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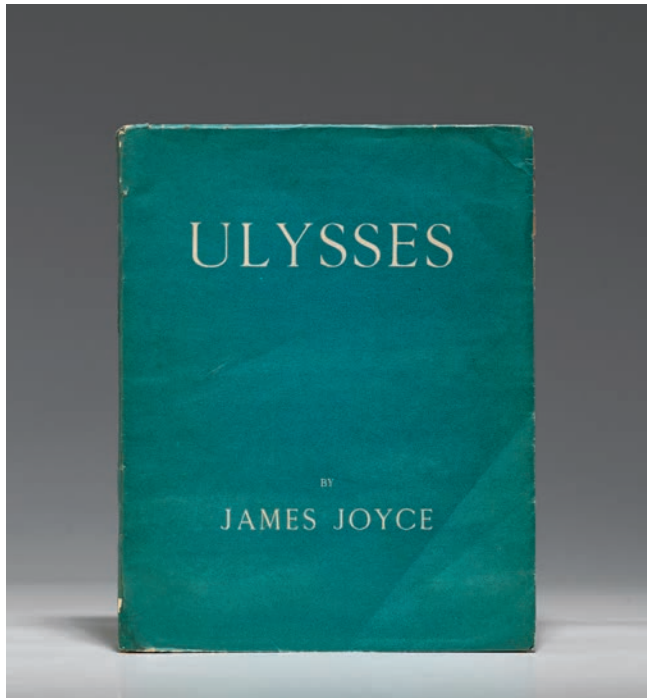
Any items may be returned within ten days for any reason (please notify us before returning). All reimbursements are limited to original purchase price. We accept all major credit cards. Shipping and insurance charges are additional. Packages will be shipped by UPS or Federal Express unless another carrier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

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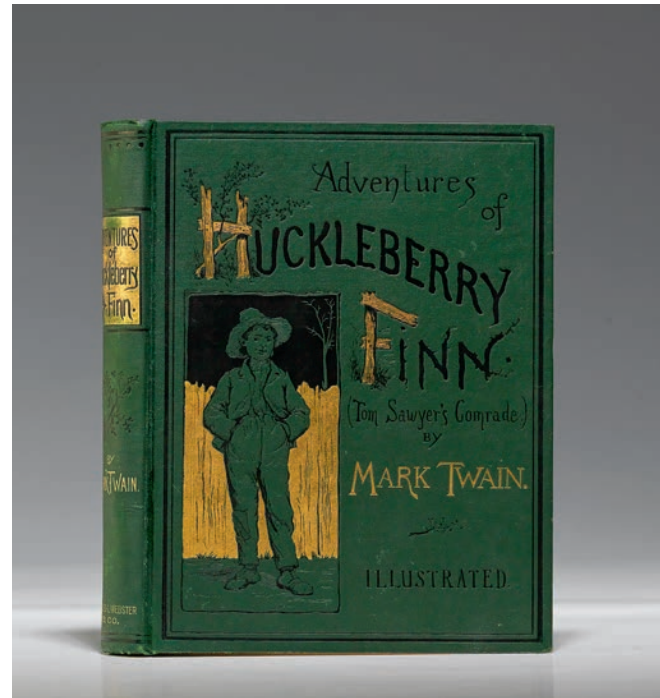
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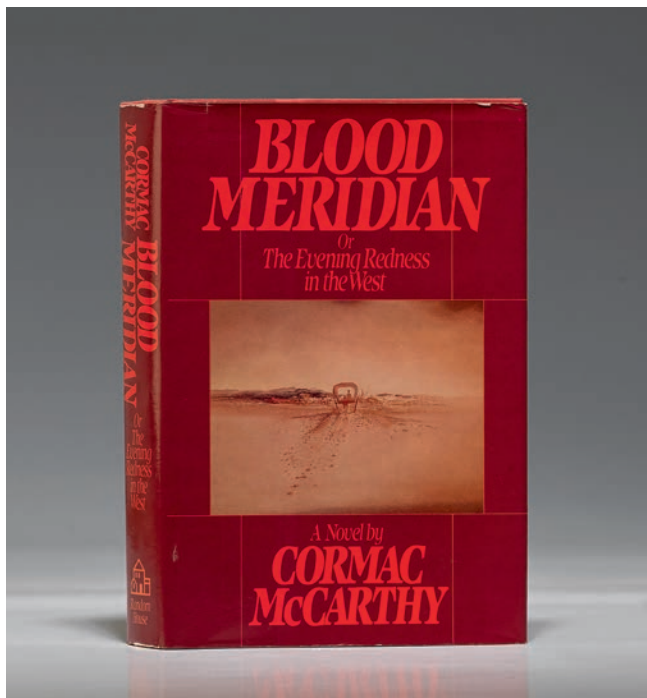
FEATURING



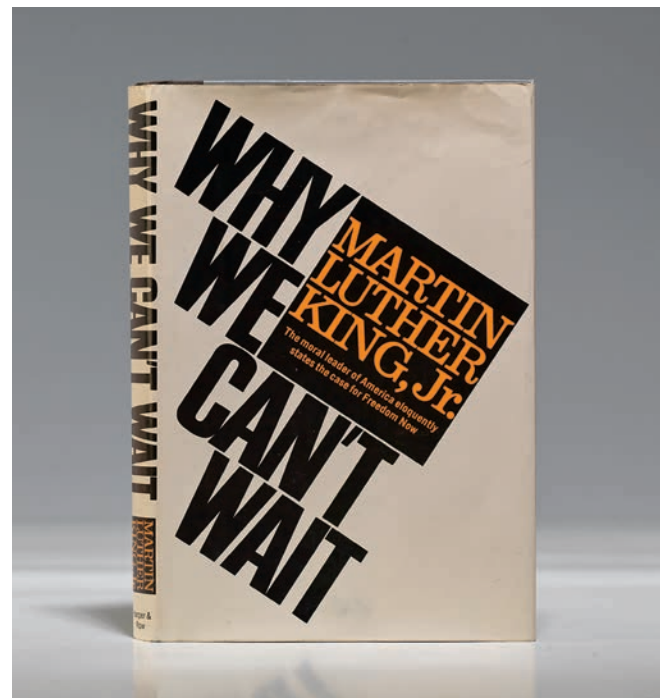
No. 24
Ulysses
by James Joyce



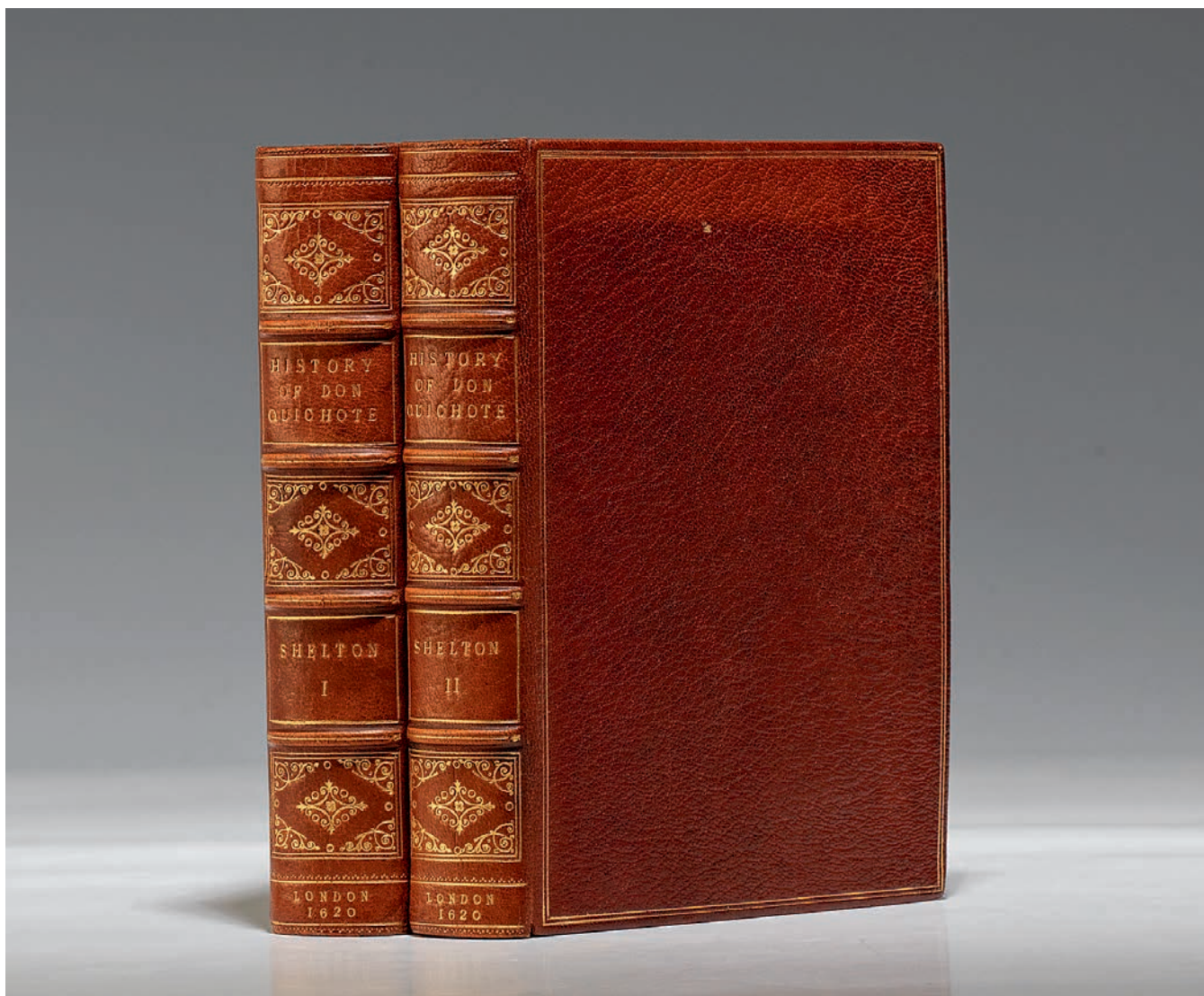
No. 21
The Adventures of Huckleberry Finn
by Mark Twain



No. 33
Blood Meridian
by Cormac McCarthy



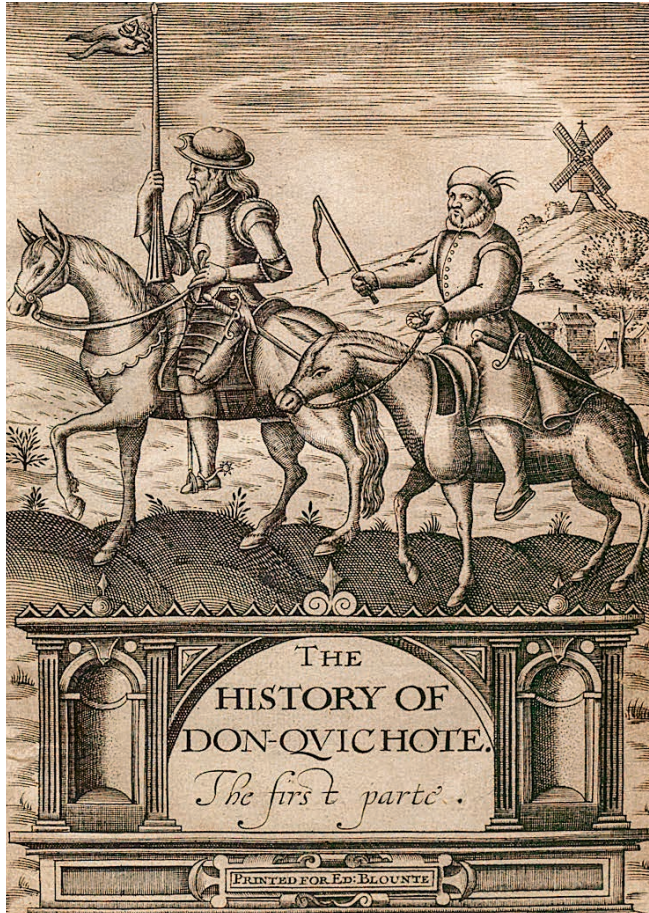
No. 77
Why We Can't Wait
by Martin Luther King, Jr.



**A Cornerstone Of The Western Canon:
The First Complete Edition In English Of *Don Quixote*, 1620,
The First And Greatest Translation Of Cervantes' Masterpiece—
The Copy Of Lady Isabella Caroline, Lady Henry Somerset**

01 CERVANTES SAAVEDRA, Miguel de. (SHELTON, Thomas, translator). **The History of Don Quixote. The first parte. WITH: The Second Part of the History of the Valorous and witty Knight-Errant, Don Quixote of the Mancha.** London, 1620. Two volumes. 12mo, 19th-century full reddish-brown morocco gilt, custom clamshell box. \$125,000

The very rare first appearance of both parts of *Don Quixote* in English, this being the earliest obtainable edition in English of the entire work: comprising the second edition in English of the First Part and the first edition in English of the Second Part. From the Regiate Priory, home of Lady Isabella Caroline, Lady Henry Somerset, notable 19th-century temperance advocate.



“A universal classic and arguably the greatest book ever written in Spanish... 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). Cervantes is “the only possible peer of Dante and Shakespeare... Confronting the strength of *Don Quixote*, the reader is never lessened, only enhanced” (Harold Bloom).

Although the First Part of *Don Quixote* was originally published in 1612, only a handful of copies survive; eminent bookseller A.S.W. Rosenbach called it virtually unobtainable. This edition of 1620, comprising both parts appearing together for the first time in English, is considered the first complete edition in English and the earliest obtainable English edition. “Not only the first English translation, but the first translation in any language” (Library of Robert Hoe 670). In 1607 Thomas Shelton, “acquiring a knowledge of Spanish, at the request of ‘a very deere friend that was desirous to understand the subject,’ translated the first part of the *Historie of Don-Quixote*. The task only occupied him 40 days. The first part of Cervantes’ novel originally



appeared at Madrid early in 1605.... In January 1611-12 [Shelton’s] work was licensed for publication to Edward Blount and William Barret... The book immediately achieved the popularity that Cervantes’ work has always retained in [England].” In 1615 Cervantes published in Madrid his second part of *Don Quixote* and this appeared in English in 1620 for the first time, also translated by Shelton. “*With the second part was published a new edition of the first, and the two were often bound up together...* Though Shelton’s version bears many traces of haste... he reproduces in robust phraseology the spirit of the original, and realizes Cervantes’ manner more nearly than any successor” (DNB). Bound without the additional engraved title to the second part. Bookplates of Isabel Somerset, Reigate Priory. Lady Isabella Caroline, Lady Henry Somerset, a leading late-19th century temperance advocate, “founded Duxhurst, a farm colony, near Reigate, for inebriate women” (DNB). Contemporary owner signatures. A few instances of contemporary ink marginalia. Light marginal dampstaining to last few leaves of Volume II. Only a few leaves cropped close, affecting gathering markings, printed marginalia and catchwords; main text unaffected. Generally a splendid copy. Very nearly fine, extraordinarily scarce and important.

“A universal classic
and arguably the greatest book
ever written in Spanish”



**“The Unfolding Of A Mind Of
Genius In Dialogue With Itself”**

02 MONTAIGNE. **Essays Written In French... Done Into English, according to the last French edition, by John Florio.** London, 1613. Folio (8 by 11-1/2 inches), contemporary full brown calf rebacked and recornered. **\$16,000**



*Second edition in English of Montaigne's seminal masterpiece, with the important Elizabethan translation of John Florio used by Shakespeare as a source for *The Tempest* (circa 1611).*

“Montaigne devised the essay form in which to express his personal convictions and private meditations, a form in which he can hardly be said to have been anticipated... He finds a place in the present canon, however, chiefly for his consummate representation of the enlightened skepticism of the 16th century, to which Bacon, Descartes and Newton were to provide the answers in the next” (PMM 95). Here is “the unfolding of a mind of genius in dialogue with itself and with the world” (Hollier, 250). “It is generally accepted that Shakespeare used Florio’s translation when writing the passage on the natural commonwealth in his *Tempest*” (Pforzheimer 378). Initially published in French in 1580, Montaigne’s *Essayes* were first published in English in 1603, with this translation. Title page with contemporary owner signature. Interior quite fresh with only minor expert archival repair to edges of title page and a few leaves not affecting text, lightest scattered foxing, faint rubbing to boards. A very handsome near-fine copy.

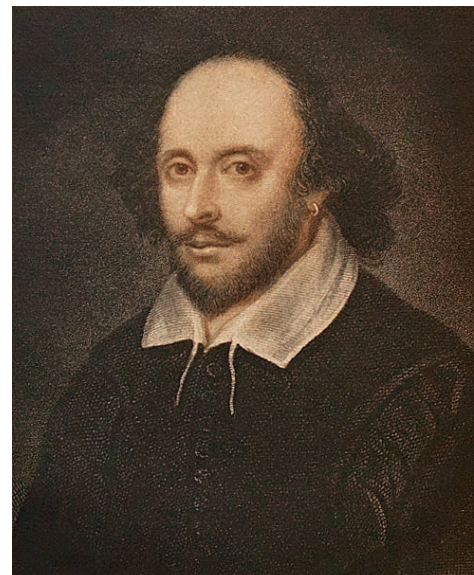


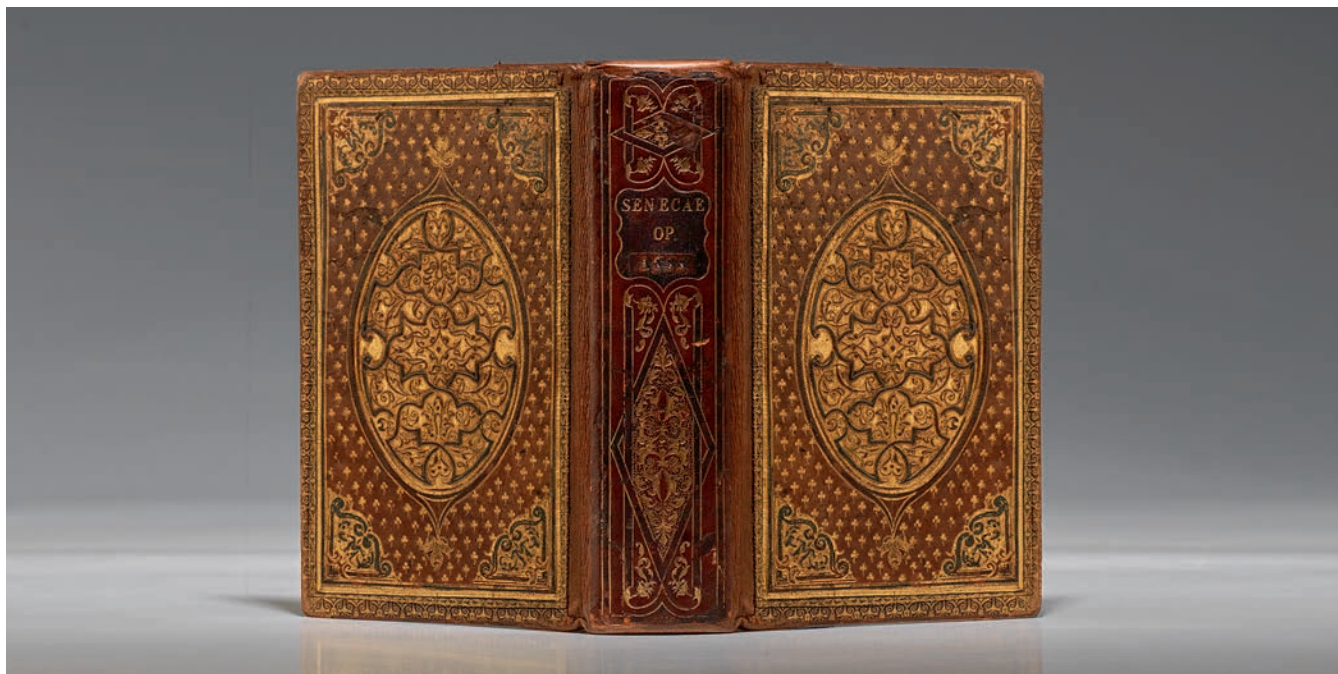
“Shakespeare Is The Canon. He Sets The Standard And The Limits Of Literature”

03 SHAKESPEARE, William. **The Works of Shakespeare.** London, 1899. Twelve volumes. Octavo, contemporary full red morocco gilt. \$6500

Fine set of the “Larger Temple Shakespeare,” one of only 175 sets printed on handmade paper, beautifully illustrated with 40 full-page plates (30 hand-tinted), and copious in-text line cuts, very handsomely bound.

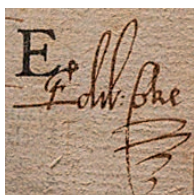
“Shakespeare is the Canon. He sets the standard and the limits of literature” (Harold Bloom). This splendid edition of Shakespeare’s *Works* “aims at the elucidation of the text by means of illustrative drawings from old books, broadsides, antiquarian objects, [and] maps, belonging for the most part, to the poet’s own times.” With a biography of Shakespeare, “newly discovered” frontispiece portrait published for the first time, a folding view of London during Shakespeare’s day, facsimile title and preliminary pages from the First Folio, and glossaries of Shakespearian English. Chapter headings printed in red. Fine condition.





**Sir Edward Coke's Copy Of Seneca,
Signed By Him And Beautifully Bound**

04 (COKE, Edward) SENECA. **L. Annaei Senecae Operum Alter Tomus.** Lugduni, 1555. Thick octavo, contemporary French calf covers inset into and spine laid down over modern calf, custom clamshell box. \$25,000



A great rarity: a book from the collection of Sir Edward Coke, one of the iconic figures in English history and law, with his signature on the title page: an early edition, of Seneca's works in Latin, in a beautiful contemporary French binding.

Sir Edward Coke “was the great Queen Elizabeth’s Attorney General and was Chief Justice under James, first Stuart King of England. The volumes that Coke wrote... remained for nearly three centuries the backlog of legal studies in England and America... Coke is English law personified. Perhaps no Englishman, unless it is Winston Churchill, has embodied

so many aspects of government. From Elizabeth’s Attorney General to James’s Chief Justice is a natural transition. But from state prosecutor to wholehearted Commons man, defender of free speech and parliamentary privilege, is almost a transmutation. Coke never set foot on American soil. Yet no United States citizen can read his story without a sense of immediate recognition. As judge and leader of the Commons, Coke risked his life for the very principles we take for granted: a prisoner’s right to public trial and the writ of habeas corpus, a man’s right not to be jailed without cause shown, [etc.]” (Bowen). Coke was a great collector in his day. “A catalogue made shortly before his death in 1634 lists 1237 items... The collection was wide

ranging and as well as law included theology, history and many other subjects” (David Pearson). Coke’s interest in Seneca is reflected in his writings. “Coke was trained in the humanist disciplines of logic and rhetoric.... He repeatedly drew on Cicero, Virgil, Seneca, and Tacitus throughout his *Institutes* in seeking to achieve the ideal balance between legal scholarship and rhetoric” (Ian King). #741 in Hassell’s Catalogue of the Library of Sir Edward Coke (Yale University Press, 1950). Text clean, binding neatly retains beautiful contemporary calf-gilt covers and spine. An excellent copy, with distinguished provenance.



**“Since The Time Of Plato There
Had Been No Composition Which...
Could Be Compared To *Utopia*”**

05 MORE, Thomas. **Sir Thomas Moore's Utopia.**
London, 1624. Small quarto, modern three-
quarter mottled calf. \$15,000

*Scarce 1624 fourth edition in English of More's
classic of social analysis and philosophy.*

In this classic work, More “inveighs against the new statesmanship of all-powerful autocracy and the new economics of large enclosures and the destruction of the old common-field agriculture, just as it pleads for religious tolerance and universal education... In *Utopia* More is concerned to show that the old, medieval institutes, if freed from abuse, are the best; not the new theoretic reforms, which he justly feared... *Utopia* is not, as often imagined, More's ideal state: it exemplifies only the virtues of wisdom, fortitude, temperance and justice. It reflects the moral poverty of the states which More knew, whose Christian rulers should possess also the Christian virtues of Faith, Hope and Charity” (PMM 47). *Utopia* was first published in Latin in 1516; this edition uses the 1551 translation of Ralph Robinson, the only English translation until 1684. Age-darkening to title page, as usual, text quite clean. A handsome copy.



**“Love Is A Smoke Made With
The Fume Of Sighs...”**

06 SHAKESPEARE, William. **Romeo and Juliet.**
New York, 1892. Royal octavo, contemporary
full dark blue morocco gilt. \$5500

*Limited edition, one of 50 copies on Japan paper (out
of a total edition of 350 copies), illustrated with 21
plates by Jacques Wagr ez and Louis Titz, this copy
extra-illustrated with 64 additional plates from other
editions of Shakespeare, handsomely bound.*

“To more effective account did Shakespeare in *Romeo and Juliet* (his first tragedy) turn a tragic romance of Italian origin, which was already popular in the English versions of Arthur Broke in verse (1562) and William Painter in prose (in his ‘Palace of Pleasure,’ 1567). Shakespeare made little change in the plot, but he impregnated it with poetic fervor, and relieved the tragic intensity by developing the humor of Mercutio, and by grafting on the story the new comic character of the Nurse. The fineness of insight which Shakespeare here brought to the portrayal of youthful emotion is as noticeable as the lyric beauty and exuberance of the language” (DNB). Fine condition.



“They Have Much Literary And Biographical Importance”

07 **DONNE, John. Letters to Severall Persons of Honour.** London, 1651. Small quarto, contemporary full dark brown calf gilt rebacked, custom box. \$13,500

First edition, first issue, with engraved frontispiece portrait of Donne by Pieter Lombart, and woodcut initials, in contemporary calf boards.

“The great majority of those of Donne’s letters that have survived have been preserved through the energy of his son... In 1651, the younger Donne issued a volume containing 129 *Letters to Severall Persons of Honour*; these letters were not ‘edited’ by him according to the standards of the present day, as, although printed with reasonable care, their arrangement is irregular and they are for the most part without dates. Nevertheless, they have much literary and biographical importance” (Keynes, 133). Among the recipients are Lord Herbert of Cherbury, the Countess of Bedford, and, most numerous, Sir Henry Goodere. Bound without front and rear blanks. Keynes 55. Engraved bookplate. Pages with a bit of marginal wormholing near the end not affecting text, otherwise fine, inner hinges neatly reinforced; contemporary calf boards very handsome. An excellent copy.

