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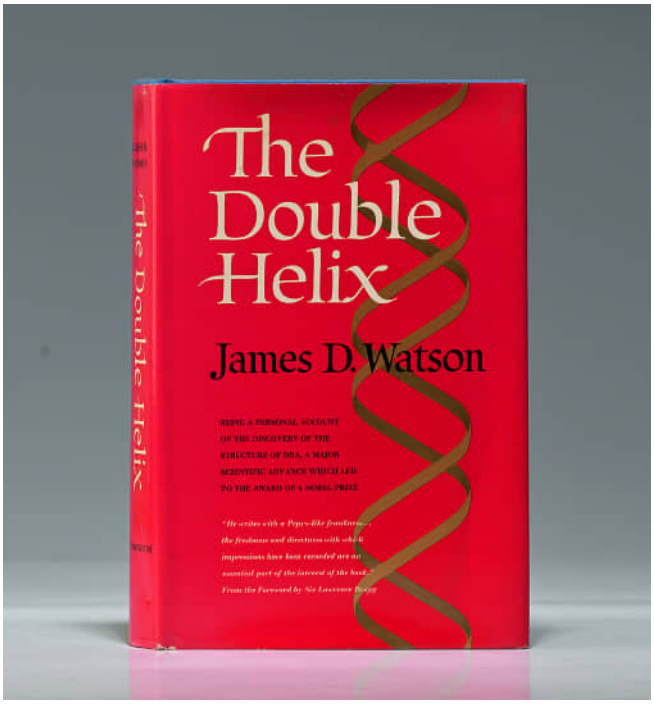
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FEATURING



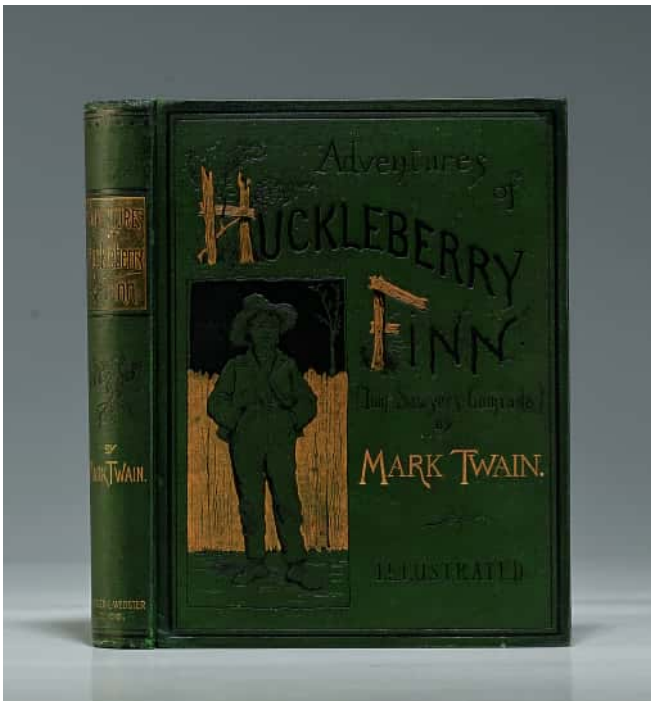
No. 88
James D. Watson's
The Double Helix



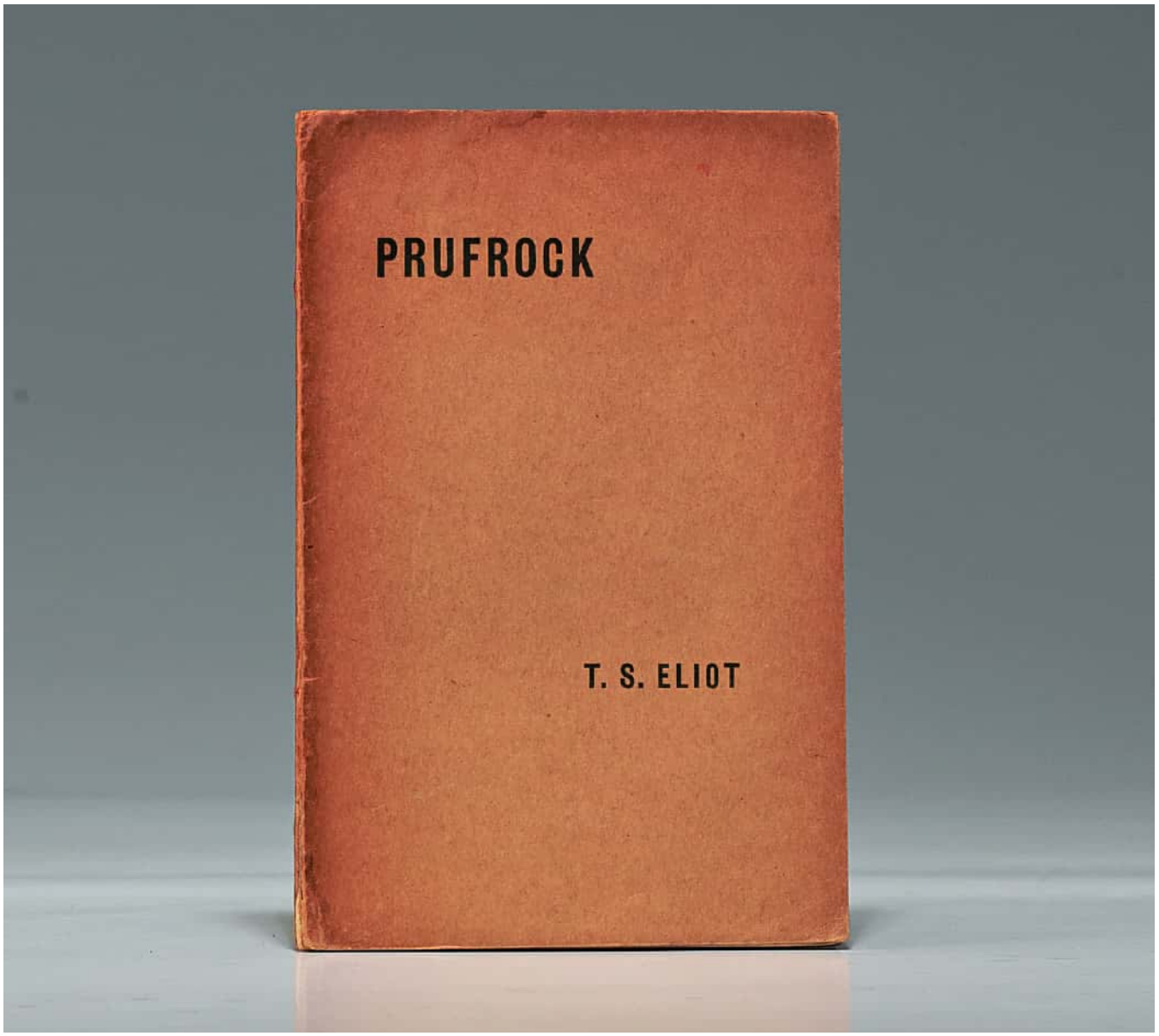
No. 03
Doves Press
English Bible



No. 02
Charles Dickens'
Christmas Books



No. 58
Mark Twain's
Huckleberry Finn

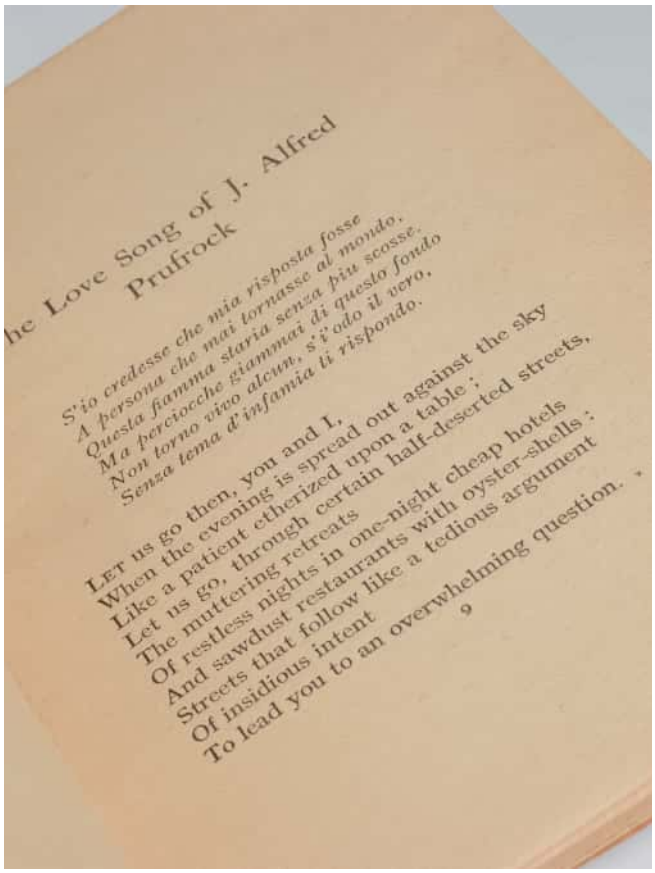


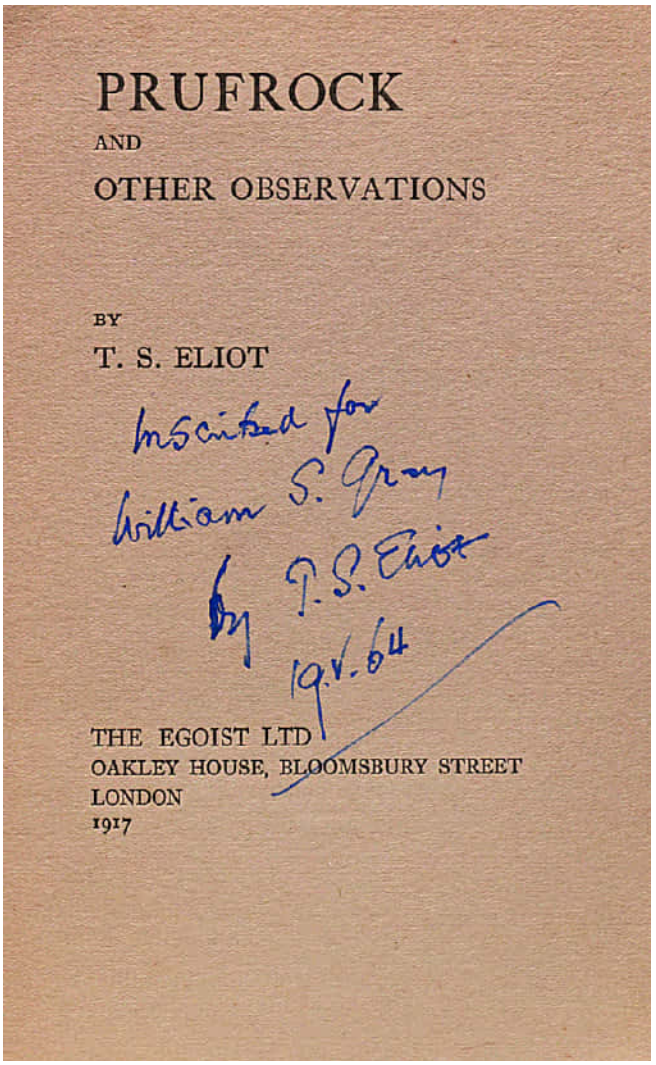
"Let Us Go Then, You And I...": Extremely Rare Inscribed First Edition Of Eliot's *Prufrock*, His First Book And "The Birth Of Modern Poetry In English"

01 ELIOT, T.S. **Prufrock and Other Observations.** London, 1917. 12mo, original stiff buff paper wrappers, custom chemise and slipcase. $125,000

Rare first edition of T.S. Eliot's first book, one of only 500 copies printed, inscribed by Eliot less than one year before his death., "Inscribed for William S. Gray by T.S. Eliot 19.v.64."

One cannot overestimate the significance of this slender volume; this was the first great volume of poetry from a writer who transformed English poetry. Copies are exceedingly rare—only 500 copies in total were printed, and signed or inscribed copies are extraordinarily so. "The guiding spirit behind Eliot's first book of poetry had been that of Ezra Pound. He first broached the idea





and, because of the worries and fatigue which preoccupied Eliot, organized and collected the material which is contained within the volume... It was not easy to find a publisher... Pound took the typescript to Harriet Shaw Weaver of the Egoist. He told her, in confidence, that he would raise the money for the printing of the book if she would allow him to use her imprint. She agreed (in fact, the money came largely from Dorothy Pound, although Eliot was not to know this)" (Ackroyd, 79). "His first important publication, and the first masterpiece of 'modernism' in English, was 'The Love Song of J. Alfred Prufrock.' Nothing like the first three lines of 'Prufrock' had previously appeared in English poetry" (Britannica). Gallup A1.

The owner of this volume, William Shelton Gray, Jr., first met Eliot at Harvard University in the late 1940s "when he came there as a guest lecturer. While he stayed at my dormitory, Eliot House, he asked me to call on him the next time I was in London." Some years later, while working on his Ph.D. dissertation on Eliot, Gray took up on Eliot's offer and contacted him. "I got to know Mr. Eliot rather well, mostly in his office at Faber and Faber on Russell Square in London. When I knew him it was late in his life... When I was writing my dissertation he was very helpful and read over parts of it and commented on it. Mr. Eliot never ever under any circumstances discussed his own works directly, but he would discuss openly the works of others... The last time I saw him he was in his office. I asked him whether he considered himself to be an American or English poet, to which he answered, American" (*The William Shelton Gray, Jr. Library, Part II*, audio recording). It was apparently at his last meeting with Eliot, in May of 1964, that Gray presented several volumes for Eliot to sign, including a first edition of *Prufrock and Other Observations*, which Gray had purchased earlier that day. Eliot died in early January 1965. Overall in excellent condition for such a fragile book: front hinge tender, early professional reattachment to secure the spine, a few spots of soiling to wrappers.



"The One Great Christmas Myth Of Modern Literature": Lovely First Issue Of *A Christmas Carol*, Together With Exceptional Copies Of The Other Four Christmas Books, All In Original Gilt-Decorated Cloth

02 DICKENS, Charles. **The Christmas Books.** London, 1843-48. Together, five volumes. 12mo, original cloth, custom box. $45,000



First editions of all five of Charles Dickens' Christmas Books—chief among them a first issue of his immortal Christmas Carol, the veritable "Bible of Christmas"—illustrated with 63 engravings, four in color, by Leech, Maclise, Stanfield, Doyle and Landseer, all books in the original gilt-decorated cloth.



A Christmas Carol "may readily be called the Bible of Christmas... It was issued about ten days before Christmas, 1843, and 6000 copies were sold on the first day... the number of reprintings have been so many that all attempts at the figures have been futile. Altogether 24 editions were issued in the original format" (Eckel, 110). "It was a work written at the height of Dickens' great powers, which would add to his considerable fame, bring a new work to the English language, increase the festivities at Christmastime, and contain his most eloquent protest at the condition of the poor" (John Mortimer). "Suddenly conceived and written within a few weeks, [*A Christmas Carol*] was the first of Dickens' Christmas books (a new literary genre thus created incidentally)... it was an extraordinary achievement—the one great Christmas myth of modern literature." The publication history of *A Christmas Carol* is bibliographically complex. This copy is from the *first issue*, with uncorrected text ("Stave I" as the first chapter heading), the red-and-blue title page dated 1843, and all other first issue points (Smith II:4). Dickens followed *A Christmas Carol's* tremendous success with four more Christmas books. In each book, he deftly develops the themes of the first, ideals that have consequently become inseparable from the holiday itself: love and redemption, charity and mercy. *Christmas Carol* extremely good with faint soiling to title page, a few spots to text, repaired tear to Plate 2, just touching image, light expert restoration to original cloth, gilt bright. Other volumes near-fine with slightly darkened spines, gilt bright. Overall, a lovely set.



The Magnificent Doves Press *English Bible*, 1903-07, In A Superb Binding Featuring Ten Full Original Paintings On The Pastedown

03 (DOVES PRESS). **The English Bible. Containing the Old Testament & The New.** Hammersmith, 1903-05. Five volumes. Folio (9-1/2 by 13-1/2 inches), contemporary full green morocco gilt, custom boxes. $40,000

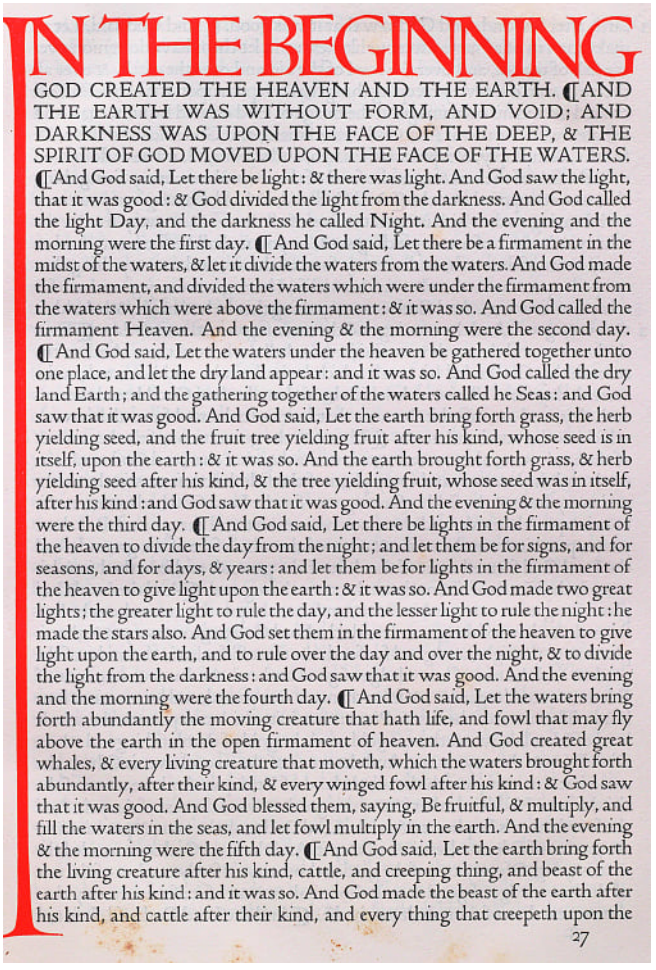


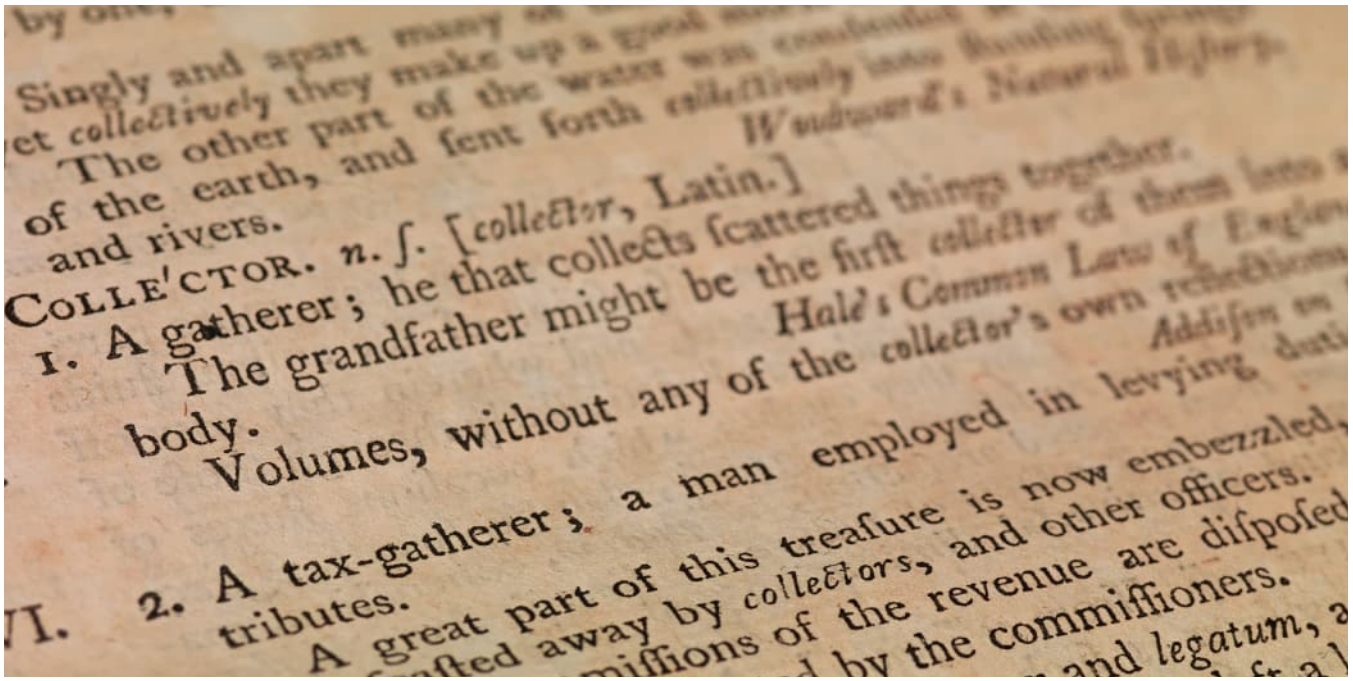
One of the landmarks of 20th-century printing: the magnificent Doves Press Bible, one of only 500 copies, extra-illustrated with ten prints and three original drawings, in a superb binding with each pastedown featuring an original painting by J. Vila.

The Doves Press, founded in 1900 by T.J. Cobden-Sanderson and Emery Walker, was one of the greatest of the private presses. Books printed at the Doves Press are characterized by a stark simplicity, "dependent for their beauty almost entirely upon the clarity of the type, the excellence of the layout, and the perfection of the presswork" (Cave, 147). "When it is said that they [Doves Press books] approach dangerously near to absolute perfection in composition, presswork, and page placement, everything has been said. Their peculiarly



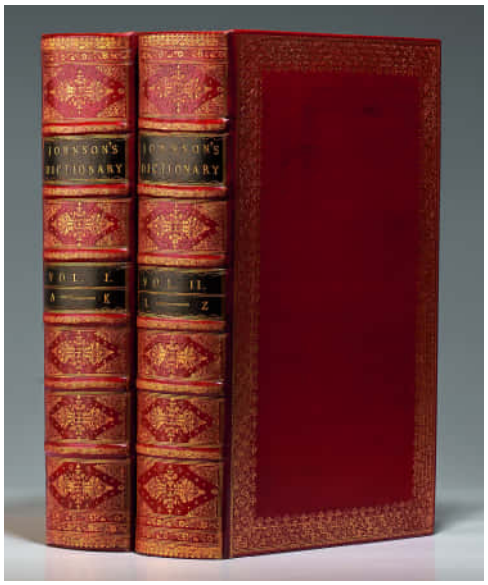
individual quality is entire absence of decoration. Not a single floret appears; besides the characters of a simple roman alphabet there is only a paragraph mark... Of approximately fifty publications issued between 1901 and 1916, the outstanding item is the complete Bible, published in five large quarto volumes... The Doves Bible and the Kelmscott Chaucer stand side by side upon the highest peak of typographical accomplishment, utterly dissimilar yet with the same element of greatness incontestible. Though popular belief holds the Gutenberg Bible to be the most beautiful book ever printed, these two monumental volumes prove once more that popular belief may be inaccurate" (Ransom, 56). Bound without a few preliminary or concluding blank leaves. The extraordinary binding on this Bible, with stunning cross emblems on each board done in elaborate gilt and morocco onlays, features ten original paintings on the pastedowns, seven of which are signed "J. Vila." Interior with occasional light foxing, generally to initial and concluding leaves only; very mild toning to spines, joints a bit rubbed. A landmark Bible, magnificently bound.


IN THE BEGINNING
GOD CREATED THE HEAVEN AND THE EARTH. ¶ AND THE EARTH WAS WITHOUT FORM, AND VOID; AND DARKNESS WAS UPON THE FACE OF THE DEEP, & THE SPIRIT OF GOD MOVED UPON THE FACE OF THE WATERS. ¶ And God said, Let there be light: & there was light. And God saw the light, that it was good: & God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day. ¶ And God said, Let there be a firmament in the midst of the waters, & let it divide the waters from the waters. And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: & it was so. And God called the firmament Heaven. And the evening & the morning were the second day. ¶ And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good. And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: & it was so. And the earth brought forth grass, & herb yielding seed after his kind, & the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. And the evening & the morning were the third day. ¶ And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, & years: and let them be for lights in the firmament of the heaven to give light upon the earth: & it was so. And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also. And God set them in the firmament of the heaven to give light upon the earth, and to rule over the day and over the night, & to divide the light from the darkness: and God saw that it was good. And the evening and the morning were the fourth day. ¶ And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven. And God created great whales, & every living creature that moveth, which the waters brought forth abundantly, after their kind, & every winged fowl after his kind: & God saw that it was good. And God blessed them, saying, Be fruitful, & multiply, and fill the waters in the seas, and let fowl multiply in the earth. And the evening & the morning were the fifth day. ¶ And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so. And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the
27



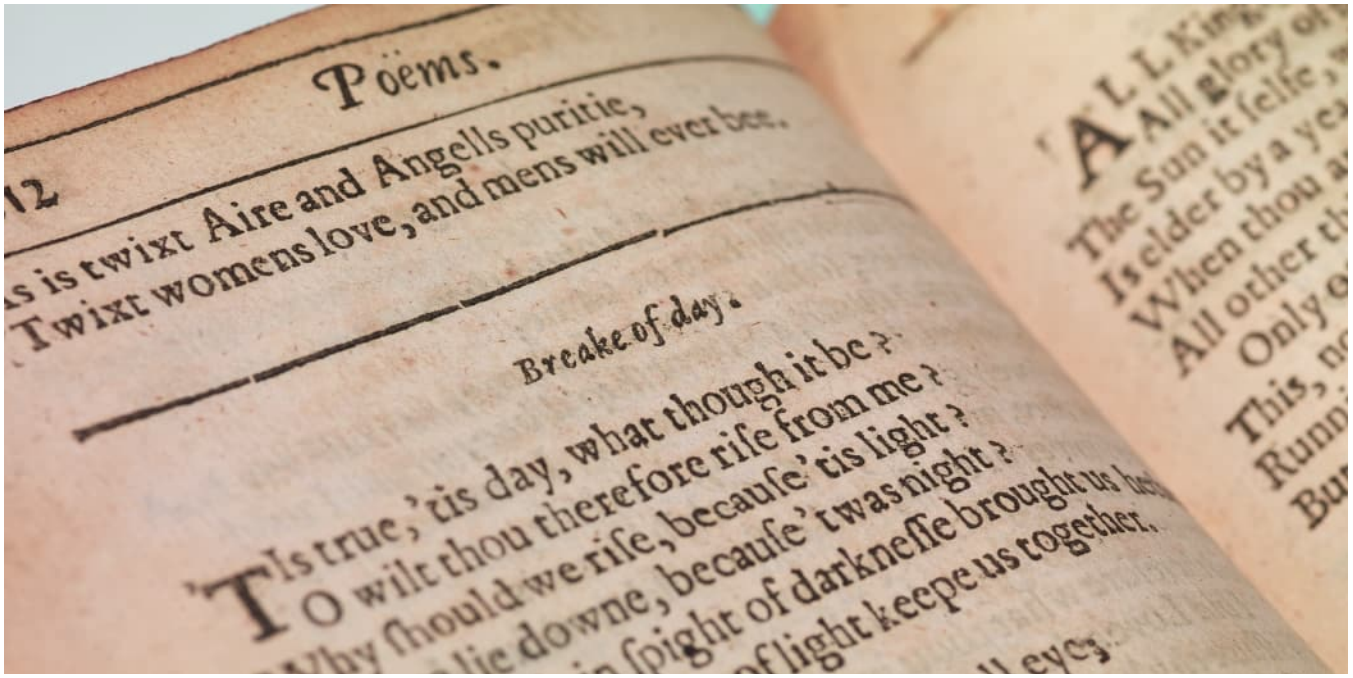
"The Most Amazing, Enduring And Endearing One-Man Feat": 1755 First Edition Of Johnson's Landmark *Dictionary*

04 JOHNSON, Samuel. **A Dictionary of the English Language.** London, 1755. Two volumes. Tall thick folio, period-style full red morocco gilt. $30,000



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, 3)—"Johnson's writings had, in philology, the effect which Newton's discoveries had in mathematics," beautifully bound in period-style calf gilt.

"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 desarts 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). Carlyle paid this tribute: "Had Johnson left nothing but his *Dictionary*, one might have traced there a great intellect, a genuine man" (Baugh, et al., 992). Courtney & Smith, 54. Marginal repair to leaf 9N2 in Volume I, interiors otherwise crisp and fine. A beautiful copy.



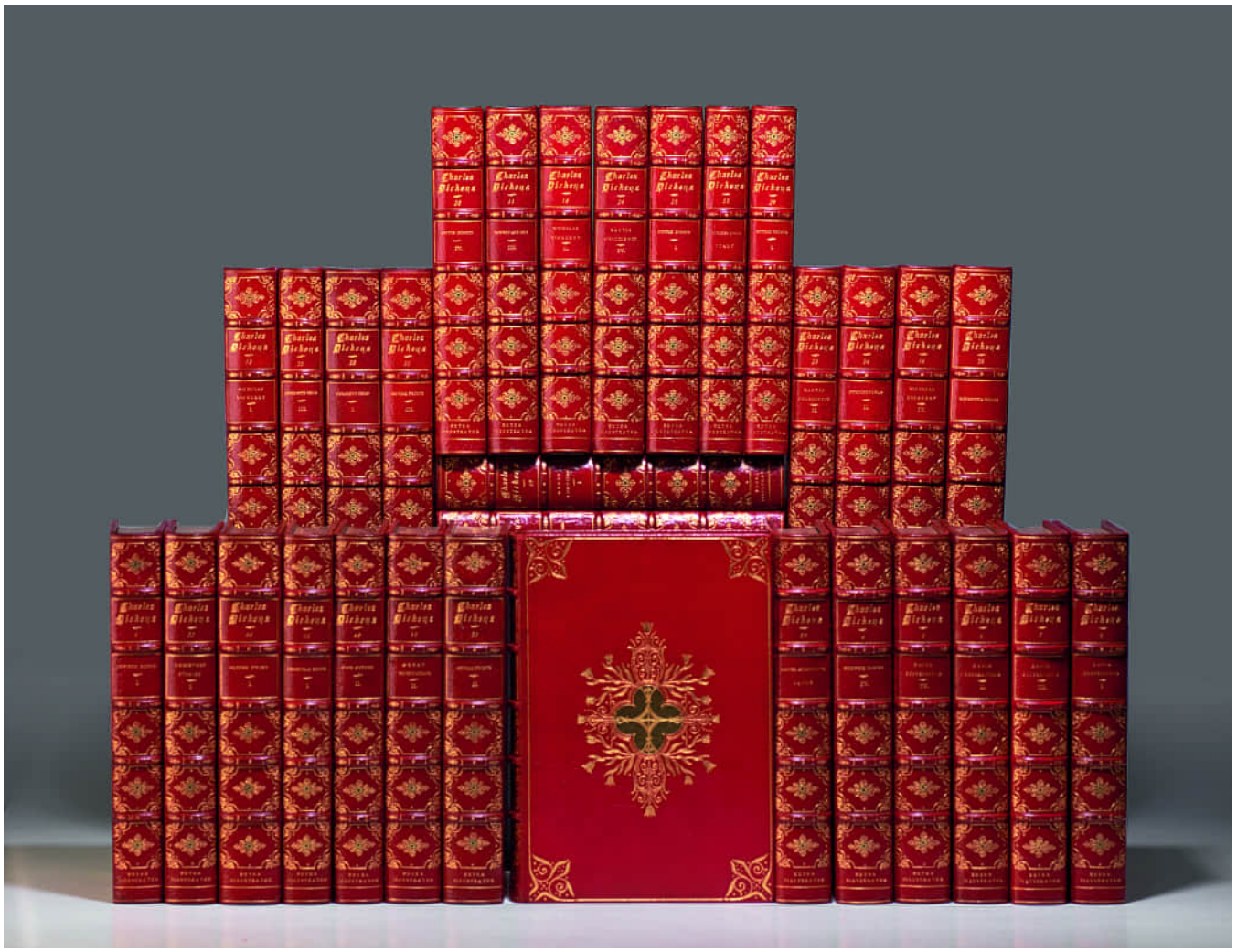
"Love, All Alike, No Season Knows, Nor Clyme"

05 DONNE, John. **Poems, By J.D. With Elegies on the Authors Death.** BOUND WITH: **Juvenilia, or Certaine Paradoxes and Problemes.** London, 1633. Small thick quarto, contemporary full brown speckled calf rebacked, custom clamshell box. $52,000



First edition of the collected poems of the greatest of the metaphysical poets, with the first edition of his "perfectly impudent" Juvenilia, bound together in contemporary calf boards. From the famed Beeleigh Abbey library of W.A. Foyle, with his bookplate.

Donne deliberately kept most of his poetry out of print, fearing to tarnish his reputation in the religious establishment. Thus 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). This edition contains "the first collected edition of Donne's poems, derived according to current scholarly thinking from manuscript sources in direct descent from the author's papers. It has been the basis of all scholarly editions since then" (Pirie 81), and "has more authority than any other in print" (Keynes 78). Donne's *Poems* is bound here with the first edition of his *Juvenilia*; the *Juvenilia* consist of "bits of logical horseplay, loaded with legal aphorisms perversely applied, and perfectly impudent in their cheerful, brassy assurance"' (Adams). Keynes 78, 43. Pforzheimer 296. Front pastedown with small leather Beeleigh Abbey label of famed bookseller and collector William A. Foyle. Light embrowning overall; title page with small repair to outer margin, a few leaves with faint waterstaining to lower portions. A desirable copy in contemporary calf of this literary landmark.



