ALL BOOKS ARE SHIPPED ON APPROVAL AND ARE FULLY GUARANTEED.

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

LEFT: Item No. 104
“Among The First American Books Devoted Entirely To Photographs Of Landscape”: Very Rare 1868 First Edition Of The Yosemite Book, With Large Albumen Prints After Photographs By Watkins And Harris, One Of Only 250 Copies Produced


First edition, one of only 250 copies produced, of this splendid and much sought-after early book of landscape photographs, with 28 lovely albumen prints of Yosemite Valley from photographs by Carleton Watkins (four by William Harris), and two large folding maps. An excellent copy in handsome publisher’s morocco-gilt binding.

“One of the major contributions to Sierra Nevada literature” (Currey & Kruska). J.D. Whitney, the California State Geologist (after whom Mount Whitney was named), organized and led a survey of Yosemite and the adjacent region. The party included Carleton Watkins, who took a set of pictures to illustrate the work, and William Harris, who took photographs of the peculiar features of the high mountain region above Yosemite. This sumptuously-produced volume was conceived as a special gift edition of the guide-book to the region published the following year” (Naef). “In 1906, the San Francisco earthquake and fire destroyed Watkins’ studio, plates, and file of prints. Watkins’ work, its quality and originality, would not be rediscovered until after 1945. Albums containing prints made by the master himself are now extremely rare and very expensive” (Fabian & Adam, 350). The two maps feature Yosemite Valley and the area adjacent to it. Very faint evidence of dampstain and expert paper restoration to preliminaries only, text clean, plates and maps fine, a few minor rubs to original morocco-gilt, cloth boards mildly toned. A near-fine copy of this very scarce and desirable work.
Inscribed By Martin Luther King, Jr. To Poet And Civil Rights Supporter Catherine Goddard Aller

2. KING Jr., Martin Luther. *Where Do We Go From Here: Chaos or Community?* New York, Evanston, and London, 1967. Octavo, original half black cloth, dust jacket. First edition of Dr. King’s last book, published the year before he was assassinated, in scarce original dust jacket, inscribed: “To Mrs. Howard Lewis Aller [Catherine Goddard Aller], In appreciation of your great support. Martin Luther King Jr.”

King’s final book was published the year before the legendary civil rights leader was assassinated in Memphis. Based upon his last address as President of the Southern Christian Leadership Conference, the book discusses issues raised by recent urban uprisings, white backlash and the 1966 shooting of James Meredith. This copy is inscribed to Mrs. Howard Lewis Aller (née Catherine Goddard). Aller was known for her committed Christianity and her ecumenical interest in Christian thought. This may have led her to Reverend King. However, Aller was also known to be a supporter of the civil rights movement. In 1960, she gave a loan to a friend, civil rights activist Daisy Bates. Bates would go on to have well over a decade working on civil rights with institutions such as the NAACP and the Democratic National Committee. Underlining, marginal marking, and a few annotations in an unknown hand (possibly Aller’s). Book with marginal stain to pages 189–192 and faintest soiling to binding, dust jacket with only minor rubbing and soiling. A near-fine inscribed copy with interesting provenance.
John F. Kennedy’s First Book, Boldly Inscribed And Signed By Him In 1942


First edition, sixth printing, of John F. Kennedy’s first book, issued three months after the first printing, of JFK’s striking analysis of Britain’s lack of preparation for WWII, inscribed to a fellow naval ensign who roomed with him in South Carolina: “To Ulysses Erwin Sibley with best wishes and warmest regards—Jack Kennedy. March 4, 1942.” A splendid copy with an especially early Kennedy inscription.

Published the year JFK graduated from Harvard, Why England Slept was an expansion of his senior thesis. The title is a variation on the title of Churchill’s While England Slept, issued about two years before. Kennedy’s work focuses on why England was so poorly prepared for WWII and why its leaders settled upon the disastrous policies of appeasement. The book served as a warning to Americans. It became a bestseller and went through several printings in its first year. JFK’s signature is notorious among collectors for its variation over the years; this inscription, clearly signed as “Jack Kennedy,” is an excellent example of his early signature. First-printing dust jacket supplied from another copy. Recipient Ulysses Erwin Sibley grew up with Congressman Carl Vinson in Georgia and is mentioned throughout Vinson’s biography: “In January 1942 Ed [Sibley] was commissioned an ensign in the navy and assigned… to Charleston, SC. He lived with two other ensigns—Bert Struby and John F. Kennedy from Boston” (Cook, 2004). With a copy of a 1961 typed letter from Sibley to President Kennedy laid in. Extensively annotated in pencil throughout text and on rear endpapers, with later annotations in ink on front free endpaper as well. Booklabel. Cloth clean and fine, bright dust jacket very good with toning to spine and wear to extremities. Desirable with an early Kennedy inscription.

“A man may die, nations may rise and fall, but an idea lives on.”


First editions of rare constitutional works by Founding Fathers John Adams and his cousin, Revolutionary leader Samuel Adams, featuring John Adams’ Constitution or Frame of Government for Massachusetts—“the oldest functioning written constitution in the world”—with Samuel Adams’ eloquent Address in support of his cousin’s Constitution and calling for strong measures “to prevent the Governor from abusing the Power which is necessary to be put into his hand,” containing the Revolutionary provenance of Ephraim Fairbanks, a Massachusetts Minuteman who responded to the Lexington alarm and Paul Revere’s warning to Samuel Adams and John Hancock about British troops descending on the towns of Lexington and Concord. Exceedingly rare with each work entirely uncut in original wrappers.

John Adams once noted that without Samuel Adams “the true history of the American Revolution can never be written” (Stoll, Samuel Adams, 261). Jefferson also “emphatically attested that, if there was a helmsman of the American Revolution, ‘Samuel Adams was the man’” (Alexander, Samuel Adams, 156). Without question, John Adams “decisively shaped the fate of American history” (ANB). Samuel Adams’ Address contains the inscription of a Lexington Minuteman, “Ephraim Fairbanks, Bolton.” With early four lines of inked marginalia in an unidentified hand on page 17 of the Address. Text generally fresh with light scattered foxing, mild edge-wear not affecting text. Expertly repaired closed tear to Address half title, re-stitched.


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

While acting as America's minister in Great Britain, John Adams "felt an urgency like that of 1776. Great events were taking place at home… A constitutional convention was in the offing, and as he had been impelled in 1776 to write his Thoughts on Government, so Adams plunged ahead now… By early January 1787, Adams had rushed the first installment of his effort to a London printer. Titled A Defence of the Constitutions of Government of the United States of America… copies were sent off at once to the United States and to Jefferson in Paris" (McCullough, 374). On its receipt, Jefferson replied, "I have read your book with infinite satisfaction and improvement. It will do great good in America." (Sowerby, 3004). "Adams' Defence was an expanded, more erudite rendition of the case for checks and balances in government that he had championed in his Thoughts on Government (1776)" (McCullough, 75). Faint trace of signature erasure above title page. Text with light scattered foxing. Handsomely bound.

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

—Thomas Jefferson
“Savages We Call Them, Because Their Manners Differ From Ours”:
Exceedingly Rare 1784 Edition Of Benjamin Franklin’s Two Tracts


Second edition, issued the same year as the virtually unobtainable first edition, of the first combined publication of two fascinating and little-known works by Franklin, championing America by challenging notions of European cultural superiority, rank and inherited wealth, preceded by the same year’s first separate editions issued by his private press at Passy, with Information highlighting Franklin’s pragmatic values of hard work and frugality in “his best paen to the middle-class value he represented,” and defying Europe to shed its ethnocentricity in Remarks’ with his tales of the “Savages of North America.”

Soon after America’s revolutionary victory, Franklin was “besieged by potential immigrants eager to learn more about this new society... His response was simple and direct. Newcomers must rely on their skills or a commitment to hard, honest work” (Lyons, 1). Information, first issued separately at his small private press in Passy, was published anonymously in Paris in 1784, with Franklin later regretting “that it appeared under his name in England” (Schiff, 363–4). The second work, Remarks, was also first issued separately at Passy and given to his friends. His opening—“Savages we call them”—echoes Montaigne and can be seen as “a critique of the ethnocentrism of Europeans” (Verhoeven, 53–9). Text generally fresh with light scattered foxing, faint soiling, mild edge-wear to boards. An extremely good copy of a rare Franklin work.
“A Standing Army Is Inconsistent With A Free Government”


First edition of Trenchard’s controversial work, igniting fury as America erupted into open rebellion against British troops, one of the greatest influences on American founding principles over the cause of liberty and the balance of power between federal authority and the right to bear arms.

Not long after furor over standing armies was sparked by British attempts to stifle royal power, Americans seized on the debate. Colonial distrust of standing armies was “derived, like so much of their political thought, from the 17th century and articulated for them by earlier English writers—in this case most memorably by Trenchard in his famous *Argument* (1697). “The great ideologue of the militia movement, he warned against any situation where ‘a standing army must be kept up to prey upon our entrails’” (Wills, *To Keep and Bear Arms*). Trenchard’s claim “that a standing army is inconsistent with a free government” continued its impact in the debates of the Constitutional Convention and in the *Federalist Papers*. Without two-page “Advertisement” at rear. A handsome wide-margined copy in fine condition.

“A Self-Appointed Missionary Of World Revolution”


First French edition of Paine’s *Common Sense*, the work that sparked the American Revolution, issued the same year he published the first part of *Rights of Man*, an exceptional uncut copy.

“The most influential tract of the American Revolution… [*Common Sense*] remains one of the most brilliant pamphlets ever written in the English language” (*Covenanted People* 27). The initial 1776 American edition ignited the drive for independence and led directly to the ratification of the Declaration of Independence. This first French edition was issued soon after the French Revolution and the same year Paine published the first part of *Rights of Man*. Paine once doubted whether Europe was “open to the kind of government that graced the New World” (Clemit, 34). Publication of this edition, however, confirmed his view of the French Revolution “as a natural extension of the American one” (Hitchens, 49). Text fresh with light marginal toning, scant edge-wear not affecting text. A highly desirable uncut copy in near-fine condition.
*First edition in English of Paine’s fiery attack on British finance, printed in Paris, with Jefferson possessing a first edition in his library and Paine writing Jefferson in 1797, saying, “people who affected to laugh at my Decline and Fall… now see it in another light.”*  
Decline and Fall documents the economic impact of the American Revolution on British banks and cites Adam Smith on public debt. Developing ideas introduced in *American Crisis* (1776–78), Paine “set out to prove that within 20 years, Britain’s currency would fail… [arguing] that bank notes were not worth the paper on which they are printed… The pamphlet generated considerable discussion, especially because it predicted that the bellicose government of England was nearing collapse” (Keane, 427–8). Paine’s work prompted a run on the Bank of England and “it had to close its doors. Such was the power of Paine’s pen!” (Gimbel-Hall 100). Jefferson had a first edition of *Decline and Fall* in his library (Sowerby 3188). Preceded the same year by Paine’s original French edition. Text generally fresh with light scattered foxing, tiny bit of expert paper repair to half title. A handsome about-fine copy.

*First edition of Tocqueville and Beaumont’s monumental classic, the inspiration and basis for Tocqueville’s masterpiece, *Democracy in America* (1835–40), with five splendid copper-engraved plates (four folding).*  
“From May 1831 to November 1832 Tocqueville and his close friend Beaumont traveled in the U.S. in order “to survey and report on American prison systems... The results of the two men’s investigations were reported in *Du Système Pénitentiaire aux États-Unis* (Penitentiary System in the United States), a work that ‘became a classic on this important question’... His observations provided the foundation for his *Democracy in America*” (Norman 2084). Text and plates fresh with only light scattered foxing. An extremely good copy.
Jefferson’s Manual, 1801, With Extraordinary Virginia Provenance


Scarce 1801 edition of Jefferson’s Parliamentary Manual, containing “the foundations of some of the most important parts of the House’s practice” (Malone, 456). The earliest extant edition, this is most probably the first edition, since the earlier listed by Sabin apparently never existed. This copy of William Randolph IV, a descendant of one of the First Families of Virginia, inscribed to Virginia politician James Barbour, a good friend and neighbor of Thomas Jefferson, also descended from one of the First Families of Virginia.

Jefferson first devised this Manual, a major influence on the United States Senate in its formative period, during his tenure as vice president. Designed “as a guide for himself and future presiding officers… Jefferson’s Manual is, without question, the distinguishing feature of his vice-presidency” (U.S. Senate). Owner gift inscription from William Randolph IV to James Barbour. William Randolph IV was the brother of politician and revolutionary hero Peyton Randolph and a descendant of the so-called “Adam and Eve of Virginia.” The title page bears Randolph’s 1809 owner signature. The recipient, James Barbour used family connections to James Madison, among others, to win a seat in the Virginia House of Delegates in 1798. There, “his eloquent speech assailing the Sedition Act and other Federalist measures was praised by Republican legislative leaders and attracted the favorable attention of Jefferson. His strong defense of Jeffersonian Republican doctrine—strict construction of the Constitution, states’ rights, and minimal government—endeared him to Madison, Thomas Jefferson, and other Republican leaders. Befriended by both Madison and Jefferson, he rose rapidly to a position of leadership… His election in 1809 to the speakership of the House of Delegates was followed three years later by his elevation to the governorship of Virginia… he was [further] rewarded in 1814 with election to the U.S. Senate” (ANB). Barbour and Jefferson owned neighboring plantations; Jefferson designed the now-ruined house at Barboursville. Usual minor embrowning to interior, some wear to binding including chipping to spine label. An extremely good copy.
"One Of The Essential Books For An Americana Collection": The Earliest Published Account Of The Lewis And Clark Expedition, 1807 First Edition Of Gass’ Journal In Original Boards


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

Gass volunteered as a private for the Lewis and Clark Expedition in 1803 (he was promoted to sergeant August 26, 1804). “A most reliable man, Gass accompanied the expedition to the Pacific… keeping a careful and valuable journal… [In Washington, Gass] arranged for publication of his journal *which appeared seven years before the official Lewis and Clark narrative was published*” (Thrapp II:542). Around the campfire ‘the several journals [of the expedition members] were brought together, compared, corrected, and the blanks filled up; meaning that… subscribers would be reading material corrected and approved by the captains” (Ambrose, 418). With half title [ix]; without front free endpaper. Numerous early ink and pencil annotations to endpapers and some margins, many of which are no longer legible. Owner signature. Interior with occasional foxing, dampstaining near the end of the text; tear with loss to the bottom of pages 189–90, not affecting text. Unrestored original boards with usual wear, front joint starting.

“No American exploration looms larger in U.S. history.”

—Britannica
“Here Began The Horrid Practice Of Forcing Africans Into Slavery”: First Edition Of Clarkson’s History, 1808, With Famous Folding Plate Of The Slave-Ship Brookes


First edition of Clarkson’s classic history of the slave trade, with the famous large folding engraving of the arrangement of slaves on decks of the slave-ship Brookes according to the “humane” Dolben Bill of 1788, a handsome copy in contemporary marbled boards.

Thomas Clarkson, who was “the heart and soul of the campaign for abolition,” led a handful of fervent activists working to untie slave-holding from the fabric of British life (Thomas, 495). His History would prove a vital document in the abolitionist struggles of Britain and America. The famous folding engraved plate of slaves closely fitted on decks of the slave-ship Brookes is one of the most powerful and influential images in the history of the anti-slavery movement. In 1789, William Wilberforce had a scale model of the Brookes built (with images from this plate pasted on its decks), which he presented to the House of Commons during one of his most passionate and persuasive speeches. Diagram of the Brookes in Volume 1; also with folding map and engraved plate of shackles in Volume 1. Interiors generally fresh with light scattered foxing, expert repair to gutter-edge tear to large folding plate not affecting image, contemporary boards handsome. A desirable copy, near-fine.

Early mixed edition set of Miller’s famous and important 10-volume photographic history of the Civil War, containing “thousands of scenes photographed 1861–65, with text by many special authorities.”

“This mammoth work... a necessary part of any civil war library,” contains contributions from over 39 eminent individuals, including academicians, President William H. Taft, and veteran officers of both Confederate and Union forces. A number of the photographs, previously unpublished, are from the collections of private individuals, including the extensive Eldridge Collection of Mathew Brady Civil War photographs. “Regardless of danger,” Brady and his assistants “carried their cameras to every scene that promised an interesting picture” (DAB). First published in 1911. Index is third issue; all volumes are first edition except Volume X, which is second edition. Owner signature. Interiors fine, cloth with only very minor wear, gilt bright. An about-fine set.

15. (LINCOLN, Abraham) HESLER, Alexander. Photograph. Philadelphia, circa 1894. Albumen photographic print mounted on original board, measuring 6¼ by 8½ inches; matted and framed, the entire pieces measures 14 by 15½ inches. $4500.

Fine albumen photographic portrait of Abraham Lincoln as the Republican nominee for President of the United States, taken by Alexander Hesler in 1860 and printed circa 1894.

