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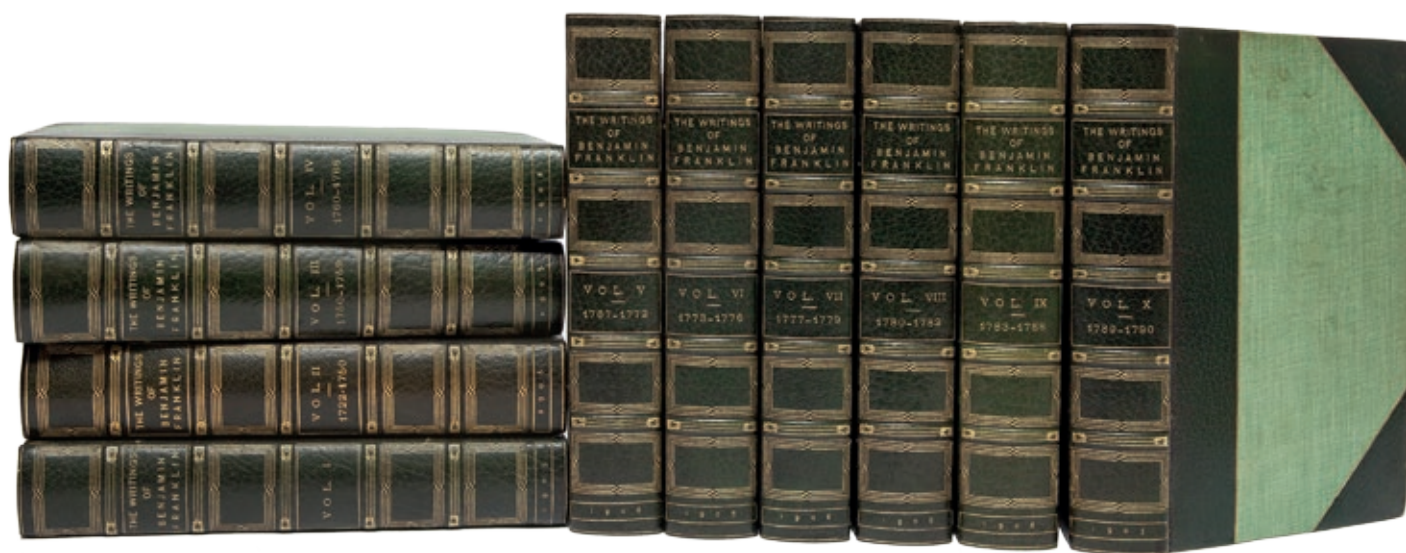
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The Writings of Benjamin Franklin - item 28

The plan of this edition was conceived by Sebastian Brant. The first part of the book is based on Johann Zainer's first illustrated edition of 1476-77, translated into Latin by Heinrich Steinhöwel. Brant expands the work, polishes the language, and includes his commentaries to these fables. The second part is an entirely new work by Brant, of 140 fables, riddles, accounts of miracles and other wonders of nature. These 140 new chapters follow the same structure as the first section, with a woodcut followed by verse and then prose, "some of a very remarkable character," according to Hugh W. Davies (Fairfax Murray). These compositions are taken from the works of Stace, Juvenal, Virgil, Ovid, Lucien... The first story, taken from Hesiod, is said to be the oldest known fable.

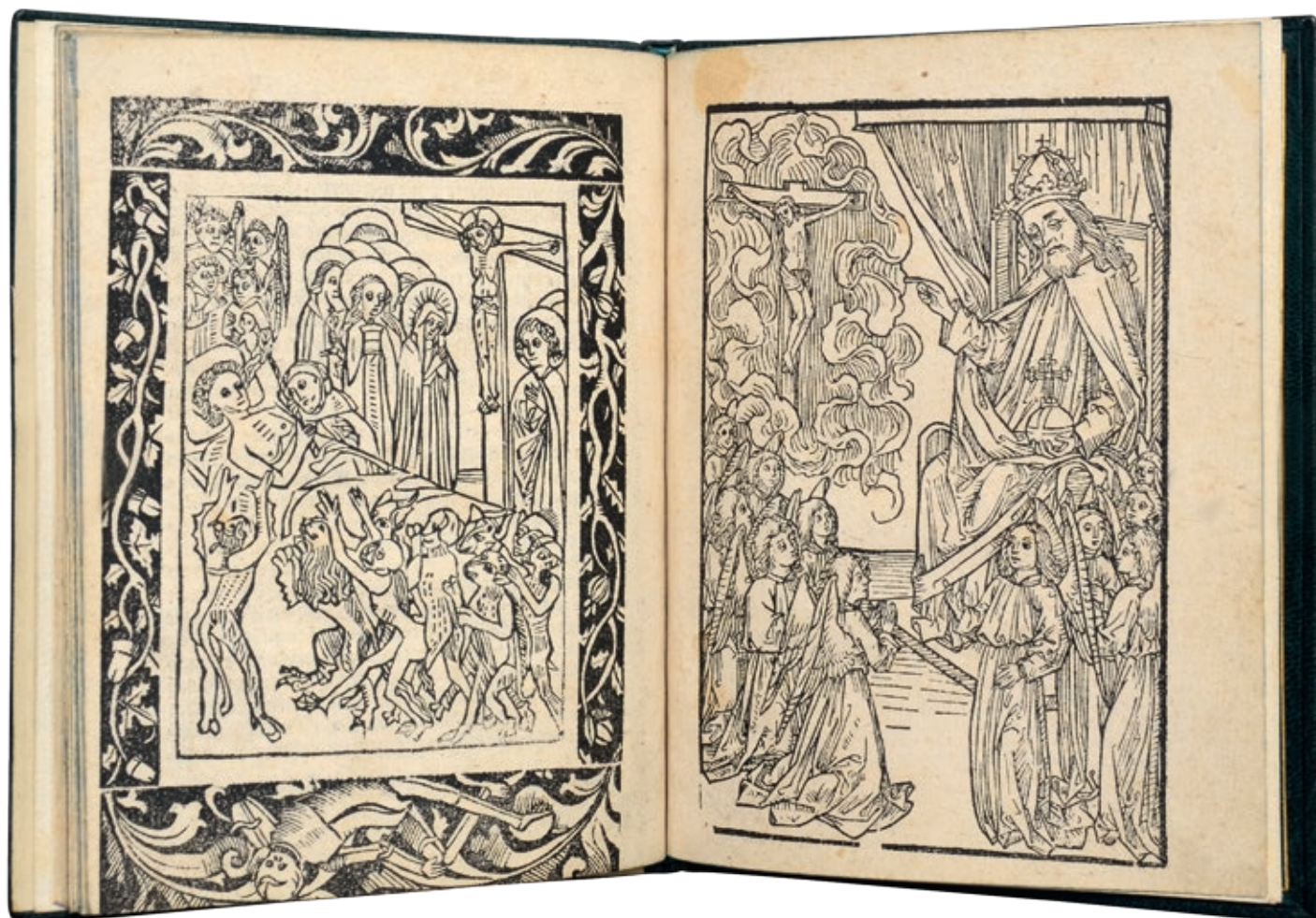
"The numerous woodcuts in this volume fall into two distinct categories. The woodcuts in the first part (with a few exceptions) are rather simplistic and naive in execution and are based (in reverse) on the woodcuts from Zainer's successful Ulm edition of c.1476 (incidentally the first illustrated edition of Aesop); the actual blocks were first used in Wolff's edition of not after 1489 (Goff A115). The woodcuts of the second part are more sophisticated, with the use of hatching and perspective to enliven the images, and they were cut specifically for this edition; is it thought they were produced by the workshop of Johann Grüninger in Strassburg" (Sotheby's). According to Hugh W. Davies, "The remainder of the cuts are by a new artist, the style entirely differing from the older blocks. These are heavily shaded by thin close parallel lines, amalgamating into a solid mass in the deepest shadows. The perspective as a rule is fair: the faces are well rounded, the noses being broad at the bridge but well-shaped. The cuts have the appearance of metal, but they nevertheless are probably on wood."

In the past 30 years there have been five other auction results for this book (one copy selling twice). The average price achieved in those five sales (including the buyer's premium) is just under \$119,000. If we average just the two copies sold in the last ten years, that average jumps to over \$167,000. Of those five results, the lowest sale price (from 2002) made over \$81,000. And finally, to complete the analysis, a particularly fine copy was offered by the trade in 2014 for 200,000 pounds, roughly \$329,000. So, while our copy has its defects and imperfections (as do almost all other copies), it is priced competitively for such a lovely and important work.

Fairfax Murray 20. Goed. I, 390, 24. Adams A291.



Popular early account of how to live and die well, illustrated with beautiful period woodcuts.



2. [Ars Moriendi]

ARS MORIENDI EX VARIJS SENTENTIJS COLLECTA...

Nurmberge (Nuremberg): J. Weissenburger, [1510]. Octavo (159 × 123 mm). Modern green morocco, spine lettered in gilt, boards single ruled in blind, edges green. Housed in a custom-made green slipcase. 14 woodcuts (the first repeated). Engraved bookplate of Catherine Macdonald to the front pastedown. Minor toning, cut close at foot with loss of portions of the decorative borders, a very good copy.

First of three Latin editions printed by Weissenburger. The book derives from the *Tractatus* (or *Speculum*) *artis bene moriendi*, composed in 1415 by an anonymous Dominican friar, probably at the request of the Council of Constance. The *Ars Moriendi* is taken from the second chapter of that work, and deals with the five temptations that beset a dying man (lack of faith, despair, impatience, spiritual pride, and avarice), and how to avoid them. It was first published as a block book around 1450 in the Netherlands, and it was among the first books printed with movable type. It continued to be popular into the 16th century.

The first octavo edition of the most famous ornithological book ever produced.

3. Audubon, John James

THE BIRDS OF AMERICA, FROM DRAWINGS MADE IN THE UNITED STATES AND THEIR TERRITORIES



New York & Philadelphia: J. J. Audubon & J. B. Chevalier (Printed by E. G. Dorsey), 1840 - 1844. First Octavo Edition. A lovely set in a solid contemporary binding. Dark brown, half-morocco over marbled boards, matching marbled end-papers and page edges. Pages measure 252 x 165 mm. A few of the inner hinges just starting to split, but bindings are generally holding well. Expert repairs to the inner hinges of volumes 6 and 7; front end paper of volume 7 cracked and secured. Light scattered foxing on some of the tissue guards and pages adjacent to the plates, although the plates themselves do not seem to be affected and are all in lovely shape. Complete with all 500 plates, each with its original tissue guard. Half-titles in volumes 2 - 7. List of subscribers moved forward in volume one, found at the end of the other volumes.

The legendary collection of ornithological art, one of the great American color plate books. Audubon was in his mid thirties when he decided to begin the work, and including his field observations it would take over 14 years to finish. Birds of America was originally released in parts in the UK - in large folio size prints, approximately 40 by 29 inches large. Because Audubon, ironically, was not able to find the backers he needed to fund the project in the US, he was forced to go to England and the Continent, where the idea of the work was received more enthusiastically. (It would cost today's equivalent of over two million dollars to produce; a massive sum for a book.) Audubon usually painted the birds in watercolors - as opposed to oil paints - and in fact had a very specialized and unique method for posing and drawing his subjects; he would use wires instead of stuffing the birds, as was common. This is partly what contributes to their incredibly rich and lifelike appearance. Less than 150 copies of the original work are known to exist, and of the ten highest prices ever fetched for a printed book, five were for Birds of America. One contemporary reviewer gushed: "All anxieties and fears which overshadowed his work in its beginning had passed away. The prophecies of kind but overprudent friends, who did not understand his self-sustaining energy, had proved untrue; the malicious hope of his enemies, for even the gentle lover of nature has enemies, had been disappointed; he had secured a commanding place in the respect and gratitude of men."

Interestingly enough, considering what an American icon his work has become, Audubon was originally from Haiti, of French extraction, but was sent to America at the age of 18 by his father, so that he would be kept safe from the tumult of revolutionary era France. Audubon's interest in nature and art was apparent from an early age, though more practical concerns forced him into business. Soon, however, he would give this up and after becoming an American citizen, spent more and more time on his ornithological interests. It wasn't until his early 40s, however, that he would finally be able to see Birds of America published and acclaimed.



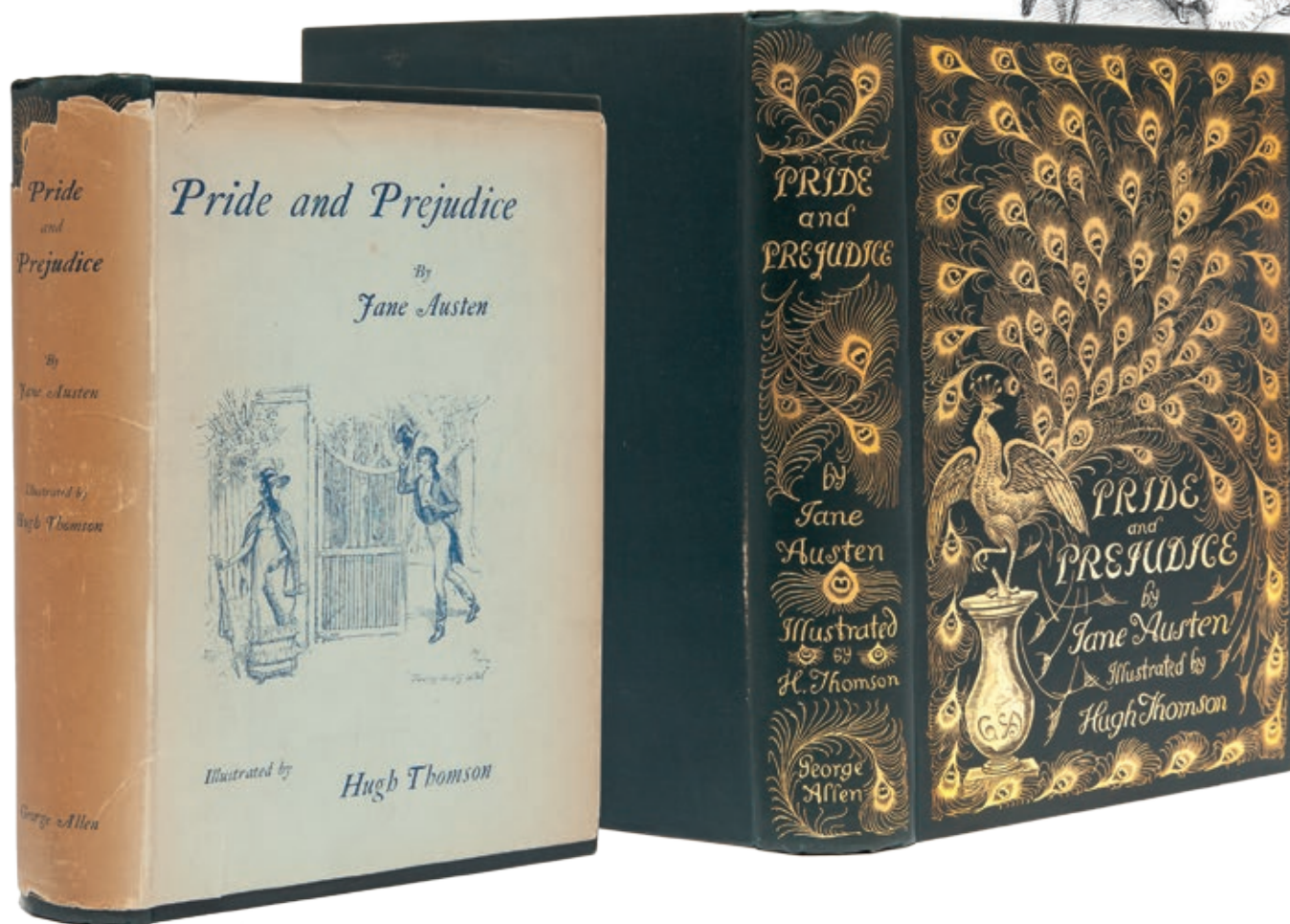
The most famous illustrated edition of Jane Austen in the rare 19th century dust jacket.

4. Austen, Jane; Hugh Thomson, illustrator

PRIDE AND PREJUDICE (IN DUST JACKET)

London: George Allen, 1894. First edition thus. A Fine copy of the famous "peacock" edition of *Pride and Prejudice*, illustrated by Hugh Thomson. The book is in exceptional condition, having been tucked away in its original dust jacket. Easily the brightest, cleanest copy of the book that we have seen. A contemporary owner's name on the front end paper in light pencil, otherwise unmarked and unread. The original pictorial dust jacket is toned on the spine and at the edges (as you'd expect), with a large chip at the top of the spine (not affecting any lettering) and with a few short tears, but otherwise complete. A remarkable survivor, the only trade copy in dust jacket that we can locate (and none in the auction record).

Note: This book was issued with all page edges gilt and with just the top-edge gilt and the others untrimmed. The former is by far the more common style and that binding is about 8 - 10 mm shorter than this one. The dust jacket was designed for that shorter binding, and consequently appears a bit short on this book, although it hasn't been trimmed or tampered with in any way. The rear panel advertises the existing titles in George Allen's Illustrated Gift Books series, *Pride and Prejudice* at the head, including the new edition of Ruskin's *The Harbours of England* which ended up being delayed until April 1895.



Austen's beloved masterpiece. "*Pride and Prejudice*" follows the classic relationship between the clever Elizabeth Bennett and the seemingly distant Mr. Darcy. Austen actually finished an early version of the novel, titled "*First Impressions*," when she was a mere 21. The book received a great deal of praise when it was released, with one well regarded critic of the day saying he "would rather have written *Pride and Prejudice*, or *Tom Jones*, than any of the *Waverley Novels*."

The artist, Hugh Thomson, was most famous for his illustrations of Austen's work, as well as the work of Charles Dickens. Known for his attention to detail, he would often spend a great deal of time in museums researching the lifestyles and dress of the characters he was depicting. Thomson started working on his drawings for "*Pride and Prejudice*" in 1893. They proved an immense success, selling over 10,000 copies in the few years after they were released. He would go on to illustrate many of Austen's other novels as well. Fine in Very Good dust jacket.

Rare presentation copy of the first edition, including the six suppressed poems.

5. Baudelaire, Charles

LES FLEURS DU MAL

Presentation copy

Paris: Poulet-Malassis et de Broise, 1857. First edition. First issue with the running title misprint "Feurs" on p. 31 and 108, p.45 misnumbered 44, and the misprint "captieux" on p. 201. It is complete with the six pièces condamnées whose removal was ordered only six weeks or so after publication (Les Bijoux, Le Léthé, A celle qui est trop gaie, Femmes damnées, Lesbos and Les Métamorphoses du vampire).

Inscribed by the author on the half-title, "à M. Hostein, en lui demandant encore un peu de patience, Ch. Baudelaire." Ink a bit faded. Hippolyte Hostein was a writer and the director of the Théâtre de la Gaîté in Paris from 1849 to 1858. Baudelaire had proposed a play to Hostein, a melodrama based on his poem Le Vin de l'assassin, where a worker kills his wife so that he can descend into drink without interruption or criticism. The part of the wife was meant for Marie Daubrun, an actress at the Gaîté with whom Baudelaire had fallen in love. Baudelaire never wrote the play, and perhaps he sent this book as an apology for still not producing his text (see F.W.J. Hemmings, *Baudelaire the Damned*, 2011).

12mo (189 x 122mm.), half-title, later crushed brown morocco by L. Peeters of Antwerp, top edge gilt, others uncut, original yellow printed wrappers in their second state (with the five typographical faults uncorrected and with the price of 3F. on the backstrip) bound in, marbled paper slipcase, small area of loss to lower corner of upper wrapper. This copy has bound at the end two facsimiles of the lower wrapper, in state A and state B, together with a printed note regarding Vicaire's research into the two states (now superseded by Carteret's bibliography)..

Important association copies have brought much more (including a large paper copy inscribed for Delacroix at Sotheby's in 2007 for 603,000 euro), but these appear to be the closest comps from the auction record going back the last 15 years (and after parsing through the French descriptions): 127,000 euro in 2012 at Piasa (for Edmond About); 168,000 euro in 2011 at Vernator and Hanstein (for Edmond Texier); 169,000 euro in 2007 at Sothebys (for Philarete Chasles); and \$102,000 in 2004 at Sotheby's (for Monsieur Fowler). Many of these copies bound without wrappers (and many sold when the euro was much higher than it is today).



Bradbury's most famous work in the preferred asbestos binding.

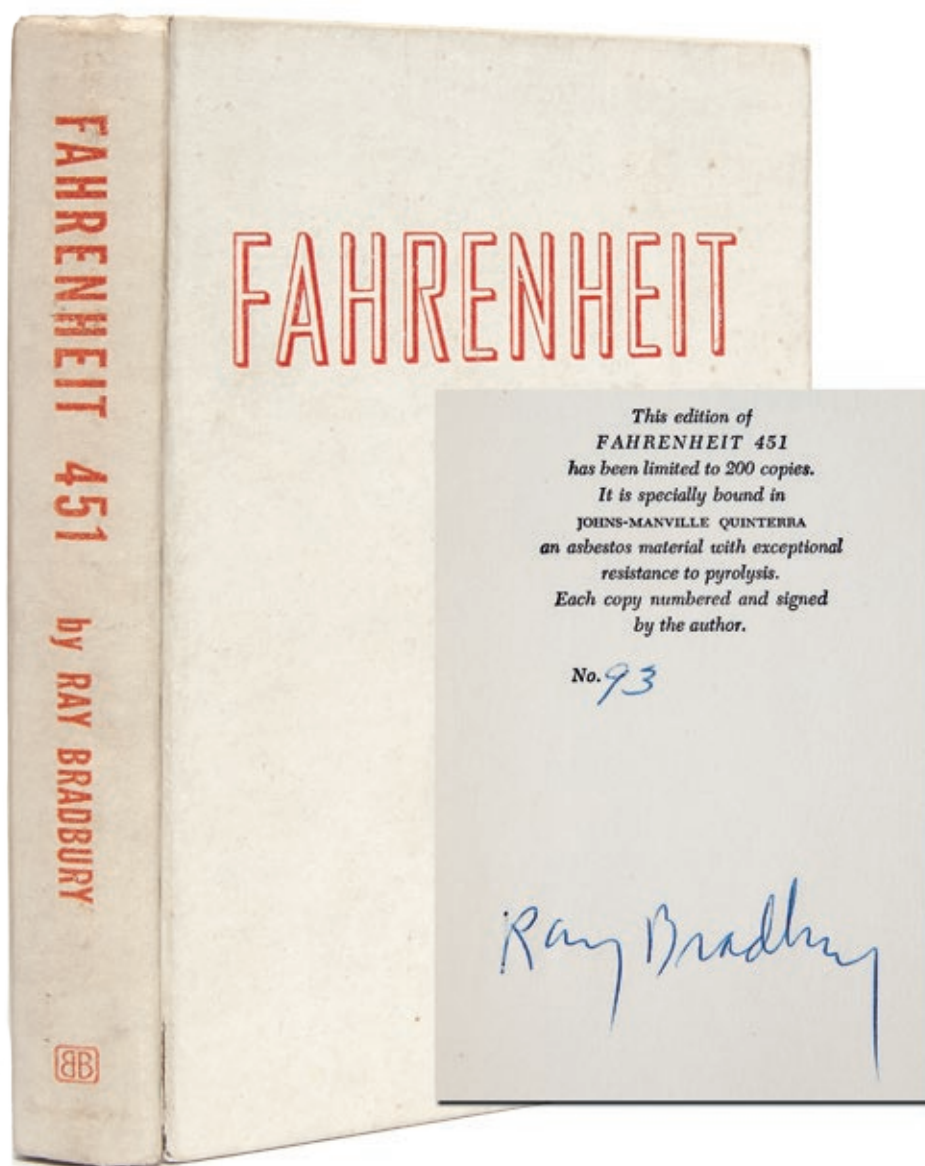
6. Bradbury, Ray

FAHRENHEIT 451

Asbestos Binding

New York: Ballantine Books, Inc., 1953. First edition. A Fine copy of the author's masterpiece, in the rare asbestos binding. One of approximately 200 copies (although a letter from Bradbury suggests the number was closer to 215), this is copy number 93. In Very Good+ to Near Fine condition with a hairline crack at the lower front joint (running about an inch), slight bumps to corners, but a clean, unread copy. (Regarding the crack: we have opted not to repair the binding, but the repair could easily be done and we would be happy to send to our bindery, at our expense, should the prospective purchaser wish.)

Bradbury's most famous work, about a dystopian future where books are banned – and burned. "Fahrenheit 451" appears on the New York Public Library's list of books of the century and won the 1954 American Academy of Letters Award in Arts and Literature. Though the book is thought to be a comment on the political culture and McCarthyism at the time of its publication, the work also grew out of a number of ideas and themes Bradbury had explored in a few of his earlier published short stories. The book would later be adapted into a 1966 film directed by Francois Truffaut, which was nominated for the Golden Lion at the Venice Film Festival. In a contemporary review in The Chicago Sunday Tribune, writer August Derleth called the book "a savage and shockingly prophetic view of one possible future way of life...compelling." Near Fine.



The poetic product of history's most famed literary love affair.

7. Browning, Elizabeth Barrett and Robert.

THE COMPLETE WORKS OF MRS. E. B. BROWNING AND ROBERT BROWING

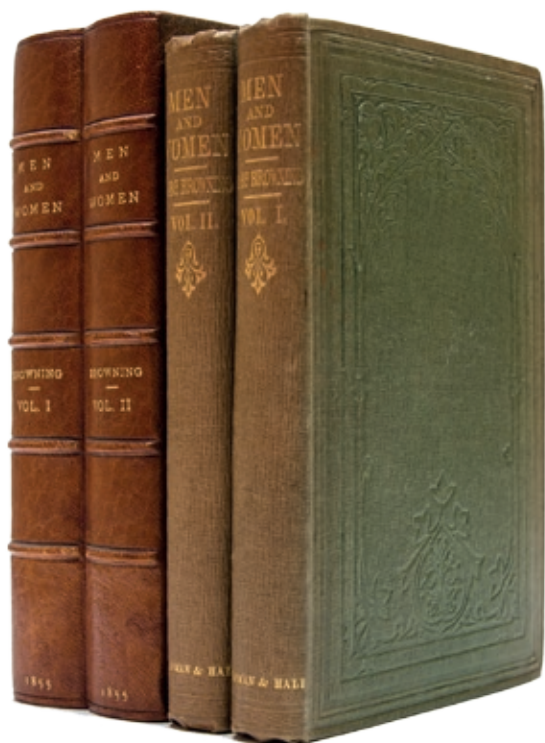
New York: George D. Sproul, 1899 - 1901. First edition. Autograph edition, set number 10 of 275 copies, signed by the publisher and the editors in the first volume of each set. Six volume set of Elizabeth's works with the twelve volume set of Robert's works, all uniformly bound in full crushed brown morocco, top edges gilt, elaborate gilt turn-ins and green morocco doublures, watered silk endpapers. A very handsome set showing only very minor wear at the crowns of a few volumes. All volumes generally faded on the spines. Frontispieces and several additional illustrated plates inserted throughout, in two states with captioned tissue guards. With the surprising provenance of being from Sylvester Stallone's library, with a small printed library plate laid into the first book of each set.

Two of the most prominent and respected poets of the Victorian Era, Robert and Elizabeth Browning were also involved in its perhaps most famous literary love affair. Elizabeth was the more well-known poet when they began their courtship - she had just released an extremely popular and critically acclaimed two volume collection of poems in 1844, which included *A Drama of Exile*. Indeed, Elizabeth's influence as a poet was wide ranging - she was popular in America as well - and her work and life would be a source of inspiration for such figures as Poe and Dickinson. Robert - a comparatively minor poet who had achieved some renown a decade before -- but then had fallen out of literary esteem -- had read and cherished Elizabeth's work and began to write to her. Elizabeth's cousin soon introduced them and they courted in secret - Elizabeth's father would later disown her -- eventually marrying and moving to Italy, where they would live until Elizabeth's death.

Some of Elizabeth's most famous work would be influenced and encouraged by Robert, *Portuguese*. (Elizabeth had been hesitant to release them, but Robert insisted she do so.) Robert too would complete what many critics consider his best work during their marriage, *Men and Women*, published in 1855. "From the Portuguese they may be: but their life and earnestness must prove Mrs. Browning either to be the most perfect of all known translators, or to have quickened with her own spirit the framework of another's thought, and then modestly declined the honour which was really her own." (Contemporary Review of Elizabeth's revised Poems, in *Fraser's Magazine*) Near Fine.



An important work of Victorian poetry in exceptional condition.



8. Browning, Robert

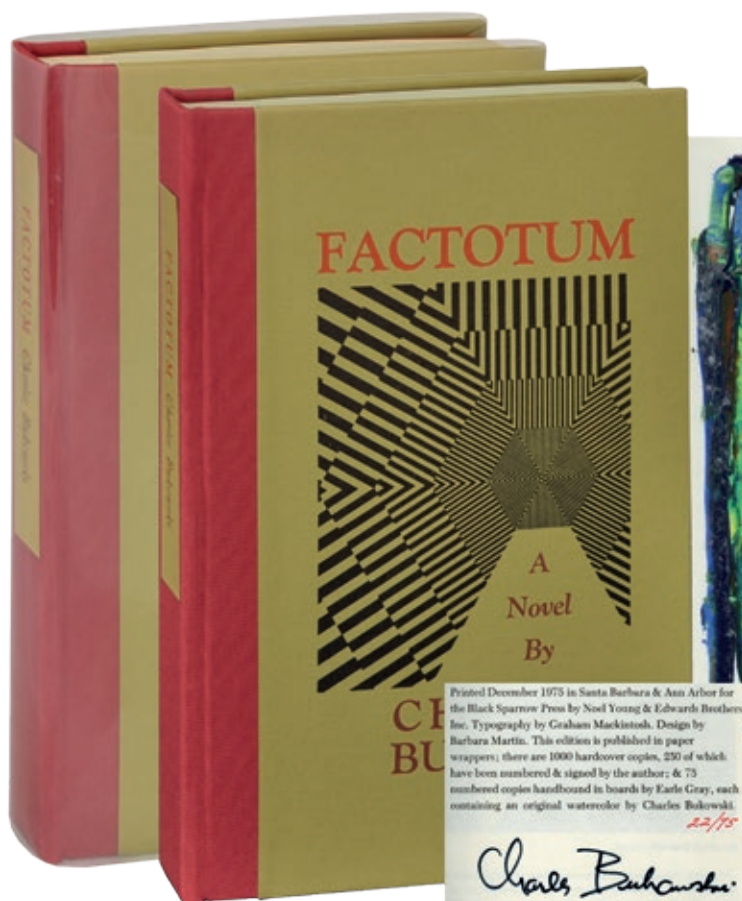
MEN AND WOMEN

London: Chapman and Hall, 1855. First edition. Carter's binding variant "B" with Chapman and Hall in gilt at the base of the spine and other variations in stamping. Two octavo volumes: iv, 260; iv, 241, [iii]; complete. A beautiful, Fine set in the publisher's original blind-stamped green cloth with bright gilt on the spines. Top edge of page blocks a trifle dusty and spines slightly faded, but otherwise fresh and unread. Clan Barclay armorial stamp on the front end paper of each volume and a contemporary owner's name on the title page of volume one. Despite a lackluster reception, this title became one of the author's best known works and a lasting contribution to Victorian poetry. Rare to find in the original cloth and in such Fine condition. Housed in a custom slipcase with chemise. Fine.