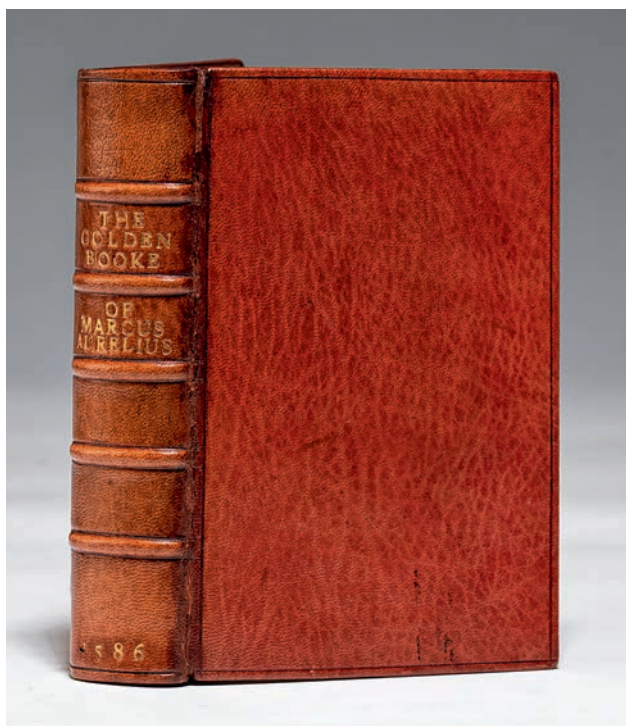
“The Splendor And Magnificence Of Elizabeth’s Reign”

08 **(ELIZABETH I) NICHOLS, John. The Progresses, and Public Processions, of Queen Elizabeth.** London, 1788, 1788, 1805. Three volumes. Quarto, 19th-century full brown calf sympathetically rebacked. \$9500

First edition of Nichols’ splendid history of the reign of Elizabeth I, a magnificent three-volume chronicle of England’s greatest queen, featuring 53 full-page engraved illustrations (three folding), three folding genealogical charts, numerous in-text engravings and facsimile signatures, a large folding map of London circa 1558, and a large folding map of Oxford.

In these three large volumes, “the splendor and magnificence of Elizabeth’s reign is nowhere more strongly painted... nor could a more acceptable present be given to the world” (Percy’s *Reliques* III:64). “No library... should be without these volumes, [which] afford a living picture of the manners of England, its pursuits and its amusements” (Allibone, 1425). The third volume, published separately some 17 years after the first two volumes, is often not present: “many copies of Volume III were destroyed by fire in 1808” (Lowndes). Lowndes, 1685. Infrequent faint foxing, board edges expertly restored. An excellent copy of this tribute to Queen Elizabeth.





**“The World Is So Malicious, That If
We Take Not Heede To Prepare Against
His Wrinches, It Will Overthrow Us To
Our Greater Losse And Hurte”**

09 (BOURCHIER, John) AURELIUS, Marcus. **The Golden Booke of Marcus Aurelius.** London, 1586. Small thick 12mo, early 20th-century full red morocco. \$6000

Later edition of Bouchier’s translation of Antonio de Guevara’s Libro aureo, collecting incidents and letters from the life of Marcus Aurelius, one of the most widely read and translated books of the 16th century.

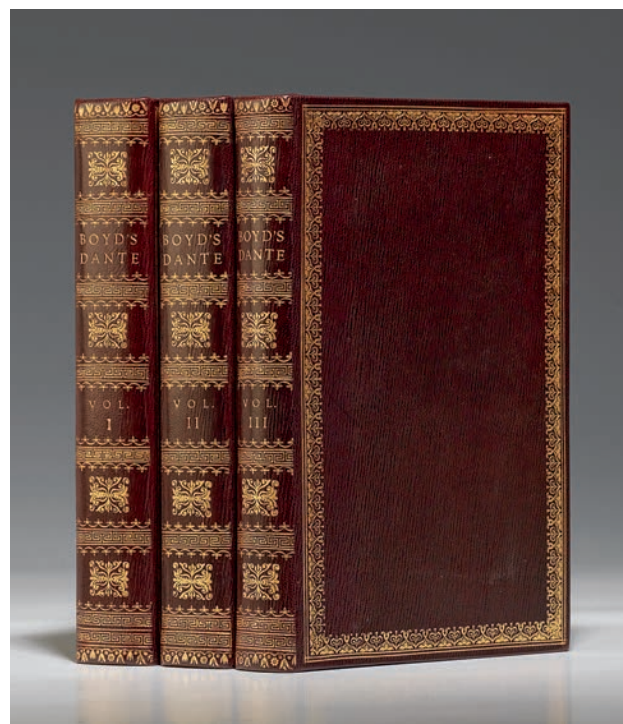
Antonio de Guevara served as the royal chronicler Holy Roman Emperor Charles V. His 1528 *Libro áureo*, a history of the Roman Emperor Marcus Aurelius that included letters and works by him, was one of the most popular works in the 16th century in Europe; it was almost immediately translated into many other languages, and was one of the main engines for the renewed focus on the Roman philosopher king. John Bouchier’s translation was first published in 1534; it precedes Meric Causubon’s esteemed translation of Marcus Aurelius’ *Meditations* by exactly 100 years. Text trimmed close, occasionally touching headlines only; a bit of faint dampstaining, interior generally quite clean. Handsomely bound.

**“The First Of Its Kind”: Rare First
Complete *Divine Comedy* In English, 1802**

10 DANTE. (BOYD, Henry, translator). **The Divina Commedia... Consisting of the Inferno—Purgatorio—and Paradiso.** London, 1802. Three volumes. Octavo, modern full maroon straight-grained morocco gilt. \$11,000

First edition of the first English translation of Dante’s Divine Comedy, significant for “assisting to reestablish an audience for Dante, whose reputation had suffered a decline in the previous century” (ODNB), with frontispiece portrait of Dante by Thomas Stothard.

The first English translation of the whole *Divina Commedia* of Dante, with Boyd’s attempt to capture Dante’s *terza rima*, which in English is extremely difficult to sustain. In 1785, Boyd had published his translation of the *Inferno* alone, “the first of its kind” (DNB). This printing also contains preliminary essays and notes to each of the three books. Lowndes, 589. CBEL III:229. Scattered light foxing, a few marginal stains, expert repair to leaf Q3 in Volume III; beautifully bound.





“Bovary C’est Moi”: Scarce First Issue Of Flaubert’s Masterpiece

11 FLAUBERT, Gustave. **Madame Bovary. Moeurs de Province.** Paris, 1857. Two volumes. 12mo, contemporary half brown morocco, custom cloth clamshell box. \$9500

Rare first edition, first issue in book form, of Flaubert’s literary masterpiece, “the definitive model of the novel” (Émile Zola) and the work that “ushered the age of realism into modern European literature,” in contemporary binding.

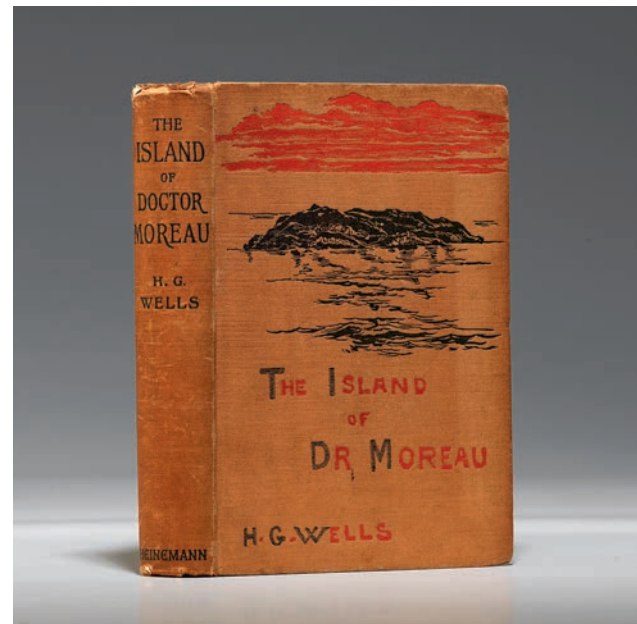
Upon publication of *Madame Bovary*, both Flaubert and his publisher were brought to trial on charges of immorality and narrowly escaped conviction (the same tribunal found Charles Baudelaire guilty on the same charge six months later). Although purportedly based in part on the circumstances of Flaubert’s friend Louise Pradier, the author’s claim that “*Madame Bovary* is myself,” with his unrelenting objectivity and deep compassion for his characters, earned him a reputation as the great master of the Realist school of French literature. *First issue*, with misspelling of “Senard” as “Senart” on dedication page. With 36-page publisher’s catalogue in its earliest state. Owner booklabel. Interior generally fine with only a few faint finger smudges, light wear to binding, and mild toning to spines. A handsome copy in near-fine condition.

“The Ultimate Science Fiction Novel, The Ultimate Horror Story”

12 WELLS, H.G. **The Island of Dr. Moreau.** London, 1896. Octavo, original tan pictorial cloth. \$6500

First edition of Wells’ “parable on the beast in man,” with frontispiece illustration.

“Often regarded as the father of modern science fiction” (Clute & Grant, 1004), Wells wrote *The Island of Dr. Moreau* when only 30. Science-fiction writer Gene Wolfe noted that the novel is “the ultimate science fiction novel and the ultimate horror story.” Indeed, *The Island of Dr. Moreau* is viewed as “a highly significant literary experiment... [that] served to reveal the potential of science fiction to couch serious questions” (Barron, *Anatomy of Wonder* II-1228). “This satirical work is a parable on the beast in man. Part of this work, the gist of Chapter XIV, appeared as an unsigned article in *The Saturday Review* of 19th of January, 1895” (H.G. Wells Society 8). See Hammond B3; Currey, 420. *Horror 100 Best* 20. Owner blindstamp to rear flyleaf. Interior quite clean, mild toning to cloth, wear to spine ends. An extremely good copy.





**“The Greatest Of All English
Stories For Children”**

13 CARROLL, Lewis. **Alice's Adventures in Wonderland.** London, 1866. Octavo, late 19th- or early 20th-century full red morocco gilt.

\$14,500

First authorized English edition of Carroll's cherished romp through the realm of nonsense, “the greatest of all English stories for children” (Muir, 139), illustrated with 42 engravings by John Tenniel, handsomely bound by Morrell.

A mesmerizing masterpiece of comic nonsense, *Alice* also demonstrates Carroll's gift for recognizing “the child's inner fears, wishes, intelligence and imagination. He unleashed thousands of children's minds... and invited them to laugh” (Silvey, 124). “It is, in a word, a book of that extremely rare kind which will belong to all the generations to come until the language becomes obsolete” (Sir Walter Besant). First published and authorized English edition, preceded only by the extraordinarily rare suppressed 1865 London edition, of which only about 20 copies are known to exist, and the scarce New York edition of 1866. See PMM 354. Unobtrusively repaired tear to frontispiece, with small paper repairs to several other leaves including replacement of one lower outer corner. Beautifully bound.

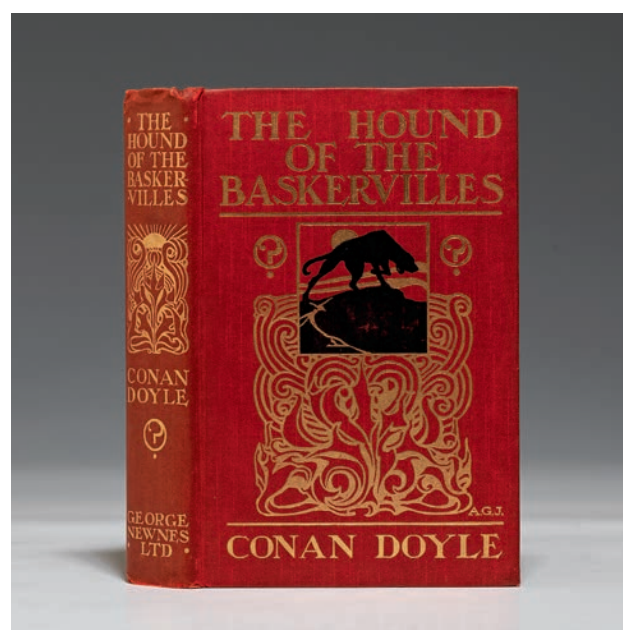
**“Not Such A Hound As Mortal
Eyes Have Ever Seen”**

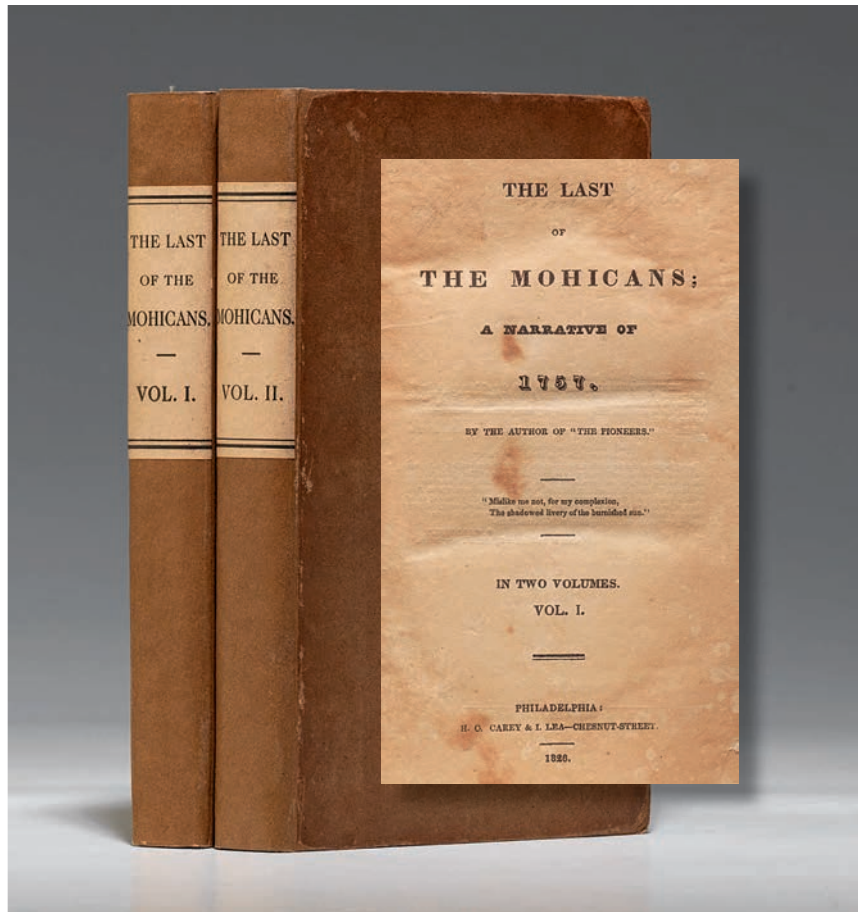
14 CONAN DOYLE, Arthur. **The Hound of the Baskervilles.** London, 1902. Octavo, original pictorial black- and gilt-stamped red cloth, custom chemise and slipcase.

\$11,000

First edition, first issue, of the third Sherlock Holmes novel, widely regarded as the best of the series and “one of the most gripping stories in the English language.”

Although Conan Doyle had killed off his most famous character by sending him over the Reichenbach Falls while grappling with Professor Moriarty in “The Final Problem” (December 1893), his readership demanded the sleuth's return. The author obliged with this, the third—and still considered by many the best—Sherlock Holmes novel, carefully positioned on the title page as “another adventure” of Holmes. “But,” as Howard Haycraft notes, “the seed of doubt was planted”; and while the novel proved an immediate success, readers continued to press for more. Conan Doyle finally relented and engineered Holmes' “resurrection” in 1903. *The Hound of the Baskervilles* remains “one of the most gripping books in the language” (*Crime & Mystery 100 Best* 6). Without extremely scarce dust jacket. Green & Gibson A26. Text exceptionally clean, with none of the usual foxing. Just a bit of foxing to endpapers, front inner hinge expertly reinforced, cloth fresh and gilt bright. A near-fine copy.





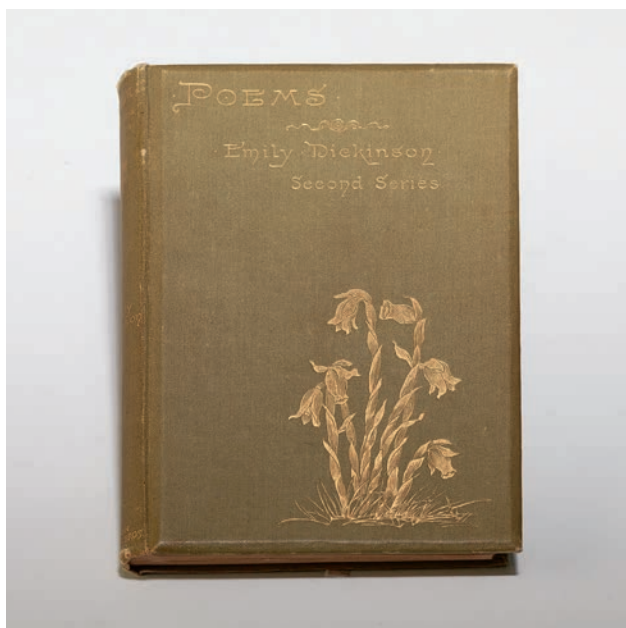
**“How All His Pages Glow
With Creative Fire!” (Balzac)**

15 COOPER, James Fenimore. **The Last of the Mohicans; A Narrative of 1757.** Philadelphia, 1826. Two volumes. 12mo, original brown paper-covered boards rebaced, custom clamshell box. \$19,500

Scarce first edition, first issue of Cooper's classic tale, one of the highlights of early American literature, in original boards.

“This is the most famous of the Leatherstocking Tales, and the first in which the scout Natty Bumppo was made the symbol of all that was wise, heroic and romantic in the lives and characters of the white men who made the American wilderness their home... The novel glorified for many generations of readers, in England, France, Russia, and at home, some aspects of American life that were unique to our cultural history” (*Grolier American* 100 34). “The real triumph of Cooper is the variety of his invention, the power with which, isolating his few characters in the wilderness, he contrives to fill their

existences, at least for the time being, with enough actions, desires, fears, victories, defeats, sentiments, thoughts to make the barren frontier seem a splendid stage” (DAB). *First issue*, with page 89 misnumbered 93, Chapter XVI numbered XIV in Volume I (page 243), and page vii correctly numbered. BAL 3833. Interior foxed, as usual, light dampstaining to a few leaves near the beginning of Volume I; minor soiling to expertly rebaced original boards. A handsome copy.

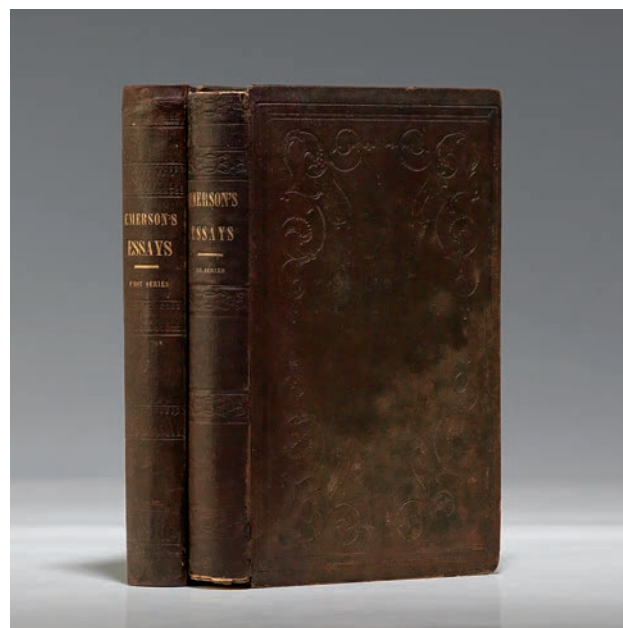


**“A Route Of Evanescence /
With A Revolving Wheel; / A Resonance
Of Emerald, / A Rush Of Cochineal”**

16 DICKINSON, Emily. **Poems. Second Series.** Edited by two of her friends, **T. W. Higginson and Mabel Loomis Todd**. Boston, 1891. Small octavo, original gilt-stamped olive cloth, custom clamshell box. \$13,000

First edition of Emily Dickinson's second book of poetry, one of only 960 copies of the first printing. A lovely copy in the original cloth.

Emily Dickinson published only 11 poems during her lifetime, but upon her death in 1886, her sister Lavinia discovered 1775 manuscript poems. Mabel Todd edited and published the three series of these poems until a quarrel between the Dickinson and Todd families led to a division of the manuscripts, preventing the further publication of complete and authoritative editions of Dickinson's poetry until 70 years after her death (Wolff). This is the second of three books of Dickinson's poetry published by Mabel Todd. Myerson A2.1a. Interior with minimal foxing to first few leaves only, front inner hinge expertly reinforced; mild rubbing to cloth spine extremities, gilt bright. A lovely copy.



**“Trust Thyself: Every Heart
Vibrates To That Iron String”**

17 EMERSON, Ralph Waldo. **Essays. WITH: Essays: Second Series.** Boston, 1841-44. Two volumes. Octavo, original black and dark brown cloth, custom chemise, clamshell box. \$10,000

First editions of Emerson's first and second series of timeless essays, scarce in original cloth.

“Emerson's fame... rests securely upon the fact that he had something of importance to say, and that he said it with a beautiful freshness which does not permit his best pages to grow old... Let men but stand erect and ‘go alone,’ he said, and they can possess the universe” (ANB). “Timeless, and without a trace of ‘dating,’ these essays are as readable, and to a considerable extent as much read, today as a hundred years ago” (Grolier, *100 American* 47). The first series includes Emerson's celebrated “Self-Reliance,” as well as essays on love, friendship, heroism, “the Over-Soul,” the intellect and art. The second series includes the essays “The Poet,” “Experience” and “Nature.” Scattered foxing, more heavily at endpapers, second series with light marginal dampstaining. first series cloth with restoration to spine ends, second series cloth with light discoloration to boards, wear to spine ends. Extremely good condition.



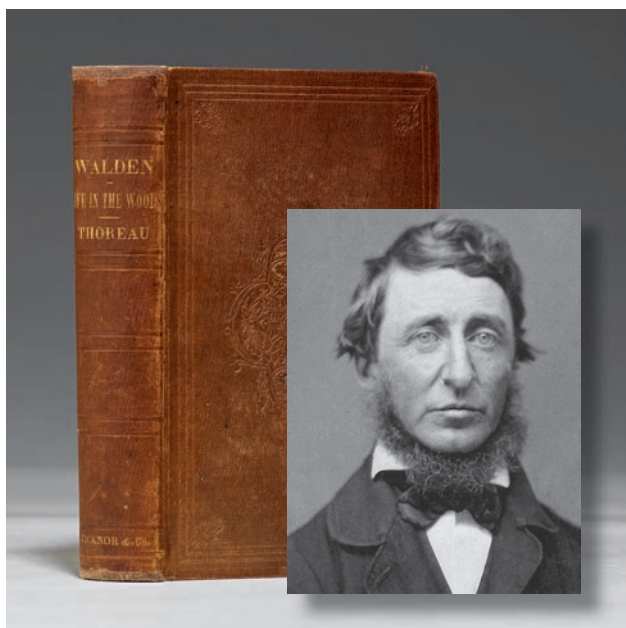
**“I Used To Wonder At The Halo Of Light Around My Shadow,
And Would Fain Fancy Myself One Of The Elect”**

18 THOREAU, Henry David. **The Writings.** Boston and New York, 1906. Twenty volumes. Octavo, original three-quarter brown morocco gilt. \$37,500

Manuscript Edition, beautifully bound and illustrated, limited to 600 copies, with manuscript leaf from Walden (two sides) entirely in Thoreau's hand.

Each set in this important limited edition includes a Thoreau manuscript leaf mounted and bound into the first volume. The leaf in this set is from the chapter entitled “Baker Farm” from *Walden*, Thoreau's masterwork. The leaf reads, in large part: “[If it had] lasted longer it might have tinged my employments and life. As I walked on the railroad causeway, I used to wonder at the halo of light around my shadow, and would fain fancy myself one of the elect. One who visited me declared that the shadows of some Irishmen before him had no halo about them, that it was only natives that were so distinguished...” (See Volume II, p. 224). The verso of the leaf is from an earlier section of this chapter. It reads, again in part: [I know but one small] grove of sizable trees left in Concord, supposed to have been planted by the pigeons that were once baited with beechnuts near by; it is worth the while to see the silver grain sparkle when you split this wood; the bass; the hornbeam; the *Celtis occidentalis*, or false elm, of which we have but one well-grown; some taller mast of a pine, a shingle tree, or a more perfect hemlock than usual...” (See Volume II, p. 224). This beautiful set also contains a foldout map of Concord, reproductions of Thoreau's journal illustrations, and over 100 tissue-guarded illustrations, several beautifully hand-finished in color. Fine condition. A beautiful set, with exceptional and valuable manuscript leaf from *Walden*.



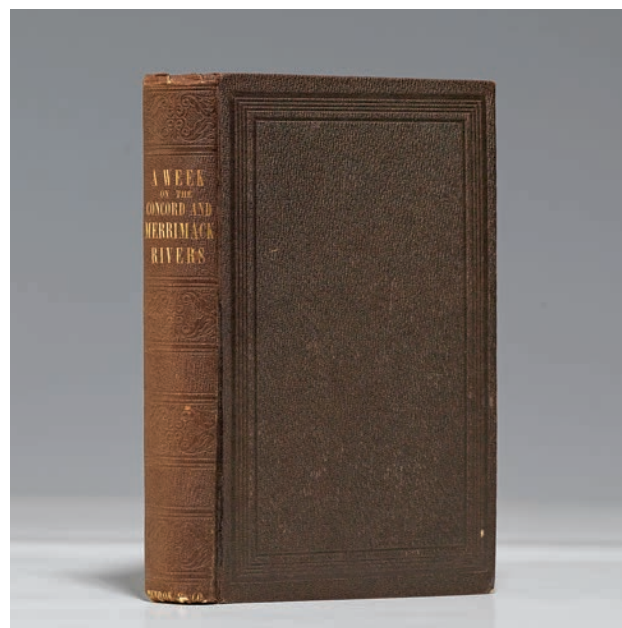


“A Central Document Of The American Experience”

19 THOREAU, Henry David. **Walden; Or, Life in the Woods.** Boston, 1854. Octavo, original brown cloth. \$13,500

First edition of this important American classic, one of only 2000 copies published.

