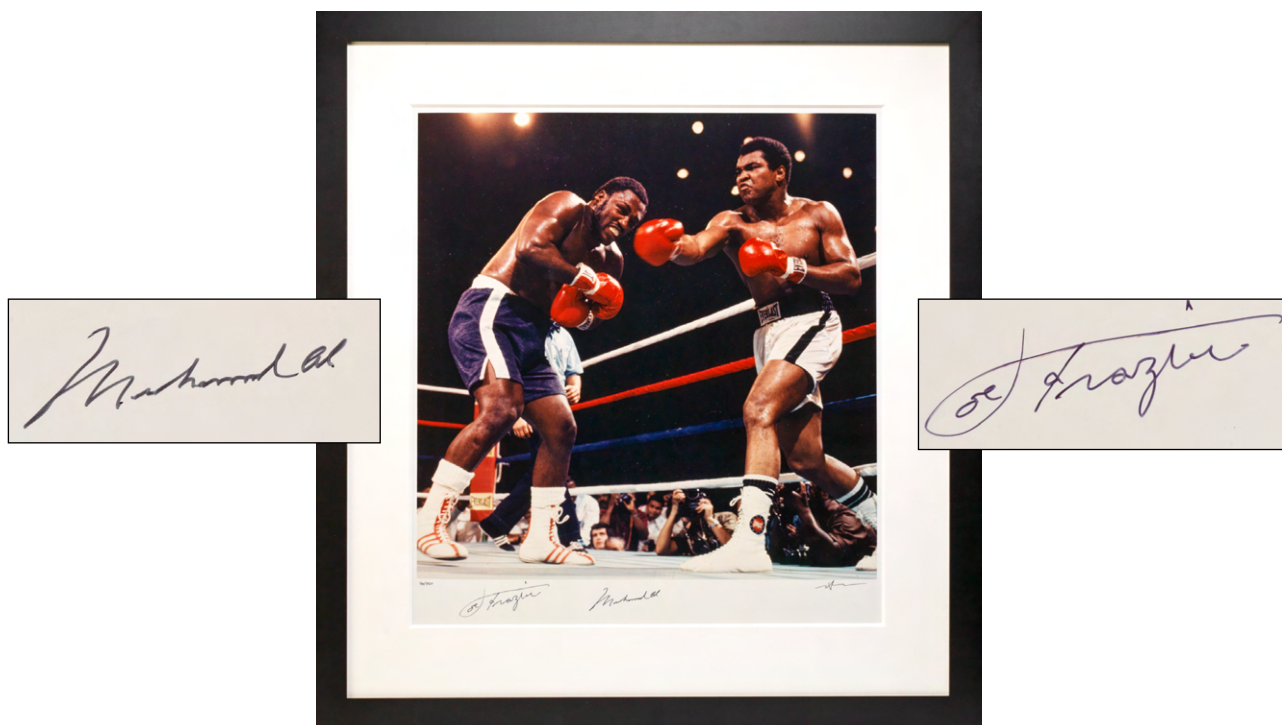




BAUMAN RARE BOOKS



HOLIDAY GIFTS

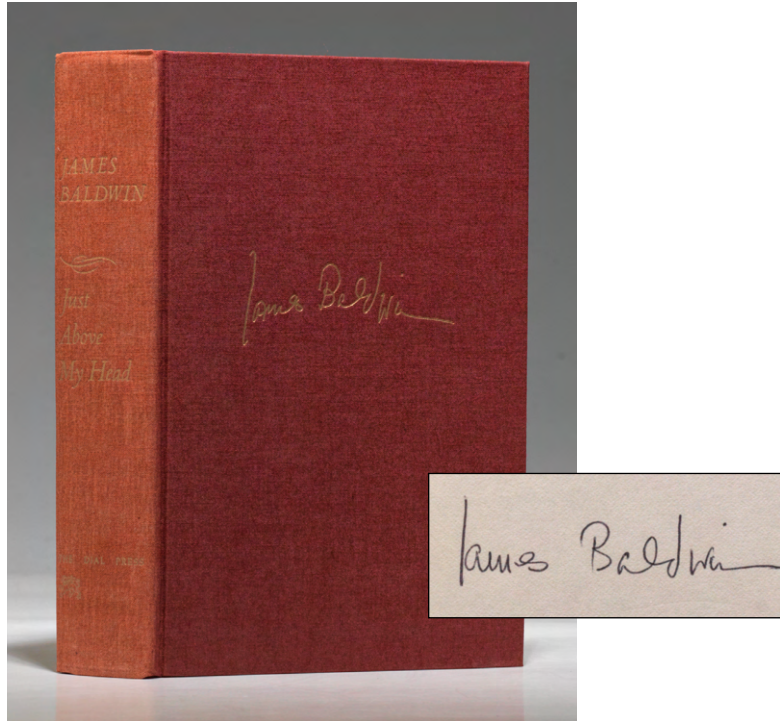


**FANTASTIC POSTER-SIZED ACTION PHOTOGRAPH  
OF THE FAMOUS "THRILLA IN MANILA," SIGNED BY  
PHOTOGRAPHER NEIL LEIFER, ONE OF ONLY 24  
COPIES ALSO SIGNED BY BOTH ALI AND FRAZIER**

- 1.** (ALI, Muhammad and FRAZIER, Joe) LEIFER, Neil. **Large original color photograph signed.** Manila, Philippines, October 1, 1975 (printed November, 1993). Poster-sized photographic print (20 by 24 inches), signed beneath the image. Matted and framed, entire piece measures 30-1/2 by 28 inches. **\$14,500**

*Extraordinary poster-size color photograph of Smokin' Joe Frazier taking a punishing straight right hand from Muhammad Ali during the late rounds of the "Thrilla in Manila," one of only 24 signed by both Ali and Frazier and the photographer Leifer, from the total edition of only 350 copies printed.*

October 1, 1975 was the third time that Smokin' Joe Frazier and Muhammad Ali clashed, each having beaten the other once before. The "Thrilla in Manila" was a highpoint in Ali's fascinating career, and is ranked by many as the greatest Heavyweight Championship fight of all-time. After a brutal, punishing battle, Joe Frazier could not answer the bell for the 15th round, and Ali won by TKO. This image, shot by renowned sports photographer Neil Leifer, perfectly captures the passion of that Titanic match. Leifer chronicled Ali throughout his career and captured many of the defining images of "The Greatest"—such as the present photograph. "There's no sport I enjoy photographing as much as boxing," admits Leifer. "The atmosphere of a big-time fight—the crowd, the fashion show, all the celebrities—is electric... Over the last 42 years, I've shot almost every major fight and every major fighter... But my favorite subject, no matter what the sport, was and still is Muhammad Ali." Number 56 of only 350 copies, Muhammad Ali signed only 35 copies, and of those 35 copies, only 24 are additionally signed by Frazier. With certificates of authenticity documenting the original edition and the dates on which Ali (October 14, 1996) and Frazier (January 7, 2005) signed the piece. Fine condition.



**LIMITED FIRST EDITION OF *JUST ABOVE MY HEAD*,  
ONE OF ONLY 500 COPIES  
SIGNED BY JAMES BALDWIN**

2. BALDWIN, James. **Just Above My Head**. New York, 1979. Thick octavo, original maroon cloth, slipcase.

\$1250

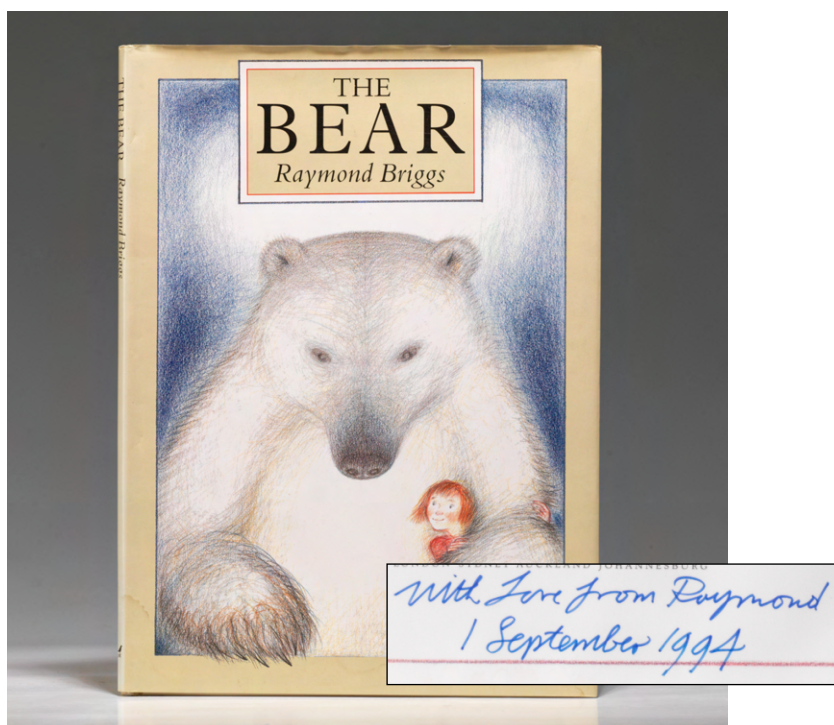
*Signed limited first edition of the last novel published in Baldwin's lifetime, number 382 of only 500 copies signed by him.*

Baldwin's epic novel of intertwined families, spanning three decades, "is the work of a born storyteller at the height of his powers, a man who, now that he is older and more mature, has truly come into his own. As the most celebrated black American novelist, Baldwin has given his readers a comprehensive and comprehending examination of race and sexuality and suggested some of the ways in which the politics of color can shape the transactions of love" (*Washington Post*). "It seems impossible for Baldwin to write with anything other than eloquence. His great and peculiar power is to recreate the maddening halfway house that the black man finds himself in late-20th-century America" (*New Yorker*). In an interview given just before publication of this work, his last novel published in his lifetime, Baldwin observed that he was able to "finally come full circle. From *Go Tell It on the Mountain* to *Just Above My Head* sums up something of my experience—it's difficult to articulate—that sets me free to go someplace else" (*New York Times*). "First printing" on copyright page: "specially printed, bound and numbered." Published same year as a trade edition, no priority established. A fine copy.

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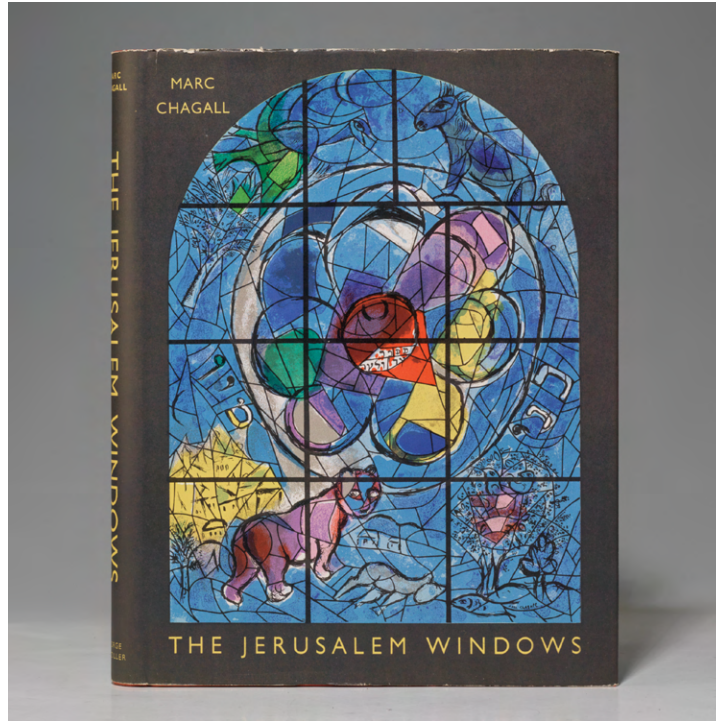
**“BEARS CAN’T LIVE IN HOUSES WITH PEOPLE”:  
*THE BEAR*, INSCRIBED BY RAYMOND BRIGGS TO  
 JULIA MCCREA, HIS EDITOR AND PUBLISHER**

3. BRIGGS, Raymond. **The Bear**. London, 1994. Slim quarto, original pictorial boards, dust jacket. \$1500

*First edition, inscribed on the title page to his editor and publisher, “For JULIA with Grateful Thanks for all your work on this book. with love from Raymon. 1 September 1994.”*

This tale of a polar bear who lives in Tilly’s house is beautifully illustrated. “Briggs uses sly humor and serious themes, twitting the world and beliefs of adults to the delight of children of all ages” (Silvey, 84). Precedes the quarto edition of that same year. The recipient of this copy, Julia MacRae, was an important figure in the world of children’s publishing; she was in part responsible for publishing both Eric Carle’s *The Very Hungry Caterpillar* and Briggs’ own *Father Christmas*. After working as an editor for Constable, Collins and Hamish Hamilton, in 1979 she left Hamish Hamilton to start her own imprint, Julia MacRae Books, which published the present work. Water damage to both book and jacket, causing slight wrinkling. A very good copy with an excellent association.



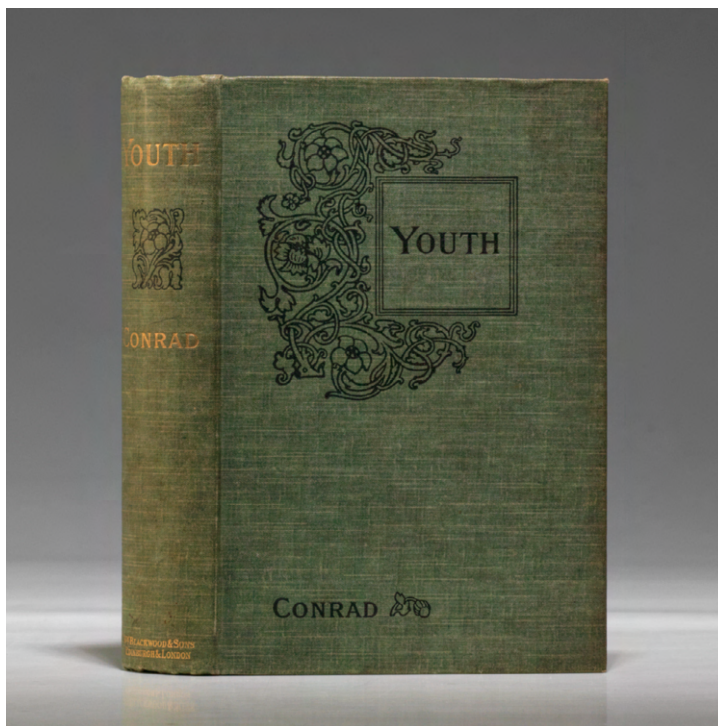


**CHAGALL'S *JERUSALEM WINDOWS*,  
WITH TWO ORIGINAL LITHOGRAPHS**

**4. CHAGALL, Marc. *The Jerusalem Windows*. Text and Notes by Jean Leymarie.** New York, 1962. Folio, original red cloth, dust jacket, acetate. \$2800

*First American edition, with two original color lithographs specially prepared by Chagall for this edition, and with numerous beautiful color reproductions of the artist's work.*

Illustrated are various drafts as well as the final versions of the 12 stained glass windows (one for each of the tribes of Israel) designed by Chagall for the synagogue of the Hadassah-Hebrew University Medical Center. Issued the same year as the first edition, entitled *Vitraux pour Jerusalem* (text in French), and the first edition in English. Without original slipcase. See Sorlier, *Chagall* 78; Sorlier, *Chagall Lithographs* 365-66; Cramer 49. Only a bit of minor edge-wear to bright dust jacket. A lovely, about-fine copy.



**"THE HORROR! THE HORROR!":  
FIRST EDITION, FIRST ISSUE OF CONRAD'S *YOUTH*,  
CONTAINING THE FIRST BOOK APPEARANCE OF  
*HEART OF DARKNESS***

**5. CONRAD, Joseph. *Youth: A Narrative and Two Other Stories*. Edinburgh and London, 1902. Octavo, original green cloth. \$8500**

*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). A beautiful copy.*

"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 Dantean 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). Also contains Conrad's story "The End of the Tether." *First issue*, with 32 pages of publisher's advertisements dated "10/02." Cagle A7a.1. Wise 10. Bookplate, small bookseller ticket. Interior fine, very faint and tiny ink marks near foot of cloth spine. A beautiful copy in very nearly fine condition.



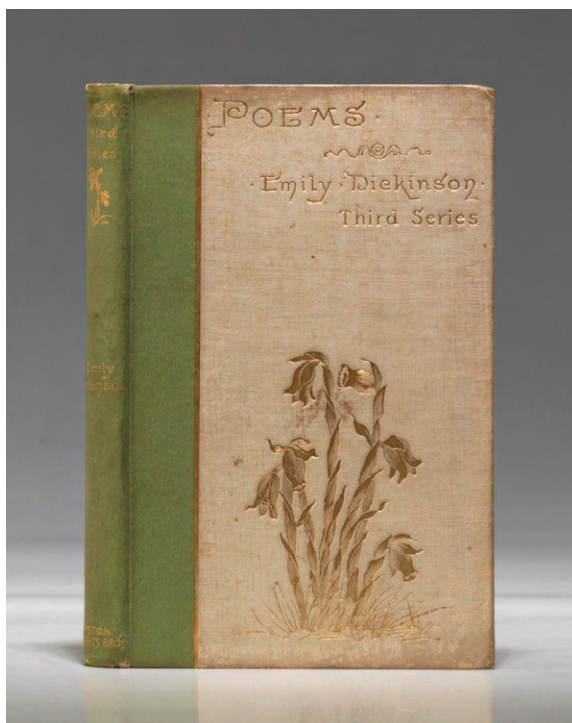
**"NO VIN ORDINAIRE":  
SALVADOR DALÍ'S WINES OF GALA**

6. DALÍ, Salvador. **Dali: The Wines of Gala.** New York, 1978. Folio, original pictorial cloth, dust jacket. \$800

*First edition in English of this extravagant, lavishly illustrated book of wines and famous vineyards created by Dalí in honor of his wife Gala.*

"When six years old I wanted to be a cook." This "refreshing blend of art, fun, and information" combines Dalí's art with the world's greatest wines. "He has taken late 19th-century French academic works and 15th-century miniatures depicting the wine-making process and altered them, giving them his own inimitable stamp. The results are unexpected, outrageous and amusing... Several paintings and drawings he created especially for this book." With color plates and in-text photographs and illustrations on nearly every one of the 296 pages. Gala was Dalí's wife and muse. First published a year earlier in a French edition. Translated into English by Oliver Bernier. Dust jacket with minor wear to spine ends and corners. A nearly fine copy.