One of Bukowski's best works with original artwork bound in.

9. Bukowski, Charles

FACTOTUM (W. ORIGINAL ARTWORK)



Santa Barbara: Black Sparrow Press, 1975. First edition. One of 75 numbered copies signed by Bukowski and with an original painting by him tipped in. A Fine copy of the book, clean and sharp, without any sunning to the boards or spine. In a Fine, publisher's acetate jacket with trivial rubbing, but no cracks or chips. Bukowski's second novel and the basis for the 2005 film starring Matt Dillon. One of Bukowski's best-known titles in its most desirable state. Certain to become even more difficult to obtain as the author is begrudgingly accepted into the canon of academic literature. Fine in Fine dust jacket. Hardcover.

A facsimile reprint of the suppressed edition of 1806.

10. Byron, George Gordon Noel, Lord

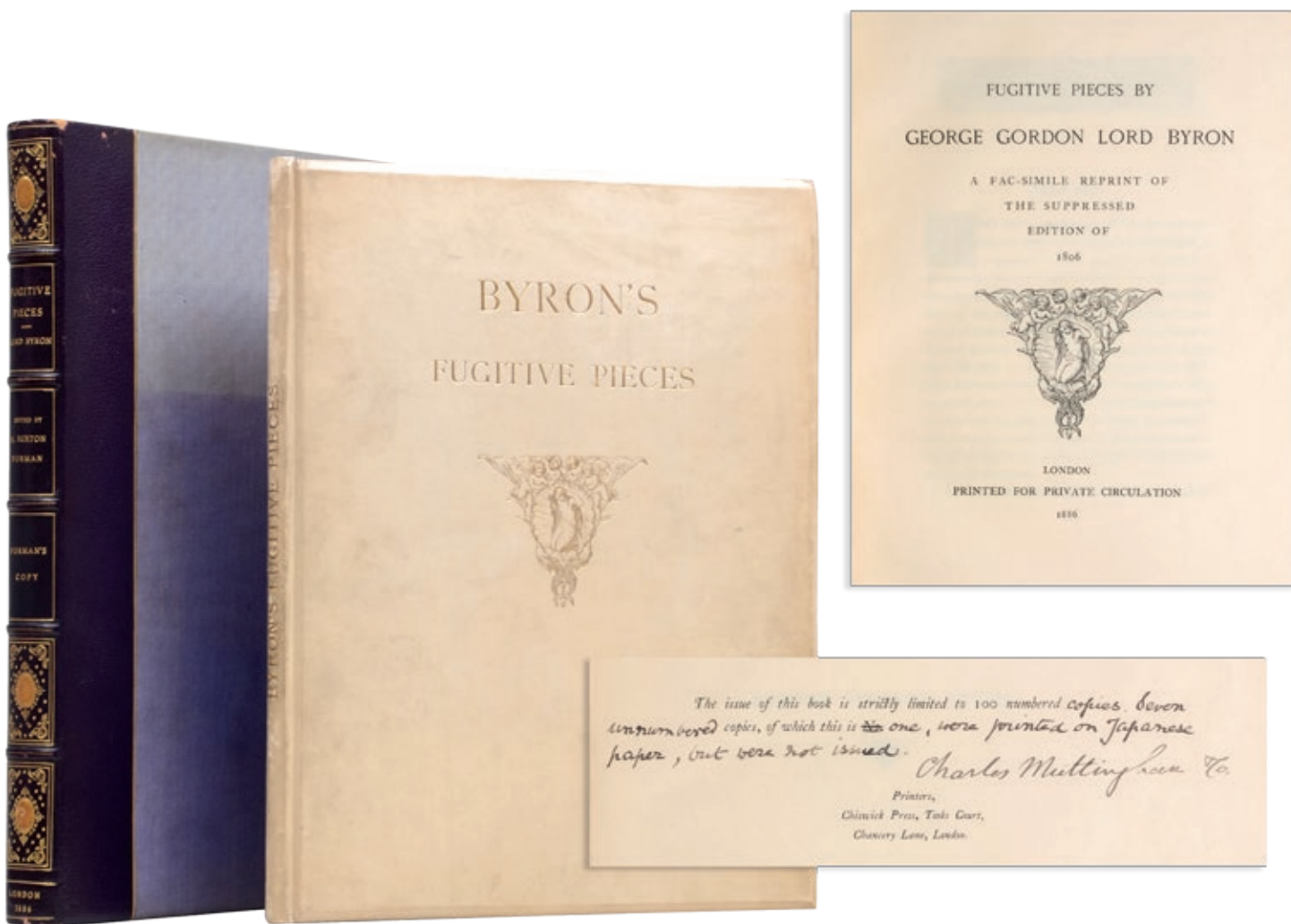
FUGITIVE PIECES

London: Privately Printed, 1886. First edition thus. First facsimile edition of Byron's unobtainable first book, limited issue, this one of seven unnumbered copies printed on japon, specially bound and hors commerce, from the library of the editor H. Buxton-Forman (1841-1917), with his illustrated bookplate. The printed colophon reads "The issue of this book is strictly limited to 100 numbered copies, of which this is," but for this rare special issue the details were added in Buxton-Forman's hand, so that it reads: "The issue of this book is strictly limited to 100 numbered copies. Seven unnumbered copies, of which this is one, were printed on Japanese paper, but were not issued." This copy is also signed by the printer Charles Whittingham.

All copies of the original edition of Byron's *Fugitive Pieces*, excepting, as the Preface notes, "two, or, at the utmost, three" copies, were destroyed by Byron and his friend Rev. J. T. Becher" in consequence of some naughty poems which it contained . . . It is from the Becher copy, at length brought to light, that the present reprint is made . . . The vexed question as to what the lost book really contained has been so often and so bootlessly canvassed that it is best for a limited number of students . . . to have the facts before them" (Preface). In fact four copies of the first are known to survive: the British Library's (Becher's copy), Newstead Abbey's (Pigot's copy, incomplete), the Morgan Library's (Byron's copy with revision), and one at the University of Texas. In the absence of the effectively unobtainable first, this is the best option for possessing a copy of Byron's first publication.

Quarto. Original full vellum, yapp edges, titles gilt to spine and front board, both boards with a different gilt blocked decoration, brtop edge gilt, others untrimmed. Housed in a purple morocco backed bookform slipcase and chemise.

Armorial bookplate of collector George A. Zabriskie (1868-1954). Light dust soiling and some bubbling to vellum, otherwise a lovely copy in excellent condition.



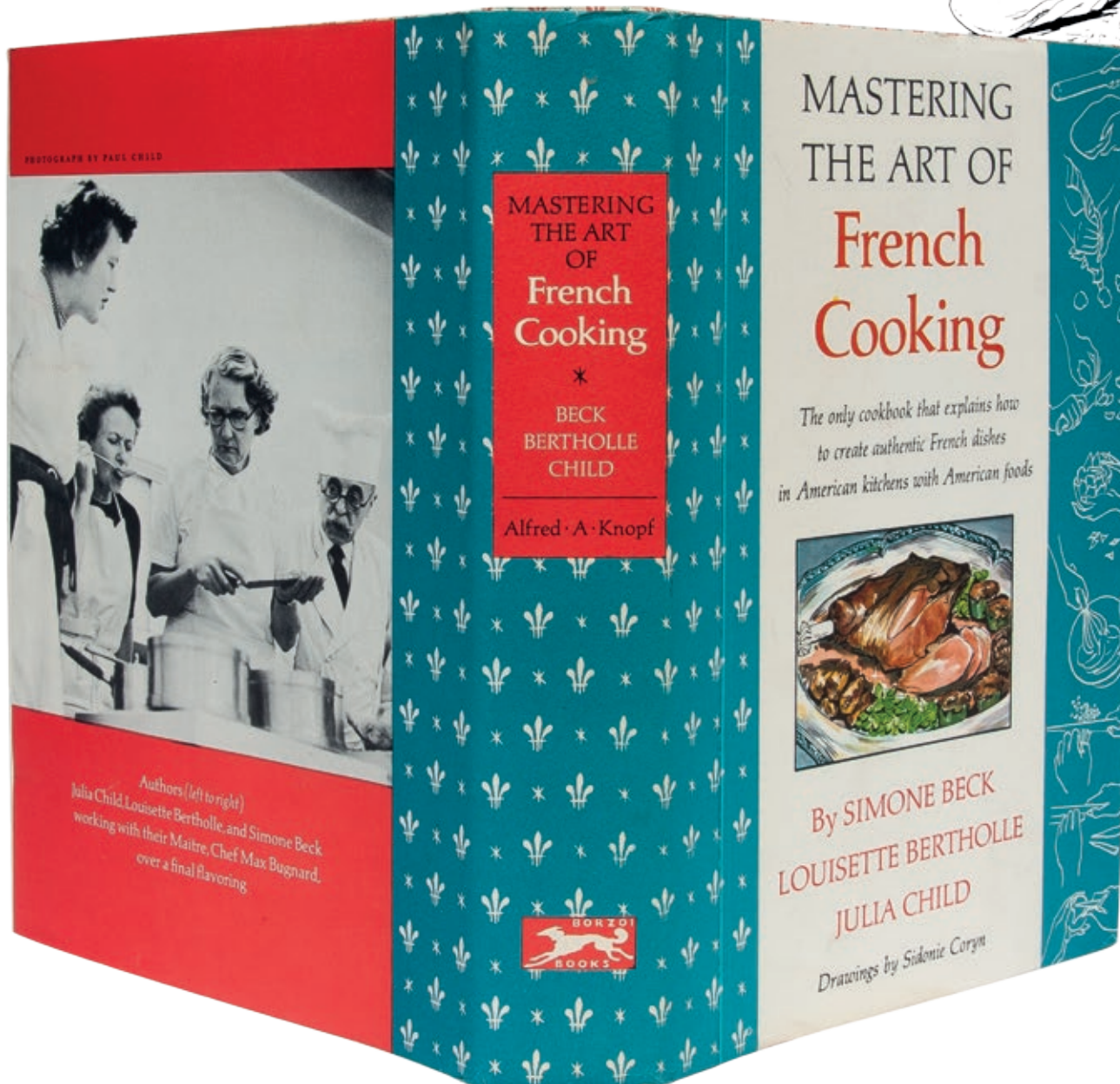
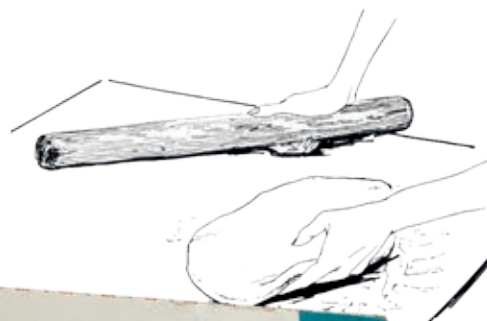
"You learn about great food by finding the best there is...then you savor it."

11. Child, Julia; Simone Beck and Louisette Bertholle

MASTERING THE ART OF FRENCH COOKING

New York: Alfred A. Knopf, 1961. First edition. Book Near Fine on account of some small spots of foxing to the closed fore-edge of the page block. Price-clipped dust jacket also Near Fine on account of a printer's flaw, a faint line running the length of the front panel. Otherwise dust jacket is spectacular. First issue dust jacket with the correct points.

By those of us in Pasadena and worldwide, Child's culinary impact was felt long before the latest craze in the wake of the 2009 film "Julie & Julia," starring Meryl Streep and Amy Adams. A scarce first in any condition, but, not surprisingly, most copies splattered with wine around the coq a vin recipe, glued with cheese on the soufflé page and seemingly dipped in hollandaise sauce, not to mention the copious notes written in the margins around family favorites. This copy suffers from none of those annoyances; a true collector's copy. Near Fine in Near Fine dust jacket.

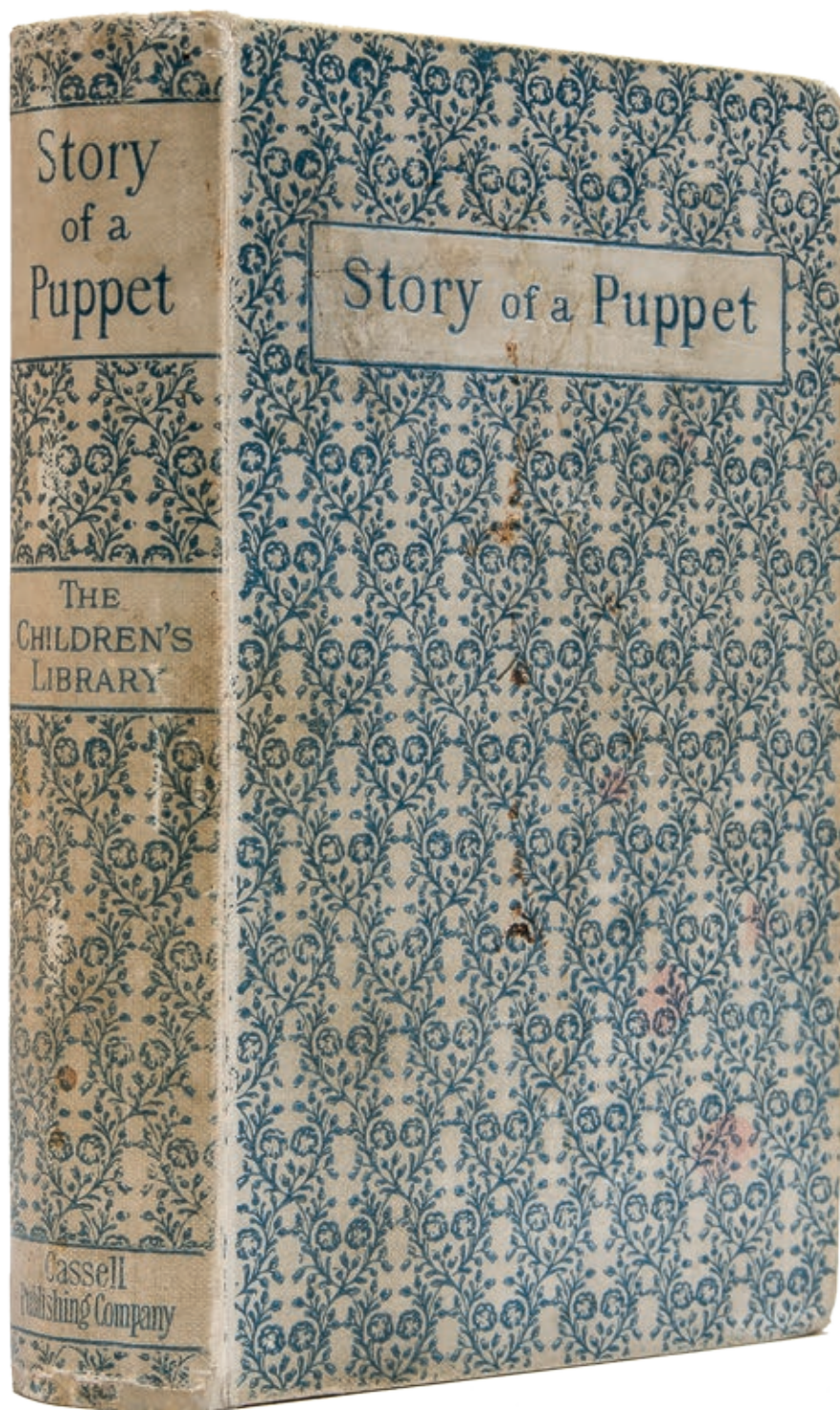


"Almost nothing else in children's literature equals Pinocchio for wildness of invention."

12. Collodi, C.

THE STORY OF A PUPPET, OR THE ADVENTURES OF PINOCCHIO

New York: Cassell Publishing Co., 1892. First American edition. Published simultaneously with the British Unwin edition, using the same sheets, but with a canceled title page. Part of the Children's Library Series. Original blue floral-decorated white cloth, recased with a slight loss to the cloth at the base of the spine; internally in excellent condition. Presenting Near Fine overall. Only one other copy of this Cassell imprint is currently available (the VG+ Bradley Martin copy for \$9500) and only one appears in the recent auction record, Christie's 2005; the American issue is decidedly scarce.



Originally appearing in an Italian children's magazine in 1881, "La Storia di un Burattino" was more than a darkly amusing tale for Italian children. Written by the political activist, Carlo Collodi, the story of Pinocchio was meant to aid in the reunification of Italy after the Napoleonic Wars had splintered the Italian states and devastated any sense of national identity. With the struggle to rebuild the Italian nation at hand, Collodi, worked to translate and create educational children's literature to develop a vision of unification for the people. His story of Pinocchio was quite unlike the sanitized Disney version that most children grew up watching. The original story depicts an unsympathetic "rogue" in the carpenter, Geppetto, who defied his father's wishes, eschewed education, and fell easily into temptation by the fox and the cat. And, spoiler alert, it ended with Pinocchio's death at the hand of his tempters, providing a warning to those children who were not obedient to their parents or striving towards good moral behavior. When the stories were compiled and published as a book in 1883, titled: "Le avventure di Pinocchio," they were given a more upbeat ending, where Pinocchio realizes his wrongdoings, corrects his behavior, and ultimately transforms into a real boy. Due to the story's success in Italy, Mary Alice Murray translated this first English edition of the story in 1892.

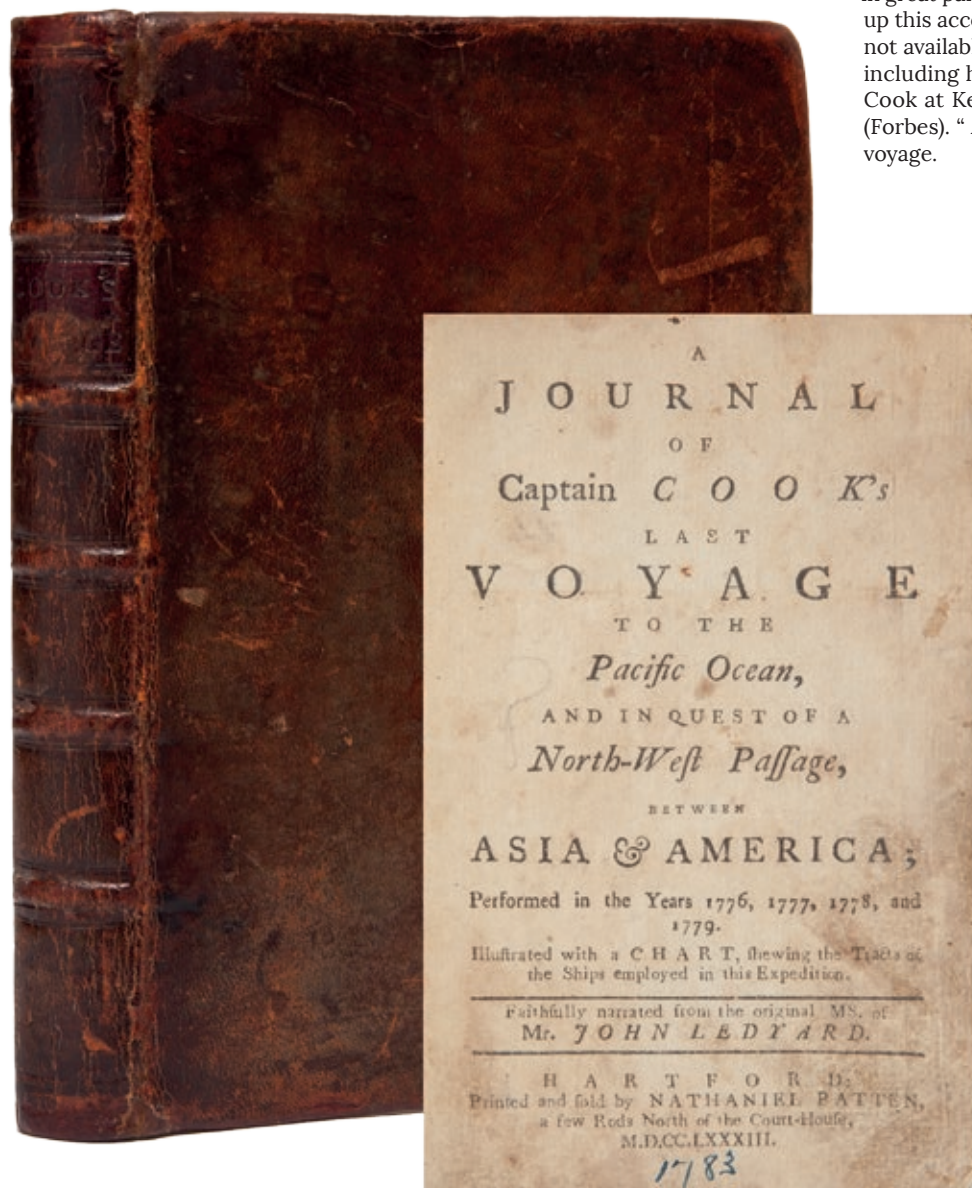
"Almost nothing else in children's literature equals Pinocchio for wildness of invention" (Humphrey Carpenter & Mari Prichard: *The Oxford Companion to Children's Literature*). Near Fine.



*The First American Account of Cook's Journey and the First American Book on the Northwest Coast.***13. [Cook, Capt. James] John Ledyard****JOURNAL OF CAPTAIN COOK'S LAST VOYAGE TO THE PACIFIC OCEAN, AND IN QUEST OF A NORTH-WEST PASSAGE, BETWEEN ASIA & AMERICA; PERFORMED IN THE YEARS 1776, 1777, 1778, AND 1779. ILLUSTRATED WITH A CHART, SHEWING THE TRACTS OF THE SHIPS EMPLOYED IN THIS EXPEDITION. FAITHFULLY NARRATED FROM THE ORIGINAL MS. OF MR. JOHN LEDYARD**

Hartford, CT.: Printed and sold by Nathaniel Patten, 1783. First edition. Octavo in fours (6 5/8 x 4 3/8 inches; 169 x 111 mm). [1]-208 pp. Map absent as is almost always the case (see note). Contemporary full brown sheep. Red morocco spine label, lettered in blind. Original stab holes present, indicating that this copy was once in original wrappers, with seemingly original endpapers. Boards with some rubbing and edges bumped. Inner hinges with some minor professional repairs. Date "1783" in blue ink on title-page. Front free endpaper with old ink notes. A bit of toning and staining, however considerably clean and bright, unusual for an American book of this period. In a custom oatmeal cloth clamshell. Overall a very good copy.

The first American book on the Northwest Coast and likely the first American book on Hawaii, written by the most important man in the history of American contact narratives in the South Seas. This edition "preceded publication of the official (London) narrative by more than a year. The author, a corporal of the marines aboard the *Resolution*, was one of several Americans on the voyage but the only one to publish an account. As all hands were ordered at Macao to 'deliver up their journals, and every writing, remark, or memorandum, on pain of the severest punishment in case of concealment' for forwarding to the Admiralty. Ledyard relied in great part on a copy of the Rickman narrative in drawing up this account. He however includes details of the voyage not available elsewhere. The account of his stay at Hawaii, including his inland expedition and the death of Captain Cook at Kealahakua Bay, occupies 64 pages of the text" (Forbes). "An enthusiastic and detailed account of Cook's voyage.



Concerning the absence of the map we read in the Hawaiian National Bibliography: "The map is particularly rare and is almost always lacking even in otherwise very good copies. Due to the erratic nature of American printing of the period, it may well be that the map was not produced until the work was well under way, or that it cost extra to purchasers, as some copies show no evidence that it was ever present (as is the case with this copy). In the American Antiquarian Society copy the map is bound on a stub at page 161 (the beginning of Part III). This appears to be added evidence that the map did not appear until the last part of the publication was issued" (p. 44). Evans 17998. Hawaiian National Bibliography 52. Hill I, pp. 176-177. Sabin 39691. Lada-Mocarski 36. Kroepelin 717. Howes L-178.

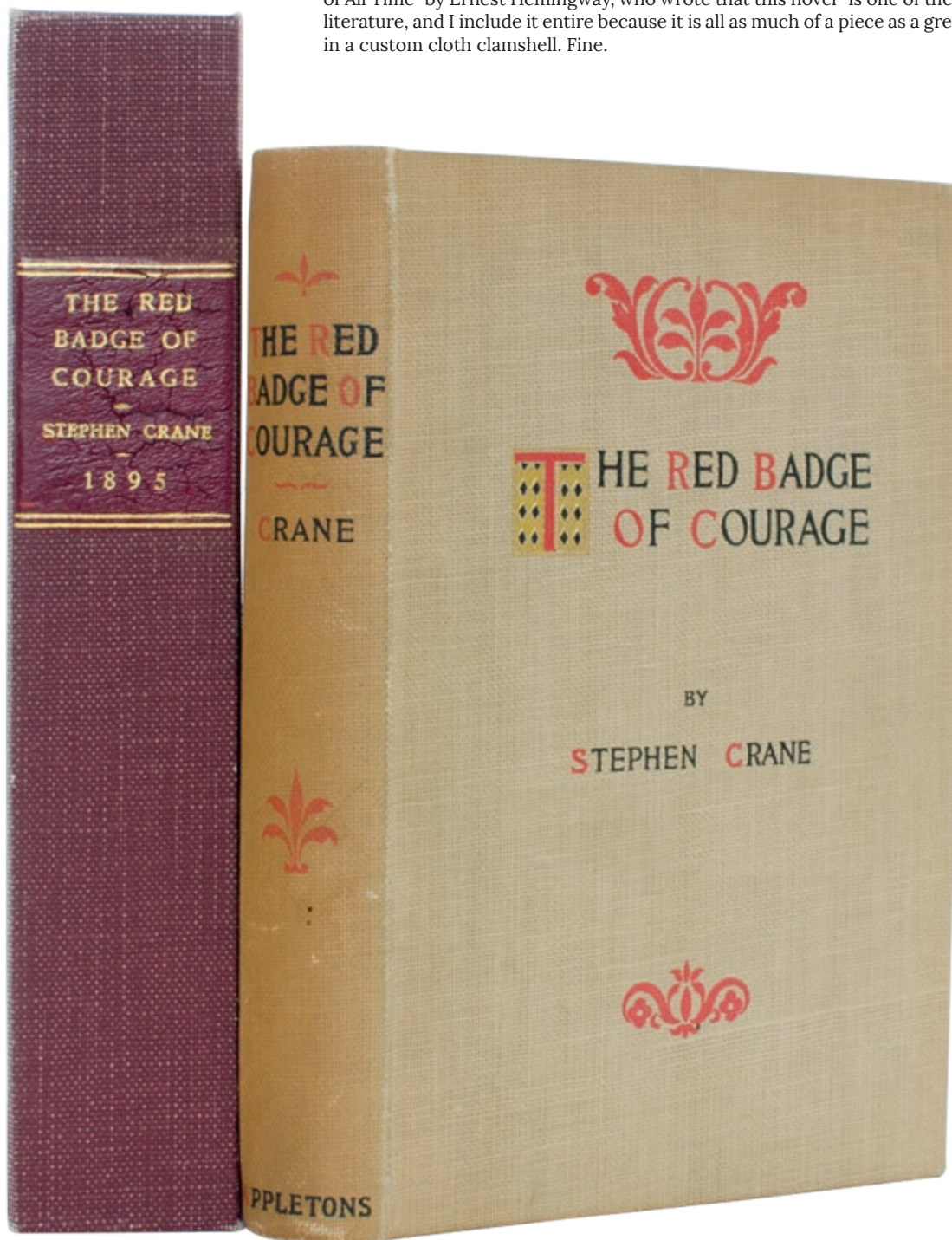
Easily one of the ten greatest works of American literature from the 19th century.

14. Crane, Stephen

THE RED BADGE OF COURAGE

New York: D. Appleton and Company, 1895. First edition. A Fine copy of the book with the spine very slightly toned and a pea-sized rub mark on the coated front end-paper where it looks like an early price was erased. Despite these two very minor flaws, this is a bright, sharp, unread copy of the book and about as fine as one could hope to find it in the absence of the very scarce dust jacket. First printing with yellow top-stain, undamaged type on p. 225 and no mention of this title in four pages of ads at the rear. BAL 4071.

The author's realistic portrayal of a young soldier's shame after fleeing a civil war battle. It was selected as one of Merle Johnson's "High Spots of American Literature." The author's second book after "Maggie" and easily his best work. Included in "Men at War: The Best War Stories of All Time" by Ernest Hemingway, who wrote that this novel "is one of the finest books of our literature, and I include it entire because it is all as much of a piece as a great poem is." Housed in a custom cloth clamshell. Fine.



Dante's epic poem combined with Dali's riveting illustrations of hell, purgatory, and heaven.

15. [Dali, Salvador] Dante Alighieri

LA DIVINE COMEDIE



Paris: Editions D'Art Les Hueres Claires, [1959 - 1963]. First edition. A Fine set. Six folio volumes, measuring 333 mm x 265 mm. Each volume made up of loose sheets of Rives paper in stiff paper-covered wrappers, housed in individual publisher's slipcasses. Originally commissioned by the Italian government, Dali painted 100 watercolor illustrations for the Italian epic. These were painstakingly transferred in color over several years using 3500 woodcuts. Volumes 2, 4 and 6 with a justification sheet, copy number 1,496, from an edition of 3,900. (There were also a few smaller limitations issued).

A masterpiece of world literature, Dante's Comedia was originally written early in the 14th century. With Virgil (and Beatrice) as a guide, Dante journeys through Hell, Purgatory, and Heaven as a pilgrim seeking salvation (while noting which of his political adversaries were suffering torment in Hell). It ends in a spiritual revelation in the presence of God. On its face, an imaginative vision of the afterlife, but it is also an allegory for the soul's struggle from sin to purity in keeping with Thomas Aquinas' view of Christianity. A transcendent work with the full suite of Dali's riveting images. Fine.

The first complete translation of Dante's Divine Comedy into English.

16. Dante Alighieri; Rev. Henry Boyd, translator

**THE DIVINA COMMEDIA OF DANTE ALIGHIERI,
CONSISTING OF THE INFERNO - PURGATORIO - AND PARADISO**



London: A. Strahan for T. Cadell, 1802. First English language edition. A lovely set of the first complete translation into English of Dante's "Divine Comedy." Full contemporary polished calf by "J. Bohn" (not later than 1809). Boards ruled in gilt with a blindstamped mosaic border, raised bands with decorative gilt and titling on the spine, all edges marbled, with marbled end-papers. Spines a little faded and trivial flaking along the outer hinges, but a fantastic set in an unrestored and strictly contemporary binding. Three 8vo volumes (pages 228 x 140 mm), taller than many copies, collating: vi, [2], 408; [ii], 56, [ii (divisional title)], 57-62, 65-384 (complete); [ii], 420pp., engraved frontispiece portrait plate of Dante by Thomas Stothard in vol.1, bound without the half-titles in volumes 2 and 3, otherwise complete (despite the funky numbering sequence in volume 2). A few pages very slightly foxed, but on the whole a Fine set internally and with only trivial wear on the original bindings.

