



BAUMAN RARE BOOKS
new acquisitions



**ACKERMANN'S TWO MASTERFUL PICTURESQUE
TOURS, ALONG THE RHINE AND THE SEINE,
WITH 48 SUPERB HAND-COLORED FOLIO
AQUATINTS, 1820-21**

1. (ACKERMANN, Rudolph) GERNING, Baron Johann Isaac von. **A Picturesque Tour Along the Rhine, from Mentz to Cologne. BOUND WITH: SAUVAN, [Jean-Baptiste-Balthazar]. Picturesque Tour of the Seine, from Paris to the Sea.** London, 1820, 1821. Thick folio, period-style full tan polished calf gilt. \$19,500

First edition, first issue, of Ackermann's wonderful picturesque tour along the Rhine, beautifully illustrated with 24 hand-colored folio aquatints by Daniel Havell and Thomas Sutherland after paintings by Christian Georg Schutz (and large folding map), bound together with his equally beautiful illustrated tour along the Seine, with hand-colored vignette title page and 24 beautiful folio aquatint views of the river and surrounding countryside after drawings by Augustus Charles Pugin and John Gendall, for a total of 48 very finely and vividly hand-colored aquatint folio views. A lovely copy.

In the history of book production "there is no more attractive figure than that of Rudolph Ackermann, through whose extraordinary enterprise and spirit of adventure, aquatint was successfully applied to the illustration of books" (Prideaux, 120-23). One of Ackermann's most lucrative projects was his remarkable *Picturesque Tours*, a series of seven books produced between 1820-28. The present volume brings together two such tours: first, his *Tour Along the Rhine*, with 24 beautifully hand-colored aquatints by Daniel Havell and Thomas Sutherland after paintings by Christian Georg Schutz, depicting views of Mentz, the Castle of Furstenberg, the Church of Johannes, Pfalz Castle and the town of Kaub, the salmon fishery at Lurley, Coblenz, Bornhofen, Cologne and other sites along the river, with accompanying text by Baron von Gerning describing the history and culture of the area (first published in German in 1819, without illustrations). The folding map shows the course of the Rhine from Mentz to Cologne.

The second is Ackermann's *Picturesque Tour of the Seine*, first issued in six monthly parts, with 24 beautifully hand-colored aquatints after paintings and drawings by renowned landscape artists Augustus Charles Pugin and John Gendall, with accompanying text by Jean-Baptiste-Balthazar Sauvan. All 48 plates were pulled and hand-colored in the renowned Ackermann studio. *Rhine first issue*, without plate numbers in the top right corners. *Seine* issued simultaneously with a very scarce large-paper issue of only 50 copies. With hand-colored map and hand-colored vignette on final leaf of text. Old dealer description tipped to rear flyleaf.

Faint vertical crease to *Rhine* title page; small marginal stain to first plate in *Rhine*, not touching image. A lovely, fine copy, an impressive volume.



**FIRST AMERICAN COLLECTED EDITION OF THE
NOVELS OF JANE AUSTEN, 1838**

2. AUSTEN, Jane. **Novels... in Two Volumes.** Philadelphia, 1838. Two volumes. Tall octavo, contemporary full American sheep rebaced with original gilt-decorated spines laid down. \$22,000

First American collected edition of the novels of Jane Austen, "mother of the English 19th-century novel" (Kunitz & Haycraft), one of only 1500 copies produced.

"The fact that [Austen] wrote comparatively little and that that little is almost always of the highest quality has resulted in the unique distinction which her reputation now enjoys, that she is the only author of her period whose works can be read, and are read, today with delight in their entirety" (Baugh, et al., 1206). Carey, Lea & Blanchard's collected edition includes *Sense and Sensibility* (originally published 1811), *Pride and Prejudice* (1813), *Emma* (1815), *Mansfield Park* (1814) and *Northanger Abbey* and *Persuasion* (both published posthumously in 1818). "The unconscious charm of the domestic atmosphere of the stories, and the delicate subsatirical humor which pervades them, have won her the admiration, even to fanaticism, of innumerable readers" (DNB). Includes the memoir of the author by Henry Austen. The present text "is a reprint of the separate editions of the novels issued by the same publisher, 1832-33" (Gilson). First issued in a collected edition in London by Bentley in 1833. Gilson E1.

Early owner ink signatures (with a few spots of offsetting to title pages). Text mildly toned, faint marginal dampstain toward rear of Volume I, foxing toward rear of Volume II, but generally quite clean. A touch of rubbing to corners. Very good and attractive in nicely refurbished contemporary American sheep.



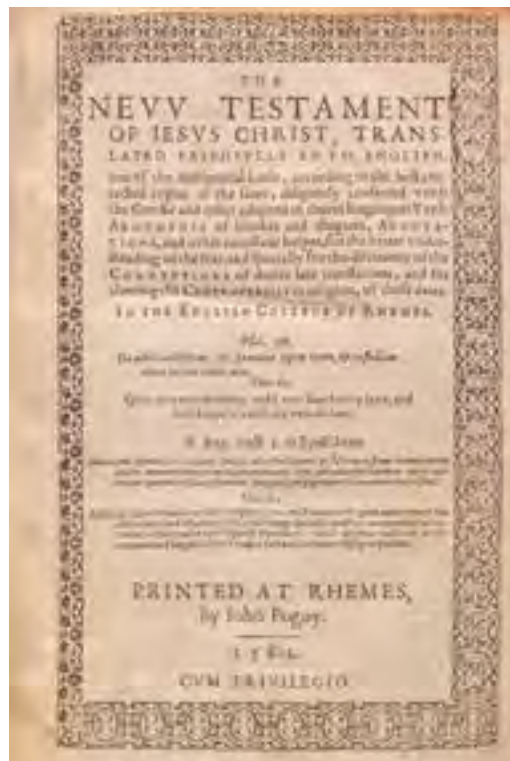
**"EVERY HISTORY THAT HAS BEEN WRITTEN
SINCE HAS DERIVED ALL ITS LIGHT FROM THIS":
FIRST EDITION, FIRST ISSUE, OF BACON'S 1622
*HENRY THE SEVENTH***

3. BACON, Francis, Lord Verulam. **The Historie of the Raigne of King Henry the Seventh.** London: Printed by W. Stansby for Matthew Lownes, and William Barret, 1622. Small folio (7-1/2 by 10-1/2 inches), 18th-century full speckled calf, elaborately gilt-decorated spine, marbled endpapers. \$6500

First edition, first issue, of Bacon's influential history, with elaborate woodcut title page and engraved frontispiece portrait of Henry VII by John Payne, very handsomely bound.

Written shortly after James I procured his release from the Tower of London, Bacon's *Historie* set a new standard for accuracy in regards to the life of James' royal ancestor. "None of the histories which had been written before conveyed any idea either of the distinctive character of [Henry VII] or the real business of his reign. Every history that has been written since has derived all its light from this, and followed its guidance in every question of importance; and the additional materials which come to light from time to time, and enable us to make many corrections in the history of the events, only serve to confirm and illustrate the truth of its interpretation of them" (DNB). Bacon's object in this *Historie* was to produce a history of England that would be "more fitting and permanent than the statue [of Elizabeth] which James was then contemplating... The only part that was ever completed... it has entitled Bacon to be ranked with those other English statesmen-historians, More and Clarendon" (Pforzheimer 32). Scarce first edition, first issue, with "souldiers" (3, line 12) and all seven errata uncorrected. Engraved bookplate, with later owner signature. Occasional ink marginalia.

Short marginal closed tear to frontispiece repaired on verso; title page trimmed a little close, just touching border. A few small marginal stains to generally clean text. Calf-gilt binding fine and quite handsome.



1582 FIRST EDITION OF THE FIRST ROMAN CATHOLIC NEW TESTAMENT IN ENGLISH

4. BIBLE. **The New Testament of Jesus Christ, Translated Faithfully Into English, out of the authentical Latin... With Arguments of bookes and chapters, Annotations, and other necessarie helpes... for clearing the Controversies in religion, of these daies...** Rhemes, 1582. Small quarto, 18th-century full brown calf sympathetically rebaked, raised bands, red morocco spine label. \$35,000

Very scarce first edition of the important Rheims New Testament, the first Roman Catholic version in English, translated from the Vulgate.

Like the Geneva Bible, the Rheims New Testament was "produced by religious refugees who carried their faith and work abroad. Since the English Protestants used their vernacular translations, not only as the foundation of their own faith but as siege artillery in the assault on Rome, a Catholic translation became more and more necessary in order that the faithful could answer, text for text, against the 'intolerable ignorance and importunity of the heretics of this time.' The chief translator was Gregory Martin... Technical words were transliterated rather than translated. Thus many new words came to birth... Not only was [Martin] steeped in the Vulgate, he was, every day, involved in the immortal liturgical Latin of his church. The resulting Latinisms added a majesty to his English prose, and many a dignified or felicitous phrase was silently lifted by the editors of the King James's Version, and thus passed into the language" (*Great Books and Book Collectors*, 108). While Martin was responsible for the translation, the controversial textual annotations in defense of Catholic doctrine are attributed to Richard Bristow, one of the supervisors of the project; most copies of this edition were purportedly suppressed and destroyed because of these notes (some of which were removed from later editions). The New Testament was issued separately and first, in the hope that its successful sale would finance prompt production of the Old Testament; the two-volume Old Testament did not, however, appear until 1609-10. With ornamental woodcut title border, historiated initials, and head- and tailpieces. Owner ink signature, penciled annotations to front free endpaper. Old owner ink signature trimmed from upper margin of title page.

Only occasional faint foxing, text generally clean. expert restoration to early calf boards. A very good copy.



**"OF CARDINAL IMPORTANCE FOR ITS INFLUENCE
ON THE ENGLISH LANGUAGE, LITERATURE AND
THOUGHT": THE GENEVA BIBLE PUBLISHED IN
ENGLAND, 1576**

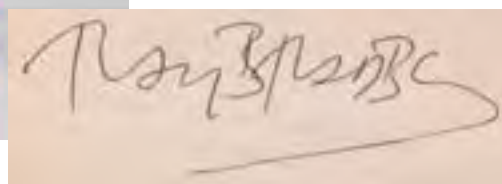
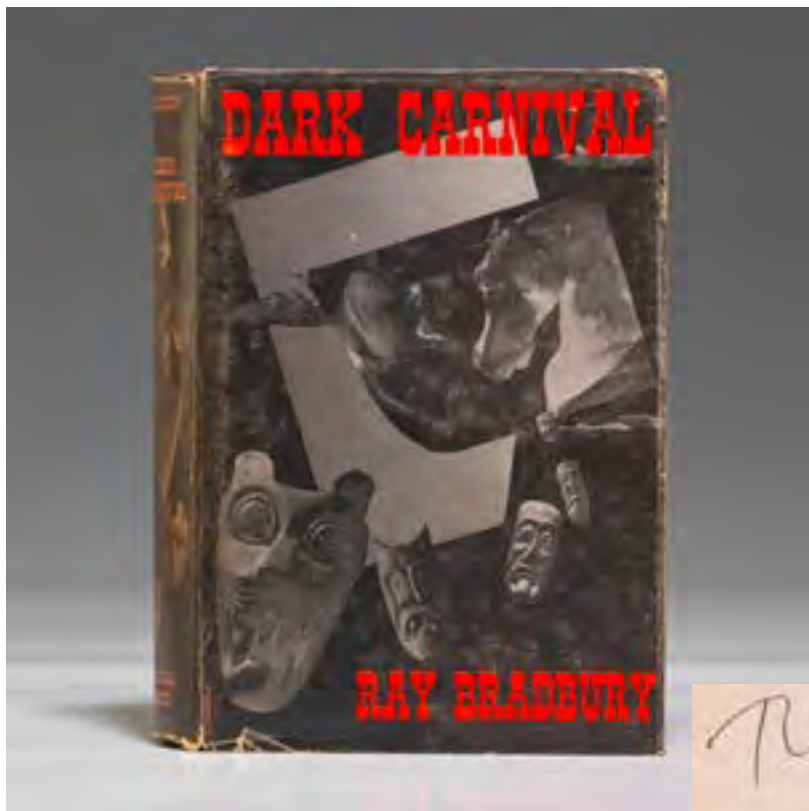
5. BIBLE. **The Bible. That is, the Holy Scriptures Contained in the Olde and Newe Testament.** London: Christopher Barkar [sic], 1576. Thick folio (8 by 11 inches), near-contemporary full black morocco expertly rebaced with original spine neatly laid down, gilt centerpieces to covers, raised bands, marbled pastedown endpapers, all edges gilt; pp. [6], 366, 84, [2], 115, [11]; [7], 35, 35-92, [2]. \$38,000

Handsome 1576 folio edition of the important and influential Geneva Bible (or "Breeches" Bible, for its unique rendering of Genesis 3:7), the important translation that shaped Protestant piety for some five decades—only the second folio and second complete edition of the Geneva Bible published in England, published the same year as the first. With double-page woodcut plan of the temple at Jerusalem, double-page woodcut map of the Holy Land, and 31 in-text woodcut illustrations, rubricated in red throughout. A magnificently bound complete copy in nicely refurbished near-contemporary morocco-gilt.