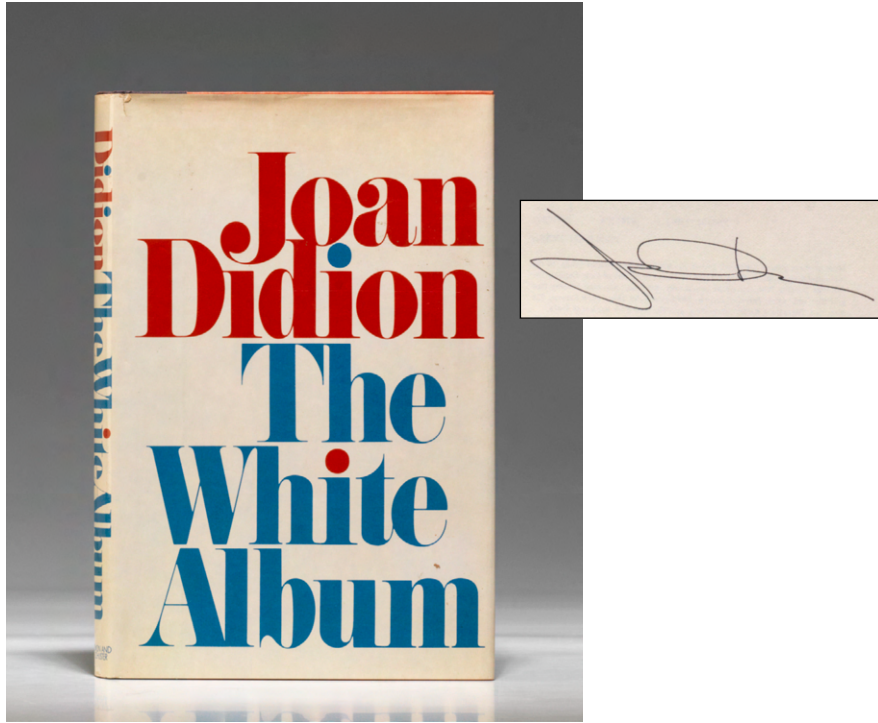


**"IMMORTAL IS AN AMPLE WORD": FIRST EDITION  
OF EMILY DICKINSON'S *POEMS* (THIRD SERIES)**

7. DICKINSON, Emily. **Poems. Third Series.** Boston, 1896. Small octavo, original gilt-stamped white cloth with green cloth spine. \$13,500

*First edition of Emily Dickinson's third book of poems, one of only 1000 copies printed.*

Emily Dickinson published only 11 poems during her lifetime, but upon her death in 1886, her sister Lavinia discovered 1775 manuscript poems. Mabel Todd edited and published the three series of these poems until a quarrel between the Dickinson and Todd families led to a division of the manuscripts, preventing the further publication of complete and authoritative editions of Dickinson's poetry until 70 years after her death (Wolff). Dickinson's lyrics, "her letter to the world," offer an account "of the life about her, of tiny ecstasies set in motion by mutations of the seasons or by home and garden incidents, of candid insights into her own states of consciousness, and of speculations on the timeless mysteries of love and death. Her mind was charged with paradox" (Hart, 201). *Third Series* is the third of three books of Dickinson's poetry published by Mabel Todd. Myerson's binding A, with gilt rules marking the meeting of the green cloth spine and white cloth boards, as opposed to full gray or olive cloth binding (no priority established). Without ribbon marker (not issued with all copies). Myerson A4.1a. BAL 4661. Clendenning 67. Jones Library, 17. A few instances of faint foxing, light offsetting to endpapers and pages viii-1; cloth a bit soiled and rubbed, gilt bright. An attractive copy.

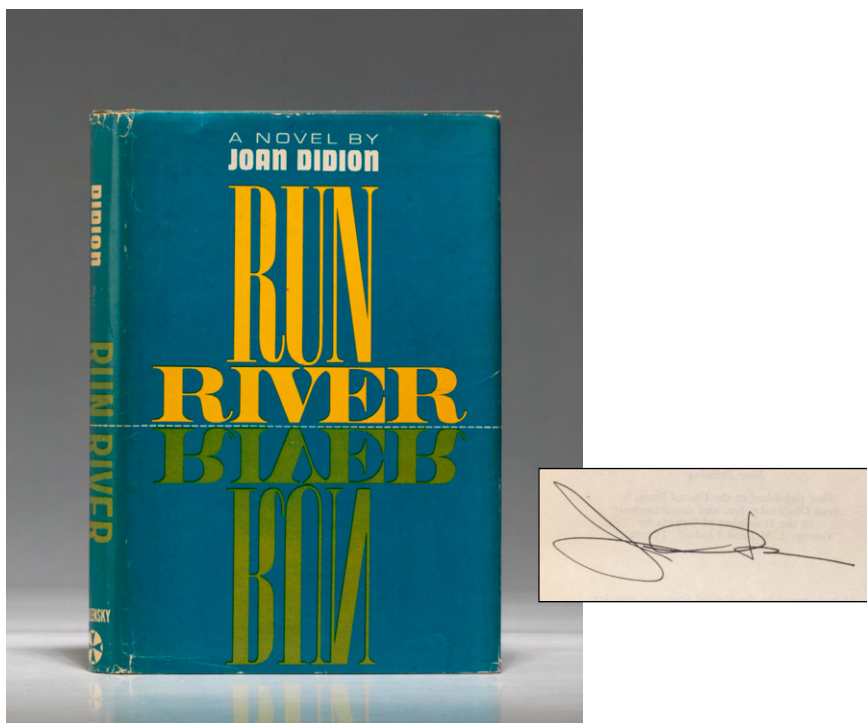


**"WE TELL OURSELVES STORIES IN ORDER TO LIVE": FIRST EDITION OF *THE WHITE ALBUM*,  
SIGNED BY JOAN DIDION**

8. DIDION, Joan. **The White Album**. New York, 1979. Octavo, original half navy cloth, dust jacket. \$2400

*First edition of this critically praised volume of essays, defined by a style and "a voice like no other in contemporary journalism"—boldly signed by Joan Didion on the title page.*

"Didion manages to make the sorry stuff of troubled times (bike movies, for instance, and Bishop James Pike) as interesting and suggestive as the monuments that win her dazzled admiration (Georgia O'Keeffe, the Hoover Dam, the mountains around Bogota)... A timely and elegant collection" (*New Yorker*). "All of the essays manifest not only [Didion's] intelligence but an instinct for details that continue to emit pulsations in the reader's memory and a style that is spare, subtly musical in its phrasing and exact. Add to these her highly vulnerable sense of herself, and the result is a voice like no other in contemporary journalism" (*New York Times Book Review*). Small owner signature. Book fine, dust jacket near-fine with faint toning along top, one tiny closed tear on top of front panel.



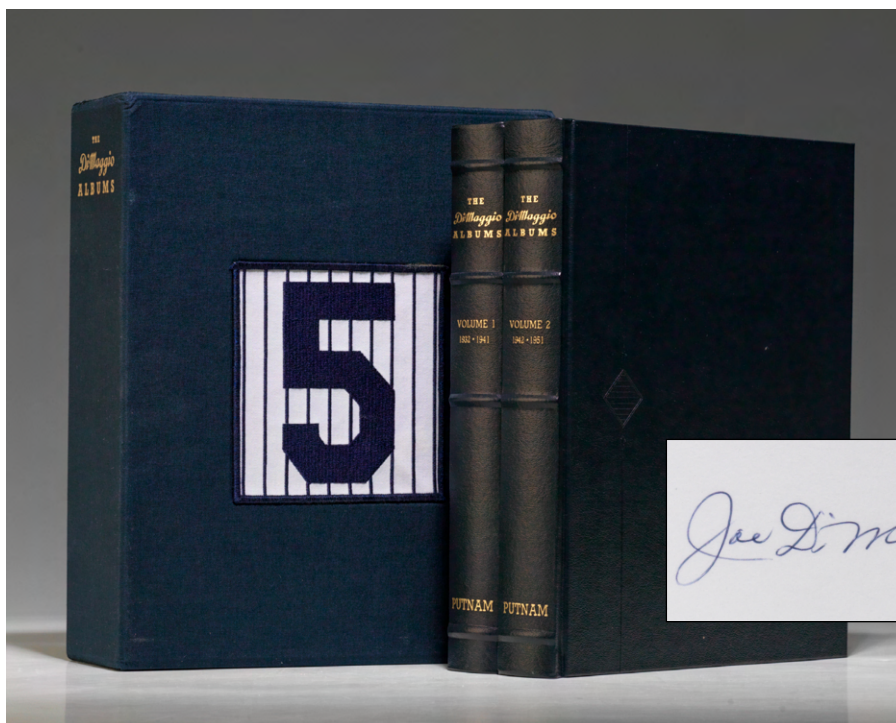
**"DIDION HAS ALWAYS BEEN A MAVERICK, AN ORIGINAL THINKER"**

9. DIDION, Joan. **Run River**. New York, 1963. Octavo, original blue-green cloth, dust jacket. \$2800

*First edition of Didion's first novel, the stepping stone for a body of work that has created one of the "most distinctive portraits of modern America" (New York Times), signed by her on the title page.*

"Didion has always been a maverick, an original thinker... She has created, in her books, one of the most devastating and distinctive portraits of modern America to be found in fiction or nonfiction." *Run River*, Didion's first novel, tells the story of a failed marriage and introduces themes that resurface throughout her work: "a yearning after control and order by those who see their lives falling apart; a fatalistic realization that every particular fate is the fruit born of a particular history" (*New York Times*). "First printing" on copyright page. Cloth faintly toned along top, dust jacket with similar faint toning, light wear to extremities. A very attractive signed copy.





***THE DIMAGGIO ALBUMS, ONE OF ONLY 700 SETS  
SIGNED BY DIMAGGIO***

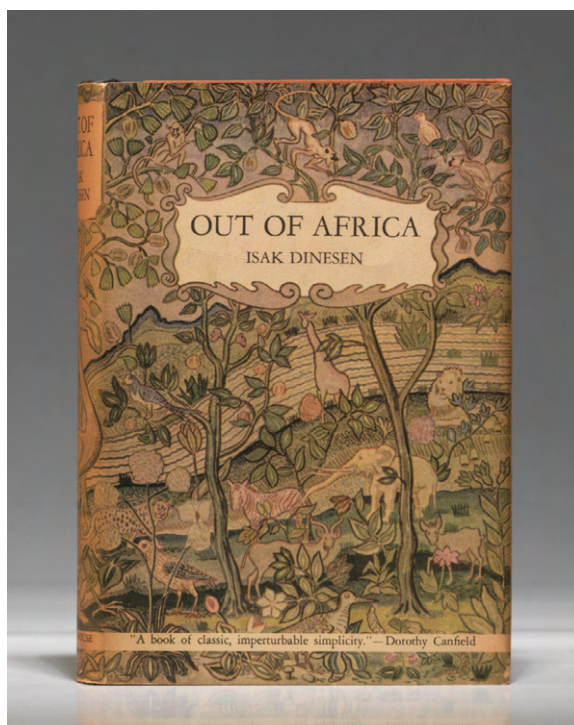
**10. DIMAGGIO, Joe. The DiMaggio Albums. Selections from Public and Private Collections Celebrating the Baseball Career of Joe DiMaggio.** New York, 1989. Two volumes. Quarto, original full blue morocco, blue cloth slipcase. \$2200

*Signed limited first edition, number 603 of 700 sets signed by DiMaggio on the limitation page in Volume I.*

Joltin' Joe developed from "a gawky, awkward kid" to one of the game's most graceful athletes— a "picture player" both at bat and in center field. Many rate DiMaggio's 56-consecutive-game hitting streak in 1941 as the top baseball feat of all time. This two-volume commemorative album contains over 800 pages of newspaper accounts, photos and reproductions of memorabilia from DiMaggio's incomparable career, with an introduction and commentary by DiMaggio himself, and signed by him. Fine condition.

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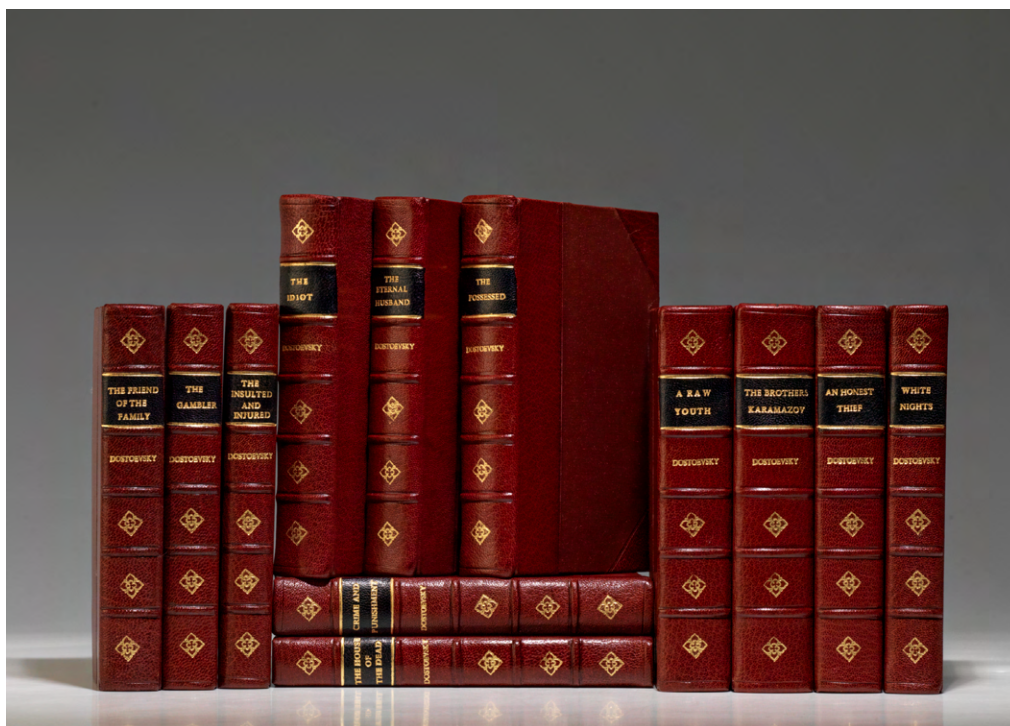


**"I HAD A FARM IN AFRICA, AT THE FOOT OF THE  
NGONG HILLS..."**

- 11.** DINESEN, Isak. **Out of Africa.** New York, 1938. Octavo, original black and orange cloth, dust jacket. \$2000

*First American edition of Dinesen's famous account of her experiences in Africa.*

Dinesen was born in Denmark but wrote both in English and Danish, and her books usually appeared simultaneously in both languages. She "married her cousin, Baron Bror von Blixen-Finecke, in 1914. They ran a coffee plantation in Kenya, which she continued to manage after her divorce; the story of this failed enterprise is told in *Out of Africa...* written after her return to Denmark in 1931" (Drabble, 109). Preceded by the first English edition in 1937. Book with darkening to endpapers, dust jacket with minimal wear, usual toning to spine. A near-fine copy.



## HANDSOMELY BOUND SET OF THE WORKS OF DOESTOEVSKY

**12.** (DOSTOEVSKY, Fyodor) DOSTOIEFFSKY, Fedor. **The Novels of Fyodor Dostoevsky.** London, 1945-58. Twelve volumes. Octavo, modern three-quarter burgundy morocco gilt. \$8200

*Handsomely bound set of the novels of Dostoevsky, with the “pioneering” Constance Garnett translations into English.*

Together with Tolstoy, Dostoevsky was “integral to the flowering of the Russian novel in the 19th century... in them was assembled much of the light that we possess on the nature of man” (Steiner, 8). Constance Garnett’s “pioneering” translations in English were first published in the early 20th century. “The breadth and impact of Garnett’s translation work... makes her an extraordinary figure in 20th-century literature... her Dostoevsky in particular made an enormous impact on Virginia Woolf” (*Oxford Guide to Literature in English Translations*, 595, 29). “In *A Moveable Feast*, Hemingway recounts scouring Sylvia Beach’s shelves for the Russians and finding in them a depth and accomplishment he had never known... ‘In Dostoevsky there were things believable and not to be believed, but some so true they changed you as you read them’... Hemingway recalls telling a friend, a young poet named Evan Shipman, that he could never get through *War and Peace*—‘not until I got the Constance Garnett translation’” (*New Yorker*). Includes *The Friend of the Family* (first published in Russian in 1859), *The Insulted and Injured* (1861), *The House of the Dead* (1861), *Crime and Punishment* (1886), *The Gambler* (1867), *The Idiot* (1869), *The Eternal Husband* (1869), *The Possessed* (1872), *A Raw Youth* (1875), *The Brothers Karamazov* (1880) and the collections *An Honest Thief* and *White Nights*. Fine condition.

