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Catalogue





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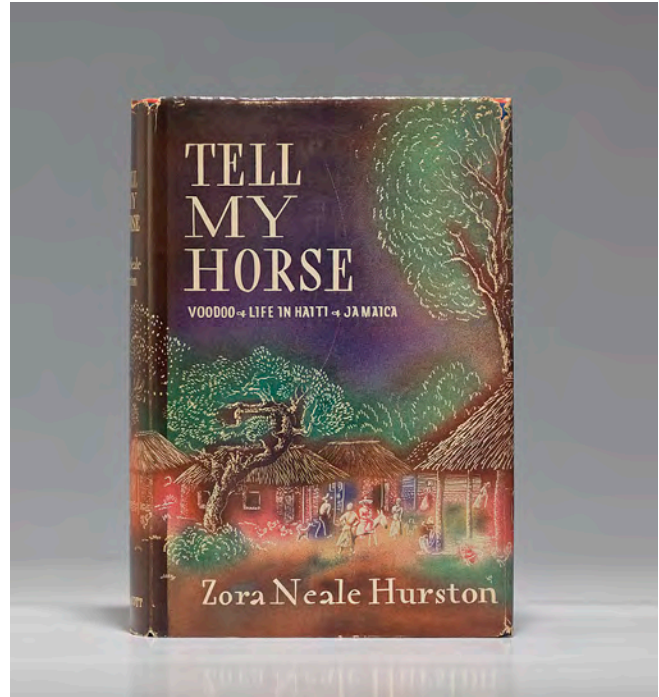
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FEATURING



No. 04
First Illustrated Editions of
Jane Austen's Novels



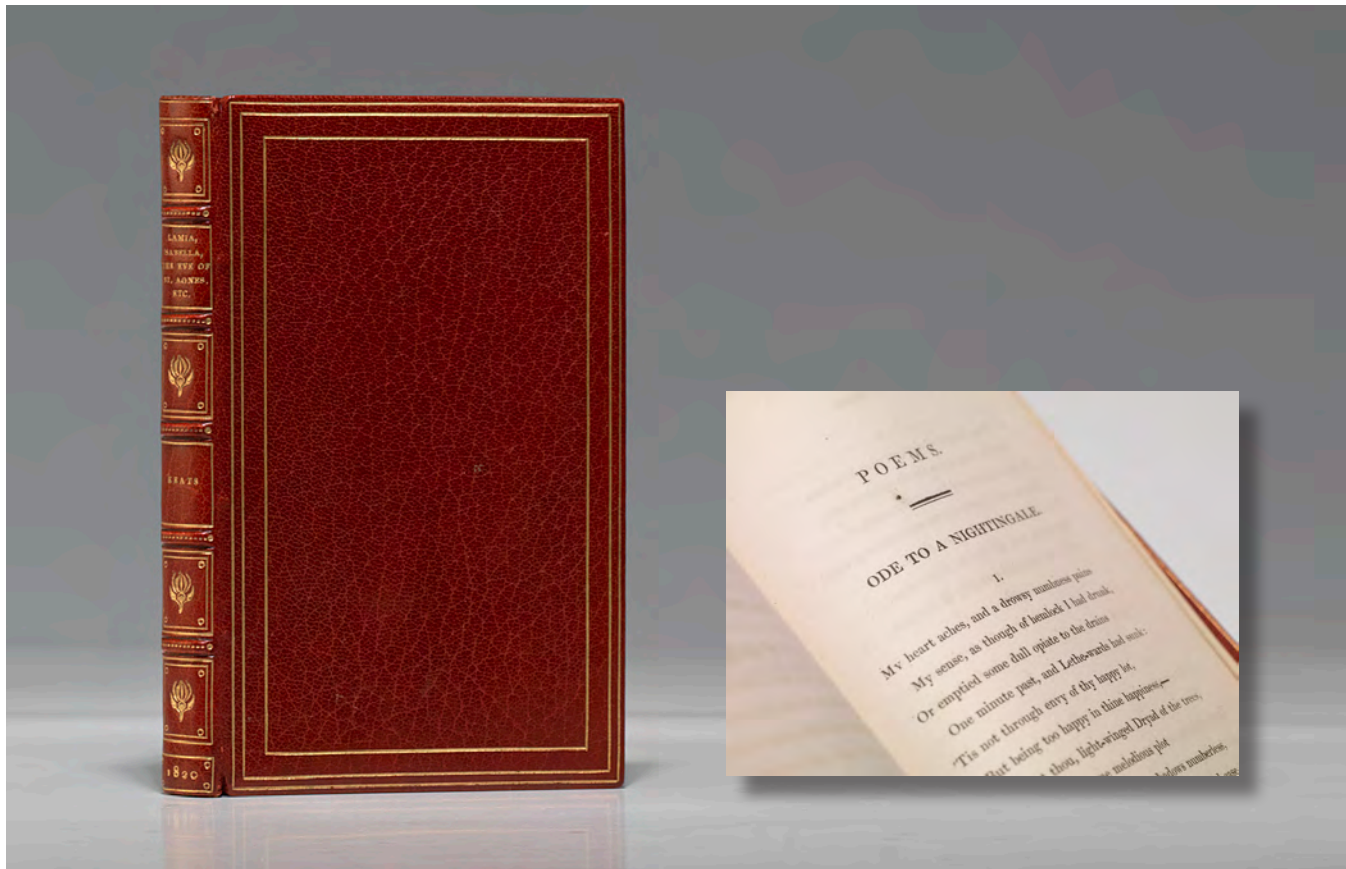
No. 31
Zora Neale Hurston's
Tell My Horse



No. 37
John James Audubon's
The Birds of America



No. 58
Ernest Shackleton's
Heart of the Antarctic



**First Edition Of Keats' *Lamia*,
His Last And Greatest Volume Of Poetry**

01 KEATS, John. ***Lamia, Isabella, The Eve of St. Agnes, and Other Poems.*** London, 1820. 12mo, 20th-century full red morocco gilt. \$23,500

First edition of Keats' third and greatest volume of poetry, the last issued during his lifetime, containing two of his finest poems, "Ode to a Nightingale" and "Ode on a Grecian Urn." Includes the first printed appearance of "Hyperion," "Ode on Melancholy," "To Autumn," and "Ode to Psyche," among others.

In March 1819, following the death of his brother Tom, Keats emerged from a period of depression and began an astonishing three months of creative energy, producing "Ode to a Nightingale," "Ode on a Grecian Urn," and "Ode on Melancholy," among other works. These poems were the best and last significant poems Keats was to produce; within months it was discovered that he had contracted tuberculosis while nursing his brother, and in the last months of his life he produced little. "By the contents of this volume Keats lives as one of the great

English poets... [His] imaginative range is wide, from the pathos and grimness of 'Isabella' to the elemental majesty of 'Hyperion,' from the glowing romance color of the 'Eve of St. Agnes' to the classical enchantments of 'Lamia,' and from these to the brooding inwardness of the meditative odes... For easy and assured poetic mastery much of his work in this volume stands next in English literature to that of the great Elizabethans from whom he seems lineally descended... Almost immediately on the appearance of the volume its true value was recognized" (DNB). *Of the 13 poems collected here, only two—"Ode to a Nightingale" and "Ode on a Grecian Urn"—appeared previously in periodicals (both anonymously).* Faint text offsetting to page 97, interior otherwise fine. A beautiful copy.



**“Love, All Alike, No
Season Knows, Nor Clyme”**

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



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

Donne deliberately kept most of his poetry out of print, fearing to tarnish his reputation in the religious establishment. Thus almost none of his poetry appeared in print during his lifetime. “The poetry of Donne represents a sharp break with that written by his predecessors and most of his contemporaries. Whether he writes of love or devotion, Donne’s particular blend of wit and seriousness, of intense feeling, darting thought, and vast erudition, creates a fascination quite beyond the reach of easier styles and less strenuous minds” (Adams). This edition contains “the first collected edition of Donne’s poems, derived according to current scholarly thinking from manuscript sources in direct descent from the author’s papers. It has been the basis of all scholarly editions since then” (Pirie 81), and “has more authority than any other in print” (Keynes 78). Donne’s *Poems* is bound here with the first edition of his *Juvenilia*; the *Juvenilia* consist of “bits of logical horseplay, loaded with

legal aphorisms perversely applied, and perfectly impudent in their cheerful, brassy assurance” (Adams). Keynes 78, 43. Pforzheimer 296. Front pastedown with small leather Beeleigh Abbey label of famed bookseller and collector William A. Foyle. Light embrowning overall; title page with small repair to outer margin, a few leaves with faint waterstaining to lower portions. A desirable copy in contemporary calf of this literary landmark.



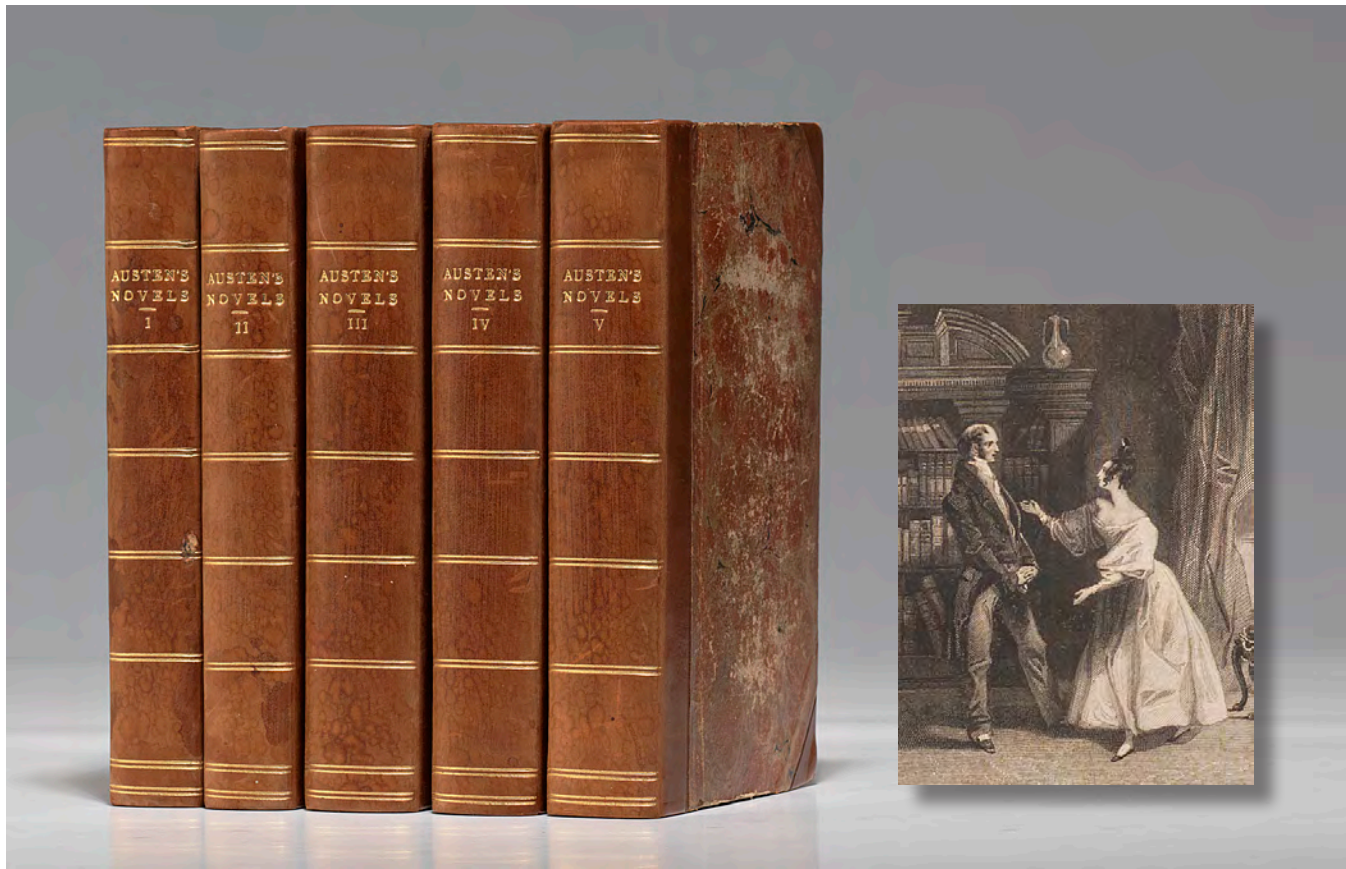
“He Made The Father Of All Poetry Live...”

03 HOMER. *Iliad of Homer. WITH: The Odyssey of Homer.* London, 1715-26. Together, eleven volumes. Small folio (7-1/2 by 12 inches), contemporary full paneled calf. \$35,000



First folio editions of Pope's famous illustrated translations—issued almost immediately after the quarto first editions.

Samuel Johnson, in his *Life of Pope*, calls it “certainly the noblest version of poetry which the world has ever seen; and its publication must therefore be considered as one of the great events in the annals of learning” (Allibone, 1632-34). The six volumes of the *Iliad* were issued between 1715-20. “Contemporaneously with the quarto [for subscribers] [Lintot] issued the work in two forms, a Large Paper folio and a Small (or ‘ordinary’) folio” (Griffith 39). These volumes belong to the ordinary folio issue. The five volumes of the *Odyssey* were published between 1725-26, in quarto and large-paper folio. These volumes belong to the folio issue. Bookplates of esteemed collector Abel E. Berland. Manuscript slips occasionally laid- or tipped-in. Plates and text generally fresh and bright with just a few leaves mildly embrowned in the *Iliad*; minor rubbing to boards. A handsome set with outstanding provenance.



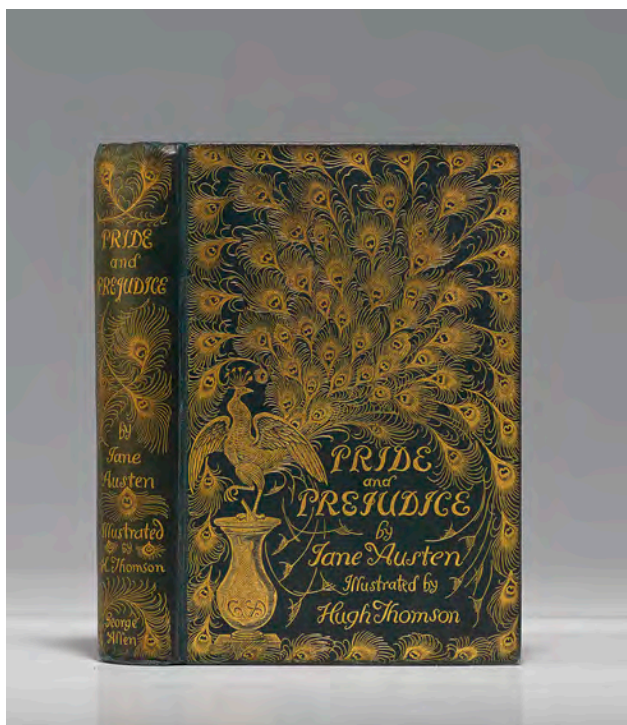
**First Collected And First Illustrated
Edition Of The Novels Of Jane Austen, 1833**

04 AUSTEN, Jane. **Novels.** London, 1833. Five volumes. Small octavo, contemporary marbled boards rebaked and recorned in later calf-gilt. \$38,000

Important first collected and first illustrated British edition of the novels of Jane Austen, printed from the plates of Bentley's "Standard Novel" separate editions of 1833, each volume with engraved frontispiece illustration and vignette title page, in contemporary marbled boards. "Very rare in any state" (Gilson).

"The fact that [Austen] wrote comparatively little and that that little is almost always of the highest quality has resulted in the unique distinction which her reputation now enjoys, that she is the only author of her period whose works can be read, and are read, today with delight in their entirety" (Baugh, et al., 1206). Bentley's first collected edition of Austen's novels includes *Sense and Sensibility* (originally published 1811), *Pride and Prejudice* (1813), *Emma* (1815), *Mansfield Park* (1814) and *Northanger Abbey* and *Persuasion* (both published

posthumously in 1818). After 1818, the novels went out of print until Bentley purchased the rights to all six books; when this edition first appeared, with its memoir of the author by Henry Austen, it triggered an interest in Jane Austen's works which has never flagged since. Gilson D6. Book in very good condition with scattered foxing including to frontispieces and engraved titles, inner paper hinges partially split but holding; bindings lightly rubbed with faint splash marks to spines. A handsome set of the rare first collected edition.



**“For What Do We Live, But To
Make Sport For Our Neighbors, And
Laugh At Them In Our Turn?”**

05 (THOMSON, Hugh, illustrator) AUSTEN, Jane. **Pride and Prejudice**. London, 1894. Octavo, publisher's elaborately gilt-decorated dark green pictorial cloth. \$9000

First “Peacock” edition of Jane Austen’s second and most popular novel, the first illustrated by Hugh Thomson, with 101 charming line drawings, in lovely publisher’s elaborately gilt-decorated cloth depicting a peacock spreading its feathers.

The illustrator of this lovely edition, Hugh Thomson, “takes first place... among the genteel book illustrators” (Harthan, 238). “His style reflected the nostalgia of the time, his fine line drawings of rural characters and gentle countrified society appealed to the imagination of the public” (Olivia Fitzpatrick). He had a knack for “period costumes, coaches and horses, and elegant furniture; and his brisk style give his work irresistible charm” (Hodnett, 218). With Preface by George Saintsbury. First published in 1813. This trade edition preceded by a limited large-paper edition of 275 copies. A beautiful copy, with the cloth crisp and the gilt exceptionally bright.

**“The First, The Longest, And The
Best Of Detective Novels” —T.S. Eliot**

06 COLLINS, Wilkie. **The Moonstone**. London, 1868. Three volumes. Octavo, late 19th-century full blue calf. \$15,000

First edition of this acclaimed detective novel, widely regarded as one of the best ever written, handsomely bound by Riviere and Son.

“A good mystery with unforgettable characters and fine melodrama” (Barzun & Taylor 872). “*The Moonstone* has remained second only to *The Woman in White* in popularity among Collins’s novels. Although not the first detective story, it is a classic of the genre, with many features repeatedly borrowed by later writers such as Arthur Conan Doyle, Agatha Christie, and Dorothy L. Sayers” (DNB). Collins had “one of the longest and most distinctive literary careers of the nineteenth century... In the course of nearly half a century’s writing [he] tried many new ways of reaching and expanding his audience. Dickensian Christmas books, short stories, three-decker novels, magazine and newspaper serializations flowed from his pen with a productivity unchecked” (Bowen 4-5). Small marginal closed tear to page 261 of Volume I, scattered foxing and soiling to interiors, light rubbing to spines. A near-fine copy.





“It Was The Best Of Times, It Was The Worst Of Times”

08 DICKENS, Charles. **A Tale of Two Cities.** London, 1859. Octavo, late 19th-century full red morocco gilt. \$12,000

First edition in book form, first issue, of Dickens' second historical novel and one of his most enduring works, beautifully bound by Morrell.

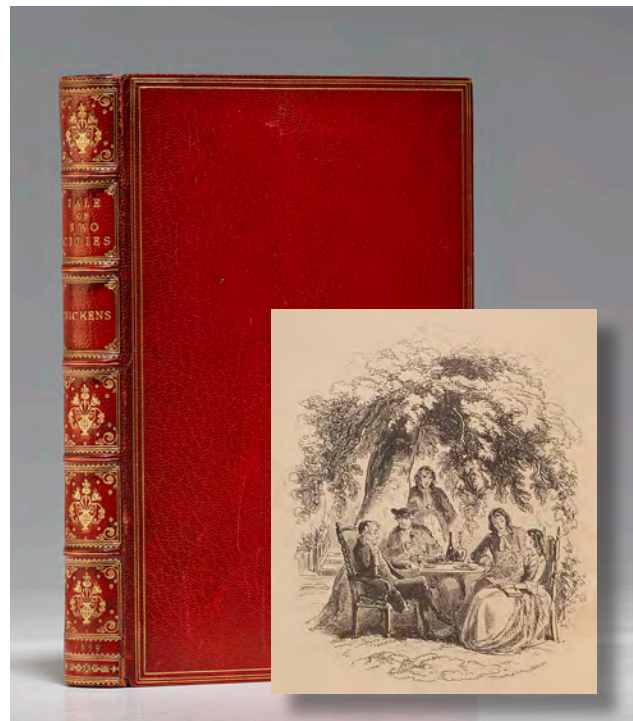
The last of Dickens' books to be illustrated by H.K. Browne ("Phiz"), with 16 engraved plates by him. "Browne, for 23 years responsible for all the etchings which had so successfully embellished these [Dickens'] books, produced his last drawings for the present work... Bradbury and Evans, the printers of all and publishers of five of Dickens' works as issued in monthly parts, had ceased to act in this dual capacity after completion of *Little Dorrit*... [resulting] in the return of Chapman and Hall as publishers of this and all succeeding works" (Hatton & Cleaver, 333). *First issue*, with all first-issue points. Originally published as a serial in Dickens' weekly journal *All the Year Round*. Smith I:13. Text and plates with occasional mild foxing, handsome binding with a few scratches to front cover, rear joint just starting. A very attractive copy.

“Please, Sir, I Want Some More”

07 DICKENS, Charles. **Oliver Twist; Or, the Parish Boy's Progress. By "Boz."** London, 1838. Three volumes. Octavo, period-style full speckled calf gilt. \$11,000

First edition, first issue, of Dickens' classic, with the "Fireside" plate and "Boz" title pages, with original cloth bound in.

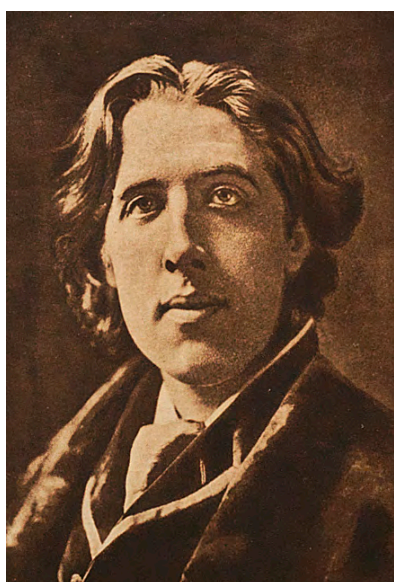
"When Bentley decided to publish *Oliver* in book form before its completion in his periodical, Cruikshank had to complete the last few plates in haste. Dickens did not review them until the eve of publication and objected to the Fireside plate. Dickens had Cruikshank design a new plate... This Church plate was not completed in time for incorporation into the early copies of the book, but it replaced the Fireside plate in later copies... Dickens not only objected to the Fireside plate, but also disliked having 'Boz' on the title page... the plate and title page were changed between November 9 and 16" (Smith, 35). "A *genuine first issue in the original cloth covers, uncut, and with clean, unfoxed plates and leaves is very rare*" (Eckel, 54). Expert cleaning to plates, scattered minor foxing and soiling to text. An attractive, handsomely bound set.





The Writings Of Oscar Wilde, With Double-Suite Illustrations, Beautifully Bound

09 WILDE, Oscar. **The Writings of Oscar Wilde.** London and New York, 1907. Fifteen volumes.
Octavo, contemporary full green morocco gilt. \$14,000



"Edition de Grand Luxe" of the works of Oscar Wilde, one of only 100 sets, illustrated with numerous double-suite engravings and photogravures, beautifully bound in Art Nouveau morocco-gilt bindings by Tapley.

Title pages printed in black and red, with additional engraved title pages in each volume and double-suite frontispieces and illustrations. Contains Wilde's only novel (*The Picture of Dorian Gray*), his plays (including, among others, *The Importance of Being Earnest*, and *Salome* in which are reproduced four of Aubrey Beardsley's famous illustrations), poems, fairy tales, essays, lectures, reviews, and other selected prose, as well as a volume of "His Life with a Critical Estimate of his Writings" and a volume of his mother's writings, "Essays and Stories by Lady Wilde." This very early edition precedes the 1908 Ross edition of Wilde's works, often described as the first collected edition. Library blindstamps. Faint evidence of bookplate removals. Interiors fine, spines evenly toned to brown, two headcaps with very minor repairs. A beautiful set in near-fine condition.



**“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, contemporary three-quarter calf gilt. \$17,500

First edition of the first complete 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.

This set marks 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); here it is accompanied by the first appearances

of the *Purgatorio* and *Paradiso* in English. The edition also includes preliminary essays and notes to each of the three books. Bound without half titles. Lowndes, 589. First volume with early inked owner name. Faint traces of bookplate removal. Contents overall clean with occasional light spotting; one leaf in volume I with closed tear touching text without loss. Expert restoration to joints and extremities, slight rubbing to marbled boards. A handsome set.