First published in 1560, the Geneva Bible—often called the "Breeches Bible" for its unique rendering of Genesis 3:7—was "more scholarly than any previous translation... The Geneva Version included prefaces, maps and tables; and for the first time in an English Bible the verses were divided and numbered... It has been more properly called the Elizabethan family Bible, since it was this version which was the first to enter the English home" (PMM 83). "It became the *textus receptus* for the Puritan element in England. It was read by Shakespeare, Bunyan and the soldiers of the Civil War, and is thus *of cardinal importance for its influence on the English language, literature and thought*" (*Great Books and Book Collectors*, 105-8).

"The publication of the Geneva Bible in 1560 was a major event in the history of English Bibles. Produced by some of the best scholars of the day, it strongly influenced the King James version which appeared half a century later. Its influence on Shakespeare and his contemporaries is well known; whenever Shakespeare's biblical references can be traced to any one version, it is most often to the Geneva. Even the Catholic Douay-Rheims Bible adopted numerous Geneva readings... Although it is true that the Geneva aroused a great deal of interest when it first appeared, it actually got off to a slow start. *The Geneva Bible did not become the most widely-circulated version till after 1576, when for the first time it was allowed to be published in England.*" (Naseeb Shaheen, "Misconceptions About the Geneva Bible," in *Studies in Bibliography* Vol. 37, (1984), 156-58; emphasis ours).

Extensive 17th-century ink genealogical annotations on front flyleaf. Title page rehinged. Small paper repair to outer margin of 501, with a very few letters supplied in neat pen facsimile; a few other small tears, not touching letterpress. Only occasional spotting or foxing; text generally quite clean. A beautiful and very early folio Geneva Bible in nicely refurbished early morocco-gilt, in excellent condition and most desirable.



"AT THE HEAD OF A TRADITION": FINE FIRST EDITION OF *DARK CARNIVAL*, RAY BRADBURY'S FIRST BOOK, SIGNED BY HIM

6. BRADBURY, Ray. **Dark Carnival**. Sauk City, Wisconsin: Arkham House, 1947. Octavo, original black cloth, original dust jacket. \$6800

First edition of Bradbury's important first book, signed by him on the title page.

The legendary Bradbury was "as influenced by George Bernard Shaw and William Shakespeare as he was by Jules Verne... Bradbury's poetically drawn and atmospheric fictions—horror, fantasy, shadowy American gothics—explored life's secret corners" (*Los Angeles Times*). The 27 stories collected in *Dark Carnival* mark Bradbury's departure from publishing in pulp magazines. Their "stylistic deftness... stands at the head of a tradition in modern horror fiction" (Barron 4-24). "Evocative, poetic and suffused with youthful wonder, Bradbury's tales broke with pulp conventions in their style and approach to the fantastic... Collected in his first book *Dark Carnival*... they mesh to form a small-town landscape in which the magic possibilities of ordinary life and the banality of the fantastic are indistinguishable from one another" (Clute & Grant, 132). Because only 3112 copies were printed, "*Dark Carnival* was never widely available," and in 1955 Arkham House published *The October Country*, which is "substantially a reprint of *Dark Carnival*" (Horror 100 Best 55). With pictorial dust jacket designed by George Barrows. Currey, 55.

Book fine, dust jacket extremely good with light rubbing, shallow chipping to spine ends. A near-fine copy.



MARGARET WISE BROWN'S *THE RUNAWAY BUNNY*, WITH DELIGHTFUL ILLUSTRATIONS BY CLEMENT HURD, SCARCE 1942 FIRST EDITION

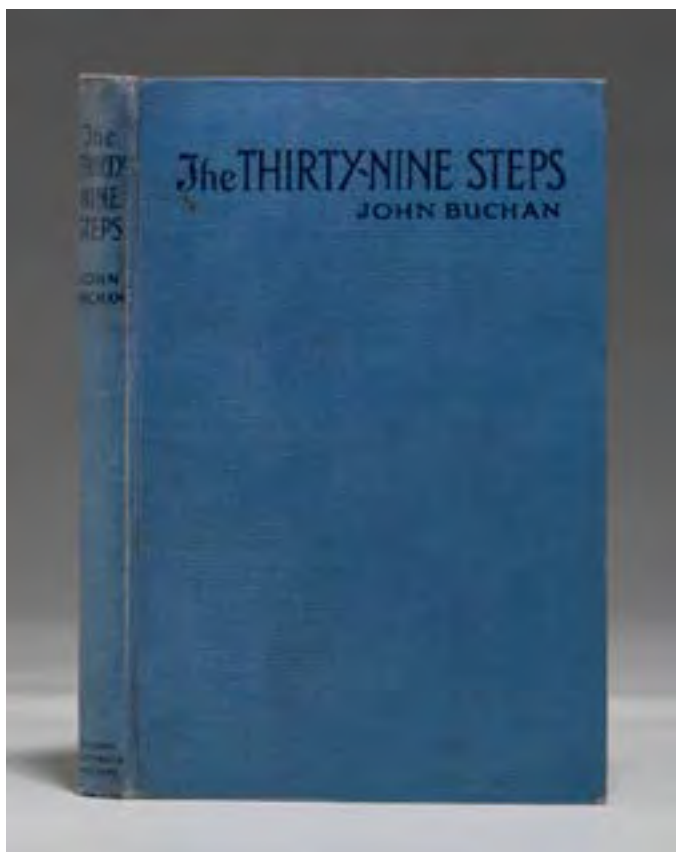
7. BROWN, Margaret Wise; HURD, Clement, illustrator. **The Runaway Bunny**. New York and London: Harper & Brothers, 1942. Oblong octavo, original green cloth, original dust jacket. Housed in a custom chemise and clamshell box. \$22,500

First edition of Brown and Hurd's perennial favorite about a little bunny who wanted to run away, a lovely copy in the scarce original dust jacket.

"Brown's books are still read by children—many of her books remain in print. Her goal, which she certainly achieved, was 'to make a child laugh or feel clear and happy headed... to lift him for a few moments from his own problems of shoe laces that won't tie and busy parents and mysterious clock time into the world of a bug or a bear or a bee or a boy living in the timeless world of a story' (DAB). "In a many-faceted, brief, but remarkable career, Brown pioneered in the writing of books for the nursery school ages; authored more than 100 volumes including the classic *Runaway Bunny* (1942) and *Goodnight Moon* (1947); served as a bridge between the worlds of publishing, progressive education, and the experimental arts of the 1930s and 1940s; and did much to make children's literature a vital creative enterprise in her own time and afterward" (Silvey, 95).

"Brown and Clement Hurd teamed up for a second time with *The Runaway Bunny*, in 1942. The hide-and-seek tale of a mother rabbit and her baby bunny was based on a medieval Provençal ballad. (Brown had spent two years at a Swiss boarding school, and her French was excellent.) The original included the lines: 'If you pursue me I shall become a fish in the water and I shall escape you./ If you become a fish I shall become an eel./ If you become an eel I shall become a fox and I shall escape you.' Brown's fresh interpretation, which has since sold four million copies, gave readers 'a little bunny who wanted to run away.' 'If you run after me,' said the little bunny, 'I will become a fish in a trout stream and I will swim away from you.' 'If you become a fish in a trout stream,' said his mother, 'I will become a fisherman and I will fish for you'... 'If you become... I will become' is the book's gentle, reassuring refrain" (*Vanity Fair*, December 2000, pp. 176-78). In the spring of 1941 Brown turned in her manuscript, and her editor loved it—except for the ending. After giving it some thought, Brown sent an additional line via telegraph, the final line of the finished book, "a simple addition that summed up the gentle current of love and humor throughout the book" (*VF*, 178): "'Have a carrot,' said the mother bunny." With publisher's code "M-Q" on copyright page, indicating a printing date of December, 1941.

Interior clean and fine, two minor marks to rear cover of generally fresh and clean cloth; scarce original dust jacket with light edge-wear, shallow chip to lower corner of front panel, two tiny abrasions to spine, but bright and exceptionally good. An excellent and desirable copy of this children's classic.



**"STORMED THE READING WORLD WITH
ITS COMBINATION OF EXCITEMENT AND
SENSATION": FIRST EDITION OF *THE THIRTY-
NINE STEPS***

8. BUCHAN, John. **The Thirty-Nine Steps**. Edinburgh and London: William Blackwood and Sons, 1915. Small octavo, original blue cloth. \$2900

First edition of one of the first modern spy novels, the basis for several celebrated BBC radio productions and three films, including one directed by Alfred Hitchcock.

Buchan is best remembered "for his adventure stories, which he termed 'shockers,' most of which feature a recurring group of interconnected heroes; the first, which introduces Hannay, is *The Thirty-Nine Steps*, written while convalescing at Broadstairs" (Stringer, 98). Upon its publication, *The Thirty-Nine Steps* "fairly stormed the reading world with its combination of excitement and sensation, written as only a master of English can write" (DNB). "No wise reader... will ignore such deservedly outstanding favorites as the Richard Hannay stories" (Haycraft, 157). "Hannay's novels are some of the finest examples of the novel of intrigue" (Reilly, 218). This novel was subsequently turned into three movie versions, the most famous of which was directed by Alfred Hitchcock and hailed as "the most original, literate and entertaining melodrama of 1935" (*New York Times*). First edition, first printing: with rear leaf of publisher's advertisement; without exceptionally rare dust jacket.

Interior very fresh with minimal edge-toning, trace of soiling to original cloth. A very scarce near-fine copy.



**"SHE SEEMS TO HAVE SEEN THE REAL FUTURE
COMING IN A WAY FEW OTHER WRITERS DID":
FIRST EDITION OF *DAWN*, 1987,
SIGNED BY OCTAVIA BUTLER**

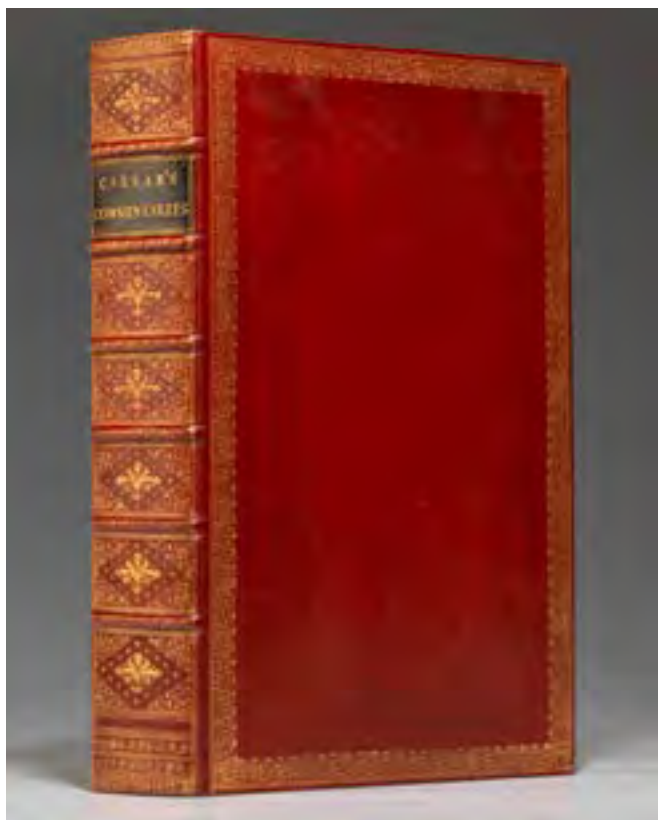
9. BUTLER, Octavia. **Dawn Xenogenesis.** (New York): Warner, 1987. Octavo, original half navy cloth, original dust jacket. \$2000

First of the visionary first novel in Butler's innovative Xenogenesis trilogy, boldly signed on the title page by her—"the first Black woman to win Hugo and Nebula awards"—a beautiful copy in the original dust jacket.

Dawn, the first novel in Butler's Xenogenesis trilogy (*aka* Lilith's Brood), begins hundreds of years after a global nuclear holocaust and is centered around Lilith Iyapo, a Black woman who awakens from suspended animation to find herself held captive on an interplanetary ship of the Oankali, aliens who practice gene trading to exchange genetic information with other species. "Evocative of the biblical first but defiant wife of Adam," Lilith is told by one of the Oankali, "Your Earth is still your Earth, but between the efforts of your people to destroy it and ours to restore it, it has changed... You will become something other than you were!... The Oankali have left the species with little choice and Lilith must come to terms with the ambivalence of the circumstances that are simultaneously salvation and slavery, evolutionary and exploitative, transformation and cooptation" (Chang, *Drawing the Oankali*, 81-2).