“Thoreau’s *Walden* occupies a special place in our American heritage. Moreover, the book is still alive and vibrant, and it reaches out to touch the life of each one of us who is receptive... it has come to be thought a central document in the American experience” (Thorpe, *Treasures of the Huntington Library*). “For almost a hundred years an inspiration to nature-lovers, to philosophers, to sociologists... and to persons who love to read the English language written with clarity” (Grolier, *100 American*, 63). BAL 20106. Magazine photograph of a bust of Thoreau tipped-in opposite title page. Interior generally clean with closed marginal tears to two leaves (165-68), two locations with offsetting from pressed leaves (38-9, 82-83); expert restoration to cloth spine ends. A very attractive copy.

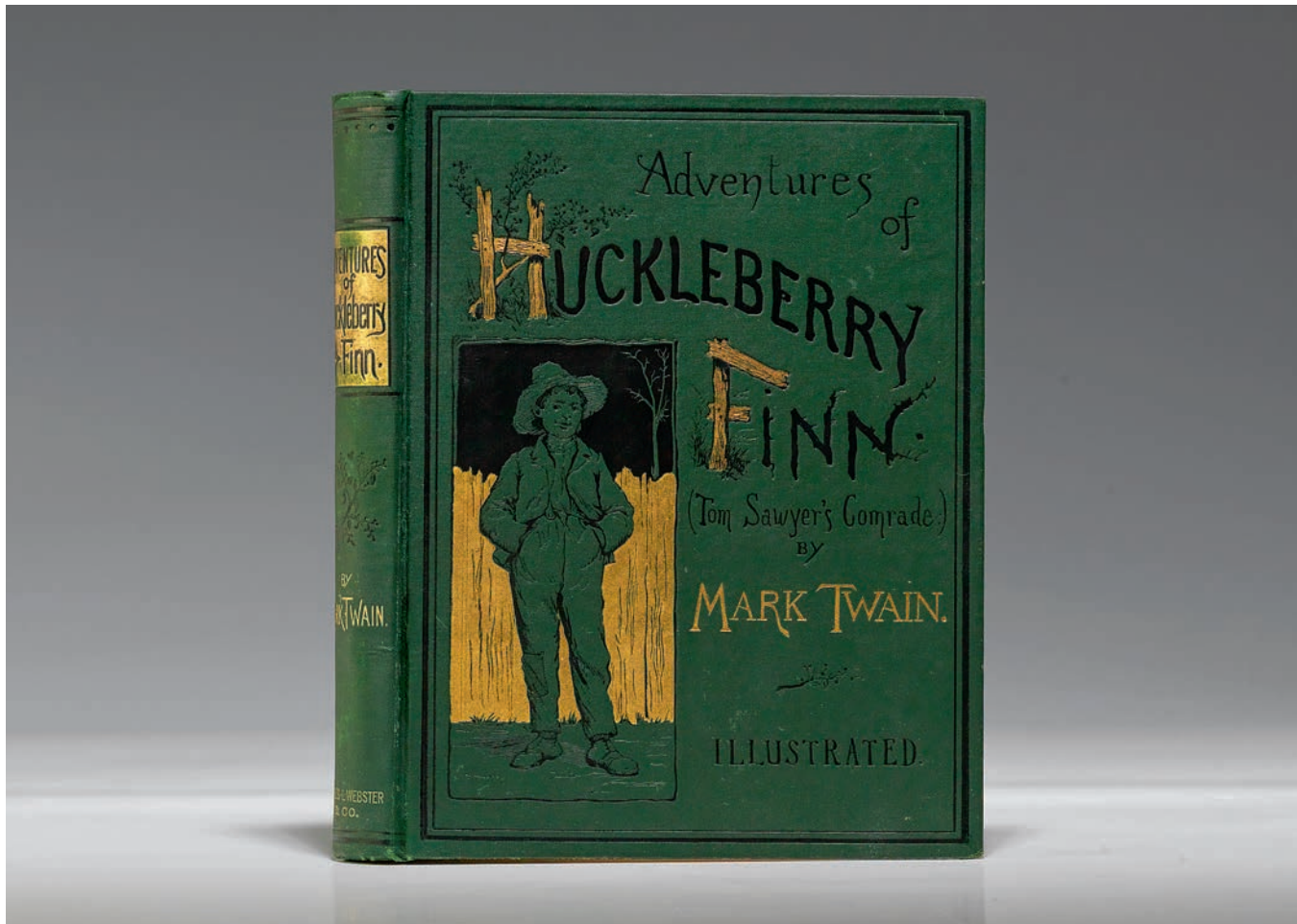


First Edition Of Thoreau’s First Book

20 THOREAU, Henry David. **A Week on the Concord and Merrimack Rivers.** Boston and Cambridge, 1849. Octavo, original brown cloth gilt, custom chemise, slipcase. \$25,000

First edition, first issue, of Thoreau’s first book, one of only 1000 copies printed and one of less than 400 copies in the publisher’s cloth.

In residence at Walden Pond, “Thoreau’s first concentrated effort (was) to assemble, flesh out, and then rearrange material about the trip he and (his brother) John had taken on the Concord and Merrimack rivers... It is the first of the many American books shaped along a river trip, the first in which the river becomes a stream, not just of water or even of time, but of consciousness itself” (Richardson, 155). Despite some good reviews, the first edition (consisting of one thousand copies) did not sell. In 1862, the remainder of 595 copies of the first edition were bought from Thoreau by Ticknor and Fields and rebound with a new title page bearing their imprint. With the bookplate of Arthur Swann. Swann’s collection, known for the excellence of its copies, was auctioned in 1960 at the Parke-Bernet Galleries in New York. In the catalogue for the auction, this copy is described as “an unusually fine copy.” A few contemporary ink marks to text block fore-edge, lower front joint with an expert cloth repair. A beautiful copy.



**“All Modern Literature Comes From One Book By
Mark Twain. It’s The Best Book We’ve Had”**

21 TWAIN, Mark. **Adventures of Huckleberry Finn (Tom Sawyer’s Comrade).** New York, 1885.
Octavo, original pictorial green cloth, custom box. \$32,000

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. A beautiful copy.

Written over an eight-year period, Twain’s *Adventures of 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* (the printer assembled copies haphazardly; bibliographers do not yet agree as to the priority of many points). Pages 283-84 is a cancel (illustration with straight pant-fly) as described by Johnson (p. 48) and MacDonnell (p. 32-33). BAL 3415. Johnson, 43-50. Interior fine, cloth beautiful, gilt bright, with only most minor rubbing to spine. A stunning copy.

**“I Am The Poet Of The Body, And
I Am The Poet Of The Soul”**

22 WHITMAN, Walt. **Leaves of Grass.** Brooklyn, New York, 1856. 12mo, original dark green cloth, custom clamshell box. \$15,000

Rare and enlarged second edition, one of only 1000 copies printed, with frontispiece portrait of Whitman and advertisement leaf following text. With 20 additional poems not appearing in the 1855 first edition—including “A Woman Waits for Me” and “Who Learns My Lesson Complete?”

This second edition, with 20 more poems than the first edition in 1855, introduced numerous other changes. The most controversial change would prove to be his inclusion of praise from Ralph Waldo Emerson on the book's spine. Acknowledging receipt of his complimentary copy of the first edition, Emerson had hailed Whitman's achievement: “I greet you at the beginning of a great career.” When this unguarded testimonial appeared on the spine of the second edition, Emerson was greatly angered. Myerson A.2.2. Without front free endpaper. Original cloth with a bit of wear, chipping to spine ends, spine faded with the famous Emerson quote on spine still readable, boards fresh with front board gilt bright. Usual foxing through text. Very good condition. A rare and desirable edition of this literary masterpiece.

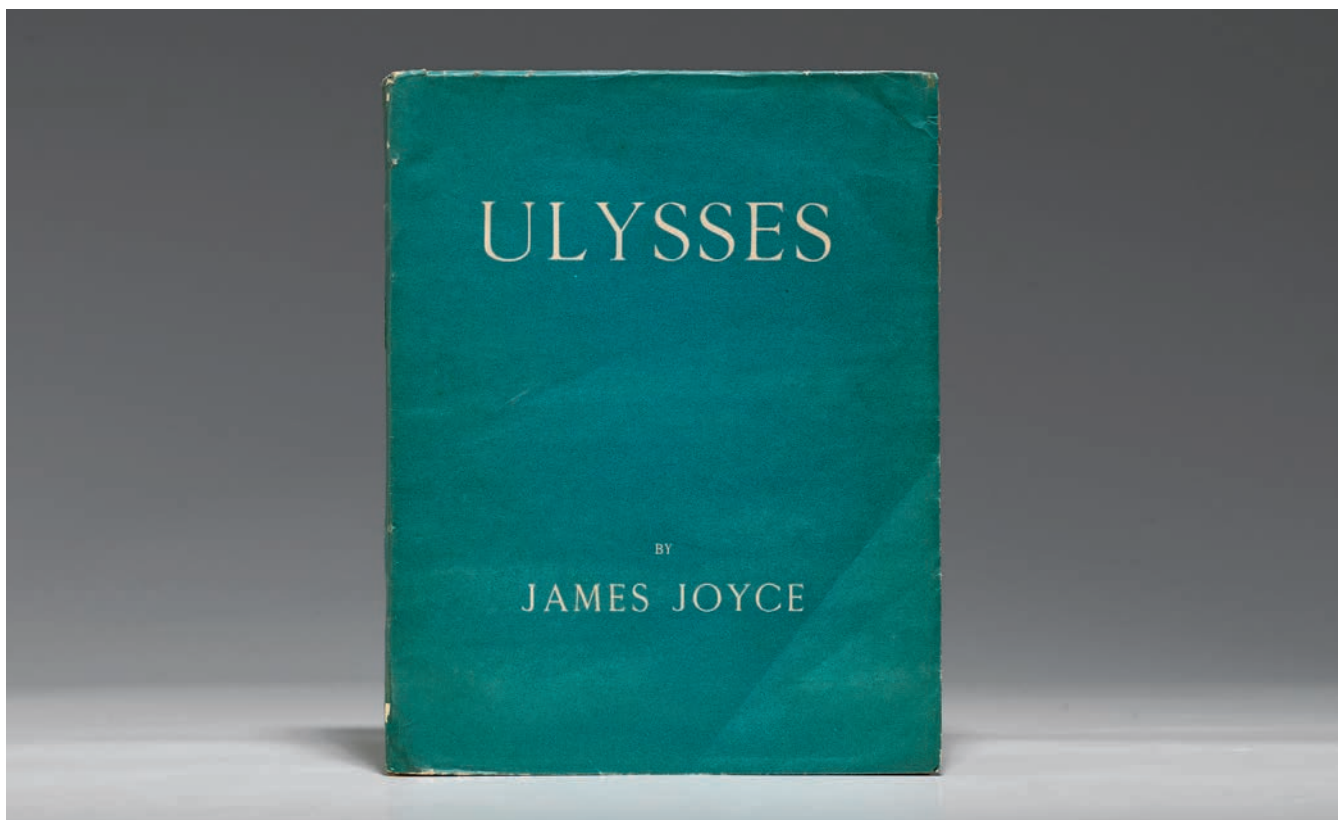


“O Captain! My Captain!”

23 WHITMAN, Walt. **Drum-Taps.** BOUND WITH: **Sequel to Drum-Taps. When Lilacs Last in the Door-Yard Bloom'd.** New York and Washington, 1865-6. 12mo, original brown cloth, custom box. \$12,500

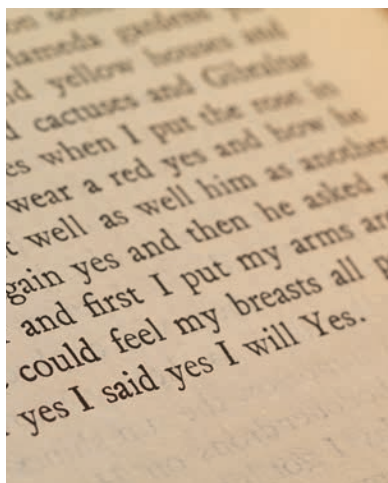
First edition, the important and preferred second issue, one of only 1000 copies, with the first appearance of the sequel celebrating Lincoln containing “Lilacs” and “O Captain! My Captain!”

Drum-Taps “stands among the nation's finest poems” (ANB). Upon the death of Lincoln, Whitman delayed the printing of *Drum-Taps* and added “When Lilacs Last in the Dooryard Bloom'd,” a “profoundly moving dirge for the martyred Lincoln” (CHAL), with separate pagination, table of contents, and title page. Armorial bookplate of bibliographer and poet Percy L. Babington. Text clean, inner paper hinges expertly reinforced, minuscule rubs to cloth extremities. A near-fine copy.



**“The Most Influential Work Of Modern Times”:
First Edition Of *Ulysses*, In Original Wrappers**

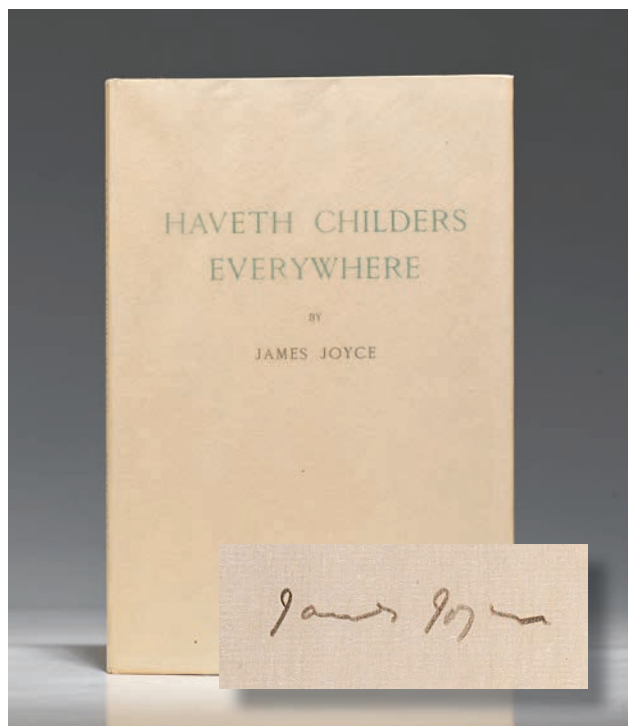
24 JOYCE, James. **Ulysses**. Paris, 1922. Quarto, original blue paper wrappers, custom clamshell box. \$52,000



First edition of the novel that changed the path of modern literature, number 456 of only 750 numbered copies on handmade paper, in the now-iconic original paper wrappers.

“The novel is universally hailed as the most influential work of modern times” (Grolier Joyce 69). After working seven years on *Ulysses*, Joyce, desperate to find a publisher, turned to Sylvia Beach of Shakespeare and Company in Paris. “Within a month of the publication, the first printing of *Ulysses* was practically sold out, and within a year Joyce had become a well-known literary figure. *Ulysses* was explosive in its impact on the literary world of 1922... Then began the great game of smuggling the edition into countries where it was forbidden, especially England and the United States. The contraband article was transported across the seas and national borders in all sorts of cunning ways” (de Grazia, 27). Of the 1000 copies of the first edition, 100 copies were printed on Holland paper and were signed by Joyce, 150 copies were printed on vergé d’Arches paper, and the other 750 copies, numbered 251 to 1000, were printed on slightly less costly

handmade paper, as here. Slocum A17. Interior fine, notoriously fragile original wrappers with minor restoration at spine ends, a few creases. An exceptionally attractive copy.

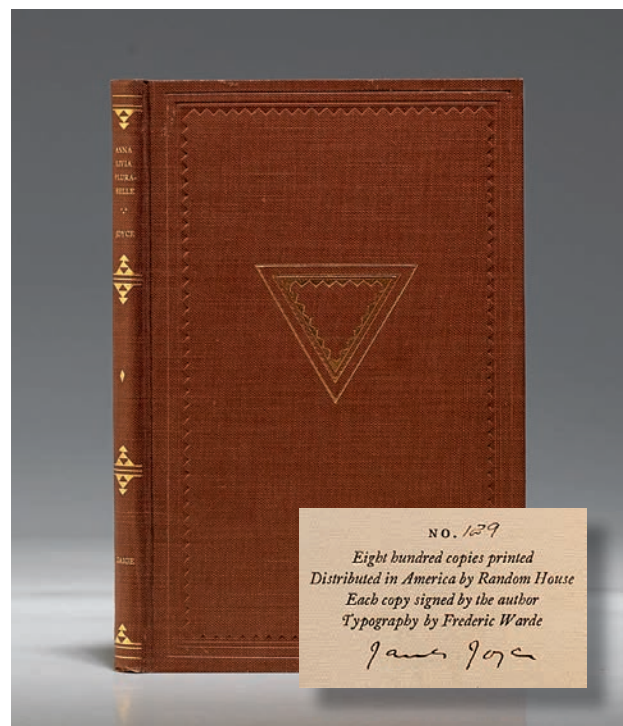


**“With All His Kinks English Plus His
Irismanx Brogues Humptydump
Dublin’s Grandada Of All Rogues”**

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

This is 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*. The effort nearly ruined Kahane, and only by selling the American rights to the work were he and co-publisher Henry Babou able to save themselves from bankruptcy” (Ellmann, 617n). Slocum and Cahoon A41. A beautiful, fine copy, in a slightly worn slipcase.

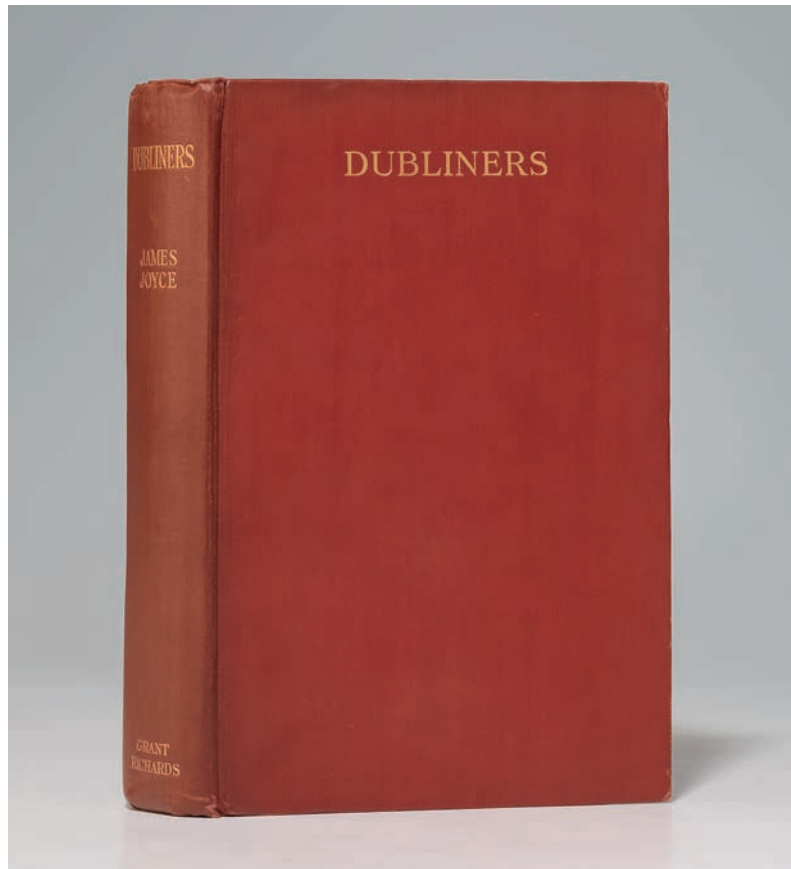


**“Seashell Ebb Music Wayriver She
Flows”: Anna Livia Plurabelle, Signed
By Joyce, The Hersholt Copy**

26 JOYCE, James. **Anna Livia Plurabelle.** New York, 1928. 12mo, original gilt-stamped brown cloth, custom clamshell box. \$9000

*First separate publication of the centerpiece and most beautiful segment of *Finnegans Wake*, one of only 800 copies signed by Joyce, from the library of Danish-American actor and noted bibliophile Jean Hersholt.*

Responding to critics who accused him of writing off the cuff, Joyce claimed to have spent 1200 hours composing this integral part of his *Work in Progress*, later published as *Finnegans Wake*. He incorporated nearly 350 river names into the text and wrought perhaps the most lyrical of his published works. “He was prepared, he said, ‘to stake everything’ on this section of his book...” (Ellman, 598). Without scarce original glassine. Slocum & Cahoon 32. Danish-American actor and bibliophile Jean Hersholt’s copy, with his signed bookplate and shelf label. Small bookseller label to rear pastedown. A beautiful copy in fine condition with exceptional provenance.



**“His Soul Swooned Slowly As He Heard The Snow Falling
Faintly Through The Universe And Faintly Falling, Like The
Descent Of Their Last End, Upon All The Living And The Dead”**

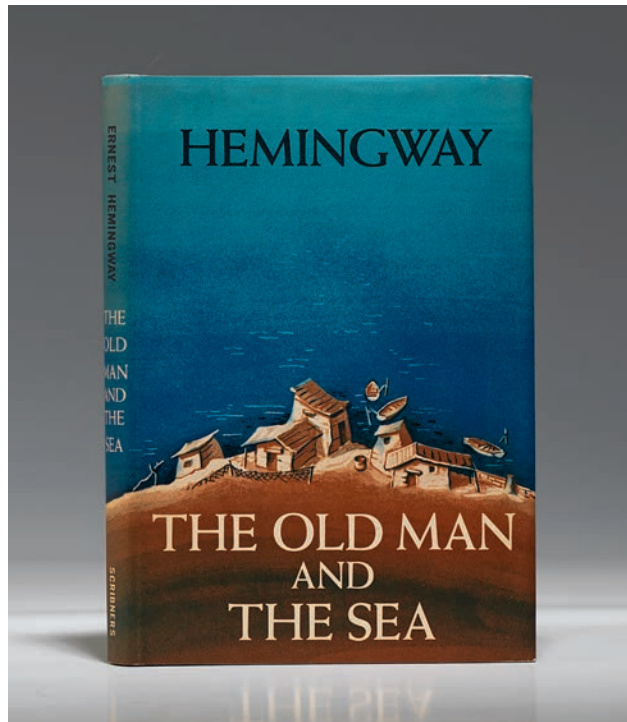
27 JOYCE, James. **Dubliners**. London, 1914. Octavo, original dark red cloth, custom cloth clamshell box. \$32,000

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

Dubliners was first accepted by publisher Grant Richards in February 1906, but the printer objected to certain passages and refused to do the job. In 1910 Maunsel and Co. agreed to publish it; again certain passages were found objectionable. The firm of John Falconer printed 1000 copies

but then, with the exception of the page proofs, promptly burned the entire edition. In 1913 Joyce again offered the book to Elkin Mathews who again turned it down. Finally Grant Richards decided to accept the book a second time, with no royalties on the first 500 copies and Joyce agreeing to buy 120 copies himself. Only 1250 sets of sheets were printed; 504 were sold to New York publisher B.W. Huebsch for the first American edition. "It has also been reported that in 1915 Grant Richards sold without Joyce's

knowledge 500 sets of [the original 1250] *Dubliners* sheets to Albert and Charles Boni of New York... 499 copies were shipped to New York on the S.S. *Arabic* which was torpedoed.... All copies were lost except one which Albert Boni kept" (Slocum & Cahoon A8). *Thus, of the original 1250 sets of sheets, 504 are known to have been sold for the American edition and 499 are believed lost.* Text block split but firmly attached to backstrip, a few tiny spots to edges of text block, cloth fresh. An extraordinary copy.



“Man Is Not Made For Defeat”

28 HEMINGWAY, Ernest. **The Old Man and the Sea**. New York, 1952. Octavo, original blue cloth, original dust jacket. \$6500

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

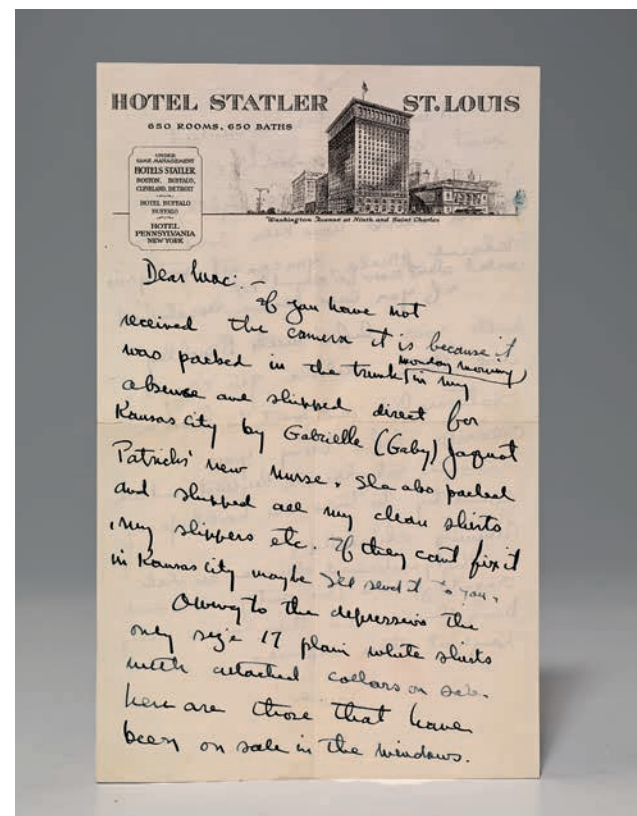
William Faulkner, who reviewed *The Old Man and the Sea* for the magazine *Shenandoah*, called the novel Hemingway's best: "Time may show it to be the best single piece of any of us. I mean his and my contemporaries" (Baker, 593-94). "Here is the master technician once more at the top of his form, doing superbly what he can do better than anyone else" (*New York Times*). In this short novel Hemingway perfected the minimalist style that he had been honing and refining throughout his career. Hanneman A24a. Book fine, dust jacket nearly so with only very mild toning. An exceptionally nice copy.