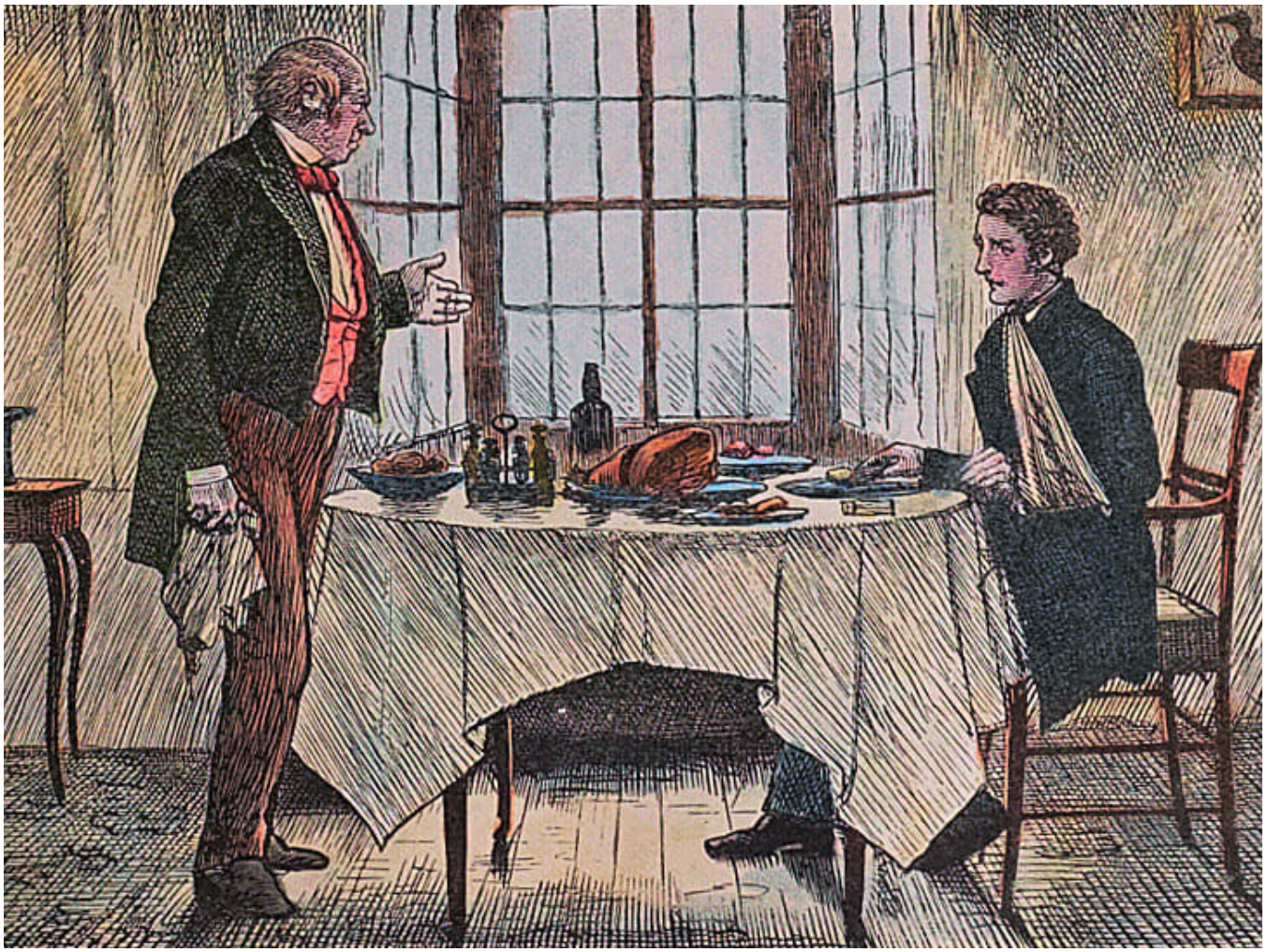
Splendid 60-Volume Set Of Dickens' *Works*, Sumptuously Bound And Abundantly Extra-Illustrated, With Original Signed Watercolors By Kyd And H.C. Green

06 DICKENS, Charles. **The Works.** New York and London, 1881-85. Sixty volumes. Large octavo, 20th-century full red morocco gilt. $30,000



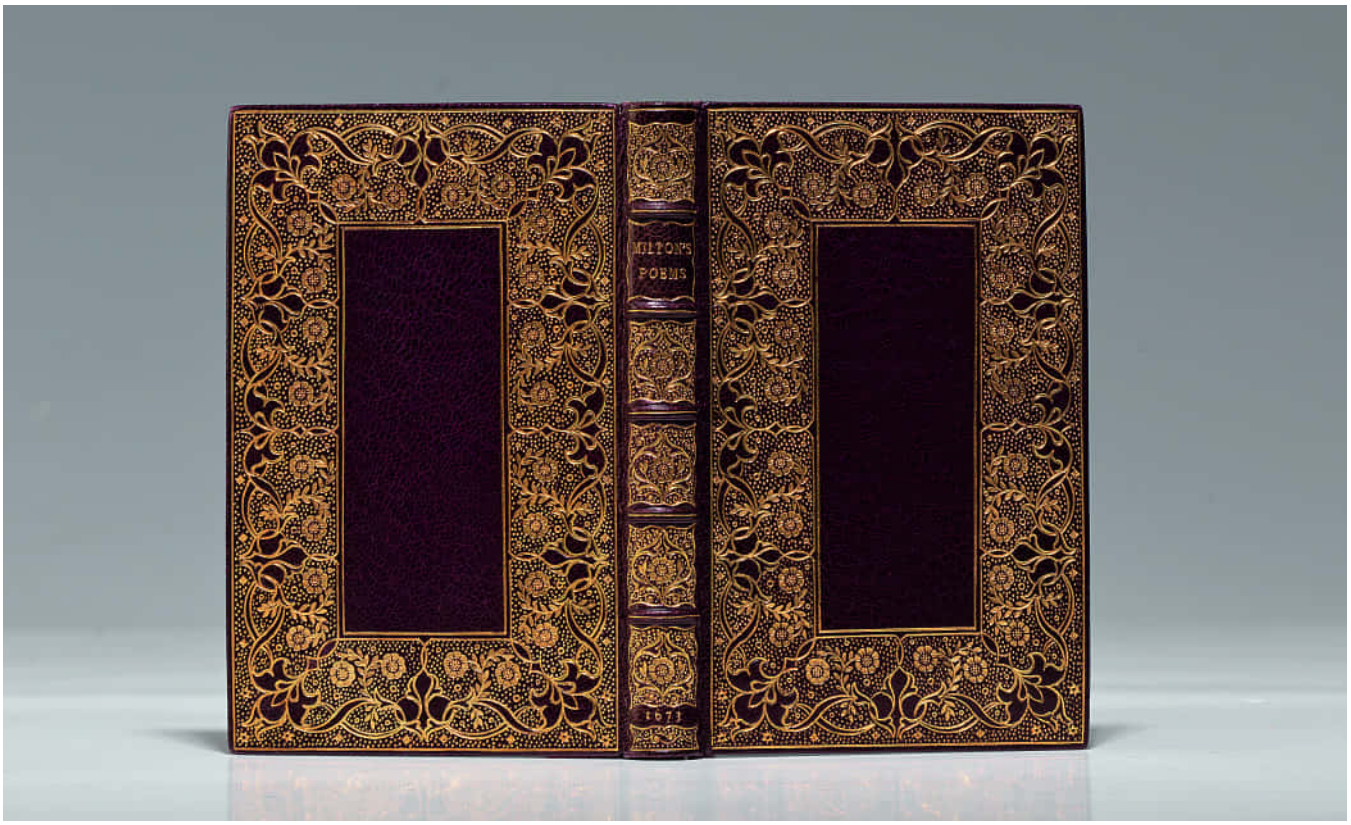
An extra-illustrated copy of the Chapman and Hall Large Paper Edition of Dicken's Works, with over 800 additional illustrations (hundreds of which are hand colored), including scores of original signed watercolors by illustrators such as Kyd and H.C. Green, sumptuously bound in full morocco-gilt with leather onlays and full leather doublures.

"Charles Dickens was the last of the great 18th-century novelists and the first of the great symbolic novelists, and in the crushing equilibrium between these two forces dwells the real strength of his art" (Ackroyd, 1081). Dickens "in his own realm has always been unrivaled... His sleepless imagination exaggerated the comic side of everything,



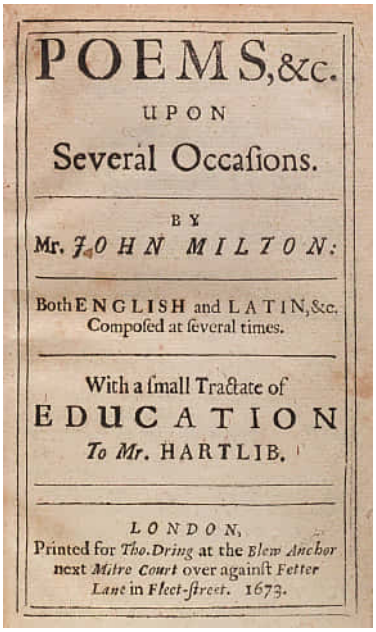
and developed the suggestions of reality into humorous idealisms far transcending the proportions of ordinary life" (Baker). "His imaginative freshness, his deep and sincere tenderness and pity, his whole-souled humor that is seldom sharpened into wit, his superabundance of creative energy, have built a deathless niche in the temple of fame for Charles Dickens" (Kunitz & Haycraft, 184). This copy has been sumptuously bound and extra-illustrated by Edinboro Publishing Company with over 800 additional plates. Eight volumes with minor repairs to joints and spine ends. Fine condition.





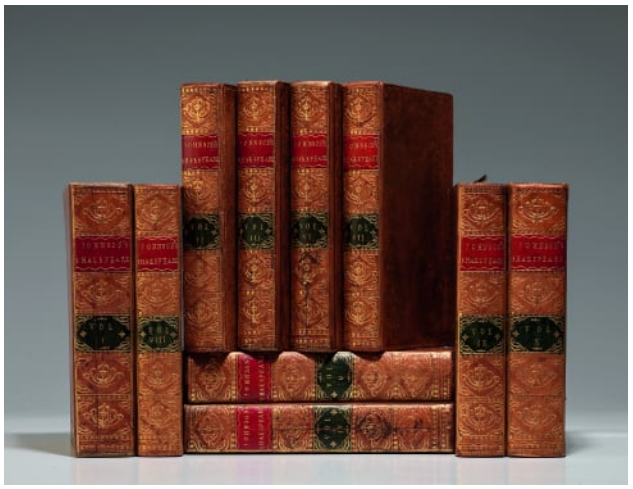
"After Shakespeare And Chaucer, John Milton
Is The Most Eminent Poet In The English Language"

07 MILTON, John. **Poems, &c. Upon Several Occasions.** London, 1673. Small octavo (4-1/2 by 6-1/2 inches), 19th-century full dark purple crushed morocco gilt, custom clamshell box. $8500


POEMS, &c.
UPON
Several Occasions.
BY
Mr. JOHN MILTON:
Both ENGLISH and LATIN, &c.
Compoſed at ſeveral times.
With a ſmall Tractate of
EDUCATION
To Mr. HARTLIB.
LONDON,
Printed for Tho. Dring at the Blew Anchor
next Mitre Court over againſt Fetter
Lane in Fleet-ſtreet. 1673.

First expanded edition of Milton's Poems, initially printed in 1645, with over 40 poems "printed here for the first time," including the first printing of Sonnet XVI, the first sonnet to refer to Milton's blindness; the Chevalier copy, handsomely bound by Roger de Coverly & Sons.

"After Shakespeare and Chaucer, John Milton is the most eminent poet in the English language... No other great poet, not even Dante, began with so clear and systematic an intention to devote himself entirely to poetry" (Bloom, *John Milton*, 1). This edition, "doubtless authorized by Milton," is the first expanded edition of the earlier collection titled *Poems of Mr. John Milton* (1645). Containing all the works therein, this scarce volume also includes "a number of poems here *printed for the first time*" (*Wither to Prior* 573). Notably, this edition features the first printing of Sonnet XVI, the first published sonnet to refer to Milton's blindness and especially memorable for its final line—"They also serve who only stand and waite." With Pforzheimer's second state title page containing "Blew Anchor" in its imprint. "The title is otherwise from the same setting as the [first state] and the alteration was evidently made while the first sheet was still in the press" (Pforzheimer). Wing 2161A. Bookplates of notable collectors Templeton Crocker and Paul Edward Chevalier; small modern "SCM" label. Contents overall clean, faint waterstaining to a few upper outer corners. A stunning, finely bound copy.



"The Standard For Future Editors And Publishers": 1785 Edition Of Johnson And Steevens' *Plays Of Shakespeare*, Lovely Set In Contemporary Boards

08 SHAKESPEARE. **The Plays of William Shakespeare.** London, 1785. Ten volumes. Octavo, contemporary full tree calf gilt, elaborately gilt-decorated spines, four volumes rebacked with original spines and labels laid down. $9800



Third edition of Johnson and Steevens' Shakespeare, in handsome contemporary tree calf boards.

Samuel Johnson and George Steevens' edition of Shakespeare "was considered the best edition that had appeared up to that time, and was long regarded as the standard" (Grolier, *Shakespeare's Plays*, 19). "This edition, in which were united the native powers of Dr. Johnson with the activity, sagacity, and antiquarian learning of George Steevens, superseded all previous editions and became the standard for future editors and publishers" (Lowndes, 2261). The plays are copiously annotated throughout, with numerous introductory pieces including Johnson's famous preface. Minor spotting and offsetting, mostly to first and last few leaves. A handsome set.



"Those Are Giants; And If Thou Art Afraid, Away With Thee... While I Engage Them In Fierce And Unequal Combat"

09 CERVANTES SAAVEDRA, Miguel de. **The Ingenious Gentleman Don Quixote of La Mancha.** New York, 1901. Four volumes bound in eight. Octavo, 20th-century three-quarter red morocco gilt. $4500



Limited edition, one of only 100 sets, of this English translation of Cervantes' masterpiece, finely printed and bound, illustrated with frontispiece portrait and 51 plates after drawings by Cruikshank and Lalauze.

"It is interesting to realize that the first modern novel was composed by a sick, aged and impoverished man, who believed that a satirical tale might produce more revenue than the poems and plays that he regarded as his more serious mission. Under the guise of a parody on romances of chivalry, Cervantes created a study of reality and illusion, madness and sanity, that links him with such acute 16th-century students of psychology as Erasmus, Rabelais, Montaigne, and Shakespeare" (*Folger's Choice* 30). This translation by John Ormsby was first published in 1885. Fine condition.



1833 First Illustrated Edition Of *Mansfield Park*, Austen's Third Novel

10 AUSTEN, Jane. **Mansfield Park.** London, 1833. Small octavo, period-style three-quarter tan calf gilt. $6500

First one-volume edition and first illustrated edition, third overall edition of Austen's beloved third novel, with engraved frontispiece illustration and engraved vignette title page, handsomely bound.

"The subject of *Mansfield Park* is education, or the discipline and training of the feelings... [It is] an intensely moving and intelligent comedy about modern England" (Honan, 338-48). Austen's novels "were published anonymously, though the authorship was an open secret to her friends. It was first made public in a short biographical notice prefixed to the two posthumous novels in 1818. Miss Austen's genius received little recognition during her life" (DNB). First published in 1814, with a second edition in 1816; an American edition appeared in 1832. Engraved title page and frontispiece expertly cleaned, otherwise only occasional mild foxing to text; two leaves creased, with small unobtrusive repairs. An excellent, beautifully bound copy.

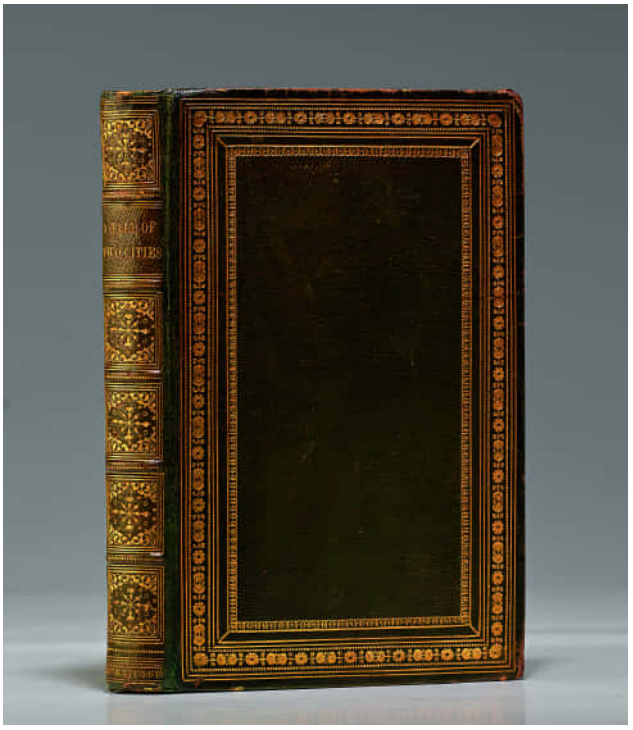
"Money Can Only Give Happiness Where There Is Nothing Else To Give It"

11 AUSTEN, Jane. **Sense and Sensibility.** London, 1833. Small octavo, period-style three-quarter tan calf gilt. $13,500

First illustrated and first single-volume edition, the first to identify Austen as the author, third overall edition of Jane Austen's extraordinarily rare first novel, handsomely bound.

Sense and Sensibility was Austen's first published novel—Austen had sold *Susan* (the first version of *Northanger Abbey*) first, but the publisher failed to publish it. *Sense and Sensibility* "does brightly respond to an interesting religious and ethical debate over the philosophy of sentiment... [The popular view held that morality] depends on the 'heart' and not on the 'head... Rational moralists opposed the tendency, and a debate was in full swing by the 1790s when novel after novel took up the twin themes of prudence and benevolence, reason and passion, head and heart, or sense and sensibility" (Honan, *Jane Austen*, 275-77). The second edition appeared in1813, two years after the first. Engraved title page and frontispiece expertly cleaned, otherwise only occasional mild foxing to text. An excellent, beautifully bound copy.





"It Was The Best Of Times, It Was The Worst Of Times"

12 DICKENS, Charles. **A Tale of Two Cities.** London, 1859. Octavo, contemporary full green pebbled morocco gilt rebacked with original spine laid down. $13,500

First edition, first issue, bound from parts, of Dickens' second historical novel, in nicely restored contemporary full morocco-gilt.

"Dickens had always admired Carlyle's *History of the French Revolution* and asked him to recommend suitable books from which he could research the period; in reply Carlyle sent him a 'cartload' of volumes... So great was [Dickens'] enthusiasm for the story that it had indeed 'taken in possession' of him... The force of the novel springs from its exploration of darkness and death but its beauty derives from Dickens' real sense of transcendence, from his ability to see the sweep of destiny" (Ackroyd, 858). With 16 engraved plates by H.K. Browne. Originally published as a serial in Dickens' weekly journal *All the Year Round,* issued in eight parts from June to December 1859. Smith I:13. Interior quite clean and fine; corners rubbed, gilt bright. A nicely refurbished copy in handsome contemporary morocco-gilt.

"A Clarity And Pungency That Surpasses The Rest Of His Work"

13 DICKENS, Charles. **Bleak House.** London, 1852-53. Twenty parts in 19, as issued. Octavo, original blue paper wrappers, custom slipcase and chemise. $9500

Scarce first edition in original parts and wrappers, with 40 engraved illustrations by Hablot Knight Browne ("Phiz"), including ten dramatic "dark plates." An excellent copy in original blue paper wrappers, with all but one advertisement present.

"The Dickens cosmos, his phantasmagoric London and visionary England, emerges in *Bleak House* with a clarity and pungency that surpasses the rest of his work, before and after" (Bloom, 311). Ten of the 40 plates are Browne's striking "dark plates," deeply etched with a mezzotint-like chiaroscuro contrast (Hatton & Cleaver, 276-77). It is common with this work for several advertisements to be absent from the individual parts: in this copy, only one advertisement, in Part XVI, is absent. Small contemporary owner signatures on front wrappers of all but two of the parts. Plates and text in excellent condition, exceptionally fresh and clean; original wrappers with minor wear to spine ends and a few corners, spine to part XIV expertly restored. A beautiful copy.





"I Lock'd Her In My Fond Embrace; Her Heart Was Beating Rarely: My Blessings On That Happy Place, Among The Rigs O' Barley!"

14 BURNS, Robert. **Poems, Chiefly in the Scottish Dialect.** Edinburgh, 1787. Octavo, period-style full tan tree calf gilt. $9000

1787 first Edinburgh edition, rare first issue, of the work which established Burns as the national poet of Scotland, preceded only by the extremely scarce Kilmarnock 1786 first edition.

When Burns' *Poems* first appeared in 1786, "it received the praise of both the critics and the public, [and] established Robert Burns as the national poet of Scotland... His actual success was phenomenal; he rose from the status of a versifying Ayrshire ploughman to that of the unofficial laureate of Scotland... Burns not only changed his mind about emigrating, but resolved to print a second enlarged edition of his poems at Edinburgh" (Rosenbach 46:8). Published only one year after the Kilmarnock edition and with 22 additional poems not in that edition. This copy is from the first issue, with all first issue points. With textual elisions completed in a contemporary hand. Text about-fine, beautifully rebound to style.



Mary Shelley's Important 1839 Edition Of Shelley's Poetical Works, Handsomely Bound

15 SHELLEY, Percy Bysshe. **The Poetical Works of Percy Bysshe Shelley. Edited by Mrs. Shelley.** London, 1839. Four volumes. 12mo, later full dark green calf gilt. $4000

First edition of Mary Shelley's important edition of her husband's poetical works, with engraved frontispiece portrait of the poet by Finden, finely bound..

After Percy Shelley's death in 1822, Mary Shelley devoted herself to writing his biography and publishing his manuscripts. She first attempted to publish Shelley's poems in 1824, but his father, Sir Timothy Shelley, prevented further publication of Shelley's writings for 15 years. "In 1839, the obstacles to an authentic edition having been removed... Mrs. Shelley published what was then supposed to be a definitive edition in four volumes, enriched with biographical notes and some very beautiful lyrics which had remained in manuscript" (DNB). Lowndes, 2374. A beautifully bound set in excellent condition.



"That Dialogue Of Mind, Heart And Voice"

16 BOSWELL, James. **The Life of Samuel Johnson.** London, 1791. Two volumes. Quarto, contemporary full tree calf sympathetically rebacked, custom slipcase. $8500

First edition of "the most famous biography in any language," handsomely bound.

"If there had been no Boswell, Johnson would have been one of the most famous names in English literature; but that he has become a household name... is due to the chance that brought Boswell into his company... The fascination of their dialogue, that dialogue of mind, heart and voice round which Boswell organized his great *Life*, is that it is not merely between two very different men but between two epochs. In its pages, Romantic Europe speaks to Renaissance Europe, and is answered" (Wain, 229). "Boswell's *Life of Johnson* remains the most famous biography in any language, one of Western literature's most germinal achievements" (DNB). Volume I is *second state*, with "gve" corrected to "give" on page 135, line 10 (a change made before publication). Scattered foxing to text, light expert cleaning to frontispiece and title page of Volume I only. Expert restoration to handsome tree calf boards.

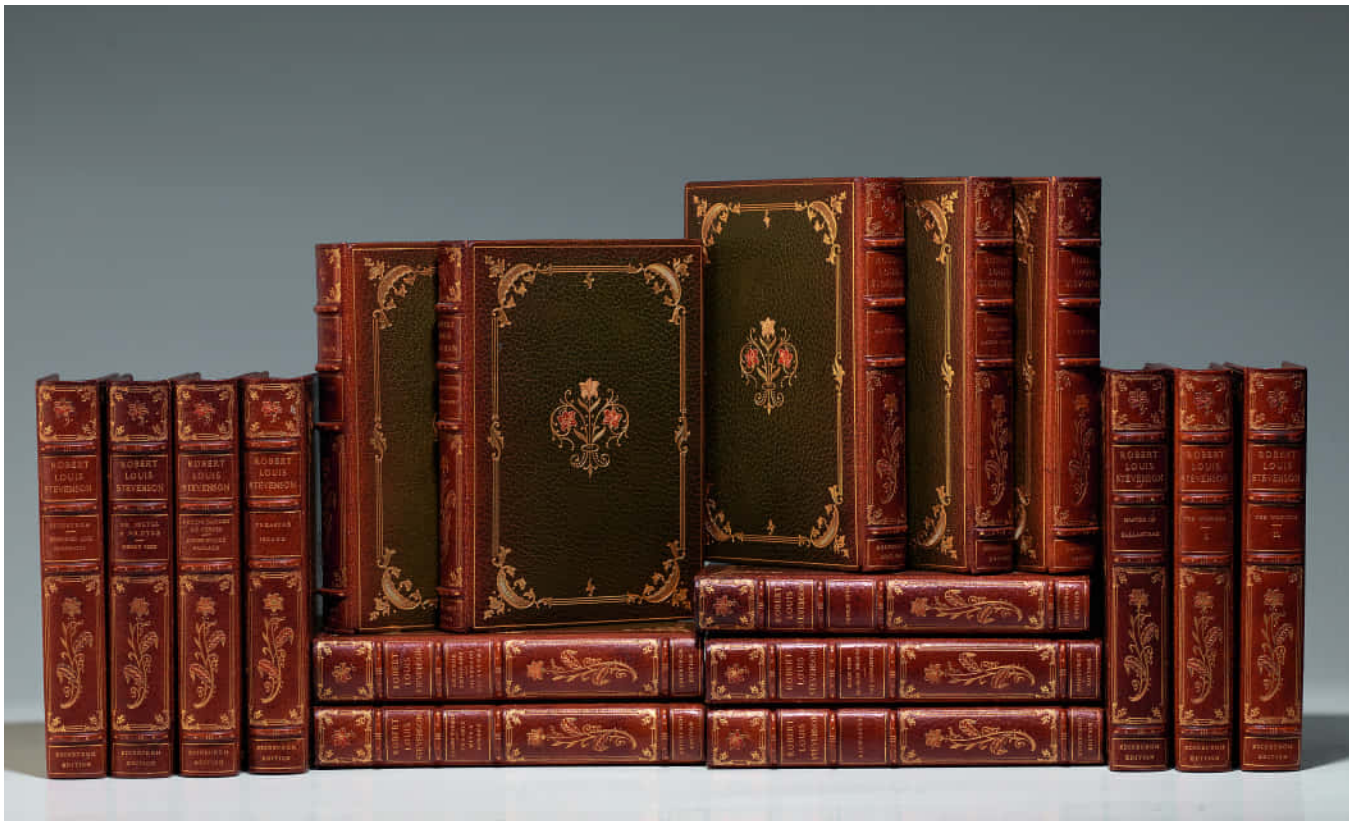


First Edition Of William Morris' *Odyssey*, In A Sumptuous Bayntun-Riviere Binding

17 MORRIS, William. **The Odyssey of Homer Done Into English Verse.** London, 1887. Two volumes. Small quarto, modern full navy morocco gilt, custom slipcase. $9500

First edition of Morris' esteemed translation, in a stunning binding with front board portrait onlays by Bayntun-Riviere.

Morris' son-in-law vividly described Morris in his study working on this project: "He would be standing at an easel or sitting with a sketchbook in front of him, charcoal, brush or pencil in hand, and all the while would be grumbling Homer's Greek under his breath... He would prowl about the room, filling and lighting his pipe, halting to add a touch or two at one or other easel, still grumbling, go to his writing-table, snatch up his pen and write furiously for a while—20, 50 and 100 or more lines... There was something well-nigh terrifying to a youthful onlooker in the deliberate ease with which he interchanged so many forms of creative work, taking up each one exactly at the point at which he had laid it aside and never halting to recapture the thread of his thought" (Thompson, 700). Fine condition.

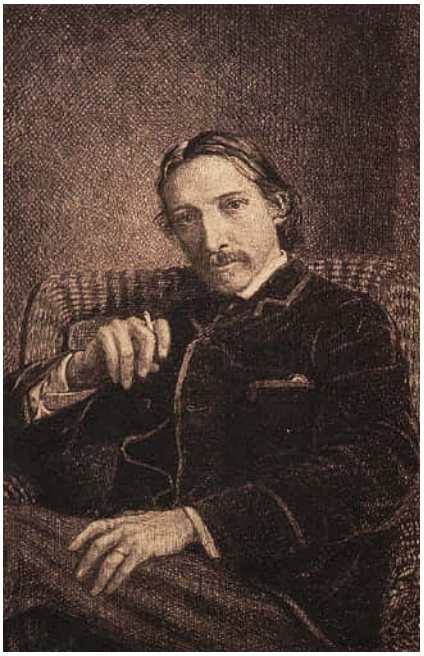


Beautifully Bound Set Of Stevenson's Works

18 STEVENSON, Robert Louis. **The Works of Robert Louis Stevenson.** Edinburgh, 1894-98. Thirty-four volumes. Octavo, contemporary full green morocco gilt. $25,000

Limited "Edinburgh" edition, one of 1035 copies, of this comprehensive set of Stevenson's writings, together with his letters and a biography of Stevenson, in a beautiful and elaborate morocco-gilt binding with leather onlays and morocco doublures.

"Few writers have during their lifetime commanded so much admiration and regard from their fellow-craftsmen... Energy of vision goes hand in hand with magic of presentment, and both words and things acquire new meaning and a new vitality under his touch" (DNB). This handsome set of Stevenson's works includes such classics as *Treasure Island*, *Kidnapped*, *Dr. Jekyll and Mr. Hyde*, and *A Child's Garden of Verses*, along with travel pieces, essays, and juvenilia. With an introduction by Andrew Lang. In addition to the 28 volumes of the Edinburgh edition, this set also includes a one-volume *Stevensoniana* (London, 1903), two volumes of his letters (London, 1900), Balfour's two-volume biography of Stevenson (London, 1901) and Prideaux's bibliography (London, 1903). Beineke 737. Foxing to preliminaries of some volumes and the two *Life* volumes, marginal dampstaining to the first few leaves of *In the South Seas*; spines toned to brown.





"No Lover Of Poe... Will Account The Arnheim Edition Superfluous"

19 POE, Edgar Allan. **The Complete Works.** New York, 1902. Ten volumes. Octavo, publisher's half vellum gilt. $6800

Limited "Collector's Arnheim" edition, one of 300 sets, with 100 beautiful illustrations on Japan vellum paper—including 73 after paintings by Frederick Simpson Coburn.

Few authors have shaped the course of literature as did Edgar Allan Poe. "Poe was the founder of the modern detective story... [as well as] the ablest critic of his time in America. In verse he achieved incomparable melodic effects... His influence has been incalculable in both verse and prose on later writers" (Kunitz & Haycraft, 625). With 73 plates illustrating the most dramatic moments in Poe's poems and tales, after paintings by Canadian artist Frederick Simpson Coburn, later renowned for his landscapes. The *New York Times* praised this edition at its publication: "Handsomer books than these it has never been our pleasure to handle... One feels that no lover of Poe, no student of American literature, no collector will account the Arnheim edition superfluous." Beautifully bound and in fine condition.

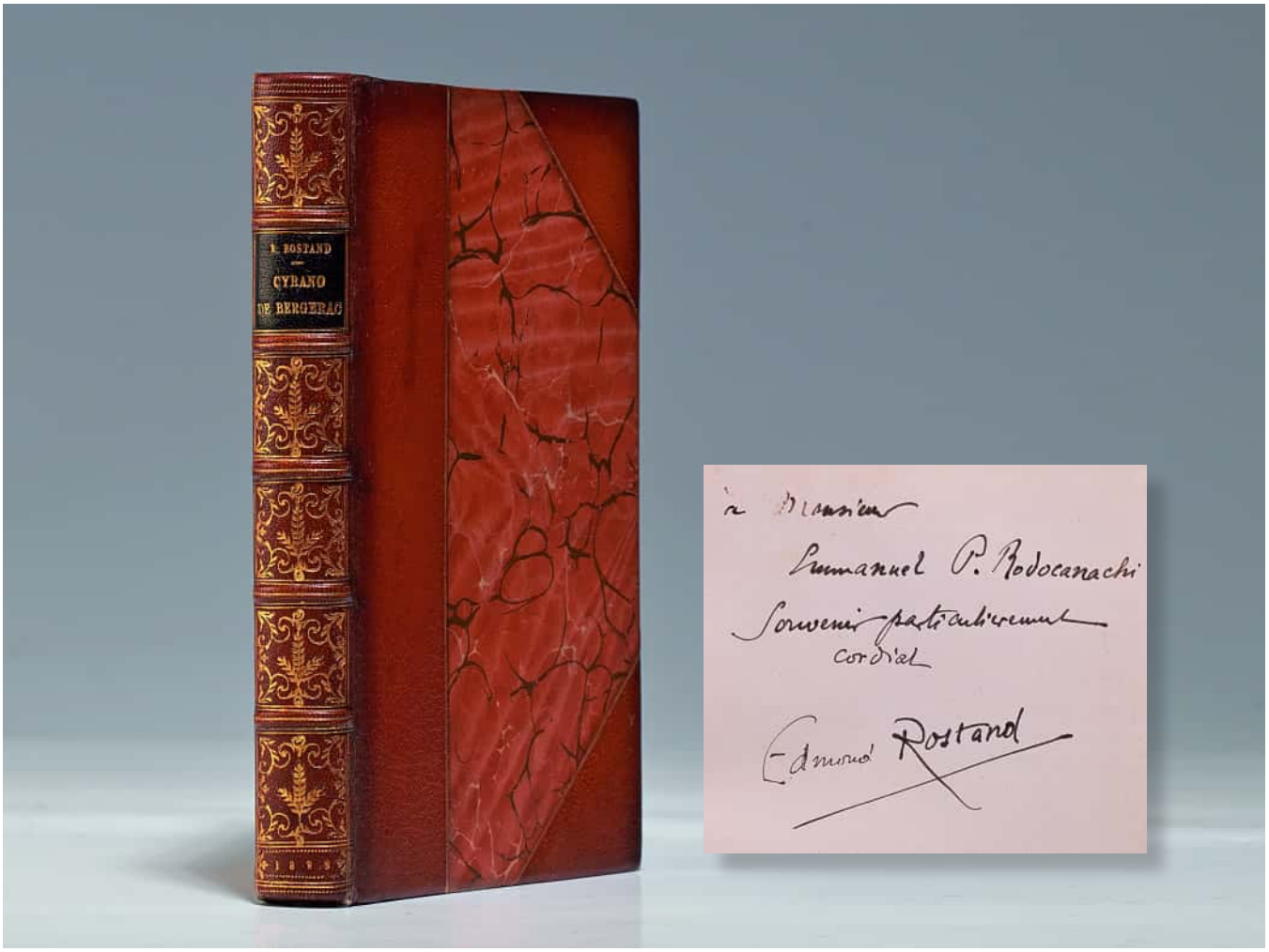


"How Do I Love Thee? Let Me Count The Ways"

20 BROWNING, Elizabeth Barrett. **Poetical Works.** London, 1890. Six volumes. Small octavo, contemporary half red morocco. $2800

Handsomely bound, illustrated six-volume set of Elizabeth Barrett Browning's poems, including her Sonnets from the Portuguese.

Collected works of one of the most romantic figures of the 19th century, featuring her novel in verse *Aurora Leigh* as well as the beloved *Sonnets from the Portuguese*, along with her essays "Some Account of the Greek Christian Poets" and "The Book of the Poets." Five of the volumes open with engraved frontispiece portraits of Elizabeth Barrett Browning at different stages of her life; other engravings picture her sitting-room at Casa Guidi, Coxhoe Hall, Hope End and her tomb, and volume IV includes a facsimile of the manuscript of "May's Love." Minimal rubbing to extremities; pages gently age-toned. A beautiful set.