Butler, who died in 2006, "walked a singular path... she became the first science fiction author to be granted a MacArthur fellowship, and the first Black woman to win Hugo and Nebula awards" (*New York Times*). As in all her work, *Dawn's* "leitmotif of bondage situates her firmly in the African American literary tradition, which is infused with the racial memories of slavery" (*Oxford Companion to African American Literature*, 113-14). "Butler's concern with racism and sexism is a conscious part of her vision... confronting this problem head on, she placed her heroines in worlds filled with racial and sexual obstacles, forcing her characters to survive." These features made Butler a revolutionary "voice in the traditional domains of science fiction, feminism and Black literature" (Salvaggio, *Octavia Butler*, 78). To *Library of America* editor Gerry Caravan, "she seems to have seen the real future coming in a way few other writers did... it's hard not to read [her] books and think 'How did she know?'" (*USA Today*). First edition, first printing; first printing dust jacket with price of \$15.95, "0587" on lower corner of front flap.

An exceptional signed copy in fine condition.



**1753 FOLIO EDITION OF CAESAR'S
COMMENTARIES, "BEAUTIFULLY PRINTED AND
RICHLY ADORNED," WITH FAMOUS BULL PLATE**

10. (CAESAR, Julius). DUNCAN, William. **The Commentaries of Caesar, Translated into English. To Which is Prefixed a Discourse Concerning The Roman Art of War.** London: Printed for J. and R. Tonson, et al., 1753. Tall, thick folio (11 by 17 inches), period-style full crimson morocco gilt, black spine label, raised bands. \$19,500

First edition of Duncan's famous translation of Caesar's Commentaries, sumptuously illustrated with frontispiece portrait of Caesar, six double-page maps, and 78 splendid plans and plates (most double-page). This copy with the famed double-page bull plate, often not present. An excellent, wide-margined copy, beautifully bound.

"Beautifully printed, and richly adorned with a variety of fine cuts... the greatest part of them being plans of battles, sieges, and incampments, or representations of the situation and face of the countries in which the most material transactions passed... The translator has in a great measure caught the spirit of his author, and... has preserved Caesar's turn of phrase and expression" (Brueggemann, 520-21). Includes both Caesar's commentaries on the Gallic wars and the civil wars. Additionally includes A. Hirtius Pansa's commentaries on the Alexandrian, African, and Spanish wars. The fine folio plates include double-page maps of Italy, Egypt, Spain, Britain, and Rome from the time of Caesar's campaigns, and illustrations depicting Roman encampments, battles, German and British barbarians, a Wicker Man, and sumptuous victory processions. With indices of places and personal names. Brueggemann, 520-21. Moss, 241-42. ESTC T136453. Bookplate; owner signature.

A very few short closed tears along folds, occasional marginal foxing. minor toning to frontispiece and title page. An exceptionally good copy, beautifully bound.



COMPLETE 12-VOLUME COLLECTION OF FIRST EDITIONS OF CHURCHILL'S WWII AND POST-WAR SPEECHES, 1941-61

11. CHURCHILL, Winston S. **Collection of World War II and post-war speeches.** London: Cassell, 1941-61. Together, 12 volumes. Octavo, original cloth, original dust jackets. \$8500

First editions of Churchill's separately published World War II and post-war speeches, including his rare last book, in original dust jackets.

Churchill's war speeches, published between 1941 and 1946, "constitute a contemporary history of the war which is as lively as it is authoritative; and, so far as contemporary history is of value, they may be said to be the last word upon the war" (Randolph S. Churchill). The bulk of Churchill's speeches between late 1945, when he was voted out of the office of Prime Minister and became the leader of the opposition party in Parliament, through his second premiership of 1951-1955, up to 1959, when he gave his last public speech, make up the post-war speeches. Toward the end of the Second World War and after, Churchill increasingly advocated that Europe enter the approaching Cold War era as a united and resolute voice. The speeches included in these volumes trace the development of Churchill's call for European unity through the abatement of socialist party power in Britain's parliament, the start of the Korean War, rising tensions in the Middle East, and the establishment of NATO. This set contains the rare first and only printing of *The Unwritten Alliance*, the last of Churchill's books printed in his lifetime. Armorial bookplate. Early gift inscription. Loosely laid into *Victory* is a toast list for a Parliamentary Press Gallery Luncheon at which Churchill was the principal guest.

Books generally fine, dust jackets with minor wear, generally to spine ends, rubbing to last volume of *Post-War Speeches*. Dust jackets on two volumes price-clipped, on five volumes with tape repairs to verso. An attractive set.



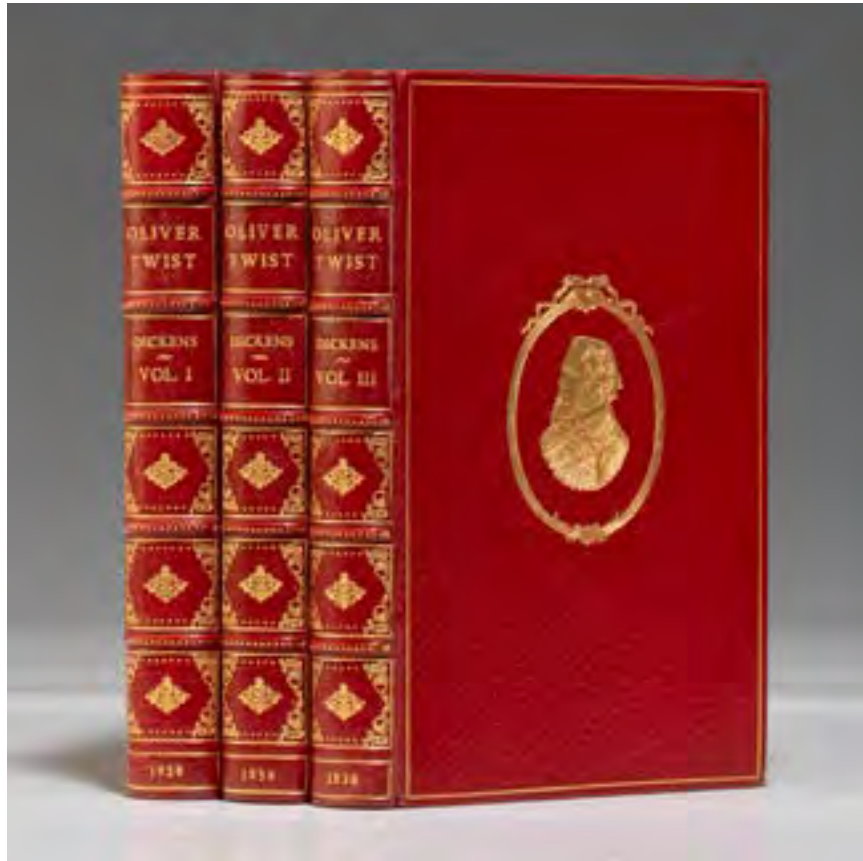
BEAUTIFUL FIRST EDITION, FIRST ISSUE OF *THE RED BADGE OF COURAGE*, "SO CONVINCING THAT A UNION GENERAL SAID HE RECALLED SERVING WITH CRANE AT ANTIETAM"

12. CRANE, Stephen. **The Red Badge of Courage, An Episode of the American Civil War.** New York: D. Appleton, 1895. Octavo, original pale yellow buckram decorated in red, black and gilt, brown coated endpapers, top edge yellow, original dust jacket. Housed in a custom chemise and half morocco clamshell box. \$38,000

First edition, first issue of Crane's classic Civil War novel, in exceptionally rare original dust jacket.

"Stephen Crane, with no more military experience than his lively imagination could cull from *Battles and Leaders of the Civil War* and from Tolstoy, told so graphically how a raw recruit feels in battle that *The Red Badge of Courage* must be regarded as the first artistic approach to the war. It pictures no historical figure or event, except that Chancellorsville is its setting, but its sense of the helplessness and meaninglessness of the common soldier, maneuvered by superiors and circumstance, is a brilliant achievement in impression" (Leisy, 158-59). "The book was so convincing that a Union colonel said he recalled serving with Crane at Antietam" (ANB). *First issue*, with perfect type in the last line on page 225, with "Gilbert Parker's Best Books" listed at the top of the publisher's advertisement on page [235], and with top edge yellow. First published in serial form by the *Philadelphia Press* in 1894. BAL 4071. Starrett 3. Grolier *American* 100 98. Bookplate of noted collector, lawyer, and businessman Carroll A. Wilson (1887-1947).

Text and cloth clean and fresh, with only mild toning to spine, near-fine. Original dust jacket with expert reinforcement to verso of folds and restoration to somewhat rubbed and creased extremities; red lettering slightly out of register (printer's error). A very good copy of this American landmark, desirable in the rare original dust jacket.



**"PLEASE, SIR, I WANT SOME MORE":
FIRST ISSUE OF *OLIVER TWIST*, 1838**

13. DICKENS, Charles. **Oliver Twist; Or, the Parish Boy's Progress. By "Boz."** London: Richard Bentley, 1838. Three volumes. Octavo, 20th-century full red morocco gilt with gilt portraits of Dickens on front boards, raised bands, elaborately gilt-decorated spines, marbled endpapers, all edges gilt. \$14,500

First edition, first issue, of Dickens' classic, with "Boz" title pages and 24 illustrations by George Cruikshank, including the canceled "Fireside" plate, handsomely bound by Bayntun-Riviere in full morocco-gilt with a gilt portrait of Dickens on the front board.

"When Bentley decided to publish *Oliver* in book form before its completion in his periodical, Cruikshank had to complete the last few plates in haste. Dickens did not review them until the eve of publication and objected to the Fireside plate which depicted Oliver at Rose Maylie's knee [Volume III, page 313]... Dickens had Cruikshank design a new plate [with Rose and Oliver in a church interior]... This Church plate was not completed in time for incorporation into the early copies of the book, but it replaced the Fireside plate in later copies... Dickens not only objected to the Fireside plate, but also disliked having 'Boz' on the title page. He voiced these objections prior to publication and the plate and title page were changed between November 9 and 16" (Smith, 35). *First issue*, with both the Fireside plate and "Boz" on the title pages. Bound with half titles and publisher's advertisements. Smith 4 (especially note 3). Eckel, 59-62. Podeschi (Gimbel) A27. Cohn 239.

Fine condition.



**"THE SPOKESMAN BEFORE GOD OF A VIRILE,
UNCONQUERABLE HUMANITY": RARE FIRST
EDITIONS OF JOHN DONNE'S LXXX SERMONS
(1640), FIFTY SERMONS (1649), AND XXVI
SERMONS (1660)**

14. DONNE, John. **LXXX Sermons Preached by that Learned and Reverend Divine, John Donne... WITH: Fifty Sermons... BOUND WITH: XXVI Sermons.** London: Printed for Richard Royston et al., 1640, 1649, 1660-61. Three volumes bound in two. Thick folio (9-1/2 by 13-1/2 inches), 19th-century half calf, elaborately gilt-decorated spines, raised bands, black morocco spine labels, patterned paper-covered boards. \$29,500

Extremely rare first editions of the three separately published folio collections of sermons by "the outstanding preacher of his day" and one of the greatest poets in the language (Baugh, et al., 613)—the third, XXVI Sermons, one of only 500 copies printed, is "considerably rarer" than the first two (Keynes)—handsomely bound together in two volumes, with engraved additional title page by Merian featuring a portrait of Donne.

John Donne, Dean of St. Paul's Cathedral, is remembered as "one of the most celebrated preachers of his age as well as its greatest non-dramatic poet" (Drabble, 283). "Thou shalt yield no precedence, but of time," wrote poet Thomas Carew on Donne's death. In 1919, T.S. Eliot praised Donne for possessing "uncommon dignity and beauty—a style which gives at times what is always uncommon in the sermon, a direct personal communication... [He was] an artist doing the traditional better than any one else had done it... putting into the sermon here and there what no one else had put into it" ("The Preacher as Artist"). Of Donne's estimated 180 sermons, 160 survive, "and they demand reading and study not just as the major productions of his maturity but also as intricate and beautiful pieces of prose... [They demonstrate that] his concern during his ministry was most often to seek edification—of his auditors and of the English church—and, while criticizing those whom he regarded as sectarians, both Puritan and Roman Catholic, to find some form of accommodation with elements of both. As Donne preaches to congregations ranging from the inhabitants of Blunham to the members of the courts of James I and Charles I, he can be seen to be mapping out a middle way that offers at the same time a strong vision of a church still seeking identity and a voice with which its ministers can speak both with and to authority" (DNB). "The sermons are not only rich in learning and curious lore: they are characteristically personal and powerful in their phrasing... At his most characteristic, [Donne] is the spokesman before God of a virile, unconquerable humanity" (*Norton Anthology*, 918). Donne's sermons "are now very rare" (Allibone, 513).

Very faint dampstain along lower and outer edge of both volumes, text generally quite clean. *Fifty Sermons* title page darkened and stained, with a minor repair and creasing. *XXVI Sermons* with marginal tear to G3, not affecting text; final two leaves with some larger marginal repairs, affecting a few words on just the last leaf. A very good and handsome, tall copy.