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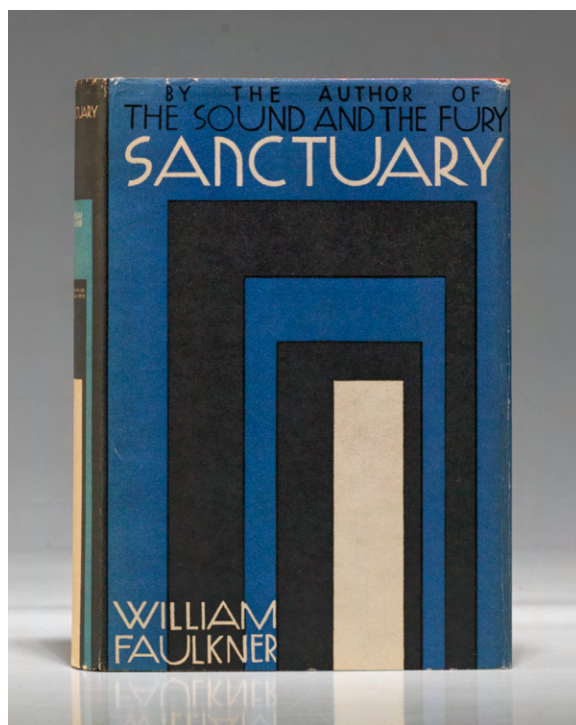


### ***FOUR QUARTETS, THE CULMINATING WORK OF ELIOT'S LATER CAREER***

- 13. ELIOT, T.S. *Four Quartets: Burnt Norton, East Coker, The Dry Salvages, and Little Gidding*.** London, 1940-42. Four pamphlets. Octavo, original green, yellow, blue, and mauve paper wrappers, custom half morocco clamshell box. \$3500

*First separately published editions of each of Eliot's Four Quartets, in their original paper wrappers.*

The four parts of Eliot's celebrated *Four Quartets* made their first appearances between 1936 and 1942. "Burnt Norton," based upon lines Eliot excised from his verse drama *Murder in the Cathedral*, was first published in the poet's *Collected Poems* (1936). Later, Eliot decided that "Burnt Norton" should not stand alone and began composing three additional "quartets," the poems aspiring to the structured, harmonious condition of music. These—"East Coker," "The Dry Salvages," "Little Gidding"—appeared in the journal *New English Weekly* in 1940, 1941 and 1942 respectively. Faber and Faber then published each separately in pamphlet form to make the first collection of the *Four Quartets* as a uniform set. Although separately issued and each an individual poem, the *Four Quartets* as finally realized are parts of a unified work loosely based upon the scheme of the four seasons and the four elements. Named after American or English villages and landscapes, the poems are meditations upon conflict and peace, poetry and philosophy, time and eternity. The first of Eliot's poems to reach a wide public, their celebration of England and Anglicanism was seen as a unifying force in the besieged England of World War Two. "Little Gidding" is the first issue (sewn rather than wire-stitched). "East Coker" is technically the third edition, as usual, but is often referred to as the first as it is the first Faber edition and is preceded only by two extremely rare *New English Weekly Supplement* printings. Gallup A36c, A37, A39, A42. Interior of East Coker foxed, others fresh and fine; original wrappers with light toning to extremities, particularly for The Dry Salvages. An excellent set.



**“I INVENTED THE MOST HORRIFIC TALE I  
COULD IMAGINE”: PREFERRED FIRST AMERICAN  
EDITION OF FAULKNER’S *SANCTUARY***

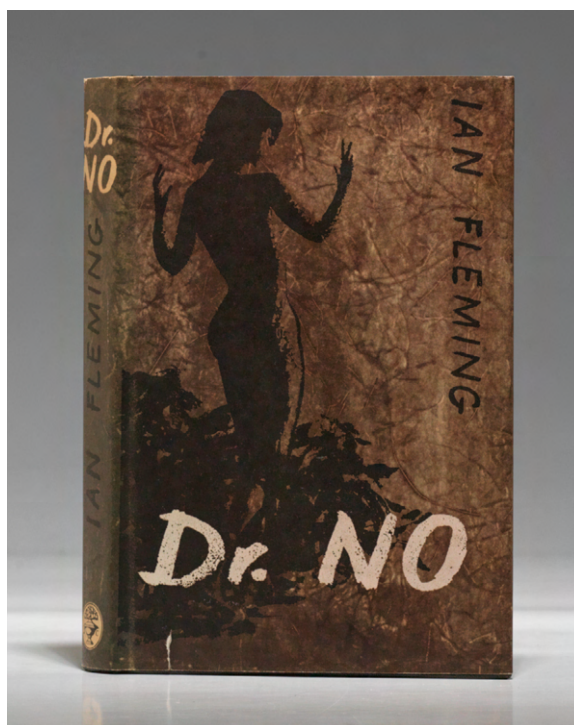
**14. FAULKNER, William. *Sanctuary*.** New York, (1931). Octavo, half gray cloth, patterned endpapers, dust jacket. Housed in a custom clamshell box. \$13,500

*First American edition, in first-state binding, the exceptionally scarce preferred edition of Faulkner’s most controversial novel, the work that assured his status as “one of a handful of promising young novelists who commanded the attention of critics,” in rarely found dust jacket.*

Of the inception of *Sanctuary* Faulkner wrote, “I took a little time out and speculated what a person in Mississippi would believe to be current trends, chose what I thought was the right answer and invented the most horrific tale I could imagine and wrote it in about three weeks.” Literary scholars have since uncovered, however, Faulkner’s deception. “The original text wasn’t written in ‘about three weeks’ but in four months—from January to May 1929—with painstaking revisions. It wasn’t wholly invented, but was largely based on a story that Faulkner had heard from a woman in a New Orleans nightclub about her abduction by an impotent gangster” (*New York Times*). With publication of this explosive and highly controversial novel, “there could be no doubt that Faulkner had become a permanent feature of contemporary literature in America, and one of the handful of promising young novelists who commanded the attention of critics” (Parini, 163). *Sanctuary*’s notoriety and brisk sales finally brought Faulkner the commercial success for which he had been hoping since publication of *The Sound and the Fury* (1929) and *As I Lay Dying* (1930). *Preferred first American edition*: preceded 16 days by the London edition. First-state binding, with magenta endpapers featuring gray abstract pattern (later changed to solid magenta endpapers); dust jacket with \$2.50 price on front flap, “Check List for the Discriminating Reader” to rear panel. Petersen A8.2. Brodsky 90. Bruccoli & Clark I:122. Connolly, *The Modern Movement* 69. Bookplate. A few light pencil marks to text margins. Rear inner paper hinge splitting, text and cloth fine; original dust jacket in bright, exceptional condition with two short closed tears, very shallow wear to spine ends. A beautiful unrestored copy, rare and desirable in this condition.

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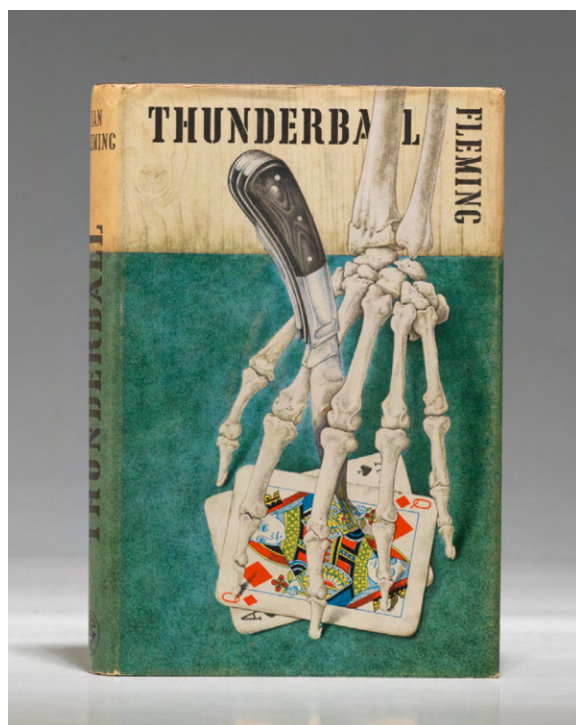
**“ONE OF THE LEAST FORGETTABLE CHARACTERS  
IN MODERN FICTION”: FIRST EDITION OF *DR. NO***

**15.** FLEMING, Ian. **Dr. No.** London, 1958. Octavo, original brown-stamped paper boards, dust jacket, custom clamshell box. \$5000

*First edition of the sixth Bond thriller, introducing Dr. No, perhaps the most famous of the Bond villains and the first to appear on film.*

The further adventures of “literature’s most famous spy” (Steinbrunner & Penzler, 151) and basis for the first Bond film in 1962, starring Sean Connery and Ursula Andress. *Time* acclaimed the title villain as “one of the least forgettable characters in modern fiction” (Black, 32). *First edition*, first state, with all points, Gilbert’s Binding A, with no dancing girl silhouette on front board, in *first-issue dust jacket* with Fleming’s name printed in black on the spine. Gilbert A6a(1.1). Biondi & Pickard, 44-45. Book with light foxing, most to first and last few leaves; unrestored dust jacket with one short closed tear, short line of rubbing on rear panel. An excellent copy.





**"TO BEGIN WITH HE WAS ASHAMED OF  
HIMSELF—A RARE STATE OF MIND"**

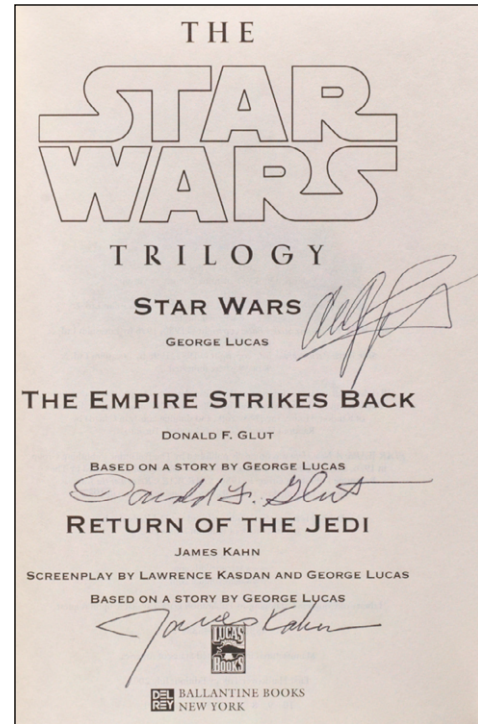
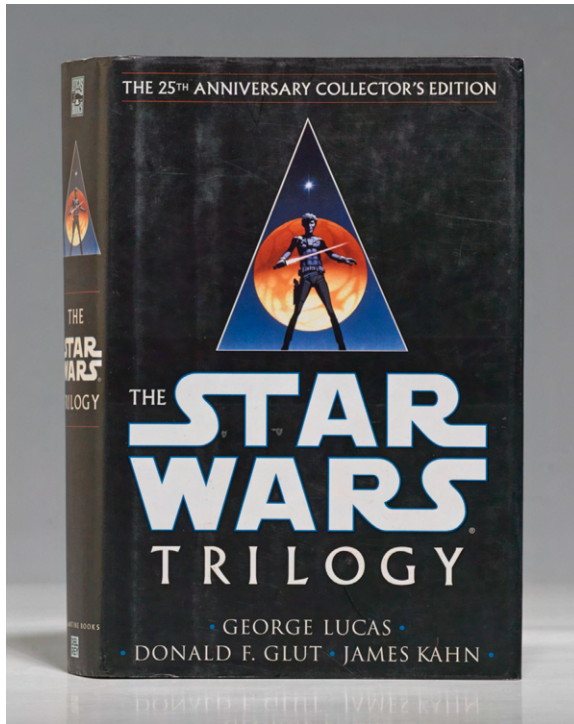
**16. FLEMING, Ian. *Thunderball*. London, 1961. Octavo, original brown paper boards, dust jacket. \$2800**

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

"*Thunderball* represented a new departure [for the Bond series], with the introduction of SPECTRE and of Ernst Blofeld, a commanding villain who was to reappear. This gave a measure of continuity to the later Bond novels... *Thunderball* worked well as an adventure story... the theme of the theft of atom bombs seemed pertinent and modern" (Black, 49, 55). As he had in *From Russia, With Love* (1957) and *The Spy Who Loved Me* (1962), Fleming considered permanently doing away with his super-spy character: "I shall definitely kill off Bond with my next book—better a poor bang than a rich whimper!" (Lycett, 364). Bond, of course, survives this adventure which, due to credit and rights controversy, was adapted twice to the screen: under the present title in 1965 and as *Never Say Never Again* in 1983—both times starring Sean Connery; in the 1965 film Claudine Auger played Domino, while Kim Basinger played that role in 1983. This copy is Gilbert's first impression, first issue, binding A. Gilbert A9a (1.1). Biondi & Pickard, 46-47. Faint toning to dust jacket spine. A very nearly fine copy.

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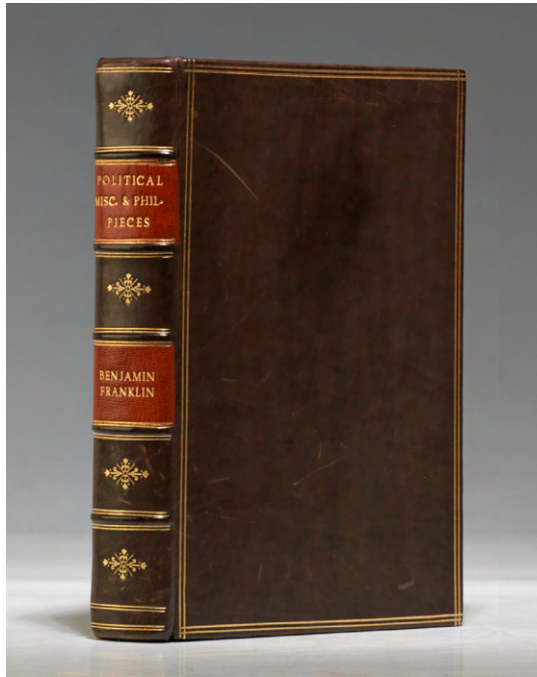


**"ANOTHER GALAXY, ANOTHER TIME":  
FIRST ONE-VOLUME EDITION OF THE *STAR WARS*  
TRILOGY NOVELIZATIONS, SIGNED BY ALL  
THREE AUTHORS**

**17.** (FOSTER, Alan Dean) LUCAS, George; GLUT, Donald F.; KAHN, James. **The Star Wars Trilogy. Star Wars. The Empire Strikes Back. Return of the Jedi.** New York, 2002. Large octavo, original half black cloth, dust jacket. \$6000

*First one-volume trilogy edition of the novelizations of Star Wars, The Empire Strikes Back, and Return of the Jedi, signed on the title page by Star Wars ghostwriter Alan Dean Foster, and the credited novelization authors of The Empire Strikes Back and Return of the Jedi, Donald F. Glut and James Kahn respectively.*

Though credited to screenwriter and director George Lucas, veteran scifi author Alan Dean Foster wrote the novelization of *Star Wars* based on Lucas' script, for a flat fee of \$5000. The following year Foster published his sequel, *Splinter of the Mind's Eye* (1978), which Lucas commissioned for the purpose of being filmed as a low-budget sequel in the event that *Star Wars* did not do well at the box office. Needless to say, the movie's spectacular success led to the big-budget sequel *The Empire Strikes Back*, scripted by Lawrence Kasdan and Leigh Brackett and directed by Irvin Kershner; Lucas picked his USC classmate Donald F. Glut to pen the novelization. Doctor and writer James Kahn wrote the novelization of the movie *Poltergeist*, which led to several more novelizations: *Indiana Jones and the Temple of Doom*, *The Goonies*, and—most famously—*Return of the Jedi*. Book corners gently bumped; dust jacket bright and fine. Most desirable signed by all three authors.