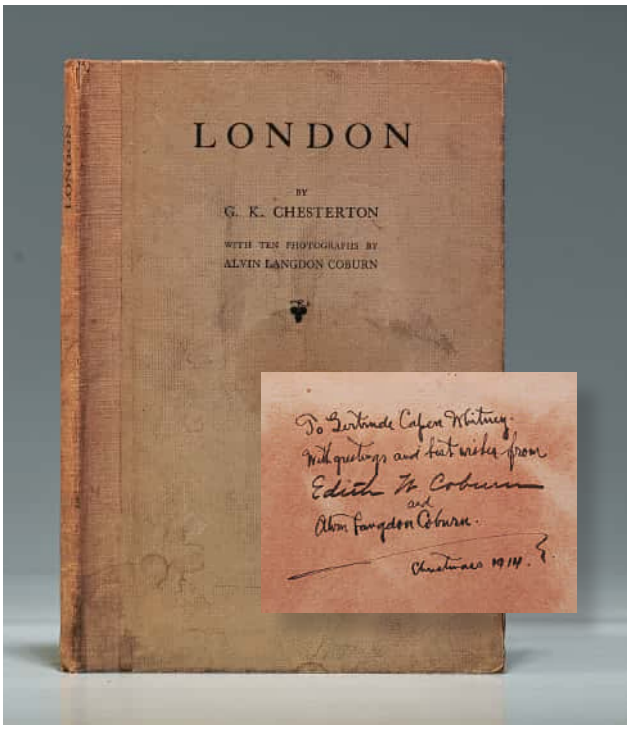


Very Scarce Presentation Copy Of *Cyrano De Bergerac,*
First Edition, Warmly Inscribed By Rostand
To French Historian Emmanuel Rodocanachi,
With Original Wrappers Bound In

21 ROSTAND, Edmond. **Cyrano de Bergerac.** Paris, 1898. Quarto, contemporary three-quarter green morocco gilt rebacked. $14,000

First edition of Rostand's romantic masterpiece, a scarce presentation copy to French historian Emmanuel Rodocanachi, inscribed, "à Monsieur Emmanuel P. Rodocanachi Souvenir particulièrement cordial Edmund Rostrand."

With *Cyrano de Bergerac*, "Edmond Rostand achieved a marvelous fusion of romantic bravura, lyric love and theatrical craftsmanship, and its success was overwhelming." Almost immediately after its triumphant debut in Paris on December 28, 1897, "*Cyrano* became a perennial favourite, not only in France, but in England and America" (Hartnoll, 709). Published only a few months after Paris debut. Handsomely bound by noted French bookbinder Édouard Pagnant, with original wrappers bound in. With the bookplate of recipient Emmanuel Rodocanachi. A historian, Rodocanachi wrote respected histories on ancient Rome and Italy. Faintest foxing to page edges, expert restoration to board extremities.



"There Is An Old London Story That Has Never Lost Its Loveliness For Me"

22 (COBURN, Alvin Langdon) CHESTERTON, G.K. **London.** London, 1914. Octavo, original linen-backed paper boards. $4500

First edition of this collaboration between two masters of their crafts, privately printed by the Chiswick Press, featuring 10 of Coburn's photogravures in conversation with Chesterton's London-themed essay, inscribed "To Gertrude Capen Whitney with best wishes from Edith W. Coburn and Alvin Langdon Coburn. Christmas 1914."

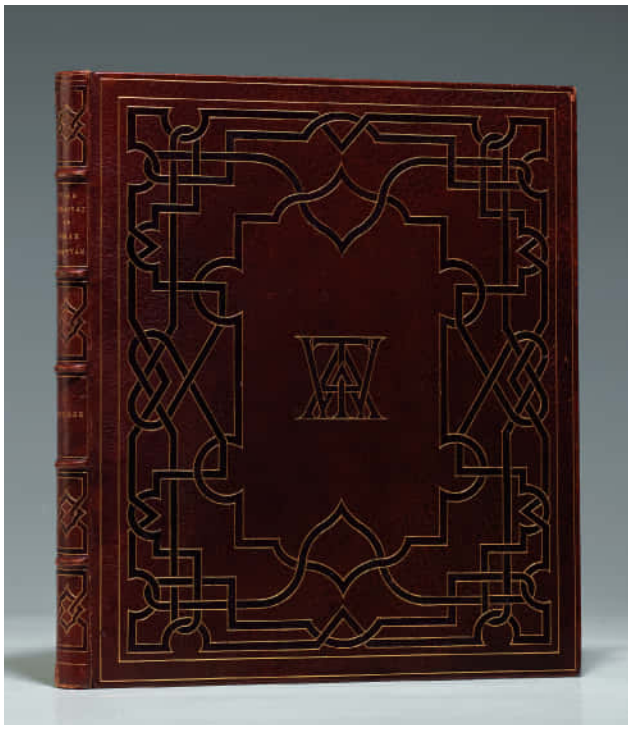
This sequel to Coburn's 1909 *London*, his magnificent first book of photography, features a luminous view of Parliament from the river as well as images of Big Ben and St. Paul's—perfectly complemented by legendary essayist Chesterton's evocative essay, which pays tribute to the city and her sense of place. Without very scarce original dust jacket. Sullivan 34. Expert reinforcement to text block. Toning to endpapers, including inscription leaf, boards moderately soiled. A very good copy, desirable inscribed by Coburn.

Elihu Vedder's Illustrated *Rubaiyat*, Beautifully Bound At The Harcourt Bindery

23 (VEDDER, Elihu, illustrator) (FITZGERALD, Edward, translator). **The Rubaiyat of Omar Khayyam.** Boston, 1884. Folio, 20th-century full green morocco gilt. $7000

First trade edition of Vedder's wonderfully illustrated edition of The Rubaiyat of Omar Khayyam, with lithographic frontispiece, title page, colophon, dedication leaf, half title and 51 mounted plates, beautifully bound at the Harcourt Bindery.

"A commission to illustrate the 1884 edition of Edward FitzGerald's *Rubáiyát of Omar Khayyám* established [Vedder's] fame at home and abroad. His illustrations, intricately linked to the verses (which he rearranged to suit his vision of the book) were a popular success and exhibited widely... Vedder was one of the most popular artists of the late 19th and early 20th centuries" (ANB). A limited edition of 100 copies signed by Vedder and bound in morocco was issued the same year, no precedence established. Interior fine, stunning Harcourt binding with front joint expertly repaired. A beautifully bound copy of this illustrated edition.





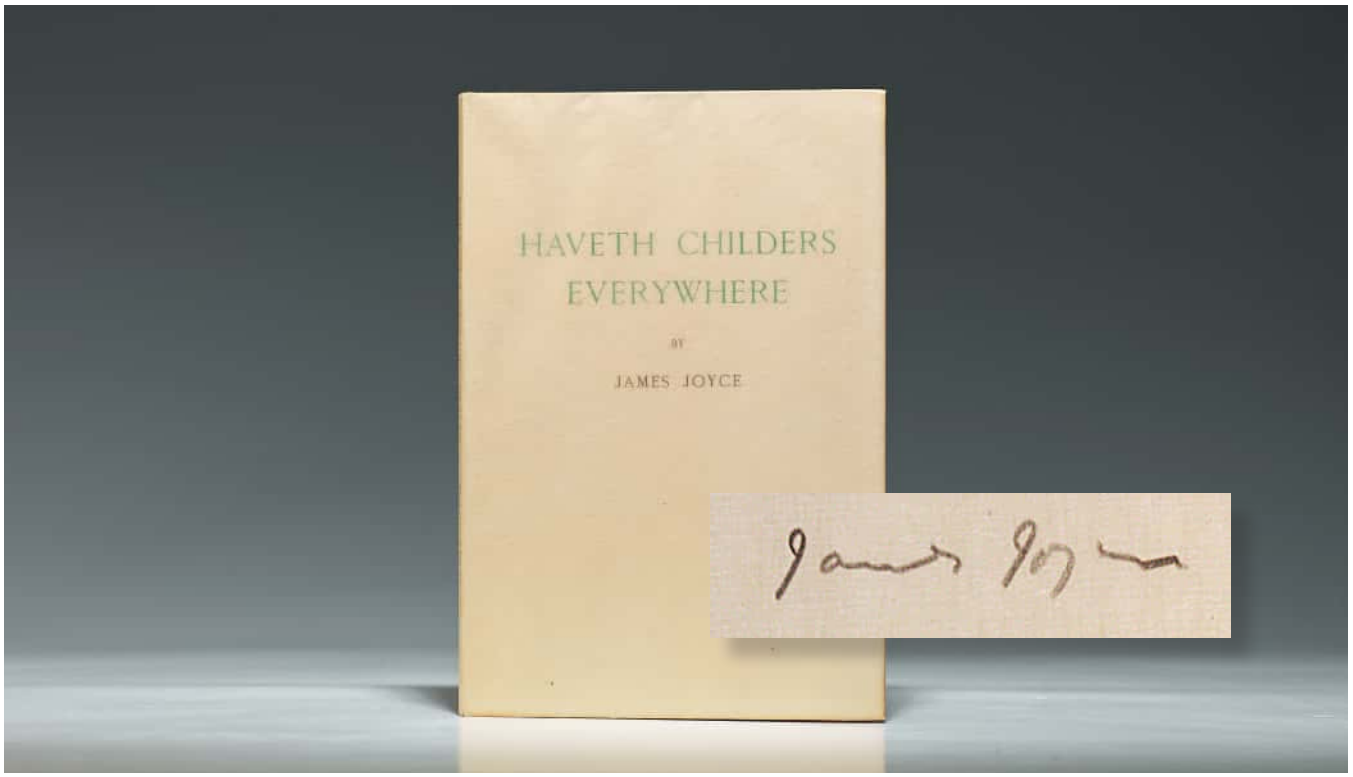
Splendid Bound And Illustrated 20-Volume Set Of The *Authors Digest*: One Of Only 32 Sets, Signed By Andrew Carnegie

24 JOHNSON, Rossiter. **Authors Digest: The World's Great Stories in Brief.** No place, 1908. Twenty volumes. Octavo, contemporary full brown morocco gilt. $16,500



Autograph edition, one of only 32 numbered copies, this set prepared for Hannah M. Standish and containing an article written and signed by Andrew Carnegie. A splendid production, with hand-colored initials and headpieces in the beginning of Volume I, numerous full-page illustrations, many hand-colored, and original ink illustrations on the first pages of dozens of articles, many hand-colored.

With introductory essay by Carnegie on Robert Burns. The set introduces the landmarks of European and American fiction by providing *precis* of significant novels, overviews of myth and folklore, a dictionary of authors, titles, and characters, and an index to the stories. Limitation page signed and sealed. Interiors fine, a dozen volumes have been expertly restored, mostly at joints. A sumptuously bound set in excellent condition.



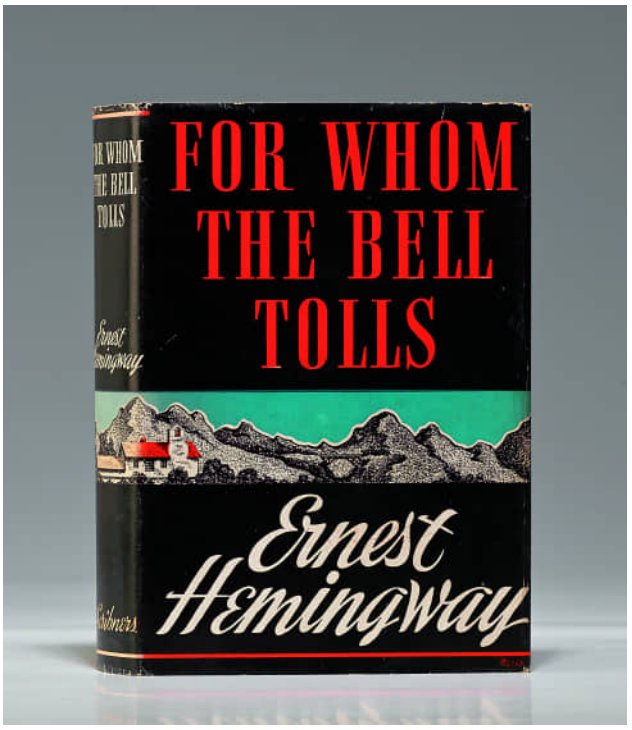
"Humptydump Dublin Squeaks Through His Norse
Humptydump Dublin Hath A Horrible Vorse And With
All His Kinks English Plus His Irismanx Brogues
Humptydump Dublin's Grandada Of All Rogues"

25 JOYCE, James. **Haveth Childers Everywhere. Fragment from Work in Progress.** Paris and New York, 1930. Slim folio, original printed paper wraps, glassine, chemise, slipcase, custom clamshell box. $17,500



First edition, one of only 100 signed copies on "Imperial Hand-Made Iridescent Japan" paper, out of a total edition of 685 copies. A stunning copy.

One of several fragments from *Work in Progress* (published in 1939 as *Finnegans Wake*) that Joyce issued to raise money while working on the mammoth project. One of the publishers, Jack Kahane, who idolized Joyce, had originally asked Sylvia Beach to allow him to take over publication of *Ulysses*. Instead, she introduced Kahane to Joyce, who then agreed to let him publish *Haveth Childers Everywhere*. When Faber and Faber was preparing the first London editions of *Anna Livia Plurabelle* and *Haveth Childers Everywhere* (1930 and 1931), "Joyce wrote rhymes for the 'blurb' on the dust jacket. [The *Haveth Childers* verse is quoted in this description headline.] The publicity department... used them only on a mimeographed publicity release, to which they prefixed a note: 'The Sales department, puzzled as such departments are wont to be, have sought some light on the two James Joyce contributions to Criterion Miscellany. Below the explanations offered are passed on that you may be able to derive similar enlightenment" (Ellmann, 617n). A beautiful, fine copy, in a slightly worn slipcase.



"The World Is A Fine Place And Worth The Fighting For"

26 HEMINGWAY, Ernest. **For Whom the Bell Tolls.** New York, 1940. Octavo, original beige cloth, dust jacket. $8000

First edition of this classic Hemingway novel, in first-issue dust jacket.

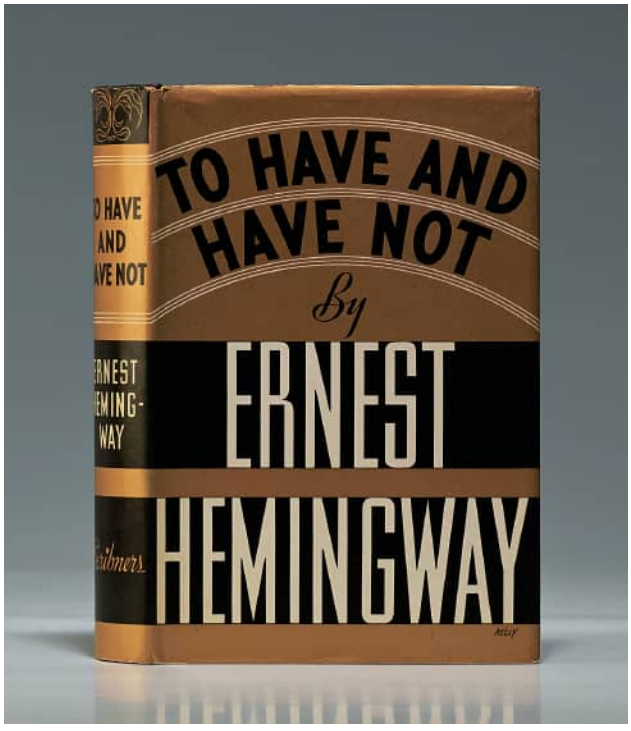
"This is the best book Ernest Hemingway has written, the fullest, the deepest, the truest. It will, I think, be one of the major novels of American literature... Hemingway has struck universal chords, and he has struck them vibrantly" (J. Donald Adams). *First issue*, with Scribner's "A" on copyright page, in *first-issue* dust jacket without photographer's name. Hanneman A18a. Bookplate. Book with very slight toning to spine; lightly worn dust jacket with two short tears from upper edge and light fading to the spine. A bright, near-fine copy.

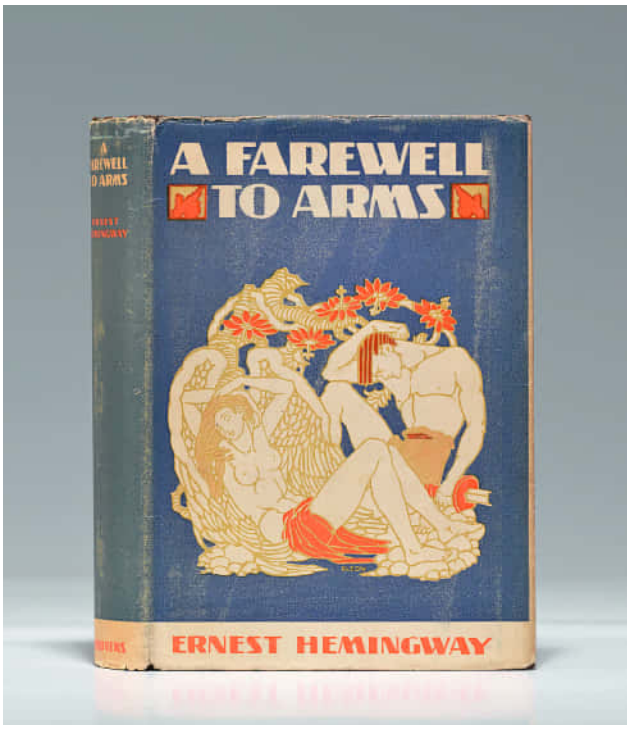
"If It Isn't Enjoyable—Why Do It?"

27 HEMINGWAY, Ernest. **To Have and Have Not.** New York, 1937. Octavo, original black cloth, dust jacket. $6500

First edition, first issue of Hemingway's first novel since A Farewell to Arms, basis for the Howard Hawks film co-scripted by Faulkner and featuring Bogart and Bacall together for the first time.

This novel, Hemingway's first since *A Farewell to Arms* was published eight years earlier, follows the life and adventures of Harry Morgan from rum-running to revolution. Brimming with criticism directed at American capitalism and the bureaucracy of the Roosevelt administration, the novel explores social circumstances and situations in Key West, "that paradise of the 'haves' and purgatory of the 'have nots." Page edges faintly embrowned, cloth fresh and fine; bright original dust jacket with a small stain to verso and light edgewear to top of spine; one tiny closed tear to front panel top edge. An attractive nearly fine copy.





"That Musical Crystal-Clear Style, Blown Like Glass From The White-Heat Of Violence"

28 HEMINGWAY, Ernest. **A Farewell to Arms.** New York, 1929. Octavo, original black cloth, dust jacket, custom box. $8500

First trade edition, first issue, of the novel that "placed Hemingway, early, among the American masters," in scarce unrestored first-issue dust jacket.

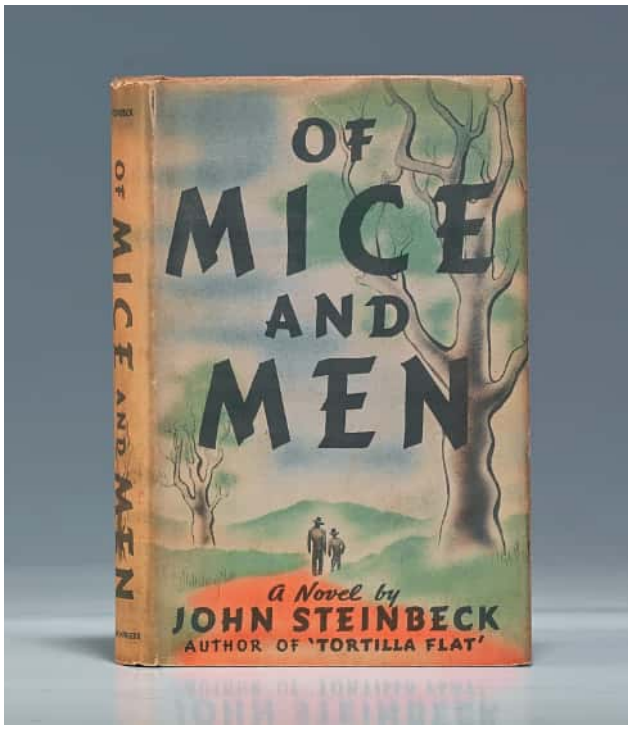
"Probably [Hemingway's] best... Its success was so enormous... After it one could no more imitate that musical crystal-clear style; blown like glass from the white-heat of violence... the beginning, like all his beginnings, seems effortless and magical" (Connolly, *Modern Movement* 60). "The novel that placed Hemingway, early, among the American masters... 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). Interior fine, cloth with very faint spotting, mild toning to spine, small bump to rear board; unrestored dust jacket with a bit of rubbing and edge-wear, spine with almost none of the usual toning. A near-fine copy.

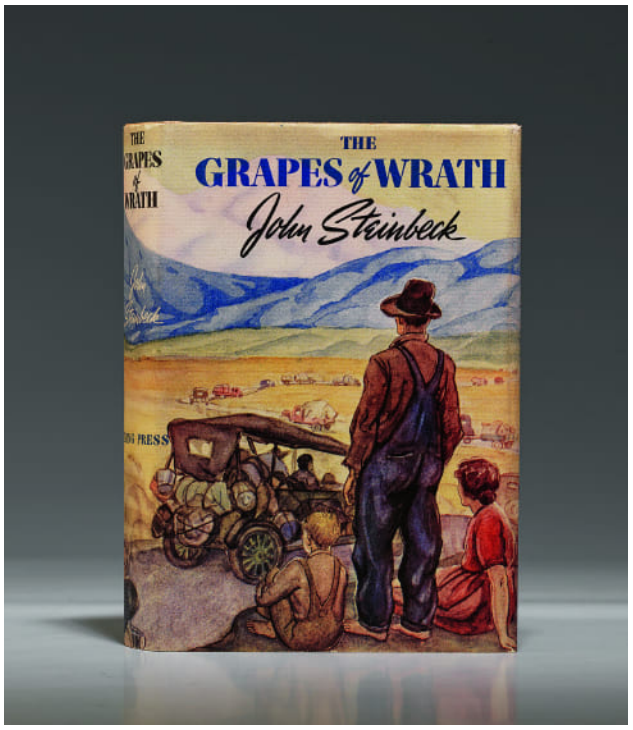
"An' You Get To Tend The Rabbits"

29 STEINBECK, John. **Of Mice and Men.** New York, 1937. Small octavo, original beige cloth, dust jacket. $12,000

First edition, first issue, of Steinbeck's "beautifully written [and] marvelous picture of the tragedy of loneliness" (Eleanor Roosevelt), in scarce original dust jacket.

The author began *Of Mice and Men* as a children's story. "Although the finished novelette does not seem appropriate for children—that intention was obviously abandoned—the simplicity of its style and the clarity and precision of its imagery may well have been prompted by this original purpose... " (Benson, 326). The result is "a sophisticated and artful rendering of the basic conflict between two worlds: between an idealized landscape and the real world with its pain and anguish" (*Literary History of the American West*, 433). *First issue*, with all first issue points. Goldstone & Payne A7a. Book fine, lovely unrestored dust jacket with three short closed tears along top edge, a bit of wear to ends of mildly toned spine. A near-fine copy.





"I'll Be Ever'where—Wherever You Look. Wherever They's A Fight So Hungry People Can Eat, I'll Be There"

30 STEINBECK, John. **The Grapes of Wrath.** New York, 1939. Octavo, original pictorial beige cloth, dust jacket, custom clamshell box. $28,500

First edition, first issue, of Steinbeck's most important novel, winner of the 1940 Pulitzer Prize.

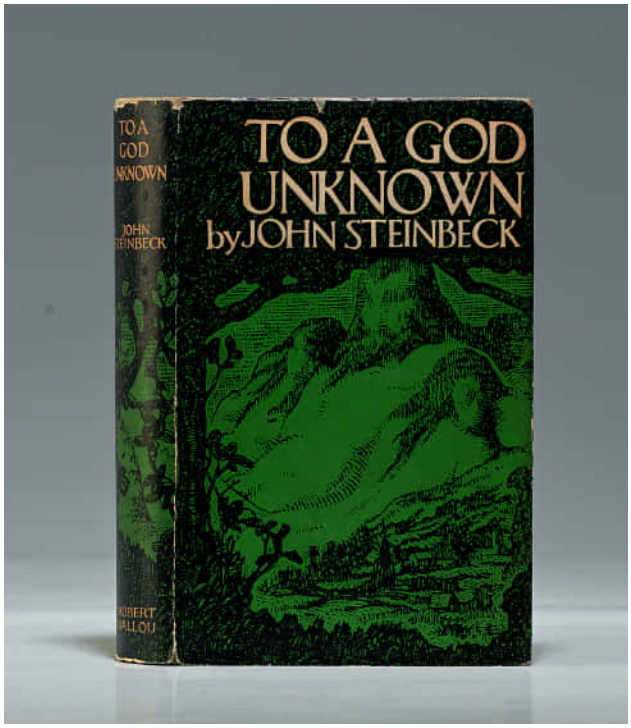
Grapes of Wrath "reads as if it had been composed in a flash, ripped off the typewriter and delivered to the public as an ultimatum... Steinbeck has written a novel from the depths of his heart with a sincerity seldom equaled" (Peter Monro Jack). "*The Grapes of Wrath* is the kind of art that's poured out of a crucible in which are mingled pity and indignation... Its power and importance do not lie in its political insight but in its intense humanity... [It] is the American novel of the season, probably the year, possibly the decade" (Clifton Fadiman). Slight discoloration to cloth along spine joints, much less than typical; jacket bright and beautiful with only faintest toning along top margin. A stunning copy, most rare in this condition.

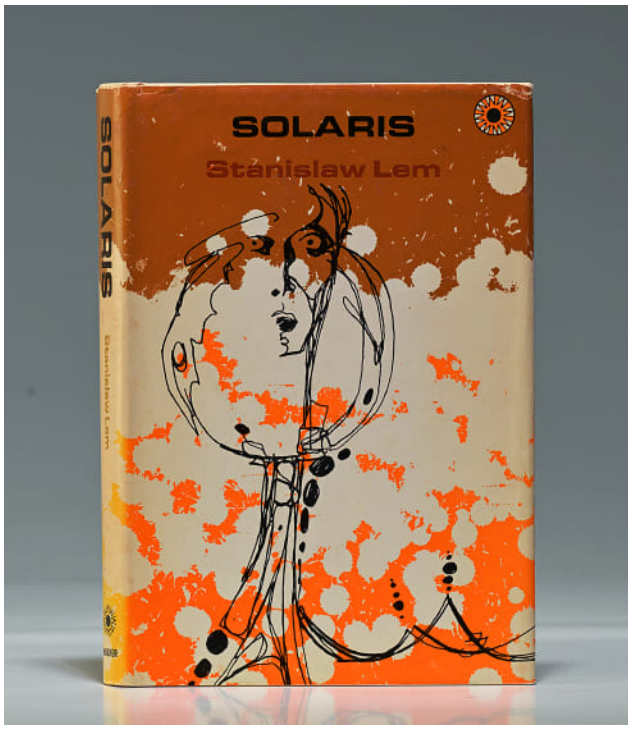
"The Foundation For Later Artistic Greatness"

31 STEINBECK, John. **To a God Unknown.** New York, 1935. Octavo, green cloth, dust jacket, custom box. $10,500

First edition, exceptionally rare first issue of Steinbeck's first California novel, one of only 598 first issue copies bound and sold, his third published novel, in the rarely found original dust jacket.

When Steinbeck received a small shipment of the novels from his publisher on September 12, 1933, he wrote Ballou: "'The books came this morning and I like them immensely. Thank you for doing such a fine job'... Steinbeck labored longer on *To a God Unknown* than on any other book... Because he may have learned more about crafting long fiction from it than from anything else he worked on during that period, this book laid the foundation for later artistic greatness" (DeMott, Introduction, *To a God Unknown*). Interior fine, cloth with mild toning, faint ghosting from dust jacket (as often); dust jacket with mild wear to corners and spine ends, light toning to spine and rear panel. An extremely good copy.





"The Time Of Cruel Miracles Was Not Past"

32 LEM, Stanislaw. **Solaris.** New York, 1970. Octavo, original white cloth, dust jacket. $3500

First English-language and first U.S. edition of a philosophical classic of science fiction.

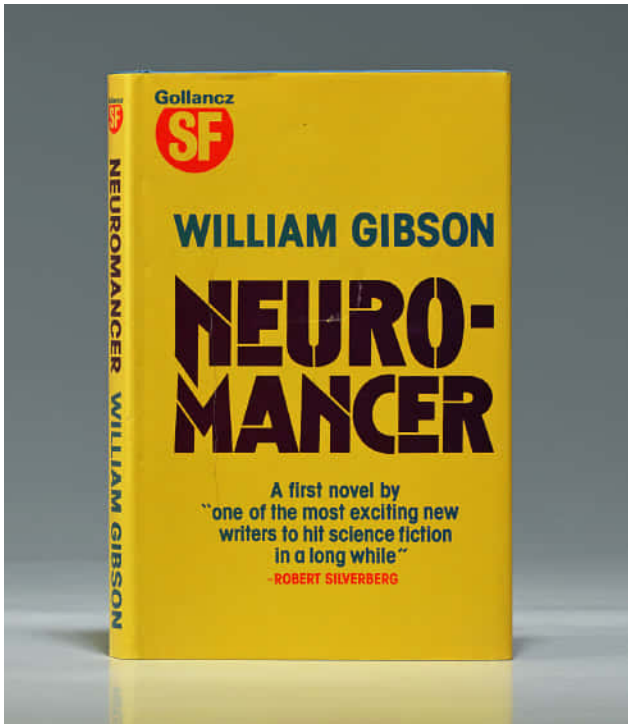
Set on a space station orbiting a mysterious planet, Lem's story of alien contact focuses on human identity and the limits of human understanding. The author's position "at the crossroads of major European cultures and ethics, joined to an intense internalization of problems from cybernetics and information theory, his fusion of dilemmas from ultramodern science and the oldest cosmogonic heresies, his dazzling formal virtuosity—all mark him as one of the most significant sf writers of our century, and a distinctive voice in world literature" (Clute & Nicholls, 711). First published in Polish in 1961. Basis for several adaptations including the 1972 film directed by Andrei Tarkovsky and the 2002 Steven Soderbergh film starring George Clooney. White cloth showing minor soiling; spine of price-clipped dust jacket slightly toned. A very good copy.

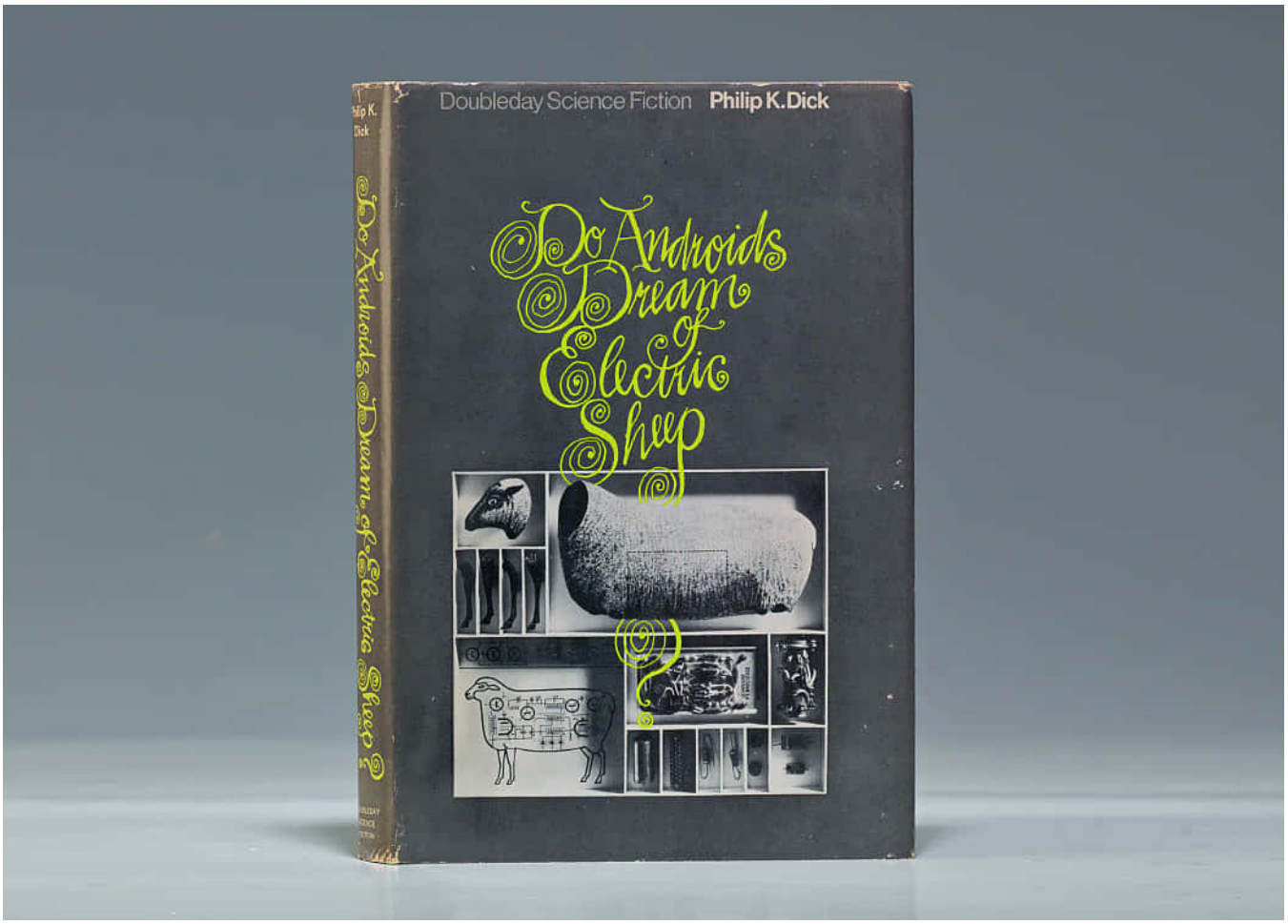
"Arguably The Most Influential Science Fiction Novel Of The 1980s"

33 GIBSON, William. **Neuromancer.** London, 1984. Octavo, original blue paper boards, original dust jacket, custom clamshell box. $12,000

First English and first hardcover edition of William Gibson's landmark first novel, inscribed, "Wm. Gibson to Robert Ashworth, London/L.A. '88."

While Gibson did not invent cyberpunk, his *Neuromancer*—winner of the Hugo, Nebula and Philip K. Dick awards—remains one of its most definitive expressions. "In a highly urbanized future dominated by cybernetics and bioengineering, anti-hero Case is rescued from wretchedness and given back the ability to send his persona into the cyberspace of the world's computer networks... [*Neuromancer* is] arguably the most influential science fiction novel of the 1980s" (*Anatomy of Wonder* II-439). First published in paperback in July 1984; this first English edition, the first hardcover edition, followed in October. Book and dust jacket clean and bright; very slight toning to board edges, a few minor scratches to jacket. A near-fine signed copy in an eye-catching custom box.