**WITH 39 FOLIO WOOD-ENGRAVINGS BY
GUSTAVE DORÉ: COLERIDGE'S *RIME OF THE
ANCIENT MARINER***

15. (DORÉ, Gustave) COLERIDGE, Samuel Taylor. **The Rime of the Ancient Mariner.** New York: Harper & Brothers, 1883. Large, slim folio (15 by 18-1/2 inches), original pictorial brown cloth gilt, all edges gilt. \$3800

Later American edition of Doré's lavishly illustrated version 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 original cloth.

"One can hardly deny that Doré is not merely one of the most popular but also one of the greatest of all illustrators... Perhaps Taine summed up Doré's appeal most eloquently: 'every imagination appeared languid in comparison with his. For energy, force, superabundance, originality, sparkle, and gloomy grandeur, I know only one equal to his—that of Tintoretto' (Ray, 327-29). "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). "Doré's illustrations... immediately and marvelously invoke the eerie, magical, superstitious world which Coleridge created... 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 London edition was not reprinted, while the New York edition published by Harper & Brothers in the same year, esteemed for its "high quality," was very popular and reprinted a number of times. Malan, 261.

Interior clean and fine. Expert restoration to cloth corners, joints, inner paper hinges and endpapers; gilt bright. A very good, nicely refurbished copy of the more desirable American edition.



"A LESSON LEARNED, A PRINCIPLE PROVED, OR AN OLD TRUTH EMPHASIZED": SIGNED LIMITED EDITIONS OF EISENHOWER'S *MANDATE FOR CHANGE AND WAGING PEACE*

16. EISENHOWER, Dwight D. **The White House Years: Mandate for Change 1953-1956. WITH: The White House Years: Waging Peace 1956-1961.** Garden City: Doubleday, 1963-65. Together, two volumes. Thick octavo, original tan cloth, cartographic endpapers, original acetate, original slipcases. \$5000

Signed limited first editions of Eisenhower's presidential memoirs, each number 1217 of 1500 copies signed by Eisenhower.

Mandate for Change covers the years of Eisenhower's first presidential term, in which he grappled with such difficulties as the Rosenberg case and trouble in the Suez; *Waging Peace* covers Eisenhower's second term. Each volume illustrated with black-and-white photographic illustrations. From the collection of Lester D. Green, with presentation label, at one time affixed to the limitation page, laid in. Green was the son-in-law of Douglas McKay, 25th Governor of Oregon and Eisenhower's Secretary of the Interior.

Rarely seen in such fine condition.



"IT IS UNNATURAL FOR THE PEOPLE TO GOVERN": FIRST EDITION OF FILMER'S "CELEBRATED" *PATRIARCHA*, 1680, TRIGGERING LOCKE'S 1689 CLASSIC ON DEMOCRACY, *TWO TREATISES*

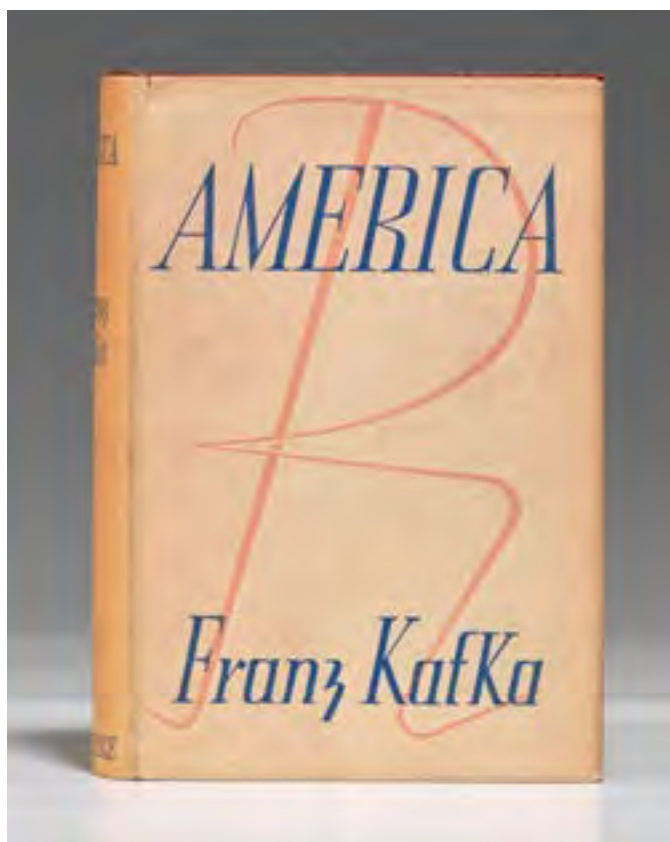
17. (DECLARATION OF INDEPENDENCE) FILMER, Robert. ***Patriarcha: or the Natural Power of Kings***. London: Walter Davis, 1680. Small octavo (4-1/2 by 7-1/4 inches), modern half brown calf and marbled boards, raised bands; pp. (i-xiv), 1-141 (1). \$4000

First edition of Filmer's posthumously published Patriarcha—"the fullest presentation of his political ideas" on the natural and divine authority of rulers—prompting Locke to counter with his Two Treatises in 1689, "the basis of the principles of democracy" (PMM 163), handsomely bound.

Sir Robert Filmer was a leading 17th-century proponent of the view that patriarchal authority was derived from God and therefore natural, and rulers similarly had "fatherly power over their subjects. Just as a father's power over his children does not stem from their consent, they said, so the king's power is not derived from the consent of his subjects, but from God alone... kings are accountable to God alone" (Somerville, *Patriarcha and Other Writings*, ix-xxiii). Filmer's *Patriarcha*, his most "celebrated work" (Lowndes, 797), draws extensively on biblical and classical sources and is "the fullest presentation of his political ideas... He explored the implications of patriarchal political theory in greater detail than any previous writer" (Somerville, ix-xxiii). Believed written between 1628 and 1631, "Filmer sought permission from King Charles I to publish *Patriarcha* at some point prior to 8 February 1632 and was on that date denied permission. It circulated thereafter in manuscript for nearly 50 years and exercised an immense influence on English royalist thinking" (Paul Rahe). Shortly after this posthumous first publication in 1680, nearly 40 years after Filmer's death, John Locke responded with his *Two Treatises of Government* (1689), heralded as "the basis of the principles of democracy" (PMM 163). In fact, "it is difficult to understand Locke unless we understand Filmer, for Locke's *Two Treatises* were not written as the abstract reflections of a detached philosopher, but were a polemical refutation of Filmer's case" (Somerville, xxiv). Locke's *Second Treatise* has especially "been credited with great influence on American constitutionalism" (*A Covenanted People* 37).

Bound without frontispiece of Charles II. Mispagination of page 110 (as "101") without loss of text. Wing F922. ESTC R29832. OCEL I:160. Allibone, 596. See Sowerby 2329. Early bookplate tipped-to title page verso. Small early numerical notation above title page.

Text quite fresh, restoration to gutter-edge of title page not affecting text. An excellent very good copy, handsomely bound.



**"THE GREAT THEATRE OF OKLAHOMA CALLS YOU!":
KAFKA'S AMERICA, 1938 FIRST EDITION IN ENGLISH**

18. KAFKA, Franz. **America**. London: George Routledge, 1938. Octavo, original red cloth, original dust jacket. \$4000

First edition in English, first state, of Kafka's unfinished posthumous novel, "perhaps the most purely delightful of Kafka's books"—a lovely copy in the original dust jacket.

Translated from the German by Edwin and Willa Muir, with an Introductory Note by Edwin and an Afterword by Max Brod discussing the state of the manuscript at the time of Kafka's death. "*America* stands somewhat apart from Kafka's two other long stories, *The Castle* and *The Trial*. On the surface, at least, it has little trace of allegory... Yet *America* reads very like the other two books; the quality of the imagination is the same, and it takes us into a strange world which becomes stranger the more realistically, the more circumstantially, it is described... There is a less intense pressure behind the scenes in *America* than in the other books, and that is one of the things which make it perhaps the most purely delightful of Kafka's books" (vii-xi). Binding first state, with gilt rather than black titling to the spine. First published posthumously in Germany in 1927. Publisher's postcard laid in. Small bookseller label to rear pastedown.

Minor spotting to upper edge, book about-fine; dust jacket with a few small nicks to the corners of the slightly toned spine, near-fine. A lovely copy.



"THE MOST IMPORTANT WORK IN POLITICAL SCIENCE THAT HAS EVER BEEN WRITTEN IN THE UNITED STATES": *THE FEDERALIST*, 1802, THE IMPORTANT SECOND EDITION

19. HAMILTON, Alexander; JAY, John; and MADISON, James. **The Federalist, on the New Constitution, by Publius, Written in 1788. To which is Added, Pacificus, on the Proclamation of Neutrality, Written in 1793. Likewise, The Federal Constitution, with All the Amendments.** New York: George F. Hopkins, 1802. Two volumes. Octavo, period-style full brown calf gilt, navy and burgundy morocco spine labels. \$17,500

The scarce and important second edition of The Federalist, the last published in Hamilton's lifetime, revised and edited with his approval, the first edition to publicly identify Hamilton, Madison and Jay as authors—"the most famous and influential American political work" (Howes).

This landmark edition, which appeared on December 8, 1802, was the last edition issued in Hamilton's lifetime. Revised and edited by George Hopkins with Hamilton's approval. it was this edition, also, that "publicly broke the poorly kept secrecy surrounding *The Federalist's* authorship... by naming Hamilton, Madison and Jay as the authors" (Cooke, xv). "The 85 essays were designed as political propaganda, not as a treatise of political philosophy. In spite of this *The Federalist* survives as one of the new nation's most important contributions to the theory of government" (PMM 234). *The Federalist* essays together "exerted a powerful influence in procuring the adoption of the Federal Constitution... The true principles of a republican form of government are here unfolded with great clearness and simplicity. The essays written by Hamilton exhibit a richness, elegance and force" (Church 1230). "The United States has produced three historic documents of major importance: the Declaration of Independence, the Constitution and *The Federalist*" (Cooke, ix). As such, "*The Federalist* is the most important work in political science that has ever been written, or is likely ever to be written, in the United States. It is, indeed, the one product of the American mind that is rightly counted among the classics of political theory. This work has always commanded widespread respect as the first and still most authoritative commentary on the Constitution of the United States" (Clinton Rossiter). Preceded only by the extraordinarily rare 1788 first edition (and its 1799 re-issue of the same sheets with a new title page). Volume II with Hamilton's "Letters of Pacificus" defending Washington's 1793 Neutrality Proclamation and a printing of the Constitution with 11 amendments at rear; with advertisement leaf after table of contents. Mispagination in Volume I as issued without affecting text. Shaw & Shoemaker 2218. Howes H114. Sabin 23981. Contemporary owner signature on title pages.

Interior generally fine, leaf T2 in volume II with corner tear just touching catchword. A handsome copy of an important edition.



**VERY HANDSOMELY BOUND SET OF OLIVER
WENDELL HOLMES *WORKS***

20. HOLMES, Oliver Wendell. **Works**. Boston & New York: Houghton, Mifflin, 1892. Fifteen volumes bound in thirty. Octavo, later three-quarter navy morocco, raised bands, patterned boards and endpapers, top edges gilt, uncut and unopened. \$4200

“Artist’s” edition, number 672 of 750 sets, illustrated with steel-engraved portraits and photogravures, some of which are hand-colored.

Father of the celebrated jurist of the same name, Holmes (1809-94) "reigned supreme in Boston society and club life and became the unofficial poet laureate of all important gatherings in the intellectual "hub of the Universe" (Hart, 176). BAL 9214.

Fine condition.