The freshly minted Republican presidential nominee (he won on the convention’s third ballot, May 18, 1860) sat for this portrait and three others by Chicago photographer Alexander Hesler on June 3, 1860. Of this and one other taken that day, Lincoln said, “That looks better and expresses me better than any I have ever seen; if it pleases the people I am satisfied.” William Herndon, his law partner, evaluated this particular image: “There is the peculiar curve of the lower lip, the lone mole on the right cheek, and a pose of the head so essentially Lincolnian; no other artist has ever caught it” (Hamilton & Östendorf, 46–47). Hand lettering on the mat is faded but reads “With Malice Toward None With Charity For All.” Original 1894 advertising leaf mounted to backing board is darkened, with a one-inch chip in the middle, still quite legible. Albumen print clean and fine.
Rare Autograph Letter To An Autograph-Seeker, Written And Signed By Abraham Lincoln While Traveling To The Inauguration And Later Signed By Mary Todd Lincoln As First Lady


Rare autograph letter to an autograph-seeker written by Abraham Lincoln in February 1861, just days prior to his first inauguration: “Philadelphia, Feb. 21, 1861. Mrs. James E.B. Stevens. My dear Madam, Below is my autograph according to your request. Yours truly, A. Lincoln,” and additionally signed by Mary Todd Lincoln two months after becoming First Lady: “Mary Lincoln. Philadelphia May 11th.” Mary Todd Lincoln’s signature is in itself quite rare: her signature on the same piece as her husband’s is extremely so.

On March 4, 1861, Abraham Lincoln was sworn in as the President of the United States. This letter was written just two weeks before, when Lincoln stopped in Philadelphia on his way to Washington. In Philadelphia, the President-Elect gave a speech at Independence Hall at the invitation of the Philadelphia Select and Common Councils, legislatively focused ancestors of the modern-day City Council. Philadelphia had given Lincoln 52% of the three-way vote, rendering a warm welcome almost certain. In fact, over 100,000 people welcomed Mr. and Mrs. Lincoln at Kensington Depot. However, three days prior, on February 18th, the CSA had sworn in Jefferson Davis as President. Thus, Lincoln offered a notably religious speech in which he promised to “restore peace and harmony and prosperity to the country.” Interestingly, Mary Todd Lincoln did not sign this letter at that event; rather, she signed three months later as First Lady. According to the *New York Tribune*, Mary Todd Lincoln left Philadelphia at 2:00 P.M. on May 11, 1861 for a two day shopping binge. The signature is from the evening of her arrival. The woman who requested this letter, Mrs. James E.B. Stevens, appears to have been a prominent member of a missionary society and the wife of a Philadelphia Methodist minister. A notation under Mary Todd Lincoln signature in an unidentified hand (possibly Stevens’) reads: “Written by President Lincoln and Mrs Lincoln, when the former was on his way to Washington to be inaugurated the first time. The inauguration took place on March 4th.” Signatures bold, faintest soiling and mild toning to edges. Near-fine condition.
1864 Military Appointment, Signed By Abraham Lincoln As President


Splendid Lincoln Civil War document appointing Oscar B. Kerlin as “Commissary of Subsistence of Volunteers with the rank of Captain,” countersigned by Edwin Stanton, Secretary of War, with fragile paper seal present, beautifully framed.

The Commissary of Subsistence was an important military commission, attached to the Quartermaster, responsible for the storage of food, drink, and related measurement and storage supplies as well as the protection of these stores. This commission is handsomely engraved with two military vignettes, one of an emblematic eagle and the other an army motif with crossed flags, cannon, and other accouterments of war. Docketed in red ink in upper left-hand corner by Adjutant General E.D. Townsend. Ink engrossment within the document somewhat faded; Stanton and Lincoln's signatures bold and clear. A beautiful framed piece.

Limited "Gettysburg Edition" of the first definitive edition of Lincoln's works, one of only 700 sets, illustrated with 57 photogravures and facsimiles, including frontispiece portrait in each volume, beautifully bound.

Lincoln's Complete Works, Edited By Nicolay And Hay, Handsomely Bound.

John Nicolay, Lincoln's private secretary, "enjoyed the full intimate friendship of the President… few men were as close to Lincoln as Nicolay or so fully enjoyed his confidence" (DAB VII:511). After serving as Lincoln's assistant and confidant, Hay achieved literary fame as the co-author of the definitive biography of Lincoln and for his skill in helping to edit Lincoln's Complete Works (first published beginning in 1894). Monaghan 1471. Fine condition.

“A Classic Civil War Autobiography”


First edition of "one of the most valuable writings by a military commander in history," illustrated with numerous steel engravings, facsimiles and 43 maps, in handsome publisher's deluxe full morocco binding.

After an ineffectual term as president, ruined by bankruptcy and dying of throat cancer, Grant agreed to publish his memoirs to provide a measure of economic security for his family. Mark agreed to serve as the publisher. "It seemed to Twain, sitting quietly near him in his bedroom at Sixtieth Street, that Grant had fully regained the stature of a hero" (Kaplan, 273). "One of the most valuable writings by a military commander in history" (Eicher 492). Volume I front inner hinge expertly reinforced. A fine copy.
Large Folding Civil War Military Map Of The Southern States

20. (CIVIL WAR) PERRINE, Charles O. and BISHOP, John S. Perrine’s New Topographical War Map of the Southern States, with a Chronology of the Great Rebellion. Indianapolis, 1864. 16mo, original orange printed boards respined in black cloth (as originally issued); folding lithographic map measures 38 by 30 inches. $3200.

Lithographed Civil War folding military map, with battle sites hand-outlined in green and red, accompanied by a concise history of the war through November 1863. Sites of battles are indicated with red circles; each state has been outlined in green. The accompanying 132-page text provides brief descriptions of the battles and skirmishes of the war; an appendix details population figures, military strengths, distances and casualties among general officers for the “loyal” and “seceded” states. Light edge-wear and a few faint spots to bright printed boards. Folding map with some small closed tears at folds, clean and well-preserved. An exceptionally good copy.

Striking Contemporary Portrait Of Grant, Handsomely Framed


Contemporary chromolithographic portrait of Grant, laid on canvas, in handsome original gilt frame.

Cincinnati engraver Elijah C. Middleton used a unique method of lithography—printing on canvas-backed paper in oil-based inks—to produce color images of unusually high quality that were still affordable. Starting around 1861, his portraits—often of figures such as George and Martha Washington, Abraham Lincoln, Daniel Webster or General Grant—were prized not just locally, but even drew the attention of East Coast markets and competitors. With one minor spot of professional repair. Near-fine in the original gilt frame.
“Nothing Short Of The Loss Of My Life Shall Prevent Me From Becoming Their Historian”

22. CATLIN, George. **North American Indians**. Edinburgh, 1926. Two volumes. Large octavo, original gilt-stamped pictorial red cloth. $3500.

*Later edition of Catlin’s monumental history, with 309 chromolithographs on 180 plates and three color-printed maps (one folding).*

A young lawyer turned portraitist, Catlin set out for the West from his home in Pennsylvania in 1830 to record on canvas North American Indians and their way of life. His eight years among the major tribes of the Great Plains and the Rocky Mountains resulted in his “Indian Gallery,” an enormous collection of artifacts, as well as more than four hundred paintings, including portraits and scenes of tribal life. His *North American Indians*, first published with uncolored plates in 1841, is “one of the most original, authentic and popular works on the subject” (Sabin 11536). Plates and text fine, cloth with only mild toning to spines, gilt bright. A beautiful copy.

With 16 Ornithological Color Plates By Fuertes And 45 Photographs By Edward Curtis


*First edition account of the 1899 Harriman Expedition to Alaska, with 39 color plates (including 16 heliotype plates of coastal birds by Louis Agassiz Fuertes), 85 full-page photogravures (45 by Edward S. Curtis), five maps and numerous in-text illustrations.*

In 1899, Harriman assembled a team of 26 distinguished scientists and artists, among them John Burroughs, the best-selling nature writer of the day; John Muir, much-admired father of the American conservation movement; Louis Agassiz Fuertes, the nation’s most notable ornithological painter since Audubon; and Edward S. Curtis, famous photographer of the North American Indian. After a two-month survey along the 9,000-mile coast of British Columbia and Alaska, the group returned with over 100 trunks of specimens and over 5000 photographs and paintings. From this material the team produced 12 volumes of Alaskan natural history over the next 12 years. These are the first two volumes of their discoveries. “By any standard, the world’s scientific and environmental portrait of Alaska was greatly enriched as a result of the 1899 Harriman Alaska Expedition” (PBS). A fine copy.
First Signed Limited Edition Of Theodore Roosevelt’s Outdoor Pastimes Of An American Hunter


First signed limited edition, one of only 260 copies signed by Roosevelt, with photographic frontispiece portrait and numerous photographic plates.

Roosevelt colorfully relates his adventures hunting bear, deer, cougar and other game in such locales as the Rocky Mountains and Yellowstone Park. This volume also contains an excellent chapter on ‘Books on Big Game’ in which Roosevelt reveals his admiration for two other giants among deer hunters: Judge Caton and T.S. Van Dyke” (Wegner, 234). Preceded by the first trade edition. A nicely restored copy in fine condition.

Warmly Inscribed By Houdini


First edition of Houdini’s “complete exposé” of side-show entertainers, scarce presentation copy inscribed: “To my good friend —, with best wishes and compliments of the author, Houdini, Feb 20/1921.”

Following the death of his mother in 1913, Houdini began to investigate spiritualism and “soon became an all-out crusader against it... In city after city he attended séances in disguise, exposing frauds on the spot and sometimes securing their arrest, aided by his personal squad of detectives” (ANB). In Miracle Mongers Houdini divulges the “modus operandi of fire-eaters, heat resisters, poison eaters, venomous reptile defiers, sword swallowers, human ostriches [and] strong men.” Without original dust jacket. Some faint foxing, a bit of light rubbing to extremities of generally clean cloth. An extremely good inscribed presentation copy.
Inscribed By Irving Berlin


First edition of this collection of songs from “On the Avenue,” presentation copy inscribed: “For W.S. Lamor—all good wishes—from Irving Berlin.”

“With Top Hat (1935) Berlin found a formula that redefined the genre of movie musical: a cast featuring attractive and personable dancer-singers; escapist, lighthearted plots; lavish production numbers exploiting the technical potential of the movie camera; and romantic ballads with lush orchestral accompaniment. The next two decades brought a succession of his films of this sort… The most successful of these films [included] On the Avenue (1937)” (ANB). This collection features the songs “You’re Laughing at Me,” “Slumming on Park Avenue,” “This Year’s Kisses,” “I’ve Got My Love to Keep Me Warm,” “The Girl on the Police Gazette,” and “He Ain’t Got Rhythm.” Acetate dust wrapper with light edge-wear and loss but still largely intact and presentable; book fine.

“The Book Sang Out To Me Like A Radio” (Bob Dylan)


First edition of the legendary folk singer’s autobiographical account of his Dust Bowl years, the first and only book he published in his lifetime, a handsome copy in scarce first-issue dust jacket.

“Woody Guthrie inspired a generation of folksingers in the 1950s and 1960s who used music to comment on their society and culture with the idea of changing it” (ANB). When a young Bob Dylan was lent a copy of Bound for Glory, he would recall reading “it from cover to cover like a hurricane, totally focused on every word, and the book sang out to me like a radio” (Dylan, Chronicles). Critics praised Guthrie’s book as “an eloquent piece, wild as a train whistle in the mountains, a scrumptious picture of fighting, carousing, singing, laughing migratory America” (Books of the Century, 135). Basis for the Oscar-winning 1977 film of the same name. First-issue dust jacket. Book fine; slight edge-wear, tiny bit of expert archival repair to colorful extremely good dust jacket.
Fine Original “Top Secret—Bigot” D-Day Battle Map Of Omaha Beach


Rare original “Top Secret—Bigot” battle map used in planning the landing at Omaha Beach on D-Day, comprising a detailed topographical Chart of Omaha Beach-East, which includes the towns of Colleville-sur-Mer and St. Laurent-sur-Mer, and which depicts the latest strategic intelligence on German defenses, including beach obstacles such as mine fields, stakes, hedgehogs and tetrahedrons, as well as landmarks to aid in the actual landing. The sectors of Omaha Beach are labeled as well: Fox Red, Fox Green, Easy Red, Easy Green, and Dog Red.

“Our long months of preparation and planning for the greatest amphibious operation in history ended on D-Day, June 6, 1944… On ‘Omaha’ beach, the 5th American Corps ran into severe resistance… Our Allies had a very stiff fight all day to make any lodgment at all, and it was not until the 7th that, after losing several thousand men, they were able to force their way inland” (Churchill). Casualties were extremely heavy among the troops of the first assault wave that landed on Omaha Beach, particularly in the sectors Fox Green and Easy Red—depicted at the heart of this map. This large strategic battle map is designated “Top Secret—Bigot,” which indicated the highest security clearance, to be maintained “until departure for combat operations.” Fine condition. A handsome, historically important map.
Warmly Inscribed By Eleanor Roosevelt  
To Her Uncle David Gray

Octavo, original half black cloth, dust jacket. $3200.  

*First edition of the beloved former First Lady’s heartfelt work on how to discover life’s lessons, inscribed by her to her uncle, David Gray, the Minister to Ireland during World War II: “To David Gray with love & admiration. E.R.”*

David Gray was Eleanor Roosevelt’s uncle by marriage, a World War I hero who was later appointed minister to Ireland by FDR beginning in 1940 and continuing under Truman through the first two years of the Cold War. Gray was known for his somewhat antagonistic style while in the post—arguing against Irish neutrality, asserting that Taoiseach (PM) de Valera believed the Nazis would win, and contending that high-level Irish officials were collaborating with Germany. With laid-in typed letter signed from David Gray to his niece, Marie (the daughter-in-law of Eleanor Roosevelt’s first cousin, William Forbes Morgan, Jr.). Book about-fine, bright dust jacket very good with slight foxing and soiling and a bit of wear and shallow chipping to extremities. A most desirable signed presentation copy with excellent provenance.

Deluxe Signed Limited Edition Of President Reagan’s Autobiography, In Original Oak Presentation Chest, With Six Audio Tapes Of His Speeches

Octavo, original full blue morocco gilt, original oak presentation case. With: Six cassette tapes of Reagan’s addresses and speeches. In original shipping box. $6800.  


A distinguished commemoration of one of the 20th century’s most remarkable and influential American presidents. With Easton Press letter to subscribers laid in. Fine condition.
“His Soul Swooned Slowly As He Heard The Snow Falling Faintly Through The Universe And Faintly Falling, Like The Descent Of Their Last End, Upon All The Living And The Dead”: First Edition Of Joyce’s Dubliners, One Of As Few As 246 Copies


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

This collection includes some of the finest stories written in the English language, including “Araby,” “Counterparts,” and the classic “The Dead.” One of no more than 746 copies bound for the first edition (and perhaps as few as 246). Few texts have traveled such a rocky road to publication. Between 1906 and 1913, Dubliners was accepted for publication by a number of different publishers who abandoned the project out of legal concerns. Finally, in 1913, Grant Richards decided to accept the book a second time. Only 1250 sets of sheets were printed and 504 of those sets were sold to New York publisher Albert and Charles Boni for the first American edition. “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 have been lost. Slocum & Cahoon A8. Text block split but firmly attached to backstrip, a few tiny spots to edges of text block, cloth quite fresh. A lovely copy.

“The thought that a poetic moment had touched upon him took life within him like an infant hope.”
“For What Do We Live, But To Make Sport For Our Neighbors, And Laugh At Them In Our Turn?”


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

“None of her novels delighted Jane Austen more than *Pride and Prejudice*… She had given a rare example of fiction as a highly intelligent form… This remains her most popular and widely translated novel” (Honan, 313–20). Written between October 1796 and August 1797, *Pride and Prejudice* was originally an epistolary novel; Austen revised it in 1812. “Her father offered *Pride and Prejudice* to [publisher] Cadell on 1 Nov. 1797; but the proposal was rejected by return of post, without an inspection of the manuscript” (DNB). “The size of the [first] edition is not known… perhaps 1500 copies… The first edition was sold off very rapidly and a second one was printed in the same year” (Keynes, 8). Cassandra Austen’s records indicate that the first edition of her sister’s novel was issued in January 1813, and the second edition in October 1813; this copy has owner signatures on the title page ("J. Spottiswoode") dated August 1813. Without scarce half titles, often discarded in the binding process. Keynes 4. Gilson A4. Occasional foxing to interior, expert resotration to joints, spine ends and board extremities. A most rare and desireable copy.

“It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.”
“One Of The Best Thrillers Ever Written”: The Count Of Monte-Cristo, First Edition In English, 1846


$16,800.

Rare first edition in English in book form, published only a year after the French first edition, with 20 plates by M. Valentin, handsomely bound.

Dumas’ novels The Count of Monte Cristo and The Three Musketeers are credited with rendering France’s Romantic fascination with its past into literature that could be universally enjoyed. The Count of Monte Cristo, in particular, is “perhaps the outstanding work of fiction to reveal the futility of human vengeance, even when it attains its utmost completeness. Maurice Baring calls it the most popular book in the world” (Frank Wild Reed). “One of the best thrillers ever written” (Reid, 134). First published in French in 1845. First published in English as an illustrated serial in the London Journal, April 1846 through December 1847. Wolff 1945. Mild embrowning mainly to preliminaries, slight foxing to plates and facing leaves, light scattered marginal staining, slightest soiling to binding, minor toning to extremities, joints and spine ends with expert repairs. Rare.