One of the world's great masterpieces and a foundational text of Italian literature. The Comedy took over a decade for Dante to write, and he worked on it in exile, having been driven out of his native Florence in 1302 when his political faction fell out of favor. The work's genius was quickly recognized -- Boccaccio himself was so obsessed with it that he was responsible for adding the prefix "Divine." Over the years, it has influenced countless writers, among them Ezra Pound, T. S. Eliot, and James Joyce. Borges claimed it was "the best book literature has achieved."

Boyd (1748/49 - 1832), a member of the Irish clergy, was responsible for the first English translation of the Inferno in 1785 as well as the complete work in this 1802 edition. His translation would help bring Dante back into literary circles after he had fallen by the critical wayside in the aftermath of the Renaissance and Enlightenment. The "Divine Comedy" soon regained its popularity; before the 19th century was up Longfellow would also try his hand at a translation and William Blake would make drawings of some of its more famous passages.

Rare first translation into English of Descartes' work on emotion.

17. [Descartes] R. des Cartes (1596 - 1650)

THE PASSIONS OF THE SOULE IN THREE BOOKS

London: Printed for A.C. and to be sold by J. Martin, and J. Ridley, 1650. First English language edition. Bound in contemporary full calf with a partial paper spine label. This early binding is unrestored and is holding well, despite some cracking along the joints and wear at the corners. Pages are toned and there is a small stub affixed to leaf A10, with the title written on it in a contemporary hand. Twelvemo (pages measure 145 x 85 mm), collates complete: [xxx], 173, [1 blank]. Overall a pleasing copy of a very scarce book.

Copies appear in the auction record in 1961, '78, '98 and 2006. All copies but the Macclesfield copy in later bindings and trimmed close. With the word "rare" often tossed about, this book truly deserves the designation.

Descartes' final work before his death, originally published in French in 1649. The work is broken into three books: "the first treating of the passions in general, and occasionally of the whole nature of man. The second, of the number, and order of the passions, and the explication of the six primitive ones. The third, of particular passions." Descartes takes a scientific, physiological view of passions and finds that they are generally beneficial to man, although they can and must be kept under control. Where earlier works by Descartes deal with the methodology and theory of knowledge, *The Passions* focuses on how to be a good and moral person in the practical sense.



Dickens' early social commentary on generosity and second chances.

18. Dickens, Charles

THE CHIMES: A GOBLIN STORY

London: Chapman & Hall, 1845. First edition. Uncommon first state vignette title page with the publisher's imprint within the illustration (Smith II.5; Sadlier 683). Small 8vo: (viii), 175, [1]; complete. A Near Fine copy with slight darkening to the spine and a few trivial tears in the cloth, otherwise clean, and bright.

Dickens' second Christmas book, which continues his social commentaries on the poor. Structured similarly to "A Christmas Carol," the main character, Trotty, witnesses an alternative future through a series of visions and ultimately is given a second chance to put things right. "The Chimes" was a bestseller in its day, but has since been eclipsed by "A Christmas Carol." Quite scarce in this condition. Near Fine.



Scarce first state of Dickens' third Christmas book.

19. Dickens, Charles

THE CRICKET ON THE HEARTH

London: Bradbury & Evans, 1846. First edition. Smith's rare first state with rear advertisement in two lines, without the heading, "NEW EDITION OF OLIVER TWIST" (Smith II.6). Small 8vo: (viii), 174, [2]; complete. A Near Fine copy in bright cloth with spine a bit darkened and with the vignette title and frontis tipped back in.

Dickens' charming third Christmas book was an immediate success and was more frequently performed on stage than his "Christmas Carol" for many years. As the title suggests, a magical cricket living on the fireplace hearth protects a poor family from dangers. The novel ends as did "A Christmas Carol" with the redemption of a hard-hearted old curmudgeon. A fresh, early example of the book with a rare state of the final advertisement, not noted in Smith or Sadlier. Additional images available upon request. Near Fine.



The first American edition of Dostoevsky's masterpiece.

20. Dostoevsky, Fyodor (Constance Garnett translator)

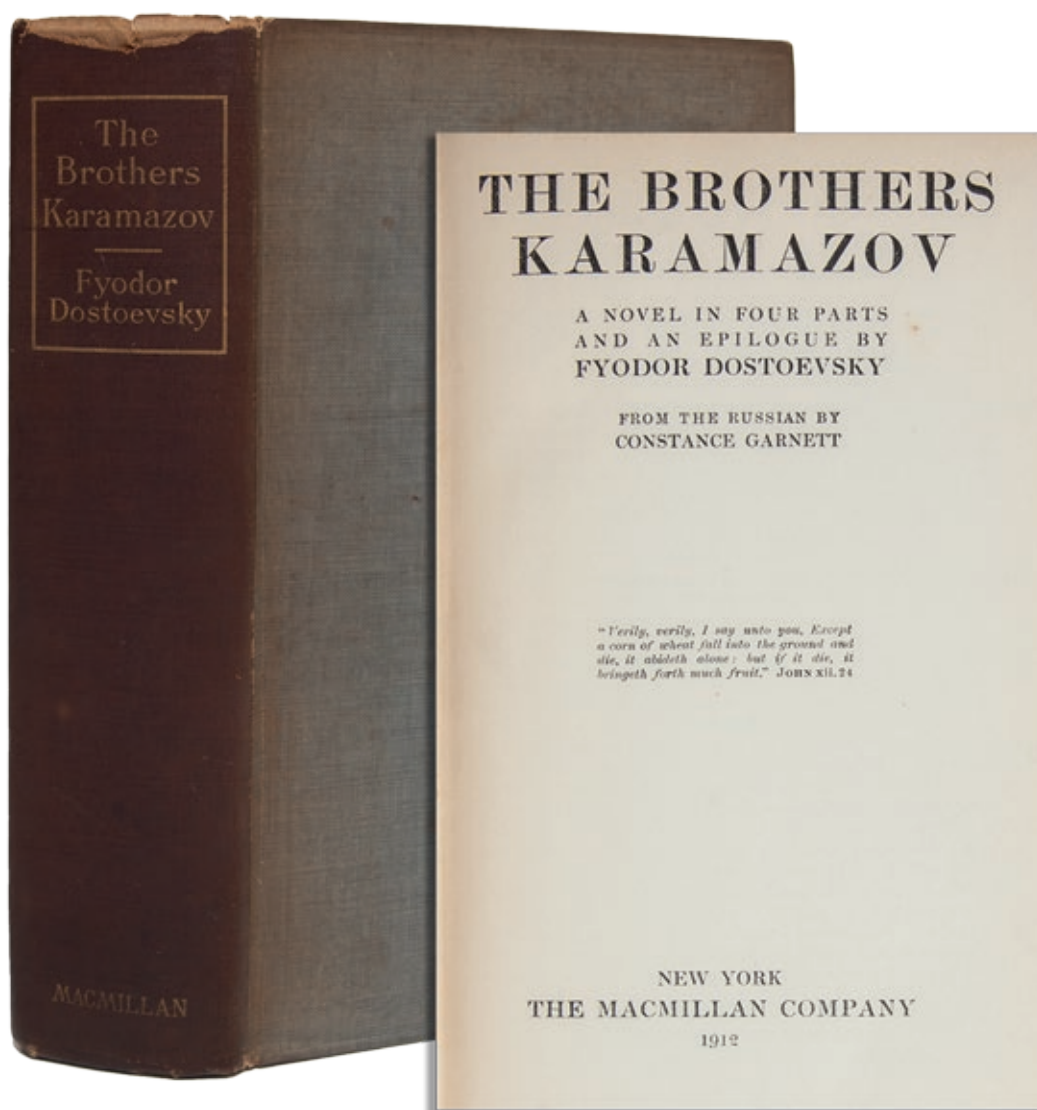
THE BROTHERS KARAMAZOV

New York: The Macmillan Company, 1912. First American edition. One of the towering classics of Russian literature. First translated into English in the 20th century by Constance Garnett, as the first book in her series "The Novels of Fyodor Dostoevsky." Constance Garnett is responsible for introducing many works of Russian literature to English readers for the first time, including books by Tolstoy and Turgenev. "[her] translations read easily... her versions were in many cases pioneering versions." (Oxford Guide to Literature in English Translations).

A quick search on Americana Exchange reveals a single copy of this first US edition (using the British sheets) sold by Swann in 2017 for \$10,000. The British edition appears equally rare.

A Very Good+ copy. Spine darkened and chipped at the crown, minor soiling to the boards (and an ink mark to the rear board), internal contents generally in excellent shape. Top edge gilt.

One of the great works of world literature. Dealing with questions of belief and faith in a seemingly ambivalent world, "The Brothers Karamazov" has influenced countless writers and thinkers. Freud called it "the most magnificent novel ever written" and Nietzsche ironically said Dostoyevsky was "the only psychologist ... from whom I had something to learn; he ranks among the most beautiful strokes of fortune in my life." The book took over two years for Dostoyevsky to write – he died months after its publication. "What makes [you] read it too, is sheer breathless interest in the people and the drama... every man, woman, and child introduced in these 840 pages is human – convincingly and horribly human." (Contemporary New York Times Review.)



One of National Geographic's "100 greatest adventure books of all time."

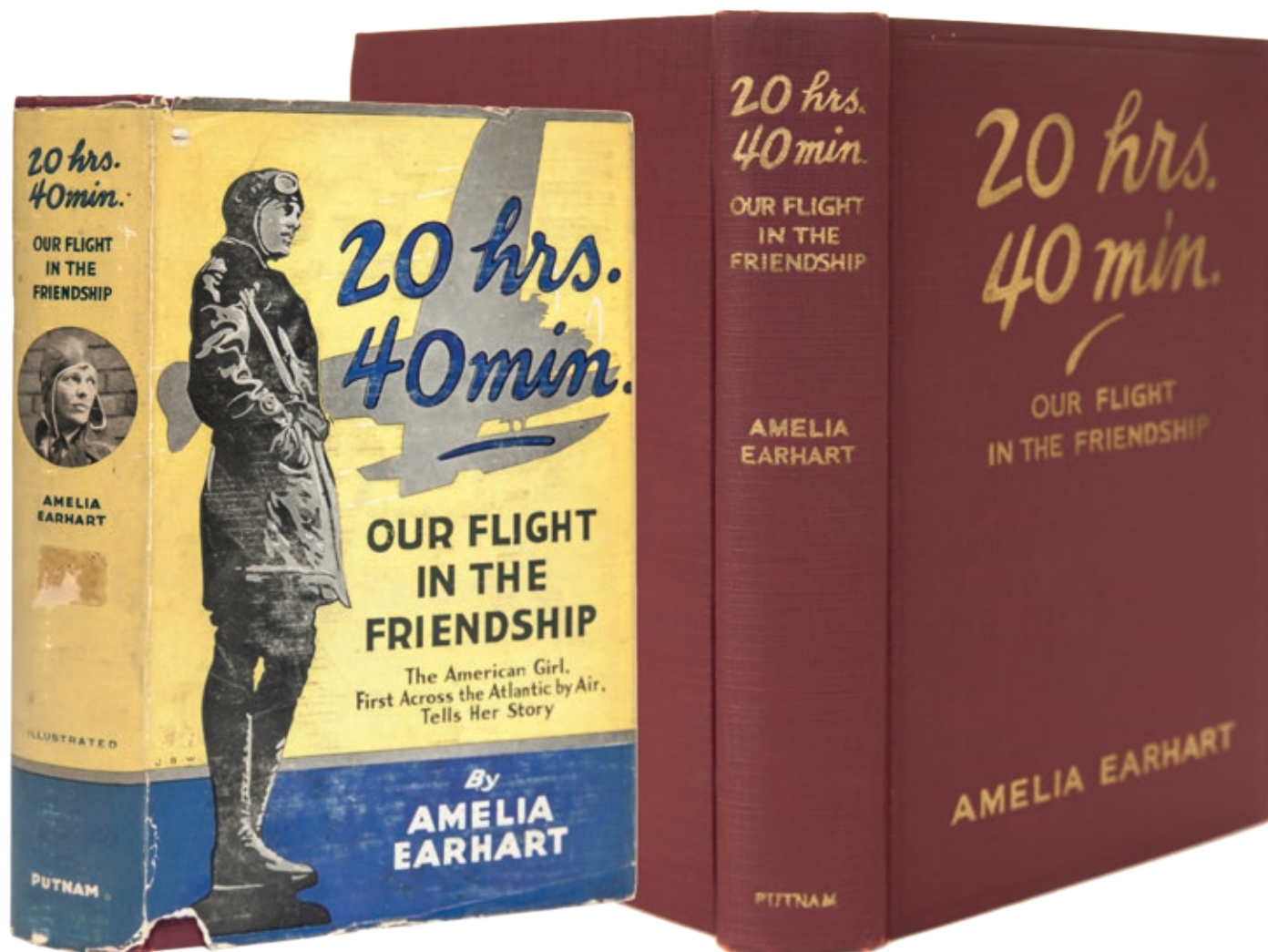
21. Earhart, Amelia

20 HRS. 40 MIN.: OUR FLIGHT IN THE FRIENDSHIP

New York: G. P. Putnam's Sons, 1928. First edition. An about Fine copy of the book, sharp, square and unread and with the gilt bright. In a Very Good dust jacket that has several small chips and tears. Rare in the dust jacket.

Amelia Earhart crafted a thrilling narrative for her first published work in 1928, detailing her first flight across the Atlantic with William Stultz. Combining childhood memories and her early interest in flight with actual log entries made during the voyage, Earhart's tale ends with a broader discussion of women and aviation, breaking ground for the women's rights movement in the mid 30's. She would later make the first female solo flight across the Atlantic and then disappear in the Pacific during her attempted first female circumnavigation of the globe. Named one of National Geographic's "100 greatest adventure books of all time."

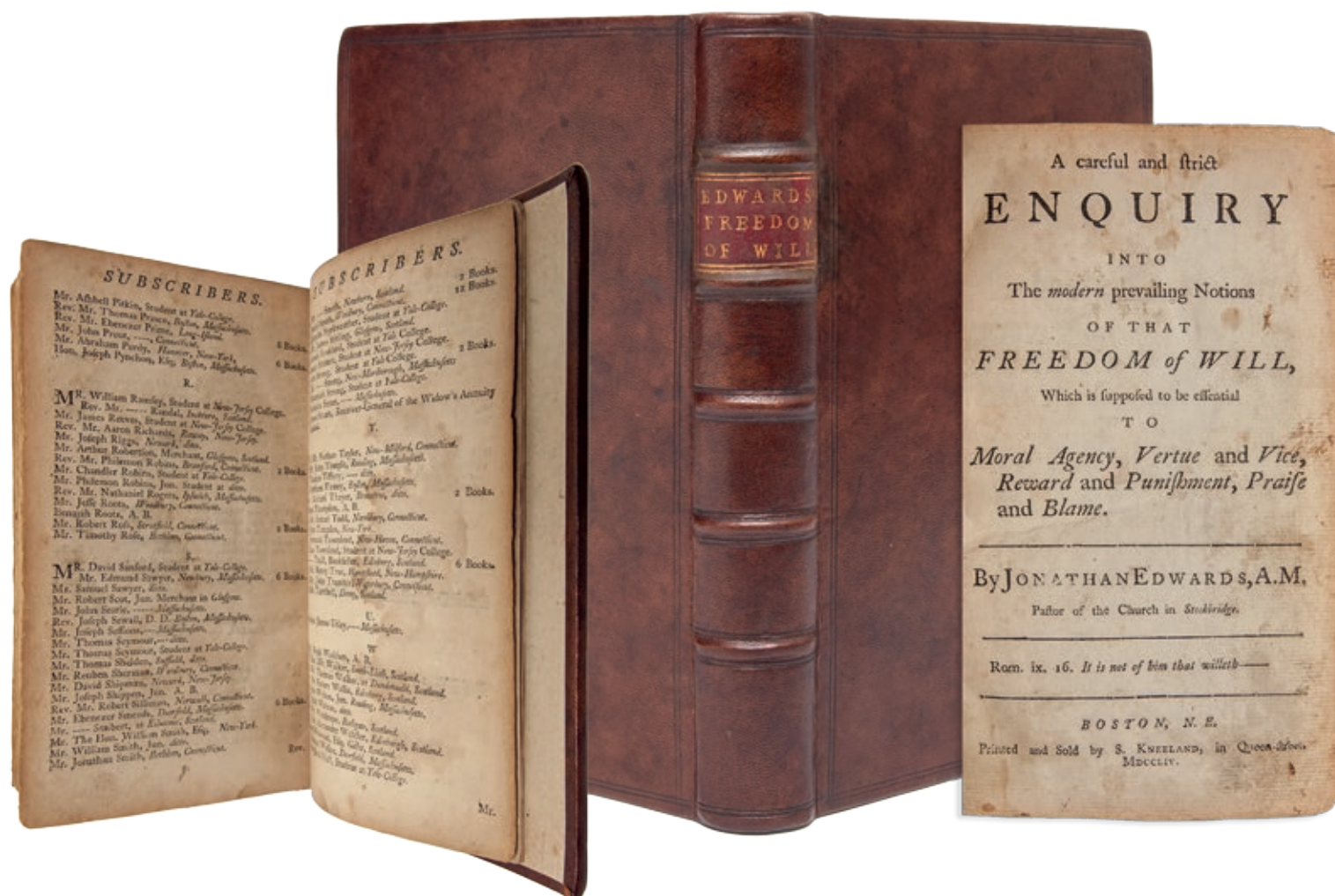
"Isolation breeds distrust and differences of outlook. Anything which tends to annihilate distance destroys isolation, and brings the world and its' peoples closer together." (Earhart) about Fine in Very Good dust jacket.



An important work by the leader of America's "Great Awakening."

22. Edwards, Jonathan

A CAREFUL AND STRICT ENQUIRY INTO THE MODERN PREVAILING NOTIONS OF THAT FREEDOM OF WILL, WHICH IS SUPPOSED TO BE ESSENTIAL TO MORAL AGENCY, VERTUE AND VICE, REWARD AND PUNISHMENT, PRAISE AND BLAME



Boston: S. Kneeland, 1754. First edition. Rebound to style in full sheep, blind rules, raised bands and a red morocco spine label. Octavo (pages 195 x 114 m), collating: [ii], vi, [iv], 294, [xiv]; complete with the Table of Contents in the front, and the Index and List of Subscribers, in the back. Index with errata slip pasted in. Pages browned, minor soiling and a few early and late leaves dampstained. Overall a Very Good copy of a scarce and important work.

The Cambridge History of American Literature devotes an entire chapter to Jonathan Edwards, pointing out that he remains one of the giants of intellect and one of the enduring masters of religious emotion. It was of this book that Dr. Johnson said "[a]ll theory is against the freedom of the will, all experience for it." Boswell's typical remark was "[t]he only relief I had was to forget it." A very important early American philosophical work.

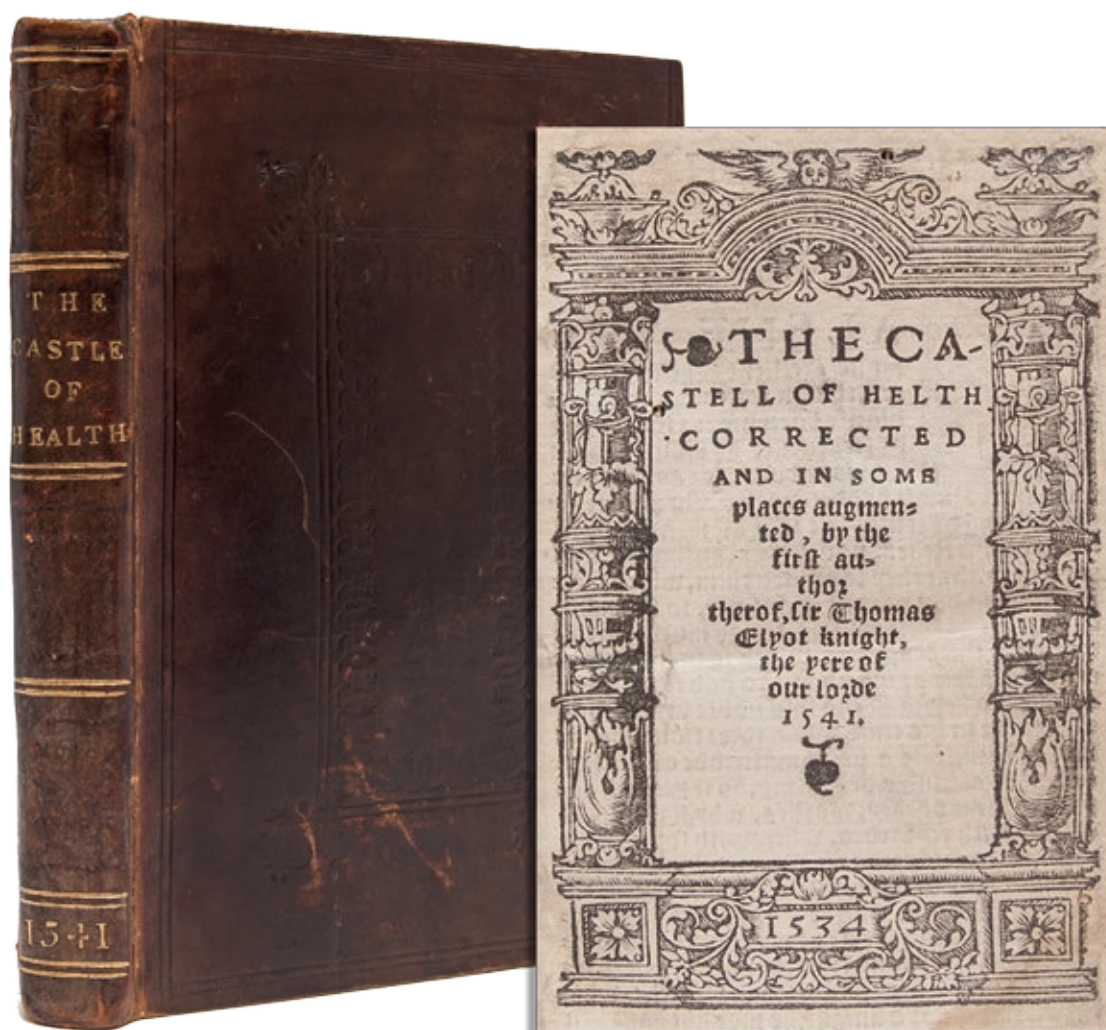
"The most recent generation of scholars has put Edwards back into deeper historical context: as a pastor exemplifying changes in the role of the minister within a socioeconomically evolving community; as a preacher developing the homiletic arts to fit the needs of his audience; and as a thinker engaging with the best European ideas, innovatively synthesizing rationalism and piety in order to transmit the best of the Puritan vision of man's frailty and God's glory into a modern age that found it convenient to ignore both." (ANB).

Grolier One Hundred Influential American books printed before 1900.

One of the first medical texts designed to aid men in women in home healthcare.

23. Elyot, Sir Thomas.

**CASTELL OF HELTH CORRECTED AND IN SOME PLACES AUGMENTED BY THE FIRST AUTHOR THEROF,
SIR THOMAS ELYOT KNIGHT, THE YERE OF OUR LORDE 1541**



London: in fletestrete in the house of Thomas Berthelet, 1541 [1550?]. Early edition. The 1541 edition was the first to contain Elyot's preface, replacing the dedication to Cromwell. Title within woodcut border. Black letter. Small octavo (5 1/4 x 3 1/2 inches; 131 x 90 mm). [7], 73, 68-90 leaves. Bound without final blank, as is common. The is the earliest edition to be found at auction in the past 40 years. Eighteenth century calf, tooled in blind. Spine lettered and ruled in gilt. Board edges tooled in gilt. All edges speckled light green. Fore-edge of title-page frayed. Repairs along outer margins of leaves A5, A7 and A8, barely affecting text. Leaf I3, with upper, outer corner torn, but no loss of text. Some tiny wormholes and a bit of dampstaining, mainly to first few leaves. Boards a bit rubbed. Previous owner's bookplates on front and rear endpapers. Old ink notations to colophon, and some light early underscoring throughout. Housed in a full morocco slipcase. Overall very good.

Renowned as a diplomat and scholar, Elyot proclaimed that he was "continually trained in some daily affairs of the public weal ... almost from childhood." Under the instruction of physician Thomas Linacre, Elyot expanded his expertise into medicine and health, leading him to compose *Castell of Helth*, "a popular, sensible treatise on healthful living, with sound and practical advice on the recognition of the commoner symptoms of disease, as well as what to do about them" (Hunt). Considered one of Elyot's most important works, it influenced centuries of medical practice because "It popularized the theory of the four humours and complexions, which became a basic part of the intellectual make-up of Renaissance Britain, and suggested medicines and treatments for a variety of ailments...it differed from Linacre's own writings, for Linacre translated the works of Galen from Greek to Latin, hoping to make them accessible to doctors but not wishing to allow ordinary men and women to diagnose their own complaints. It was Elyot who provided an accessible handbook in the vernacular." A key text in the history of Western medicine and public health. (Oxford DNB) STC 7647, Norman 705A, Hunt 155n, ESTC S121123.

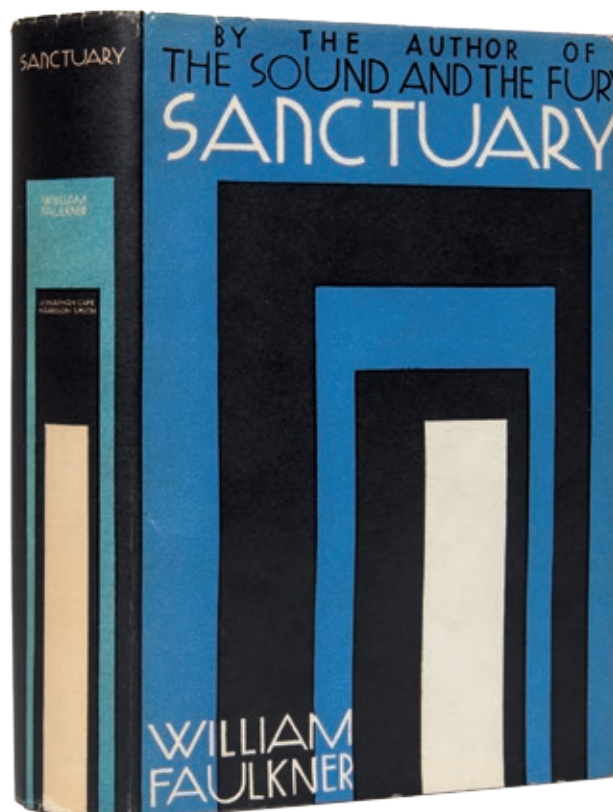
Faulkner's exploration of modern morality and the fall of men.

24. Faulkner, William

SANCTUARY

New York: Jonathan Cape & Harrison Smith, 1931. First edition. A lovely, Fine copy of the book with a previous owner's bookplate on the front paste-down, otherwise crisp, bright and untouched. In a Very Good+ to Near Fine dust jacket with the spine panel a bit toned and two clean tears on the rear panel, without loss (the larger about an inch long). Completely unrepaired and unrestored, and presenting very well. This copy with grey pattern on the magenta end-papers, and price of \$2.50 on the bottom of the front flap.

Faulkner's controversial prohibition era novel was a commercial and critical success; and along with his novels *The Sound and the Fury* and *As I Lay Dying*, *Sanctuary* led to his Nobel Prize for literature in 1949. "The theme of *Sanctuary* is the discovery of reality with the concomitant discovery of evil...instead of victory and moral vindication, [the characters] receive a stunning kind of defeat...the traditional society has given place to a modern world in which amoral power is almost nakedly present" (Brooks). A stirring exploration of the modern world and the fall of men. Fine in Very Good + dust jacket.



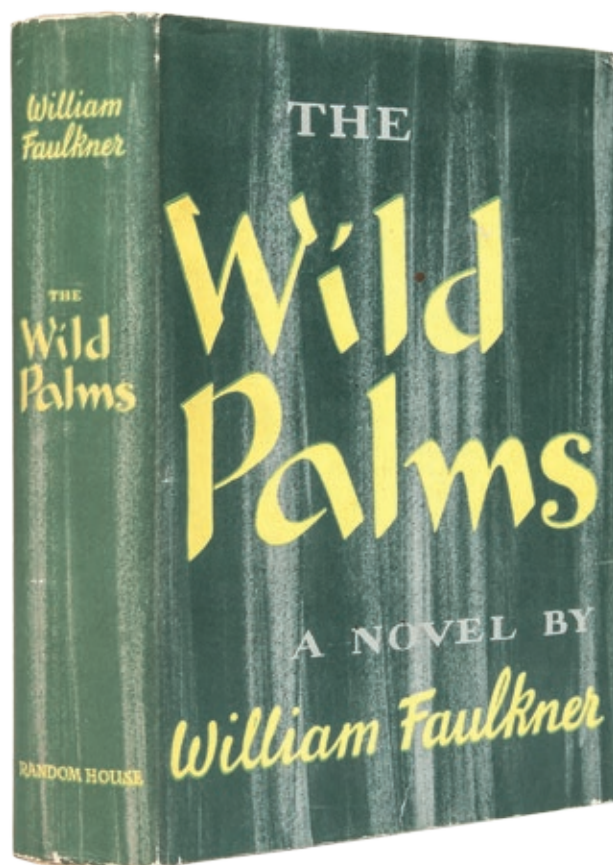
"Yes, he thought, between grief and nothing I will take grief."

25. Faulkner, William

THE WILD PALMS

New York: Random House, 1939. First edition. A just about Fine copy of the book with a touch of fading to the top stain and very trivial soiling to the closed lower edge of the page block. In a Near Fine dust jacket with the spine and rear panels a bit toned and trivial rubbing at the extremities, otherwise an attractive jacket. Gold and green stamping (the preferred, first issue binding).

Consisting of two interwoven short stories with opposing perspectives on love, grief, and sacrifice, *The Wild Palms* is one of Faulkner's most experimental works. "When I reached the end of what is now the first section of *The Wild Palms*, I realized suddenly that something was missing, it needed emphasis, something to lift it like counterpoint in music. So I ...raised it to pitch again with another section of its antithesis, which is the story of a man who got his love and spent the rest of the book fleeing from it" (Faulkner). about Fine in Near Fine dust jacket.



"Mr. Fitzgerald is always miraculously adept at describing adolescent love affairs and adolescent swagger."

