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ON LEFT  The Maltese Falcon, Item No. 1

ON THE COVER  East of the Sun and West of the Moon,
Item No. 5
“Hammett’s Finest Work And Possibly The Best American Detective Novel Ever Written”: Rare First Edition, First Printing, Of The Maltese Falcon, In Exceptional First Printing Dust Jacket, A Stunning Copy


First edition, first printing, of Hammett’s most famous and influential novel, “the foundation of the literature he invented,” a Haycraft Queen cornerstone, in rare unrestored first-printing dust jacket, an especially handsome unrestored copy.

“Maltese Falcon is arguably America’s greatest detective novel,” Hammett designed “a new hero for new readers in a new era” (Marling, American Roman Noir, 126–133). In 1995 Mystery Writers of America ranked Maltese Falcon second in its top 100 mystery novels of all time (first was Conan Doyle’s Sherlock Holmes works). On publication, New Republic called the novel “glistening and fascinating,” achieving “an absolute distinction of real art… the genuine presence of myth” (Bruccoli & Layman, 119–20). “The only novel in which the famous Sam Spade appears, regarded by many as Hammett’s finest work, this is possibly the best American detective novel ever written. Whatever its merits, this and the two earlier Hammett novels established the American hard-boiled private-eye novel as a subgenre of crime fiction unique to the United States” (Top 100 Mystery Novels 2).

“Hammett made his debut in the October 1, 1923 issue of Black Mask” with a story introducing his Pinkerton agent, the Continental Op. “In 1930 Knopf published Hammett’s third novel, Maltese Falcon… It would become not only his best-loved work, but the foundation of the literature he had invented… A Haycraft Queen cornerstone, and a Keating 100 selection” (Johnson, Dark Page, 132). In 1941 John Huston made his directorial debut with the iconic film adaptation starring Humphrey Bogart, Mary Astor, Peter Lorre and Sydney Greenstreet. Book fine; lightest edge-wear, a few tiny closed tears to edges of beautiful price-clipped about-fine dust jacket. One of the finest copies to come along in years.

“There’s a girl wants to see you. Her name’s Wonderly.”
“A customer?”
“I guess so. You’ll want to see her anyway: she’s a knockout.”
“Shoo her in, darling,” said Spade. “Shoo her in.”
“Shakespeare’s works... have left his world, passed into ours, and become part of us. And when we in turn have vanished, they will continue to exist, tinged perhaps in small ways by our own lives and fates, and will become part of others whom he could not have foreseen and whom we can barely imagine.”

—Stephen Greenblatt
“Incomparably The Most Important Work In The English Language”:
The Second Folio Of Shakespeare, 1632


The extraordinarily rare 1632 Second Folio of Shakespeare’s plays. This copy comprises complete original second folio printings of all the plays—as well as the Effigies leaf that contains John Milton’s first published poem, the anonymous “An epitaph on the admirable Poet, W. Shakespeare”—with the exception only of the last leaf of the final play, Cymbeline. This final leaf, along with the title page featuring Martin Droeshout’s engraved portrait of Shakespeare, and the preceding leaf with Ben Jonson’s “To the Reader” have been supplied in very fine facsimile, the only leaves so supplied. Overall a very good copy of this extraordinary highspot of English and world literature, an exceptional rarity.

The four folios of Shakespeare are the first four editions of Shakespeare’s collected plays. These were the only collected editions printed in the 17th century. The Second Folio, like the First Folio of 1623, contains 36 plays, all the plays that are considered to be wholly or in part by Shakespeare (with the exception of Pericles, which was added to the Third Folio edition of 1663). The folios of Shakespeare, because of their incalculable impact on the language, thought and literature of our world, are the most desirable of all English language books, the prize of any collection. “For a bibliophile it is a volume devoutly to be wished for and rarely attained; to a library it is a crowning jewel of a collection” (Legacies of Genius).

In the 17th century, plays were not routinely printed and often survived only in manuscript form. They were not considered “serious literature” in the sense that poetry was, so the publishing of a play was not likely to bring social prestige to the author, nor was there a great market for the published work; plays were to be performed and attended, not read. “Had Shakespeare not enjoyed the affection of his fellow actors his plays might not have survived. About three-fourths of the prolific output of playwrights in his lifetime has disappeared. But Shakespeare’s fellow actors, as a token of friendship to him, did us the great service of preserving the texts of his plays when they arranged publication of the First Folio in 1623” (Boorstin).

It is estimated that no more than 1000 copies of the Second Folio were printed, and it is believed less than 200 copies are still in existence today, many of which are incomplete or defective. Text complete with the exception of the aforementioned three facsimile leaves: the title page, the facing “To the Reader” leaf, and the final leaf, all as often. stc 22274a. Pforzheimer 906. Occasional early ink marginalia and annotations, along with a few inoffensive scribbles to preliminaries. Occasional soiling and staining to text, not affecting legibility. A few preliminary leaves rehinged, a few marginal paper repairs, particularly to final three leaves, with very small portions of the ruled border and a handful of words supplied in neat pen facsimile. Expert restoration to extremities of paneled calf. A very good copy of the rare Second Folio.
“The Clearest Of All Expositions Of The Basic Principles Of Democracy” (PMM)


Extremely rare editions of both parts of Paine’s revolutionary classic *Rights of Man*. The exceptionally rare and desirable first edition, second issue of Part I, consisting of the text sheets from the famous suppressed first issue printed by Paine’s original publisher, Joseph Johnson (withdrawn by him on the day of publication because of British government intimidation), which were rescued by Paine and his friends, and the new title page and preface printed by Paine’s new publisher, J.S. Jordan; bound together with the signal third edition of Part II. Paine hoped the work “would do for England what his *Common Sense* had done for America” (Gimbel), but it resulted in the prosecution of Paine, his publishers, and booksellers, and forced Paine to flee to France.

Written “with a force and clarity unequalled even by Burke, Paine laid down those principles of fundamental human rights which must stand, no matter what excesses are committed to obtain them… *Rights of Man* was an immediate success… The government tried to suppress it, but it circulated the more briskly. Those who bought it as the work of an inflamed revolutionary were surprised by its dignity and moderation: even Pitt could say that he was quite in the right—”but what am I to do? As things are, if I were to encourage Tom Paine’s opinions we should have a bloody revolution’… *Rights of Man* was one of the most ardent and clear defenses of human rights, liberty and equality in any language… Rights of free speech, opinion, conscience, association (in America those rights became embodied in the first amendment to the Constitution in the same year the first part of the *Rights of Man* appeared) were all part of the natural rights which a properly constituted government must protect” (Fruchtman, 225).

The first issue of Part I (with Johnson’s title page imprint) is historically so rare that it has been considered virtually unacquirable; this is the earliest obtainable edition. First edition, second issue of *Rights of Man* (Part I), the first to contain Jordan’s title page imprint and Paine’s “Preface to the English Edition”; variant a with press figures: 38–none], 42–4 (Gimbel-Paine, 88). With dedication to George Washington. Third edition of *Part the Second*. With dedication to M. de La Fayette dated “London, Feb. 9, 1792. Text fresh with only lightest scattered foxing, one leaf (Part I:Xi) with expert paper repairs, slightly affecting text but not readability. A handsomely bound near-fine copy of this most exceptional and important work.
“Whatever is my right as a man is also the right of another; and it becomes my duty to guarantee as well as to possess.”
One Of The Supreme Utterances Of The Principles Of Democratic Freedom: Association Copy Of The First Book-Form Publication Of Lincoln’s Gettysburg Address


The Gettysburg Address, a few short lines scrawled, according to legend, on scratch-paper and the backs of envelopes, is one of America’s most cherished documents. As noted by David Mearns of the Library of Congress, “Touch any aspect of the Address and you touch a mystery”—one immersed in history. On November 19, 1863, Lincoln arose after Edward Everett’s two-hour dedication of the cemetery at Gettysburg and “delivered the ‘few appropriate remarks’ requested of him, and in ten sentences did unforgettable justice to the thousands of young Americans who had struggled with incredible bravery” (Bruce Catton). “The Washington Chronicle of 18–21 November reported extensively on this ceremony and included a verbatim text of ‘Edward Everett’s Great Oration.’ On the fourth day it noted in passing that the President had also made a speech, but gave no details. When it came to the separate publication on 22 November, Everett’s ‘Oration’ was reprinted from the standing type, but Lincoln’s speech had to be set up. It was tucked away as a final paragraph on page 16 of the pamphlet. It was similarly treated when the meanly produced leaflet was replaced by a 48-page booklet published by Baker and Godwin of New York in the same year” (PMM 351).

Lincoln’s Address appears on page 40. This edition was preceded only by the exceptionally rare 16-page pamphlet, The Gettysburg Solemnities, known in only three copies. This especially rare association copy, with the original wrappers bound in, is from the library of Lt. Colonel John P. Nicholson, who served as Chairman of the Gettysburg Park Commission and stands as an acknowledged authority on the history and import of the Gettysburg Address: with his inkstamp and inscribed date of “June 25, 1917.” Small bookseller inkstamp. Faint owner signature above title page. Text very fresh, original wrappers about fine. An exceptional copy with an outstanding provenance.
“Lincoln’s address... is immortal, one of the supreme utterances of the principles of democratic freedom.”

—Printing and the Mind of Man
East of the Sun and West of the Moon
Old Tales from the North

Illustrated by Kay Nielsen

This Edition is limited to five hundred copies, signed by the Artist and numbered,
and which this is No. 4.
“Nielsen’s Most Spectacular And Celebrated Book”


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

“Nielsen’s place in history has become universally acknowledged and his name is invariably invoked as one of the deities of the golden age of illustration, alongside such immortals as Arthur Rackham, Walter Crane and Edmund Dulac” (Silvey, 488). “By general consent, Nielsen’s most spectacular and celebrated book is *East of the Sun and West of the Moon*, old tales from the North, translated from the Norwegian of Peter C. Asbjørnsen and Jørgen Moe (devoted collectors of Scandinavian folk tales in the mid-19th century)… Nielsen’s unique style and talent for combining the eerie and fantastic with beautiful decorative effect was at its peak with this set of illustrations” (Dalby, 90). “The illustrations are pensive, filled with dramatic space and strong lines creating a terrific sense of movement. The deep Northern skies he depicts give his work a celestial scale that imparts a mythic impact to his heroes and heroines. The delicacy and elegance of the illustrations completely disregard the rough, folksy quality of the tales, leaving each to be enjoyed separately” (Silvey, 489). Nielsen illustrated three other deluxe volumes of fairy tales during his career, securing his reputation as a master of the fantastic and wonderful in art. He also designed the “Night on Bald Mountain” portion of Walt Disney’s animated classic Fantasia. Without original silk ties or scarce original cardboard slipcase. Plates generally bright and clean, with expert cleaning to mounts of the last few plates, images fine. A beautiful production.
I Would Stand Upon Facts. Why Not See, Use Our Eyes? Do Men Know Nothing?


Manuscript Edition, beautifully bound and illustrated, one of 600 copies, with over 100 tissue-guarded illustrations, with a remarkable manuscript leaf with over 900 words in Thoreau’s hand from his first letter to Harrison Blake, arguably Thoreau’s most important correspondent, echoing many of the themes of Walden.

The Thoreau manuscript leaf in first volume is written in ink on both sides, and the transcribed text can be found starting on page 160 in Volume VI of the *Familiar Letters*. Dated 1848, it reads, in part: “I am glad to hear that any words of mine, though spoken so long ago that I can hardly claim identity with their author, have reached you. I do believe that the outward and the inward life correspond; that if any should succeed to live a higher life, others would not know of it; that difference and distance are one. To set about living a true life is to go a journey to a distant country, gradually to find ourselves surrounded by new scenes and men; and as long as the old are around me, I know that I am not in any true sense living a new or a better life. The outward is only the outside of that which is within... Change is change. No new life occupies the old bodies; they decay. It is born, and grows, and flourishes. Men very pathetically inform the old, accept and wear it... I do believe in simplicity. It is astonishing as well as sad, how many trivial affairs even the wisest man thinks he must attend to in a day; how singular an affair he thinks he must omit. When the mathematician would solve a difficult problem, he first frees the equation of all incumbrances, and reduces it to its simplest terms. So simplify the problem of life, distinguish the necessary and the real. Probe the earth to see where your main roots run. I would stand upon facts.

Why not see, use our eyes? Do men know nothing?... This, our respectable daily life, in which the man of common sense, the Englishman of the world, stands so squarely, and on which our institutions are founded, is in fact the veriest illusion, and will vanish like the baseless fabric of a vision; but that faint glimmer of reality which sometimes illuminates the darkness of daylight for all men, reveals something more solid and enduring than adamant, which is in fact the corner-stone of the world... If a man constantly aspires, is he not elevated? Did ever a man try heroism, magnanimity, truth, sincerity, and find that there was no advantage in them? That it was a vain endeavor?”

Thoreau’s entire 50-letter correspondence with Blake—“the longest and most philosophical letters he ever wrote” (Harding)—has been published separately as *Letters to a Spiritual Seeker*. Thoreau biographer Walter Harding has called Blake “one of Thoreau’s most devoted disciples”: as is noted in the publisher’s advertisement for this set in Volume I, the four volumes of selections from Thoreau’s *Journal* in this set were edited by Blake. This beautiful set also contains a foldout map of Concord, reproductions of Thoreau’s journal illustrations, and. Letter and interiors fine, expert repairs to a few joints of beautiful elaborate full morocco-gilt.
“As a result of his writings and personal witness, we are the heirs of a legacy of creative protest.”

—Martin Luther King, Jr.
“I Refused His Proposal Of Permitting An Indeterminate Number Of British Or German Officers To Be Sent To New York... As I Conceived The Exchange Of Lieutenant General Burgoyne Was Unreasonably Delayed”

7. WASHINGTON, George. Letter signed. Head Quarters, New Windsor, 11th May 1781. One leaf of laid paper, measuring 8 by 12 inches; pp. 2; matted and framed with an engraved portrait of Washington. $55,000.

Important 1781 letter boldly signed by George Washington as Commander-in-Chief of the Continental Army, accomplished in the hand of aide Tench Tilghman and written to the German Major General Baron de Riedesel regarding the sensitive matter of prisoner exchanges, mentioning his senior aide, Alexander Hamilton, as well as British General John Burgoyne.

The letter reads in small part: “Sir... You must either have been misinformed as to the letters which passed from General Phillips to me... or you must have misunderstood them. I therefore enclose you copies of them. You will observe that I acceded only to the exchanges of the British Officers particularly named in General Phillips's letter. I refused his proposal of permitting an indeterminate number of British or German officers to be sent to New York, at the discretion of Brig. Genl. Hamilton. Some time after, proposals for a further exchange... were communicated to me by my Commissary General of prisoners, to which I did not think proper to accede, as I conceived the exchange of Lieutenant General Burgoyne was unreasonably delayed... Were I inclined to partiality in favor of the British Officers, I have it not in my power to exercise it... At your particular request, I have given orders to have Major and Ensign de Meibom sent into New York upon parole. I have the honor to be with due Respect, Sir, your most obedt. Servant.” The letter is signed “Go: Washington.”

Recipient Friedrich Adolf Riedesel was commander of a regiment of soldiers from the Duchy of Brunswick hired by the British. Riedesel commanded all German soldiers in the ill-fated 1777 Saratoga Campaign, led by British General John Burgoyne. Burgoyne's surrender with his 6000 troops is generally seen as the turning point in the war. Riedesel himself was captured, as was General Burgoyne; he was eventually exchanged for American General William Thompson. In this letter, Washington testily rejects Riedesel's assertion that he had been favoring British officers over German in recent prisoner exchanges. However, Washington does grant Riedesel's specific request to allow a German officer, Major Justus Christoph de Meibom, to go to New York City. This was likely to obtain funds so that he and fellow officers would be able to purchase food and clothing. Letter fine, Washington's signature clear and bold. A superb letter signed.
“Were I inclined to partiality in favor of the British Officers, I have it not in my power to exercise it...”