“How did I escape? With difficulty. How did I plan this moment? With pleasure.”
“Some Method Should Be Thought Of For Ascertaining And Fixing Our Language For Ever”


*First edition of Swift’s satirical proposal for permanently fixing the English language.*

“In 1712, the English language, according to satirist Jonathan Swift, was in chaos. He outlined his complaints in this public letter to Robert Harley, leader of the government, proposing the appointment of experts to advise on English use... His proposal, like all the others, came to nothing. To this day no official regulation of the English language exists” (*British Library*). With the scarce half title. Teerink 577. Very slight embrowning, a few small stains to interior, two corners torn but only affecting page number on p. 48, binding fine. Rare.

“Few Books Of Travel Were More Eagerly Awaited”


*First edition, first issue, of Samuel Johnson’s account of his visit to the Hebrides with James Boswell, together with a first edition, second issue, of Boswell’s own account of the same tour, both volumes handsomely and uniformly bound in nicely rebacked contemporary tree calf.*

Motivated in part by an interest from childhood in the high church of Glasgow (and perhaps also by a fascination with the idea of “the Second Sight”—see pages 248–56), Johnson spent a hundred days in Scotland in 1773. “Few books of travel were more eagerly awaited than Johnson’s and few crackled more loudly in the flames of controversy” (Cox iii:25). Johnson’s account of his Scottish tour is perfectly complemented by his companion Boswell’s account—“perhaps the sprightliest book of travels in the language” (Tinker, 212). Johnson’s *Journey first issue*; Boswell’s *Journal second issue*, with relevant text change and leaves E3, E4, and M4 cancelled as usual. Interiors clean. Light expert retoration to contemporary tree calf boards. A handsome and desirable pair, with a nice provenance.

*Lovely collection of the novels of the Bronte sisters, with 60 color illustrations by Edmund Dulac, handsomely bound by Bayntun.*

This finely illustrated set includes *Jane Eyre*, *Shirley*, *Villette*, *The Professor*, *Wuthering Heights*, *The Tenant of Wildfell Hall* and *Agnes Grey*. Fine condition, a wonderfully illustrated set.


*First edition, first issue in book form, of Dickens’ “most popular success,” with 40 etchings by Hablot Knight Browne (“Phiz”), including frontispiece, vignette title page and the second of Browne’s famous “dark plates.”*

“With many lovers of the author’s works *David Copperfield* ranks as the finest of his writings” (Eckel, 77). *Copperfield* contains the second of illustrator Hablot Knight Browne’s so-called “dark plates.” *David Copperfield* was originally published in 20 parts from May 1849 to November 1850. *First issue*, with date present on engraved title page and six-line errata leaf on page [xv]; with all first-issue points listed in Smith, except on page 132, line 20, “screwed” appears instead of “screamed.” Bound with half title. Without publisher’s advertisements at rear. Small bookseller label. A clean and handsome copy in exceptionally good condition.

*First edition, mixed first and later issues in original parts, of one of Dickens' most popular novels, with all 43 plates by R. Seymour and Hablot Knight Browne.*

“Never was a book received with more rapturous enthusiasm than that which greeted The Pickwick Papers!” (Allibone 1: 500). “It is quite probable that only Shakespeare's Works, the Bible and perhaps the English Prayer Book exceed Pickwick Papers in circulation” (Eckel, 17). In this set, parts 9–12, 14–18 feature first-issue text and wrappers. Part 1 is at the earliest third issue, Part 12 is variant “A.” Some advertisements not present, as often. Part 10 with rare author’s address; Parts 2, 3, 15, 18, and 19/20 without author/publisher’s address. Light scattered foxing and some soiling to plates, text, and wrappers, a few small expertly repaired tears including to one advertisement and wrapper of Part 16, several spines with expert paper restoration. A very good copy, quite scarce in any condition.


*First American edition, first issue, second state, of “the best book for young folks that was ever written,” (Harriet Beecher Stowe), in first-state binding.*

Thought by his family and many of his friends to be his best work, The Prince and the Pauper represented a risky departure for Twain in his attempt to write a serious and thoughtful adventure story for children. *First issue, second state,* with Franklin Press imprint on copyright page and “estate” changed to “state” on page 124, line 1. Binding state A, with top center rosette on spine ¼ inch below fillet. Only a couple small spots of soiling to generally fine interior, slight rubbing to spine, gilt quite bright. A beautiful, near-fine copy.
“One Of The Few English Novels Written For Grown-Up People”


First edition, bound from original parts, of “one of the great peaks of the 19th-century English novel,” handsomely bound.

Henry James championed Eliot’s Middlemarch as early as 1874, deeming it the final evolution of the “old-fashioned English novel.” Virginia Woolf hailed it as “one of the few English novels written for grown-up people” (Bloom, 319–30). Bound from parts, with uncorrected “viores nulli” Book III, Volume II, page 103, line 17. Bound without advertisements; with half titles in each volume; without scarce errata slip. Text quite fresh with only light scattered foxing. A splendid about-fine copy beautifully bound in three-quarter morocco.

“Undoubtedly Ford’s Masterpiece” (Graham Greene)


First edition of Ford’s magnum opus, the work he considered “his finest novel and contemporaries hailed it as great,” a handsome copy in the original cloth.

Ford Madox Ford is widely heralded as one of the 20th century’s “greatest novelists” (New York Times). “Ford was persuaded by his publisher that his original title, ‘The Saddest Story,’ would prove unsaleable in the dark days of 1915... He suggested The Good Soldier as an alternative, and the date of the outbreak of the First World War, August 4, is of recurring significance in the novel. If not perhaps the saddest, it is nevertheless a sad story, a formatly perfect account... Ford considered it his finest novel and contemporaries hailed it as great” (Parker, 62). To Graham Greene The Good Soldier is “undoubtedly Ford’s masterpiece” (cited in Ford Madox Ford’s Literary Contacts, 212). A Connolly 100 title. Published together with American issue, no priority established. Without rarely found dust jacket. Interior fine, lightest edge-wear, faint soiling to gilt-lettered cloth. A highly desirable near-fine copy.
Presented And Signed By Leo Tolstoy In 1893

42. TOLSTOY, Leo. Posrednik [The Mediator]. Thirteen Illustrations. Sankt Petersburg, circa 1892. Tall folio (12½ by 18½ inches), near-contemporary plum cloth over flexible boards sympathetically rebacked. $11,500.

Stunning collection of 13 large folio double-page black-and-white lithographed plates after paintings by contemporary masters of Russian realism, published by the Russian literary journal Posrednik [The Mediator]—a journal Tolstoy co-founded—inscribed and signed by Tolstoy: “Leo Tolstoy, 1893 March 8, Moscou.”

This bound volume contains 13 folding folio lithographed plates published during 1891 by the Russian literary journal Posrednik [i.e., The Mediator]. Posrednik was founded by Tolstoy and V.G. Chertkov in 1884, with the stated aim of bringing affordable literature, of an artistic and moral nature, to the Russian masses. Among its notable contributors were Garshin, Gorky, Korolenko and Leskov, as well as Tolstoy himself. Publication continued beyond Tolstoy’s death in 1910, finally shutting in 1935. The illustrations collected here, priced at ten kopecks each, reproduce well-known realistic paintings by important Russian artists of the 19th century, including works by Repin, Perov, Maksimov, Pukirev, and Savitskii (aka The Wanderers). The original paintings in this collection belonged to the philanthropist and art collector Pavel Mikhailovich Tretiakov, whose private gallery was donated to the city of Moscow, with great fanfare, in 1892. These 13 large folio lithographed reproductions were offered for sale as a collection toward the end of 1892, as “Russian Paintings…first series,” bound in paper wrappers. Tolstoy’s inscription is not in Cyrillic, suggesting it was penned to a non-Russian speaker. Some edges neatly repaired, occasional light spotting, advertisement leaf with neat archival repair along fold, images generally clean, Tolstoy’s inscription and signature bold and clear. Most scarce and desirable.
43. CONAN DOYLE, Sir Arthur. **The Sign of Four.** London, 1890. Octavo, original gilt-stamped red cloth. $17,800.


Notable for introducing Dr. Watson’s wife as well as Sherlock Holmes’ penchant for disguises and his cocaine habit, *The Sign of Four* further developed the great detective’s world. After Holmes’ debut in *A Study in Scarlet* (1887), Conan Doyle “had determined never to think of Holmes again, and probably would not have done so but for an unforeseen piece of fortune. On a day in 1889, Doyle was summoned to meet a representative of the American magazine, *Lippincott’s*, whose editor had admired *A Study in Scarlet* sufficiently to make a substantial offer for another Holmes story…. Encouraged by a substantial advance payment, Doyle worked with much greater care, and in due course *The Sign of the Four*—oh, magical words!—made its bow in *Lippincott’s* for February 1890, was published [in book form] in London later in the year and scored an immediate popular success on both sides of the water. Fame had knocked at last. Doyle’s poverty had made the world immeasurably richer” (Haycraft, 49). First appeared simultaneously in the English and American editions of *Lippincott’s*, February 1890. **First issue**, with all first issue points. Green & Gibson A7a. Interior quite clean, with only a few leaves roughly opened (not affecting text) binding with mild wear and a bit of toning to spine, gilt bright. Quite rare and desirable in such lovely condition.
“Holmes!… Is It Really You? Can It Indeed Be That You Are Alive?”


Preferred first English edition, considered far more desirable and valuable than the American printing (which preceded it by only one month), illustrated with 16 plates by Sidney Paget.

Having tired of his popular sleuth, Conan Doyle sent Sherlock Holmes over the Reichenbach Falls at the close of The Memoirs of Sherlock Holmes (1893). The author was, however, “persuaded to revive Sherlock Holmes by the generous offers made by the proprietors of [Collier’s Weekly Magazine]: $25,000 for six stories, $30,000 for eight or $45,000 for 13. No conditions were attached. He replied on a postcard: ‘Very well. A.C.D.’… The plots did come and 13 stories were written” (Green & Gibson, 140–41). Interior fine, only mild wear to cloth, gilt bright. A nearly fine copy, unusual in such nice condition.

“Exactly, My Dear Watson”


Preferred first English edition of this later Sherlock Holmes novel, with frontispiece illustration by Frank Wiles.

The Valley of Fear, a portion of which is set in Pennsylvania’s coal mining towns, “was originally written in the third person and then altered to a first-person narrative” (Green & Gibson, 176). This preferred first English edition was published in June of 1915, following the American first edition, which was published in February of the same year. With six pages of advertisements at rear. Without very scarce dust jacket. Infrequent scattered marginal foxing, mild dampstaining to bottom edge of rear endpapers only, cloth with a bit of dampstaining, gilt bright. A near-fine copy of book that because of its World-War I publication is difficult to find in nice condition.
Inscribed By John Galsworthy
To His Close Friend Joseph Conrad


The meeting in 1893 aboard the passenger ship Torrens of English lawyer John Galsworthy and Polish seaman Józef Teodor Konrad Korzeniowski was a turning point for both men. The seaman changed his name to Joseph Conrad and began writing, just as the lawyer abandoned the law for literature. It was also the beginning of an enduring friendship. That same year Conrad dedicated his masterpiece Nostromo to Galsworthy, just as Galsworthy had dedicated his first novel Jocelyn to Conrad six years earlier (and would later dedicate In Chancery [1920] to Conrad). Second issue (as usual), with Dolf (rather than Wolf) Wyllarde on page ii. With the bookplates of W.T.H. Howe and Edith Barbara Tranter. Howe was president of the American Book Company and a noted book collector; Tranter, his secretary, also amassed a significant book collection which was sold at auction in 1952. Interior generally clean with scattered minor foxing, original cloth with mild rubbing and soiling. An extremely good copy with outstanding provenance.

“HARMONIUM”


First edition of Wallace Stevens’ first collection of poems, one of only 500 copies in the rare first binding.

“Harmonium is a landmark volume in modern American poetry… ‘The poet’s subject is his sense of the world,’ Stevens once wrote...he believed in the ultimate value of imagination, in the ability of the imagination to transform reality” (Hamilton, 520). First issue, with red top edge. Without extremely scarce dust jacket. Edelstein A1a–1. Text clean, small chip to corner of dedication leaf. Corners bumped, light flaking to paper along edges, spine label gently toned. A very attractive copy in the rare first binding.
The Most Influential Work Of Modern Times: First Edition Of Ulysses, In Original Wrappers


First edition of the novel that changed the path of modern literature, one of only 750 numbered copies on handmade paper, in the now-iconic original paper wrappers.

After working seven years on Ulysses, Joyce, desperate to find a publisher, turned to Sylvia Beach of Shakespeare and Company in Paris. “Within a month of the publication, the first printing of Ulysses was practically sold out, and within a year Joyce had become a well-known literary figure. Ulysses was explosive in its impact on the literary world of 1922… Then began the great game of smuggling the edition into countries where it was forbidden, especially England and the United States” (de Grazia, 27). Of the 1000 copies of the first edition, 100 copies were printed on Holland paper and were signed by Joyce, 150 copies were printed on vergé d'Arches paper, and the other 750 copies, numbered 251 to 1000, were printed on slightly less costly handmade paper, as here. Slocum A17. Interior generally quite nice, minor tape marking to blank endpapers, original wrappers with faint soiling, expert joint repair and coloring to extremities, restoration to fragile spine. An extremely good copy.
“Marks The Beginning Of Her Maturity And Her Fame”: First Edition Of Virginia Woolf’s
Jacob’s Room—An Exceptional Copy In Original Vanessa Bell Dust Jacket

49. WOOLF, Virginia. Jacob’s Room. Richmond, 1922. Octavo, original yellow cloth, dust jacket. $45,000.
First edition of the first full-length novel published by the Hogarth Press, and an important success for Woolf, one of only 1200 copies. A splendid copy in the very rare original dust jacket designed by Woolf’s sister Vanessa Bell, her first of many dust jackets designed for the Hogarth Press.

T.S. Eliot wrote to Woolf of this novel, published in 1922, a crucial year in the development of the modernist novel, “You have freed yourself from any compromise between the traditional novel and your original gift... Virginia was satisfied; Jacob’s Room marks the beginning of her maturity and her fame” (Bell, 319). This book also marks the moment when the Woolfs decided to run their Hogarth Press as a genuine business concern. Here, “Virginia’s sister, Vanessa Bell, designed her first dust wrapper for the press” (Willis, 60–61). With 14 pages of publisher’s advertisements at rear; without tipped-in signed subscriber’s slip, present in only 40 copies, no priority established. Kirkpatrick A6. Text fine, only faint trace of soiling to bright cloth; lightest edge-wear, small open tears to rear panel and front flap fold, expert repair to front panel, toning to spine of colorful dust jacket. A desirable copy in exceedingly rare dust jacket.

“It is no use trying to sum people up.”
A Gift Between Vita Sackville-West’s Parents


*First edition of this collection of early British love poetry, printed by the Chiswick Press and beautifully bound in Art Nouveau morocco-gilt. The copy of Victoria Sackville-West with a Christmas presentation inscription from her husband, Lionel Sackville-West, the 3rd Baron Sackville, and with Victoria Sackville-West’s own bookplate.*

This wonderful large-paper Chiswick Press collection of Stuart and Tudor love songs contains verse by Sir Walter Raleigh, Ben Johnson, Christopher Marlow, Shakespeare, and many other contemporary authors. This book is inscribed: “Victoria from Lionel xmas 1902,” and bears Victoria Sackville-West’s bookplate. Best known as the parents of Vita Sackville-West, Virginia Woolf’s longtime lover, the Sackville-West had a scandalous love story of their own: Victoria Sackville-West was the illegitimate daughter of Lionel Sackville-West, the 2nd Baron Sackville. While illegitimacy cast a great stain on her reputation, Victoria was able to secure the affections of her first cousin, Lionel Sackville-West (later the 3rd Baron Sackville). Faint foxing to endpapers, toning to extremities (including top two inches) of binding, gilt bright and lovely. A near-fine copy with interesting provenance.

“I Shall Have Parted With Myself For Good”

51. GRAVES, Robert. **Good-bye to All That.** London, 1929. Octavo, original salmon cloth, dust jacket. $3200.

*First edition, first issue, of Graves’ memoir of his life until age 34, with photographic illustrations and maps.*

While Graves is known “mainly as a writer of historical novels… His wider fame was first established… by the autobiography Good-bye to All That in 1929” (DNB). Graves recounts his life and experiences during World War I with the Royal Welch Fusiliers, and his friendship with such literary figures as T.E. Lawrence, Siegfried Sassoon, and Wilfred Owen. *First issue,* with Sassoon poem, which was excised and replaced with cancels in many copies. The poem was originally written as part of a letter to Graves, and was included in this book without Sassoon’s permission. Book near-fine, with foxing to endpapers and edges of text block, cloth with only slightest soiling and mild toning to spine. Dust jacket extremely good, with a few faint stains, light wear and toning to extremities, and minor tears with loss to rear flap and rear panel.
“A Peak Of English Poetry”: Signed By Yeats


Signed limited first edition, one of only 642 copies signed by Yeats.
The Winding Stair, along with The Tower (published in 1928), contains “the greatest poetry of Yeats in his difficult later manner… a peak in English poetry” (Connolly 56b). The Winding Stair includes one of Yeats’ most resonant and best-known poems, “A Dialogue of Self and Soul.” Without scarce original glassine and slipcase. Wade 164. Book about-fine, with some fading to endpaper edges and small chip to top spine label. A lovely signed copy.