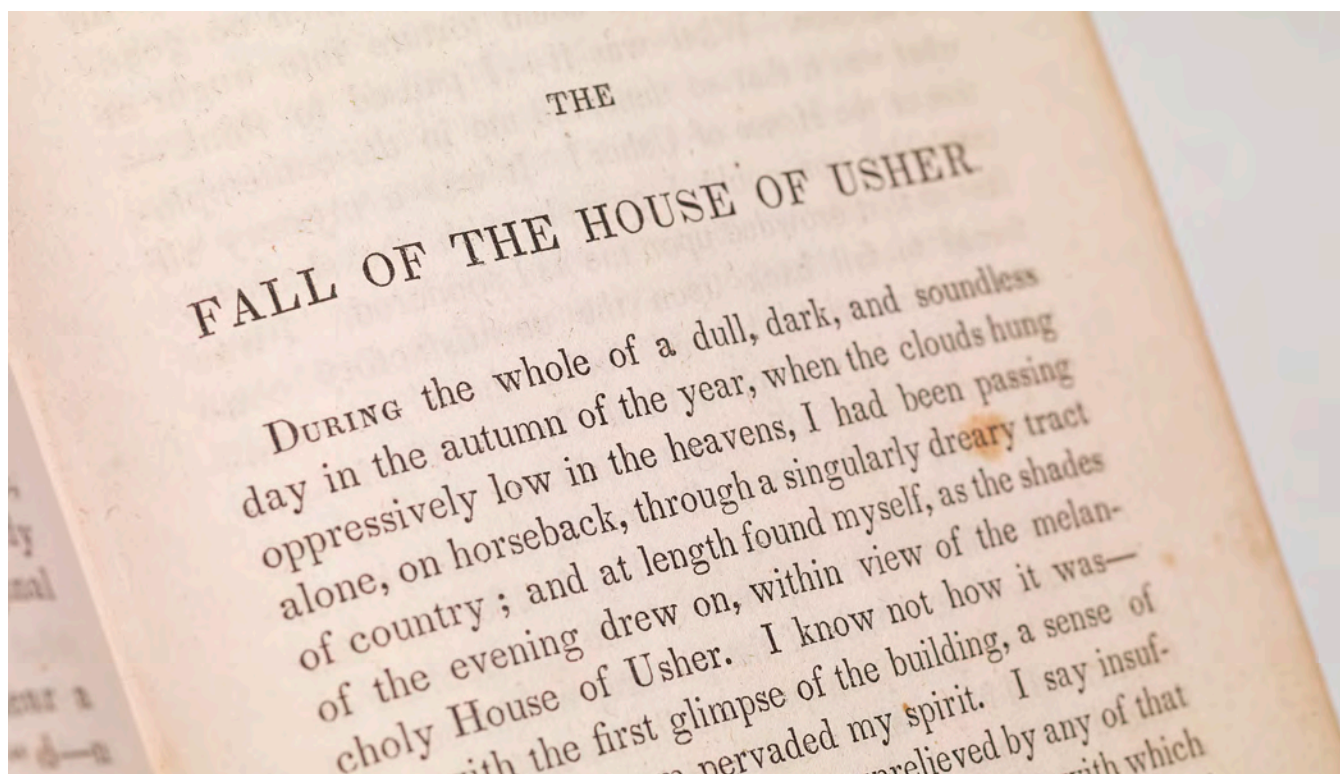
**“The Originator Of The Modern Novel”: First Edition
In English Of Flaubert’s *Madame Bovary*, A Beautiful Copy**

11 FLAUBERT, Gustave. **Madame Bovary. Provincial Manners.** London, 1886. Small octavo, original gilt-stamped blue-green cloth, custom clamshell box. \$14,000

First edition in English of Flaubert’s literary masterpiece, translated by Karl Marx’s daughter Eleanor Marx-Aveling.

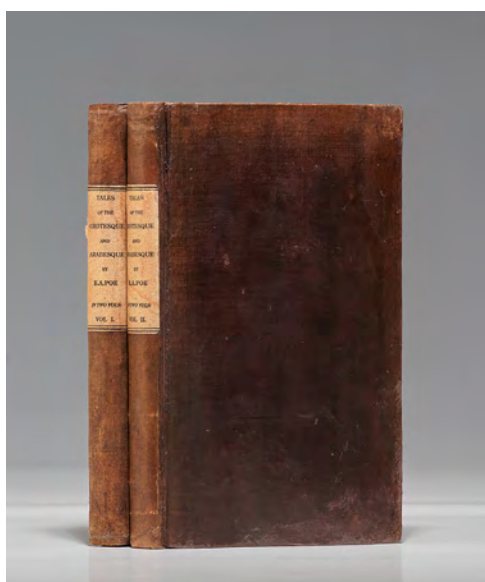
Upon publication of *Madame Bovary*, both Flaubert and his publisher were arrested on charges of immorality and narrowly escaped conviction. Although the work was purportedly based in part on the life of Flaubert’s friend Louise Pradier, the author’s claim that “Madame Bovary is myself,” with his unrelenting objectivity and deep compassion for his characters, earned him his reputation as the great master of the Realist school

of French literature. “Novelists should thank Gustave Flaubert the way poets thank spring: it begins again with him. He is the originator of the modern novel... He began writing *Madame Bovary* in September 1851, and delivered the manuscript in 1856, when he was 35... No novelist agonized as much or as publicly... And no novelist reflected as self-consciously on questions of technique... Thus ‘style’ was born” (*New York Times Book Review*). First published in French in 1857. Mahaffey, 156. Minor foxing to text block edges, otherwise bright and beautiful. A very nearly fine copy.



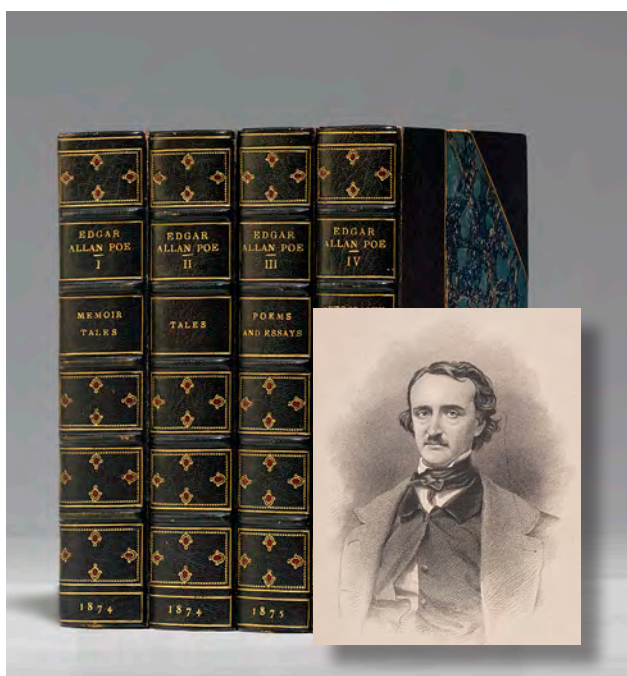
**“One Of The Founding Writers Of Modern Literature”:
Exceedingly Rare And Important 1840 First Edition Of Poe’s
Tales Of The Grotesque And Arabesque, One Of Only 750 Copies**

12 POE, Edgar Allan. ***Tales of the Grotesque and Arabesque***. Philadelphia, 1840 [i.e. 1839]. Two volumes. 12mo (4-5/16 by 7-9/16 inches), original purple cloth recased, replica printed paper spine labels. \$37,500



First edition of Poe’s first collection of tales, one of only 750 copies, one of the most important and influential collections of short stories in the history of both horror and mystery and an indisputable high spot in American literature, most rare in original cloth.

Edgar Allan Poe is “one of the founding writers of modern literature” (Sova, *Critical Companion*, 11). The publication of these 25 stories marked “a milestone in [Poe’s] career as a prose writer” (Heartman & Canny, 49-54). *Tales of the Grotesque and Arabesque* includes all of the stories Poe had published to that point in magazines and periodicals, as well as one, “Why the Little Frenchman Wears His Hand in a Sling,” appearing here for the first time. Two stories—“Fall of the House of Usher” and “MS. Found in a Bottle”—are among the most enduring in American literature. Only “three collections of the shorter fiction were issued during the lifetime of Poe” (Ollive, *Tales and Sketches* I:xxvii). Volume I with light expert cleaning to text; text block professionally recased with expert restoration to spine and cloth extremities. Volume II rebaked with spine laid down, cloth expertly restored.

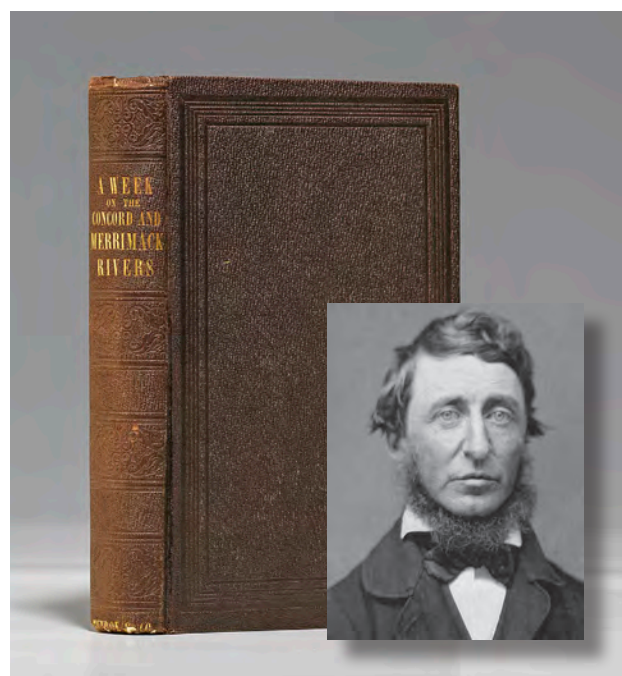


**“True! Nervous, Very, Very Dreadfully
Nervous I Had Been And Am”**

13 POE, Edgar Allan. **The Works.** Edinburgh, 1874-75. Four volumes. Octavo, early 20th-century three-quarter navy morocco gilt. \$3200

First edition of Poe's complete works edited by Poe scholar John Ingram, with engraved frontispiece portrait in Volume I, handsomely bound by Zaehnsdorf.

After his death, Poe's reputation suffered under the willful misrepresentation of his literary executor, critic Rufus Griswold. In an attempt to set the record straight, Englishman "John Henry Ingram published the first significant life of Poe in 1874, which he expanded into two volumes in 1880... Ingram devoted years of his life to corresponding with everyone he could find who had known Poe or who had reliable information about him. Ingram also edited a four-volume edition of Poe's works and wrote nearly 50 articles about him... Ingram's biography... effected a turning point in Poe's reputation" (Meyers, 264). Volume I with small owner marks to contents list. Very slight rubbing to some joints and edges, Volume I with joints expertly repaired. A fine set, handsomely bound.



**First Edition Of Thoreau's First Book,
A Week On The Concord And Merrimack
Rivers, The Arthur Swann Copy**

14 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 good reviews, the first edition (consisting of 1000 copies) did not sell. In 1862, 595 copies of the first edition were bought from Thoreau by Ticknor and Fields and rebound with a new title page bearing their imprint. BAL 20104. With the bookplate of Arthur Swann. Swann's collection was known for the excellence of its copies. A few contemporary ink marks to text block fore-edge, lower front joint with an expert cloth repair. A beautiful copy.



This Edition is limited to 750 copies,

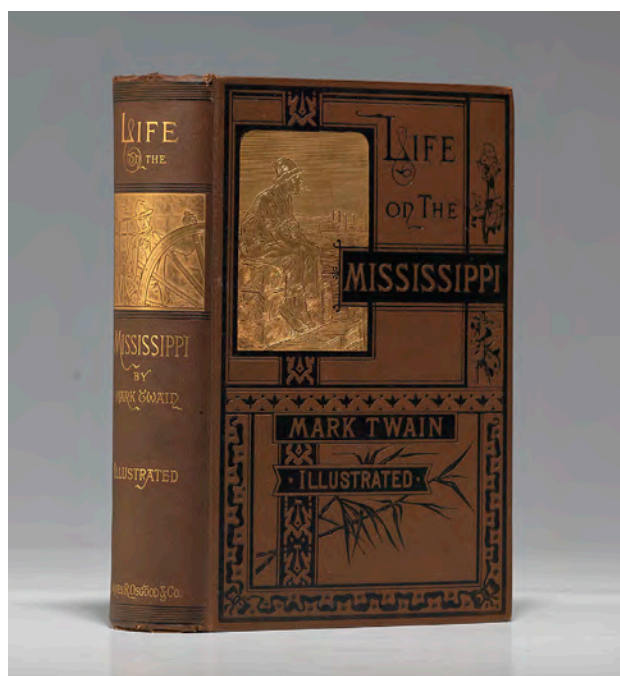
of which this is No. 10.
Co. Co. Co.

Important 1922 Standard Edition Of Melville's Works, Including The First Publication Of *Billy Budd*

15 MELVILLE, Herman. **The Works.** London, 1922-24. 16 volumes. Octavo, full 20th-century blue morocco gilt. \$20,000

*Extremely important limited Standard edition of the works of Herman Melville, one of 750 sets, featuring the first publication of his *Billy Budd* and the first book publication of many other works.*

When Melville died in 1891, his obituary in the *New York Times* noted somewhat ironically that "he has died an absolutely forgotten man... In its kind this speedy oblivion by which a once famous man so long survived his fame is almost unique." Perhaps almost as unique was the resurgence of his reputation in the early 20th century. The publication of this edition was a key component of that resurgence, and featured the important first publication of the novella *Billy Budd*, which had been discovered in Melville's papers in 1919 by his biographer Raymond Weaver; it was quickly hailed as a masterpiece by figures such as D.H. Lawrence. Contents very clean and fresh save for a small area of spotting to the upper margin of a few leaves at the back of volume I; spines evenly toned. A handsome copy of this significant edition.

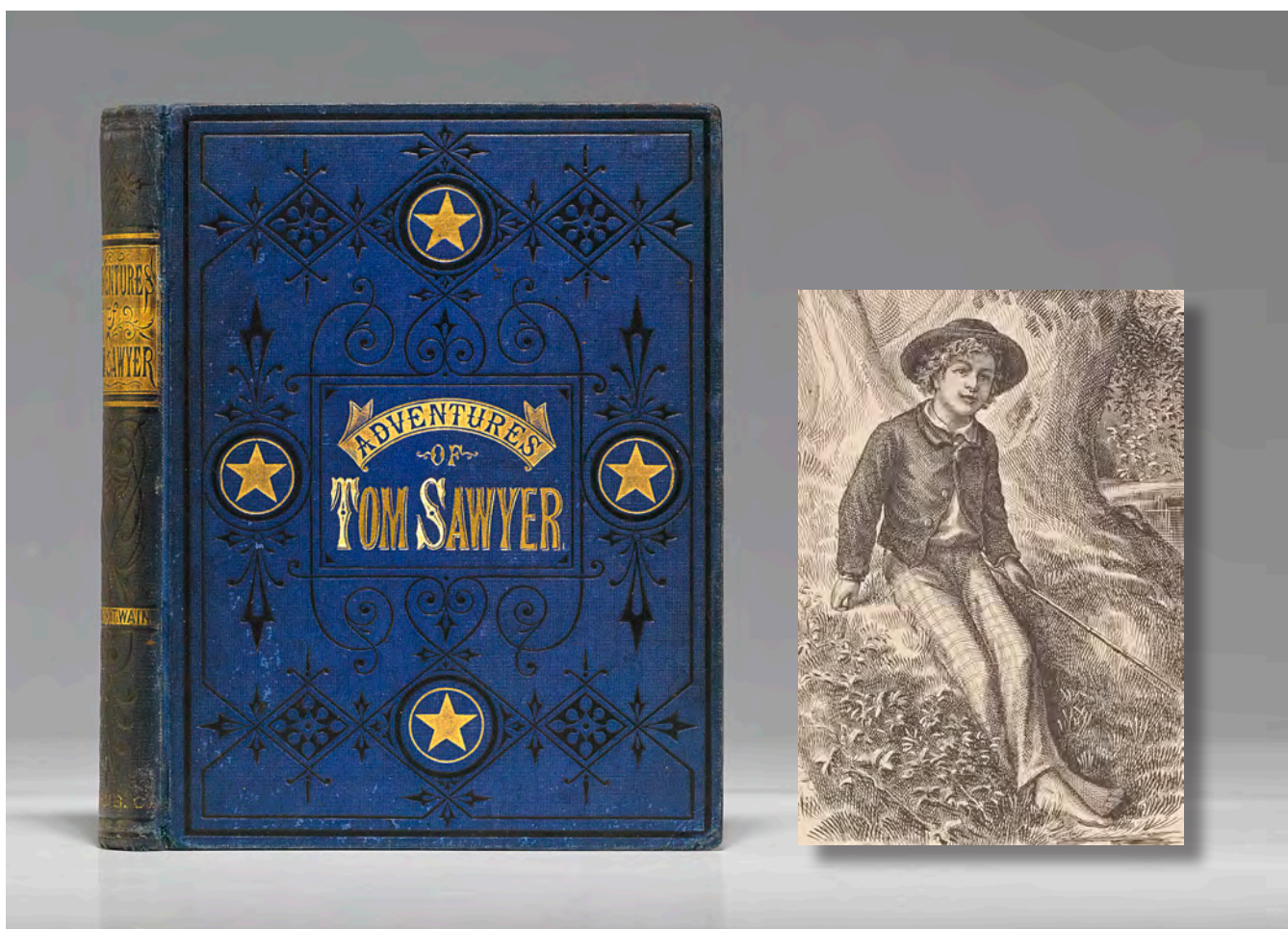


"One Of Mark Twain's Most Important Books"

16 TWAIN, Mark. **Life on the Mississippi.** Boston, 1883. Octavo, original gilt-stamped pictorial brown cloth. \$9500

First American edition, first state, of Twain's enduring evocation of the steamboat's heyday, with hundreds of illustrations, many by Edmund Henry Garrett.

During an 1872 visit to the Midwest, the author "was struck by the great diminution of steamboat traffic on the Ohio River and became anxious to document the steamboat era before it vanished altogether... [The resulting volume is] widely regarded as both one of Mark Twain's major works and a classic on the Mississippi itself. Its early chapters especially are unrivaled in evoking the excitement of their time" (Rasmussen, 283, 291-2). "One of Mark Twain's most important books... It usefully supplements [his] fictional works about the river and includes much else of value" (LeMaster & Wilson, 467). *First state*, with tailpiece illustration of Twain's head in flames on page 441 and caption on page 443 reading "The St. Louis Hotel." Faint toning to page edges; binding in excellent condition with most mild rubbing and one faint mark to rear board, gilt exceptionally bright. A near-fine copy.



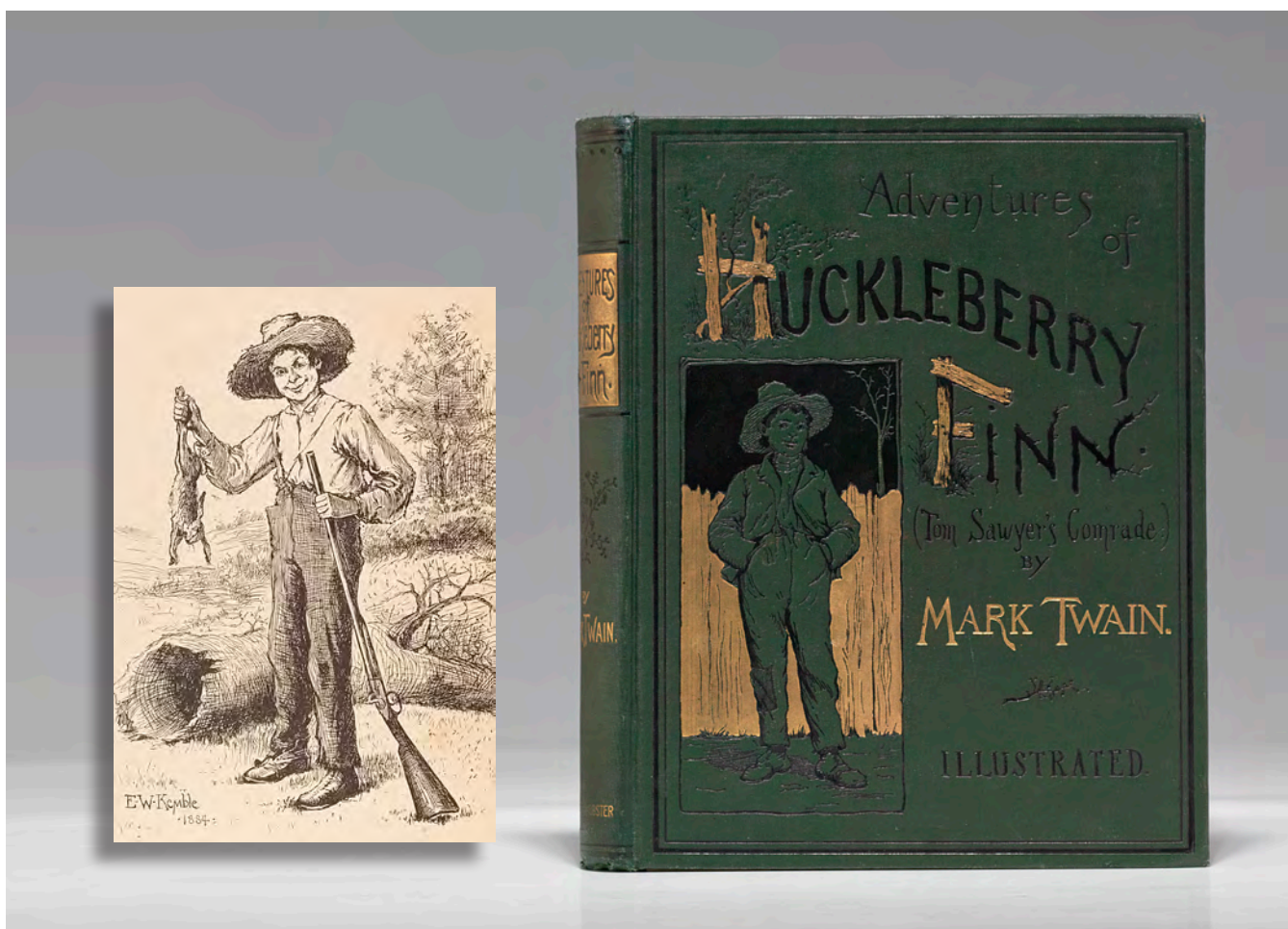
**“One Of The Most Durable Works In American Literature”:
Rare First Edition, First State Of An American Highspot**

17 TWAIN, Mark. **The Adventures of Tom Sawyer.** Hartford, 1876. Square octavo, original black- and gilt-stamped blue cloth, custom clamshell box. \$35,000

Rare first American edition, first printing, first state, of one of the universally recognized masterpieces of American literature, Twain's irrepressible and unforgettable "true boy's book."

"The first novel Mark Twain wrote without a co-author, *Tom Sawyer* is also his most clearly autobiographical... Enlivened by extraordinary and melodramatic events, it is otherwise a realistic depiction of the experiences, people and places that Mark Twain knew as a child" (Rasmussen, 459). Originally published in England (without illustrations), *Tom Sawyer* arrived at a momentous point in American history: Custer had recently lost the battle at Little Big Horn and America

was celebrating its centennial. "Publication of *Tom Sawyer* was little noticed... The book has, however, proved to be one of the most durable works in American literature" (Rasmussen, 459). "This was a true boy's book, and surviving copies are proof of how rough little boys can be on books" (MacDonnell, 40). First printing, first state (with "THE" on half title in 10-point rather than 14-point type), peach endpapers, printed on wove paper, with triple flyleaves of wove paper, and preliminary matter paginated [I]-XVI. BAL 3369. Johnson, 27-30. Interior quite clean, with only a few instances of light foxing or soiling; original cloth with light expert restoration.



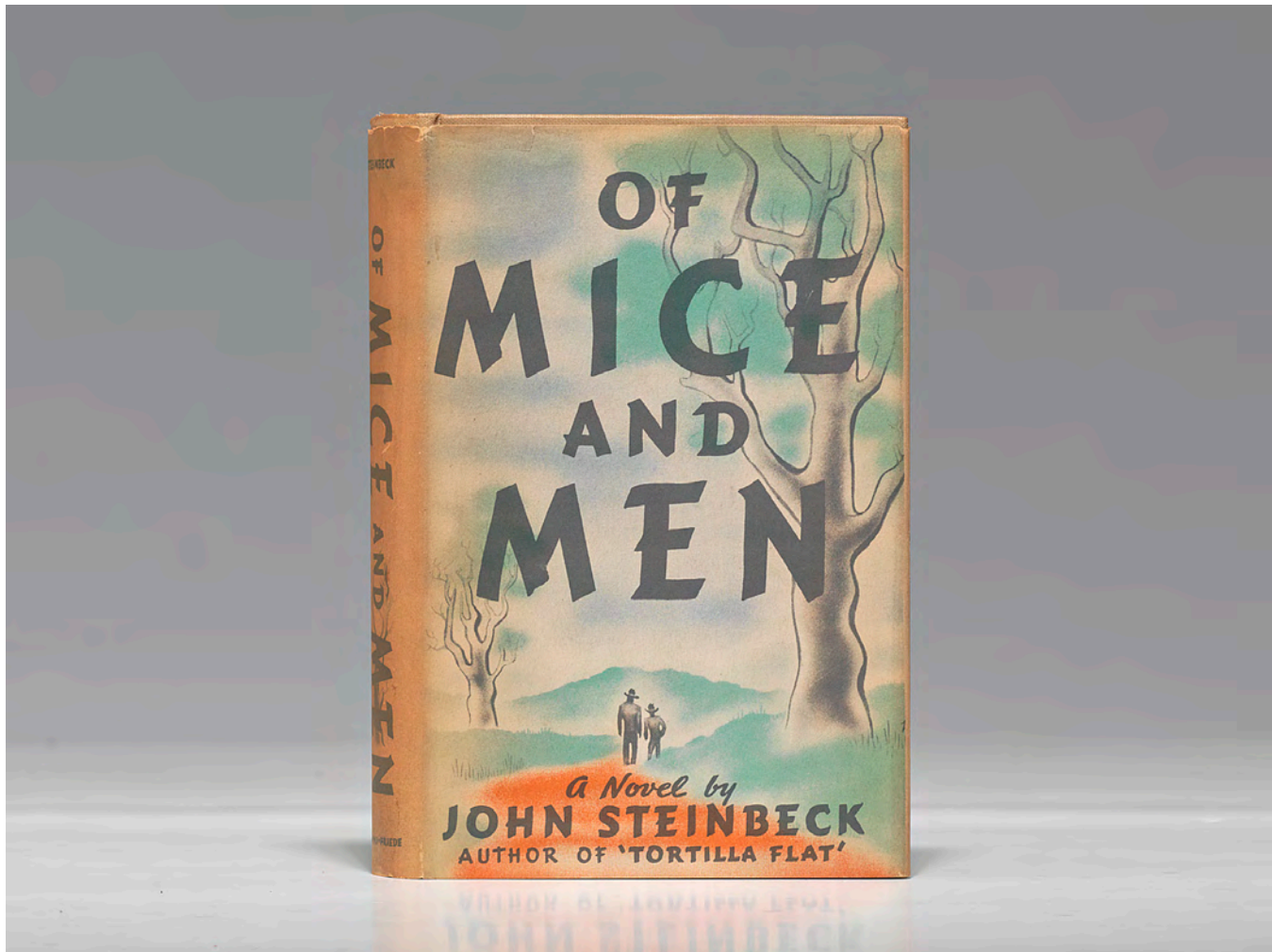
**“All Modern Literature Comes From One Book
By Mark Twain. It’s The Best Book We’ve Had”**

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

First edition, first issue, of “the most praised and most condemned 19th-century American work of fiction” (Legacies of Genius, 47), with 174 illustrations by Edward Kemble, with a card signed by Twain tipped in.