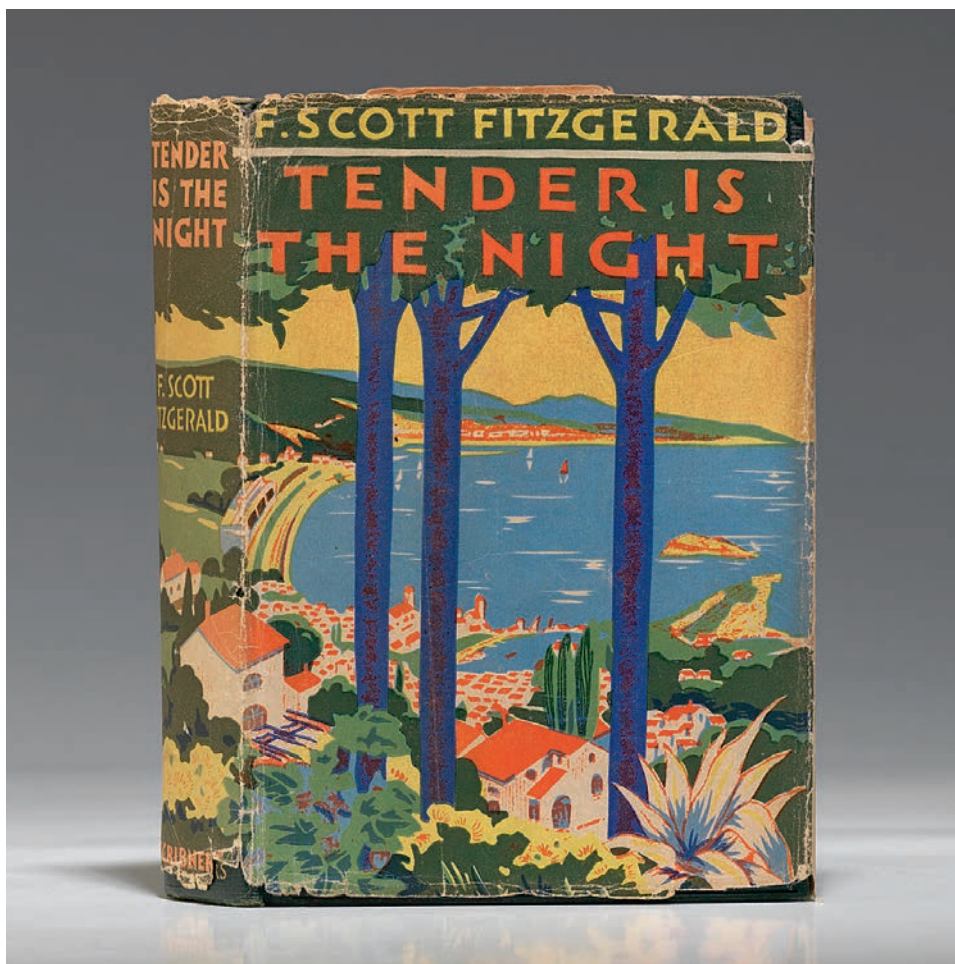
1931 Autograph Letter Signed By Hemingway

29 HEMINGWAY, Ernest. **Autograph letter signed**. St. Louis, circa October 1931. One leaf of Hotel Statler stationery, measuring 6 by 9-1/2 inches, writing on recto and verso. \$9500

Fine autograph letter signed from Hemingway to Charles MacGregor, secretary to Robert Benchley, one of the members of the famed Algonquin Round Table in the 1920s.

The recipient of this letter, Charles MacGregor, was the secretary for writer and actor Robert Benchley, one of the central figures of the famed Algonquin Round Table writers of the 1920s. The letter reads, in part: "Dear Mac: -If you have not received the camera it is because it was packed in the trunk Monday morning in my absence and shipped direct for Kansas City by Gabrielle (Gaby)... If you ever become dissatisfied with your life with [Robert] Benchley and that whole gin crazed Saturnalia and want to lead a cleaner life bring your shortwave set down to Key West and we could try to turn an honest penny running Chinamen.... Ernie." Writing bold and clear. Fine condition.





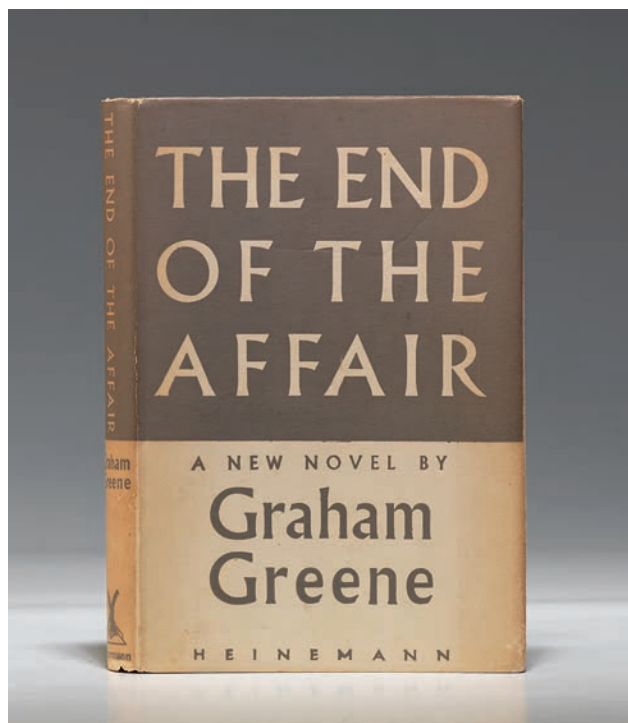
**“Flashes Of Genius By
An Expert In Self-Destruction”**

30 FITZGERALD, F. Scott. **Tender is the Night**. New York, 1934. Octavo, original green cloth, dust jacket. \$16,500

First edition, in scarce first-issue dust jacket, of “Fitzgerald’s most ambitious work, his intended masterpiece.”

Fitzgerald began *Tender is the Night* in 1925, the same year *The Great Gatsby* was published. He knew he had written a most important book in *Gatsby* but felt that his career hinged on the follow-up. By the time he finished *Tender* in 1933, however, his life had taken several tortuous turns: Zelda’s breakdown and the onset of the Great Depression darkened Fitzgerald’s sensibilities, a shift which became evident in portions of the book. Cyril Connolly called *Tender is the Night* “a wonderful evocation of the second phase of American expatriates

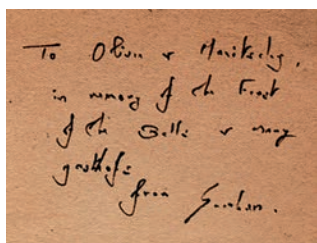
ensconced in glittering villas on the Riviera in contrast to the home-spun tipplers of *The Sun Also Rises*. The break-down of a marriage is described with flashes of genius by an expert in self-destruction” (*Modern Movement*, 79). This was “Fitzgerald’s most ambitious work, his intended masterpiece” (Turnbull, 241-6). *First-issue* dust jacket, with blurbs by Eliot, Mencken and Rosenfeld on front flap. Brucoli A15.I.a. Book near-fine, with faint discoloration to top of rear board; very good dust jacket with chipping to extremities, affecting imprint on spine, a few spots, minor expert restoration along folds.



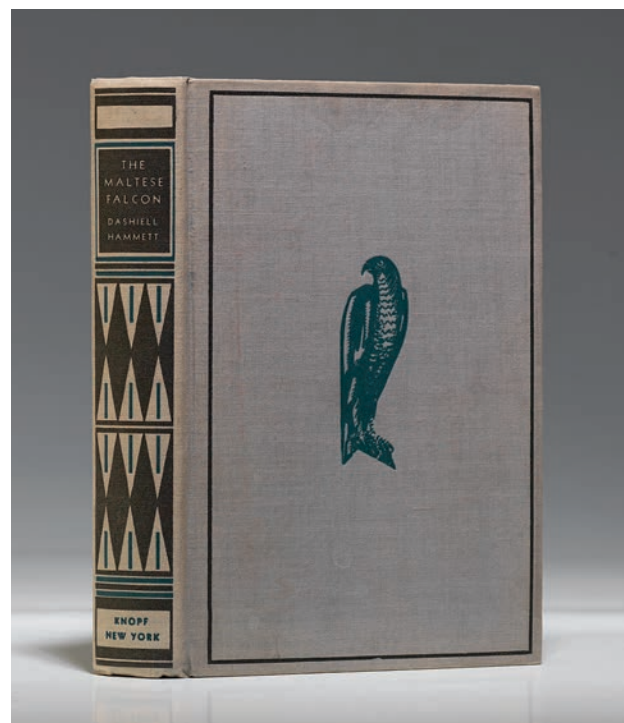
**“I’m Grateful Now To
Anybody Who Loved Her”**

31 GREENE, Graham. **The End of the Affair.** London, 1951. Octavo, original gray cloth, dust jacket. \$6500

First edition of Greene’s celebrated novel—“singularly moving and beautiful” (Evelyn Waugh), inscribed by him, “To Oliver and M—, in memory of the Feast of the Bells and many gashofs, from Graham.”



“One of the most true and moving novels of my time, in anybody’s language” (William Faulkner), *End of the Affair* also won praise by Evelyn Waugh, who declared it “singularly moving and beautiful.” On publication, the *New York Times* noted: “Greene’s verbal skill is as impressive as ever.” Original dust jacket, supplied from another copy, without very scarce *Daily Mail* belly band. Miller 29a. Book with embrowning to first and last few leaves, with inscription ghosted through to the half title, cloth spine and extremities toned. Dust jacket with mild wear, toning to spine and along flap seams, one small rub near foot of spine. A very good inscribed copy.

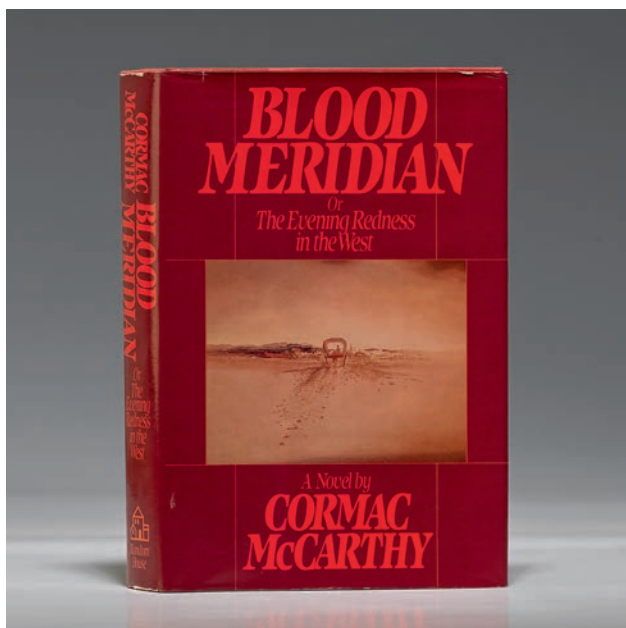


**“Hammett’s Finest Work And
Possibly The Best American Detective
Novel Ever Written”**

32 HAMMETT, Dashiell. **The Maltese Falcon.** New York and London, 1930. Octavo, original gray cloth. \$5800

First edition of Hammett’s most famous and influential novel.

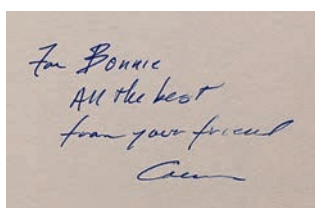
In 1995, the Mystery Writers of America ranked *The Maltese Falcon* second in its top 100 mystery novels of all time (first was Arthur Conan Doyle’s Sherlock Holmes works, and third Edgar Allan Poe’s *Tales of Mystery and Imagination*). On its publication, the *New Republic* called the novel “glistening and fascinating,” achieving “an absolute distinction of real art... [and] the genuine presence of myth” (Brucoli & Layman, 119-20). “The only novel in which the famous Sam Spade appears, regarded by many as Hammett’s finest work, this is possibly the best American detective novel ever written” (*Crown Crime Companion: Top 100 Mystery Novels* 2). Without extremely scare original dust jacket. Text fine, cloth with staining to rear board and top of front board, spine unusually crisp. An extremely good copy.



**“The Major Esthetic Achievement
Of Any Living American Writer”**

33 MCCARTHY, Cormac. **Blood Meridian, or
The Evening Redness in the West.** New York,
1985. Octavo, original half red cloth, dust jacket.
\$28,000

*First edition of McCarthy’s mythic vision of the
American West, inscribed by him, “For Bonnie All the
best from your friend Cormac.”*



Harold Bloom called *Blood Meridian* “clearly the major esthetic achievement of any living American writer.” To fellow novelist Madison Smartt Bell,

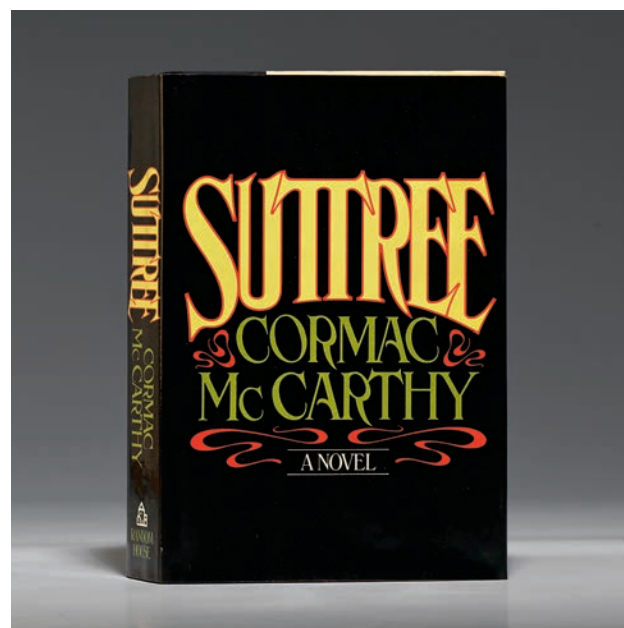
“McCarthy puts most other American writers to shame... His diction and phrasing come from all over the evolutionary history of English and combine into a prose that seems to invent itself as it unfolds, resembling Elizabethan language in its flux of remarkable possibilities” (*New York Times*). Little noticed at the time of publication, most copies of the first edition were remaindered—this copy, however, has no remainder mark on the bottom of the text block. Book with a bit of soiling along front joint; dust jacket with one small closed tear to front panel, minimal wear to spine ends, crease to front flap. A near-fine copy.

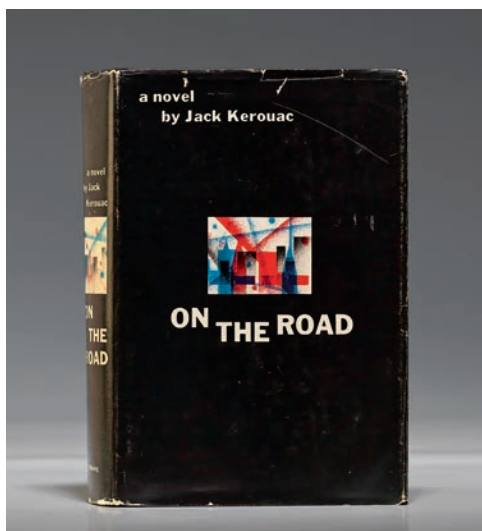
**“But There Are No Absolutes In Human
Misery And Things Can Always Get Worse”**

34 MCCARTHY, Cormac. **Suttree.** New York,
1979. Octavo, original half black cloth, dust
jacket. \$3500

*First edition of McCarthy’s celebrated, searing, semi-
autobiographical novel—“like a good, long scream in
the ear.”*

Considered by many McCarthy’s finest novel, *Suttree* features “a sensitive and mature protagonist, unlike any other in McCarthy’s work... Part Stephen Daedalus, part Prince Hal—he is also McCarthy, the willful outcast” (*New York Times*). Like so much of McCarthy’s fiction, the book exemplifies what Saul Bellow (who sat on the committee that awarded McCarthy his 1981 MacArthur Fellowship) called the writer’s “absolutely overpowering use of language, his life-giving and death-dealing sentences.” In his contemporary review, Jerome Charyn said *Suttree*’s language “licks, batters, wounds—a poetic, troubled rush of debris... [McCarthy’s] text is broken, beautiful and ugly in spots... *Suttree* is like a good, long scream in the ear.” Small remainder stamp, as often seen. Privratsky, 27. A fine copy.





**“Because The Only People
For Me Are The Mad Ones”**

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

First edition of Kerouac's second and most important novel, “a physical and metaphysical journey across America.”

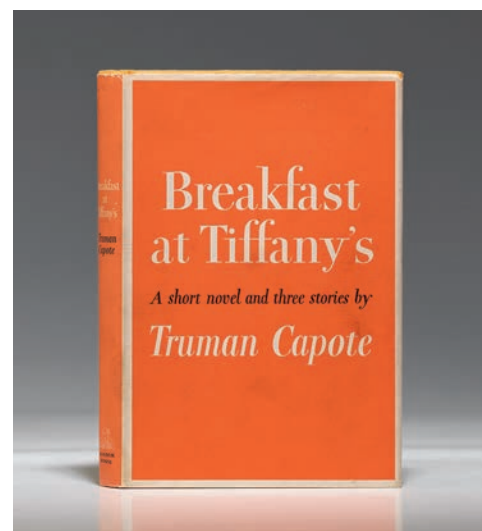
“The novel’s composition has become a well-known anecdote in its own right... he fed a 120-foot roll of teletype into his typewriter; typed for three weeks and the result, largely unrevised, was *On the Road*” (Parker). “*On the Road* has become a classic of the Beat Movement with its stream-of-consciousness depiction of the rejection of mainstream American values set in a physical and metaphysical journey across America” (*Book in America*, 136). An extremely good copy.

**“A Girl Doesn’t Read This Sort Of
Thing Without Her Lipstick”**

36 CAPOTE, Truman. **Breakfast at Tiffany’s.** New York, 1958. Octavo, original yellow cloth, dust jacket. \$4500

First edition of the adventures of free-spirited Holly Golightly.

“If you want to capture a period in New York, no other book has done it so well... He could capture period and place like few others” (Norman Mailer). With three other stories: “House of Flowers,” “A Diamond Guitar,” and “A Christmas Memory.” Book fine, dust jacket near-fine, with none of the usual fading to spine and only minor wear to spine ends, slight soiling to rear panel.

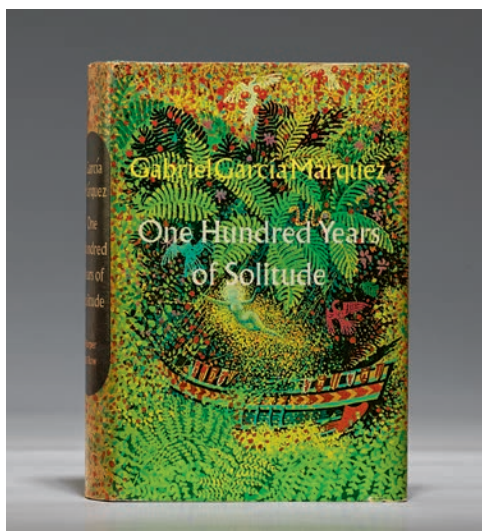


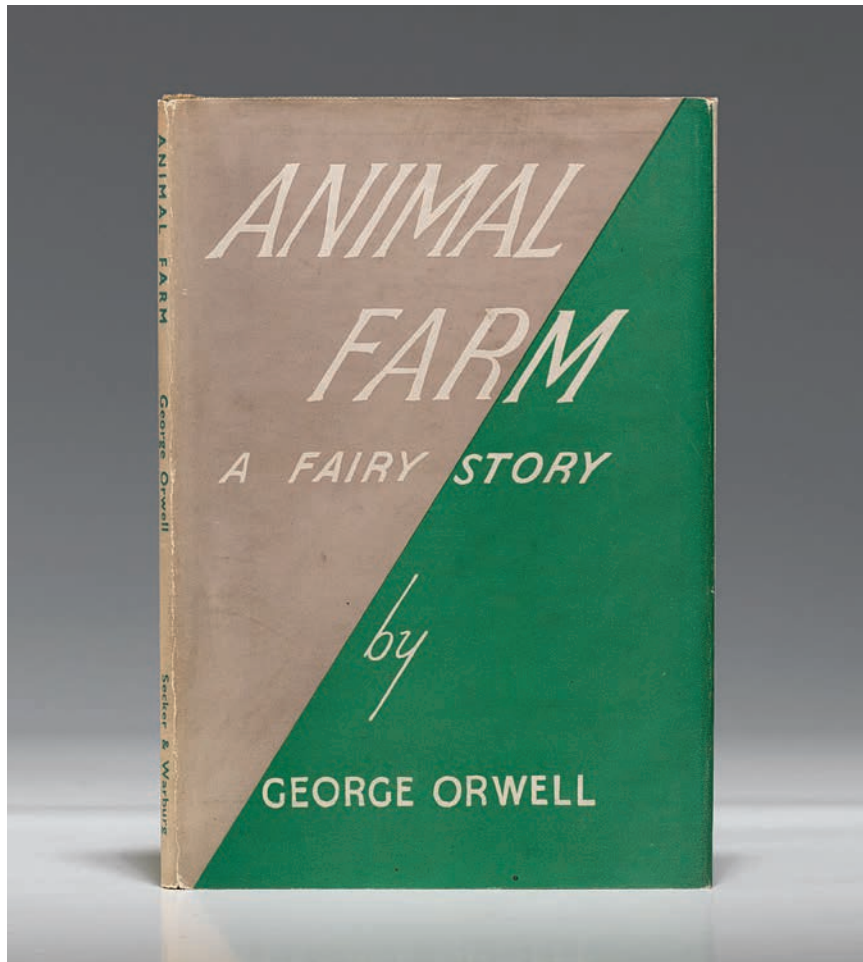
**“The Greatest Achievement In Spanish
Literature Since *Don Quixote*” (Neruda)**

37 GARCIA MARQUEZ, Gabriel. **One Hundred Years of Solitude.** New York, 1970. Octavo, original cloth, dust jacket. \$4500

First edition in English of “one of the preeminent literary achievements of the century,” in scarce first-issue dust jacket.

García Márquez’s wife Mercedes “had to pawn her hair dryer and their electric heater to pay for the postage to mail the finished manuscript... to his Argentine publisher, who printed 8000 copies. They sold out in a week... the popular response to *One Hundred Years of Solitude* was almost unimaginable” (Jon Lee Anderson). Pablo Neruda proclaimed it “the greatest achievement in Spanish literature since *Don Quixote*” (Klein, 26). A lovely copy.



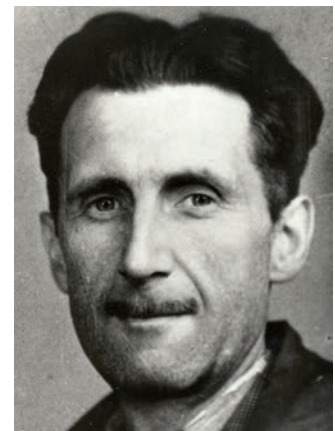


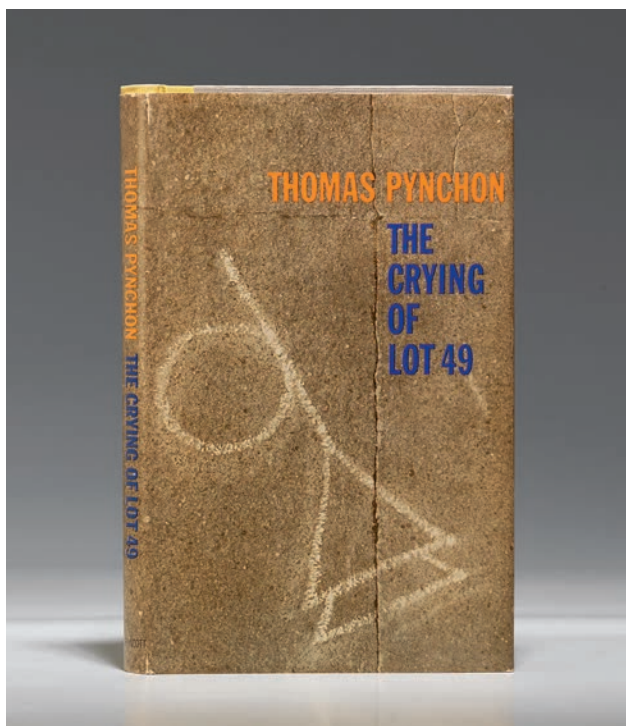
“All Animals Are Equal, But Some Animals Are More Equal Than Others”: Rare First Edition Of Orwell’s *Animal Farm*

38 ORWELL, George. ***Animal Farm: A Fairy Story***. London, 1945. Slim octavo, original green cloth, dust jacket. \$28,500

First edition, first printing, of Orwell’s “savagely ironical allegory” (Clute & Grant) on the gap between radical ideals and reality, his most famous and widely read work, an exceptional copy in original dust jacket.

“A political fable that partly recounts, in an allegorical mode, the aftermath of the Russian revolution, and partly illustrates a belief in the universal tendency of power to corrupt” (Stringer, 22). “*Animal Farm*, which owes something to Swift and Defoe, is [Orwell’s] masterpiece” (Connolly 93). Because of wartime paper shortages, the first printing of this book was only 4500 copies and the dust jacket was usually printed on the reverse of Searchlight Books jackets (as here in blue). With “May 1945” imprint. Fenwick A.10a. *Fantasy and Horror* 5-236. Book with very slight foxing to endpapers only, toning to spine ends; dust jacket bright and crisp with minimal wear. A nearly fine copy.