“Among His Most Beautiful Lyrics”: One Of Only 600 Copies Signed By T.S. Eliot


Signed limited first edition, one of 600 copies printed by the Curwen Press and signed by T.S. Eliot.

Ash-Wednesday “is one of the most moving poems [Eliot] has written, and perhaps the most perfect” (Edwin Muir). These poems “represent the first fruits of Eliot’s conversion after the despair of ‘The Hollow Men’, and are among his most beautiful lyrics” (Connolly, 65). Drawing themes and imagery from Dante’s Purgatorio, it concentrates on the struggle for faith, hope, and transcendence. Without scarce glassine. Gallup A15. A bit of wear to slipcase. Book lovely and about-fine.
“I Set Out Deliberately To Write A Tour-De-Force”


First edition, very scarce first issue, of Faulkner’s “strange, hilarious, terrifying” masterpiece, in rarely found original dust jacket.

On October 25, 1929—the day after the great Wall Street panic broke out—Faulkner, by his own admission, “set out deliberately to write a tour-de-force.” In the minds of countless readers, he succeeded. “As I Lay Dying is among Faulkner’s most unified and satisfying novels; it hovers among the several peaks of his achievement… This strange, hilarious, terrifying novel presents the drama of a damaged family, with each character searching for a wholeness that cannot be restored, and that probably never was” (Parini, 144, 150). “In a single decade, with The Sound and the Fury (1929), As I Lay Dying (1930), Light in August (1932) and Absalom, Absalom! (1936), William Faulkner irrevocably changed the geography of American literature… He was, in Frederick R. Karl’s estimation, ‘the closest figure to a Balzac that America has produced,’ ‘the first of the American moderns in fiction’ (New York Times). First issue, with misplaced initial letter “I” on page eleven. “Daniel says 2522 copies were printed for the first edition, of which 750 copies have the ‘I’ on page eleven out of alignment’ (Petersen A7.1a). Book about-fine, unrestored dust jacket with minuscule wear to spine head and corners, near-fine. A lovely copy.

“Sin and love and fear are just sounds that people who never sinned nor loved nor feared have for what they never had and cannot have until they forget the words.”
“The Nightmare And Horrors Of The Chain Gang”

55. **BURNS, Robert E. I Am a Fugitive from a Georgia Chain Gang!** New York, 1932. Octavo, original cloth, dust jacket. $4000.

First edition of Burns’ searing account of the deadly brutality of Georgia chain gangs, published amidst the Great Depression, basis for the Oscar-nominated 1932 Warner Brothers’ film starring Paul Muni that launched a new film genre.

After Burns fought in WWI, the penniless shell-shocked veteran was arrested in 1922 for assisting a robbery that netted $6. Sentenced to 6–10 years hard labor, virtually a death sentence, he escaped and fled to Chicago. Re-arrested in 1929, Burns was sent to an even more brutal prison camp. After another dramatic escape, he “decided to tell the truth about Georgia’s corrupt system” with a series in *True Detective Magazine* (1931) and this expanded account, the first in book form (Chermak & Bailey, 127). The film is Warner Brothers’ gritty “filmmaking at its finest… historian Richard Schickel called *I am a Fugitive* ‘maybe the greatest they ever did’” (Graham & Monteith, 274). Book fine; shallow chipping minimally affecting lettering, minor tape reinforcement to verso of scarce very good dust jacket.

“One Of The Most Innovative American Writers”


First edition, one of only 1500 copies of the controversial third novel by Caldwell, an exceptional copy in original unrestored dust jacket.

Caldwell’s provocative novel about white sharecroppers continues a “long tradition of Southern writing,” yet joins the work of Thomas Wolfe and Faulkner in offering a “damning dissection” of rural life. Scribner’s became “embroiled in an acrimonious debate about whether to publish *Tobacco Road,*” and when it was finally released only a “small printing of 1500 copies rolled off the press in early 1932” (Miller, 128–37). Faulkner considered Caldwell “one of America’s five greatest novelists, and as late as 1960 he was under consideration for the Nobel Prize” (Oakes, 69). Book fine; light edge-wear and soiling, mild toning to spine of extremely good unrestored dust jacket.
“An Anarchical, Rabelaisian, Much-Traveled Doctor... With A Gift Of Invective And A Compassion For The Underdog”


First trade edition, first issue, in original wrappers, presentation-association copy inscribed and signed by Louis-Ferdinand Céline to George Reavey, owner of the Pan-Europa press and a close associate of Samuel Beckett: “A Mr. George Reavey, bien amicalement, LF Celine.”

“Céline (real name Destouches) was wounded and trepanned, afterwards becoming a naval doctor who traveled widely... As a doctor in a Paris suburb, he wrote his long despairing novel about the squalor of petty bourgeois humanity in the industrial age in a picaresque colloquial style which had an immediate influence on Henry Miller (*Tropic of Cancer*, 1934), George Orwell (*Down and Out in Paris and London*, 1935), and finally Henry Green” (Connolly). Céline stands today as “a major innovator of 20th-century French literature” (*Encyclopedia of Literature*). A limited edition of only 110 copies—ten on Verge d’Arches, 100 on Alfa—preceded this trade edition. After an unspecified but small number of copies of the unnumbered trade edition were also printed at the Grande Imprimerie de Troyes (as with this copy), the plates were transferred to a Paris printer, with the rue de L’Abbé-de-l’Épée address, for subsequent printings. Sketch of a hand on the final page of text, possibly by Reavey; some ink squiggles on verso of front wrapper. Interior clean, short split to hinge of front wrapper, still firmly attached, a few minor creases. An extraordinary near-fine copy in the original wrappers, an exceptional and most desirable presentation-association copy.
“To Sherman Billingsley, A Perfect Host, Wishing Him Lots Of Luck (And Keep Away From Finney)”: Inscribed By Hemingway To The Owner Of The Famed Stork Club


First edition of Hemingway’s gripping account of big game hunting, inscribed to the owner of Manhattan’s Stork Club, one of Hemingway’s favorite watering holes: “To Sherman Billingsley, the perfect host, wishing him lots of luck (and keep away from Finney) Ernest Hemingway.”

Between the publication of *Winner Take Nothing* (1933) and *To Have and Have Not* (1937), “Hemingway went to Africa to shoot the bounding kudu and the ungainly rhinoceros and to reply to his critics. The result is *Green Hills of Africa*… It is the most literary hunting trip on record” (*New York Times*). This distinctive presentation/association copy is inscribed by Hemingway to the founder and owner of “Manhattan’s Stork Club, one of the most famous watering holes in the long history of American nightclubbing” (*Time*). The Stork Club was “a plush oasis where starlets stalked millionaires and… Hemingway one night got into a shoving match with Lewis E. Laws, the warden of Sing Sing, and knocked him down. Billingsley said his press agent told him not to worry, that ‘one fight a year is good publicity providing the fighters are big names’” (*New York Times*). The “Finney” of Hemingway’s inscription refers to Ben Finney. The two were longtime close friends, fellow big-game hunters, fishermen and adventurers who also shared a fondness for nightclubs. Finney was a witness at Hemingway’s 1946 marriage to Mary Welsh Hemingway. Dust jacket supplied from another copy. Hanneman 13A. Text and inscription fresh and crisp, only light toning to cloth as almost always; light edge-wear, toning to spine of scarce unrestored dust jacket. A most desirable presentation copy with a striking association.
“And Death Shall Have No Dominion”: Wonderful Presentation/Association Copy Of Twenty-Five Poems, Inscribed By Dylan Thomas To U.S. Poet Laureate Stephen Spender


This first printing of 730 copies of Twenty-Five Poems received mixed reviews. But then Edith Sitwell reviewed the book for the Sunday Times. “Her review of November 15 was packed with phrases to delight a publisher— ‘The work of this very young man (he is 22 years of age) is on a huge scale, both in theme and structurally… nothing short of magnificent… I could not name one poet of this, the youngest generation, who shows so great a promise, and even so great an achievement’… No doubt as a result of Edith Sitwell’s enthusiasm, Twenty-five Poems was reprinted the following month; the total number of copies in print was then probably 1500… Dylan Thomas was finding a wider public” (Ferris, 145–6). In addition to “And Death Shall Have No Dominion,” Twenty-five Poems includes five poems not previously published in periodicals. This copy is inscribed by Dylan Thomas to poet Stephen Spender and bears Spender’s bookplate. Both Thomas and Spender accomplished their best (and most famous) work during the 1930s. However, Spender—who was five years older—had achieved success slightly before Thomas, allowing him to start a fund to support the struggling 19-year-old. Spender and Thomas failed to maintain a close friendship after the 1930s as Spender was frustrated with Thomas’ alcoholism and related money difficulties. Nevertheless, Spender recalled that “right at the end of his life, Dylan wrote me a letter saying he’d never forgotten that I was the first poet of my generation who met him. He was thanking me for some review I’d written—this was the most appreciative review he’d had in his life” (The Paris Review). Book near-fine, with occasional speckles of foxing, mainly to preliminary and concluding pages. Dust jacket near-fine, with a few faint stains to rear panel and only minor rubbing and toning to extremities. A lovely inscribed copy with exceptional provenance.
“Some Of The Best Writing Steinbeck Has Done”

60. STEINBECK, John. The Long Valley. New York, 1938. Octavo, original half beige cloth, dust jacket, custom half morocco clamshell box. $7200.


“The value of The Long Valley… Steinbeck’s second and arguably best collection of short stories… cannot be overestimated” (Railsback & Meyer, 214–15). Containing 13 stories, with the first publication of “Flight,” the first collected printing of The Red Pony (issued in a signed limited edition of 699 copies in 1937) and the first public issue of “St. Katy the Virgin” (printed in a privately issued signed limited edition of 199 copies in 1936). Book very nearly fine, dust jacket near-fine with expert restoration to head of spine and mild rubbing and toning to extremities. A most desirable signed copy.

“A Poem, A Stink, A Grating Noise, A Quality Of Light, A Tone, A Habit, A Nostalgia, A Dream”


*First edition, in first-state cloth binding, of Steinbeck’s “fine small art, a miniature gem, a verbal minuet” (A.C. Spectorisky, contemporary review).*

Steinbeck’s picaresque novel, set against the backdrop of the sardine canneries, vacant lots, flophouses and honky-tonks of Monterey, California, “was as complex as [Steinbeck] was… Nowhere else in his work is his poetry so well controlled, and nowhere else does he cut quite so deep” (Benson, 554–5). The first edition was printed using materials in conformity with wartime conservation measures and was issued both in paper wrappers and in cloth with dust jacket; when supplies of the light yellow/buff cloth in which this copy was bound were exhausted, the job was finished in bright canary yellow cloth. Goldstone & Payne A22b. Only most minor wear to bright dust jacket. A very nearly fine copy.
“They Do These Things Better In France”:
Warmly Inscribed By John Steinbeck


First edition of Steinbeck’s whimsical satire, warmly inscribed to Barbara Wolferman, the assistance casting director on the 1955 musical adaptation of Sweet Thursday (“Pipe Dream”): “For Barbara—‘They do these things better in France’ said Uncle Toby. And they do these things better in me—With love John Steinbeck.”

John Steinbeck’s Short Reign of Pippin IV “is one of the purest expressions of true, simple, American affection for the French that has ever been written” (New York Times Book Review). This copy is inscribed to Barbara Wolferman, the assistant casting director on the 1955 musical “Pipe Dream,” adapted from Steinbeck’s Sweet Thursday. The phrase “They do these things better in France”—aside from being a common aphorism—is a paraphrase of the first line of the Prologue in Laurence Stern’s A Sentimental Journey Through France and Italy. Uncle Toby was a major character from Tristram Shandy, also by Stern. Presumably, Steinbeck has confused the two. Book with light foxing to preliminary and concluding pages and very faint soiling to binding. Fragile dust jacket with slightest soiling and only light wear and toning to extremities. An extremely good inscribed copy.

“The Most Effective Anti-War Statement
In American Literature”


First edition of Trumbo’s powerful award-winning novel, a striking copy in the original dust jacket.

“In what is probably the most effective anti-war statement in American literature, Johnny Got His Gun, Trumbo relates the attempt of a soldier who lost his limbs and the power of all his physical senses, except touch, to communicate his convictions about the Great World War to those already preparing for the next one (Allen, 1386–87). Book fine; light edge-wear, single bit of tape reinforcement to verso of bright near-fine dust jacket.
Very Rare Advance Review Copy
Of Darkness At Noon, One Of A Small Number Of Copies To Survive Bombing During The Blitz

64. KOESTLER, Arthur. Darkness at Noon. London, 1940. Octavo, original beige cloth, dust jacket, custom clamshell box. $7200.

Very rare first edition of Hungarian Arthur Koestler’s anti-totalitarian masterpiece chronicling one man’s attempt to navigate the turmoil of 20th-century Russia and the complicated interactions between Nazism and Communism. An advance review copy with a laid-in slip announcing the publication date.

“A remarkable book. A grimly fascinating interpretation of the logic of the Russian revolution, indeed of all revolutionary dictatorships, and at the same time a tense and subtly intellectualized drama” (The Times Literary Supplement). Darkness at Noon was a global bestseller many times over, largely due to Daphne Hardy who had secured publication by Jonathan Cape mere months after setting foot on British soil with Arthur Koestler in 1940. Interestingly, this first edition is exceptionally rare as a significant percentage of these copies were destroyed in the Blitz. Book about-fine, dust jacket with a bit of wear (affecting publisher’s name at base of spine) and mild toning to extremities. A near-fine copy.

“Regarded As One Of The Major American Writers Of The 20th Century”


Autograph edition, one of 970 copies signed by Pulitzer Prize-winning author Willa Cather, with five photogravure portraits and five facsimiles of manuscripts as frontispieces—a fine set in scarce original oversized dust jackets.

Awarded the Pulitzer Prize in 1922, Cather “is regarded as one of America’s finest writers of fiction.” Wallace Stevens wrote of Cather in 1940: “We have nothing better than she is” (Columbia Companion, 198). “She knew at the end that she was leaving behind a significant body of work, including 12 novels and 58 stories... She is generally regarded as one of the major American writers of the 20th century” (AN8). Expected edgewear to oversized dust jackets, a bit of toning to spines. Volumes clean and fine. A superb set in the original dust jackets.
66. SAINT-EXUPÉRY, Antoine de. **Pilote de Guerre.** New York, 1942. Quarto, original beige paper wrappers. $4500.

Rare limited first edition of Saint-Exupéry’s account of his role in the French Air Force during the 1940 Battle of France, one of 450 copies on Corisan paper (out of a total edition of 526) inscribed: “En hommage de l’auteur. Antoine de Saint-Exupéry.”

**Pilote de Guerre** “is a deeply personal book... Conceived as a volume on the fall of France, [**Pilote de Guerre**] was a war book by the time it was published. It won raves on both counts. It was universally thought to dwarf all other accounts of the French defeat; writing in the *Atlantic* Edward Weeks declared, *This narrative and Churchill’s speeches stand as the best answer the democracies have yet found to Mein Kampf*” (Schiff, 363). When it was later published in French in November 1942, the censors of Vichy France quickly banned the work and seized and destroyed 1726 copies of the first edition, leaving only 402 copies in existence. Books signed by Saint-Exupéry are uncommon as he died in 1944. Interior generally fine with only a few spots of marginal soiling, a bit of wear and toning to extremities, a few water spots to spine. A near-fine copy.


First edition, first printing, of Lowry’s finest novel.

Hailed as “masterpiece... one of the towering novels of the 20th century,” Lowry’s tour-de-force is the tragic narrative of the final, desperate day of a former British Consul drinking himself to death in Mexico (*New York Times*). “**Under the Volcano** may be seen as one of [the 20th century’s] few authentic masterpieces” (Burgess, 99 Novels, 38). *First-issue dust jacket*, with all points. Published the same year as the English edition, no priority established. Book with just a few instances of marginal ink stains, bright dust jacket with two-inch closed tear to front spine head fold, a bit of shallow chipping to spine head. A near-fine copy, unusual in such condition.
“The Auspicious Beginning Of Williams’ Career As A Novelist”


First edition of the elusive first novel by the National Book Award-winning writer, inscribed: “For S— G— with warmest regards, John Williams,” in the original dust jacket.

Set in the streets and cafés of Paris, Nothing but the Night marks “the auspicious beginning of Williams’ career as a novelist. He investigates the terror and the waywardness of Arthur Maxley during a single significant day in his life. With rare economy and clarity, the story moves at an ever-increasing pace to its unforgettable end” (Partisan Review). Book very fresh; light edge-wear, short tears to rear flap seam, faint toning to spine of bright dust jacket. A near-fine copy, very scarce inscribed.