*First edition of Scottish surgeon Sir Charles Bell’s Anatomy of the Brain, featuring 12 aquatint anatomical plates (eleven hand-colored)—exceptionally rare uncut in original boards.*

In *Anatomy of the Brain*, Bell “displays both his descriptive and artistic capabilities. The 12 aquatint plates (eleven of them hand-colored) were engraved by Thomas Medland after Bell’s own drawings and constitute what is probably Bell’s most beautiful work on neuroanatomy and one of the most beautifully illustrated in the entire literature” (*Heirs of Hippocrates* 1297). Moving to London in 1804, Bell “developed his experimental techniques involving the peripheral nerves in order to discover how the brain functions... Bell introduced new methods of determining the functional anatomy of the nervous system... His techniques and observations led to Johannes Müller’s generalizations on the sensory functions of the nervous system... Bell’s great discovery was that there are two kinds of nerves, sensory and motor,” and his “systems of anatomy, dissections and surgery still stand unrivaled for facility of expression, elegance of style and accuracy of description” (*DNB; Chouland, 343*). Bell’s plates in *Anatomy of the Brain* “are among the most beautiful in neuroanatomy. Plate I is important for its accurate portrayal of the cerebral gyri... Plates I–X were engraved in colors as well as colored by hand” (*Norman 168*). Plates with recent acid-free tissue guards. Plates bright and fresh, interior lightest foxing mainly to preliminaries, mild rubbing, edge-wear to boards. A highly desirable near-fine uncut copy, uncut in original boards.

9. RAND, Ayn. We the Living. New York, 1936. Octavo, original cloth; custom slipcase and chemise. $42,000.

First edition of Rand’s first novel, a wonderful presentation association copy, inscribed to architect Ely Jacques Kahn, for whom Rand worked as an unpaid assistant while researching the profession for the book that was to become The Fountainhead: “To Ely Jacques Kahn—gratefully—Ayn Rand.”

According to Barbara Branden in her biography The Passion of Ayn Rand (143–44), in 1937 “Ayn decided to spend a few months working in an architect’s office, without pay, in order to become familiar with the day-to-day activities of the profession. Through a friend she met the famous New York architect Ely Jacques Kahn and he agreed to her plan… Ayn spent six months working in Kahn’s office as a filing clerk, typist, and general assistant… It was while working for Kahn that Ayn solved the problem of devising a climax for her novel. One day, she asked Kahn ‘What is the biggest technical problem in architecture at the moment?’ He told her it was in the field of housing projects, and that the difficulty lay in finding a means of building modern structures at the lowest possible cost… ‘When he said “housing,” something clicked for me. I thought that this was both a political issue and an architectural issue, and that it fitted my purposes… Suddenly—like Newton’s apple—the total of the climax fell into place… From then on, it was easy.’ Ayn’s idea for the climax of The Fountainhead was that Howard Roark would dynamite Cortlandt Homes, the housing project he had created.” When the galleys for the book came out several years later, Rand asked Kahn to check it for any architectural inaccuracies. Kahn made a couple of corrections, Rand recounted. Without scarce original dust jacket. Spine sunned, rear cover soiled. A very good copy of this scarce book, most desirable with this significant association.
10. **Vintage photographic print depicting Jackie Kennedy** walking along the Georgetown canal, by photographer Mark Shaw. This photograph appeared as a half-tone in *The John F. Kennedys*, a photobook that Shaw compiled just after JFK’s assassination. $6800.

11. (KENNEDY, Jacqueline) BOUVIER, Jacqueline Lee. **Collection of eight autograph letters signed.** McLean, Virginia; Newport, Rhode Island; Farmington, Connecticut; Washington, D.C., October 1942 – November 1944. Thirty-three pages on 12 sheets of stationary, variously folded. Also preserved in the envelopes are: a pressed dogwood blossom; a wrapped, unopened toothpick; and a fruit basket receipt. $21,000.

*Splendid collection of eight autograph letters from a teenage Jackie Bouvier to her maternal grandfather, James T. Lee, each in its original mailed envelope, sent from her boarding schools and the Auchincloss estates.*

These letters reveal and preserve the voice of Jacqueline Lee Bouvier—the future First Lady, the grieving widow, the famous Jackie O—as a vibrant teen. The recipient of these missives, her maternal grandfather, James T. Lee, “was a prolific developer who built an unusual string of important New York City buildings, including 740 Park Avenue, which became [Jackie’s] childhood home” (Bradford). Often described as a stern and severe man, he seems to have intimidated Jackie not at all. Her tone toward him throughout the correspondence is by turns playful, confiding, mischievous, admonishing, and effusive, but always genuinely loving.

Jackie was just shy of her thirteenth birthday when, in June of 1942, her mother had married Hugh D. Auchincloss II, “heir to a Standard Oil fortune and two magnificent houses, Merrywood in McLean, Virginia, and Hammersmith Farm at Newport, Rhode Island” (Bradford). From the letters it appears that Jackie adjusted well and quickly to her new expanded family. Jackie attended the Holton-Arms School in Washington, D.C. and then Miss Porter’s School in Farmington, Connecticut. Fine condition. A significant and unique record of an American and international icon.
"I am so old—at least I will be in two weeks—14 is much older than 16 or anything I think"

"It took me all last summer & this June to be brave enough to even say hello to any one—but then I did and now everything is whizzing and I am having a whirl"

"I'm going to be so many things when I grow up... I'll be the toast of the town & you can hang a big picture of me in the Chase Bank"

"It's lovely & foggy here tonight and when I go out I feel just like Rebecca or Jane Eyre wandering through the mist to Rochester's house"

"Well goodbye. I wish I could think of wonderful ways to sign off but I can't so M'écrivez bientot (does that mean soon?)"

"Both white & pink dogwood are out & soon they will be gone. I put a piece of dogwood in this letter so you will [k]now what you're missing"

"There is a dance tomorrow night and I am going to wear one of Mummy's evening dresses. They are much more !*@!!X than my own"
“Mrs Dalloway is always giving parties to cover the silence.”

Wonderful Presentation/Association First Edition Of Virginia Woolf’s *The*  

“Established Her Reputation As An Original Modernist”:  
First Edition Of Virginia Woolf’s *Mrs. Dalloway*,  
An Exceptional Copy


First edition of one of Woolf’s finest novels and her first true masterpiece, one of only 2000 printed, exceptionally rare in original dust jacket designed by Woolf’s sister Vanessa Bell.

Woolf’s “great modernist novels of the 1920s, *Mrs. Dalloway* and *To the Lighthouse*… established her reputation as an original modernist comparable with Joyce or Proust” (Stringer, 734). “In *Mrs. Dalloway* Woolf breaks decisively with the fictional conventions of the realistic novel… The technique is almost orchestral, introducing and then interweaving the strains of the different characters’ thoughts, and finally engineering, through a subtle sequence of readjustments and realignments, a new and delicate harmony between them at the close of the book… *Mrs. Dalloway* thus initiated Woolf’s sequence of radical experiments with literary form, embodying a striking combination of fluid sympathy and secret resistance… Through the novel’s rapid transitions between apparently disconnected, but secretly related stories, Woolf was able to suggest the hazards of neatly pigeonholing human character according to social situation or gender” (Parker, 110–11). Kirkpatrick A9. Woolmer 82. Text fine with lightest edge foxing; faint toning to spine, tiny bit of restoration to edges of bright unfaded dust jacket. A highly desirable about-fine copy.

Waves, Inscribed By Woolf To Hogarth Press Employee Janet Strachan


Recipient Janet Strachan was one of seven or so clerks and assistants at the Hogarth Press in the 1930s: “Supporting the able and experienced women managers West, Lange, and Nicholls during these years were a bevy of clerk-typists… the Misses Bevan, Crabbe, Griffiths, Perkins, and Strachan… They, with the manager, were the backbone of the Hogarth Press during difficult and eventful years” (Willis). “The Waves is the nearest of all the novels to poetic drama, the supreme achievement of an exquisite and enriching genius” (Joan Bennett). “It is the most intense and poetic of all her works” (Drabble). As with all of Woolf’s books, the jacket design is by her sister, Vanessa Bell. Kirkpatrick A16a. Text clean, purple cloth bright and fresh, with just a touch of discoloration at the spine ends. Scarce original dust jacket with only one shallow chip to lower corner of front panel, but clean and lovely, far nicer than often found. A beautiful, near-fine, and quite desirable presentation/association copy.

“I begin to long for some little language such as lovers use, broken words, inarticulate words, like the shuffling of feet on pavement.”
“Scan The Horizon, See The Past In Relation To The Future; And So Prepare The Way For Masterpieces To Come”: Association First Editions Of The First And Second Series Of Virginia Woolf’s The Common Reader (1925, 1932), Leonard Woolf’s Own Copies, Signed And Dated By Him In Each Volume


First editions of Virginia Woolf’s popular and influential collections of essays, Leonard Woolf’s personal copies of the first and second series of The Common Reader with his owner signatures and dates in purple ink dated nine years after her death, “Leonard Woolf Oct 1950,” exceedingly rare in the original dust jackets.

The Common Reader was conceived as a collection of informal essays designed to introduce good literature to members of the wider public or, to use the label she borrowed from Samuel Johnson, the “common readers.” When the first Common Reader was published in 1925 in an edition of only 1250 copies, The Observer praised it, noting that “few books can show a deeper enjoyment, a wider range, or a finer critical intelligence.” In fact, the Common Reader was so successful that “in refashioning the informal, critical essay to her own unique perspective, [Woolf] had taught a new generation how to read, how to become uncommon readers” (Willis 114).

After her death in 1941, “her reputation was husbanded by Leonard Woolf’s policy of issuing, at regular intervals, a series of selections of her uncollected essays,” including The Captain’s Death Bed in 1950, the same year as the date of his owner inscription herein (Cambridge Companion). In addition to co-founding Hogarth Press with Virginia Woolf, Leonard Woolf “wrote several highly original and influential books, a brilliant novel, and an autobiography that many rate as one of the best works in that genre of the 20th century” (Wilson). Interiors fresh with only lightest foxing mainly to preliminaries, cloth fresh and bright; light foxing to bright colorful dust jackets, first series dust jacket with small closed tear to front seam, tiny bit of dampstaining to toned spine. We know of no other sets signed by Leonard Woolf.
“Monday Or Tuesday Marks The Real Turning Point In Woolf’s Career”

WOOLF, Virginia. Monday or Tuesday. Richmond, 1921. Octavo, original half brown cloth, pictorial boards, custom slipcase. First edition of Virginia Woolf’s fifth book, bringing together in one volume for the first time eight early stories, five appearing in print for the first time, one of only 1000 copies, with cover design and four full-page woodcuts by Vanessa Bell, published by the Woolf’s Hogarth Press.

Woolf’s eight early works in Monday or Tuesday, her fifth book, “are very significant because in them Woolf worked out her new methods which she utilized later… Monday or Tuesday marks the real turning point in Woolf’s career” (Singh). “Already apparent in these early stories are Woolf’s concerns with portraying the continuing flow of consciousness and the essential indefinability of character” (Paul Negri). The book brings together in one volume for the first time a revised version of “Mark on the Wall,” “Kew Gardens,” and “An Unwritten Novel,” along with five previously unpublished works: “A Haunted House,” “A Society,” “Monday or Tuesday,” “The String Quartet,” and “Blue and Green.” With cover design and four full-page woodcuts by her sister Vanessa Bell. A highly desirable about-fine copy.

“Beau Brummel, 1930, One Of Only 550 Copies Signed By Virginia Woolf”

WOOLF, Virginia. Beau Brummell. New York, 1930. Tall thin folio (9 by 12½ inches), original half red cloth, slipcase. Signed limited first edition of this amusing account of the 19th-century dandy, one of only 550 copies (500 of which were offered for sale), signed by Virginia Woolf in her characteristic purple ink.


“With Love From The Designer Of The Jacket”:

17. WOOLF, Virginia. Beau Brummell. New York, 1930. Tall thin folio (9 by 12½ inches), original half red cloth, slipcase. $4500. Signed limited first edition of this amusing account of the 19th-century dandy, one of only 550 copies (500 of which were offered for sale), signed by Virginia Woolf in her characteristic purple ink.

Exceptional Presentation/Association Copy
Of Virginia Woolf’s The Common Reader, Inscribed By Vanessa Bell To Her Closest Friend,
Margery Snowdon


First American edition of Virginia Woolf’s popular and influential collection of essays, inscribed by Woolf’s sister Vanessa Bell, who designed the dust jacket, to her closest friend Margery Snowdon in the month following publication: “Margery with love from the designer of the jacket, June 1925.”

Vanessa Bell, Virginia’s older sister by four years, of course famously designed all the dust jackets for her sister’s Hogarth Press publications (Harcourt, Brace used her design for this New York edition as well). “Beginning with her jacket for Virginia Woolf’s Jacob’s Room (1922), the first pictorial Hogarth Press dust jacket, to her design for Virginia’s posthumous Between the Acts (1941), Vanessa designed 20 dust jackets, sketched the first wolf’s-head device, and supplied seven designs for the various Hogarth Press series and editions... Unquestionably Vanessa’s designs added an important visual quality to all of Virginia’s work” (Willis). Recipient Margery Snowdon, affectionately known as “Snow,” studied painting at the Royal Academy Schools with Vanessa and became her closest friend for many years. Snowdon was also friends with Virginia: “In the ironic preface to Orlando, Virginia Woolf acknowledges ‘Miss M.K. Snowden’s [sic] indefatigable researches in the archives of Harrogate and Cheltenham’” (Mark Hussey). Kirkpatrick A8b. Light foxing to first few leaves and fore-edge, cloth clean and fine; original dust jacket with chip to foot of toned spine, early tape repairs to verso of bright front panel, very good. A splendid association copy.

Margery with love from the designer of the jacket, June 1925.
"The Boldest And Most Effective Of Their Collaborations": Limited Edition Of *Kew Gardens*, Signed By Both Virginia Woolf And Her Sister Vanessa Bell


Signed limited edition of this wonderful collaboration between Virginia Woolf and her sister, Vanessa Bell, number 197 of only 500 copies signed by both of them, in original pictorial boards.

“The printing of *Kew Gardens* caused more entries in Virginia’s letters and diaries than any other book handprinted by the Woolfs… [On June 9th, 1919 Virginia recorded in her diary:] ‘Nessa and I quarrelled as nearly as we ever do quarrel now over the get up of *Kew Gardens*, both type and woodcuts; and she firmly refused to illustrate any more stories of mine under those circumstances & went so far as to doubt the value of The Hogarth Press altogether’… The anguish surrounding *Kew Gardens* was not just personal for Virginia but also creative, since she was exploring a new kind of realism in this story and its publication through the Press was part of her dream of freedom to write and print what she herself had done” (Rhein). Out of that tension came “the boldest and most effective of their collaborations” (Spalding). “Vanessa Bell’s collaboration with her sister was vital… Virginia Woolf’s adoration for her sister-muse… was the foundation of their extraordinary professional collaboration” (Goldman). This limited edition is distinguished by Vanessa Bell’s more elaborate page designs. Without rarely found glassine. A lovely, very nearly fine copy.
“A Woman Must Have Money And A Room Of Her Own If She Is To Write Fiction”: Virginia Woolf’s Classic, Rare And Desirable Signed Copy Of The First Trade Edition


First trade edition, printed by the Woolfs’ Hogarth Press, signed by Virginia Woolf in her characteristic purple ink, in the scarce original dust jacket designed by Vanessa Bell. The first trade edition is rarely found signed, and this is a lovely, rare, and desirable signed copy.

Woolf’s compelling essay on women and writing has become a classic feminist text. Her “aim was to establish a woman’s tradition, recognizable by its circumstances, subject-matter, and its distinct problems… A Room of One’s Own charted this vast territory with an air of innocent discovery which itself sharpens the case against induced ineffectiveness and ignorance that for so long clouded the counter-history of women” (Gordon, 182). “Preceded only by the signed limited edition of the same year. One of 3040 copies. Book fine, scarce original dust jacket with a small amount of expert restoration to spine ends and a closed tear on the rear panel, not touching any of the lettering or design, clean and bright and very presentable. A beautiful and very rare signed copy of the trade edition.
“...who shall measure the heat and violence of a poet’s heart when caught and tangled in a woman’s body?”
"A Full, Bustling Live Book"

First edition of the most ambitious and successful of Woolf’s later novels, often viewed as her masterpiece, in original dust jacket designed by her sister Vanessa Bell. A beautiful copy.