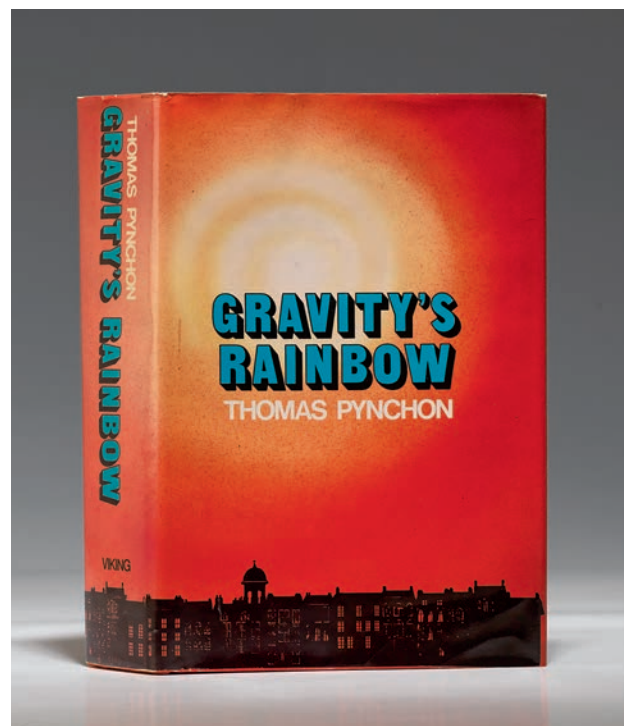


**“This Is America, You Live In It,
You Let It Happen. Let It Unfurl”**

39 PYNCHON, Thomas. **The Crying of Lot 49.** Philadelphia, 1966. Octavo, original half yellow cloth, dust jacket. \$1400

First edition of Pynchon's second novel.

“The wealth of invention is overwhelming... Pynchon's trick of sitting the action on the edge of absurdity without letting it fall off is carefully performed” (Parker, *20th Century Novel*, 428). “First Edition” stated on copyright page. Mead A2. Bookplate. Book fine, dust jacket near-fine with only most minor rubbing. A beautiful copy.

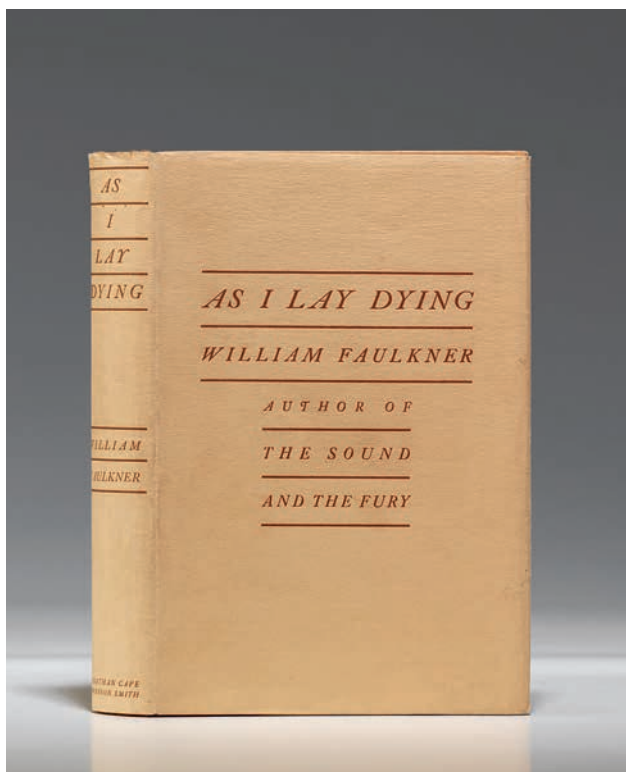


**“A Screaming Comes
Across The Sky”**

40 PYNCHON, Thomas. **Gravity's Rainbow.** New York, 1973. Octavo, original red cloth, dust jacket. \$3500

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

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



**“I Set Out Deliberately To
Write A Tour-De-Force”**

41 FAULKNER, William. **As I Lay Dying.** New York, 1930. Octavo, original tan cloth, dust jacket. \$11,500

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

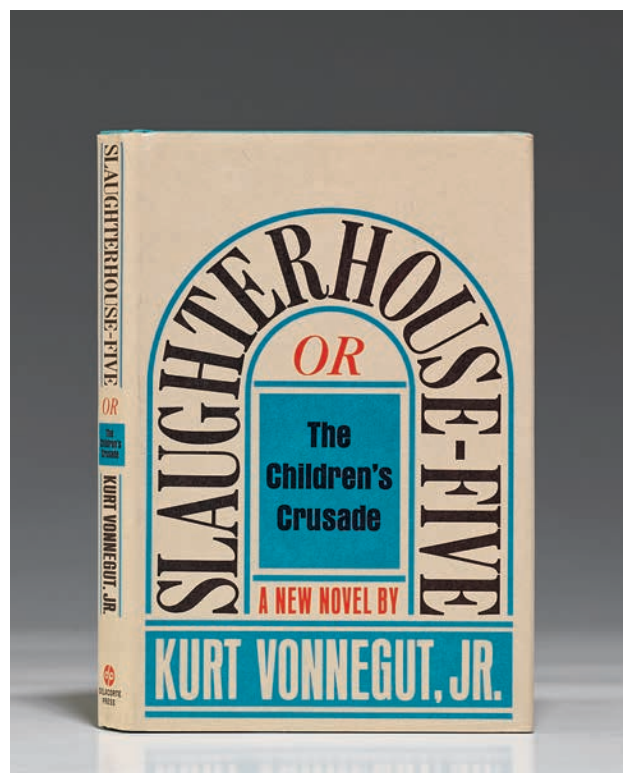
On October 25, 1929—the day after the great Wall Street panic broke out—Faulkner, by his own admission, “set out deliberately to write a tour-de-force.” In the minds of countless readers, he succeeded. “*As I Lay Dying* is among Faulkner’s most unified and satisfying novels; it hovers among the several peaks of his achievement... This strange, hilarious, terrifying novel presents the drama of a damaged family, with each character searching for a wholeness that cannot be restored, and that probably never was” (Parini, 144, 150). Dust jacket likely supplied from another copy. Petersen A7.1a. Brodsky 75. Small bookseller ticket. Cloth with mild wear to ends of slightly toned spine; rare dust jacket exceptionally crisp with only one small closed tear to spine head. A beautiful copy.

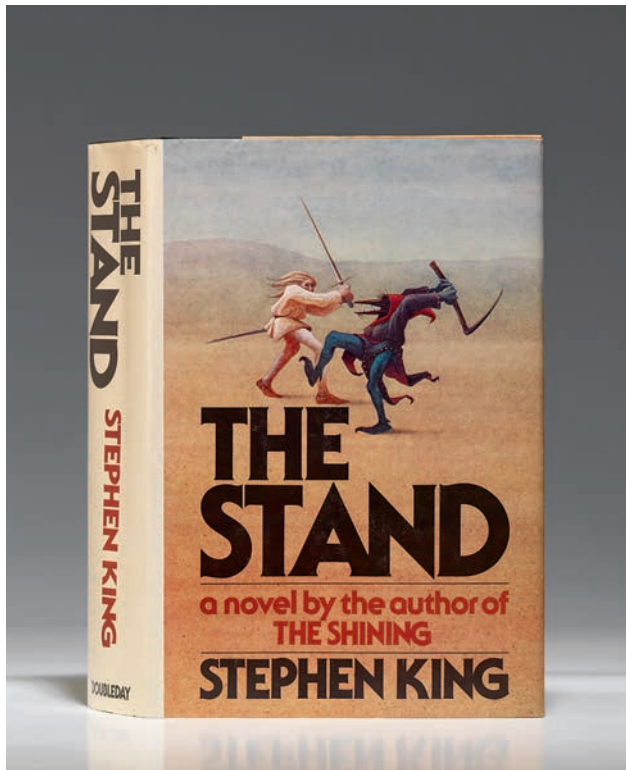
**“Listen: Billy Pilgrim Has
Come Unstuck In Time”**

42 VONNEGUT, Kurt. **Slaughterhouse-Five or The Children’s Crusade, A Duty-Dance With Death.** New York, 1969. Octavo, original gilt-stamped blue cloth, dust jacket. \$3800

First edition of Vonnegut’s masterpiece—his “most powerful novel”—a modern classic of time travel, metaphysics and the morality, or lack thereof, of war.

“During the decade of the 1960s Kurt Vonnegut, Jr. emerged as one of the most influential and provocative writers of fiction in America... *Slaughterhouse-Five*, perhaps Vonnegut’s most powerful novel, presents two characters who can see beneath the surface to the tragic realities of human history but make no attempt to bring about change... The central event is the destruction of Dresden by bombs and fire storm—a catastrophe that Vonnegut himself witnessed as a prisoner of war” (Vinson, 1414-15). “A masterpiece... A key work” (*Anatomy of Wonder* II:1204). Owner ink signature on half title. A fine copy.





**“He Left Her A Dollar Tip That
Was Crawling With Death”**

43 KING, Stephen. **The Stand.** Garden City, 1978. Thick octavo, original half black cloth, dust jacket. \$2800

First edition of King’s epic tale of apocalyptic terror; “a cornerstone of modern horror fiction.”

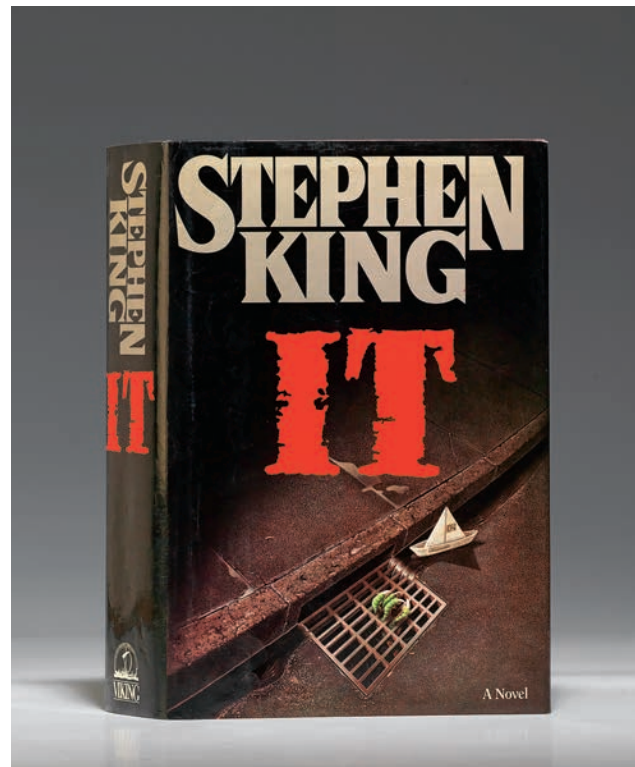
“A cornerstone of modern horror fiction... A sprawling, kaleidoscopic novel with an impressive scope and command of detail that features some of King’s strongest characters... King’s most ambitiously imaginative novel” (*Fantasy and Horror* 6-206). Nominated for the 1979 Hugo Award for Best Book Length Fantasy. Ink checkmark to front free endpaper. One very small closed tear at base of dust jacket rear flap fold. A very nearly fine copy.

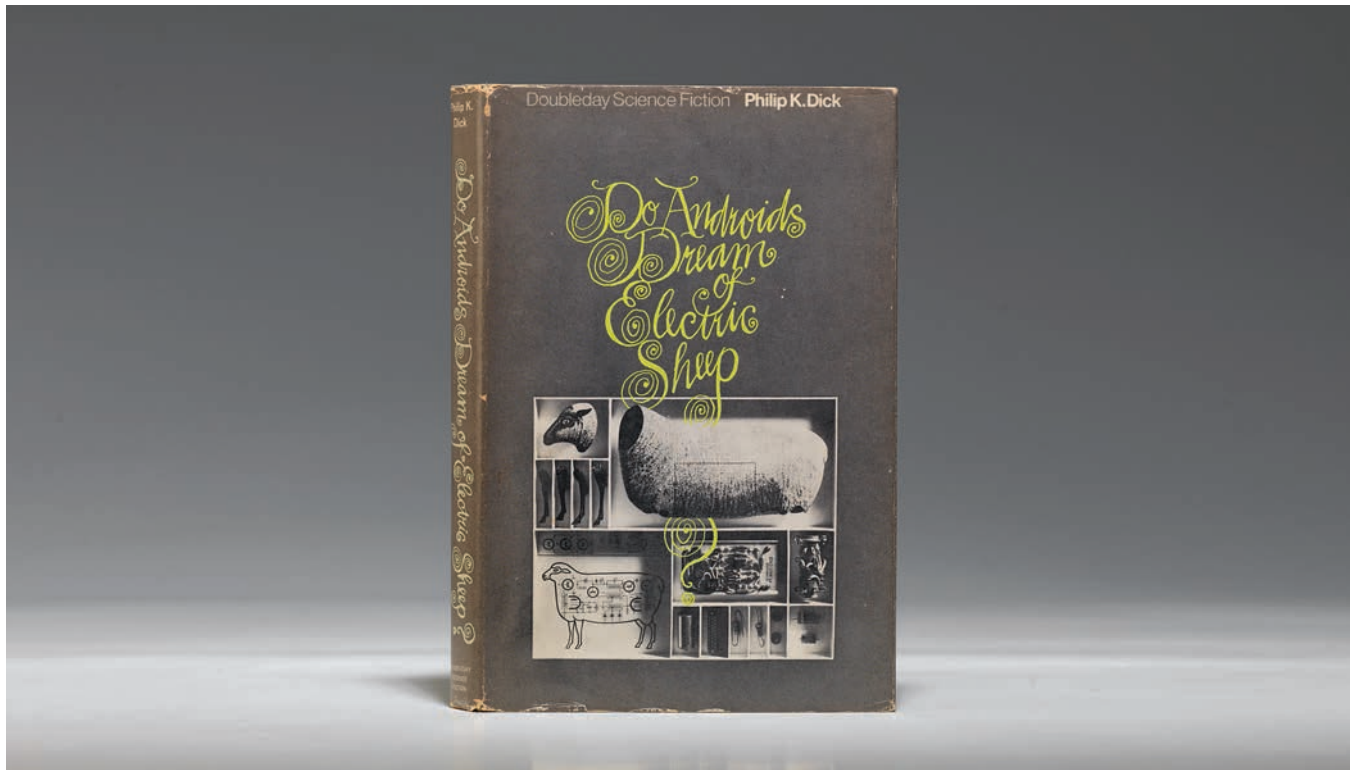
“Adults Are The Real Monsters”

44 KING, Stephen. **It.** New York, 1986. Thick octavo, original half black, dust jacket. \$750

First edition of the quintessential “evil clown” horror novel.

A terrifying tale of unspeakable evil lurking in the sewers of a small town in Maine, *It* was listed by *Publisher’s Weekly* as the best-selling book of 1986. Basis for the 2017 film starring Bill Skarsgard as Pennywise the Dancing Clown. Book with two small rubs to rear board, dust jacket with crease line to rear panel. A near-fine copy.





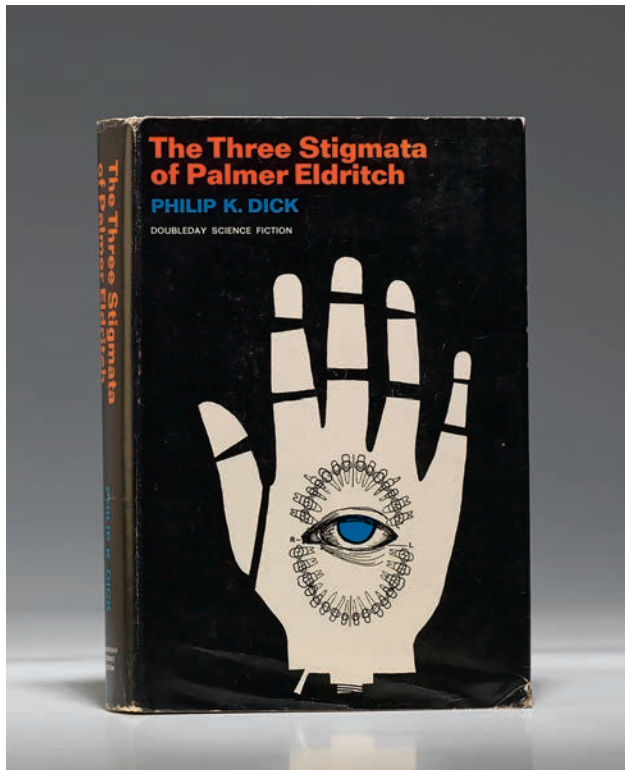
**“It’s The Basic Condition Of Life To
Be Required To Violate Our Own Identity”**

45 DICK, Philip K. **Do Androids Dream of Electric Sheep?** Garden City: 1968. Octavo, original gray cloth, dust jacket, custom clamshell box. \$24,500



*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). *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). *Androids* has become a definitive fusion of hard-boiled detective story and philosophically profound science fiction. Inner hinges and text block fore-edge with very light foxing; book cloth with a few faint spots; dust jacket with light wear and soiling to back panel, spine gently toned. A very good or better copy.

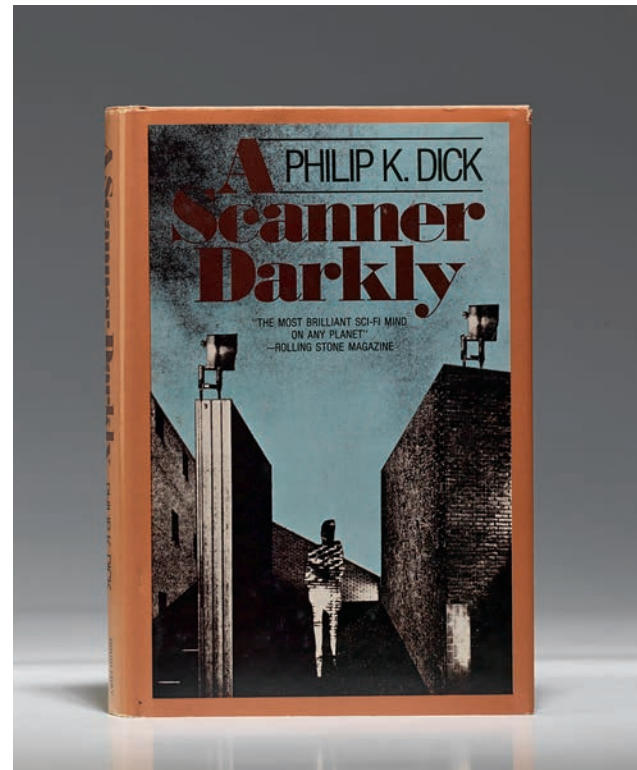


**“You Have To Consider
We’re Only Made Out Of Dust”**

46 DICK, Philip K. **The Three Stigmata of Palmer Eldritch.** New York, 1965. Octavo, original gray cloth, dust jacket. \$6500

First edition of Dick’s Nebula Award-winning science fiction novel.

“*The Three Stigmata of Palmer Eldritch* more extremely than any previous Philip K. Dick book, inhabits the badlands within which the real and the ersatz interpenetrated: suppliers of a hallucinogenic drug which makes life tolerable for Martian colonists face opposition from the sinister Eldritch, whose own new drug (imagined in a language which recalls the Communion wafer) pre-empts reality entirely” (Clute & Nicholls, 329). Book fine, dust jacket with very minor wear to spine ends and corners, a few marks to rear panel. A near-fine copy.



“Let’s Hear It For The Vague Blur!”

47 DICK, Philip K. **A Scanner Darkly.** Garden City, 1977. Octavo, original tan paper boards, dust jacket. \$1750

First edition of Dick’s “suburban phantasmagoria” (New York Times): his finely crafted and frightening vision of drug culture, social conformity, and the struggle to discern reality.

Although many of Philip K. Dick’s works in the 1960s employ “a language singularly familiar with the large repertory of mind-states accessible through the use of drugs,” only with this 1977 novel did the author “explore the more negative human implications of drug-taking, though with an almost hallucinated vehemence” (Clute & Nicholls, 329). The gripping tale of a narcotics agent in hot pursuit of himself, *A Scanner Darkly* revisits Dick’s life-long fascination with the inability to distinguish the real from the unreal to terrifying effect. “*A Scanner Darkly* is Dick’s most politically astute novel” (Christopher Palmer, *Science Fiction Studies* 18:3). Currey, 126. Book fine, dust jacket near-fine with slight soiling to back panel and minor rubbing to extremities.



“When You Play A Game Of Thrones You Win Or Die”

48 MARTIN, George R.R. **A Game of Thrones.** WITH: **A Clash of Kings.** WITH: **A Storm of Swords.** WITH: **A Feast for Crows.** WITH: **A Dance with Dragons.** New York, 1996-2011. Five volumes. Thick octavo, original half black, blue, red, gray paper boards, dust jackets. \$1800

First editions of the first five novels in Martin’s “Song of Ice and Fire”—“one of the best fantasy series ever written.”

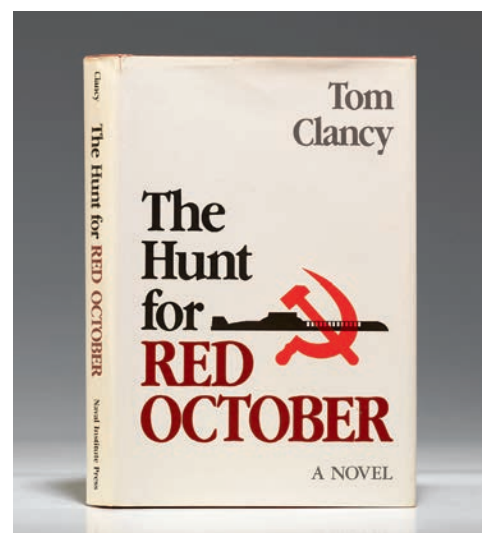
Publication of the first five books in George R.R. Martin’s brilliantly conceived series *A Song of Ice and Fire* earned him the title of “the American Tolkien” (*Time Magazine*). Basis for the HBO series. Slight soiling to front board of *Storm of Swords* and *Feast for Crows*, otherwise fine; all dust jackets either fine or very nearly so.

“Our Mission, Comrades, Is To Avoid Detection”

49 CLANCY, Tom. **The Hunt for Red October.** Annapolis, 1984. Octavo, original red cloth, dust jacket. \$1500

First edition of Clancy’s “breathlessly exciting” first novel (Washington Post).

Clancy’s first novel became a surprise best-seller and one of President Reagan’s favorite books. Clancy based the book on interviews with intelligence officers and extensive research in publicly available sources; however, in 1985, Secretary of the Navy John F. Lehman, Jr. told the author, “If you were a naval officer, I would have you court-martialed because of all the classified information in your book” (*New York Times*). Book fine, dust jacket with light rubbing to extremities, two tape repairs to verso. An extremely good copy.

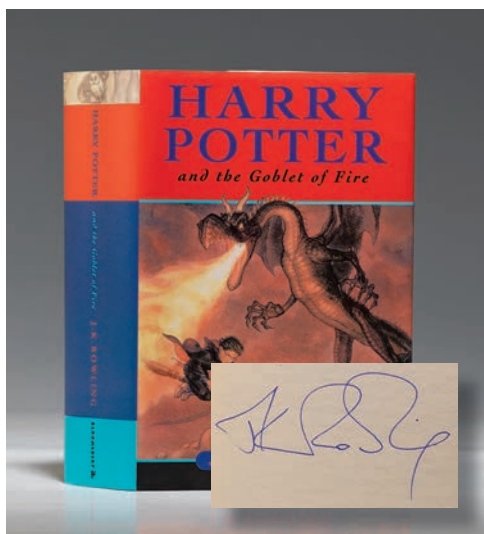


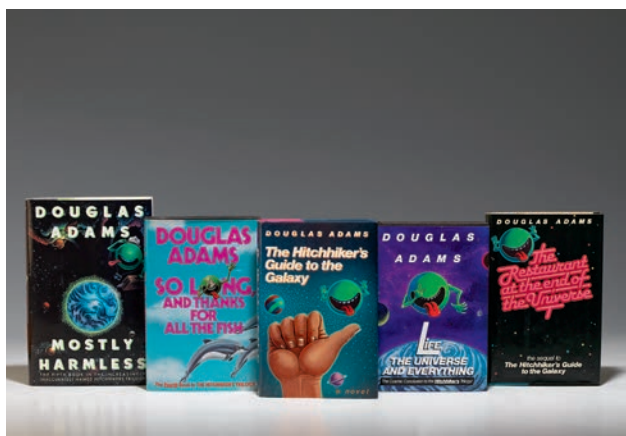
“The Triwizard Tournament Will Be Taking Place At Hogwarts This Year”

50 ROWLING, J.K. **Harry Potter and the Goblet of Fire.** London, 2000. Octavo, original paper boards, dust jacket. \$5800

First edition of the fourth book in the extraordinarily popular award-winning Harry Potter series, signed by Rowling on the dedications page.

“The emergence of each of the remaining books in the series of seven deserves to become a major annual event. Rowling creates a complete and perfect story” (*The Times*). With a “golden ticket” to a signing event at Hatchards in London laid in. A fine copy.

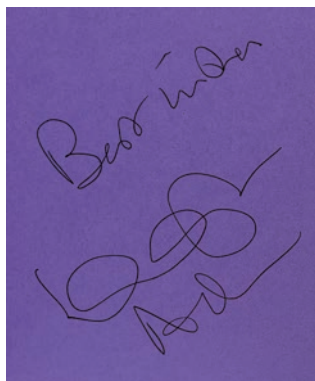




“Don’t Panic!”

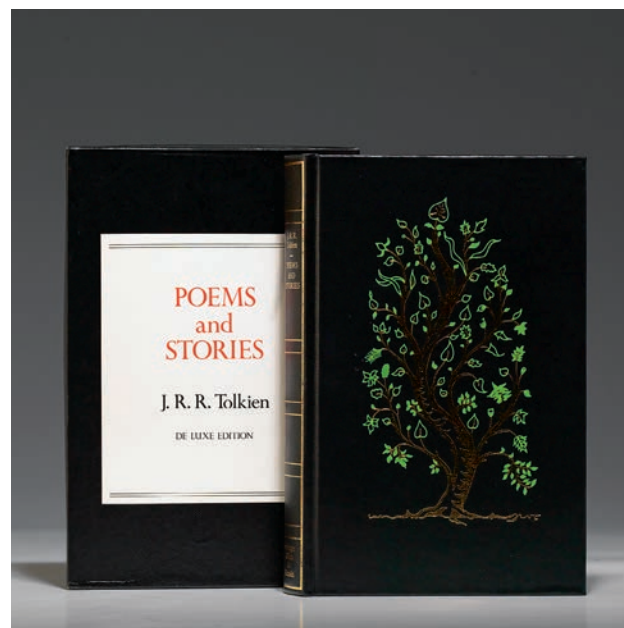
51 ADAMS, Douglas. **The Hitchhiker’s Guide to the Galaxy series.** New York, 1980-92. Octavo, original half cloth or full paper, dust jackets. \$3950

First American editions, first printings of all five books in Adams’ pan-galactically popular “trilogy in five parts,” the last two volumes signed by the author.



motion picture in 2005 (*The Guardian*). “Adams’ work is now enshrined as part of the global cultural zeitgeist” (Simpson, 351). First published in London from 1979-1992. Books fine; dust jackets all near-fine, first two with minor toning, third with small spots of expert and nearly undetectable restoration, fourth with tiny chip at head.