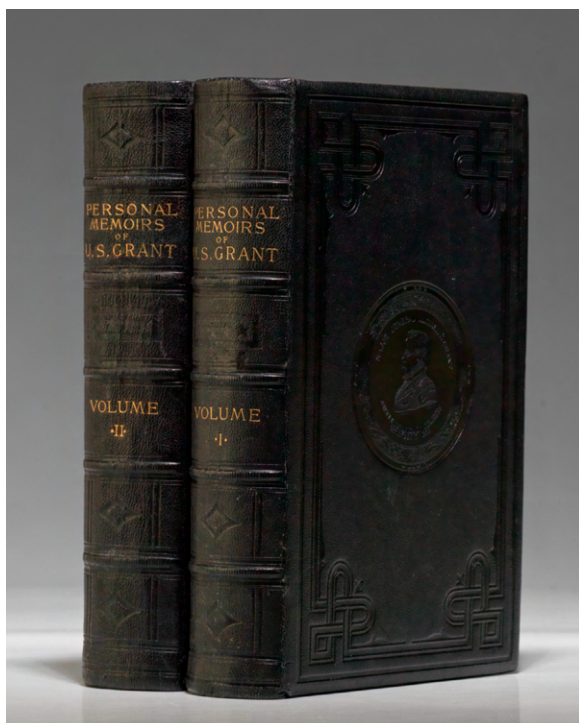
**"THEY WILL NOT FIND A REBELLION: THEY  
MAY INDEED MAKE ONE": FRANKLIN ON  
THE COLONIES, THE STAMP ACT, WEALTH  
AND WEATHER—THE ONLY EDITION OF HIS  
POLITICAL WRITINGS PRINTED DURING HIS  
LIFETIME AND WITH HIS CONSENT, 1779**

**18. FRANKLIN, Benjamin. Political, Miscellaneous, and Philosophical Pieces; Arranged under the Following Heads... General Politics; American Politics before the Troubles; American Politics during the Troubles; Provincial or Colony Politics; Miscellaneous and Philosophical Pieces.** London, 1779. Octavo, modern three-quarter black morocco, uncut. \$15,000

*First edition, octavo issue, of this major collection of Franklin's writings, many printed here for the first time, containing his powerful testimony before Parliament in 1766, in which his eloquent answers to questions about the Stamp Act and other incendiary measures made Franklin "the foremost spokesman for the American cause," printed with "substantially the same setting of type" as the quarto issue.*

This important work "is the only edition of Franklin's writings (other than his scientific), which was printed during his life time; was done with Franklin's knowledge and consent, and contains an 'errata' [Addenda & Corrigenda] made by him for it" (Ford 342). Edited by his close friend Benjamin Vaughan and published in London while Franklin was serving as America's ambassador, this seminal collection contains many of his writings on the rebellious American colonies and incendiary British measures such as the Stamp Act. Of particular interest is *The Examination of Dr. Benjamin Franklin* (255-301), a record of his 1766 appearance before Parliament. In Franklin's answers to the over 150 questions posed him in an afternoon of "highly charged testimony, he would turn himself into the foremost spokesman for the American cause" (Isaacson, 229). Responding to a question over how Americans might react to a British army sent to enforce the Stamp Act, Franklin replied that if such an army landed on American shores: "They will not find a rebellion: they may indeed make one" (275-6). In subsequent testimony he soundly declared that Americans saw themselves as fully due "all the privileges and liberties of Englishman... that they are not to be taxed but by their common consent (*italics in original*, 297)). In addition to these and other pivotal writings—including pieces on the "Way to Wealth," language, scientific experiments and observations on the Aurora Borealis, this volume offers first printings of many philosophical pieces that, the editor notes, "are not elsewhere extant in print." Octavo issue, printed by the same publishers the same year as the quarto and "from substantially the same setting of type" (Adams 79-38b). Franklin's famous epitaph is printed prior to a lengthy appendix, an index, and Franklin's *Addenda* and *Corrigenda*. With a frontispiece portrait of the aged Franklin, three scientific plates (one folding), and folding table of a "reformed" spelling convention. Ford 342. Howes F330. Sabin 25565. Title page and frontispiece with light foxing, a near-fine copy. Handsomely bound.





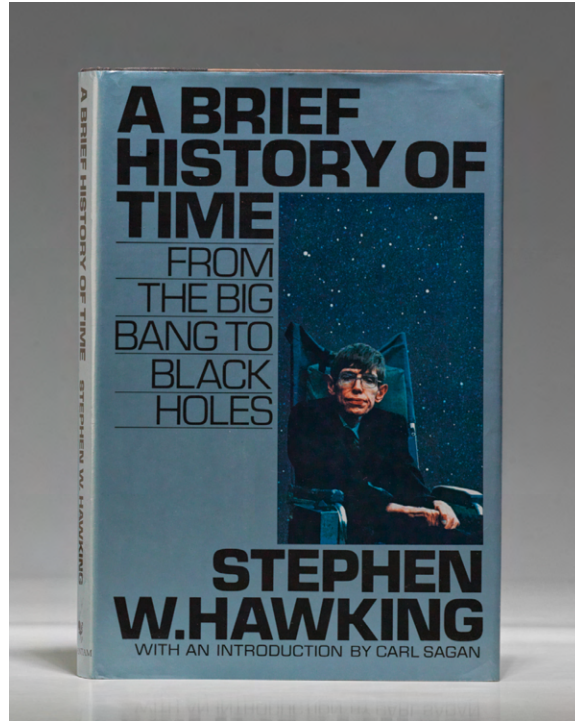
**“ONE OF THE MOST VALUABLE WRITINGS BY A  
MILITARY COMMANDER IN HISTORY”**

- 19.** GRANT, Ulysses S. **Personal Memoirs of U.S. Grant.** New York, 1885-86. Two volumes. Octavo, original deluxe full brown morocco gilt. \$7500

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

After an ineffectual term as president, ruined by bankruptcy and dying of throat cancer, Grant agreed to publish his memoirs to provide a measure of economic security for his family. Mark Twain agreed to serve as the publisher. Struggling to dictate his notes to a stenographer, Grant finished his memoirs shortly before his death in the summer of 1885. “It seemed to Twain, sitting quietly near him in his bedroom at Sixtieth Street, that Grant had fully regained the stature of a hero” (Kaplan, 273). “No Union list of personal narratives could possibly begin without the story of the victorious general. A truly remarkable work” (*New York Times*). “Grant’s memoirs comprise one of the most valuable writings by a military commander in history” (Eicher 492). Dornbusch II:1986. Mullins & Reed 35. Bookplates of Warren Olney, one of the founders, along with John Muir, of the Sierra Club in the late 19th century. A fine copy.



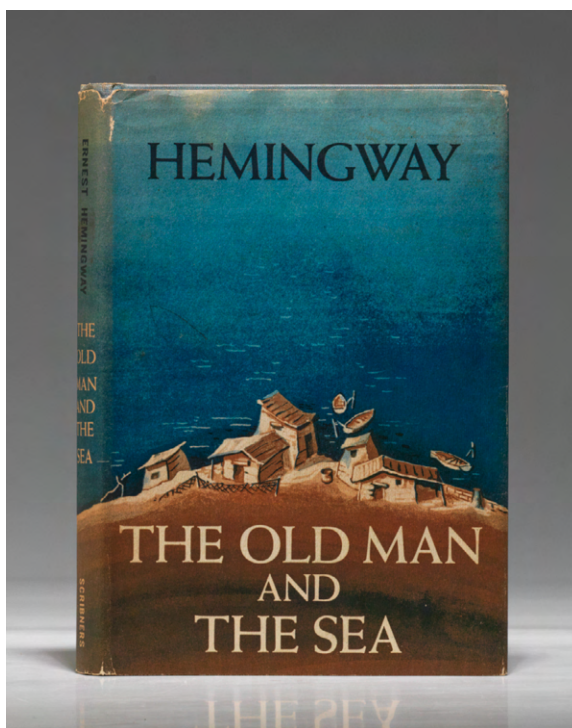


**"...FOR THEN WE WOULD KNOW THE MIND OF  
GOD": FIRST EDITION OF *A BRIEF HISTORY OF TIME***

20. HAWKING, Stephen. **A Brief History of Time: From the Big Bang to Black Holes**. New York, 1988. Octavo, original half black cloth, dust jacket. \$2000

*First edition, first American issue, of Hawking's popular treatment of quantum physics.*

Although his editor cautioned Hawking that every equation included in the text would cut the book's readership in half, this "jaunty overview of key cosmological ideas, past and present—including multidimensional space, the inflationary universe and the cosmic fates that may befall us" (*New York Times*) quickly established itself as a landmark of modern popular science writing. "If all physicists could explain their work as well as Stephen Hawking explained black holes in his 1988 bestseller... science writers would have to find other work" (Andrew Grant). Hawking withdrew the first U.S. issue of the book and had it destroyed due to errors, including the absence of the Table of Contents and dedication; the endpapers were changed to white and the dust jacket was redesigned to be a darker blue for the second issue. An unknown but very small number of *first-issue* copies, as here, have survived, such as those distributed for advance review. Issued the same year in London by Bantam, no priority established. *First state*, with Figure 7.2 on page 73 showing stars in the sky misidentified as a proton/antiproton collision; the second state moves this photograph to its proper spot at page 95. Fine condition.

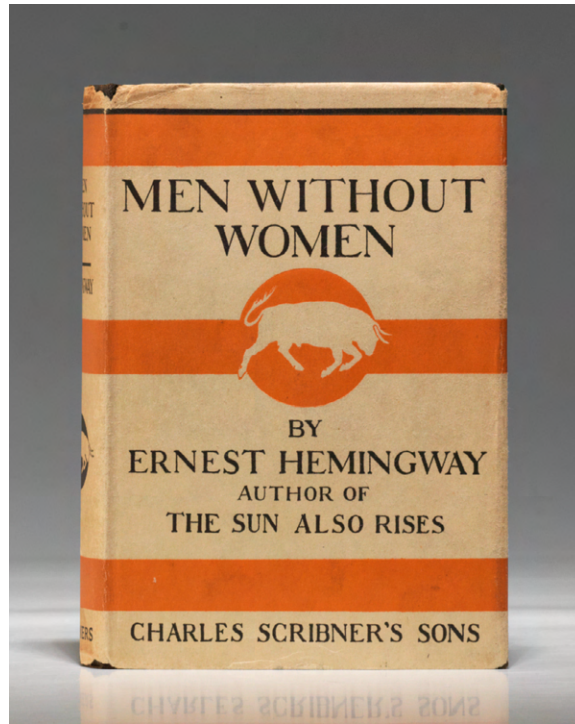


**"MAN IS NOT MADE FOR DEFEAT":  
LOVELY FIRST EDITION OF HEMINGWAY'S  
*THE OLD MAN AND THE SEA***

**22.** HEMINGWAY, Ernest. **The Old Man and The Sea.** New York, 1952. Octavo, original blue cloth, original dust jacket. Housed in a custom clamshell box. \$3800

*First edition of Hemingway's classic story of Santiago and his epic battle with the marlin and the sharks, winning him the Pulitzer Prize in 1953 and contributing to his award of the 1954 Nobel Prize for Literature.*

William Faulkner, who reviewed *The Old Man and the Sea* for the magazine *Shenandoah*, called the novel Hemingway's best: "Time may show it to be the best single piece of any of us. I mean his and my contemporaries" (Baker, 593-94). "Here is the master technician once more at the top of his form, doing superbly what he can do better than anyone else" (*New York Times*). In this short novel Hemingway perfected the minimalist style that he had been honing and refining throughout his career. While working on it he wrote to Scribner, "This is the prose that I have been working for all my life that should read easily and simply and seem short and yet have all the dimensions of the visible world and the world of a man's spirit. It is as good prose as I can write as of now" (*Letters*, 738). With Scribner's "A" beneath copyright notice; with no mention of the Nobel Prize on dust jacket. Hanneman A24a. Book with slight foxing to endpapers, a bit of soiling to front board; unrestored dust jacket with mild toning to spine, a bit of chipping and wear to corners and spine ends. An extremely good copy.



**“AS SHARP AS SPLINTERS OF GLASS”: FIRST  
EDITION OF HEMINGWAY’S *MEN WITHOUT WOMEN***

**22.** HEMINGWAY, Ernest. **Men Without Women.** New York, 1927. Octavo, original black cloth, dust jacket, custom box. \$15,000

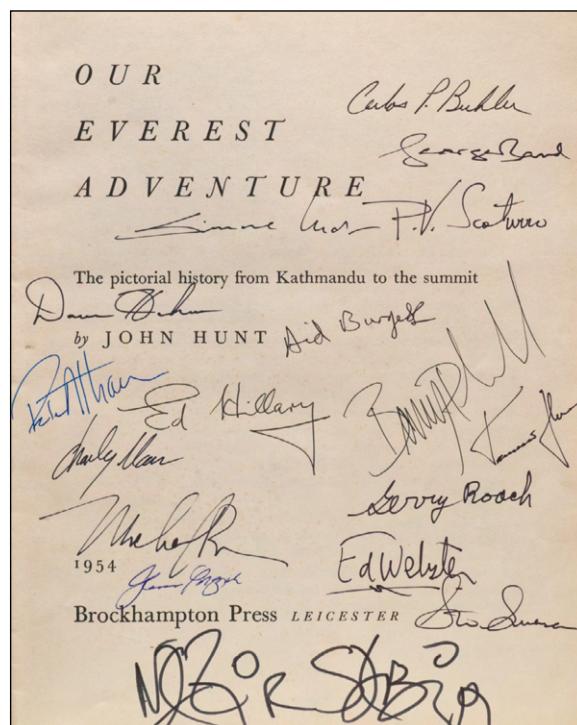
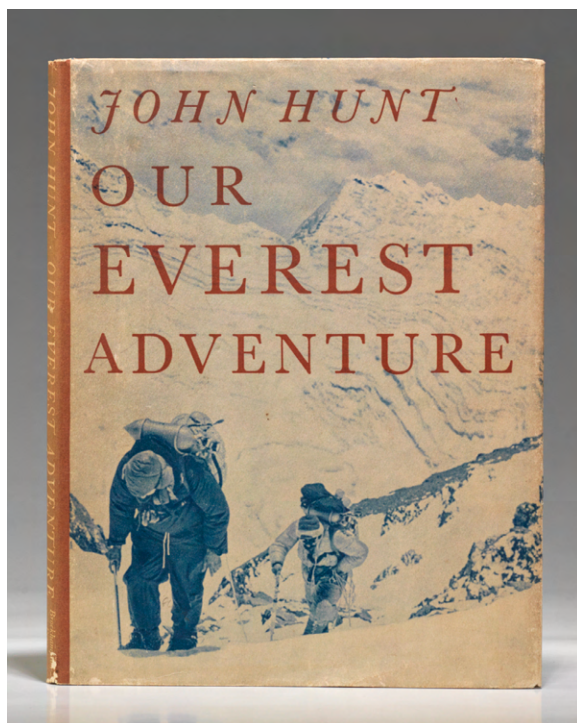
*First edition, first issue, of Hemingway’s famed collection of 14 stories, in unrestored first-issue dust jacket. The copy of novelist Glenway Westcott and his partner Monroe Wheeler, director of publications at MoMA, with their bookplate and blindstamp.*

The 14 stories in this early collection “are as clear and crisp and perfectly shaped as icicles, as sharp as splinters of glass. It is impossible to read them without realizing that seldom if ever before has a writer been able to cut so deeply into life” (*Time*). Included are “The Killers,” “Ten Indians,” “Today is Friday” and “Hills Like White Elephants.” In *first-issue dust jacket*, with plain orange bands across the front, and two errors on the front inner flap. Hanneman A7a. Bruccoli & Clark I:178. Grissom A.7.1.a. Small bookseller ticket. With the bookplate and blindstamp of novelist Glenway Westcott and his partner, Monroe Wheeler. Wescott, a novelist, poet, and essayist, lived in Germany and France during the Interwar period and was quickly absorbed into the Shakespeare and Company literary circle. Hemingway took an almost immediate dislike to Wescott, considering his writing “unsound” and his quasi-English accent affected. Wescott the model for the character Robert Prentiss in Hemingway’s *The Sun Also Rises*. After meeting Prentiss, Hemingway’s narrator, Jake Barnes, confesses, “I just thought perhaps I was going to throw up.” (The character was originally named Robert Prescott, but the publisher made Hemingway change it because the reference to Wescott was too obvious.) In *The Autobiography of Alice B. Toklas* (1933), Gertrude Stein wrote, “There was also Glenway Wescott but Glenway Wescott at no time interested Gertrude Stein. He has a certain syrup but it does not pour.” Wescott was openly gay in a time when that was uncommon; his longtime partner, Monroe Wheeler, ran the press Harrison of Paris along with Barbara Harrison Westcott (Glenway’s sister-in-law). Book fine, unrestored dust jacket with shallow chipping to ends of mildly toned spine. An exceptional copy with an intriguing association.

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**OUR EVEREST ADVENTURE, SIGNED BY EDMUND HILLARY, AND THIRTEEN OTHER MOUNTAINEERS**

- 23. HUNT, John. *Our Everest Adventure*. Leicester, 1954. Square octavo, original pictorial cloth, dust jacket. \$2500**

*First edition of this account of the 1953 Everest expedition, signed by Edmund Hillary and thirteen other noted mountaineers on the title page.*

The 1953 British Expedition to Mount Everest was the eighth in 30 years to attempt Everest. On May 29th, 1953 Sir Edmund Hillary and guide Tenzing Norgay at last stood at the summit; it was a culminating moment in mountaineering history, and one of the great achievements of human stamina and will. *Our Everest Adventure* was written by Sir John Hunt, the leader of the expedition, who described it as "primarily a pictorial record, designed to bring to life the story as I attempted to describe it in *The Ascent of Everest*. The words are the same as those I wrote in that book; it is, in fact, a shorter version brought to life by photographs" (from the Foreword). In addition to Hillary, this copy is signed by Peter Athans (7-time Everest summitter), Barry Blanchard, Carlos P. Buhler (summitted Everest and other 8000-k peaks), Aid Burgess, Dave Hahn (15-time Everest summitter), Thomas Humar (solo ascent of Dhaulagiri, the southern face of Annapurna), Charley Mace (climbed the Seven Summits, K2 and three other 8000k peaks), Gerry Roach (Everest summitter, in addition to the Seven Summits), Nazir Sabir (summitted Everest and four of the five 8000k peaks in Pakistan), Ed Webster (first to ascend the Kangshung face on Everest), P.V. Scoturro (3-time Everest summitter), Steve Swensen (summitted Everest, K2 and Nanga Parbat) and Simone Timor Moro (4-time Everest Summitter and the first winter ascents of Shishapangma, Makalu, Gasherbrum II and Nanga Parbat). Neate 395. A few instances of foxing to book, dust jacket with light toning, wear along creases and spine ends. A very good copy.