26. Fitzgerald, F. Scott

TAPS AT REVEILLE

Signed First Edition

New York: Charles Scribner's Sons, 1935. First edition, first state, of the last collection of Fitzgerald's short stories published during his life, signed by the author on the front blank. One of only 5100 copies printed. Octavo, original dark green cloth. Book Very Good + with staining and wear to the spine, but internally in excellent condition. Dust jacket also in Very Good + condition. Spine toned and minor wear at the extremities, but generally an attractive example. With the original price of \$2.50 stamped on the front flap in blue ink. Housed in a lovely custom slipcase with chemise.

Fitzgerald chose for inclusion in this volume what he considered his best short stories from the previous decade—many of which dealt with a pre-war boy in his middle teens. "Mr. Fitzgerald is always miraculously adept at describing adolescent love affairs and adolescent swagger" (Edith Walton). Included is the much-anthologized story "Babylon Revisited." First state, with pages 349–52 uncanceled. Brucoli A18.1.a2. Very Good + in Very Good + dust jacket.



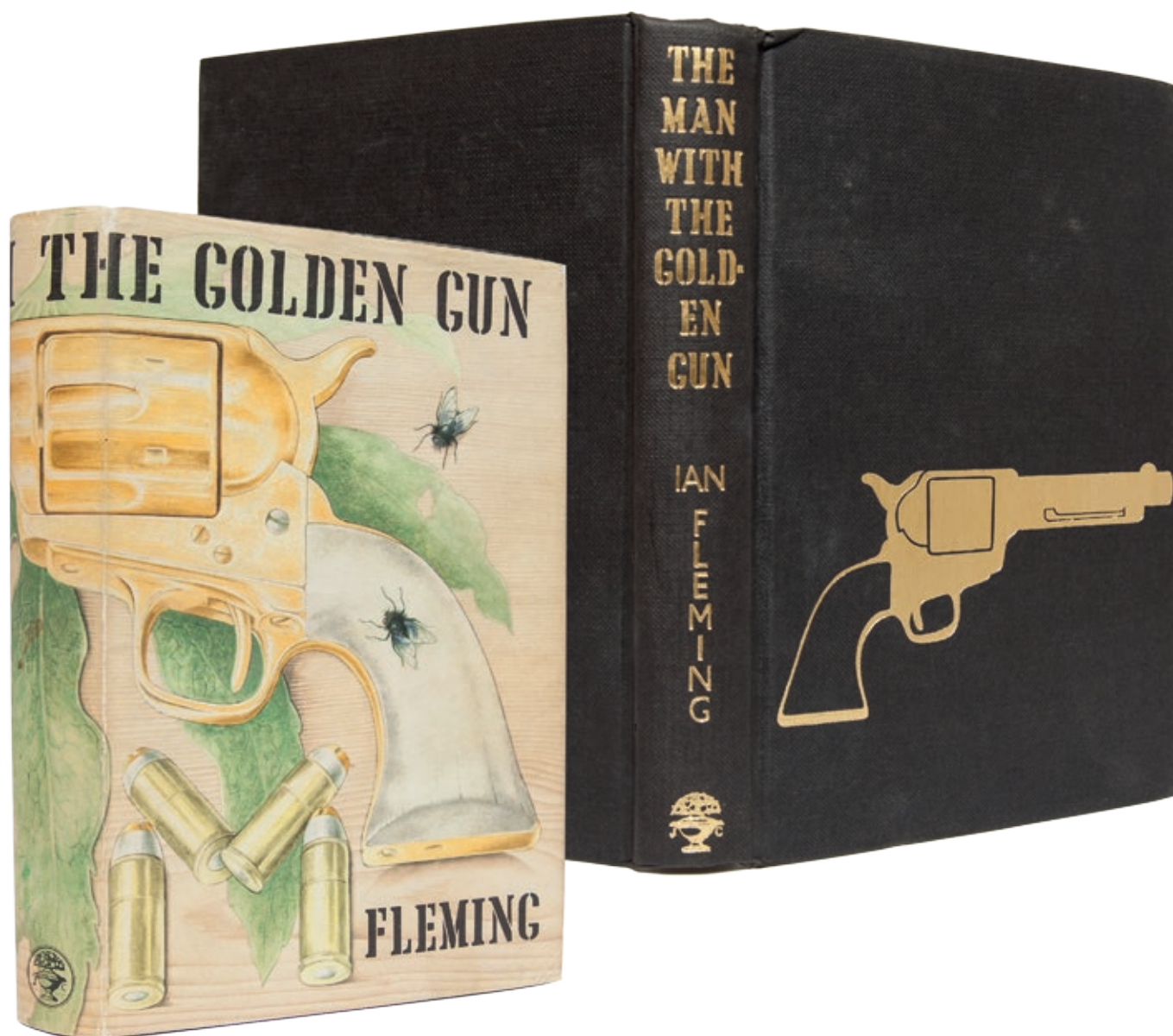
First state of the final Bond novel, published posthumously.

27. Fleming, Ian

THE MAN WITH THE GOLDEN GUN

London: Jonathan Cape, 1965. First edition. A bright, Near Fine copy of the book with the spine ends pushed, otherwise in excellent condition. Light foxing to closed text-block and small ownership markings on the front paste-down. First state binding with a very bright gilt gun on the upper board. In a Near Fine, dust jacket with only trivial wear at the head of the spine.

Published a year after Ian Fleming's death, "The Man with the Golden Gun" is the final James Bond novel written by its original creator. Fleming's health rapidly deteriorated while writing the book, and though he finished a draft of the novel in 1964, he never fully re-worked it. After Fleming's death, the novel was published in the U.K. and then serialized in *The Daily Express* and *Playboy*. Ironically, in this novel, Bond is presumed dead before returning to London. He's been brainwashed by the Soviet Union and attempts to assassinate "M." After regaining his senses, Bond is sent to the Caribbean to assassinate Francisco Scaramanga, known as "The Man with the Golden Gun." Near Fine in Near Fine dust jacket.



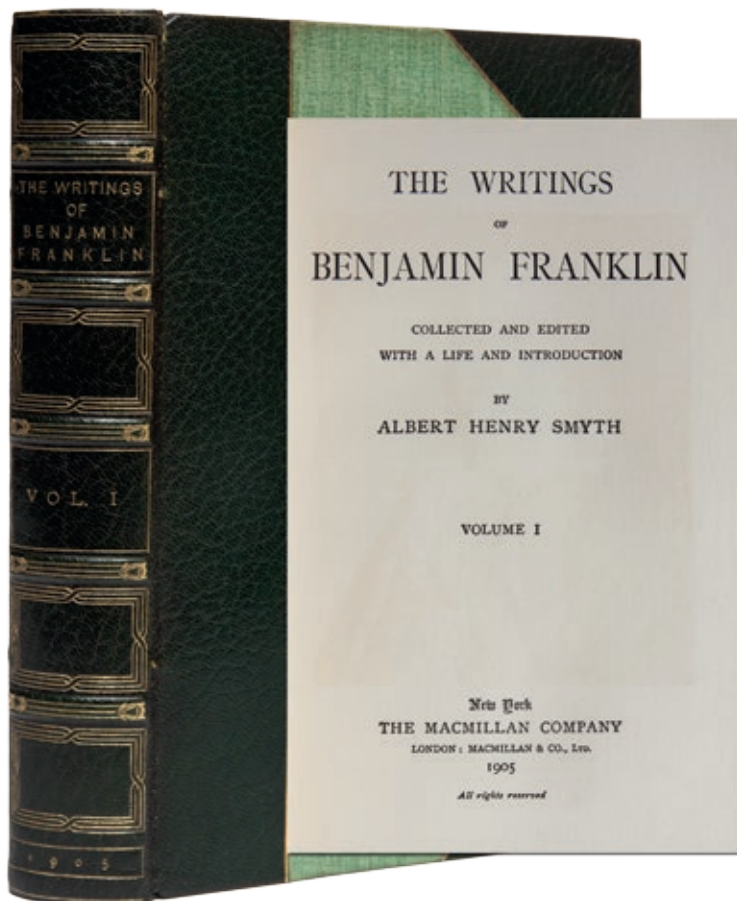
Important works by one of the most innovative Founding Fathers.

28. Franklin, Benjamin

THE WRITINGS OF BENJAMIN FRANKLIN

New York: Macmillan, 1905 - 1907. First edition. 10 volumes bound by J. W. Meyer in contemporary dark green morocco over cloth boards. Spines titled in gilt with geometric details in the spine compartments, raised bands, top edges gilt, marbled end papers. In all a lovely Fine set with only the most trivial wear to the bindings. Unread and largely unopened throughout (with pages still sealed). Uniform spines, but gilt on book 2 brighter than the others. Each volume with a different frontis portrait of the author.

One of America's foremost founding fathers, a famed scientist, philosopher, and inventor. Over the course of his long and varied career, Franklin would serve as minister to France and Sweden, and as the first Postmaster General of the United States. By his late twenties, Franklin had already achieved significant renown as an author, with the publication of Poor Richard's Almanac and by his 50s he had made important contributions to the study of electricity and demographics. (Science would fascinate Franklin his entire life - and he would make significant discoveries and inventions until his death.) Franklin also played numerous instruments and, interestingly enough, is thought to have been the first recorded chess player in the thirteen colonies. During the revolution, Franklin served on missions to England in addition to being one of Pennsylvania's delegates to the Continental Congress. He would go on to become ambassador to France and later was again appointed a delegate to the Constitutional Convention in 1787. Franklin is also the only founding father to have his name affixed to the Declaration of Independence, the treaty of Alliance with France, The Treaty of Paris, and the US Constitution. Fine.



A first state copy of Marquez's most famous work of magical realism.

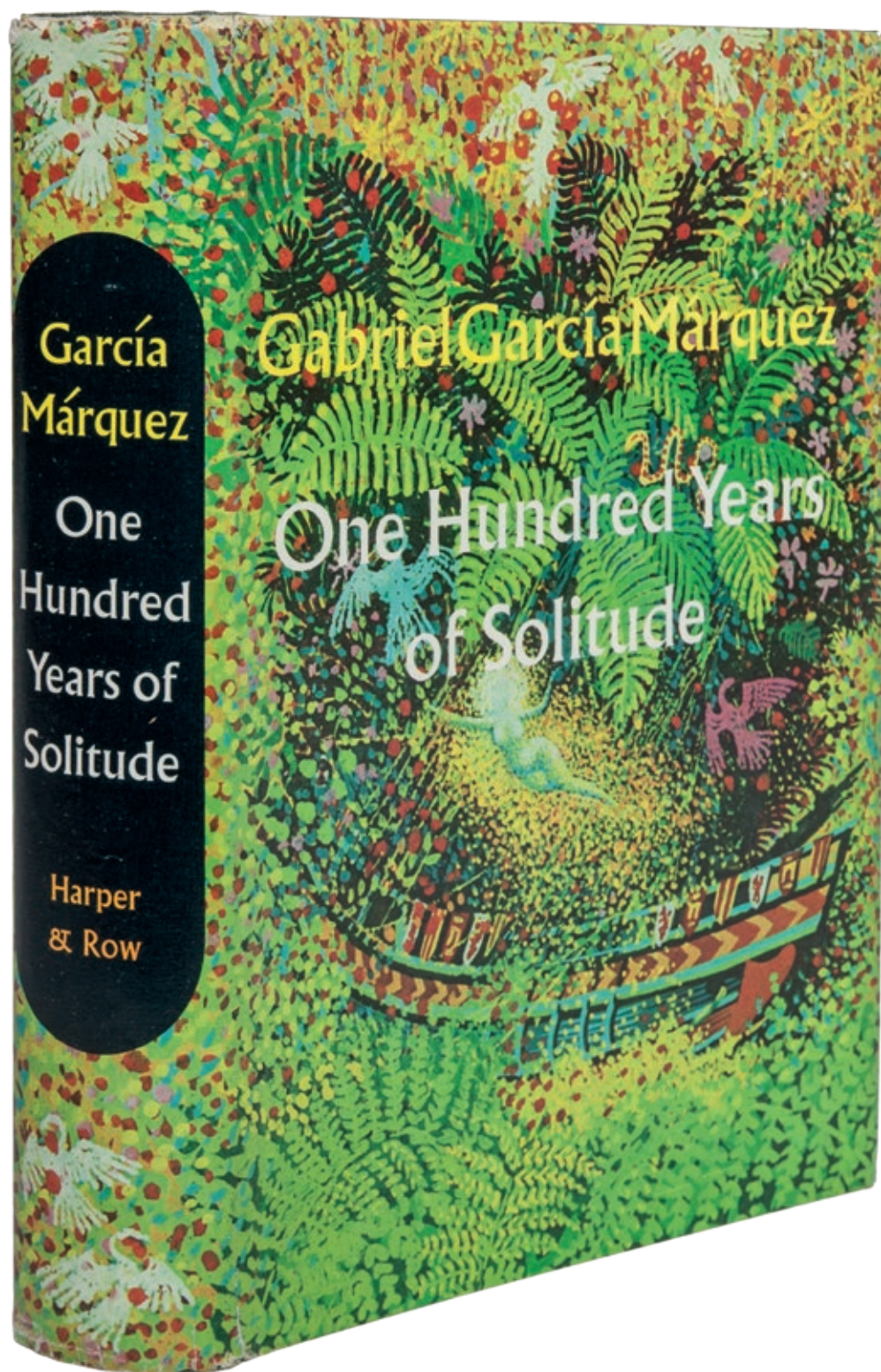
29. Garcia Marquez, Gabriel

ONE HUNDRED YEARS OF SOLITUDE

New York: Harper & Row, 1970. First edition. First printing in a first state dust jacket ending the first paragraph with an exclamation point. A Near Fine example of the book with "First Edition" stated on the copyright page and no number line on the final page. Unread with just a touch of spotting/foxing to the top edge of the closed page block, otherwise Fine. In a bright, Near Fine dust jacket with a tiny dampstain on the front flap and very trivial wear at the spine ends and corners.

Along with "Love in the Time of Cholera," "One Hundred Years of Solitude" is considered Marquez' greatest work, and is the book that made his international reputation. First published in 1967 – and in English in 1970 -- the wide spanning story of the Buendia family would achieve incredible popularity and, in fact, be responsible for lifting the future Nobel Prize winner out of poverty by selling more than 30,000,000 copies. Considered the ultimate expression of his style of magical realism, "One Hundred Years of Solitude" has won awards in numerous countries and was listed on Le Monde's list of the "100 Books of the Century."

"He has also written a novel so filled with humor, rich detail and startling distortion that it brings to mind the best of Faulkner and Gunter Grass. It is a South American Genesis, an earthy piece of enchantment, more, as the narrator says of Macondo, 'an intricate stew of truth and mirages.'" (Contemporary New York Times Book Review) Near Fine in Near Fine dust jacket.



Gogol's masterwork, widely regarded as an exemplar of 19th century Russian literature.

30. Gogol, Nikolai Vasilievich

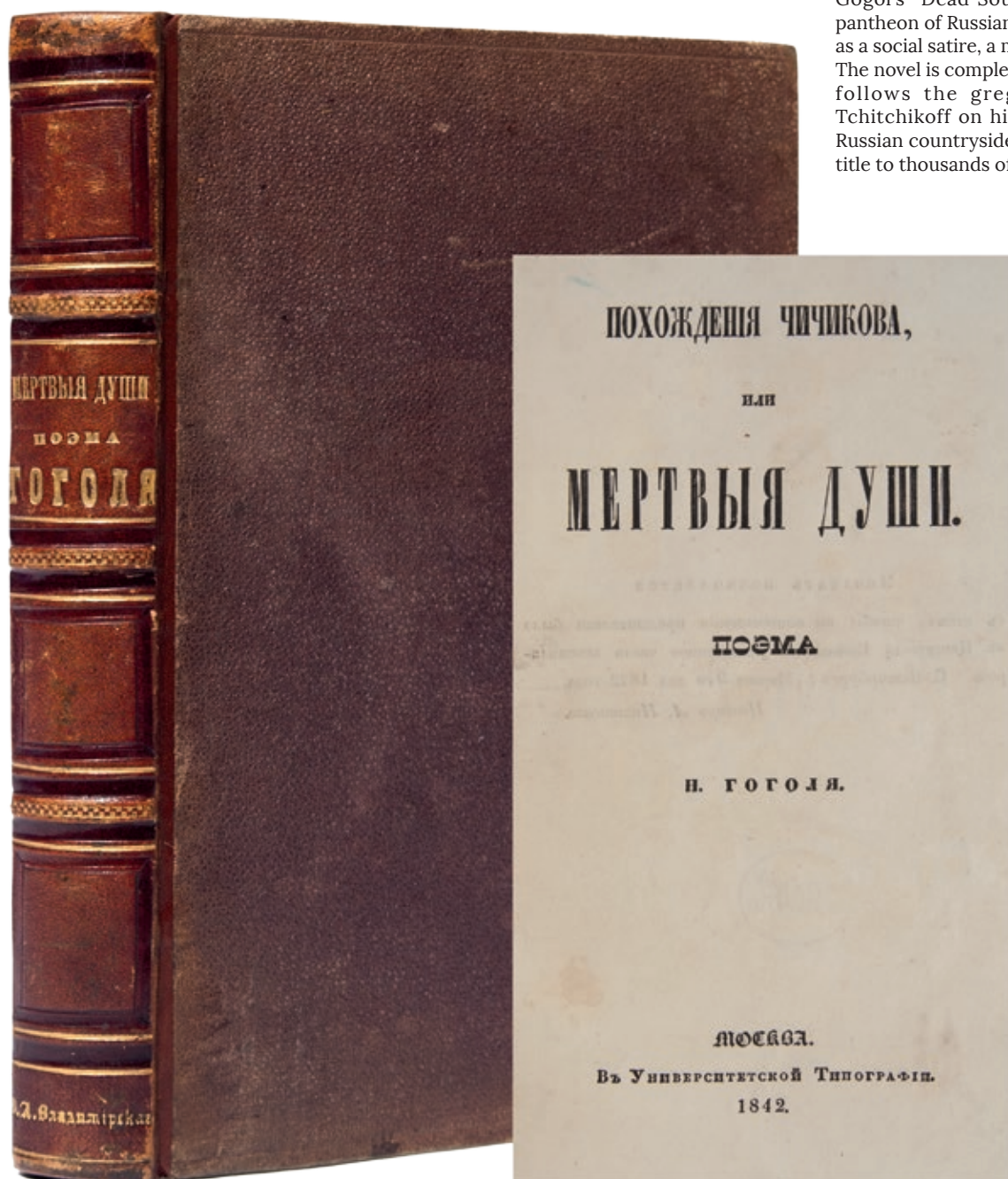
**POKHOZHDENIYA CHICHIKOVA, ILI MERTVYYA DUSHI:
POEMA [THE ADVENTURES OF CHICHIKOV, OR DEAD SOULS. A POEM]**

Moscow: University Press, 1842. First edition. Gogol's masterpiece, a classic of nineteenth-century Russian literature, and one of his works satirising the Russian character, as he also did with *Revizor* [The Government Inspector].

Volume one only (as issued), 8vo (233 x 150mm.), half-title, later calf-backed brown buckram, lettered in gilt on spine, without wrappers, occasional light staining, pp.251-254 bound upside down, but generally an excellent copy.

There was a second volume, published after Gogol's death by his heirs in 1855; although he had burned the second volume, there were sufficient drafts remaining for the volume to be recomposed, and the planned third volume had never been written.

Gogol's "Dead Souls" sits high within the pantheon of Russian literature. It was written as a social satire, a modern "Inferno" in prose. The novel is complex, yet highly amusing as it follows the gregarious and immoral Tchitchikoff on his quest throughout the Russian countryside in attempts to purchase title to thousands of dead serfs.



*The First Printing of the Philosophy of Pythagoras.***31. Hierocles of Alexandria (Pythagoras)****IN AUREOS VERSUS PYTHAGORAE OPUSCULUM**

Padua: Bartholomaeus de Valdezoccho, April 17, 1474. First edition. Quarto (8 x 6 3/4 inches; 196 x 147 mm): 91 (of 92) leaves, unfoliated. Collation: a8-h8, [i8, k8, l6, m5]. Lacking final blank (m6). Signatures i-m trimmed off of bottom margin as usual in this edition. With 2-4 line initials. 24 lines. Occasional initial supplied in later black ink. Title from foot of leaf a2v; imprint from colophon, leaf m5v. Translated from the original Greek by Johannes Aurispa.

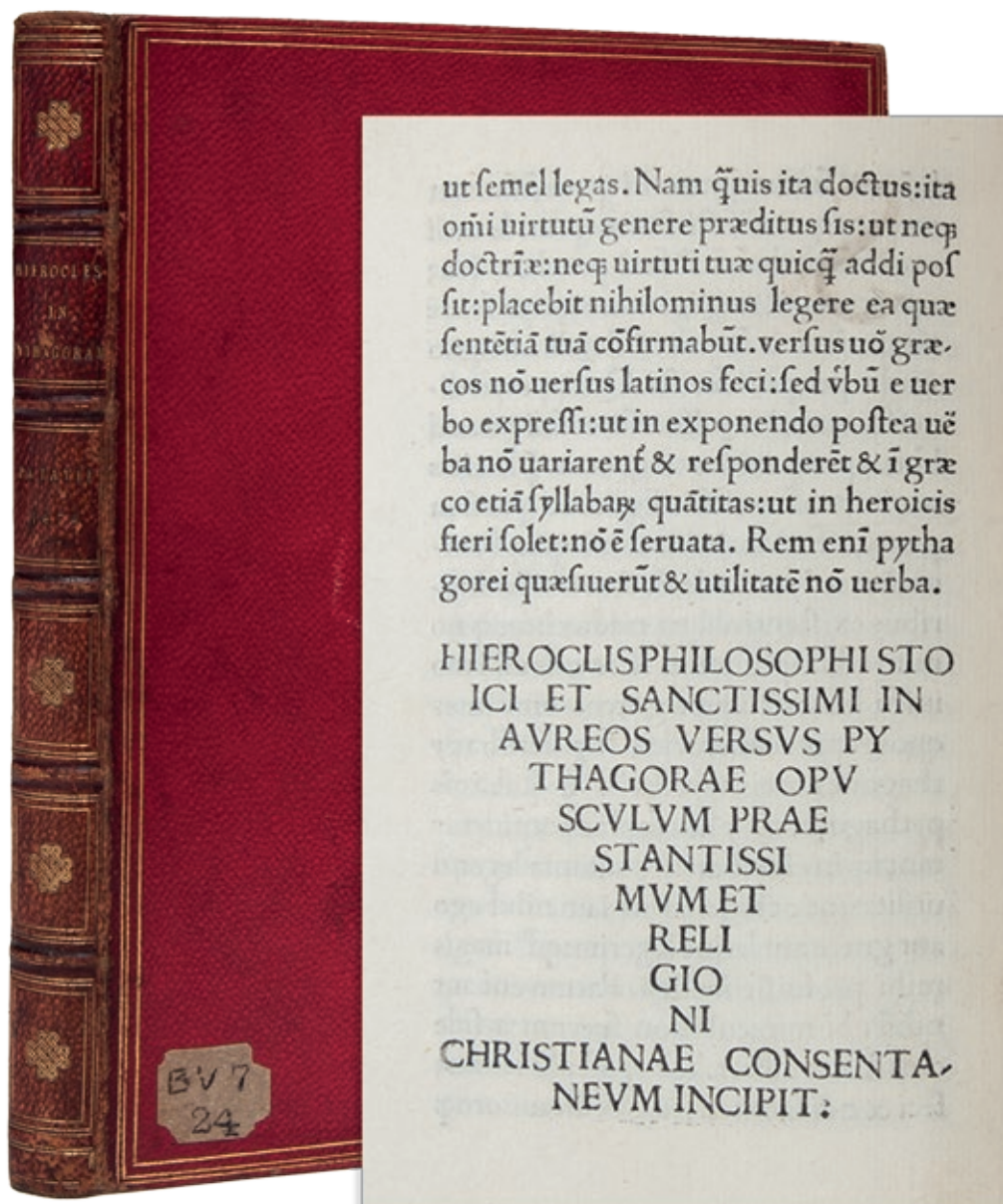
Nineteenth-century red morocco. Boards triple-ruled in gilt. Spine ruled, stamped and lettered in gilt. Joints lightly rubbed. Pages likely washed at the time of binding. Small repair to torn corner of leaf m5, not affecting text. Previous owner's bookplate. With wide margins still preserving in the lower extreme corners several of the signatures [ah] printed by hand for direction of the binder. Overall a fine copy.

First printing of Pythagoras and his 'Golden Verses' (collection of moral exhortations) with the commentary which is the only complete extant work by Hierocles. While Pythagoras is widely known for his mathematical theorem that the square of the hypotenuse is equal to the sum of the squares of the other two sides. ($A^2 + B^2 = C^2$), he was foremost a philosopher, yet none of his writings have survived. "The early evidence shows, however, that, while Pythagoras was famous in his own day and even 150 years later in the time of Plato and Aristotle, it was not mathematics or science upon which his fame rested. Pythagoras was famous (1) as an expert on the fate of the soul after death, who thought that the soul was immortal and went through a series of reincarnations; (2) as an expert on religious ritual; (3) as a wonder-worker who had a thigh of gold and who could be two places at the same time; (4) as the founder of a strict way of life that emphasized dietary restrictions, religious ritual and rigorous self discipline" (Stanford Encyclopedia of Philosophy).

"Hierocles of Alexandria was a Neoplatonist writer, flourished c. a.d. 430. He studied under the celebrated Neoplatonist Plutarch at Athens, and taught for some years in his native city... The only complete work of his which has been preserved is the commentary on the Carmena Anrea (Golden Verses) of Pythagoras. It enjoyed a great reputation in middle age and Renaissance times, and there are numerous translations in various European languages" (Britannica).

"A very elegant specimen of early typography from the press of Padua's first printer the type rivals in beauty with that of Vendelin of Speier, Jenson, Aldus and other famous Venetian printers..." (The Library of Charles W. Clark, Volume 2). One of a handful of books issued by Valdezoccho alone (he had printed in partnership with Martinus de Septum Arboribus at Padua since 1471). Like others in his output, the book shows a highly unusual placement of printed signatures: well to the right and below the last line of text. For this reason they are usually partially or entirely cropped away: the British Library copy, like the present, lacks most of the signatures in the final four quires.

BMC VII, 906. Goff H-151. GW 12409. IGI 4726. ISTC ih00151000. Klebs 516.1.



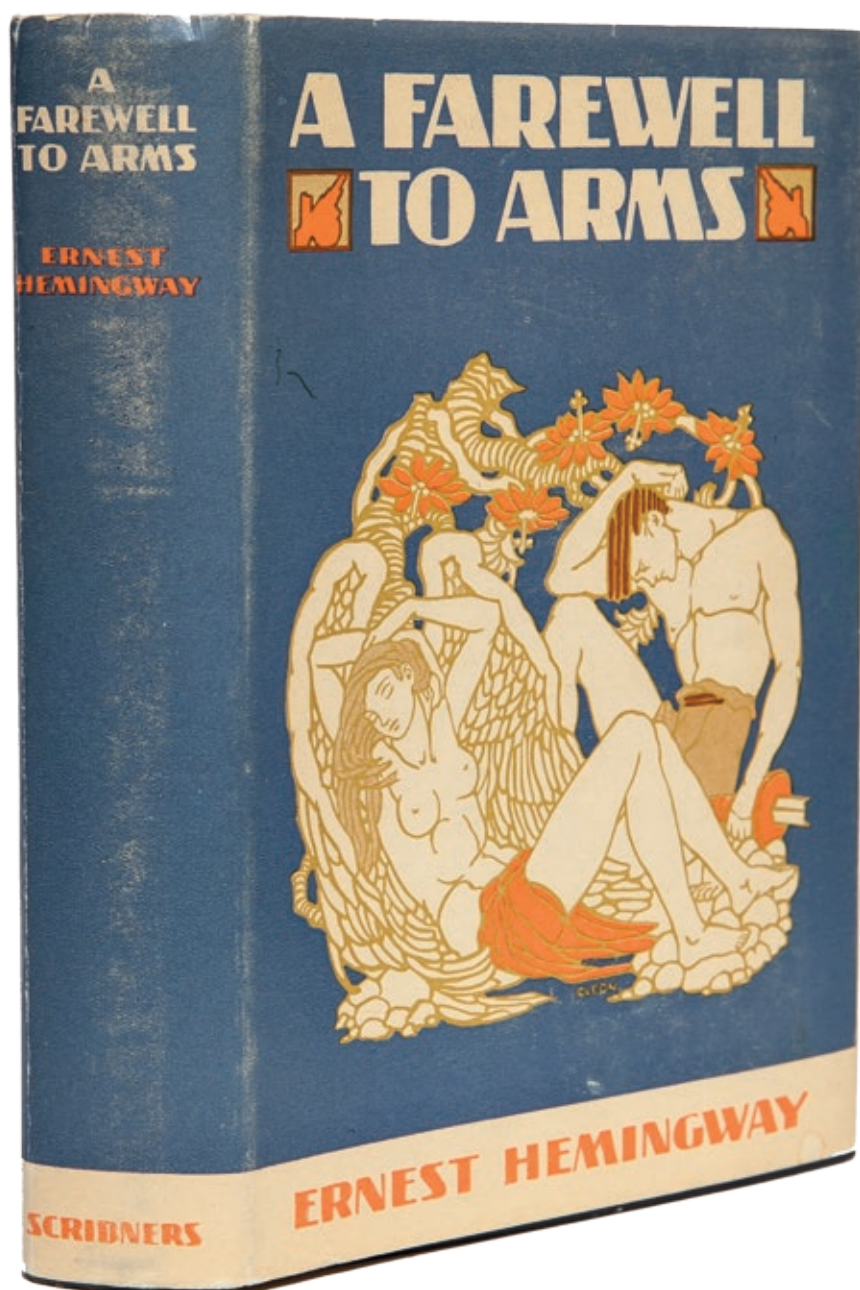
A lovely copy of Hemingway's semi-autobiographical WWI romance.

32. Hemingway, Ernest

A FAREWELL TO ARMS

New York: Charles Scribner's Sons, 1929. First edition. Hemingway's semi-autobiographical account of an American ambulance driver in an Italian regiment in WWI and his fleeting romance with a British nurse. Quintessential Hemingway, written at the height of his powers. A clean, about Fine copy of the book tight and square with bright gold labels. With a very slight wave in the early and late pages, apparently from humidity. In a fresh, Near Fine dust jacket with a faint crease running down spine and amateur tape reinforcement to the crown. First issue without the legal disclaimer on p. x and with Catherine spelled with a "K" on the front flap.

"One of the finest prose stylists in English. He captured in stunning stories and novels the uncomfortable realities of his age and forced into public consciousness a realization of the brutalities of war and their lingering psychological affects... His best novels record for all time the emotional turmoil of modern warfare and modern life. It is the integrity of his craft, a richness beyond legend, that will forever endure." (Harvard Professor Henry Louis Gates in his closing remarks to the Hemingway Centennial JFK Library, April, 1999) about Fine in Near Fine dust jacket.