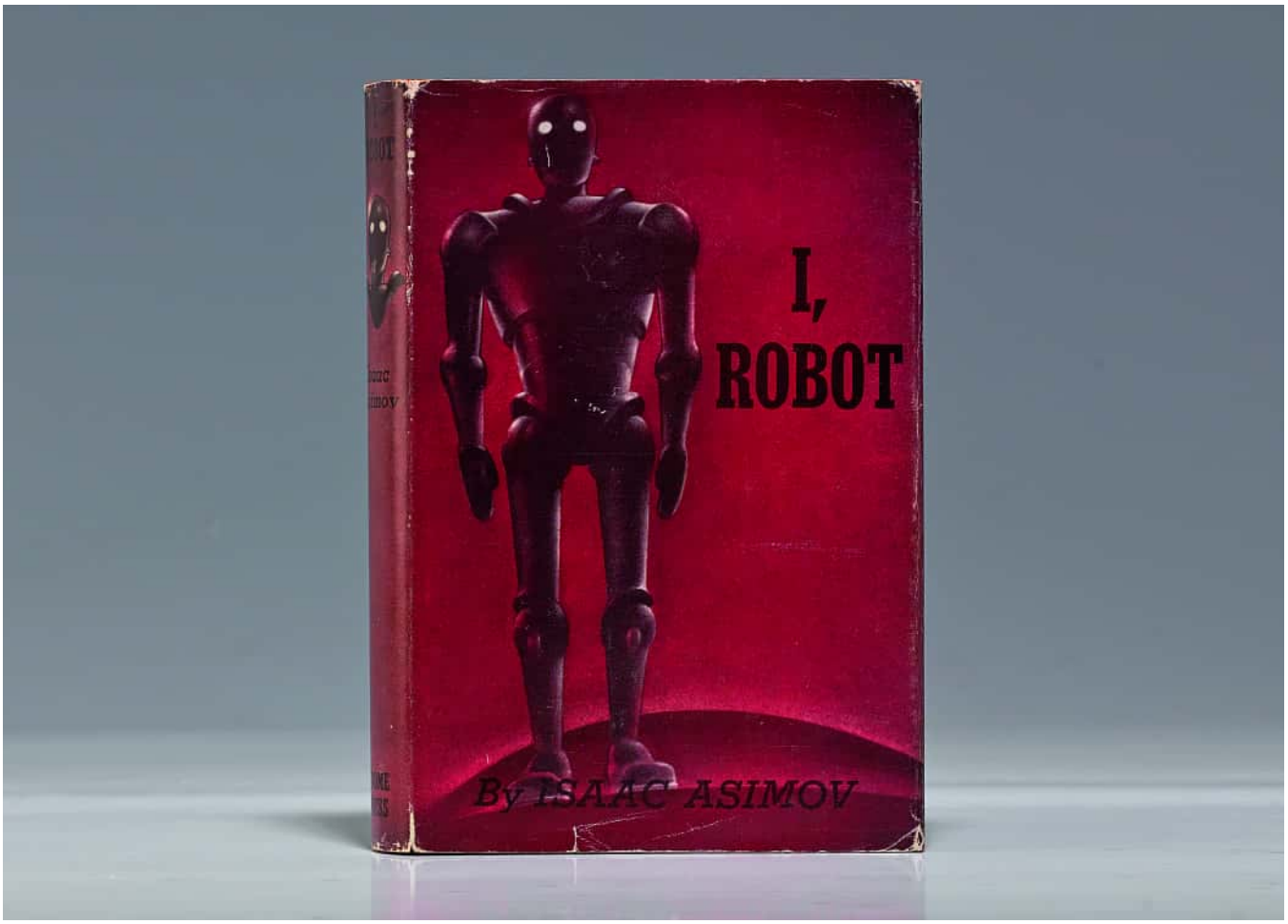


"It's The Basic Condition Of Life To Be Required To Violate Our Own Identity"

34 DICK, Philip K. **Do Androids Dream of Electric Sheep?** Garden City: 1968. Octavo, original gray cloth, dust jacket, custom clamshell box. $25,000

First edition of one of science fiction's most famous and influential novels (and inspiration for the landmark futuristic film noir, Blade Runner), Dick's masterful vision of the struggles between technology and humanity, entropy and empathy, in a post-apocalyptic world.

Dick looms large as science fiction's "all-time grand master of... pop epistemology" (Disch, 52). In this novel, one of his most popular and powerful, he envisions a bleak future in which "android animals are marketed to help expiate the guilt people experience because real ones have been virtually exterminated," and in which bounty hunter Rick Deckard "must hunt down androids illegally imported from Mars. In so doing, he learns that the society's new messiah may also be a fake; and that [its] landscapes of decay and imposture may in fact only mirror his own condition" (Clute & Nicholls, 329). "A key novel in Dick's canon" (*Anatomy of Wonder* II-326). *Blade Runner*, director Ridley Scott's visually stunning film adaptation, "did not receive much critical acclaim nor did it do well at the box office" when released in 1982. A "Director's Cut" a decade later, however, "received highly positive reviews" (Tibbetts & Welsh, 91-92), and subsequent revisions have only enhanced its status as a definitive fusion of hard-boiled detective story and philosophically profound science fiction. Currey, 125. Dust jacket with slight rubbing to edges. A nearly fine copy of a seminal science fiction classic. Scarce.

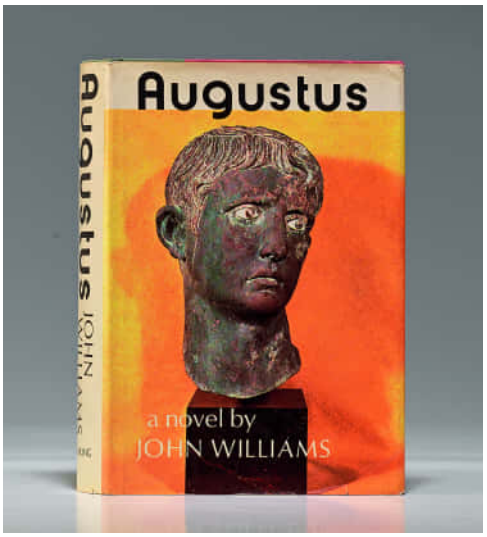


"One Of The Most Influential Books In The History Of Modern Science Fiction"

35 ASIMOV, Isaac. **I, Robot.** New York, 1950. Octavo, original red cloth, dust jacket. $14,000

First edition, first issue, of Asimov's influential collection of nine robot stories.

Asimov's robot stories were among his most successful and popular, and helped establish his reputation as a pioneer of the science fiction genre. *"I, Robot* is by most critical accounts one of the most influential books in the history of modern science fiction because it established new conventions for writing robot stories... Asimov did much in his stories to counter the Faustian image of science that had arisen in the public imagination. Prejudice against machines and technology is in fact the constant background, if not the subject matter, of the robot stories... Asimov's robot stories also have predicted certain real developments. Robotics is now recognized as a field of study, and computer-controlled machines are now in industrial use. In addition, Asimov added two new words to the English language through these stories. The *Oxford English Dictionary* credits him with the earliest uses of robotics and positronic" (Touponce, *Isaac Asimov,* 32). *I, Robot* is "the first major break-away from the robots-as-menace cliché... Asimov broke another genre cliché in this series by introducing a high-powered scientific thinker who was not male, Susan Calvin" (*Anatomy of Wonder* II-49). *First issue,* in cloth binding. Book bright and fresh, dust jacket with mild rubbing and wear to spine and front panel, slight toning to spine. A near-fine copy.



Augustus, Inscribed By John Williams

36 WILLIAMS, John. **Augustus.** New York, 1972. Octavo, original half green cloth, dust jacket. $5500

First edition of Williams' "spectacular historical saga," his last book published in his lifetime, inscribed: "For Raisie Rifkin, with the best wishes of John Williams."

Williams' exploration of the life of the Roman emperor, praised as a "spectacular historical saga," was his only National Book Award winner, sharing the honor with John Barth's *Chimera* in 1973. As in all of Williams' extraordinary work, *Augustus* explores how "the lives we end up with are the often unexpected products of the friction between us and the world itself" (Daniel Mendelsohn). Book and dust jacket with light wear to extremities. A near-fine signed copy.

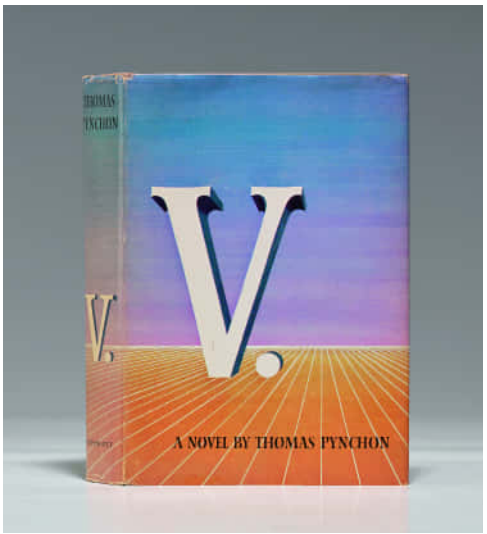


"One Of The Best I Ever Wrote" (Graham Greene)

37 GREENE, Graham. **Brighton Rock.** New York, 1938. Octavo, original black and rose boards, dust jacket, custom slipcase. $4000

First edition of Greene's electrifying noir novel, preceding the English edition by one month, in scarce unrestored dust jacket.

Greene's questioning of good and evil makes this "his first Catholic novel, his first enquiry into the ways of man and God... It was to lead on to *Power and the Glory* [1940] and *End of the Affair* [1951]" (Sherry I:637-649). Text fine, very lightest rubbing to silver-stamped boards, toning to cloth spine; dust jacket with light edge-wear, toning to spine with shallow chipping to spine ends, minor tape reinforcement to verso. An extremely good copy in scarce unrestored dust jacket.



V., Thomas Pynchon's First Novel

38 PYNCHON, Thomas. **V.** Philadelphia, 1963. Octavo, original lavender cloth, dust jacket. $4200

First edition of Pynchon's first novel, a beautiful copy in the elusive first-issue dust jacket.

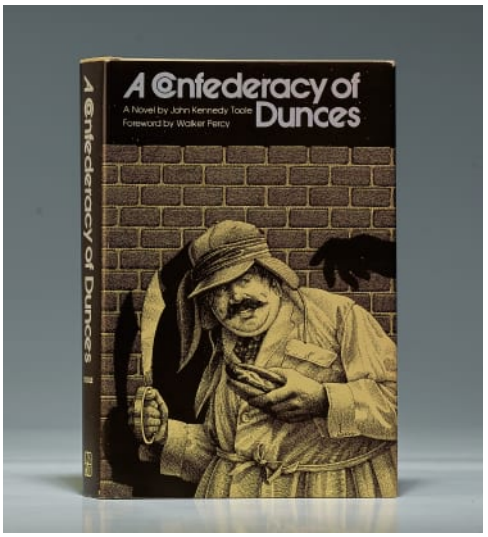
"Inconclusive, gripping, confusing in outline but convincing in detail, *V.* is a blackly comic odyssey into the occult corners and bizarre anxieties of 20th-century Europe and America" (Parker, 403). Faint toning to book edges and spine; dust jacket spine very slightly toned, with minor rubbing to spine head. A lovely, near-fine copy.

"A Great Slob Of A Man In Violent Revolt Against The Entire 20th Century"

39 TOOLE, John Kennedy. **Confederacy of Dunces.** Baton Rouge, 1980. Octavo, original beige cloth, dust jacket. $7200

First edition of Toole's posthumously published, Pulitzer Prize-winning satirical novel—"nothing less than a grand comic fugue"—one of only 2500 copies printed.

"A masterwork of comedy... A pungent work of slapstick, satire and intellectual incongruities .... nothing less than a grand comic fugue" (*New York Times*). One tiny rub to dust jacket rear panel. A beautiful copy in about-fine condition.

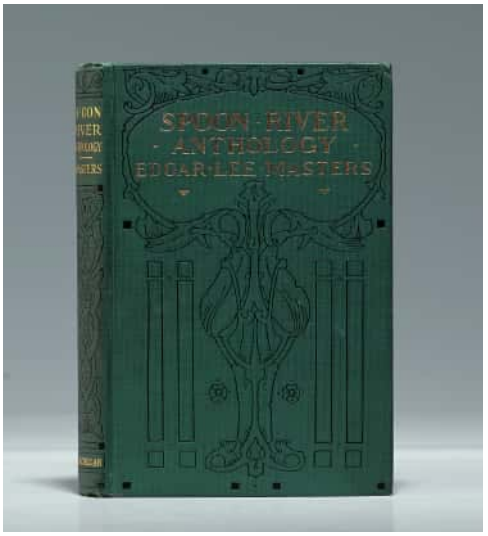


"Better Than Granite, Spoon River, Is The Memory-Picture You Keep Of Me"

40 MASTERS, Edgar Lee. **Spoon River Anthology.** New York, 1915. Small octavo, original blue cloth, custom chemise, slipcase. $5500

First edition, first issue of Masters' celebrated poetic examination of virtue and vice in the American heartland, signed by him.

Masters envisioned the work—over 200 short, free verse poems voiced by dead residents of the fictional Spoon River, Illinois—as "a kind of Divine Comedy," representing a full range of humanity from the noble to the foolish, the saints and—in particular— the sinners. Without very scarce dust jacket, glassine. A fine copy, rarely seen in such beautiful condition.

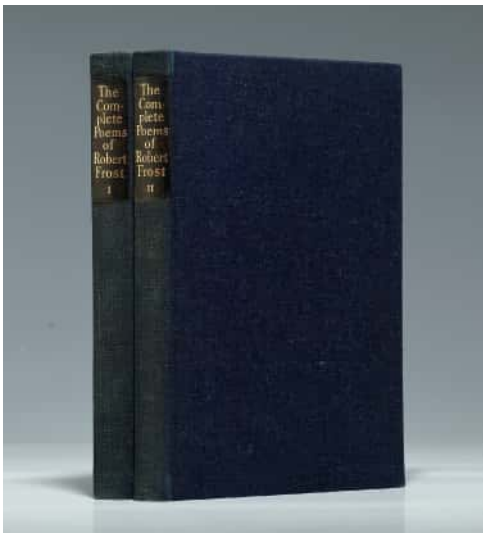


Signed By Robert Frost

41 FROST, Robert. **The Complete Poems.** New York, 1950. Two volumes. Tall octavo, original dark blue cloth, custom slipcase. $3400

Signed limited edition, one of 1500 copies signed by Frost, additionally signed by famed typographer Bruce Rogers and New England illustrator Thomas W. Nason.

"The most highly esteemed American poet of the 20th century... [In 1957] T.S. Eliot toasted Frost as 'perhaps the most eminent, the most distinguished Anglo-American poet now living'" (ANB). Without scarce and fragile original glassine dust jackets and original slipcase. Very slight toning to cloth spines. A nearly fine copy.



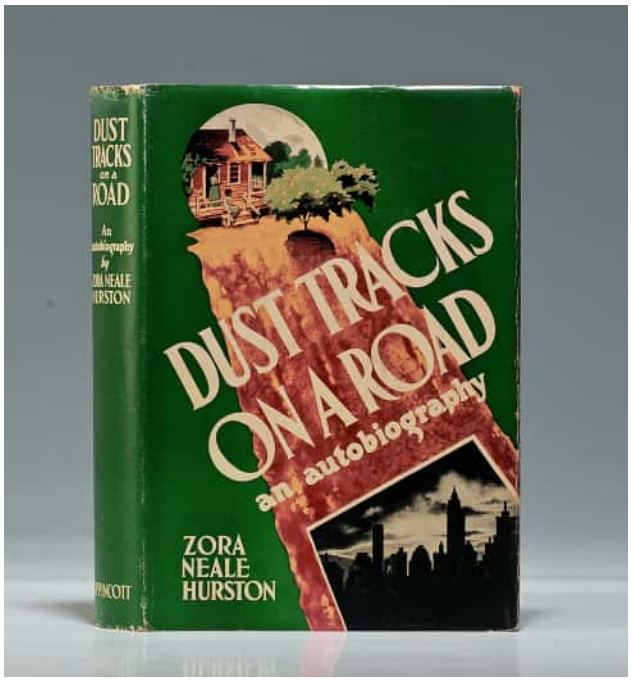


"Let Us March On 'Till Victory Is Won"

42 HUGHES, Langston. **Laughing to Keep from Crying.** New York, 1952. Octavo, original half blue cloth, dust jacket, custom clamshell box. $6000

First edition of Hughes' major second collection of short fiction, boldly inscribed by both civil rights activist Grace Nail Johnson and Langston Hughes to a local New York politician: "To Ruth Brown Price, Over the years—'Facing the rising sun of our new day begun, Let us march on 'till victory is won' James Weldon Johnson from Lift Every Voice and Sing. Grace Nail Johnson. Mar. 30—'52" and "For Ruth Brown Price—with the sincere regard of—Langston Hughes. New York, March 30, 1952."

Nail Johnson was the wife of James Weldon Johnson, whose poem, "Lift Every Voice and Sing," she quotes in her inscription. "Set to music... it was soon adopted by the NAACP as its official song. Today 'Lift Every Voice and Sing' is one of the most cherished songs of the African American Civil Rights Movement" ("Black Culture Connection," PBS). Johnson was also an activist in her own right and a central figure of the Harlem Renaissance. Book near-fine, with minor rubbing to extremities and a couple tiny bumps to edges. Dust jacket extremely good, with a bit of soiling mainly to rear panel and light wear to extremities.



"An Especially Illuminating Look Into The Connections Between Her Life And Art"

43 HURSTON, Zora Neale. **Dust Tracks on a Road. An Autobiography.** Philadelphia London New York, 1942. Octavo, original beige cloth, dust jacket. $6500

First edition of Hurston's fascinating memoir.

"Hurston was more prolific than any black woman writer before her... [She] recognized that African Americans, despite their oppression by whites, had created alternative spaces, at least in language, where they asserted their selfhood" (Smith, Baechler & Litz, 175, 186). *Dust Tracks* "chronicles her growth and development as a writer, as well as her many migrations throughout the South, the North, and the Caribbean... Read alongside her novels, it provides an especially illuminating look into the connections between her life and art" (Jones, *Critical Companion*, 29). Book with faint dampstain to front cloth panel and along bottom edge of text block, not visible on pages. Bright dust jacket unusually nice with minor wear to spine ends and along front flap fold. A near-fine copy.



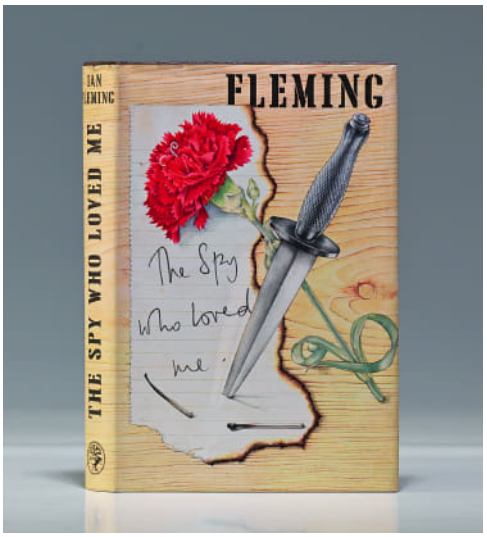
Signed By Matisse: The First Illustrated Edition Of *Ulysses*

44 (MATISSE, Henri, illustrator) JOYCE, James. **Ulysses. With an Introduction by Stuart Gilbert and Illustrations by Henri Matisse.** New York, 1935. Large quarto, original gilt-stamped brown cloth, slipcase, custom clamshell box. $8500



First illustrated edition of Joyce's landmark Ulysses, one of only 1500 copies printed, signed by Matisse at the colophon. 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 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.[...] 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 & Cahoon A22. Book in fine condition. Original slipcase lightly worn, with a few small spots of staining to the spine. A handsome signed copy.

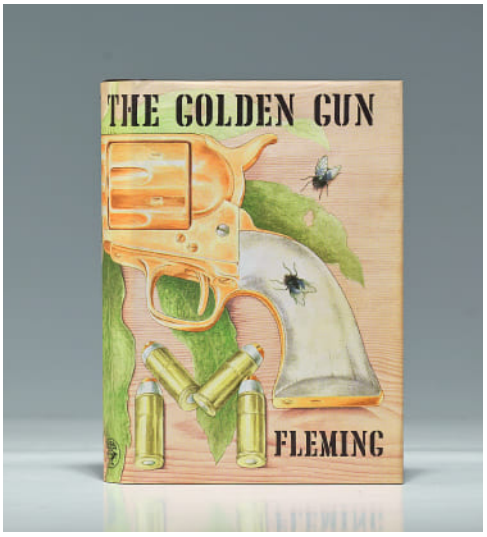


"I Would Remember Him Forever As My Image Of A Man"

45 FLEMING, Ian. **The Spy Who Loved Me.** London, 1962. Octavo, original silver-stamped brown paper boards, dust jacket. $3000

First edition of Fleming's tenth Bond thriller.

Fleming "had become alarmed that his earlier thrillers, designed for an adult audience, were increasingly read in schools...He did not regard Bond as a heroic figure 'but only as an efficient professional in his job.' Therefore he had sought to write a 'cautionary tale'... he had invented a heroine 'through whom I could examine Bond from the other end of the gun barrel, so to speak'" (Lycett, 401-02). Book with a bit of foxing to text block edge only, bright dust jacket with minor soiling to rear panel, slightest wear to spine head. A near-fine copy.

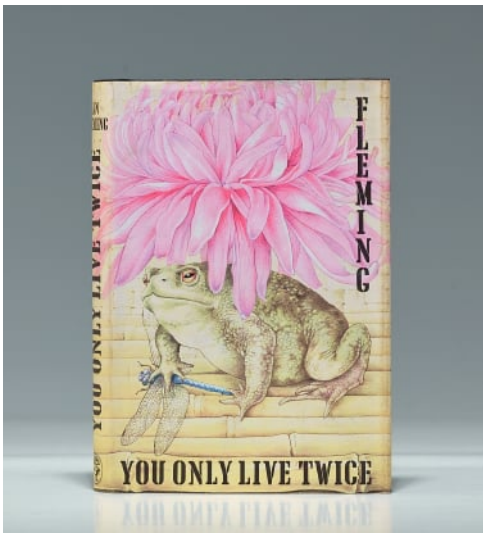


"A Naked Arm Smelling Of Chanel No. 5 Snaked Round His Neck..."

46 FLEMING, Ian. **Man With the Golden Gun.** London, 1965. Octavo, original black paper boards, dust jacket. $1600

First edition of Fleming's final Bond novel, published the year after the author's death, in which 007 travels to Fleming's beloved Jamaica to neutralize the assassin of the book's title.

Because Fleming wrote this Bond adventure while ill—the author "was only able to work on it for one and a half hours a day"—the publisher hired novelist Kingsley Amis to complete and revise it (Black, 75). Book fine, dust jacket nearly so.

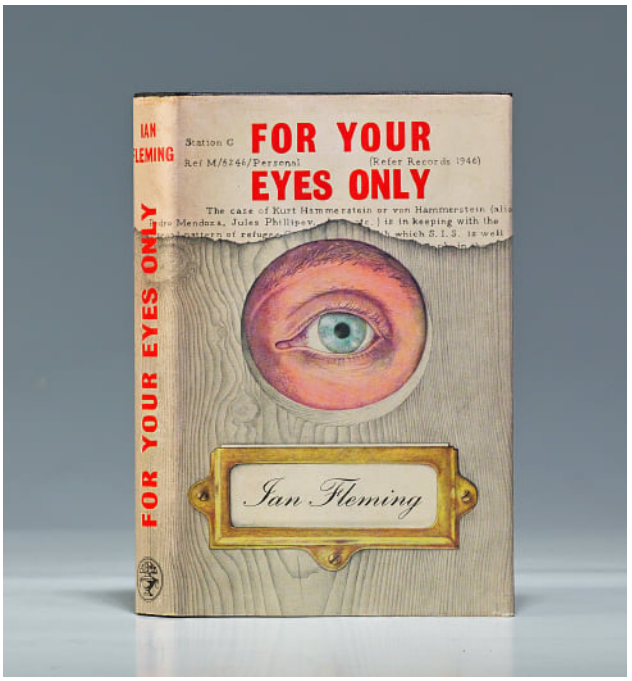


"If Anyone Can Bring It Off, You Can. Care To Have A Try, James?"

47 FLEMING, Ian. **You Only Live Twice.** London, 1964. Octavo, original black paper boards, dust jacket. $2500

First edition, first state, of the 12th James Bond novel—the last published in Fleming's lifetime—set in Japan and featuring the further plots of veteran Bond villain Ernst Blofeld.

The third Bond adventure featuring Ernst Blofeld as villain "was set in Japan, a novelty for Bond, but one that reflected Fleming's visits in 1959 and 1962... Fleming worked hard to discover details of Japanese culture and society... [The novel] reflected Fleming's increasing melancholia, with Bond mirroring the author's moods" (Black, 60-61). One tiny spot of rubbing to spine head, otherwise a fine, bright copy.

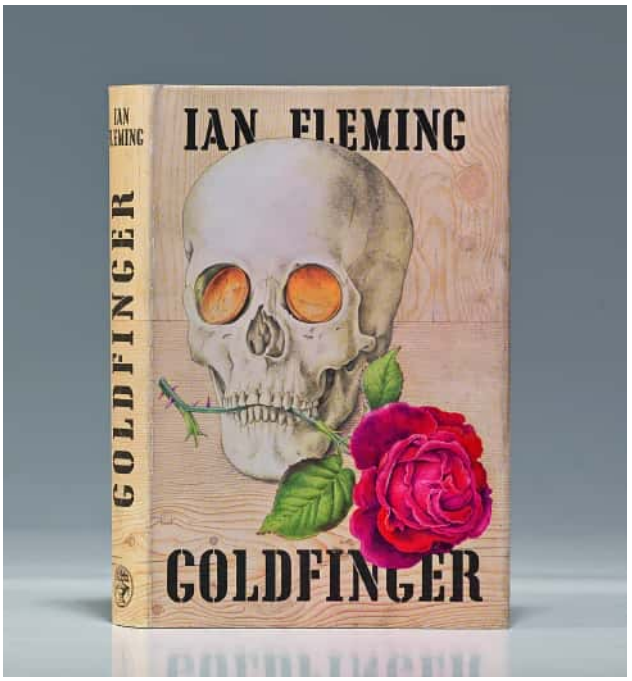


"How's Your Coefficient Of Toughness, James?"

48 FLEMING, Ian. **For Your Eyes Only.** London, 1960. Octavo, original black paper boards, dust jacket, custom clamshell box. $7000

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

This five-story collection "provided Fleming with an opportunity to reveal his fine ability to create powerful impressions of different environments... The five stories were very varied, but... in each of them the rendition of the environment was a major theme in the text" (Black, 40). Book fine, dust jacket nearly so with most minor edge-wear and very mild toning to spine.



"I Love Its Colour, Its Brilliance, Its Divine Heaviness... The Power That Gold Alone Gives"

49 FLEMING, Ian. **Goldfinger.** London, 1959. Octavo, original gilt-stamped black paper boards, dust jacket, custom clamshell box. $5200

First edition of the seventh James Bond thriller, in which Fleming's superspy thwarts Auric Goldfinger's plot to plunder Fort Knox.

"Written when Fleming was on top of his game," *Goldfinger* "is not only the longest entry in the [Bond] series but also one of the most exuberant, and garnered a certain degree of credibility in literary circles when author Anthony Burgess listed it in his *Ninety-Nine Novels: The Best in English since 1939*" (Gilbert, 230). Cloth in Gilbert's second state, without the extra skull detail: "both were available upon publication." Book fine, in a bright dust jacket with minor expert restoration.

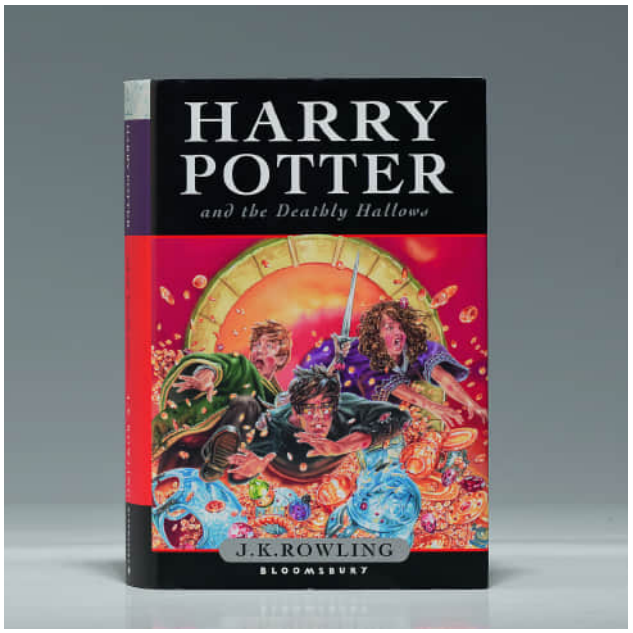


"The Most Influential Fantasy Novel Ever Written"

50 TOLKIEN, J.R.R. **The Lord of the Rings.** London, 1966. Three volumes. Octavo, modern full black morocco gilt. $8800

Second edition—with the author's new foreword and his revisions to the text throughout—of Tolkien's stirring tour de force, beautifully bound.

"The most influential fantasy novel ever written" (Clute & Grant, 951). Tolkien wrote *The Lord of the Rings* during World War II in letters to his son, "and finally, having polished it to his own satisfaction, published it as a trilogy from 1954 to 1955, a volume at a time, impatiently awaited by a growing audience... [It is considered] one of this century's lasting contributions to that borderland of literature between youth and age... [It] seems destined to become this century's contribution to that select list of books which continue through the ages to be read by children and adults with almost equal pleasure" (Eyre, 134-35). Fine condition.



Harry Potter And The Deathly Hallows, Inscribed By J.K. Rowling

51 ROWLING, J.K. **Harry Potter and the Deathly Hallows.** London, 2007. Thick octavo, original stiff paper boards, dust jacket. $7500

First edition of the seventh and final book in Rowling's phenomenally popular fantasy series, inscribed by the author: "To M—. J.K. Rowling."

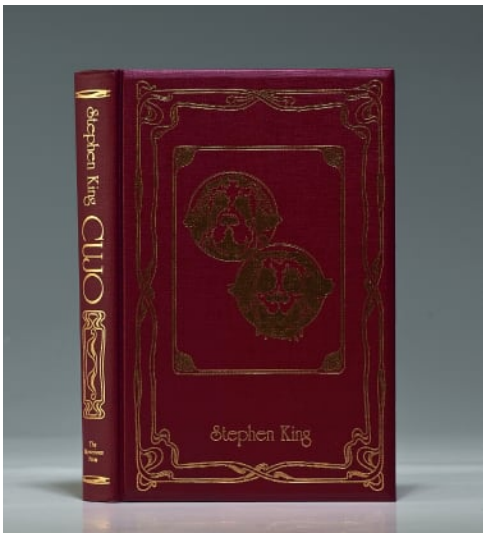
"We can't think of anyone else who has sustained such an intricate, endlessly inventive plot over seven thick volumes and so constantly surprised us with twists, well-laid traps and *Purloined Letter*-style tricks. *Hallows* continues the tradition, both with sly feats of legerdemain and with several altogether new, unexpected elements." (*Publishers Weekly*) Due to her series' enormous popularity, *copies of the later volumes signed by Rowling are extraordinarily scarce*, as the author very seldom holds book signing events. With publisher's authentication hologram on title page. Fine condition.

"Perhaps The Cruelest, Most Disturbing Tale Of Horror King's Written Yet"

52 KING, Stephen. **Cujo.** New York, 1981. Octavo, original red cloth gilt, slipcase. $3000

Signed limited first edition of "perhaps the cruelest [and] most disturbing" Stephen King novel, one of 750 copies signed by King.

On the publication of *Cujo*, *The New York Times* praised it as "perhaps the cruelest, most disturbing tale of horror King's written yet... He certainly hits the jugular with *Cujo*." Basis for the 1983 film directed by Lewis Teague. In fine condition. Binder's minor stamping error to back panel, otherwise a beautiful signed copy.

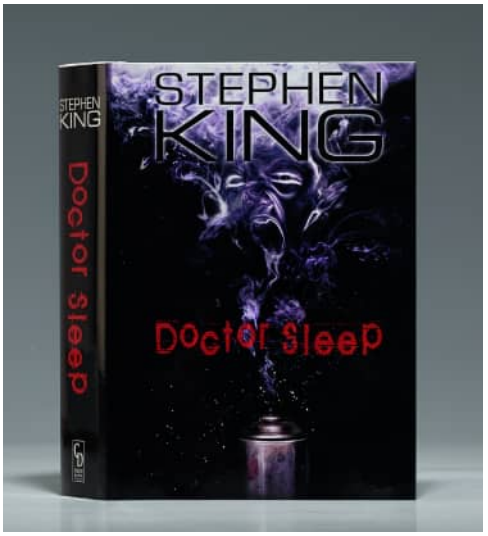


"She Thought That Things Could Not Get Worse..."

53 KING, Stephen. **Doctor Sleep.** Baltimore, 2013. Thick octavo, original cloth, dust jacket, clamshell box. $6800

Signed limited first edition of King's terrifying sequel to The Shining, one of 750 copies signed by King, dust jacket designer Vincent Chong, and illustrator Erin Wells, one of 100 copies with an additional remarque signed by Chong and also with a signed remarque print by artist Glenn Chadbourne.

"King is a pro: by the end of this book your fingers will be mere stubs of their former selves, and you will be looking askance at the people in the supermarket line, because if they turn around they might have metallic eyes. King's inventiveness and skill show no signs of slacking" (*New York Times*). A fine copy.