Woolf struggled for years with this novel, hoping to incorporate into a fictional form deep and meaningful commentary on the English middle class. Her efforts to revise, rewrite and edit what would become her longest work led her to compare it to “a long childbirth.” On publication, audiences and critics responded eagerly, making her truly wealthy for the first time in her life. Viewed as her masterpiece, here Woolf triumphantly accomplished what she set out to achieve: ‘a full, bustling live book’” (Bradshaw & Blyth, eds., The Years). As is usual with Woolf’s books, the jacket design is by her sister, Vanessa Bell. Kirkpatrick A22. A superb copy in fine condition.

Inscribed By Vita Sackville-West To Bloomsbury Group Member David Garnett

First edition, containing excerpts from Woolf’s diaries—presentation copy inscribed by Vita Sackville-West in the month of publication to close friend and prominent member of the Bloomsbury Group David Garnett: “For Bunny with love from Vita. Nov. 2, 1953.”

Virginia Woolf kept a diary from 1915 until her death in 1941. Her husband, Leonard Woolf, who edited this work, notes in his preface that her “diary gives for 27 years a consecutive record of what she did, of the people whom she saw, and particularly of what she thought about those people, about herself, about life, and about the books she was writing or hoped to write.” Novelist, poet, and journalist Vita Sackville-West famously served as the model for the androgynous protagonist of Virginia Woolf’s Orlando. Recipient David “Bunny” Garnett was a prominent member of the Bloomsbury Group. His novel Lady into Fox was awarded the 1922 James Tait Black Memorial Prize for fiction. He ran a bookshop near the British Museum with Francis Birrell during the 1920s, and also founded (with Francis Meynell) the Nonesuch Press. Dust jacket designed by Vanessa Bell. Book clean and fine; dust jacket with toned spine and shallow wear to extremities. A wonderful association copy.
“Conrad’s Masterwork”: First Edition Of Joseph Conrad’s *Nostromo*, Signed By Him


*First edition of one of Conrad’s greatest novels—his “most sheer piece of creation” (John Galsworthy)—signed and dated (1917) by him.*

Set in South America at a time of political unrest, *Nostromo* is widely considered Conrad’s “longest, most complicated, most powerful work” (Jean-Aubrey, 169). To famed literary critic Harold Bloom, “Conrad’s masterwork is *Nostromo*… [it] rewards frequent rereadings in something of the way that *Othello* does” (Joseph Conrad, 6). Serialized in *T.P.’s Weekly* (January–October, 1904). As issued without dust jacket. It is believed that the first edition consisted of about 2000 copies. Cagle A10a.1. Interior generally fresh, cloth with a bit of pinpoint spotting to front cover, rear joint starting but sound. Desirable signed by Conrad.

“The Horror! The Horror!”: The First Book Appearance Of *Heart Of Darkness*


*First edition, first issue, containing the first appearance in book form of *Heart of Darkness*—“one of the most powerful short novels in the English language” (Farrow, 14).*

“Youth” and “Heart of Darkness” were the first of Conrad’s stories to attract wider attention. Conrad’s “account of a superman running an ivory business in the heart of the Congo… is a masterpiece of sinister deterioration” (Connolly, *Modern Movement* 14). “A vast body of critical commentary has mined the dense richness and consciously paradoxical quality of this seminal modernist work, with its modern version of a Dantesque journey into the Inferno, its Faustian figure of Kurtz provoking ambivalently fascinated horror… The influence of *Heart of Darkness* can be traced in writers as diverse as T.S. Eliot, Andre Gide, H.G. Wells, Chinua Achebe, William Golding, Graham Greene, V.S. Naipaul, and George Steiner, while Francis Coppola’s film *Apocalypse Now* taps some of its rich imaginative possibilities by transposing it to the Vietnam War” (Stringer, 292). Cagle A7a.1. A near-fine copy.
“This Was The First Edition Of The Jungle Which Made Possible The Later Editions”


Advance “Sustainers’ Edition” of Sinclair’s muckraking classic, one of approximately 5000 copies ordered by Socialist press readers to finance the publication of the full first edition, with printed explanatory slip tipped onto the front pastedown, inscribed: “This was the first edition of The Jungle which made possible the later editions. Upton Sinclair. Feb 19 1963.”

Sinclair’s famous exposé of Chicago meatpacking practices led to the immediate passage of food-inspection laws, but failed to generate the groundswell of sympathy for the International Socialist cause for the author had hoped would follow. Two copies of typed letter by Sinclair laid in, dated October 3, 1929, discussing his arrangements with publisher Doubleday, Page for the first printing, which included the advance copies, in which he states, “There can be no possibility of priority as between these to editions. They were simultaneous in theory and in fact.” Inner paper hinges split, only a few spots of soil-\ing to interior, minor soiling to spine, a bit of wear and ton-\ing mainly to cloth extremities. A very good copy of a scarce advance edition, most desirable inscribed.

“From A Purely Literary Perspective, This Is The Age Of Kafka”


First edition, one of only 1000 copies of one of Kafka’s most important works, one of the only works Kafka published during his lifetime, in rare original wrappers.

“From a purely literary perspective, this is the age of Kafka, more even than the age of Freud. Freud, slyly following Shakespeare, gave us our map of the mind; Kafka intimated to us that we could not hope to use it to save ourselves, even from ourselves” (Bloom, The Western Canon, 448). “While critics have interpreted this chilling story variously as a description of despair in a meaningless world, as a reaction to institutional authoritarianism, and as an expression of conflict between the author and his father, its power seems to rest in its resistance to expla-\nation. W.H. Auden has said of it, ‘Had one to name the author who comes nearest to bearing the same kind of relation to our age as Dante, Shakespeare and Goethe bore to theirs, Kafka would be the first one would think of’” (Books of the Century). This is one of the few works that Kafka published during his lifetime. Text in German. A near-fine copy.
"The Song Of Labor In A City Built—It Seemed—For Giants": Fine First Edition Of *Babbitt*, Inscribed By Both Author And Publisher


*First edition of this satire of the hustling world of business, inscribed by the author: “To Omar Kelleher from Sinclair Lewis” and signed by the publisher, Alfred Harcourt.*

A satirical portrayal of an “average” American businessman, George Babbitt, whose name has become synonymous with narrow-minded bigotry and self-satisfaction. “Even before official publication day, Alf Harcourt had strong intimations that Babbitt was going to be a big seller… The reviews were dazzling… All pronounced Babbitt superior to Main Street” (Lingeman, 209). “It established Lewis as a major American author” (Pastore, 105). “Babbitt was a liberating book, because someone had finally ‘done’ the American businessman” (John O’Hara). Second state, with “Lyte” (rather than “Purdy”) on p. 49, line 4. Pastore 8. Book with small closed tear to page 45. Bright price-clipped dust jacket with only slightest toning to flaps and light rubbing to extremities. A near-fine copy, scarce inscribed.

“It's The Last Book Of Poems Of Mine—And Vers Libre”: Presentation Copy Of D.H. Lawrence’s Nature Poems, Inscribed To His Friend


*First edition, boldly inscribed and signed by Lawrence to his friend, the Mexican intellectual and rare book dealer Eduardo Rendon: “Eduardo Rendón from D.H. Lawrence.”*

This early book of Lawrence's poetry features poems, many of an erotic nature, on natural subjects, including fruits, trees, flowers, animals, and birds: “The proper way to eat a fig, in society,/ Is to split it in four, holding it by the stump,/ And open it, so that it is a glittering, rosy, moist, honied,/ heavy-petalled four-petalled flower./ Then you throw away the skin/… After you have taken off the blossom with your lips…/ Every fruit has its secret.” “His most original contribution to the art of verse is *Birds, Beasts and Flowers* (1923), in which he creates an unprecedented poetry of nature, based on his experiences of the Mediterranean scene and the southwestern United States” (*Britannica*). A fine inscribed presentation copy with most interesting provenance.
“Already Upon The Heights”


*First edition, first issue of Crane’s first book, one of only 50 first issue copies, featuring 23 poems together in book form for the first time, an exceptional copy.*

Crane has been described as “one of those poets who need to undergo no development, who seemed fully formed from the start, the rare handful that includes Marlowe, Blake, Rimbaud… *White Buildings* [is] already upon the heights” (Bloom, *Western Canon*, 46). To many, he also the “the James Dean of American poetry, with a legend built on a slim masterpiece, *White Buildings*, and on the romancing of Modernism, *The Bridge*” (*Columbia History of American Poetry*). *First issue,* with incorrect spelling of “Allan Tate” on title page. The entire first printing consisted of only 50 copies: 50 were sent out to reviewers with Tate’s name misspelled; these 50 comprise the first issue. Text very fresh with lightest foxing to preliminaries; mild edge-wear, some toning to spine of rare dust jacket. A highly desirable near-fine copy.

**First Edition Of Frost’s Selected Poems, 1928, Inscribed And Signed With The Eight-Line Poem “Dust Of Snow”**

32. FROST, Robert. **Selected Poems.** New York, 1928. Octavo, original half green cloth. $6800.

*First edition of this expanded selection of Frost’s poems, this copy inscribed and signed by Frost with the entire text of his eight-line poem, “Dust of Snow.”*

Frost’s inscription, penned in black ink, reads, “Dust of Snow/ The way a crow/ Shook down on me/ The dust of snow/ From a hemlock tree/ Has given my heart/ A change of mood/ And saved some part/ Of a day I had rued. Robert Frost. For Ann M. Quigg.” This poem appears printed on page 15. This expanded selection of Frost’s poems includes “Fire and Ice,” “Nothing Gold Can Stay,” and “Stopping by Woods on a Snowy Evening,” none of which are included in the 1923 *Selected Poems.* Text clean, a bit of wear to spine ends, corners rubbed, faint damp-stain to front cover. A very good inscribed copy, desirable with a copy of his poem “Dust of Snow.”
First Edition, Inscribed By Thomas Wolfe

33. WOLFE, Thomas. **Look Homeward, Angel.** New York, 1929. Octavo, original navy cloth, dust jacket, custom clamshell box. $10,800.

*First edition, first issue, of Wolfe's first and most important novel, inscribed by him; “For E— L— J—, Sincerely Thomas Wolfe Denver Aug 14 1935.”*

“Here is a novel of the sort one is too seldom privileged to welcome. It is a book of great drive and vigor, of profound originality, of rich and variant color... Wolfe has a great gift—the ability to find in simple events and in humble, unpromising lives the whole meaning and poetry of human existence” (NYT Book Review, October 27, 1929). *First issue,* with lower case “g” on page 308, line 26, and missing “t” in “stationed” on page 506, line 23. Book with a bit of wear and soiling to cloth, expert reinforcement to text block; bright dust jacket with fading to spine, tape repairs to verso, chipping to spine ends and back panel. A most desirable inscribed copy.

Taps At Reveille, In Scarce First-State Dust Jacket


*First edition, first state, of the last collection of Fitzgerald's short stories published during his life, in rare first-state dust jacket. One of only 5100 copies printed.*

Fitzgerald chose for inclusion in this volume what he considered his best short stories from the previous decade—many of which dealt with a pre-war boy in his middle teens. “Mr. Fitzgerald is always miraculously adept at describing adolescent love affairs and adolescent swagger” (Edith Walton). Included is the much-anthologized story “Babylon Revisited.” *First state,* with pages 349–52 uncancelled; *first-state dust jacket* with no price printed on the front flap. A fine book in a restored dust jacket.
Graham Greene's Greatest Work, Inscribed By Him To Film And Theater Critic Clive Hirschhorn


First edition of Greene's masterpiece, one of only 3500 copies published, inscribed on the title page to journalist and film and theater critic Clive Hirschhorn, widely known for his massive collection of modern first editions: “For Clive from Graham Greene,” in scarce original dust jacket.

“This novel about a haunted, driven, desperate priest is probably Greene's greatest... His greatest novel, however, had to wait ten years for success. The print run of the first edition, according to Greene, was 3500 copies, only a thousand copies more than his first novel 11 years before... Greene really had little chance, bringing out his greatest book in the middle of [World War II]... Unless books either allowed the general reader to escape from war... or provided information about war or spies, the chances of their becoming bestsellers were remote” (Sherry II:39–40). The book did, however, win the 1940 Hawthornden Prize, and proved popular enough in France to earn it the attention of and two condemnations from Roman Catholic bishops. In 1953, furthermore, the Church demanded changes to the text—changes Greene, while troubled by the ecclesiastical rebuke, did not make. Emerging from five weeks spent in Mexico in 1938 to report on religious persecution, Greene’s remarkable novel evokes “the territory that Greene knew best”—“the agonizing confusion of life in the twilight region between salvation and damnation” (Shelden, 224). “The Power and the Glory suggests a kind of sanctity still achievable in a mundane world” (Stringer, 544). This copy is inscribed to Clive Hirschhorn, a prominent British film and theater critic. Hirschhorn worked as theatre critic of the *Sunday Express* for more than 30 years. He is currently theatre critic of *This Is London* magazine. Book with scattered foxing to text, toning to endpapers; rare dust jacket bright, with some expert restoration.
Exceptionally Rare And Very Fine Signed Limited First English Edition Of Joyce's *Ulysses*, One Of Only 100 Deluxe Copies Specially Bound In Full Vellum-Gilt And Signed By Joyce

36. JOYCE, James. *Ulysses*. London, 1936. Quarto, original full cream vellum gilt, slipcase. Signed limited first English edition, one of only 100 deluxe copies (out of a total edition of 1000 copies) signed by James Joyce, printed on mould-made paper, and beautifully bound in full cream calf vellum featuring gilt-stamped Homeric bows on both covers designed by Eric Gill, uncut and entirely unopened in the scarce original slipcase. A fine copy, exceptionally rare and desirable.

“It is a strange feast *Ulysses* invites us to, abundantly, brilliantly, boringly, obscenely, intellectually, bewilderingly mixed, a phantasmal expedition into the conscious and the subconscious.”

—Philip Tomlinson

“Universally hailed as the most influential work of modern times” (Grolier *Joyce* 69), the fight for a British printed and published edition of Joyce’s masterpiece had seemed interminable. Even after the Shakespeare and Company 1922 first edition, the Egoist Press 1922 “English” edition printed in Paris, the corrected 1932 Paris/Hamburg/Bologna Odyssey Press edition and the January 1934 first American edition following Judge Woolsey’s 1933 lifting of the U.S. ban, Joyce still had great difficulty finding an English publisher willing to risk prosecution and bring out an unexpurgated edition. In 1934, John Lane finally agreed to take it on, but the printers protested against certain passages and publication was delayed another two years. The 100 signed copies of this edition join the 100 signed copies of the 1922 first edition, the 25 signed copies of the 1932 Odyssey Press edition and the 250 Limited Editions Club copies signed by Joyce in 1935 for a total of only 475 signed copies of *Ulysses* in all the limited editions together. With the publisher’s original announcement of publication laid in. Only minor wear to slipcase, book exceptionally fine and beautiful. A stunning copy.
“I Understood That They Had Killed Me/ They Went Through Cafés, Graveyards And Churches... They Did Not Find Me”


First edition of García Lorca’s last cycle of poems, in the original Spanish with facing English translation by Rolfe Humphries.

This true first edition, published May 24, appeared three weeks before the Spanish-language edition published in Mexico City. The present edition differs significantly from the Mexican edition in both structure and text. The author’s promising career began with his 1921 Libro de poemas, though it was not until the late 1920s and early 1930s that he became a popular success. His stand against the Nationalists in his native Spain led to his brutal murder in 1936. Among the poems in this collection are “Ode to Walt Whitman,” “Death” and “The King of Harlem.” Prefaced with a note on García Lorca’s death by Jose Bergamín. Book about-fine. Dust jacket with a bit of restoration along upper edge and at extremes of flap folds; bright, clean and near-fine.

“At The Head Of A Tradition”: Fine First Edition Of Ray Bradbury’s First Book, Inscribed By Him


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). 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. A fine inscribed copy.
“Something Unprecedented On The Stage”


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

Critically praised as “superb,” “fascinating” and “a terrific adventure,” *A Streetcar Named Desire* brought Williams his second New York Drama Critics’ Circle Award—and a Pulitzer Prize. Williams himself considered this his best play (Devlin, 50). Elia Kazan directed the original production that opened in New Haven on October 30, 1947 before moving to Broadway on December 3 with a cast starring Marlon Brando and Jessica Tandy. “No one dared approach this new thing without caution. They had just witnessed something unprecedented on the stage, a high-pitched, jagged, alarming—and comical!—drama structure” (Sam Staggs). Offsetting to front and rear endpapers (blank), with faint paperclip evidence; corners gently bumped, boards bright and clean. Original dust jacket exceptionally bright and unfaded with a bit of wrinkling at corners and a few shallow nicks to spine ends. A lovely, near-fine copy.