The cult classic *Hitchhiker’s* story began life as a 1978 BBC radio serial. “The series was an overnight success and rescued Adams from the life of a struggling comedy sketch writer. It spawned a television show, five books and other spin-offs,” including a major

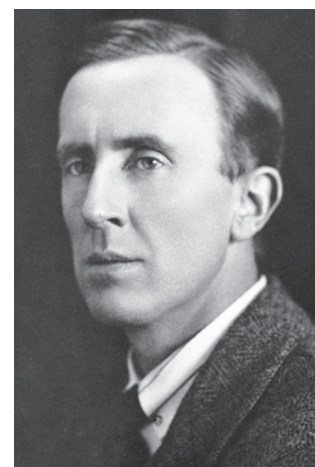


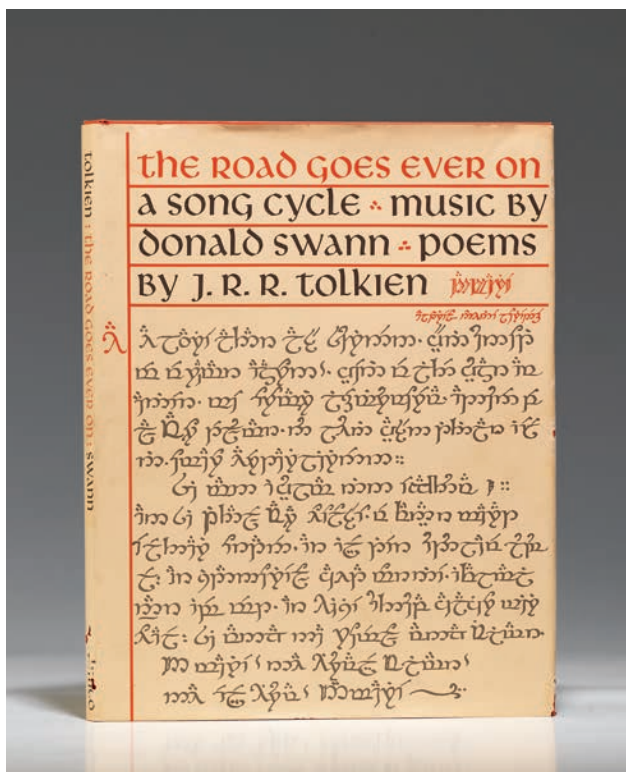
“Faërie Is A Perilous Land, And In It Are Pitfalls For The Unwary And Dungeons For The Overbold”

52 TOLKIEN, J.R.R. **Poems and Stories.** London, 1980. Octavo, original black cloth, glassine, box. \$1200

Deluxe first collected edition, with illustrations by Pauline Baynes.

This volume collects together for the first time the poems “The Adventures of Tom Bombadil” and “The Homecoming of Beornthoth Beorthelm’s Son,” the essay “On Fairy Stories,” and the tales “Leaf by Niggle,” “Farmer Giles of Ham” and “Smith of Wootton Major,” all previously published. Hammond & Anderson A16. Fine condition.





***The Road Goes Ever On:
Songs By Tolkien***

53 TOLKIEN, J.R.R. **The Road Goes Ever On: A Song Cycle.** Boston, 1967. Quarto, original publisher's gilt-stamped orange cloth, original dust jacket. \$750

First edition (preceding the British issue) of these song-settings from The Lord of the Rings.



Early in 1965 the composer and pianist Donald Swann—best known for his comic songs with Michael Flanders, with whom he performed the revue *At the Drop*

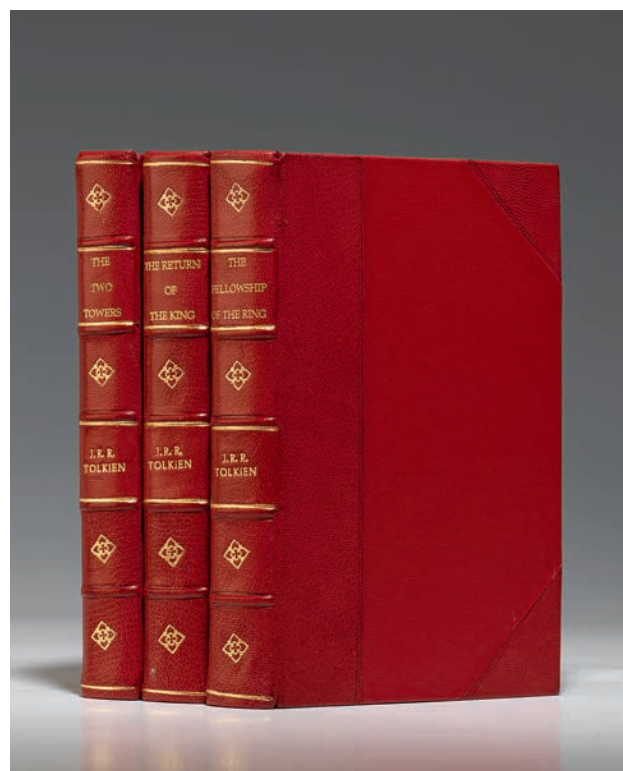
of a Hat—set to music several of the poems in *The Lord of the Rings*. Tolkien approved the settings for performance and publication, and the collection, embellished with elvish script and decorations, was published by Houghton Mifflin in 1967. Includes a facsimile reproduction of Tolkien's original manuscript for "Namárië." Hammond & Anderson B28a. Book in fine condition; dust jacket very good with small spots of insect damage to folds and spine foot.

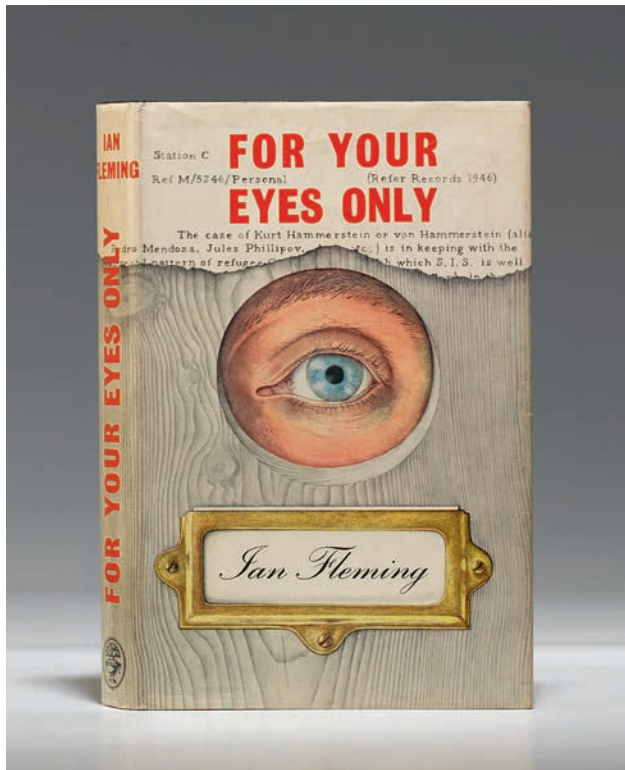
"The Most Influential Fantasy Novel Ever Written"

54 TOLKIEN, J.R.R. **The Lord of the Rings.** London, 1966. Three volumes. Octavo, modern three-quarter red morocco gilt. \$8000

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

"The most influential fantasy novel ever written" (Clute & Grant, 951). Although immediately occasioned by his publisher's request for a sequel to *The Hobbit* (1937), Tolkien's incomparable epic draws on lore, legends and languages of Middle-Earth that he had been creating since the First World War. He 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... [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.





“I Would Remember Him Forever As My Image Of A Man”

56 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—the author's unusual examination of his super-spy “from the other end of the gun barrel.”

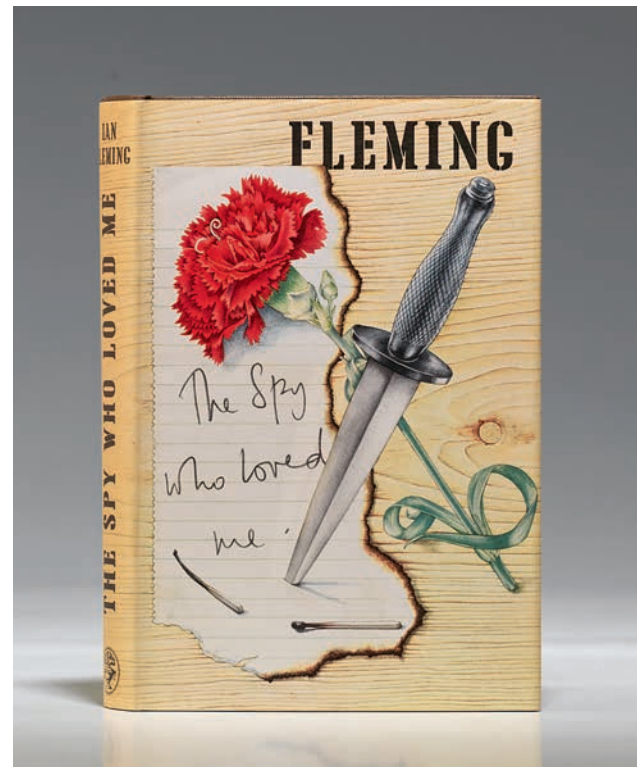
“A significant departure from usual,” *The Spy Who Loved Me*, in which 007 appears only toward the end of the book, proved to be “the easiest thing [Fleming] had ever done” (Lycett, 381). Although the title page lists the book as being written by Ian Fleming with Vivienne Michel, the “coauthorship credit is a hoax: Vivienne Michel was the name of the wife of one of Fleming's golfing companions in Jamaica” (Biondi & Pickard, 47). Gilbert A10a (1.1). Dust jacket spine faintly toned. A very nearly fine copy.

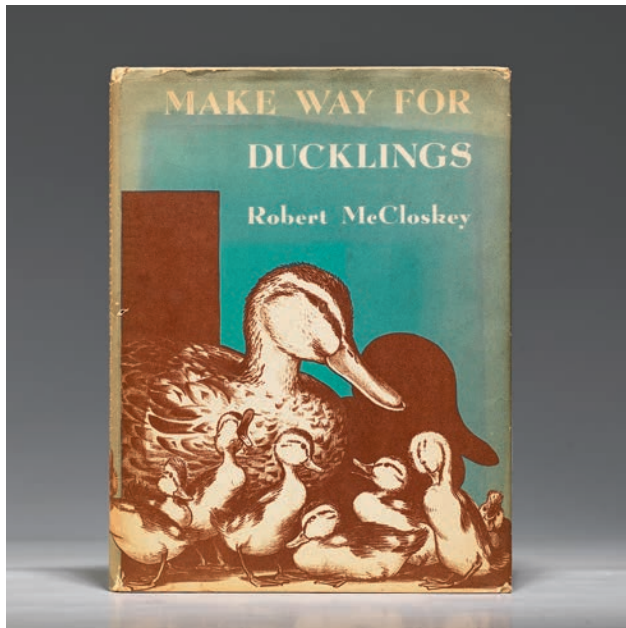
“How's Your Coefficient Of Toughness, James?”

55 FLEMING, Ian. **For Your Eyes Only.** London, 1960. Octavo, original black paper boards, dust jacket. \$6500

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, price-clipped dust jacket with most minor wear. An about-fine copy.



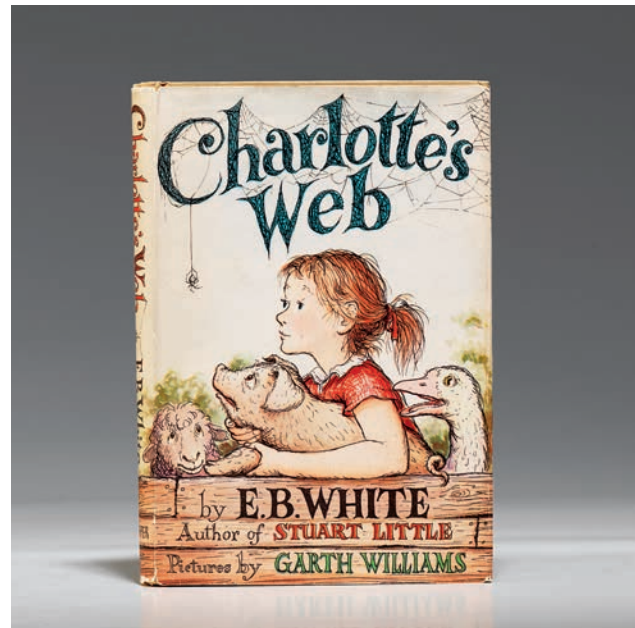


**“There’s A Family Of Ducks
Walkin’ Down The Street!”**

57 MCCLOSKEY, Robert. **Make Way for Ducklings.** New York, 1941. Slim folio, original beige cloth, dust jacket. \$19,500

First edition of McCloskey’s Caldecott-winning book, beautifully written and illustrated with sepia drawings by him, with the rare original dust jacket.

“McCloskey’s *Make Way for Ducklings* gives an engaging picture of Boston and tells a story of universal delight for children everywhere” (Meigs, 586). “While he was working on the illustrations... McCloskey realized he needed live models. He bought four mallard chicks at a market and brought them home to his New York City apartment. When he went to Boston to sketch backgrounds, he brought back six more ducks” (Silvey, 443). Book with toning to endpapers from binder’s glue, faint foxing to cloth; scarce unrestored dust jacket toned, with chipping to spine ends and wear to corners. A very good copy.

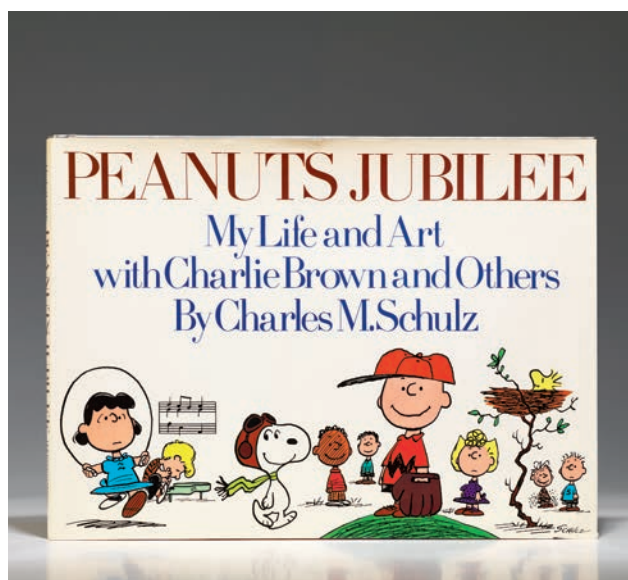


**“Just About Perfect, And Just Magical
In The Way It Is Done” (Eudora Welty)**

58 WHITE, E.B. **Charlotte’s Web.** New York, 1952. Octavo, original beige cloth, dust jacket. \$4200

First edition of one of the most delightful and beloved children’s books, a cornerstone of any collection of modern children’s literature.

The most celebrated of White’s three children’s books, “*Charlotte’s Web* is rightly regarded as a modern classic” (Connolly, 322-23). With numerous endearing illustrations by Garth Williams. Anderson, 6. Pages with wrinkling to lower outer corners to about pages 60 to 90, cloth fine; colorful dust jacket extremely good with mild soiling along flap folds, wear to corners and spine ends, very mild toning to spine. An attractive copy.

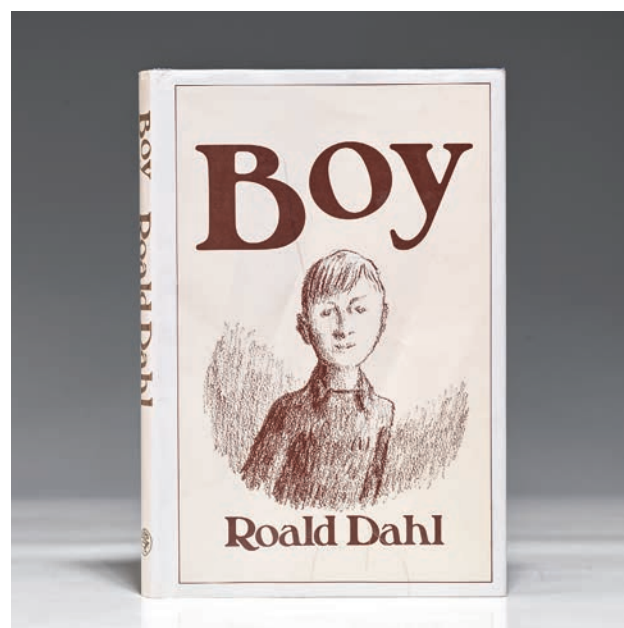
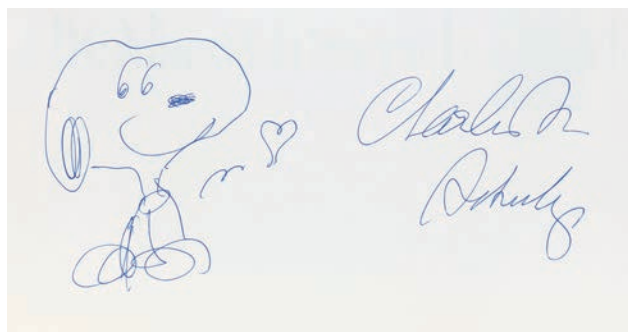


**Inscribed With Large Original
Sketch Of Snoopy By Schulz**

59 SCHULZ, Charles M. **Peanuts Jubilee.** New York, 1975. Oblong folio, original aluminum-covered boards, dust jacket, shipping carton. \$7800

First edition of this celebration of Peanuts' silver anniversary, boldly inscribed with a large original sketch of Snoopy with a heart next to him, "For Sharon with every best wish—Charles M. Schulz."

In this treasury of his classic comic strips, Schulz reflects on his life and career, stating, "It really does not matter what you are called, or where your work is placed, as long as it brings some kind of joy to some person someplace. To create something out of nothing is a wonderful experience... I hope very much that I will be allowed to do it for another 25 years"—and, in fact, he did. Illustrated with numerous photographs and comic strips, including 134 color reproductions of Sunday panels. Fine condition.



**"The Intense Drama And
Simplicity Of The Fairy Tale"**

60 DAHL, Roald. **Boy. Tales of Childhood.** London, 1984. Octavo, original blue cloth, dust jacket, custom clamshell box. \$4800

First edition of Dahl's lively first autobiography, boldly inscribed by him across the entire half title: "To Douglas Love Roald Dahl."

The funny and often macabre tales in *Boy*, Roald Dahl's first autobiography, recall his childhood in boarding school, the excitement of summer vacations, the drama of *The Great Mouse Plot* and much more. These lively stories "feel as if they have been told as family folklore, honed down to essential incident and sharp detail. They have the intense drama and simplicity of the fairy tale, and its unequivocal extremes of good and evil" (*New York Times*). Precedes the American signed limited edition. Connolly, 103. Silvey, 185. Faint crease to dust jacket front panel. A fine inscribed copy.



**De Bourrienne's Memoirs Of Napoleon Bonaparte, Extra-Illustrated
With Hundreds Of Engravings, With A Document Signed By Napoleon**

61 (NAPOLEON) DE BOURRIENNE, Louis Antoine Fauvelet. **Memoirs of Napoleon Bonaparte.** London, 1836. Four volumes bound in eight. Octavo, late 19th-century full red morocco gilt, custom slipcase. \$25,000

Expanded edition of de Bourrienne's classic biography of Napoleon, with numerous plates, expanded to from four volumes to eight and abundantly extra-illustrated with about 300 engraved plates, including portraits, scenes, views and maps, with a document signed by Napoleon.

"Bourrienne, a French statesman, studied at the military school of Brienne, where he was on friendly terms with the young Napoleon. In 1797 he became Napoleon's secretary," an appointment which "continued during all the most brilliant part of Napoleon's career" and afforded him the intimacy upon which the Memoirs are based (CBD:189; preface). First published in French in 1829; in English translation in 1830. Bound into the first volume is a manuscript document from 1799 signed by Napoleon (as "Bonaparte"). The document, a

manuscript letter, concerns the operations of the French Army in Egypt; it reads in part: "Take advantage... of the days when... General Dugua can stay at Damietta to disarm the army there, arrest suspect men and send them to Cairo. Disarm the villages, take hostages and take complete control of Lake Manzala. As long as you are not master of this lake, you cannot be sure of controlling Damietta... Try to learn the name of the English frigate and if you should learn that they are disembarking somewhere to get provisions, let them disembark for a few days in order to have the time to take them in an ambush... I salute you. [signed] Bonaparte." Napoleon document with unobtrusive evidence of glue removal along one edge; joints to beautiful bindings expertly repaired.

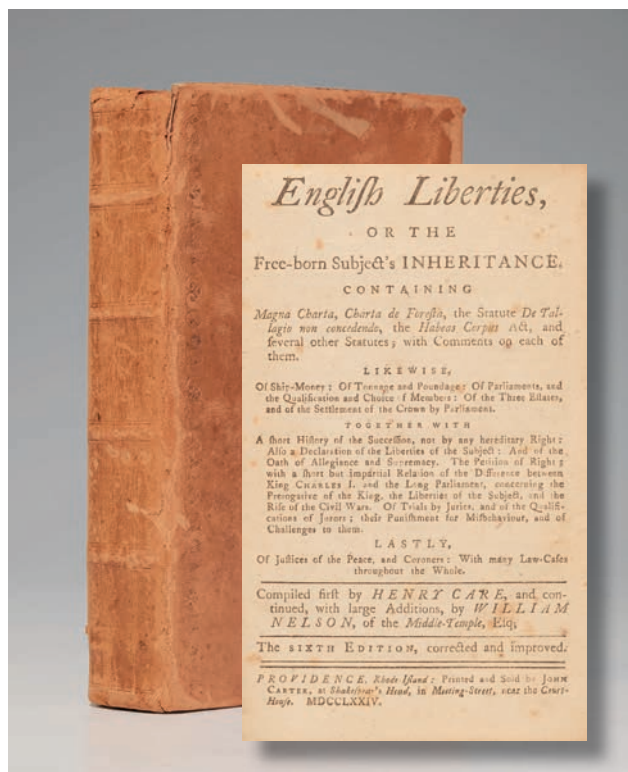


**Two Documents Signed By Napoleon, With Others Signed By His Wives And Son,
In An Elaborate Folio Volume Bound With Four Cosway-Style Portraits**

62 NAPOLEON. **A Memento of Napoleon I Emperor of France.** Paris and other places, circa 1804-1832. Large folio (13 by 16 inches), early 20th century full red morocco gilt, front blue morocco gilt doublure with four inset portraits on Ivory, rear blue morocco gilt doublure with inset medallion under hinged glass cover. \$40,000

An extraordinary production: a collection of documents inscribed and signed by Napoleon, his two Empresses Josephine and Marie Louise, and his son Napoleon II, Duc de Reichstadt, presented together in a folio volume magnificently bound by Sangorski and Sutcliffe with an elaborate inlaid coat of arms on the front board, gilt Napoleonic bees, four Cosway-style portraits under glass inlaid on the front doublure, and an 1804 Napoleonic medallion inlaid on the rear doublure.

The text of this volume, all done in a beautiful calligraphic hand, includes a brief introductory account of Napoleon, his wives and his son; each document is preceded by a translation, with decorated initials. The two Napoleon documents are an autograph note signed by Napoleon written by him at the foot of a letter to him, reading "Accepted for service under the orders of Citizen Bavale. Bonaparte. Send to P— / B," and an 1805 reprieve signed by Napoleon granting provisional reprieve of a soldier condemned to death signed "NAP." The additional document are a letter signed by Empress Josephine, two documents signed by Empress Marie Louise, and an unsigned seven-page autograph prose piece in Italian by Napoleon II, Duc de Reichstadt, the only son of Napoleon and Marie Louise. Bookplate. Fine condition. A magnificent presentation of four documents signed and inscribed by Napoleon and his family.



***English Liberties* “Had More To Do With Preparing The Minds Of American Colonists For The American Revolution Than... Coke, Sidney And Locke”**

63 CARE, Henry. **English Liberties, or The Free-Born Subject's Inheritance.** Providence, Rhode-Island, 1774. Small octavo (5 by 7-1/4 inches), contemporary full brown sheep, custom clamshell box. \$13,500

1774 American edition of Care's influential English Liberties, preceded only by the 1721 Boston edition.

Caresaw *English Liberties* (1680) as giving Englishmen necessary “information about the law and their rights... describing the Magna Charta as ‘Declaratory of the principal grounds of the Fundamental Laws and Liberties of England’” (Morrison & Zook, 46-7). Care’s “vocabulary and ideas appeared in the writings of the founding fathers... Samuel Adams, John Adams, John Dickinson and Alexander Hamilton,” and Jefferson owned two London editions of *English Liberties* (Schwoerer). Benjamin Franklin was apprenticed to James Franklin when he issued the 1721 edition. Text generally fresh with light scattered foxing, inner hinges expertly reinforced, slight rubbing to boards. A very desirable copy in contemporary sheep boards.