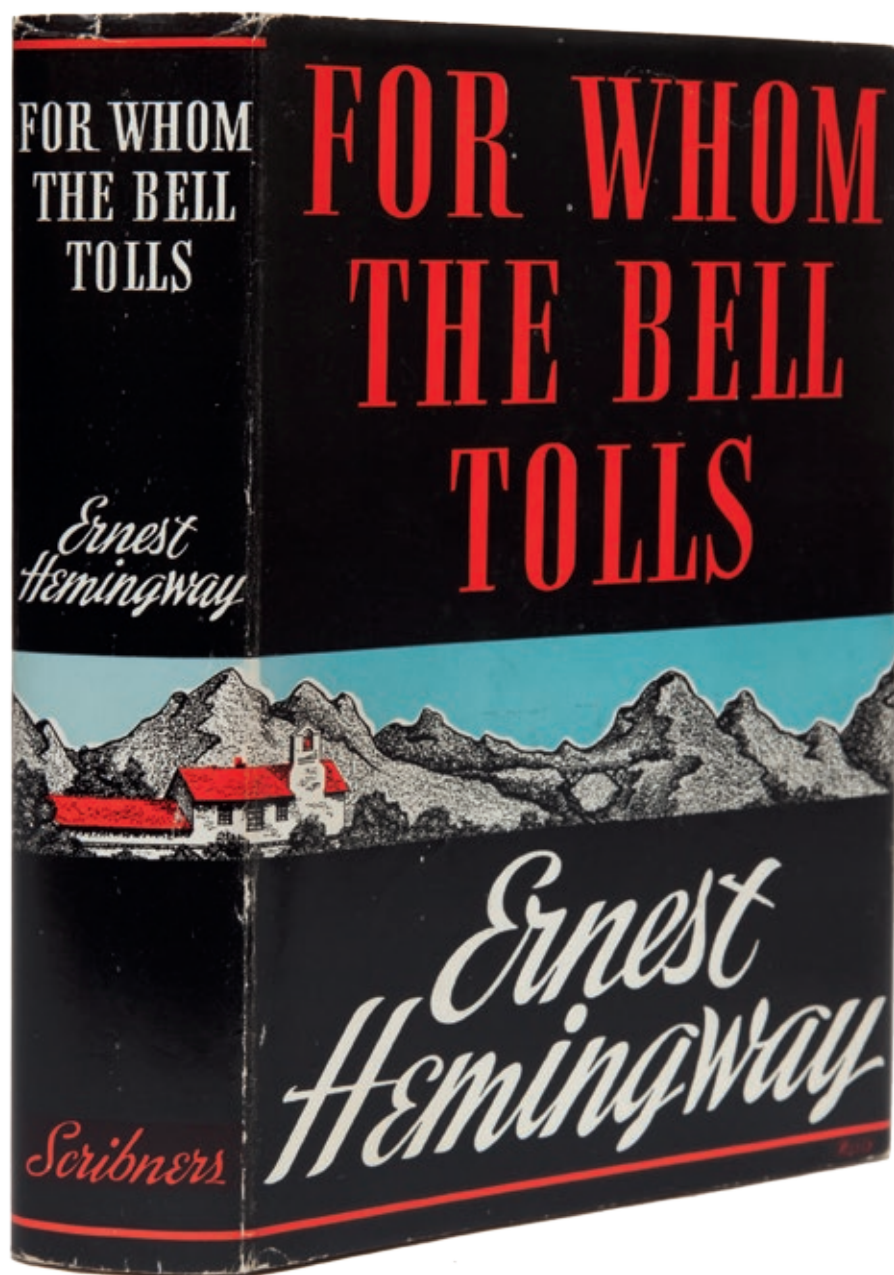
Hemingway's novel based in the Spanish Civil War; becoming rare in this condition.

33. Hemingway, Ernest

FOR WHOM THE BELL TOLLS

New York: Charles Scribner's Sons, 1940. First edition. A Nearly Fine copy of the book with offsetting to the end-papers (from publishers glue as usual) and slight off-set to the half-title. In a beautiful Nearly Fine dust jacket that is price clipped and shows a trivial nicks and rubs near the spine, but without chips, tears or fading. A book that is extremely difficult to find in this condition.

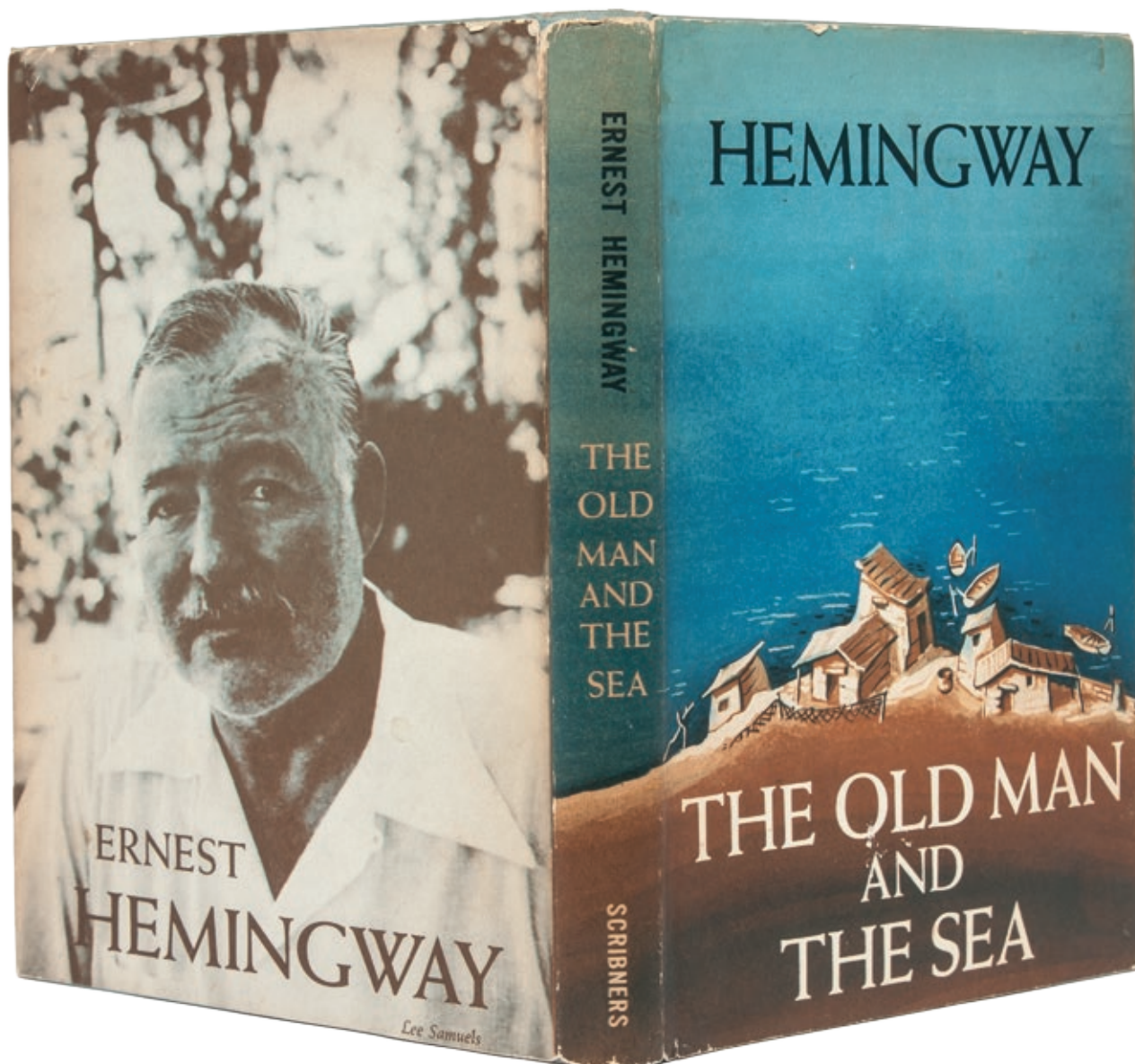
Hemingway's captivating story of an American demolitions expert joining a band of rebels during the Spanish Civil War. Based in part on Hemingway's first-hand experiences in Spain during the 1936 - 1939 civil war. "For Whom the Bell Tolls" is a tremendous piece of work. It is the most moving document to date on the Spanish Civil War, and the first major novel of the Second World War." (Contemporary NY Times Book Review) Near Fine in Near Fine dust jacket.



"I tried to make a real old man, a real boy, a real sea and a real fish and real sharks."

34. Hemingway, Ernest

THE OLD MAN AND THE SEA



New York: Charles Scribner's Sons, 1952. First edition. Book Near Fine with a previous owner's name on the front paste-down, top edge dusty and a trifle cocked. In a Very Good+ dust jacket with a few short tears at the top edge of the front and rear panel and some toning, noticeable at the spine.

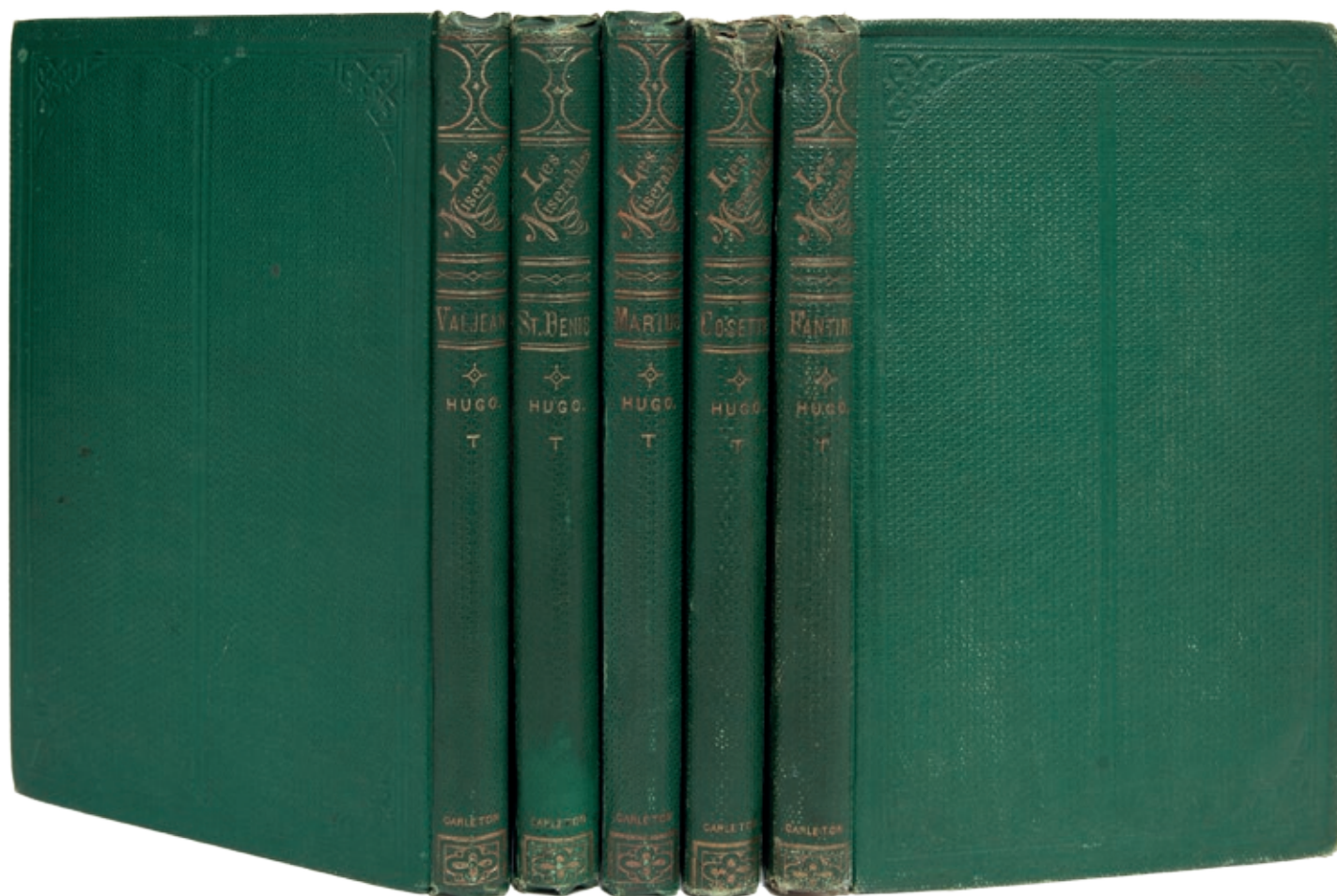
The final work of fiction published in the author's lifetime, winner of the Pulitzer Prize and cited by the Nobel Prize Committee, "The Old Man and the Sea" cemented Hemingway's legacy as one of the greatest American writers of the twentieth century and would turn him into a household name. The story follows the tribulations of an aging and suddenly unlucky fisherman, Santiago, as he tries to catch a gigantic marlin in the Straits of Florida. Hemingway wanted to show the simple dignity and biblical nature of Santiago's trials – and succeeded mightily. The book was originally published in full in an issue of Life Magazine, which subsequently sold 5 million copies in less than a week.

"No outbursts of spite or false theatricalism impede the smooth rush of its narrative. Within the sharp restrictions imposed by the very nature of his story Mr. Hemingway has written with sure skill. Here is the master technician once more at the top of his form, doing superbly what he can do better than anyone else." (Contemporary New York Times Review) Near Fine in Very Good + dust jacket.

"One of the half-dozen greatest novels of the world" - Upton Sinclair

35. Hugo, Victor

LES MISERABLES (IN 5 VOLUMES)



New York: Carleton, Publisher, 1862. First American edition. An attractive set of Hugo's masterpiece. All volumes Very Good + to Near Fine in original green cloth. Spines with slight fraying and loss (worst on Cosette with a small repaired chip), otherwise untouched. Internal contents generally in excellent condition with cracking to the rear hinge of the first two books (still holding well). Some volumes with early owner's written name or bookplate.

Translated by Charles Wilbour immediately upon the release of the French edition, the first book was released in June of 1862 with monthly parts coming out through October. The first British edition, by contrast was released in three volumes all in October of 1862 (translated by Lascelles Wraxall).

Widely regarded as one of the greatest novels of the 19th century, although contemporary reviews were mixed. Hugo's massive work follows the struggles of ex-convict, Jean Valjean, as he seeks spiritual redemption despite the past ever following upon his heels. It is a social commentary not just on modern France, but upon all communities where there is crime, hunger, poverty and injustice. Moreover, Hugo inserts his own commentaries throughout the work, whether they relate to the current action or not. Successfully adapted to the screen and the stage, most recently by Tom Hooper in 2012 for Universal Pictures. A work that speaks across time and place and continues to touch and inspire its readers. Very Good +.

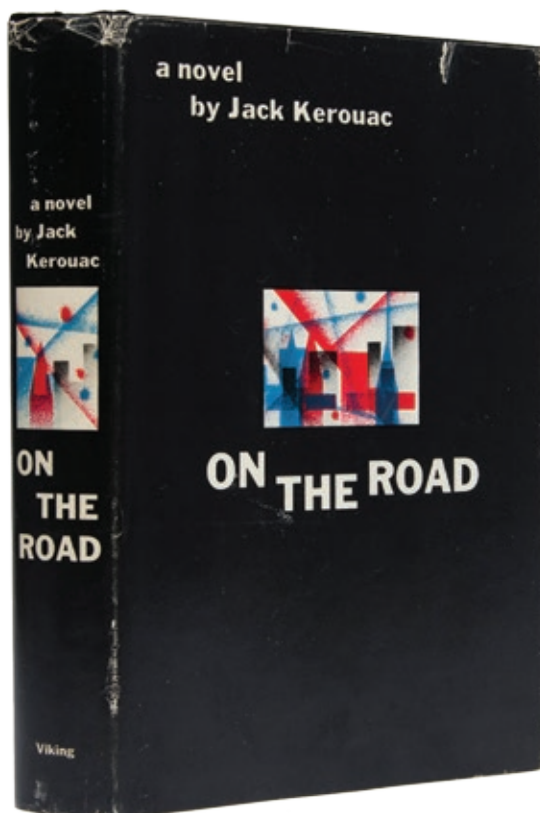
"The only people for me are the mad ones..."

36. Kerouac, Jack

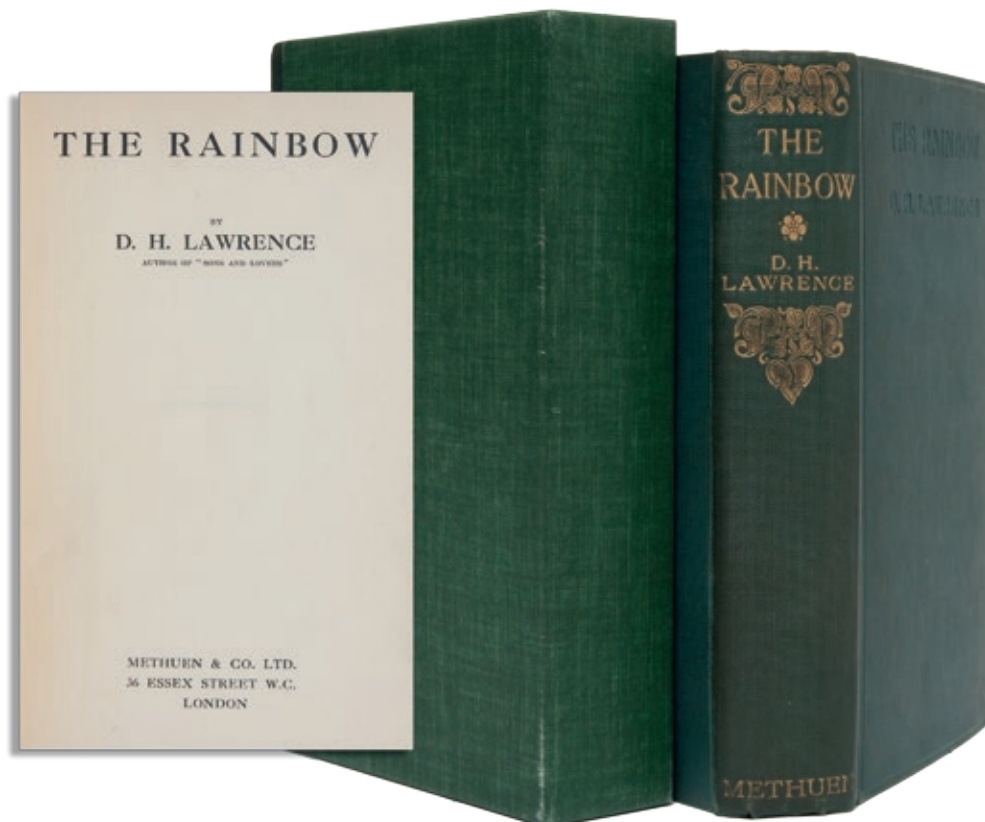
ON THE ROAD

New York: The Viking Press, 1957. First edition. A Fine copy of the book; original black cloth with white lettering on the spine and front board; red topstain. A previous owner's name on the front endpaper, otherwise untouched. In a Very Good + dust jacket that shows some dampstaining on the verso, one longer tear on the rear flap fold and a couple shorter tears and some wear at the top of the spine.

"It changed my life like it changed everyone else's," Bob Dylan said of "On The Road." Jack Kerouac's classic Roman A Clef, published in 1957, was the defining work of the beat generation. It follows the travels of Sal Paradise, a stand in for Kerouac himself, and is based on a series of journeys Kerouac took from 1947 to 1950. The work was typed up on a continuous "scroll" of sheets that Kerouac had taped together. "On The Road" appears on both Modern Library's list of the 100 best novels of the century and on Time Magazine list of the 100 best English language novels from 1923-2005. "[I]ts publication is a historic occasion... the most beautifully executed, the clearest and the most important utterance yet made by the generation Kerouac himself named years ago as 'beat,' and whose principal avatar he is." (Contemporary New York Times review) Fine in Very Good + dust jacket.



"Lawrence's finest work, showing him for the radical, protean, thoroughly modern writer he was" - 100 Best Novels



37. Lawrence, D. H.

THE RAINBOW

London: Methuen & Co. Ltd., 1915. First edition. One of 1250 copies (429 of which were destroyed for "obscenity"). A copy that is very Nearly Fine with the spine a bit darkened and faint tape ghosts on the end papers. Housed in a custom slipcase.

Originally conceived as the first part to Lawrence's more popular, "Women in Love," the publisher released the two novels separately to avoid tainting "Women in Love" with the scandal of the obscenity charges brought against "The Rainbow." Near Fine.

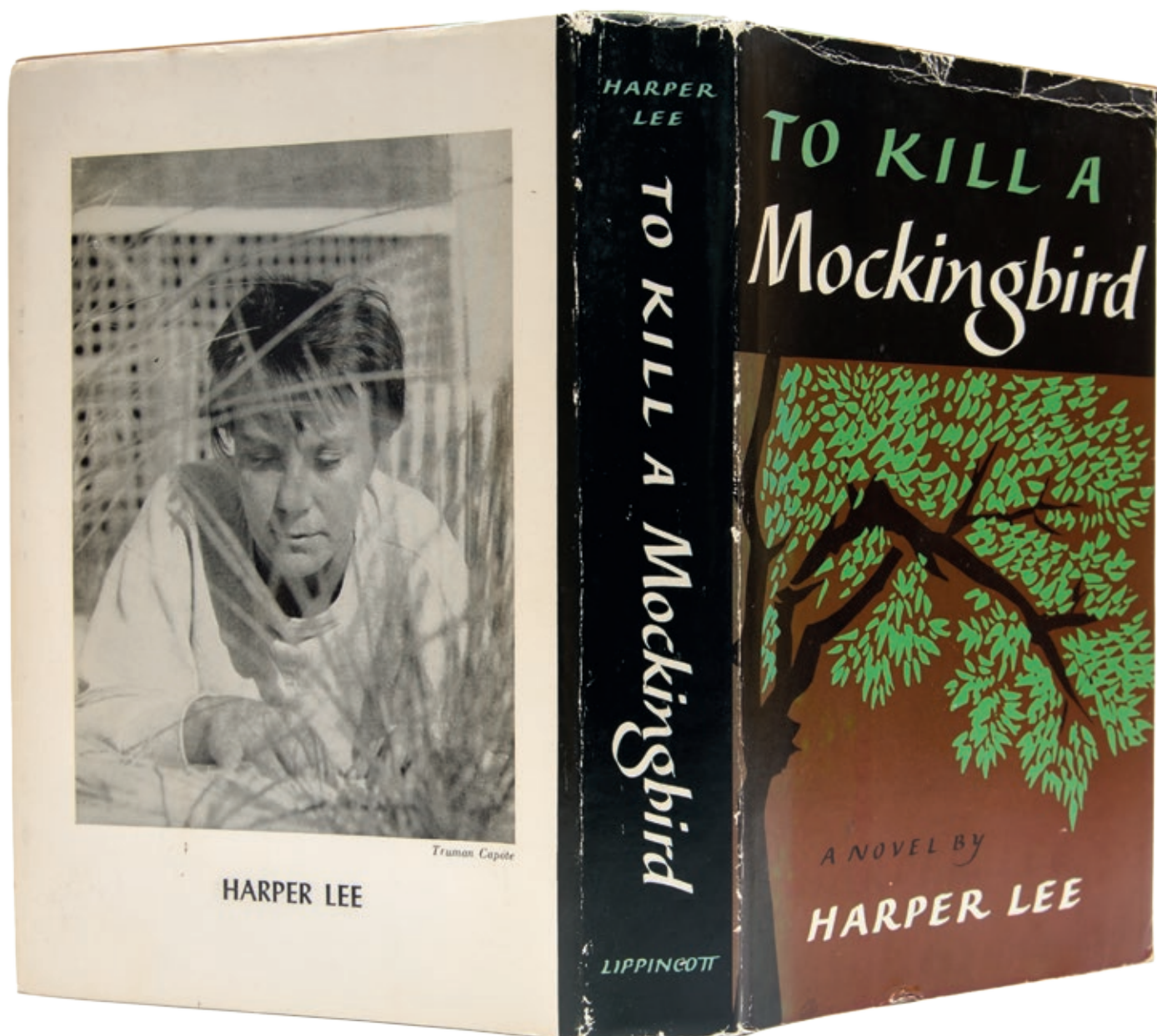
A very attractive copy of Harper Lee's powerful novel.

38. Lee, Harper

TO KILL A MOCKINGBIRD

Philadelphia: Lippincott, 1960. First edition. A bright, attractive first edition of Lee's powerful novel. The book is in Near Fine condition on account of gentle bumps to the corners and lower edge of the front board. Internally in excellent condition with no owner's markings and appearing unread. The dust jacket also Near Fine with a few short tears at the top of the front panel and corresponding creases, and minor wear at the spine ends and corners. Price-clipped, but price is not an issue point. A book that usually turns up much the worse for wear, this is a particularly clean copy that is new to the trade. Housed in a lovely custom slipcase with chemise.

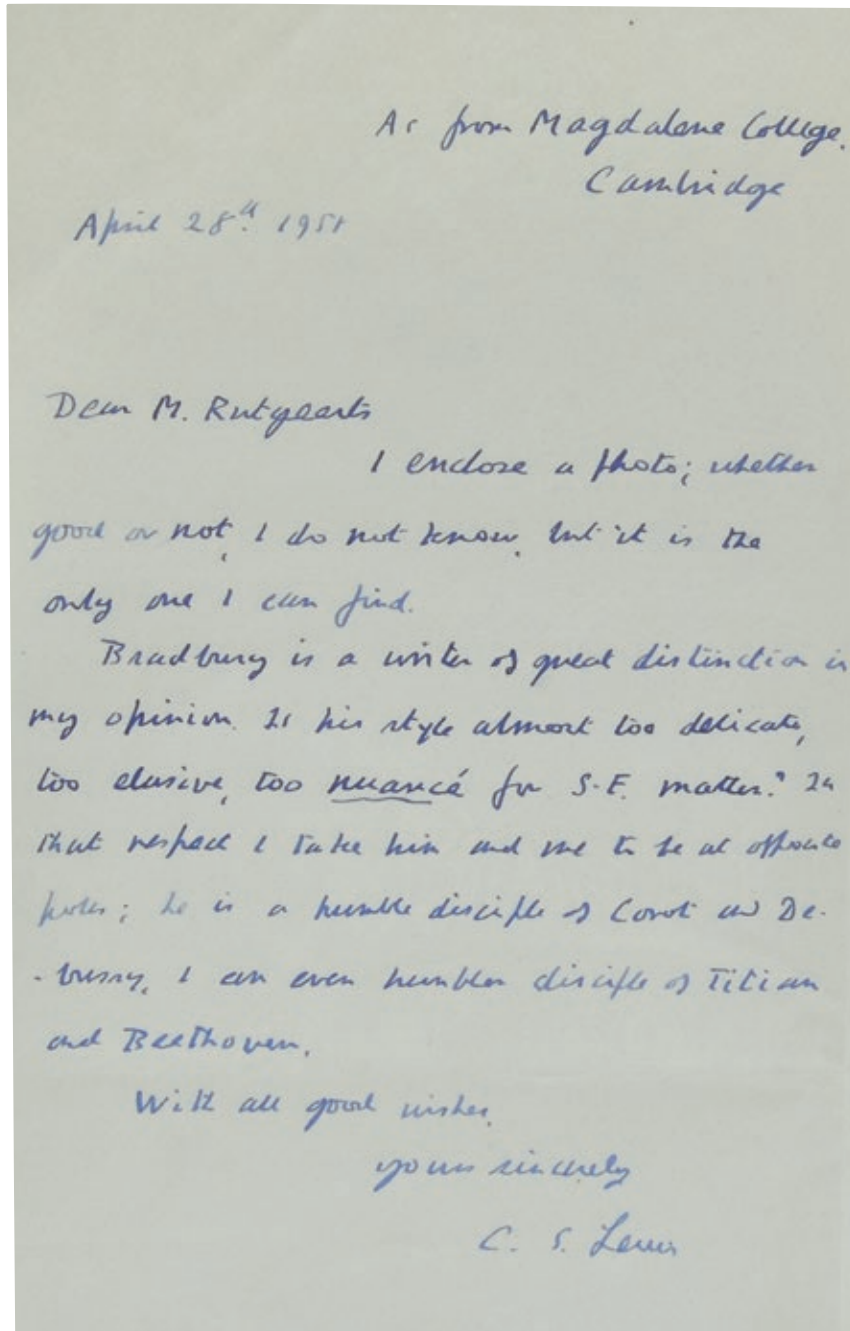
Harper Lee's Pulitzer Prize winning coming of age novel, set in Maycomb, Alabama. An American classic, the novel took over two years for Lee to write, and it was inspired by her own upbringing. In fact, Lee's father was a lawyer who had defended black clients at the cost of his practice. Its production was not without difficulty and Lee once became so angry over the course of writing the novel that she tossed the manuscript out a window. The book has never been out of print, sold tens of millions of copies, and is required reading for the American adolescent. To Kill a Mockingbird was also adapted by Horton Foote into a 1963 film, directed by Robert Mulligan and starring Gregory Peck. The film would win three Oscars. "...skilled, unpretentious, and totally ingenious." (Contemporary New Yorker review) Near Fine in Near Fine dust jacket.



A fantastic association between C.S. Lewis and Ray Bradbury.

39. Lewis, C. S. [Ray Bradbury]

AUTOGRAPH LETTER SIGNED BY C. S. LEWIS FROM 1958, DISCUSSING THE AUTHOR'S REACTION TO YOUNG AUTHOR RAY BRADBURY



N.p.: N.p., 1958. 1 page, 4.5 x 7 inches, Near Fine condition, lacking the original mailing envelope, with a faint crease.

The letter is dated April 28, 1958, Magdalene College in Cambridge, and reads: "Dear M. Rutyearts / I enclose a photo; whether good or not I do not know, but it is the only one I can find. / Bradbury is a writer of great distinction in my opinion. Is his style almost too delicate, too elusive, too "nuancé" for S.F. matter? In that respect I take him and me to be at opposite poles; he is a humbled disciple of Corot and Debussy, I an even humbler disciple of Titian and Beethoven. / With all good wishes / Yours sincerely / C. S. Lewis."

"And not only did he learn by experience, but instincts long dead became alive again."

