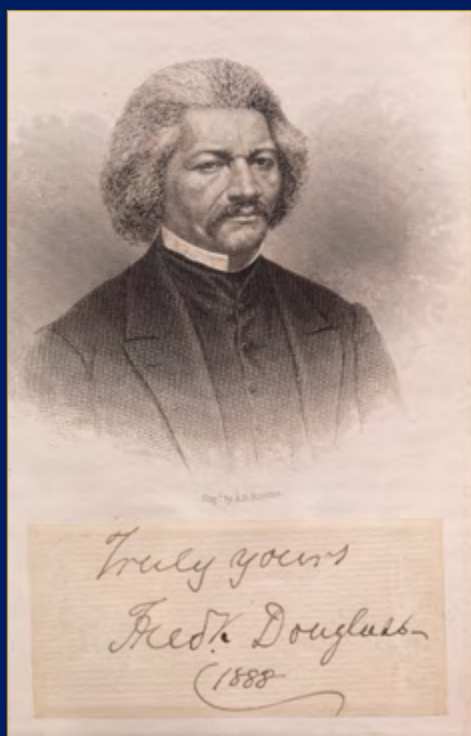
First edition of this magisterial biography, with ten frontispiece portraits of Lincoln, numerous maps and diagrams and over 300 wood-engraved illustrations, mostly portraits of dignitaries—many produced from Mathew Brady photographs—handsomely bound by Sangorski and Sutcliffe. This copy extra-illustrated with over 140 original, Civil-War era albumen photographs, including several of Lincoln from cartes-de-visite; engravings (several in color); maps; Civil War ephemera; a handbill from Lincoln's first presidential election; and with tipped-in signatures, inscriptions, letters and documents of more than 60 important figures in Civil War history, including: an autograph note signed by Lincoln and an autograph document signed by Lincoln; inscriptions of Stephen Douglas, Daniel Webster, Stonewall Jackson, Frederick Douglass, William Tecumseh Sherman, Ulysses S. Grant (one signature, one inscription), Robert E. Lee, John Wilkes Booth, Ralph Waldo Emerson; signatures of Horace Greeley, Andrew Johnson, and many others.

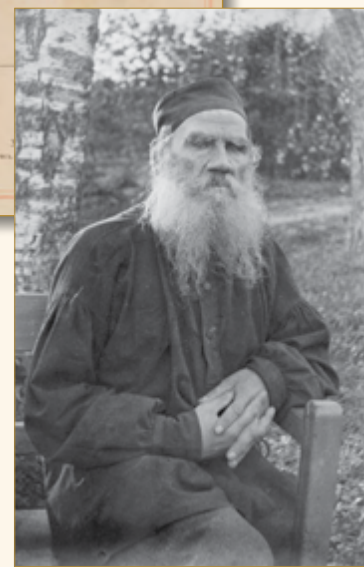
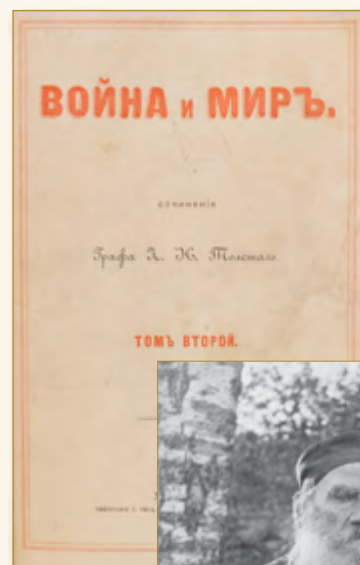
With an extraordinary, unique collection of tipped-in ephemera such as presidential campaign flyers and advertisements (including a Lincoln-Hamlin handbill from the 1860 election); more than 140 contemporary original photographs of the most notable figures in Lincoln's life and during the Civil

War, including many carte-de-visite photographs; engravings of people and battle scenes; maps; and more than 60 autographs. The autograph document signed by Lincoln dates from his days as a lawyer in Illinois on the circuit court, and involves a case of contract law. This document, entirely in Lincoln's hand, reads: "John Durley vs. Jess Mitts & Japhet A. Ball. Trespass on the case upon promises. Damage \$200.00. The clerk of the Sangamon Circuit Court will issue process in the above entitled cause returnable to the next term of said court. Aug. 28 1838. Stuart & Lincoln. For. Plff [plaintiff]." The autograph note signed by Lincoln dates from his presidency, and concerns a request from a young woman for a job. The letter is on the recto, and Lincoln's note on the verso reads: "I would be very glad for Miss Hebb to be obliged, if it is at all convenient. A. Lincoln. Feb. 23, 1863." Among the photographs in the collection is the last studio photograph taken of Lincoln, a tender scene of himself with his son Tad, taken by Anthony Berger at Mathew Brady's gallery on February 9, 1864. A magnificent set in fine condition.

This collection contains signatures, signed documents and/or letters of:

Abraham Lincoln	Bayard Taylor	George S. Boutwell	Major General William Buel Franklin
John Hay	Rear Admiral John Dahlgren	William B. Allison	General Ulysses S. Grant
Stephen Douglas	Major General George Stoneman	William H. Seward	Brigadier General Robert O. Tyler
Robert Todd Lincoln	Brigadier General Ormsby MacKnight Mitchel	Major General Philip Henry Sheridan	General Robert Schenck
Salmon P. Chase	Brigadier General Don Carlos Buell	Major General William S. Rosecrans	James G. Blaine
Horace Greeley	William Gannaway Brownlow	Dr. Henry W. Bellows	Horatio Seymour
Schuyler Colfax	Simon Cameron	Frederick Douglass	General O.O. Howard
Mary Ann Brown	George Bancroft	Henry Wolf	Edward Bates
Gerrit Smith	Rear Admiral Louis Malesherbes Goldsborough	Andrew Gregg Curtin	Hugh McCulloch
William Cullen Bryant	Brevet Brigadier General Anson G. McCook	Henry Wilson	General Robert E. Lee
Samuel H. Treat	Major General Samuel P. Heintzelman	Rear Admiral Samuel Francis Du Pont	General Ulysses S. Grant
Hannibal Hamlin	Major General John Pope	General William Tecumseh Sherman	John Wilkes Booth
Daniel Webster	Charles Francis Adams	Major General James B. McPherson	Andrew Johnson
Roger B. Taney	Major General George G. Meade	Rear Admiral David G. Farragut	Ralph Waldo Emerson
Gideon Welles		Major General John Sedgwick	John Townsend Trowbridge
General Thomas L. "Stonewall" Jackson		John Bright	
		Lord Palmerston	



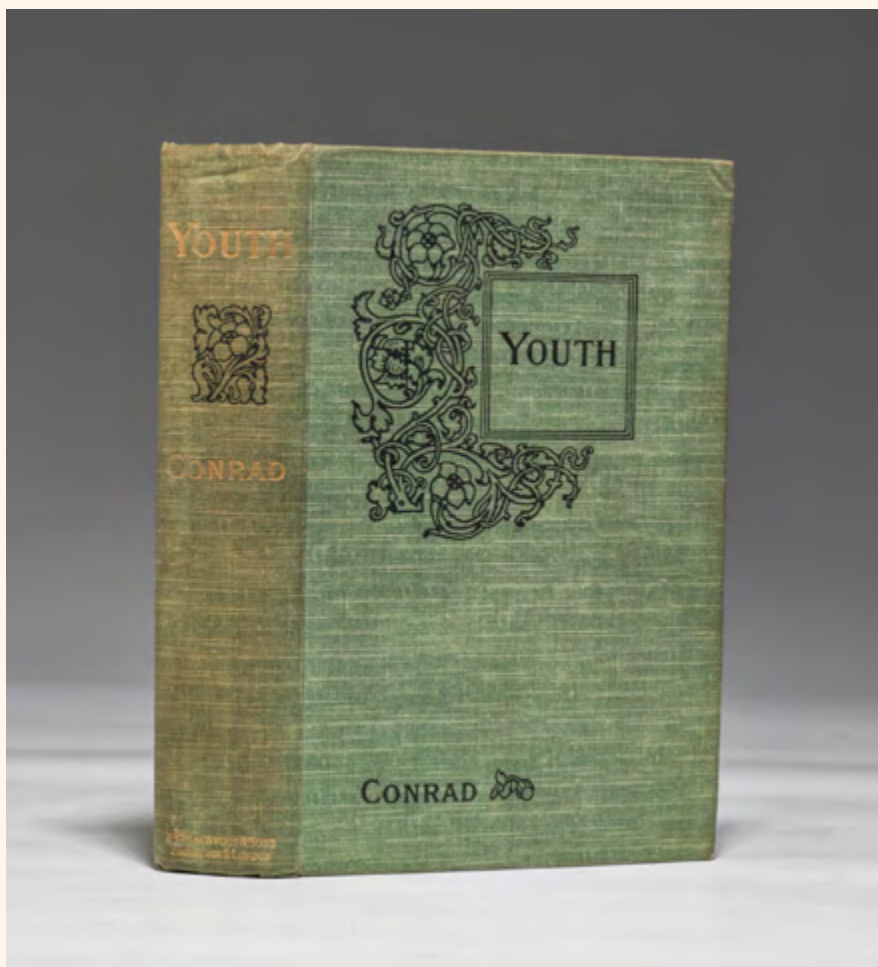


**“One Of The Great Novels Of World Literature”:
First Edition Of Tolstoy’s *War And Peace*, A Remarkable Copy**

15. TOLSTOY, Leo. **Voina i Mir [War and Peace]**. Moscow, 1868-69. Six volumes bound in three. Octavo, 20th-century three-quarter brown morocco-gilt; original front wrappers of parts 2-5 bound in. \$48,500.

Rare first edition of Tolstoy’s War and Peace, one of the greatest novels ever written, in the original Russian, handsomely bound.

Seven years in the writing, *War and Peace* is undeniably the greatest literary work relating to the Napoleonic wars. “This picture of Russian life, set against a background of Napoleon’s invasion, is one of the great novels of world literature” (Hornstein, *Reader’s Companion to World Literature*, 555-56). *War and Peace* has proved remarkably influential. German novelist Thomas Mann noted of the novel, “The pure narrative power of his work is unequalled. Seldom did art work so much like nature.” Unlike Tolstoy’s other masterpiece, *Anna Karenina*, *War and Peace* first appeared in full in book form, not in periodicals, though the first two parts did appear under the title “*Tysiacha Vosemsot Piatyi God*” (“The Year 1805”) in 1865 in the journal *Russkii Vestnik*. *War and Peace* was self-published; Tolstoy contracted Ris, advanced 4500 rubles for the printing of 4800 copies, and promised 30 percent of the gross profit to the printer and the proofreader. The enterprise showed a handsome return: the novel retailed for 10 rubles, and quickly went into a second edition following enthusiastic reviews. Kilgour 1195. Pre-revolutionary owner’s ink stamps on title pages (Iv.P. Barsukov); discreet owner ink signatures. Only occasional foxing to text, a few instances of faint marginal dampstaining in Volumes I and II, bindings handsome. A beautiful copy, rare and desirable.



**“The Horror! The Horror!”:
Desirable Inscribed Presentation First Edition Of Conrad’s *Youth*,
Containing The First Book Appearance Of “Heart Of Darkness”**

16. CONRAD, Joseph. **Youth: A Narrative and Two Other Stories.** Edinburgh and London, 1902. Octavo, original green cloth, custom clamshell box. \$95,000.

Very rare presentation-association first edition, first issue, containing the first appearance in book form of Heart of Darkness—“one of the most powerful short novels in the English language” (Farrow, 14), inscribed by Conrad to his friend and adviser: “To Marguerite Poradowska, with the author’s dear love. 20th Nov 1902.”

“Youth” and “Heart of Darkness” were the first of Conrad’s stories to attract wider attention. Conrad’s “account of a superman running an ivory business in the heart of the Congo... is a masterpiece of sinister deterioration” (Connolly, *Modern Movement* 14). “The influence of *Heart of Darkness* can be traced in writers as diverse as T.S. Eliot, Andre Gide, H.G. Wells, Chinua Achebe, William Golding, Graham Greene, V.S. Naipaul, and George Steiner, while Francis Coppola’s film *Apocalypse Now* taps some of its rich imaginative possibilities by transposing it to the Vietnam War” (Stringer, 292). Also containing Conrad’s story “The End of the Tether.” The recipient Marguerite Poradowska was related to Conrad by her 1874 marriage to his cousin Aleksandr Poradowski, whom she met in Belgium. The couple lived in Ukraine for ten years before returning to Belgium, where she began a career as a writer, eventually authoring eight novels as well as novellas and short stories. She met Conrad in 1890 and the two began a correspondence that lasted for many years. *First issue*, with 32 pages of publisher’s advertisements dated “10/02.” Cagle A7a.1. Wise 10. Booklabel in clamshell box. Interior clean, slightest toning to spine, far less than often found, very minor bumping to corners. A beautiful copy, scarce and desirable in this condition and especially so inscribed by Conrad.



**Wonderful, Extremely Scarce Ink
And Watercolor Drawing Of The
Little Prince, An Actual Finished
Drawing Used For The Book**

17a. SAINT-EXUPERY, Antoine de. **Original ink and watercolor drawing** ["The Little Prince"]. New York, circa 1943. Brown ink drawing on white onionskin paper, heightened with red and sepia washes, measuring 8 by 6 inches; beautifully framed, entire piece measures 15 by 13 inches. \$45,000.

Original finished ink and watercolor drawing Saint-Exupery executed for his Little Prince, this one showing the Little Prince watching his flower's first bloom (page 29). The original manuscript in the Morgan Library contains only preliminary drawings and this particular subject is not among them.

Saint-Exupery's talent as an artist is a topic he discusses at length in the beginning of *The Little Prince*. This is the finished drawing for the illustration on page 29 of *The Little Prince*, depicting his flower's first bloom: "Then one morning, exactly at sunrise, she suddenly showed herself." War pilot Saint-Exupery had fled to New York after the fall of France, where he waited with impatience to find some avenue by which he could rejoin the war effort. He wrote *The Little Prince* in New York during the remainder of 1941 and throughout 1942. In March of 1943, at about the same time as he received his embarkation papers for North Africa (despite his age and health, he was able to join the American forces as

a reconnaissance pilot), *The Little Prince* was published in New York. Saint-Exupery was lost the following year in a mission over the Mediterranean. Fine. Original material from *The Little Prince* is rare and in great demand.

**Signed Limited
First Edition Of
The Little Prince**

17b. SAINT-EXUPERY, Antoine de. **The Little Prince.** New York, 1943. Small quarto, original tan cloth, dust jacket. \$24,000.

Signed limited first edition, one of only 525 copies signed by Saint-Exupery.

Because the author disappeared in a reconnaissance flight over the Mediterranean in 1944 signed copies of this, the last work published during his lifetime, are very desirable. Reid, 564. Book about-fine. Scarce price-clipped dust jacket quite bright, with only light creasing, slightest toning and a few small closed tears to extremities, tape repair to verso. An exceptional copy.

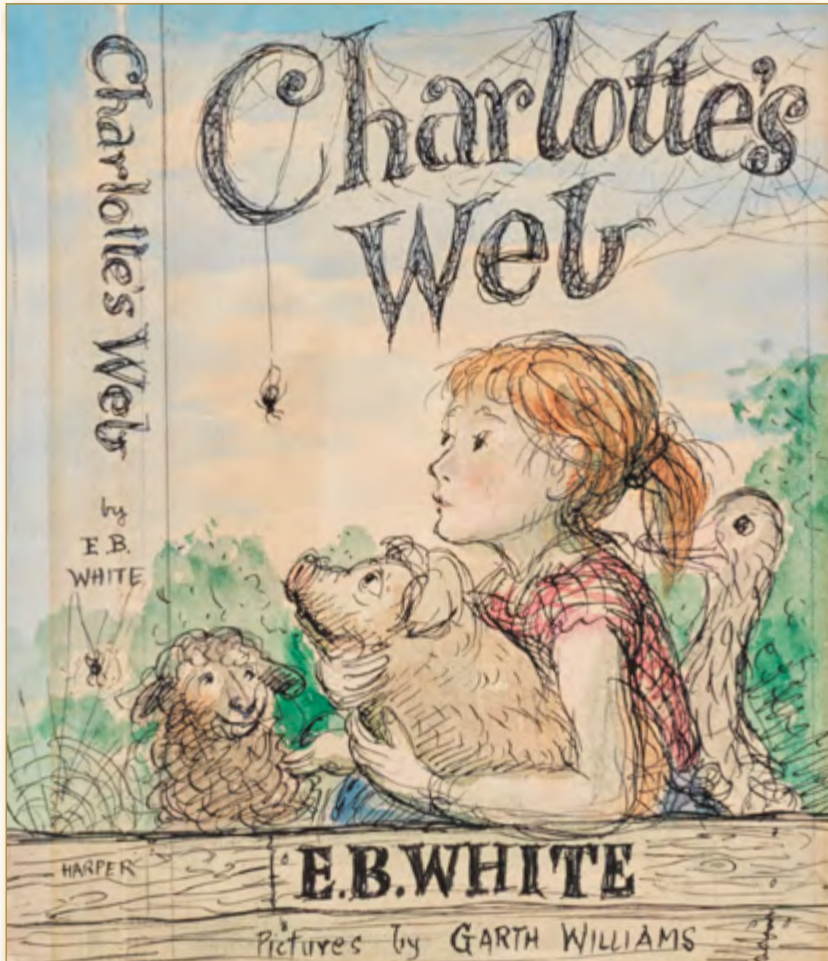


***"The Little Prince
is a book that
you pass on to
your children,
grandchildren,
friends and loved
ones."—Forbes***

**An Amazing Offering: Garth Williams' Original Watercolor, Pen And Ink Illustration
For The First Edition Dust Jacket Of *Charlotte's Web*, From The Collection Of The Book's
Legendary Editor And Ardent E.B. White Supporter, Ursula Nordstrom**

18. WILLIAMS, Garth. **Original watercolor illustration [Charlotte's Web dust jacket].** No place, 1952. Octavo (8 by 11 inches, folded to 8 by 6 inches), original watercolor, pen and ink illustration on laid paper; handsomely window-matted and framed, entire piece measures 20 by 17 inches. \$65,000.

*Original watercolor, pen, and ink front cover and spine illustration for the dust jacket of the first edition of *Charlotte's Web* by Garth Williams, a preliminary version of the final cover, evidently sent by Williams for approval to Ursula Nordstrom, the legendary director of Harper's department of children's books from 1940 to 1973 and the editor of *Charlotte's Web*. From the personal collection of Ursula Nordstrom.*

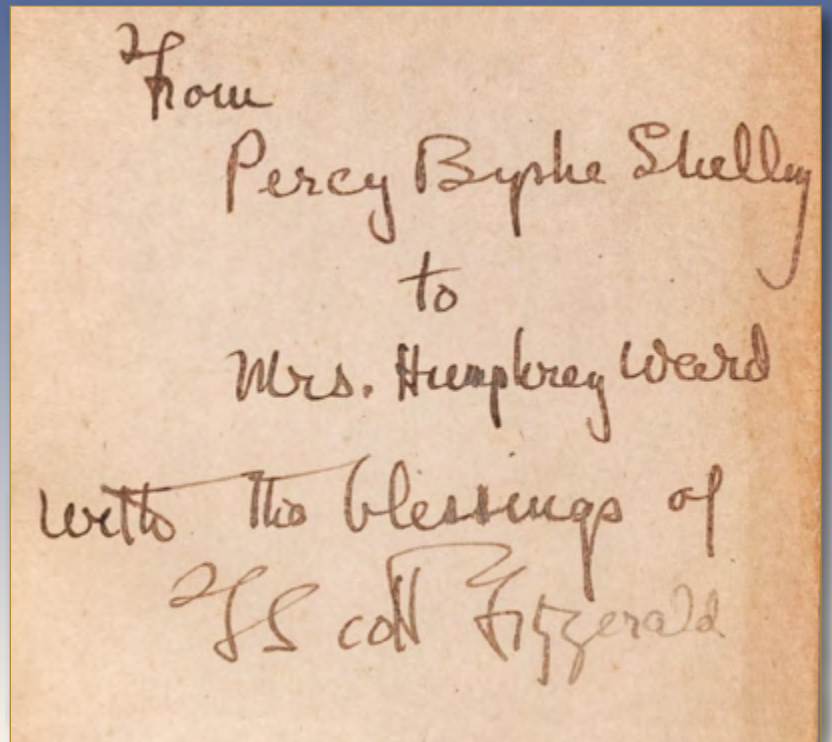
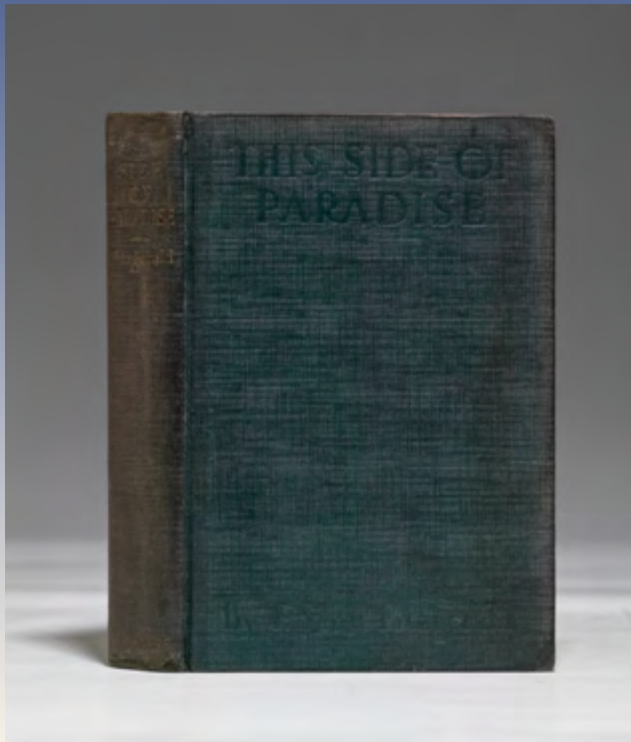


One of the dynamic forces in children's publishing of the 20th century, Ursula Nordstrom oversaw the publication of such classics as *Goodnight Moon*, *Harold and the Purple Crayon*, *Where the Wild Things Are* and the two E.B. White books, *Stuart Little* and *Charlotte's Web*. In 1952, White unexpectedly showed up in Nordstrom's office with a new manuscript, *Charlotte's Web*. Nordstrom reportedly asked him if he had an extra copy for her to send to Garth Williams, who had illustrated *Stuart*. By all accounts, Nordstrom loved *Charlotte*, as did Williams, and the illustration and production of the book became a great collaboration. Finally, on July 10, 1952, Nordstrom wrote to White: "Here is a rough proof of the jacket. I've been hoping to get a corrected proof to send you but guess I'll send this uncorrected one now. The green will be brighter, and will therefore brighten the entire jacket" (Marcus, 51). This original watercolor by Garth Williams of the front and spine of the dust jacket, from Ursula Nordstrom's personal collection, is no doubt one of the jacket versions discussed by Nordstrom and White in these letters. This painting differs from the final dust jacket in several respects, but bears strong overall similarity. The verso of the illustration contains notes by Harper artists for creation of a jacket proof copy: "File. EB White *Charlotte's Web*. He will give us black plate of jacket (in line) will just 3 colors proof of black (or on blue print of black)." It also includes measurements of the finished jacket. This illustration was lent by Nordstrom's

estate to the Chrysler Museum exhibit "Myth, Magic, and Mystery: One Hundred Years of American Children's Book Illustrations," and is featured in the exhibit's catalogue. The exhibition label is included with the piece. An extraordinary original drawing with the most important possible provenance, in fine condition.



*"An unusual and witty story which provides a gentle introduction to questions of mortality, *Charlotte's Web* is a modern classic."—BookTrust*



**An Outstanding Fitzgerald Presentation Copy:
“From Percy Byshe Shelley... With The Blessings Of F. Scott Fitzgerald”**

19. FITZGERALD, F. Scott. **This Side of Paradise.** New York, 1920. Octavo, original green cloth recased, custom chemise and half leather slipcase. \$27,500.

First edition, eighth printing of Fitzgerald’s first novel—issued within five months of the first printing—humorously inscribed: “From Percy Byshe [sic] Shelley to Mrs. Humphrey Ward with the blessings of F. Scott Fitzgerald.”



The entire first printing of 3000 copies of Fitzgerald’s first novel sold out quickly (ultimately requiring two more printings in April alone), making its author the new literary sensation. Writing about the book in a brief statement prepared for an American Booksellers Association convention in May of that year, Fitzgerald’s “Apology” claims: “I don’t want to talk about myself because I’ll admit I did that somewhat in this book. In fact, to write it took three months; to conceive it—three minutes; to collect the data in it—all my life... My whole theory of writing I can sum up in one sentence: An author ought to write for the youth of his own generation, the critics of the next, and the schoolmasters of ever afterward.” Contrary to his claim, Fitzgerald began writing the novel in 1917, revising it several times until Scribner’s accepted it for publication in

1919. Eighth printing, as stated on copyright page. Early printings of this novel (April 1920) are exceedingly difficult to obtain. Without extremely scarce original dust jacket. Brucoli A5.1.a. Brucoli & Clark I:131. Offsetting from Fitzgerald’s inscription on front pastedown. Mild toning to text block edges, text block expertly recased with expert restoration to original cloth.