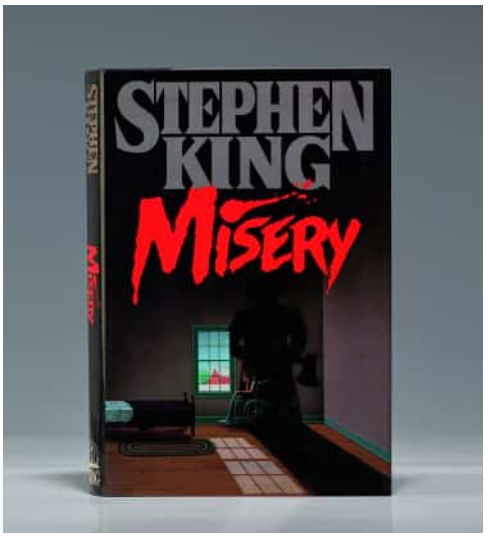


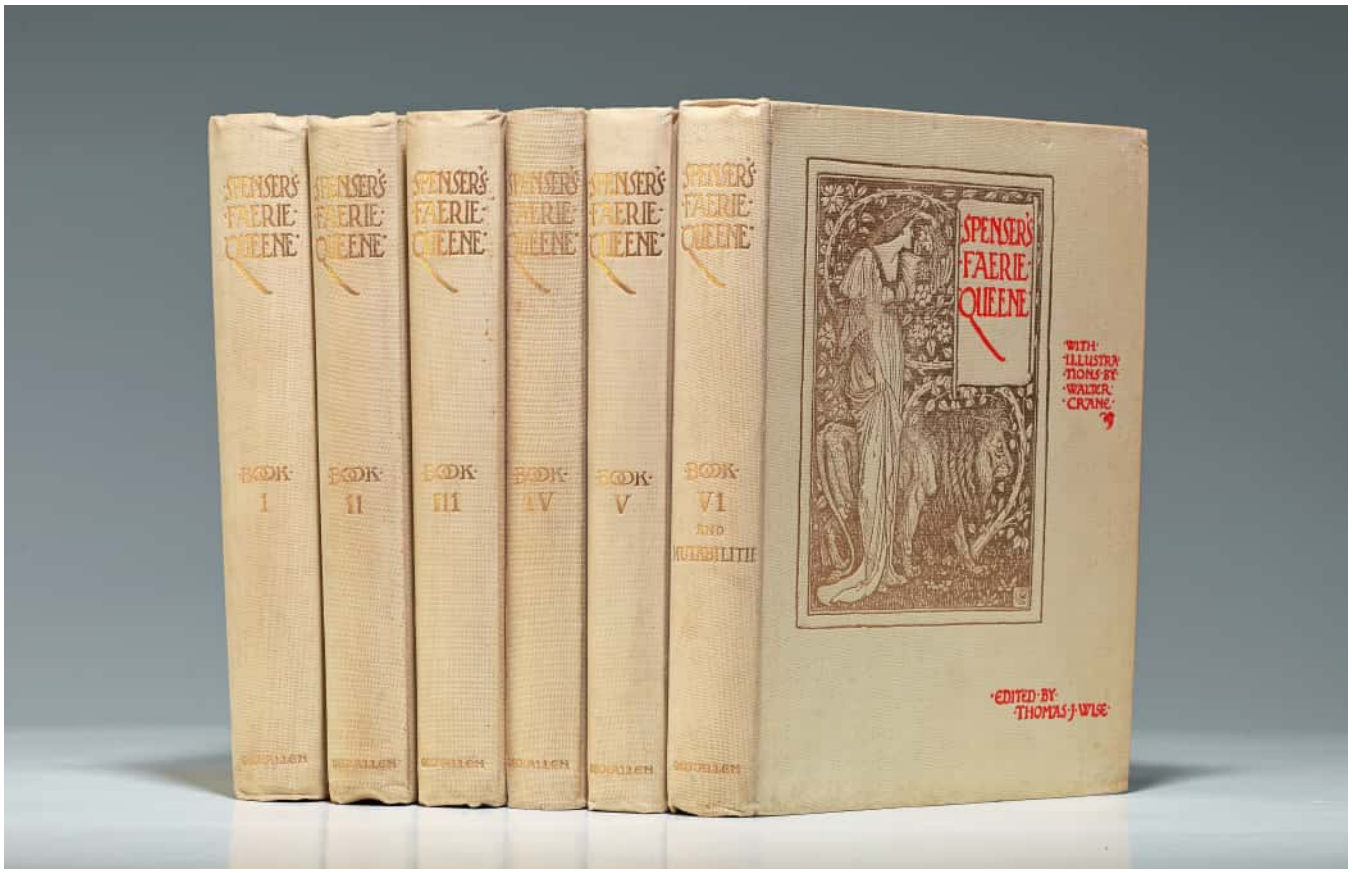
"I Am Your Number One Fan"

54 KING, Stephen. **Misery.** New York, 1987. Octavo, original half black cloth, dust jacket. $3500

First edition of King's psychological thriller, with an apropos inscription by the author: "For Michael—Best wishes from your #1 fan! Stephen King 3/22/88."

Misery won the Bram Stoker Award for best novel in 1988; Kathy Bates won an Academy Award for her career-making turn as Annie in the 1990 film version. Dust jacket spine ends with small spots of ink bleed to reverse. A near-fine signed copy.





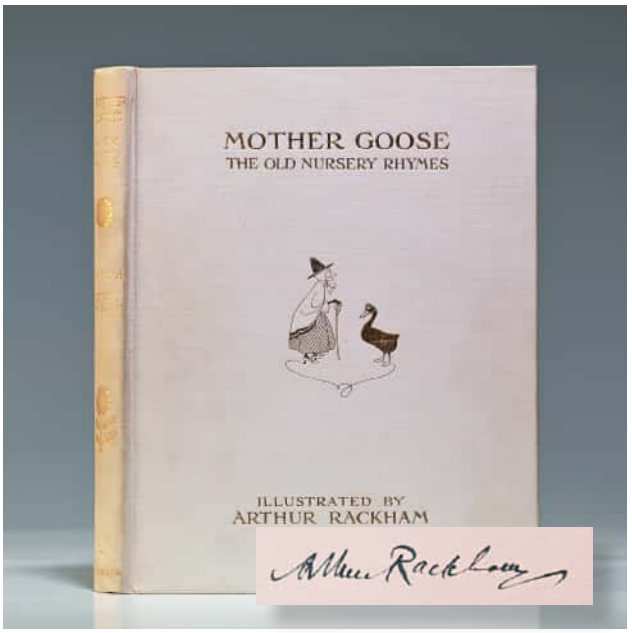
"Great Spenser's Noble Rhyme Have I Essayed To Picture": The Magnificent Chiswick Press *Faerie Queene*, Lavishly Illustrated By Walter Crane

55 CRANE, Walter, illustrator) SPENSER, Edmund. **Spenser's Faerie Queene.** London, 1897. Six volumes. Quarto, original white buckram, gilt and red cover illustrations. $4000

Limited first book-form edition of Walter Crane's "most ambitious project of book illustration" (Lacy, 103), one of 1000 large-paper copies, with 88 splendid full-page pen-and-ink line-cuts (two double-page), 135 illustrative head- and tailpieces by Crane, and six facsimile title pages from earlier editions.



"The noblest allegorical poem in our language—indeed the noblest allegorical poem in the world" (James Montgomery). Originally published in the late 16th century (the first three books in 1590 and the next three in 1596, with the "Mutabilitie Cantos" added in 1609), Spenser's ambitious Arthurian allegory was the first epic that "both incorporated countless mythological and folkloric traditions and exemplified the careful design and poetic quality of written literature" (Clute & Grant, 890). Finely printed on handmade paper, the Chiswick Press edition, with notes and commentary by Thomas Wise, was originally issued in 19 parts (1894-96) and stands at the pinnacle of famous illustrator Walter Crane's career. All front wrappers and rear wrappers bound in. Interiors fine and fresh, light soiling to publisher's cloth. A lavishly illustrated and handsomely printed edition, in near-fine condition.



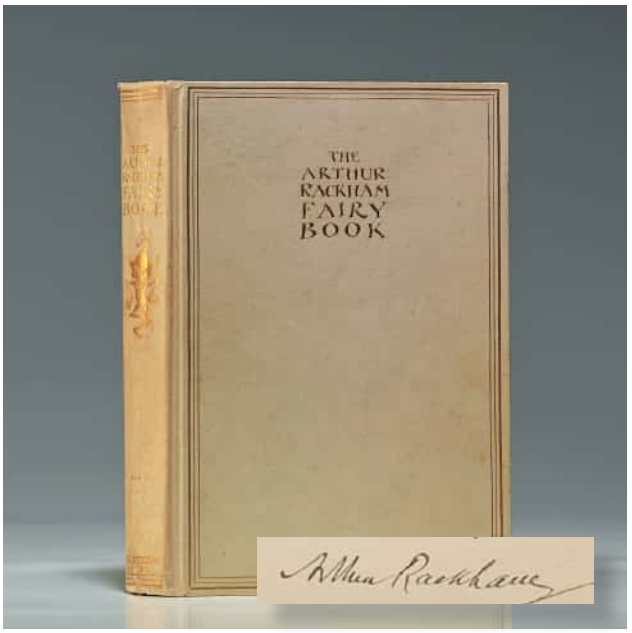
One Of Rackham's Most Sought-After Titles: His Illustrated *Mother Goose*, Signed By Him

56 RACKHAM, Arthur. **Mother Goose. The Old Nursery Rhymes.** London, 1913. Quarto, original pictorial white cloth, custom slipcase. $6200



Signed limited edition, one of 1130 copies signed by Rackham, with 13 splendid color plates mounted on brown stock and 85 in-text line cuts.

Rackham's beloved *Mother Goose* includes "Jack Sprat," "Little Miss Muffett," "Jack and Jill," "Little Bo Peep," "The House that Jack Built" and many other rhymes; in the introduction, he says "I think most of the best known are here. I have chosen those I knew and liked best in my own nursery days." In addition to choosing the texts himself, he personalized the artwork—several illustrations feature self-caricatures, and Jack's house is based on the artist's own Chalcot Gardens home. Minor foxing to endpapers, contents clean and bright; slight signs of wear to cloth and a bit of faint toning to spine. A beautiful copy.



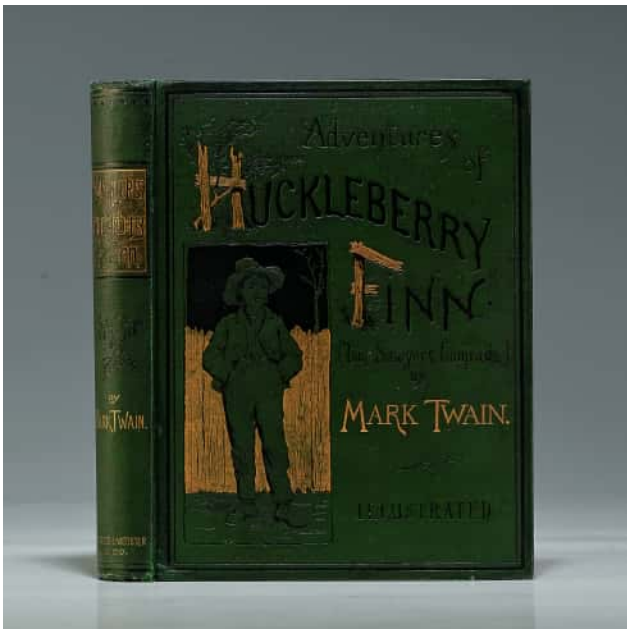
"Peopling The Universe With Elves And Leprechauns"

57 RACKHAM, Arthur. **The Arthur Rackham Fairy Book.** London, 1933. Octavo, original full vellum gilt. $4000



Signed limited first edition, one of only 460 copies signed by Rackham, with eight full-page color illustration and 60 in-text line cuts and silhouettes, a handsome uncut copy.

One of the last books Rackham illustrated before his death, this lovely volume includes 23 favorite tales such as "Jack and the Beanstalk," "The Ugly Duckling," "Cinderella" and "Ali Baba." Walter Starkie, Rackham's nephew, recalled his first impression of the great illustrator: "When armed with palette and paint brushes, he became for me a wizard, who with one brush of his magic wand could people my universe with elves and leprechauns" (Carpenter, 440). Without original slipcase. Plates and text fine, mild soiling to vellum, small split to spine head. A lovely copy.

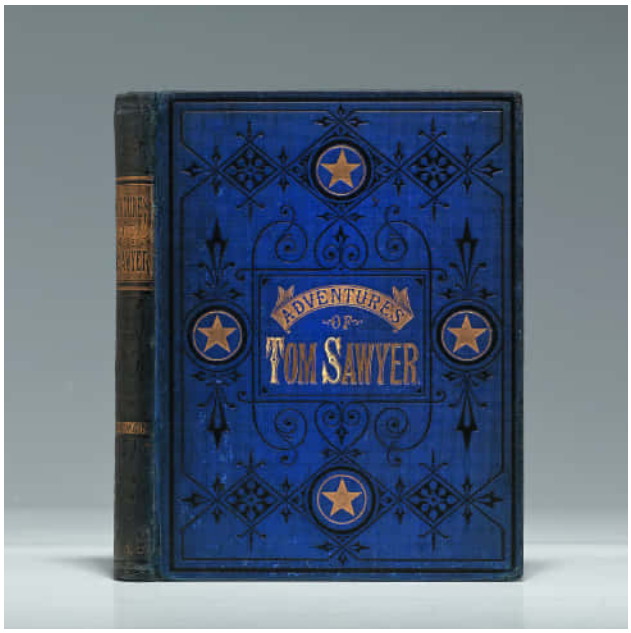


"All Modern Literature Comes From One Book By Mark Twain. It's The Best Book We've Had"

58 TWAIN, Mark. **Adventures of Huckleberry Finn (Tom Sawyer's Comrade).** New York, 1885. Octavo, original pictorial green cloth, custom half morocco clamshell box. $22,000

First edition, first issue, of "the most praised and most condemned 19th-century American work of fiction" (Legacies of Genius, 47), with 174 illustrations by Edward Kemble.

Huckleberry Finn endured critical attacks from the moment of publication, standing accused of "blood-curdling humor," immorality, coarseness and profanity. The book nevertheless emerged as one of the defining novels of American literature, prompting Hemingway to declare: "All modern literature comes from one book by Mark Twain. It's the best book we've had. All American writing comes from that. There was nothing before. There has been nothing since." This copy has all of the commonly identified first-issue points. Front inner paper hinge expertly reinforced, light scattered soiling to interior, illustration at page 143 has been very lightly colored with blue colored pencil with faint trace of a single text correction to adjacent paragraph, only slightest rubbing to extremities of binding. A handsome copy.

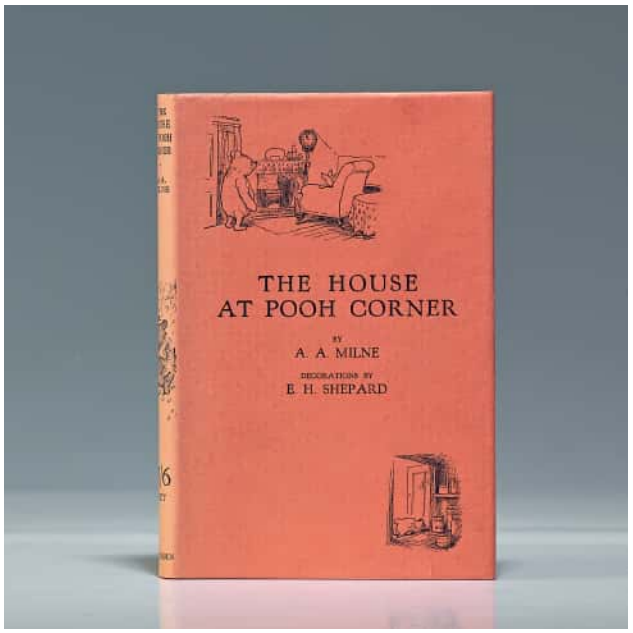


"One Of The Most Durable Works In American Literature"

59 TWAIN, Mark. **The Adventures of Tom Sawyer.** Hartford, 1876. Square octavo, original blue cloth, custom clamshell box. $35,000

Rare first American edition, first printing, first state, of one of the universally recognized masterpieces of American literature.

"The first novel Mark Twain wrote without a co-author, *Tom Sawyer* is also his most clearly autobiographical... Enlivened by extraordinary and melodramatic events, it is otherwise a realistic depiction of the experiences, people and places that Mark Twain knew as a child" (Rasmussen, 459). "Publication of *Tom Sawyer* was little noticed... The book has, however, proved to be one of the most durable works in American literature" (Rasmussen, 459). "This was a true boy's book, and surviving copies are proof of how rough little boys can be on books" (MacDonnell, 40). First published in England (without illustrations). First printing, first state, with all points. Interior quite clean, with only a few instances of light foxing or soiling; original cloth with light expert restoration.

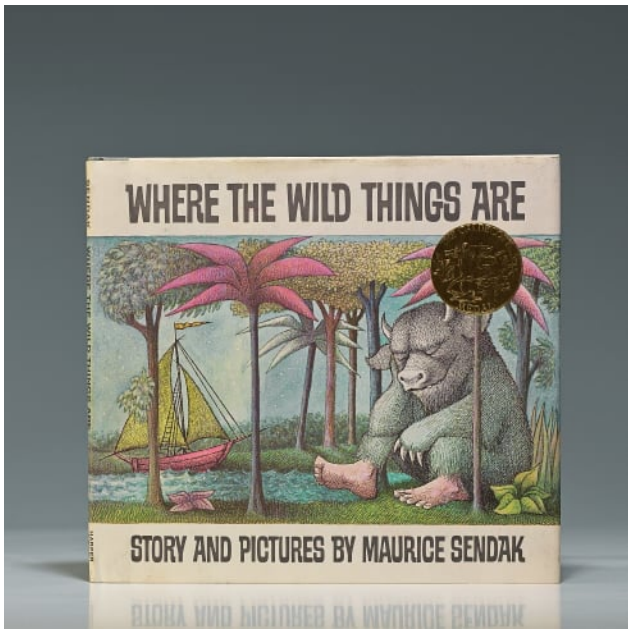


"...A Little Boy And His Bear Will Always Be Playing"

60 MILNE, A.A. **The House at Pooh Corner.** London, 1928. Small octavo, original gilt-stamped pictorial pink cloth, dust jacket. $6000

First edition of Milne's final Winnie-the-Pooh book, delightfully illustrated by Ernest H. Shepard.

"Even as Milne celebrates childhood" in this, the final book of his Pooh quartet, "he subtly prepares both characters and readers for the inevitable need to forge ahead" (Silvey, 462). The stories in this volume—the de- and reconstruction of Eeyore's house, Tigger's arrival in the Forest, Christopher Robin's attempted farewell in an Enchanted Place—bring to a close tales that are "more successful as works written for children than anything else produced during children's literature's Golden Age" (Carpenter, 205). Book with slight offsetting to endpapers, as often; bright dust jacket with very mild toning to spine, one small shallow chip to rear panel. A crisp and lovely copy in near-fine condition.

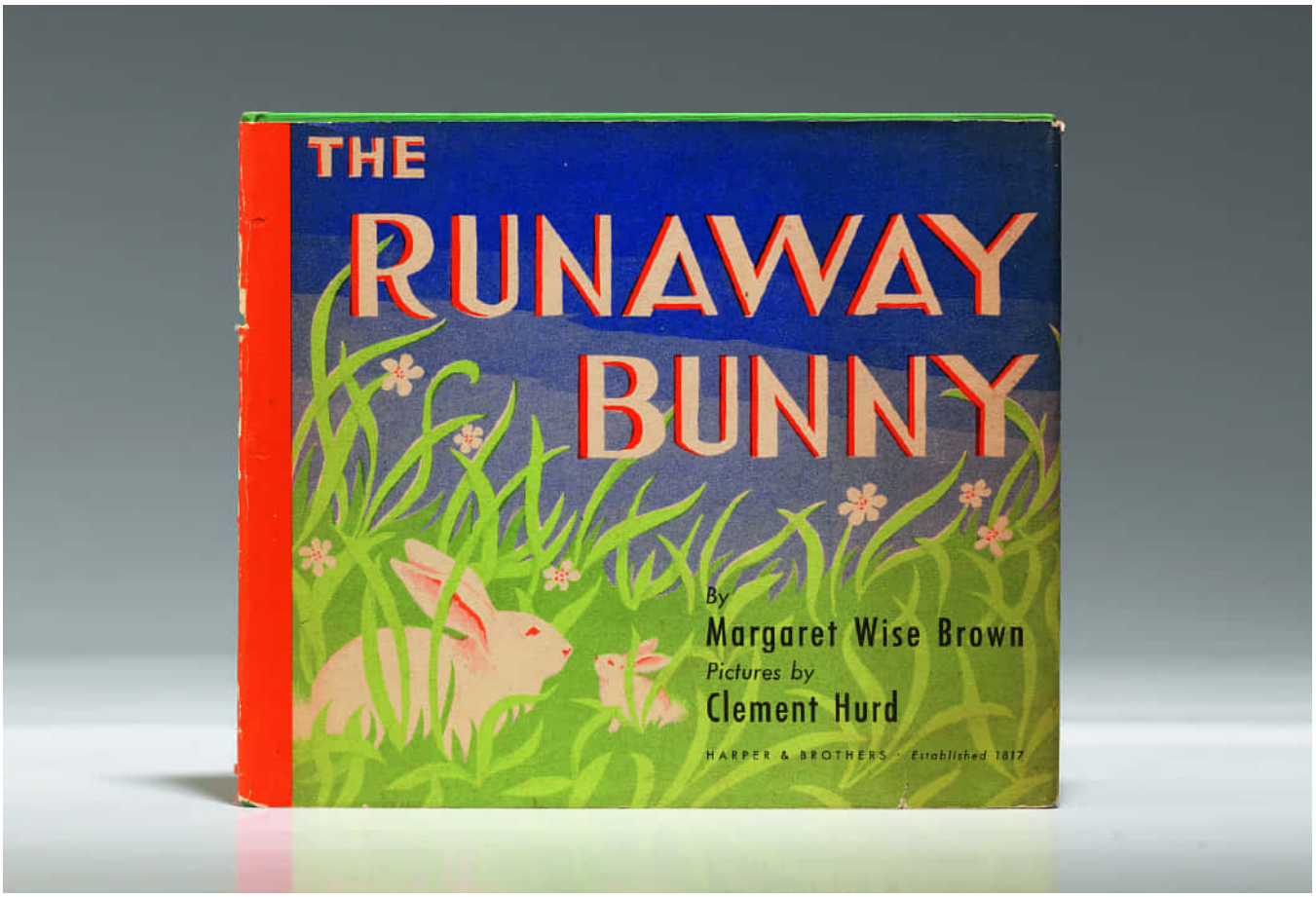


Where The Wild Things Are, Inscribed By Sendak With An Original Illustration Of Max

61 SENDAK, Maurice. **Where the Wild Things Are.** New York, circa 1986. Oblong quarto, original half gray cloth, pictorial boards, dust jacket. $3800

Later edition of Sendak's cherished classic, inscribed by him: "For Matt, Maurice Sendak, June 86," with an original drawing of Max saying "Greetings!"

First published in 1963, "Sendak's exploration of the realms of the unconscious in *Where the Wild Things Are*... lifts his work beyond the confines of the children's picture book, and places it among the major art of the 20th century" (Carpenter & Prichard, 476-77). Caldecott sticker to dust jacket front panel. Book with small discolored spot to front board. Near-fine condition.



**"Once There Was A Little Bunny
Who Wanted To Run Away"**

62 BROWN, Margaret Wise; HURD, Clement, illustrator. **The Runaway Bunny.** New York and London, 1942. Oblong octavo, original green cloth, dust jacket, custom clamshell box. $32,000

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

Brown's "goal, which she certainly achieved, was 'to make a child laugh or feel clear and happy headed... to lift him for a few moments from his own problems of shoe laces that won't tie and busy parents and mysterious clock time into the world of a bug or a bear or a bee or a boy living in the timeless world of a story" (DAB). Brown "served as a bridge between the worlds of publishing, progressive education, and the experimental arts of the 1930s and 1940s; and did much to make children's literature a vital creative enterprise" (Silvey, 95).

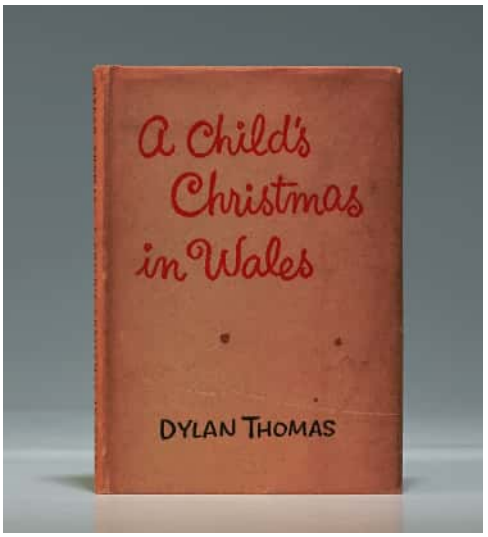
The work "was based on a medieval Provençal ballad... The original included the lines: 'If you pursue me I shall become a fish in the water and I shall escape you./ If you become a fish I shall become an eel./ If you become an eel I shall become a fox and I shall escape you.' Brown's fresh interpretation, which has since sold four million copies, gave readers 'a little bunny who wanted to run away.' 'If you run after me,' said the little bunny, 'I will become a fish in a trout stream and I will swim away from you.' 'If you become a fish in a trout stream,' said his mother, 'I will become a fisherman and I will fish for you'... 'If you become... I will become' is the book's gentle, reassuring refrain" (*Vanity Fair*, December 2000, pp. 176-78). Book beautiful and about-fine, with one small bunny colored in; rare unrestored dust jacket with wear to spine, including loss of most of title lettering, toning to rear panel, front panel particularly bright and fresh. An excellent and desirable copy of this children's classic.

"All The Christmases Roll Down Toward The Two-Tongued Sea..."

63 THOMAS, Dylan. **A Child's Christmas in Wales.** Norfolk, Connecticut, 1955. 12mo, original cream paper boards, dust jacket, custom clamshell box. $750

First separate edition of Thomas's 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. Book with mild toning to boards; toned dust jacket with soiling to front panel, one small spot on rear panel. A very good copy.

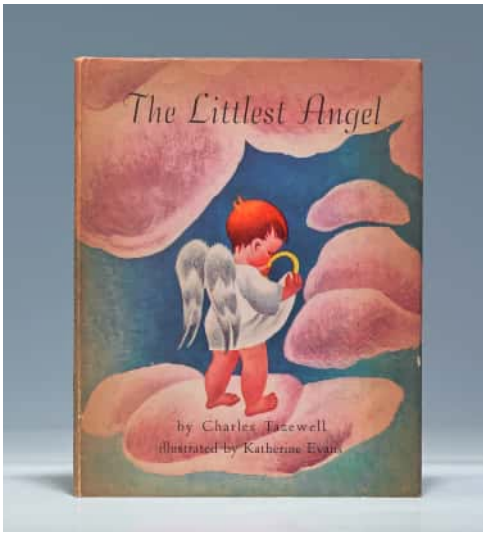


"I Find That This Small Box Pleases Me Most"

64 TAZEWELL, Charles. **The Littlest Angel.** Chicago, 1946. Slim octavo, original pictorial paper boards, dust jacket. $350

First edition of this beloved Christmas classic, illustrated by Katherine Evans.

Following *The Littlest Angel*'s first appearance in the December issue of *Coronet,* Helen Hayes became its perennial narrator on radio at Christmastime, and Loretta Young recorded a version for Decca. Contents clean and bright. Book and dust jacket with minor edge wear, small dent in back joint of book corresponding to small closed tear on dust jacket, with tape repair on reverse. A very good copy.



"Can't You Let Yourself Believe In People Like Kris?"

65 DAVIES, Valentine. **Miracle on 34th Street.** New York, 1947. Small octavo, original russet cloth, dust jacket. $1500

First edition of this modern Christmas classic, published to coincide with the release of the famous movie.

Davies, an American film and television writer and director, won an Academy Award for Best Story for the film. The screenplay was written by the film's director, George Seaton, who won an Oscar for Best Screenplay. Book in fine condition; mildly toned, price-clipped dust jacket with short closed tear from upper edge of back panel, shallow chipping to spine ends, slight wear to extremities. A very nice copy.





The Celebrated "Poor Man's Bible,"
The First Bible Printed In The Octavo Format

66 (BIBLE). **Biblia integra...** Basel, 1491. Thick octavo, early full elaborately blind-tooled white pigskin, metal clasps and catches. $25,000



The first Bible to be printed in octavo format, the so-called "Poor Man's Bible," and the first publication of the important Basel printer Johann Froben, in a handsome early elaborately blind-tooled binding.

Johann Froben first trained in Nuremberg with the printer Anton Koberger before moving to Basel in the 1480s to attend the university there. He began printing in about 1491—this Bible is likely the first production of his press—and quickly became an important European publisher. This 1491 Bible is the first Bible ever to be printed in the octavo format. Previously, Bibles had only been printed as folios; their high price and large size essentially limited them to ecclesiastical and institutional use and only the wealthiest households. The smaller octavo format made the Bible more affordable and transportable, available for the first time to much larger public, a necessary precondition for the spread of the Reformation in the decades to follow. "The earliest edition in octavo was printed by *Johannes Froben de Hammelburg: Basilae*, 27 June 1491... This edition from its small size is known as the first 'poor man's Bible'" (Darlow & Moule 6086). Goff B-592. Extensive early annotations to title page and text, some of which have been trimmed. Occasional mild marginal dampstaining, interior otherwise quite clean; handsome early binding with some soiling and a few spots of wear, one clasp catch ineffective. A rare and important early printing of the Bible.



1785 Bible Beautifully Bound By Edwards Of Halifax In Their Signature Etruscan Style, From The Doheny Collection

67 (BIBLE). **The Holy Bible.** Bath, 1785. Three volumes. Large quarto, contemporary full "Etruscan" calf gilt. $18,500

Beautifully bound three-volume 1785 Bible in an "Etruscan" style binding by Edwards of Halifax, from the esteemed collection of Estelle Doheny.

Although Edwards of Halifax rarely signed their bindings, this Bible was identified by Bentley as the same offered at £15 15s in Thomas Edwards' catalogue of 1815, described as "very superbly bound in Etruscan calf, gilt leaves, and 3 fine drawings thereon," (item 265; see also Weber 2010, p. 129) a reference to three striking fore-edge paintings. One, a fore-edge painting of the Last Supper, is reproduced by Weber in his *Fore-Edge Paintings* (p. 171) and described as an early example of the workshop. The technique of concealing a painting under the gilt fore edge of books was revived in England by William Edwards about 1780. G.E. Bentley, *The Edwardses of Halifax*. Bookplates, including the small morocco-gilt ones of famed book collector Estelle Doheny, whose extensive collection included an emphasis on books with particularly fine later fore-edge paintings. Interiors with occasional mild embrowning and foxing; expert restoration to bindings, the fore-edge paintings in exceptional condition. A stunning production.



1663 King James Bible, In Stunning Contemporary Clasped Binding

68 (BIBLE). **The Holy Bible, Containing the Old Testament and the New.** London, 1663. Small thick octavo, contemporary full black morocco gilt, custom clamshell box. $12,500

Finely printed 17th-century edition of the King James Bible, in a stunning contemporary morocco-gilt binding with elaborate morocco onlays and gilt designs to boards and spine, with a lovely fore-edge painting and silver clasps, bound by "Owen," whose work is known in only one other example in the collection of the British Museum.

Bound with this edition is a contemporary edition of Sternhold and Hopkins' metrical Psalter. The binder of this copy used four principle tools in its production, making it identifiable as being by "Owen," known only from one other example, a signed binding in the Henry Davis Gift collection at the British Library, which uses those same four identical tools. Tipped in early note attributing the binding to the well-known royal binder Samuel Mearne. Scattered foxing to text; expert restoration to joints, some dulling to fore-edge painting. A beautiful Bible.

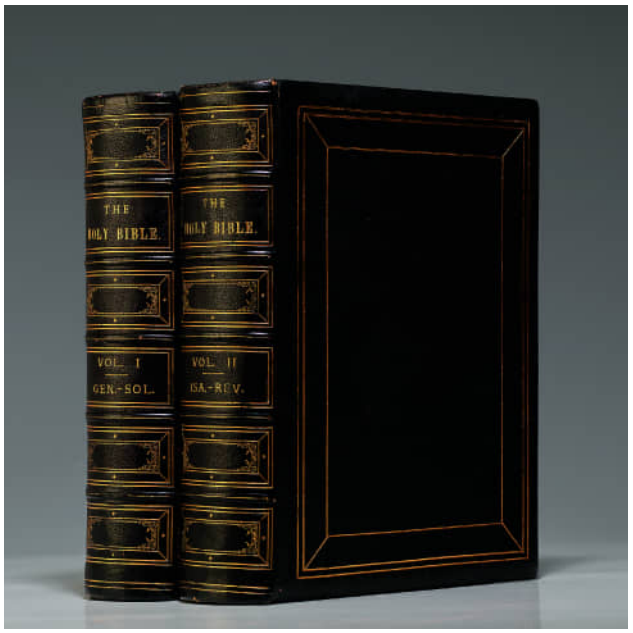


Cambridge "Preaching Bible," 1666, In A Beautiful Contemporary Binding

69 (BIBLE) (BOOK OF COMMON PRAYER). **The Holy Bible, Containing the Old Testament and the New.** Cambridge, 1666-68. Quarto, contemporary full morocco gilt. $8500

1666 Cambridge "Preaching Bible," with engraved general title page, beautifully bound in contemporary morocco-gilt.

"This edition [of the King James Version, first published 1611] is sometimes known as the 'Preaching Bible,' being well adapted for pulpit use; it is printed in small type, with a very full page" (Darlow & Moule 548). Includes Apocrypha. Bound with 1666 editions of Thomas Sternhold and John Hopkins' popular and influential metrical psalter, and of the Book of Common Prayer, and a 1668 concordance. Herbert 697. Text quite clean and fresh, with one tiny burn mark to Bible leaf HH1, affecting a few letters; beautiful contemporary morocco with expert restoration to joints, spine ends and corners.



"Perhaps The Most Important Landmark In Doré's Career"

70 (DORÉ, Gustave). **The Holy Bible.** London, Paris, and New York, circa 1884. Two volumes. Large quarto (9-1/2 by 12 inches), original full black morocco gilt. $6000

Later edition of Gustave Doré's great illustrated Bible, splendidly illustrated by him with 220 full-page wood-engravings and beautifully bound in contemporary, elaborate morocco-gilt.

"In the 1870s, *The Doré Bible* was perhaps the most treasured (and expensive) book in the world" (Malan, 81). "Its original reception was truly remarkable... A second edition of the Bible was called for almost at once... Editions appeared in almost every European country... One of the first off the mark was an English edition from Cassell, Petter and Galpin, 1867. This caused an even greater sensation than the French edition, and the demand among collectors for any and everything by Doré was clamorous" (Muir, 224). This later edition of Doré's *Holy Bible* is printed in a slightly more manageable quarto format rather than the first edition's folio format. This edition also contains 220 large engraved plates rather than the 238 plates found in the earliest editions. Scattered foxing. A near-fine copy.



"We Are Apt To Be Very Pert Censuring Others, Where We Will Not Endure Advice Our Selves"

71 PENN, William. **Some Fruits of Solitude in Reflections & Maxims Relating to the Conduct of Life.** London, 1693. 12mo, early paper-mache boards with an image of an angel on-laid over gold cloth, rebacked. $5800

Second edition, published the same year as the first, of one of Penn's best-known works, in striking paper-mache binding.

"The topics covered in this collection range from education, children, family and right marriage, to sins such as pride, luxury, avarice, and jealousy... This slender volume ranks with *No Cross, No Crown* (1682) and the *Essay Towards Peace* as one of Penn's most popular works... Tolles referred to *Some Fruits* as the product of Penn's 'matured philosophy of life in the form of maxims or aphorisms—droplets of clear wisdom, as it were, distilled from a lifetime of sober thought and dedicated action'" (Bronner & Fraser 96). Title on title page faintly underlined in red. Interior fairly clean, license leaf remargined, errata leaf with some edge-wear. Beautiful and distinct paper-mache boards with some edge-wear. Rare.