40. London, Jack

THE CALL OF THE WILD

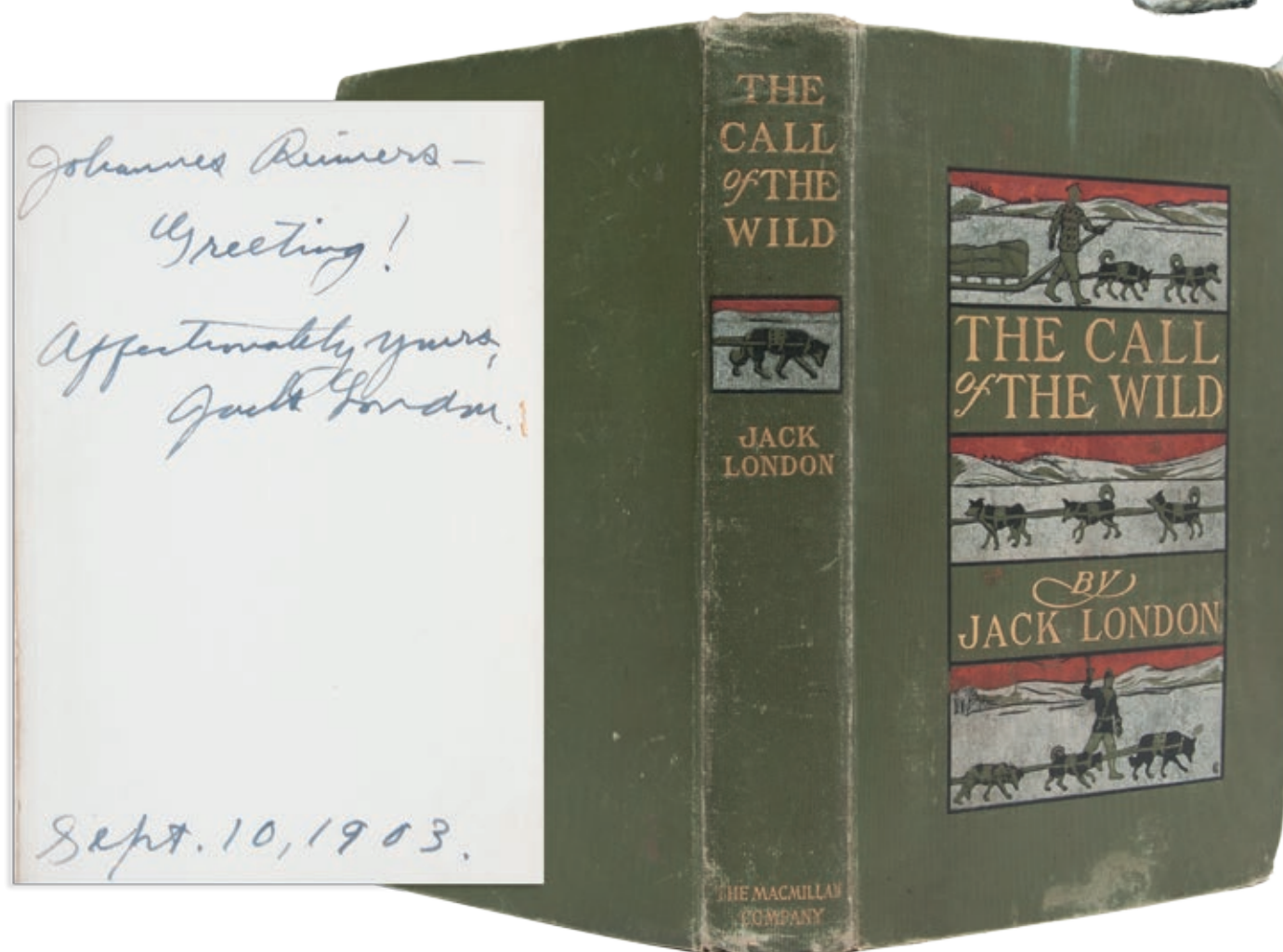
Signed Presentation copy

New York: The Macmillan Company, 1903. First edition. Presentation copy, inscribed by the author in the year of publication to his close friend: "Johannes Reimers - Greeting! Affectionately yours, Jack London. Sept. 10, 1903." Johannes Reimers (1858 - 1953) was born in Norway then immigrated to the United States, living and working in California. He was an author and a landscape architect, although he is best remembered today for his work as a painter. Reimers met Jack London at a party in 1902 through a mutual friend and the two instantly hit it off, maintaining a friendship over many years.

"Jack looked like a young, ardent, hopeful fellow brimful of conviction. He instantly inspired me with his open comradeship... Whenever I saw him, he was always the center of a group; people flocked to his vital magnetism; everyone who came within its radius, loved him." - Johannes Reimers

Reading this book inspired Reimers to write an early review of it (published just 20 days after receiving the book), which is sometimes collected in later editions of the work "Jack London's Book The Call of the Wild: It Is More Than a Rattling Good Dog Story—It Is an Allegory of Human Struggles and Aspirations," - Johannes Reimers (published in the "Stockton Evening Mail," September 30th, 1903)

This copy in Very Good condition only: wear at the spine ends, joints and corners, a small dampstain at the lower edge of the front board, separation between the front free end paper and the half-title (at one time amateurly repaired with glue). One illustration, the one facing p. 214 torn at the inner margin and reinserted. Despite the condition flaws (which we have not tried to improve in any way), an exceptional association copy of London's masterpiece. Very Good.



Scarce inscribed copy of one of London's best novels.

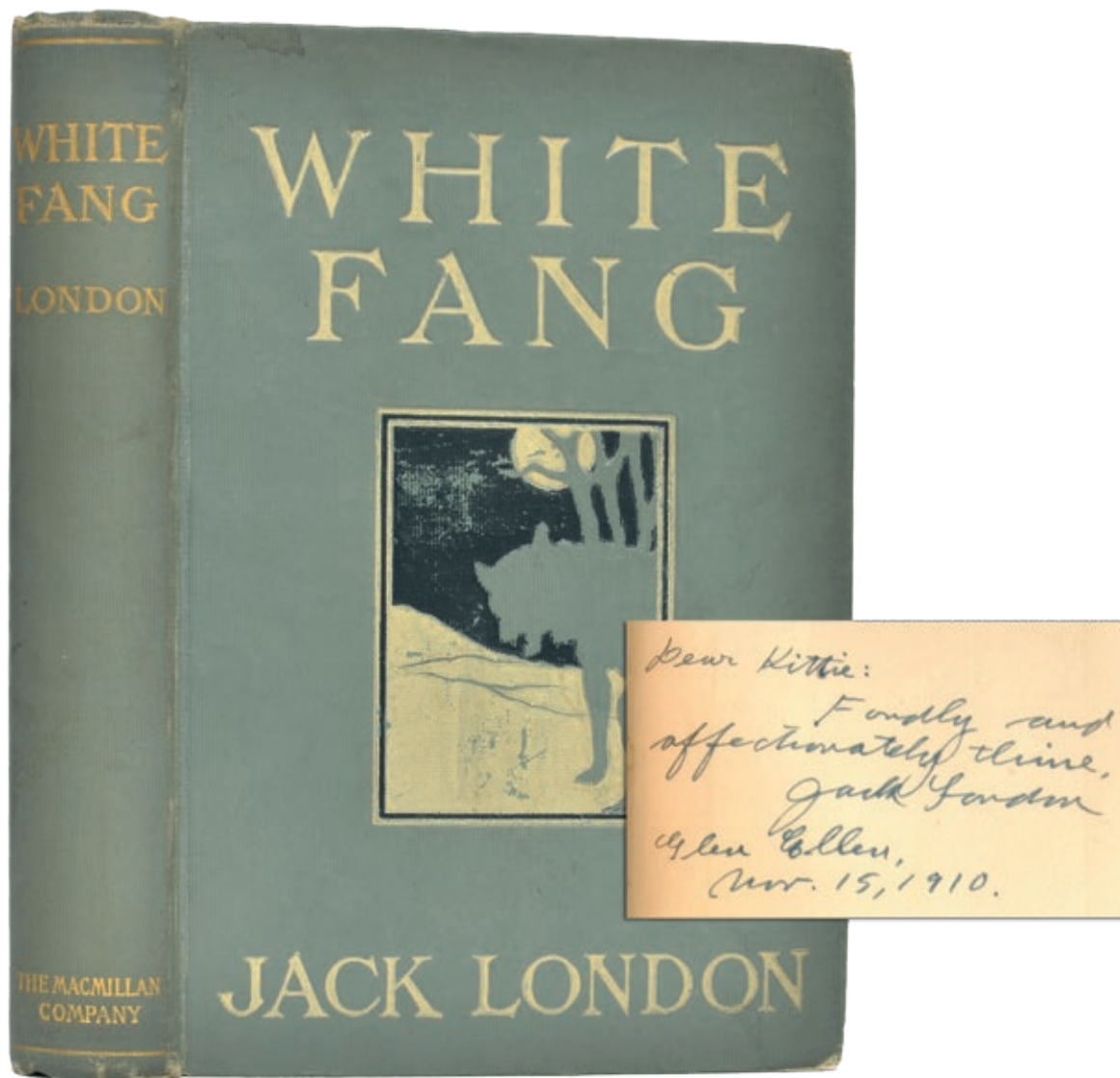
41. London, Jack

WHITE FANG

Inscribed first edition

New York: The Macmillan Company, 1906. First edition. Inscribed on the front end paper "Dear Kittie: Fondly and affectionately thine, Jack London | Glen Elen, Nov. 15, 1910." Title page a cancel, as usual. A very pleasing copy externally, with the white paint of the illustration almost completely intact and minimal wear at the spine ends. The inner hinges have been repaired, but there is evidence that the end papers belong to this copy. Otherwise in excellent condition internally, and complete with all eight colored plates.

Jack London's classic novel of the adventures of a domesticated wolf-dog, sometimes viewed as metaphor for the way primitive man came to be civilized. The novel was originally published in serial in Outing magazine, and when it was released proved immensely popular. Indeed, White Fang would help enshrine London as an American household name. It has since been translated into over 89 languages and adapted into multiple films. "His vigorous, incisive style, unconventionality, and sympathetic understanding of nature and of her children in the rough, never combined to better advantage than in "White Fang." (Contemporary New York Times Review) Very Good +.



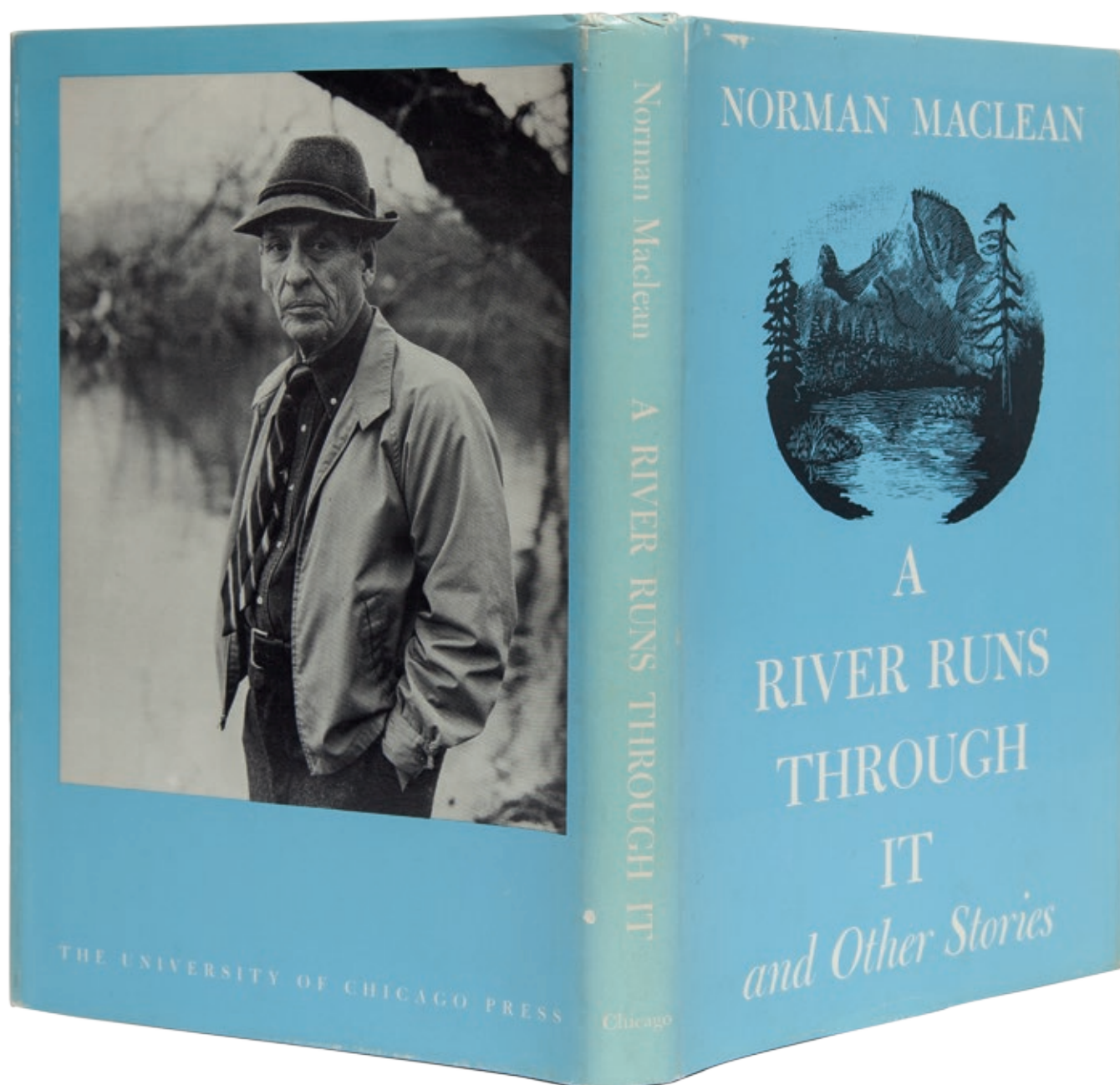
"There are passages here of physical rapture in the presence of unsullied primitive America..."

42. Maclean, Norman

A RIVER RUNS THROUGH IT AND OTHER STORIES

Chicago: The University of Chicago Press, 1976. First edition. A Fine copy of the book with a small mark to the closed page block, otherwise appearing unused and unread. In a Near Fine dust jacket with a touch of wear at the crown and slight fading at the spine.

Norman Maclean's 1976 semi-autobiographical short story collection, including the titular piece along with "Logging and Pimping and 'Your pal, Jim'" and "USFS 1919: The Ranger, the Cook, and a Hole in the Sky." In 1977 the Pulitzer Prize committee suggested *A River Runs Through It* be awarded the prize for fiction, but they were overruled and no prize was awarded. The book was adapted into a 1992 Robert Redford film, starring Craig Scheffer and Brad Pitt and would receive three Academy Award nominations. Critic Alfred Kazin praised the book in a review for the *Chicago Tribune*: "There are passages here of physical rapture in the presence of unsullied primitive America that are as beautiful as anything in Thoreau and Hemingway." Fine in Near Fine dust jacket.



One of 145 copies of this important Ashendene fine press book.

43. Malory, Sir Thomas

**THE NOBLE AND JOYOUS BOOK ENTITLED
LE MORTE D'ARTHUR**

Chelsea: Ashendene Press, 1913. First edition. One of 145 unnumbered copies on paper from the total edition of 153 (8 were on vellum). A just about Fine copy in the original publisher's binding of full brown calf. 29 woodcuts: 2 are full-page, 26 by Charles M. Gere, 3 by Margaret Gere; Initials by Graily Hewitt in red and blue; headings to the chapters and shoulder notes in red. Subiaco type on specially-made Batchelor Ashendene handmade paper with watermark bearing the Knight in Armor.

Malory translated and compiled the legends of Arthur, Merlin, Lancelot, Guinevere, Sir Gawain, and the Knights of the Round Table, using numerous French and English sources. His work was first published in 1485 by William Caxton, the first English printer. It proved immensely popular and became the basis for the countless retellings and adaptations throughout the next five centuries (with a few periods of silence, namely 1634 - 1816). We can think of no other collection of stories that have more fully captured the imagination and passion of the English people than the Arthurian legends.



"It is the only true English epic; its matter is 'the Matter of England'. The matchless style, the humour, the magnificence, the magic that takes away the breath, combine in a masterpiece of legendary narrative. Each century has produced its own version of the Arthurian tapestry, but Malory's will never be forgotten." (Printing and the Mind of Man, 29) About Fine.

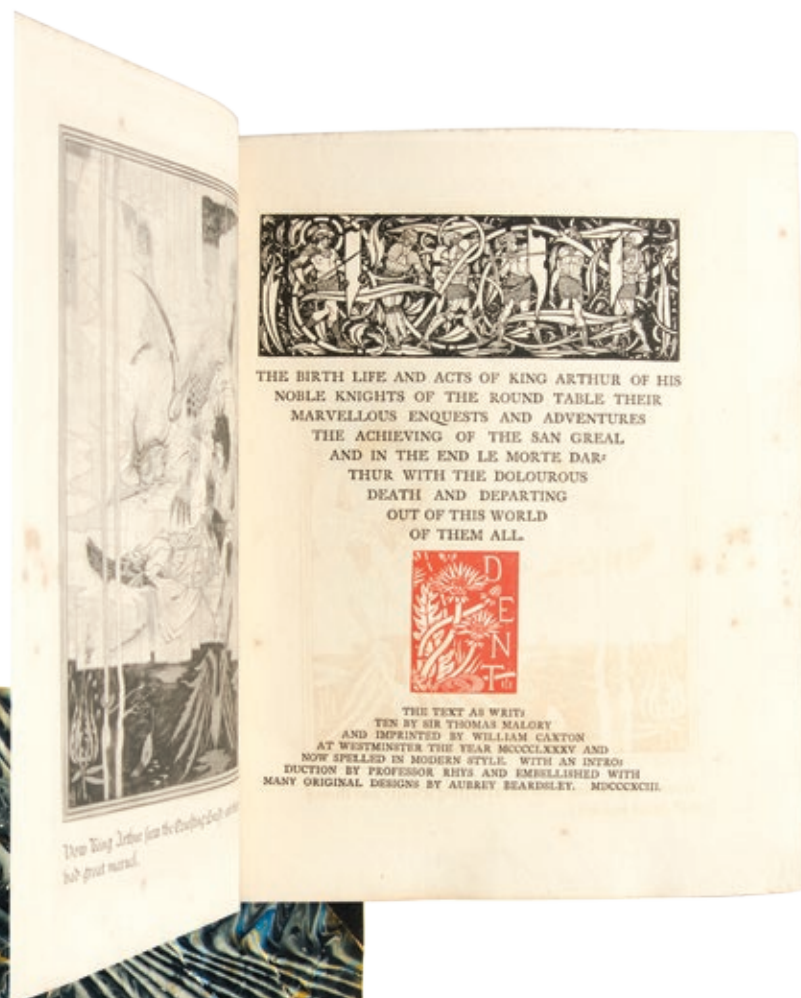
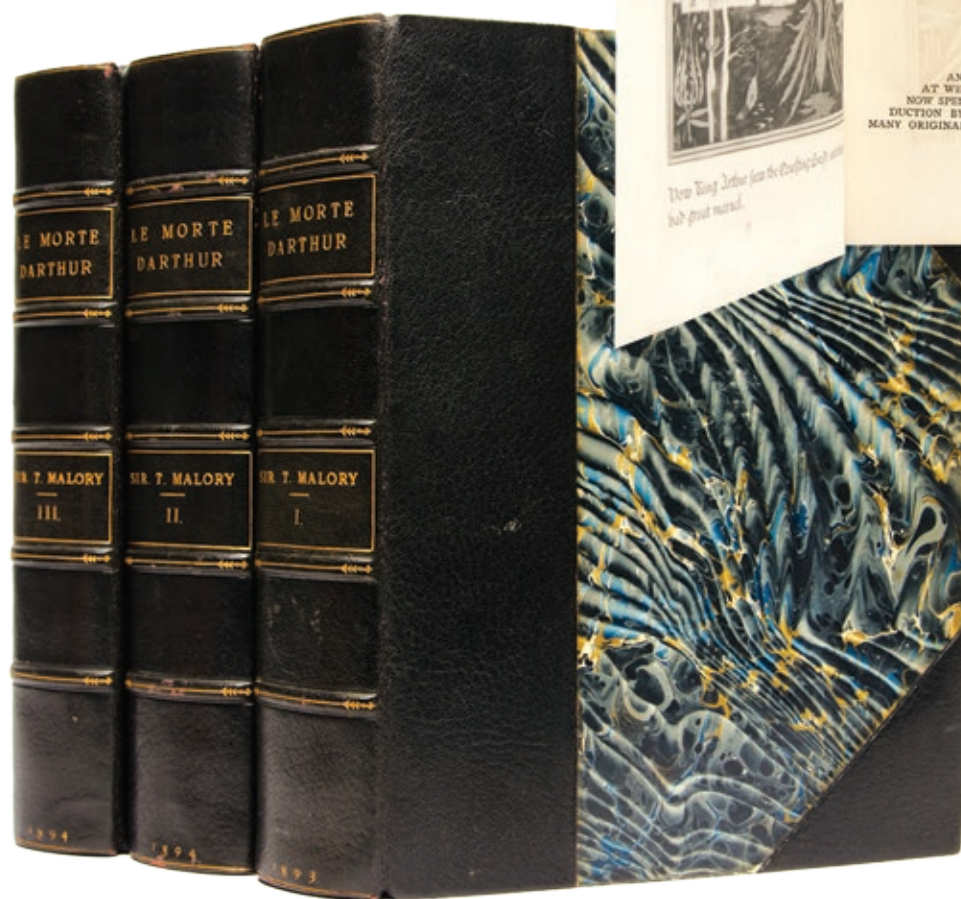
One of 300 copies of the superior issue, illustrated by Beardsley.

44. Malory, Sir Thomas (Aubrey Beardsley, illustrator)

LE MORTE D'ARTHUR

London: J. M. Dent, 1893 - 1894. First edition thus. One of just 300 copies of the superior issue on Dutch hand-made paper, complete in three volumes. Bound in early three quarter black morocco over marbled boards. Five raised bands on the spines, gilt top-edges, marbled end-papers; bindings handsome and in excellent condition. Light to moderate foxing on the first and last couple pages, Beardsley plates toned (as usual), several leaves unopened.

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First edition of Marcus Aurelius' Meditations in English.

45. Marcus Aurelius, Emperor of Rome (Meric Casaubon translator)

**MARCUS AURELIUS ANTONINUS THE ROMAN EMPEROR, HIS MEDITATIONS CONCERNING HIM-
SELFE: TREATING OF A NATURALL MANS HAPPINESSE; WHEREIN IT CONSISTETH, AND OF THE
MEANES TO ATTAINE UNTO IT**

London: M. Flesher for Richard Mynne, 1634. First English language edition. Translated out of the original Greek; with notes: by Meric Casaubon, Marcus Aurelius' extremely influential expression of Stoic philosophy.

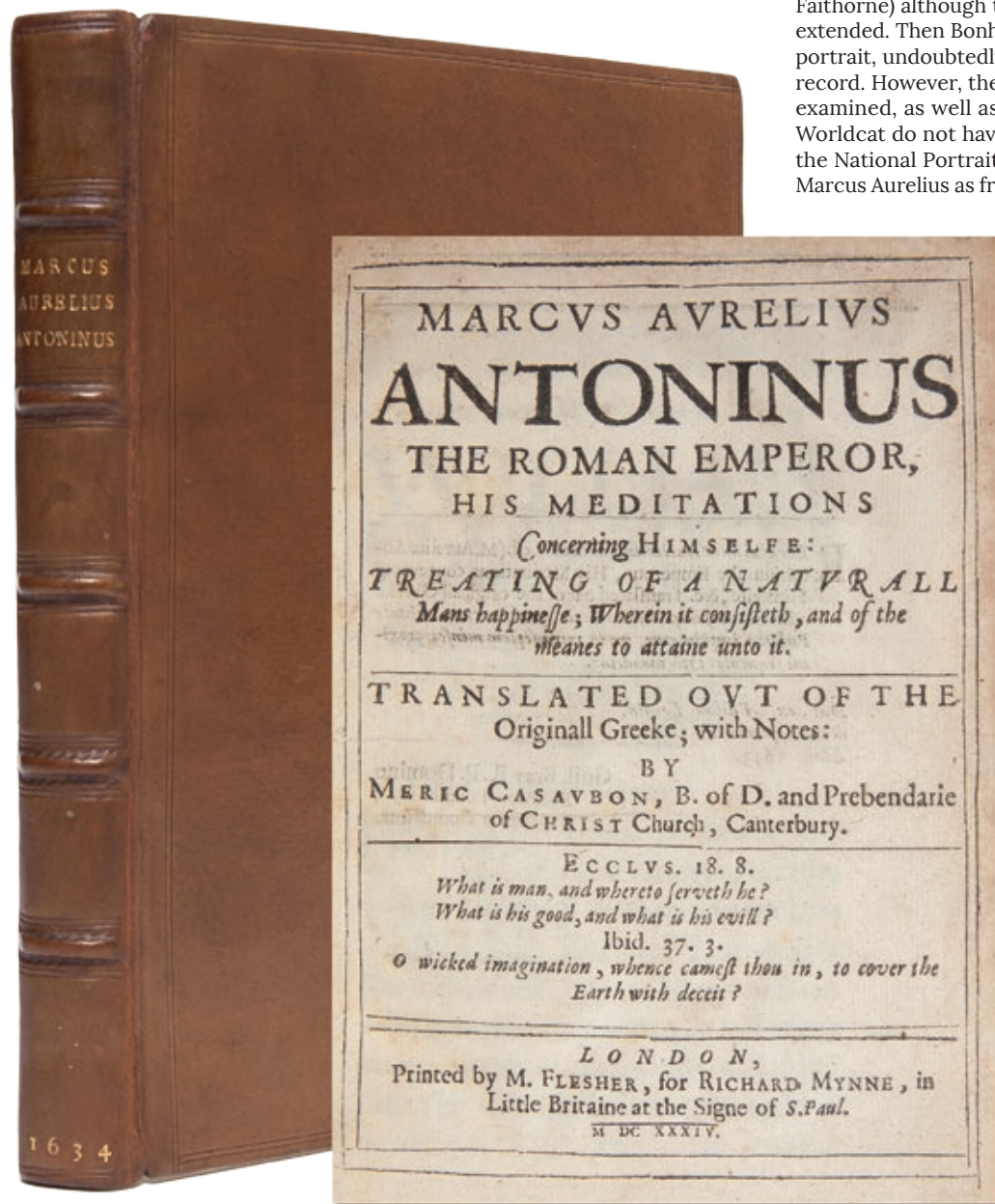
Small quarto (leaves measure 182 x 133 mm) collating: [14], 27, [1], 210, 46 pp, with the engraved plate in the "Notes" section. Lacks preliminary blank (as usual). Bound in early to mid-twentieth century full calf to style with raised bands, gilt title on the spine and a double blind rule. Page edges stained red. A proper rebind in excellent condition. Internal contents generally in Very Good condition with some underlining and marginal notes on approximately 50 pages (appearing in an early or contemporary hand).

Confusingly, the two copies that appear at auction discuss a portrait. The first record, Sotheby's 1980, has the portrait (by Faithorne) although the inner margin of the leaf is repaired/extended. Then Bonham's, 2008 says their copy is lacking the portrait, undoubtedly basing that assertion on the Sotheby's record. However, the copy at the Huntington which we have examined, as well as EEBO and the records we can find on Worldcat do not have or indicate a frontis portrait. Further, the National Portrait Gallery dates the Faithorne portrait of Marcus Aurelius as from 1650 - 1670, well after the publication

date of this book. As a result, it is our belief that the Sotheby's copy had an inserted portrait that was not published with the book. Beside the two copies at auction we could find just two copies offered by the trade, both at Bauman, 2010 and 2012 for \$10,500 and \$16,000 respectively. Neither of those copies had a portrait and both were lacking the engraved plate that is present in our copy.

"No one would now dare write a book like Marcus Aurelius' To Himself, or, as we call it in English, The Meditations, and present it to the world as philosophy. He didn't either. But once published, these, his most intimate thoughts, were considered among the most precious of all philosophical utterances by his contemporaries, by all Western Civilization after they returned to favor at the Renaissance, and most especially by the Victorian English, amongst whom The Meditations was a household book" (Rexroth, Classics Revisited, 112).

Provenance: Hamilton Vogdes (bookplate). STC 962. Palmer, 16. Harris, 100.



Exceptionally rare early edition of Marlowe's famous work.

46. Marlowe, Christopher

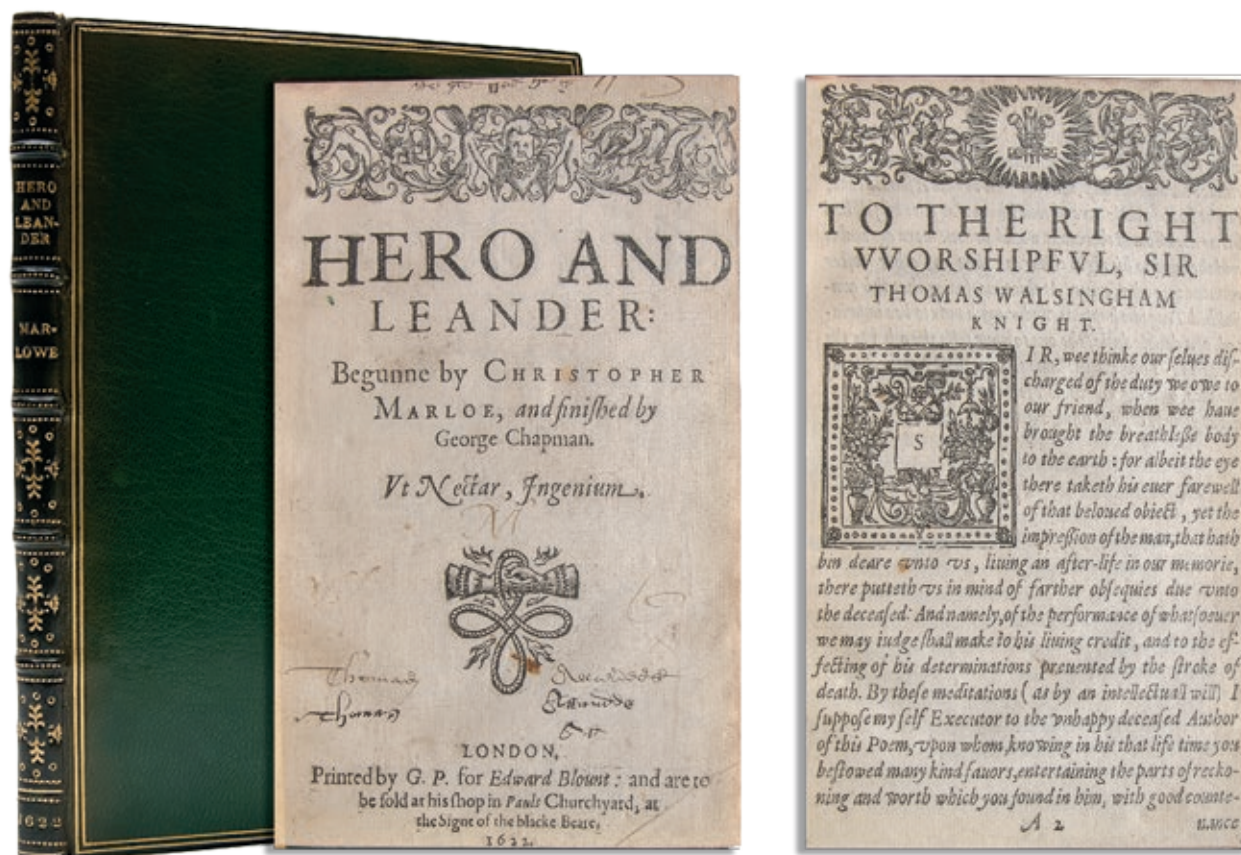
HERO AND LEANDER BEGUNNE BY CHRISTOPHER MARLOE, AND FINISHED BY GEORGE CHAPMAN

London: Printed by G. P. for Edward Blount, 1622. Eighth Edition. Small quarto (6 13/16 x 4 15/16 inches; 175 x 125 mm). 96 pp. With woodcut printer's device and headpiece on title-page. Historiated woodcut initials, headpieces and rules separating the sestiams throughout. Marlowe wrote the first two sestiams, and Chapman completed the poem with sestiams 3-6. There are only a handful of copies known of any early editions of this book. The first edition was printed by Adam Islip for Edward Blount in 1598 and comprises only the first two sestiams. The only known copy of this resides at the Folger library. The second edition, also printed in 1598 has the poem completed by George Chapman. This present copy, the eighth edition is quite rare. Only one other copy has appeared at auction since 1906.