*“It bears the impress, it seems to me, of genius. It is the only adequate study that we have had of the contemporary American in adolescence and young manhood.”—
Burton Rascoe*

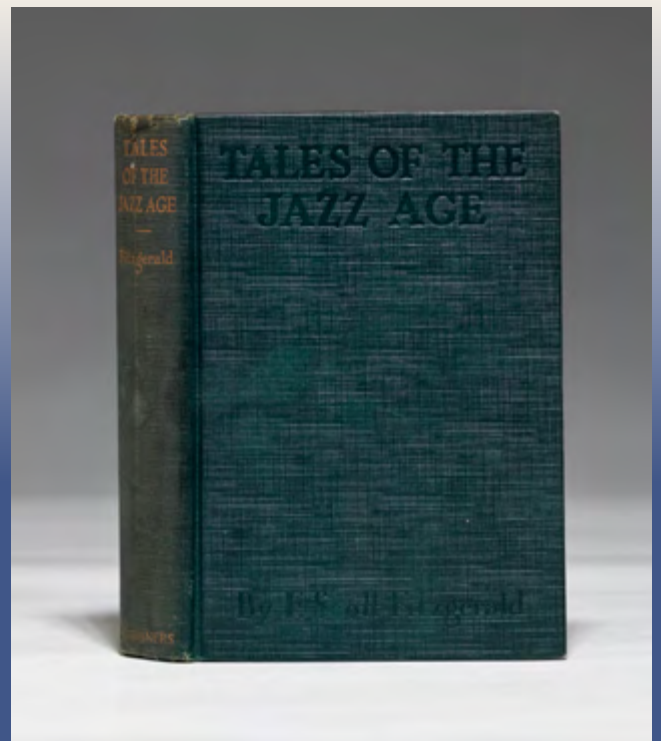
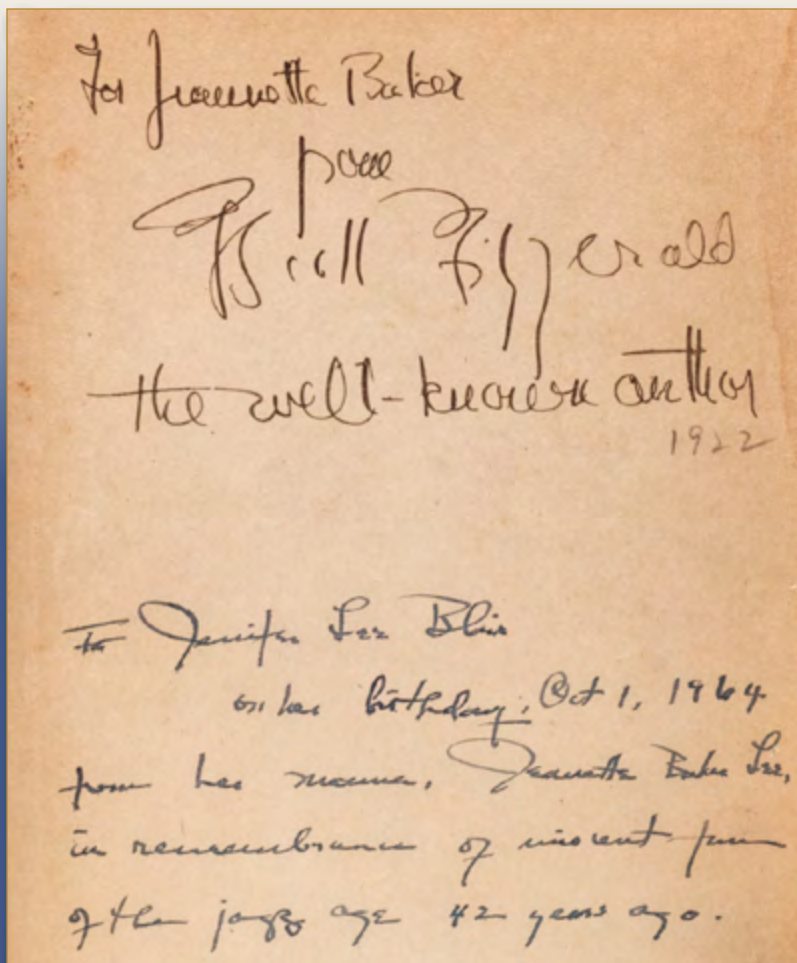
"The eleven stories represent serious effort and distinct achievement. Here is the jazz age, with all its superficial glitter, and underneath a glimpse of the horror in the slow weaving of the pattern."—Atlanta Journal

**"From F. Scott Fitzgerald, The Well-Known Author":
Inscribed *Tales Of The Jazz Age***

20. FITZGERALD, F. Scott. ***Tales of the Jazz Age***. New York: Charles Scribner's Sons, 1922. Octavo, original dark green cloth, custom clamshell box. \$35,000.

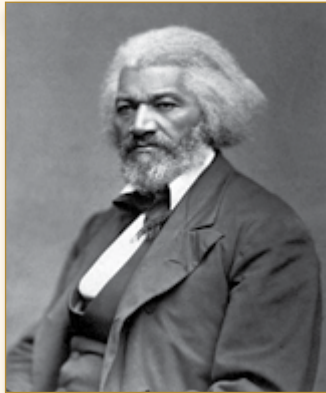
First edition, presentation copy, inscribed: "For Jeanette Baker, from F. Scott Fitzgerald, the well-known author."

Fitzgerald's second collection of stories includes his masterpieces "A Diamond as Big as the Ritz" and "May Day." It was Fitzgerald's claim that he had coined the term "Jazz Age." Always retaining his affection for this era, Fitzgerald would later write, "It is the custom now to look back on the boom days with a disapproval that approaches horror. But it had its virtues, that old boom: Life was a great deal larger and gayer for most people and the stampede to the Spartan virtues in time of war and famine should not make us too dizzy to remember its hilarious glory" (Turnbull, 225). Nineteen thirty-nine, the year before his death, was a tough year for Fitzgerald. Andrew Turnbull writes of Fitzgerald around this time, "Schooled by suffering—some self-inflicted, some not—he had attained a knowledge of himself and of the human condition that may truly be described as tragic" (Turnbull, 308-309). "Scribners' records show three printings of *The Jazz Age* in 1922." The printings were not differentiated by the publisher, however the textual correction of "and" to "an" on page 232, line 6, "was probably made in the third printing" (Brucoli), indicating that this copy is from either the first or the second printing. Without original dust jacket. Brucoli A9.I.a. The recipient, Jeannette Baker, has presented this copy with an ink inscription beneath Fitzgerald's: "To Jennifer Lee Blair (?), on her birthday, Oct 1, 1964, from her mama, Jeanette Baker Lee, in remembrance of innocent fun of the jazz age 42 years ago." Upper corner of "A Table of Contents" clipped, just touching letterpress on page [viii]. Front inner paper hinge expertly reinforced; spine head pulled, very faint discoloration to front board. A very good copy, inscription and signature large and clear. Scarce and desirable inscribed.



***Narrative Of The Life Of Frederick Douglass,
1845 First Edition In Original Cloth***

- 21.** DOUGLASS, Frederick. **Narrative of the Life of Frederick Douglass, An American Slave.** Boston, 1845. 12mo, original blind- and gilt-stamped brown cloth. \$38,000.



First edition of Douglass' powerful autobiography about the struggle for freedom, with engraved portrait of Douglass, an excellent copy in original cloth.

"The history of African Americans cannot be told without reference to Douglass' writings" (*Cambridge Companion*, 2). "The most influential African American of the 19th century, Douglass made a career of agitating the American conscience." He wrote his *Narrative* (later expanded into *My Bondage and My Freedom* in 1855) after escaping from slavery in 1838. William Lloyd Garrison and Wendell Phillips, who respectively wrote the preface and an introduction to this edition, "had

advised Douglass to burn the manuscript unless he would be recaptured and enslaved again," but he chose to answer those fears with this autobiography, a volume that is "probably the best known narrative of the ante-bellum period" (Blockson, 27). Douglass' *Narrative* is a "masterpiece of American literary art... without peer" (Houston A. Baker, Jr). With engraved frontispiece portrait of Douglass. Sabin 20711. Blockson 9739. Work, 474. Interior generally fresh with only light occasional soiling, expert reinforcement to text block and inner hinges, mere trace of rubbing to bright gilt cloth. A very good copy, exceedingly rare in unrestored original cloth.



Desirable 1875 Edition Of The Narrative Of Sojourner Truth—The First To Feature Her Engraved Image On The Rare Original Cloth Binding And As Frontispiece, Chosen By Her And Based On Her Iconic Photographic Portrait

- 22.** TRUTH, Sojourner. **Narrative of Sojourner Truth.** No place, 1875. Octavo (5-1/4 by 7-3/4 inches), original gilt-stamped pictorial russet cloth, custom clamshell box. \$25,000.

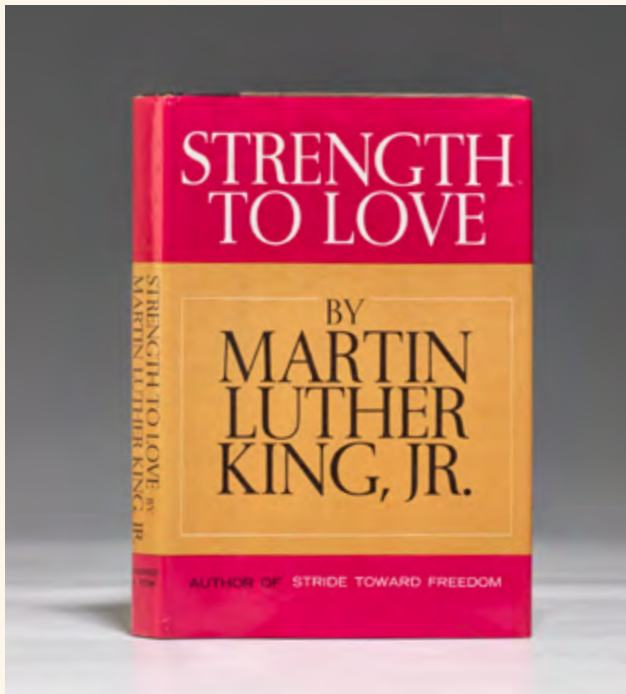
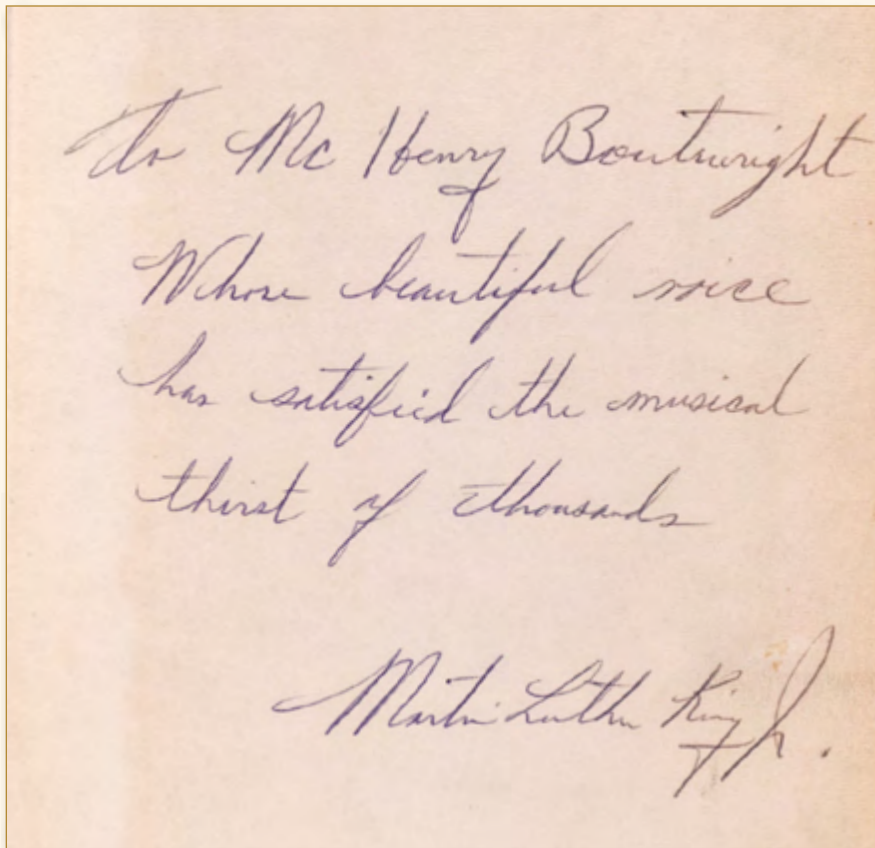
Rare 1875 edition of Sojourner Truth's powerful account that inspired a nation. This exceptional edition is the first to display her favorite and "most famous" portrait from a carte-de-visite photograph taken circa 1864, personally chosen by her to be featured in the original cloth and as its engraved frontispiece portrait.



"A legend in her own time," Sojourner Truth was a tireless fighter against slavery and for women's rights: a figure whose "indomitable will has won her a permanent place in American history" (Blockson 29). This especially rare and important 1875 edition of Truth's *Narrative* stands out as the first to display her favorite and "most famous" portrait on the front and rear covers, and as its frontispiece. The image, personally chosen by her for this edition, is from a photograph taken circa 1864. She presents herself "as a model for an emancipated, prosperous African American future" (Grigsby, 73-6). Issued in russet cloth (this copy) and dark brown cloth; no priority established. Containing tipped-in "To the Reader" between title page and preface. Schomburg, 326.92.G. Blockson 3434. Work, 476. This copy possesses a distinctive provenance in containing the laid-in bookplate of a Unitarian Church in Ann Arbor, Michigan, as well as its inkstamp on the title page. Sojourner Truth made



Battle Creek, Michigan her base for nearly three decades, and at her death in 1883 was buried in its Oak Creek Cemetery. "There are at least seven known paths that led slaves from various points in Michigan to the Canadian shore and it is estimated that 200 Underground Railroad stops existed throughout Michigan between the 1820s and 1865s" (Detroit Historical Society). Faint trace of bookplate removal to front pastedown. Interior quite fresh, only lightest edge-wear, trace of faint soiling to bright cloth. A handsome about-fine copy, exceedingly rare in original cloth.



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

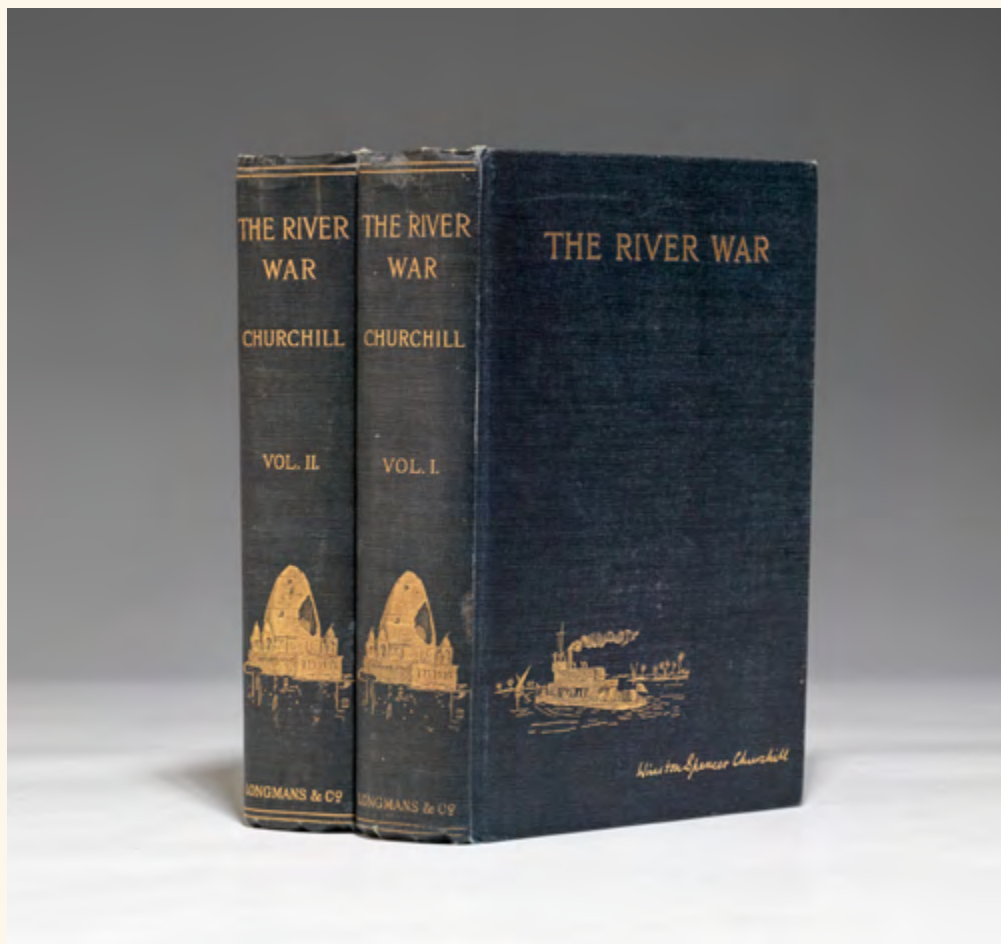
23. KING Jr., Martin Luther. **Strength to Love.** New York, Evanston, and London, 1963. Octavo, original half black cloth, dust jacket, custom half morocco clamshell box. \$19,000.

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

Strength to Love was Dr. King's first volume of sermons. Copyright page with "First Edition" and code "D-N" indicating printing in April 1963. The recipient of this rare presentation/association copy is McHenry Boatwright. A renowned African-American bass-baritone, he was famed for his opera and classical performances, such as *Porgy and Bess*, and for his moving renditions of religious music and spirituals. Boatwright was a perennial favorite of accomplished music personalities such as Leonard Bernstein. He also sang for several U.S. presidents at the White House. Throughout his life, Boatwright was frequently recognized for his contributions both to music and to the advancement of African-Americans. Boatwright was, as well, one

of Coretta Scott King's classmates at the New England Conservatory in Boston during the 1950s. Their acquaintance likely led to Boatwright and Martin Luther King Jr.'s later introduction. King and Boatwright attended many of the same events and award ceremonies during the 1960s. Interior very fresh with lightest edge-wear, faint toning to near-fine book, dust jacket bright and fine. A most desirable presentation copy with a wonderful association.

***"Strength to Love remains a concrete testament to King's lifelong commitment to preach the social gospel."*—Stanford University**

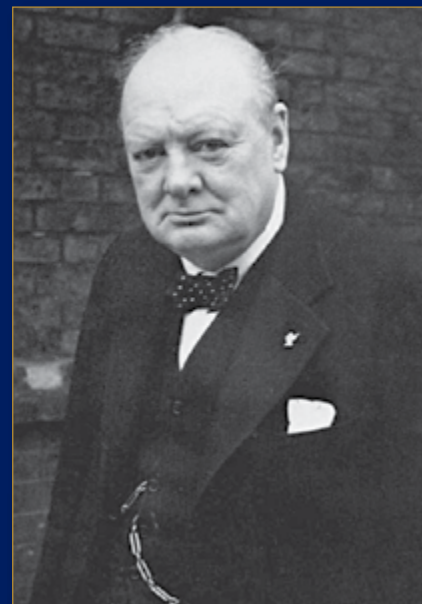


First Edition Of Churchill's Second Book, *The River War*

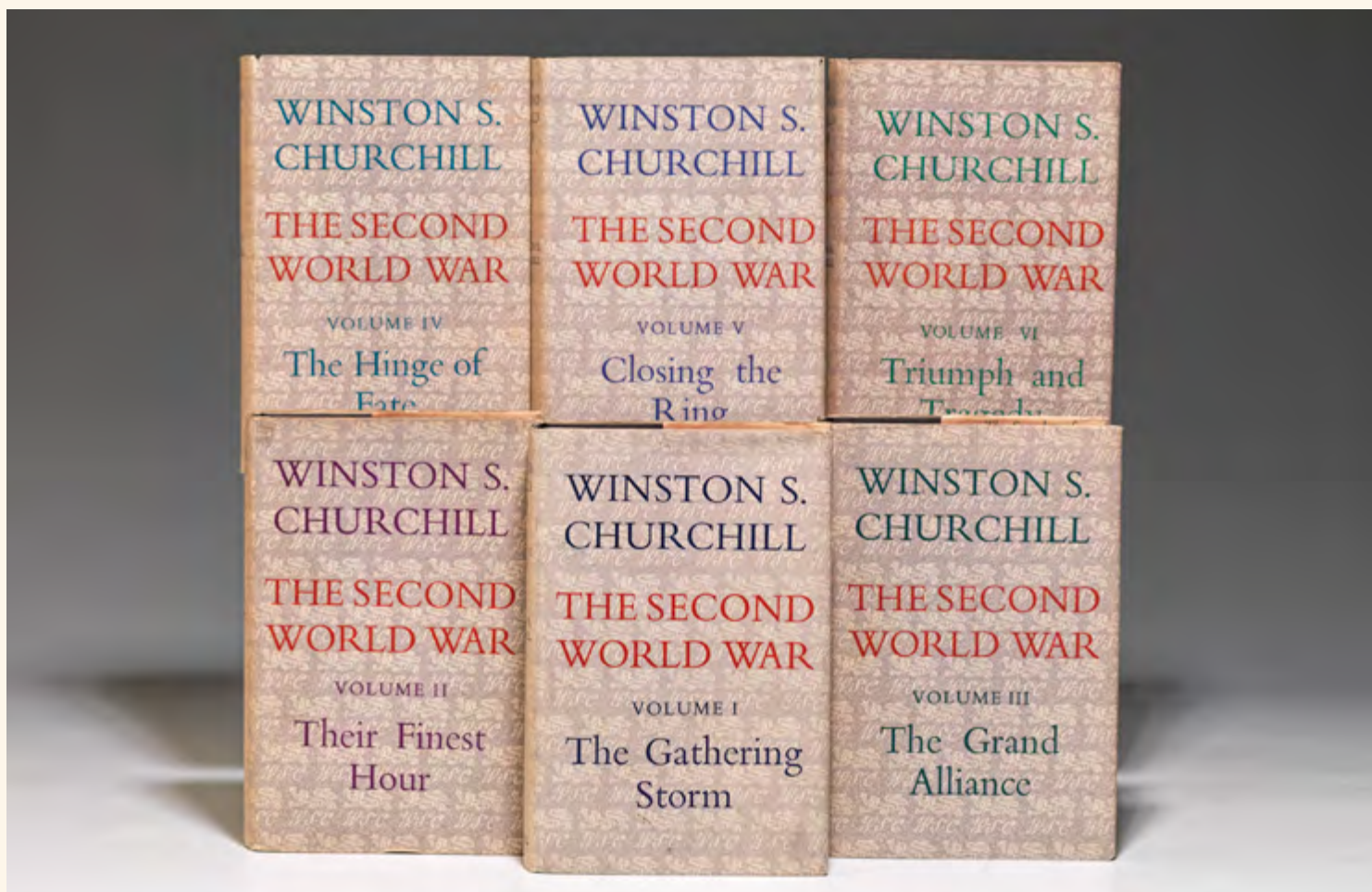
24. CHURCHILL, Winston. **The River War, An Historical Account of the Reconquest of the Soudan.** London, 1899. Two volumes. Thick octavo, original gilt-stamped navy cloth, custom clamshell box. \$11,500.

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

Churchill served in the 21st Lancers during Lord Kitchener's campaign on the Upper Nile in the late 1890s and was a participant there in the last great cavalry charge of the British Army. "Far from accepting uncritically the superiority of British civilization, Churchill shows his appreciation for the longing for liberty among the Indigenous inhabitants of the Sudan... [H]e criticizes the British army, and in particular its commander Lord Kitchener, for departing in its campaign from the kind of civilized respect for the liberty and humanity of adversaries that alone could justify British civilization and imperial rule over the Sudan" (Langworth, 27). This account includes 34 maps, 20 of which are printed in color and folding, and 58 illustrations, including tissue-guarded frontispieces, photogravure portraits, and numerous in-text illustrations. *First printing*, second state, with the final quotation mark after the words LONDON GAZETTE on page 459 of Volume II. Without original dust jackets, so rare as to be unobtainable. Cohen A2.1.b. Woods A2(a). Manuscript letter loosely inserted from publisher Adam Black (not the publisher of the present work) to General Lord Mark Kerr, dated 28 February 1894; ownership signature of Kerr in both volumes. Lord Kerr was a British Army officer who served in the Crimean War and in India. Occasional faint foxing to text, a few rubs to clean cloth, gilt bright. A near-fine copy with a nice British military provenance.