**“THE GREATEST BOOK ARTS WORK EVER  
PRODUCED IN THE UNITED STATES”: ROCKWELL  
KENT’S *MOBY DICK***

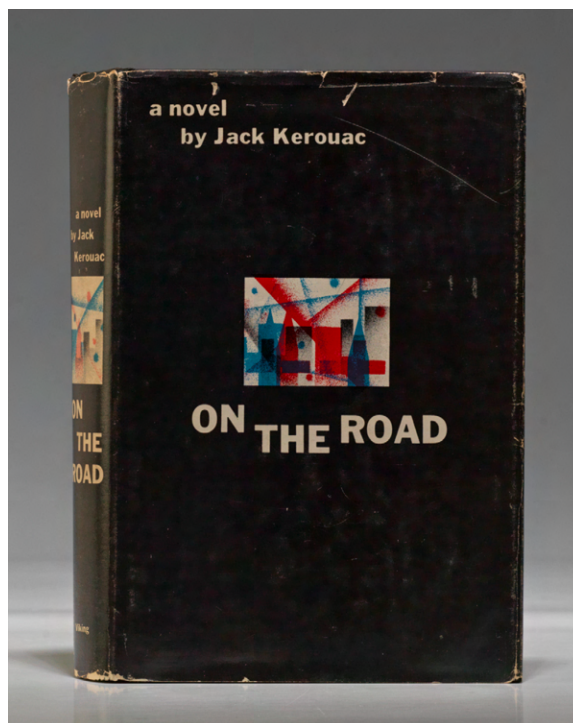
**24.** (KENT, Rockwell) MELVILLE, Herman. ***Moby Dick or The Whale*. Illustrated by Rockwell Kent.** Chicago, 1930. Three volumes. Small folio, original black cloth, acetate dust jackets, aluminum slipcase. \$13,000

*Limited first edition of Rockwell Kent’s masterpiece and one of the most famous American illustrated books of the 20th century, one of only 1,000 copies, with 280 magnificent illustrations by Kent, many full-page, in original aluminum slipcase.*

Spurned by critics and readers when published in 1851, Melville’s *Moby Dick* resurfaced in the 20th century as one of America’s greatest novels—due in no small part to this edition, “heralded by various critics as the greatest book arts work ever produced in the United States” (Stanley Collection 33). Kent not only provided the illustrations, but also designed this landmark edition. “His energy, many-sided activities and preoccupation with integrated book design made him one of the best known American illustrators” (Hartman, 247). Kent’s prior experiences as a ship’s carpenter; his explorations of the waters about Tierra del Fuego in a small boat; his sojourns in Newfoundland, Alaska, and Greenland—these varied experiences all contributed to Kent’s achievement here, “his best-known contribution to popular American culture. In black and white, he created a universe of emblems and symbols that incorporated elements of both realism and abstraction... Kent observed: ‘*Moby Dick* is a most solemn, mystic work, with the story and the setting serving merely as the medium for Melville’s profound and poetic philosophy. Each chapter is in itself a poem, and should be presented with all the separate distinction and dignity possible’” (Wien, 134). *Rockwell Kentiana*, 62. *The Artist and the Book* 140. Fragile acetate dust jackets show some light chipping and are slightly darkened on the spines, rear flap to dust jacket of Volume I detached; books and slipcase fine. A beautiful copy, exceptionally scarce with the dust jackets.

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**"BECAUSE THE ONLY PEOPLE FOR ME ARE THE MAD  
ONES": LOVELY FIRST EDITION OF *ON THE ROAD***

**25. KEROUAC, Jack. *On the Road*.** New York, 1957. Octavo, original black cloth, dust jacket. Housed in a custom clamshell box. \$7200

*First edition of Kerouac's second and most important novel, "a physical and metaphysical journey across America," in colorful original dust jacket.*

"Between 1947 and 1950, Neal Cassady and Jack Kerouac took off on a freewheeling journey through the USA and Mexico in search of something outside their domestic experience. Ten years later their adventures were related in *On the Road*... The novel's composition has become a well-known anecdote in its own right. Returning home from his wanderings, Kerouac spent almost a year pondering how (specifically, in what form) he might convey the life he had been living. Several false starts were made, but in April 1951 he fed a 120-foot roll of teletype into his typewriter, typed for three weeks and the result, largely unrevised, was *On the Road*" (Parker, 339). "Just before Jack Kerouac died in 1969, he told Neal Cassady that he feared he would die like Melville, unknown and unappreciated in his own time... *On the Road* has become a classic of the Beat Movement with its stream-of-consciousness depiction of the rejection of mainstream American values set in a physical and metaphysical journey across America" (*Book in America*, 136). Brucoli & Clark I:217. Book fine. Dust jacket with minor edgewear and a few shorts tears and creasing; spine toned just a bit, with a bit of loss to spine ends. An extremely good copy.



**"NEVER IN AMERICAN HISTORY HAD A GROUP SEIZED  
THE STREETS, THE SQUARES, THE SACROSANCT  
BUSINESS THOROUGHFARES AND THE MARBLED  
HALL OF GOVERNMENT TO PROTEST AND PROCLAIM  
THE UNENDURABILITY OF THEIR OPPRESSION"**

**26.** KING Jr., Martin Luther. **Why We Can't Wait.** New York, Evanston, and London, 1964. Octavo, original half gilt-stamped black cloth, dust jacket. \$1250

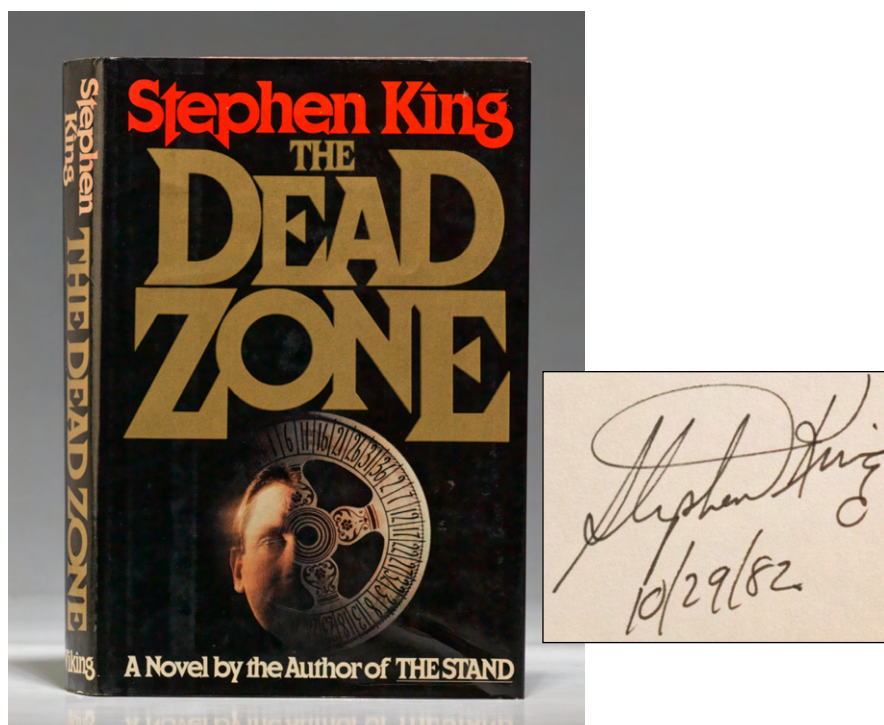
*First edition of Dr. Martin Luther King, Jr.'s eloquent and impassioned defense of what he deemed "the Negro revolution."*

Published the same year Martin Luther King, Jr. won the Nobel Peace Prize, *Why We Can't Wait* is his powerful response to the assassination of President Kennedy as well as his attempt to "place the events of 1963 in historical perspective, relating the Negro's own long search for freedom since the Emancipation Proclamation" (Oates, *Let the Trumpet Sound*, 304). Includes King's famous "Letter from Birmingham Jail," published here in full for the first time. With "First Edition" and "D-O" on copyright page: indicating publication in April 1964. Illustrated with eight pages of black-and-white photogravures. Most minor wear to dust jacket spine head. An about-fine copy.

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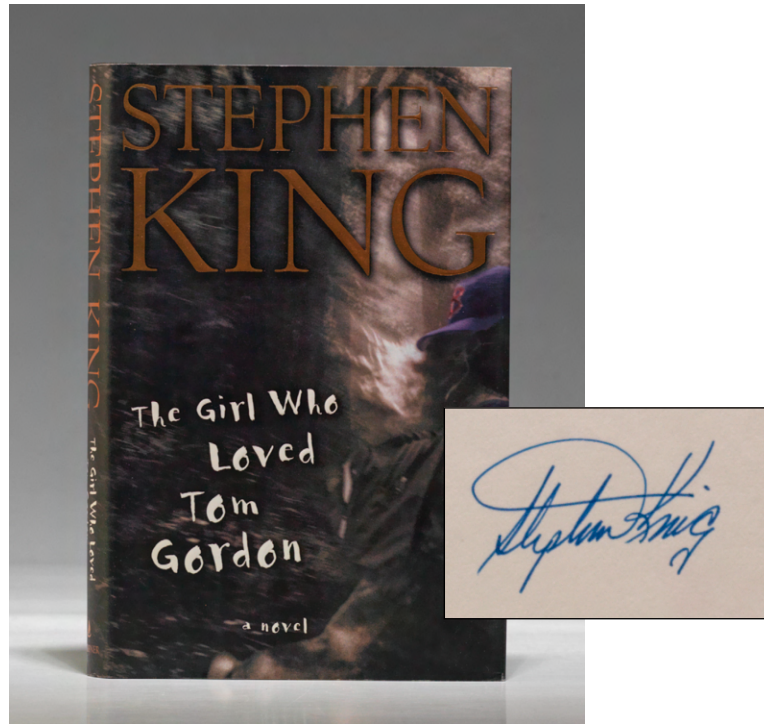
**"HOPE ALL YOUR ZONES WILL BE LIVE ONES!":  
THE DEAD ZONE, INSCRIBED BY STEPHEN KING**

**27. KING, Stephen. *The Dead Zone*. New York, 1979. Octavo, original half black cloth, dust jacket. \$4000**

*First edition of King's provocative political thriller, inscribed and signed by King on the rear paper upside down: "To Jonathan—Hope all your zones will be live ones! Stephen King 10/29/82."*

"Steeped in the political consciousness of post-Vietnam America, *The Dead Zone* is a riff on the old axiom that evil thrives when good men do nothing" (*Fantasy and Horror* 6-195). Basis for the 1983 film by director David Cronenberg, starring Christopher Walken. Viking officially released this work in August 1979. *First printing*, with "First published in 1979 by The Viking Press" and no additional printings on the copyright page. Underwood & Miller 8a. *Anatomy of Wonder* II:600. *Horror Literature* 4-130. Book with very mild fading to cloth edges, red letters on dust jacket spine faded. A near-fine inscribed copy.





**"THE WORLD HAD TEETH AND IT COULD BITE  
YOU WITH THEM ANYTIME IT WANTED": FIRST  
EDITION OF *THE GIRL WHO LOVED TOM GORDON*,  
SIGNED BY STEPHEN KING**

**28.** KING, Stephen. **The Girl Who Loved Tom Gordon.** New York, 1999. Octavo, original black and dark grey paper boards. \$3250

*First edition of this decidedly non-supernatural tale, signed by Stephen King.*

Published in part to celebrate King's silver anniversary as a writer, *The Girl Who Loved Tom Gordon* "finds its fright factor not in the supernatural but in the demons within" (*Entertainment Weekly*). Its heroine is lost for a week "in the mosquito-infested forest with nothing but her wits, her Walkman and the pitching prowess of her hero, the dreamy Red Sox reliever Tom Gordon, to guide her" (*New York Times*). Brooks A67-1. Fine condition.

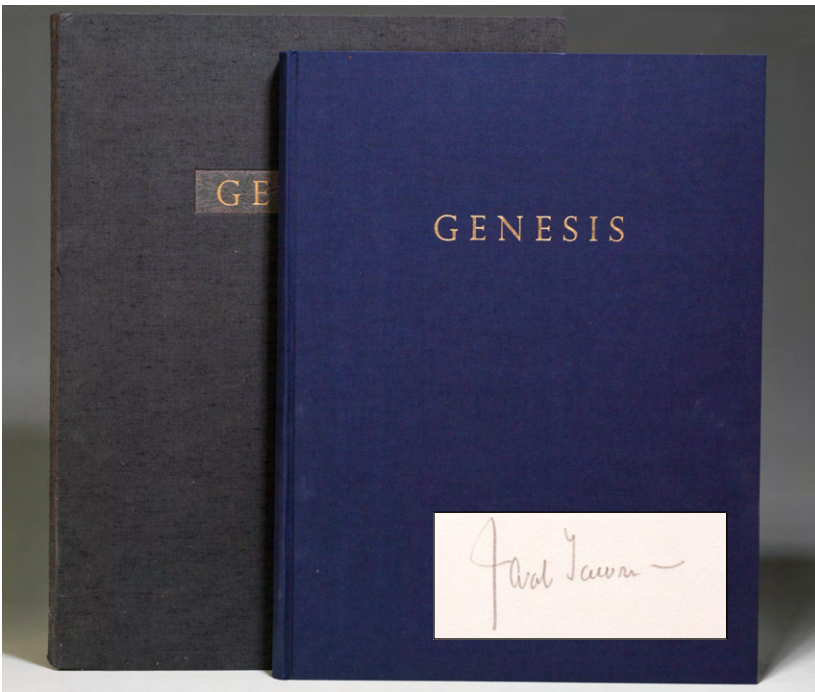


**"AN ACCIDENT IS SOMETIMES AN UNHAPPY  
WOMAN'S BEST FRIEND"**

29. KING, Stephen. **Dolores Claiborne**. New York, 1993. Octavo, original half black cloth, dust jacket. \$1350

*First edition of King's critically praised novel, signed by him on the half title.*

*Dolores Claiborne*, King's haunting story of woman accused of murder, won immediate praise as "powerful... startlingly good" (*Time*). "King's compassionate observation of a mother who destroys her family to protect her children proves that he can do more than simply frighten readers" (*New York Times*). King dedicated the novel to his mother, Ruth Pillsbury King, who cared for his "invalid maternal grandmother... for many years, enduring her many demands and abusive tongue" (*Complete Guide to Stephen King*, 225). Basis for the acclaimed 1995 film by director Taylor Hackford, starring Kathy Bates and Jennifer Jason Leigh. Copyright page with "First published in 1993 by Viking Penguin": Viking reportedly released the book in November 1992. Brooks A48. Fine condition.



**ONE OF THE FINEST PRODUCTIONS OF THE  
LIMITED EDITIONS CLUB: JACOB LAWRENCE'S  
*GENESIS***

**30. (LAWRENCE, Jacob). *The First Book of Moses, Called Genesis. The King James Version.*** New York, 1989. Large folio (17 by 22 inches), original full midnight blue Japanese cotton, clamshell box. \$10000

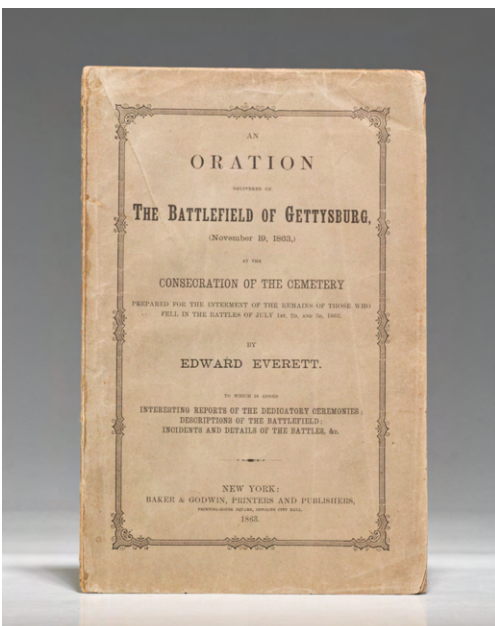
*A magnificent production, number 274 of only 400 copies, signed by Lawrence on the colophon, illustrated with eight superb original multi-colored silkscreen prints by Lawrence depicting a preacher and his congregation. One of Lawrence's finest illustrated books.*

A splendidly produced work, "the silk-screen stencils of Jacob Lawrence's paintings were expertly processed in New York City... Anywhere from 17 to 21 screens were required to bring out the coloring of each illustration, making a total of 144 separate stencils, all of which were destroyed after the strictly limited number of some 400 original sets of prints had been achieved on the fine Whatman paper... Jacob Lawrence, one of the great figurative painters of the 20th century... rose to fame in 1941 after creating one of the most original and forceful series of narrative works in the history of American art-the 'Migration of the Negro.' He was the first African American artist to be represented by a major New York gallery and one of the first to have a solo exhibit at the Metropolitan Museum of Art" (Regina Hackett). The text is printed on a heavy handmade paper from Cartiere Enrico Magnani of Pescia, Italy. With laid-in text from the publisher about this work. Book, text and prints are in fine condition, a few minor bumps to the original linen clamshell box. About fine condition.