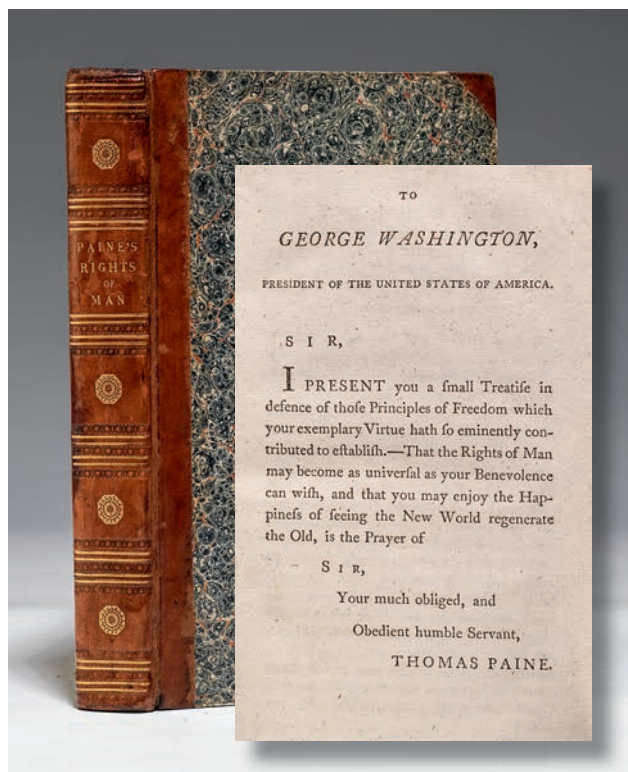


“The Most Worthy Of The Great Philosophers”

64 LOCKE, John. **The Works of John Locke.** London, 1714. Three volumes. Folio, early 19th-century full paneled calf gilt rebaked with original spines laid down. \$10,500

First edition of the collected works of Locke, “the most worthy... of the indisputably great philosophers,” with exquisite copper-engraved frontispiece portrait by George Vertue and full-page memorial plate.

“Locke is the most worthy... of the indisputably great philosophers. His influence has been enormous.” Published ten years after Locke’s death, this is the first collected edition of his work and includes his immensely important *Two Treatises of Government*, “the basis of the principles of democracy,” as well as the letters on “Toleration” and *The Reasonableness of Christianity*. Also included is the groundbreaking *Essay Concerning Humane Understanding*, “the first modern attempt” to analyze human knowledge (PMM 193, 194). Interior fine, light expert restoration and mild wear to handsome contemporary calf.



“The Clearest Of All Expositions Of The Basic Principles Of Democracy” (PMM)

65 PAINE, Thomas. **Rights of Man. Fourth Edition.** BOUND WITH: **Rights of Man. Part the Second. The Second Edition.** London, 1791, 1792. Octavo, 19th-century calf. \$12,500

Rare fourth edition of Part I and second edition of Part II of Rights of Man, each published shortly after the first editions by J.S. Jordan. One of Paine's most influential works, Rights of Man resulted in the prosecution in England of Paine, his publishers, and booksellers, forcing Paine to flee to France.

Hoping to “do for England what his *Common Sense* had done for America,” Paine answered Burke's attack on the French Revolution with his “celebrated answer, *The Rights of Man*” (Gimbel-Yale 59). “Paine laid down those principles of fundamental human rights which must stand, no matter what excesses are committed to obtain them... The government tried to suppress it, but it circulated the more briskly... [*Rights of Man* is] the textbook of radical thought and the clearest of all expositions of the basic principles of democracy” (PMM 241). Text clean and fine, joints and corners lightly rubbed, binding sound. A handsome copy.



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

66 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, in striking paper-mache binding.

Published in 1693, during the two-year forfeiture of Penn's governorship of Pennsylvania resulting from treasonable suspicion following the abdication of his great friend, James II, in the Glorious Revolution of 1688. “This slender volume ranks with *No Cross, No Crown* (1682) and the *Essay Towards Peace* as one of Penn's most popular works... the product of Penn's ‘matured philosophy of life in the form of maxims or aphorisms—droplets of clear wisdom,... 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, some edge-wear to errata leaf. Beautiful paper-mache boards with some edge-wear. Rare.

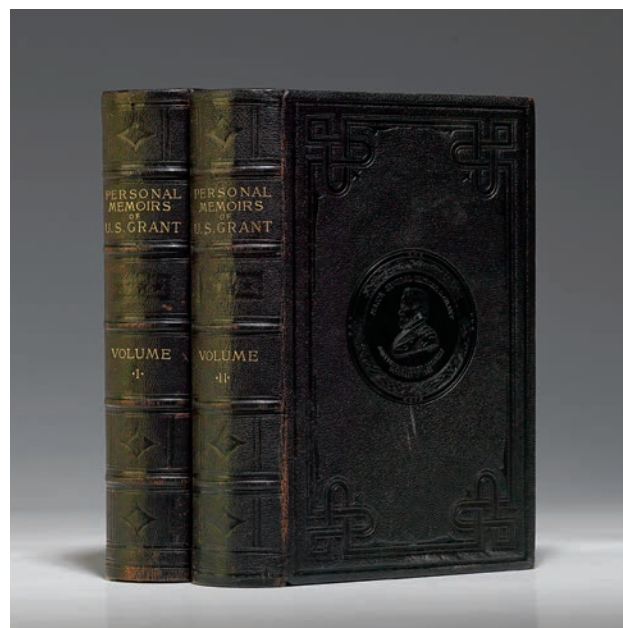


**“Symbol Of The Free Press As
A Bulwark Against Tyranny”**

67 (ZENGER, John Peter). **The Tryal of John Peter Zenger.** London, 1738. Quarto, period-style three-quarter brown calf and marbled boards.
\$16,000

Second English edition (first published in New York in 1736) of the landmark trial of John Peter Zenger, a defining moment in the idea of freedom of the press.

John Peter Zenger's *New York Weekly Journal* often targeted Governor Cosby, prompting the official seizure and burning of four numbers of his *Journal* and Zenger's arrest in 1734 for seditious libel. Leading Zenger's defense was Andrew Hamilton, whose "address to the jury asserted the right of the jury to determine matters of law as well as of fact and held that the truth of an utterance could be upheld as a defense against a charge of libel. Both assertions were contrary to the common law that then prevailed, but it took the jury only a few minutes of deliberation to return a verdict of innocent. Hamilton was immediately hailed as a popular hero and Zenger as a symbol of the free press as a bulwark against tyranny" (ANB). Zenger's trial was "the most celebrated event of that day... the morning star of that liberty, which subsequently revolutionized America" (Chandler, I:157). Zenger himself first published *The Case and Tryal of John Peter Zenger* as a folio pamphlet in 1736. Title page with partial early initials. A fine copy.



**“One Of The Most Valuable Writings
By A Military Commander In History”**

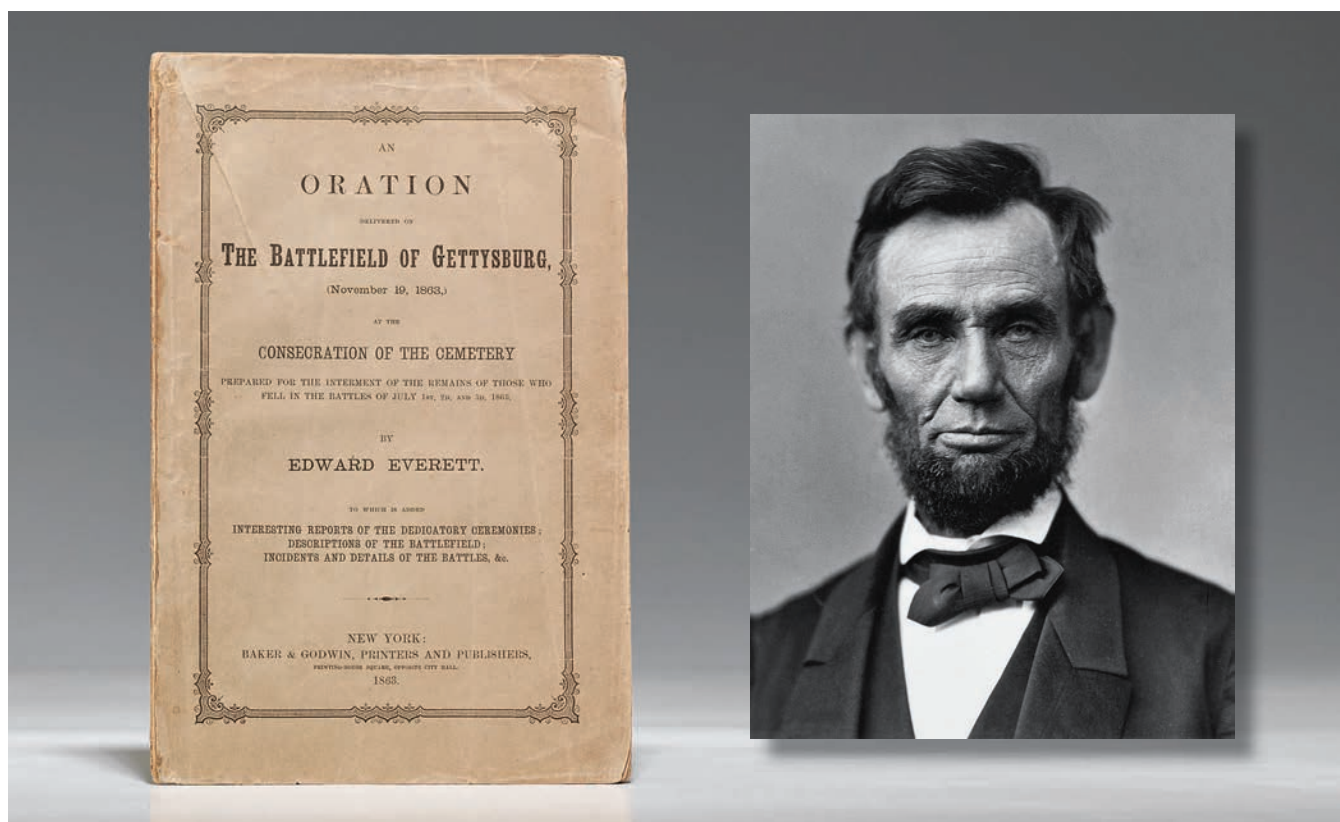
68 GRANT, Ulysses S. **Personal Memoirs of U.S. Grant.** New York, 1885-86. Two volumes. Octavo, original deluxe full brown morocco gilt.
\$7500

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



After an ineffectual term as president, ruined by bankruptcy and dying of throat cancer, Grant agreed to publish his memoirs to provide a measure of economic security for his family. Grant finished his memoirs shortly before his death in the summer of 1885.

"A truly remarkable work" (*New York Times*). "Grant's memoirs comprise one of the most valuable writings by a military commander in history" (Eicher 492). Volume I with faint embrowning to margins, a few leaves with a tiny dampstain along top edge; Volume II with soiling to a few leaves. Bindings fine. A beautiful set.

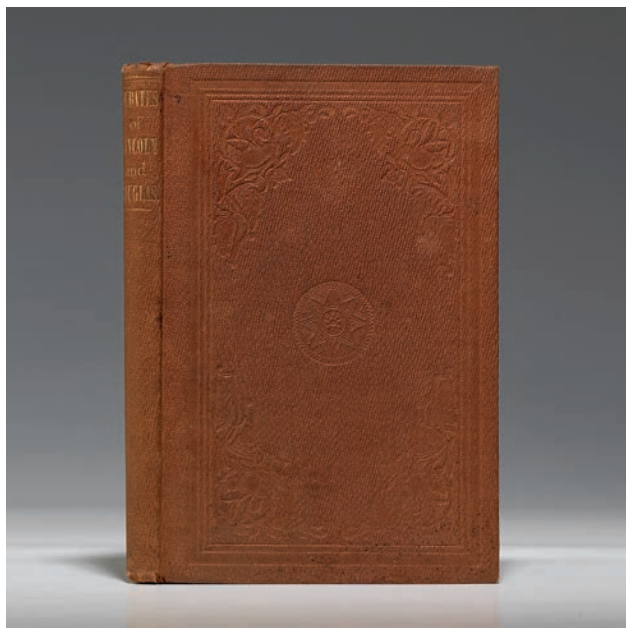


**“One Of The Supreme Utterances Of The
Principles Of Democratic Freedom” (PMM)**

69 LINCOLN, Abraham. **An Oration Delivered on the Battlefield of Gettysburg.** New York, 1863.
Octavo, original publisher's printed wrappers, custom chemise. \$65,000

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

Before a crowd of over 9,000 assembled at Gettysburg, noted orator Edward Everett delivered his memorized two-hour address as President Lincoln waited on the platform, occasionally “removing his speech and glancing over it before returning it to his pocket... As Everett started back to his seat, Lincoln stood to clasp his hand and warmly congratulate him... the ‘flutter and motion of the crowd ceased the moment the President was on his feet... Though he had had but a brief time to prepare the address, he had devoted intense thought to his chosen theme for nearly a decade” (Goodwin, *Team of Rivals*, 585-6). “The *Washington Chronicle* of 18-21 November reported extensively on this ceremony and included a verbatim text of ‘Edward Everett’s *Great Oration*.’ On the fourth day it noted in passing that the President had also made a speech, but gave no details. When it came to the separate publication on 22 November, Everett’s *Oration* was reprinted from the standing type, but Lincoln’s speech had to be set up. It was tucked away as a final paragraph on page 16 of the pamphlet. It was similarly treated when the meanly produced leaflet was replaced by a 48-page booklet published by Baker and Godwin of New York in the same year” (PMM 351). This first edition is preceded only by the exceptionally rare 16-page pamphlet, *The Gettysburg Solemnities*, known in only a handful of copies. Bookplate. Faint small dampstain to upper edge of title page and a few following leaves, three tiny stains to fore-edge of text block, one ink mark to title page and first leaf; original paper wrappers with small tape repair to inner wrapper at head of spine. Slight wear and glue stain visible to spine. An exceptional copy.



“A House Divided Against Itself Cannot Stand”

70 LINCOLN, Abraham. **Political Debates Between Hon. Abraham Lincoln and Hon. Stephen A. Douglas.** Columbus, 1860. Octavo, original brown cloth, custom chemise and clamshell box. \$14,500

First edition, first issue, of the most famous debates in American history, the event that transformed Lincoln into a national presidential candidate—a lovely unrestored copy.

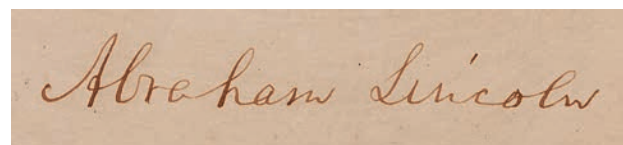
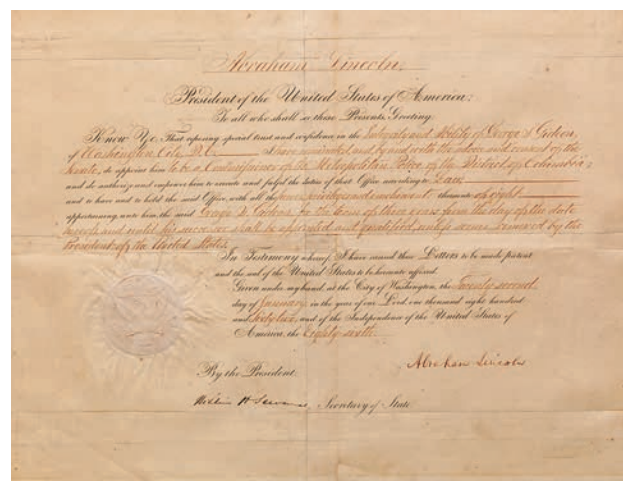
Running as a little-known candidate for the Illinois senatorship in 1858, Lincoln challenged incumbent and Democratic leader Stephen Douglas to a series of debates. The result was a memorable chain of lively arguments in front of cheering crowds. Though Lincoln lost the senatorial race, “he began collecting a scrapbook of his best speeches, particularly those from the just-concluded campaign against Douglas, for possible inclusion in a book... Somewhat surprisingly for an attorney, Lincoln did not seek Douglas’ permission to publish a book of their combined speeches, although Douglas was later given the last-minute opportunity—he declined—to make corrections to his own remarks” (Morris, 121). Sabin 41156. Contemporary owner signature. Scattered foxing and toning to text, as often; a few markings to cloth, gilt bright, near-fine. An exceptional unrestored copy.

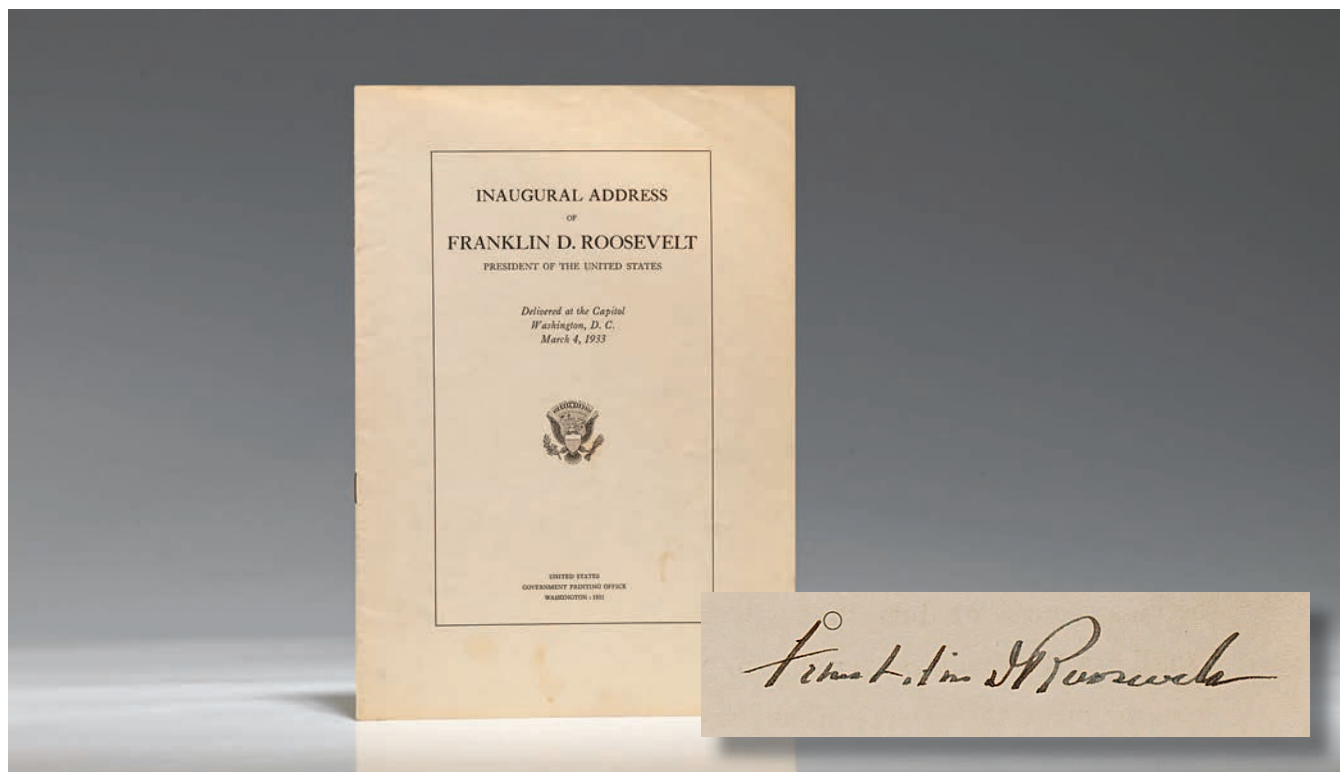
Signed By Abraham Lincoln: Appointment For Commissioner Of Police For The District Of Columbia, 1862

71 LINCOLN, Abraham. **Document signed.** Washington, January 22, 1862. One leaf, 17 by 13 inches; matted and framed, entire piece measures 23 by 19 inches. \$21,000

Civil-War era document signed by President Lincoln and countersigned by Secretary of State William Henry Seward, appointing George S. Gideon to be the Commissioner of the Metropolitan Police of the District of Columbia.

There was a George S. Gideon who owned a printing and bookbinding firm that operated its business in DC, including printing the Official Registers of the United States from 1843 to 1851, and who corresponded with Lincoln. Gideon was also an avid sponsor of the Washington and Georgetown Railroad, and served as president of the railroad from 1862 to 1866. Faint fold lines, embossed seal intact. Lincoln’s signature bold. A fine signed document.





“The Only Thing We Have To Fear Is Fear Itself”

72 ROOSEVELT, Franklin D. **Inaugural Address of Franklin D. Roosevelt. Delivered at the Capitol in Washington, DC, March 4, 1933.** Washington, 1933. Octavo, original printed wrappers, custom chemise, slipcase. \$55,000

First edition, advance issue, one of an unknown but very small number of large-paper, large-type copies “probably released the day before the inauguration” (Halter T544) signed at the close of the text by Roosevelt.

The 51-year-old Roosevelt assumed the leadership of a desperate nation with this electrifying speech, an eloquent and unequivocal declaration of his determination to lead the country out of its suffering. While extolling the balances provided in the Constitution, he insisted that, should these delay action to meet the current situation, he would “ask the Congress for the one remaining instrument to meet the crisis—broad Executive power to wage a war against the emergency.” Current generations may find these words frighteningly undemocratic, and there was no shortage of contemporary voices condemning them, but Roosevelt faced an unprecedented crisis. The Great Depression had crippled the country. Roosevelt met citizens’ fears for the future with a resolve that slowly set a foundering country back to work again. Halter speculates that these large-paper copies were meant as reading copies for Roosevelt, who, at the last minute, chose to read from an emended typescript. All subsequent editions incorporate that final text. A few faint creases. An excellent copy. Rare and important.





**“The Best Contemporary Account Of
The Revolution From The British Side”**

73 STEDMAN, Charles. **History of the Origin, Progress, and Termination of the American War.** London, 1794. Two volumes. Quarto, contemporary full tree calf gilt rebacked. \$22,000



First edition of Stedman's massive contemporary two-volume History of the American Revolution—"the standard work on the subject"—containing 15 military maps and plans (11 folding).

Philadelphia-born military historian Charles Stedman was a Loyalist who served “with the British at Lexington and Bunker Hill, later became commissary to the army of Sir William Howe, and was with Cornwallis in the South” (*New International Encyclopedia* 21:485). Taken prisoner by American forces, he was sentenced to be hanged as a rebel but escaped. At war's end Stedman moved to England where he authored this authoritative two-volume *History*—“considered the best contemporary account of the Revolution from the British side” (Sabin 91057). Stedman's *History* especially benefits from eyewitness accounts of many campaigns. “The military maps and surveys in the *History* are of great interest and value” (Allibone, 2231). Here Stedman argues that Britain's defeat was largely

due to the failure of its politicians and ministers, and “the military genius of Britain was unimpaired; she rose with elastic force under every blow.” Ultimately, he concludes that the American Revolution “came as a surprise to the world... no invading army, in the present enlightened period, can be successful, in a country where the people are tolerably united” (449). Text generally clean, a few maps with closed tears at stubs and a few with light offsetting, still generally clean and about-fine. Handsome and desirable contemporary tree calf boards with expert restoration.



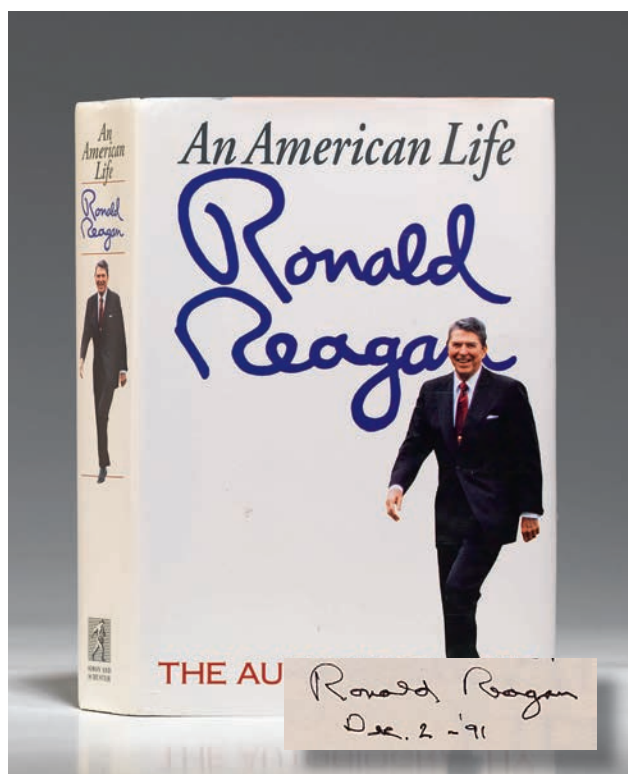
**“The First Full-Scale History
Of This War By An American”**

74 GORDON, William. **The History of the Rise, Progress, and Establishment of the Independence of the United States of America.** London, 1788. Four volumes. Octavo, contemporary full brown tree calf gilt. \$17,500

First edition of Gordon's contemporary 1788 *History*, a landmark four-volume work by “one of the most impartial and reliable of the numerous historians of the American Revolution” (Sabin), containing nine engraved folding maps, with scarce “List of Subscribers” including Founding Fathers Washington, Jefferson and John Adams, handsomely bound in contemporary tree calf.

Born in England, William Gordon arrived in Boston in 1770, already an ardent supporter of America's path toward independence. “Gordon is deservedly reckoned as one of the most impartial and reliable of the numerous historians of the American Revolution” (Sabin). In researching this *History*, “Gordon took copious notes throughout the war, always with the intent of publication. Ambitious and talkative, he placed his networking energies at the service of history: he wrote and spoke incessantly with ‘those in the know,’ then incorporated what they told him within his narrative” (Raphael, *Founding Myths*). “When Gordon finished his work in the mid-1780s, Boston printers vied for the rights to publish the first locally produced chronicle of the War for Independence. But the author chose to publish his magnum opus in England instead of America” (Raphael). This authoritative work is “the first full-scale history of this war by an American” (Howes). Text generally clean with only light offsetting or spotting to a few of the maps, expert restoration to joints, spine ends and corners of handsome contemporary tree calf binding.