Ross Macdonald ranks with Hammett and Chandler as one of America’s “finest detective novelists. His Lew Archer series is a monumental contribution to detective literature” (Reilly, 988). With Moving Target (1949) and Drowning Pool, the first two Lew Archer novels, Macdonald “opened fresh thematic territory and set a new literary standard for his genre. Vital trends in modern crime fiction drew impetus from Macdonald’s work” (New York Times). Basis for the 1975 film of the same name starring Paul Newman and Joanne Woodward. Macdonald’s first four novels appeared under his birth name of Kenneth Millar. Bruccoli, Checklist, 13–14. Text fine, mild toning to spine of near-fine book; slight edge-wear, several closed tears at seams, small bit of tape reinforcement to verso of very good dust jacket.
Signed Limited Edition Of Frost’s Complete Poems


Signed limited edition, one of 1500 copies signed by Frost, praised by T.S. Eliot as “perhaps the most eminent, the most distinguished Anglo-American poet now living,” additionally signed by famed typographer Bruce Rogers and New England illustrator Thomas W. Nason.

“The most highly esteemed American poet of the 20th century... T.S. Eliot [in 1959] toasted Frost as ‘perhaps the most eminent, the most distinguished Anglo-American poet now living’” (ANB). Thomas W. Nason, now called “the poet engraver of New England,” was chosen to produce the numerous delightful wood-engravings in this edition. LEC 208. Photocopy of Limited Editions Club prospectus laid in. Slipcase with only minor toning and repairs. A fine signed copy.

“This Novel Is Like No Other”: First Edition Of Flannery O’Connor’s Brilliant First Novel


First edition (one of 3000 copies) of Flannery O’Connor’s powerful first novel, “a comic masterpiece,” a lovely copy in original dust jacket.

“A comic masterpiece, Wise Blood focused on Hazel Motes, the would-be founder of a ‘church without Christ, where the blind stay blind, the lame stay lame and them that’s dead stays that way’” (Davis, 1955). Basis for director John Huston’s award-winning 1979 film. Farmer A1.1.1.1. Book fine; light edge-wear, bit of tape reinforcement to near-fine price-clipped dust jacket.
“Man Is Not Made For Defeat”


First edition of Hemingway’s classic story of Santiago and his epic battle with the marlin and the sharks, winning him the Pulitzer Prize in 1952 and contributing to his award of the 1954 Nobel Prize for Literature.

William Faulkner, who reviewed The Old Man and the Sea for the magazine Shenandoah, called the novel Hemingway’s best: “Time may show it to be the best single piece of any of us. I mean his and my contemporaries” (Baker, 593–94). First edition dust jacket, with no mention of the Nobel Prize. Hanneman A24a. Book fine, dust jacket very nearly so with a small scuff to spine and a bit of faint creasing to spine head, fresh and bright.

First Edition Of Gaddis’ First Book, Inscribed And Signed By Him


First edition of Gaddis’ important first novel, inscribed and signed by Gaddis: “For Don Kaufmann (all problems understood), William Gaddis. Sarasota, June 1977.”

“The Recognitions is an astonishing first novel... the subsequent course of post-war American fiction has confirmed Gaddis’s achievement: his erudite and sophisticated satire on the mechanisation of human emotion and commercialisation of religious and artistic experience provides the model for many later (and better-known) writers” (Parker, 319–20). Book fine, dust jacket very nearly so. A lovely copy, quite scarce and desirable inscribed
“Who Is John Galt?”


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

“From 1943 until its publication in 1957, [Rand] worked on the book that many say is her masterpiece, Atlas Shrugged. This novel describes how a genius named John Galt grows weary of supporting a society of ungrateful parasites and one day simply shrugs and walks away. He becomes an inspiration to like-minded men and women, all of whom eventually follow his example, until society, in its agony, calls them back to responsibility and respect” (ANB). By 1984 more than five million copies of Atlas Shrugged had been sold, and in a 1991 Library of Congress survey Americans named it second only to the Bible as the book that had most influenced their lives. Perinn A4a. Book fine, dust jacket with one tiny closed tear, faint mark to spine. A very nearly fine copy.

“That’s Some Catch, That Catch-22”


First edition, first printing, of this extraordinary first novel whose title has come to define an unwinnable situation—an “explosive, bitter, subversive, brilliant book”—signed on a tipped-in leaf by Joseph Heller.

So effective were Heller’s humor and insight that the title passed cleanly into the English language with its precise evocation of an unwinnable situation. “When the novel appeared in 1961, World War II veterans appreciated its satire of the military bureaucracy and the chaos of war. By the mid-1960s, it had become a cult classic among counterculture activists for its biting indictment of war” (New York Public Library, Books of the Century, 117). Book fine, dust jacket with only light wear to extremities. A near-fine signed copy.
“I Love Its Colour, Its Brilliance, Its Divine Heaviness…
The Power That Gold Alone Gives”:
Signed By Three Actresses From The Film


*First edition of the seventh James Bond thriller, in which Fleming’s superspy thwarts Auric Goldfinger’s plot to plunder Fort Knox, signed by three actresses from the 1965 movie: Shirley Eaton, Honor Blackman and Tania Mallet.*

*Goldfinger* “is not only the longest entry in the [Bond] series but also one of the most exuberant, and garnered a certain degree of credibility in literary circles when author Anthony Burgess listed it in his *Ninety-Nine Novels: The Best in English since 1939*” (Gilbert, 230). Made into the 1965 film starring Sean Connery as Bond and Honor Blackman as Pussy Galore. Cloth in Gilbert’s *first state*, with small indent in the top left section of the skull: “both were available upon publication.” Gilbert A7a (1.1). Book with a tiny bit of faint dampstaining to top margin of a few leaves; bright dust jacket with small faint stain to front panel. A near-fine copy.

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


*First edition of Fleming’s eighth Bond title, the only collection of Bond short stories published in the author’s lifetime, including the title story, “From a View to a Kill,” and “Quantum of Solace.”*

This five-story collection “provided Fleming with an opportunity to reveal his fine ability to create powerful impressions of different environments… The five stories were very varied, but… in each of them the rendition of the environment was a major theme in the text” (Black, 40). Gilbert A8a (1.1). Book fine, dust jacket lightly toned, spine lettering still red and unfaded, near-fine. A handsome copy.
“To Begin With He Was Ashamed Of Himself—A Rare State Of Mind”


First edition of Fleming’s ninth Bond novel, featuring the first appearance of the superspy’s memorable nemesis, the villainous mastermind behind SPECTRE, Ernst Blofeld, who steals two nuclear warheads and threatens the world.

“Thunderball represented a new departure [for the Bond series], with the introduction of SPECTRE and of Ernst Blofeld, a commanding villain who was to reappear... *Thunderball* worked well as an adventure story... the theme of the theft of atom bombs seemed pertinent and modern” (Black, 49, 55). Book fine, one faint stain to rear panel of bright about-fine dust jacket.

“...As My Image Of A Man”


First edition of Fleming’s tenth Bond thriller—the author’s unusual examination of his super-spy “from the other end of the gun barrel.”

Fleming “had become alarmed that his earlier thrillers, designed for an adult audience, were increasingly read in schools... He did not regard Bond as a heroic figure ‘but only as an efficient professional in his job.’ Therefore he had sought to write a ‘cautionary tale’ to put the record straight, particularly for his younger readers” (Lycett, 401–02). A lovely copy in fine condition.
A Great Rarity: Publisher’s File Copy Of Raise High The Roof Beam And Seymour, Hand-Corrected By The Editor/Proofreader

80. SALINGER, J.D. *Raise High the Roof Beam, Carpenters and Seymour an Introduction*. Boston and Toronto, 1963. Octavo, original gray cloth, dust jacket, custom cloth clamshell box. $11,000.

First edition, third issue (as usual), of Salinger’s unforgettable Glass family saga. The publisher’s file copy, labeled as a manufacturing sample and with four typographical errors noted by an editor/proofreader.

Like *Franny and Zooey* (1961), these two long stories were first printed in *The New Yorker*, and form part of Salinger’s uncompleted series about the Glass family. “Rarely if ever in literary history has a handful of stories aroused so much discussion, controversy, praise, denunciation, mystification and interpretation” (*New York Times*). Third issue, as usual, with dedication leaf following the title page. Only a very few copies were issued without a dedication leaf; the second issue, also quite scarce, had a tipped-in dedication leaf before the half title, in front of the title page; this third issue has the dedication leaf (at first tipped in, as here; later bound in) after the title page. This was the publisher’s (Little, Brown) file copy and remains the only known file copy.

Label on rear endpaper reading: “SAMPLE. Return to Manufacturing Department Little Brown and Company. Published: 1/28,63. Cloth: GSB Silver Black. Word Count: 54,225.” There are also four corrections in two unknown hands written on the verso of the front free endpaper: these corrections are also present in the text. Book with a few tiny spots of soiling to interior, glue residue to rear pastedown, a couple tiny spots to boards, and spine toned. Dust jacket with slightest soiling to rear panel and light wear to extremities. A bright, near-fine copy with interesting provenance.

First edition of Pynchon’s National Book Award-winning third novel.

“One of the few truly great novels of the century, and at the same time one of the most disappointing, disturbing, maddening…. One of the most original fictive styles to have been developed since Joyce” (*Contemporary Novelists*, 1136). “Its technical and verbal resources bring to mind Melville, Faulkner and Nabokov” (*New York Times Books of the Century*, 487). Mead A3a. A fine copy.


First edition of King’s second novel, a haunting story of one New England village’s sinister secrets, in second-issue dust jacket (virtually no first-issue jackets exist), inscribed: “To Frank Pipes Best, Stephen King, 11/1/80.”

“King’s ability, through the overlaying of seemingly irrelevant mundane details, to generate a sense of wrongness found its first full flowering in this novel” (Clute & Grant, 537). First-issue dust jackets (of which only a very few are known to exist) had the incorrect printed price of $8.95 and the incorrect “Father Cody” on the front flap. The price mistake was quickly caught while still at the printer, and prices were clipped off these early dust jackets. A new price of $7.95 was added but the incorrect “Father Cody” remained, making them second-issue jackets. Book fine; lightest edge-wear, tiny bit of tape reinforcement to near-fine price-clipped dust jacket.
**First Edition Inscribed By King**


*First edition of King’s first short story collection, inscribed: “For Frank—Best, Stephen King, 11/1/80.”*  

After the 1977 publication of The Shining, Doubleday agreed to publish a short story collection, though limiting the initial printing to 1500 copies—one of the smallest print runs of any King first edition. Included in Night Shift, his fifth published book, are 20 of King’s early stories. Many stories became the basis of feature film adaptations, including “The Lawnmower Man,” “Children of the Corn,” “Graveyard Shift” and “The Mangler.” “Night Surf” and “Jerusalem’s Lot” provided the genesis, respectively, for The Stand (1978) and ’Salem’s Lot (1975). A fine copy.

**“You Said, ‘It’s Dark In Here. Let Me Out’”**


*Signed limited first edition of this popular Stephen King short story, one of approximately 1000 copies printed. One of only a few known copies marked “Presentation copy” on the limitation page, specially bound in deluxe full morocco and signed by Stephen King.*  

King’s homage to Poe’s “The Cask of Amontillado” later appeared in his 1993 anthology Nightmares and Dreamscapes. This signed limited edition of 1000 copies is comprised of 724 standard copies; 250 deluxe copies bound in half leather; 26 lettered copies, specially bound and slipcased; and a very small number of unnumbered copies with “Presentation copy” on the limitation page (like this one). Fine condition.
First edition of this important collection of stories, boldly inscribed by Gardner to author Edward Abbey: “To Ed, Thank God we met. John Gardner.”

“Gardner’s first short-fiction collection since The King’s Indian (1974) offers ten highly polished stories... [N]one of these tales is less than skillful: Gardner’s prose is smooth, musical, elaborate” (Kirkus). Gardner died in a motorcycle accident one year after the publication of this volume—grimly ironic, as the dust jacket art features an image of a motorcycle. This copy is inscribed to environmentalist, anarchist, and author Edward Abbey. Abbey used his experience as a Utah park ranger to write several important works, including the classic nature narrative Desert Solitaire. Abbey maintained extensive literary correspondence, including with John Gardner. Their relationship was sufficiently close that Edward Abbey once gave an interview on Gardner for The Bloomsbury Review. This copy lacks the signature “ABBREY” on the bottom edge (often found in books from Abbey’s personal library). An about-fine copy, inscribed and with fascinating provenance.

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

Compared the works of Dante, Poe, Melville and Faulkner; Harold Bloom called Blood Meridian “clearly the major esthetic achievement of any living American writer.” To fellow novelist Madison Smartt Bell, “McCarthy puts most other American writers to shame” (New York Times). Little noticed at the time of publication, most copies of the first edition were remaindered—this copy, however, bears no remainder mark. A fine copy.
“The Most Peculiar Book I Ever Wrote”:
Presentation Copy Of Cadillac Jack, Inscribed By Larry McMurtry To
Environmentalist And Author Edward Abbey


First trade edition, inscribed by McMurtry to acclaimed naturalist and author Edward Abbey, whom he once called “the Thoreau of the American West”: “For the Abbeys—The most peculiar Book I ever wrote, I Think. LM,” additionally signed by Abbey on the bottom edge as was his custom with books in his personal library and also inscribed by Abbey on the front flap of the dust jacket: “Abbey—>Peacock—>Spaulding.”

McMurtry’s eighth novel, a rollicking, satirical look at life in Washington, DC, “proves his knack for storytelling... In learning to accept himself as a perpetual wanderer, Jack becomes the most satisfying male character McMurtry had yet created” (Jane Nelson). Published the same year as the signed limited edition of 250 copies. This copy is inscribed by McMurtry to environmentalist, anarchist, and author Edward Abbey, who McMurtry once called “the Thoreau of the American West.” As a park ranger in Utah, Abbey found the inspiration to write several important works, including the classic nature narrative Desert Solitaire. This copy also bears Abbey’s signature in print letters along the bottom (as usual in his own books) and a curious inscription on the front flap that reads: “Abbey—>Peacock—>Spaulding.” Edward Abbey was close friends with Doug Peacock, a Vietnam veteran, author, and outdoorsman who became Abbey’s model for George Washington Hayduke in The Monkey Wrench Gang. The mention of “Spaulding” in Abbey’s inscription may refer to Spaulding Mountain in Maine. A very nearly fine inscribed copy with fascinating provenance.
“The Scent Of Bitter Almonds Always Reminded Him
Of The Fate Of Unrequited Love”


Signed limited first edition in English, one of only 350 copies signed by García Márquez, "printed on special paper and specially bound," his "shining and heartbreaking novel" (Thomas Pynchon).

“Suppose… it were possible not only to swear love 'forever,' but actually to follow through on it…? This is the extraordinary premise of Gabriel Garcia Marquez's new novel Love in the Time of Cholera, one on which he delivers, and triumphant-ly" (Thomas Pynchon, New York Times). García Márquez's first major work after winning the Nobel Prize in 1982. First published as El Amor en los Tiempos de Cólera in Colombia and Mexico in 1985. A fine, unopened copy still in the original shrink-wrap.

“An Honorable Place In Any Library Of Children’s Books”


"Among the 15 stories in [these volumes] are some of Kipling’s most memorable narratives" (Abraham, 36). Illustrated largely by W.H. Drake and Kipling’s father, J. Lockwood Kipling, “this most desirable pair… will always fill an honorable place in any library of children's books” (Quayle 87). Without rarely found dust jackets. Only faint scattered foxing to interiors, slight rubbing to extremities, mild toning to spine of The Second Jungle Book, gilt bright. A near-fine copy.
“Among The Best Ever Written For Children”


First editions of Milne’s wonderful “Pooh Quartet,” in original dust jackets, with Winnie the Pooh signed by Milne.

Milne wrote most of these poems at the request of friend and fellow poet Rose Fyleman, who was planning a new children’s magazine. “On a rain-blighted holiday in Wales, [Milne] escaped from the crowd of fellow guests to the summerhouse, and for 11 days wrote a set of children’s verses, one each day… ‘There on the other side of the lawn was a child with whom I had lived for three years [his son, Christopher Robin]… and here within me were unforgettable memories of my own childhood.’ He added more verses when he got home, enough for a book, and allowed some to be published in advance in Punch” (Carpenter & Prichard, 351). Ernest Shepard, a Punch staff artist at the time, provided delightful line vignettes, resulting in “a wonderful marriage of verse and vision. His delicately precise and fresh drawings had an instant appeal” (DNB). When We Were Very Young first edition, second issue as usual, with page ix numbered (any first edition copy is exceedingly scarce). Dust jackets generally very good, spines with light toning and mild loss to ends; small dampstain to front panel and split along folds of dust jacket of When We Were Very Young. Books fine with gilt bright. A lovely set, very desirable with Winnie the Pooh signed by Milne.