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**"ONE OF THE SUPREME UTTERANCES OF THE PRINCIPLES OF DEMOCRATIC FREEDOM" (PMM):  
FIRST EDITION IN BOOK FORM OF LINCOLN'S  
GETTYSBURG ADDRESS, IN ORIGINAL WRAPPERS**

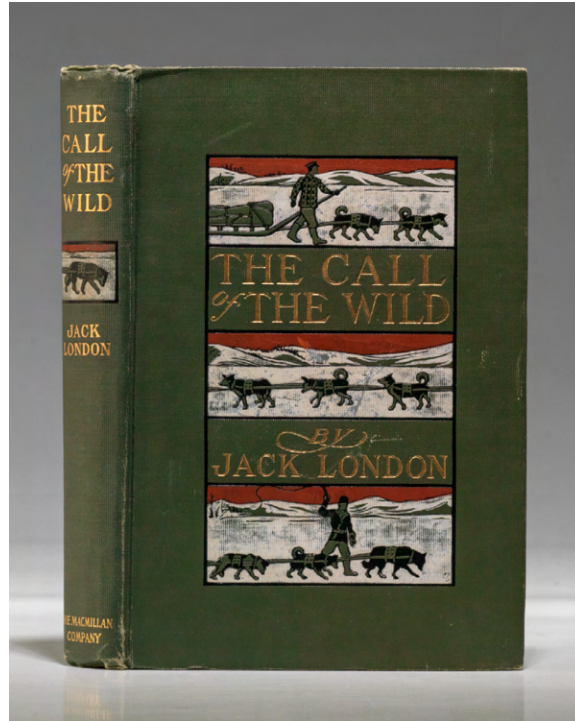
**31. LINCOLN, Abraham. An Oration Delivered on the Battlefield of Gettysburg, (November 19, 1863) at the Consecration of the Cemetery Prepared for the Interment of the Remains of Those Who Fell in the Battles of July 1st, 2d, and 3d, 1863.** New York, 1863. Octavo, original publisher's printed wrappers; pp. 48. Housed in a custom chemise. \$65,000

*Rare first book-form appearance of Lincoln's magnificent Gettysburg Address, scrawled, according to legend, on scratch-paper and envelopes, corresponding almost exactly to the spoken version transcribed by Associated Press reporter Joseph L. Gilbert, a lovely copy in original wrappers, very rare in any condition.*

Before a crowd of over 9,000 assembled at Gettysburg, including members of Congress and nine governors, noted orator Edward Everett delivered his memorized two-hour address as President Lincoln waited on the platform, occasionally "removing his speech and glancing over it before returning it to his pocket... As Everett started back to his seat, Lincoln stood to clasp his hand and warmly congratulate him... the 'flutter and motion of the crowd ceased the moment the President was on his feet... Lincoln put on his steel-rimmed spectacles and glanced down at his pages. Though he had had but a brief time to prepare the address, he had devoted intense thought to his chosen theme for nearly a decade... giving truth to the phrase 'all men are created equal... 'Four score and seven years ago,' Lincoln began" (Goodwin, *Team of Rivals*, 585-6). "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 was briefly met with quiet as the crowd "stood motionless and silent" before breaking into applause, leading Lincoln to fear the speech a "flat failure... Edward Everett knew better, and expressed his wonder and respect the following day. 'I should be glad,' he wrote Lincoln, 'if I could flatter myself that I came as near to the central idea of the occasion, in two hours, as you did in two minutes'" (Goodwin, 586). This first edition is preceded only by the exceptionally rare 16-page pamphlet, *The Gettysburg Solemnities*, known in only a handful of copies. Howes E233. Sabin 23263. Streeter 1747. Monaghan 193. Bookplate of Victor B. Levit, former ABA chairman and honorary consul to Ethiopia. Very faint small dampstain to upper edge of title page and a few following leaves, three tiny stains to fore-edge of text block, one ink mark to title page and first leaf; fragile original paper wrappers with small tape repair to inner wrapper at head of spine, and a bit of wear and glue stain visible to spine. An exceptional copy.





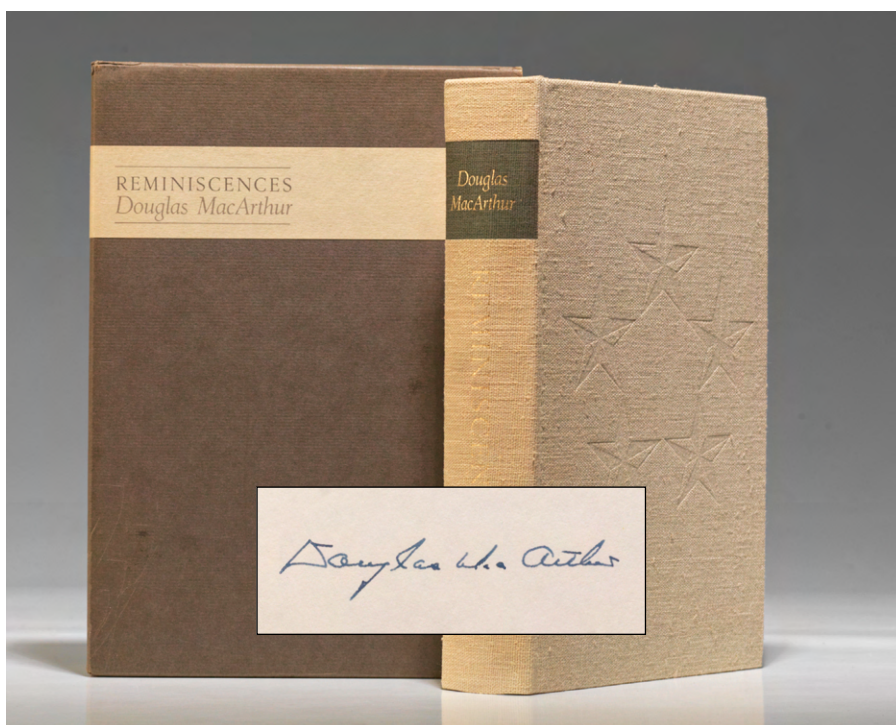
**“THIS WAS CONSIDERED THE AMERICAN DREAM”:  
HANDSOME FIRST EDITION OF *THE CALL OF THE WILD***

**32.** LONDON, Jack. **The Call of the Wild.** New York and London, 1903. Octavo, original pictorial green cloth.

\$4200

*First edition, first issue, of one of the most desirable classics in American literature.*

“One of the first American novels to examine the quest of the pioneering individual who breaks away from the sheltered environment of civilization and is romantically compelled to find freedom in nature. In the early part of the century this was considered the American dream” (Parker, 16). With 18 full-page color illustrations by Philip R. Goodwin and Charles Livingston Bull. *First issue*, with “Set up, electrotyped, and published July, 1903” on copyright page, one leaf of advertisements at rear. Without scarce original dust jacket. BAL 11876. Woodbridge, London & Tweney 19. Text with a few spots of soiling; cloth with minor rubbing to spine extremities, gilt bright. A near-fine copy.

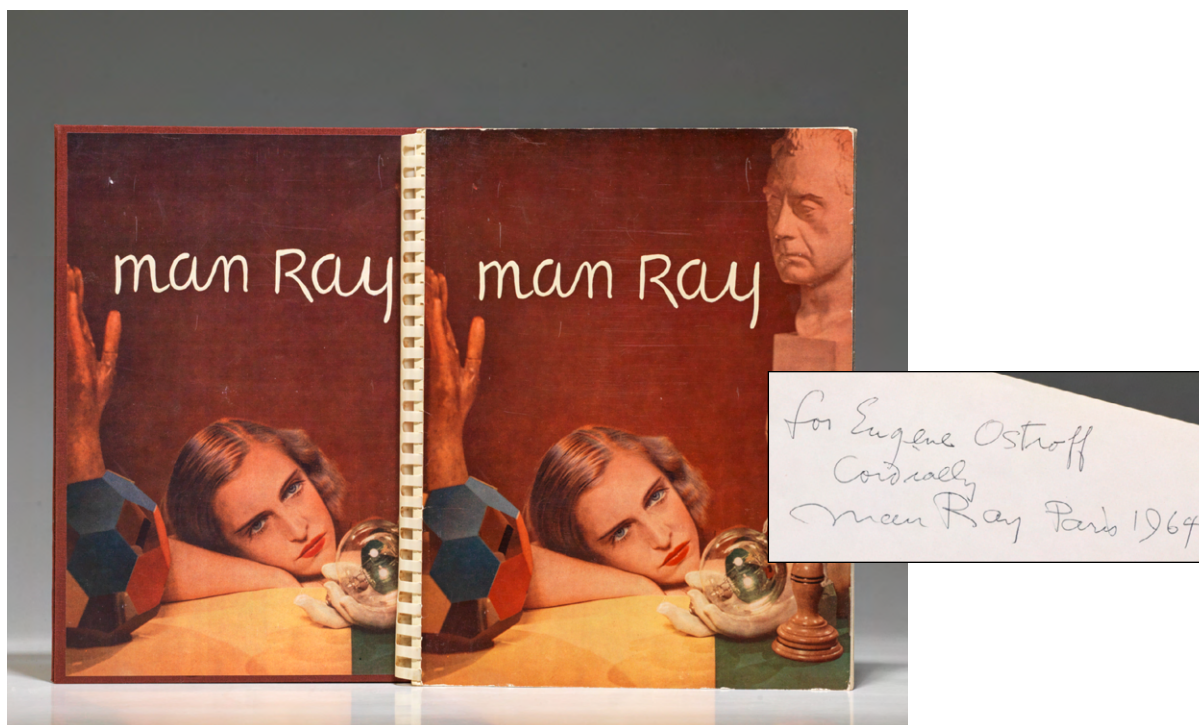


**"I SHALL RETURN": SIGNED LIMITED FIRST EDITION OF MACARTHUR'S AUTOBIOGRAPHY**

**33. MACARTHUR, Douglas. *Reminiscences*. New York, 1964. Octavo, original beige cloth, slipcase. \$2000**

*Signed limited first edition of MacArthur's autobiography, number 125 of 1750 copies signed by him, in original slipcase.*

"MacArthur's career was one of the longest and most controversial of any American military figure, including active service as a general from 1918 to 1951. His genius as a leader was demonstrated most lucidly in his pioneering reforms as West Point superintendent; his bold and imaginative campaigns, with minimum logistical support, during the war against Japan; and, perhaps most important, his enlightened administration of the Japanese occupation" (ANB). Published in the year of his death. With color frontispiece photographic portrait, 40 pages of photographic illustrations (eight pages in color) and numerous full-page and in-text maps. A fine copy.



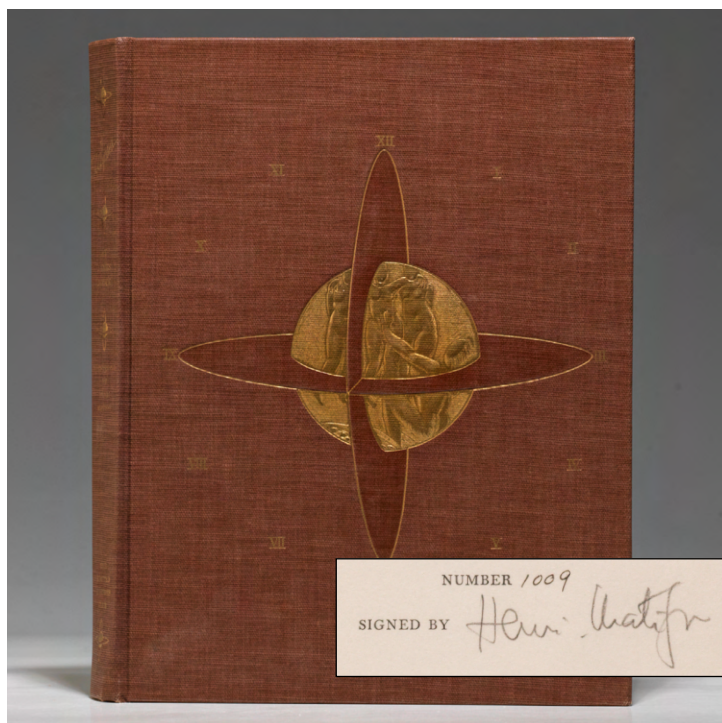
**“AMONGST THE GREATEST PHOTOGRAPHS OF THE  
20TH CENTURY”: MAN RAY’S *PHOTOGRAPHS*, 1934,  
“EXCEEDINGLY RARE” FIRST ISSUE, INSCRIBED BY  
HIM TO PHOTOGRAPHY CURATOR EUGENE OSTROFF**

**34. MAN RAY. *Man Ray Photographs 1920-1934 Paris*.** Hartford, Connecticut, 1934. Tall quarto, original spiral bound stiff paper wrappers, custom chemise and box. \$17,500

*First edition, extremely rare first issue, of Man Ray’s first photobook, inscribed on the title page to the curator of photography at the National Museum of American History in Washington, “For Eugene Ostroff. Cordially Man Ray Paris 1964,” with 104 rich heliogravures of his photographs and Rayographs, “regarded by some as amongst the greatest of the 20th century” (Parr & Badger).*

“This was Man Ray’s first monograph, and his friends pulled out all the stops to herald it” (Roth, 80). It contains poetry and essays by the leading figures of the Dada and Surrealist movements: André Breton, Paul Éluard, Marcel Duchamp (written under his famous pseudonym “Rose Selavy”) and Tristan Tzara. “Man Ray’s work introduced a particular note [to Surrealism], since he used photography and recognized early on that this medium could reproduce the effects of object-based art in two-dimensional form. Photography was in a position to preserve the ordinary and to unleash surreal effects” (*Icons of Photography*, 26). In a short preface entitled “The Age of Light,” Ray cites “individual human emotion and desire” as the “only inspirations” for his pictures. Text in English and French. First edition, *first issue*, without the fictitious “Second Edition” on the cancel title page placed there by the publisher, who “attempted to generate demand where none existed by suggesting the edition had sold out... After replacing the title pages of these copies... with one stating second edition, he returned them for sale. *Copies with the original title page are exceedingly rare*” (Roth, 80). See also Parr & Badger I:108. The owner of this copy, Eugene Ostroff, was appointed curator of photography at the Smithsonian’s National Museum of History and Technology in 1960, making him head of one of the few institutions in the world actively engaged in the collection and curation of photography at the time. Interior fine, fragile original wrappers in stunning condition, with only the most minor edge-wear. Very rare and desirable inscribed by Man Ray and with the first issue title page.



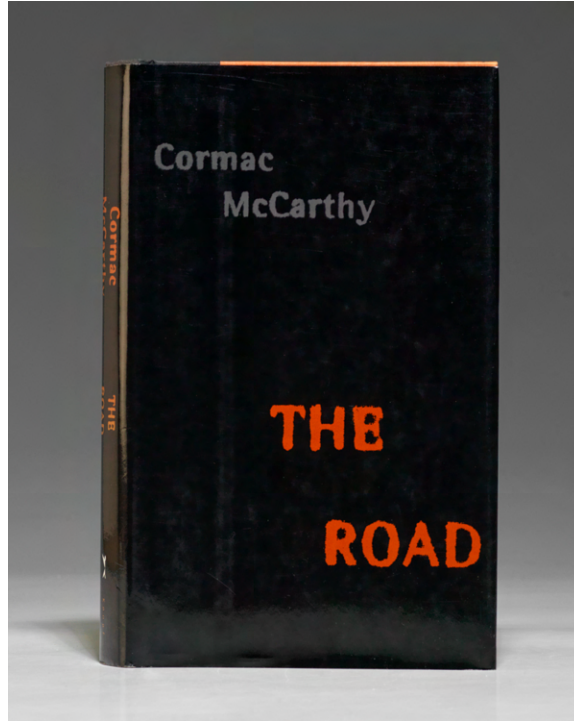


### SIGNED BY MATISSE: THE FIRST ILLUSTRATED EDITION OF *ULYSSES*

**35.** JOYCE, James and MATISSE, Henri. *Ulysses*. New York, 1935. Large quarto, original gilt-stamped pictorial brown cloth, slipcase. \$12,500

*First illustrated edition of Joyce's landmark Ulysses, number 1009 of 1500 copies signed by Matisse, with 26 illustrations by him, one of the 20th-century's most desirable illustrated books, combining the work of two great modern artists.*

One of the most arresting collaborations in 20th-century literature. "It was a great idea to bring them together; celebrities of the same generation, of similar virtuosity" (Wheeler, 15). The 26 beautiful full-page illustrations by Matisse accompany the text of Joyce's *Ulysses*, including six soft-ground etchings with reproductions of the sketches on blue and yellow paper. "One of the very few American *livres de peintres* issued before World War II. According to George Macy [this work's designer], who undertook this only American publication of Matisse's illustrations, he asked the artist how many etchings the latter could provide for \$5000. The artist chose to take six subjects from Homer's *Odyssey*. The preparatory drawings reproduced with the soft-ground etchings (Matisse's only use of this medium) record the evolution of the figures from vigorous sketches to closely knit compositions" (*Artist and the Book* 197). Without scarce original acetate. Slocum & Cahoun A22. LEC 71. A fine copy in a mildly worn slipcase.