Full green morocco by Elizabeth Greenhill. Boards double ruled in gilt. Spine stamped and lettered in gilt. Gilt dentelles. All edges gilt. Some very minor sunning to board edges. Leaves occasionally trimmed close, rarely just touching the catchwords or signature marks. Title-page trimmed at bottom edge just touching the date of the imprint, but with no loss. A tiny wormhole beginning at E3, but not affecting text. Some minor contemporary marginalia. Previous owner Thomas Allardes (?) contemporary signature on title-page and verso of title-page. With bookplates of Robert Pirie and Bent Juel-Jensen on front pastedown. Overall an about fine copy.

A Shakespeare source book. Both the first edition and this eighth edition were printed by Edward Blount, the publisher of Shakespeare's first folio. The "Only allusion Shakespeare made to a contemporary author was his quotation in *As You Like It*, 3.5 of a line from Marlowe's *Hero and Leander*": Dead Shepherd, now I find thy saw of might, "Who ever loved that loved not at first sight?" (Sotheby's).

"Another late work, perhaps Marlowe's last, is the lushly evocative *Hero and Leander*, a narrative poem based on the sixth-century Greek poem by Musaeus. The work, consisting of two sestiams totaling 818 lines, is apparently unfinished. It was one of a clutch of Marlowe manuscripts copyrighted by John Wolfe shortly after the author's death, but the first edition (1598) was published by Edward Blount, with a dedication to Sir Thomas Walsingham. Another edition of 1598, dedicated to Walsingham's wife, Lady Audrey, contains a continuation of the poem by Marlowe's friend George Chapman. His comment about Marlowe's 'late desires' (*Hero and Leander*, sestiad 3.207-9) has been misinterpreted: the desire that Chapman should 'to light surrender [his] soules darke offspring' refers to the publishing of Chapman's own poem, *The Shadow of Night* (1594), not to the writing or publishing of his continuation of *Hero*. There is no reason to suppose, therefore, that Chapman began his sequel in Marlowe's lifetime." (Oxford Dictionary of National Biography) ESTC S109875, Pforzheimer 643 (12th edition) about Fine.



Melville's semi-autobiographical novel of youthful folly and adventure on the high seas.

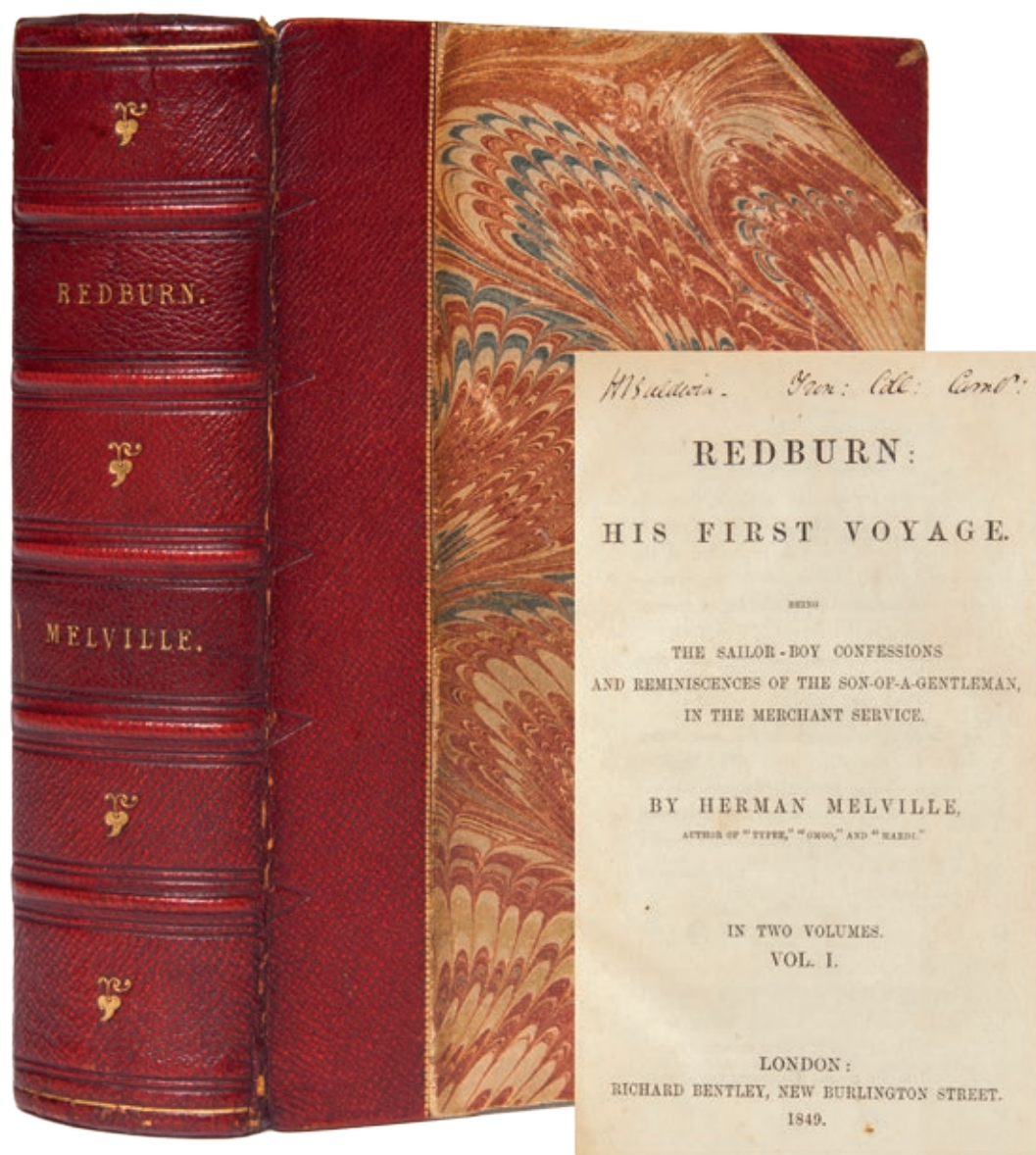
47. Melville, Herman

REDBURN: HIS FIRST VOYAGE

London: Richard Bentley, 1849. First edition. Bound in contemporary three-quarter red morocco over marbled boards, with marbled end papers and a marbled text block. Front hinge a little tender, but otherwise a handsome binding. Bound with contents of both volumes up front, no half-titles or title page to the second volume. Textually complete. Contemporary inscription on the title page.

Redburn is the story of a young man's first voyage at sea, from New York to Liverpool and back, and was based on Melville's own first experiences as a seaman on a similar voyage, ten years before. The book was Melville's attempt at a more commercial sort of fiction – "a plain, straightforward, amusing narrative of personal experience," as he described it -- and Melville himself did not accord the book much esteem. Indeed, Melville finished the work in under ten weeks and submitted the draft to his publisher with nary a rewrite. Many critics, however, have enjoyed the work – F.O. Matthiessen considers Redburn "the most moving of its author's books before Moby-Dick."

"But the great charm of the work is its realness. It seems to be fact word for word, bating a little that is melo-dramatic and exaggerated in the hero, at the outset. With this exception, the tale is told simply and without the least pretension; and yet, within its narrow bounds, are flashes of genuine humor, strokes of pure pathos, and real and original characters." (Contemporary Review in The Boston Post)



"Pooh's secret is the kindness and generosity of spirit of the characters toward each other."

48. Milne, A. A. [E. H. Shepard, illustrator]

THE POOH BOOKS, INCLUDING: WHEN WE WERE VERY YOUNG; WINNIE-THE-POOH; NOW WE ARE SIX; AND THE HOUSE AT POOH CORNER

London: Methuen & Co., Ltd., 1924, 1926, 1927, 1928. First editions. A complete set of the first, UK trade editions for all four "Pooh" books in a lovely state of preservation. "When We Were Very Young" is a Nearly Fine copy with the spine gently cocked and slight offsetting to the end papers. "Winnie The Pooh" is a Fine copy of the book. "Now We Are Six" is a Fine copy of the book with minor offsetting to the pages adjacent the half-titles (as always). "The House at Pooh Corner" is Nearly Fine with the spine very lightly faded and faint soiling to the cloth.



A. A. Milne would write the Pooh stories after being inspired by his son, Christopher Robin, and his stuffed animals, one of which was a bear named "Winnie." Milne had written prolifically in other modes and genres, but the Pooh books would go on to outshine all his other works. Indeed, Winnie The Pooh has been listed on the New York Public Library's 100 greatest children's books of the century and the Ashdown Forest, where the stories take place, has become a tourist attraction as a result. "I think Pooh's secret is the kindness and generosity of spirit of the characters toward each other." (Jeanne Lamb, NY Public Library).



The most influential work by one of England's greatest poets.

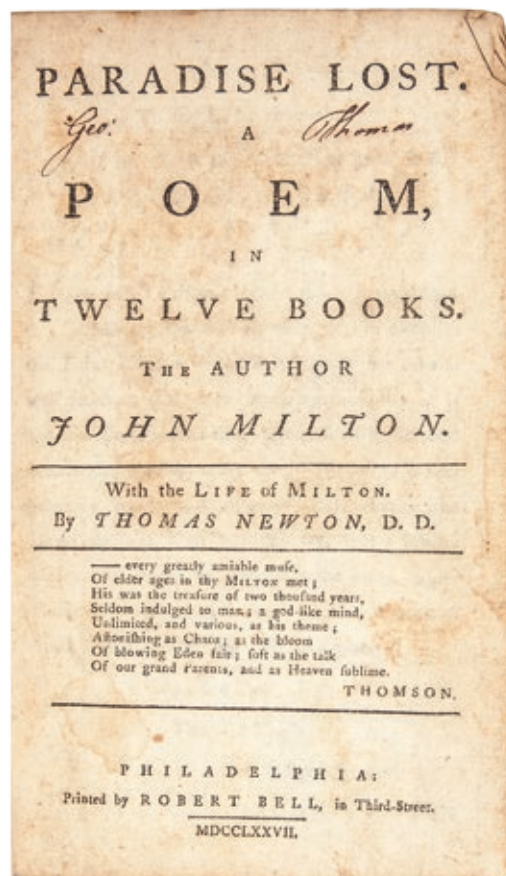
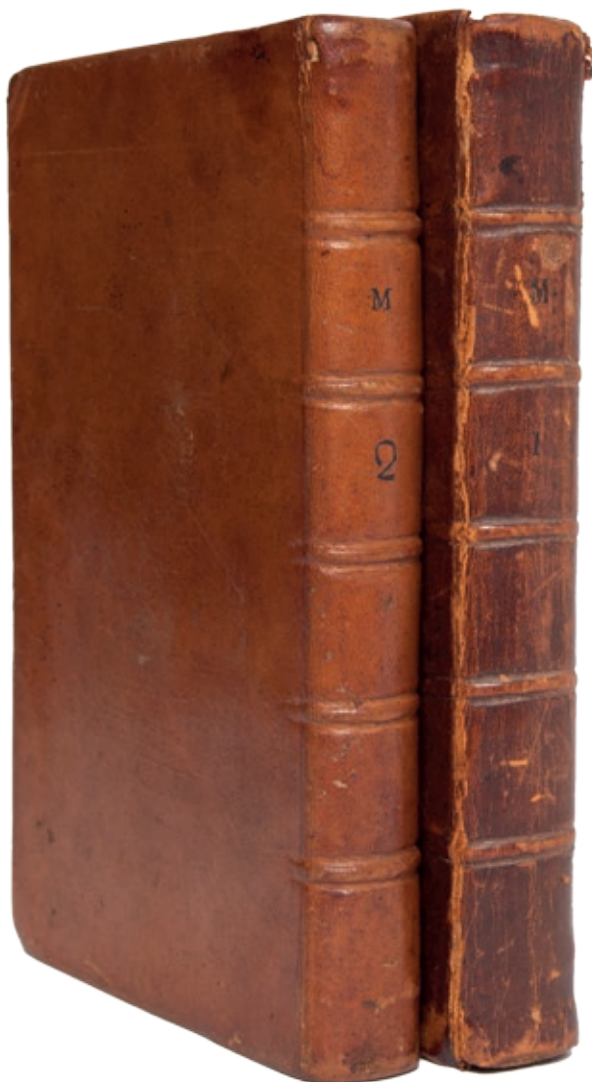
49. Milton, John

PARADISE LOST... WITH THE LIFE OF MILTON BY THOMAS NEWTON. -- PARADISE REGAIN'D. A POEM IN FOUR BOOKS. TO WHICH ARE ADDED, SAMSON AGONISTES: AND POEMS ON SEVERAL OCCASIONS

Philadelphia: Robert Bell, 1777. First American edition. 2 volumes, Octavo (200 x 121 mm). Half-titles. Engraved portrait frontispiece by Norman. (Some pale browning and spotting.) Near uniform contemporary calf, spines blind ruled and lettered "M" in one compartment and with volume number below (some slight edgewear, upper third of front free endpaper in vol. I cut away); quarter morocco slipcase.

Provenance: George Thomas (signature on title in vol. I); Isaac Osgood (contemporary gift inscription from S.L. Pickman? on half-title in vol. II); Elizabeth Pickman? (signature on front free endpaper in vol. II.)

Extremely scarce copy of the first American printing of Milton's *Paradise Lost*. The handful of copies seen in the auction record are usually just the first volume, which only goes up to book eleven. The final book of *Paradise Lost* and the lengthy Index is found in the second volume, making a complete set essential for the first American printing of *Paradise Lost*. This copy brought \$6600 at Christie's in 2005, before that there wasn't a complete copy since Goodspeed in the 20s and Scribner's in the 40s.



Signed by the Cast, including Vivien Leigh and Clark Gable.

50. Mitchell, Margaret

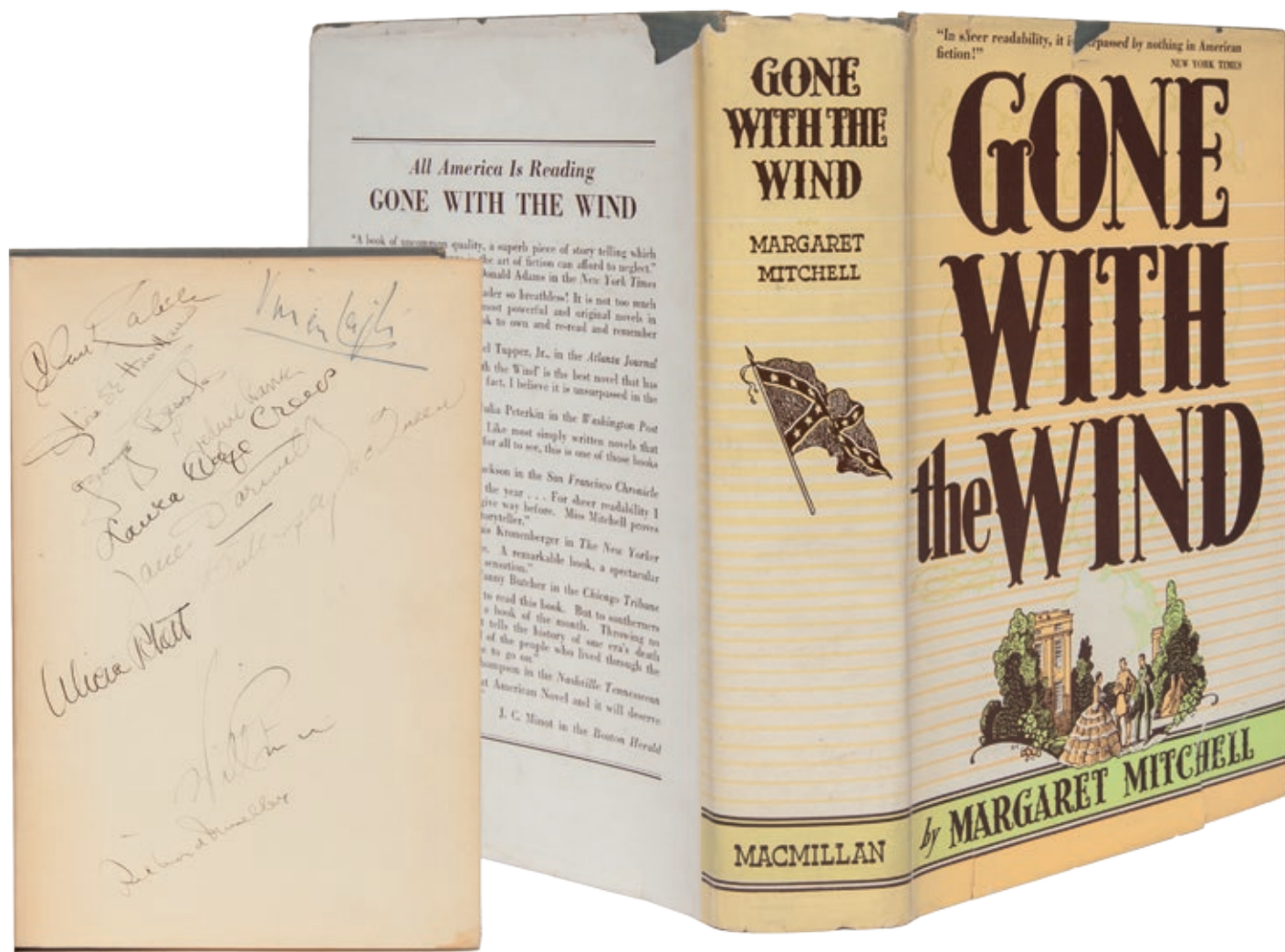
GONE WITH THE WIND

Cast Signed

New York: The Macmillan Company, 1938. Later printing. One of the copies that was circulated by the director, Victor Fleming, to give as a gift. In this case, gifted to Stan Johnson, art director at Fox Studios, and passed down through his family. Signed by the following cast and crew: Clark Gable (Rhett Butler), Vivien Leigh (Scarlett O'Hara), Olivia de Havilland (Melanie Hamilton), George Reeves (Brent Tarleton), Fred Crane (Stuart Tarleton), Laura Hope Crews (Aunt 'Pittypat' Hamilton), Jane Darwell (Mrs. Merriweather), Butterfly McQueen (Prissy), Alicia Rhett (India), Will Price (technical advisor), Richard Mueller (color consultant), and Ridgeway Callow (Assistant Director). Also signed by the wife of the recipient, Leola Y. Johnson. Passed to Stan and Leola's son James Douglas, an actor who was active from the late 1950s until the 80s, and then to his son, Cort Douglas (with signed letter of provenance from him).

Grey cloth with titles stamped in blue, original dust jacket. Second October, 1938 printing, which makes sense given that production started late in 1938 and filming didn't begin until January 1939. Delays necessary to secure Clark Gable for the lead and find Vivien Leigh for the role of Scarlett. Book Very Good+ to Near Fine. Slight wear to the spine ends and outer hinges, minor offsetting from home-made paper dust wrapper (now discarded) on the half-title. In a Very Good+ dust jacket with several small chips and a few short tears. Book and dust jacket without repair or restoration.

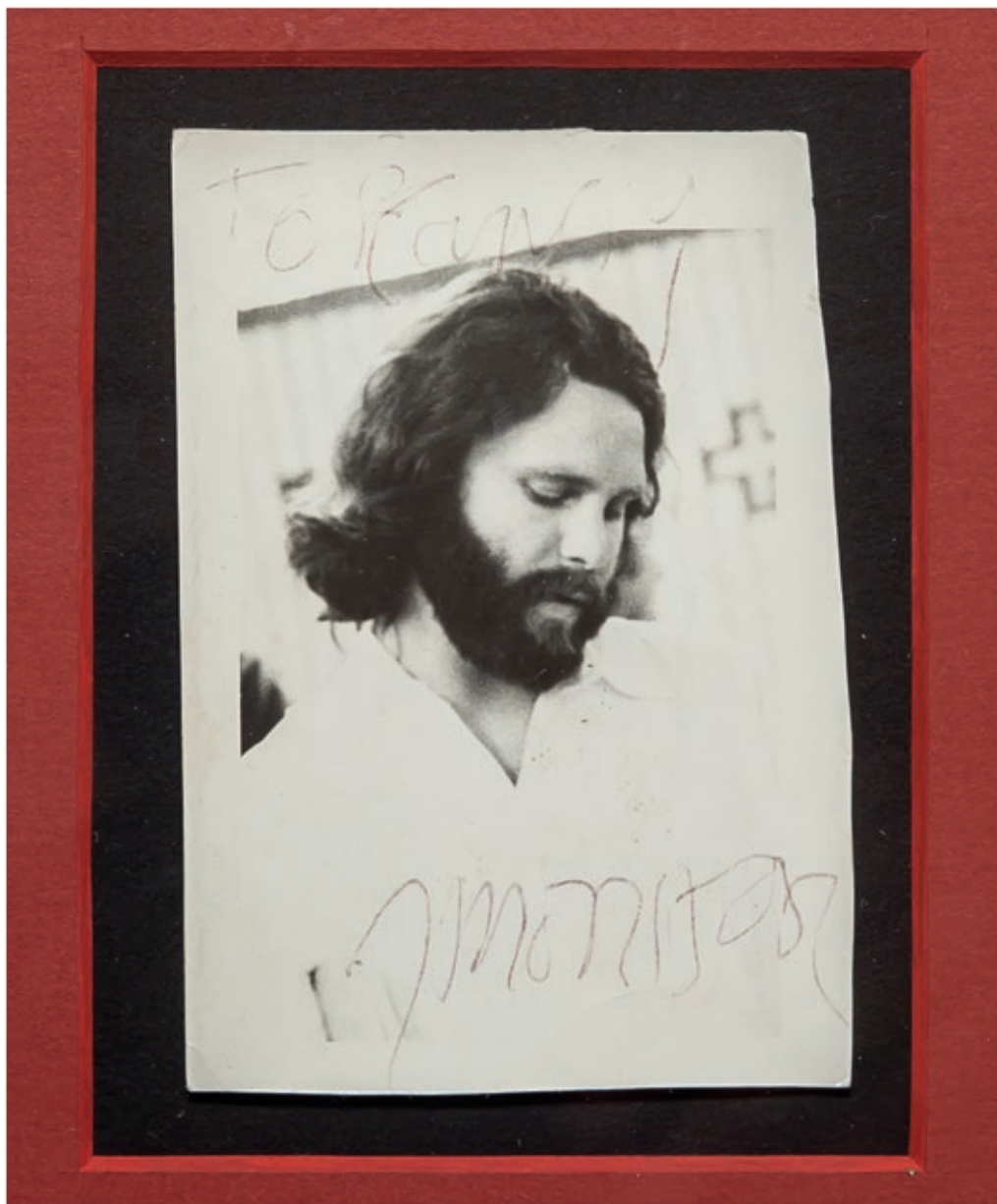
One of the great films of all time, signed by most of the key cast members and with impeccable provenance. A book that rarely comes on the market. Very Good + in Very Good + dust jacket.



Signed photograph of the American music legend, Jim Morrison.

51. Morrison, Jim

ORIGINAL SIGNED PHOTOGRAPH OF JIM MORRISON



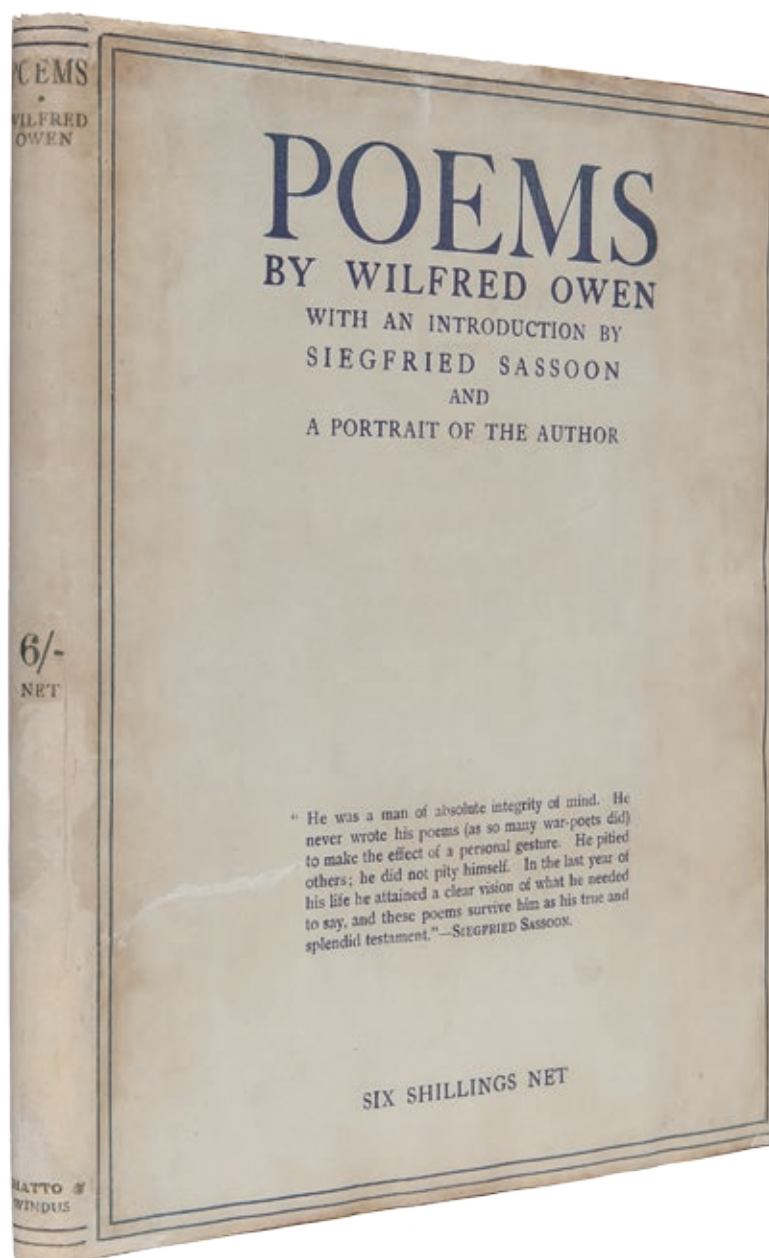
NP, ND. Small 3.5 x 2.5 inch photograph showing a bearded Jim Morrison (lead singer of the Doors) apparently in a church. The photograph is inscribed "To Randy | Jim Morrison." The photograph is in excellent condition, although the blank margin on the right side is slightly uneven. Matted and framed in an antiquated silver frame, 10 x 9 inches. Extremely rare and desirable piece of Doors ephemera with a signed photo of Jim bringing \$14,444 at auction in 2016 (RR Auctions) and only a few other results, generally in the same range. Provenance: From Kenneth W. Rendell Gallery, NY and MA.

Though he is best remembered as the lead singer of The Doors, Morrison's artistic influence spanned far beyond 1960s rock and roll. By the time of his death at age 27, he had established his legacy as a master songwriter and a voice for youthful countercultures. Listed among Rolling Stone's 100 Greatest Singers of All Time, Morrison and his lyrics have inspired each new rising generation to embrace rebellion and develop its own distinct identity from the generation before it.

A poignant and haunting voice, and one of WWI's greatest poets.

52. Owen, Wilfred

POEMS BY WILFRED OWEN



With an Introduction by Siegfried Sassoon. London: Chatto & Windus, 1920. First edition. A very Nearly Fine copy of the book, with slight discoloration to the spine and some offsetting on the end-papers from the rare dust jacket. Restored dust jacket in Very Good condition, with small chips from the corners and spine ends restored, and a larger portion of the lower spine renewed. Extremely rare in jacket. Only two copies appear in the modern auction record, Sotheby's 2007 (selling for roughly \$7,500) and Bonhams 2008 (selling for roughly \$5,200 as the pound devalued against the dollar).

An English soldier and one of WWI's most influential poets, Wilfred Owen used engaged the lyric tradition in order to undercut and critique the misleading romanticism at its base. Having witnessed the horrors of trench warfare, Owen's works – most famously *Dulce et Decorum Est* and *Anthem for Doomed Youth*, both in this volume – sought to dislodge from the general public its Victorian sense of patriotic sacrifice and to discourage the senseless loss of life that occurred in modern war.

Near Fine in Very Good dust jacket.