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. First half of text extremely clean, second half with only occasional mild soiling, notably less than usually seen; bright cloth with minor wear to corners and spine ends, publisher’s name at foot of spine a bit rubbed, gilt bright. A near-fine copy.



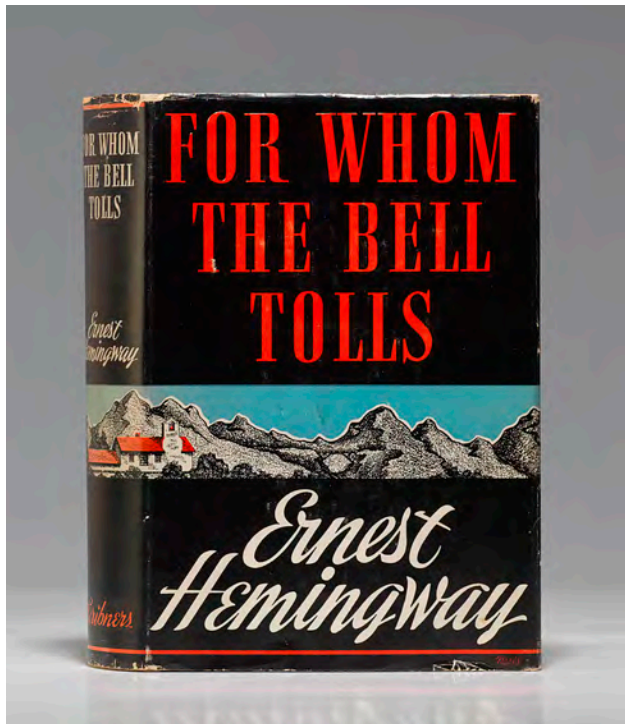
“An’ You Get To Tend The Rabbits”

19 STEINBECK, John. **Of Mice and Men**. New York, 1937. Small octavo, original beige cloth, dust jacket. \$6800

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

Steinbeck began *Of Mice and Men* as a children’s story. “Although the finished novelette does not seem appropriate for children—that intention was obviously abandoned—the simplicity of its style and the clarity and precision of its imagery may well have been prompted by this original purpose” (Benson, 326). The result is “a sophisticated and artful rendering of the basic conflict

between two worlds: between an idealized landscape and the real world with its pain and anguish” (*Literary History of the American West*, 433). *First issue*, with all first issue points. Goldstone & Payne A7a. Book with very slight toning to cloth, dust jacket with toning to spine, less so to rear panel and along edges of flaps, mild soiling to rear panel. An extremely good copy.

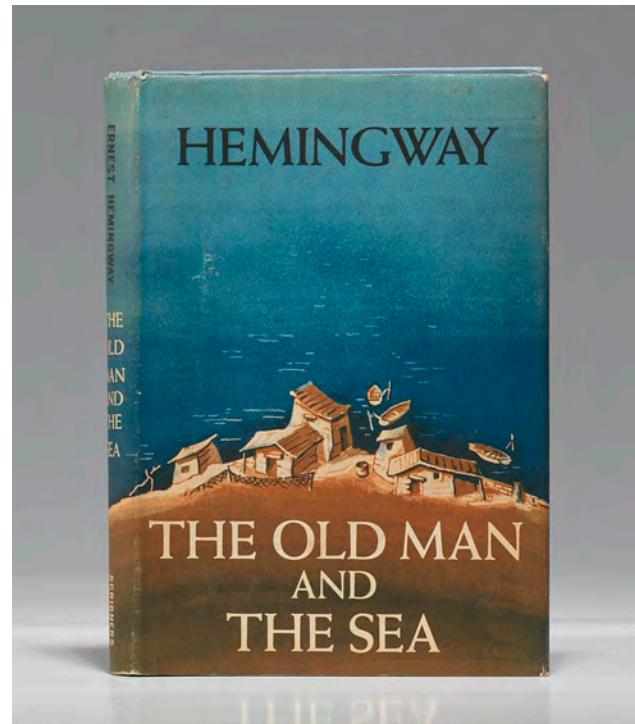


**“The World Is A Fine Place And
Worth The Fighting For”**

20 HEMINGWAY, Ernest. **For Whom the Bell Tolls.** New York, 1940. Octavo, original beige cloth, dust jacket, custom slipcase. \$5750

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

“This is the best book Ernest Hemingway has written, the fullest, the deepest, the truest. It will, I think, be one of the major novels of American literature... Hemingway has struck universal chords, and he has struck them vibrantly” (J. Donald Adams). *First issue*, with Scribner’s “A” on copyright page, in *first-issue* dust jacket without photographer’s name. Hanneman A18a. Slight offsetting to endpapers; dust jacket with minor rubbing and a few short closed tears from upper edge. An exceptionally nice copy.

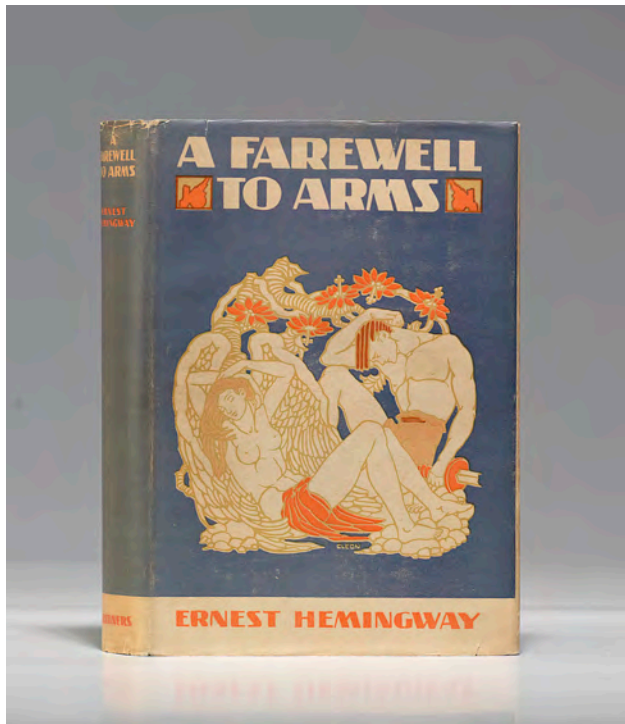


“Man Is Not Made For Defeat”

21 HEMINGWAY, Ernest. **The Old Man and The Sea.** New York, 1952. Octavo, original blue cloth, dust jacket, custom clamshell box. \$6000

First edition of Hemingway’s classic story of Santiago and his epic battle with the marlin and the sharks, which won him the Pulitzer Prize in 1953 and contributed 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*). Hanneman A24a. Very slight rubbing to book extremities; faint dampstaining to one corner of bright dust jacket. A lovely copy in near-fine condition.



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

22 HEMINGWAY, Ernest. **A Farewell to Arms.**
New York, 1929. Octavo, original black cloth,
dust jacket, custom box. \$9500

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

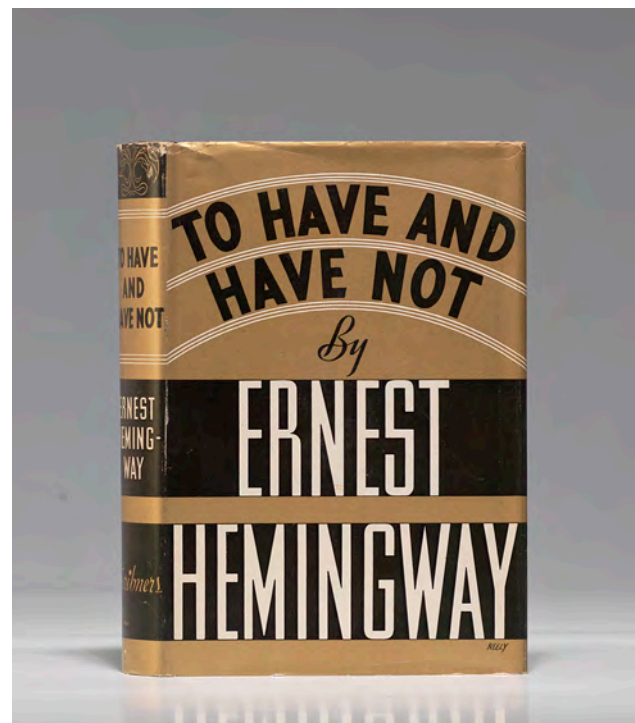
“Probably [Hemingway’s] best... After it one could no more imitate that musical crystal-clear style; blown like glass from the white-heat of violence... the beginning, like all his beginnings, seems effortless and magical” (Connolly, *Modern Movement* 60). “The novel that placed Hemingway, early, among the American masters... the most satisfying and most sustained, the consummate masterpiece, among Hemingway’s novels. It bears the mark of Hemingway’s best gifts as a writer” (Mellow, 377-79). *First edition, first printing*, with all first issue points, in *first-issue* Art Deco dust jacket, with misspelling of the heroine’s name. Book with very faint spotting to cloth, dust jacket with very light rubbing, mild toning to spine, tape repairs to verso. An extremely good copy.

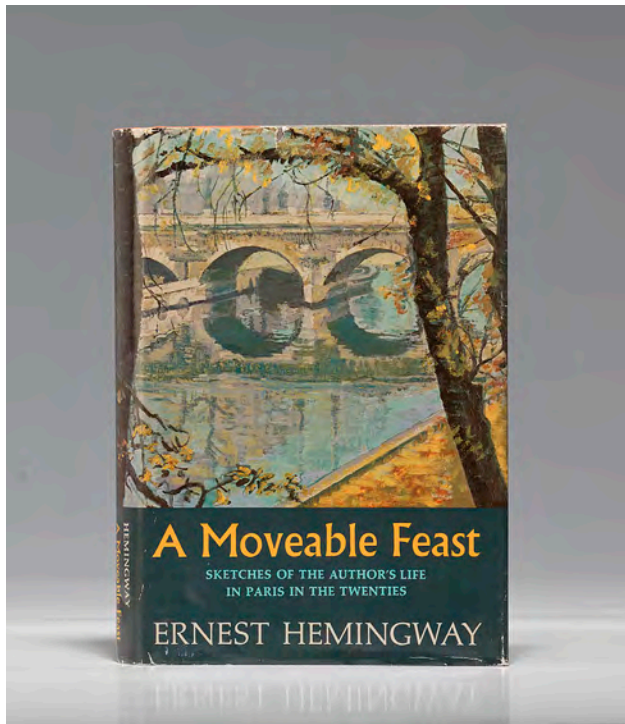
**“If It Isn’t Enjoyable—Why Do It?”:
First Edition Of Hemingway’s
*To Have And Have Not***

23 HEMINGWAY, Ernest. **To Have and Have Not.**
New York, 1937. Octavo, original black cloth,
dust jacket. \$5500

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

This novel, Hemingway’s first since *A Farewell to Arms* was published eight years earlier, follows the life and adventures of Harry Morgan from rum-running to revolution. Brimming with criticism directed at American capitalism and the bureaucracy of the Roosevelt administration, the novel explores social circumstances and situations in Key West, “that paradise of the ‘haves’ and purgatory of the ‘have nots.’” “In *To Have and Have Not*, Hemingway for the first time showed an interest in a possible solution of social problems through collective action” (Hart, 327). Hanneman 14A. Text with a few instances of faint marginal foxing, cloth fine; bright dust jacket with very modest wear to spine ends. An exceptionally attractive copy in near-fine condition.





“Paris Is A Moveable Feast”

24 HEMINGWAY, Ernest. **A Moveable Feast.** New York, 1964. Octavo, original half russet cloth, dust jacket. \$950

First edition of Hemingway's celebration of Paris, with eight pages of black-and-white photographic illustrations.

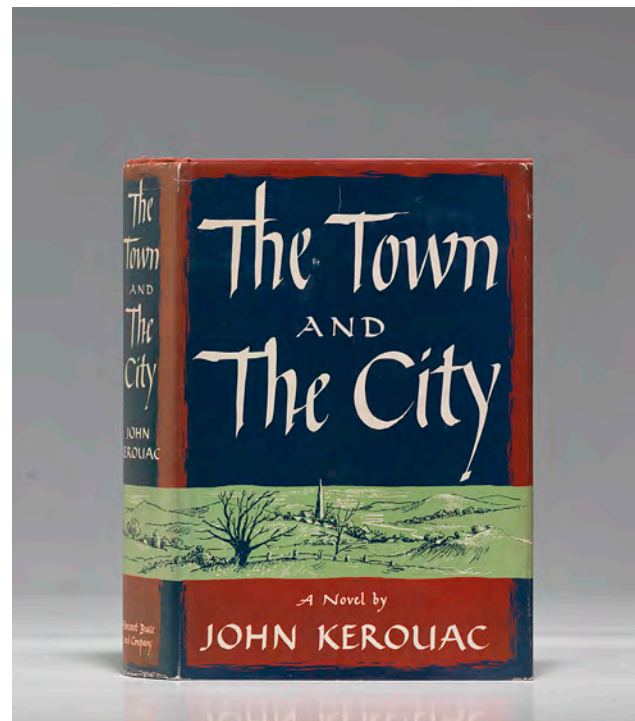
Hemingway declared to a friend in 1950: “If you are lucky enough to have lived in Paris as a young man, then wherever you go for the rest of your life, it stays with you, for Paris is a moveable feast.” With eight pages of black-and-white photographic illustrations. Hanneman 31A. Grissom A.36.1a. Dust jacket with one small chip to front panel, one short closed tear. A near-fine copy.

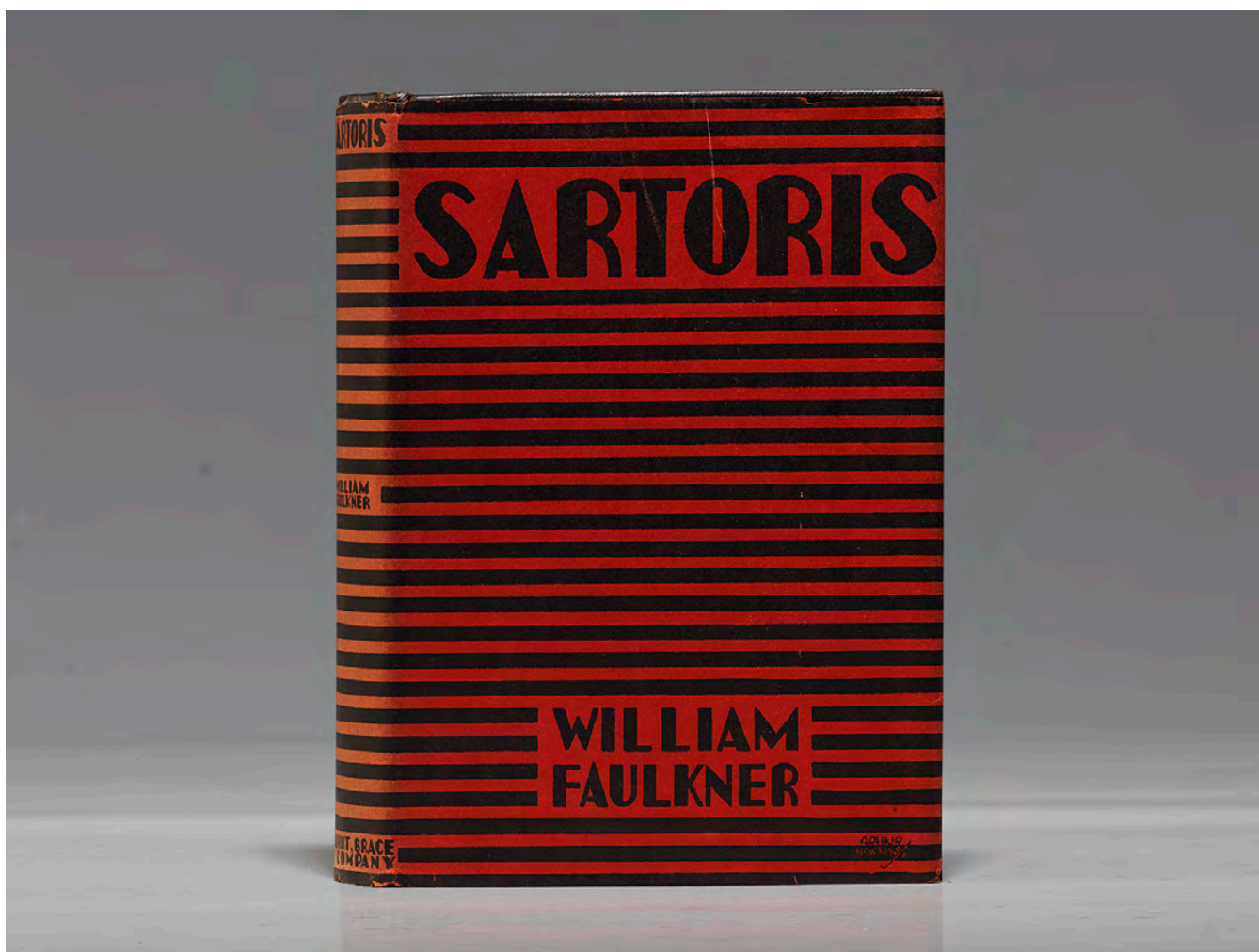
“The Apprentice Work Of A Major Novelist”

25 KEROUAC, John. **The Town and the City.** New York, 1950. Octavo, original red cloth, dust jacket. \$3800

First edition of Kerouac's first book, by “John Kerouac,” published seven years before On the Road.

The only book Kerouac published under his given name rather than the more casual “Jack” under which he published his Beat novels. Kerouac later would disclaim the novel as too traditional, strongly influenced by Thomas Wolfe and William Saroyan, but it remains linked to his later novels by its autobiographical nature. “In *The Town and the City*, Kerouac is just beginning to test his ability to dispense with plot... [the novel] is the apprentice work of a major novelist... notable for the highly consistent symbolism Kerouac develops to deal with troubling questions like loss, sickness, and death” (Nicosia, 318). Book with slight rubbing to extremities; dust jacket with light wear and one short closed tear from spine head. A near-fine copy.





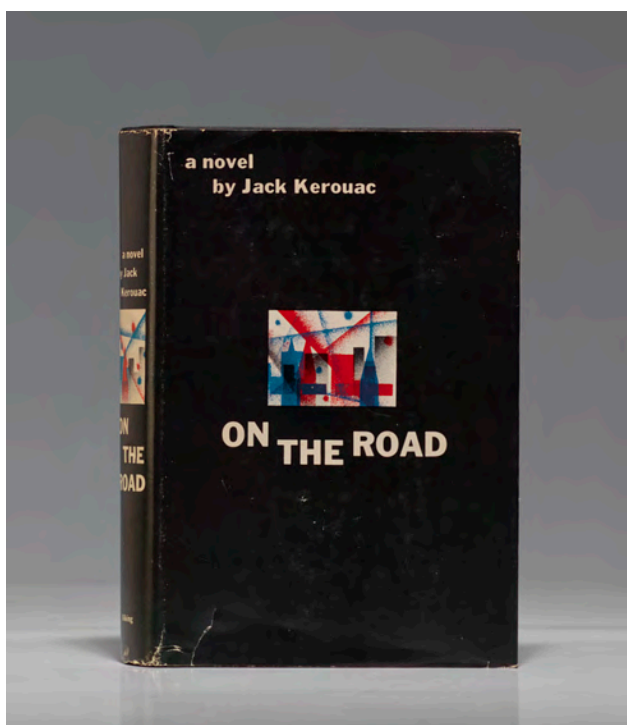
**“The Dusk Was Peopled With Ghosts
Of Glamorous And Old Disastrous Things”**

26 FAULKNER, William. **Sartoris**. New York, 1929. Octavo, original black cloth, dust jacket, custom box. \$16,500

First edition of Faulkner's rare third novel, one of only 1998 copies printed.

The first of Faulkner's works to be set in his fictional Yoknapatawpha County, this novel “concerns the Sartoris family, which revels in a mythical history of clan heroism and nobility that is belied by their current desperation and recklessness” (*Encyclopedia of Literature*, 994). In addition to introducing characters who would figure prominently in later novels, such as the Snopes family, Faulkner also takes up a number of themes in *Sartoris* that he would develop at length in

later works: racism, innate brutality, deep-seated sexual obsessions and the disparity between a romanticized Southern past and a paltry present. Petersen A5.1. Hamblin & Brodsky 50. Book beautiful and fine, dust jacket near-fine with only very minor edge-wear and mild toning to spine. An exceptional copy.



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

27 KEROUAC, Jack. **On the Road**. New York, 1957. Octavo, original black cloth, dust jacket, custom clamshell box. \$12,000

First edition of Kerouac's second and most important novel, in colorful original dust jacket.

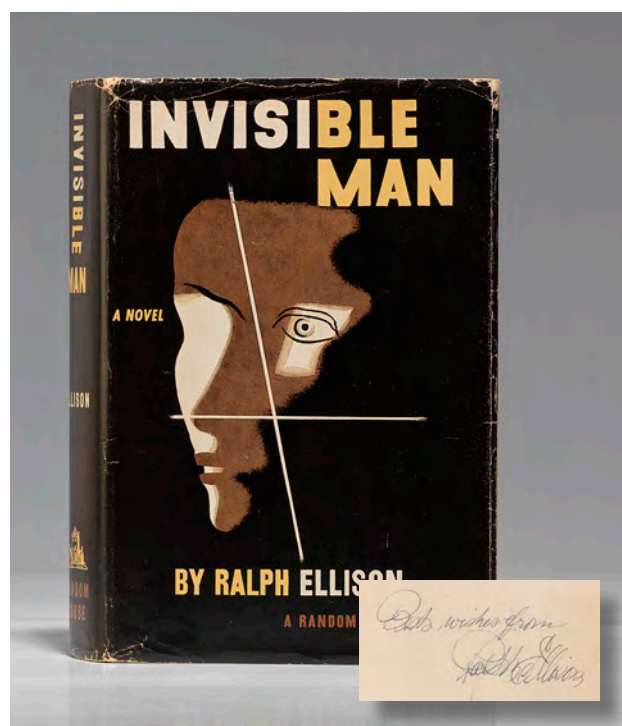
“Between 1947 and 1950, Neal Cassady and Jack Kerouac took off on a freewheeling journey through the USA and Mexico in search of something outside their domestic experience. Ten years later their adventures were related in *On the Road*... The novel's composition has become a well-known anecdote in its own right. Returning home from his wanderings, Kerouac spent almost a year pondering how (specifically, in what form) he might convey the life he had been living. Several false starts were made, but in April 1951 he fed a 120-foot roll of teletype into his typewriter, typed for three weeks and the result, largely unrevised, was *On the Road*” (Parker, 339). Book fine, bright dust jacket with a bit of chipping to spine ends, a few short closed tears to bottom edge, creasing along flap folds. A near-fine copy.

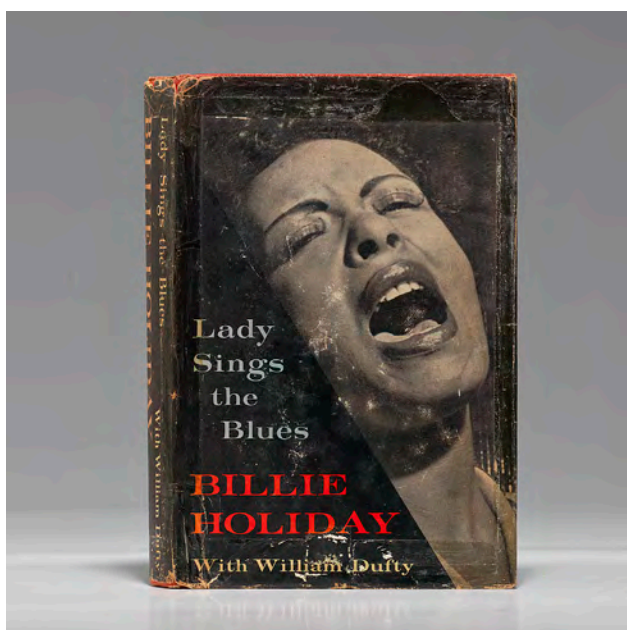
**“A Magnificent Classic”: *Invisible Man*,
Inscribed By Ralph Ellison**

28 ELLISON, Ralph. **Invisible Man**. New York, 1952. Octavo, original cloth, dust jacket, custom clamshell box. \$13,500

First edition of Ralph Ellison's great American novel, boldly inscribed by him, “Best wishes from Ralph Ellison.”

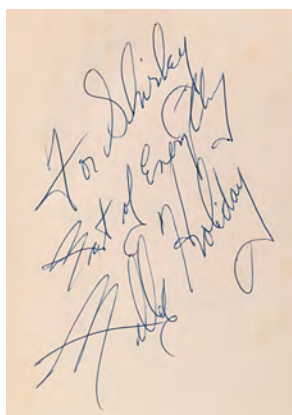
“It is a resolutely honest, tormented, profoundly American book” (Wright Morris, *New York Times*, 1952). Winner of the 1952 National Book Award, Ellison's matchless first novel is “one of the most important works of the 20th century” (*New York Times*). This is a work in which Ellison's “visionary genius achieved a perfection” (Harold Bloom, *Genius*)—and the only novel published in his lifetime—*Invisible Man* is a “magnificent classic... [which] soon became a vital and permanent contribution to American literature” (Blockson 86). Book with interior fine, faint trace of rubbing to front board. Light edge-wear to exceptionally lovely dust jacket. A near-fine copy, very scarce inscribed.