*First edition of the first novel starring Superman—"strong and invincible, nemesis of evil-doers"—illustrated by the character’s co-creator Joe Shuster with four full-page color plates and numerous black-and-white illustrations.*

Boyhood friends Jerry Siegel and Joe Shuster created America’s first and most iconic comic book superhero. *The Man of Steel* debuted in Action Comics #1 (1938). He soon made the leap to radio, cinema and prose, and his “dynamic personality…[became] incorporated into Western contemporary mythology” (Clute & Nicholls, 1183). This first Superman novel demonstrates the character’s never-ending ability to reflect the concerns of the day: in wartime America, our hero investigates sunken submarines and hunts down enemy spies. Book fine, with plates bright and colorful, faint occasional soiling; slight edge-wear, small closed margin tears to very good unrestored dust jacket.


*First edition of the fourteenth book in the Nancy Drew series, with original frontispiece illustration, inscribed by the author: “Mildred Wirt Benson also known as Carolyn Keene. 2000—June 15.”*

This first edition is notable for featuring a dust jacket illustration and a frontispiece by the first Nancy Drew illustrator, Russell Tandy. Tandy created a sophisticated, active Nancy, influenced by images of flappers. Farah 1937B-1. Book fine, dust jacket near-fine with only light edge-wear and toning to spine. Very scarce inscribed.
“One Of The Most Influential Books In The History Of Modern Science Fiction”


First edition, first issue, of Asimov’s influential collection of stories, inscribed in the year of publication: “For Dave Speaker, It’s a lucky thing I have readers, 12/3/50, Isaac Asimov.”

Asimov’s robot stories were among his most successful and popular, and helped establish his reputation as a pioneer of the science fiction genre. “I, Robot is by most critical accounts one of the most influential books in the history of modern science fiction because it established new conventions for writing robot stories… Asimov did much in his stories to counter the Faustian image of science that had arisen in the public imagination. Prejudice against machines and technology is in fact the constant background, if not the subject matter, of the robot stories… Asimov’s robot stories also have predicted certain real developments. Robotics is now recognized as a field of study, and computer-controlled machines are now in industrial use. In addition, Asimov added two new words to the English language through these stories. The *Oxford English Dictionary* credits him with the earliest uses of robotics and positronic” (Touponce, *Isaac Asimov*, 32). These nine stories first appeared in the early 1940s in *Astounding* magazine. Currey, 13. Text fine, cloth with a touch of damp discoloration along upper edge; dust jacket bright and clean, with just a bit of rubbing along upper edge and a few faint abrasions to front panel, near-fine. A lovely and desirable inscribed copy.

First edition of Asimov’s first novel, boldly inscribed to a highly regarded science fiction editor: “With best wishes to David Hartwell, Isaac Asimov.”

*Pebble in the Sky* is “loosely connected with the Foundation series, but the true sociohistorical metaphor in the story is that of ancient Judea facing the might of Rome... significant also as a transitional step between the relatively miserly world of Golden Age pulps and the relatively lucrative world of mainstream book publication” (*Anatomy of Wonder* II–51). Inscribed to science fiction editor and publisher David Hartwell; readers will recognize him for his successful tenure with Pocket Books’ “Timescape” imprint as well as for his numerous comprehensive, themed anthologies. Book very fresh; lightest edge-wear, trace of tape residue to flaps of colorful dust jacket. Near-fine condition.


With *Red Planet,* “which recounts the adventures of two young colonists and their Martian ‘pet,’ Heinlein came fully into his own as a writer of science fiction for teenagers” (Clute & Nicholls, 555). Heinlein’s editor Alice Dalgliesh censored the text so heavily that Heinlein “asked to have the editor’s name substituted for his or added as co-writer” (William H. Patterson, Jr.). Even so, *Red Planet* quickly became one of Heinlein’s most popular adventures. Book fine, dust jacket with mild toning to spine and short closed tear to front panel, bright, clean, and near-fine. A lovely copy of this scarce early Heinlein title.
“Probably His Best Adult Novel Of The 1950s”


First edition of this Hugo award-winning Heinlein classic, “probably his best adult novel of the 1950s” (Clute & Nicholls, 555), in the original dust jacket.

“A ham actor is persuaded to impersonate the kidnapped prime minister of Earth’s government. The actual politician is rescued but dies, and his double must carry on. Double Star offers convincing description of the way a planet-spanning constitutional monarchy might actually work. Heinlein’s lifelong concern for citizen involvement in politics, shorn of his usual meritorial elitism, is shown to good advantage” (Barron). Barron, Anatomy of Wonder, II-508. Book fine, dust jacket clean and bright with some old tape reinforcement on the verso, a few minor creases, extremely good. A nice copy.

“Now I’m Going To Show You The Martians”


First edition of Bradbury’s acclaimed science fiction classic, boldly signed: “Ray Bradbury 2/17/90.”

Bradbury’s second book and first novel—a collection of loosely interwoven stories originally published in magazines, now linked with new material—“made [his] reputation... a stunning popular and critical success” (Science Fiction 100 Best 3). “All the Bradbury themes that were later to be repeated find their earliest shapes here” (Clute & Nicholls, 151). “By any measure, this work is a major landmark, both as science fiction and as literature” (Anatomy of Wonder II-154). First-state dust jacket, with $2.50 price. Currey, 45. Book with interior fine and toning mainly to extremities of cloth. Dust jacket with slightest soiling and minor rubbing and toning to extremities. A near-fine signed copy.
"For Morris Dollens—Who Turns Beasts Into Beauties!"


First edition of this noted collection of 18 science fiction stories, inscribed to the photographer who photographed Bradbury for this book’s dust jacket: “For Morris Dollens—who turns beasts into beauties! With great respect! From Ray Bradbury, 1952.”

Recipient Morris Scott Dollens, an early sf fan, founded, in mid-1936, The Science Fiction Collector, the first sf fanzine published in Minnesota. He moved to California in the 1940s where he was active in sf circles. He worked for several years at MGM studios, and early in the 1950s he began selling his paintings at sf conventions. Bradbury’s inscription clearly refers to Dollens’ credited photographic portrait of Bradbury found on the rear flap of The Illustrated Man’s dust jacket. Book about-fine, dust jacket with mildly toned spine and a few tiny nicks, clean and bright, near-fine. A lovely inscribed copy with a nice association.

Inscribed By Philip José Farmer


First edition of this Hugo Award-winning novel, the first book of Farmer’s acclaimed Riverworld series, inscribed: “To Frank Pipes from Philip José Farmer.”

To Your Scattered Bodies Go “charts a territory somewhere between Gulliver’s Travels and The Lord of the Rings” (Times). Here, Farmer creates a world in which all the world’s dead find themselves trapped in a mysterious Limbo, bringing with them their cruelties, quirks, and (often famous) personalities. This first in the Riverworld series traces Richard Burton’s attempts to figure out the who, what, and why of the matter. Book fine, bright dust jacket near-fine with only slight rubbing to extremities.
"His Account Of The Persian Court... [Is] Of Great Interest"

100. (MIDDLE EAST) CHARDIN, John. The Travels of Sir John Chardin into Persia and the East Indies. London, 1686. Folio (8½ by 12½ inches), contemporary full mottled calf rebacked with original spine laid down. $7800.

First edition in English of this famed 17th-century narrative by one of the most intrepid travelers of the period, illustrated with folding map of the Black Sea, engraved title page, and 16 splendid engraved plates (11 large folding or double-page), depicting views of cities, courts and monuments.

Chardin's first visit to the East was made in 1665, at the age of 22, as a dealer in jewels; his most important voyage was made in 1671. Chardin's route differed from that usually taken by travelers to the East Indies in that he proceeded by way of the Black Sea and its bordering countries, in part because he was forced to flee from Constantinople when tensions between the grand vizier and the French ambassador made life precarious for French subjects there. He arrived in Isphahan at the Court of the Shah, where he lived for four years before returning to Europe. "Montesquieu, Rousseau, Gibbon and Helvetius acknowledge the value of his writings; and Sir William Jones, the oriental scholar, says he gave the best account of [Muslim] nations ever published" (DNB). Bound without frontispiece. Issued concurrently with an edition in French. Closed tear to leaf Pppp, not affecting legibility; occasional reinforcement to folding plates on versos or margins only; text and plates clean. An exceptionally beautiful copy in nicely restored contemporary calf.
“The Rock And Fort Had Become A Popular Symbol Of British Military Prowess In India”:
Two Beautiful Views Of The Fort At Trichinopoly From The Daniells’ Oriental Scenery


A lovely view from within the fortress at Trichinopoly, from Thomas and William Daniell’s celebrated book Oriental Scenery, a color-printed aquatint finished by hand.

The Daniells’ Oriental Scenery is considered one of the finest illustrated works on India. Thomas Daniell and his nephew William spent nine years in India making studies, sketches and drawings. They then devoted a further 13 years to publishing their remarkably accurate aquatints. “Thomas Daniell devoted four aquatints to Trichinopoly, since the rock and fort had become a popular symbol of British military prowess in India. Muhammad Ali, whose claim as Nawab of the Carnatic the British favored, was besieged there by the French… The young Captain Robert Clive carried out a daring diversion… and then in 1752 raised the siege of Trichinopoly in collaboration with Major Stringer Lawrence… At the top of the rock is small mandapam or pavilion up to which the Daniells climbed and obtained a magnificent view of the surrounding countryside” (Archer, Early Views of India, 111). Near-fine condition, a striking Daniell plate beautifully framed.


A wonderful southeastern view of the fortress at Trichinopoly, from Thomas and William Daniell’s celebrated book Oriental Scenery, a color-printed aquatint finished by hand.

Near-fine condition, a lovely Daniell print beautifully framed.
A Wonderful Elephant Folio With 100 Exhibition-Size Photogravures


First edition of this wonderful 19th-century large folio volume of Venice—“a joy to behold” (Parr & Badger)—with 100 exhibition-size warm-tone photogravures, featuring luminous images of gondolas on sunlit canals, Piazza San Marco, Palazzo Ducal, the Grand Canal and much more.

Compiled by Ferdinando Ongania, who selected the unnamed photographers for this work, Streets and Canals of Venice evokes a timeless world of gondolas on shimmering canals, regal palaces and sunlit campos. Only occasional very minor foxing to margins, plates clean and fine, excellent impressions of the photogravures. A few minor rubs and discolorations to covers. A near-fine copy of this impressive folio volume in attractive contemporary morocco.

With 100 Splendid, Large Folio Chromolithographs Of The Ancient Decorations Of Pompeii

104. (POMPEII). Le Case ed i Monumenti di Pompei. Napoli, circa 1890. Elephant folio (18½ by 24 inches), original brown cloth covers with color lithography, inset into front board, rebacked. $4500.

Late 19th-century album of the adornments of Pompeii, a collection of 100 beautiful, large folio chromolithographs.

A stunning set of chromolithographed plates showing ceilings, mosaics, and wall ornamentation from the excavated buildings in Pompeii. Collections of Pompeian views with this title, or the cover title Pompei Peintures Murales, appear with a wide variety of plates ranging from as few as 24 and as many as 417 (in four volumes). There is no plate list or index in this volume, and the plates were likely assembled as available to meet the demands of tourists visiting the archaeological site. Occasional foxing on versos only, plates clean and vibrant, skillfully rebacked. A stunning collection in fine condition.

*First edition of Charnock’s esteemed survey of the history of shipbuilding and naval regulations, richly illustrated with 100 exceptionally fine engraved and aquatint plates (15 folding) of hulls, cross-sections and ships under sail, beautifully bound.*

Having published his monumental six-volume *Biographia Navalis* (1794–98), an impartial memoir of the lives and characters of the officers of the Navy of Great Britain, Charnock embarked on his *History of Marine Architecture*, “the definitive work of the period on the design and building of ships” (John Carter Brown Catalogue 431). “A valuable and esteemed work” (Lowndes, 422), which “has a deservedly high reputation, being the first serious study of British naval architecture” (DNB). The third volume contains a detailed list of all ships and vessels built for the Royal Navy between 1700 and 1800 with “name, rate, establishment, dimensions, tonnage, number of crew, number of guns, surveyors, builder, when & where built, and fate.” Scott 474. Some light scattered foxing to fore-edge margins only. Several plates cropped closely, not affecting captions or images. A very handsome set, beautifully bound, in near-fine condition.

First edition in English (published the same year as the Norwegian first) of Amundsen’s memoir of the race to the South Pole, with four maps (two folding), 138 photographic illustrations on 103 plates, as well as numerous in-text maps, graphs, and tables.

Scott’s expedition to the South Pole was well-publicized, but his rival Roald Amundsen strategically kept the destination of his ship, the *Fram,* secret until the last moment. There were crucial differences in approach from Scott’s ill-fated expedition: dogs, rather than men, provided the raw power needed to pull equipment (they also eventually provided a food source) and the Norwegian crew knew to wear fur clothing rather than the wool used by the British team. Amundsen’s party reached the Pole 34 days ahead of Scott. First published the same year in Norwegian. Without scarce dust jackets. Conrad, 156. Light foxing to text and a few plates, only slight toning to spines and rubbing to extremities of bright original cloth. A near-fine set.


First edition, second impression (a far better printing than the first), of Shackleton’s own account of his ill-fated expedition, with folding map, in-text maps and illustrations, color frontispiece, and 87 black-and-white plates, most after photographs by Frank Hurley.

Ernest Shackleton embarked to make the first crossing of the Antarctic continent—1800 miles from sea to sea. But 1915 turned into an unusually icy year in Antarctica; after drifting trapped in the ice for nine months, the *Endurance* was crushed in the ice on October 27. “With five companions [Shackleton] made a voyage of 800 miles in a 22-foot boat through some of the stormiest seas in the world” (DNB) in order to find help. Amazingly, all members of the *Endurance* party survived the ordeal. Without extremely scarce dust jacket. Rosove 308.A2. Reinforcement to map stub, not affecting image, text and plates generally quite clear, only minor rubbing to original cloth, silver bright and fresh. A near-fine copy.

First edition, rare first issue, of Cherry-Garrard’s richly illustrated firsthand account of the most famous of Antarctic expeditions.

Cherry-Garrard served as assistant zoologist on Robert Scott’s tragic 1910–12 expedition to Antarctica. Dr. Wilson chose Cherry-Garrard for a winter journey in 1911 to the base of Mount Terror to collect Emperor Penguin eggs. “On their return five weeks later Scott described their journey as ‘the hardest that has ever been made’—a phrase which later suggested to Cherry-Garrard the title of his narrative” (DNB). *Rare first issue, in original half white cloth and paper boards*. Cherry-Garrard “insisted upon that white half-binding… Only relatively few copies of the first edition were actually bound up” (Taurus 84). Without original dust jackets, so rare as to be virtually unobtainable; with extra paper spine labels, one tipped into each volume. Conrad, 173. Interior clean, slight soiling to original boards, toning to cloth spine as always, a bit of fraying to spine ends only. A desirable copy in excellent condition.

Signed By Sir Edmund Hillary And 38 Other “Everesters”


First edition, profusely illustrated, signed by Sir Edmund Hillary and 38 other Everest climbers, including Doug Scott, Jim Whittaker, the first American to climb Everest, Sharon Wood, the first North American woman to climb Everest, Babu Chirri Sherpa, ten-time summiter, and other preeminent “Everesters.”

The 1953 British Expedition to Mount Everest was the eighth in 30 years to attempt Everest. On May 29th, 1953 Sir Edmund Hillary and Sherpa guide Tenzing Norgay at last stood at the summit. *The Ascent of Everest* was written in one month by Sir John Hunt, the leader of the expedition, in order to satisfy the immediate demand around the world for the story of the British team’s success. With a laid-in four-page key to the signatures. Interior fresh with inner paper hinges starting but very sound, mild edge-wear to cloth; light edge-wear, small closed tear to lower front panel of bright price-clipped dust jacket. An exceptional copy with a remarkable collection of signatures.
“Matisse Was Evolving Methods He Would Use For The Rest Of His Life”: Cinquante Dessins, 1920, With A Lovely Original Etching Signed By Matisse


First edition, one of only 1000 copies with a lovely original etching by Matisse of a woman’s face, entitled “Mlle. M.M,” signed by him.

Matisse himself edited and printed this lovely suite of 50 photo-lithographic reproductions of his drawings of women to accompany a 1920 exhibition of his work. “Daily painting sessions alternated with hours on end devoted to drawing, a corrective Matisse would use from now on whenever he felt his work was in danger of losing its balance between color and feeling on the one hand, and line and form on the other... He returned over and over again to a lace collar, drawing it first in minute detail until he had got it by heart and could translated it at will with two swift lines ‘into an ornament, an arabesque, without losing the character of lace, and of that particular lace’... Matisse was evolving methods he would use for the rest of his life. He published fifty of these drawings in a portfolio called Cinquante Dessins to coincide with his exhibition at Bernheim-Jeune in 1920. A surge of renewed energy pulses between the lines of the letters he wrote home as he drew them” (Spurling, 225–26). Text in French. Duthuit 68. Mild toning to wrapper edges. A fine copy.
111. MATISSE, Henri. Poèmes de Charles D’Orléans. Paris, 1950. Folio (10½ by 16 inches), original color lithographed wrappers by Matisse. $6200. Signed limited edition of the last illustrated book by Matisse, a selection of medieval ballads chosen by the artist, one of only 1230 copies signed by Matisse in pencil on the limitation page, with 100 color lithographed pages completely designed, lettered, decorated, and illustrated by Matisse, including the frontispiece portrait of Charles d’Orléans signed and dated “Henri Matisse 3/43” on the stone.