"O Lord, Open Thou My Lips And Make It Known"

72 (BOOK OF HOURS). **Illuminated leaf from a Book of Hours.** Rouen, circa 1475. One leaf, measuring 4-3/4 by 6-1/2 inches, scribed and illuminated on both verso and recto; handsomely window framed. $14,500

Beautiful illuminated leaf from a Book of Hours, depicting Christ on the Cross with Mary and St. John on either side of him, with a turreted fortress in the background.

This dramatic miniature from a Book of Hours, likely from Rouen circa 1475, depicts Christ on the Cross topped by a narrow plaque inscribed "INRI," with a bleeding wound in his side. He is flanked by the Virgin Mary in blue and Saint John in pink, with the Latin text "Domine labia mea aperies et os meum annuntiabit," a portion of the line from Psalm 50, also known as the psalm of Asaph, which reads in full "O Lord, open thou my lips and my mouth shall spew forth thy praise." The background features turreted buildings from a castle or town defenses. The elaborate border features flowers, acanthus leaves, and hairline sprays of golden leaves, done in gold, blue, red, yellow and green. The text contains one four-line illuminated initial and one two-line illuminated initial, one in blue on a gold background and the other in gold on a blue background. The verso contains 15 lines of text, with two two-line illuminated initials. In excellent condition, beautifully framed.



"Behold, The Lord Ruler Is Come"

73 (ILLUMINATED LEAF). **Large illuminated initial (The Adoration of the Magi).** Naples, circa 1480. Partial vellum leaf, measuring 7 by 7-1/2 inches, with large illuminated initial on recto, verso with sections of two staves of music and text; handsomely matted and framed. $14,500

Striking, very large illuminated initial, with the Adoration of the Magi shown within a large letter "E" from a Neapolitan Antiphonal, rendered in vivid colors and set within a frame of gold.

This illuminated letter "E" (likely from the introit "Ecce advenit..." for mass at Epiphany) displays the Virgin Mary seated with the infant Jesus on her lap with Joseph standing protectively behind, with the Magi standing and kneeling in awe and adoration. The initial itself is of an elaborately leafy design in dark red with pink and white heightening entwined with green leaves, set on a burnished gold ground with colored trefoils in the corners, a flecked blue surround, and traces of text and music visible to the top and right. The two standing kings are richly attired in robes fringed with pearls. It is done in the style of the Neapolitan illuminator Cristoforo Majorana, active in Naples from 1480 to 1492. The blue flecked border, giving the effect of the whole initial hovering above the vellum, derives from the classicizing illumination of Padua and Mantua, which became a feature of Neapolitan manuscripts in the late 15th century. Colors exceptionally vivid, with just a few spots of slight rubbing to image.



"Produced A Fermentation Of English Thought Unsurpassed Until The Advent Of Darwinism" (PMM)

74 HOBBES, Thomas. **The Moral and Political Works.** London, 1750. Folio (9-1/2 by 14 inches), contemporary full brown mottled calf gilt rebacked. $8500

First collected edition of the Works of Thomas Hobbes, "the most original political philosopher of his time" (PMM), featuring such seminal writings as Leviathan, De Corpore, Human Nature, Behemoth and others, in contemporary calf binding.

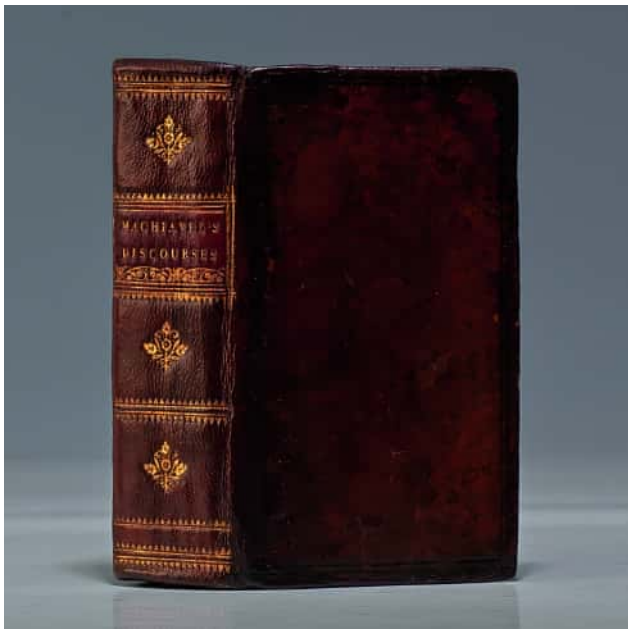
The *Works* of Thomas Hobbes spans "one of the most momentous periods of English history, and he was one of its most conspicuous figure," celebrated for writings such *Human Nature* (1650) well before he "embarked on his greatest work *Leviathan* (1651)" (PMM 138). It was there that Hobbes "produced a fermentation in English thought not surpassed until the advent of Darwinism... It still remains a model of vigorous exposition, unsurpassed in the language" (Pforzheimer 491). Preceded only by a partial collection printed in Amsterdam in 1668. Interior quite fresh, mild wear to handsome contemporary mottled calf boards.

"In All Cities And All Peoples There Still Exist, And Have Always Existed, The Same Desires And Passions"

75 MACHIAVELLI, Niccolo. **Discourses. upon the first Decade of T. Livius.** London, 1636. Thick 12mo (3-1/4 by 5-3/4 inches), contemporary full brown calf rebacked in calf-gilt. $8000

First edition in English of Machiavelli's commentaries on the work of the Roman historian Livy, a founding document of modern republicanism.

Discourses on Livy "is as essential to an understanding of Machiavelli as his famous treatise, *The Prince*... Machiavelli's close analysis of Livy's history of Rome led him to advance his most original and outspoken view of politics—the belief that a healthy political body was characterized by social friction and conflict rather than by rigid stability" (Oxford University Press). John Adams "insisted that the 'world' was much indebted to Machiavelli for 'the revival of reason in matters of government" (C. Bradley Thompson). Occasional soiling and light dampstaining to text, title page with a bit of expert paper repair to one small hole and lower corner, not affecting lettering. Contemporary calf boards with expert marginal restoration. An extremely good copy, in beautifully restored contemporary calf boards.





"One Of The Fundamental Texts Of 20th-Century Philosophy"

76 WITTGENSTEIN, Ludwig. **Tractatus Logico-Philosophicus.** London, 1922. Octavo, original olive green cloth. $13,000

First edition in English of the only major philosophical text published in Wittgenstein's lifetime, immediately recognized as "a major contribution to philosophy," with parallel German-English text and an introduction by Bertrand Russell.

Wittgenstein served in the Austrian army during WWI, was captured on the Italian front in 1918 and wrote this, the only major philosophical work published in his lifetime, while in a POW camp near Monte Cassino. First printed in the German periodical *Annalen der Naturphilosophie* (1921; Vol. 14:3-4), the *Tractatus* "was recognized as a major contribution to philosophy on its appearance in 1922... with an English translation and an expository introduction by Bertrand Russell" (Garland, 995). *Tractatus* remains "one of the fundamental texts of 20th-century philosophy" (Michael Frayn). Without the virtually unobtainable dust jacket. Scattered minor foxing; light toning and wear to spine and extremities, front joint cloth partially split but holding strong. An extremely good copy.

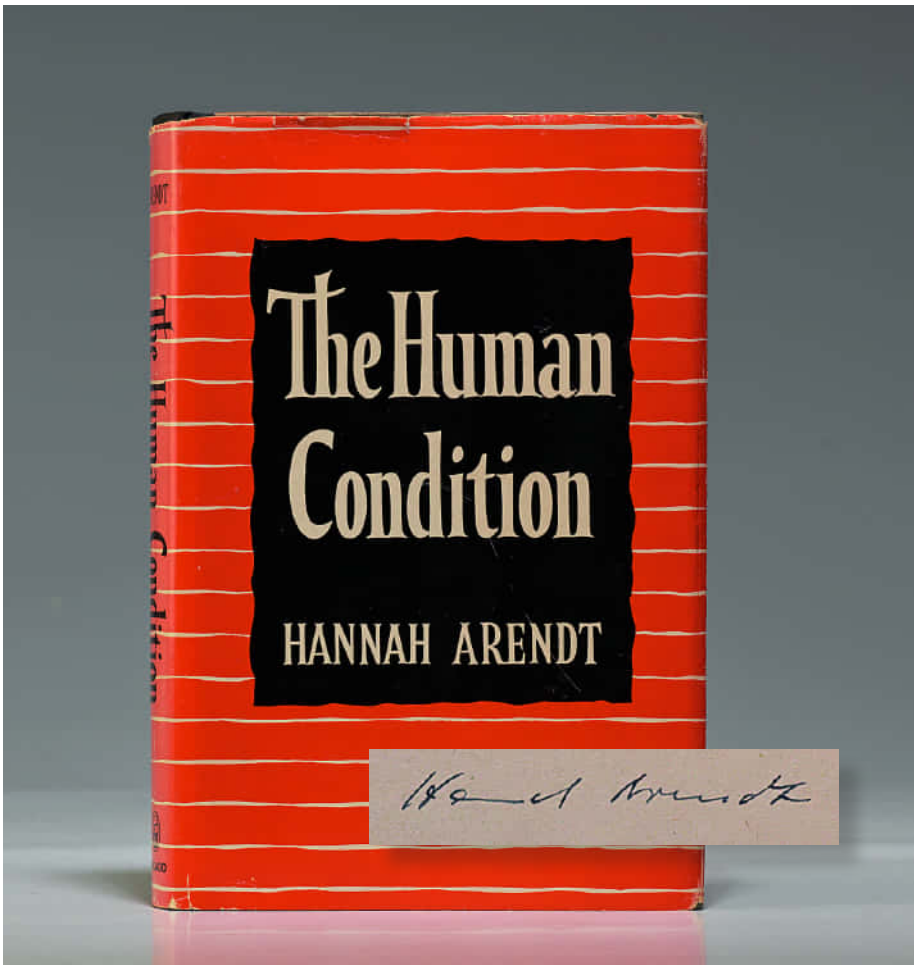
"The Prophet Of Existentialism"

77 KIERKEGAARD, Søren. **Enten-Eller. Et Livs-Fragment.** Copenhagen, 1843. Two volumes. Octavo, contemporary violet ribbon-embossed cloth. $9500

First edition of Kierkegaard's first significant work, one of only 525 copies printed.

Kierkegaard's earliest major work, *Enten-Eller* (*Either/Or*) contrasts two ways of life: the aesthetic and the ethical. The book comprises "a curious bundle of papers, essays, semi-dialogues and notes, seemingly ill-assorted, but in fact dialectically arranged... [giving] Kierkegaard the opportunity of letting different sides of his mind converse as individuals with each other, in a semi-Socratic fashion... Choice... was at the root of Kierkegaard's theory. There can be no system of existence, only a system of ideas. From this he develops his thesis of 'Existence' (since taken up by the modern Existentialists)... he is now generally considered to be, however eccentric, one of the most important Christian philosophers" (*PMM* 314). Contents with occasional light foxing, small area of offsetting from inked author name; spines evenly toned to brown, boards with spots of toning, cloth slightly rubbed at corners and spine ends. A very good copy.



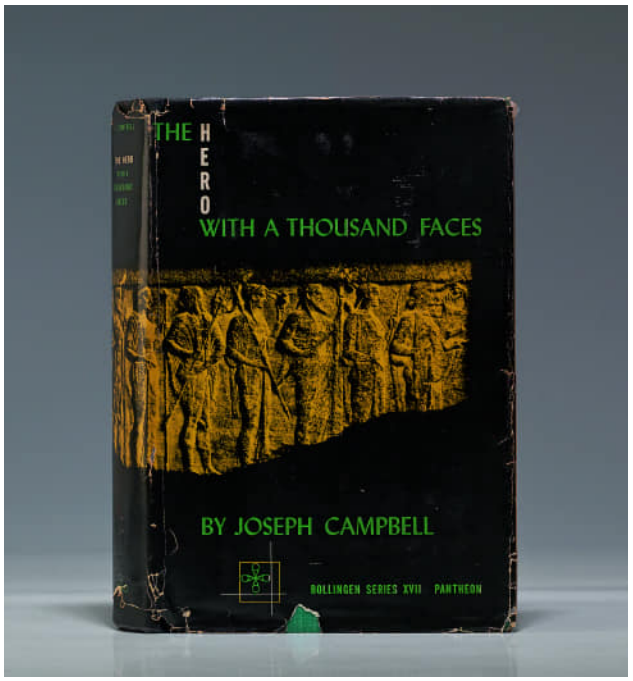


"One Of The Most Original And Influential Thinkers Of The 20th Century"

78 ARENDT, Hannah. **The Human Condition.** Chicago, 1958. Octavo, original half black cloth, dust jacket. $24,000

First edition of Hannah Arendt's landmark second book, marking her "emergence as political thinker of truly staggering range and depth," inscribed by her, Für E— an Tübingen im July 1958. Hannah Arendt."

Hannah Arendt is "widely recognized as one of the most original and influential thinkers of the 20th century"(Villa, *Cambridge Companion to Hannah Arendt*, 1). Her life and work trace "a passionate trajectory through some of the crucial areas of European and American thought in this century... She was relentless in trying to comprehend the darkness of her times" (*New York Times*). Fleeing the Nazis in 1940, Arendt became a visiting scholar at Princeton, Yale, and other schools, including the University of Chicago, where she delivered a series of major lectures that became the basis for her second book, *The Human Condition*. As one of her most influential works, it fundamentally marked "Arendt's emergence as a political thinker of truly staggering range and depth"(Villa, 8). The inscription, dated in the year of publication, was done in Tübingen, where Arendt delivered an influential series of lectures on totalitarianism at the university in the 1950s. A few marginal pencil annotations in the first few pages of text. Book with toning to boards, four small rubs to front board; price-clipped dust jacket with light wear to extremities, very mild toning to spine. A very good copy. Scarce and desirable inscribed.

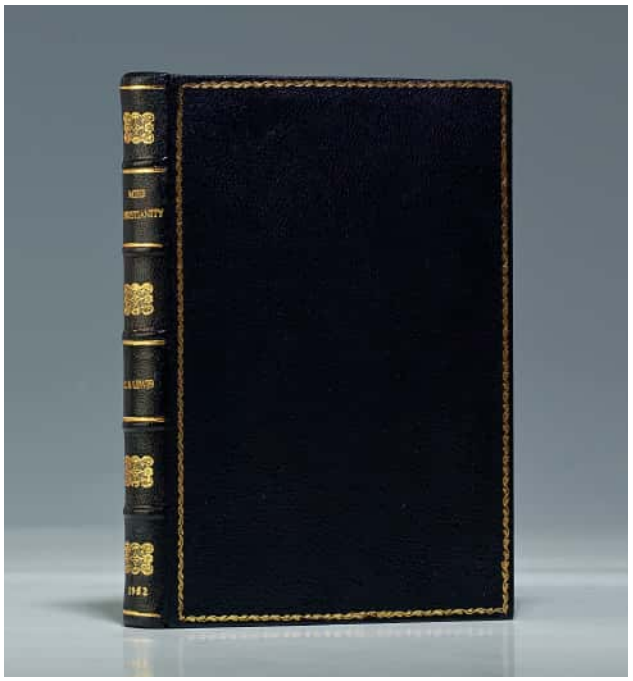


"In All Times And Under Every Circumstance, The Myths Of Man Have Flourished..."

79 CAMPBELL, Joseph. **The Hero with a Thousand Faces.** New York, 1949. Octavo, original half black cloth, dust jacket. $4200

First edition of Campbell's first, influential study of world mythology and religion—his penetrating analysis of "the monomyth," the "basic, magic ring of myth" from which countless human stories, arts and endeavors spring.

"In this influential and extraordinarily popular work, Campbell traced the theme of the hero's journey (which he called the 'monomyth') through the world's mythologies. Bringing to bear the insights of Freud and Jung, he also compared the patterns of myth to those of dreams... His approach to the study of myth influenced a number of writers, artists and filmmakers," including Robert Bly, Richard Adams and George Lucas (ANB). Book in about-fine condition with light rubbing to lower edges; in the scarce, good original dust jacket with chips and splits, some small tape repairs to reverse, front cover still bright.



"C.S. Lewis Had No Peer"

80 LEWIS, C.S. **Mere Christianity.** London, 1952. Octavo, modern full navy morocco gilt. $5000

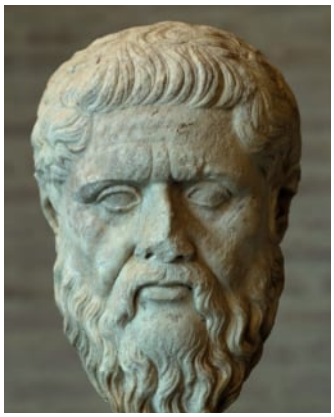
First edition of C.S. Lewis' revised and expanded WWII BBC radio talks together in one volume—Broadcast Talks, Christian Behaviour and Beyond Personality—handsomely bound in navy morocco gilt.

Lewis, perhaps most famed for his *Chronicles of Narnia* (1950-56), "was an academic who sought delight in myth, a skeptic who found joy in faith... in his ability to nurture the faithful, as well as seduce the skeptic, C.S. Lewis had no peer." Lewis, who moved away from Christianity at 14, returned to his faith 16 years later and "began writing witty lucid books in defense of Christian orthodoxy... A British philosopher declared that Lewis had 'the rare gift of being able to make righteous readable'" (*New York Times*). "Among those influenced by them was the young Margaret Roberts [Thatcher], in whose memoirs Lewis features as the most formative influence on her religious outlook" (ODNB). A fine, beautiful copy.



"The Works Of Plato May Be Properly Considered
The Scriptures Of The Ancient World"

81 PLATO. **The Works of Plato.** London, 1804. Five volumes. Quarto, later grey cloth spines with original paper spine labels laid down, original drab paper boards. $22,000



First edition of the first complete English translation of Plato's works, prepared by the leading Platonist of his day, still considered unequaled, in original drab paper boards.

"Amidst a great diversity, both of subject and treatment, [Plato's] dialogues are pervaded by two dominant impulses: a love of truth and a passion for human improvement. While nowhere is a definite system laid down, it has been truly said that the germ of all ideas can be found in Plato" (PMM 27). Thomas Taylor was the leading English Platonist of his day: "In his knowledge of Plato... he has never been equaled by any Englishman, and he is still the most important disseminator of ancient philosophy in the history of English and American literature" (Axon, *Thomas Taylor*, 11). Taylor incorporated into his monumental translation nine dialogues as previously translated by Floyer Sydenham; the remainder he translated and fully annotated himself. "Thanks to the learning and industry of Messrs. Sydenham and Taylor, we have now the whole of the works of this wonderful philosopher brought within the reach of the English public, with a great variety of learned notes and instructive dissertations. The works of Plato may be properly considered the Scriptures of the ancient world" (Allibone, 2361). A few inner hinges and title pages with evidence of old tape repairs, foxing to a few leaves in Volume V, text otherwise remarkably fresh; modest rubbing and soiling to spines and contemporary boards. An exceptional wide-margined copy, scarce and desirable in original boards.



"In Political Economy I Think Smith's *Wealth Of Nations* The Best Book Extant" (Thomas Jefferson)

82 SMITH, Adam. **An Inquiry into the Nature and Causes of the Wealth of Nations.** London, 1791. Three volumes. Octavo, early full speckled calf rebacked. $8500

Sixth edition of Smith's landmark work, the first published after his death, in contemporary calf boards beautifully respined.

"On publication of the first American edition, not long before this 1791 English edition, Thomas Jefferson wrote, "In political economy I think Smith's *Wealth Of Nations* the best book extant." "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). Occasional light foxing, a beautiful copy in restored contemporary boards.

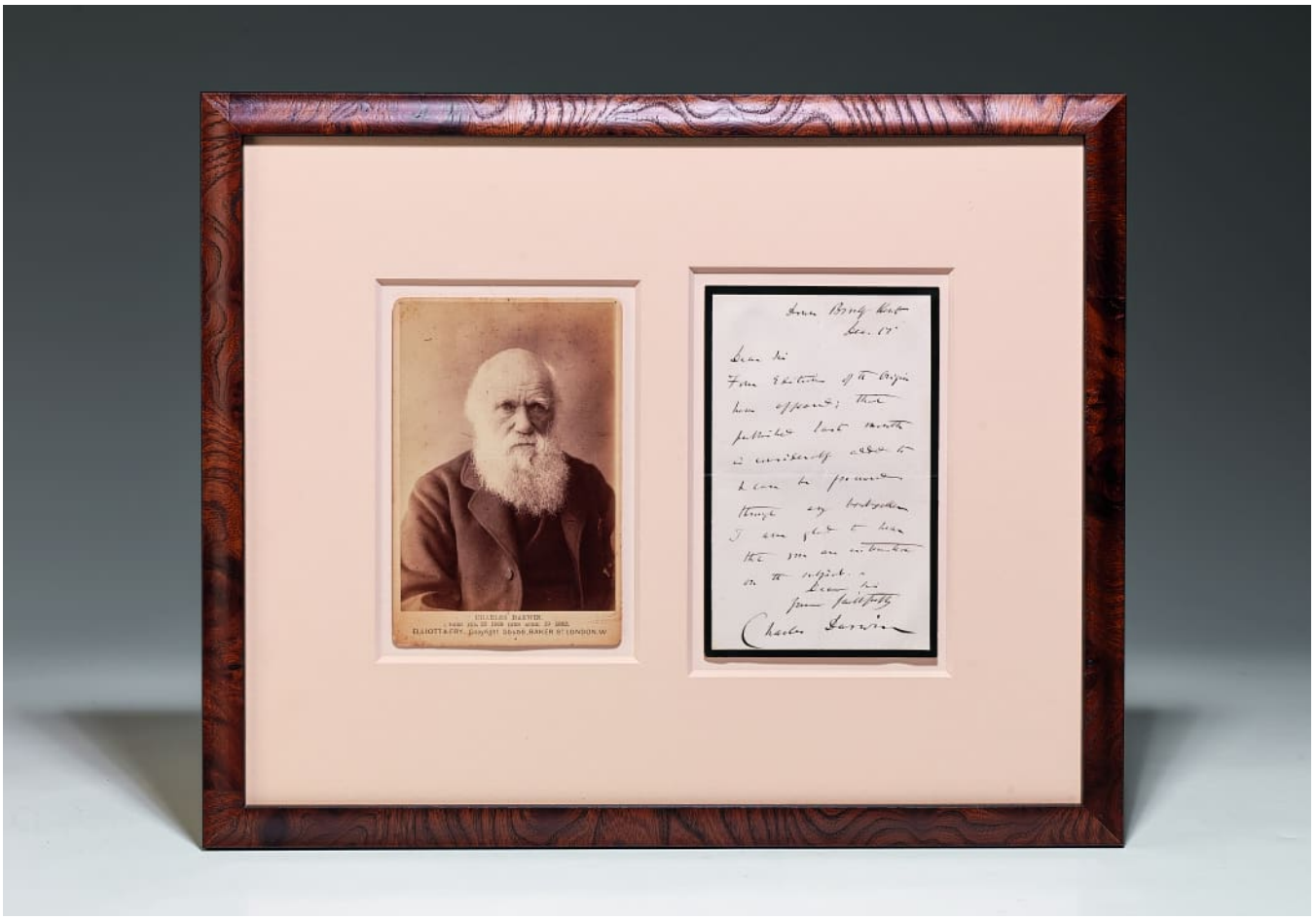


"Few Men Have Had A More Marked Influence Upon The Rising Intellect Of The Time"

83 MILL, John Stuart. **A System of Logic.** London, 1843. Two volumes. Octavo, publisher's original half cloth, custom clamshell box. $13,500

First edition of a classic text on logic by John Stuart Mill, one of only 750 copies printed, in the publisher's original cloth and paper boards.

One of Mill's most important works, *System of Logic* is "the first major installment of his comprehensive restatement of an empiricist and utilitarian position" (*Encyclopedia of Philosophy*), setting forth "the fundamentals of the human or 'moral' sciences" (Mander & Sell, 794). The book "was for many years the standard authority with all who took his side in the main philosophical questions. Mill, in fact, was recognized as the great leader of the empirical as opposed to what he called the intuitional school; and few men have had a more marked influence upon the rising intellect of the time" (DNB). Light foxing to first and last few leaves; bindings moderately rubbed, spines toned, joints starting but holding. A very good copy.



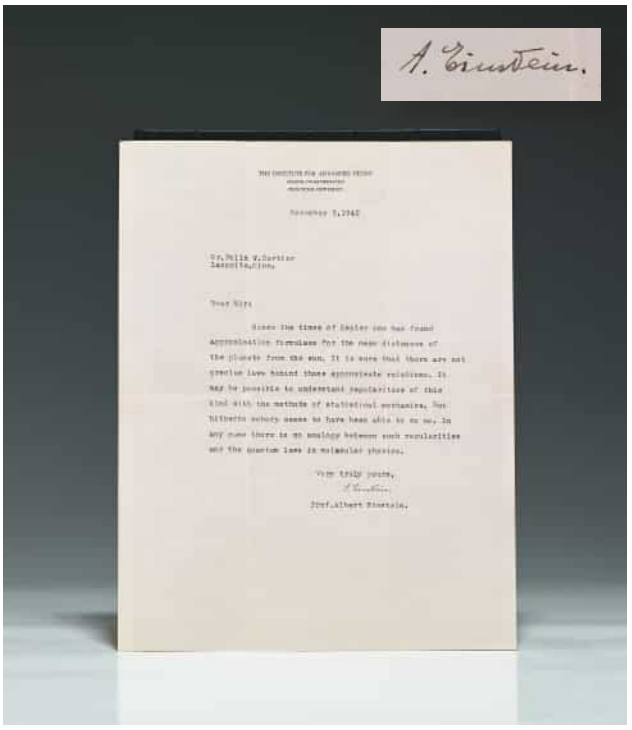
"Four Editions Of The *Origin* Have Appeared... I Am Glad To Hear That You Are Interested In The Subject"

84 DARWIN, Charles. **Autograph letter signed.** Down, Beckenham, Kent, Dec 17, 1866. One leaf of black-edged mourning stationery, measuring 4-1/2 by 7 inches, penned on recto for one page, handsomely matted and framed. $29,500



Fine unpublished 1866 autograph letter written by Charles Darwin, answering the questions of an anonymous correspondent concerning editions of his landmark work, On the Origin of Species, boldly signed by him with his full name "Charles Darwin" (he often used "C." or "Ch." instead of his full given name). Beautifully framed with an early photographic card.

The letter reads, in full: "Down Beckenham Kent, Dec. 17th. Dear Sir, Four editions of the Origin have appeared; that published last month is considerably added to & can be procured through any bookseller. I am glad to hear that you are interested in the subject. Dear sir, yours faithfully, Charles Darwin." The mourning stationery reflects the death of Darwin's sister, Susan Elizabeth Darwin, in October; another sister, Emily Catherine Langton, had died in January that year. See "Darwin in letters, 1866; Survival of the Fittest," Darwin Correspondence Project (online). Darwin Correspondence Project 5310F (summary only). Very faint fold marks. Darwin's full signature bold and fine. Letters in which Darwin discusses his landmark work are particularly scarce and desirable.

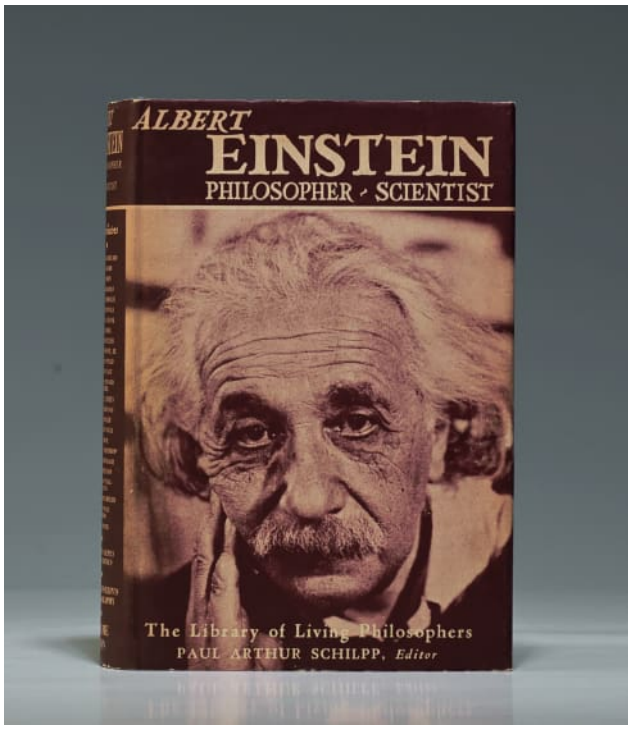


Typed Letter Signed By Albert Einstein

85 EINSTEIN, Albert. **Typed letter signed.** Princeton, November 3, 1942. One sheet, measuring 8-1/2 by 11 inches, typing on recto only; matted and framed with portrait. $38,000

An exceptional typed letter signed by Einstein on precursors like Johannes Kepler's work to his Special and General Theories of Relativity, beautifully framed.

The letter, on letterhead from the Institute for Advanced Study in Princeton, reads in full: "November 3, 1942. Mr. Felix W. Cartier. Laconite, Minn. Dear Sir: Since the times of Kepler one has found approximation formulaes for the mean distances of the planets from the sun. It is sure that there are not precise laws behind those approximate relations. It may be possible to understand the irregularities of this kind with the methods of statistical mechanics. But hitherto nobody seems to have been able to do so. In any case there is no analogy between such regularities and the quantum laws in molecular physics. Very truly yours, [signed] A. Einstein. Prof. Albert Einstein." Expected fold lines. An incredible letter, scarce in its important content.

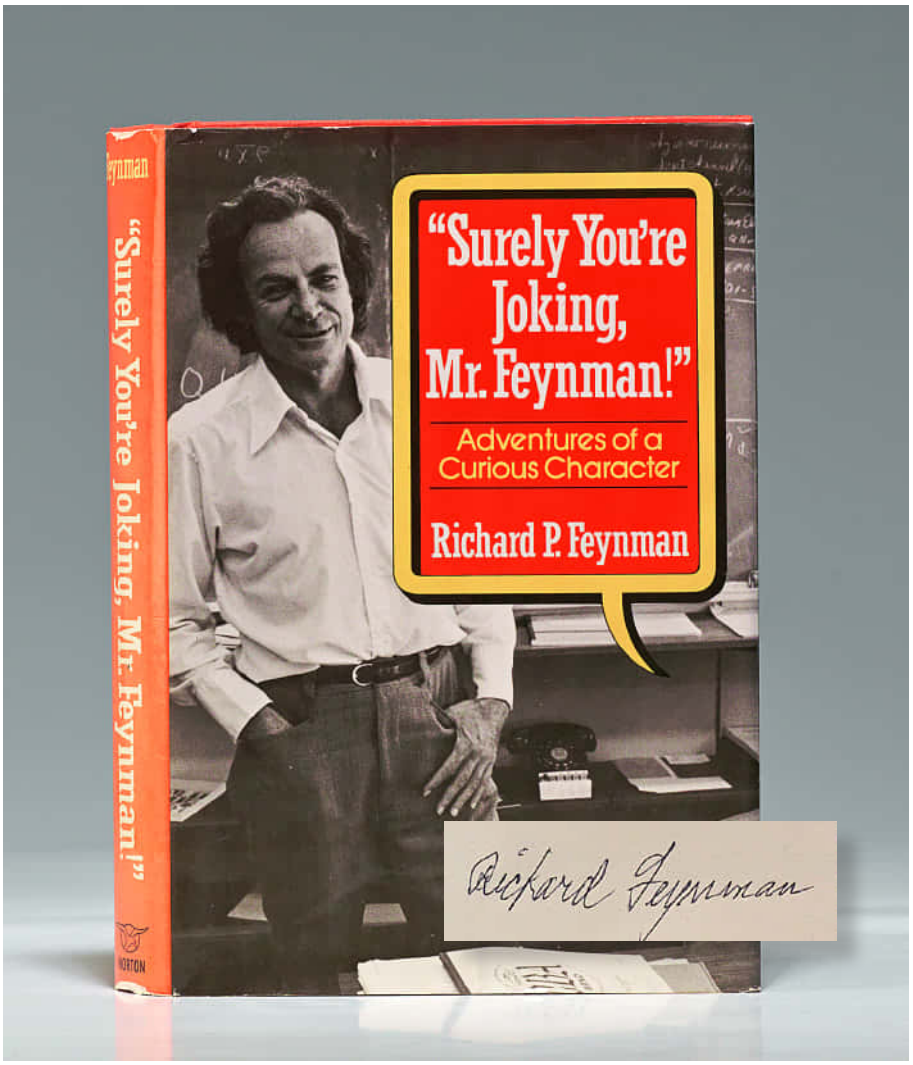


Einstein's "One And Only Intellectual Biography"

86 (EINSTEIN, Albert). **Albert Einstein: Philosopher-Scientist.** Evanston, 1949. Octavo, original blue cloth, dust jacket. $2600

First trade edition of this collection, including the only autobiography written by Einstein, "the greatest physicist of the 20th century" (PMM).

"Historians of modern science have good reason to be grateful to Paul Arthur Schilpp, professor of philosophy and Methodist clergyman but better known as the editor of a series of volumes on 'Living Philosophers,' which included several volumes on scientist-philosophers... to his everlasting credit, he persuaded Albert Einstein to do what he had resisted all his years: to sit down to write, in 1946 at age sixty-seven, an extensive autobiography" (Gerald Holton). Includes Einstein's autobiographical notes in German and English; 24 descriptive and critical essays on Einstein's work, together with Einstein's responses; and a bibliography of his writings and index. Book fine, price-clipped dust jacket nearly so.