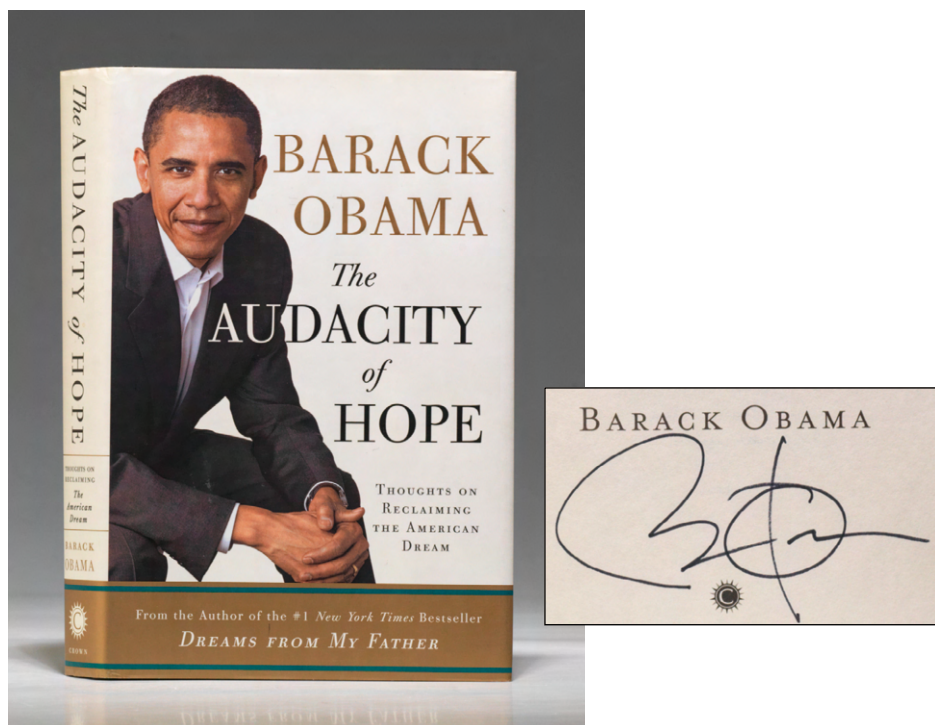


### "PURE POETIC BRIMSTONE"

**36. MCCARTHY, Cormac. *The Road*.** New York, 2006. Octavo, original half black paper, dust jacket. \$600

*First edition of McCarthy's Pulitzer Prize-winning novel of a post-apocalyptic world, a work of "stunning, savage beauty," adapted to the screen in 2009 with stars Viggo Mortensen and Charlize Theron.*

In Cormac McCarthy's *The Road* a father and son travel through a post-apocalyptic world in a novel of "stunning, savage beauty... written with stripped-down urgency and fueled by the force of a universal nightmare. This is an exquisitely bleak incantation—pure poetic brimstone" (*New York Times*). "*The Road* is a wildly powerful and disturbing book" (*Time*). *The Road* earned McCarthy the 2007 Pulitzer Prize for Fiction and became the basis for the 2009 film starring Viggo Mortensen and Charlize Theron. "First Edition" stated on copyright page, with no number line. Fine condition.



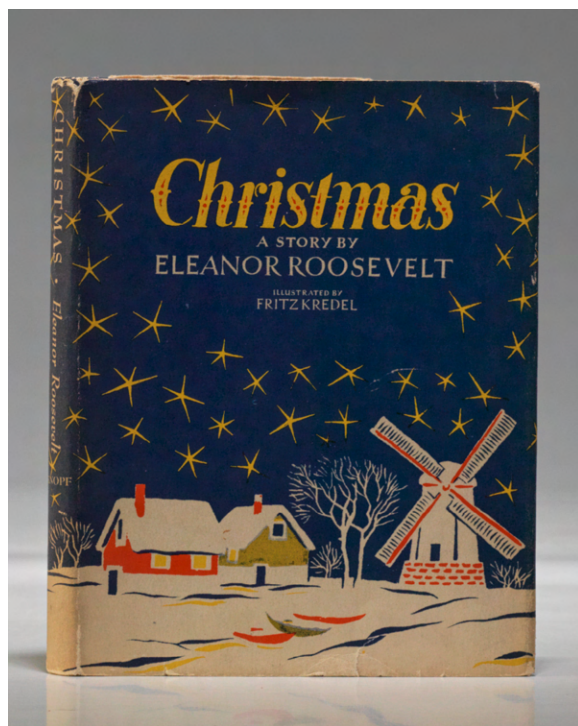
**"MY HEART IS FILLED WITH LOVE FOR THIS  
COUNTRY": *THE AUDACITY OF HOPE*, SIGNED BY  
PRESIDENT BARACK OBAMA**

**37. OBAMA, Barack. *The Audacity of Hope: Thoughts on Reclaiming the American Dream*. New York, 2006.**  
Octavo, original black boards, dust jacket, custom clamshell box. \$4500

*First edition, first printing, signed on the title page by President Barack Obama.*

Obama calls for "a different brand of politics—a politics for those weary of bitter partisanship...a politics rooted in the faith, inclusiveness, and nobility of spirit at the heart of 'our improbable experiment in democracy.'" Fine condition.





### ELEANOR ROOSEVELT'S BELOVED CHRISTMAS STORY FOR CHILDREN

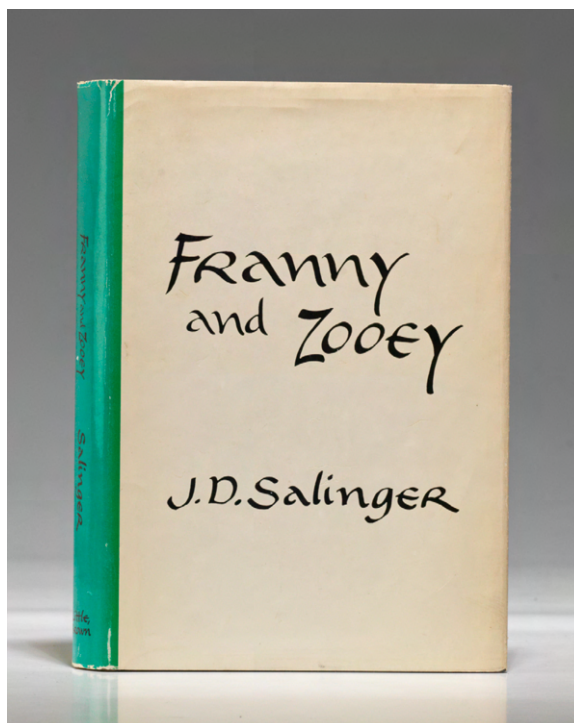
**38.** ROOSEVELT, Eleanor. **Christmas. A Story.** New York, 1940. Square 12mo, original pictorial boards, dust jacket; custom box. \$750

*First edition of First Lady Eleanor Roosevelt's heartwarming story, with six full-page illustrations by Fritz Kredel, in colorful original dust jacket, housed in a custom clamshell box.*

This Christmas story for children by the First Lady relates the tale of a special Christmas Eve in a war-torn land. "The times are so serious," she writes in her preface, "that even children should be made to understand that there are vital differences in people's beliefs which lead to differences in behavior." With "First edition" on copyright page. Book fine, dust jacket with mild wear to spine head, a bit of rubbing to rear panel. A near-fine copy.

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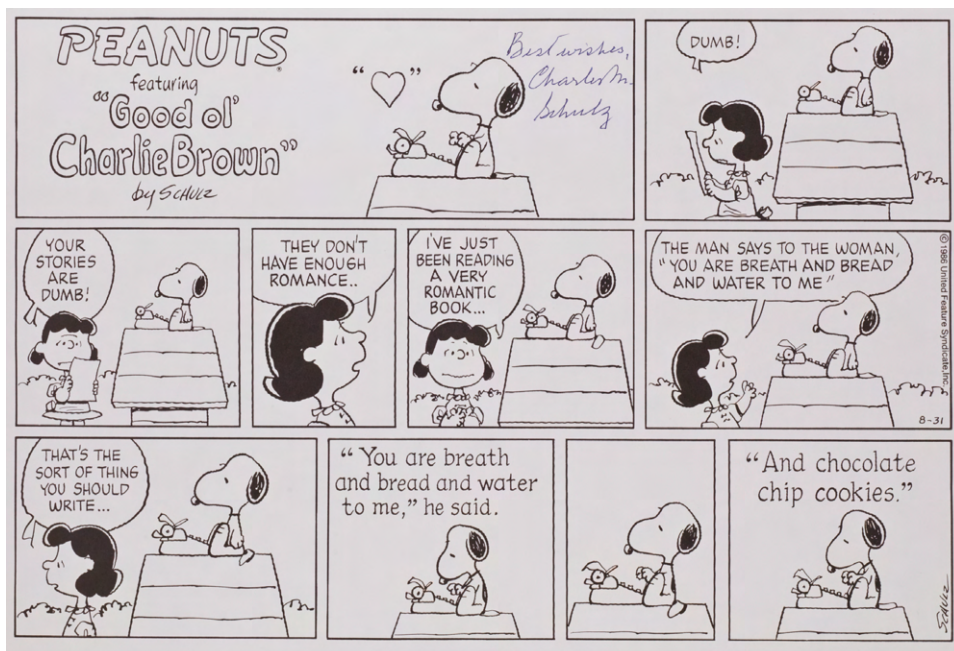


**"AT LEAST I'M STILL IN LOVE WITH YORICK'S  
SKULL": FIRST EDITION OF SALINGER'S *FRANNY  
AND ZOOEY***

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

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

Salinger planned a series of stories on Franny, Zooey and the Glass family. "I've been waiting for them most of my life," he wrote, "and I think I have fairly decent, monomaniacal plans to finish them with due care and all-available skill." "Franny" originally appeared in *The New Yorker* in 1955; "Zooey" followed two years later. To John Updike, "Salinger's conviction that our inner lives greatly matter peculiarly qualifies him to sing of an America where, for most of us, there seems little to do but to feel" (*New York Times*). Stated "First Edition" on copyright page. Bixby A4a. Starosciak A40. Bruccoli & Clark I:315. Toning to spine of cloth and dust jacket, more so to cloth; minor wear to dust jacket spine extremities. Near-fine condition.



Charles M.  
Schulz

**EXCEPTIONALLY LARGE PEANUTS COMIC STRIP  
POSTER, INSCRIBED BY CHARLES SCHULZ**

**40. SCHULZ, Charles M. Poster inscribed.** No place, circa 1990. Single sheet of printed white cardstock, measuring 24 by 17 inches. \$2000

*Black-and-white poster of a classic romance-themed Peanuts comic strip starring Lucy and Snoopy, inscribed in the title cell: "Best wishes, Charles M. Schulz."*

This is a poster-size reproduction of a comic strip originally printed on August 31, 1986, in which Lucy criticizes Snoopy's attempt at writing a story and suggests that he write a romance instead. The text from this comic strip was later used in the script for the 2002 animated short, *A Charlie Brown Valentine*. "Peanuts first appeared in October 1950 in eight daily newspapers. The feature was immediately popular and was soon picked up by hundreds of other newspapers throughout the country. By the end of the decade Schulz had become arguably the best-known cartoonist in the United States... By the time of Schulz's death [in 2000] he had drawn a total of 18,250 Peanuts strips, and the cartoon was syndicated in 2600 newspapers worldwide, appearing in 21 languages in 75 countries" (ANB). Fine condition, suitable for framing.

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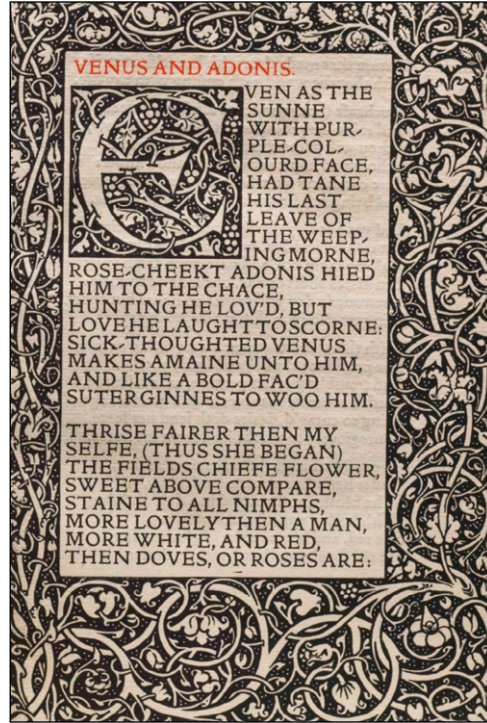
*Charles M. Schulz*

**"AND THAT'S WHAT CHRISTMAS IS ALL ABOUT,  
CHARLIE BROWN": FIRST EDITION OF A CHARLIE  
BROWN CHRISTMAS, SIGNED BY SCHULZ**

**41. SCHULZ, Charles M. A Charlie Brown Christmas.** Cleveland and New York, 1965. Quarto, original pictorial black cloth, dust jacket. \$3000

*First edition of Charles Schulz' beloved classic, adapted from the perennial Christmas television favorite, boldly signed by Peanuts creator Charles M. Schulz.*

*A Charlie Brown Christmas*, produced by Bill Melendez and based on Schulz' phenomenally popular *Peanuts* comic strip, first aired December 9, 1965. "The first broadcast was watched by almost 50% of the nation's viewers... [and its subsequent run] has made it a staple of family holiday traditions and an icon of American pop culture. The show won an Emmy and a Peabody award and began a string of more than two dozen *Peanuts* specials" (*USA Today*). "First Printing 1965" on copyright page. Bright and fresh dust jacket with one closed tear and a few small chips to rear panel, a bit of rubbing to spine extremities and top edge. An extremely good signed copy.

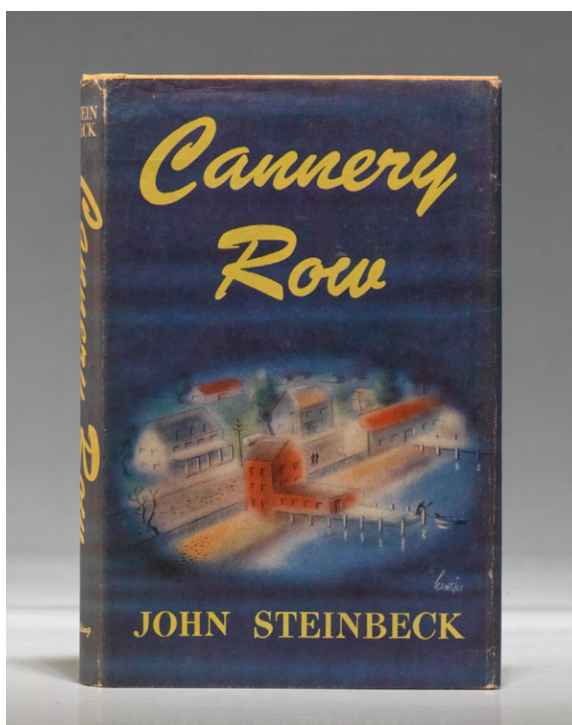


## THE SPLENDID KELMSCOTT SHAKESPEARE

**42. SHAKESPEARE. *The Poems of William Shakespeare*.** Hammersmith, 1893. Octavo, original full limp vellum, silk ties. \$9000

*The superb Kelmscott Press edition of Shakespeare's poems, one of 500 copies printed by William Morris, in lovely original vellum binding. Beautifully printed in red and black type and decorated with woodcut borders and initials.*

William Morris— Pre-Raphaelite painter, designer, architect, and printer— founded the Kelmscott Press, the first modern private press, in 1891. “Morris sought to revive what he saw as the purity of the first century of printing, and to produce what he described as books which ‘would have a definite claim to beauty... and be easy to read’ (Feather, 152). “Cockerell in 1898 described this volume as ‘one of the rarest books issued from the Press’ because of its popularity” (Peterson A11). Increasingly rare in the original binding. Ransom, Kelmscott:11. Interior fine, mild soiling to original vellum, as often. A lovely copy.



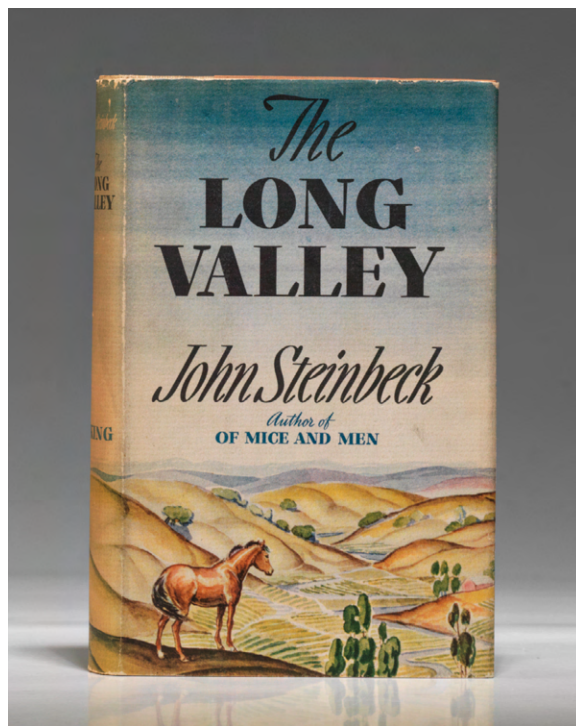
**"A POEM, A STINK, A GRATING NOISE, A QUALITY OF  
LIGHT, A TONE, A HABIT, A NOSTALGIA, A DREAM":  
FIRST EDITION OF STEINBECK'S *CANNERY ROW***

- 43. STEINBECK, John. *Cannery Row*. New York, 1945. Small octavo, original light yellow cloth, dust jacket. \$2800**

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

Steinbeck's picaresque novel, set against the backdrop of the sardine canneries, vacant lots, flophouses and honky-tonks of Monterey, California, "was as complex as [Steinbeck] was. In a way it was a summation of all his conflicts and contradictions, and all that he had learned. It was Steinbeck-funny and deadly serious all at the same time, sentimental and coldly deterministic, loving and satirical, lyrical and yet very precise... Nowhere else in his work is his poetry so well controlled, and nowhere else does he cut quite so deep" (Benson, 554-5). The first edition was printed using materials in conformity with wartime conservation measures and was issued both in paper wrappers and in cloth with dust jacket; when supplies of the light yellow/buff cloth in which this copy was bound were exhausted, the job was finished in bright canary yellow cloth. Jacket design by Arthur Hawkins. Goldstone & Payne A22b. Salinas Public Library, 38. Brucoli & Clark I:355. See Valentine 174. Early owner signature. Book fine, dust jacket with mildest toning. A nearly fine copy.