“She Has Something Like Genius”

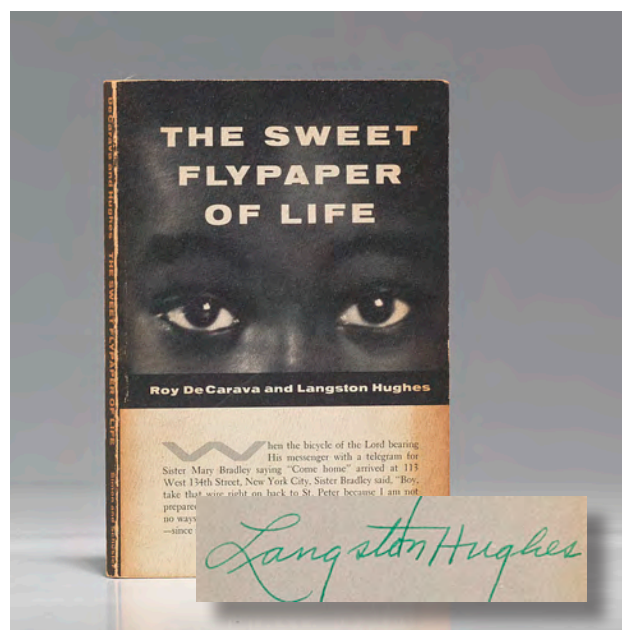
29 HOLIDAY, Billie and DUFTY, William. **Lady Sings the Blues.** Garden City, New York, 1956. Octavo, original red cloth, dust jacket, custom clamshell box. \$9200



First edition of the autobiography of the immortal Billie Holiday, boldly inscribed by her: “For Shirley / Best of Everything, Billie Holiday.”

On publication of Billie Holiday’s *Lady Sings the Blues*, the singer’s autobiography was praised for its powerful story of “a woman who is probably the foremost living singer

of the blues... at her best, she has something like genius” (*New York Times*). Holiday gave a Carnegie Hall concert performing songs associated with *Lady Sings the Blues* in the year of publication; three years later she was dead at the age of 44. Text overall clean with a few small spots, traces of tape removal to endpapers, rubbing to spine lettering; price-clipped dust jacket with slight edge wear, toning to spine, tape reinforcement to flaps and edges. A very good signed copy.

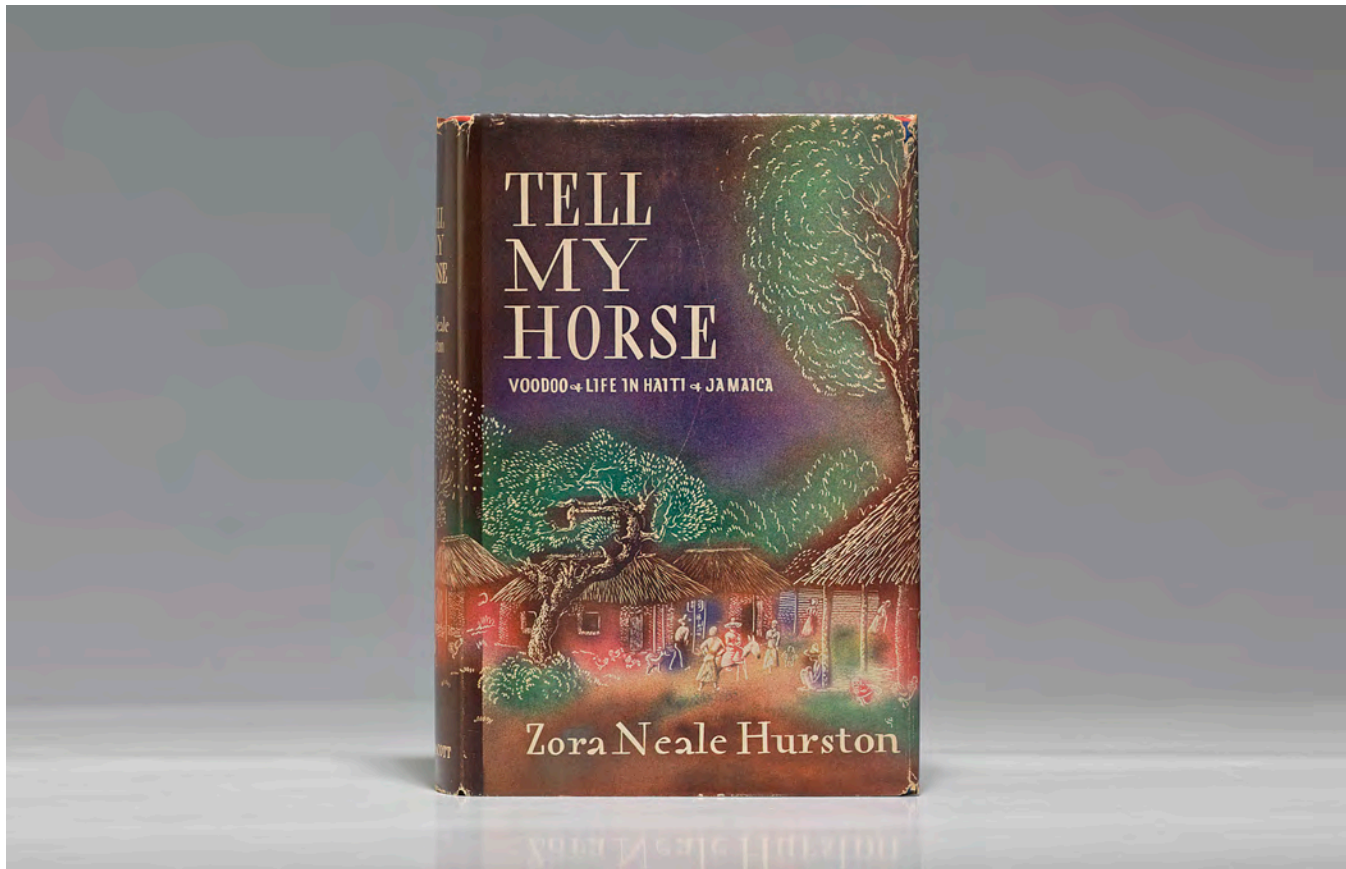


Boldly Inscribed By Langston Hughes And Signed By Photographer Roy DeCarava

30 (DECARAVA, Roy) HUGHES, Langston. **The Sweet Flypaper of Life.** New York, 1955. Small octavo, original photographic and textual wrappers, custom box. \$7000

First edition of this landmark collaboration between Hughes and DeCarava, preferred softcover edition, inscribed by Hughes in his trademark green ink, “Sincerely—Langston Hughes,” exceedingly scarce signed on the same page by photographer DeCarava.

DeCarava is considered “the spiritual ‘father’ of much contemporary African American photography” (*New York Times*). Langston Hughes, already “acknowledged as the most influential black writer of his generation, and as one of the greatest American poets of all time, here composed a fictional story to accompany DeCarava’s images, creating a lyrical tale about imaginary characters to go with photographs of real people” (Roth, 138). “One of the most successful collaborations between a great writer and a great photographer ever published” (Roth, 138). *Open Book*, 160. Interior very fresh, light marginal toning and wear to fragile wrappers and spine. A near-fine copy.



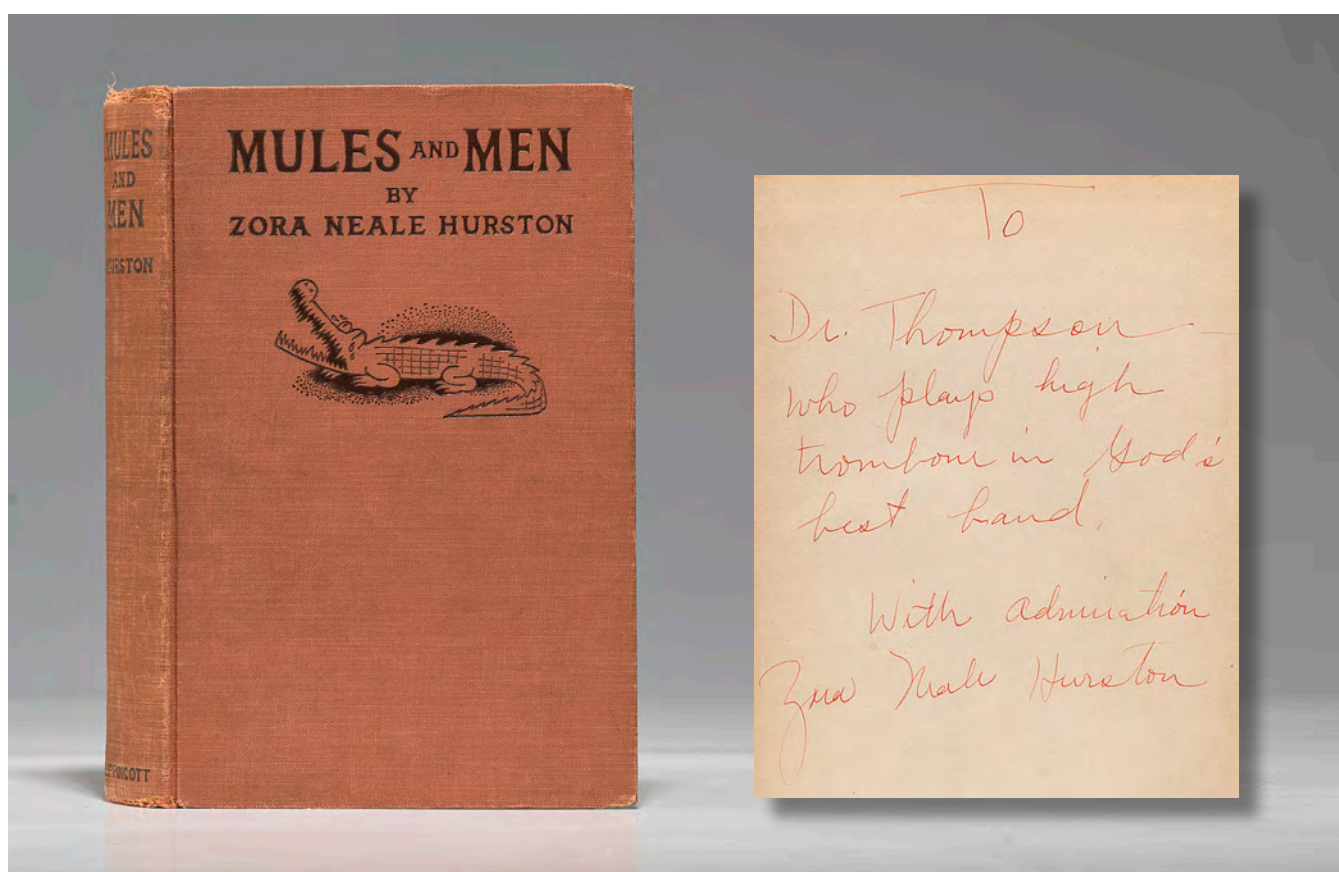
**“Richly Packed With Strange Information...
Strikingly Dramatic”: First Edition Of Zora Neale
Hurston’s *Tell My Horse*, Signed By Her**

31 HURSTON, Zora Neale. ***Tell My Horse***. Philadelphia and New York, 1938. Octavo, original striped red and blue cloth, dust jacket, custom clamshell box. \$34,000

First edition of Hurston’s major anthropological work focusing on voodoo and Caribbean folklore, with photographic frontispiece and 25 plates, signed by her in red ink.

In the 1930s Hurston, trained as an anthropologist, made a series of visits to Haiti and Jamaica using a Guggenheim Fellowship and fellowship extension, hoping to sort out the truth from the rumors when it came to the little-studied voodoo practices of the islands. She was determined to “tell stories that reflected the truth, as she knew it, of black people’s lives... ‘My ultimate purpose,’ she asserted in her Guggenheim application, ‘is to collect for scientific scrutiny all phases of Negro folk life... that shall give a true picture’”

(Boyd, *Wrapped in Rainbows*, 285). Participating as a *hounci*, a first-level initiate, rather than as an observer, Hurston engaged in voodoo rites and studied Caribbean folklore. She focused her considerable literary talents on the history of the native black population and their unique culture. This book, one of the finest first-person accounts of Caribbean voodoo culture and practice resulted. On publication *Tell My Horse* won praise as an “intensely interesting book richly packed with strange information... strikingly dramatic, yet simple and unrestrained” (*New York Times*). Book very nearly fine, price-clipped dust jacket with only shallow chipping to extremities. A near-fine signed copy.



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

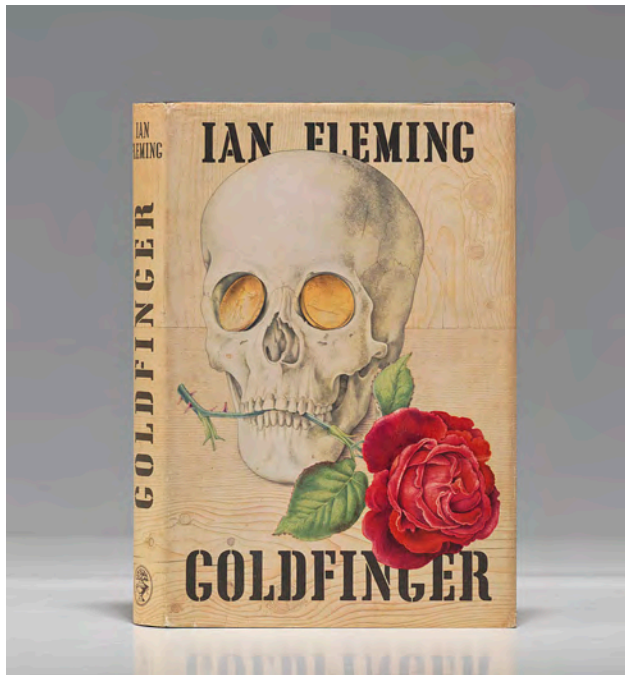
32 HURSTON, Zora Neale. **Mules and Men**. Philadelphia, 1935. Octavo, original brown cloth, custom clamshell box. \$38,000

First edition of Hurston's first non-fiction work, inscribed to a fellow folklorist, "To Dr. Thompson—who plays high trombone in God's best band. With admiration, Zora Neale Hurston."

To Alice Walker, Hurston 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.” To 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, Foreword, Hemenway, *Zora Neale Hurston*, 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.”

Even amidst the brilliance of the Harlem Renaissance, Hurston’s “presence was legendary.” On returning to her home state of Florida, Eatonville and New Orleans, she began “exploring the ways black history affected folk narratives.” Offering several versions to publishers from 1929 to 1934, “the book’s core—70 folktale texts—remained the same... [but] not until her first novel, *Jonah’s Gourd Vine*, had been accepted by Lippincott’s did *Mules and Men* find a publisher” (Hemenway, 6, 60-63, 159-63). Without rarely found dust jacket. Harold William “Tommy” Thompson was the co-founder of the New York Folklore Society and a professor at Cornell University. Text and illustrations fine, inner paper hinges starting but sound, only mild wear to edges and spine. A highly desirable extremely good inscribed copy.

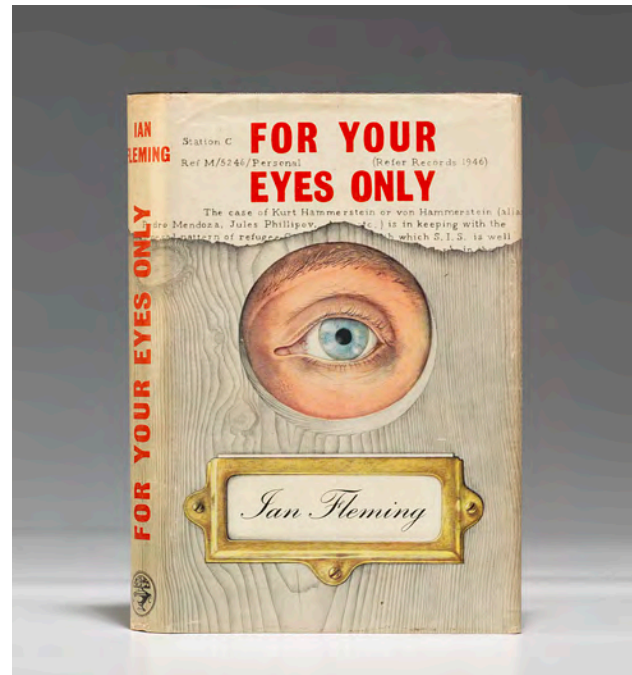


**“I Love Its Colour, Its Brilliance,
Its Divine Heaviness... The Power
That Gold Alone Gives”**

33 FLEMING, Ian. **Goldfinger**. London, 1959. Octavo, original gilt-stamped black paper boards, dust jacket. \$5600

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

“Written when Fleming was on top of his game,” *Goldfinger* “is not only the longest entry in the [Bond] series but also one of the most exuberant, and garnered a certain degree of credibility in literary circles when author Anthony Burgess listed it in his *Ninety-Nine Novels: The Best in English since 1939*” (Gilbert, 230). Cloth in Gilbert’s second state, without the extra skull detail: “both were available upon publication.” Gilbert A7a (1.2). Biondi & Pickard, 45. Book near-fine with a few instances of marginal staining to pages and text block edge; dust jacket extremely good with a bit of wear to spine ends, faint discoloration to back panel, slightest toning to spine.

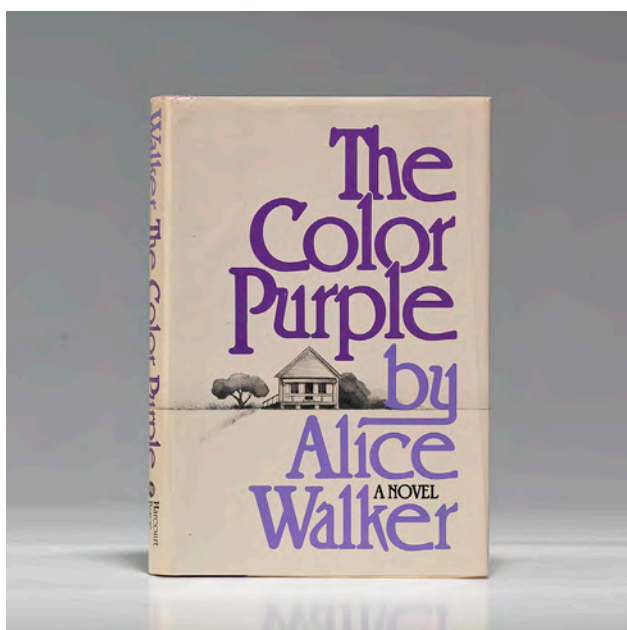


**“How’s Your Coefficient
Of Toughness, James?”**

34 FLEMING, Ian. **For Your Eyes Only**. London, 1960. Octavo, original black paper boards, dust jacket. \$5600

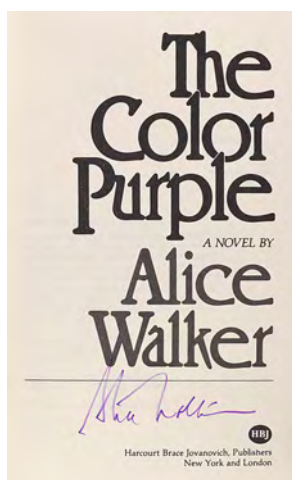
First edition of Fleming’s eighth Bond title, the only collection of Bond short stories published in the author’s lifetime, including the title story, “From a View to a Kill,” and “Quantum of Solace.”

The book is notable for its jacket, “the only British dust jacket with any depiction of Bond: the eye in the peephole is his. Fleming made [artist Richard] Chopping paint it many times, until he was satisfied with the shape and, particularly, the color” (Biondi & Pickard, 46). “For Your Eyes Only” was made into the 1981 film starring Roger Moore and Carole Bouquet; the 1985 film *A View to a Kill* starred Moore, Christopher Walken, and Grace Jones; the 2008 film *Quantum of Solace* starred Daniel Craig. Book clean and near-fine; price-clipped dust jacket bright, with red lettering unfaded, also near-fine. A lovely copy.



**“I Think It Pisses God Off If You
Walk By The Color Purple In A Field
Somewhere And Don’t Notice It”**

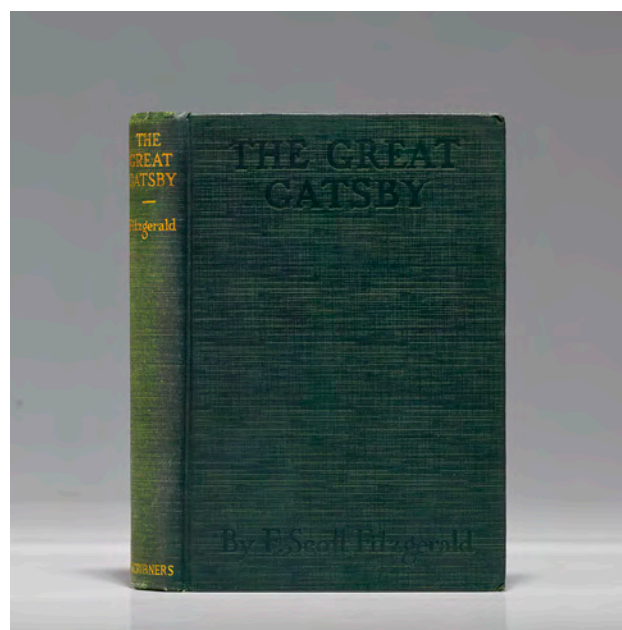
35 WALKER, Alice. **The Color Purple**. New York and London, 1982. Octavo, original half purple cloth, dust jacket. \$4500



First edition of Walker's Pulitzer Prize-winning novel, boldly signed by the author in purple.

With this, her third novel, Alice Walker became the first African-American woman to win a Pulitzer Prize. “Critics have both praised and attacked Walker’s use of black folk English to capture [protagonist] Celie’s perspective. Walker responded, ‘Language

is an intrinsic part of who we are and what has, for good or evil, happened to us. And, amazingly, it has sustained us more securely than the arms of angels” (New York Public Library, *Books of the Century*, 135). Blockson 5026. Traces of rubbing to corners and spine lettering; slightly worn dust jacket with faint crease to front panel. A near-fine signed copy.



**“So We Beat On, Boats Against The Current,
Borne Back Ceaselessly Into The Past”**

36 FITZGERALD, F. Scott. **The Great Gatsby**. New York, 1925. Octavo, original blue-green cloth, custom clamshell box. \$10,500

First edition of this landmark of 20th-century fiction.

Noted critic Cyril Connolly called *Gatsby* one of the half-dozen best American novels: “*Gatsby* remains a prose poem of delight and sadness which has by now introduced two generations to the romance of America, as *Huckleberry Finn* and *Leaves of Grass* introduced those before it” (48). *First printing*, with “sick in tired” on page 205 and all other first issue points. Without extremely rare original dust jacket. Brucoli A11.1.a. Interior clean but mildly toned, cloth fresh and crisp with a bit of dulling to spine gilt, only most minor edge-wear. A near-fine copy.



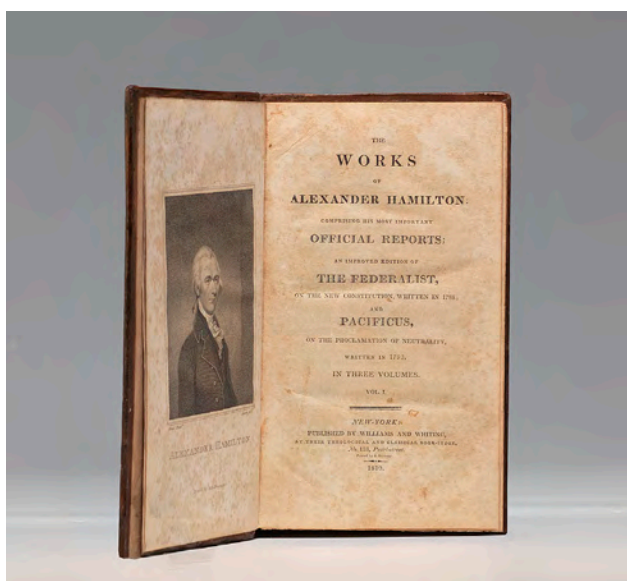
**“The Most Splendid Book Ever Produced In Relation To America...
One Of The Finest Ornithological Works Ever Printed”**

37 AUDUBON, John James. **The Birds of America.** New York and Philadelphia, 1840-44. Seven volumes. Royal octavo, contemporary full green morocco gilt. \$120,000



First octavo edition, and first American edition, containing 500 superb hand-colored plates.

“The most splendid book ever produced in relation to America, and certainly one of the finest ornithological works ever printed... [Audubon] insisted on drawing from life, never from stuffed specimens, and was much in advance of his time in portraying the birds (in many cases unrecorded species) in their natural surroundings... This immense undertaking... was the work of a man of relentless energy, with no private fortune, who supported himself by hack painting... It is a story without equal in the whole history of publishing” (*Great Books and Book Collectors*, 210-13). This royal octavo edition contained new species of birds and plants not included in the double elephant folio edition (published between 1827 and 1838). Light to moderate foxing to text as often seen, plates almost entirely clean; spines gently toned, joints slightly rubbed. A handsome set of one of the most important and desirable of all American plate books.



**First Edition Of Hamilton's
Collected Works, Including The
Third Edition Of *The Federalist***

38 HAMILTON, Alexander. **The Works of Alexander Hamilton.** New York, 1810. Three volumes. Octavo, contemporary mottled calf rebacked. \$15,000



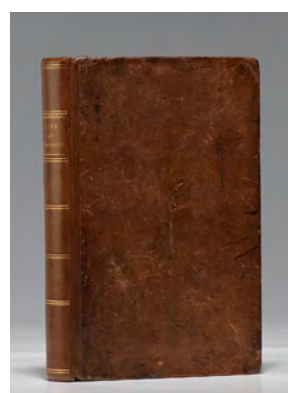
First edition of Hamilton's collected works, including the third edition of the Federalist Papers.