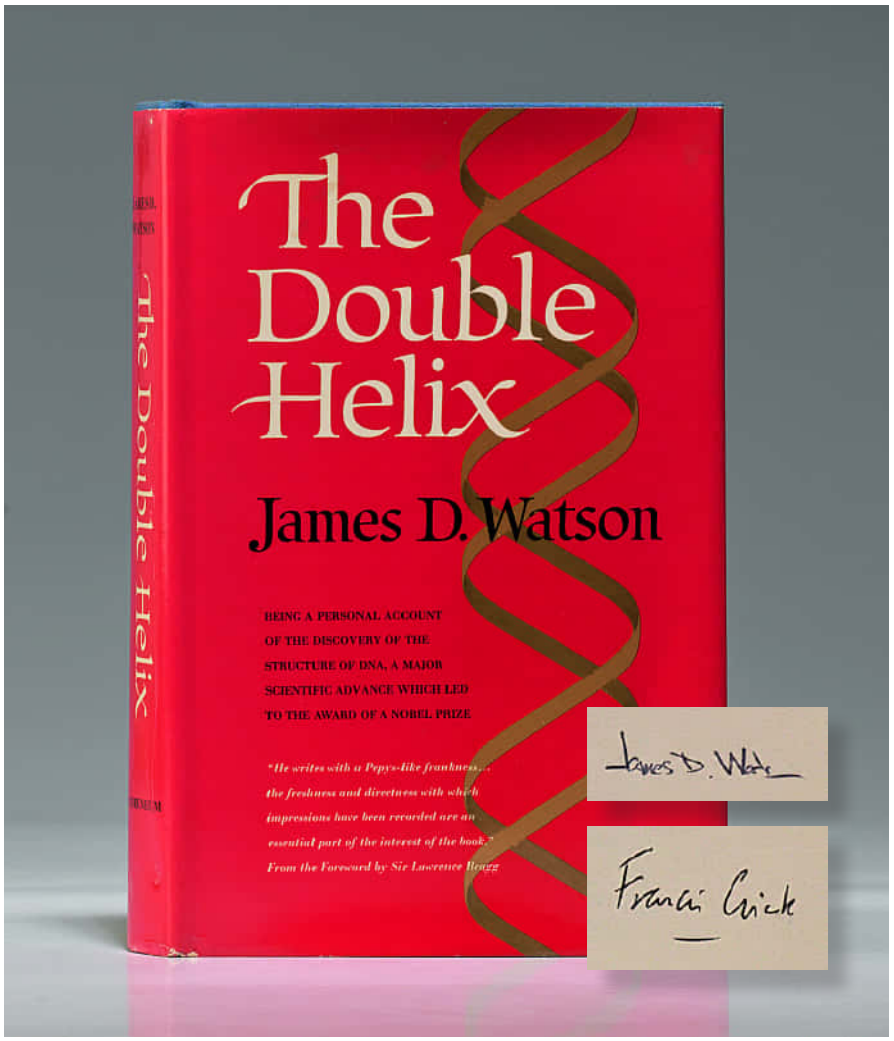


"Adventures Of A Curious Character":
Signed By Richard Feynman

87 FEYNMAN, Richard P. **Surely You're Joking, Mr. Feynman! Adventures of a Curious Character.** New York, 1985. Octavo, original half red cloth, dust jacket. $27,500

First edition of Feynman's anecdotal autobiography, author's advance proof copy, signed by the celebrated physicist on the half title.

Winner of the Nobel Prize for his groundbreaking work in quantum physics in 1965 and unexpected "public figure, perhaps the best known scientist in America since Albert Einstein and Robert A. Millikan," Feynman (1918-1988) here regales readers with his "picaresque adventures, from safe-cracking at Los Alamos to carnival dancing in Rio. This unexpected view of the great scientist at play captivated a public that had no notion of why Feynman deserved fame" (ANB). "It goes off in all directions, producing both heat and light" (*Time*). One of approximately 20 advance proof copies sent to Feynman by the publisher and then presented by him to friends and colleagues, identifiable by a faint numeric stamp on the front free endpaper. Material signed by Feynman is uncommon, as he disliked giving autographs and generally refused to do so. Book in near-fine condition, contents clean and crisp, cloth with small area of faint staining; in a very good, lightly worn dust jacket with mild toning to spine. A scarce signed copy.

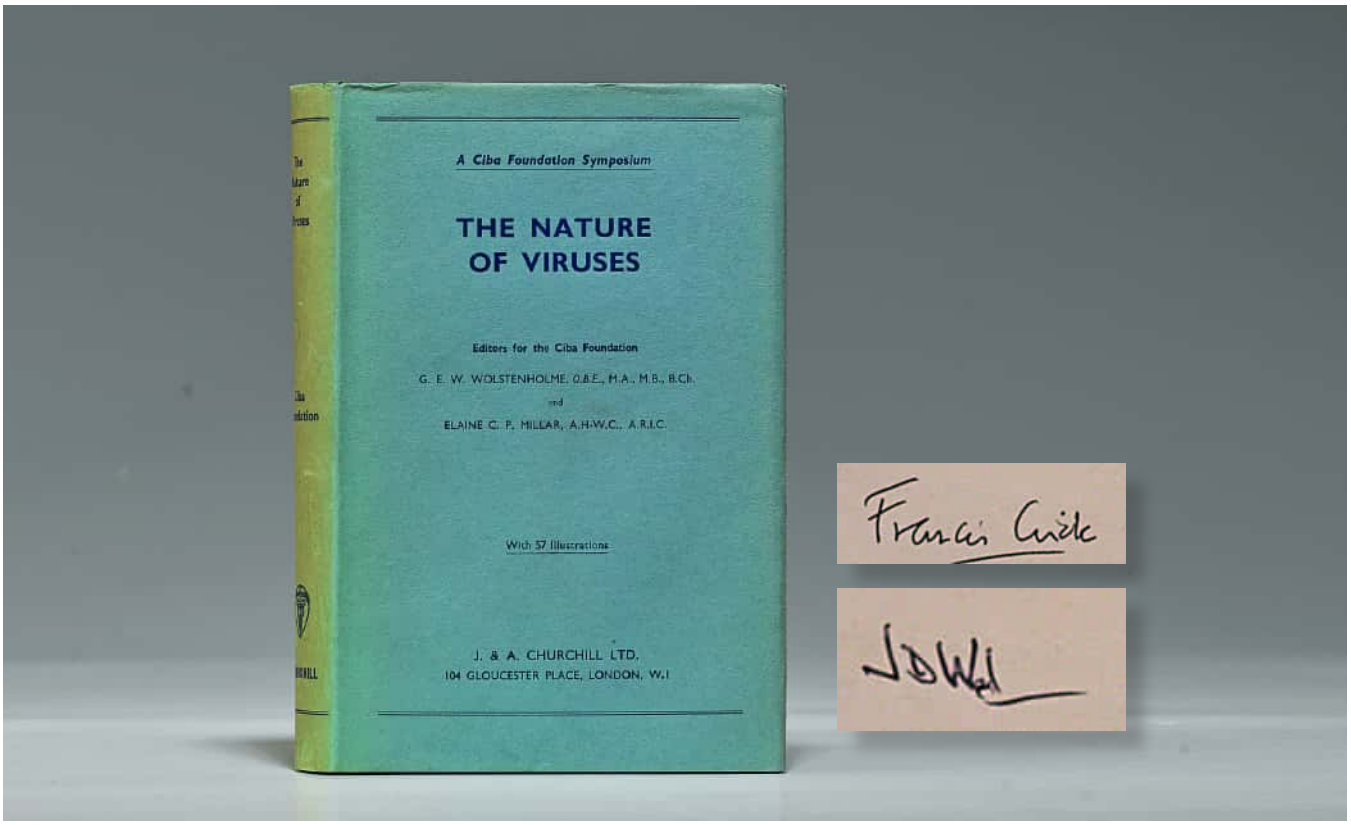


First Edition Of *The Double Helix*, Signed By Francis Crick And James Watson, Advance Review Copy

88 (CRICK, Francis) WATSON, James D. **The Double Helix. A Personal Account of the Discovery of the Structure of DNA.** New York, 1968. Octavo, original blue cloth, dust jacket, custom clamshell box. $22,500

First edition, advanced review copy of Watson's controversial personal account of the DNA discovery, signed on the title page by Francis Crick and James D. Watson.

"One of the investigators, more than any of the others, realized the decisive importance of the DNA molecules in biology, and it was this understanding which urged him relentlessly to push this work toward a successful conclusion, in spite of his rather modest technical qualifications for this task" (Mayr, 823). "He has described admirably how it feels to have that frightening and beautiful experience of making a great scientific discovery" (Richard Feynman, winner of the 1965 Nobel Prize for Physics). With numerous diagrams and photographic illustrations, and six pages of facsimiles. Owner signature dated the year of publication. With advance review copy slip laid in. A few spot of foxing to text block fore-edge; dust jacket with mild wear to spine, evidence of paper clip removal to rear panel. A nearly fine copy, very desirable and rare signed by both Watson and Crick.

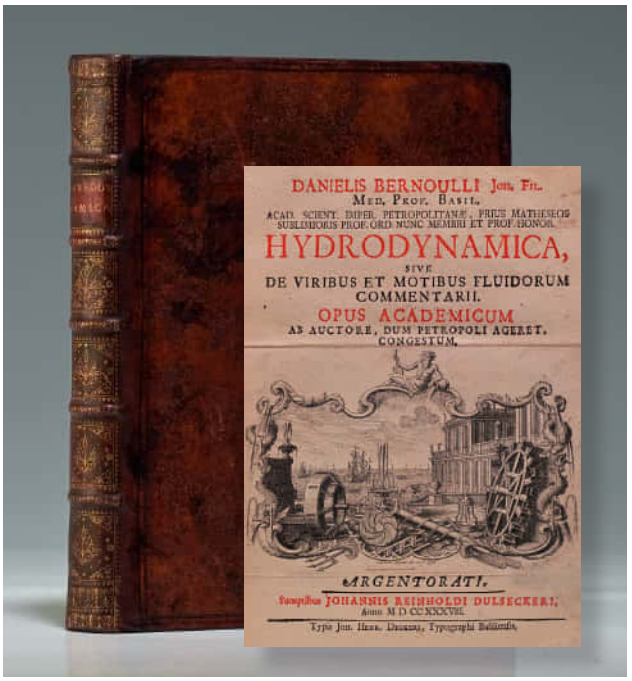


Signed By Both James Watson And Francis Crick

89 CRICK, Francis H. C. and WATSON, James D. **Virus Structure: General Principles.** IN: **Ciba Foundation Symposium on the Nature of Viruses, pp. 5-18.** London, 1957. Octavo, original green cloth, dust jacket, custom box. $18,000

First edition of Watson and Crick's Virus Structure, signed by both Watson and Crick on the first page of their article. Presented as the first paper at the prestigious 1956 Ciba Foundation symposium, this seminal work revealed Watson and Crick's theory of virus structure.

Following their famous announcement of the double helical structure of DNA in 1953, this work on viruses "would be the last direct collaboration between Crick and Watson." Arriving in Cambridge in June 1955, Watson had become "intrigued by the similar size and structure of viruses and microsomes: small round objects in cells. Microsomes seemed to contain both protein and RNA, so perhaps they had something to do with the decoding machinery and viruses would illuminate it. Before he arrived, Watson had written" to Crick and the two worked together in the same lab (Ridley, 92-3). In March 1956, at a three-day symposium organized by the Ciba Foundation, "Crick presented, as the first paper on the first day, the general principles of virus structure that he and Watson had worked out in the previous six months... Viruses were small...the protein molecules of the virus can only be of limited size. Rough numerical estimates show that this amount, used once, is not enough to produce a shell to cover the RNA. Thus the coat must be built up of identical subunits... The paper suggested in a sentence that microsomes might also be made up of identical protein subunits. But, they said, 'In any case, since microsomes contain only a limited amount of RNA, we would predict, by an extension of our first argument, that no very large protein molecule will be found that is not an aggregate'... so Watson and Crick imagined that, structurally, the microsome, like the virus, was a shell of protein containing a highly specific packet of RNA... Watson and Crick's theory of virus structure proved correct, crucial, productive for virologists" (Judson, *Eighth Day of Creation*, 315-6). A fine copy, scarce signed.

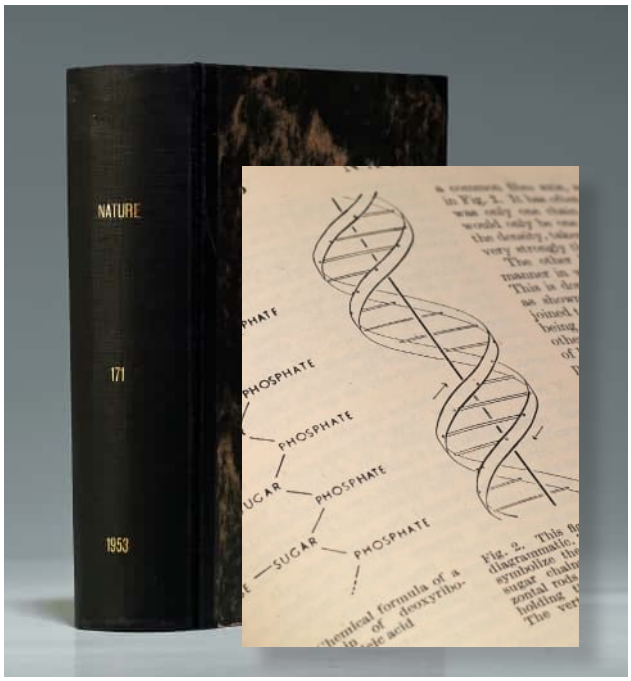


"A Work That Laid The Basis Of Modern Hydrodynamics"

90 BERNOULLI, Daniel. **Hydrodynamica.** Strasbourg, 1738. Quarto, contemporary full calf sympathetically rebacked. $11,000

First edition of Bernoulli's most important work, the source of Bernoulli's principle, a fundamental concept in fluid dynamics, with engraved title vignette and 12 engraved folding plates.

Bernoulli's "reputation was established in 1738 with *Hydrodynamica*, in which he considered the properties of basic importance in fluid flow, particularly pressure, density, and velocity, and set forth their fundamental relationship. He put forward what is called Bernoulli's principle, which states that the pressure in a fluid decreases as its velocity increases. He also established the basis for the kinetic theory of gases and heat by demonstrating that the impact of molecules on a surface would explain pressure and that, assuming the constant, random motion of molecules, pressure and motion increase with temperature" (*Britannica*). Title page expertly cleaned, with only remnants of owner signature on title page surviving, otherwise interiors with only occasional light spotting and embrowning. An excellent copy.

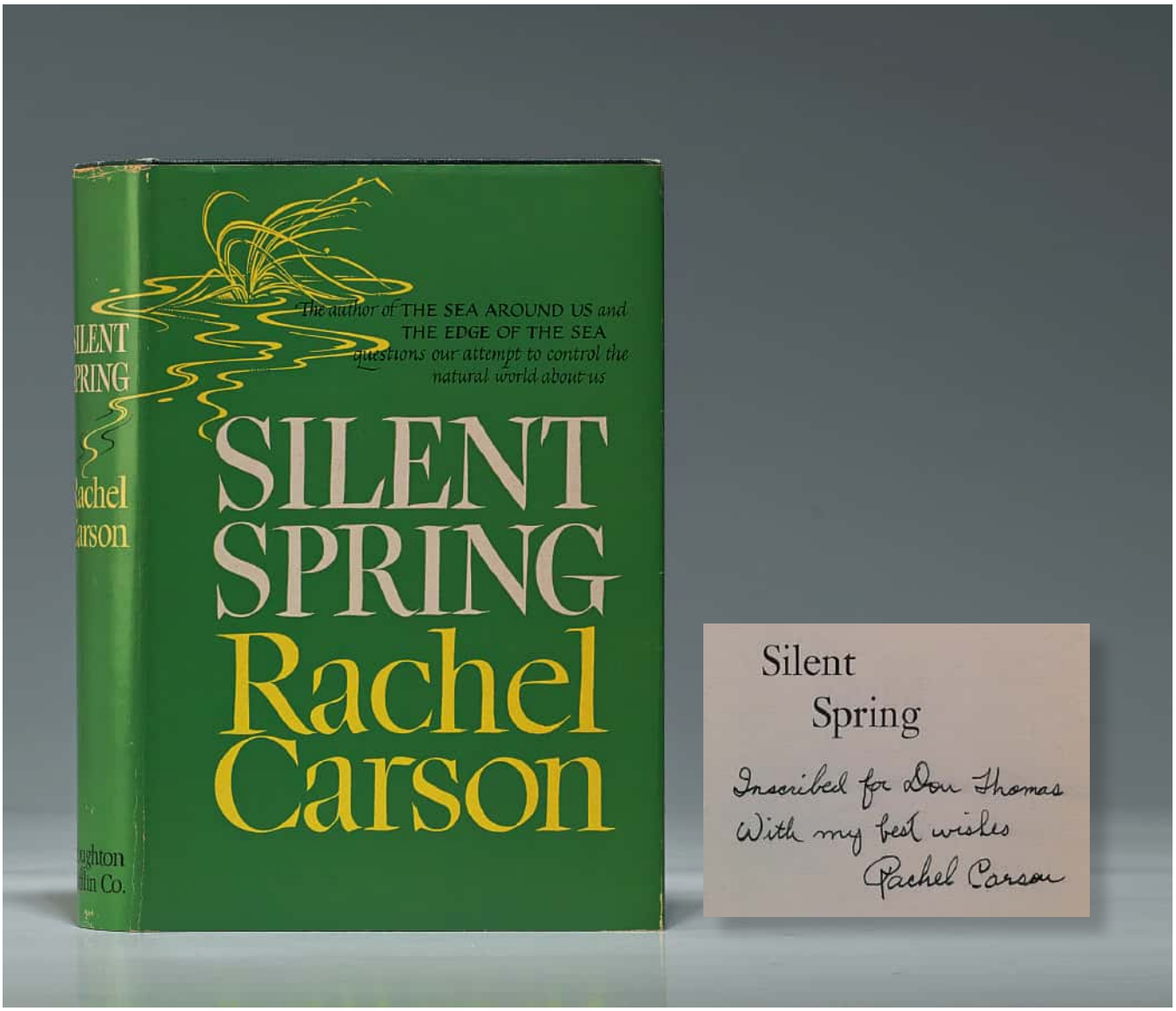


"The Most Important Biological Discovery Of The 20th Century"

91 WATSON, James and CRICK, Francis. **"A Structure for Deoxyribose Nucleic Acid."** with three other papers. In: *Nature*, Volume 171. London, 1953. Octavo, contemporary half black cloth. $8500

Volume 171 of Nature, including the first appearances of the articles announcing the most important biological discovery of the 20th century, including the first illustration of the double-helix structure of DNA.

This volume of the journal *Nature* contains the most important biological discovery of the 20th century: the key to the deciphering of the genetic code. "It has not escaped our notice," write Watson and Crick near the end of the first paper, "that the specific pairing we have postulated immediately suggests a possible copying mechanism for the genetic material." Neither did it escape the notice of the Nobel Prize committee. In 1962 Crick, Watson and Wilkins received the Nobel Prize "for their discoveries concerning the molecular structure of nuclear acids and its significance for information transfer in living material" (Garrison & Morton 256.3; 256.4). Minor rubbing to board edges. A nearly fine copy of a landmark work in science.

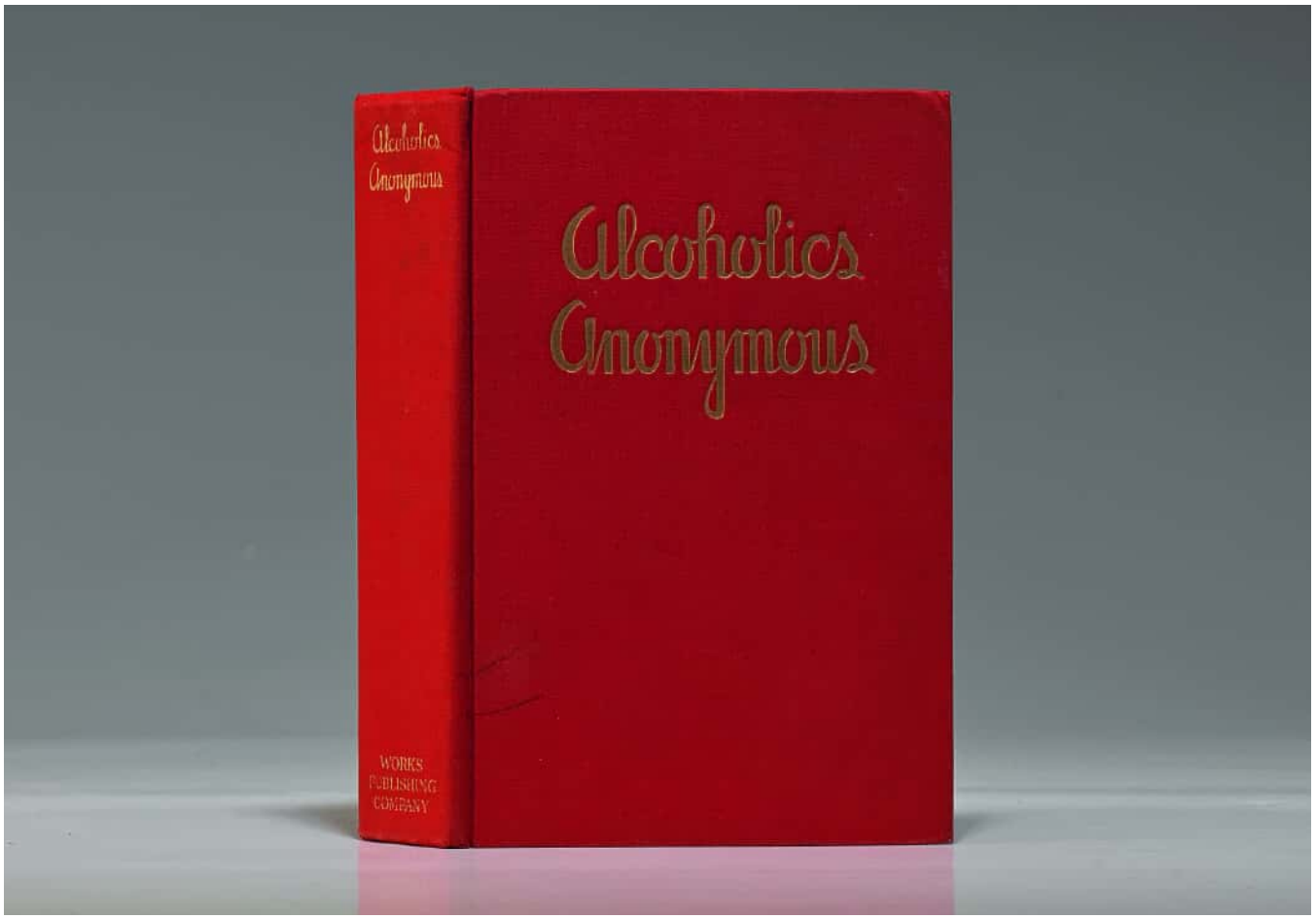


First Edition Of *Silent Spring*, Inscribed By Rachel Carson

92 CARSON, Rachel. **Silent Spring.** Boston, 1962. Octavo, original green cloth, dust jacket. $8500

First edition of the pioneering work by Rachel Carson, "one of the greatest nature writers in American letters," inscribed on the half title, "Inscribed for D— T— With my best wishes Rachel Carson."

"The first work to address the larger issues of environmental pollution" (*The Book in America*, 133). "*Silent Spring* became a runaway bestseller, with international reverberations... It is well crafted, fearless and succinct... Even if she had not inspired a generation of activists, Carson would prevail as one of the greatest nature writers in American letters" (Mattheissen, *Time*). First edition: with "First Printing" on copyright page. Containing numerous in-text illustrations. Dust jacket with minor rubbing to extremities. A nearly fine copy.



Extraordinarily Rare First Printing Of *Alcoholics Anonymous*, 1939

93 ALCOHOLICS ANONYMOUS. **Alcoholics Anonymous: The Story of How More Than One Hundred Men Have Recovered from Alcoholism.** New York, 1939. Thick octavo, original red cloth. $18,500

First edition, first printing, of the influential AA "Big Book."

The Alcoholics Anonymous "Big Book" first saw print at a particularly trying time; the Great Depression had driven many Americans to desperation, and the repeal of Prohibition in 1933 meant that alcohol was readily available. With moving personal accounts and case histories of many original members of AA, here is the story of countless "average Americans... [whose] feeling of having shared in a common peril is one element in the powerful cement which binds" their lives together. This extremely scarce first edition also examines the epiphanic moments in which hope for a new life is achieved; "later editions of the Big Book play down this expectation of 'sudden and spectacular upheaval' in favor of a more gradual explanation for triumph over the addiction" (*New Yorker*, 1955). An alternative title, *The Way Out*, had strong support from members, but a check of the Library of Congress showed 12 books with that title. Bill W. remembers, "We said to ourselves, 'We sure aren't going to make this book the 13th *Way Out*.' We left the title *Alcoholics Anonymous* in the copy that went to the printer. That is how we got the title for our book, and that is how our society got its name." Without very rare original dust jacket. Interior fresh and near-fine, rear inner paper hinge split; cloth bright and unfaded with two ink marks to front board, minimal faint soiling to rear panel. An exceptionally nice copy.



"This Is By Far The Best Book Ever Written About America"

94 TOCQUEVILLE, Alexis de. **Democracy in America. Translated by Henry Reeve.** London, 1835, 1840. Four volumes. Octavo, contemporary marbled boards rebacked, custom box. $52,000



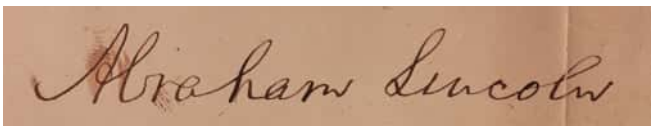
First editions in English of both parts of Tocqueville's important and influential analysis of American democracy, one of the most outstanding intellectual achievements of the 19th century, uniformly bound in contemporary marbled boards.

"The first systematic and empirical study of the effects of political power on modern society" (Nisbet). "One of the most important texts in political literature" (PMM 358). *Democracy in America* is the result of Tocqueville's 1831-32 tour of the United States to examine the American penal system. The first part brilliantly examines contemporary American social and political institutions and practices, and the second proves that democracy could be the basis of a stable political system. Tocqueville's insights into American democracy deeply influenced European intellectual life and shaped the development of free institutions in the West. The first part of the work was published in French in 1835 and the second part in 1840; the present English editions were issued in the same years and precede the American editions of each part. Bound without rear subscription leaf (III), rear advertisement leaf (IV). Howes T278, 279. Occasional marginal pencil annotations in first two volumes. Interiors generally fresh and fine, contemporary marbled boards with light rubbing, beautifully rebacked to period style.



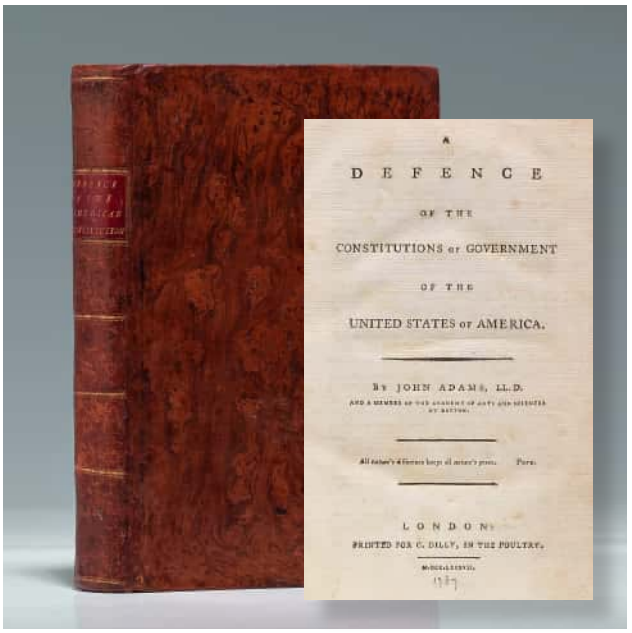
Extremely Rare Ship's Papers For A Whaling Voyage Signed By Abraham Lincoln As President And Secretary Of State William Seward

95 LINCOLN, Abraham. **Printed document signed: ship's papers.** Washington, DC, September 26, 1864. Broadside, measures 22 by 18 inches, partially printed, original white wafer seal of the Presidency affixed; handsomely matted and framed. $38,000



A remarkable ship's passport signed by President Lincoln and his Secretary of State William Seward during the Civil War, authorizing passage for the ship Waverly, *"lying at present in the port of New Bedford bound for Pacific Ocean, and laden with provisions, stores, and utensils for a whaling voyage."*

Written authorization to sail the high seas and dock at the country's harbors, in the form of presidentially signed ship's papers, was a valuable and desirable privilege. Before conferring such a license, officials were charged with establishing the legitimacy of a vessel, its cargo and its personnel, and the ship's papers were intended to authorize a craft's mission and purpose. Printed in four columns with text in French, Spanish, English, and Dutch. The *Waverly*'s unfortunate fate was to be one of the last ships destroyed by the Confederates, on June 29, 1865—months after Lee's surrender at Appomattox on April 9, 1865 and Lincoln's assassination a week later. Faint fold lines, very mild smudging to Lincoln and Seward signatures. Very handsomely framed.

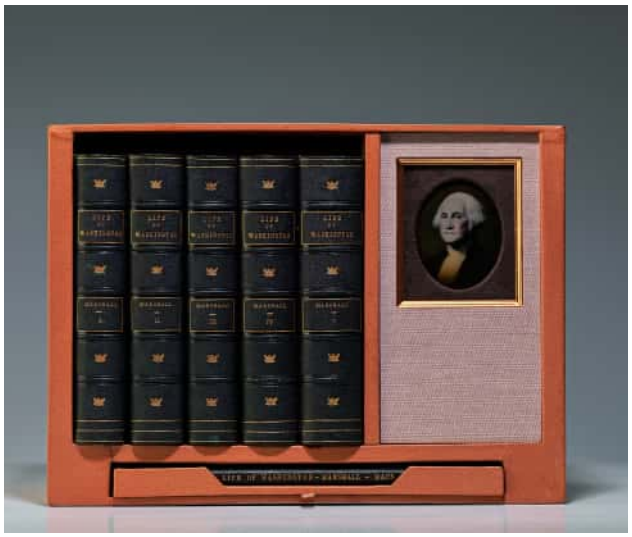


"Liberty And The Laws Depend Entirely On A Separation Of [Powers]"

96 ADAMS, John. **A Defence of the Constitutions of Government of the United States of America.** London, 1787. Octavo, contemporary full brown tree calf, red morocco spine label. $18,500

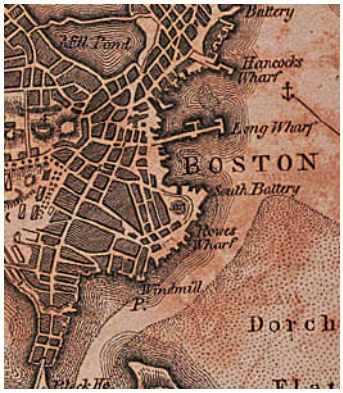
First edition of Adams' important work on a constitutional separation of powers.

While acting as America's minister in Great Britain, John Adams "felt an urgency like that of 1776. Great events were taking place at home... A constitutional convention was in the offing, and as he had been impelled in 1776 to write his *Thoughts on Government*, so Adams plunged ahead now, books piled about him, his pen scratching away until all hours... By early January 1787, Adams had rushed the first installment of his effort to a London printer" (McCullough, 374). On its receipt, Jefferson replied, "I have read your book with infinite satisfaction and improvement. It will do great good in America. Its learning and its good sense will, I hope, make it an institute for our politicians, old as well as young" (Sowerby, 3004). Light foxing throughout; expert restoration to joints and extremities, label skillfully restored. A very attractive copy.



First Edition Of Marshall's *Life Of Washington*, With Scarce Atlas Volume Of The Military Campaigns

97 (WASHINGTON, George) MARSHALL, John. **The Life of George Washington.** Philadelphia, 1804-07. Five large octavo text volumes and quarto atlas volume. Mid-20th-century three-quarter black morocco gilt. $15,000



First edition of Marshall's monumental life of Washington, with the companion atlas volume of ten strategic maps (eight double-page).

Chief Justice Marshall was asked by Washington's nephew to write the President's official biography. Probably no man was better suited: a personal friend of Washington, Marshall had been the one to announce the President's death in 1799, had offered the eulogy, had chaired the committee that arranged the funeral rites, and had led the commission to plan a monument in the capital city. Very light foxing, less than usual, a bit of faint marginal dampstaining in Volume II, corner repair to leaf N2 in Volume I. Slight offsetting from otherwise fine maps. An exceptional set in excellent condition, handsomely bound.

"A Monumental Political Saga"

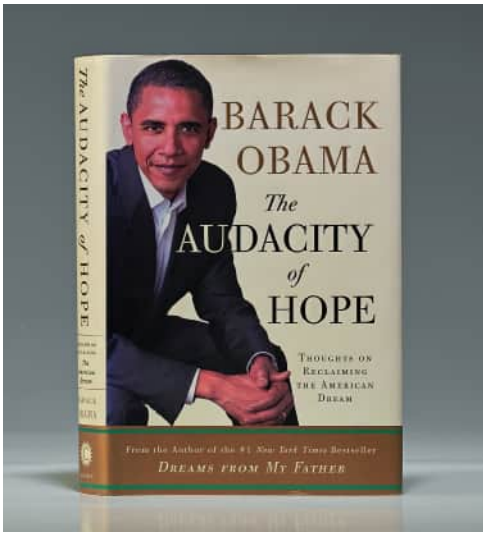


98 (JOHNSON, Lyndon Baines) CARO, Robert A. **The Years of Lyndon Johnson.** New York, 1982-2012. Four volumes. Octavo, original black cloth, dust jackets. $5500

First editions of all four volumes of Caro's critically praised, Pulitzer Prize-winning, multi-volume biography of Lyndon Johnson, signed by Caro in each volume.

Caro was awarded the National Book Critics Circle Award for *Path to Power* and *Means of Ascent* (1982 and 1990, respectively) and the 2002 National Book Award and 2003 Pulitzer Prize for Biography (his second Pulitzer) for *Master of the Senate,* the third volume in his epic portrait of this mercurial, larger-than-life American president. Discoloration to dust jacket versos only. A handsome set in excellent condition.

Inscribed By President Barack Obama

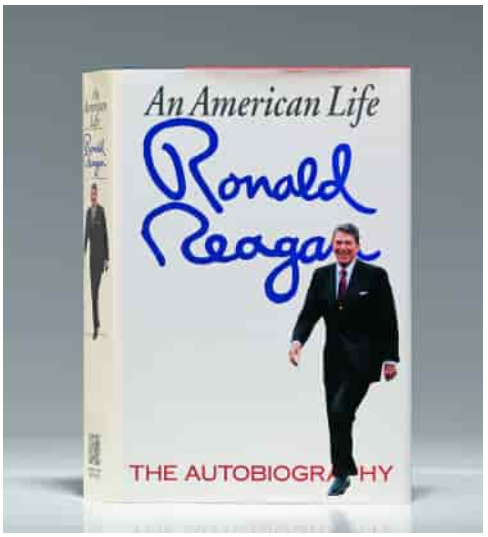


99 OBAMA, Barack. **The Audacity of Hope.** New York, 2006. Octavo, original boards, dust jacket. $4500

First edition, first printing, inscribed, "To John & Rosemary—All the best! Barack Obama."

Written while he was still the junior United States senator from Illinois, Obama's second book calls for a renewal of politics grounded in "a set of ideals that continue to stir [America's] collective conscience; a common set of values that bind us together despite our differences; a running thread of hope that makes our improbable experiment in democracy work." Hairline closed tear to dust jacket rear panel. A nearly fine copy.