Matisse’s last illustrated book contains a profusion of ornaments and arabesques in a spectrum of pastel colors interspersed with portraits of ladies in court costume. “In no other of Matisse’s books does one feel the same sense of the artist’s pleasure in his work as he plays here his subtle games with children’s crayons” (Barr, 272). The war made it difficult for Matisse to find a publisher, delaying the book’s appearance until 1950. Text in French. Without original slipcase and glassine. Text and plates clean and fine with occasional light offsetting from artwork, very faint marginal dampstain to inner corner of a few leaves, not touching images or text, tape repair to inner margin of one bifolio; outer wrapper with a few expert repairs, very faint dampstaining. Still a very nice copy of this scarce signed edition.
“Torments Shown With Minute And Sometimes Shocking Fidelity”: Doré’s Magnificent Edition Of Dante’s Entire Divine Comedy, With 137 Plates And Hand-Illuminated Initials


Limited “Henry Irving edition” of one of Gustave Doré’s most famous illustrated works—one of 1000 produced—with frontispiece portraits of the poet and the illustrator, and 135 full-page wood-engravings. In this copy, the initial letters of alternating Cantos have been exquisitely illuminated by hand in vivid watercolors. Handsomely bound in publisher’s deluxe three-quarter morocco-gilt by La Belle Sauvage bindery.

“One can hardly deny that Doré is not merely one of the most popular but also one of the greatest of all illustrators... He gladly subjugated his imagination, aiming at literal renderings of the precise descriptions of the Inferno. Thus the varied torments of the dwellers in Hell are shown with minute and sometimes shocking fidelity” (Ray). The 137 wood-engravings have taken beautiful impressions on the coated stock of this edition (not used in most of the nearly 200 other editions). First published with Doré’s illustrations by Hachette in 1861. A few minor marginal repairs to interiors; lower corner of several leaves in Volume I of Purgatory creased, two text leaves (pp. 35–38) with marginal tears, not touching text. Front joint of Volume II of Paradise skillfully repaired. A lovely, near-fine copy of this splendid six-volume set, most desirable with the hand-painted watercolor illuminations.

One of the earliest editions in English (all undated) of Gustave Doré’s great folio Bible, splendidly illustrated by him with 238 full-page wood-engravings and handsomely bound in deeply embossed contemporary full morocco-gilt.

“In the 1870s, The Doré Bible was perhaps the most treasured (and expensive) book in the world” (Malan, 81). Certainly, it proved a milestone in Doré’s career. “Its original reception was truly remarkable… A second edition of the Bible was called for almost at once… Editions appeared in almost every European country” (Muir, 224). Because of demand, a number of editions in English saw print between 1867 and 1903 in a variety of formats, none of which were dated on the title page. This set is among the earliest editions, in that it contains 238 plates (later editions had only 205) and is in the large format of 12 by 15 inches. Text and plates clean and fine, expert repairs to joints and restoration to extremities. A near-fine set of this wonderfully illustrated Bible.

With 39 Folio Wood-Engravings By Gustave Doré


First American edition, scarce first issue, of Doré’s lavishly illustrated edition of Coleridge’s classic, a handsome folio volume with 39 striking full-page folio wood-engravings, title page and two large engraved vignettes by Doré.

“In December 1875, Doré did a set of engravings that would make Coleridge’s poem famous. Few people today realize how much the popularity of that poem owed to the many Doré editions which finally made it come to life” (Malan, 131). “Waterspouts, foundering ships, dark looming figures seem to leap from Coleridge’s poetic imagination to Doré’s wood blocks” (Anthony Burgess). First published in London in 1876, in an even larger format but with poor quality workmanship and an exorbitant price. “The high quality and low cost of the Harper edition made it very popular” (Malan). Interior clean and fine. Expert restoration to cloth, expert repairs to inner hinges. A near-fine copy.
“One Of The Greatest Of American Illustrated Books”


*First edition of “one of the greatest of American illustrated books” (Porter, 84), the last and most lavish children’s book illustrated by Maxfield Parrish, with mounted cover design, pictorial endpapers, 14 full-page color plates, and nine in-text color illustrations.*

By 1900, Maxfield Parrish had become “recognized as one of America’s most successful artists, achieving national popularity for his distinctively elegant style, detailed backgrounds and glowing colors” (Dalby, 42). He agreed to illustrate his friend Saunders’ play “on account of the bully opportunity it gives for a very good time making the pictures. Imagination could run riot, bound down by no period, just good fun and all sorts of things” (Yount, 86-88). Without original glassine or box. A beautiful, very nearly fine copy.

“A Much Esteemed Compilation”: Containing 180 Finely Engraved Views Of The British Isles After Turner And Others


*First edition of this picturesque itinerary through Great Britain—scarce large-paper issue—with 180 finely engraved views after Turner, Girtin, Dayes, and others, beautifully bound in contemporary straight-grain morocco-gilt.*

Publisher and engraver John Walker engraved most of the images in this lovely volume after paintings and drawings by, among others, J.M.W. Turner and Thomas Girtin. *The Itinerant* is “a much esteemed compilation which he engraved and published and which gave employment to the young J.M.W. Turner” (ODNB). Some very light foxing, chiefly marginal, engravings generally quite clean, with crisp impressions, joints just starting, binding quite sound. A beautifully bound copy of this lovely illustrated tour of Great Britain.

Very rare mid-19th-century French illustrated edition of “the basis for the modern canon of fairy tales,” with engraved frontispiece and 11 engraved plates, numerous in-text wood-engraved vignettes, and wood-engraved borders on every page. One of only ten copies on Vergé paper, with two states of the full-page engravings, one of each a mounted proof before letters on Chine.

The original 1695 collection of Perrault’s eight Contes—Sleeping Beauty, Little Red Riding-Hood, Blue Beard, Puss in Boots, The Fairies, Cinderella, Ricky with the Tuft, and Tom Thumb—“provided the basis for the modern canon of fairy tales” (Bottigheimer). These original eight classics are all present in this collection, along with four others. Text in French. Gumuchian 4446: “Édition recherchée et peu commune.” Text generally quite clean, plates clean and fine, with crisp impressions, a few minor rubs to extremities of desirable contemporary morocco binding. An excellent copy of this very rare issue.


Signed limited first edition of one of the most important histories of cinema, one of 327 sets signed by Ramsaye and Thomas Edison, with over 100 illustrations.

At a time when only Columbia University offered lectures on film, and when the Museum of Modern Art kept quiet plans for a film archive because it was considered “highly unusual to consider films as art or as a medium worth preserving,” Terry Ramsaye spent five years researching this landmark two-volume film history (MoMA, 1984, 18). Tape repair to signed limitation page, only most minor wear to spine ends of cloth. A nearly fine copy.
Signed limited first edition, one of only 120 Artist's Proof Copies (out of a total edition of 1320) signed by photographer Steve Schapiro, with over 400 color and black-and-white images (many full or double-page) from the making of the Godfather films. This copy with an additional original photographic print of Coppola and Brando on the set, number one of only 20 signed and numbered by Schapiro and with his stamp on the verso.

“For Francis Ford Coppola’s Godfather trilogy, Schapiro immortalized actors such as Marlon Brando, Al Pacino, Robert De Niro, James Caan, Robert Duvall, and Diane Keaton. His photographs of the Godfather holding the cat and the whisper in the Godfather’s ear have become iconic images known throughout the world. Brought together in a book for the first time is a vast selection of images from all three Godfather films, reproduced from Schapiro’s original negatives. This lavish limited-edition book... contains over 400 color and black-and-white images, most of which have never been published before. It allows fans a privileged peek behind the scenes at the making of film history” (Taschen). Fine condition.
“Snow-Capped Peaks And Gemlike Mountain Lakes”: 1938 Signed Limited Edition Of Sierra Nevada Signed By Ansel Adams, One Of Only 500 Copies, With 50 Exquisite Halftone Plates


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

In the luminous images of Sierra Nevada, Adams elevated “the act of photography to a religious experience. He realized in his pictures what Walt Whitman celebrated in his poetry: the uniqueness of American landscape and nature” (Icons of Photography, 96). Included is “Half Dome,” widely considered his first masterpiece and “one of Adams’ most famous mountain subjects” (New York Times). Each separately mounted halftone print measures nine by seven inches. Without extremely scarce dust jacket. Plates and text fine, cloth a bit of faint foxing, mildly toned spine, upper corner gently bumped, near-fine. A magnificent production.

Inscribed And Signed By Warhol, With His Original Sketch Of A Campbell’s Soup Can


First edition, first printing, inscribed: “To Paul, thanks a lot,” and signed by Andy Warhol, with an original full-page sketch of a soup can inscribed “Campbell’s Soup” by him. Additionally initialed “AW” by Warhol with a heavier felt marker.

The father of pop-art waxes philosophic about art (“An artist is somebody who produces things that people don’t need”), beauty (“Beautiful people are more prone to keep you waiting than plain people are…”) and success (“Think rich. Look poor”). A fine copy, most desirable with Warhol’s soup can sketch.
“The Fundamental Architectural Handbook For Centuries”


First published in Rome in 1486, Vitruvius “is really the first of the great books on architecture and certainly the most influential of them all” (Avery 2). Written in the first century B.C., the manuscript of De Architectura was lost for some time and rediscovered in the 15th century. “This handbook on classical architecture is the only Roman work inspired by Greek architecture that has come down to us… By exemplifying the principles of classical architecture it became the fundamental architectural handbook for centuries… The classical tradition of building, with its regular proportion and symmetry and the three orders—Doric, Ionic and Corinthian—derives from this book… Alberti, Bramante, Ghiberti, Michelangelo, Vignola, Palladio and many others were directly inspired by Vitruvius” (PMM 26). The English translator, William Newton, was a practicing architect who spent a year in Italy in 1766–1767. In 1771 he published the earliest English translation of the first five books of Vitruvius; this complete edition did not appear until 20 years later. This is the second issue of Volume I, containing the first five books, made up of sheets left over from the 1771 edition, with new preliminaries. The plates of the first volume were in many cases redrawn or retouched, so it is not entirely accurate to describe the present first volume simply as a reissue. Volume II is a first edition, containing the second five books. Fowler 428. Only the occasional spot of foxing, plates with mild toning to outer margins only, engravings fine. An attractive, near-fine copy in professionally restored contemporary marbled boards.
“A Delightful And Amusing Book”: Thomson’s 1833 Retreats, With 30 Hand-Colored Aquatint Plates


Second edition of this lovely collection of early 19th-century designs for cottages, villas and ornamental buildings, with 30 hand-colored aquatint plates and 11 engraved floor plans, in contemporary marbled boards.

“A delightful and amusing book in fine grain aquatint skillfully colored” (Abbey). “Thomson was one of the earliest members of the Institute of British Architects, elected 1835... He published *Retreats: Designs for Cottages, Villas, and Ornamental Buildings* (1827) and *School Houses* (1842)” (ODNB). First published in 1827, this popular model book saw this second edition in 1833 and a third edition in 1840. Some minor offsetting and marginal foxing, plates generally clean, hand-coloring vivid. A lovely, nicely restored copy in contemporary marbled boards.

“Architecture I Know To Be A Great Spirit”


First edition of this important overview of Wright’s work, with over 200 illustrations and photographs, presentation copy inscribed and signed by Wright: “To —, Frank Lloyd Wright, 58.”

Each chapter considers a major aspect of Wright’s theory and work, from his discussion of “What is Architecture” and humans’ relations to their living space to Wright’s analyses of various building materials and “The Future of Organic Architecture.” Numerous photographs and line drawings illustrating Wright’s principles and techniques appear throughout. Includes some previously unpublished material from the Taliesin files. Interior clean, mild discoloration to cloth at edges, extremely good. Dust jacket with minor toning to spine but clean, bright and about-fine.
125. WRIGHT, Frank Lloyd. **Genius and the Mobocracy.** New York, 1949. Quarto, original white cloth, dust jacket. **$4200.**

*First edition, by the most important architect of the 20th century, boldly signed: “Frank Lloyd Wright, June 8/49,” Wright’s 82nd birthday.*


126. (WRIGHT, Frank Lloyd) MASON, Grant Carpenter. **Frank Lloyd Wright to 1910: The First Golden Age.** New York, 1958. Quarto, original red cloth, dust jacket. **$4500.**

*First edition of this illustrated survey of Wright’s buildings and projects from the first decade of the 20th century—presentation-association copy warmly inscribed by Wright to his granddaughter, actress Anne Baxter: “To a great actress—his granddaughter Anne—grandfather Frank/59.”*

This comprehensive survey of the visionary architect and designer’s early career is illustrated with black-and-white plans, drawings and photographs, which feature Wright’s Oak Park studio and home, the groundbreaking Unity Church and numerous specimens of Prairie House, culminating in the famous Robie House. Recipient Anne Baxter, Wright’s granddaughter, gained renown for her performances in films such as *The Magnificent Ambersons, The Razor’s Edge, All About Eve* (for which she won an Academy Award) and *The Ten Commandments*. Vintage photograph of recipient Anne Baxter laid in. A lovely, about-fine inscribed association copy.
“The Incomparable Armoury” (Sir Walter Scott): First Edition Of Meyrick’s Antient Armour, With 70 Magnificent Hand-Colored Folio Plates


First edition of Meyrick’s beautifully illustrated work on arms and armor, in three folio volumes with 70 richly hand-colored plates, ten etched plates, and 27 brightly illuminated and hand-colored historiated initials. “Practically the first on the subject… [one that] remains an authority.”

Antient Armor established noted English collector Samuel Meyrick as the leading authority on the topic. He was asked to arrange the national collection of arms and armor in the Tower of London and, at the behest of George IV, at Windsor Castle. The text that accompanies Meyrick’s splendid illustrations is still valued as a primary source on the history and evolution of European armor. Includes a glossary of military terms. Only occasional spots of foxing, text and plates clean, hand-coloring vibrant. Contemporary morocco-gilt bindings with expert restoration. A handsome copy of this fascinating work.
“In Every Way A Splendid Book”: First Edition Of *Imitations Of Original Drawings By Holbein, A Majestic Elephant Folio Volume Of 84 Beautiful Color Stipple-Engraved Portraits Of The Court Of Henry VIII*


First edition of Chamberlaine’s magnificent volume of 84 color stipple-engraved plates, rarely found complete, an impressive collection of full-page engravings after Holbein’s legendary portraits of Jane Seymour, Anne Boleyn, Sir Thomas More, a young Edward VI, Anne of Cleves, and other court figures, with color frontispiece portraits of Holbein and his wife, with all but four portraits engraved by the great Bartolozzi. Splendidly bound.

“One of the most magnificent books that we have ever seen, and, whether we consider the genius of the painter or the talents of the engravers, reflects high honor on the age and nation which produced it” (*London Monthly Review*). The majestic portraiture of Holbein, who died in London in 1543, “remains unsurpassed for sureness and economy of statement, penetration into character, and a combined richness and purity of style” (Waterhouse). At the end of the 18th century, John Chamberlaine, in the court of George III, sought to bring together a work to pay tribute to Holbein’s magnificent artistry. As the king’s Keeper of the Drawings, he assembled 84 splendid color stipple-engraved full-page portraits of Edward VI, Anne Boleyn, Thomas More, Jane Seymour, the Archbishop of Canterbury, Anne of Cleves, and other major figures of the age. Color-inked on the plates, these intricate stipple-engraved portraits comprise “inestimable examples of English color printing at its best” (Joan Friedman). “This magnificent work is surely the finest early example of English color printing” (Ray *English* 19). Initially issued serially in 14 parts from 1792–1800. This volume’s 84 beautiful portraits were achieved with techniques that admirably succeed in honoring Holbein’s portraiture. The plates were etched or engraved in gray or sepia ink, with additional colored inks applied *a la poupee*, two hand-colored. Text by Edmund Lodge. Plates exceptionally bright and clean, with only very minor instances of foxing, and with a touch of professional cleaning to three color protraits. Splendidly bound. An excellent copy of a magnificent work.
“A Symbol And A Battle Cry Against Oppression”: Scarce Large-Paper Copy Of The Magna Carta, 1759, A Splendid Folio Edited By Blackstone


First Blackstone edition, large-paper copy, of one of the finest productions of the Clarendon Press, the monumental edition of the Magna Carta under the editorship of eminent jurist Sir William Blackstone—his “first important work.” With engraved historiated initials depicting views of Oxford public buildings, engraved tailpiece vignettes of historical scenes and royal seals, and engraved dedication leaf.