This printing of the *Federalist*, "in fact, Vols. II and III of Hamilton's works," was preceded only by the rare 1787 first edition, 1799 reissue, and 1802 second edition (Sabin 23982). "*The Federalist* is the most important work in political science that has ever been written, or is likely ever to be written, in the United States" (Rossiter, *The Federalist Papers*). "The eighty-five essays, under the pseudonym Publius, were designed as political propaganda, not as a treatise of political philosophy. In spite of this *The Federalist* survives as one of the new nation's most important contributions to the theory of government" (PMM 234). Minor expert paper repair to preliminary leaves of volume II, mild embrowning and spotting to some signatures, as usual. A scarce early set of the writings of one of our most influential founding fathers, handsome in contemporary calf boards.



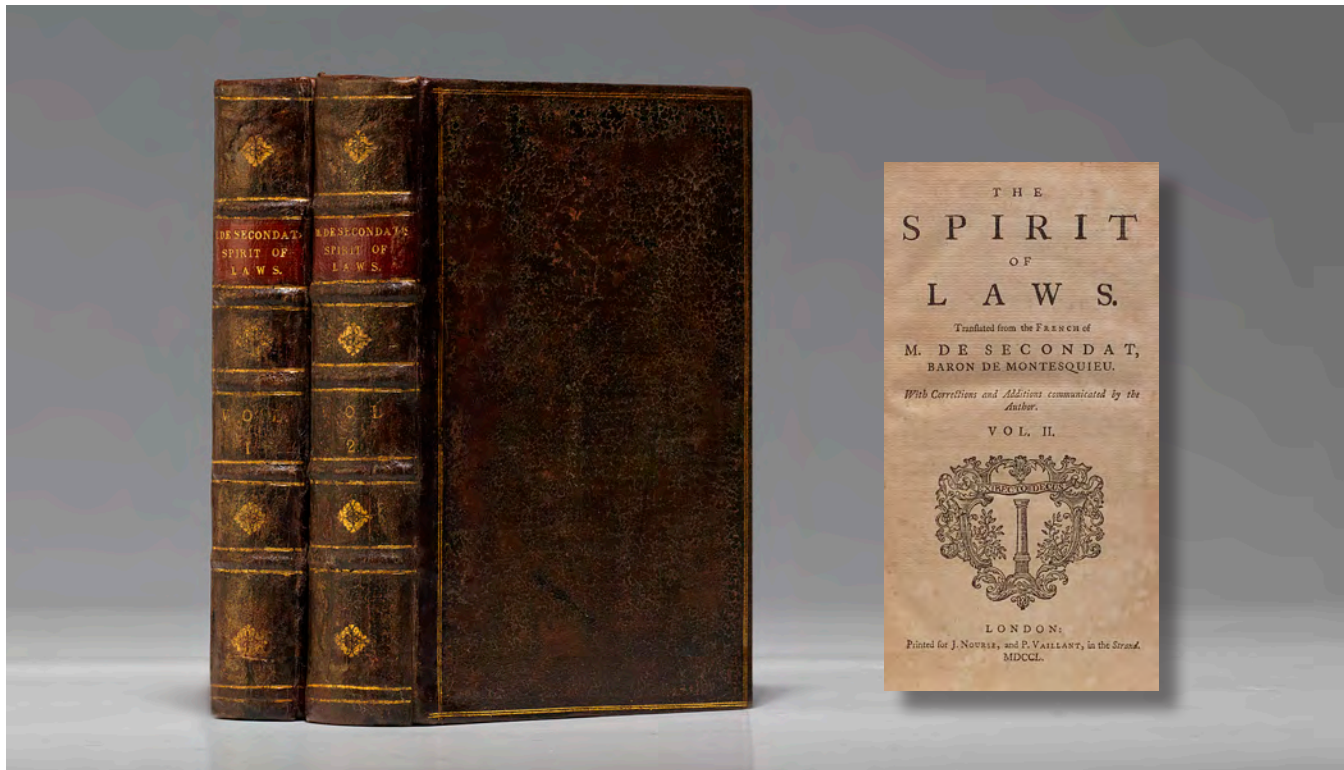
"The Epitome Of Franklin's Spirit"

39 FRANKLIN, Benjamin. **The Private Life of the Late Benjamin Franklin.** London, 1793. Octavo, contemporary full calf rebacked in period style. \$12,000



First edition in English (expanded from the French) of Franklin's renowned autobiography.

"The most widely read of all American autobiographies... [it] holds the essence of the American way of life" (Grolier 21). "This account is the epitome of Franklin's spirit. In it one sees him as a typical though great example of 18th-century enlightenment, a Yankee Puritan who could agree with Rousseau and Voltaire, and use the language of Defoe and Addison with a genial homely twang" (Hart, 142). "A year after Franklin's death his autobiography was published in Paris in March of 1791... Considered to be the greatest autobiography produced in colonial America" (*Archiving Early America*). Title page and dedication with early ink owner names; one early ink annotation. Scattered light foxing. An excellent copy of this American classic, in contemporary boards.



“One Of The Greatest Masterpieces Of Political Theory”

40 MONTESQUIEU, [Charles Louis] de Secondat, Baron de. **The Spirit of Laws.** London, 1750. Two volumes. Octavo, contemporary full brown calf gilt rebaced with original spine preserved. \$22,000

First edition in English of Montesquieu's classic, an enormous influence on American and French revolutionary thought, published just two years after the first French edition.

“One of the most remarkable works of the 18th century... *Spirit of the Laws* consists of six main sections, the first dealing with law in general and different forms of government, and the second with the means of government, military matters, taxation and so on. The third deals with national character and the effect on it of climate; a subject of peculiar originality... The fourth and fifth deal with economic matters and religion; the last is an appendix

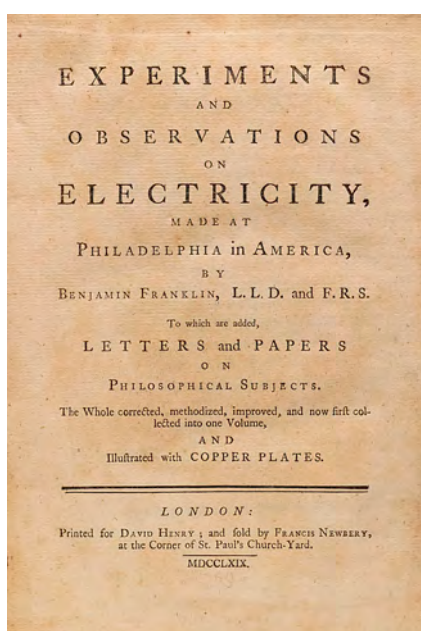
on law... The scheme that emerges of a liberal benevolent monarchy limited by safeguards on individual liberty was to prove immensely influential... *his theories underlay the thinking which led up to the American and French revolutions, and the United States Constitution in particular is a lasting tribute to the principles he advocated*” (PMM 197). “One of the greatest masterpieces of political theory and a pioneering work in sociology... its emphasis on the separation of powers of government and on a system of checks and balances profoundly influenced constitutional thought in both America and France. Indeed, during the early

and later stages of the French Revolution, Montesquieu's theories were much more important than those of Rousseau” (McNamara, *France in the Age of Revolution*). “The theories of Montesquieu had a most important and far reaching influence on the thinking of the framers of the United States Constitution” (Sowerby III:2325). Marginal tear to lower corner of p. 113/114 in Volume I, not affecting text; only occasional light foxing. Handsome contemporary calf bindings with a bit of age-wear, extremities expertly restored.



“America’s First Great Scientific Contribution”

41 FRANKLIN, Benjamin. **Experiments and Observations on Electricity, Made at Philadelphia in America... To which are added, Letters and Papers on Philosophical Subjects.** London, 1769. Quarto, contemporary full brown calf rebaked, custom chemise, clamshell box. \$39,000



First complete edition of “the most important scientific book of 18th-century America” and “America’s first great scientific contribution” (PMM 199), with seven engraved plates (five folding). An important edition, edited and revised by Franklin himself, and with material and footnotes appearing here for the first time. Rare in contemporary calf boards.

This first complete edition is the fourth edition of the original work; the earlier editions, each issued in three parts as separately published pamphlets usually bound together, were carelessly published. Franklin edited this new one-volume edition himself, significantly revising the text, adding for the first time a number of his own philosophical letters and papers, introducing footnotes, correcting errors, and adding an index (Cohen, *Benjamin Franklin’s Experiments*). “Franklin’s most important scientific publication,” *Experiments and Observations* contains detailed accounts of the founding father’s crucial kite and key experiment, his work with Leiden jars, lightning rods and charged clouds (Norman 830). With rarely found half title; along with errata and advertisement leaf (rarely found) bound after title page. Scattered light foxing to interior, closed tear to first folding plate expertly repaired. Expert restoration to extremities of contemporary calf boards. An excellent copy of a scarce and important scientific first edition.



**“The Most Ambitious Publication Ever Undertaken,
Up To That Time, Upon American Soil... Richly Deserving Of Its
Great Reputation At Home And Abroad”**

42 WEBSTER, Noah. **The American Dictionary of the English Language.** New York, 1828. Two volumes. Thick quarto, contemporary full brown sheep. \$22,000

Rare first edition of Webster's monumental American Dictionary, one of only 2500 copies, with frontispiece portrait, in a handsome contemporary binding.

The fruit of nearly a quarter century of labor, Webster's *American Dictionary* was “probably the most ambitious publication ever undertaken, up to that time, upon American soil... Its merits at once gave it first place among English dictionaries. It marks, indeed, a definite advance in the science of lexicography. Webster established once for all the practice... of freely recording non-literary words... He justly based his definitions upon usage of American as well as British writers and speakers, and did not hesitate to record ‘Americanisms’ which he deemed worthy... His principles of definition

were sound, and the definitions themselves in many cases cannot be bettered today, for Webster was a born definer as well as a man of encyclopedic knowledge... As a whole, Webster's *American Dictionary* was a scholarly achievement of the first order, richly deserving of its great reputation at home and abroad” (DAB). With the rare “Additions and Corrections” leaf at end of second volume, often not present. Without the rare advertising leaf in the front of the volume. Scattered light foxing to text with expert cleaning to first several leaves of Volume I, including frontispiece and title page; early and expert restoration to contemporary sheep. An excellent copy.



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

43 PAINE, Thomas. **Rights of Man. WITH: Rights of Man. Part the Second. Combining Principle and Practice.** London, 1791, 1792. Octavo, two volumes bound in one, period-style full tree calf gilt. \$23,500

Rare second editions of Parts I and II of Rights of Man, published only days after the first editions by J.S. Jordan, who published Part I after the original edition was suppressed and was arrested for publishing Part II. One of Paine's most important, influential, and bestselling works, Rights of Man resulted in the prosecution in England of Paine, his publishers, and booksellers, forcing Paine to flee to France.

Burke's *Reflections on the Revolution in France* “appeared November 1, 1790. Paine quickly began a response, and on “29 January 1791, Paine made haste

to take the manuscript to a printer named Joseph Johnson” (Hitchens, 51-52). “Fearing the book police, and unnerved by the prospect of arrest and bankruptcy, Johnson suppressed the book on the very day of its scheduled publication... Paine reacted fast. He agreed to a deal with another publisher, J.S. Jordan... and with the help of friends and a horse and cart delivered to him Johnson's printed, unbound sheets... Prior to leaving [for France], Paine passed on several bound copies of the original Johnson edition into private hands, but only a few of these have survived” (Keane, 304-5). Jordan took Johnson's unbound sheets of

the text and added a new title page with Jordan's own imprint. Jordan published his edition (the first edition, second issue) on March 13, 1791, and it sold out in hours. This second edition (with changes to the text and a different pagination) was issued only three days after the first. The second part of *Rights of Man* was published by Jordan on 16 February 1792. Within two weeks the second part had gone through four printings. Bound with rarely found half title for Part I, without half title for Part the Second. Text nearly fine with only occasional light soiling or foxing, in a beautiful period-style binding.



1862 Naval Appointment, Signed By Abraham Lincoln As President

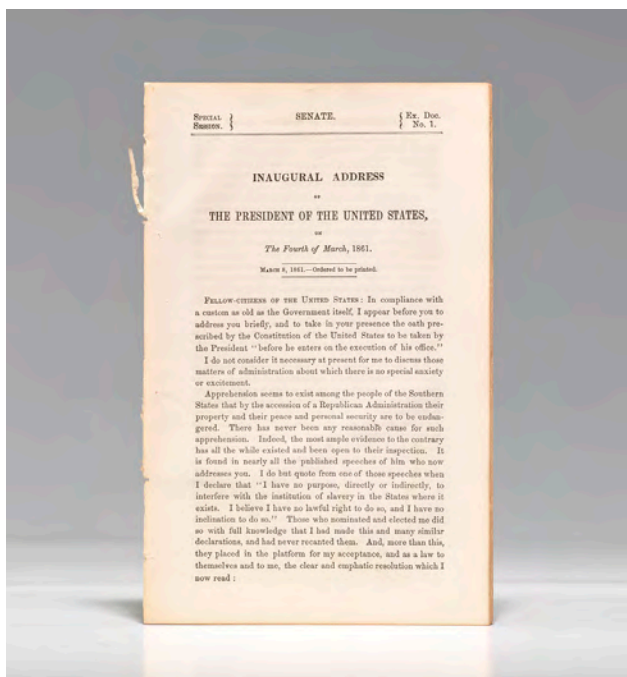
44 LINCOLN, Abraham. **Engraved document signed.** Washington, February 7, 1862. Single vellum sheet (13-1/2 by 17 inches), partially printed and finished in a secretarial hand, embossed green paper seal; matted and framed; entire piece measures 21 by 25 inches. \$22,000

Splendid Lincoln Civil War document appointing George Cochran an assistant paymaster in the United States Navy, countersigned by Gideon Welles, Secretary of the Navy, with fragile paper seal present, handsomely framed.

This naval commission was written at a time when the Union Navy was rapidly expanding to enforce a massive naval blockade at the Confederate coastline.

This commission is handsomely engraved with military vignettes, one of an emblematic eagle and another of sailing images featuring Neptune with his trident. Faint dampstaining along bottom edge. Handsomely framed.

Abraham Lincoln



“The Mystic Chords Of Memory, Stretching From Every Battlefield, And Patriot Grave, To Every Living Heart And Hearthstone”

45 LINCOLN, Abraham. **Inaugural Address of the President of the United States on the Fourth of March, 1861.** Washington, March 8, 1861. Slim octavo, disbound, custom chemise and clamshell box. \$8800

Rare second printing of Lincoln's important first inaugural address, printed by order of the Senate four days after its delivery.

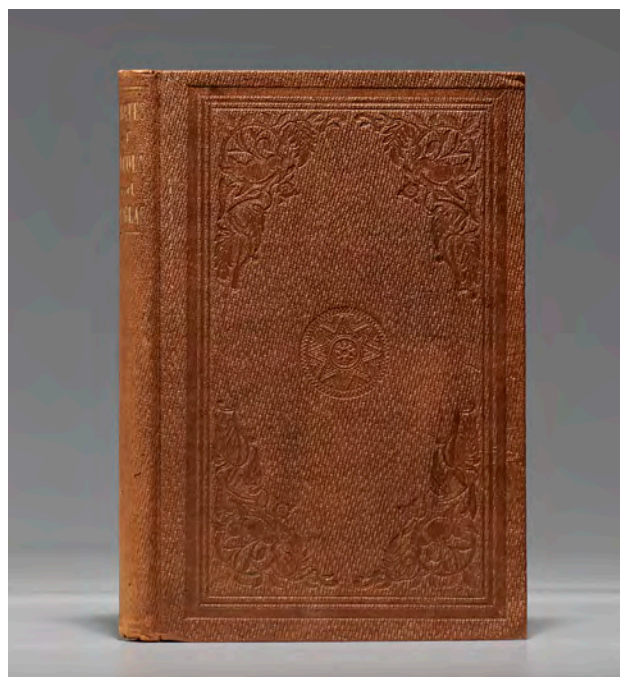
Abraham Lincoln was escorted with little fanfare to his inauguration. On the platform erected at the Capitol's east portico, Lincoln “began reading his inaugural address in a clear, high-pitched voice that carried well out to the crowd of 25,000. The address was a document of inspired statesmanship. He reminded the South of his pledge not to interfere with slavery, but he firmly rejected secession—the Union was ‘unbroken.’ Finally he issued a grave warning: ‘In your hands, my dissatisfied fellow-countrymen, and not in mine, is the momentous issue of civil war... Abraham Lincoln was resolved to be President of the whole Union” (Bruce Catton). Wear along spine where disbound; text clear and fine.

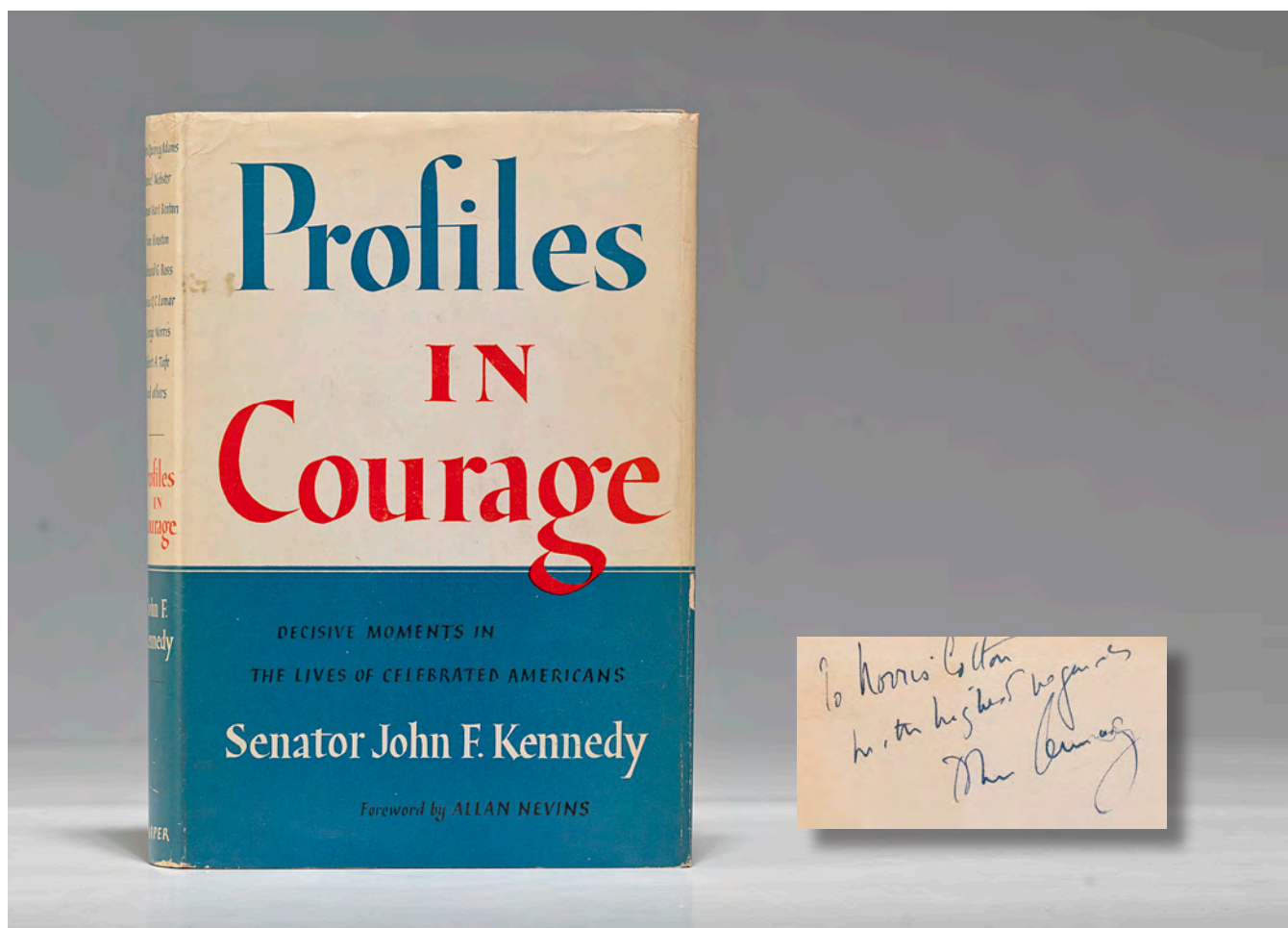
“A House Divided Against Itself Cannot Stand”

46 LINCOLN, Abraham. **Political Debates Between Hon. Abraham Lincoln and Hon. Stephen A. Douglas.** Columbus, 1860. Octavo, original blind-stamped brown cloth, custom clamshell box. \$20,000

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

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. *First issue*, with no advertisements, no rule above the publisher's imprint on the copyright page, and with numeral 2 at the bottom of page 17. Interior remarkably clean, with almost none of the foxing common to this work, confined to first few leaves only; cloth beautiful, with only most minor wear, gilt bright, cloth crisp and unfaded. An extraordinary copy, very rarely seen in such beautiful condition.





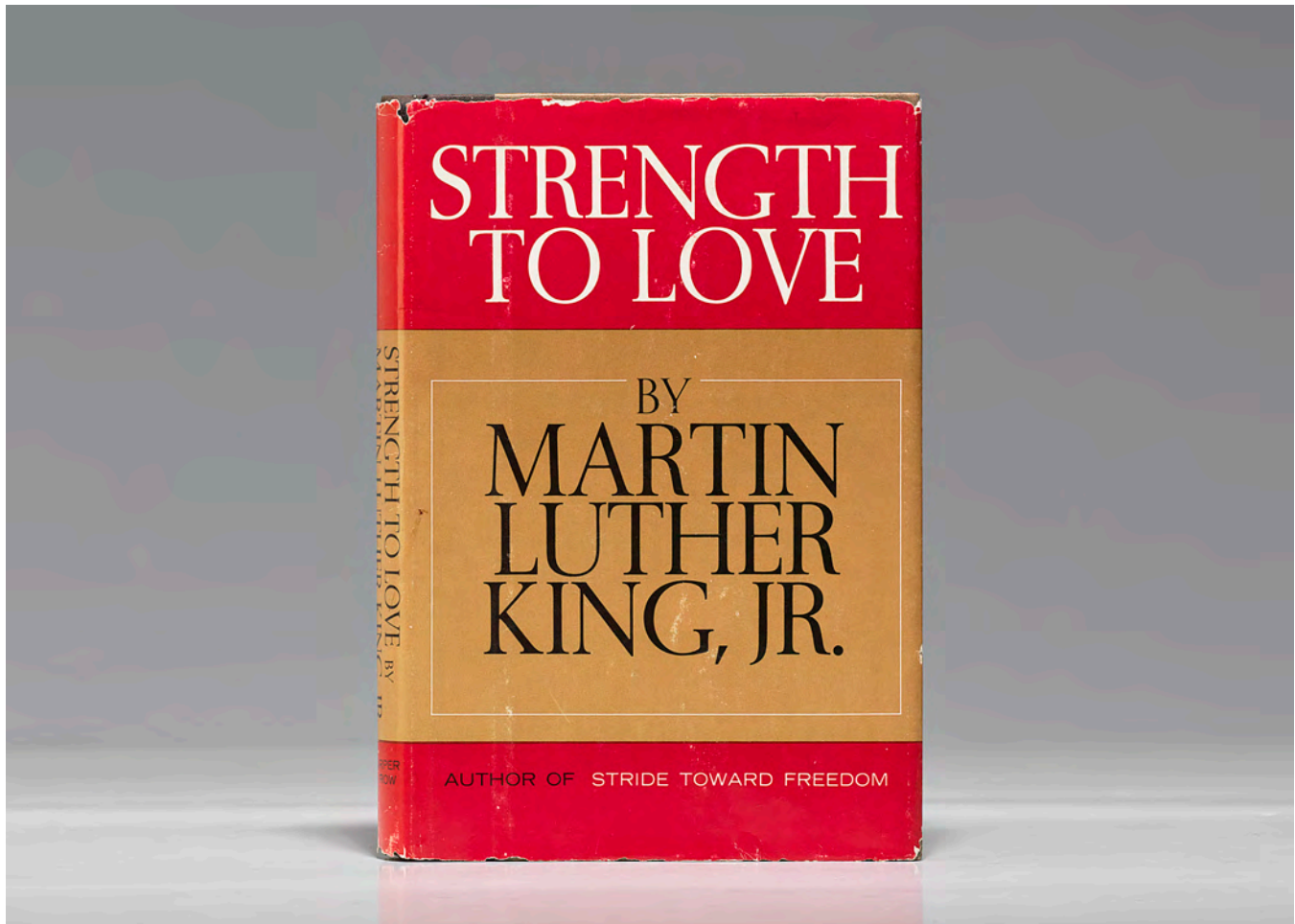
**First Edition Of *Profiles In Courage*,
Inscribed By John F. Kennedy**

47 KENNEDY, John F. ***Profiles in Courage***. New York, 1956. Octavo, original half black cloth boards, dust jacket. \$25,000

First edition, first printing, of Kennedy's Pulitzer-winning examination of "that most admirable of human virtues," inscribed on the title page by Kennedy to a fellow U.S. senator: "To Norris Cotton with highest regards, John Kennedy."

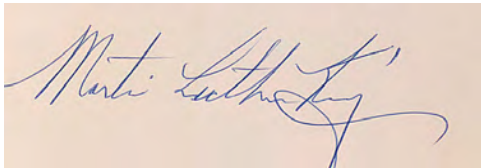
"A series of sketches of American politicians who risked their careers in the cause of principle... 'A man does what he must,' Kennedy wrote, '—in spite of personal consequences, in spite of obstacles and dangers and pressures—and that is the basis of all human morality'... The book was popular history of high order, and it received the Pulitzer Prize for biography in 1957" (DAB 7: 420). Without the blank front endpapers; the

half title has been turned into the front pastedown, likely at an early date. Norris Cotton (1900-1989) was a lawyer and politician who liked to describe himself as a "rock-ribbed conservative Republican" and was close personal friends with President Nixon; as a U.S. senator for his native New Hampshire, he voted in favor of the Voting Rights Act of 1965 and the Civil Rights Act of 1968. Book and dust jacket with light edge wear; jacket price-clipped and slightly toned, with small spot of light staining to front panel and one short closed edge tear to back panel. An extremely good signed copy.