"Churchill's history of the conquest of the Sudan remains as instructive to us today as it was for its first audience."—City Journal

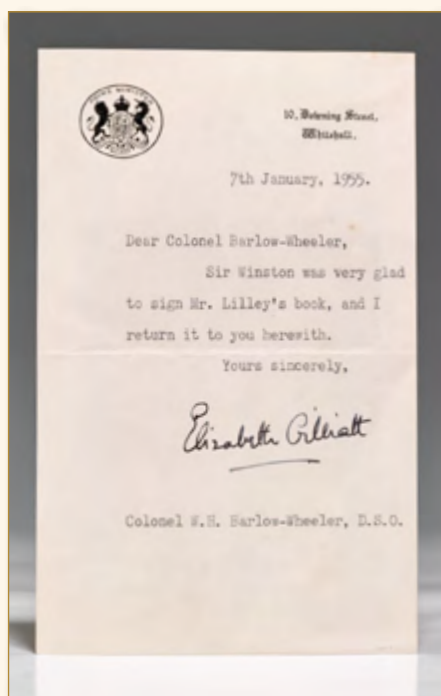
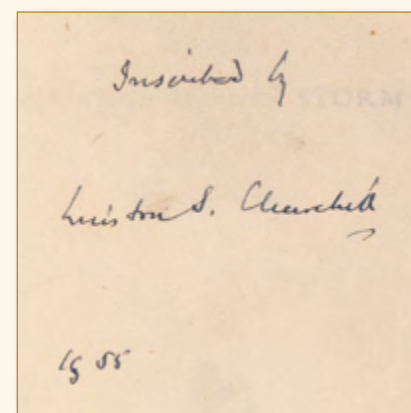


Rare Inscribed First Edition Set Of Churchill's Monumental History Of The Second World War

25. CHURCHILL, Winston. **The Second World War: The Gathering Storm; Their Finest Hour; The Grand Alliance; The Hinge of Fate; Closing the Ring; Triumph and Tragedy.** London, 1948-54. Six volumes. Thick octavo, original black cloth, dust jackets, two custom clamshell boxes. \$18,500.

First English editions of Churchill's powerful history of World War II, inscribed by Churchill, along with a letter from Churchill's secretary regarding the inscription.

"*The Second World War* is a great work of literature, combining narrative, historical imagination and moral precept in a form that bears comparison with that of the original master chronicler, Thucydides. It was wholly appropriate that in 1953 Churchill was awarded the Nobel Prize for Literature" (Keegan, 175). Although preceded by the American editions, the English editions are generally preferred for their profusion of diagrams, maps, and facsimile documents. Cohen A240.4. Woods A123b. Langworth, 254. Small book club inkstamp in Volume I. Laid-in to Volume I is a note on the Prime Minister's letterhead



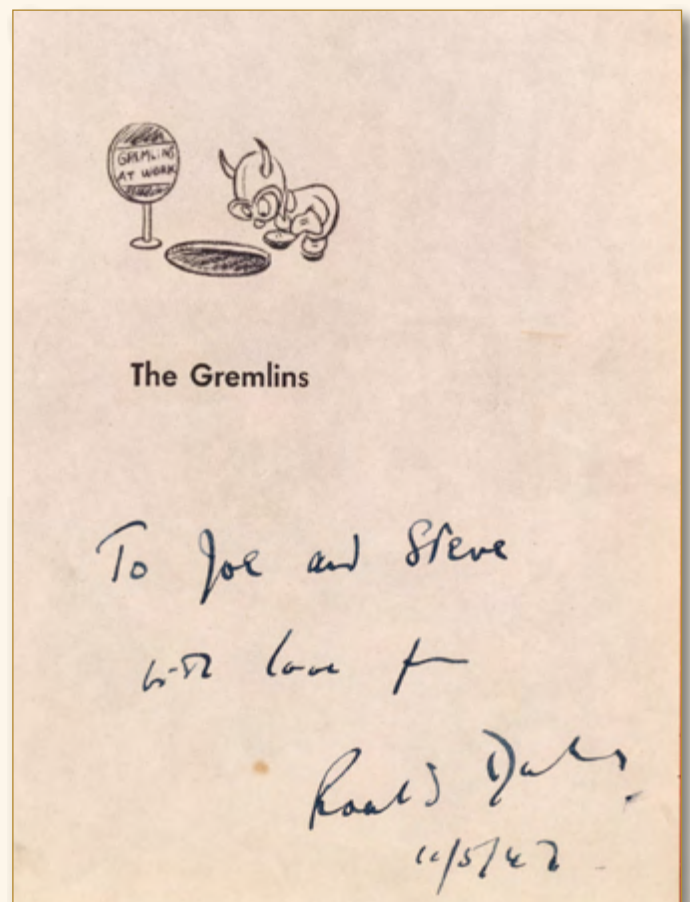
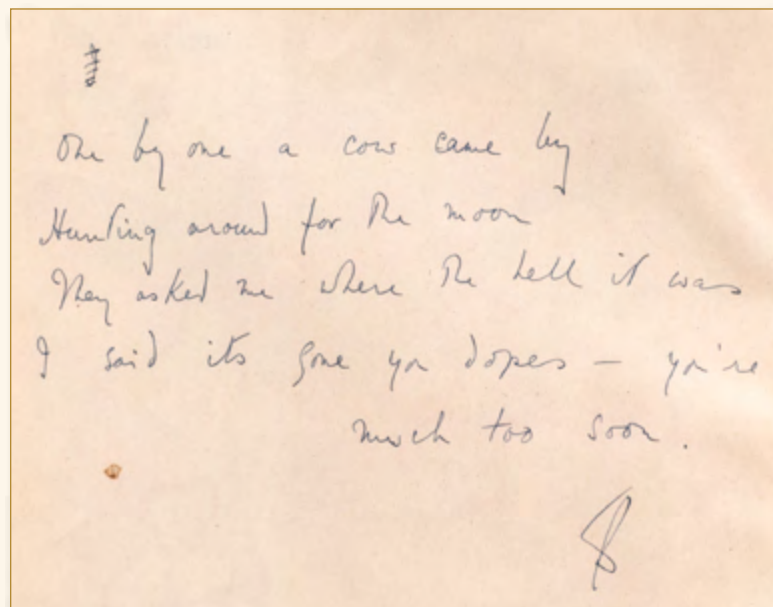
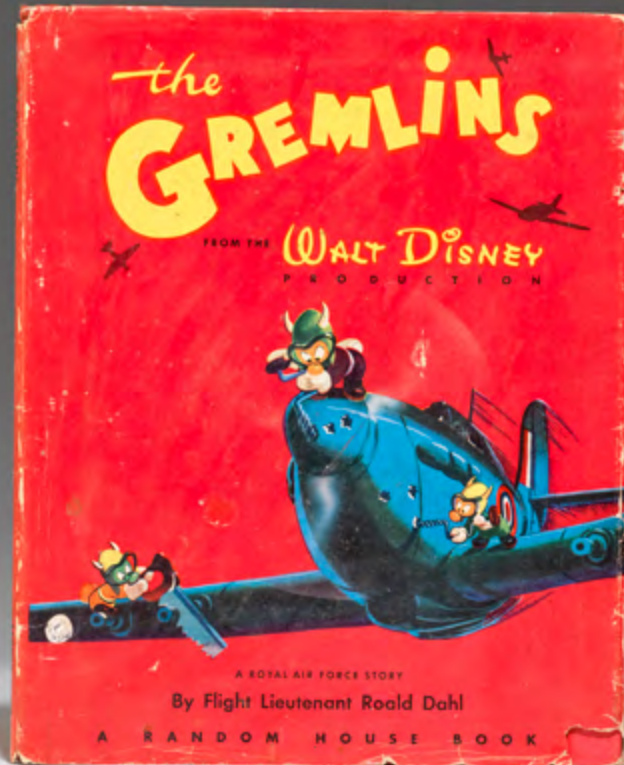
dated 7 January 1955 from Churchill's secretary indicating that the Prime Minister was glad to sign a book for a Mr. Lilley, apparently at the request of Colonel W. H. Barlow-Wheeler. Tape repair to versos of some dust jackets. Books fine, original dust jackets near-fine to fine. A very desirable and scarce signed set of one of the landmark works of the 20th century.

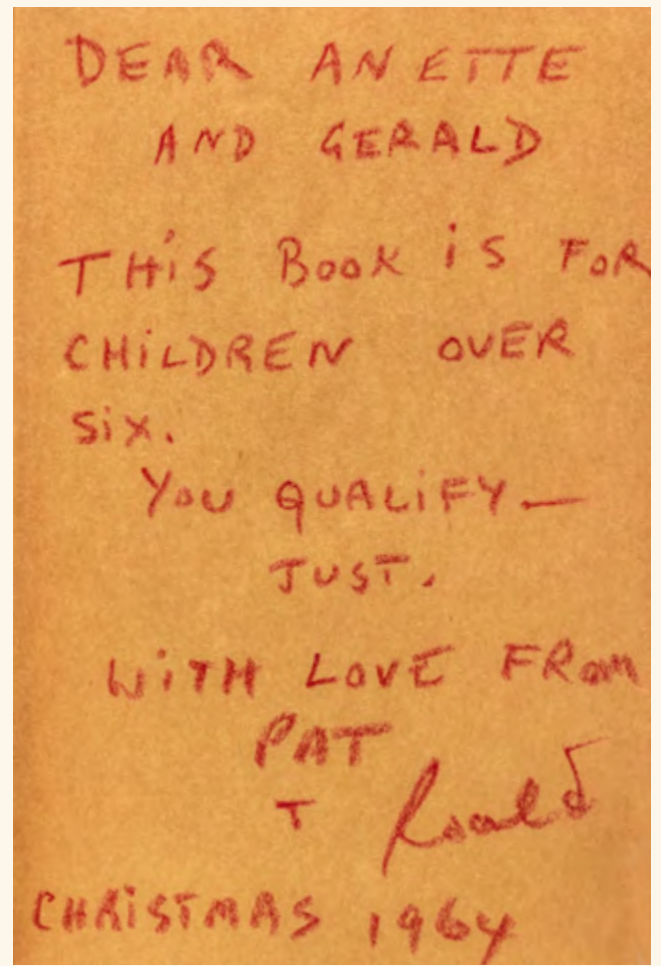
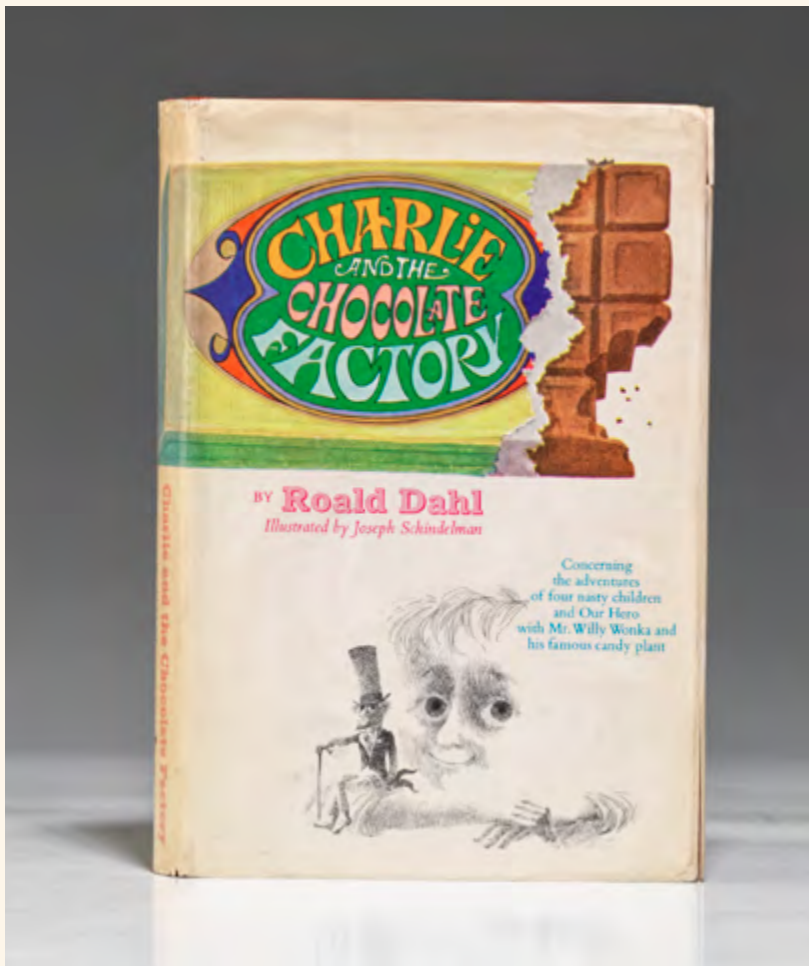
**Roald Dahl's Rare First Book,
The Gremlins, Twice Inscribed By Dahl**

26. DAHL, Roald. **The Gremlins. A Royal Air Force Story by Flight Lieutenant Roald Dahl.** New York, 1943. Slim quarto, original half red cloth, dust jacket, custom clamshell box. \$13,500.

Presentation first edition of Dahl's rare first book, with 14 vibrant full-page illustrations by Walt Disney Productions, inscribed: "To Joe and Steve with love from Roald Dahl 10/5/47," and: "One by one a cow came by / Howling around for the moon / They asked me where the hell it was / I said it's gone you dopes—you're much too soon. R." Exceptionally elusive in any condition, particularly in the original dust jacket and twice inscribed by Dahl.

Dahl was sent to Washington in 1942 as an assistant air attaché for the British Embassy. After having a story published anonymously in the *Saturday Evening Post*, he was encouraged by C.S. Forester. He produced *The Gremlins*, a children's story expanding on a mythical creature enshrined for years in RAF lore, and sent it to Sidney Bernstein, the head of the British Information Service, who sent it on to Walt Disney. Disney decided to make it into a movie, at one point bringing Dahl to Hollywood to work on the screenplay. The story was published in *Cosmopolitan* in December of 1942, and as a book by Random House six months later. The film project, however, was sidelined and has never been produced. There are three existing editions: American, British and Australian; this, the American edition, is the first. According to Connolly, "This book is virtually unknown" (*Modern First Editions*, 90); Dahl chose never to republish *The Gremlins*. Text with two small ink corrections, probably in Dahl's hand. Book nearly fine, with one small rub to front cover. Scarce dust jacket with two small chips and minor rubbing to extremities. A beautiful, near-fine copy.





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

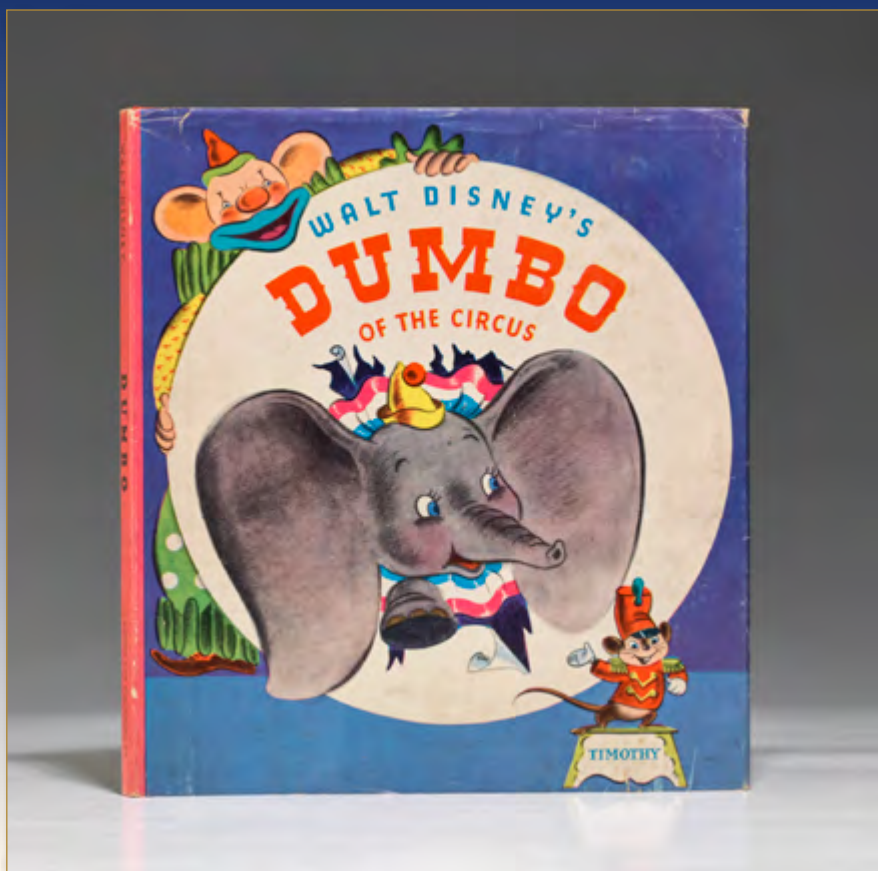
27. DAHL, Roald. **Charlie and the Chocolate Factory.** New York, 1964. Octavo, original red cloth, dust jacket, custom half morocco clamshell box. \$18,000.

First edition, first issue, with numerous in-text illustrations by Joseph Schindelman, boldly inscribed in red crayon by Dahl and his wife, actress Patricia Neal, with the inscription likely in Neal’s hand and the signature in Dahl’s: “Dear Anette and Gerald, This book is for children over six. You qualify—just. With love from Pat and Roald. Christmas 1964.”

“Charlie and the Chocolate Factory is already a great classic work... one of the most enduring post-war children’s books—and I think we will not see its like again... Dahl is undeniably special” (Connolly, 102). First issue, in full red cloth and with six lines of publishing information on last page (instead of five). Book fine. Dust jacket near-fine, with slightest rubbing, front fold splitting but stable, only two tiny closed tears to spine head. A wonderful inscribed copy.

“Roald’s limitless imagination and his ability to see the world through a child’s eyes created some of the world’s most treasured children’s stories.”

—Culture Trip



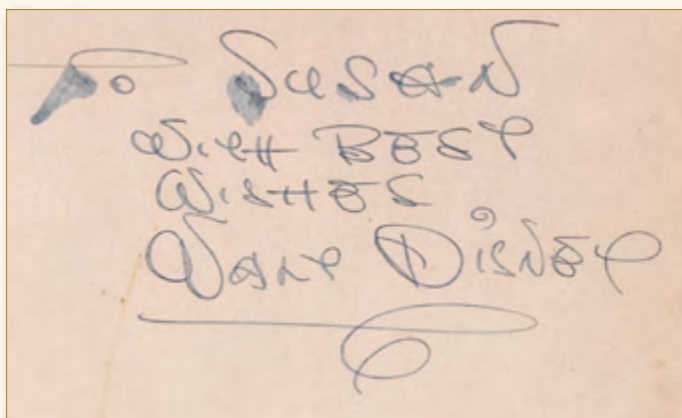
“You Can Fly! You Can Fly!”:

First Edition Of *Dumbo*, 1941, Inscribed By Walt Disney

28. DISNEY, Walt. **Walt Disney's *Dumbo of the Circus*.** Garden City, 1941. Large quarto, original half red cloth, dust jacket, custom chemise and half morocco slipcase. \$23,500.

First edition of this storybook adapting Disney's beloved tale of the flying elephant, which Disney said was his personal favorite, generously illustrated from the film cels in color and black-and-white, inscribed: “To Susan with best wishes, Walt Disney.”

On its 1941 release, *Dumbo* won rave reviews as “the most genial, the most endearing, the most completely precious cartoon feature film ever to emerge from the magical brushes of Walt Disney’s wonder-working artists... A film you will never forget” (*New York Times*). Based on *Dumbo the Flying Elephant* (1939) by Helen Aberson and Harold Pearl. Book with only a few spots of soiling to interior, minor ink bleeding to “To Susan” in inscription, hinges starting, and a bit of soiling and wear to extremities of paper boards. Bright dust jacket with light wear to extremities with two one-inch closed tears to front panel. An extremely good copy, most scarce inscribed.





“The Little House Was Curious About The City And Wondered What It Would Be Like To Live There...”: Rare First Edition Of Virginia Lee Burton’s *The Little House*, In The Rare Unrestored Dust Jacket

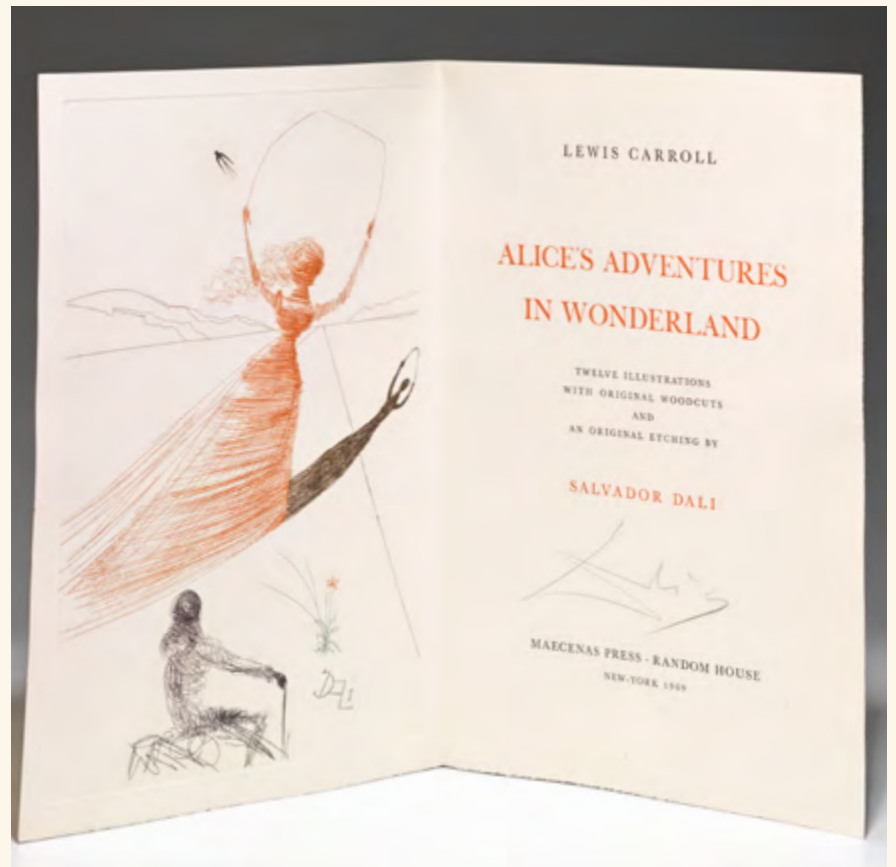
29. BURTON, Virginia Lee. **The Little House.** Boston, 1942. Oblong quarto, original blue cloth, dust jacket, custom clamshell box. \$17,500.

Rare first edition of Burton’s Caldecott-winning classic, in original dust jacket.

One of the rarest and most sought-after children’s classics, Burton’s *The Little House* tells the story of a thinking and feeling house, from its earliest days isolated in the country through its later years as it watches a city come to life around it. “Taking her cue from her small sons, Aristides and Michael, Burton chose subjects that would intrigue children... [including] Mary Ann, the steam shovel... [Burton’s books] have heroes and heroines children can understand and enjoy, ingenious and satisfactory endings and lively

illustrations. The books survive because they exhibit so effectively the elements most basic to children’s literature” (Silvey, 109-10). Book about-fine, rare dust jacket entirely unrestored with only mild toning and lightest wear to extremities. A most exceptional copy.





Dalí's Large Folio *Alice's Adventures In Wonderland*, Signed By Him, With An Original Etching And 12 Full-Page Color Heliogravures

30. (DALÍ, Salvador). CARROLL, Lewis. *Alice's Adventures in Wonderland*. New York, 1969. Large folio (13 by 18-1/2 inches), loose signatures laid into brown cloth portfolio as issued, half morocco clamshell box with leather and bone fore-edge ties. \$17,500.

Beautifully printed limited edition of the brilliant and beloved children's classic, one of 2500 copies signed by Salvador Dalí, with an original etching and 12 full-page color heliogravures after his paintings—as breathtakingly imaginative as the text they illustrate.

Dalí's twisting dreamscapes and semi-hallucinatory images superbly complement Carroll's astonishingly inventive fantasy (first published in 1865) and exemplify the artist's entire oeuvre. "Dalí's images have become icons of the fantastic, signposts (not maps) that point the way inward to that realm" (Clute & Grant, 246). This magnificent production, printed on Mandeure paper, contains an original three-color etching as a frontispiece and 12 striking full-page color photogravures (heliogravures) after Dalí's original gouache paintings. Michler & Löpsinger 321-333. Field 69-5. Expert repair to leather straps for original bone ties. Fine condition.



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

31. (MATISSE, Henri) JOYCE, James. *Ulysses*. With an Introduction by Stuart Gilbert and Illustrations by Henri Matisse. New York, 1935. Large quarto, original gilt-stamped pictorial brown cloth, custom half morocco clamshell box. \$35,000.