The Magna Carta, signed by King John in 1215, is hailed as “the first great public act of the nation” (Stubbs, 571), and looms as one of history’s most influential documents. “It became a symbol and a battle cry against oppression, each successive generation reading into it a protection of their own threatened liberties” (New Britannica). This exceptional edition of the Magna Carta is “Blackstone’s first important work... It contains the Articles of the Barons, the issues of the Great Charter in 1215, 1216 and 1217, with several charters of confirmation, the Charter of the Forest, and the Statute of Marlebridge... In a long introduction, Blackstone traces the history of the Charter... and gives an account of the various manuscripts known to him” (DNB). A “beautiful and rare edition” (Thompson, 456). Text of documents in Latin; Blackstone’s essay in English. Viorst, 112. Text clean and fine, some wear to corners. An excellent, wide-margined copy of this splendid edition in contemporary calf.
The Murder Of The King’s Subjects, In A Hostile Manner... The Seizing Of His Forts And Castles, The Fighting Of Battles


First edition of Cox’s impressive and richly documented History of Ireland and the British monarchy from Henry II to Charles II, containing many valued documents on 17th-century Irish rebellions, featuring a large engraved folding map and engraved frontispieces.

Sir Richard Cox, a “zealous Protestant [who] had made a public attack upon the Catholics,” “thought it prudent to come to England” on the accession of James II to the throne. Upon settling in Bristol, Cox devoted himself to “writing his Hibernia Anglicana... The first part of this history appeared soon after the revolution in 1689, and the second part in the following year” (DNB). On returning to Ireland, Cox was ultimately appointed Chancellor of Ireland in 1703. With the armorial bookplate of the Irish estate of Lord Clonbrock in County Galway. Text clean and fine, expert restoration to speckled calf bindings. A handsome copy, desirable in contemporary calf and with Irish provenance.

Lavishly Extra-Illustrated With Over 450 Engravings


First edition of Doyle’s popular history, with 81 intricate in-text color wood-engravings by Edmund Evans, “the greatest wood-engraver of the Victorian era,” after Doyle’s original drawings. This copy expanded to two volumes by the inclusion of more than 450 engravings, many also colored, depicting dramatic historical scenes, royal portraits, and costume of the times. Handsomely bound by Smith.

“While comparatively young... Doyle abandoned the profession of an artist and devoted himself to historical studies. For his own edification he compiled a Chronicle of England, B.C. 55–A.D. 1485, which... was well received by the public when published” (DNB). Doyle’s illustrations are rendered by the greatest wood-engraver of the Victorian era, Edmund Evans. Doyle’s Chronicle was considered at the time the “pinnacle of book arts” (Lundin). Ray 241. A wonderful production in fine condition.
Exceptional Churchill Presentation Copy: Churchill’s Marlborough, Inscribed To John Ure Primrose, 3rd Baronet Primrose


Churchill wrote this history of his famous ancestor to refute earlier criticisms of Marlborough by Macaulay. “It may be his greatest book” (Langworth, 164). First published 1933; this is the first two-volume edition. Without dust jackets. This copy was inscribed to John Ure Primrose, 3rd Baronet Primrose, during Churchill’s 1948 tour of Perth, Scotland. The office of Lord Provost of Perth was abolished in the middle of 20th century, making the 3rd Baronet one of the last to hold it. Primrose donated this book to the local Sandeman Library, but reclaimed it in the 1970s. Inner paper hinge of Volume I split, minor stub tearing to a few folding maps, interior generally quite nice. An extremely good inscribed, signed, and initialed copy with interesting provenance.

“This Is Not History: This Is My Case”


First English editions of Churchill’s WWII masterpiece, part history and part memoir, written after he lost reelection as Prime Minister, handsomely bound.

With the Second World War, Churchill “pulled himself back from humiliating defeat in 1945, using all his skills as a writer and politician to make his fortune, secure his reputation, and win a second term in Downing Street” (Reynolds, xxiii). “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. Fine condition.

1722 edition of the collected Works of Locke, who was ranked by Jefferson “with Bacon and Newton as the three greatest men that have ever lived,” an impressive three folio volumes containing the exquisite copper-engraved frontispiece portrait by George Vertue and full-page memorial plate, scarce in contemporary paneled calf boards.

“Locke had a formative influence on the principles of the Declaration of Independence and of the early state constitutions” (Covenanted People 37). Thomas Jefferson, who had a later edition of the Works in his library, “ranked Locke with Bacon and Newton as the three greatest men that have ever lived, without any exception” (Sowerby 1362). Contains Two Treatises of Government, “the basis of the principles of democracy,” as well as Locke’s letters on Toleration and The Reasonableness of Christianity. Also included is the groundbreaking Essay Concerning Humane Understanding, “the first modern attempt” to analyze human knowledge (PMM 193, 194). This is the second collected edition of his Works, first issued in 1714. Volumes I & II with “Second Edition”; Volume III with no edition statement as issued. Yolton 364:1; 364:2B; 364:3. Interior generally fresh and fine with a few leaves expertly cleaned, occasional marginal paper flaws; light rubbing to contemporary calf boards. A beautiful set.
“One May Justly Hail Rousseau As The Discoverer Of The Child”: Rousseau’s *Emile*, Very Influential In The History Of Education, 1763


*First edition in English, published only one year after the first edition, of one of Rousseau’s greatest works, with six engraved plates by Eisen, in lovingly restored contemporary tree calf boards. An excellent copy.*

*Emile* expressed Rousseau’s primary philosophy of education, the core of which was his belief in encouraging a child to ask his own questions and in allowing a child to demonstrate his interest in a subject rather than forcing learning. “The main appeal of *Emile*, however, lay in its repudiation of dogmas that were thought to fetter human development… its originality lay in the fact that it was the first comprehensive attempt to describe a system of education according to nature” (Stewart & McCan, 23–8). “One may justly hail Rousseau as the discoverer of the child” (Curtis & Boulwood, 264). *Emile* proved very popular and was rapidly translated and printed throughout Europe. Text generally quite clean, contemporary tree calf expertly restored. A desirable copy of this landmark work in contemporary bindings.
"I Have Resolved On An Enterprise Which Has No Precedent, And Which, Once Complete, Will Have No Imitation"

136. ROUSSEAU, Jean-Jacques. The Confessions... With the Reveries of the Solitary Walker. London, 1783. 12mo, contemporary half tan calf, custom box. $15,000.

Rare first edition in English of Rousseau’s magnificent Confessions and Reveries (its sequel and complement), considered among Rousseau’s finest works, in contemporary marbled boards.

Rousseau’s “devastatingly intimate” self-portrait has become one of “the landmarks of the literature of personal revelation and reminiscence” and the model for modern autobiography (Brereton 107; Drabble 851). His Confessions is filled with candid and critical personal descriptions of himself and others; he did not intend for it to be published until the end of the century, but it was published within four years of his death. “The publication of the Confessions in 1782... only reinforced the intensely personal bond that Rousseau’s countless disciples felt with him... nothing could shake their faith in his essential moral purity. The breathtaking candor of his admissions of vice as well as virtue strengthened their view that he was the greatest honnete homme of their century” (Schama, 160). First published in French, in Geneva, in 1782. As is usually the case, these two volumes contain the first half of the Confessions; the second half was not published until 1789 in French, with the English translation appearing in 1790. Text clean. Light wear to extremities; front joint of Volume I tender, cords holding. An excellent unrestored copy of this scarce work.

“I propose to show my fellows a man as nature made him.”

Early edition in English of Augustine’s seminal autobiography, attractively bound.

Written about 400 A.D., Augustine’s *Confessions* was an extraordinary literary achievement. His account of his youth, his conversion, and his ruminations on the nature of time and memory “were something quite new in literary composition… It is a book which both in its strength of thought and confession of weakness has been a constant companion to many Christians, and Rousseau’s and other notable autobiographies are greatly indebted to it” (PMM 7). First published in English in 1620. This edition of the first 10 chapters covers Augustine’s life; the last three chapters (not included in this translation) were devoted primarily to biblical exegesis. Wing A4211. Minor marginal worm trace to first several signatures only of generally clean text. Attractive binding fine.

“A Library Of Divinity”


Second edition of D’Oyly and Mant’s “valuable annotated Bible” (DNB), featuring the venerable King James text accompanied by extensive notes from the Church of England’s “most eminent writers,” splendidly illustrated with 64 engraved plates—many after the paintings of old masters and including nine fine engraved maps, two folding—and handsomely bound in full straight-grain morocco-gilt.

“The reader who may consult [D’Oyly and Mant’s Bible] will rarely be disappointed… [It] may be pronounced to be a library of divinity” (Horne, 262). Extensive indices and concordance at rear of Volume III. With Apocrypha. Herbert 1658. Occasional light foxing and offsetting, marginal closed tear to one leaf, touching text, bindings expertly recased with endpapers preserved. A near-fine copy of an impressive study Bible.
“So David Reigned Over All Israel...”


Extraordinary illuminated miniature from a Parisian Book of Hours, a beautiful hand-colored image depicting King David at prayer, most unusual with no text.

This beautiful illuminated miniature is from a Book of Hours from early 15th-century Paris, France. No doubt part of a costly manuscript, and probably executed by the Master of Guy de Laval or an artist who worked closely with him, this leaf survives with all of its considerably original vibrancy, delicacy, and charm. The master in question takes his name from the exquisite Book of Hours he created for the Duke de Laval, but was formerly known as the Guise Master for the book he produced (with artistic assistance) for François de Guise. The verso features 13 lines of bold Latin Gothic script from the Prayer to One’s Own Guardian Angel, said at Suffrage. Minor soiling to leaf. A rare stand-alone, text-less miniature in near-fine condition.
We Live Our Lives With Rogues And Fools, Dead And Alive, Alive And Dead:
Rare First Edition Of Burton’s Kasidah, One Of Only 200 Copies


Very rare first edition, first issue, of this distillation of Sufi thought, generally considered to have been written by Burton, rather than just translated by him, as claimed on the title page. Penzer speculates that the entire first edition, including first and second issues, did not exceed 200 copies. “Very few of these copies were sold, and the remainder were returned to Burton” (Penzer). Desirable in the original yellow wrappers.

Burton’s final years were spent as the British consul of Trieste. “In the flood of ‘translations’ that was to pour out of the Trieste years, there was one, The Kasidah, that was not a translation at all but a highly creative, though puzzling, summary of his thought... The quantity of copies was limited—not more than 200 were run off, possible proof that Burton did not intend The Kasidah as a commercial rival to the Rubaiyat [translated by Edward FitzGerald]—and was distributed among Burton’s friends. Only 100 copies went to bookstores, and not many of them were sold” (Rice). First issue, without the date on the title page. “The first issue (undated) was very small indeed... the entire first edition did not in all probability consist of more than 200 copies” (Penzer). Text clean, paper spine worn, stitching holding, short closed tear and minor soiling to rear wrappers. A very good copy, scarce and desirable in the fragile original yellow wrappers.
“Upon the whole, I have always considered him, both in his lifetime and since his death, as approaching as nearly to the idea of a perfectly wise and virtuous man, as perhaps the nature of human frailty will permit.”

—David Hume
First Edition Of Milton Friedman’s Economics Masterpiece


First edition of Friedman’s groundbreaking econometrics work, believed by many to be his finest.

This acclaimed work of economic theory “reinterpreted that Keynesian concept of the consumption function by relating it to lifetime instead of current income. For its ingenious manipulation of data and its reconciliation of apparently conflicting evidence, this book must rank as one of the masterpiece of modern econometrics” (Blaug, 63). Book fine, dust jacket with mild toning to extremities, near-fine.

“The Most Substantial And Interesting Contribution To Moral Philosophy Since The War”


First edition, first printing, of John Rawls’ landmark work, a milestone in political philosophy, in scarce dust jacket.

John Rawls “was arguably the most important political philosopher of the 20th century... His first book, A Theory of Justice, revitalized the social-contract tradition, using it to articulate and defend a detailed vision of egalitarian liberalism” (IEP). Here Rawls gives “new specificity and vigor to one of the most valuable legacies of the liberal political tradition: the idea that a person has a dignity and worth that social structures should not be permitted to violate. “The most substantial and interesting contribution to moral philosophy since the war” (New York Review of Books). A near-fine copy.
Signed By Ayn Rand


First edition, first printing, signed by Ayn Rand in blue ink.


“The Only Rational And Moral System In Mankind’s History”: Signed By Ayn Rand


Signed limited edition, first printing, one of 700 copies signed by capitalism’s most popular and influential philosopher, Ayn Rand.

In this collection of essays—which Rand, in her introduction, characterizes as “a nonfiction footnote to Atlas Shrugged” (her extremely influential 1957 novel celebrating the superiority of individual self-interest)—Rand and such fellow contributors as Nathaniel Branden and future Chairman of the Federal Reserve Alan Greenspan make the case that, regarding the fundamental question, “Is man free?,” “capitalism is the only system that answers: Yes.” Perinn A7b. Bookplate. Slipcase with only light expert restoration. Book fine.

Second edition of this compendium of British sports, with 50 hand-colored engravings (different from those in the first edition) depicting hunting, angling, horse-racing, and other diversions, handsomely bound in full morocco-gilt.

"Henry Alken was the premier sporting illustrator of his time. He worked in colored aquatint in a style akin to that of Rowlandson and the early George Cruikshank" (Ray, 32). While this work has the same title as an 1821 folio by Alken, it is often regarded as a first edition since it contains different plates. These plates include: two plates of angling, six plates of horse racing, six of coursing, 10 of fox-hunting, and 12 of shooting, along with others of poaching and the baiting sports. Tooley 43. Plates bright, scattered foxing and soiling to interior. Very handsomely bound.


“Jones left an enduring legacy of athletic prowess and exemplary personal characteristics. No one is likely to break his records of 13 U.S. and British national championships, and four in one year… The Masters seems to have a secure place in the pantheon of golf; and the name Bobby Jones will continue to represent the highest standards of amateurism, sportsmanship, and self-mastery” (ANB). This manual depicts Bobby Jones’ technique in a series of diagrams, from his grip on woods to his putting stroke. This copy is part of the scarce red cloth issue, bound for Jones’ personal use. Donovan & Murdoch 22680. Only slightest foxing to endpapers, binding handsome. A near-fine inscribed copy.
*First edition of Bobby Jones’ personal account of his career and views on golf, inscribed to minor league baseball player-manager and major league scout Johnny Nee: “For Johnny Nee, with best regards, Bob Jones.”*

In this book, Jones “tells of 14 years of exciting championship competition—and golf today compared with what it was.” Book with some light shelf-wear, near-fine; scarce dust jacket with some shallow chipping and light rubbing. An extremely good inscribed copy.


Schulberg followed the success of his Hollywood novel *What Makes Sammy Run?* (1941) with this powerful look at corruption in the world of boxing. Schulberg “was the only non-boxer the World Boxing Association named a living legend of boxing” (Washington Post). Director Mark Robson’s 1956 film adaptation starred Bogart in his final screen role. A sportswriting legend, inscriber “Cannon ranks with Ring Lardner and Red Smith among writers who changed the face of the sports page…. When Cannon was at his best nobody was better, and he was at his best covering boxing” (Sports Illustrated). A fine copy.
“The Finest Expression Of The Golden Age Of The French Grande Cuisine”


Third edition of this classic guide to French culinary arts and 19th-century entertaining, with engraved title page, engraved medallion, and 62 lovely full-page engraved plates of cuisine and table adornments, including spectacular centerpieces. Presentation copy inscribed and signed by author Urbain Dubois: “Souvenir de bonne amitié à A. Cogéry, Dubois.” Also signed by Dubois in blue ink on the verso of each title page, as issued.

First published in 1856, this work is considered “the finest expression of the Golden Age of the French grande cuisine” (Britannica). Dubois ran the palace kitchen of the King and Queen of Prussia, and is “credited with introducing the custom of having servants wait table” (Feret, 42). Bernard was one of France’s most talented pastry chefs, as well as Napoleon III’s personal chef. Occasional light foxing. An attractive and desirable inscribed presentation copy of this finely illustrated classic of French cuisine.

“The Finest Of All Food Writers”


First edition of M.F.K. Fisher’s first cookbook, in scarce original dust jacket, inscribed: “This is the first book I ever wrote, 1937. For Albert Marquand and Andy ———-. M.F.K. Fisher Glen Ellen 1990.”

The publication of Serve It Forth announced the delightful debut of M.F.K. Fisher, “one of the finest of all food writers” (Barile, 127). Serve It Forth earned immediate high praise as “a delightful book… erudite and witty and experienced and young. The truth is that it is stamped on every page with a highly individualized personality… And it really is a book about food” (New York Times). With eight full-page illustrations. Book with only minor toning to spine; rare dust jacket with a bit of wear to spine ends, foxing to rear panel. Quite rare inscribed.

“For Dear Jim From His Ever-Loving Mary Francis”


First edition of this collection of essays and short stories on aging, a wonderful association copy uniting two of the most important culinary figures of 20th-century America, inscribed to James Beard: “For J.A.B. from MFKF and for dear Jim from his ever-loving Mary Francis. Glen Ellen 1983.”

In this work, acclaimed food and writer M.F.K. Fisher branches out, writing about aging, preparing for the end of life, and dying. From the 1980s until her death in 1992, Fisher struggled with Parkinson’s Disease, arthritis, and chronic eye problems. By the end of her life, she was an invalid, confined to a cottage in Glen Ellen, California. This copy has been inscribed by Fisher to American chef and food writer James Beard, and bears his bookplate. Just a bit of toning to dust jacket. A fine copy.
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First Edition Of *Imitations Of Original Drawings By Holbein*,
With 84 Color Stipple-Engraved Portraits Of Henry VIII's Court,
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