**“Men Know That Without Hope They Cannot
Really Live”: First Edition Of Dr. Martin Luther King’s
Strength To Love, Inscribed By Him**

48 KING Jr., Martin Luther. **Strength to Love.** New York, Evanston, and London, 1963. Octavo, original half black cloth, dust jacket. \$15,000



First edition of Dr. Martin Luther King, Jr.'s second book, inscribed “Best Wishes, Martin Luther King.”

Dr. King's first volume of sermons, *Strength of Love*, first saw print in the same year he penned his “Letter from a Birmingham Jail,” joined the historic March on Washington and delivered his famous “I have a dream” speech. The following year he won the Nobel Peace Prize. Dr. King notes in his preface: “In these turbulent days of uncertainty the evils of war and of economic and racial injustice threaten the very survival of the human race. Indeed, we live in a day of grave crisis. The sermons in this volume have the present crisis as their background; and they have been selected for this volume because, in one way or another, they deal with the personal and collective problems that the crisis presents.” Book near-fine with mild toning to board edges, dust jacket very good with some chipping to corners and spine ends, small holes along rear flap fold.



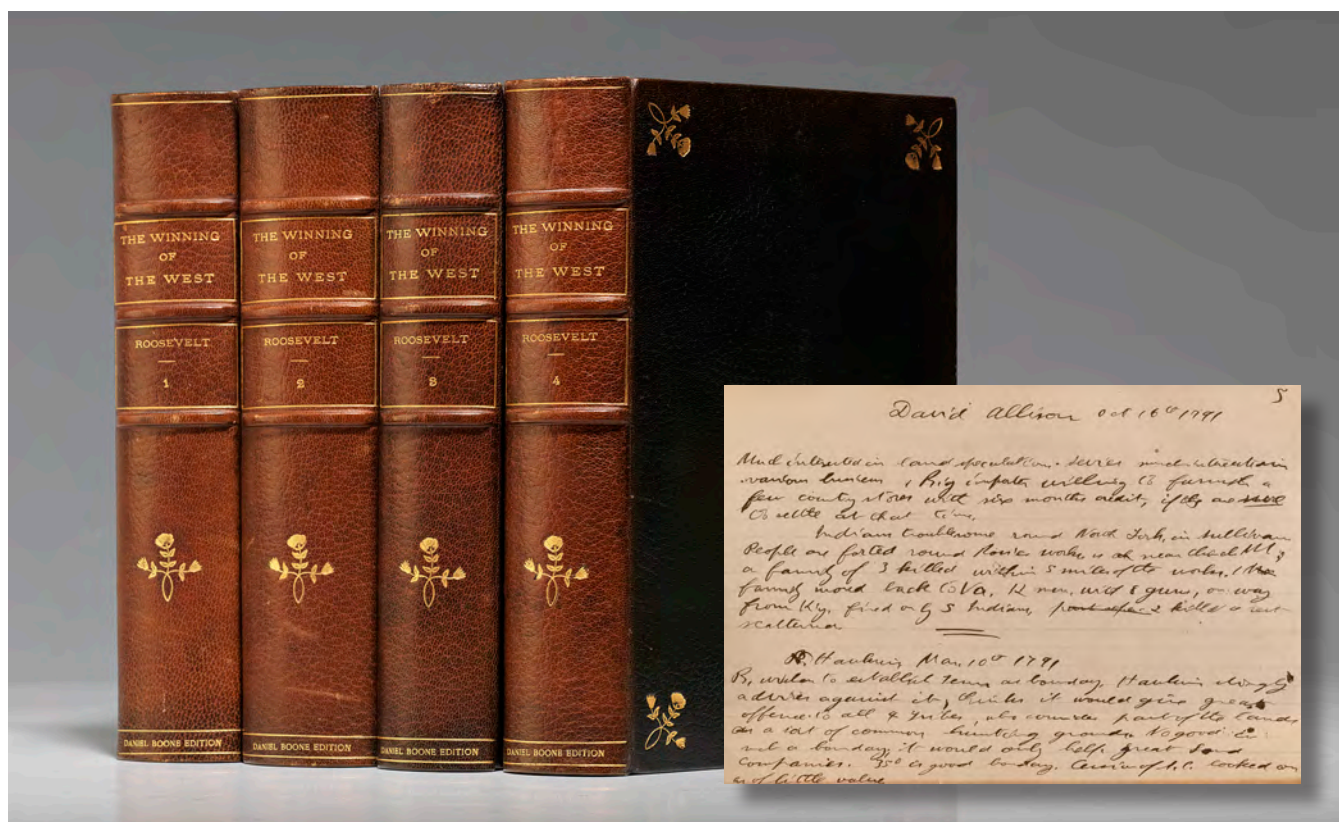
**Exquisite Set Of Four Inspirational World War II
Posters By Norman Rockwell Based On
Roosevelt's "Four Freedoms" Speech, 1943**

49 ROCKWELL, Norman. **Set of four posters: Four Freedoms.** Washington, 1943. Four color broadside posters, matted and framed separately, measuring 26 by 34 inches each. \$9500

Stunning set of four 1943 World War II posters by iconic American artist Norman Rockwell based on FDR's "Four Freedoms" speech, depicting the four freedoms.

"In his January 1941 address to Congress, President Franklin Delano Roosevelt articulated his vision for a postwar world founded on four basic human freedoms: freedom of speech, freedom of worship, freedom from want, and freedom from fear. In the spring of 1942, Norman Rockwell was working on a piece commissioned by the Ordnance Department of the U.S. Army... But Rockwell wanted to do more for the war effort and decided he would illustrate Roosevelt's four freedoms" (Norman Rockwell Museum). Unfortunately,

the Ordnance Department was out of money, though Rockwell's drafts were unquestionably impressive. Rockwell turned to the *Saturday Evening Post*, which gave him permission to cease his work on covers once a month in order to provide the paintings for the *Post*'s publication. The paintings created a sensation, and eventually were sent on a national tour, "traveling to 16 cities, the exhibition was visited by more than a million people who purchased 133 million dollars in war bonds and stamps" (Norman Rockwell Museum). Posters professionally lined on verso for stability, early folding creases as usual. Handsomely framed.



“They Were Eager For A War, And Wished To Make A Stroke Of Note Against Their Foes...”

50 ROOSEVELT, Theodore. **The Winning of the West.** New York and London, 1900. Four volumes. Large octavo, contemporary full dark green morocco gilt. \$22,000



Daniel Boone edition, one of only 200 copies, finely bound and copiously illustrated, with an original manuscript leaf tipped in.

In 1884, Roosevelt went to the Dakota Badlands “as a refuge from tragedy and disappointment. His young wife and his mother had both died on Valentine’s Day that year, and in the summer his reformist faction had been defeated at the Republican national convention. The isolation and immensity of the Badlands helped him escape these misfortunes, and offered a retreat where he could pursue his interest in writing” (PBS, *The West*). *Winning of the West* covers the years 1769-1807, and was one of the works that “helped shape the popular impression of the West at the turn of the century” (Lamar, 987).

The manuscript leaf supplies reference notes for portions of Volume IV, Chapter III. First published 1889-96. Wheelock, 11. Howes R433. Text and plates overall very clean, with offsetting to two pages from a laid-in newspaper clipping about Roosevelt’s burial, dated 1919; outer edge of folding map in volume I slightly ragged. Spines toned; minor rubbing to boards. A handsome set, with an exceptional original manuscript leaf demonstrating Roosevelt’s engagement with primary sources.



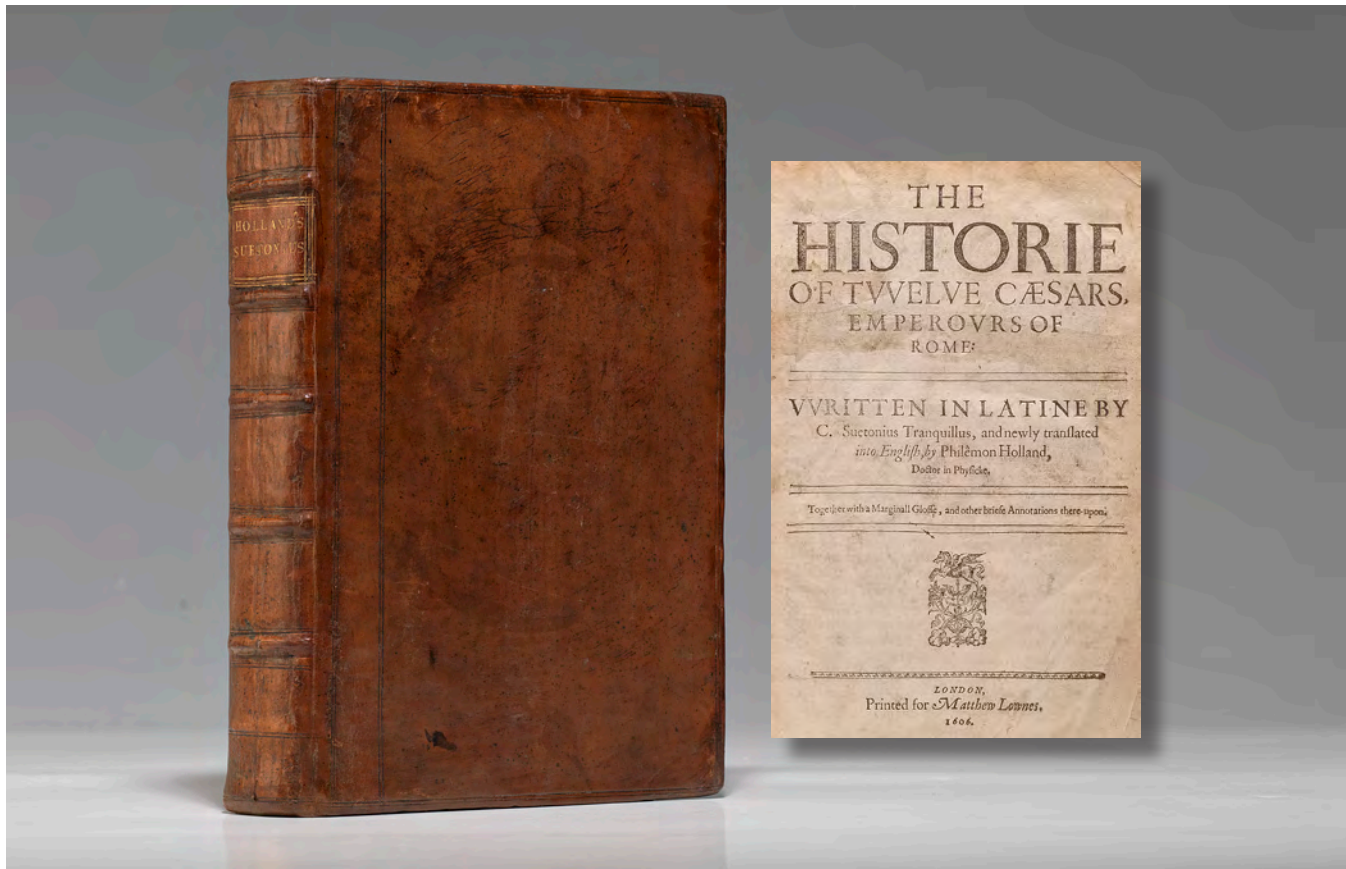
**1753 Folio Edition Of Caesar's *Commentaries*,
"Beautifully Printed And Richly Adorned," With Famous Bull Plate**

51 (CAESAR, Julius). DUNCAN, William. **The Commentaries of Caesar.** London, 1753. Tall, thick folio (10-1/2 by 17 inches), contemporary full brown mottled calf gilt, custom chemise and clamshell box. \$16,500



First edition, sumptuously illustrated with frontispiece portraits of Caesar and the Duke of Marlborough, six double-page maps (two hand colored), and 80 splendid plans and plates (most double-page). This copy with the famed double-page bull plate, often not present.

"Beautifully printed, and richly adorned with a variety of fine cuts... the greatest part of them being plans of battles, sieges, and incampments, or representations of the situation and face of the countries in which the most material transactions passed... The translator has in a great measure caught the spirit of his author, and... has preserved Caesar's turn of phrase and expression" (Brueggemann, 520-21). Text generally fine, with faint marginal dampstaining to a few leaves only; expert paper repairs to the folds of some plates. Expert repair and light restoration to joints, spine ends and extremities of handsome contemporary calf, gilt bright. An exceptional copy of this rare edition.



**“Overflowed With Anecdotes Of
Lust, Violence, And Idiosyncrasy”**

52 SUETONIUS (HOLLAND, Philemon, translator). **The Historie of Twelve Caesars, Emperors of Rome.** WITH: JUSTINUS, M. Junianus. **The Historie of Justine.** London, 1606. Two volumes bound in one. Small folio in sixes (7-1/2 by 11 inches), contemporary full brown calf, raised bands. \$24,000

First edition in English of Suetonius' dramatic biographies of the Caesars, the important Holland translation, bound together with a 1606 edition of Justinus' widely read abridgment of Pompeius Trogus' Historiae Philippica.

Suetonius' work is "largely responsible for that vivid picture of Roman society and its leaders, morally and politically decadent, that dominated historical thought until modified in modern times by the discovery of nonliterary evidence. The biographies are organized by topics: the emperor's family background, career before accession, public actions, private life, appearance, personality and death... The earlier lives down to Nero, especially those of Julius Caesar and Octavius Caesar, are much the fullest, perhaps because as an antiquarian Suetonius was drawn to the documentary byways of

an earlier age... [it is] exciting reading" (*Britannica*). "Classical 'lives' became prototypes for later writings about individuals. A rival for Plutarch was Suetonius (flourished A.D. 112-121), whose *Lives of the Caesars* overflowed with anecdotes of lust, violence, and idiosyncrasy" (Boorstin, *The Creators*, 586). Holland was considered the "translator general in his age... while the plague raged at Coventry [where Holland lived] in 1605-06, Holland translated Suetonius' *Historie of Twelve Caesars*" (DNB).

Interior generally crisp and clean; paper flaw to leaf P5 of Suetonius, affecting letters but not the sense of the text, occasional light dampstaining to top edge of Justinus. Expert restoration to joints, which are cracked but holding firm. An exceptional copy.



**“Genius Sublime; Who From
Barbaric Night, Led Wisdom Forth”**

53 (SYDENHAM, Floyer, translator) PLATO. **Dialogues of Plato.** London, 1759-1779. Three volumes.
Large quarto, contemporary half calf gilt. \$16,500

First editions of these dialogues of Plato, many marking their first appearances in English, signed by the translator on the dedication page of the Synopsis.

Floyer Sydenham “was an excellent Greek scholar and devoted himself to the task of translating the works of Plato. In 1759 he published his proposals in a quarto tract, and accomplished his purpose between 1759 and 1780 in four quarto parts” (DNB XIX, 245). Unfortunately, Sydenham’s labors were not appreciated during his lifetime and he died in debtor’s prison before completing the project. Thomas Taylor later made use of Sydenham’s work in his own edition of Plato. The parts were published separately in very small runs, and complete contemporary sets are now extremely scarce. This set contains 12 of 13 parts published, with main title pages for the volumes dated 1767, 1773 and 1779.

Volume I: *A Synopsis or General View of the Works of Plato* (1759), *Io* (1759), *The Greater Hippias* (1759), *The Lesser Hippias* (1761), *Meno* (no separate title page, but 1759), *The Rivals* (no separate title page, but 1761); Volume II: *The Banquet* (1761), *The First Alcibiades* (1773), *The Second Alcibiades* (1776); Volume III: *A Dissertation on the Doctrine of Heraclitus* (1775), *Philebus... the First Part* (1779). Only *Philebus... the Second Part* is absent, as often seen. Contents overall very clean with a few instances of faint foxing; bindings moderately rubbed. A handsome, wide-margined copy.



**“Light Agreeeth Not With
Darknesse, Nor Vertue With Vice”**

54 CASAUBON, Meric. **A True and Faithful Relation of What passed for many Yeeres Between Dr. John Dee... and Some Spirits...** London, 1659. Folio, contemporary full dark brown calf rebaked to style in calf-gilt. \$18,500

First edition of this notorious record of mathematician—and tutor and astronomer to Elizabeth I—John Dee’s conversations with angels.

A 1545 graduate of Cambridge, Dee studied on the continent with some of the best scientists of his day. He edited the first edition in English of Euclid (1570), providing most of the annotations and footnotes; additionally, “for more than 25 years Dee acted as adviser to various English voyages of discovery” (DSB). What Dee is most remembered for today, however, are his occult interests, which, combined with his undoubted scientific ability, gave him access to the highest levels of European royalty. Elizabeth I consulted him; much of his time in Europe was spent in consultation with kings and emperors, and he declined numerous lucrative appointments. Conjurer Edward Kelley would act as

a “scryer” with Dee’s crystal balls, communicating messages from angelic beings to Dee; to this day, it is unclear to what extent either of them were consciously deceptive, although it now seems evident that the pious Dee was, if anything, being duped by Kelley. The source for the material in *A True and Faithful Relation* comes from manuscripts unearthed from the ground around Dee’s house by antiquarian Robert Cotton that purport to give transcriptions of Dee and Kelley’s angelic communications. Paper repair to lower margin of frontispiece, just touching border only; occasional light foxing and soiling to text. Expert restoration to corners and edges of contemporary calf covers. An extremely good copy in contemporary calf covers, handsomely and expertly restored and rebaked.



“There Before Us Lay The Sealed Door”

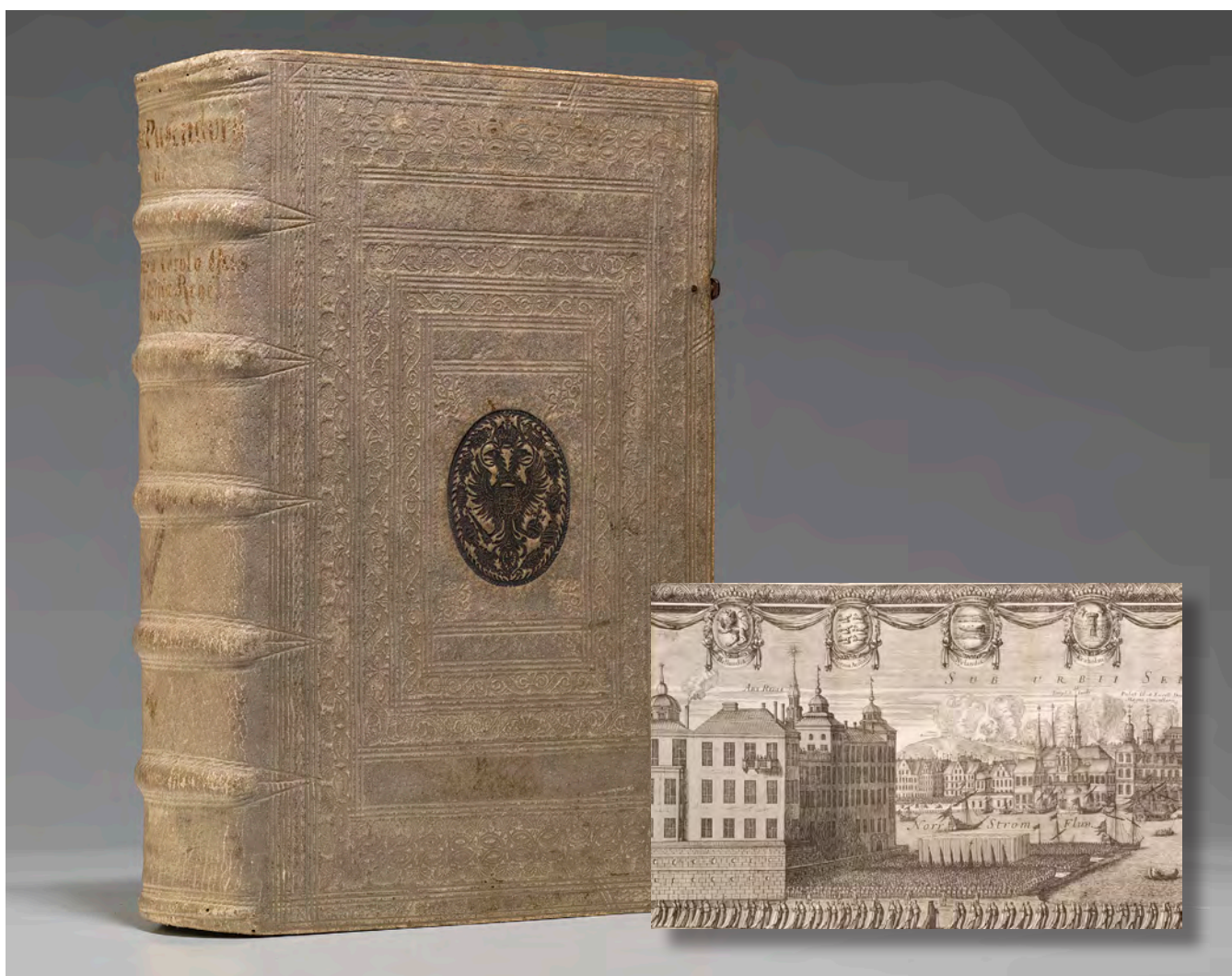
55 CARTER, Howard and MACE, A.C. **The Tomb of Tutankhamen Discovered by the Late Earl of Carnarvon and Howard Carter.** London, 1923-33. Three volumes. Thick octavo, original brown cloth gilt, dust jackets. \$15,000

First edition of Carter's peerless account of the discovery of King Tutankhamen's tomb, including the scarce third volume, with 247 dramatic illustrations. All volumes in extremely scarce original dust jackets.

When Carter entered King Tut's tomb in 1922 he bridged 3000 years separating the reign of the Boy-King from the modern world. This first detailed account, richly illustrated with hundreds of plates after photographs taken by Harry Burton, includes images from the discovery of Tut's sepulchral chamber, the excavation of the

site, and hundreds of catalogued artifacts. "During the war of 1914-1918, among other discoveries, [Carter] found and cleared the long-sought-for tomb of Amenophis I. On 4 November 1922 he made the great discovery which will always be associated with his name, the tomb of King Tutankhamen with its extraordinary wealth of artistic treasures. Carter's records of the objects found and his handling and packing of them for transport down the Nile to Cairo were a most brilliant achievement and occupied no less than ten seasons (1922-1932). He published *The Tomb of Tut-ankh-Amen* and he had hoped

to publish the full catalogue of all objects found, but his health failed and the work was unfinished" (DNB). Because of the Depression, the third and final volume, included here, was printed in limited numbers and is consequently quite scarce. Owner signatures. Books near-fine, with plates and text fine, light soiling and wear to cloth. Tape repairs to edges of extremely good dust jackets. An exceptional set.

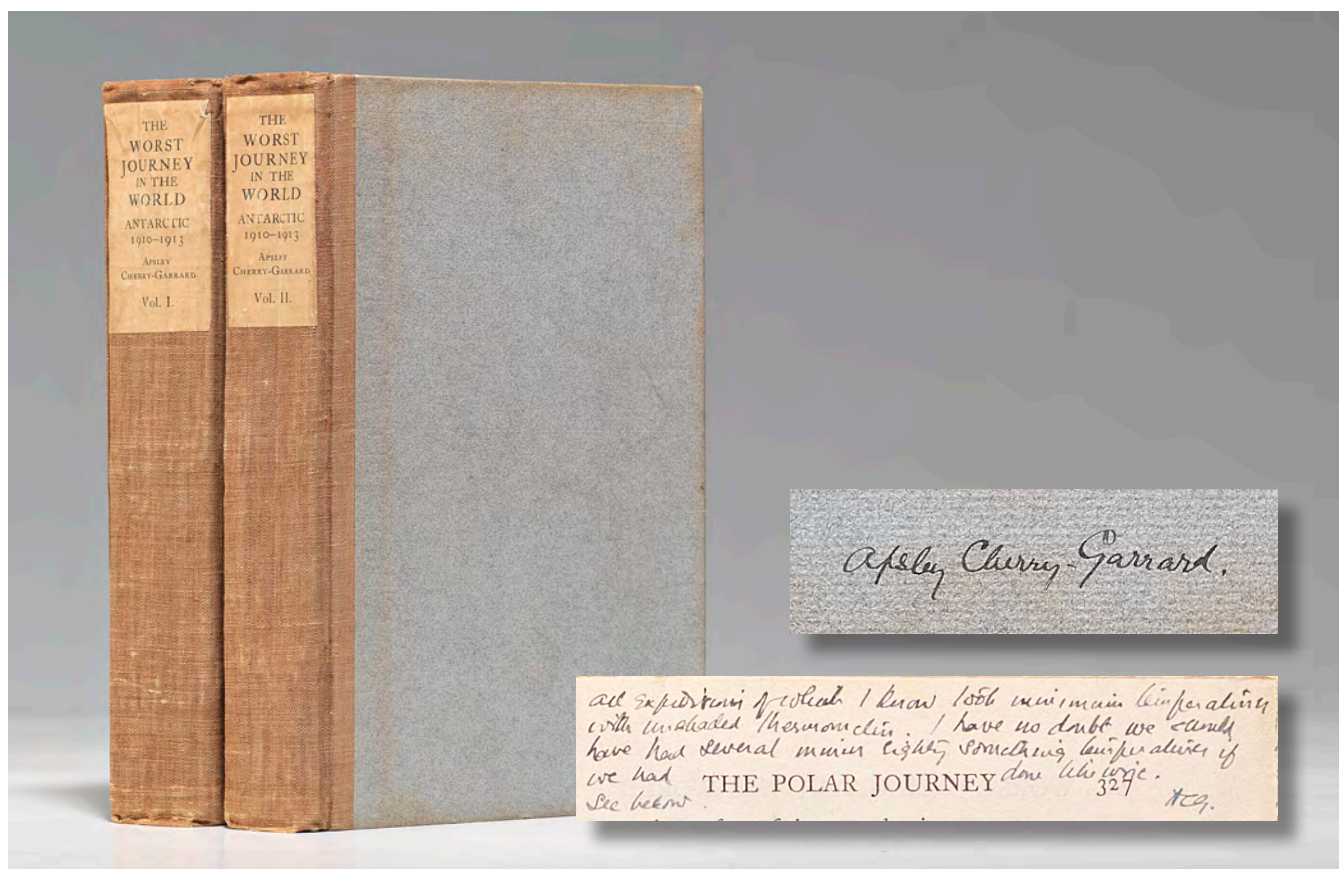


**Pufendorf's History Of Sweden's King Charles XI, 1696, Lavishly
Illustrated With Almost 130 Engravings, One Almost Fifteen Feet Long**

56 PUFENDORF, Samuel. **De rebus a Carolo Gustavo Sveciae rege gestis commentariorum libri septem.** Norimbergae, 1696. Large, thick folio, contemporary full blindstamped white leather. \$15,000

First edition of this history of the reign of Sweden's King Charles XI, lavishly illustrated with 12 engraved portraits and 115 large engraved maps and views, all at least double-page in size and including the exceptional panorama of Stockholm depicting the funeral procession of Charles X measuring almost 15 feet in length. In a striking binding with armorial devices in metal of Leopold 1st, Holy Roman Emperor (1640 - 1705) on the front board and those of the Archduchy of Austria Above the Enns on the rear board.