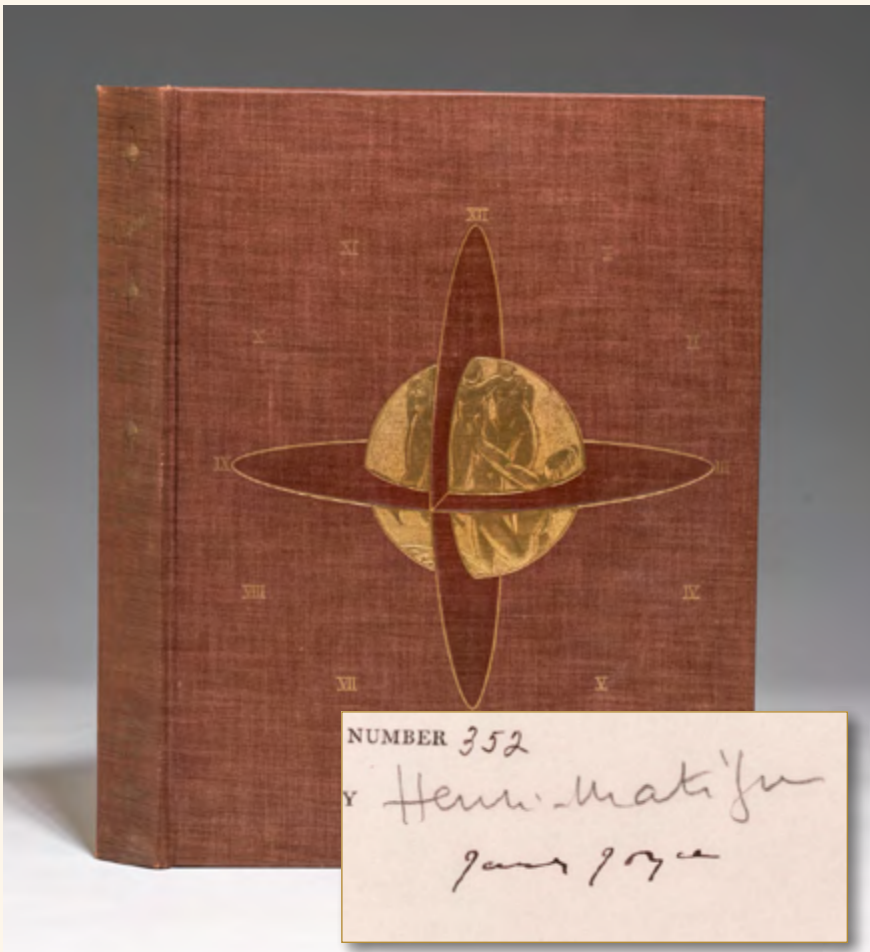
First illustrated edition of Joyce's landmark Ulysses, one of only 250 copies signed by both James Joyce and Henri Matisse, from a total edition of 1500 copies.

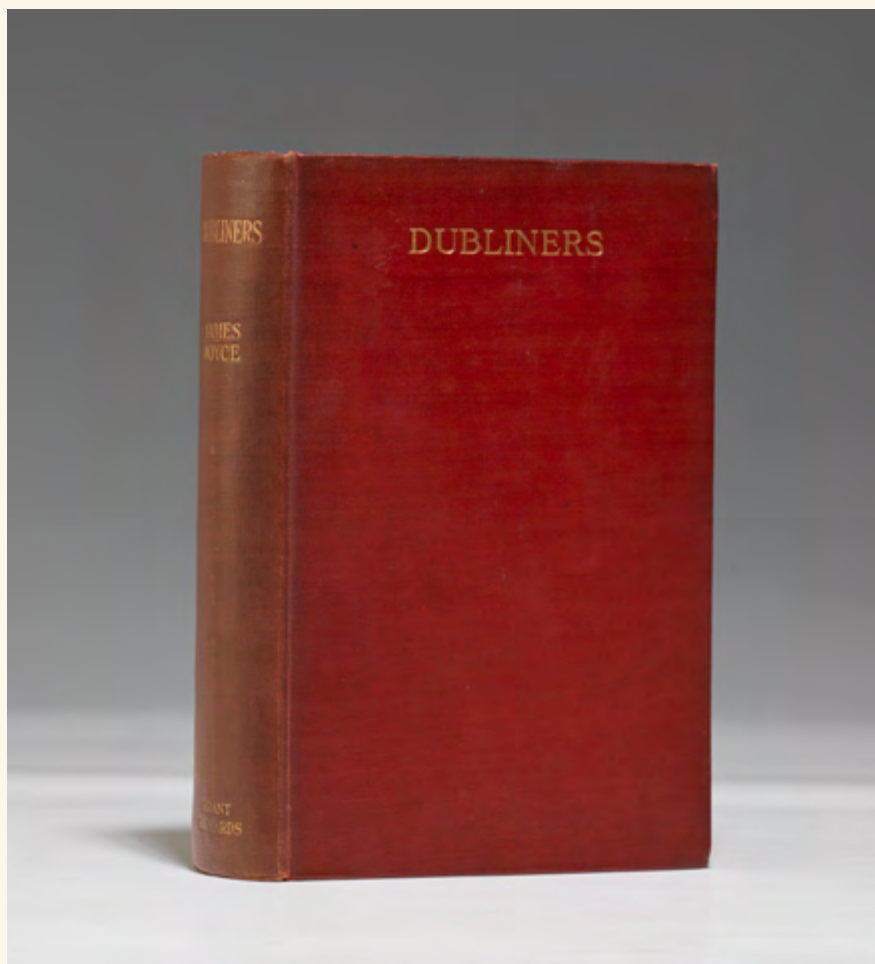


Ulysses is one of the most interesting collaborations in 20th-century literature. "It was a great idea to bring them together; celebrities of the same generation, of similar virtuosity" (Wheeler, 15). The 26 beautiful full-page illustrations by Matisse accompany the text of Joyce's *Ulysses*, including six soft-ground etchings with reproductions of the sketches on blue and yellow paper. "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" (*The Artist and the Book* 197). Without original slipcase. Slocum & Cahoon A22. Front inner hinge professionally and invisibly repaired. A beautiful, fine copy.

*"The Matisse drawings
inside [Ulysses],
of course, are the
most priceless of its
offerings—doubly so
because, for all their
beauty, they're a
tragicomedy of quasi-
collaboration."
—The Marginalian*





*“These are stories of frustrations great
and small, of illusions lost, of deep
loneliness, of fractured marriages,
of lives of ‘commonplace sacrifices
closing in final craziness’... These are
stories of desperate lives lived on the
margins; the lives Joyce knew.”*

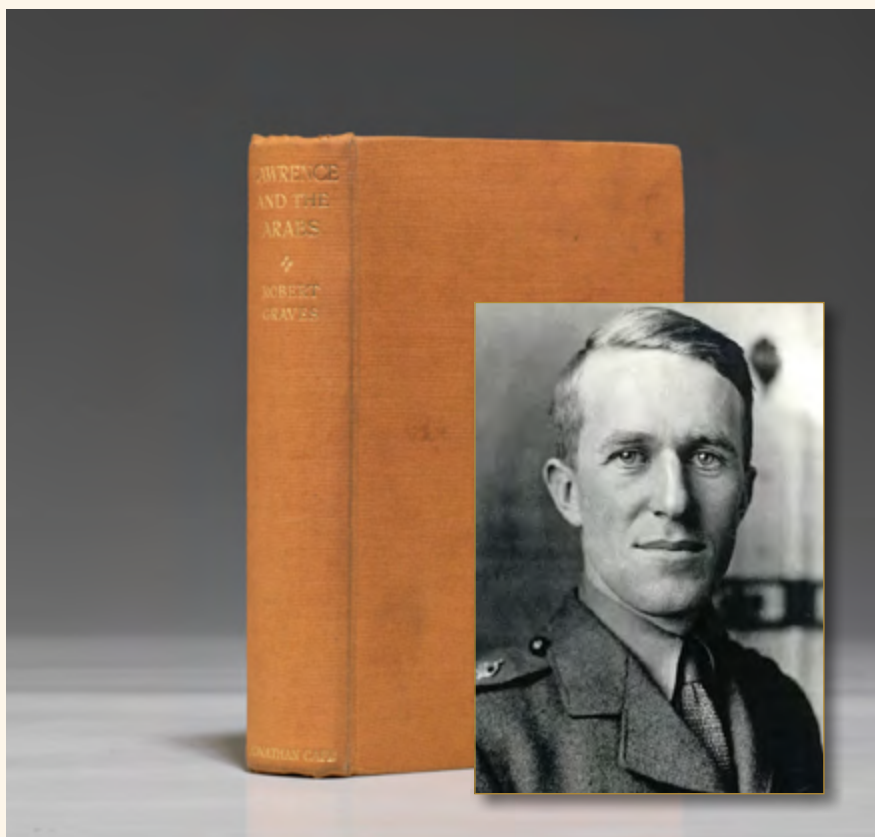
—Katherine Mullin

Exceptional And Scarce First Edition Of Joyce's *Dubliners*

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

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 764 copies printed (and perhaps as few as 246). Few texts have traveled such a rocky road publication. *Dubliners* was first accepted by the publisher Grant Richards in February 1906, but the printer objected to certain passages and refused to do the job due to criminal liability under English obscenity laws. It ran through three other publishers unsuccessfully, one of whom burned a 1000-copy edition. Finally, Grant Richards re-accepted the book, with a contract stipulating no royalties on the first 500 copies and a guarantee by Joyce to buy 120 copies himself. Only 1250 sets of sheets were printed for the first edition and 504 of those sets were sold to the New York publisher B.W. Huebsch in 1916 for the first American edition. “It has also been reported that in 1915 Grant Richards sold without Joyce’s knowledge 500 sets of [the original 1250] *Dubliners* sheets to Albert and Charles Boni of New York... A new title page was prepared for the New York imprint, and 499 copies were shipped to New York on the S.S. *Arabic* which was torpedoed in August 1915. All copies were lost except one which Albert Boni kept in his personal possession” (Slocum & Cahoon A8). Thus, of the original 1250 sets of sheets, 504 are known to have been sold for the American edition and 499 are thought to be at the bottom of the sea. Joyce was living in Trieste when he signed his contract with Richards, and the 120 copies he agreed to purchase were to be sold there. Without exceedingly rare dust jacket. Only a few scattered spots of foxing, cloth exceptional with only slightest soiling and toning to spine, cover gilt bright.

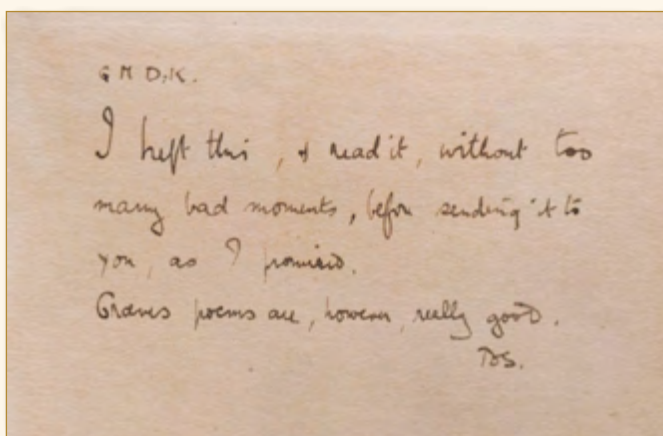


“I Kept This, & Read It, Without Too Many Bad Moments”: T.E. Lawrence’s Own Copy Of Robert Graves’ Biography Of Him, Later Inscribed And Presented By Lawrence

33. (LAWRENCE, T.E.) GRAVES, Robert. **Lawrence and the Arabs.** London, 1927. Octavo, original orange cloth, custom chemise and half morocco slipcase. \$28,000.

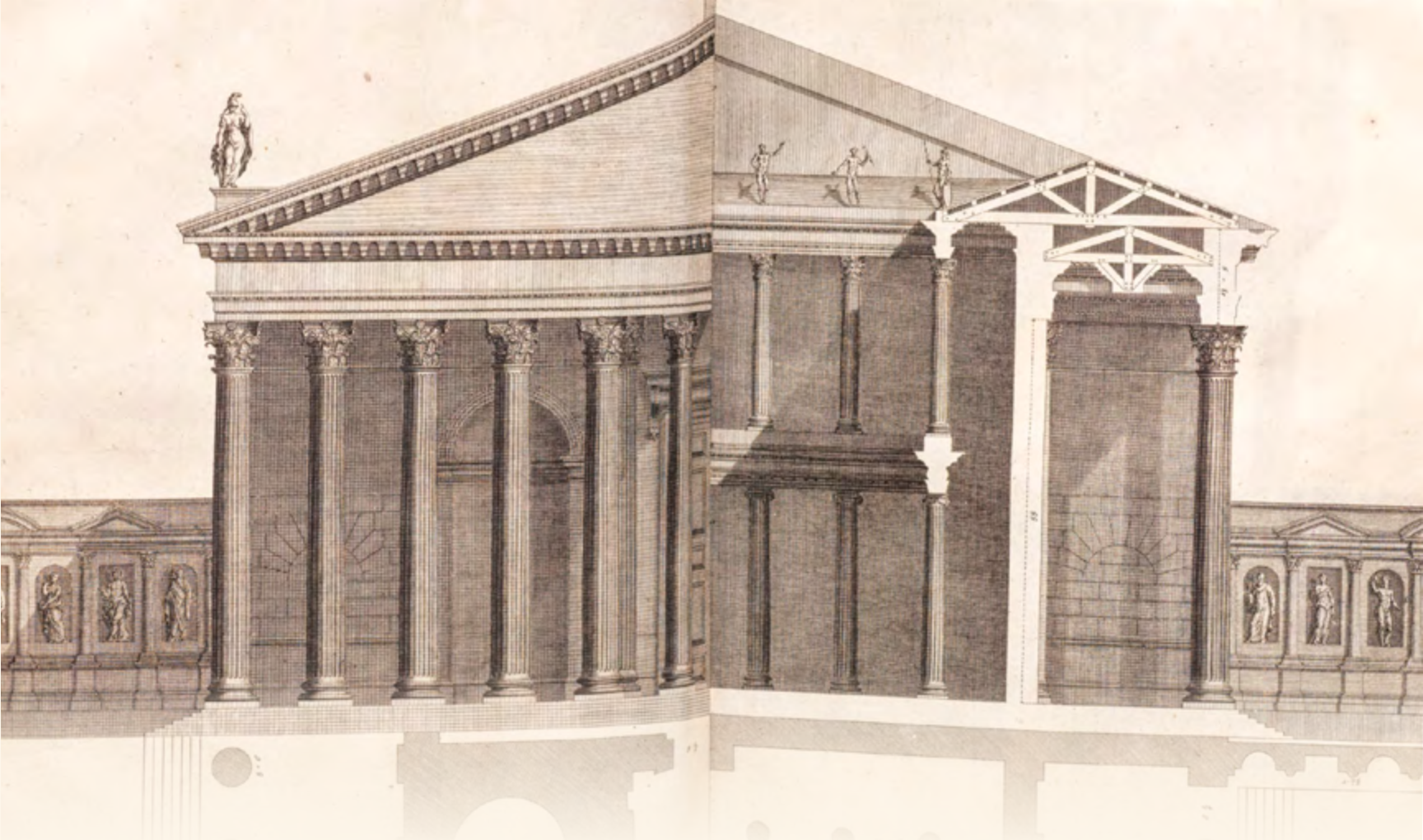
First edition of Robert Graves’ biography of T.E. Lawrence, one of only two authorized Lawrence biographies, Lawrence’s own copy, inscribed for a later gift presentation: “GMD:K. I kept this, & read it, without too many bad moments, before sending it to you, as I promised. Graves’ poems are, however, really good. T.E.S.”

Robert Graves’s biography of his friend was one of only two authorized by Lawrence. It was also Graves’ first work of non-fiction, written at age 31 and published two years before *Goodbye To All That*. “Lawrence was deeply concerned with posterity... He also wrote to his living biographers, Robert Graves and Basil Liddell Hart, and through them became an accessory in the making of his own legend... All these biographies sold well, evidence of the extent and endurance of Lawrence’s appeal to the inter-war generation” (ODNB). Seeking some level of anonymity, Lawrence had changed his name in 1922 to John Hume Ross, and then when that subterfuge was discovered by the press, in 1923 to T.E. Shaw—thus the use of the initials “T.E.S.” in the present inscription. Publisher’s advertisement slip tipped in before index. Illustrated with maps and photographic plates. O’Brien E030. Reese, *Graves* 25. Two morocco-gilt bookplates; booklabel affixed to chemise. Old dealer description and auction slip laid in. Interior clean, mild soiling to cloth, mild rubbing to corners. A near-fine copy.



“Lawrence and the Arabs is a glorious book.”

—Steve Newman, *Medium*



**“No Architecture Book Has Ever Had Wider Influence”:
1721 Second Edition In English Of Palladio’s
Four Books Of Architecture, Superbly Illustrated
With 230 Engraved Architectural Plates**



34. PALLADIO, Andrea. **The Architecture of A. Palladio... Revis'd, Design'd, and Publish'd by Giacomo Leoni.** London, 1721. Two volumes. Tall folio, period-style three-quarter brown calf gilt. \$18,000.

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

For two years, Palladio studied in Rome and in 1570 published his *Quattro Libri*, which “deals with every aspect of architecture from proportions to town-planning, the whole imbued with the gravitas that Palladio had derived from his study of ancient Rome... No architecture book has ever had wider influence, more especially in England... The *Architecture in Four Books* of Palladio was translated into English [from Freart's 1650 French translation] and provided with a fine set of plates, specially redrawn by a Venetian architect, Giacomo Leoni” (*Great Books and Book Collectors*, 175, 186). Leoni's edition was first published between 1715 and 1720. By March of 1720, the first edition had successfully sold out, prompting Leoni to offer to buy back any unwanted copies (Harris, 356). This second edition was quickly put through the press and delivered to all 141 new subscribers in 1721.

With copper-engraved allegorical frontispiece and full-page portrait of Palladio

by Picart. Harris 684. Bookplate of Henry Hoare (1705-85), banker and art patron retained. In 1734, Hoare bought the Palladian mansion Wilbury House in Wiltshire, and was elected MP for Salisbury. Neat repair to Plate V in Volume II, Book IV, remaining plates and text clean and fine. A handsomely bound copy in excellent condition, with a nice provenance.

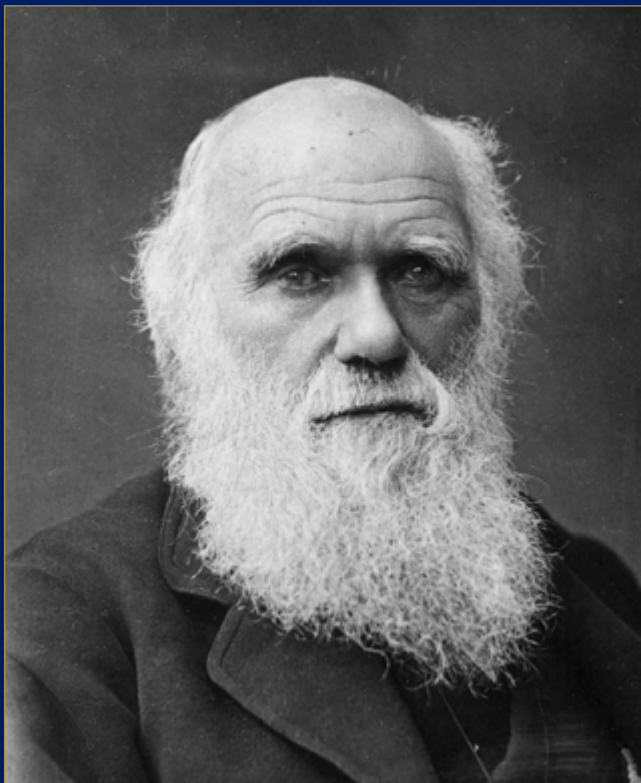


**“Man Still Bears...
The Indelible Stamp Of His Lowly Origin”:
First Issue Of *The Descent Of Man*,
An Unusually Fine Copy In Original Cloth**

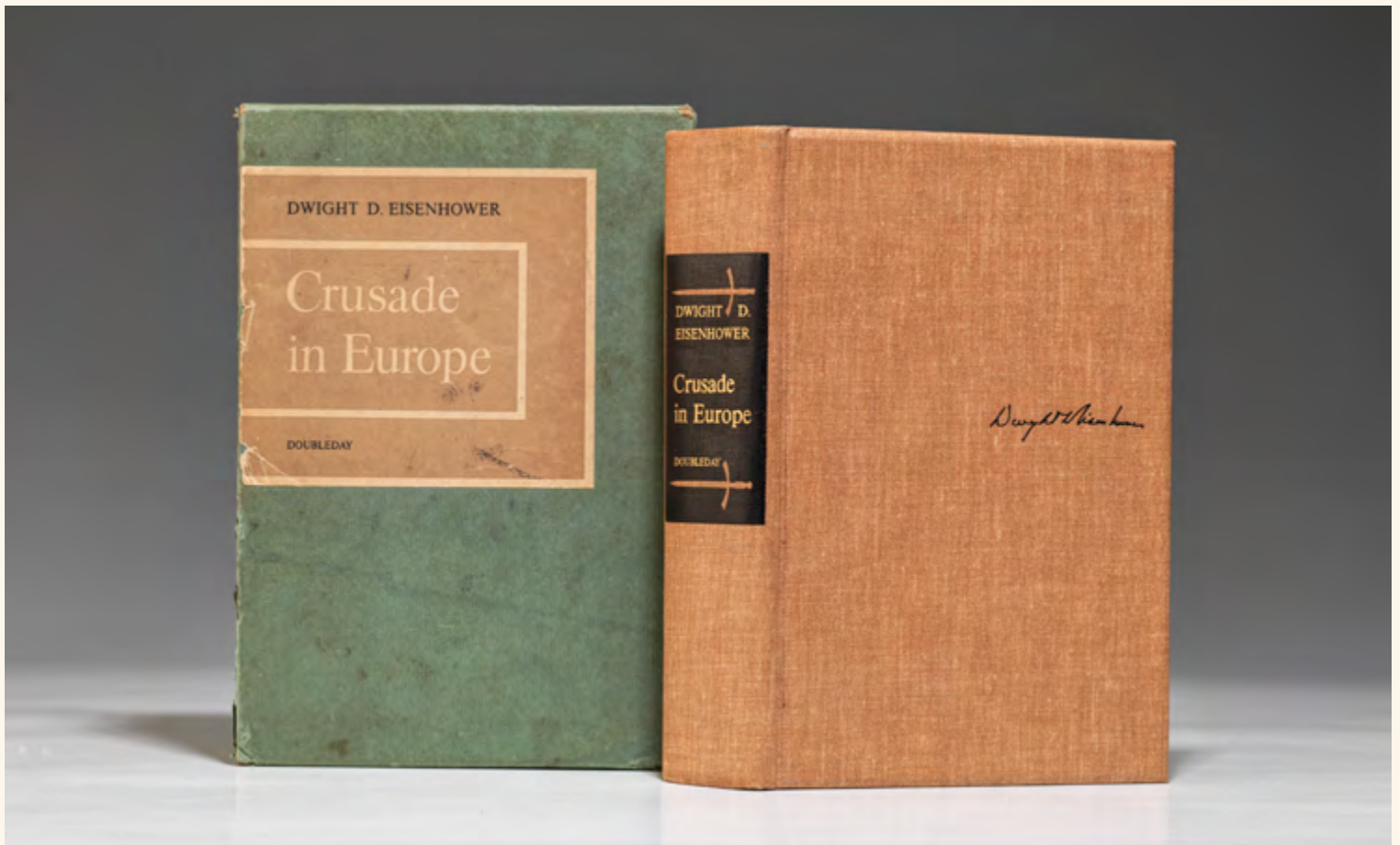
35. DARWIN, Charles. **The Descent of Man, and Selection in Relation to Sex.** London, 1871. Two volumes. Octavo, original gilt-stamped green cloth, custom half morocco clamshell box. \$25,000. *First edition, first issue, of Darwin's landmark treatise, in which the word "evolution" is used to describe his theory for the first time in any of his works, an exceptionally fine copy in original cloth.*

**“What is most compelling about
The Descent of Man is how
Darwin's portrayal of humans
was made within the context of a
system of evolution that applied
equally to all of nature.”**

—The Conversation



“The book, in its first edition, contains two parts, the descent of man itself, and selection in relation to sex. *The word ‘evolution’ occurs [Volume I, p. 2] for the first time in any of Darwin’s works*” (Freeman, 128-29). “In the *Origin* Darwin had avoided discussing the place occupied by *Homo sapiens* in the scheme of natural selection, stating only that ‘light will be thrown on the origin of man and his history.’ Twelve years later he made good his promise with *The Descent of Man*” (Norman 599). *First issue*: Volume I, page 297 begins with “transmitted”; Volume II with printer’s note on verso of half title, errata on verso of title and Darwin’s note on “a serious and unfortunate error” (p. [ix]). Advertisements in both volumes dated January 1871. Freeman 937. Garrison & Morton 170. Norman 599. Dealer blindstamps. Interior fine, faint rub to rear board of Volume I, spines beautiful, gilt pristine. A fine copy.