“The Title Of The Danish Edition Shall Be FRANNY OG ZOOEY”

40. SALINGER, J.D. *Contract signed*. New York, November 30, 1961. Folio (8½ by 14 inches), one sheet typed on both sides for two pages, signed on verso. $8500.

Typed and carbon contract for the Danish rights to Salinger’s *Franny and Zooey*, boldly signed by Salinger and witnessed by Claire Salinger. Salinger has also initialed (“JDS”) the document on the recto, next to the carbon addition: “The title of the Danish edition shall be FRANNY OG ZOOEY.”

The standard two-page boilerplate contract, with additions and amendments here in carbon, was prepared by Salinger’s agent Franz J. Horch Associates and grants publisher Gyldendalske Forlag of Copenhagen the right to publish a Danish translation, to be titled *Franny Og Zooey*, and spells out the advance payment, royalties, and all other terms of the arrangement. “Franny” originally appeared in *The New Yorker* in 1955 and was followed two years later by “Zooey.” The two long stories were first published together in book form in 1961, the year Salinger signed this contract. Small tape repairs at center fold and upper corners. Salinger’s signature bold and fine. A notorious recluse, Salinger’s signature is quite rare.
The “Holy Grail” Of Modern Firsts: Inscribed By J.D. Salinger

41. SALINGER, J.D. The Catcher in the Rye. Boston, 1951. Octavo, original black cloth, dust jacket, custom clamshell box. $55,000.

First edition, later printing, of Salinger’s seminal classic, inscribed by the famously reclusive writer to an employee at The New Yorker: “To Pearl Bsharah, with best wishes from J.D. Salinger, The New Yorker, April 13, 1959.” Signed or inscribed copies of this classic are exceedingly rare—only a handful are known.

“In American writing, there are three perfect books, which seem to speak to every reader and condition: Huckleberry Finn, The Great Gatsby and The Catcher in the Rye. Of the three, only Catcher defines an entire region of human experience: it is... the handbook of the adolescent heart” (New Yorker). Catcher in the Rye “captured the hearts of several generations... with its very first sentence, the book, which came out in 1951, introduced a brand-new voice in American writing” (New York Times).

“A 20th-century classic... Salinger’s novel was, and continues to be, a phenomenal success” (Parker, 300). “This novel is a key-work of the 1950s in that the theme of youthful rebellion is first adumbrated in it, though the hero, Holden Caulfield, is more a gentle voice of protest, unpervailing in the noise, than a militant world-changer... The Catcher in the Rye was a symptom of a need, after a ghastly war and during a ghastly pseudo-peace, for the young to raise a voice of protest against the failures of the adult world. The young used many voices—anger, contempt, self-pity— but the quietest, that of a decent perplexed American adolescent, proved the most telling” (Burgess, 99 Novels, 53-4). This copy is 14th printing, in later-issue dust jacket. Interior fine; slight chipping to spine ends. Bright, price-clipped dust jacket with expert restoration. Copies inscribed by Salinger are exceedingly rare.

“Holden is a legitimate descendant of Huck Finn.”

—Harold Bloom
“Light Of My Life, Fire Of My Loins”


“Brilliant… One of the funniest and one of the saddest books that will be published this year” (New York Times). The saga of Lolita began well before its publication in 1955. A number of American publishers rejected it for fear of negative repercussions if they published such a “pornographic” work. When the Olympia Press in Paris finally issued the book, its first edition sold out quickly in Europe. It was not as warmly received abroad: The British government pressured the French to ban the novel, and no American edition saw print until 1958. First issue, with the price of “Francs: 900” on the rear wrappers inked over, but no indication of a change in price via sticker or pen (brisk sales spurred the publisher to raise the price to 1200 francs). Interiors clean and fine. Some light rubbing to extremities, a bit of tissue reinforcement at foot of both spines. A very nice set in near-fine condition.

“Certainly Ginsberg Is The Closest We Have To A Modern Whitman”


Allen Ginsberg started reading Walt Whitman’s poetry while still in high school, and the influence Whitman exerted on him was profound: “certainly Ginsberg is the closest we have to a modern Whitman. He borrowed the incantatory lines, the lists and litanies. Like Whitman, Ginsberg yokes the sacred and the profane. Ginsberg’s expansiveness, his transcendental defiance of space and time, link him to Whitman” (Bonnie Costello, in The American Academy of Arts and Sciences Bulletin Summer 2016). On page 20, beneath the lines “I make the poem of evil also—I commemorate that part also; / I am myself just as much evil as good, and my nation is—And I say there is in fact no evil; / (Or, if there is, I say it is just as important to you, to the land, or to me, as anything else)”, Ginsberg has written “struggle to ——” [possibly the word ‘meditate’]. Interior fine, light wear to calf binding. An attractive copy with an extraordinary association.
First Edition Of Leonard Cohen’s First Book, Inscribed By Him

44. COHEN, Leonard. Let Us Compare Mythologies. Montreal, 1956. Octavo, original black cloth, dust jacket. $12,000.


When Cohen published his first book, Let Us Compare Mythologies, he had already received prestigious awards for his poetry, which, from the first, revealed his abiding interest “in mythology and magic… The first poem in Let Us Compare Mythologies, ‘Elegy,’ exhibits a number of characteristics which recur throughout his work: his almost magical control and modulation of verbal melody, his sensuous particularity, the empathetic reach of his imagination and his fascination with situations which mingle violence and tenderness to heighten the effect of both. We also see emerge for the first time the theme of the quest—here as usually in Cohen the quest for a lost or unknown God, mysterious, elusive, but compelling” (Pacey, Phenomenon of Leonard Cohen, 5–6). Reportedly, fewer than 400 copies of the first edition were printed (Nadel, 45). A fine copy.

“Do not look for him
In brittle mountain streams:
They are too cold for any god…”

— Leonard Cohen, from “Elegy”
“To Bryher With Admiration”


*First edition of Lee’s signal memoir, inscribed in the year of publication to fellow British writer Winifred Bryher; “To Bryher with admiration, Laurie Lee Nov 1959.”*

Laurie Lee was one of England’s most beloved writers. Raised in a small village, he “walked across Europe, fought in the Spanish Civil War and wrote about all three in a highly regarded series of memoirs… Lee was already a celebrated poet when he gained his greatest success in 1959 with the publication of the first of his memoirs, *Cider With Rosie*, evoking life in the village of Slad during his childhood… A review in *The New York Times* described it as a ‘remarkable book written with such dazzling verbal imagery and such relish in all the sensations of being alive (aged 3 or aged 16) that it is magically contagious’ (*New York Times*). With the bookplate of Winifred Bryher, the highly regarded English historical novelist. For almost 30 years Bryher lived with poet Hilda Doolittle, and was a member of the 1920s Paris literary circle that included Hemingway and Gertrude Stein. A fine presentation copy with a memorable association.

“A Book Of Great Beauty, Great Difficulty And Maniacally Exquisite Insight”


*First edition, first issue, of one of the most controversial novels of the 20th century, in scarce original dust jacket.*

Allen Ginsberg initially drew attention to *Naked Lunch* in his 1955 dedication to *Howl*, hailing Burroughs’ work as “an endless novel which will drive everybody mad.” Jack Kerouac volunteered to type Burroughs’ manuscript, but reneged after completing the first two chapters because its disturbing imagery caused him to have nightmares (Miles, 6, 9, 79). It was Ginsberg who finally submitted the manuscript to Maurice Girodias, founder of the Olympia Press and publisher of such other controversial books as Nabokov’s *Lolita* and Beckett’s *Watt* (de Grazia, 385). Published in Paris, Burroughs’ work was summarily banned in the United States and Britain, enduring a censorship trial in the States and becoming “one of the most clothed books in history” through various expurgated editions that followed (Miles, 108). Only most minor toning to dust jacket spine. A fine copy, quite rare in such beautiful condition.
First Edition In English, Inscribed By Garcia Marquez And Translator Gregory Rabassa

47. GARCIA MARQUEZ, Gabriel. One Hundred Years of Solitude. New York, 1970. Octavo, original green cloth, dust jacket, custom clamshell box. $16,000.

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

“One of the best-known and highly esteemed works of Latin American magic realism, One Hundred Years of Solitude… allegorizes cosmic questions and literary concerns while remaining an absorbing story” (Barron, Fantasy and Horror 7–130). García Márquez’s wife Mercedes “had to pawn her hair dryer and their electric heater to pay for the postage to mail the finished manuscript—in two separate lots, because they couldn't afford to mail the whole thing all at once—to his Argentine publisher, who printed 8000 copies. They sold out in a week… Although the Boom in Latin-American fiction was well under way, the popular response to One Hundred Years of Solitude was almost unimaginable… It is the most famous manifestation of the Boom, and García Márquez is the most celebrated of the prominent Boom writers” (Jon Lee Anderson). Pablo Neruda proclaimed it “the greatest achievement in Spanish literature since Don Quixote” (Klein, 26). First issue, no number sequence on the verso of the last page of text; dust jacket first-issue, with exclamation point at the end of the first paragraph on the front flap. Tiny staple holes on free endpapers; text and cloth clean and fine. Dust jacket with a bit of rubbing to spine, clean and bright and very nearly fine. A lovely and most desirable copy, inscribed by both the author and the translator.
"Please Look After My Dearest Little Friend Joanne For Me": 
*One Christmas*, Wonderfully Inscribed By Truman Capote


First trade edition of Capote’s heartwarming childhood recollection, inscribed by him to a television director and mentioning his close friend Joanne Carson, “For John and Joy, two very special people, please look after my dearest little friend Joanne for me. Love, Truman.”

*One Christmas* tells the redemptive story of a young Capote’s first Christmas with his estranged father. The photographic illustration on the slipcase pictures a young Truman seated on his father’s lap. This copy is inscribed to television director John Miller and his wife Joy. In the 1980s Miller directed “Alive and Well,” an afternoon show co-hosted by Joanne Carson, Johnny Carson’s ex-wife, with whom both Miller and Capote were friends. Capote’s friendship with Joanne Carson was legendary, and she was one of the few socialites who didn’t abandon Capote after the publication of “La Côte Basque 1965” in 1975, a piece featuring thinly veiled portraits of high society women. Capote died in 1984 while staying at Carson’s guest house. Laid into this copy is a typed letter signed by Miller explaining his relationship with Carson and the circumstances of receiving the volume, and a photograph of Capote with Miller. Fine condition.

“Of course there is a Santa Claus. It’s just that no single somebody could do all he has to do. So the Lord has spread the task among us all. That’s why everybody is Santa Claus.”
"Be Well, And Shine On": First Edition Of The Shining, Inscribed By Stephen King


First edition of King's third novel, "a masterwork, a bold product of an original vision," inscribed by King. "For Frank, Be well, and shine on—Stephen King 11/1/80."

Inspired by Poe's short story "The Masque of the Red Death," King's first hardcover bestseller is "his consummate ghostly tale" about "the haunted house to end all haunted houses" (Underwood & Miller, 174, 184). "The fact is that *The Shining* is a masterwork, a bold product of an original vision, a novel of astonishing passion, urgency, tenderness, understanding, and invention... In its uniting of an almost bruising literary power, a deep sensitivity to individual experience, and its operatic convictions, it is a very significant work of art" (Peter Straub). Made into the 1980 movie directed by Stanley Kubrick and starring Jack Nicholson and Shelley Duvall; it was later made into a 1997 TV mini-series starring Steven Weber and Rebecca De Mornay and with a cameo appearance by King himself. A fine inscribed copy.


50. GRAFTON, Sue. *“A” is for Alibi*. New York, 1982. Octavo, original dark gray paper boards, dust jacket. $6500.

First edition of the original Kinsey Millhone mystery, inscribed: "For Lana... yours until ‘Z’ is for Zero. Sue. 4-29-89."

The first book in Sue Grafton's enormously popular alphabet series. Book fine, dust jacket very nearly so. A lovely inscribed copy.
“How Am I Blest In Thus Discovering Thee? To Enter In These Bonds, Is To Be Free”


Fifth edition of Donne’s poems: the best, most complete and last of the 17th-century editions, with two important elegies by Donne not appearing in any of the previous editions, “Love’s Progress,” and “To his Mistresse going to bed,” handsomely bound by W. Pratt.

Although his poetry was circulated in small bundles of manuscript copies among the cultured circles of Elizabethan and Jacobean society, Donne deliberately kept most of it out of print, fearing to tarnish his reputation in the religious establishment. Therefore, almost none of his poetry appeared in print during his lifetime. “The poetry of Donne represents a sharp break with that written by his predecessors and most of his contemporaries. Whether he writes of love or devotion, Donne’s particular blend of wit and seriousness, of intense feeling, darting thought, and vast erudition, creates a fascination quite beyond the reach of easier styles and less strenuous minds” (Adams). First published in 1633, this fifth edition of the Poems was “based on manuscripts derived from the author’s papers and provided the best 17th-century text of Donne’s poems” (Adams). Only a few spots of foxing to interior, handsome binding with joints expertly repaired. A near-fine copy.

“O, That The Wise From Their Bright Minds Would Kindle Such Lamps Within The Dome Of This Dim World”


Shelley began Prometheus Unbound in 1818 shortly before the death of his daughter, Clara. He traveled for some time afterward, stricken by grief, going from Byron’s villa in Este, to Rome, to Naples, and back to Rome. He finally resumed work in Rome, completing the drama right before the tragic death of his infant son in April of 1819. “The Prometheus is a dithyrambic of sublime exultation on the redemption of humanity, and an assemblage of all that language has of gorgeousness and verse of mythology” (DNB). Includes Shelley’s monumental Prometheus Unbound and other important poems, such as “Ode to the West Wind,” “To a Skylark,” “Ode to Heaven,” and “Ode to Liberty.” Second issue, with table of contents leaf a cancel with “Miscellaneous” spelled correctly. Only light rubbing to joints. A very nearly fine wide-margined copy.
“We Are Spell-Bound, We Cannot Choose But Read”: Rare First American Edition Of Wuthering Heights, Published Only Five Months After The Virtually Unobtainable London First Edition

53. BRONTE, Emily. Wuthering Heights. New York, 1848. 12mo, original publisher’s brown cloth. $15,000.

Extraordinarily important first American edition (published less than five months after the virtually unobtainable London first edition) of Emily Brontë’s passionate masterpiece, scarce in the original cloth.

“Wuthering Heights was presented to an uncomprehending public without preface, introduction or explanation and it was left to Charlotte, ever her sister’s apologist, to insist that it was simply a tale of ‘the wild moors of the north of England’... There was a constant litany of complaint about the brutality and violence of some of the scenes [particularly involving Heathcliff] and about the use of expletives, which, contrary to custom, Emily had written out in full rather than indicated by a dash... An American reviewer wrote in the Literary World: ‘Fascinated by strange magic... we are made subject to the immense power of the book. We are spell-bound, we cannot choose but read,” (Barker). One year after the book’s publication, Emily Bronte was dead of consumption. “Wuthering Heights stands alone as a monument of intensity owing nothing to tradition, nothing to the achievement of earlier writers. It was a thing apart, passionate, unforgettable, haunting in its grimness... Bronte has a sure and certain place for all time” (Britannica). The first London edition, published December 4, 1847, is today virtually unobtainable. This edition was published April 21, 1848, simultaneously as two parts in wrappers and as a single, clothbound volume. Smith, 74–75. Light foxing and a few stains to interior, slight soiling, mild sunning, and some faint waterspotting to original cloth, light wear to extremities mainly affecting spine ends. A very good copy of a rare work.
“The Most Amazing, Enduring And Endearing One-Man Feat”:
Exceptionally Tall Copy Of Johnson’s Dictionary

54. JOHNSON, Samuel. A Dictionary of the English Language. London, 1755. Two volumes. Thick folio (11 by 18 inches), period-style full red morocco gilt. $36,000.