Political and legal philosopher Samuel Pufendorf was appointed the official court historian of Sweden in 1677 by Charles XI; he spent 10 years working on a 33-volume history of Sweden. The plate of the naval and land procession at the funeral of Charles X presents a stunning visual panorama of Stockholm. Text in Latin. Plates beautiful and fine, faint offsetting from text to portrait of Pufendorf; a bit of marginal wormholing to first and last few leaves, not touching text; some text embrowned.



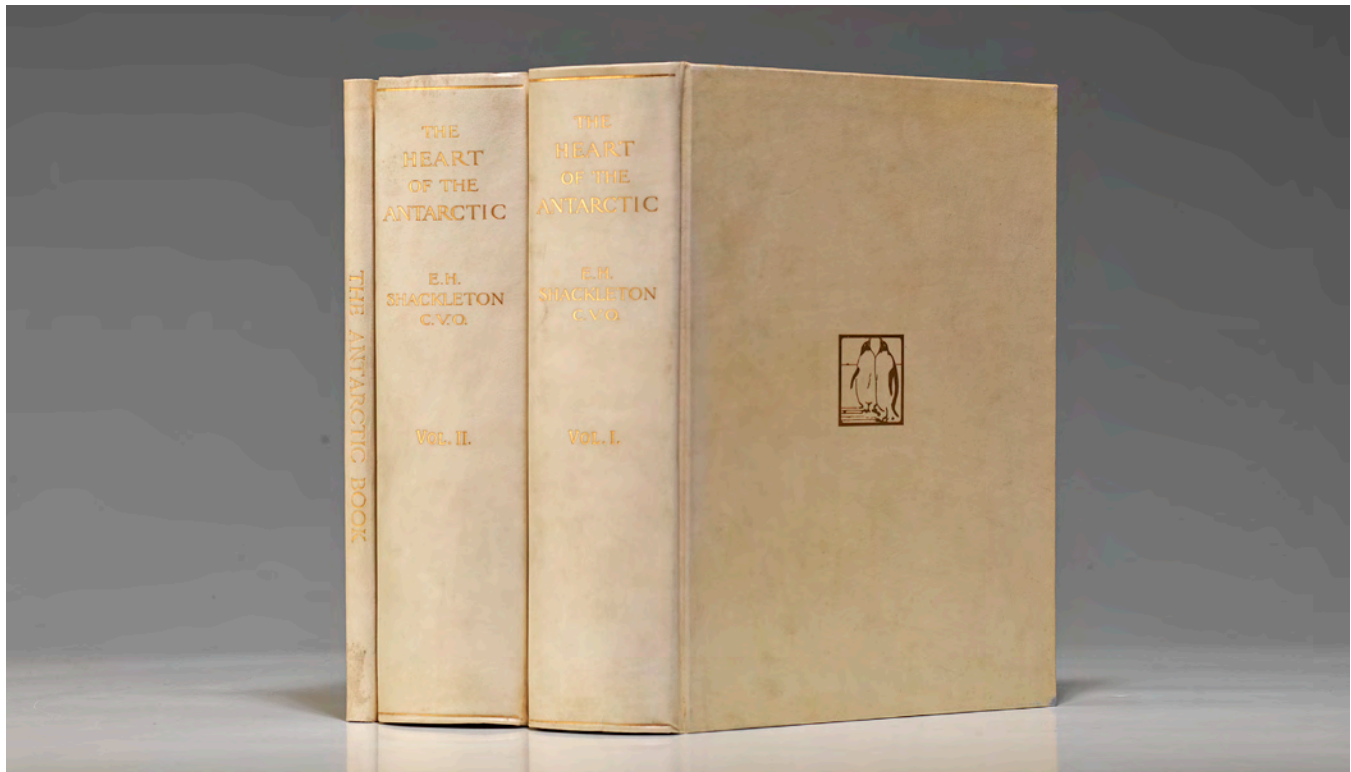
**“I Have No Doubt We Could Have Had Several
Minus Eighty Something Temperatures...”**

57 CHERRY-GARRARD, Apsley. **The Worst Journey in the World: Antarctic 1910-13.** London, 1922. Two volumes. Octavo, original half white cloth, gray paper boards; two custom slipcases. \$28,500

First edition, rare first issue, of Cherry-Garrard's firsthand account of the most famous of Antarctic expeditions, richly illustrated. The personal copy of Cherry-Garrard, with his ownership signatures, and later the copy of noted Everest climber Michael Ward. Cherry-Garrard also annotated page 327 (Volume II) in his own hand and initialed the notation.

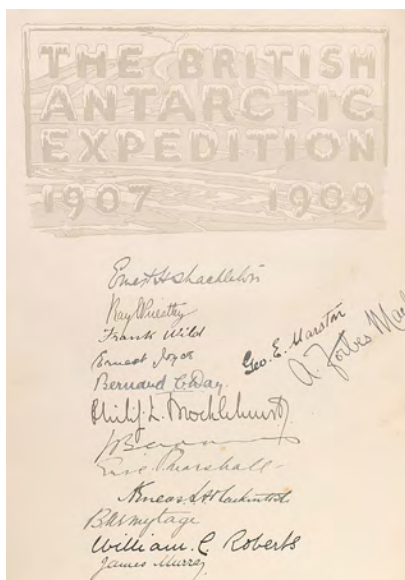
Cherry-Garrard served as assistant zoologist on Robert Scott's tragic 1910-12 expedition to Antarctica. Dr. Wilson chose Bowers and Cherry-Garrard as his companions for a winter journey in 1911 to Mount Terror to collect Emperor Penguin eggs. "Scott described their journey as 'the hardest that has ever been made'—a phrase which later suggested to Cherry-Garrard the title of his narrative of the fortunes of the whole expedition: *The Worst Journey in the World*" (DNB). "A very literate,

detailed account of the expedition... one of the classics of Antarctic literature" (Conrad, 173). Cherry-Garrard's lengthy annotation on page 327 (Volume II), which discusses the measurement of polar temperatures, is initialed by him at the end. Rare first issue, in original half white cloth. "Only relatively few copies of the first edition were actually bound up... A second issue, bound in durable blue cloth, rapidly made its way onto the market" (Taurus 84). Without original dust jackets, so rare as to be virtually unobtainable, but with extra paper spine labels, as issued. With ownership signatures and bookplates of Michael Ward, the physician on Sir John Hunt's successful 1953 Everest expedition. Interiors fine, with usual toning to white cloth spines and light soiling to paper boards. A fine copy, with outstanding provenance.



**Superb Limited Deluxe First Edition Of Shackleton's
Heart Of The Antarctic And The Antarctic Book: Signed By
Him And All Of The Members Of The Expedition**

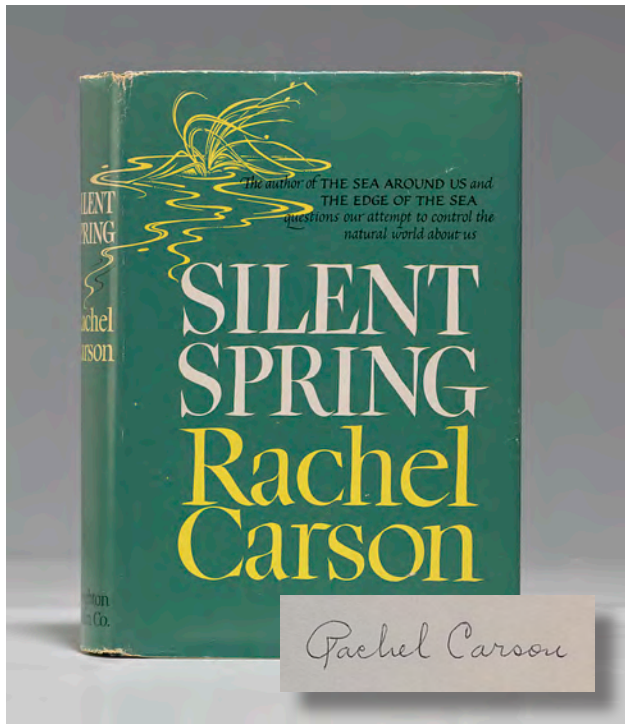
58 SHACKLETON, Ernest. **Heart of the Antarctic.** Two volumes. WITH: **The Antarctic Book.** London: 1909. Together, three volumes. Quarto, original full (*Heart of the Antarctic*) and half (*Antarctic Book*) vellum. \$53,000



Rare first edition, Special Limited Large Paper Issue of Shackleton's fascinating account of the British Antarctic Expedition of 1907-1909, one of only 300 copies printed. Only edition of The Antarctic Book, with the signatures of every member of the shore party, including Shackleton.

In 1908, accompanied by three companions and four ponies, Shackleton's expedition approached within 100 miles of the South Pole before being forced to return due to lack of supplies, outdistancing his predecessors to a degree unequalled in the history of polar exploration, and proving conclusively the feasibility of reaching the Pole. While Shackleton's heroic journey southward was the greatest achievement of this expedition, it was also noteworthy for the first attainment of the Magnetic South Pole and the first ascent of Mt. Erebus, both achieved in separate journeys led by T.W. Edgeworth, as well as for substantially increasing knowledge of the region's geology.

Scattered light foxing to interiors, some foxing to folding maps. Vellum bindings fine with half-inch closed nick to the bottom front board of Volume II. Very light toning to paper boards of the *Antarctic Book*. A near-fine set.



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

59 CARSON, Rachel. **Silent Spring**. Boston, 1962. Octavo, original green cloth, dust jacket. \$9000

First edition, review copy, of the pioneering work by Rachel Carson—"one of the greatest nature writers in American letters," signed by her on the half title.

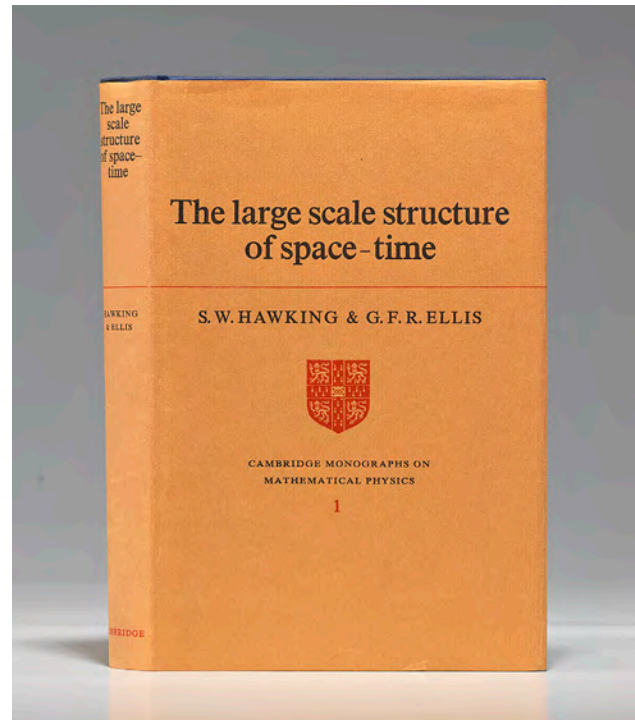
"The first work to address the larger issues of environmental pollution" (*The Book in America*, 133). "*Silent Spring* became a runaway bestseller, with international reverberations... It is well crafted, fearless and succinct... Even if she had not inspired a generation of activists, Carson would prevail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

"A Masterpiece, Written By Sure Hands"

60 HAWKING, Stephen, and ELLIS, George Francis Rayner. **The Large Scale Structure of Space-Time**. Cambridge, 1973. Octavo, original blue cloth, dust jacket. \$6800

First edition of this important work on Einstein's General Theory of Relativity and the major scientific theories stemming from it, written by two of the 20th century's finest theoretical physicists, in original dust jacket.

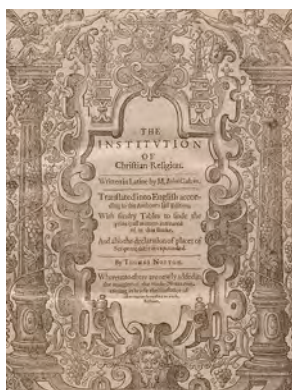
An in-depth discussion of general relativity, co-written by Hawking—who later published the bestselling *A Brief History of Time*—and Ellis, a distinguished cosmological expert. "The book is a masterpiece, written by sure hands" (*Science*). "Certain to rank as an outstanding classic of the current advance of relativity theory" (*Contemporary Physics*). Book in fine condition; price-clipped dust jacket near-fine with slight edge wear and very faint toning to spine. A lovely copy.





**“One Of The Few Books That Have
Profoundly Affected The Course Of History”**

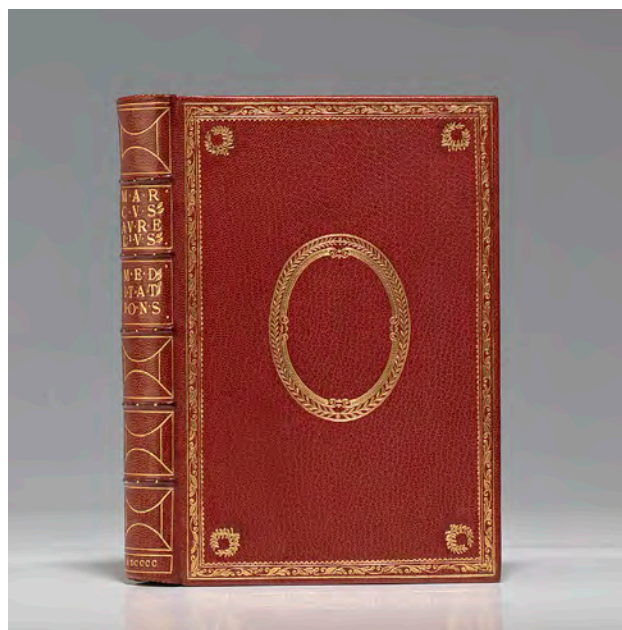
61 CALVIN, John. **The Institution of Christian Religion.** London, 1634. Folio (7-1/2 by 11 inches), 19th-century full olive calf gilt. \$7500



1634 edition of Calvin's magnum opus.

John T. McNeill argued that Calvin's *Institutes* is 'one of the few books that have profoundly affected the course of history' (Haykin, 29). His first theological publication, "[Its] most important role, despite Calvin's authoritarian influence,

was to support the movement for liberty and independence in many parts of the world... Calvinism exerted considerable influence on the recognition of the liberal rights of the individual as eventually expressed in the Constitution of the United States of America" (PMM 65; emphasis added). First published in English in 1561 after the 1559 Geneva edition. Text with occasional marginal wormholing, not affecting text, marginal faint dampstain to last few leaves of Tables, one small burn mark affecting a few letters on FF2. Beautifully bound.



“The Most Human Of All Books...”

62 AURELIUS, Marcus. **The Roman Emperor, His Meditations Concerning Himself.** London, 1900. Octavo, contemporary full russet morocco gilt. \$4500



Finely printed edition of one of the world's great classics, using the 17th-century first English translation by Meric Casaubon, beautifully bound by Bayntun-Riviere.

The *Meditations* have been considered by many "one of the great books of all time... [and as] the most human of all books" (*Britannica*). Wisdom, justice, fortitude and temperance are the qualities that Aurelius, stoic and practical moralist, identifies as most essential for co-existence; his writings represent an early and influential philosophy of humanism. This translation by Meric Casaubon (son of the great scholar Isaac Casaubon), first published in 1634, is the first directly into English; Casaubon's elegant and scholarly translation was still being reprinted well into the 20th century. A few instances of faint foxing to text, binding beautiful and fine.

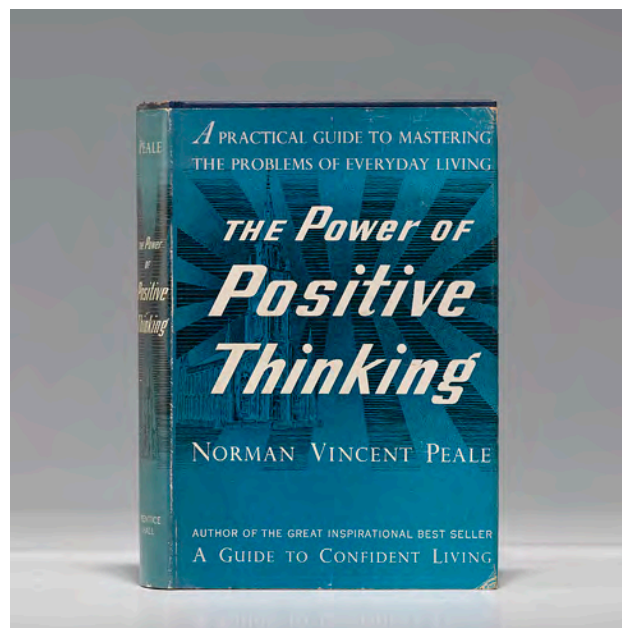


**“In Political Economy I Think Smith’s
Wealth Of Nations The Best
Book Extant” (Thomas Jefferson)**

63 SMITH, Adam. **An Inquiry into the Nature and Causes of the Wealth of Nations.** London, 1791. Three volumes. Octavo, early full speckled calf sympathetically rebaked in calf-gilt, red morocco spine label. \$8500

Sixth edition of Smith’s landmark work, the first published after his death—“the first and greatest classic of modern economic thought” (PMM 221), in contemporary calf boards beautifully respined.

“Where the political aspects of human rights had taken two centuries to explore, Smith’s achievement was to bring the study of economic aspects to the same point in a single work... The certainty of its criticism and its grasp of human nature have made it the first and greatest classic of modern economic thought” (PMM 221). Smith’s *Wealth of Nations* was an immediate success when first published in 1776, and four additional editions came out during Smith’s lifetime. Occasional light foxing, a beautiful copy in restored contemporary boards.



“Inflow Of New Thoughts Can Remake You”

64 PEALE, Norman Vincent. **The Power of Positive Thinking.** New York, 1952. Octavo, original blue cloth, dust jacket. \$6000

First edition, first printing of this classic self-help book, an early influence on the theological movement eventually known as the prosperity gospel.

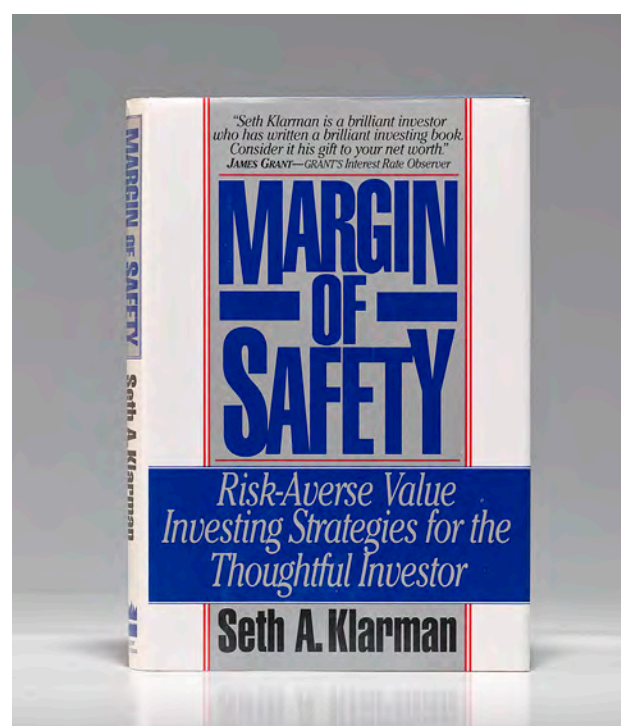
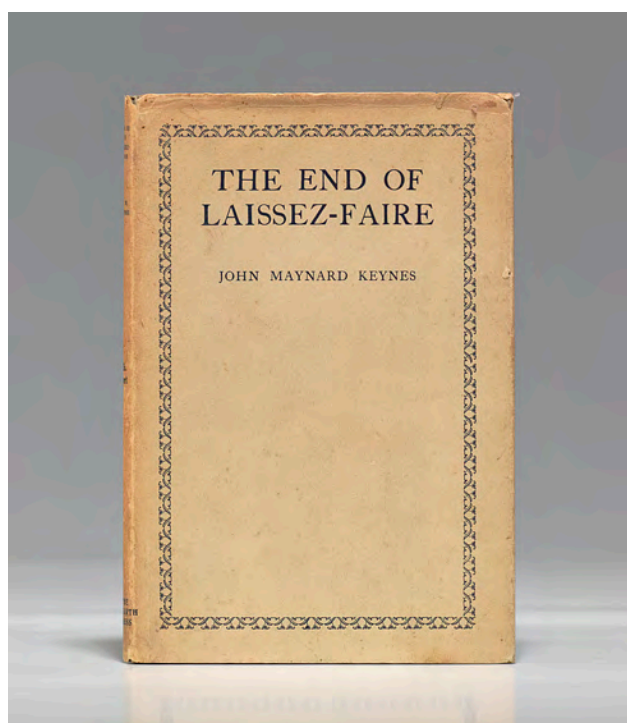
When President Ronald Reagan awarded Peale the Medal of Freedom in 1984, he remarked that “with a deep understanding of human behavior and an appreciation for God’s role in our lives, Dr. Norman Vincent Peale helped originate a philosophy of happiness. Through the American Foundation of Religion and Psychiatry and his many books, Dr. Peale became an advocate of the joy of life, helping millions find new meaning in their lives. Few Americans have contributed so much to the personal happiness of their fellow citizens.” Spine ends slightly rubbed; dust jacket with only the lightest rubbing to extremities. A near-fine copy of the scarce first printing.

**“The Next Step Forward Must Come, Not
From Political Agitation Or Premature
Experiments, But From Thought”**

65 KEYNES, John Maynard. **The End of Laissez-Faire.** London, 1926. Small octavo, original half gray cloth, dust jacket. \$6000

First edition of this timely economic and philosophical discussion by the most important economist of the 20th century, one of 2000 copies printed, in scarce original dust jacket.

Stemming largely from Keynes' arguments in the *Tract on Monetary Reform* (1923), *The End of Laissez-Faire* is an examination of the role and responsibility of governments in ameliorating the economic hardships of their citizens, namely the problem of unemployment. Keynes draws on writings of Locke, Rousseau, Paley, Bentham, Adam Smith, Malthus, Ricardo and others to call for a re-appraisal of government policy in favor of a broader, more active role in providing economic assistance. Boards and dust jacket lightly toned and worn; jacket with two small holes to back panel. A very good copy.



**“Hard Work, Unusually Strict Discipline,
And A Long-Term Investment Horizon”**

66 KLARMAN, Seth A. **Margin of Safety. Risk-Averse Value Investing Strategies for the Thoughtful Investor.** New York, 1991. Octavo, original half navy cloth, dust jacket. \$6500

First edition, first printing, of this influential guide outlining how to avoid the pitfalls of fad investing and become a value investor.

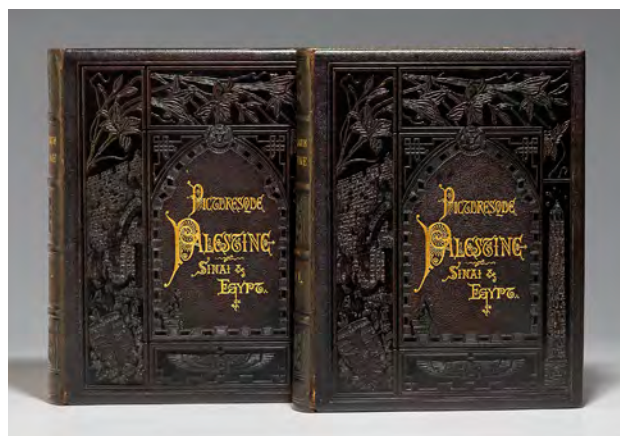
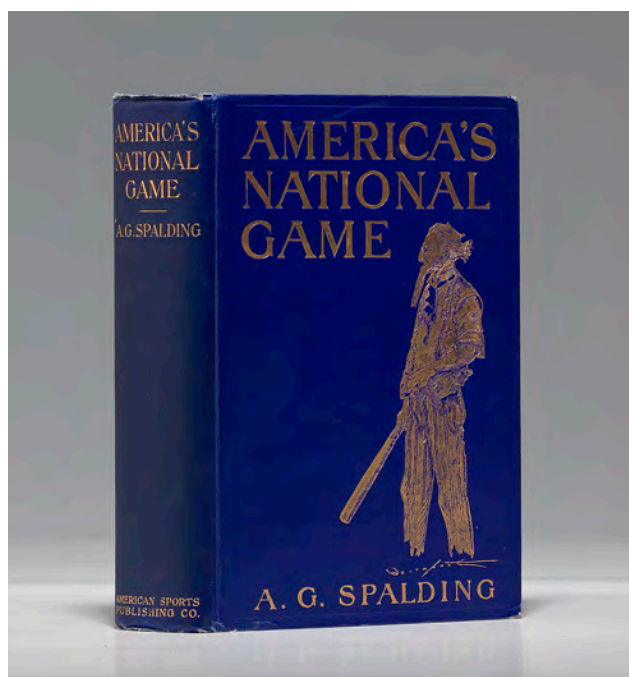
Klarman, whose pivotal *Margin of Safety* and other writings have been “coveted and followed by Wall Street... is a giant within investment circles. He is often compared to Warren Buffett, and *Economist* magazine once described him as ‘The Oracle of Boston’” (*New York Times*). This highly influential work both identifies the pitfalls of traditional trend investing and offers a new path—value investing. Klarman's preferred investment method is also lower risk and potentially more profitable. First editions of *Margin of Safety* are extremely sought-after by investment professionals since going out of print. Book fine, dust jacket very nearly so with one faint crease to front flap.