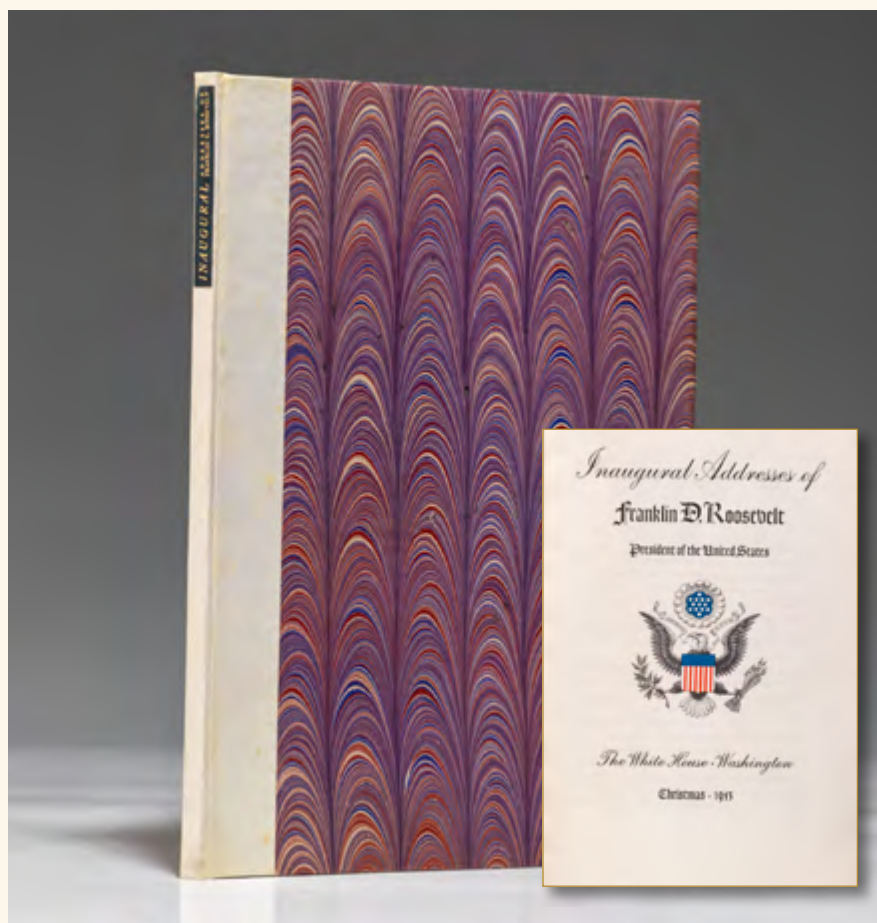
**“With Lasting Appreciation Of Devoted And Competent Service At Fitzsimons Hospital”:
Signed Limited First Edition Of *Crusade In Europe*, Additionally Inscribed
By Eisenhower To His Lead Nurse At Fitzsimons Army Hospital**

36. EISENHOWER, Dwight D. **Crusade in Europe.** Garden City, 1948. Thick octavo, original tan linen, acetate, slipcase, custom clamshell box. \$15,000.

Signed limited first edition, one of 1426 copies signed by Eisenhower at the bottom of his D-Day message to Allied troops. This copy additionally inscribed to his lead nurse at Fitzsimons Army Hospital in 1955 after he suffered a heart attack: “For: Lieut. Lorraine Knox—with lasting appreciation of devoted and competent service at Fitzsimons Hospital in the autumn of 1955;—and with kindest regard and best wishes from her friend, Dwight D. Eisenhower.”

Eisenhower’s memoir provides a unique perspective on the difficult command-level decisions that decided the outcome of World War II. On September 24, 1954, President Eisenhower suffered a heart attack while vacationing in Denver, Colorado. He was taken to Fitzsimons Army Hospital, where he would spend the next seven weeks convalescing. During his time at Fitzsimons, his lead nurse was Army First Lieutenant Lorraine P. Knox, who devoted herself to his care. At the request of Eisenhower, the two remained friends after leaving the hospital, frequently exchanging gifts and letters. In one letter from March 1956, two days after announcing his plans to run again in 1956, President Eisenhower wrote to

Lt. Knox: “There have been times, these past few weeks, when I could have wished myself back on the 8th Floor, under your care. Crossword puzzles are not as difficult a job as I had. D.” Included are numerous battlefield and theater maps (a number in color), as well as photographic illustrations selected by Edward Steichen. Slight edge-wear and soiling to slipcase, short closed tear to acetate at foot of spine, book fine. An excellent inscribed association copy, quite scarce and desirable.

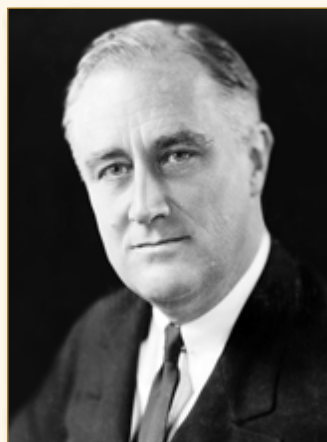


“The Only Thing We Have To Fear Is Fear Itself”:

Very Rare Presentation/Association Copy Of FDR’s *Inaugural Addresses*, One Of Only 100 Copies, Inscribed At Christmas 1943 By President Roosevelt To His White House Press Secretary Jonathan Daniels

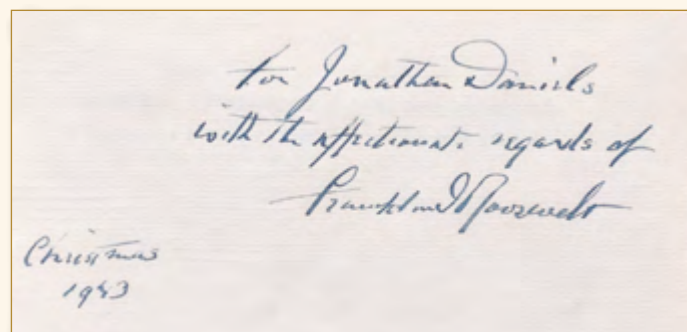
37. ROOSEVELT, Franklin D. ***Inaugural Addresses of Franklin D. Roosevelt***. Washington, 1943. Slim quarto, original half ivory vellum, slipcase, custom clamshell box. \$25,000.

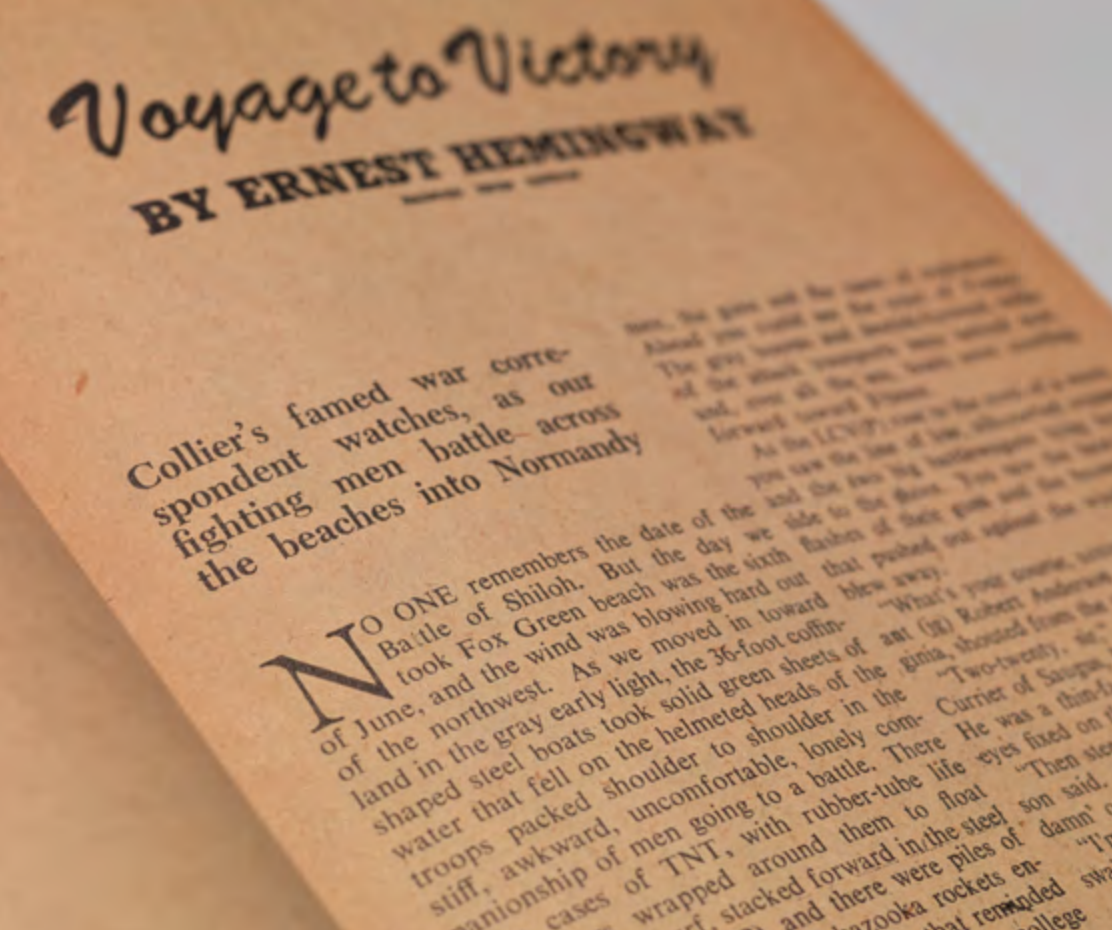
Limited edition, one of only 100 copies, a rare presentation/association copy, warmly inscribed by FDR to his trusted White House Press Secretary: “For Jonathan Daniels with the affectionate regards of President Roosevelt, Christmas 1943.” This is one of FDR’s famed Christmas Books, privately printed at his own expense, a flawless copy in the original slipcase.



This rare presentation/association copy of Roosevelt’s *Inaugural Addresses* features FDR’s first three Inaugural Addresses. The volume begins with that of March 4, 1933, when Roosevelt spoke those now-immortal words—“the only thing we have to fear is fear itself.” *Inaugural Addresses* further contains Roosevelt’s Second Inaugural Address of 1937, when he became the first president to be inaugurated into office in January, and his Third Inaugural Address of 1941, when he spoke of even greater “perils never before encountered,” and told the nation: “For this, we muster the spirit of America... We do not retreat.” Limited edition of only 100 copies, one in a tradition of privately printed Christmas Books that Roosevelt published “at his own expense... the FDR Christmas Books are prime collector’s items... nearly all of them were distributed exclusively to close friends of the family... difficult to obtain today” (Halter 193-4). Without original

acetate. Roosevelt inscribed this rare copy to Jonathan Daniels, who was FDR’s White House Press Secretary during his last term and continued as Truman’s Press Secretary in the early months of his presidency. Daniels then served as Consultant to Truman in the 1948 presidential campaign and authored a biography of Truman titled, *The Man of Independence* (1950). Fine condition.





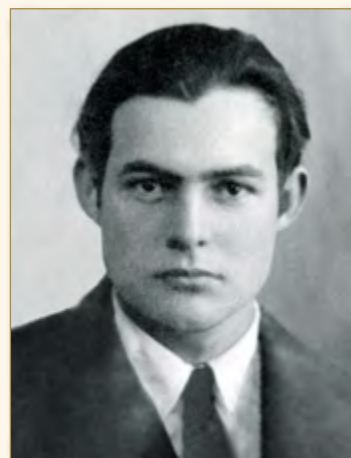
“Real War Is Never Like Paper War”: Very Rare First Printings Of Hemingway’s “Voyage To Victory”, 1944

38. HEMINGWAY, Ernest. Voyage to Victory. An Eye-Witness Report of the Battle for a Normandy Beachhead. New York, 1944. Octavo, staple-bound as issued, original printed yellow paper wrappers, dust jacket; pp.12, custom chemise and three-quarter morocco slipcase. \$75,000.

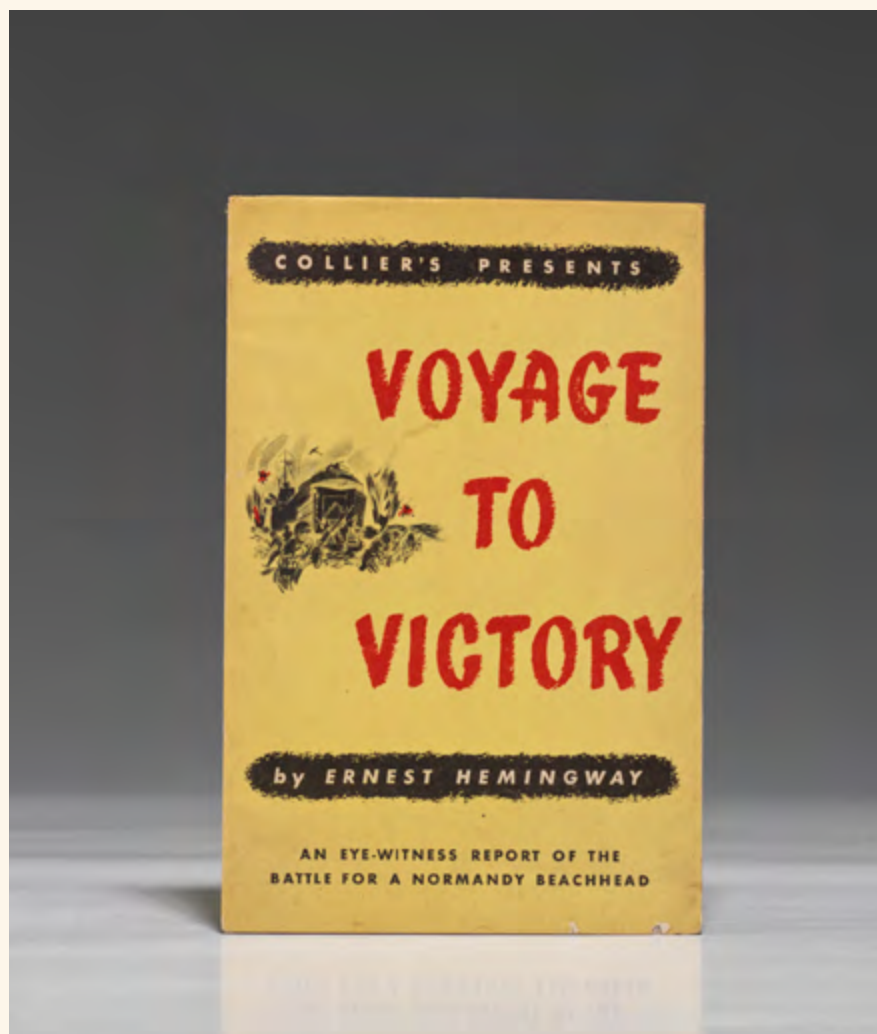
Very rare first separate printing of Hemingway’s account of “a battle for a Normandy beachhead” in 1944, certainly one of the rarest items in any Hemingway collection.

Although Hemingway was loathe to have his journalistic pieces placed alongside his fiction, his reportorial work clearly was a great influence on his fiction, with episodes and sometimes language being used in later fiction. His work for *Collier’s* in 1944 was at a time when his marriage to

Martha Gellhorn was unraveling in part because of the amount of time she was spending in Europe reporting from the front. “From his hospital bed, where he had been confined for five days by a head wound suffered in a



London automobile accident, *Collier’s* correspondent Ernest Hemingway boarded an attack transport on the eve of D-Day—despite the protests of his doctors. This is a report of what he saw the next morning, while taking part in the bloody assault on a Normandy beach.” “The first of six dispatches which Hemingway sent from England and France during World War II” (Hanneman C330), “Voyage to Victory” was released by *Collier’s* in this very fragile separate printing as a promotional piece. Hanneman A21, C330. Two tiny closed tears to dust jacket front panel. A beautiful copy, most rare.





**“I Hope I Will Be Able To Confide Everything To You,
As I Have Never Been Able To Confide In Anyone”:**

First Edition Of Anne Frank’s Diary, *Het Achterhuis*, 1947, In The Original Dust Jacket

39. FRANK, Anne. **Het Achterhuis**. Amsterdam, 1947. Octavo, original white and russet paper boards, dust jacket, custom cloth clamshell box. \$28,500.



First edition of Anne Frank’s diary, in the original Dutch, one of only 1500 copies printed, in very rare dust jacket.

Anne began her new diary on her 13th birthday, June 12, 1942. Only a month later, Anne and her family would go into hiding. Anne envisioned the future publication of her diary—in fact, she began editing the text before the family’s arrest on August 4, 1944 (three days after the diary’s last entry)—and chose the title *Het Achterhuis* (*The House Behind*) herself. After its initial release, the book was translated and published in more than 60 languages. Eleanor Roosevelt called the diary “one of the wisest and most moving commentaries on war.” Illustrated with halftone frontispiece portrait, two photographs of interiors and two facsimiles. Text in Dutch. Ink owner signature on half title. Book extremely good, with toning and foxing, hinges reinforced, and a bit of toning to extremities. Exceptionally rare and fragile dust jacket very good, with large chips to spine ends excising the word “Anne,” some toning, and tape repair and patching to joints on verso. A most desirable copy, quite rare with the original dust jacket.

“Anne Frank’s diary is too tenderly intimate a book to be frozen with the label ‘classic,’ and yet no lesser designation serves.”

—New York Times



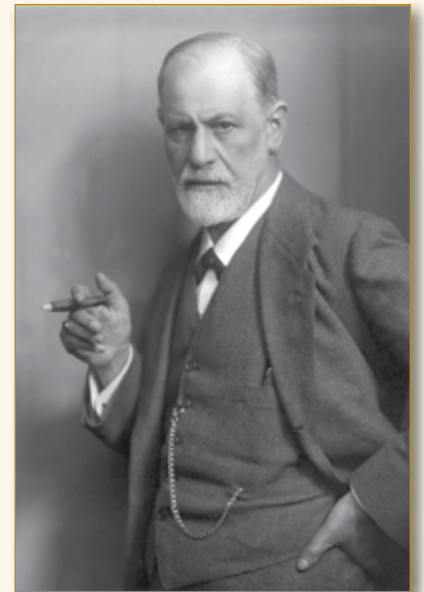
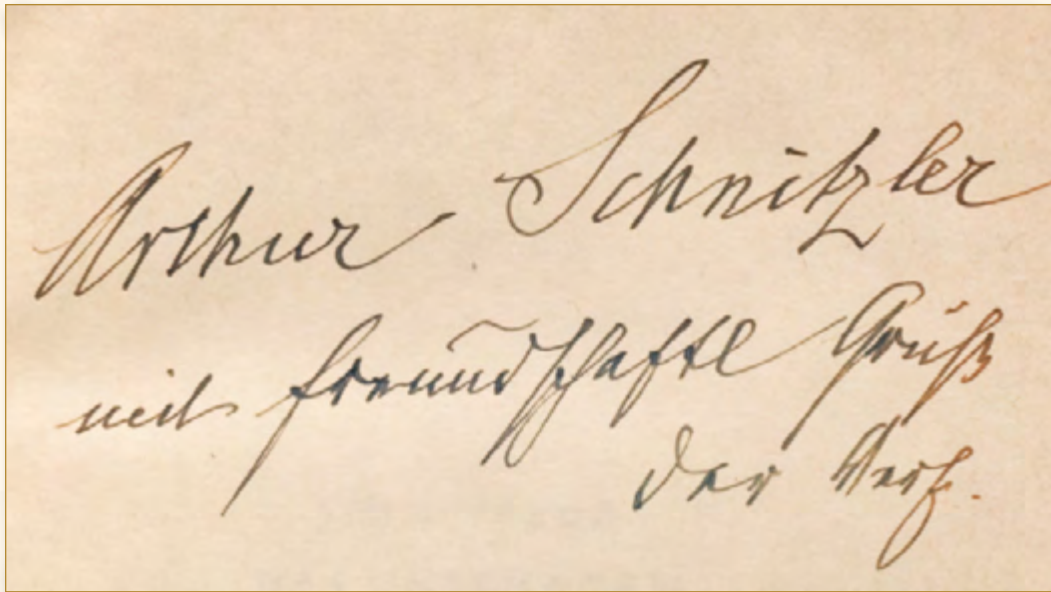
**1787 London Printing Of The Five Books Of Moses,
With Parallel Hebrew And English Text As Translated By David Levi,
“The Most Authoritative Spokesperson For Judaism”**

40. (HEBREW BIBLE) [The Five Books of Moses] in Hebrew, with the English Translation on the Opposite Page, With Notes... by Lion Soesmans. Corrected, and translated, by David Levi. London, 1787. Five volumes. Octavo, contemporary full brown tree calf rebacked with original spines laid down. \$13,000.

1787 Hebrew Bible, containing parallel pages of the English and Hebrew text as translated by respected Jewish scholar David Levi, with notes and engraved frontispiece plates by printer Lion Soesmans in each volume.

Appearing within decades of the first publication of a separate Hebrew Bible in England, this printing of the Pentateuch—with parallel texts in Hebrew and English—proved an important event for both Jews and Christians in 18th-century England. With handsome engraved frontispiece plates and Haftorah text in each volume, this edition features a translation by David Levi, “regarded as the most authoritative spokesperson for Judaism in the English-speaking world... His texts were used by Jewish and Christian writers well into the 19th century” (Popkin, “David Levi,” *Jewish Quarterly Review*). Scarce first edition, with Hebrew and English text; each volume with engraved frontispiece by Lion Soesmans and Haftorah readings at rear. Herbert, 302. Roth, 306. Bookseller stamp to upper margin of frontispiece plate in Numbers. Light scattered foxing, expert restoration to extremities of contemporary tree calf. A nicely refurbished copy.

*“The most
authoritative
spokesperson for
Judaism in the
English-speaking
world.”—Richard
H. Popkin*



**“The Hostility Of Each Against All And Of All Against Each”:
First Edition Of Freud’s Classic *Civilization And Its Discontents*, Presentation/Association Copy Inscribed
By Freud To Famous Austrian Novelist Arthur Schnitzler, Who Freud Regarded As “My Doppelganger”**

- 41.** FREUD, Sigmund. **Das Unbehagen in der Kultur [Civilization and Its Discontents]**. Wien, 1930. Octavo, original yellow cloth. \$22,500.

First edition, in the original cloth, of Freud’s “most ambitious, and influential” work, inscribed by Freud to the famous Austrian novelist and dramatist Arthur Schnitzler: “mit freundfasse grüß, der verf[asser]” [with kind regards of the author]. In a 1922 letter to Schnitzler, Freud wrote that he considered Schnitzler his “doppelganger.”



Published toward the end of his life, before he was driven from his Vienna home by the Nazis, and partly inspired by Nietzsche’s *Genealogy of Morals* (1887), Freud’s “late—and still best known—essay *Das Unbehagen in der Kulture* (Civilization and Its Discontents) notes that the human animal, with its insatiable needs, must always remain an enemy to organized society” (Peter Gay). This classic work remains “Freud’s most ambitious, and influential, cultural writing” (Stanford, 1991:61).

“Freud had, from 1906 onward, occasionally corresponded with the famous writer Arthur Schnitzler. Strangely enough they had never met, although they moved in similar circles... Despite his remarkable psychological intuition and also his admiration for Freud’s writings, Schnitzler would never admit to agreeing with Freud’s main conclusions... he could not overcome his objection to the ideas of incest and infantile sexuality” (Jones, *Life and Work of Sigmund Freud* III:84). In a 1922 letter to Schnitzler, an admiring Freud marveled at them never meeting and wrote: “I think I have avoided you from a kind of awe of meeting my ‘double’ [doppelgängerscheu]... Your determinism and your skepticism—what people call pessimism—your deep grasp of the truths of the unconscious and of the biological nature of man, the way you take to pieces the social conventions of our society, and the extent to which your thoughts are preoccupied with the polarity of love and death [a concept Freud explores in

depth in the present work]; all that moves me with an uncanny feeling of familiarity” (Jones, 443-44). Text in German. Published the same year as an edition in wrappers, no priority established. No dust jacket noted in the bibliographies or in the trade. Grinstein 233a. Interior clean, a touch of soiling to cloth, spine lettering gently rubbed. Near-fine condition, very scarce and desirable inscribed with such an excellent association.

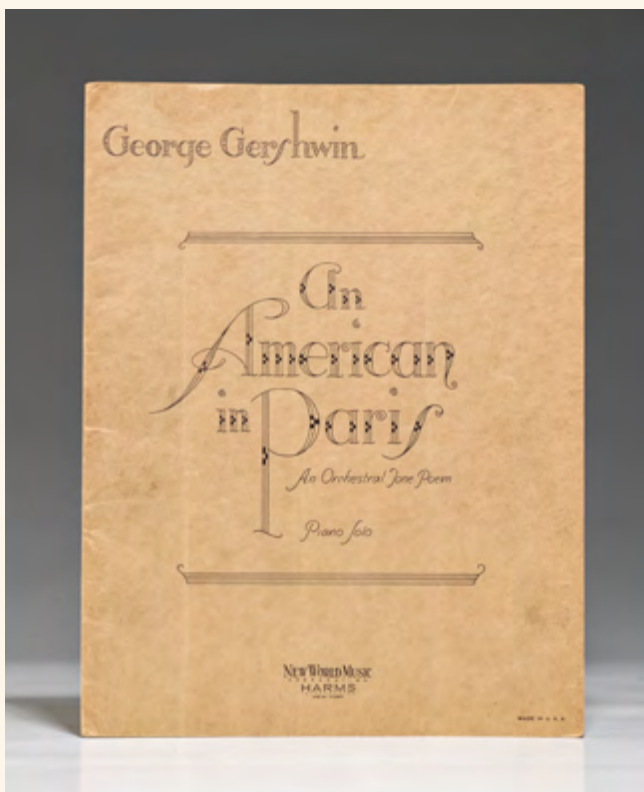
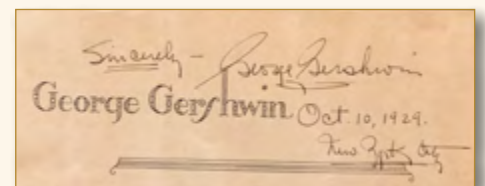


**Inscribed By George Gershwin:
An American In Paris, First Edition**

42. GERSHWIN, George. **An American in Paris. An Orchestral Tone Poem. Piano solo.** New York, 1929. Large quarto, original printed tan paper wrappers, custom cloth clamshell box. \$35,000.