First edition of the first great dictionary of the English language, Johnson’s “audacious attempt to tame his unruly native tongue… combining huge erudition with a steely wit and remarkable clarity of thought” (Hitchings). An unusually tall, wide-margined copy, beautifully bound.

“Johnson’s Dictionary made him a superstar. To be sure, there had been dictionaries before his. The difference is that, while these were compiled, Johnson’s was written… The glory of the book is that it is also a compendium of English literature, reprinting fine examples of words from the masters, often Shakespeare or Sir Francis Bacon. Johnson sought to ‘intersperse with verdure and flowers the dusty deserts of barren philology’” (Smithsonian Book of Books). “Dr. Johnson performed with his Dictionary the most amazing, enduring and endearing one-man feat in the field of lexicography… The preface ranks among Johnson’s finest writings… It is the dictionary itself which justifies Noah Webster’s statement that Johnson’s writings had, in philology, the effect which Newton’s discoveries had in mathematics” (PMM 201). Courtney & Smith, 54. Interior and spectacular binding in fine condition.
“Looking to its clearness of definition, its general solidity, honesty, insight and successful method, it may be called the best of all Dictionaries.”

—Thomas Carlyle
Featured here are three books inscribed by Ralph Waldo Emerson to one of his closest friends, Abel Adams. They met in 1828, when Emerson lived in Adams' home during the few years of his ministry in Boston. Not only was Adams Emerson's financial advisor for many years, but when Adams steered Emerson towards a bad investment in railroad stock, he assumed the college expenses of Emerson's son. He also included the Emerson family in his will. After his death, Emerson wrote of Adams, “One of the best of my friends, whose hospitable house was always open to me by day or night for so many years…I had given him, first and last, a good deal of trouble, in his counsels & anxieties about my different pieces of property which he looked after…We cannot love him better than we did, but it is certain that in this house, when the ear hearth of him then it shall bless him…” All three of these volumes are signed and inscribed by Emerson, two to Adams and one to Adams' daughter Abby, and all three were apparently bound by Adams as part of a set of Emerson's works.

First Edition, Presentation Copy, Of Emerson's Essays: Second Series, Inscribed By Emerson In The Year Of Publication


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

“Timeless, and without a trace of ‘dating,’ these essays are as readable, and to a considerable extent as much read, today as a hundred years ago. Their ethical inspiration and stimulation, their occasional startling phrase, their individualistic idealism, which stirred renascent Yankee New England to its depths, speaks with the same simple power and force in the midst of modern complexities” (Grolier, 100 American 47). “The durability of Emerson for the general reader is one measure of his genius” (Bradley). “Copies composed exclusively of first or second printing sheets are scarce” (Myerson A16.1.a–b). Occasional foxing, inner paper hinges split, wear to binding. A very good copy.


Emerson's poetry was extremely influential in the development of American poetry and "inspired innumerable others, from Walt Whitman to Robert Frost" (Phillips, The Hand of the Poet, 58). According to Myerson there were three indistinguishable printings of this first edition; there were also two issues. The present copy is the second issue, with collation not including [i-viii]. The first English edition preceded the first American edition by a few weeks. Myerson A18.2.a.

First Edition, Presentation Copy, Of May-Day And Other Pieces, 1867, Inscribed By Emerson In The Year Of Publication To His Close Friend And Longtime Adviser, Abel Adams

57. EMERSON, Ralph Waldo. May-Day and Other Pieces. Boston, 1867. Octavo, contemporary three-quarter brown morocco. $16,000.

First edition, presentation copy, of Emerson's second volume of poems, inscribed in the year of publication to his close friend and trusted adviser: "Abel Adams from R.W. Emerson. 1 May, 1867."

May-Day, Emerson's second volume of poetry, followed his highly successful Poems (1846). "The two volumes established his reputation as a major American poet" (Britannica). "Emerson had always thought verse to be the most perfect mode of utterance, and he had always referred to himself as a poet. Now he offered evidence whereby he might be judged... It is no longer to be doubted that in a few of his pieces he reached a mark which only Whitman, Poe, and Emily Dickinson reached in America during the 19th century" (ANB). Myerson A.28.1.a.Interior generally fresh with light scattered foxing, occasional mild marginal dampstaining, occasional expert cleaning and marginal paper repairs to preliminary leaves; expert restoration to orginial cloth.
“Steam Is Almost An Englishman. I Do Not Know But They Will Send Him To Parliament Next”


“Autograph Centenary” edition, one of 600 copies, illustrated with 56 photogravures, with original manuscript leaf in Emerson’s hand discussing English industry in Volume I, beautifully bound.

This edition includes all of Emerson’s poems, lectures, biographical sketches and letters, as well as his famous essays, several of which here see print for the first time. Their “ethical inspiration and stimulation, their occasional startling phrase, their individualistic idealism, which stirred renascent Yankee New England to its depths, speaks with the same simple power and force in the midst of modern complexities” (Grolier, American 100 47). The manuscript leaf, measuring eight by ten inches, is almost identical to a section from “Ability” in English Traits (Volume V, pp. 95–96 in this set). It reads: “…the aid of steam to agriculture. Steam is almost an Englishman. I do not know but they will send him to Parliament next, to make laws. He weaves forges saws pounds fans and now he must pump grind dig and plough for the farmer. The markets created by the manufacturing population have erected agriculture into a special industry and warranted a vast expenditure of capital by professional farmers. This artificial character runs through all departments of the state. The value of the houses in Great Britain is equal to the value of the soil. Artificial aids of all kinds are cheaper than the natural resources. No man can afford to walk, when the Parliamentary-train carries him for a penny a mile. Gas burners are cheaper than daylight in numberless floors in the cities. All the houses in London buy their water.” Illustrated with 56 engravings and photogravures. A most handsome set in fine condition.
“We Have Kept Each Other Busy Talking About Many People We Love... About Walt & About You”: Very Rare And Significantly Enlarged Second Edition Of Leaves Of Grass, With Wonderful Provenance, The Copy Of Pennsylvania Litterateur William F. Gable

59. WHITMAN, Walt. Leaves of Grass. Brooklyn, New York, 1856. 12mo, original dark green cloth, custom chemise and half morocco slipcase. Rare and enlarged second edition, one of only 1000 copies printed, with frontispiece portrait of Whitman and advertisement leaf following text, featuring 20 additional poems not appearing in the 1855 first edition, including “A Woman Waits for Me” and “Who Learns My Lesson Complete?” The copy of Pennsylvania merchant and book collector William F. Gable, with a tipped-in leaf containing a series of beautiful autograph notes to him written by some of Whitman’s closest friends and admirers: Dr. Gustave P. Wicksell, Ellen M. Calder, and Horace Traubel (Whitman’s literary executor).

This presentation copy includes a tipped-in leaf with several autograph notes to noted book collector William F. Gable from some of Whitman’s closest friends late in his life [detailed description available]. “One of Mr. Gable’s most pleasurable relaxations from the cares of business was his library and collection of old and rare books, autographs and manuscripts... Mr. Gable was the owner of the largest collection extant of the letters and manuscripts of Bayard Taylor, also large collections of Whittier, Longfellow, Holmes, Aldrich, and Whitman...” (Donehoo). Myerson A.2.2. Early repairs to inner paper hinges, only a few small stains to interior, a bit of light wear and soiling to binding. A wonderful association copy with superb provenance.

“Weitman 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 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. 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).
“His Rhythmic Song Rings Forever In The American Air”:
*Leaves Of Grass, 1876 Author’s Edition Signed By Whitman, With Initialed Postcard Tipped In*


“Author’s Edition,” one of 600 copies by Walt Whitman, with two portraits of America’s “good gray poet,” handsomely bound in full morocco. With an autograph postcard initialed by Whitman tipped in.

“Practically everything that can be said about the significance of *Leaves of Grass* has been said by its author… He was and is the poet and prophet of democracy, and the intoxication of his immense affirmative, the fervor of his ‘barbaric yawp,’ are so powerful that the echo of his… rhythmic song rings forever in the American air” (Grolier *American 100 67*). The autograph postcard, addressed by Whitman to John Swinton of New York City, is dated Camden, New Jersey, Sept. 11, and reads, “I send you today, same address as this card, 3 copies Leaves, 2 do. Two Riv. & 3 Memoranda - by Adam’s Express, prepaid. Please notify me soon as they reach you safely. WW.” Recipient John Swinton was a good friend and booster of Whitman, and the Editor of the *New York Times*. In 1876—the year Whitman published this edition of *Leaves of Grass*, and also a year when the poet found himself in dire financial straits—Swinton was one of several friends who promoted Whitman’s books, urging his friends, colleagues and readers to subscribe for copies. Though the year is not given on the postcard, it is entirely possible that the volumes referenced by Whitman in this card were bought by Swinton or by colleagues at the *Times* through Swinton. Myerson A2.5.c2. Interior generally clean, Whitman’s signature bold. A handsomely bound signed copy, with autograph postcard tipped in.

“This is what you shall do: love the earth and sun and animals… read these leaves in the open air every season of every year of your life.”

—Walt Whitman
“I Here With Pen And Ink Append My Name”: Scarce Edition Of Leaves Of Grass, Signed By Whitman, With Original Butterfly Photograph, Additionally Inscribed By One Of Whitman’s Literary Executors

61. WHITMAN, Walt. Leaves of Grass with Sands at Seventy & a Backward Glance o’er Travel’d Roads. [Camden, New Jersey, 1889]. Octavo, full original gilt-stamped limp black morocco. $16,000.

One of only 300 copies of Leaves of Grass printed in commemoration of Whitman’s 70th birthday, boldly signed by Whitman on the title page, with six portraits of Whitman, including the famous original mounted frontispiece photograph with a butterfly resting on his finger. This copy additionally inscribed by one of Whitman’s literary executors, Thomas B. Harned.

Whitman’s explanatory note is printed on the title page: “Today, after finishing my 70th year, the fancy comes for celebrating it by a special complete, final utterance, in one handy volume of L. of G. with their Annex, and Backward Glance—and for stamping and sprinkling all with portraits and facial photos, such as they actually were, taken from life, different stages. Doubtless, anyhow, the volume is more a Person than a book. And for testimony to all (and good measure) I here with pen and ink append my name.” This copy is in binding C. Myerson A2.7.n. This copy bears a gift inscription that reads: “To Miss Mabel Lyon with compliments of Thomas B. Harned. Oct 6–99. Sent at suggestion of M.H. Lichten.” Harned, a Camden, New Jersey lawyer, was one of Walt Whitman’s closest friends. Harned was with Whitman when he died and served as pallbearer at his funeral. Harned, along with his brother-in-law, Horace Traubel, was one of Whitman’s literary executors. Mabel Lyon, to whom Harned gave this copy, was a Camden socialite. Light expert restoration to marbled end papers and to extremities of binding, gilt bright. An exceptional, lovely copy with an interesting inscription and association.

Signed limited illustrated edition of one of Rimbaud’s most important poetical works, with 15 splendid original full-page lithographs by Fernand Léger—12 vividly hand-colored using the pochoir technique—one of only 275 copies on handmade paper (from a total edition of 395), signed on the limitation page by Léger and publisher Louis Grosclaude.

“Every age brings some new elements which should serve us; the great difficulty is to translate them into plastic terms… Man needs color to live; it’s just as necessary an element as fire and water” (Fernand Léger). Alfred H. Barr, Jr. succinctly defined Léger as a “French Cubist whose forms are polished and cylindrical like steel, clangorous in red and black like new fire engines.” In this work, Léger incorporates some of Rimbaud’s text directly into several of his images. Three of Léger’s 15 lithographs are black-and-white. The text of Henry Miller’s Preface is also lithographed. Text in French. Text clean, original lithographs fine with vivid coloring. Front joint rubbed but sound. An about-copy.

“A Picture Of The Frontier Spirit And Its Lusty Humor”


First American edition, first issue, illustrated with 300 full-page and in-text illustrations, including tissue-guarded frontispiece, in publisher’s morocco-gilt.

Twain’s quasi-autobiographical narrative—a “picture of the frontier spirit and its lusty humor” (Hart, 347)—emerged from a westward journey taken with his brother Orion, who was appointed Secretary to the Governor of the Nevada Territory in 1861. “Celebrating, lamenting, and castigating life in the territory and in California as [Twain] had known it… Roughing It vividly documents various aspects of the boom-and-bust American West while reflecting the increasing confidence of the author in his ability to go beyond the recording of impressions to the exploration of meaning” (LeMaster & Wilson, 641). The first English edition likely preceded the American by a few days. A fine copy.
Mark Twain’s Own Copy Of The German Edition Of The Prince And The Pauper, Signed “Mark Twain” And “S.L. Clemens”

64. TWAIN, Mark. Der Prinz und der Betteljunge [The Prince and the Pauper]. Giessen, 1890. Octavo, original dark blue cloth, custom clamshell box. $13,500.

First German edition—Mark Twain’s own copy, signed by him in ink, “Mark Twain,” and inscribed by him in pencil, “S.L. Clemens, Sent by the German publisher. Oct. 1890.” The Doheny copy, with Estelle Doheny’s bookplate.

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. He considered publishing the book anonymously, as he feared that his reputation as a humorist would hurt its chances with the public, but finally decided to put his name to it, “and let it help me or hurt me as the fates shall direct.” “The Prince and the Pauper was to be an act of culture. He had no hesitation, as he had had with Tom Sawyer, over whether this was a book for children or for grownups. From the very start he knew that he was writing for children” (Kaplan). With the bookplate of renowned collector Estelle Doheny. Starting in 1926, Doheny, wife of pioneering California oil developer Edward Doheny, “turned her casual attraction for books into a serious collecting passion… This collection grew to be one of the most important in the world.” Doheny eventually expanded her collecting foci: “With innate good taste, Doheny formed one of the most impressive rare book and manuscript libraries in the United States” (Dickinson). Near-fine condition. Most scarce and desirable from Twain’s own library.
“To Dear Mark Twain Who Cheered Many A Heavy Heart Before He Reached Mine”:
Mark Twain’s Copy With His Annotations


First edition, presentation copy, of this inside account of the Jameson raid, written by the wife of John Hays Hammond, a leading member of the Johannesburg Reform Committee who was implicated in the plot and jailed, inscribed by the author; “To dear Mark Twain who cheered many a heavy heart before he reached mine. From the Author, April 1897.” With Twain’s copious annotations throughout in both ink and pencil, amounting to almost 150 words on 18 different pages, the book—likely this very volume—was cited by Twain repeatedly in Following the Equator.

On a world lecture tour in the mid 1890s (later recounted in Following the Equator), Twain arrived in South Africa at a particularly tense time, with events that would ultimately lead to the Boer War beginning to unfold. Natalie Hays Hammond, author of Woman’s Part in the Revolution, was a fellow native of Missouri already friends with Twain. Twain cites the present volume a number of times in his discussion of the Jameson raid in Following the Equator, crediting her as one of his main sources of information (Chapter 65). One can see a direct relationship between some of Twain’s autograph notes in this copy and what he would later write in Following the Equator.

Several sections of Hammond’s book that are underlined or commented on by Twain are directly quoted in Following the Equator, such as when he quotes her verbatim about the Reform Committee swearing allegiance to the Transvaal flag “with uncovered heads and upraised arms.” At page 152, Twain has drawn an arrow pointing to his name, which he has underlined, in a passage directly about him. Text leaves embrowned and a bit fragile but sound, only a bit of soiling to front board. A very good and quite desirable Twain association copy.
Signed Limited Edition Of Hemingway's *A Farewell To Arms*,
The Only One Of His Works So Issued

66. HEMINGWAY, Ernest. *Farewell to Arms*. New York, 1929. Tall octavo, original white parchment spine and corners, green paper boards, glassine, custom clamshell box. $16,000.

Signed limited first edition of Hemingway’s “consummate masterpiece,” one of only 510 copies signed by him.