**“The American Game
Par Excellence”**

67 SPALDING, Albert G. **America's National Game. Historic Facts Concerning the Beginning, Evolution, Development and Popularity of Base Ball.** New York, 1911. Thick octavo, original gilt-stamped blue pictorial cloth. \$3200

First edition of this essential baseball history, with over 100 full-page illustrations and four fold-out plates (two printed on both sides), including panoramic views of the Polo Grounds, Shibe Park, Comiskey Park and Forbes Field.

“History of the game by one of the pioneer giants” (Grobani 6:9). Spalding transformed baseball “from its dual origins as either a gentlemen’s club or a rowdy working-class pastime into a popular, commercial, and professional sport” (ANB). Spalding was inducted into the Baseball Hall of Fame in 1939. Illustrated with historic photographs and numerous sketches. Without rare original dust jacket. From the library of publisher James Strohn Copley. Inner hinges expertly reinforced; gilt and cloth unusually bright with only minor rubbing to edges and a hint of toning to spine. Folding plates in excellent condition. An extremely good copy of a book often found well-worn.



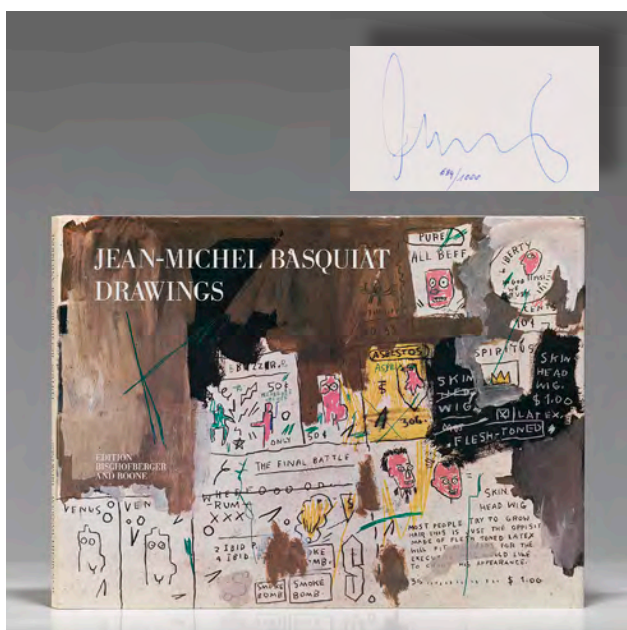
**With 38 Fine Full-Page Engravings
And 2 Double-Page Engraved Maps**

68 WILSON, Colonel Charles. **Picturesque Palestine, Sinai and Egypt.** New York, 1881-83. Two volumes. Folio, original deluxe full black morocco gilt. \$5800



First edition, American issue, of this handsome pictorial survey of the Holy Land and Egypt, with lovely additional engraved title pages, 38 fine full-page steel engravings, 2 double-page engraved maps and over 600 in-text wood-engravings, in original publisher’s deluxe morocco-gilt.

The views in this monumental visual history depict Jerusalem, Bethlehem, Galilee, Damascus, Palestine and the great ruins of Egypt— the Pyramids at Giza, Luxor, and the Great Temple of Karnak. Blackmer 1817. Slim margin of faint dampstaining to fore-edge of first few leaves of second volume. A splendid, very nearly fine copy.



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

69 BASQUIAT, Jean-Michel. **Drawings.** Zurich and New York, 1985. Small oblong folio, original gray cloth, dust jacket, custom box. \$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.

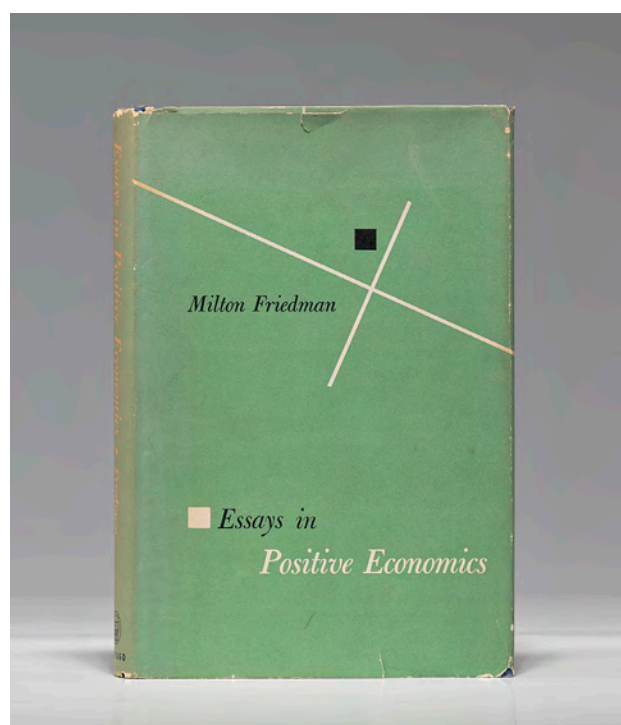
“Jean-Michel, contrary to what you might think, absolutely did not consider himself a ‘Graffiti Artist.’ He had always seen himself as a Fine Artist, and his influences ranged from Leonardo Da Vinci to Abstract Expressionists like Cy Twombly and Franz Kline” (John Seed). In March 1985, Basquiat opened his second one-artist show at the Mary Boone Gallery. This is the commemorative book of 32 drawings from that show. Fine condition.

“The Most Famous Methodological Piece Within 20th Century Economics”

70 FRIEDMAN, Milton. **Essays in Positive Economics.** Chicago, 1953. Octavo, original blue cloth, dust jacket. \$6500

First edition, containing the first appearance of Friedman's pivotal essay, “Methodology of Positive Economics.”

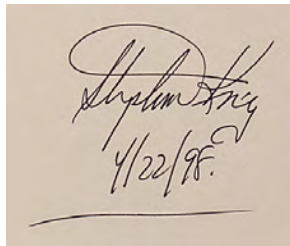
“The most famous methodological piece within 20th century economics is Milton Friedman’s ‘Methodology of Positive Economics.’ This piece is taken to advocate prediction-ism as the most important goal for and criterion of the success of economic theories” (Schliesser, “The Stigler-Kuhn Correspondence and the Philosophical Prehistory of Prediction in Chicago Economics”). It “remains the most cited, influential, and controversial piece of methodological writing in 20th-century economics. Since its appearance, the essay has shaped the image of economics as a scientific discipline, both within and outside of the academy” (Mäki, *The Methodology of Positive Economics*, [vi]). Book and price-clipped dust jacket with slight wear to edges and extremities. An extremely good copy in the scarce original dust jacket.





“God Loves To Make A Man Break A Vow”

71 KING, Stephen. **Firestarter**. New York, 1980. Octavo, original half red cloth, dust jacket. \$5800



First trade edition of this horror novel about government intrusion and pyrokinesis, boldly inscribed: “To Bev—Be well, Stephen King 4/22/98.”

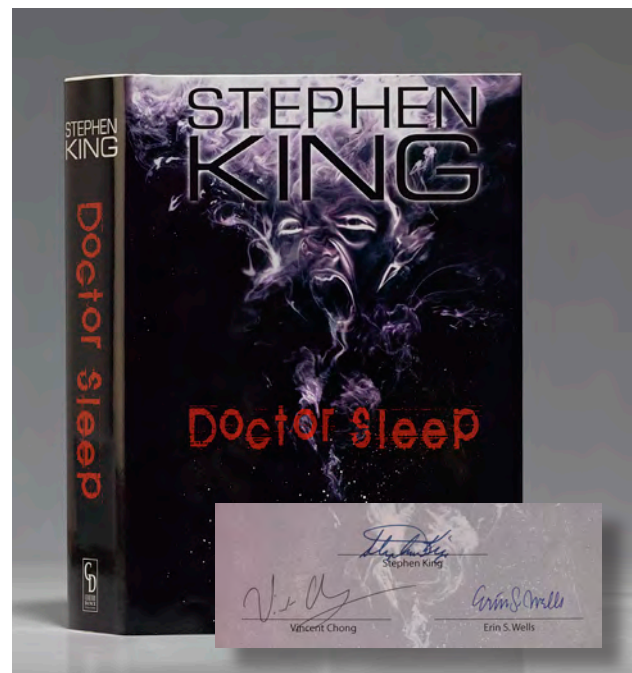
“I like to scare people,” said Stephen King. “I like to go for the jugular” (*New York Times*). “Rooted in the topical realities of the notorious CIA drug experiments... *Firestarter* has the nitty-gritty reality we’ve come to expect of King,” fulfilling “John D. MacDonald’s prediction that King would get away from writing books about ‘spooks and spells and slitherings in the cellar’ (Leiber in *Fear Itself*, 111-12). Preceded only by a signed limited edition published in the same year. Light marginal staining to a few leaves, minor wear to binding; slightly toned dust jacket with three taped repairs. A very good signed copy.

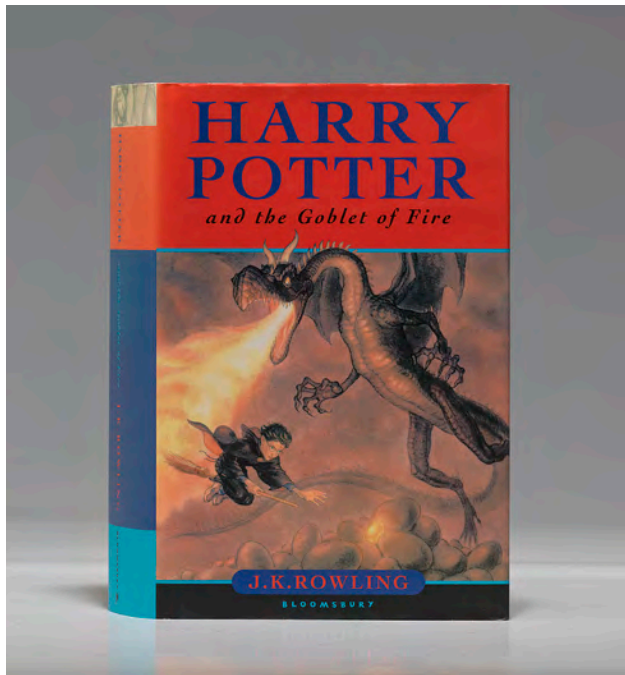
“She Thought That Things Could Not Get Worse... But They Always Can, And Often Do”

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

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

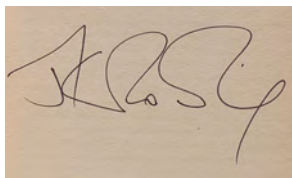
In *Doctor Sleep*, which King calls a return to “keep-the-lights-on horror,” he continues the story of Danny, “the little boy with psycho-intuitive powers in King’s famous 1977 novel, *The Shining*... King is a pro: by the end of this book your fingers will be mere stubs of their former selves, and you will be looking askance at the people in the supermarket line, because if they turn around they might have metallic eyes...” (*New York Times*). This deluxe illustrated edition includes features six full-page color illustrations (two folding), 19 full-page and several in-text black-and-white illustrations by Wells. A fine copy in a nearly fine clamshell box.





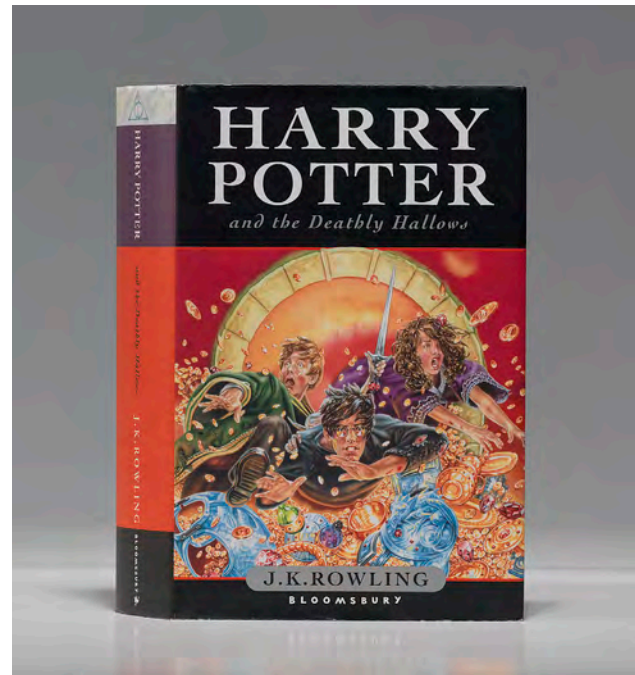
**“It Is My Very Great Pleasure To Inform You
That The Triwizard Tournament Will Be
Taking Place At Hogwarts This Year”**

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



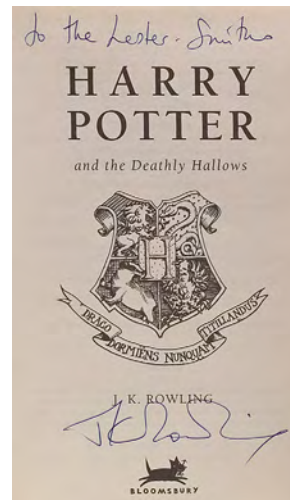
First edition of the fourth book in the extraordinarily popular award-winning Harry Potter series, signed by Rowling on the dedication page.

“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 in Brighton at Borders and a slip from WHSmith laid in. Fine condition.



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

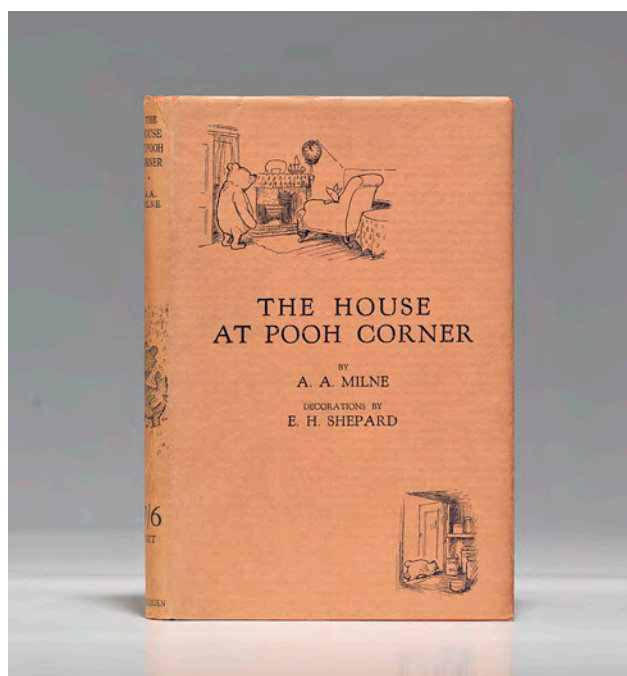
74 ROWLING, J.K. **Harry Potter and the Deathly Hallows.** London, 2007. Thick octavo, original stiff paper boards, dust jacket. \$7500



First edition of the final book in Rowling's fantasy series, inscribed: “To the L—s, J.K. Rowling.”

“We can’t think of anyone else who has sustained such an intricate, endlessly inventive plot over seven thick volumes and so constantly surprised us with twists, well-laid traps and *Purloined Letter*-style tricks. *Hallows* continues the tradition, both with sly feats of legerdemain and

with several altogether new, unexpected elements.” (*Publishers Weekly*) Due to her series’ enormous popularity, *copies of the later volumes signed by Rowling are extraordinarily scarce*, as the author very seldom holds book signing events. Slight bump to foot of spine, faint creasing to dust jacket. An about-fine copy.

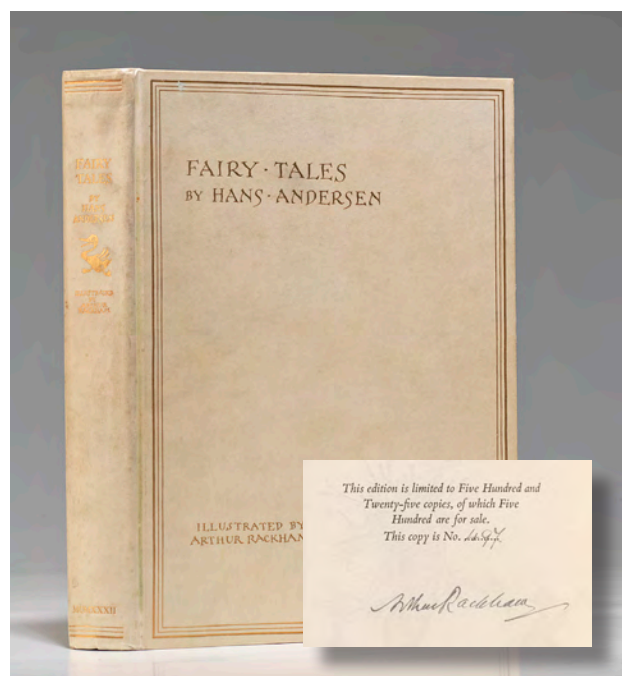


**“...A Little Boy And His Bear
Will Always Be Playing”**

75 MILNE, A.A. **The House at Pooh Corner.** London, 1928. Small octavo, original gilt-stamped pictorial pink cloth, dust jacket. \$4800

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

“Even as Milne celebrates childhood” in this, the final book of his Pooh quartet, “he subtly prepares both characters and readers for the inevitable need to forge ahead” (Silvey, 462). The stories in this volume—the de- and reconstruction of Eeyore’s house, Tigger’s arrival in the Forest, Christopher Robin’s attempted farewell in an Enchanted Place—bring to a close tales that are “more successful as works written for children than anything else produced during children’s literature’s Golden Age” (Carpenter, 205). Payne IVA. Book with thin margin of soiling along outer edge of pastedowns, dust jacket with just a bit of wear to corners and spine ends, mild toning. A near-fine copy.



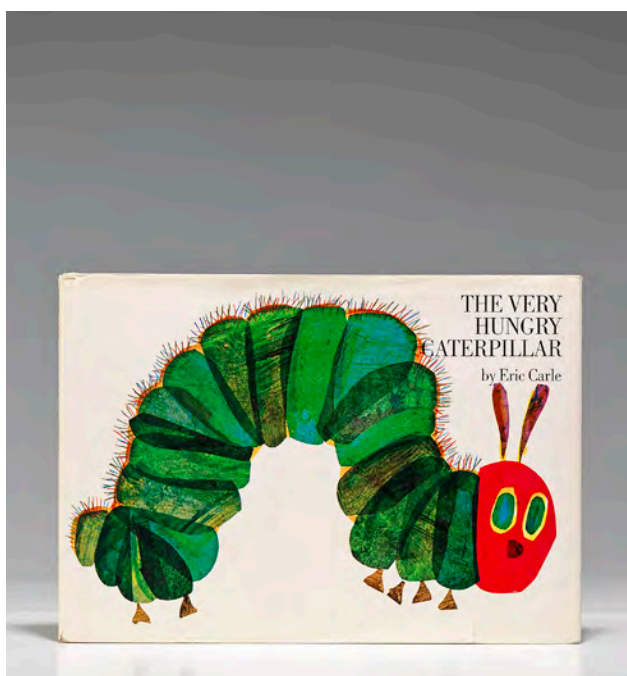
“The Sensation I Felt As A Child”

76 (RACKHAM, Arthur) ANDERSEN, Hans Christian. **Fairy Tales by Hans Andersen.** London, 1932. Quarto, original full vellum gilt, slipcase. \$6000



Signed limited first edition of this classic fairy tale collection, one of only 525 copies signed by Rackham, illustrated with 12 full-page color plates and 59 delightful in-text line cuts by him.

Rackham’s publishers sent him to Denmark for a week “to collect Danish atmosphere” (Hamilton, 144) for this charmingly illustrated gift book. It collects “The Little Mermaid,” “The Ugly Duckling” “The Emperor’s New Clothes,” “The Princess and the Pea” and “The Little Match Girl,” as well as many more of Hans Christian Andersen’s famous tales. Rackham said the trip “did give me just that nearer view of the author’s country that I needed” (Hudson, 132-33). Without scarce original slipcase. Latimore & Haskell, 68. Vellum boards with a hint of spreading. A beautiful copy in about-fine condition.

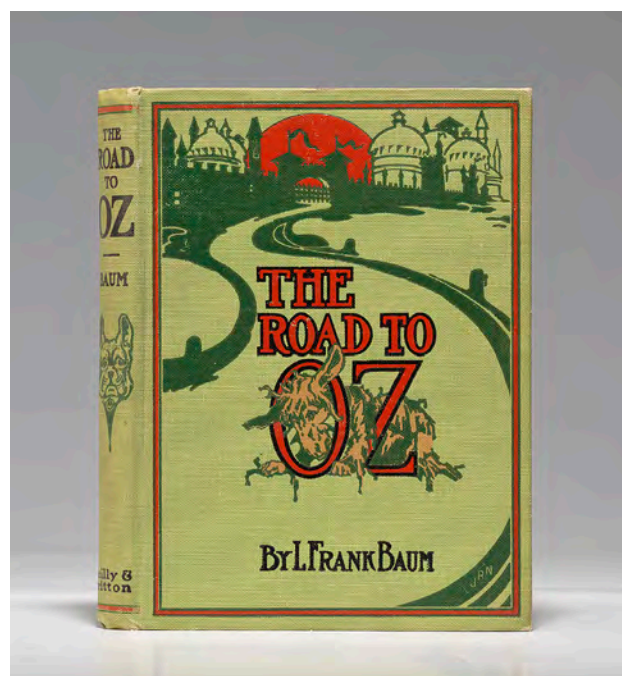


“...But He Was Still Hungry”

77 CARLE, Eric. **The Very Hungry Caterpillar.** New York and Cleveland, 1969. Oblong quarto, original pictorial boards, dust jacket, custom clamshell box. \$12,000

First edition of Carle's most famous children's book.

“Carle was one of the first illustrators intrigued with the idea of introducing natural science concepts to young children. *The Very Hungry Caterpillar* has remained in print for [over] 25 years, attesting to its popularity... [Carle has written,] ‘I would like to be remembered as a picture writer and as someone who has opened a door for children to the world of pictures and words’ (Silvey, 120-21). This copy is the rare *first printing*, with all first edition points. Grolier *Children's* 99. With later price sticker on dust jacket front flap. Book bright and beautiful, with a few faint scratches to boards. Dust jacket with very minor wear to spine ends, a few very short closed tears. A near-fine copy.



“For Whatever Country Dorothy Visits Is Sure To Become Famous”

78 BAUM, L. Frank. **The Road to Oz.** Chicago, 1909. Octavo, original pictorial light green cloth, custom clamshell box. \$7200

First edition, first state, of Baum's fifth Oz book—Dorothy and her new friends' lively journey through several marvelous lands, printed on a rainbow of colored paper, with numerous illustrations by John R. Neill, many full-page.

Ever responsive to his young readers' wishes, Baum returned Dorothy's dog Toto along with his mistress to Oz in this, the series' fifth book. He also included a host of characters (even Santa Claus) from his other, non-Oz work, as well as new creations like the Shaggy Man and Polychrome, the Rainbow's Daughter, who would become fan favorites. “Baum develops his concept of Oz... as a fully realized fairyland in far greater detail than in any of the earlier books” (Bienvenue, 39). *First state* text, in *first state* binding, with all points. Without very scarce original dust jacket. Slightest rubbing to front panel. A beautiful copy in very nearly fine condition.

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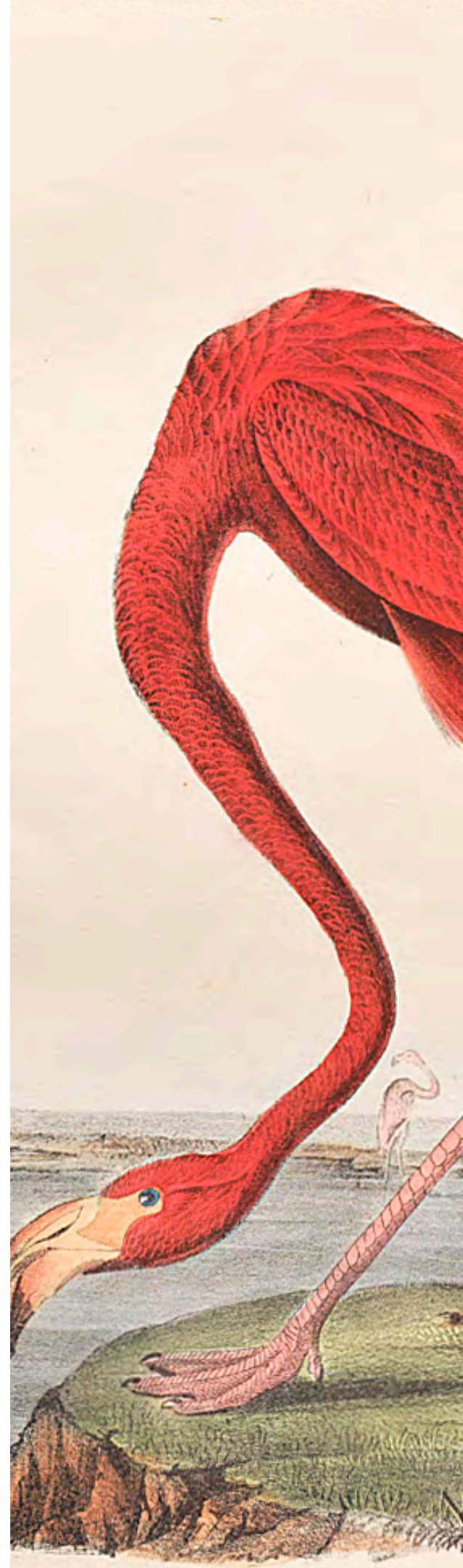
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