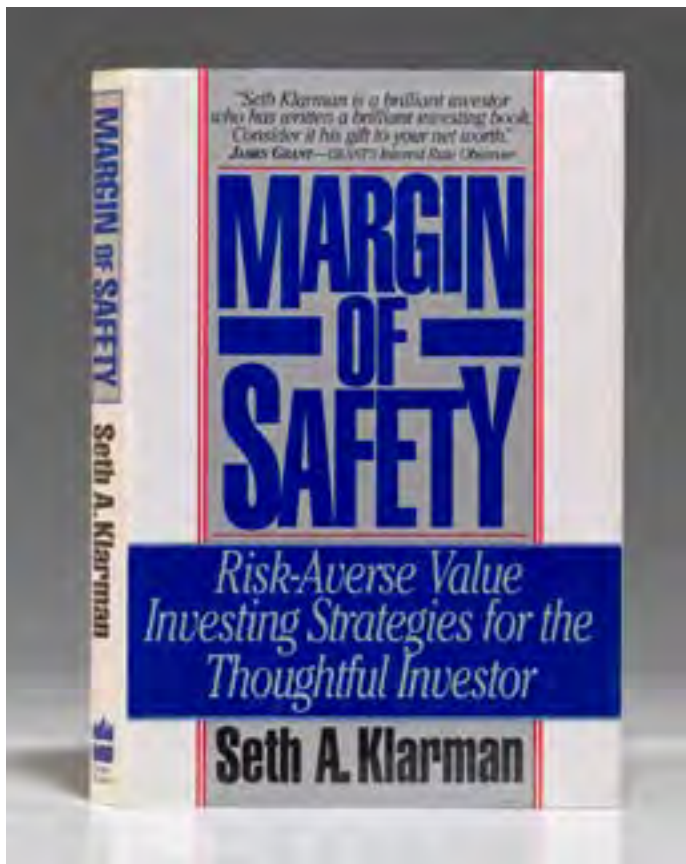
**"FOR MORE THAN A CENTURY THE CHIEF
SOURCE OF WESTERN KNOWLEDGE OF THE
COUNTRY": KAEMPFER'S SUPERB ILLUSTRATED
HISTORY OF JAPAN, 1728, WITH 45 SUPERB
COPPER-ENGRAVED FOLIO PLATES**

21. (JAPAN) KAEMPFER, Englebert. **The History of Japan, Giving an Account of the Ancient and Present State and Government of That Empire; of Its Temples, Palaces, Castles, and other Buildings; of Its Metals, Minerals, Trees, Plants, Animals, Birds, and Fishes;... of The Original Descent, Religions, Customs, and Manufactures of the Natives, and of their Trade and Commerce with the Dutch and Chinese....** London: Printed for the Publisher, and sold by Thomas Woodward... and Charles Davis, 1728. Two volumes. Folio (9 by 14 inches), contemporary full mottled calf sympathetically rebacked in calf-gilt, red morocco spine labels. \$21,000

First edition, expanded second issue, of "the most authoritative account" of Japan in the early stages of its commerce with the West, with engraved additional title page and 45 striking large copperplate engravings (most of which are double-page or folding) including maps, views, and detailed illustrations of temples, palaces, ships, animals and plants. Issued just one year after the first, this second issue was expanded to include the journal of 1673 English voyage to Japan.

A German physician and naturalist with an inclination for travel, Kaempfer visited India and Batavia before reaching Japan in 1690. For the next three years he compiled information for his *History*. "After Kaempfer's death, his manuscripts passed into the hands of Sir Hans Sloane, who had the German manuscript on Japan translated and published. The resulting *History of Japan* (1727), was for more than a century the chief source of Western knowledge of the country. It contains the first biography of Kaempfer, an account of his journey, a history and description of Japan and its fauna, a description of Nagasaki and Deshima; a report on two embassies to Edo with a description of the cities which were visited on the way; and six appendixes, on tea, Japanese paper, acupuncture, moxa, ambergris, and Japan's seclusion policy" (DSB). "Has long been recognized as the most authoritative account of that country published at that time" (Cox I:332). Second issue, with letterpress title pages printed in red and black, dated 1728, and with "Printed for the Publisher" in the imprint; this second issue was expanded to include the 11-page "Second Appendix," with separate title page, printing the journal of an English voyage to Japan in 1673. Engraved additional title page dated 1727, the year of the first issue. Includes list of subscribers. Cox I:332. Engraved armorial bookplate affixed to versos of letterpress title pages.

Text and plates generally quite clean and fine, with crisp impressions of the plates; expert restoration to board extremities. A very nicely restored copy in excellent condition.



**"HARD WORK, UNUSUALLY STRICT DISCIPLINE,
AND A LONG-TERM INVESTMENT HORIZON":
FIRST EDITION OF SETH KLARMAN'S *MARGIN OF
SAFETY* IN ORIGINAL DUST JACKET**

22. KLARMAN, Seth A. **Margin of Safety. Risk-Averse Value Investing Strategies for the Thoughtful Investor.** [New York]: HarperBusiness, 1991. Octavo, original half navy cloth, original dust jacket. \$3200

First edition, first printing, of this influential guide by Klarman—"a giant within investment circles"—outlining how to avoid the pitfalls of fad investing and become a value investor.

Klarman, whose pivotal *Margin of Safety* and other writings have been "coveted and followed by Wall Street... is a giant within investment circles. He is often compared to Warren Buffett, and *Economist* magazine once described him as "The Oracle of Boston" (*New York Times*). This highly influential work both identifies the pitfalls of traditional trend investing and offers a new path—value investing. Value investing is a strategy of investing in securities that are trading at a marked discount from their underlying value, almost guaranteeing a profit. While it requires more work and research than other forms of investment, Klarman's preferred investment method is also lower risk and potentially more profitable. First editions of *Margin of Safety* are extremely sought-after by investment professionals since going out of print.

A fine copy.



**“THE FIRST ENGLISH TRANSLATION OF THE
PENTATEUCH IN AMERICA”: ISAAC LEESER’S
1845 HEBREW-ENGLISH BIBLE IN FULL
CONTEMPORARY CALF BINDINGS**

23. LEESER, Isaac. **The Law of God. Edited, and with Former Translations Diligently Compared and Revised.** Philadelphia: Printed by C. Sherman, for the editor, 5605 (1845). Five volumes. Octavo, contemporary full brown calf rebacked with original spine and spine labels laid back down; housed together in a custom clamshell box. \$22,000

First edition of the “first English translation of the Pentateuch in America,” the 1845 Hebrew-English Bible by one of the most prominent and influential figures in American Jewish history, in handsome full contemporary calf bindings.

Named *hazan* (cantor) of Congregation Mikveh Israel in Philadelphia in 1829, Leeser's "contributions to every area of Jewish culture and religion made him a major builder of American Judaism." The publication of his Pentateuch was the first time that any portion of the Bible was published in America under Jewish auspices. "The translation of the *Bible* was Leeser's great literary achievement and represented many years of patient labor and devotion to a task which he considered sacred... He made good use of the various German translations by Jews of the collective commentary known as the *Biur* and of other Jewish exegetic works. As a result his translation though based in style upon the King James version can be considered an independent work for the changes he produced are numerous and great... until the new Jewish Publication Society version was issued in 1917, *it was the only source from which many Jews not conversant with Hebrew derived their knowledge of the Bible in accordance with Jewish tradition*" (Waxman, 1090). Printed in Hebrew and English, with corresponding text on facing pages.

Interior generally clean and fine, contemporary calf bindings with light expert restoration. A beautiful copy.



"THE MOST SUSTAINED ACHIEVEMENT IN FANTASY FOR CHILDREN BY A 20TH-CENTURY AUTHOR": COMPLETE SET OF FIRST EDITIONS OF C.S. LEWIS' *CHRONICLES OF NARNIA* SERIES, VERY HANDSOMELY BOUND

24. LEWIS, C.S. **The Chronicles of Narnia.** London: Geoffrey Bles / The Bodley Head, 1950-56. Together seven volumes. Octavo, modern full green morocco gilt, raised bands, marbled endpapers, all edges gilt. \$23,000

First editions of all seven books in Lewis' cherished Chronicles of Narnia, handsomely bound in full morocco-gilt.

An Oxford professor who also wrote literary criticism, fiction for adults and numerous volumes of Christian apologetics, C.S. Lewis is likely best remembered for his beloved fantasy series, the Chronicles of Narnia. "All my seven Narnia books," Lewis once wrote, "began with seeing pictures in my head... *The Lion* began with a picture of a faun carrying an umbrella and parcels in a snowy wood. This picture had been in my mind since I was 16. Then one day, when I was about 40, I said to myself, 'Let's try and make a story about it'" (Brown, 19). Lewis was also "concerned to do for children what he had done for an adult readership in his science fiction... to re-imagine the Christian story in an exciting narrative context... [The Narnia books are] intoxicating to all but the most relentlessly unimaginative of readers, and must be judged the most sustained achievement in fantasy for children by a 20th-century author" (Carpenter & Pritchard, 370). "The stories are unforgettable not only for the excitement and suspense of the adventures but also for the strong emotions they describe so well... [and they are] further enriched by Lewis' skillful use of language" (Silvey, 406). Unlike most fantasy series, "each book has something new and different to offer and there is no weakening of either inspiration or interest" (Eyre, 132). "Adored by children and academics alike, these books are extremely collectible, sought-after and scarce" (Connolly, 186). *Fantasy and Horror* 5-176.

With the original map endpapers, published in the second through fifth volumes, bound into their respective volumes. With faint soiling to a few leaves in the first volume only. A beautiful set.



"THE MOST WORTHY... OF THE GREAT PHILOSOPHERS": BEAUTIFUL 1768 EDITION OF LOCKE'S COLLECTED WORKS, THE FIRST FOUR-VOLUME, FIRST QUARTO EDITION

25. LOCKE, John. **The Works of John Locke.** London: H. Woodfall, et al., 1768. Four volumes. Large quarto (9-1/2 by 11-1/2 inches), period-style full marbled calf gilt, raised bands, red and black morocco spine labels, marbled endpapers and edges. \$7500

Seventh edition, the first quarto edition, first four-volume edition, of Locke's collected Works, with copper-engraved frontispiece portrait, a handsomely bound set.

"Locke had a formative influence on the principles of the Declaration of Independence and of the early state constitutions" (*Covenanted People* 37). Jefferson, who had a fifth 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; emphasis in original). This massive first quarto edition contains the immensely important *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). "John Locke is the most worthy... of the indisputably great philosophers. His influence has been enormous." In his famous tribute, Voltaire observed, "Many a philosopher has written the tale of the soul's adventures, but now a sage has appeared who has, more modestly, written its history. Locke has developed human reason before men, as an excellent anatomist unfolds the mechanism of the human body. Aided everywhere by the torch of physics, he dares at times to affirm, but he also dares to doubt. Instead of collecting in one sweeping definition what we do not know, he explores by degrees what we desire to know" (Seymour-Smith, 242, 245). Stated "Seventh Edition": second issue with title pages reading "Volume the First" ("Second," "Third," "Fourth") instead of "Volume I" ("II," "III," "IV"), among other minor changes. Volume I with copper-engraved portrait of Locke after Kneller, by Cipriani and Basire. Occasional mispagination as issued without loss of text. "The first collected edition [in three folio volumes] bears the publication date of 1714" (Yolton, 400).

Only very infrequent minor marginal soiling. A handsomely bound set in fine condition.



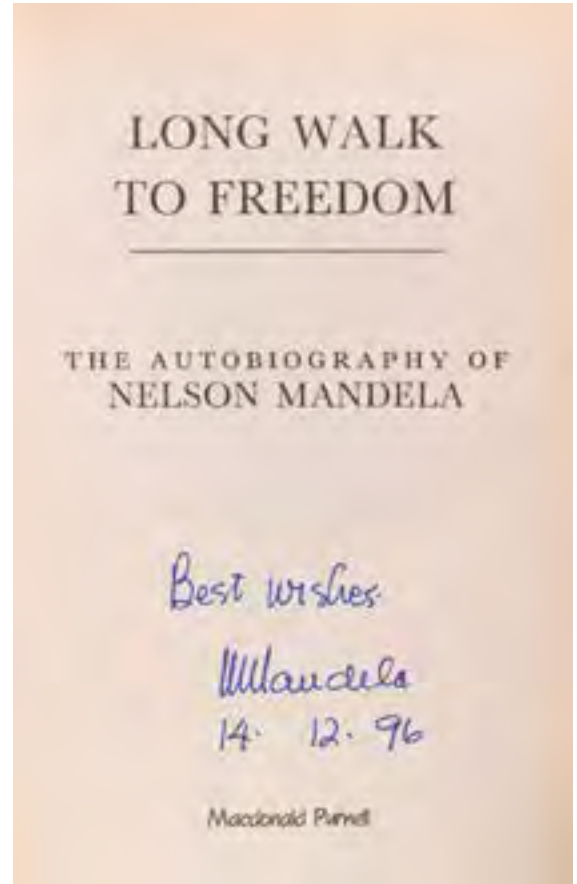
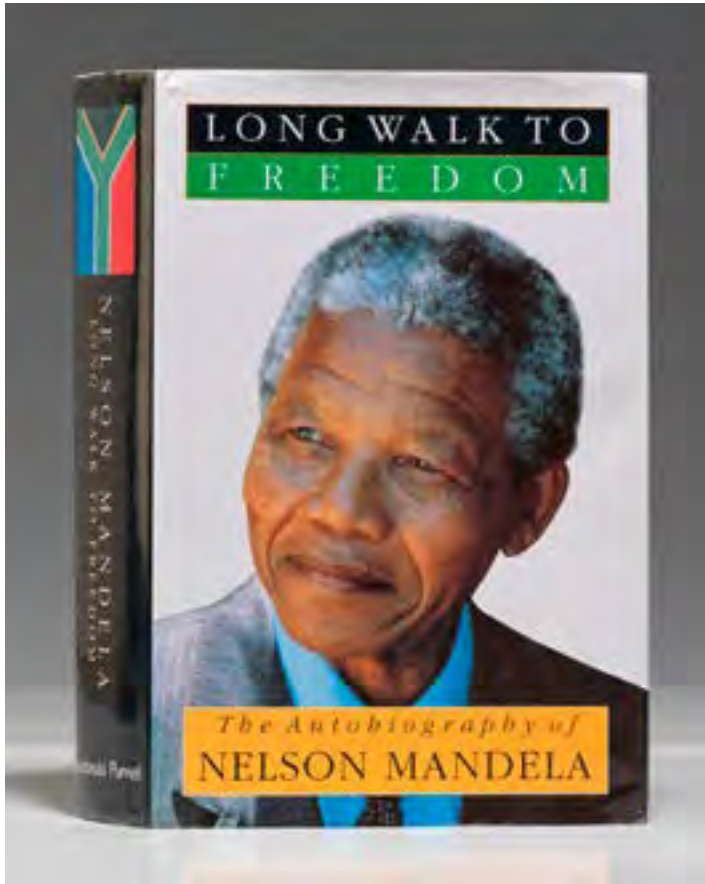
**LOCKWOOD'S COLONIAL FURNITURE,
1901 FIRST EDITION**

26. LOCKWOOD, Luke Vincent. **Colonial Furniture in America.** New York: Charles Scribners' Sons, 1901. Quarto, contemporary full dark green morocco, elaborately gilt-decorated spine and boards, patterned silk endpapers, all edges gilt; housed in a custom slipcase. \$3000

First edition, illustrated with over 300 plates, beautifully bound.