**"SOME OF THE BEST WRITING STEINBECK HAS DONE": FIRST EDITION OF *THE LONG VALLEY***

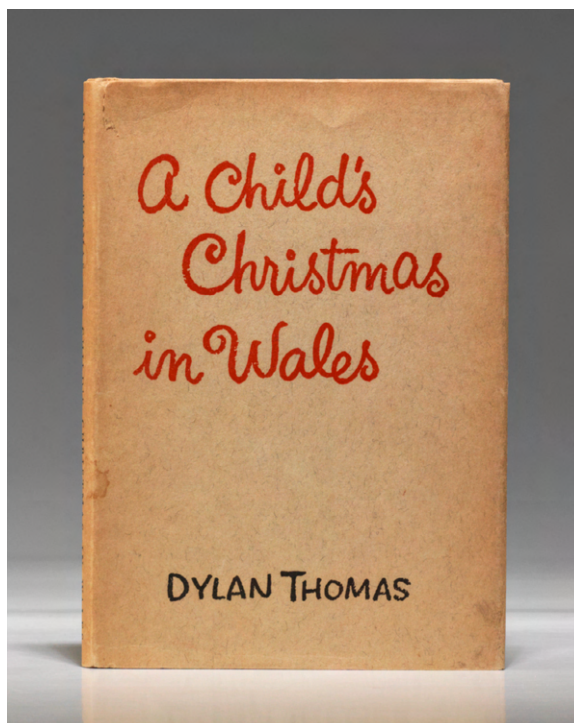
**44.** STEINBECK, John. **The Long Valley.** New York, 1938. Octavo, original half beige cloth, dust jacket. \$2600

*First edition of Steinbeck's "second and arguably best collection," an anthology of 13 stories—ten appearing here in book form for the first time—along with the first publication of "Flight," the first public issue of "St. Katy the Virgin" and the first collected printing of Steinbeck's beloved novella, The Red Pony.*

"The value of *The Long Valley*... Steinbeck's second and arguably best collection of short stories... cannot be overestimated" (Railsback & Meyer, 214-15). Upon publication, the 13 stories in *The Long Valley* earned Steinbeck high praise as "one of the most richly promising novelists" of his generation (*New York Herald Tribune*). *The Long Valley* contains "some of the best writing Steinbeck has done" (*San Francisco Chronicle*), with "subtleties of feeling that are the stock in trade of writers like Chekhov, D.H. Lawrence and Katherine Mansfield... The best thing in the book is the three-part story *The Red Pony*... a masterpiece" (*New Yorker*). Containing 13 stories, with the first publication of "Flight," the first collected printing of *The Red Pony* (issued in a signed limited edition of 699 copies in 1937) and the first public issue of "St. Katy the Virgin" (printed in a privately issued signed limited edition of 199 copies in 1936). The additional ten stories were previously serialized in such magazines as *Harpers Magazine*, *Atlantic Monthly* and *Esquire*. Goldstone & Payne A11a. Morrow 90. Gross & Hayman, 28. Bruccoli & Clark I:354. Book with mild toning to endpapers, cloth spine and hinges; dust jacket with minor rubbing, toning to spine. A very nice copy.

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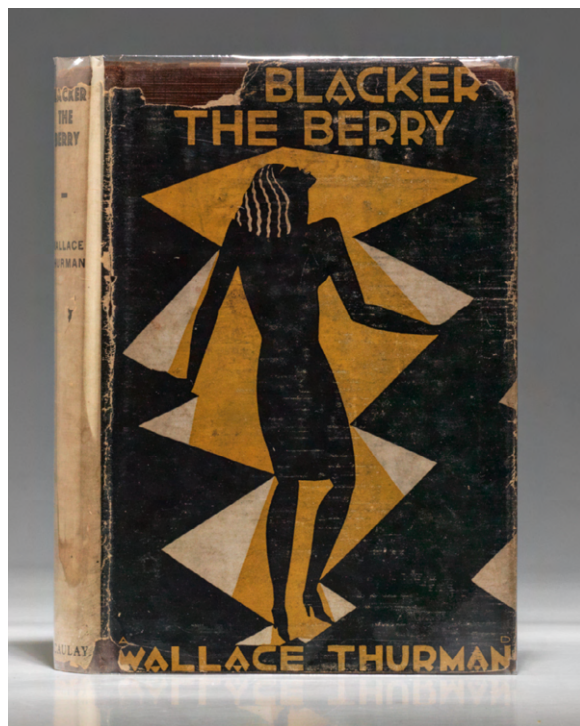


**"ALL THE CHRISTMASES ROLL DOWN TOWARD  
THE TWO-TONGUED SEA..."**

**45.** THOMAS, Dylan. **A Child's Christmas in Wales.** Norfolk, Connecticut, 1955. 12mo, original cream paper boards, dust jacket. \$550

*First separate edition of Thomas' beloved Christmas story.*

Published the year after its first appearance in the short story collection *Quite Early One Morning*, and specially produced for sale at Christmastime 1955. Rolph B30. Owner signature. Toning to spine of boards and dust jacket, small stains on dust jacket to lower spine and near front flap fold. An attractive copy.



**"A NEW, MODERN AFRICAN AMERICAN AESTHETIC":  
FIRST EDITION OF WALLACE THURMAN'S FIRST  
NOVEL, *THE BLACKER THE BERRY*. 1929, IN THE  
VERY RARE ORIGINAL DUST JACKET**

46. THURMAN, Wallace. **The Blacker the Berry... A Novel of Negro Life.** New York, 1929. Octavo, original brown cloth, dust jacket. \$22,500

*First edition of the first book by Thurman, whose brilliantly satiric works inspired a "revolt against establishment arts" of the Harlem Renaissance, praised by Langston Hughes as a mischievously "gorgeous book," in the rare original dust jacket.*

Wallace Thurman, Langston Hughes and Zora Neale Hurston together challenged many of the cultural assumptions of the Harlem Renaissance, seeking "to fashion a new, modern African American aesthetic" (Nadell, *Enter the New Negroes*, 78). A boldly innovative editor and writer, Thurman arrived in Harlem in 1925 and his home quickly became "the cradle of revolt against establishment arts... all the younger artists called Thurman their 'leader'—the fullest embodiment of outrageous, amoral independence among them" (Levering Lewis, *When Harlem Was In Vogue*, 193). He conceived and co-edited the 1926 journal *Fire!!* but is perhaps "best known for his 1929 novel *The Blacker the Berry* and his 1932 book *Infants of Spring*." The novel's heroine embodies his satiric attack on a "racial essentialism... that foregrounds color as a determining fact of life" (*Cambridge Companion*, 199, 205). "Relishing the mischief of *The Blacker the Berry*, Langston Hughes praised Thurman's 'gorgeous book'" (Levering Lewis, 238). In 1934, the tragic early deaths "of Thurman and fellow Harlem Renaissance writer Rudolph Fisher within days of each other marked for many the symbolic end of the Harlem Renaissance" (ANB). Blockson 4879. Book very nearly fine, rare unrestored dust jacket very good with chipping along top edge, near foot of spine and at corners, mild soiling and toning.

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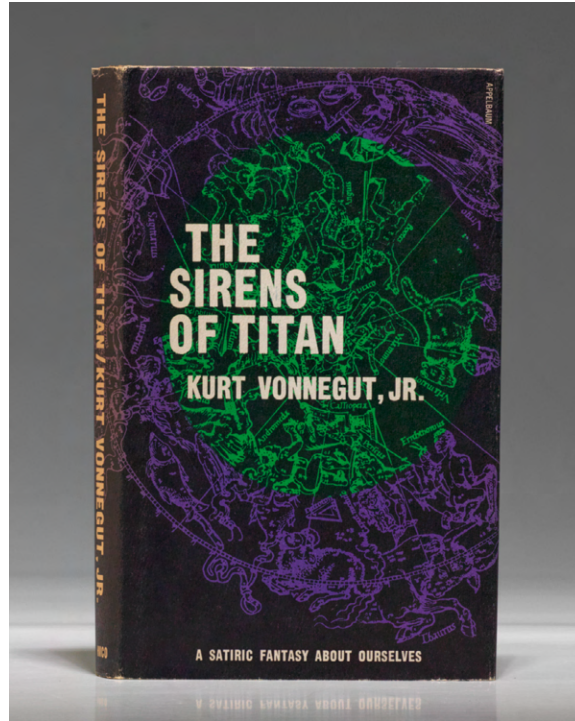


**BEAUTIFUL DELUXE ILLUSTRATED EDITIONS  
OF TOLKIEN'S *HOBBIT*, *LORD OF THE RINGS* AND  
*SILMARILLION***

**47. TOLKIEN, J.R.R. *The Hobbit*. WITH: *The Lord of the Rings*. Three volumes. WITH: *The Silmarillion*.** London, 2001-03. Together, five volumes. Tall octavo, original half Wassa goatskin with hand-woven Indian silk boards, top edges gilt; housed in the original morocco-gilt slipcases. \$9200

*Deluxe limited editions, each number 1467 of 1750 copies, of these sumptuous Folio Society productions, in striking bindings and slipcases by Smith Settle of Otley, Yorkshire.*

The Folio Society's illustrated edition of the *Lord of the Rings* was the first illustrated edition of that work when initially published in 1977. The illustrations themselves were done by Eric Fraser from original drawings by Ingahild Grathmer, the pseudonym of Queen Margrethe II of Denmark. The queen initially sent the illustrations to Tolkien in the early 1970s: Tolkien was taken with them, finding their style similar to his own. Margrethe's artistic pursuits are many, and she is particularly well-known for her costume and scenery designs for ballet and drama productions in Denmark. The Folio Society edition of *The Lord of the Rings* was first published in 1977; their edition of *The Hobbit*, with illustrations by Eric Fraser, followed in 1979. It was not until 1997 that their edition of *The Silmarillion*, with illustrations by Francis Mosley, was published. This deluxe set is the first time all three titles have been brought together in one uniform presentation. Hammond A3.u, A5l. With a laid in slip in *The Silmarillion* from the publisher on care of the bindings. Fine condition.

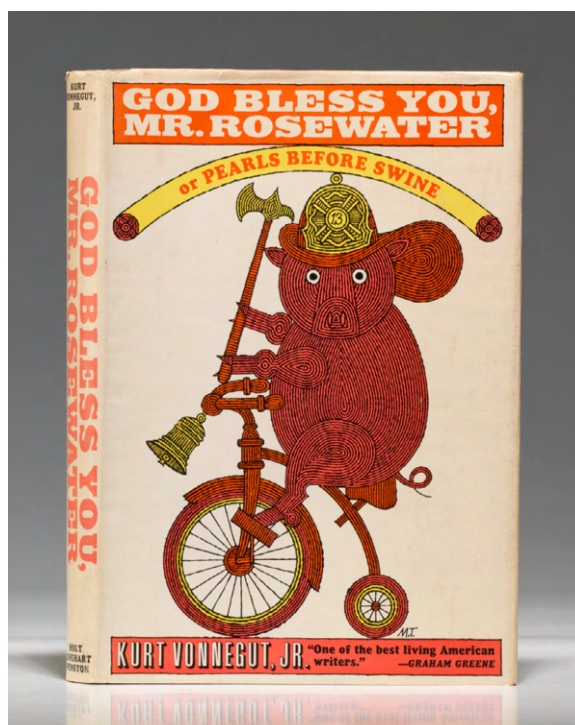


**"MANKIND WASN'T ALWAY SO LUCKY": FIRST  
EDITION OF VONNEGUT'S *THE SIRENS OF TITAN***

**48. VONNEGUT, Kurt. *The Sirens of Titan*. Boston, 1961. Octavo, original blue cloth, dust jacket. \$7800**

*First edition in cloth of Kurt Vonnegut's influential second book, one of 2500 copies, a splendid copy.*

*"The Sirens of Titan* is a fine complex satire about the folly of mistaking good luck for the favour of God; it features the first of a number of mock-religions that Vonnegut would invent— the Church of God the Utterly Indifferent—and concludes with the revelation of the manipulation of human history by Tralfamadorian aliens sending messages to one of their kind stranded on Titan. One leading character has an extemporal viewpoint from which all moments appear co-existent—a theme which crops up again, along with the Tralfamadorians, in...*Slaughterhouse-Five*" (Clute & Nicholls, 1289). "First Printing" stated on copyright page. Initially issued in wrappers by Dell in 1959. *100 Best Novels* 31. Book fine and fresh; crisp dust jacket with very mild toning to spine, rear panel and flap edges, most minor wear to spine ends. A beautiful about-fine copy.



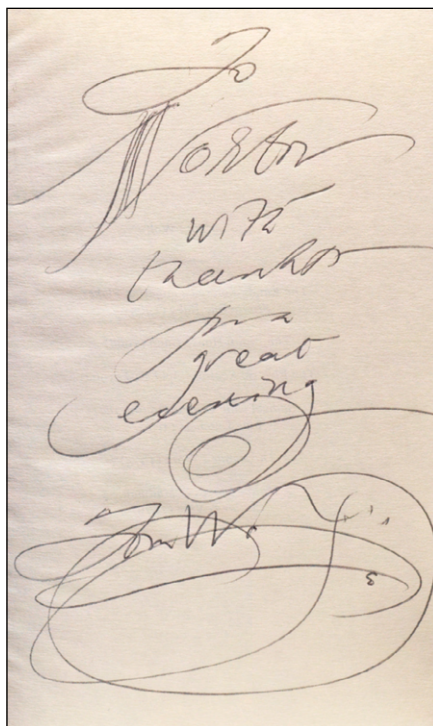
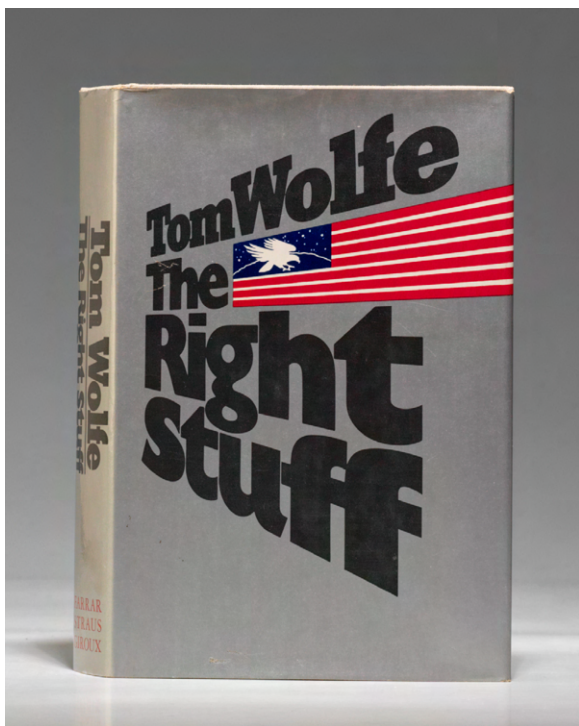
**“IN MEMORY OF HAPPY DAYS ALONG THE IDEA  
TRAIL”: FIRST EDITION OF VONNEGUT’S *GOD  
BLESS YOU, MR. ROSEWATER***

**49. VONNEGUT Jr., Kurt. *God Bless You, Mr. Rosewater*. New York, 1965. Octavo, original half gray cloth, dust jacket. \$1100**

*First edition of Vonnegut’s fifth novel, praised by Conrad Aiken as “a brilliantly funny satire on almost everything,” in original dust jacket.*

Vonnegut’s “dark comic talent and urgent moral vision in novels like *Slaughterhouse-Five*, *Cat’s Cradle* and *God Bless You, Mr. Rosewater* caught the temper of his times and the imagination of a generation” (*New York Times*). *God Bless You, Mr. Rosewater*, Vonnegut’s fifth novel, is “marked by freedom of form and by fanciful black humor in presenting the duplicity and absurdity of modern life, and its lack of generosity and gentleness” (Hart, 795). “First Edition” stated on copyright page. Book fine, price-clipped dust jacket with faint waterstains near foot of spine. A near-fine copy.





**"A LIFE-SAVER THROUGHOUT MY RESEARCH ON  
THIS BOOK": FIRST EDITION OF *THE RIGHT STUFF*,  
INSCRIBED BY TOM WOLFE**

**50.** WOLFE, Tom. **The Right Stuff.** New York, 1979. Octavo, original gray cloth, dust jacket.

\$1650

*First edition of Wolfe's award-winning classic about America's early manned space program inscribed by him on the front flyleaf with his characteristic flourish, "To — with thanks for a great evening. Tom Wolfe."*

"Wolfe at his very best... technically accurate, learned, cheeky, risky, touching, tough, compassionate, nostalgic, worshipful, jingoistic—*The Right Stuff* is superb" (*New York Times*). Basis for the acclaimed 1983 film written and directed by Philip Kaufman, starring Sam Shepard and Ed Harris. With "First printing, 1979" on copyright page. Book with pinpoint foxing to text block top edge, dust jacket with two small marks to lower front panel. A nearly fine copy.

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