First edition of the piano score (preceding the full score), inscribed: "Sincerely—George Gershwin / Oct. 10, 1929 / New York City."

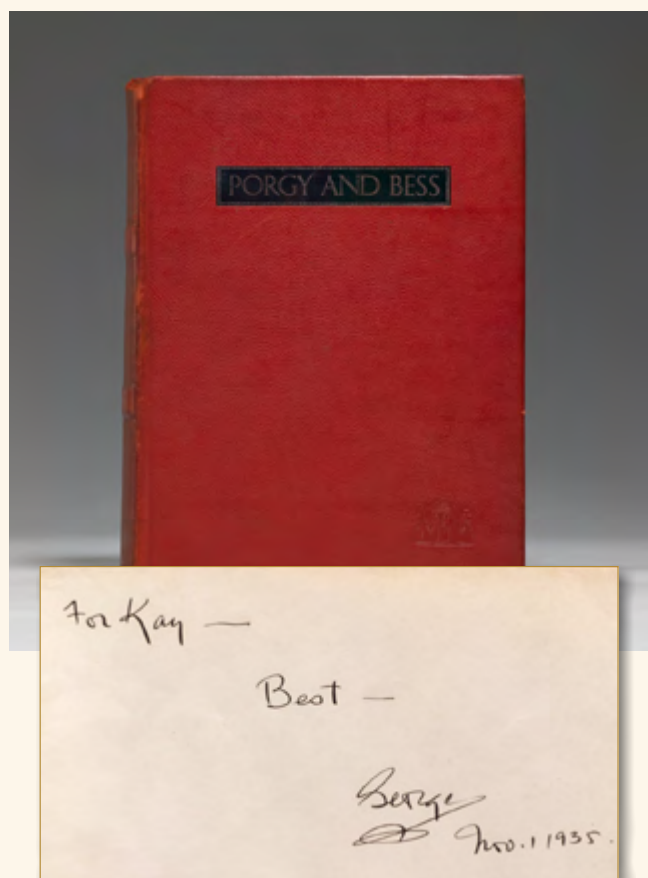
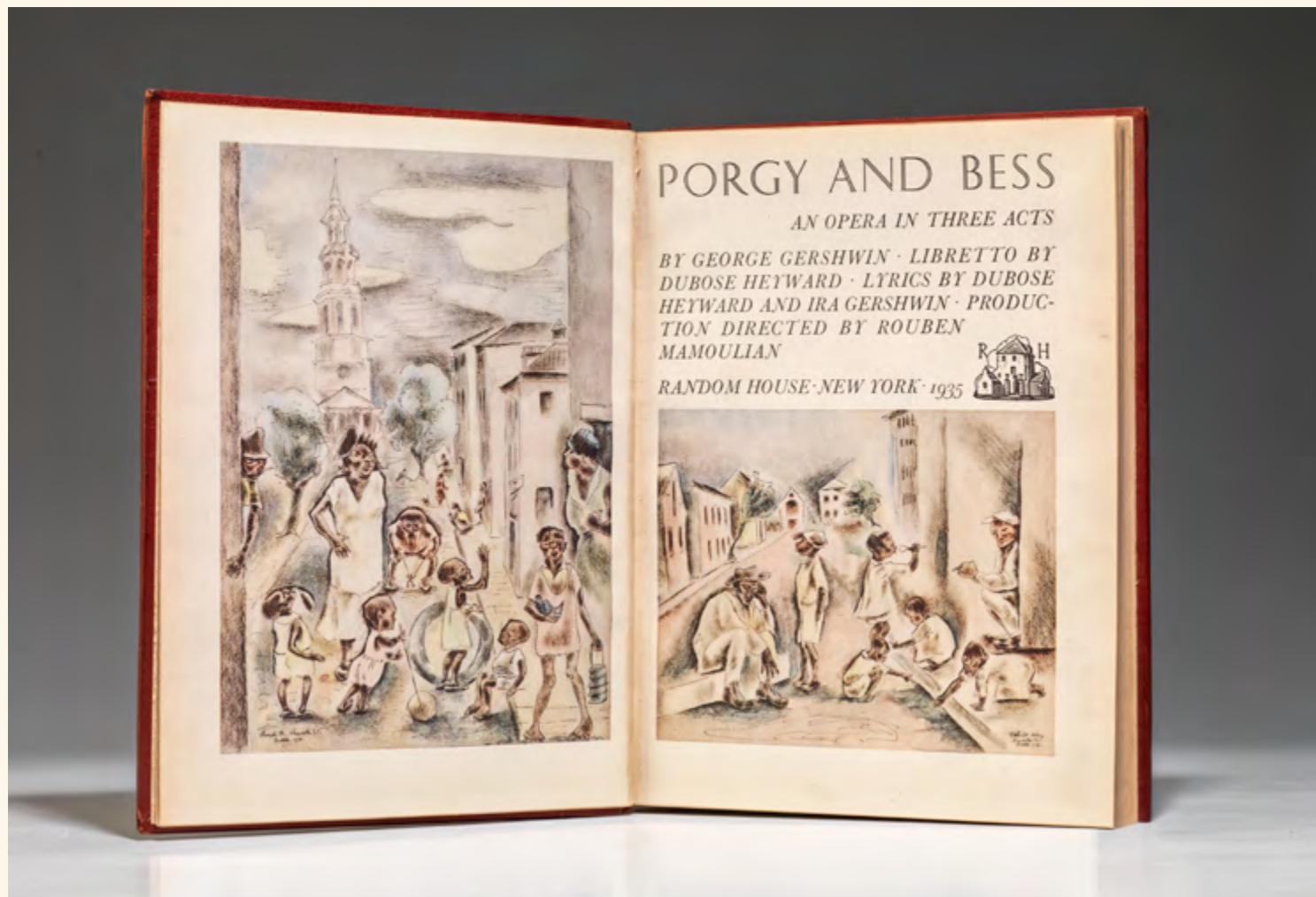
An American in Paris is one of Gershwin's most ambitious compositions. He wrote at the time of the premiere: "This new piece, really a rhapsodic ballet, is written very freely and is the most modern music I've yet attempted." "In *An American in Paris* he showed that even without studying with Boulanger he could imitate the insouciance of Les Six—the group of young composers who were all the rage in Paris—and make use of polytonal harmonies out of Stravinsky, while writing tunes that were memorable and completely Gershwin-esque" (David Schiff). Gershwin inscribed this copy six weeks after he made his conducting debut with *An American in Paris* at Lewisohn Stadium of City College of New York. First edition of the piano arrangement (preceding the full score). Carnovale W3. Faint fold lines. A fine copy, very rare and desirable inscribed.



"Merrily, rollicking, appealing music..."

Anyone who dislikes this piece is not an American."

—Leonard Leibling



**An Extraordinary Presentation/Association Copy:
Signed Limited First Edition Of *Porgy and Bess*, Signed By
George And Ira Gershwin And Dubose Heyward, Additionally
Inscribed In The Year Of Publication By Gershwin To
His Lover And Collaborator In This Piece, Kay Swift**

43. GERSHWIN, George. *Porgy and Bess. An Opera in Three Acts.* New York, 1935. Folio, original full red morocco gilt, custom clamshell box. \$48,500.

Deluxe limited edition of the piano-vocal score of Porgy and Bess, one of only 250 copies signed by George Gershwin, Ira Gershwin, DuBose Heyward, and director Rouben Mamoulian, additionally inscribed by Gershwin to his lover Kay Swift, who was intimately involved in the composition of the piece: "For Kay—Best—George, Nov. 1 1935." According to biographer Vicki Ohl, "best," their code word for "love," allowed them to be discreet.

Gershwin's only opera was based on the novel *Porgy* by DuBose Heyward, who also wrote the libretto. "Though of course I will try to keep my own style moving in the opera," Gershwin wrote, "the Negro flavor will be predominant throughout." Gershwin gathered background and inspiration by living in South Carolina, where he heard and admired African-American street cries, spirituals, and folk songs. Enormously popular from its first production, *Porgy and Bess* was surrounded by controversy. Today, *Porgy and Bess* is widely considered to be Gershwin's masterpiece. Interior fine, spine somewhat toned, light rubbing to spine ends. A near-fine copy with an extraordinary association.



**“Once Upon A Time...”: Handsomely Bound First Edition
In English Of Grimms’ Fairy Tales, Illustrated By George Cruikshank**

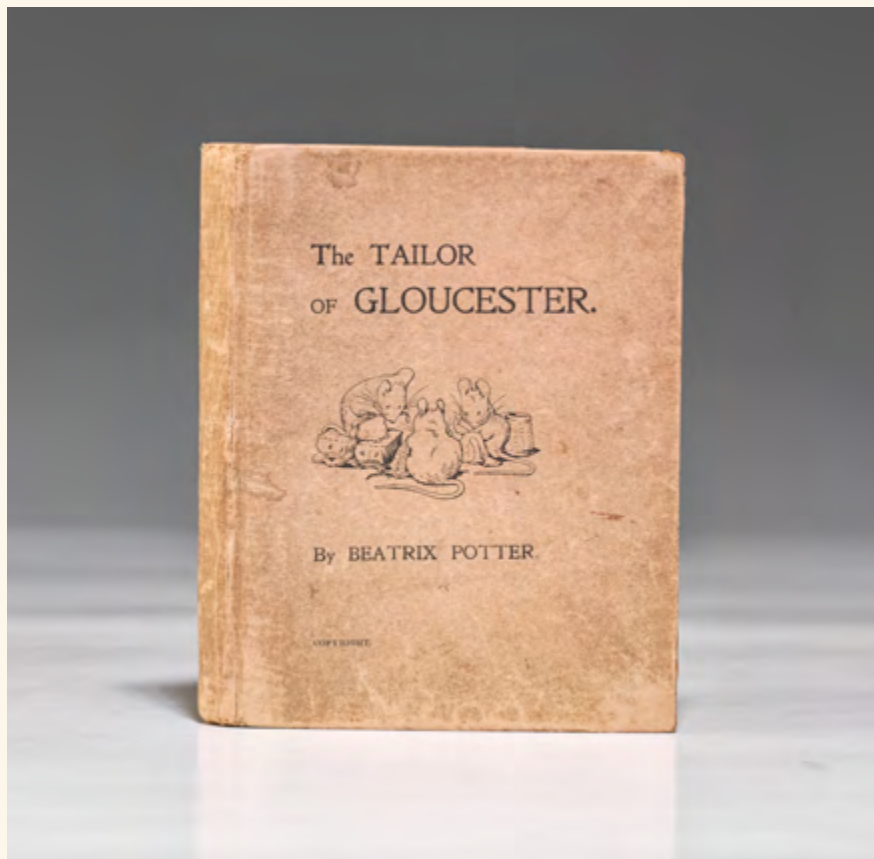
44. GRIMM, Jacob and Wilhelm. **German Popular Stories**. London, 1823, 1826. Two volumes. 12mo, early 20th-century full brown morocco gilt, custom clamshell box. \$22,000.

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

Jacob and Wilhelm Grimm began collecting German popular tales as early as 1805 and published the first and second volumes of *Kinder- und Hausmärchen* in 1812 and 1814. Its publication brought immediate and worldwide fame to the brothers Grimm and provided the foundation for their influential and groundbreaking studies in German philology and grammar (See PMM 281). The 1823 edition in English of *German Popular Stories* was the “first anywhere to be fully illustrated” and the first that truly targeted children (Darton, 216). “The Cruikshank illustrations, which the Grimms themselves admired, remain inextricably associated with the tales” (Carpenter & Prichard, 230). They are “representative of the best work Cruikshank ever produced” (*Les Livres de l’Enfance*). Among other famous Grimm tales, these volumes contain “Rumpel-Stilts-Kin,” “Snow-Drop” (Snow White), “Rose-Bud” (Sleeping Beauty), “Tom Thumb,” “Hansel and Gretel,” “The Golden Goose,” “The Frog-Prince” and “Ashputtel” (Cinderella). *First state* of the engraved title page of Volume I, without the *umlaut* in the word *Märchen* (“later issues of the first edition of Volume I had the *umlauts* inserted”—Quayle, 38). Plates in Volume I printed in sepia, as often found. With engraved title pages; bound without Volume II half title, Volume I blanks, and publisher’s advertisements in either volume. Cohn 369. A very few marginal smudges, minor offsetting from plates to text. A handsomely bound, about-fine copy.

“Revolutionized the conventional English attitude to fairy tales, and rehabilitated fantasy as generally acceptable reading-matter for the young.”—Carpenter & Prichard





*“My own favourite
amongst my little books.”
—Beatrix Potter*

**True First Edition Of *The Tailor Of Gloucester*,
One Of Only 500 Privately Printed Copies, Inscribed By Beatrix Potter To A Tenant, Miss Murray MacGregor**

45. POTTER, Beatrix. **The Tailor of Gloucester.** London, 1902. 12mo, original pictorial pink boards, custom cloth chemise and half morocco clamshell box. \$32,000.

True first edition, one of only 500 privately printed copies of Potter's beloved second book, with frontispiece and 15 illustrations in color, three of which do not appear in the first trade edition of October, 1903, inscribed just a month after publication to a tenant in her rental cottage: "For Miss Murray MacGregor from Beatrix Potter. Jan. 16th 03."

Inspired by a real-life incident involving a tailor's pressure to finish a waistcoat for the new mayor of Gloucester, this book "was Potter's own favorite of all her stories... Fairy tale, nursery rhyme and Arcadian fantasy all come together for a moment in perfect balance" (Carpenter, 148). "Evidently with some regret, Beatrix Potter [deleted from the first trade edition] eight or nine pages of text [which appear in this edition] where she had described in detail how Simpkin wandered through the streets of Gloucester on the night of Christmas Eve, when all the animals were talking and the carol singers were singing. This is the part of the story which contained the majority of her rhymes and verses" (Linder 117). This copy is inscribed to Miss Murray MacGregor, who had a last name similar to that of Mr. McGregor, the gardener in *Peter Rabbit*. Miss MacGregor was a tenant of the Potters, having leased the cottage in which Beatrix wrote *Peter Rabbit*.

Gift inscription below Potter's inscription dated 1911. Only a few small spots of soiling to interior, minor soiling and very light wear to fragile paper boards. An extremely good, inscribed copy of one of Potter's rarest editions, especially desirable with a personal association.

*For Miss Murray MacGregor
from Beatrix Potter.
Jan 16th 03.*

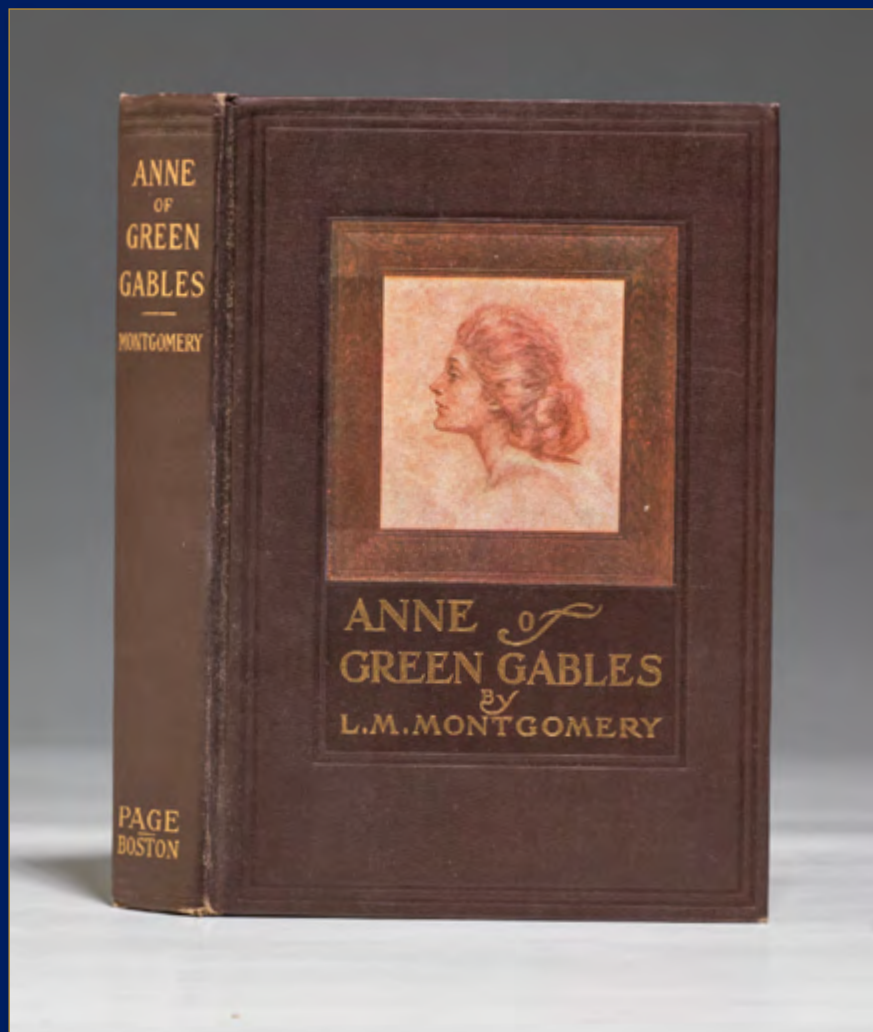
*To my sweet little great grand niece
Margaret Eliza Brunner
Albany -
Perth Jan^y 1911 -*

**“The Dearest And Most Lovable
Child In Fiction Since The Immortal
Alice” (Mark Twain): First Edition
Of *Anne Of Green Gables***

46. MONTGOMERY, Lucy Maud. **Anne of Green Gables.** Boston, 1908. Octavo, original gilt-stamped brown cloth, mounted cover illustration, custom half morocco clamshell box. \$27,000.

First edition, first issue, of Montgomery's first novel, illustrated with eight plates by M.A. and W.A.J. Claus.

The story of the red-haired orphan Anne Shirley and the elderly brother and sister who adopt her “is the most popular and enduring of a host of girls’ stories published in the United States and Canada in the first years of the 20th century” (Carpenter & Pritchard, 25-26). “Montgomery began writing about Anne as a serial for a Sunday school periodical in the spring of 1904. The character became so real that she eventually decided to develop the idea into a full novel” (Keeline, 41). The novel was completed in 1905, but was rejected by four major American publishing houses, and it was not until 1907 that Montgomery found a publisher. The bestseller was not to be published in Montgomery’s native Canada until 1942, the year Montgomery died. *First issue*, dated “April, 1908” on the copyright page, in a variant chocolate brown cloth binding; most copies are found in pale green or buff cloth (L.M. Montgomery Institute). We have been able to locate only a handful of first-issue copies that have appeared at auction in the past 30 years. With eight-page publisher’s catalogue. Interior fine, lightest rubbing to spine ends of original cloth binding, spine leaning very slightly. An about-fine copy, exceedingly rare in such excellent condition.



“A sentimental but charming coming-of-age story about a spirited and unconventional orphan girl who finds a home with elderly siblings... a classic of children’s literature.”—Britannica



**“Nielsen’s Most Spectacular And Celebrated Book”:
East Of The Sun And West Of The Moon, Signed Limited Edition**

47. NIELSEN, Kay. *East of the Sun and West of the Moon*. London, 1914. Quarto, original gilt-stamped vellum, silk ties, custom clamshell box. \$29,000.

Signed limited first edition of this classic collection of Norwegian folk tales, illustrated with 25 superb mounted color plates and decorative in-text line cuts by famed artist Kay Nielsen, one of only 500 copies numbered and signed by him. A scarce and magnificent masterpiece in excellent condition, with original silk ties present.

“Nielsen’s place in history has become universally acknowledged and his name is invariably invoked as one of the deities of the golden age of illustration, alongside such immortals as Arthur Rackham, Walter Crane and Edmund Dulac” (Silvey, 488). “By general consent, Nielsen’s most spectacular and celebrated book is *East of the Sun and West of the Moon*, old tales from the North, translated from the Norwegian of Peter C. Asbjørnsen and Jörgen Moe (devoted collectors of Scandinavian folk tales in the mid-19th century)... Nielsen’s unique style and talent for combining the eerie and fantastic with beautiful decorative effect was at its peak with this set of illustrations” (Dalby, 90). With an original advertisement for a December 1914 exhibition of Nielsen’s watercolors for this volume laid in. Plates beautiful and bright, lightest embrowning to top margins of leaves, mild darkening to vellum, as expected, gilt on front cover bright. A splendid production, very nearly fine, signed by the artist. Quite scarce and most desirable, especially in this condition and with original silk ties present.

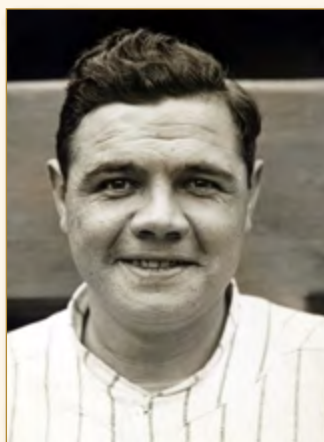




Signed By The Bambino

48. RUTH, Babe and CONSIDINE, Bob. **The Babe Ruth Story.** WITH: **The first softcover edition.** New York, 1948. Two volumes. Octavo, original red cloth, dust jacket and slim quarto, original pictorial paper wrappers, together in a custom clamshell box. \$18,500.

First edition of Babe Ruth's autobiography, illustrated with 49 photographs, signed by Ruth in the year of publication. Accompanied by a copy of the "paper-bound illustrated edition," as advertised on the rear flap of the hardbound dust jacket.



"Millions of words have been written about Babe Ruth since he first donned a major league uniform in 1914, but this is the first time the Babe himself has told the incredible story of his sensational career... *The Babe Ruth Story* transmits the tremendous vitality and lovable personality that make Babe Ruth the most loved figure the sports world has ever known." Ruth signatures from 1948 are quite scarce, as he was in very poor health for much of that year and ultimately died on August 16th. The copyright page of the paperbound edition is directly lithographed from the type-set version in the hardbound edition, with an additional line for the cartoonist. Smith 18833. Grobani 8-19. Book with signature fine, bright cloth with only a hairline horizontal imperfection, dust jacket with moderate wear and faint pink stain to rear panel. Paperbound edition near-fine, with minor creasing to corners. A wonderful pair of items, with scarce Ruth autograph, signed in the year of publication shortly before Ruth's death.