Lockwood's classic survey of furniture from the Colonial period is based on the examination of colonial furniture in public and private collections, inventories, contemporary records, and cabinet-makers' design books. Beautifully and copiously illustrated. Bookplate of American tin magnate William Bateman Leeds.

A lovely copy.



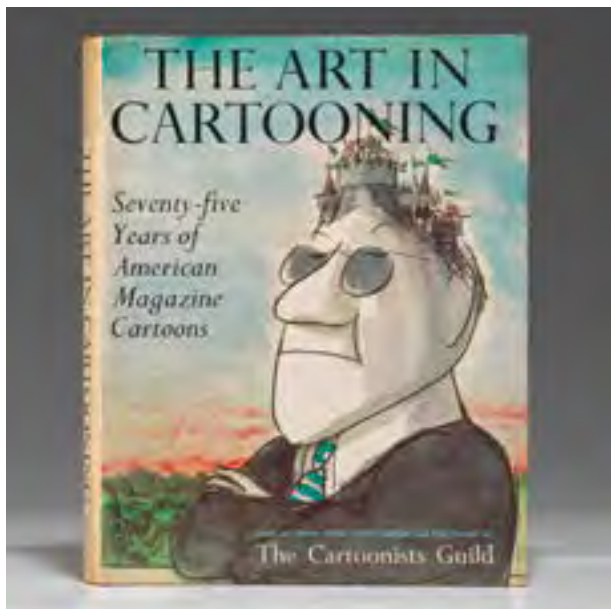
"I WAS NOT BORN WITH A HUNGER TO BE FREE. I WAS BORN FREE": *LONG WALK TO FREEDOM*, SCARCE 1994 SOUTH AFRICAN FIRST EDITION INSCRIBED BY NELSON MANDELA

27. MANDELA, Nelson. **Long Walk to Freedom**. (Randburg, South Africa): Macdonald Purnell, 1994. Thick octavo, original black paper boards, cartographic endpapers, original dust jacket. \$6500

First South African edition of the stirring autobiography of the esteemed Nobel Peace Prize winner and South Africa's first black president, inscribed on the title page: "Best Wishes, N Mandela, 14-12-96."

"The Nelson Mandela who emerges from his memoir... is considerably more human than the icon of legend... Mandela is, on the evidence of his amazing life, neither a messiah nor a moralist nor really a revolutionary but a pragmatist to the core, a shrewd balancer of honor and interests. He is, to use a word unhappily fallen into disrepute, a politician, though one distinguished from lesser practitioners of his calling mainly by his unwavering faith in his ultimate objective, ending white minority rule" (*New York Times*). Stated "First Published in South Africa in 1994 by Macdonald Purnell (PTY) Ltd." on the copyright page. Editions were issued in the same year in England and the United States by Little, Brown and Company. Illustrated with 24 pages of black-and-white photographs.

Fine condition.



**WONDERFULLY INSCRIBED WITH ORIGINAL
CARTOONS BY FOUR OF THE FEATURED
CARTOONISTS**

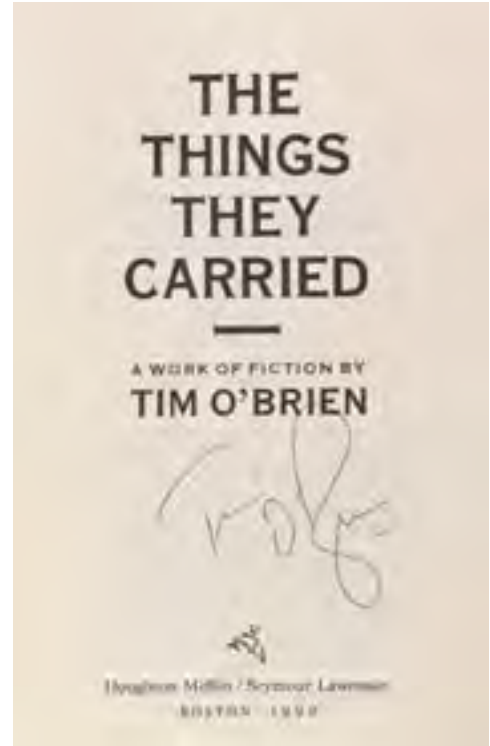
28. (BOOTH, George) (GROSS, S.) (MARTIN, Henry) (MICHAUD, Roland) (MYERS, Lou) (TANNENBERG, Marvin) (WOODMAN, Bill) FISHER, Edwin, GERBERG, Mort and WOLIN, Ron, eds. **The Art in Cartooning**. New York: Charles Scribner's Sons, 1975. Quarto, original black cloth, original dust jacket. \$2500

First edition of this celebration of American cartooning, seldom found inscribed with original sketches by its contributors. This copy boasts large, whimsical original art by notable magazine cartoonists Jack Ziegler, Gahan Wilson, Sam Gross and Bill Woodman.

Celebrating the work of American cartoonists from the late 19th century through 1975, *The Art in Cartooning* collects over 300 examples of the form at its finest, drawn from the pages of *The New Yorker* and other magazines. Artists represented include Charles Addams, Peter Arno, Gahan Wilson, James Thurber, Rube Goldberg and many more.

All of the four cartoonists who have inscribed this copy with delightful original work are represented in its pages, and most are best known for their contributions to *The New Yorker*. On the front pastedown, Jack Ziegler depicts an angel with a harp whispering in the ear of a bartender, "First you get a clean glass..." The front free endpaper features a cartoon by Gahan Wilson depicting a huddled man on a raft inside a bottle with the inscription "To Jack Herbert with all best wishes, Gahan Wilson." The rear free endpaper has a cartoon of a cat crouched outside a mousehole with the mouse inside saying "Sorry, I can't make it to Benchley's pub tonight, I'm all tied up at the moment," and the inscription "To Jack, Regards S. Gross." The rear pastedown shows a man with a martini on the floor next to a bar, with a bartender saying "The management says you've had enough sir" and the inscription "Best to Jack, Bill Woodman." Includes eight color plates.

Only a bit of creasing to dust jacket. A wonderfully inscribed copy.



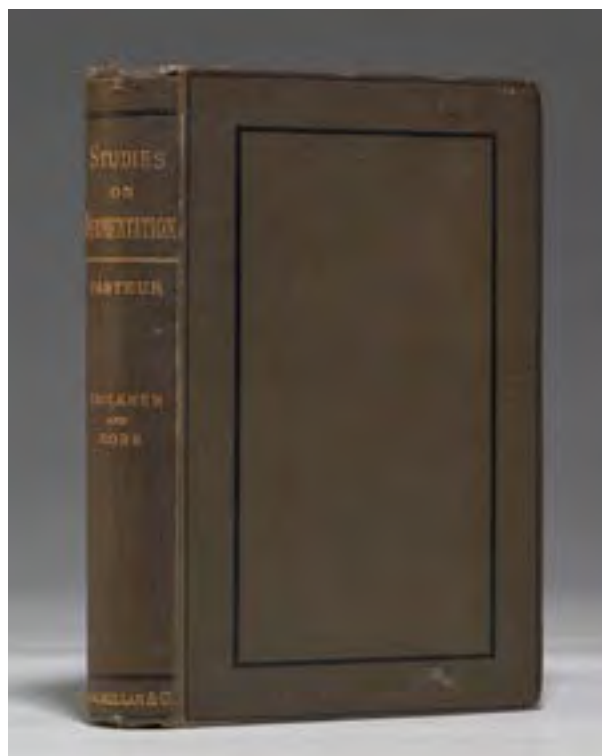
"O'BRIEN CUTS TO THE HEART OF WRITING ABOUT WAR": *THE THINGS THEY CARRIED*, SIGNED BY TIM O'BRIEN

29. O'Brien, Tim. **The Things They Carried**. Boston: Houghton Mifflin, 1990. Octavo, half black cloth, original dust jacket. \$600

First trade edition of O'Brien's acclaimed fifth book, high on a "short list of essential fiction about Vietnam" (New York Times), signed by him on the title page.

"Only a handful of novels and short stories have managed to clarify, in any lasting way, the meaning of the war in Vietnam for America and for the soldiers who served there. With *Things They Carried*, Tim O'Brien adds his second title to the short list of essential fiction about Vietnam... By moving beyond the horror of the fighting to examine with sensitivity and insight the nature of courage and fear... he places *Things They Carried* high up on the list of best fiction about any war... O'Brien cuts to the heart of writing about war" (*New York Times*). The stories gathered here appeared originally in leading magazines such as *Esquire*. The title story also appeared in *Best American Short Stories 1987*; "Speaking of Courage" and "The Ghost Soldiers" both won O. Henry Awards (1978 and 1982, respectively). First edition, first issue: with first printing dust jacket misaligned as issued. Preceded only by the signed Franklin Mint edition.

A handsome signed copy in fine condition.



"THE DEBT WHICH WE ENGLISH BREWERS OWE TO M. PASTEUR CAN HARDLY BE OVER-ESTIMATED": FIRST EDITION IN ENGLISH OF PASTEUR ON THE USES AND PROBLEMS OF FERMENTATION IN BREWING BEER

30. PASTEUR, Louis. **Studies on Fermentation, the Diseases of Beer, Their Causes and the Means of Preventing Them.** London: Macmillan & Co., 1879. Octavo, original brown cloth. \$2200

Scarce first edition in English of Pasteur's studies on the uses and "diseases" of fermentation in brewing beer, with 12 photo-lithographic plates and 85 wood-engraved in-text illustrations that faithfully reproduce those in the original French edition of 1876.

"These new studies are based on the same principles which guided me in my researches on wine, vinegar, and the silkworm disease—principles, the applications of which are practically unlimited. The etiology of contagious diseases may, perhaps, receive from them an unexpected light" (Pasteur, in his Preface, p. vii). "Pasteur resumed his studies on fermentation in 1876, and in this book... described a new and perfected method of preparing pure yeast and acknowledged that a limited quantity of oxygen was important for brewing" (Garrison-Morton). "*Etudes sur la bière* not only discussed the practical problems of brewing but also recapitulated the series of debates over fermentation in which Pasteur had been embroiled since the publication of *Etudes sur le vin*. Pasteur sought to prove that the 'diseases' of beer are caused by foreign micro-organisms and proposed a reformed brewing process to eliminate them" (Norman 1658). "The debt which we English brewers owe to M. Pasteur can hardly be over-estimated" (Frank Faulkner, translator, p. xi). Garrison-Morton 2485(note). See Osler 1550; Waller 10966; Norman 1658 (French first edition).

A touch of wear to spine ends. A lovely, near-fine copy of this scarce title in the original cloth.