“A Farewell to Arms was the novel that placed Hemingway, early, among the American masters... [it is], in fact, the most satisfying and most sustained, the consummate masterpiece, among Hemingway’s novels. It bears the mark of Hemingway’s best gifts as a writer” (Mellow, 377–79). *The only signed limited first edition of any of Hemingway’s works.* Without scarce original slipcase. Hanneman A8b. With bookplate of Professor Fraser Drew of the University of Buffalo in New York. As a young teacher, Drew wrote a letter to which Hemingway (uncharacteristically) responded kindly. At Drew’s request, Hemingway signed six of Drew’s books and presented Drew with six more “as an act of contrition” for taking so long to return the books. Eventually, Hemingway invited Drew to visit him in Havana. On April 8, 1955, one year after Hemingway won the Nobel for literature, Drew and Hemingway spent a long afternoon discussing literature and teaching, later recounted by Drew in his article “Unedited Notes on a Visit to Finca Vigia” (in Bruccoli, *Conversations With Ernest Hemingway*, 89–98). At the end of Drew’s visit, Hemingway said, “Let’s go up to the house and sign those books of yours,” after which Hemingway inscribed all the books Drew had brought with him and (as before) presented him with many others from his own collection. Wear to scarce original glassine, typically not present. Only very minor sunning to original boards. A near-fine copy.
“One Of The Most Endearing Books Ever Written For Children": Lovely Publisher’s Presentation Copy


First edition, presentation copy, of a childhood classic, with publisher’s presentation stamp.

“Unquestionable is the permanence, as an inspired and characteristically English contribution to children’s literature, of Kenneth Grahame’s The Wind in the Willows… one of the most endearing books ever written for children… Part of the secret success of the book is that its appeal is ageless and parents never tire of reading it aloud. Like all great books it is inexhaustible” (Eyre, 62). Grahame created his classic a series of bedtime stories for his four-year-old son Alastair, who was known as Mouse; yet it also became “in many respects an elegy for the old idyllic English rural life which Grahame could now see was passing away forever” (Carpenter & Prichard, 218). In a letter to Theodore Roosevelt, Grahame described the book as “an expression of the very simplest of joys of life as lived by the simplest beings.” C.S. Lewis pointed to it as “a perfect example of the kind of story which can express things without explaining them” (Carpenter, 168). Without extremely rare original dust jacket. Presentation stamp placed over publisher on title page, implying that this is a publisher’s presentation copy. Stray mark to frontispiece, scattered foxing (less than usual), inner paper hinges expertly repaired, original cloth exceptionally fresh, gilt quite bright. A beautiful and desirable presentation copy. Rare.
"Among The Best Ever Written For Children," Signed In One Volume By A.A. Milne And Artist Ernest Shepard


First editions of Milne’s charming “Pooh Quartet”— the volumes of verses and tales that immortalized Christopher Robin, Winnie-the-Pooh and their friends from the Hundred Acre Wood— enchantingly illustrated by Ernest Shepard, in original dust jackets, signed on the title page of Now We Are Six by both Milne and Shepard.

“Although Alan Alexander Milne wrote novels, short stories, poetry and many plays for adults, in addition to his work as assistant editor for Punch from 1906 to 1914, it is his writings for children that have captured the hearts of millions of people worldwide and granted Milne everlasting fame” (Silvey, 461). 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). 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 is second issue, with page ix numbered (any first edition copy is exceedingly scarce). Books generally fine, with mild soiling to cloth of Now We Are Six; restored dust jackets bright with usual mild toning to spines, staining to Now We Are Six.

“You can’t stay in your corner of the Forest waiting for others to come to you. You have to go to them sometimes.”
“The Overworked Word ‘Classic’ Is Well Deserved Here”


Early edition of one of the most popular children’s books ever written, published the year Disney Studios released a beloved cartoon version, boldly signed by Walt Disney.

“This is perhaps one of the finest 20th-century examples of the inspired wedding of a text and illustrations to make a children’s book that as a whole is even greater than the sum of its parts—which are in themselves very fine indeed... The overworked word ‘classic’ is well deserved here. Children have adored The Story of Ferdinand ever since the book was published” (Early Children’s Books and Their Illustrations, 251). Seen as “an international emblem of pacifism... Ferdinand created a global controversy overnight. The Story of Ferdinand was denigrated and banned in civil war-torn Spain, scorned and burned as propaganda by Hitler, and labeled in America as promoting fascism, anarchism, and communism” (Silvey, 396). Ink stamp to final blank. Book fine, dust jacket with chipping along bottom edge, particularly to rear panel, toning to spine. Desirable signed by Walt Disney.
“The Pre-Eminent Spokesman In The Colonies For Everything That Was New, Bold And Radically Nonconformist”

70. MAYHEW, Jonathan. The Snare Broken. A Thanksgiving-Discourse... Occasioned by the Repeal of the Stamp Act. Boston, 1766. Octavo, stitched as issued, original blue-gray wrappers

First edition of the Mayhew’s powerful Thanksgiving sermon delivered in Boston on May 23, 1766 less than a week after news of Britain’s repeal of the Stamp Act reached the city, calling on the Magna Charta, Milton and Locke, and Psalm 124 to declare “the snare is broken,” asserting “it will always be necessary, for those who would preserve and perpetuate their liberties, to guard them with a wakeful eye,” exceptional in fragile original wrappers.

The 1765 Stamp Act sparked “the beginning of the end of British America” (Schama 457). When Britain issued its repeal in 1766, the news “reached Boston on one of John Hancock’s ships in the earliest hours of May 17. Six days later, in a Thanksgiving sermon titled The Snare Broken,” Mayhew stood in the Congregational meeting house in Boston’s West End and declared the colonies to be “emancipated from a slavish, ignoble bondage.” Citing Milton and Locke, Mayhew quoted Psalm 124 to declare: “the snare is broken.” Mayhew was “the pre-eminent spokesman in the colonies for everything that was new, bold, and radically nonconformist in church and state” (Bailyn, Pamphlets, 210). He “laid the philosophical groundwork for the American Revolution... Whether he would have welcomed the Revolution as the fulfillment of his professed political views, we can never know: Mayhew died three months shy of his 46th birthday, four months after repeal of the Stamp Act” (Mullins, Jonathan Mayhew’s Role in the Stamp Act Riots). “John Adams extolled Mayhew as one of the five men who started the American Revolution. Historians consider him a theological forerunner of New England Unitarianism” (Bloomsbury Encyclopedia of Philosophers in America, 642). Title page with early signature partially excised. Text generally fresh, light edge-wear, title page with closed tear, minimal edge-dampstaining, small loss to corners without affecting text; original wrappers lightly foxed with mild loss to spine. Rare uncut in original wrappers with original stitching. An outstanding very good copy of a Mayhew’s key Revolutionary work.
“I had rather be reduced to the last shilling, than that the imperial dignity of Great Britain should sink, or be controlled by any people or power on earth.”

“Slavery Under An American Congress”: Samuel Seabury’s Incendiary View Of The Controversy, 1774, A Key “Farmer” Pamphlet In His Brilliant Debate With Alexander Hamilton


First edition of Seabury's pivotal work in a legendary exchange of pre-Revolutionary essays with Alexander Hamilton that would propel the 17-year-old Hamilton into history—here striking back at Hamilton in a brilliant debate that, to historians, “starkly differentiates the colonial political mind from the British.”

Soon after the Boston Tea Party, “pamphlets began to appear defending the English Crown, written by ‘A.W. Farmer’… Later it was learned that ‘A.W. Farmer’ meant ‘A Westchester Farmer,’ that is, Samuel Seabury” (ANB). Seabury battled with a young Alexander Hamilton in the press, as they argued their positions through pamphlets and essays. “Seabury gave Hamilton what he always needed for his best work: a hard strong position to contest… Hamilton had found his calling… a true child of the Revolution” (Chernow). Seabury rebutted Hamilton's Full Vindication with this stinging response, A View of the Controversy. What most distinguishes the Seabury-Hamilton writings is the brilliance of a debate that “starkly differentiates the colonial political mind from the British” (Hoeveler). Adams 137a. Title page with owner inscription. Text very fresh with lightest foxing, tiny gutter-edge pinholes from original stitching. An exceptional about-fine copy.
“Must Be Understood If One Wants To Understand The History Of The American Revolution”


First edition of Seabury’s anonymously issued fourth “Farmer” pamphlet, the final work in his scathing pre-Revolutionary series that provoked a response from Alexander Hamilton and made Seabury a “marked man” for his attacks on the Continental Congress, one of the rare copies to survive destruction by enraged patriots, who regularly burned Seabury’s pamphlets in public bonfires, and within months of this work’s publication destroyed the publisher’s press and saw to Seabury’s arrest.

Seabury was “arguably the most accomplished Loyalist pamphleteer”; his four pamphlets “are among the most trenchant and insightful in the entire Loyalist canon” (Gould). Seabury expressed “an important segment of American thought and feeling, which must be understood if one wants to understand the history of the American Revolution. Seabury and many other Americans did not approve of British measures, but at the same time they placed much of the blame for the crisis on fellow Americans, whom they charged with tyranny and demagoguery” (Jensen). Seabury’s *Alarm to the Legislature* warned against legislators who would plunge the colonies “into all the horrors of rebellion & civil war.” Abolish the “tyranny of the Congress,” he wrote, “to prevent the rage of slaughter, and the effusion of human blood.” Adams, *Controversy* 75–121.1. Text fresh with only faint soiling to title page. An exceptional about-fine copy.
Rare Official 1776 Military Commission Boldly Signed By John Hancock, During The Early Days Of The Revolutionary War, For Revolutionary Hero John Nice

73. HANCOCK, John. Document signed. Philadelphia, March 14, 1776. Folio, original leaf of ivory laid paper (12¼ by 8½ inches) printed, completed in manuscript in a secretarial hand; matted, entire piece measures 19 by 15¼ inches. $16,500.

Exceedingly rare 1776 official congressional military commission appointing 21-year-old John Nice from Pennsylvania as a captain, signed by Hancock as President of the Congress.

This rare official document of the Second Continental Congress is signed by John Hancock and dated March 14, 1776 (during the Siege of Boston). The document reads, in part, with the portions completed in manuscript in italics: “In Congress. The Delegates of the United Colonies... to John Nice, Gent’n. We reposing especial trust and confidence in your patriotism, valor, conduct and fidelity, DO by these presents constitute and appoint you to be a Captain in a Regiment from the State of Pennsylvania—in the army of the United Colonies, raised for the defence of American Liberty, and for repelling every hostile invasion thereof... Dated this fourteenth day of March, Anno Dom, One Thousand Seven Hundred Seventy Six. By Order of the Congress, John Hancock President. Attest. Chas Thomson Secy.” Hancock is most famous as the first person to sign the Declaration of Independence, yet as a Founding Father he was central to the American Revolution from its very beginning, and also played a pivotal role in ratification of the U.S. Constitution—“undoubtedly the most original contribution of the United States to the history and technique of human liberty” (Morison, 316). The promotion placed Nice in charge of the Pennsylvania Musketry Battalion; just a few months later, at the Battle of Long Island, Captain Nice was taken prisoner and was not released until a prisoner exchange four months later. While for an infantryman such imprisonment might have been a death sentence, Nice was held in Manhattan due to his rank and was let go with a (soon broken) loyalty oath. Nice fought at Germantown and Brandywine and was eventually sent to Virginia with the Sixth Pennsylvania Line to reinforce the troops at Yorktown. Nice, who was born in Germantown, Pennsylvania, gives his surname to Philadelphia’s Nicetown section. With contemporary ink recipient notation on verso. Expected toning, early fold marks and expert reinforcement to folds on verso. A rare and near-fine signed Revolutionary commission.

“We reposing especial trust and confidence in your patriotism, valor, conduct and fidelity, DO by these presents constitute and appoint you to be a Captain...”
“Our Constitutions In General Are Much Admired” (Franklin): One Of Only 600 Copies of Constitutions des Treize États-Unis de L’Amérique, Commissioned By Benjamin Franklin, Featuring The First Book Appearance Of The Great Seal Of The United States


Rare first French edition, one of only 600 copies, of the Constitutions of the Several Independent States (1781), proposed by Franklin while America’s ambassador to the French Court and amidst his negotiations for peace with Great Britain.  Contains “over 50 footnotes by [Franklin], and shows on title the United States seal… its first appearance in a book” (Howes c716).

In 1783, Benjamin Franklin celebrated “an astounding diplomatic victory… American independence” (Schiff, 327).  “Franklin was indispensable to the success of the Revolution abroad” (Wood, 200).  In a letter to the President of the American Congress, Franklin made clear his reasons for this groundbreaking work: “The extravagant Misrepresentations of our Political State in foreign Countries, made it appear necessary to give them better Information.”  This edition contains, along with the complete text of the 13 state constitutions, the Declaration of Independence, the Articles of Confederation, and the texts of several treaties with France and one with Sweden.  Preceded by the 1781 Philadelphia edition of Constitutions of the Several Independent States (200 copies).  Complete as issued without half title.  Text in French.  A few pages lightly foxed, text generally clean, period-style calf-gilt binding handsome and fine.  An excellent copy.  Quite scarce.
Signed By President Thomas Jefferson And Secretary Of State James Madison

Original 1803 manuscript document signed by President Thomas Jefferson and his Secretary of State James Madison, recognizing “Citizen” Gerard Careaux as Vice-Commissary of Commercial Relations of the French Republic for the important port town Portsmouth, New Hampshire, signed just days before the French offered to sell the Louisiana territory to the United States and only three weeks before American negotiators formally agreed to the terms.

This document was signed at one of the most important moments in the relationship between the United States and France; just 6 days later, on April 11, the French offered the entire Louisiana Territory to Robert Livingston, the American Ambassador in Paris, for $15,000,000, an offer that surprised Livingston, as his instructions were only to pay up to $10,000,000, but only for New Orleans and the immediately surrounding territory. Livingston was confident that the offer of the vastly larger territory would be desirable (it effectively doubled the size of the United States), and on April 30 signed the Louisiana Purchase Treaty. The treaty arrived in Washington on July 4; by October 21, Congressional approvals had been obtained and the United States began taking formal possession of the vast territory. Faint fold lines, signatures clear and dark. A fine and quite appealing framed piece.
General Lafayette Declines Transport From John Quincy Adams As He Prepares For His Revolutionary War “Heroes’ Welcome” Tour Of The U.S. In 1824

76. LAFAYETTE, Gilbert du Motier, Marquis de. Autograph letter signed. Paris, June 20, 1824. Quarto, one leaf of laid paper, folded once for two leaves, with engraved portrait of Lafayette. $15,000.

A fascinating Lafayette letter, penned entirely by him, in which he discusses his transportation options as he prepares for his Revolutionary War “Heroes Welcome” tour of the United States in 1824. A liberal French aristocrat, Lafayette played a critical role in convincing French leaders to aid Americans in their war for independence, and indeed led troops alongside George Washington, fighting in several crucial battles, including the Battle of Brandywine and the Siege of Yorktown. In his later years, he made a triumphant tour of the United States, where he was given lavish gifts for his services.

In this lovely autograph letter signed Lafayette alludes to his pending travels to the United States, writing just a month before his arrival. From July 1824 to September 1825, the last surviving French general of the Revolutionary War made a tour of the 24 United States. This tour was requested by President James Monroe, who desired to inculcate the “spirit of 1776” in the next generation of Americans, and partly to celebrate the nation’s 50th anniversary.

Lafayette writes in part (translated): “Paris, June 20, 1824. You have asked me, Monsieur, to let you know the time of my departure to the United States it is not precisely set; nevertheless I see that I will benefit from an American liner which will set sail from Le Havre on July 10th at the earliest, 20th at the latest, I will ask my passport as soon as after tomorrow; you know that I have asked the United States President not to dispatch the National vessel that Congress had the kindness to decide to dispatch. I am going to La Grange; I will go back to Paris July 4th for the American dinner, and if I leave the 10th I will arrive the 8th or 9th in the evening; in case the vessel would leave a few days later I will give the extra days to my family… If your affairs allow to prefer the vessel on which I have to leave the United States, it would greatly satisfy me; if you could only leave later I will take your commissions and I will wait for you in this good country with the hope to meet you there soon. At any case please accept the very sincere expression of my high consideration and my attachment. Lafayette.” Text in French. A few minor folds, faint offset from glue along left margin, not touching Lafayette’s handwriting. Near-fine condition. An excellent and scarce Lafayette letter signed.
“The Most Influential African American Of The 19th Century”


First edition of Douglass’ second autobiography—his “true life story”—in original cloth.