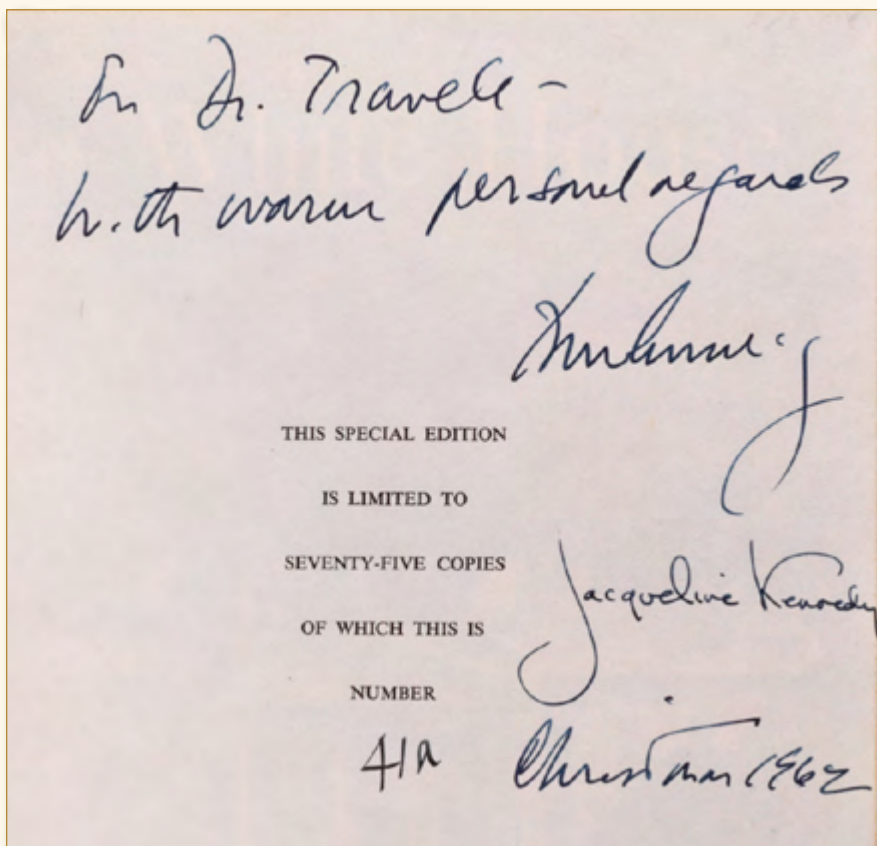


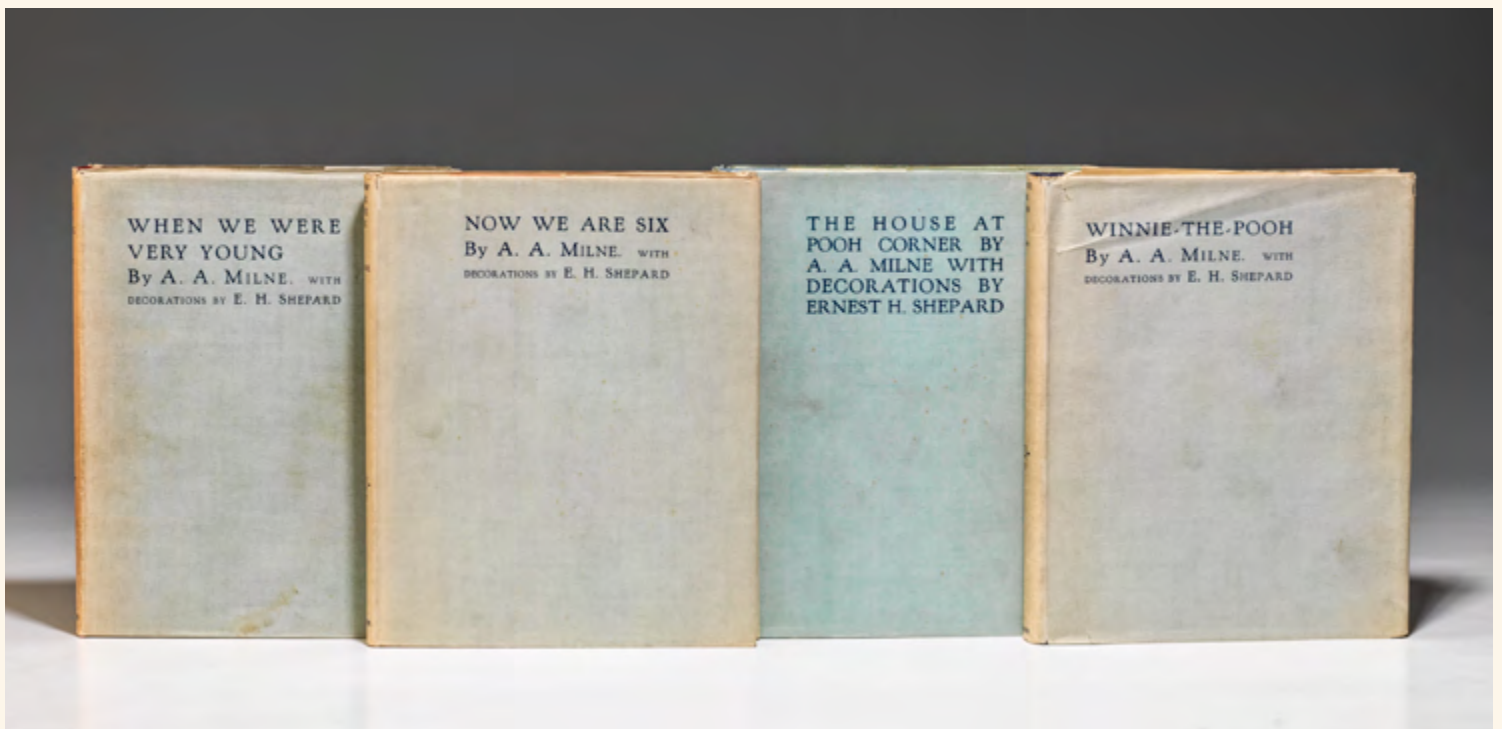
Warmly Inscribed By JFK As President And Signed By Jackie To President Kennedy's Personal Physician, Janet Travell Powell: *The White House: An Historic Guide*, One Of Only 75 Presentation Copies, Specially Bound In Full Morocco

49. (KENNEDY, John F.) (KENNEDY, Jacqueline). **The White House: An Historic Guide.** Washington, 1962. Large octavo, original full red morocco. \$28,000.

Limited second edition of this guide to the White House, the second of two limited editions, number one of only 75 presentation copies specially bound in full morocco, warmly inscribed by President Kennedy to his personal physician at the White House: "For Dr. Travell—with warm personal regards, John Kennedy," and signed beneath this inscription by the First Lady Jacqueline Kennedy. With laid-in printed White House presentation card from "The President and Mrs. Kennedy.

First Lady Jacqueline Kennedy "took an interest in 'restoring' (as opposed to redecorating) the White House. She had it placed on the National Register of Historic Places. She also wrote and edited the first White House guidebook, which was sold to tourists. The proceeds from the book were used to help finance her restoration of the White House with historic antiques" (ANB). This second edition was published the same year as a limited first edition of 100 copies bound in green morocco. The softcover first trade edition was also published in 1962. This copy also has a laid-in presentation card with the envelope calligraphically addressed to "Mrs. Janet Travell Powell" (matching the JTP monogram on the front board). The card features the Great Seal on the front while the inside bears an inserted printed presentation card from the President and Mrs. Kennedy. Dr. Janet Travell Powell was President Kennedy's personal physician in the Senate and at the White House for his entire time in office, offering advice and largely noninvasive and/or behavioral treatments for everything from his debilitating back pain to his allergies. In fact, she was responsible for Kennedy's iconic rocking chair, which he purchased after sitting in one she owned. Fine condition.

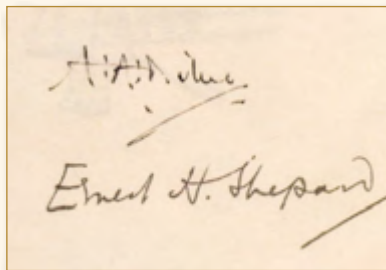




“Among The Best Ever Written For Children”: Large-Paper Signed Limited First Editions Of The Four Pooh Books, All In Original Dust Jackets

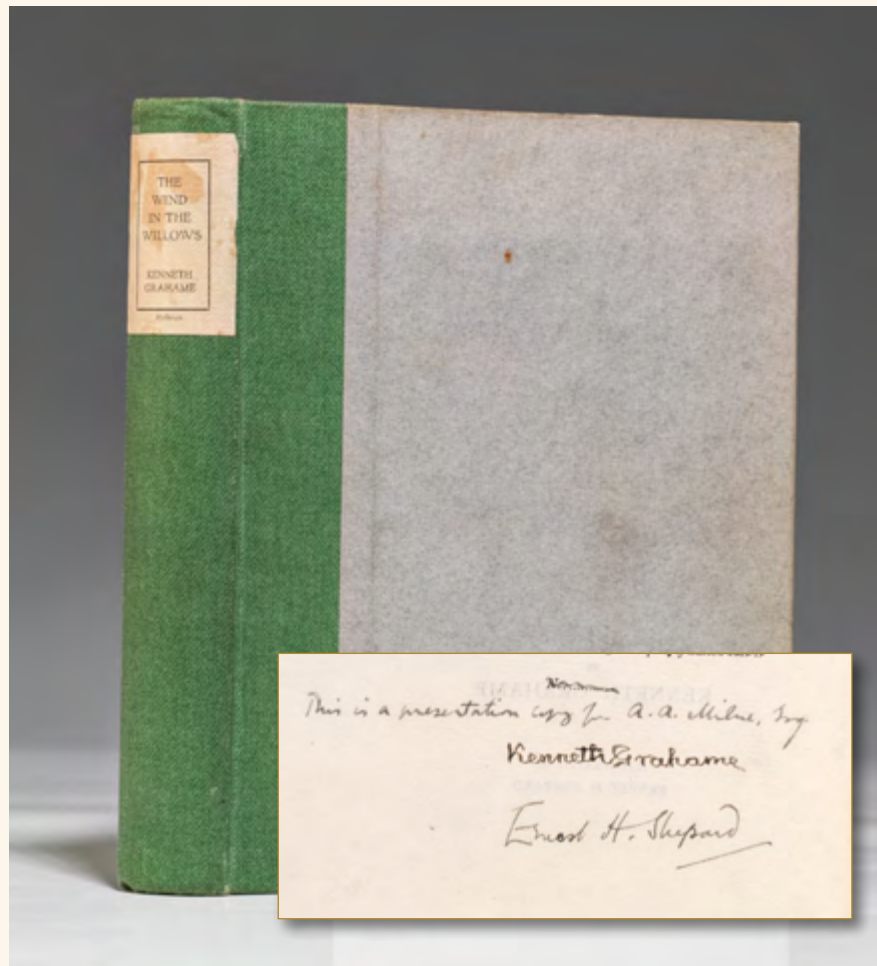
50. MILNE, A.A. **The Four Pooh Books: When We Were Very Young; Winnie The Pooh; Now We Are Six; The House At Pooh Corner.** London, 1924-28. Four volumes. Large, square octavo, original half cloth, dust jackets, custom chemise and half morocco slipcase. \$60,000.

Large-paper signed limited first editions on handmade paper of A.A. Milne’s four wonderful Pooh books, each signed by both Milne and Shepard, in original dust jackets.



“One would have to search far and wide to find fictional characters as beloved to so many readers... Winnie-the-Pooh’s adventures are not only arguably the greatest toy fantasies ever written for children, they are also, simply and undeniably, great literature” (Silvey, 461-63). Shepard’s endearing illustrations enhance Milne’s whimsical verse and prose; they “add so much to the books that most people consider them to be inseparable from the texts” (Silvey, 462). *When We Were Very Young*, the rarest of all Pooh books, is number 92 of only 100 copies; *Winnie-the-Pooh* is number 192 of 350 copies; *Now We Are Six* is number 151 of 200 copies; and *The House at Pooh Corner* is number 71 of 350 copies. With a publisher’s advertisement laid in for the related songbook *Fourteen Songs*. All four books fine. Dust jackets extremely good to near-fine, with sunning to spines of first three books, tape reinforcement to verso of *Winnie the Pooh*, light foxing and most minor edge-wear to dust jacket of *The House at Pooh Corner* with expert repair to small chip of front panel. Sold separately and extremely rare individually, this lovely set is most rare.

**“Pooh, the Bear of Very Little Brain;
the melancholy donkey Eeyore; the irrepressible Piglet;
the irresponsible Tigger... are known and loved in
innumerable homes.” -Frank Eyre**



A Magnificent Association: *The Wind In The Willows*, Limited Edition Illustrated By Ernest Shepard And Signed By Grahame And Shepard—This Copy Presented To A.A. Milne

51. (MILNE, A.A.) GRAHAME, Kenneth. ***The Wind in the Willows*. Illustrated by Ernest Shepard.** London, 1931. Small quarto, original half green cloth, custom slipcase. \$45,000.

Exceptional association copy of the signed limited first illustrated edition of this children's classic, one of only 200 copies signed by both Kenneth Grahame and Ernest Shepard. This copy is an out-of-series association copy, with presentation inscription from the publisher to Winnie-the-Pooh author A.A. Milne: "This is a presentation copy for A.A. Milne."

Kenneth Grahame originally wrote parts of *The Wind in the Willows* in letter form to his young son Alistair with the purpose of improving his behavior. His manuscript was rejected by an American publisher and was eventually published in England in 1908. It received only a lukewarm reception, however. A.A. Milne was a fan of the book for many years and wrote a play based on it, *Toad of Toad Hall*, in 1921. It was not produced until 1929 and it was an immediate success; Milne attended its premier with Grahame, who was quite pleased with the production. Within two years the most acclaimed edition of *The Wind in the Willows* appeared, illustrated by Milne's great collaborator, Ernest Shepard, and through this edition the work became even more widely known. There is no doubt that it is in part through Milne's and Shepard's efforts that *The Wind in the Willows* became the celebrated children's classic that it is today. Of *The Wind in the Willows*, A. A. Milne wrote, "One does not argue about *The Wind in the Willows*... The book is a test of character. We can't criticize it, because it is criticizing us." Pierpont Morgan 269. Minor staining, a small abrasion to rear board. A near-fine and beautiful copy of this children's classic, with a truly exceptional association.

"The Wind in the Willows has a claim to be regarded as the finest achievement of children's literature up to the date at which it was written, and perhaps afterwards."
—Humphrey Carpenter



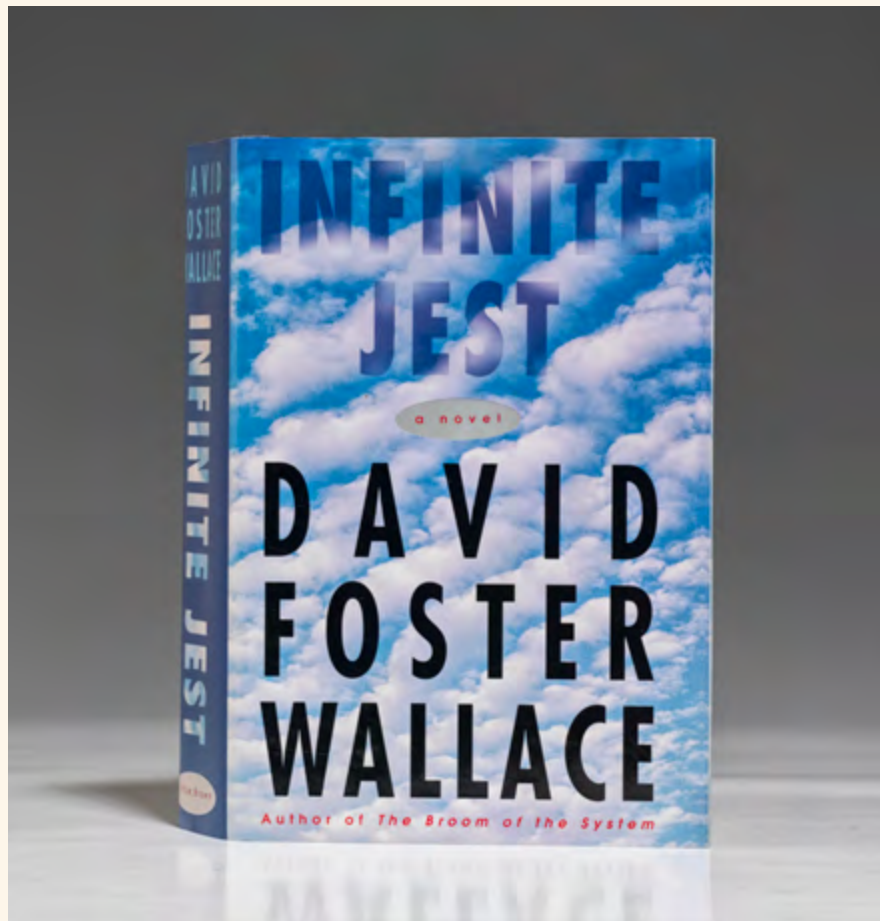
**“Men... Go Mad In Herds”:
Important First Edition Of Mackay’s *Popular Delusions*,
A Significant Force In Charting The Stock Market**

52. MACKAY, Charles. **Memoirs of Extraordinary Popular Delusions.** London, 1841. Three volumes. Octavo, 20th-century three-quarter green morocco gilt. \$18,000.

First edition of this influential early study of crowd behavior, a long-standing guide to both popular psychology and the stock market.

Charles Mackay, a noted Scottish poet and journalist, attempted in this work to document and explain major “popular delusions” or seemingly irrational instances of mass action and belief. In developing his theories of mass behavior, Mackay analyzes a breadth of historical examples ranging from witch hunts, alchemists, and famous haunted houses to the South Sea Bubble of 1720 and the Crusades. The impact of Mackay’s work has been remarkably far-reaching, influencing such diverse fields as popular psychology and the charting of the stock market—as noted by *The New York Times*, which urged: “Any investor who has not read Charles Mackay’s ‘Tulipomania,’ from his classic *Extraordinary Popular Delusions*, first published in 1841, should grab this book for that exercise alone.” With five engraved portraits—a frontispiece in each volume, and two additional portraits in Volume III. Without half titles. Norman 1406. Kress C.5560. Repair to title page of Volume III, interiors quite clean; handsome morocco binding with expected toning to spines. An exceptional copy.

“Extraordinary Popular Delusions and the Madness of Crowds is often cited as the best book ever written about market psychology.”—Financial Pipeline

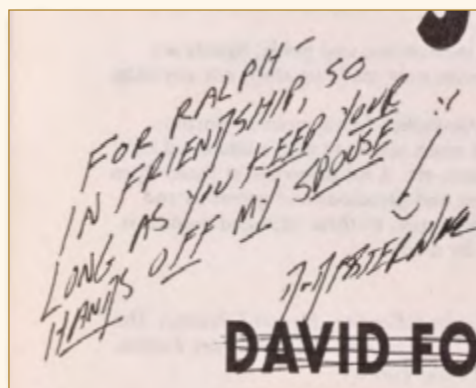


**“In Friendship, So Long As You *KEEPYOURHANDSOFFMYSPOUSE*”:
First Edition Of *Infinite Jest*,
Humorously Inscribed By David Foster Wallace**

53. WALLACE, David Foster. ***Infinite Jest***. Boston, 1996. Thick octavo, original blue paper boards, dust jacket. \$3900.

First edition of Wallace’s epic postmodern satire, inscribed in the year of publication with his printed name crossed over: “For Ralph—In friendship, so long as you KEEPYOURHANDSOFFMYSPOUSE. David Foster Wallace,” with an original sketch of a frowning face, in scarce first-issue dust jacket.

The “buzzing, claustrophobic energy” of Wallace’s “mammoth 1079-page satire of America” immediately placed him in the company of Pynchon and DeLillo (*Wall Street Journal*). Here, as in all his work, “Wallace’s achievement was to make thinking about the effects of postmodern life, and thinking about thinking about them, one of the keenest pleasures of being alive” (*Slate*).



One year after publication of this acclaimed novel, a work hailed as “jubilantly anecdotal, windingly sardonic and self-consciously literary... Wallace received a MacArthur Foundation grant, the so-called genius award” (*New York Times*). He died tragically in 2008 at age 46. *First-issue dust jacket*, with uncorrected “Vollman” on rear panel. A fine inscribed copy.

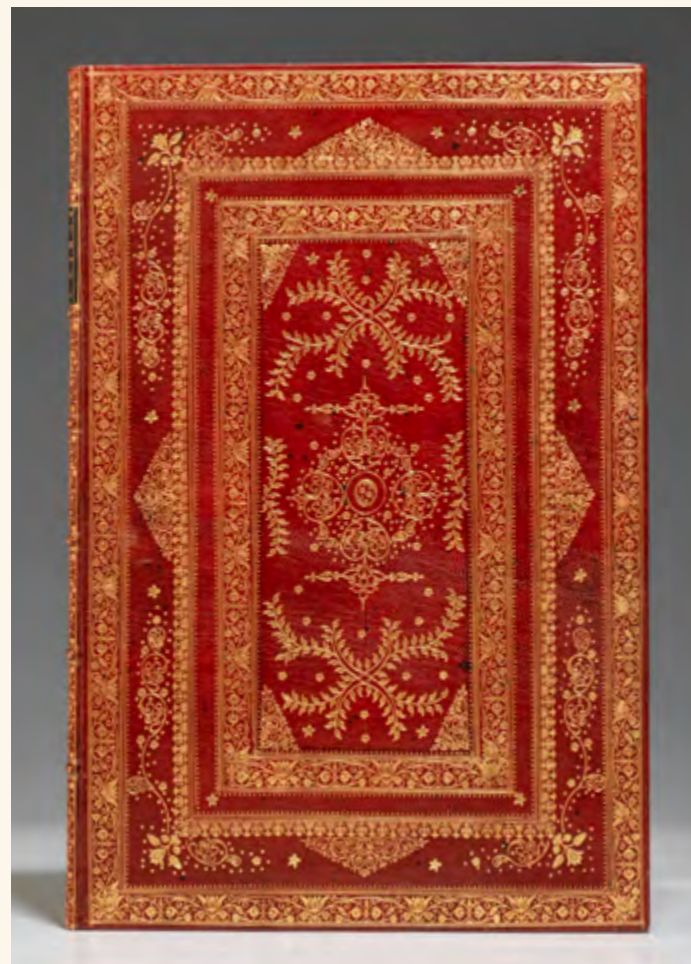


**Shakespeare's Immortal Tragedy *Romeo And Juliet*,
Extracted From The Third Folio, 1664, Splendidly Bound**

54. SHAKESPEARE. *The Tragedie of Romeo and Juliet*. London, 1664. Folio (9 by 12-3/4 inches), period-style full red morocco gilt. \$18,500.

Complete text of Shakespeare's first tragedy and one of his greatest plays, Romeo and Juliet, from the rare and important Third Folio, on 13 original leaves, splendidly bound in elaborately gilt-decorated period-style morocco.

The four folios of Shakespeare are the first four editions of Shakespeare's collected plays. These were the only collected editions printed in the 17th century. The 1664 second issue of the Third Folio (from which this play was taken) is the first to include *Pericles* and is therefore the first complete edition of Shakespeare's plays. The Third Folio is believed to be the scarcest of the four great 17th-century folio editions, a large part of the edition presumed destroyed in the Great London Fire of 1666. Leaves [Hhh5]-[Kkk5] contain the play *Romeo and Juliet*. "To more effective account did Shakespeare in *Romeo and Juliet* (his first tragedy) turn a tragic romance of Italian origin, which was already popular in the English versions of Arthur Broke in verse (1562) and William Painter in prose (in his 'Palace of Pleasure,' 1567). Shakespeare made little change in the plot, but he impregnated it with poetic fervor... The fineness of insight which Shakespeare here brought to the portrayal of youthful emotion is as noticeable as the lyric beauty and exuberance of the language" (DNB). The facsimile title page and frontispiece reproduce these pages of the second issue of the Third Folio, bearing the date 1664 in the imprint rather than 1663. A clean, wide-margined copy, beautifully bound.



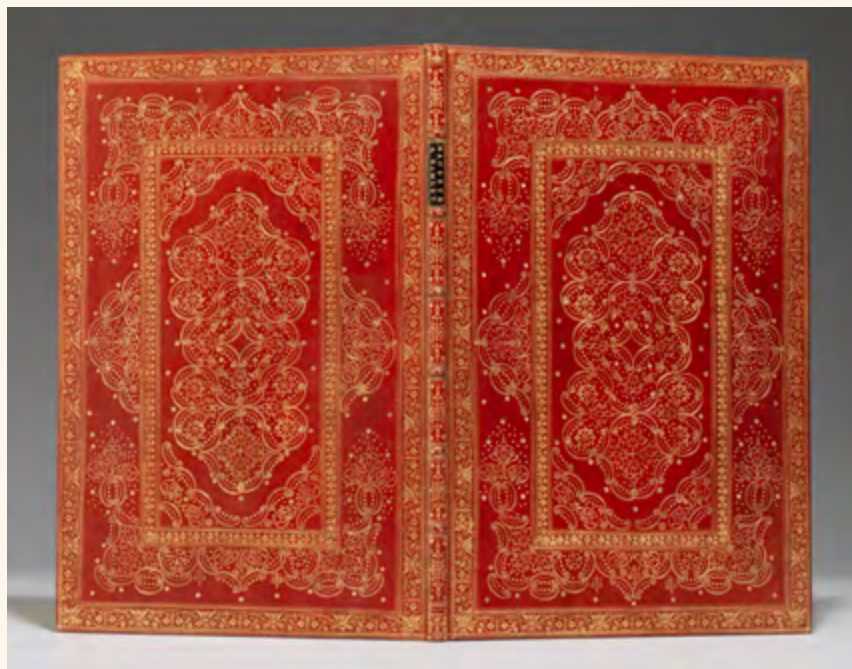


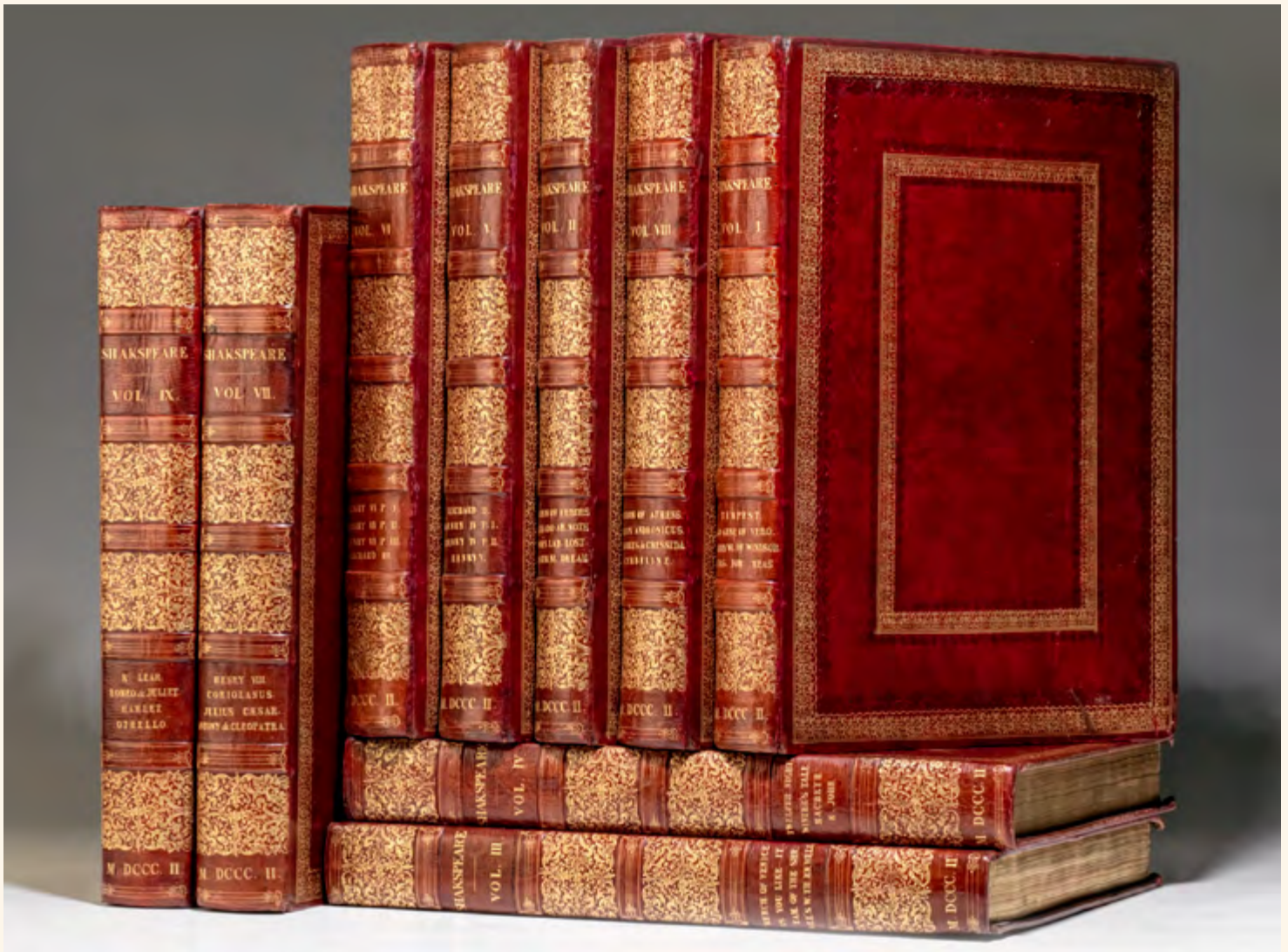
**“The Play’s The Thing”:
Two Of Shakespeare’s Immortal Tragedies,
Hamlet And *Macbeth*, Extracted From
The Third Folio, 1664, Splendidly Bound**

55. SHAKESPEARE. *Macbeth*. BOUND WITH:
Hamlet. London, 1664. Folio (9 by 12-3/4 inches),
period-style full red morocco gilt. \$35,000.