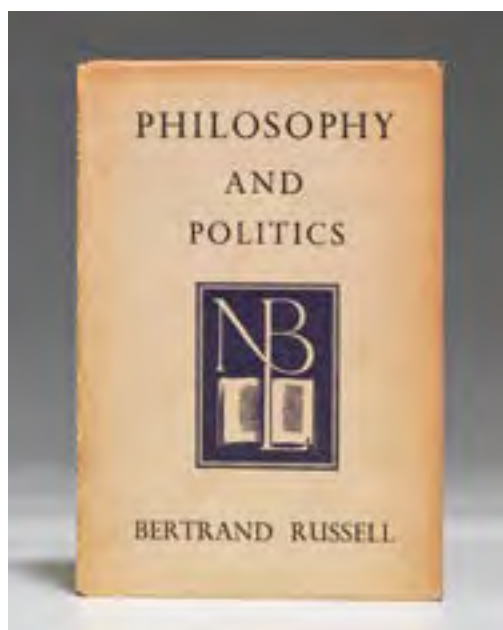
"HIS UTOPIA IS ALARMING AND HIS METAPHYSICS ARE INTOXICATING": 1898 FINE PRESS EDITION OF PLATO'S *REPUBLIC*

31. PLATO. **The Republic**. London: Arthur L. Humphreys, 1898. Two volumes. Square octavo, contemporary full brown crushed morocco, raised bands, top edges gilt, uncut; original wrappers bound in. \$3200

Fine press edition of Plato's extended dialogue on justice and the nature of the ideal state, a cornerstone of Western philosophy and politics, handsomely bound in full morocco by the Club Bindery.

"Its setting and its characters are full of political meaning. Its arguments are tantalizing and its fables fascinating... [Plato's] utopia is alarming and his metaphysics are intoxicating" (Levi, 348). *The Republic* "has reinforced dedication, awakened vocations to leadership and strengthened the morale of those modest and competent souls who are always in reality the guardians of society" (Rexroth, 79). This edition is a fine press reprint of the 1852 "exact and scholarly" translation by John Llewelyn Davies and David James Vaughan (DNB). The publisher, Arthur L. Humphreys, was one of the proprietors of Hatchards from about 1890 to 1924. With red and black title pages and embellished with woodcut initials. Bookplate.

Fine condition, handsomely bound.



BERTRAND RUSSELL LECTURE, IN WHICH HE MENTIONS FELLOW PHILOSOPHER KARL POPPER, INSCRIBED BY POPPER TO HIS LONGTIME ASSISTANT AND EVENTUAL EXECUTOR

32. RUSSELL, Bertrand. **Philosophy and Politics**. London: Published for the National Book League by the Cambridge University Press, 1947. Small octavo, original navy cloth, original dust jacket; pp. 30. \$4200

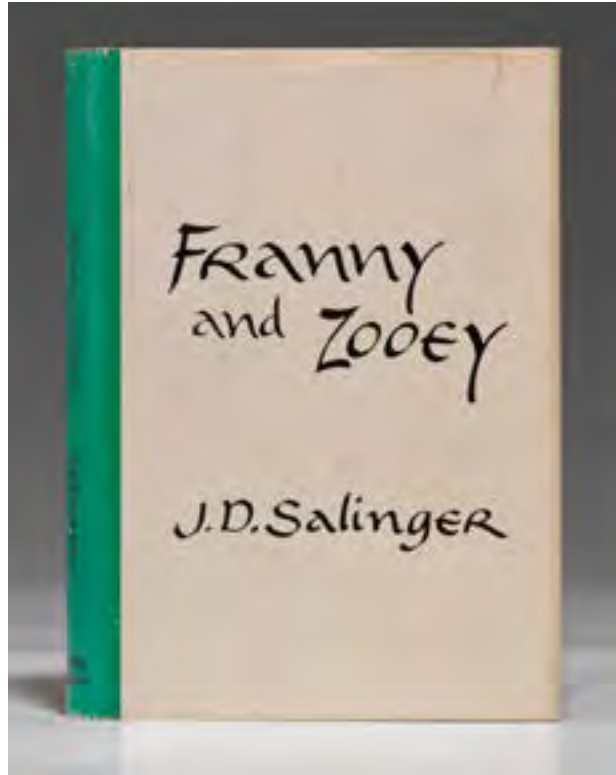
*First printing of Russell's lecture, an "analysis of the influence of philosophical thought upon political behavior from Plato to Karl Marx," in which he favorably mentions fellow philosopher Karl Popper and his recently published book *The Open Society and Its Enemies*, presented and inscribed on the front free endpaper by Popper to his longtime personal assistant Melitta Mew: "To Melitta, from Karl, with a laudatio of Russell's on p. 11, written 1946."*

Russell delivered this talk on October 23, 1946 in London as the Fourth Annual Lecture of the National Book League, chaired by the Poet Laureate John Masefield. The "laudatio" Popper refers to in his inscription occurs in a discussion of Hegel, Plato, and empiricism. "In the case of Hegel this has come to be more or less recognized; in the case of Plato it is still something of a paradox, though it has been brilliantly advocated in a recent book by Dr. K.R. Popper.*" The asterisk refers to a footnote in which Russell cites Popper's 1945 book *The Open Society and Its Enemies*, noting "The same thesis is maintained in my *History of Western Philosophy*."

In *The Open Society and Its Enemies*, published only two years before Russell's lecture—and one year before publication of Russell's widely popular *History of Western Philosophy*—Austro-British economist and philosopher Karl Popper took aim at historicism, which he defined as the belief that history unfolds in an inevitable way based on universal laws. He also critically examined the idea that thinkers such as Plato, Marx, and Hegel merely presented harmless theories; instead he argued that their theories were fundamentally totalitarian and fully capable of leading to war, genocide, eugenics, and the dangerous elevation of one group of people over another. "For Karl Popper, philosophy is an attempt to get nearer to a true view of the world, that is, a view that corresponds to the facts" (*New York Review of Books*).

Recipient Melitta Mew (1929-2018) was Popper's longtime personal assistant, since 1982, and the executor of his estate following his death. "In addition to secretarial work, this also meant translation work, the organization of everyday life for the recently widowed philosopher [Popper's wife died in 1985] as well as accompanying him on trips all over the world to lectures, congresses and awards. Karl Popper had become a member of the Mew family" (obituary, Universität Klagenfurt website, accessible online, translated). Mew became his estate administrator after his death in 1994, and took an active part in preserving his legacy, bequeathing most of his library, manuscripts, and correspondence to the Universität Klagenfurt.

Book with light foxing to endpapers and edges, text and cloth clean; dust jacket with light toning and very shallow wear to spine ends and corners. A near-fine copy, with an excellent philosophical association.



***"AT LEAST I'M STILL IN LOVE WITH YORICK'S
SKULL": FIRST EDITION OF SALINGER'S FRANNY
AND ZOOEY***

33. SALINGER, J.D. **Franny and Zooey**. Boston: Little, Brown, 1961. Octavo, original gray cloth, original dust jacket. \$1500

First edition of Salinger's third book: two stories about the Glass family, whom he had "been waiting for most of [his] life."

Salinger planned a series of stories on Franny, Zooey and the Glass family. "I've been waiting for them most of my life," he wrote, "and I think I have fairly decent, monomaniacal plans to finish them with due care and all-available skill." "Franny" originally appeared in *The New Yorker* in 1955; "Zooey" followed two years later. To John Updike, "Salinger's conviction that our inner lives greatly matter peculiarly qualifies him to sing of an America where, for most of us, there seems little to do but to feel" (*New York Times*). Stated "First Edition" on copyright page.

Book fine; faint soiling, small closed tear to upper front panel of bright about-fine dust jacket.



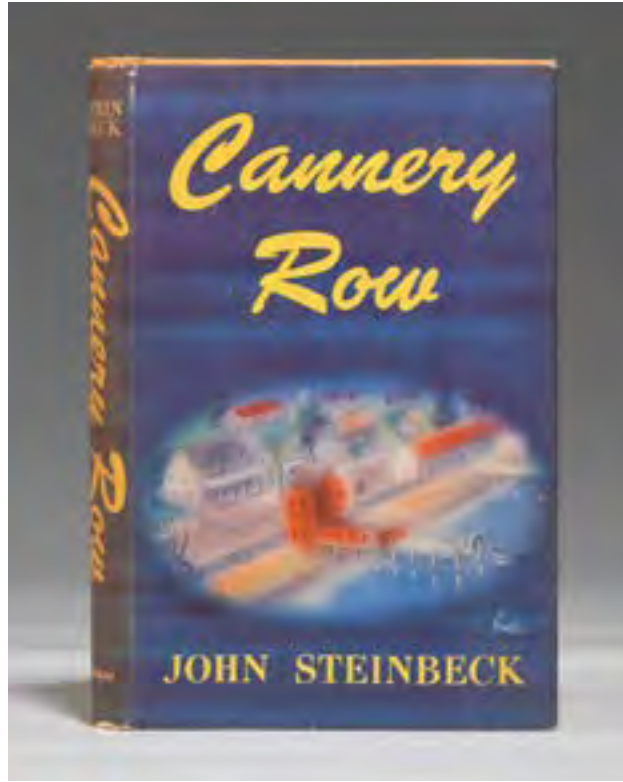
WITH THIRTY STRIKING LARGE FOLIO SILVER GELATIN PHOTOGRAPHIC PRINTS, INCLUDING IMAGES OF SHACKLETON AND SCOTT ON THE 1901-04 ANTARCTIC EXPEDITION AND THE 1921 EVEREST EXPEDITION

34. PHOTOGRAPHY. **Photographs from the Royal Geographical Society. Portfolio 1.** No place: Atlas Limited Editions, 2001. Large folio, 30 loose silver gelatin prints, images measuring approximately 12 by 16 inches, sheets measuring 16 by 20 inches, in individual glassine sleeves; original cloth clamshell box. \$17,500

Limited "Collector's Boxed Edition," number 3 of only 300 copies, with 30 stunning large folio silver gelatin prints "printed using the original negatives in the possession of the Royal Geographical Society, London, being 30 of the most important and historic images from The Society's Photographic Collections."

The images, often taken from expeditions and surveys directly financed by the Royal Geographical Society, include four from the 1901-04 Antarctic Expedition that launched the exploration careers of Robert Falcon Scott (leader of the expedition), Ernest Shackleton and Edward Wilson (pictured together in one of the images here); one from the 1914-16 Imperial Trans-Antarctic Expedition, showing Shackleton with a dog on board the *Endurance* before the ship's destruction in the ice and Shackleton's heroic journey to South Georgia Island to save his crew; and three from the 1921 Everest Reconnaissance Expedition led by Charles Howard-Bury (and, de facto, George Mallory). A number of the images are of subjects in Myanmar, Nepal, Tibet and the Caribbean; one image, by an unknown photographer, is perhaps the best-known image of the ill-fated 1929 Ikhwan revolt in Saudi Arabia, displaying camel raiders going into battle against the forces of Ibn Saud at the Battle of Sabilla. Photographers include C.R. Ford, Frank Kingdon-Ward, Charles Howard-Bury, A.F.R. Wollaston, Max and Bertha Ferrars, J.B. Thurston, R. Skelton, Harry Hamilton Johnston, C.J. Morris and Everard im Thurn. With a list of photographs laid in.

Bit of discoloration to one image only ("Ikwon Revolt"). An exceptional production in fine condition.



"A POEM, A STINK, A GRATING NOISE, A QUALITY OF LIGHT, A TONE, A HABIT, A NOSTALGIA, A DREAM": FIRST EDITION OF STEINBECK'S *CANNERY ROW*

35. STEINBECK, John. **Cannery Row**. New York: Viking, 1945. Small octavo, original light yellow cloth, original dust jacket. \$3100

First edition, in first-state cloth binding, of Steinbeck's "fine small art, a miniature gem, a verbal minuet" (A.C. Spector, contemporary review), in scarce original dust jacket.

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. In a way it was a summation of all his conflicts and contradictions, and all that he had learned. It was Steinbeck-funny and deadly serious all at the same time, sentimental and coldly deterministic, loving and satirical, lyrical and yet very precise... 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. Jacket design by Arthur Hawkins.

Book clean and fine, dust jacket with only a touch of rubbing to ends of mildly toned spine, front panel bright, near-fine.



"THE FIRST TREATISE ON HOW TO BUILD AN ELECTRONIC DIGITAL COMPUTER": *HIGH-SPEED COMPUTING DEVICES*, 1950 FIRST EDITION, PRESENTATION COPY INSCRIBED BY THE AUTHOR OF THE FOREWORD

36. (ENGINEERING RESEARCH ASSOCIATES) TOMPKINS, C.B., Supervisor. **High-Speed Computing Devices**. New York: McGraw-Hill, 1950. Octavo, original blue cloth, original dust jacket. \$4500

First edition of "the first treatise on how to build an electronic digital computer," a veritable "cookbook" for designing both analog and digital computing machines, presentation copy inscribed by H.T. Engstrom, Vice-President of Engineering Research Associates and author of the foreword, on the front free endpaper: "To Dr H.H. Campaigne with sincere regards H.T. Engstrom." Both Engstrom and Campaigne played pivotal roles in advancing signals intelligence during the Second World War, and worked together at OP-20-G and the NSA.

"The first treatise on how to build an electronic digital computer. It provided a 'cookbook' describing the available ingredients and how they worked for both digital and analog computers. Because it also explained the principles involved and gave examples, it was extremely useful... There were chapters on different types of computing machines, including desk calculators, punched-card systems, analog computing systems, and large-scale electronic digital computers. The bibliographies ending each chapter were the most complete available for the American books, reports, and journal articles published through 1949" (Hook & Norman). Charles Brown Tompkins, credited on the title page as the "supervisor," wrote most of the text.