“The most influential African American of the 19th century” (ANB), Douglass was “the most powerful abolitionist speaker in the country” (Negro History). Throughout his life, “Douglass understood that the struggle for emancipation and equality demanded forceful, persistent, and unyielding agitation. And he recognized that African Americans must play a conspicuous role in that struggle” (ANB). Appearing a decade after his initial, brief autobiography, My Bondage and My Freedom is the work “critics have increasingly called Douglass’ ‘true’ life story” (Lee, Slavery, Philosophy and American Literature, 99). “In 1855, more so than in 1845, Douglass realized that his life’s story had the power to influence social and political change for black and white Americans” (John David Smith). Interior generally fresh with light scattered foxing, occasional mild marginal dampstaining, slight edge-wear, loss to spine ends of original cloth. Occasional expert cleaning and marginal paper repairs to preliminary leaves, expert restoration to original cloth.

“A House Divided Against Itself Cannot Stand”


First and only separate printing of this “trial balloon” speech, in which Lincoln defines equality between blacks and whites, leading up to the famous series of debates with Stephen Douglas.

The political contest between Lincoln and Douglas constitutes “one of the great events in American political history’ (Davis & Wilson, ix). Earlier on the day of this momentous July 17, 1858 speech by Lincoln, Douglas spoke to a small gathering, challenging Lincoln’s understanding of “negro equality.” When Lincoln delivered this speech that evening, he repeated the “house divided” warning he first issued at the State Republican Convention a month earlier, and in addition, pointed to the famous clause in the Declaration of Independence, which he interpreted as “all men are equal in some respects; they are equal in their right to ‘life, liberty, and the pursuit of happiness,” which he then further defined as “the right to put into his mouth the bread that his own hands have earned, he is the equal of every other man, white or black.” Faint dampstaining. Uncut and unopened, with splitting along seams. Quite rare.
“All My Books, Papers And Letters Were ‘Captured’ And Access To Them Is Denied To Me”


First edition of Jefferson Davis’ seminal history of the Confederacy, together with a two-page autograph letter signed by Davis, penned in 1878, describing the hardship of writing this very history, “because all my books, papers and letters were ‘captured’ and access to them denied to me.”

Rise and Fall was Davis’ “magnum opus... a massive, legalistic, dense and impersonal defense of states’ rights, secession, and Southern independence” (Swanson, 363). The accompanying letter, dated Mississippi City, 23rd Jany 1878, reads in part: “The work will require much time, the more because all my books, papers and letters were ‘captured’ and access to them is denied to me. When the work is completed the MS. will be put in the hands of the Appletons of New York for publication and distribution.” Occasional foxing to plates, text clean, books near-fine, nicer than often found. Letter with faint marginal damp-staining not affecting legibility; Davis’ signature bold and clear.

“Our Mottoes Are Liberty And Labor... The Hammer And The Vote”


First edition of a powerful record of the first national convention to organize African Americans and others barred from white trade unions, assembled only four years after the Civil War, including black leaders such as J.J. Langston, Isaac Meyer, Mary Ann Shadd Cary, James Rapier and the sons of Frederick Douglass, in fragile original wrappers.

Barely four years after the end of the Civil War, the first Colored National Labor Convention was a signal point in Reconstruction when “black and white workers shared a heightened interest in trade union organization, but because trade unions organized by white workers generally excluded blacks, black workers began to organize on their own” (Cassedy, African Americans and the American Labor Movement). “We are here to seek the amelioration and advancement of those who labor for a living,’ said Isaac Meyers, the black Baltimore shipyard proprietor who had called the convention... Other speakers demanded an eight-hour day, the organization of state and local labor unions, and a graduated income tax—as one delegate put it—to make the burden of taxation heaviest upon those who have reaped the lion’s share of American toil” (Schweninger, James Rapier). Text fresh with original stitching loosened but intact, light edge-wear, minimal loss to spine seam of fragile original wrappers. Near-fine condition.
A Birthday Present For Patton, From His Daughter


First edition of Saxon’s illustrated biography of pirate Jean Lafitte—this memorable association copy belonging to General George S. Patton Jr., presented by his daughter on his 45th birthday, inscribed by him: “G S Patton Jr from Ruth-Ellen, Nov. 11, 1930.”

Patton’s “great success on the battlefield did not come about by chance… He read voraciously… During the interwar years Patton consulted an eclectic list of the famous and the lesser known, ranging from Napoleon and Clausewitz to du Picq, Jomini, Cromwell, Xenophon and Frederick the Great” (D’Este, *Patton*, 3-4, 317-18). No other military leader wrote so frequently in his letters or diary what he was reading, and no leader’s library was so well-documented since Napoleon’s. Patton’s library, which was almost entirely inherited by his son, Major General George Patton III, was given to West Point, with just a small portion of books, including these volumes, inherited by other descendants or friends. Dampstain along upper edge, some signs of damp through generally clean text, mild discoloration to cloth. Patton often traveled with what he was reading, even on campaigns, and his books typically show signs of substantial wear.

48-Star American Pearl Harbor Flag

82. (WORLD WAR II—PEARL HARBOR). *Forty-eight star U.S. flag*. No place, circa 1941. Flag measures 12 by 17½ inches; with five-point stars arrayed in an eight-star, six-row, even row pattern; handsomely framed, entire piece measures 22½ by 17 inches. $6500.

48-star American flag, inscribed in blue ink on the white stripe beneath the blue canton: “Michael L. O’B____, SM 1/c USN” and “USS Antares AKS 3 / Dec. 7, 1941.”

The USS Antares was a cargo ship commissioned in 1922. During 1941, Antares operated between Pearl Harbor and the U.S. West Coast, and Pacific islands such as Palmyra and Canton. The Antares was in Pearl Harbor during the Japanese surprise attack on December 7, 1941, and while the ship was strafed, did not suffer heavy damage. The ship earned two battle stars for service during World War II. A few minor holes. About-fine condition.
Inscribed And Twice Signed By FDR, And Presented To His Son On Christmas


Published in 1931 while Roosevelt was serving as Governor of New York, A Career in Progressive Democracy established Roosevelt’s biography and bona fides for his successful 1932 presidential campaign. Recipient John Aspinwall Roosevelt was the sixth and last child of Franklin and Eleanor; he became a director of the Standard Uranium Company during the height of the Cold War. Text clean, some spotting and toning to cloth, spine gently sunned. FDR’s inscription and signatures bold and clear. A very good presentation-association copy.

“Like Every Other Class, My Own Always Looked Up To ‘12’”


Laid into this copy is a typed letter from the Office of Dwight D. Eisenhower, dated November 10, 1952, in which the President-elect—just two days after winning the election—presumably responds to a letter of congratulations from Robert T. Snow, President of the West Point class of 1912, writing: “It was indeed kind of you to send me such a cordial note from the Class of 1912. Like every other class, my own always looked up to ‘12’ as representing all that was finest and best—as well as the most terrifying—in West Point, so I am especially grateful for your good wishes and your expression of pride. My very best to any of your classmates that you may encounter.” (Eisenhower graduated from West Point in 1915.) Book club edition, with no mention of edition or printing on copyright page and small slug at lower right corner of rear panel, in slightly taller trade edition dust jacket. Book about-fine, dust jacket with some edge-wear and creasing, very good.
Magnificent Limited Edition Of Franklin D. Roosevelt’s D-Day Prayer, Broadcast The Night Of The Normandy Invasion: “Lead Them Straight And True; Give Strength To Their Arms, Stoutness To Their Hearts, Steadfastness In Their Faith”


Limited edition of this rare broadside of the “D-Day Prayer,” one of very few—believed to be only 50—exquisitely printed copies issued by President Roosevelt for his close friends, handsomely printed in gothic type with red-, blue-, and gold ink textual embellishments.

This limited edition broadside is very rare: only one other copy has appeared at auction in the last 40 years—the copy belonging to Eleanor Roosevelt. The text of the broadside, now known as the “D-Day Prayer,” was originally titled “Let Our Hearts Be Stout.” On June 6th, 1944, while American and Allied troops stormed the beaches at Normandy, Roosevelt released the text of a prayer in the afternoon which he then delivered by radio to the nation at 10:00 p.m., Eastern time. It is estimated, according to Andrew Malcolm, that as many as 100 million people listened to it. “The prayer does not invoke one faith, but the appeal to God is bold and unapologetic. The D-Day Prayer was an extraordinary event in U.S. religious history” (Malcolm). A beautiful copy in fine condition.

“Almighty God: Our sons, pride of our nation, this day have set upon a mighty endeavor, a struggle to preserve our Republic, our religion, and our civilization, and to set free a suffering humanity.”


First edition 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.

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). With letterpress title pages printed in red and black. Cox I:332. Owner signature. Fine condition. An important and magnificently illustrated early work on Japan.
The First Russian Circumnavigation


*First edition in English of Kruzenshtern’s chronicle of the first Russian circumnavigation of the globe, with folding map and two hand-colored aquatint frontispieces. Handsomely bound in full morocco-gilt.*

Captain Kruzenshtern was appointed to command this first Russian round-the-world expedition. “The expedition was an attempt to open relations with Nippon and the Sandwich Islands, to facilitate trade in South America, to examine California for a possible colony, and make a thorough study and report of the Northwest coast, its trade and its future. Kruzenshtern was troubled by Russian dependence on England for naval personnel and training; he proposed this voyage as a means of forming a Russian-trained navy in the course of obtaining furs and trading them for Chinese goods... The importance of this work is due to its discoveries and the rectifications of charts that were made, especially in the North Pacific and on the northwest coast of America... The introduction is particularly important and interesting because of the information it contains respecting the state of Russian commerce during the 18th century, the Russian voyages and discoveries in the Northern Ocean, and the Russian fur trade” (Hill). Originally published in Russian at St. Petersburg, 1809–13; this edition translated from the contemporaneous German edition by Richard Hoppner. Marginal paper repair to Volume II title page; text generally clean. Front board slightly bowed, with some discoloration. A near-fine, handsome copy.
“One Of The Great Arctic Explorers”: Rare Set Of First Editions Of Parry’s Three Voyages In Search Of The Northwest Passage, Along With His Attempt At Reaching The North Pole

88. PARRY, William Edward. *Journal of a Voyage for the Discovery of a North West Passage*. WITH: *Journal of a Second Voyage*. WITH: *Journal of a Third Voyage*. WITH: *Narrative of an Attempt to Reach the North Pole*. London, 1821, 1824, 1826, 1828. Four volumes. Quarto, period-style full black straight-grain morocco gilt. First editions of Parry’s accounts of his three voyages in search of a Northwest Passage as well as his writings on his attempt to reach the North Pole and his attainment of the highest latitude to that date, with 77 engraved maps and plates, many folding, beautifully bound. $12,500.

Parry’s first expedition in search of the fabled Northwest Passage was one of the most important early explorations of the Arctic. He collected valuable data on the region’s climate, natural history, and geography, charting hundreds of miles of treacherous coastline. Along the way Parry sailed through, explored, and named the Barrow Strait, Prince Regent Inlet, Wellington Channel, and several of the Parry Islands. Parry’s *Journal of a Second Voyage* is important for its depiction of Inuit customs, ceremonies, and domestic life and its maps showing the discoveries made in the Polar Sea north of Canada. “Throughout the whole of this splendid work, the characteristics of the Esquimaux, and incidents of intercourse with them, absorb the attention of the writer. The last 79 pages are entirely devoted to the subject of the aborigines of the Arctic lands... of the beautifully engraved copperplates, 22 are illustrative of their fishing and walrus-hunting, their boats, summer tents, winter huts, villages, modes of traveling, building and hunting, interior of their dwellings, their villages... and portraits of characteristic individuals singly and in groups. The work is in truth a splendid treatise on aboriginal life” (Field 1184). This set also includes Parry’s *Journal of a Third Voyage* and his writings about his attempt to reach the North Pole. While Parry never succeeded in finding a northwest passage, these works complete the narrative of his momentous explorations and catalogue his incredible accomplishments. Maps and plates with occasional professional cleaning. An excellent copy of an important work. “The work is in truth a splendid treatise on aboriginal life.”
**Fine 11-Foot Long Photographic Panorama Of Constantinople, Circa 1890**

89. (CONSTANTINOPLE) SEBAH, J. Pascal and JOAILLIER, Polycarpe. *Panorama de Constantinople.* Constantinople, circa 1890. Oblong folio (15 by 12 inches), original elaborately gilt-decorated red cloth, accordion-fold (leporello) panorama of ten vintage albumen prints (for a total panoramic view of 11 feet), with renewed cloth hinges. $7500.

Rare exceptionally large photographic panorama of Constantinople, circa 1890, by the renowned studio of Sébah & Joaillier, with ten mounted vintage albumen prints linked together to offer a wonderful panoramic image of the city spanning 11 feet in length—an exceptional view of majestic mosques, churches and palaces—in original gilt-stamped binding.

Sébah partnered in 1888 with the French-born Joaillier. Based in Constantinople, they were named the official photographers of the Sultan, and became the chief “suppliers of evocative imagery to the increasing number of people who undertook the Victorian Grand Tour” (Hannavy, *Encyclopedia of 19th-Century Photography I: 1730–4*). Hinges expertly renewed, corners gently bumped, cloth exceptionally clean, gilt quite bright. Albumen plates clean and fine. A beautiful copy of this splendid and rare panorama.

**Pardoe On The Bosphorus, With 85 Lovely Full-Page Hand-Colored Engraved Views Including Of Constantinople By Bartlett**


Early edition, with frontispiece portrait, engraved title page, map, and 85 steel-engraved plates of Turkish views and landmarks after drawings by William Henry Bartlett—all except the map splendidly and vividly hand-colored—handsomely bound.

An experienced writer and traveller, Julia Pardoe accompanied her father to Constantinople in 1835, “and since Lady Mary Wortley Montagu, probably no woman has acquired so intimate a knowledge of Turkey” (DNB). Her first work on Turkey, *The City of the Sultan and Domestic Manners of the Turks*, was published in 1837. *The Beauties of the Bosphorus* followed in 1838, lavishly illustrated with 78 plates based on the drawings of the renowned topographical illustrator William Henry Bartlett, who was making his first tour of the East at around the same time as Pardoe. A splendidly illustrated, finely hand-colored, and handsomely bound volume in fine condition.
“Among The True High Points Of Man’s Efforts To Bring Reason And Dignity To His World”:
Large-Paper First Edition In English Of Plato’s Republic

91. PLATO. The Republic of Plato. Glasgow, 1763. Thick quarto, contemporary full brown calf, custom slipcase. $25,000.

First edition in English of the greatest of Plato’s dialogues, printed at the Foulis Press, one of a scant number of large-paper copies published by Glasgow’s renowned Foulis brothers, desirable in contemporary binding.

The Republic, Plato’s extended dialogue on justice and the nature of the ideal state, is a cornerstone of Western philosophy and politics, including the allegory of the cave in Book VII, one of the most powerful descriptions of the human condition in all of literature. “Of all Plato’s works, this is perhaps the most important and widely read. Ranging from a discussion of the ‘Good’ to an examination of the nature of the State, it remains among the true high points of man’s efforts to bring reason and dignity to his world” (Jenkins). “His utopia is alarming and his metaphysics are intoxicating. It is all an essay in how the state might be governed and man as a citizen governed by the vision of goodness and truth” (Levi).

This, the first edition in English, is “a very faithful translation… containing not only a general epitome of the Republic of Plato, but an accurate delineation of the characters, manners, and philosophy of the ancient Greeks” (Lowndes). “That Plato should be the first of all the ancient philosophers to be translated and broadcast by the printing press was inevitable… the dialogues are pervaded by two dominant impulses: a love of truth and a passion for human improvement” (PMM 27). The Foulis brothers were known for books “plainly printed with no extraneous ornament, and soon established a reputation for their carefully edited editions of Greek and Latin classics” (Glaister). Text clean, expert restoration to extremities. A desirable large-paper first edition in contemporary calf.
“The Most Human Of All Books...”: 1634 First English Translation
Of Marcus Aurelius’ Meditations

92. AURELIUS, Marcus. The Roman Emperor, His Meditations Concerning Himselfe. London, 1634. Small quarto (5½ by 7½ inches), contemporary full brown sheep. $16,000.