*Complete text of two of Shakespeare’s greatest plays,
Hamlet and Macbeth, from the rare and important
Third Folio, on 26 original leaves, splendidly bound in
elaborately gilt-decorated period-style morocco.*

Leaves [Ooo4]-[Sss5] contain the two plays *Macbeth* and *Hamlet*. “The Shakespearean exuberance or gusto is part of what breaks through linguistic and cultural barriers... Shakespeare is to the world’s literature what *Hamlet* is to the imaginary domain of literary character: a spirit that permeates everywhere, that simply cannot be confined” (Bloom, *The Western Canon*, 52). “Shakespeare’s standard play is *Hamlet*... the truest mirror of Shakespeare’s personality and the ripest production of English literary art” (Baugh, 527-8). Few dispute Samuel Johnson’s declaration that “Shakespeare is above all writers,” or a view of *Hamlet* as “theatre of the world, like *The Divine Comedy* or *Paradise Lost* or *Faust*, or *Ulysses*, or *In Search of Lost Time*... The phenomenon of *Hamlet*, the prince without the play, is unsurpassed in the West’s imaginative literature” (Bloom, *Shakespeare*, 383-4). “*Hamlet* appears to be in the height of the Shakespearean canon. My own preference is for *Macbeth*, where I never get over my shock at the play’s ruthless economy, its way of making every speech, every phrase count” (Bloom, *The Western Canon*, 65, 393). With facsimile frontispiece and title page; the facsimile title page reproduces the title page of the second issue of the Third Folio, bearing the date 1664 in the imprint rather than 1663. A clean, wide-margined, splendidly bound copy in fine condition, a wonderful pairing of two of Shakespeare’s greatest tragedies.





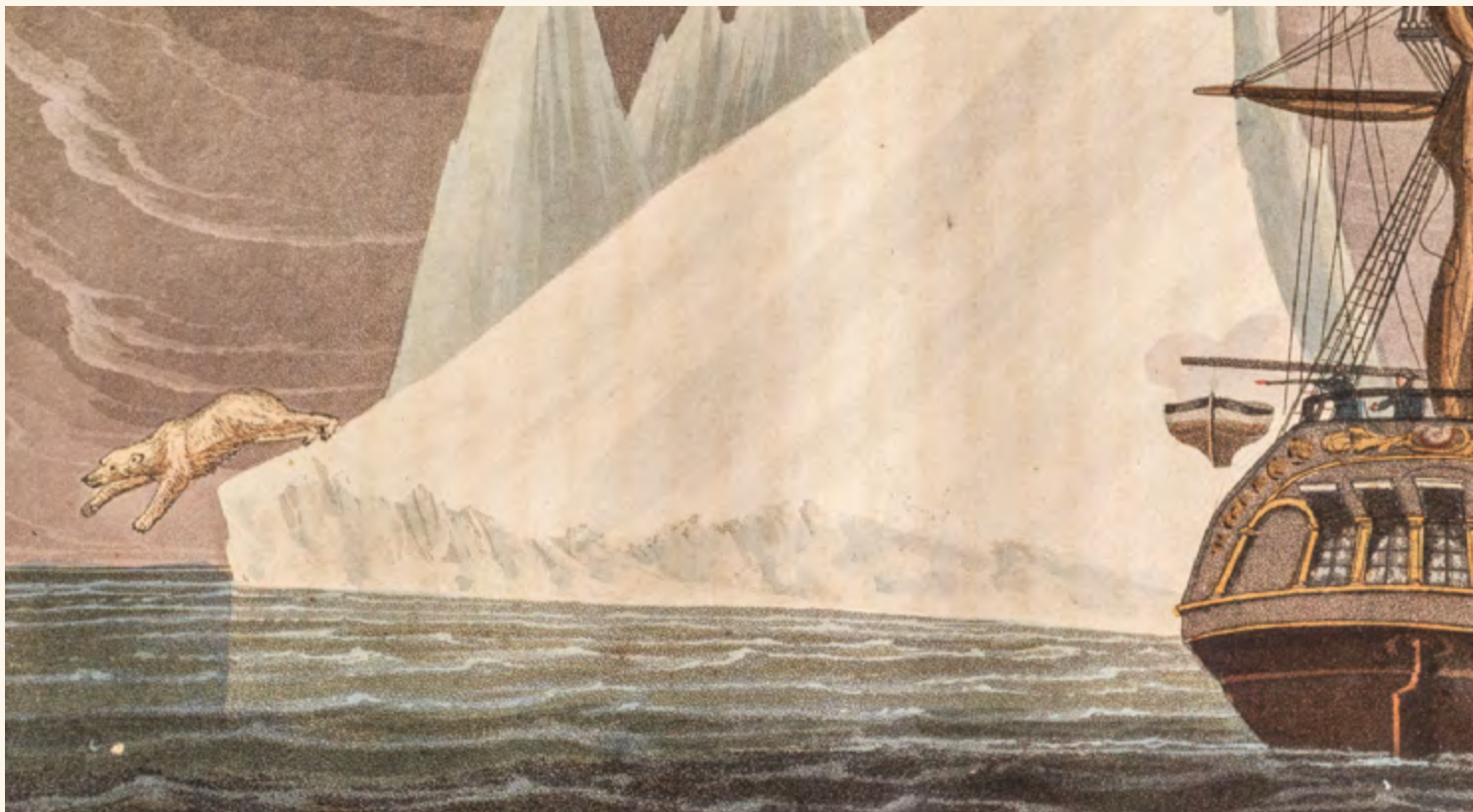
Impressive 1802 Boydell-Illustrated Shakespeare, In Splendid Morocco-Gilt

56. SHAKESPEARE, William. **The Dramatic Works of Shakspeare. Revised by George Steevens.** London, 1802. Nine volumes. Large, thick folio (13 by 17 inches), contemporary full burgundy morocco gilt. \$21,000.

Monumental 1802 Boydell-Steevens edition of Shakespeare's Works, complete with two engraved frontispieces and the full complement of 94 fine full-page copper engravings after paintings by the leading English artists of the time, edited by Boydell and revised by renowned 18th-century Shakespearean scholar George Steevens, sumptuously bound in full contemporary morocco-gilt.

"Boydell's gallery completely altered the course of English painting... Boydell had almost single-handedly created a market for what was called 'history painting,' and painters had a source of income that was not rooted primarily in portraiture" (Friedman, 2). Contributors include Reynolds, Fuseli, Smirke, Northcote, Porter, Stothard, Hamilton, Bunbury, Opie and Westall. According to Boydell's prospectus of 1786, a type foundry, an ink factory, and a printing house were all specially erected for the production of this edition. He began issuing the work in 1791 in 18 eventual parts, then published a nine-volume folio edition in 1802 (this set). "There can be no doubt that Boydell's Shakespeare... was the most splendid of bibliophile editions undertaken in the 18th century or at any other time" (Franklin, 47-48). This set with 1802 general title page for each volume, all half titles, and a complete complement of 96 folio plates, including the second frontispiece bust of Shakespeare not listed in the Directions to the Binder (not bound in this copy), which calls for 95 plates. Includes the important prefaces of Pope and Johnson. Two leaves in Volume II from *Much Ado About Nothing* supplied from a smaller copy. Scattered foxing, a few instances of faint dampstaining, magnificent contemporary binding with modest wear to boards. A beautiful copy of a historic edition of Shakespeare.



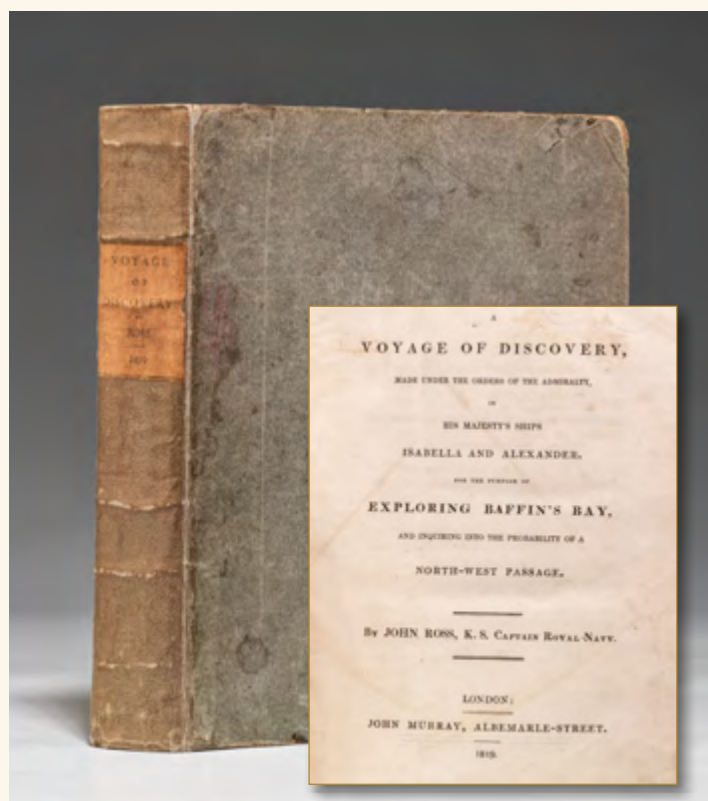


**“The Finest Series Of Arctic Views Then Published”:
First Edition Of Ross’ Voyage To Baffin Bay, 1819,
With 15 Beautiful Hand-Colored Aquatint Plates**

57. ROSS, John. *A Voyage of Discovery... for the Purpose of Exploring Baffin’s Bay, and Inquiring into the Probability of a North-West Passage*. London, 1819. Quarto, contemporary gray boards sympathetically respined, custom clamshell box. \$11,500.

First edition, illustrated with 32 engraved plates, charts and maps (13 folding), including 15 magnificent hand-colored aquatints by Havell & Son (four folding) depicting icebergs, a “bear plunging into the sea” and the ship’s “passage through the ice” among other dramatic images.

“A famous, even notorious, voyage... Ross attempted to proceed westward through Lancaster Sound, but being deceived, presumably by a mirage, he described the passage as barred by a range of mountains, which he named the Croker Mountains... On returning to England in November, the report was, at first, accepted as conclusive, and Ross was promoted to post rank in December, 1818. In the following year he published this volume” (Hill 1488). “The voyage of John Ross into Baffin’s Bay in 1818 was a pioneering effort in high Arctic exploration, and his narrative... [featured] the finest series of Arctic views then published. One of the most striking plates was... [by] the expedition’s Inuit interpreter, John Sackheouse, depicting the successful meeting between the expedition and Inuits



at Prince Regent’s Bay... certainly the earliest representational work by a native American artist to be so reproduced” (Beinecke Library). Abbey, *Travel* 634. *Arctic Bibliography* 14873. Sabin 73376. Faint pencil signature to title page. Booklabel in clamshell box. Some faint marginal dampstaining, most notable to last two folding charts, closed marginal tear to pp. 103-04, light wear to corners. An extremely good copy in contemporary boards.

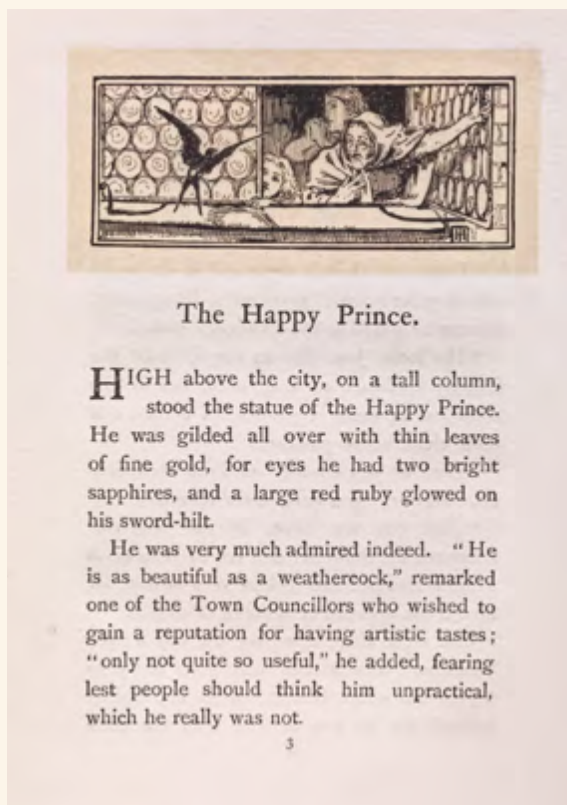


**Signed Limited First Edition Of *The Happy Prince*,
One Of Only 75 Large-Paper Copies**

58. WILDE, Oscar. ***The Happy Prince and Other Tales*. Illustrated by Walter Crane and Jacob Hood.** London, 1888. Quarto, original full Japan vellum, custom clamshell box. \$48,500.

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

"Wilde's reputation as an author dated from the publication of *The Happy Prince and Other Tales*... He presents the stories like sacraments of a lost faith... Their occasional social satire is subordinated to a sadness unusual in fairy tales" (Ellmann, 299). Wilde wrote these tales for his own children. His children later wrote of their father's "never-ending supply" of fairy tales and tales of adventure. Many of his stories were never put to paper, unfortunately, but the ones that do survive are considered to be examples of his most creative writing. In addition to the title story, this collection includes "The Nightingale and the Rose," "The Selfish Giant," "The Devoted Friend," and "The Remarkable Rocket." With three pen-and-ink line cuts by Art Nouveau illustrator Walter Crane, each in double suite (black and brown) on mounted India paper, and with intricate head- and tailpieces by Jacob Hood, also on India paper. Mason 314. Plates and text fine, light foxing to endpapers, slightest soiling and very mild toning to extremities of boards, far less than usual, and small bump to lower corner. A most superior copy, about-fine, of a delicate and rare production.



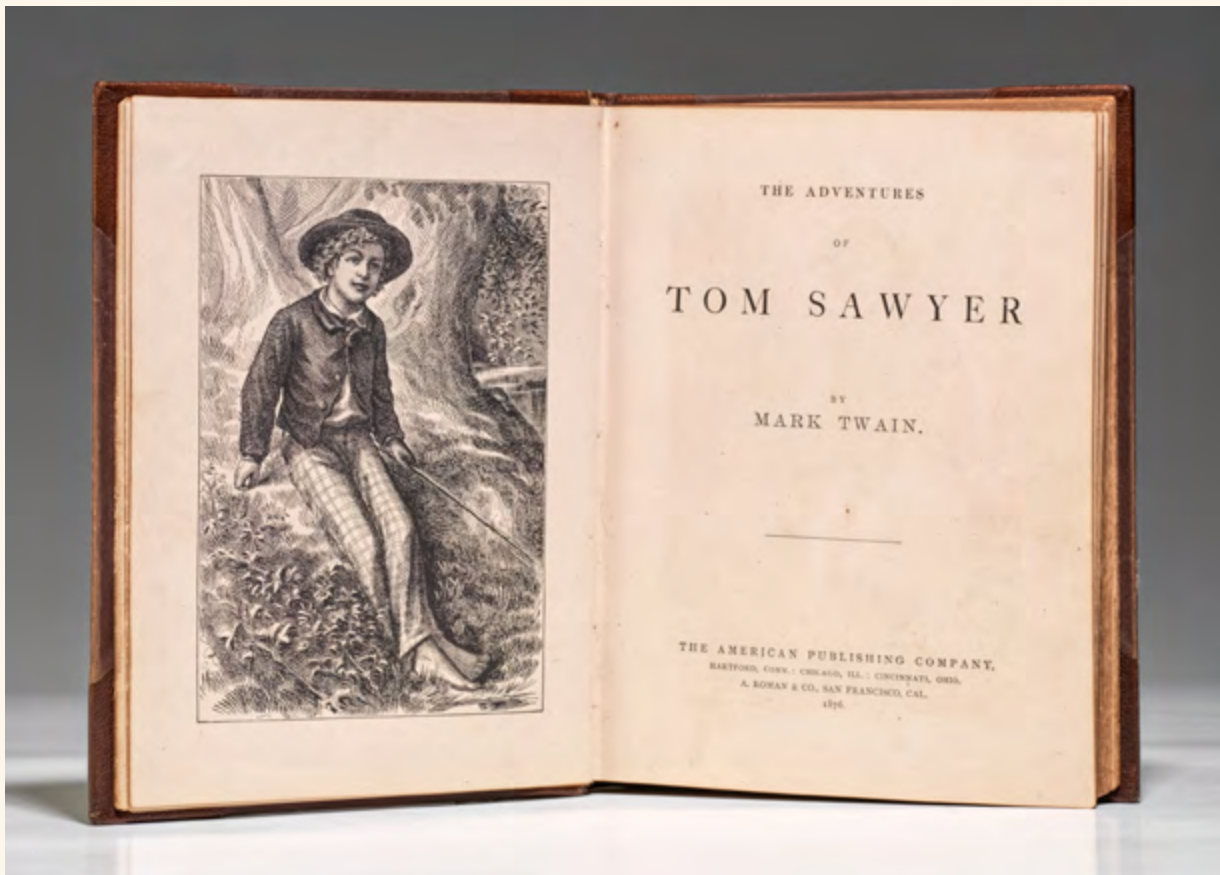
**“For Each Man Kills The Thing He Loves”:
Fine Signed Limited Author’s Edition Of Wilde’s
The Ballad Of Reading Gaol, One Of Only 99 Signed Copies**

59. WILDE, Oscar. **The Ballad of Reading Gaol by C. 3. 3.** London, 1898. Slim octavo, original half cream cloth, custom half morocco clamshell box. \$35,000.

Signed limited Author’s Edition of this ballad exposing the brutality of British prison life during the Victorian era, one of only 99 copies signed by Oscar Wilde. A fine copy.

At the beginning of 1895, Oscar Wilde was at the height of his success and creative ability: his plays *The Importance of Being Earnest* and *An Ideal Husband* were both running in London to rave reviews; fashion flowed according to his aesthetic ideals; his bon mots were on everyone’s lips; he was at the center of a great social circle; and he was involved in a passionate love affair with Lord Alfred Douglas. By late 1895, he had lost everything. Sentenced to two years’ hard labor in prison for “gross indecency,” abandoned by virtually all of his friends, he was irrevocably ruined socially and economically. In *Reading Gaol*, he was put under the power of a particularly sadistic warden, whose arbitrary, harsh punishments were physically and psychologically debilitating, and contributed greatly to Wilde’s despair. When Wilde was finally released in mid-1897, he entered into a brief and lonely life of exile. Much of his energy in 1897 was devoted to *The Ballad of Reading Gaol*, the only work he completed between his release from prison and his death in 1900 at age 46. It was an anguished attack on the cruelties of the British penal system, and an examination of good and evil. Because he was a pariah, it was first published under the name “C.3.3.”, Wilde’s Reading prison designation. This edition, referred to as both the author’s edition and the third edition, is the first to include Wilde’s name on it, in the form of his signature only. His name would not appear as part of the text until the seventh printing, in 1899. This was printed in March 1898, two months after the first edition. The *Ballad* met with immediate and unexpected success—upon publication, it “was selling as no poem had sold for years.” Even critics who expressed reservations agreed that “a literary event of importance had occurred” (Ellman, 559-560). In March 1898, the *Pall Mall Gazette* declared the work “the most remarkable poem that has appeared this year.” With illustrated boards by Charles Ricketts. Mason 374. A very nearly fine copy, remarkable in this condition.





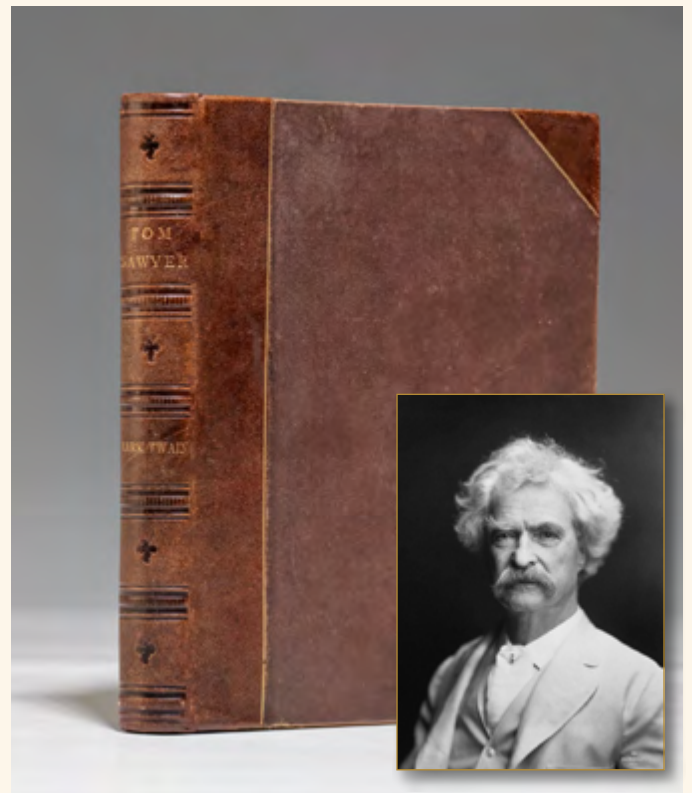
**First Edition, First State, Of *Tom Sawyer*,
One Of Only 200 Copies In Scarce Publisher's Morocco-Gilt**

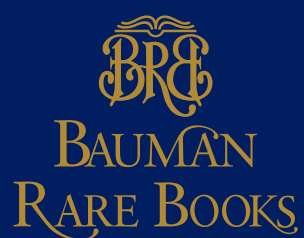
60. TWAIN, Mark. **The Adventures of Tom Sawyer.** Hartford, 1876. Square octavo, publisher's three-quarter brown morocco gilt, custom clamshell box. \$69,000.

First American edition, first state, of a true touchstone of American childhood, in the exceptionally rare publisher's morocco binding. An essential addition to any Mark Twain collection. Only 200 copies were issued in the publisher's three-quarter morocco binding.

"The first novel Mark Twain wrote without a co-author, *Tom Sawyer* is also his most clearly autobiographical novel... Enlivened by extraordinary and melodramatic events, it is otherwise a realistic depiction of the experiences, people and places that Mark Twain knew as a child" (Rasmussen, 459). Originally published in England (without illustrations), *Tom Sawyer* arrived at a momentous point in American history: Custer had recently lost the battle at Little Big Horn and America was celebrating its centennial. "Publication of *Tom Sawyer* was little noticed... The book has, however, proved to be one of the most durable works in American literature. By the time of Twain's death, it was his top-selling book. It has been in print continuously since 1876, and has outsold all other Mark Twain works" (Rasmussen, 459). "This was a true boys book, and surviving copies are proof of how rough little boys can be on books" (MacDonnell, 40). BAL 3369. MacBride, 40. Scattered light soiling, as usual, small marginal closed tear to page 91 not affecting text, front inner paper hinge split, binding sound.

A nearly fine copy in extraordinary condition, highly desirable in the original publisher's morocco. A centerpiece of any collection celebrating Mark Twain or, indeed, American literature.





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