Dr. Howard T. Engstrom (1902-62) was co-creator of the UNIVAC at Remington Rand, where he served as vice-president before joining the NSA in 1956 as associate director of the R&D team; he later served as deputy director. Engstrom first crossed paths with the data processing pioneer Dr. Howard Herbert Campaigne (1910-88) during the Second World War, at OP-20-G, the US Navy's signals intelligence and cryptanalysis group. After the war, Engstrom and Campaigne overlapped professionally again at the NSA, where Campaigne worked for many years in a variety of development activities. In 1946 Campaigne and James Pendergast co-authored a classified paper which convinced the Navy to seriously advance their computer technology with specific application to cryptologic problems. He also influenced IBM in choosing binary code for their computers. At the time of this book's publication, Engstrom was vice-president of ERA; Remington Rand acquired ERA two years later. Hook & Norman, *Origins of Cyberspace* 584. Tomash & Williams E14. Oral History Interview with Howard Campaigne, NSA-OH-14-83, 29 June 1983, Annapolis, MD, conducted by Robert D. Farley of the NSA. Four pages of previous owner's notes and calculations laid in.

Cloth with light shelf-wear, interior clean, near-fine; dust jacket with shallow chipping to corners, a few small snags on flap folds, extremely good.



"BEN-HUR OFFERS MUCH TO INSPIRE AN ARTIST'S PENCIL": ILLUSTRATED LIMITED EDITION OF WALLACE'S CLASSIC NOVEL, ONE OF ONLY 350 COPIES, WITH 20 PHOTOGRAVURES AND NEARLY 1000 MARGINAL DRAWINGS

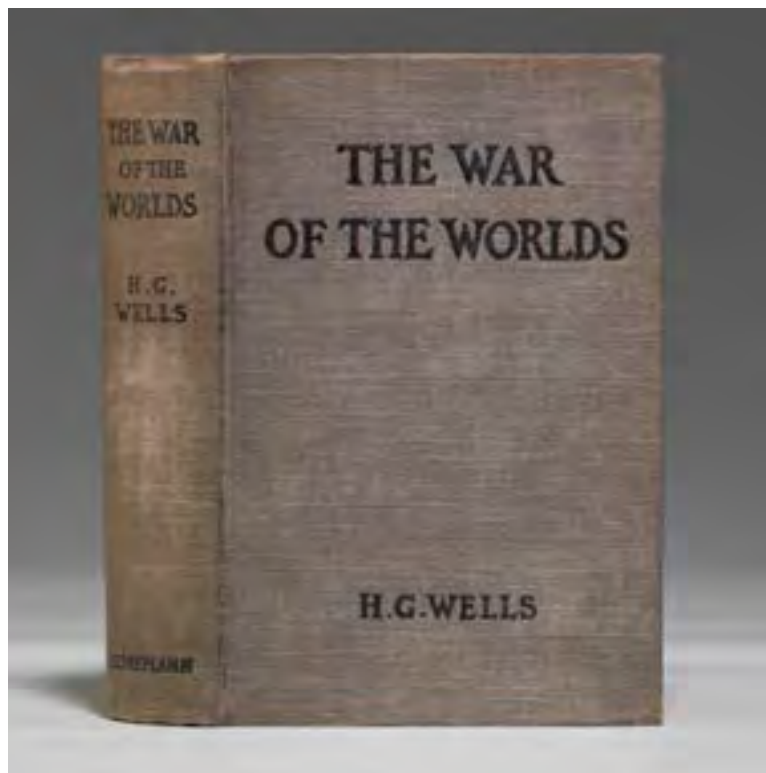
37. WALLACE, Lew. **Ben-Hur. A Tale of the Christ.** New York: Harper & Brothers, 1892. Two volumes. Octavo, original vellum boards, yapp edges, uncut. \$3200

Limited "Garfield Edition," number 131 of only 350 copies, profusely illustrated with 20 photogravures and numerous marginal line drawings, adorning virtually every page. With an autograph letter signed by Wallace laid in.

"The romance Wallace is most famous for, *Ben-Hur: A Tale of the Christ*, is second only to *Uncle Tom's Cabin* as the most popular American fiction of the 19th century and, indeed, in its various cinematic versions"—most famously, the 1959 epic starring Charlton Heston, with its dramatic chariot race—"is one of the most popular works of all time" (ANB). *Ben-Hur* "offers much to inspire an artist's pencil... To Mr. Arthur B. Turnure of New York City belongs the credit of conceiving the plan of making a new edition... with marginal illustrations on every page... The gigantic work of preparing the illustrations, nearly 1000 in number, was undertaken under the direction of William Martin Johnson... [The illustrations] combine to a rare degree historical accuracy with artistic merit... Photogravures illustrate special scenes in the life of Christ" (*Publishers Weekly*, December 1891).

The autograph letter reads in full: "Crawfordsville, Ind., March 22nd. '95. Messrs Harper and Brothers, Gentlemen. I saw some weeks ago a newspaper paragraph to this effect that the solicitor of Treasury Dep't has repeated that Ben-Hur, having been copyrighted in 1880, was not within the law of 1891: so there was nothing to prevent the importation of foreign editions of this book. This, if approved, seems far reaching. Please inform me of the exact effect of the report, and what steps, if any, you have taken in the matter. Respectfully, Lew. Wallace." There is a notation in the upper left corner, presumably from the publisher, of "ans Mar 26 1895." First published 1880.

Interiors fine, vellum with typical soiling to spines. An excellent set.



**"IT NEVER WAS A WAR, ANY MORE THAN THERE'S
WAR BETWEEN MEN AND ANTS": SCARCE FIRST
EDITION OF WELLS' *WAR OF THE WORLDS***

38. WELLS, H.G. **The War of the Worlds**. London: William Heinemann, 1898. Octavo, original gray cloth, uncut. Housed in a custom clamshell box. \$5800

First edition of H.G. Wells' classic and influential "scientific romance."

"Almost all of Wells' best science fiction has an evolutionary subtext... The British Empire, like all others before it, represented the successful predation of the weak by the strong, and that was the subject, in a metamorphosed form, of *The War of the Worlds*" (Disch, 62-63). "The novel is a tour de force whose innumerable fictional offspring include numerous adaptations and homages, by far the most effective of which was Orson Welles' Mercury Theater radio broadcast of 1938" (*Anatomy of Wonder* II-1234). First edition, first issue: "with no statement of printing on copyright page"; 32-page publisher's catalogue at rear with page one advertising *Illuminations*, Currey's Form B (Currey, 426). Without extremely rare dust jacket.

Scattered light foxing to text, mild toning to cloth, with a bit of wear to spine. An extremely good copy.



**"A PEAK OF VISIONARY AND CREATIVE
INTOXICATION": RARE AND ENLARGED
SECOND EDITION OF *LEAVES OF GRASS*—WITH
PUBLISHER'S PRESENTATION LAID IN**

39. WHITMAN, Walt. *Leaves of Grass*. Brooklyn, New York: [Fowler & Wells, for the author], 1856. 12mo, original dark green cloth. \$17,500

Rare and enlarged second edition, one of only 1000 copies printed, with frontispiece portrait of Whitman and advertisement leaf following text. With 20 additional poems not appearing in the 1855 first edition—including "A Woman Waits for Me" and "Who Learns My Lesson Complete?"—"the book is quite a rarity and is seldom found in good condition" (Wells and Goldsmith). With manuscript presentation note from the publishers laid in, "Edward D. Littledale, Presented by Fowlers & Wells."

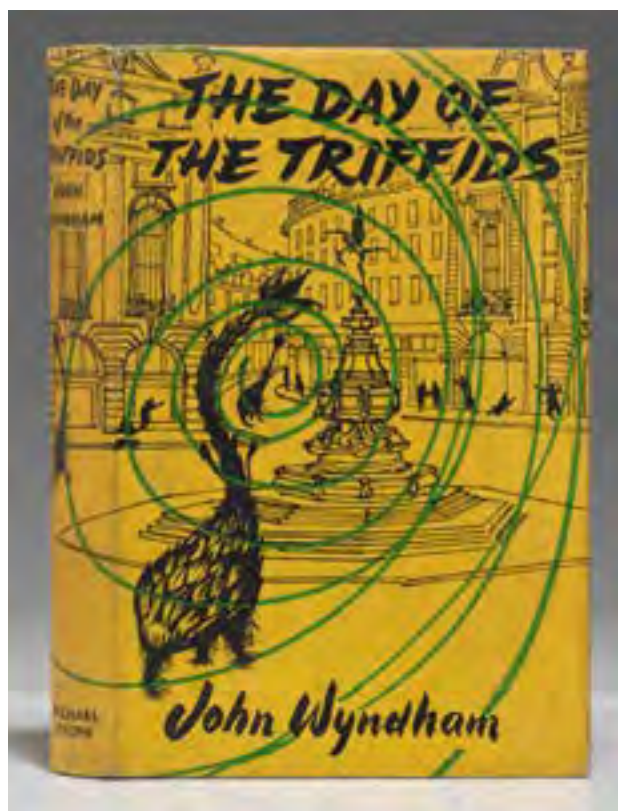
"Whitman is both the poet and the prophet of democracy... In a sense, [*Leaves of Grass*] is America's second Declaration of Independence" (PMM 340). This second edition, with 20 more poems than the first edition in 1855, reveals Whitman's concern to reach as large an audience as possible; he introduced changes in the book's internal and external format intended to evoke the then-popular volumes of poetry by Whittier and Longfellow" (Bloom, *Whitman*, 112-14).

The most controversial change would prove to be his inclusion of praise from Ralph Waldo Emerson on the book's spine. Acknowledging receipt of his complimentary copy of the first edition of *Leaves of Grass*, Emerson had hailed Whitman's achievement: "I greet you at the beginning of a great career." When Whitman brought out this second edition the next year, Emerson's unguarded testimonial appeared on the spine (as designed by Whitman himself) in gilt letters. Emerson was agitated about the use of his private words as advertising copy: "Friends who visited Emerson when the blazoned second edition arrived in the mail claimed that until that moment they had never seen him truly angry" (Kaplan, 211).

Among the poems appearing for the first time in this edition are "Poem of Salutation" ("O take my hand, Walt Whitman!"), "Poem of Procreation" ("A woman waits for me—she contains all, nothing is lacking") and "Lesson Poem." Also included in this edition are the whole text of Emerson's letter to Whitman, Whitman's reply and reviews of the first edition.

With manuscript presentation note from the publishers laid in, "Edward D. Littledale / Presented by / Fowlers & Wells," The laid-in presentation inscription signed "Fowlers & Wells" indicates that this slip was penned at the time of publication, quite possibly by Orson, as of the three partners he had the most affinity with the poet.

Some foxing to text, as often; mild toning to spine, gilt still quite legible. An unrestored copy in near-fine condition.



**"THE ONE SCIENCE FICTION BOOK YOU MUST
READ, EVEN IF YOU DON'T READ SCIENCE
FICTION": PREFERRED FIRST ENGLISH EDITION OF
ENGLISH WRITER WYNDHAM'S CLASSIC NOVEL, *THE
DAY OF THE TRIFFIDS*, 1951**

40. WYNDHAM, John. **The Day of the Triffids**. London: Michael Joseph, 1951. Octavo, original green cloth, original dust jacket. \$2600

Preferred first English edition of Wyndham's finest and most famous novel, the basis for the 1962 film classic. A splendid copy in original dust jacket.

Day of the Triffids is regarded as "the one science fiction book you must read, even if you don't read science fiction... [it] revolutionized the imagery of science fiction" (Edmund Morris). "This tale of monsters from a botched experiment marching over the world is a superior example of its breed" (*Anatomy of Wonder II-1296*). To *The New York Times*, Wyndham "did more than any other British writer since H.G. Wells to make science fiction popular in this country." To critics, "what raises this novel head and shoulders over almost all others in the subgenre is the quality of the writing and the characterization. Details unfold with leisurely novelistic richness and the characters' actions make logical and psychological sense" (*Anatomy of Wonder 3-199*). Basis for the 1962 film classic and later BBC adaptations, the novel "compares favorably to H.G. Wells' catastrophe novels, especially with *War of the Worlds*" (Magill, *Survey of Science Fiction Literature*, 506). While preceded by an American edition of the same year, this first English edition is preferred due to its revised text. Dust jacket design by Patrick Gierth; without rarely found bellyband. Serialized in a condensed version in *Colliers* magazine as *Revolt of the Triffids* (January 6-February 3, 1951). Clute & Nichols, 1353-54. Pringle, *Ultimate Guide*, 82. Listed in Pringle, *Science Fiction: The 100 Best Novels*. Owner signature.

Text very fresh with scant foxing to preliminaries and fore-edges; trace of edge-wear mainly to spine ends, faint soiling to colorful dust jacket. An excellent near-fine copy.



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