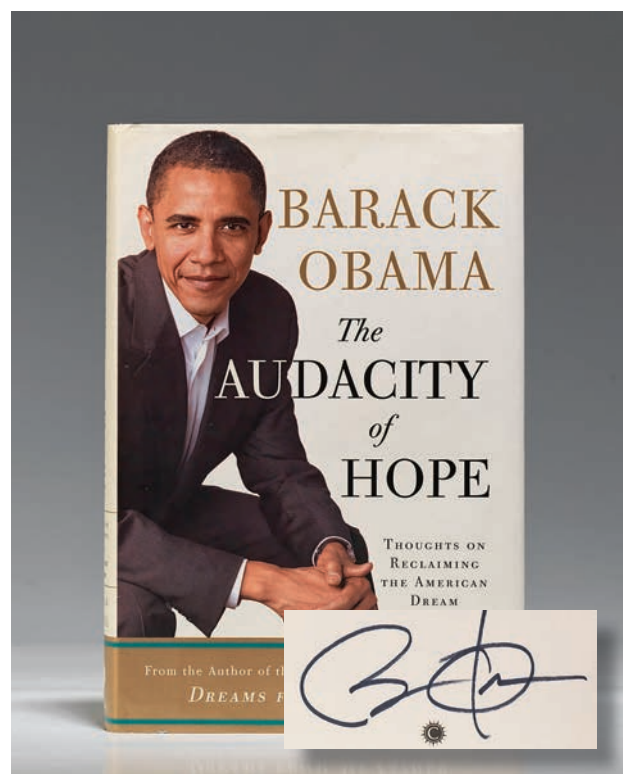


**“Trust The People; Believe Every Human Being Is Capable Of Greatness”:
An American Life, Inscribed By
President Ronald Reagan**

75 REAGAN, Ronald. **An American Life.** New York, 1990. Octavo, original half blue cloth, dust jacket. \$3800

First edition of the 40th President's autobiography, inscribed, "To M— & E— S— With Best Wishes. Ronald Reagan. Dec. 2-'91."

President Reagan's illustrated autobiography, with 16 pages of black-and-white photographic illustrations. Price sticker on back panel. Fine condition.

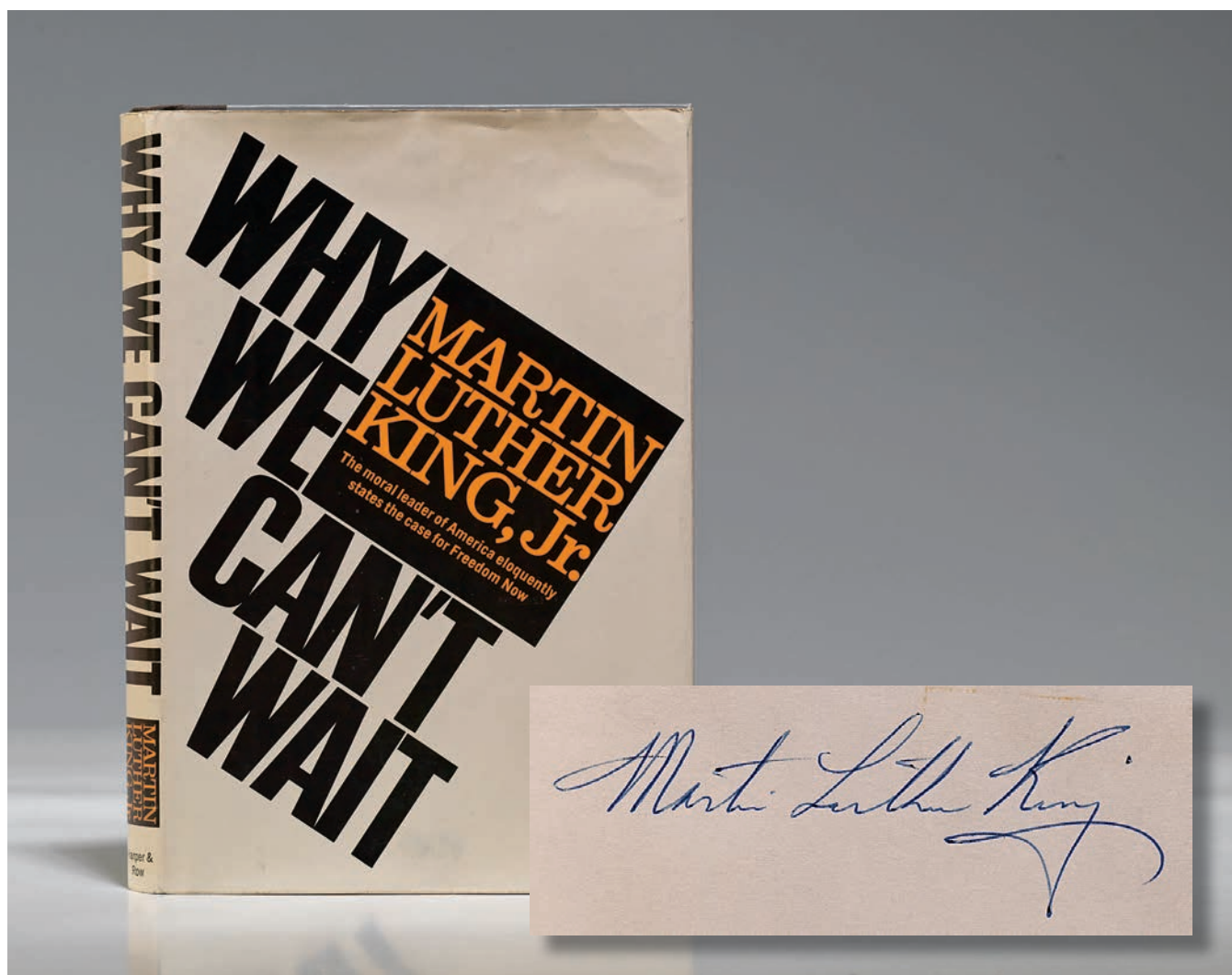


“My Heart Is Filled With Love For This Country”

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

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

Obama calls for “a different brand of politics—a politics for those weary of bitter partisanship...a politics rooted in the faith, inclusiveness, and nobility of spirit at the heart of ‘our improbable experiment in democracy.’” Evidence of label removal to front free endpaper. Very nearly fine condition.



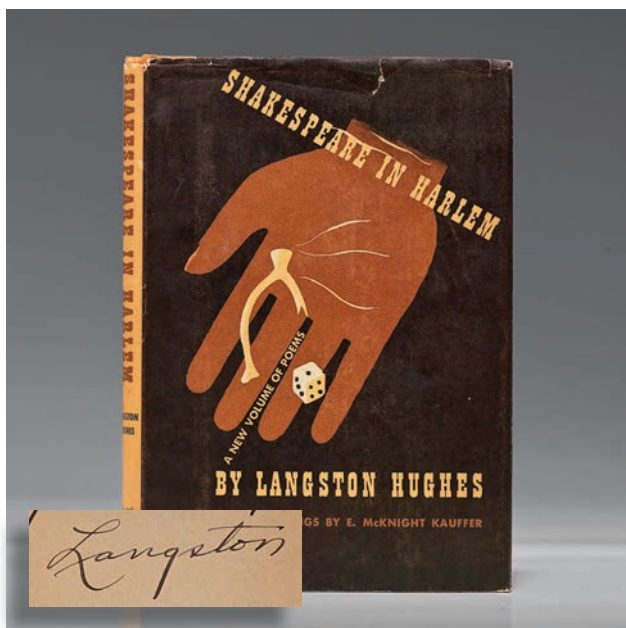
**First Edition Of *Why We Can't Wait*,
Inscribed By Martin Luther King, Jr.**

77 KING Jr., Martin Luther. **Why We Can't Wait.** New York, Evanston, and London, 1964. Octavo, original half gilt-stamped black cloth, dust jacket, custom chemise, clamshell box. \$21,000

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

Published the same year Martin Luther King, Jr. won the Nobel Peace Prize, *Why We Can't Wait* is his powerful response to the assassination of President Kennedy as well as his attempt to "place the events of 1963 in historical perspective, relating the Negro's own long search for freedom since the Emancipation

Proclamation" (Oates, *Let the Trumpet Sound*, 304). Includes King's famous "Letter from Birmingham Jail," published here in full for the first time. On the page with King's inscription is written in another hand "June 21, 1964" and "Gift of Forest Ashbrook to Rudolf L—." Ashbrook was Deacon of Scarsdale Community Baptist Church in Westchester, New York and a friend of King's. King spoke at least once at Ashbrook's church, in 1960. Tape residue to boards, dust jacket with a few short closed tears, faint abrasions to verso. A nearly fine copy.



**“Much Of This Book, You Know,
Was Written At Hollow Hills”**

78 HUGHES, Langston. **Shakespeare in Harlem.** New York, 1942. Octavo, original half orange and black cloth, dust jacket, custom clamshell box. \$7500

First edition of Hughes’ major book of poetry, inscribed, “Dear Noël—Much of this book, you know, was written at Hollow Hills. But the poems are of much less pleasant places. Happiness to you always! Langston. New York, February 6, 1942.”

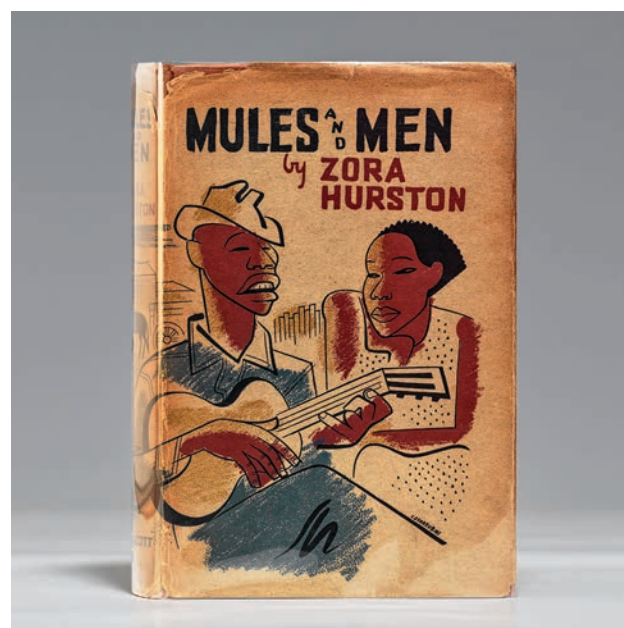
“*Shakespeare in Harlem* was emphatically, unashamedly about being Black... In building this book of poems on the blues, Langston had returned to the inspiration for his greatest creative period” (Rampersad, *Life* V.I:390). The recipient of this copy, beloved California art patron Noël Sullivan, was “as close a friend as any relative Hughes ever had... for a quarter of a century Sullivan was the poet’s most trusted confidant” (Berry, *Langston Hughes*, 150). Hughes dedicated his first collection of short stories, *Ways of White Folks* (1934) to Sullivan, who regularly offered Hughes refuge at his home in San Francisco and his farm in Carmel—the “Hollow Hills” of the inscription. Sullivan eventually built Hughes his own cottage at the farm, providing an ever-ready retreat for the writer. Book fine, dust jacket with a few short closed tears, toning to spine. An excellent presentation copy to a person very important to Hughes.

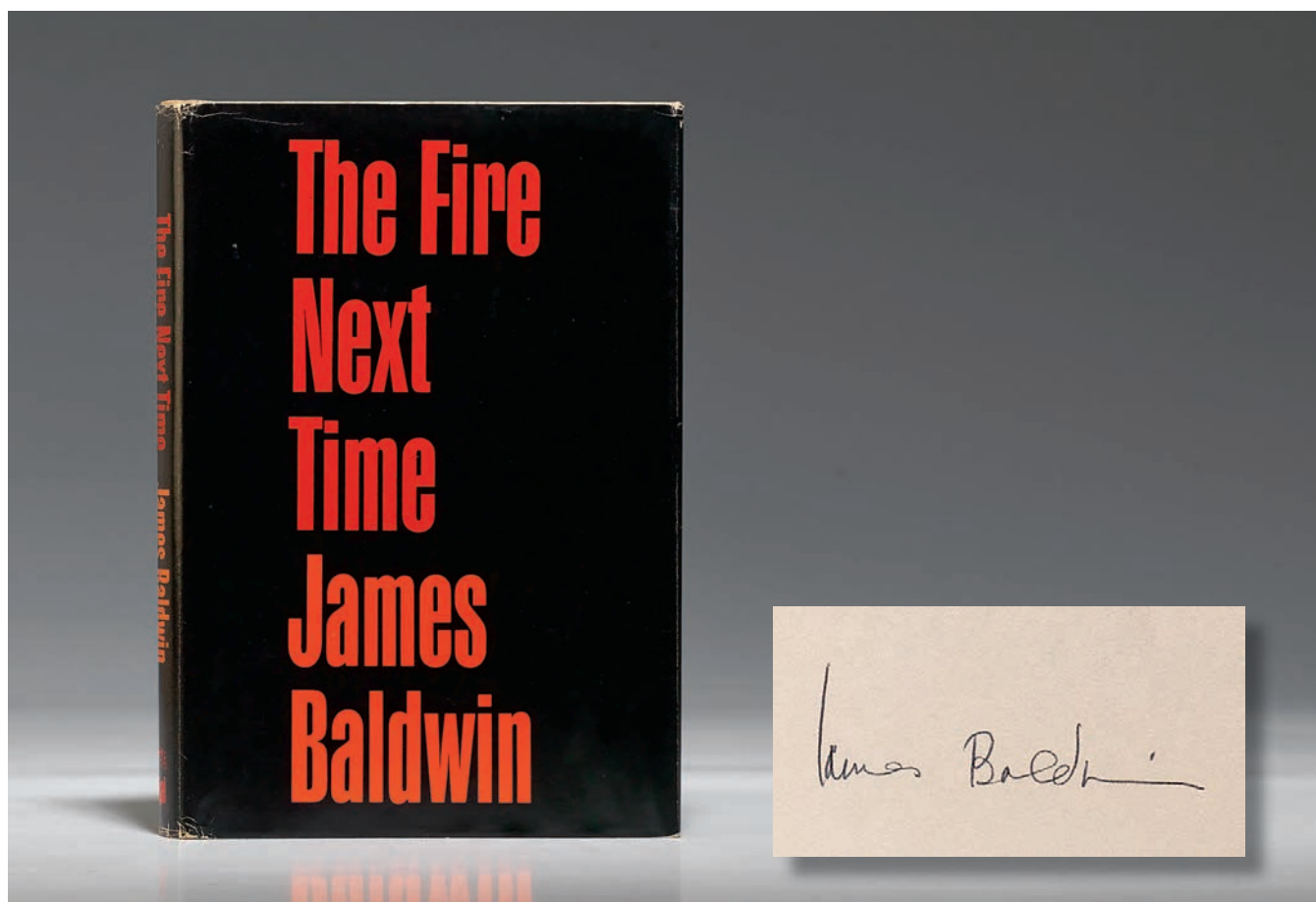
**“The First Popular Book About
Afro-American Folklore Ever Written
By A Black Scholar”**

79 HURSTON, Zora Neale. **Mules and Men.** Philadelphia, 1935. Octavo, original brown cloth, dust jacket. \$6800

First edition of Hurston’s first non-fiction work, widely viewed as her masterpiece, highly elusive in the original dust jacket.

To Alice Walker, who discovered Hurston through *Mules and Men*, she was “The Genius of the South”—words Walker engraved on Hurston’s gravestone. “When I read *Mules and Men*, I was delighted. Here was the perfect book.” For Walker, it embodied “the quality I feel in most characteristic of Zora’s work... Black people as complete, complex, *undiminished* human beings”(emphasis in original, Hemenway, xii). “The first popular book about Afro-American folklore ever written by a Black scholar, *Mules and Men* so compellingly displays the rich imaginative life in a Black community that Alan Lomax has called it ‘the most engaging, genuine, and skillfully written book in the field of folklore’” (Hemenway, 6, 60). Offsetting from glue to front free endpaper and faintly to the half title; cloth near-fine, with a bit of toning to spine ends. Rare unrestored dust jacket with chipping to spine head, splitting along spine folds. An extremely good copy.





**“The Preeminent Black
Writer Of His Generation”**

80 BALDWIN, James. **The Fire Next Time**. New York, 1963. Octavo, original ivory cloth, dust jacket. \$12,500

First edition of Baldwin's explosive look at race in America, signed by him.

On publication in 1963, 100 years after the Emancipation Proclamation, *The Fire Next Time* was praised as “masterful” and one of Baldwin’s “most important collections of essays... his prose, with its apocalyptic tone... and its passionate yet distanced sense of advocacy... sounded a warning and a hope” about race in America” (*New York Times*). “*The First Next Time* established Baldwin as the preeminent black writer of his generation... As a masterpiece of social criticism, Baldwin’s book challenged America to turn words into deeds and, failing that, excoriated the national hypocrisy that fostered white guilt without corresponding justice,

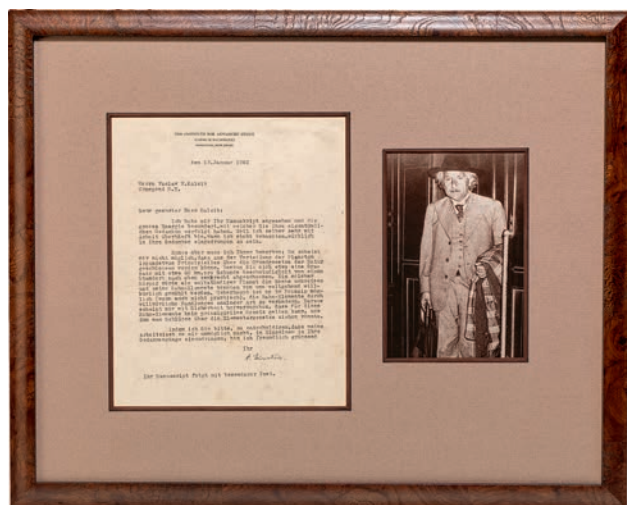
and black death without corresponding remorse. Baldwin’s timing proved prophetic. The year 1963 was one of turbulence punctuated by racial violence in Birmingham, the assassination of civil rights leader Medgar Evers, the murder of four little black girls at Birmingham’s 16th Street Baptist Church, and the November 22 assassination of JFK” (Boyd, *Baldwin’s Harlem*, x-xi). Containing two essays published here for the first time in book form: “Down at the Cross” and “My Dungeon Shook.” Faint foxing to ivory cloth; dust jacket with only minor creasing and wear to corners. An exceptionally nice copy, quite rare signed by Baldwin.

**“It Does Not Seem Possible To Me
That Anything Fundamental About The
Laws Of Nature Can Be Inferred From The
Planetary Constellation”**

81 EINSTEIN, Albert. **Typed letter signed.**
Princeton, New Jersey, January 13, 1942. One
leaf measuring 8-1/2 by 11 inches, typing on recto
only, matted and framed. \$19,000

*Wonderful typed letter signed by Einstein discussing
planetary motion and the “fundamental laws of
nature.”*

The letter, written in German, reads in translation in
part: “It does not seem possible to me that anything
fundamental about the laws of nature can be inferred
from the planetary constellation. Imagine a shell shot
vertically upward from one location at a velocity of
about 20 km per second. Such a body would orbit the
sun as an independent planet, and its trajectory could
have been arbitrarily directed by us. In principle, it is
possible (although not practical) to change the orbit
elements arbitrarily by analogous methods. Thus,
it seems to me that I can say with certainty that, for
these orbit elements, no fundamental laws could be
applied, out of which conclusions can be drawn about
the fundamental laws... Sincerely yours, [signed] A.
Einstein. Your manuscript will follow by a separate
mail.” Expected fold lines, one marginal tear neatly
repaired on the verso, not affecting text.



A. Einstein

**Autograph Letter Signed
By Charles Darwin**

82 DARWIN, Charles. **Autograph letter signed.**
Beckenham, Kent, Oct 5, 1870. One leaf of
cream letterhead, measuring 5 by 8 inches, penned on
recto for one page. With original envelope, addressed
in Darwin's hand, matted and framed. \$22,500

*1870 autograph signed letter by Darwin to his friend,
long-time correspondent, author and dog breeder
George Cupples, regarding a puppy Cupples had
promised to send. Darwin references working on the
proofs of Descent of Man—an amazing letter with
strong association to Darwin's greatest works.*

George Cupples was a breeder of Scotch Deerhounds.
He read *Origin of Species* and became fascinated with
the chapters on selective breeding, hypothesizing that
he could simulate the phenomenon with his own dogs.
Cupples wrote to Darwin following the publication of
Variation of Animals and Plants under Domestication
in 1868. This began a ten-year correspondence,
culminating in part with Cupples sending Darwin
a Scottish Deerhound puppy in November 1870, a
month after this letter was written. Faint marginal
toning to letter; minor evidence of prior mounting
along right edge on verso. Signature bold and clear.



C. Darwin



Beautiful Illuminated Miniature From A 15th-Century French Book Of Hours Depicting The Resurrected Christ

83 (ILLUMINATED MANUSCRIPT). **Illuminated Miniature of the Resurrected Christ.** Paris, circa 1460. One vellum leaf, measuring 3-1/2 by 5 inches; silk matted and framed, entire piece measures 12 by 10-1/2 inches. \$22,000



Stunning 15th-century illuminated leaf from a French Book of Hours with a depiction of the resurrected Christ—a rare image for a Book of Hours—very handsomely framed.

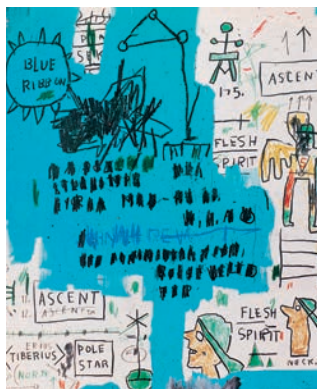
There are elements here that suggest this miniature is the work of the Master of Jean Rolin or of the Dunois Master, but either pedigree is distinguished. Taking his name from the Book of Hours he produced for Jean d'Orleans, comte de Dunois, the celebrated Dunois Master was previously thought to be an extremely close follower and apprentice of the Bedford Master, whose real name may well have been Jean Haincelin; now he is generally thought to be Jean Haincelin the younger, the Bedford Master's son. One small mark (possibly a wax stain) to the right hand margin of the border, leaf otherwise in beautiful condition, colors still wonderfully vivid. Beautifully framed.



**Signed Limited Edition
Of Basquiat's *Drawings***

84 BASQUIAT, Jean-Michel. **Drawings.** Zurich and New York, 1985. Small oblong folio, original gray cloth, dust jacket. \$11,500

Limited first edition, one of 1000 copies signed and numbered by Basquiat, with a portrait frontispiece by New York photographer James van der Zee.



“Jean-Michel, contrary to what you might think, absolutely did not consider himself a ‘Graffiti Artist.’ He had always seen himself as a Fine Artist, and his influences ranged from Leonardo Da Vinci to Abstract Expressionists like Cy Twombly and Franz Kline” (John Seed). In March 1985,


Basquiat opened his second one-artist show at the Mary Boone Gallery. This is the commemorative book of 32 drawings from that show. Interior fine, one tiny mark to front cloth, boards a bit bowed. A beautiful copy in about-fine condition.



Icons Of Pop Art: Inscribed By Warhol

85 BASQUIAT, Jean-Michel, CLEMENTE, Francesco, and WARHOL, Andy.
Collaborations. Zurich, 1984. Slim octavo, original blue and white cloth, dust jacket. \$8500

First edition, boldly inscribed by Andy Warhol to photographer Christopher Makos on the front flyleaf.

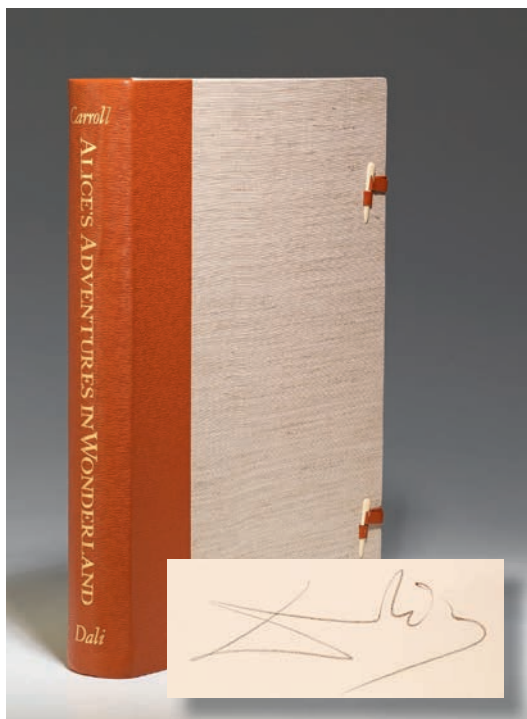


The exhibition catalogue documenting 15 collaborative multimedia works created by Basquiat, Italian artist and publisher Clemente and Warhol. Bruno Bischofberger, who represented all three artists, brought them together by commissioning these pieces; the canvases were displayed in Bischofberger's gallery and are reproduced here in full color. For Warhol and Basquiat, the project marked the start of an extraordinary working relationship that became one of the most iconic artistic partnerships of the 1980s. This copy inscribed by Warhol to "Chris": photographer Christopher Makos, a close friend of the artist's who often photographed both him and Basquiat. Book fine, in a near-fine dust jacket with minor rubbing to spine head.



**Dalí's Large Folio *Alice's Adventures In Wonderland*, Signed By Him,
With An Original Etching And 12 Full-Page Color Photogravures**

86 (DALÍ, Salvador) CARROLL, Lewis. ***Alice's Adventures in Wonderland***. New York, 1969. Large folio (13 by 18-1/2 inches), loose signatures laid into brown cloth portfolio as issued, original half morocco clamshell box with leather and bone fore-edge ties, original shipping carton. \$16,500



Beautifully printed limited edition of the brilliant and beloved children's classic, one of 2500 copies signed by Salvador Dalí on the title page, with an original etching and 12 full-page color photogravures after his paintings—as breathtakingly imaginative as the text they illustrate.

Dalí's twisting dreamscapes and semi-hallucinatory images superbly complement Carroll's astonishingly inventive fantasy (first published in 1865) and exemplify the artist's entire oeuvre. "Dalí's images have become icons of the fantastic, signposts (not maps) that point the way inward to that realm" (Clute & Grant, 246). This magnificent production, printed on Mandeure paper, contains an original three-color etching as a frontispiece and 12 striking full-page color photogravures (heliogravures) after Dalí's original gouache paintings. Field 69-5. A beautiful copy in fine condition, with the original shipping carton.

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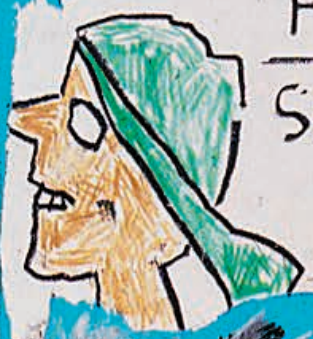
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