First edition of the first English translation of this classic of Stoic philosophy, “one of the most precious of the legacies of antiquity... preserving, in a time of universal corruption, unreality and self-indulgence, a nature sweet, pure, self-denying, unaffected.”

Wisdom, justice, fortitude and temperance are the cornerstones of Aurelius’ Meditations, an early and influential precursor of humanism. “No one would now dare write a book like Marcus Aurelius’ Meditations and present it to the world as philosophy. He didn't either. But once published, these, his most intimate thoughts, were considered among the most precious of all philosophical utterances by his contemporaries, by all Western Civilization after they returned to favor at the Renaissance, and most especially by the Victorian English, amongst whom The Meditations was a household book” (Rexroth, Classics Revisited). “The Meditations are generally considered as one of the most precious of the legacies of antiquity. Renan even called them ‘the most human of all books’... But above all, what gives the sentences of Marcus Aurelius their enduring value and fascination, is that they are the gospel of his life. His precepts are simply the record of his practice... preserving, in a time of universal corruption, unreality and self-indulgence, a nature sweet, pure, self-denying, unaffected” (Britannica). This translation by Meric Casaubon is the first directly into English. Without folding plate depicting Roman pottery found in some copies. STC 962. Early owner signatures to title page. Interior clean with embrowning to edges and some very light occasional dampstaining; expert marginal repair to title page, not affecting text; flyleaves renewed. Expert restoration to contemporary sheep binding.

“Of my grandfather Verus I have learned to be gentle and meek, and to refrain from all anger and passion.”
“The Supremacy Of Reason Over Passion”


Scarce first edition of “one of the most celebrated early studies of a model state,” a noted influence on the U.S. Constitution (Rosenbach).

Harrington’s Oceana, begun shortly after the death of Charles I, calls for a government based on “the supremacy of reason over passion, which makes the true commonwealth ‘an empire of laws, not of man’” (Coker). In Harrington’s ideal state a legislative body proposed laws, the people ratified them, and a magistracy enforced them. Oceana introduced classical republicanism into English political thought, and Harrington’s tenets were carried undiluted to the colonies: “It was in America that Harrington’s influence was strongest. The written constitution, the unlimited use of elective principle and the separation of powers are all points which may have been derived directly from the Oceana... His influence is best seen in the early constitutions of the proprietary colonies, Carolina, New Jersey, Pennsylvania” (Encyclopedia of the Social Sciences). “Other than Utopia, [Oceana] is perhaps the most famous attempt at envisioning a model commonwealth” (Pforzheimer 449). Mild embrowning to text, age-wear to contemporary boards.

“The True Ring Of Genius About All That He Says”


First edition of Peter Shaw’s collection of Bacon’s philosophical works, edited and with copious notes by Shaw, in handsome contemporary boards.

The particular genius of Bacon, wrote Diderot, was that “when it was impossible to write a history of what men knew, he drew up the map of what they had to learn” (Encyclopedia of Philosophy, 235). Bacon “stood, like a prophet, on the verge of the promised land, bidding men leave, without regret, the desert which lay behind them, and enter with joyfulness and hopefulness on the rich inheritance that was spread out before them... His utterances are not infrequently marked with a grandeur and solemnity of tone, a majesty of diction, which renders it impossible to forget and difficult even to criticize them. He speaks as one having authority, and it is impossible to resist the magic of his voice. Whenever he wishes to be emphatic, there is the true ring of genius about all that he says” (DNB). Owner signatures to title pages. Interiors generally quite clean, ring mark to front board of Volume I. A very handsome set of volumes.
“No Nation In Europe... Has... Plunged So Deeply Into This Guilt As Great Britain”: Very Rare 1713 Assiento Granting Britain A Monopoly In The Slave Trade

95. (SLAVE TRADE). The Assiento, or, Contract for Allowing to the Subjects of Great Britain the Liberty of Importing Negroes into the Spanish America. London, 1713. Quarto, contemporary paneled calf sympathetically rebacked, custom clamshell box. $12,000.

First edition of the extremely rare 1713 Assiento that stands at the heart of the 1713 Treaty of Utrecht, granting Britain a highly coveted 30-year monopoly contract for trafficking in slaves—“the greatest prize, the El Dorado of commerce”—that shifted European power and firmly established British rule over the 18th-century slave trade. Bound in contemporary calf with five other treaties from the time related to the Peace of Utrecht, establishing the maritime, commercial, and financial supremacy of Great Britain.

This rare 1713 printing of the Assiento marks a defining shift in slave trade. As the chief contract accompanying the 1713 Treaty in Utrecht, it gave Britain its “greatest prize, the El Dorado of commerce... the endlessly sought-after contract (asiento) to import slaves.” This “pursuit of the ideal monopoly contract (asiento) for trading slaves was as vain as the search for a Fountain of Eternal Youth.” Nevertheless, during the War of the Spanish Succession (1701–1713), control of “the asiento was one of the more important questions at stake.” Conflict had been triggered when Portugal granted the asiento to Spain in 1701, and the “French-born king of Spain, Philip V, immediately gave the opportunity to France.” Angered by France’s ten-year monopoly, Britain claimed the asiento as its prize in the Treaty of Utrecht. In a momentous speech to Parliament, Queen Anne proclaimed Britain’s 30-year monopoly gained by the asiento, and though the South Sea Company, which bought the asiento, would face fresh troubles, the British slave trade flourished. It is this very history that led William Pitt the Younger to declare in 1791 that “No nation in Europe... has... plunged so deeply into this guilt as Great Britain” (Thomas, Slave Trade, 227–55). The Assiento consists of 42 articles, printed with Spanish and English text in parallel columns, outlining duties to be paid on slaves, slave transport (i.e. on English or Spanish ships), and specific contractual prohibitions and conditions. Bound with five other treaties, all from 1713–14. Text clean, expert restoration to corners of contemporary calf. A handsome, near-fine copy of this rare and important document in the history of the slave trade in the Americas.
The First Jewish Prayer Book In English, 1738


This “first translation of the prayer book into English was as part of a work on Jewish ceremonies by the apostate Abraham Mears” (Karp, Judaic Treasures of the Library of Congress). Mears’ invaluable “description of Jewish rites and ceremonies… is of considerable interest, giving as it does a graphic, detailed, and at times not unamusing picture of London Jewish life—in particular, it must be accentuated, the life of the community of the Great Synagogue, in which Mears had been brought up—in the first half of the 18th century” (Roth). With leaf f8, often lacking, that contains the first translation of a “Prayer for Willful Waste of Seed.” Interior clean with only a few spots of light foxing, small expertly repaired closed tear to top edge of title page, excess pressure during printing resulting in page numbers punched out or damaged on four leaves (as has been noted in other copies); light expert restoration to joints and board edges; cloth spine lightly sunned. An excellent sound copy.

First Edition Of Two Dissertations By Jonathan Edwards, 1765, The Copy Belonging To His Son

97. EDWARDS, Jonathan. Two Dissertations, I. Concerning the End for which God created the World. II. The Nature of True Virtue. Boston, 1765. Small octavo, contemporary full brown pigskin gilt. Rare first edition of the famous 18th-century American theologian’s posthumously published essays arguing the centrality of God in moral philosophy, with the ownership inscription of his son, Jonathan Edwards, Jr. $4500.

Best known as the prominent Calvinist theologian from whose pulpit the first stirrings of the Great Awakening flowed, Jonathan Edwards was a “philosophizing divine” (Edwards 1:460). The argument of the Two Dissertations was a slap in the face for Enlightenment humanists who held that human beings should seek their own happiness… Where Enlightenment thinkers sought to reduce religion to morality, True Virtue turned the tables” (McClymond & McDermott, 166). Remnant of owner inscription to title page. Occasional old markings and marginalia, manuscript corrections of printed errata. Expected scattered light foxing and embrowning. Light expert restoration to contemporary pigskin. A handsome copy with exceptional provenance. Rare.
“The Impact Upon 20th-Century Science And Thought Can Hardly Be Overstated”


First edition in English of Einstein’s own explanation of his special and general relativity theories, including the first appearance of “The Experimental Confirmation of the General Theory of Relativity” written by Einstein specially for this translation, in rare original dust jacket.

Einstein’s theories are the most important discoveries of 20th-century physics. “The theory’s impact upon 20th-century science and thought can hardly be overstated” (Norman). “From the general theory of relativity issues all of 20th-century cosmology—from an explanation of the ‘red shift’ that indicates the universe is expanding, to the notion of black holes” (Simmons, The Scientific 100). In this “Popular Exposition,” Einstein endeavors to present “in the simplest and most intelligible form,” the revolutionary ideas he revealed to the scientific community in his famous Annalen der Physik articles of 1905 and 1916. An especially noteworthy feature of this first English language edition is “Appendix III, on “The Experimental Confirmation of the General Theory of Relativity”…written [by Einstein] specially for this translation” (from the Translator’s Note). Also includes “Considerations on the Universe as a Whole.” Occasional pencil annotations and underlining. Book about-fine, rare dust jacket bright with mild toning and a bit of expert restoration to extremities. A near-fine copy.

“I have no special talents, I am only passionately curious.”

—Albert Einstein
“The First Experimental Scientist In The Modern Sense”


*First edition of the “first tract in English upon the determination of specific gravity,” with engraved frontispiece of weighing scales, bound with rare Catalogue of Philosophical Books at rear.*

A pillar of the Scientific Revolution with Locke and Newton, “Boyle was arguably the most influential figure in the emerging scientific culture of late 17th-century Britain,” and is substantially viewed as “the first experimental scientist in a modern sense” (Hunter, *Robert Boyle*, i). “The first tract in English upon the determination of specific gravity, was written by Boyle the year before his death… It was Boyle who first directed the attention of physicists and chemists to the importance of specific gravity” (Fulton). “Table” at rear identifying the specific gravity of ivory, coral, copper and other materials. Bound with second edition of *Catalogue of the Philosophical Books and Tracts* (first issued in 1689: “the catalogue at the end is rare and was added to only a few copies” (Neville). Lightest scattered foxing and toning, a few marginal paper flaws, faint marginal dampstaining to early leaves. A most desirable copy of a signal work in the history of science.

“One Of The Most Famous Scientists The World Has Ever Known”


*First edition of Mme Curie’s classic work on radioactivity, published seven years after she became the first woman to receive the Nobel Prize for physics and one year before she was awarded a second Nobel prize.*

“Marie Curie is one of the most famous scientists the world has ever known…. She was the first woman to win a Nobel price, for physics, which she and her husband Pierre shared with Henri Becquerel in 1903 for their studies of the nature of radioactivity” (Curie, *Madame Curie*, ix). *Traité* is her fullest statement on radioactivity—a word she created for a concept she invented. One year later, “Curie became the first scientist, male or female, to be awarded a second Nobel prize, this time in chemistry, for the isolation of the elements radium and polonium, this time hers alone to claim” (*Madame Curie*, ix). Owner signatures of S. Ratner, most probably biochemist Sara Ratner, who, in 1974, became one of the few few women elected to the National Academy of Sciences; she was awarded the Carl Neuberg Medal in 1959, the Garvan Medal in 1961, and the 1975 New York Academy of Sciences Freedman Award in Biochemistry. Text fine, light edge-wear, expert restoration to marbled boards.

Second edition, issued just one year after the first, of Petty’s foundational work on the political economy of England and Ireland, a pioneer in the use of statistics to make economic measurements and comparisons, by “the founder of political economy.” A handsome copy.

Petty has been called—by Marx among others—the founder of political economy. In Political Arithmetick he examines the wealth of England by “observations or positions expressed by number, weight, and measure,” i.e., by statistics. It was acknowledged in Petty’s own time that he was the inventor of this method of exposition. It ranks as one of his most important books, and a pioneering work in the history of statistics, influential on subsequent writers. “Petty examined the wealth, potential and actual, of England. He saw labor as the key to increased national prosperity… The novelty in Petty’s approach was to quantify… he established important themes and methods for classical economists” (ODNB). Preceded by the very scarce first authorized edition published in 1690. Very faint dampstain along lower edge, text quite clean. An excellent copy in contemporary mottled calf boards.


First edition of this collection of important mathematical works, including a substantial portion of Bernoulli’s Doctrine translated into English, Wallis’ Discourse of Combinations, Alternations, and Aliquot Parts, and numerous treatises by other renowned mathematicians.

This extraordinary collection of mathematical works contains some of the most influential writings of the 17th and 18th century. Included is Bernoulli’s Doctrine, which comprised the preface and first three chapters of the second part of his Ars Conjectandi—here in the original Latin and translated into English. Although Ars Conjectandi was not finished at the time of Bernoulli’s death, it remains a seminal work of probability theory, “the first systematic attempt to place the theory of probability on a firm basis and is still the foundation of much modern practice in all fields where probability is concerned—insurance, statistics and mathematical heredity tables” (PMM 179). Bernoulli’s Ars Conjectandi was first published in Latin in Basel, 1713. Interior clean. Expert repair to joints, spine ends and corners. An extremely good and handsome copy in contemporary marbled calf.
“The First And Greatest Classic Of Modern Economic Thought”


*1786 edition* (fourth edition overall) of Smith’s landmark work *on the individual’s right to the free exercise of economic activity*—“the first and greatest classic of modern economic thought” (PMM)—this edition published only ten years after the virtually unobtainable first edition.

“Where the political aspects of human rights had taken two centuries to explore, Smith’s achievement was to bring the study of economic aspects to the same point in a single work... The certainty of its criticism and its grasp of human nature have made it the first and greatest classic of modern economic thought” (PMM 221). *Wealth of Nations* was an immediate success when first published, and only four additional editions came out during Smith’s lifetime. The 1776 first edition is exceptionally rare. “The tone of irreverent skepticism with which it describes the motives of men and governments has influenced the style of economic discourse to the present day... The historical importance of the *Wealth of Nations* is surpassed by no other economic book... Smith, for the first time, put together the body of economic knowledge that can still be recognized as an early form of what today may be called mainstream economics” (Niehans, *A History of Economic Theory*, 62–72). On publication of the first American edition, three years after this major English edition, Thomas Jefferson wrote, “In political economy I think Smith’s *Wealth Of Nations* the best book extant.” In February 1786 Smith wrote to his publisher: “I beg you will employ one of your best compositors in printing the new edition of my book. I must, likewise beg that a compleat [sic] copy be sent to me before it is published, that I may revise and correct it.” This edition “is printed in the same style and with exactly the same pagination” as the 1784 first octavo edition. It is the first London edition to incorporate the significant additions, revisions and corrections first made by Smith in that edition, with a few alterations in wording (*Library of Economics Liberty*). Text generally fresh with light scattered foxing. Beautifully bound.

“In political economy I think Smith’s *Wealth of Nations* the best book extant.”

—Thomas Jefferson
“Amongst The Fathers Of Economic Science”


First edition in English of this important contribution to the study of market economics, in contemporary calf.

Say was among the first to divide the field of economics into the areas of production, distribution and consumption, to discuss the role of the entrepreneur, and to incorporate those ideas into a framework of laissez-faire liberalism. Of additional importance was his emphasis on utility as the determinant of value. “Say is usually ranked with Smith and Ricardo amongst the fathers of economic science… He was in the true sense of the word the leader of a school—of the liberal and optimistic school, the influence of which was so great in France…and is even now felt. It is he, more than any other writer, who impressed on political economy the character of a natural science” (Palgrave II:357). “Say is considered to have brought out the importance of capital as a factor in production more distinctly than the English economists, who unduly emphasized labour” (Ingram). While most view Say as a French classical economist—a member of the school of classical liberalism—his contributions to Austrian economics have recently come into focus. At least one Libertarian scholar has gone so far as to call him a “forgotten early Austrian,” due to his work championing laissez-faire (Larry Sechrest, Von Mises Institute). While Sechrest admits that there is no direct line between Say and Mises, he also notes the divergence between Say and Smith and Say’s adoption of scientific, reality-based economics. Indeed, many of Say’s beliefs on money, including his support of something akin to a parallel gold standard, are similar to those of prominent Austrians. Scattered foxing, mainly to preliminary and concluding leaves, light wear and a few scrapes to contemporary boards. An extremely good copy.

“Say proved his case, while his adversaries could not prove theirs. Henceforth, during the whole rest of the nineteenth century, the acknowledgment of the truth contained in Say’s Law was the distinctive mark of an economist.”

—Ludwig von Mises
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