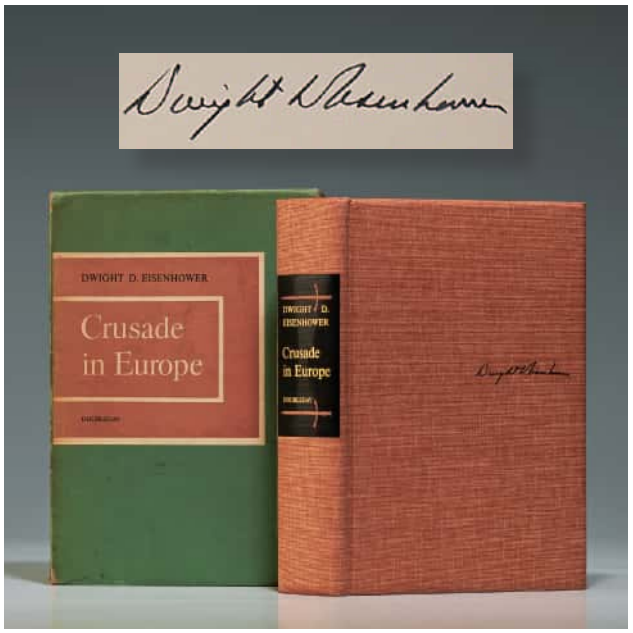
Inscribed By President Ronald Reagan



100 REAGAN, Ronald. **An American Life.** New York, 1990. Octavo, original half blue cloth, dust jacket, custom slipcase. $4500

First edition of the 40th President's autobiography, inscribed, "To K— S— With Very Best Wishes, Ronald Reagan."

President Reagan's illustrated autobiography, with 16 pages of black-and-white photographic illustrations. Gift inscription. Book about-fine with a few spots to text block fore-edge, dust jacket fine.

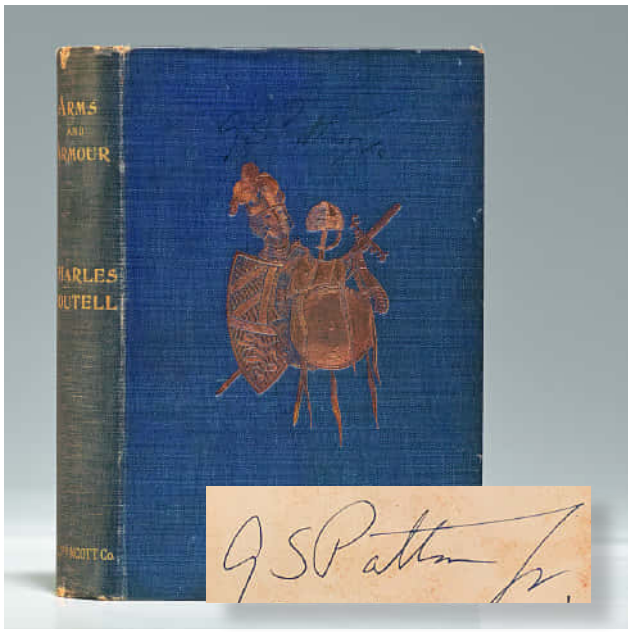


"The Hopes And Prayers Of Liberty-Loving People Everywhere March With You"

101 EISENHOWER, Dwight D. **Crusade in Europe.** Garden City, 1948. Thick octavo, original tan linen, acetate, slipcase. $8000

Signed limited first edition, one of 1426 copies signed by Eisenhower at the bottom of a facsimile of his D-Day message to Allied troops.

Eisenhower's memoir provides an important and unique perspective on the difficult command-level decisions that decided the outcome of World War II. Included are numerous battlefield and theater maps (a number in color), as well as photographic illustrations selected by Edward Steichen.A fine copy in a mildly worn slipcase.

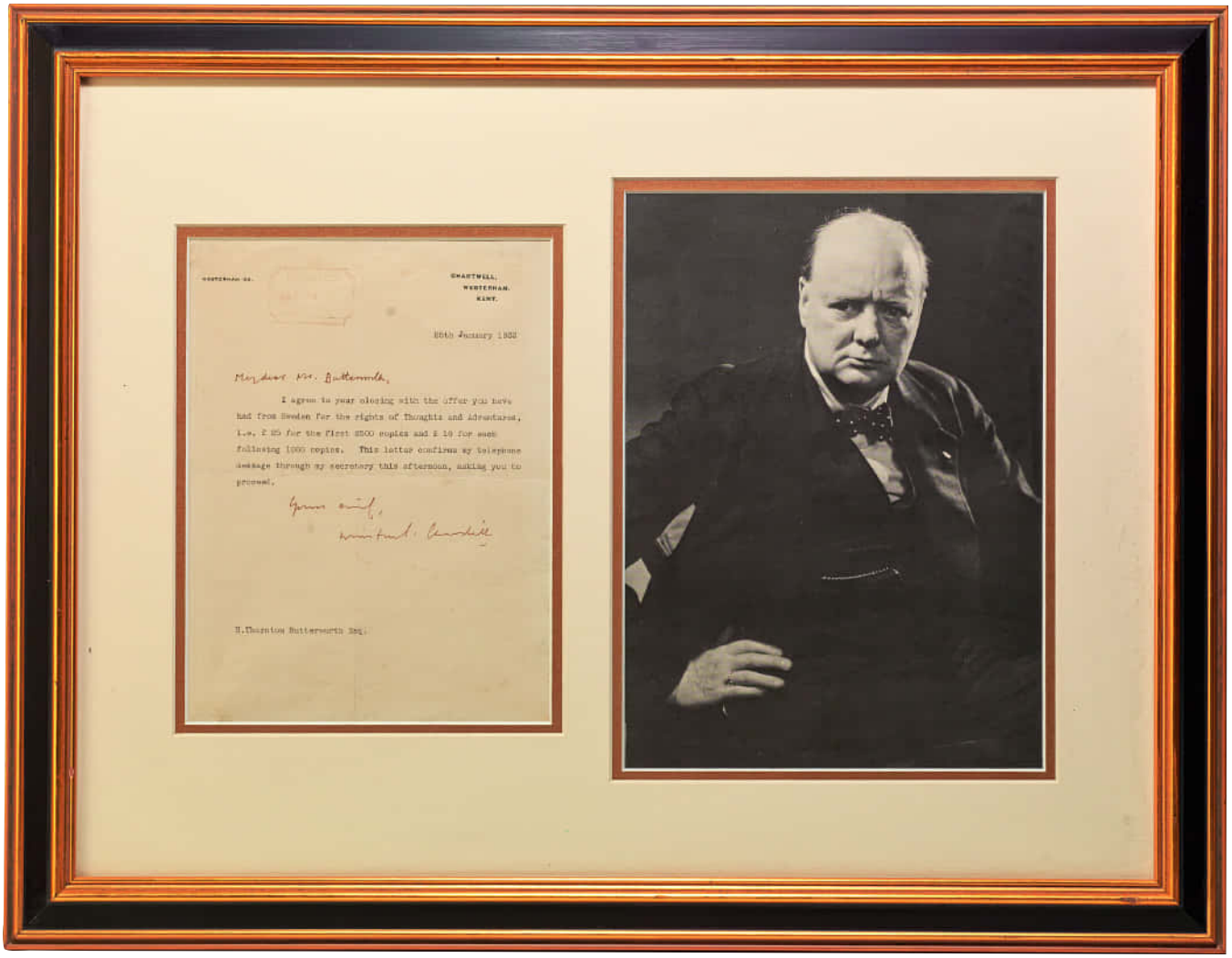


Patton's Thrice-Signed Copy Of A Treatise On Historical Weaponry

102 (PATTON, George S.) BOUTELL, Charles. **Arms and Armour in Antiquity and the Middle Ages.** London, 1902. Octavo, original blue cloth gilt, custom clamshell box. $12,500

General George S. Patton's signed, annotated copy of this authoritative work on weaponry from ancient times to modern, signed by him in ink three times, with his autograph annotations.

Patton's love of historical weaponry and pageantry continued throughout his life—at one point, he and his wife attended a ball in costume as Arthur and Guinevere—and in 1932, while studying at the Army War College, he purchased and read this copy of Boutell's classic reference work on armor and weapons. Signed three times by Patton, as he often would with his books: on the front free endpaper, in full on the front cover and last name only on the spine; also with Patton's occasional annotations and marks of emphasis. Mild offsetting to frontispiece and title page; binding lightly worn overall, spine slightly toned with small rubs at ends. A very good signed copy.



CHARTWELL,
WESTERHAM.
KENT.

25th January 1933

My dear Mr. Butterworth,

I agree to your closing with the offer you have had from Sweden for the rights of Thoughts and Adventures, i.e. £ 25 for the first 2500 copies and £ 10 for each following 1000 copies. This letter confirms my telephone message through my secretary this afternoon, asking you to proceed.

Yours sincerely,
Winston S. Churchill

W. Thornton Butterworth Esq.

Typed Letter Signed And Inscribed By Churchill, To His Publishers Regarding His Work, Handsomely Framed With Portrait

103 CHURCHILL, Winston. **Typed letter signed.** Kent, January 25, 1933. One leaf measuring 7 by 9-1/2 inches, on Churchill's personal "Chartwell, Westerham, Kent" printed letterhead. Handsomely framed with portrait, entire piece measures 19 by 25 inches. $18,000



Signed and inscribed typed letter from Churchill to his publisher regarding his book Thoughts and Adventures.

The letter, dated January 25, 1933 and typed on Churchill's personal Chartwell letterhead, reads, "I agree to your closing with the offer you have had from Sweden for the rights of Thoughts and Adventures, i.e. £ 25 for the first 2500 copies and £ 10 for each following 1000 copies. This letter confirms my telephone message through my secretary this afternoon, asking you to proceed." Churchill has written out the salutation of "My dear Mr. Butterworth" and the closing "Yours sincerely, Winston S. Churchill." Faint fold lines. Fine condition.



"He Never Rode Off Any Field Except As A Victor"

104 CHURCHILL, Winston. **Marlborough: His Life and Times.** London, 1933-38. Four volumes. Octavo, modern full crimson morocco gilt. $4000

First English trade editions, with hundreds of maps and plans (many folding), plates, and document facsimiles, handsomely bound by Bayntun.

Churchill wrote this history of his famous ancestor to refute earlier criticisms of Marlborough by Macaulay. Originally intended to run about 200,000 words, the work eventually exceeded one million. "It may be his greatest book. To understand the Churchill of the Second World War, the majestic blending of his commanding English with historical precedent, one has to read Marlborough. Only in its pages can one glean an understanding of the root of the speeches which inspired Britain to stand when she had little to stand with" (Langworth, 164). Published simultaneously with a signed limited edition. A fine, very handsome set.



"This Is Not History: This Is My Case"

105 CHURCHILL, Winston. **The Second World War.** London, 1948-54. Six volumes. Octavo, original black cloth, dust jackets. $1700

First English editions of Churchill's WWII masterpiece, part history and part memoir, written after he lost reelection as Prime Minister, in the original dust jackets.

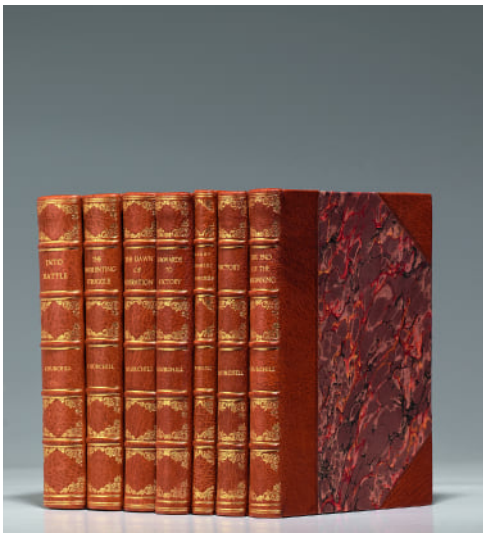
With the *Second World War,* Churchill "pulled himself back from humiliating [electoral] defeat in 1945, using all his skills as a writer and politician to make his fortune, secure his reputation, and win a second term in Downing Street" (Reynolds, xxiii). "Winston himself affirmed that 'this is not history: this is my case'" (Holmes, 285). Churchill was re-elected to the post of Prime Minister in 1951. Although preceded by the American editions, the English editions are generally preferred for their profusion of diagrams, maps, and facsimile documents. Text with foxing in a few places and along text block fore-edges, cloth faintly rubbed; dust jackets quite crisp with mild toning to spines and along edges, a few rubs to back panel of last volume, mild foxing to flaps. An extremely good set.

"They May Be The Last Word Upon The War"

106 CHURCHILL, Winston. **Collection of World War II Speeches.** London, 1941-46. Seven volumes. Octavo, modern three-quarter tan morocco gilt. $4500

First editions of Churchill's separately published World War II speeches, handsomely bound.

Churchill's speeches "constitute a contemporary history of the war which is as lively as it is authoritative; and, so far as contemporary history is of value, they may be said to be the last word upon the war" (Randolph S. Churchill). *Secret Session Speeches* first English edition, preceded by the American edition. Occasional minor foxing, otherwise clean and bright. A very attractive set.

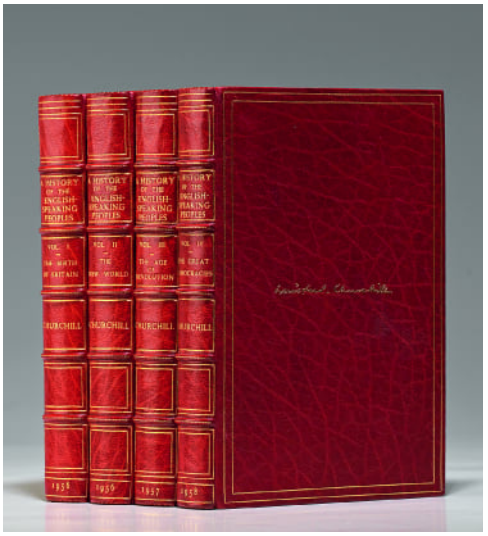


"Churchill's Last Great Work"

107 CHURCHILL, Winston. **A History of the English-Speaking Peoples.** London, 1956-58. Four volumes. Octavo, modern full red morocco gilt. $3500

First English editions of Churchill's classic history, illustrated with maps and genealogical tables, very handsomely bound by Bayntun.

"Churchill's last great work was published nearly 20 years after he penned its first draft in the late 1930s, just after wrapping up *Marlborough*. This enabled him to utilize the literary team he had assembled for the biography, to which he added dozens of outlines he had solicited from scholars" (Langworth, 312). A fine set, handsomely bound.



"One Of The Most Brilliant Treatises On War That Has Ever Been Written"

108 CHURCHILL, Winston. **The World Crisis.** London, 1923-31. Six volumes. Octavo, late 20th-century three-quarter blue morocco. $6500

First English editions of Churchill's important history of World War I, "not only the best account of the most tremendous convulsion the world has ever seen, but one of the most brilliant treatises on war that has ever been written" (Spectator), attractively bound by Bayntun.

Preceded by the American editions, although "the English is more aesthetically desirable... equipped with shoulder notes on each page which summarize the subject of that page... It is more popular among collectors who wish to own only one edition" (Langworth, 108). Spines evenly toned, otherwise a bright, clean, handsome set.





One Of The Finest And Most Beautiful Of All India Color-Plate Books: First Edition Of Salt's Magnificent Hand-Colored Elephant Folio Views In India

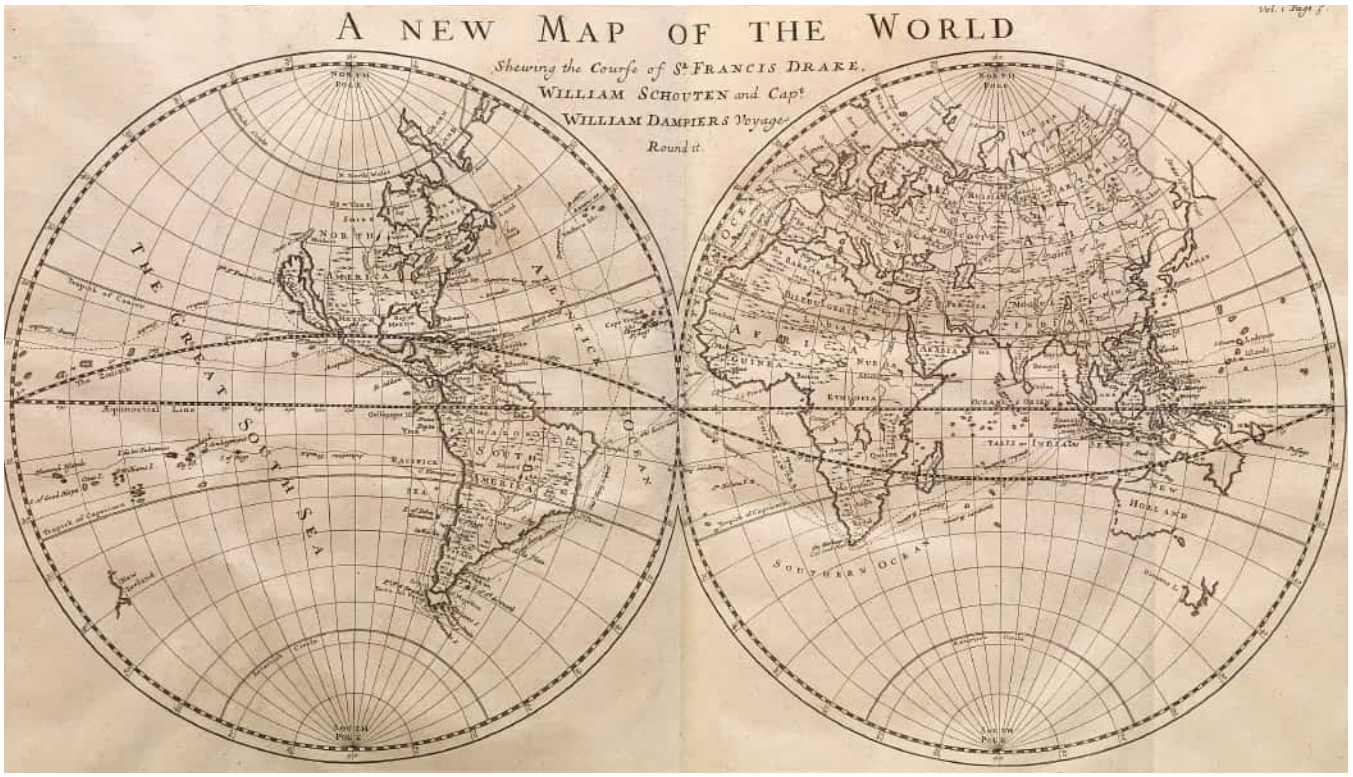
109 SALT, Henry. **Twenty Four Views Taken in St. Helena, the Cape, India, Ceylon, Abyssinia & Egypt.** London, 1809. Elephant folio (31-1/2 by 22-1/2 inches), period-style crimson straight-grain morocco with marbled central panels on boards. $88,000



First edition of this extraordinary work of 24 elephant folio hand-colored aquatints of views in India, as well as Egypt, Ceylon, Abyssinia, the Cape of Good Hope, and St. Helena, with a pictorial aquatint title page. Plates untrimmed and in fine condition with superb color. One of the most sought after of all India view books, even more rare in this condition.

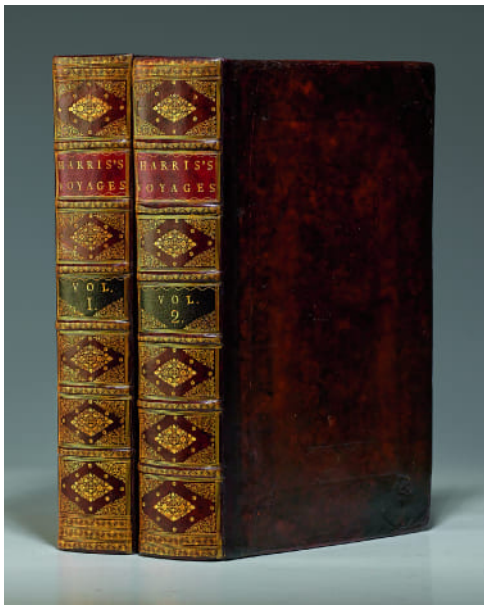


One of the most beautiful and desirable of all color-plate books, this set of magnificent views engraved by D. Havell after Henry Salt was intended by its publisher to be a continuation of the Daniell's Oriental Scenery and was prepared to be uniform in size, style and execution to that great work. George Annesley, Viscount Valentia, left England in June 1802 on the Minerva, for a Grand Tour of the East and "the first British mission to Abyssinia... to conclude an alliance to obtain a port in the Red Sea in case France, under Napoleon, should seize Egypt" (Abbey). Henry Salt had earlier finished his training with the topographical draughtsman and diarist, Joseph Farington, and Valentia appointed him to be his official artist and secretary for the tour. The plates include fine views of Chowringhee, the fort of Jaunpur, two aquatints of Lucknow including the mosque in the Great Imambara, the great Temple at Tanjore, Poona, the Chaitya Cave, two fine aquatints of Cairo, Cape Town, etc. Valentia and Salt returned to England in 1806. Salt eventually became British Consul-General in Egypt, where he died at the age of 47. Complete with all plates. Plates watermarked 1805-1809. Bound without the list of plates and descriptive text, as usual. Abbey, *Travel* 515. Only a bit of light dust-soiling to some margins; the plates are untrimmed and the images in pristine condition with superb, vivid color. Beautifully bound.



First Edition Of Harris' Famed Folio *Compleat Collection Of Voyages*: With Numerous Large Moll Maps And Engraved Plates

110 HARRIS, John. **Navigantium atque Itinerantium Bibliotheca; Or, A Compleat Collection of Voyages and Travels...** London, 1705. Two volumes. Tall folio, contemporary full paneled speckled brown calf rebacked. $17,500



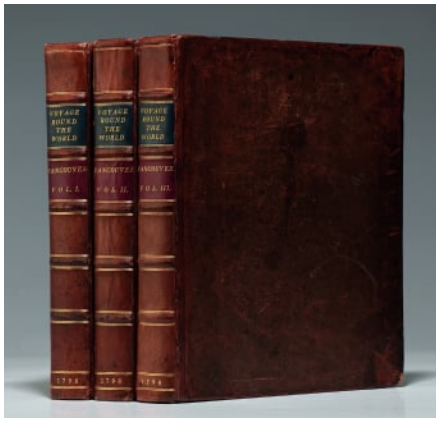
First edition of this early collection of voyages, two tall folio volumes with two engraved frontispieces, nine large folding or double-page maps, and 21 splendid engraved plates, some folding.

Scholar, scientific writer and topographer John Harris was employed by London bookseller Thomas Bennett to produce this great collection of all known voyages. "The first edition is valuable for the original impressions of the fine series of maps by Herman Moll, including a very good one of America, a current chart of the Channel from observations by Edmund Halley, and a map of the West Indies on Mercator's projection. Among the maps there is a new one of the world according to Mercator's projection." Harris worked from the original narratives, and "adds some valuable and useful historical accounts of the growth of trade, habits of commerce, and growth of Companies with exclusive rights" (Cox I:10). Frontispieces mounted; text crisp and fresh, with faint dampstaining, primarily to Volume II. Only very few plates with minor closed marginal tears or early paper repairs. Marginal wormholing in Volume I, not affecting text, corner tear to leaf N2 in Volume I touching a few words. A handsome copy, attractively bound.



"One Of The Most Important Accounts Of The Exploration Of The Pacific Northwest And New Zealand"

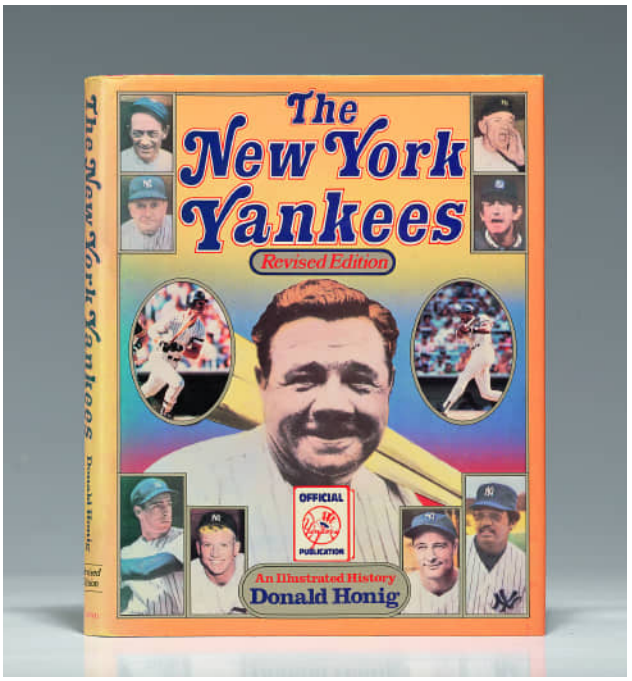
111 VANCOUVER, George. **A Voyage of Discovery to the North Pacific Ocean, and Round the World.** London, 1798. Three volumes, plus atlas. *Four volumes in all.* Quarto, contemporary full brown calf rebacked. Atlas: large folio, modern three-quarter speckled brown morocco over earlier paper boards. $55,000



First edition of this comprehensive survey of the North Pacific, illustrated with 17 plates and a chart. Complete with large folio atlas volume, with an additional ten large folding engraved charts and six engraved views, offering what are probably the first published views of California.

"*This voyage became one of the most important ever made in the interests of geographical knowledge.* Vancouver sailed by way of the Cape of Good Hope to Australia, where he discovered King George's Sound and Cape Hood, then to New Zealand, Hawaii, and the northwest coast of America... surveyed the coast of California... discovered the Strait of Georgia, circumnavigated Vancouver Island, and disproved the existence of any passage between the Pacific and Hudson Bay" (Hill, 303-04).

Text with marginal wormholing in Volume I, occasional light dampstaining in Volume II, mostly marginal, plates embrowned at edges; atlas volume with maps and views in unusually nice condition, occasional expert restoration to margins, a few closed tears at folds. Rare and important.



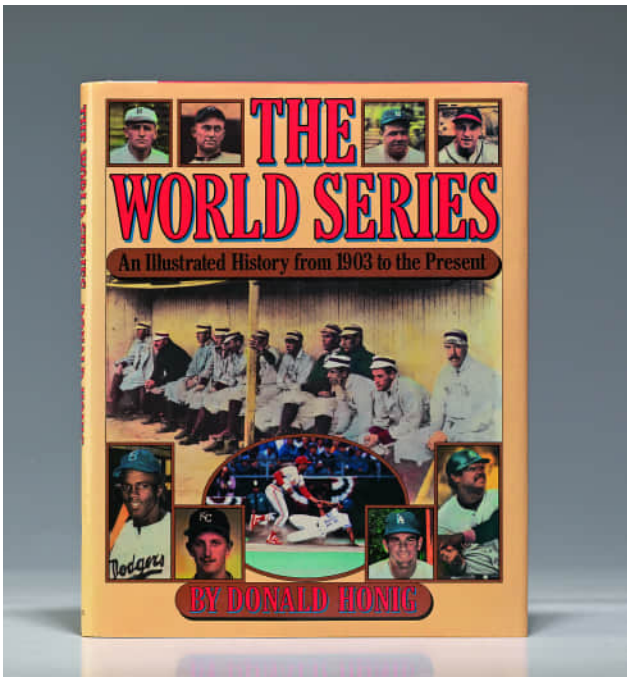
With 105 Signatures Of Yankees Players, Including Mickey Mantle, Yogi Berra, Joe DiMaggio, Catfish Hunter, And Billy Martin

112 HONIG, Donald. **The New York Yankees. An Illustrated History.** New York, 1987. Tall quarto, original half red cloth, dust jacket. $9500



First revised edition of Honig's profusely illustrated history of the New York Yankees, with 105 signatures of Yankees players—many signing multiple times.

Including numerous Hall of Famers. Notable names include Mickey Mantle, Whitey Ford, Yogi Berra, Joe DiMaggio, Phil Rizzuto, Lou Piniella, Catfish Hunter, Reggie Jackson, Don Larsen, Billy Martin, Ken Griffey, Rickey Henderson, Tommy John, Dave Winfield, Don Baylor, Ron Guidry, Goose Gossage, and Tommy John. Initially issued in 1981. With hundreds of black-and-white photographic images, many full page. Book with rubbing to cloth, bright dust jacket with very mild toning to spine. A near-fine copy with a wealth of signatures.



Honig's *The World Series*, With 186 Signatures From 109 Players, Including 49 Hall-Of-Famers

113 HONIG, Donald. **The World Series. An Illustrated History from 1903 to the Present.** New York, 1986. Quarto, original half tan cloth, dust jacket. $13,500



First edition of this abundantly illustrated history, with 186 autographs from 109 players, 49 of them Hall-of-Famers.

The Hall-of-Famers who have signed this volume include Hank Aaron, Johnny Bench, Yogi Berra, Orlando Cepeda, Joe DiMaggio, Don Drysdale, Bob Feller, Whitey Ford, Bob Gibson, Jim "Catfish" Hunter, Sandy Koufax, Mickey Mantle, Willie Mays, Johnny Mize, Stan Musial, Jim Palmer, Brooks Robinson, Frank Robinson, Phil Rizzuto, Mike Schmidt, Tom Seaver, Duke Snider, Warren Spahn, Willie Stargell, Ted Williams, and Carl Yastrzemski. With a guide to all the signatures laid in. Rear inner paper hinge split. An extraordinary multi-signed copy.



**The Most Famous Photograph Of Muhammad Ali,
Towering Triumphantly Over Sonny Liston,
Signed By Ali And Photographer Neil Leifer**

114 (ALI, Muhammad) LEIFER, Neil. **Large original color photograph signed.** No place, November 8, 1993. Poster-sized photographic print, image measures 15-1/2 by 15-1/2 inches; matted and framed. $13,500



Extraordinary large color photograph of Muhammad Ali towering over a knocked-out Sonny Liston during their May 25, 1965, championship match—generally considered one of the greatest sports photographs of all time—one of only 350 copies signed by photographer Neil Leifer, additionally signed by Muhammad Ali.

Ali was a heavy underdog when he met Sonny Liston for the heavyweight championship on February 25, 1964, at Miami Beach, FL, but he won the fight when Liston failed to come out for the 8th round, claiming a shoulder injury. In the very first minute of the first round of their May 25, 1965, rematch at Lewiston, ME, Ali knocked Liston out with a punch that few observers even saw, and only photographer Neil Leifer managed to capture the moment perfectly. When *Sports Illustrated* published its special issue, "The Century's Greatest Sports Photos," this photograph was used as the cover. Fine condition, beautifully framed.

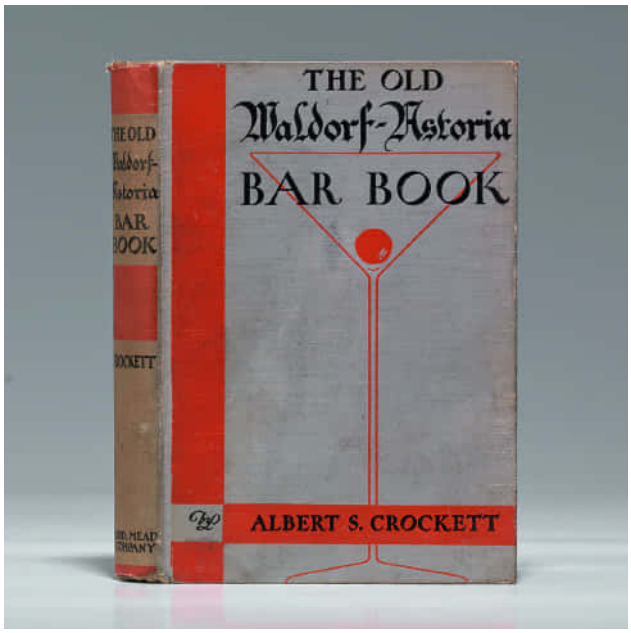


"Bon Appetit!"

115 CHILD, Julia, BECK, Simone, and BERTHOLLE, Louisette. **Mastering the Art of French Cooking.** WITH: **Mastering the Art of French Cooking Volume Two.** New York, 1961, 1970. Two volumes. Large octavo, original patterned white cloth, dust jackets. $7800

First editions of both volumes of Julia Child's indispensable cookbook, volume two boldly inscribed by the legendary chef with her signature phrase: "Bon Appétit! / Julia Child."

Julia Child's *Mastering the Art of French Cooking* remains arguably the most influential work on French food ever published in the United States and Child herself was undoubtedly French cuisine's most enthusiastic and successful ambassador. Child was the girl from Pasadena who revolutionized American cooking with her irrepressible humor, genial expertise, and her signature phrase, "*Bon Appétit*!" Books in fine condition; first dust jacket extremely good, second dust jacket very good with edges chipped, each jacket with minor toning and short closed edge tears. An unusually nice signed set.



"Correct Recipes... Flavored With Dashes Of History Mixed In A Shaker Of Anecdote And Served With A Chaser Of Illuminative Information"

116 CROCKETT, Albert Stevens. **The Old Waldorf-Astoria Bar Book.** New York, 1934. Octavo, original gray and orange cloth. $5500

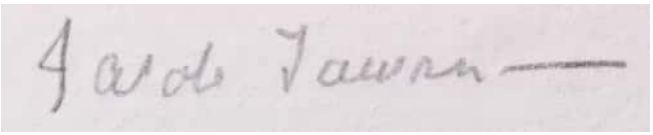
First edition of Crockett's post-Prohibition drink manual, review copy with a paper Dodd, Mead & Company "press copy" label dated April 5, 1934 on the back cover and a sample of the silver dust jacket mounted on the front pastedown.

Following the end of "the Period of the Great Drought," Crockett revisited and rewrote *Old Waldorf Bar Days*, his 1931 history of the legendary hotel bar with accompanying collection of drink recipes. Contents clean; light rubbing and spots of soiling to cloth, spine slightly sunned. A very good copy of the scarce first edition.



One Of The Finest Productions Of The Limited Editions Club: Jacob Lawrence's *Eight Passages*, One Of Only 22 Exhibition Portfolios

117 LAWRENCE, Jacob. **Eight Passages.** New York, 1990. Double elephant portfolio (26 by 40 inches), eight color silk-screen leaves and two text leaves, in original black cloth box. $45,000



A magnificent production, one of only 22 exhibition copies with eight superb original multi-colored silkscreen prints by Lawrence depicting a preacher and his congregation, each print signed and numbered by Lawrence.

A splendidly produced work, depicting scenes of a preacher with his congregation, with text from the King James Version of Genesis lithographed from mylars handwritten by the artist next to the stunning silk-screens. "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 [publication]... 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). In addition to an edition of 400 copies, there was also an edition of 50 larger signed copies of the silk-screens, and an edition of 22 "Exhibition Portfolios" printed on paper twice the size as that used for the edition of 50 copies, with each print again being signed and numbered by Lawrence. Fine condition. An extraordinary production.

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