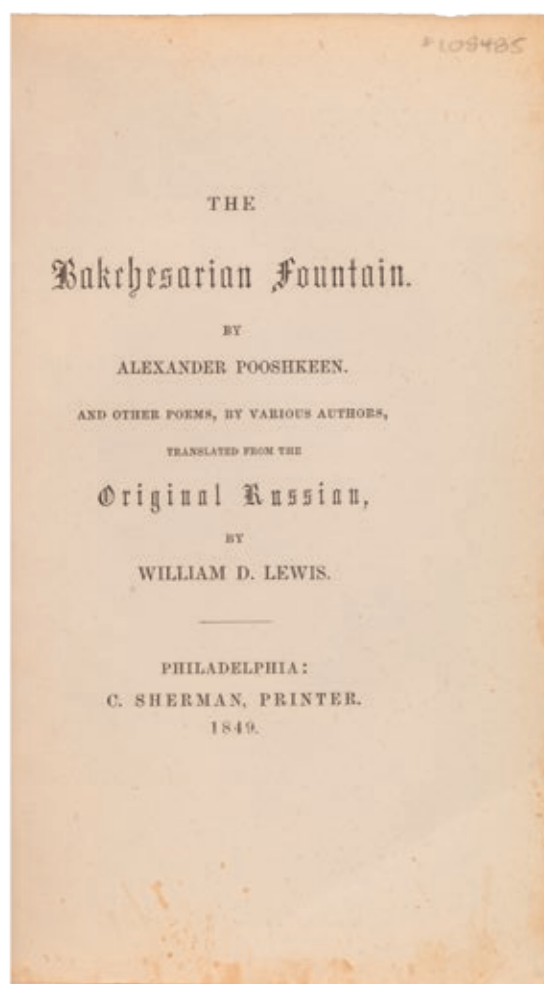
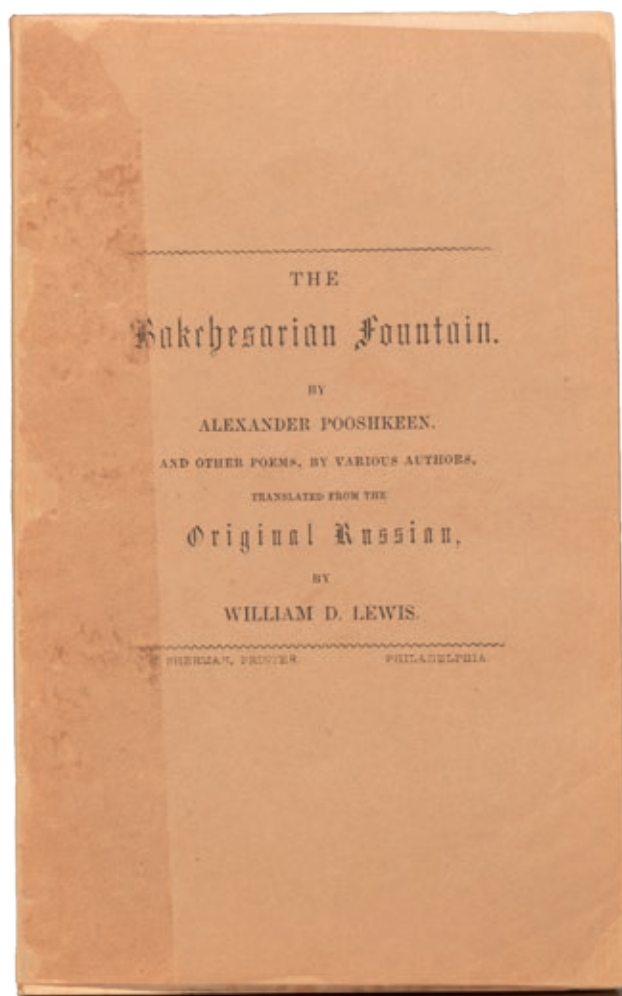
One of Pushkin's first appearances in the English language.

53. Pushkin, Alexander

**THE BAKCHESARIAN FOUNTAIN. BY ALEXANDER POOSHKEEN.
AND OTHER POEMS, BY VARIOUS AUTHORS**

Philadelphia: C. Sherman, 1849. First English language edition. This translation of Bakhchisaraiskii Fontan (Moscow 1824) is one of the poet's first appearances in English, published 12 years after his death in a duel, preceded by G. Borrow's translation of The Talisman published in St. Petersburg in 1835. This edition stands as an important early example of American interest in Russian literature, interest which would blossom in the next half-century with the publication of works by Tolstoy, Gogol, Turgenev, Dostoevsky, and others. Translator William Lewis lived and worked in Russia in the early 1820s; during that time he became the friend of Nikolai Ivanovich Grech, editor of the Syn Otechestva (a weekly magazine), who introduced him into the literary group that met at the home of the poet Derzhavin. Twenty-five years after leaving Russia the present work was privately published and received an enthusiastic review from his friend Grech. Contains as well a section of "Amatory and other Poems" by P. Pelsky, Dmeetrief, Melaidinsky, N. M. Shatroff, Merzliakoff and Derzhavin. Translated from the original Russian by William D. Lewis. Kilgour 876 note. Line A12.

12mo, original tan printed paper wrappers respined and recornered; 72 pp. Housed in a custom half-morocco folding case. Only minor marginal foxing and soiling to interior, inch of tape residue along spine edge of wrappers. An extremely good copy. Scarce.



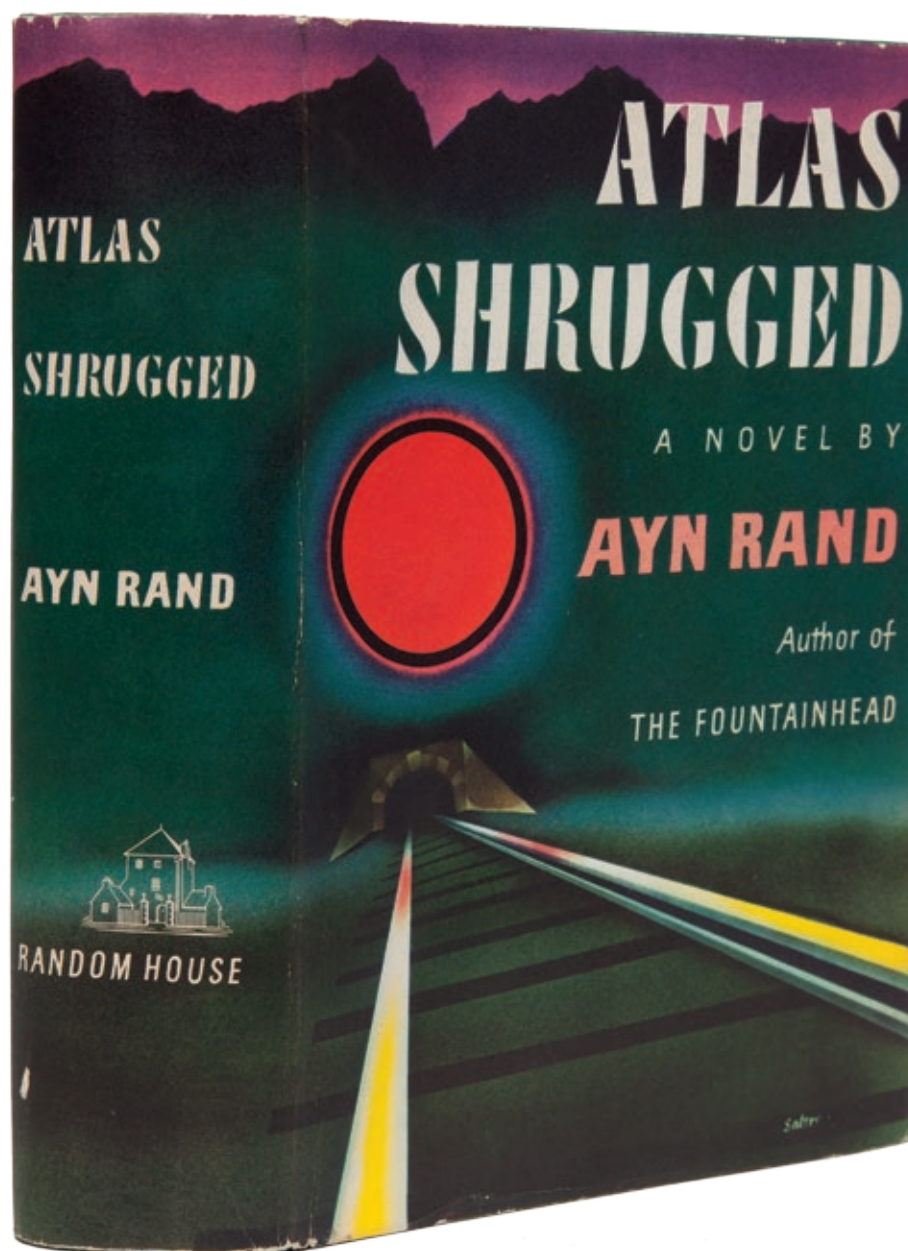
Rand's magnum opus, one of the most influential books of the 20th century.

54. Rand, Ayn

ATLAS SHRUGGED

New York: Random House, 1957. First edition. A Near Fine copy of the book in like dust jacket. Both the book and the jacket suffer from a faint dampstain to the lower rear panel and board (only visible from the verso). End papers have faint tape-ghosts from an old jacket protector and the spine is very slightly skewed, otherwise a very tidy copy. The jacket retains its deep, rich colors as well as the critical \$6.95 and 10/57 date code, essential for the first issue jacket.

Rand's magnum opus, where she develops her objectivist theory and explores the question, "what if society's genius goes on strike?" Rand considered the book "not about the murder of man's body, but about the murder and rebirth of man's spirit." "Atlas Shrugged" has remained one of the most popular and influential books written in the twentieth century; one survey in 1991 finding it second only to the Bible in having the greatest impact upon its readers. The book would also place first on Modern Library Reader's Poll of the Top 100 novels of the 20th century. "...the reader will stay with this strange world, borne along by its story and eloquent flow of ideas." (Contemporary Newsweek Review) Near Fine in Near Fine dust jacket.



One of the few surviving film fragments documenting the 1897 epic fight.

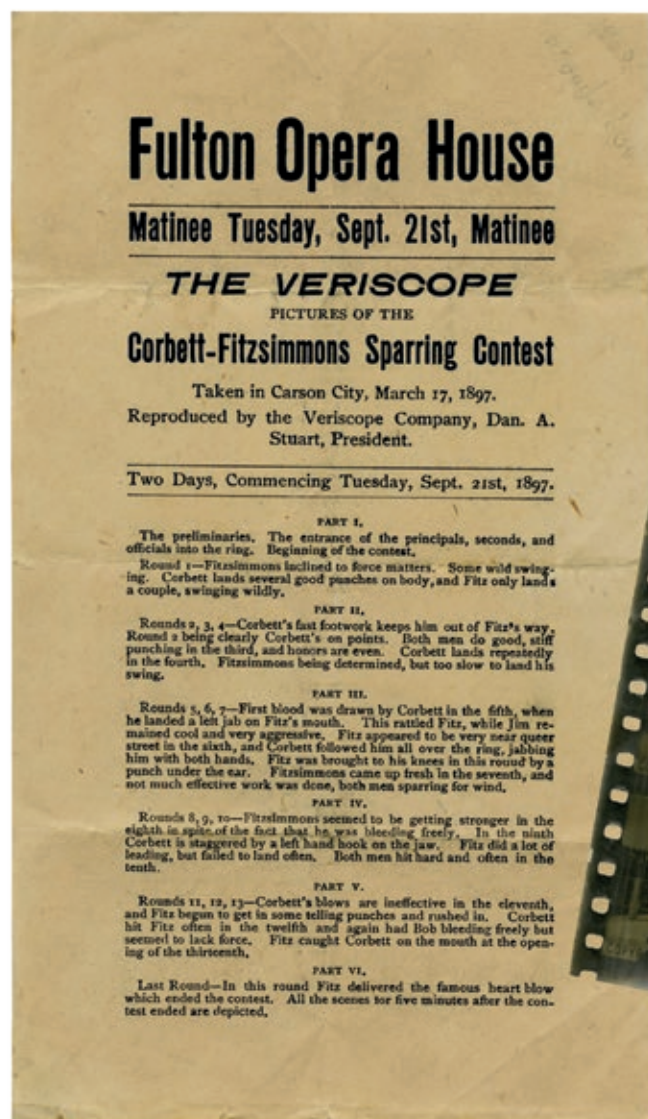
55. Rector, Enoch J. (director); James J. Corbett and Bob Fitzsimmons (subjects)

THE CORBETT-FITZSIMMONS FIGHT

N.p.: Veriscope, 1897. Vintage fragment from a 63mm film print of the 1897 boxing match between "Gentleman" Jim Corbett and Bob Fitzsimmons. The fragment consists of six frames depicting the fighters in a clinch. At over 100 minutes, the film is the first feature film release in world history, and, with an aspect ratio of 1.65:1, the first widescreen film ever produced. Though fragments such as this survive, the film in its entirety is considered lost.

A five frame fragment is held the National Media Museum in the UK, and approximately 19 minutes are available for viewing. OCLC locates no fragments in institutions.

The heavy weight title bout took place on March 17, 1897 in Carson City, Nevada, which legalized boxing specifically to host this fight, beginning the long and storied relationship between the Silver State and the sweet science. Boxing was already a popular subject for filmmakers, however, these were short films generally of single rounds. Using the new Latham loop technology, which he claimed to have invented, director Rector shot the Corbett-Fitzsimmons fight continuously using three adjacent ringside cameras, with each camera capable of shooting six minutes of footage before reloading. In total approximately 11,000 feet of film were shot over all 14 rounds of the contest. In addition to length, the film distinguished itself from the boxing films of the time by presenting an introduction to the fight (by former champion John L. Sullivan and his manager), the fighters entering the ring in their robes, the fighters resting between rounds, and, in later releases, the immediate aftermath of the fight, all of which are standards of boxing broadcasts to this day.



On release, the film became a sensation and gained wide and lasting popularity, proving the financial viability of feature length films, as well increasing the public's interest in both motion pictures and boxing, becoming a landmark in the history of film and sports.

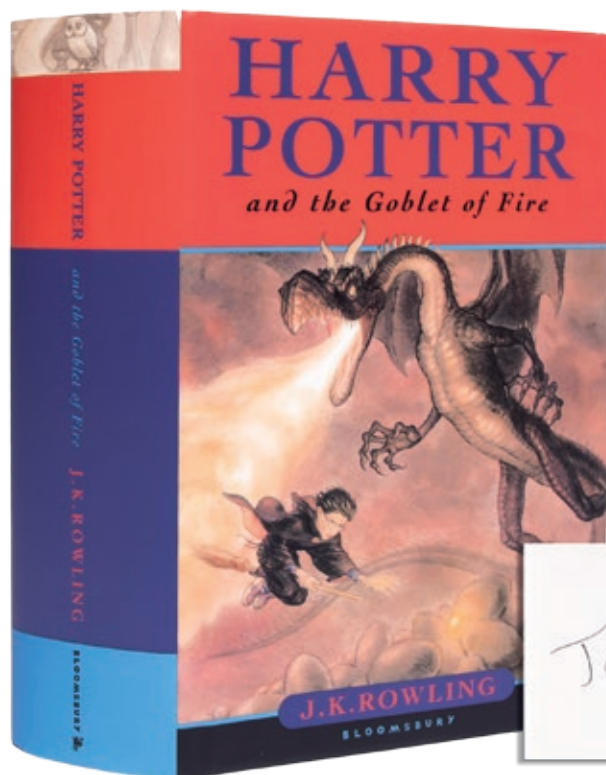
Also included is a flyer for a showing of the film on September 21, 1897 at the Fulton Opera House in Lancaster, PA, including a brief synopsis of the action.

Film print 2.5 x 7.25 inches (6 x 18 cm). Very Good, with chips to some of the sprocket holes on the right edge and to the upper right corner of one frame, with a vertical scratch running through the left edge of each frame.

Flyer 4.25 x 7.25 (11 x 18 cm). Near Fine. Light horizontal and vertical creasing from being folded, light edgewear.

National Film Registry.

Signed by the author and with the "golden ticket" signing stub.



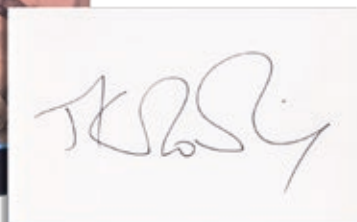
56. Rowling, J. K.

HARRY POTTER AND THE GOBLET OF FIRE

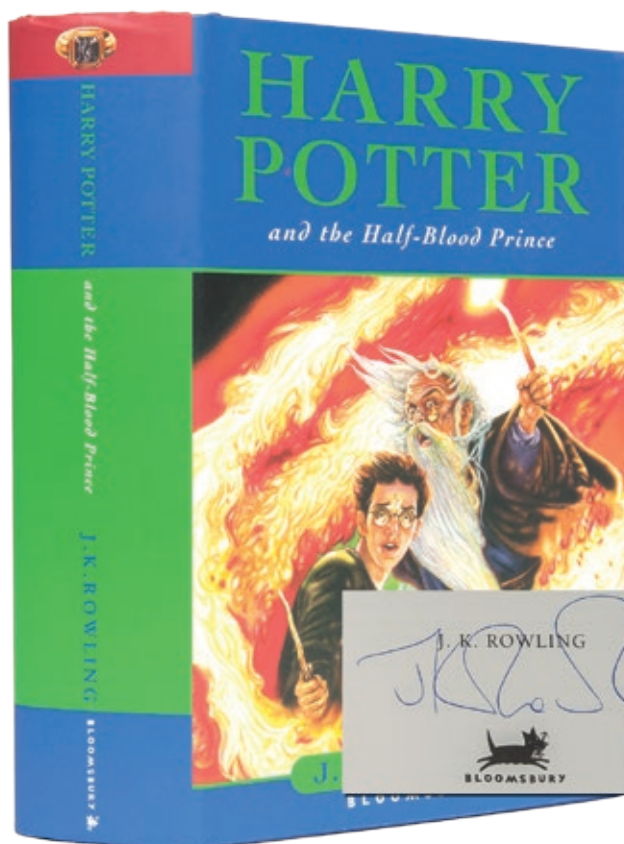
Signed First Edition

London: Bloomsbury, 2000. First edition. A lovely copy of the fourth book in the Harry Potter series. First issue with errors on pgs. 503, 579 and 594. A Near Fine copy of the book on account of slight cocking to the spine and a previous owner's name written on the front end paper. In a Fine dust jacket, correctly priced at 14.99 pounds. Signed by the author on the dedication page and with a "golden ticket" to the July 18th, 2000 signing event at Borders Books and Music in Brighton.

Taking place in Harry Potter's fourth year of magical education at Hogwarts School of Witchcraft and Wizardry, Goblet of Fire represents a key shift in Harry's growth as a hero. Armed now with full knowledge about his family history, Harry is no longer in pursuit of his identity and sets out on his mission of defeating Voldemort with courage and purpose. An important and exciting volume in Rowling's beloved fantasy series. Near Fine in Fine dust jacket.



The penultimate book in the Harry Potter Series, signed by the author.

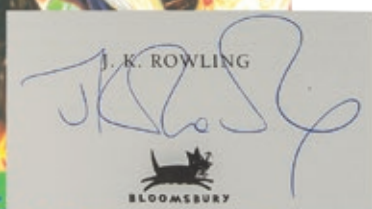


57. Rowling, J. K.

HARRY POTTER AND THE HALF-BLOOD PRINCE

Signed First Edition

London: Bloomsbury, 2005. First edition. A lovely copy of the penultimate Harry Potter book. Book and jacket both Fine appearing only to be opened for the signing. Signed by the author on the title page. Accompanying the book is a blue t-shirt from the launch party. Rowling ups the ante as she heads towards the conclusion of her series, with more mature themes and a decidedly grimmer tone. Harry learns the true nature of Voldemort's seeming immortality is due to his having split his soul into several pieces and hidden them in Horcruxes. By finding and destroying the Horcruxes, Harry can finally defeat the evil wizard and avenge his parents. Included is a t-shirt from the July 16, 2005 book launch. Fine in Fine dust jacket.



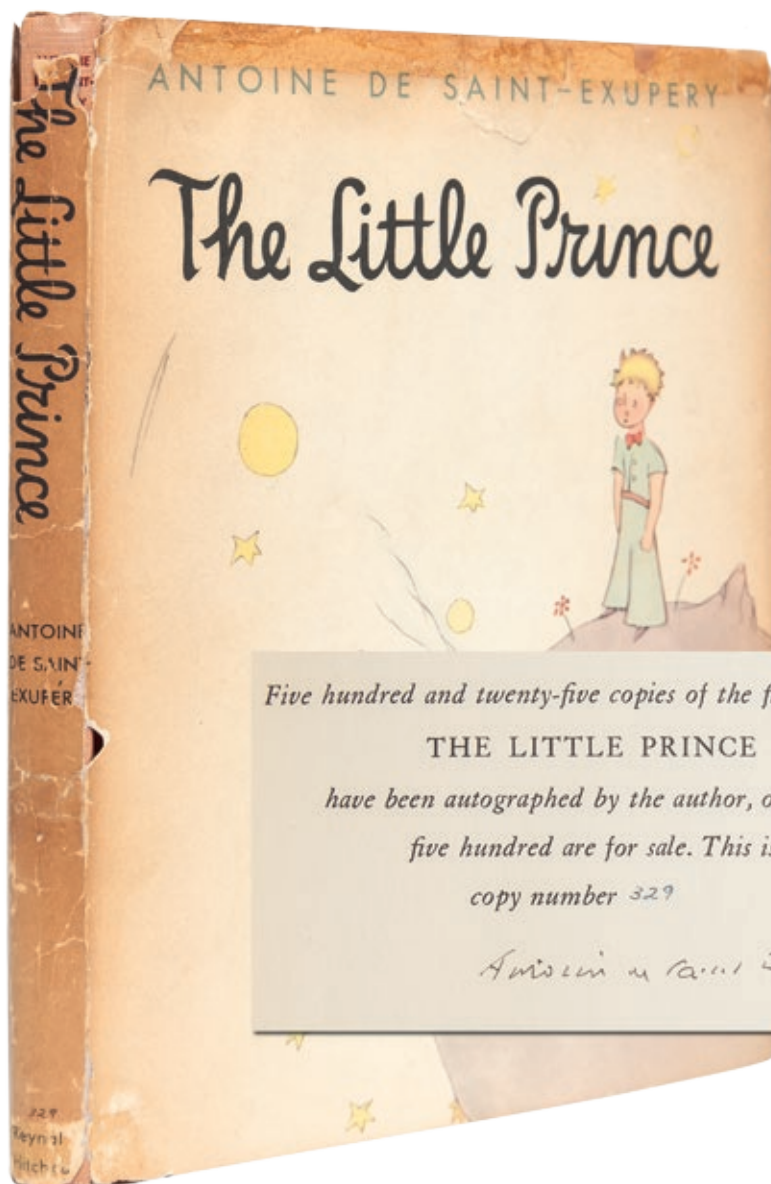
Quite possibly the most important children's book for adults to read.

58. Saint-Exupery, Antoine de

THE LITTLE PRINCE

Signed Ltd.

New York: Reynal & Hitchcock, 1943. First edition. One of 525 copies of the signed first edition, this copy number 329, as numbered on the colophon and the jacket spine. Book Near Fine with clean, bright cloth and internal contents in excellent condition. Old newspaper clipping ghost to the front end papers and closed page block with very slight insect damage. The dust jacket is original to the book as per the matching spine number, but has been price-clipped and has seen better days. Several cracks and tears professionally closed on the verso with archival tissue, tape ghosts along the edges, some insect damage. Priced accordingly.



"The Little Prince" is the best-selling French language book of all time, beloved around the world. It tells the story of a pilot, stranded in the Sahara, who encounters the Little Prince, visiting our world for a brief time before returning to his home planet. Unlike so many children's books with one simple message, "The Little Prince" offers several profound insights for readers of all ages. "Antoine de Saint-Exupery, most metaphysical of aviators... has written a fairy tale for grownups. The symbolism is delicate and tenuous. It challenges man the adult, and deplores the loss of the child in man." (Contemporary review in "Time" magazine) Near Fine in Good + dust jacket.

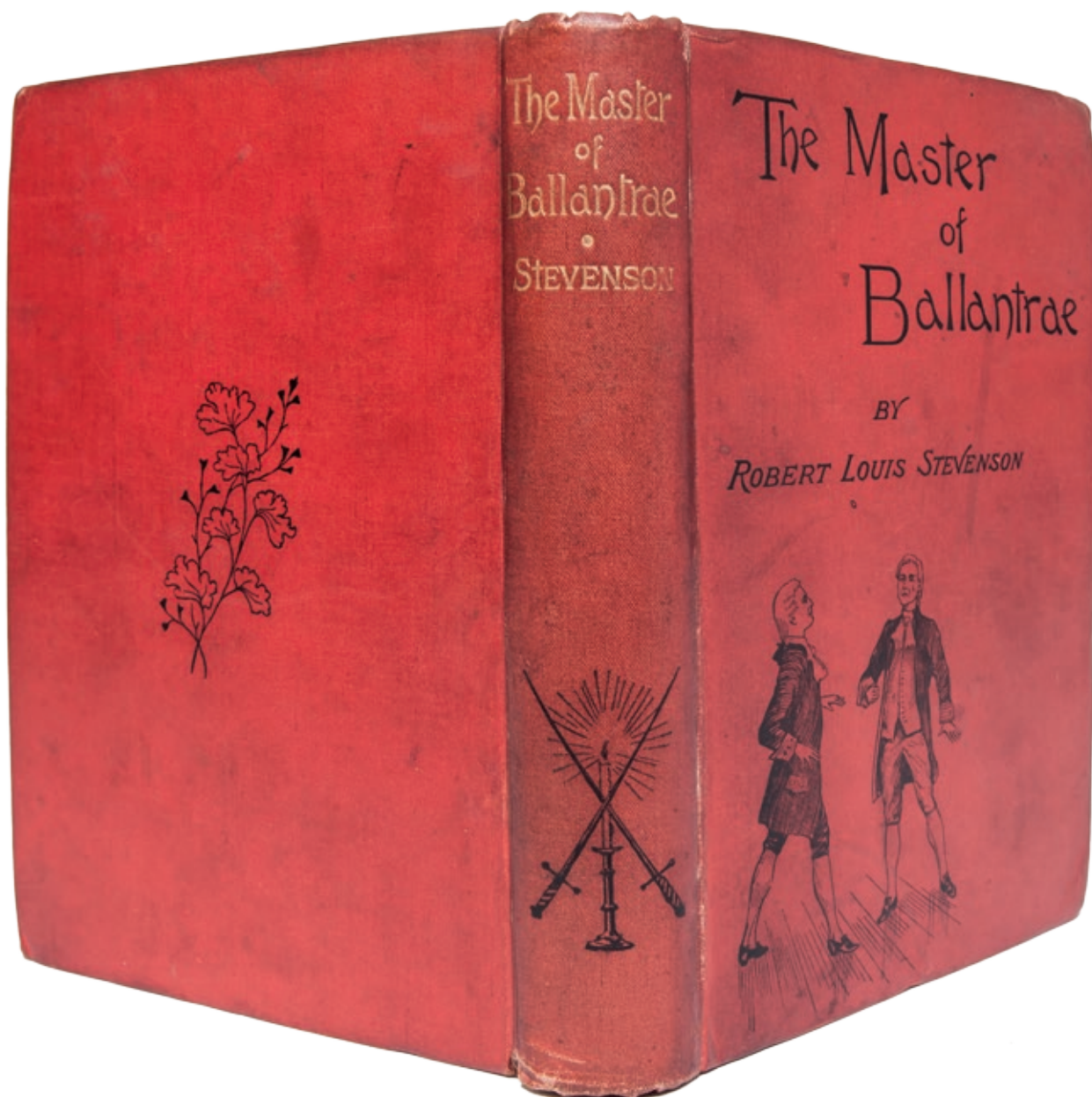
"In our opinion there are very few novels which so nearly approach perfection."

59. Stevenson, Robert Louis

THE MASTER OF BALLANTRAE

London: Cassell and Company, Ltd., 1889. First edition. First issue with July, 1889 ads. A Near Fine copy of the book, with the spine panel a trifle darkened and slight wear at the spine ends and corners, but well above average. Inner contents in excellent condition, without repair or restoration.

Stevenson's exciting novel of familial conflict and adventure set amidst the Jacobite rebellion of the mid 18th century. Stevenson wrote the book while travelling extensively in the US and the Pacific, including to San Francisco, Hawaii, and Tahiti, and indeed the conclusion of the book features an exciting and memorable confrontation in the American wilderness. Though Stevenson was highly regarded in the late 19th century -- and was one of the most popular authors of the period -- with the rise of modernism his star began to fall. In the second half of the 20th century, however, his reputation was rehabilitated, with such famed authors as Nabokov and Borges counting themselves fans. The Master of z was adapted into a 1953 film, starring Errol Flynn. "...we have no hesitation in saying Mr. Stevenson surpasses all his former performances. In our opinion there are very few novels which so nearly approach perfection." (Contemporary review in the Times of London) Near Fine.



Toole's riotously funny first novel, a Pulitzer Prize winner.

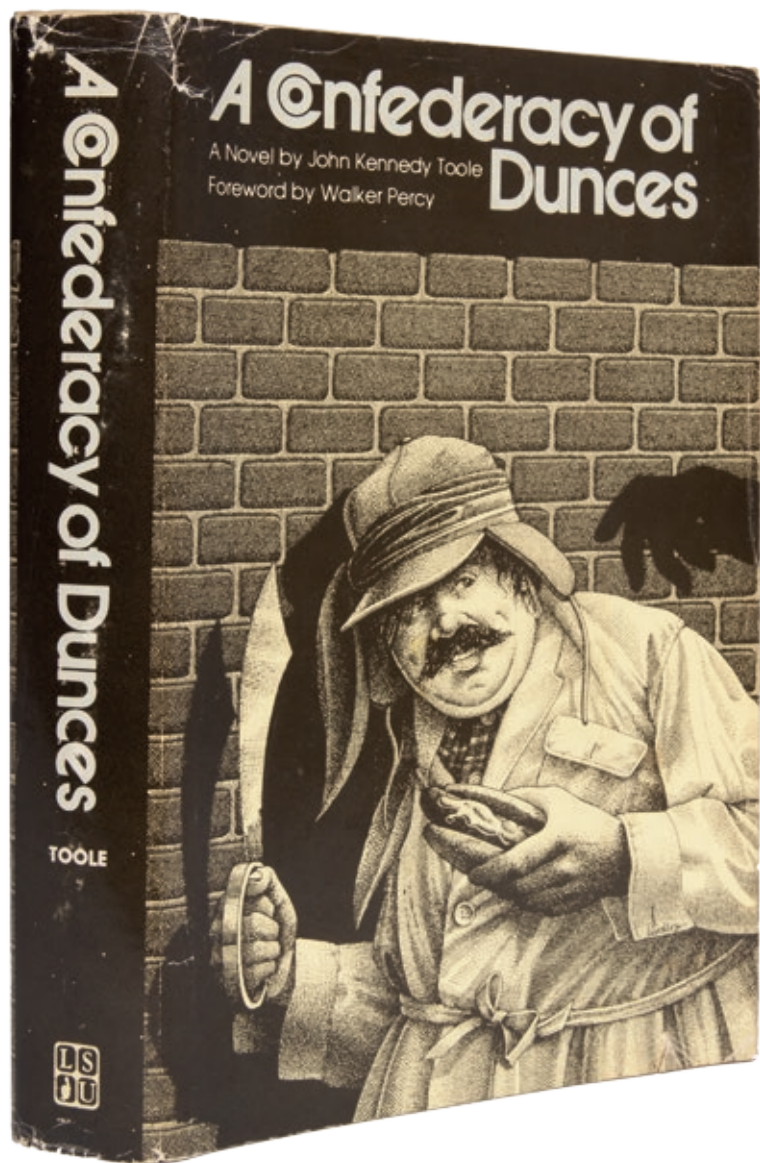
60. Toole, John Kennedy

A CONFEDERACY OF DUNCES

Baton Rouge, Louisiana: Louisiana State University Press, 1980. First edition. True first printing in correct, first issue jacket. Book Near Fine with minor spotting/soiling to the closed page block and the boards a trifle bowed (as usual). In a Very Good+, unrepaired dust jacket priced \$12.95 and without the Chicago Sun-Times review on the rear panel (as required for the first printing jacket). Jacket worn at the spine ends and corners with a few short tears and some color fading to the titles.

A major work of American literature, the novel depicts the satirical adventures of Ignatius J. Reilly as he saunters around New Orleans, looking for work and railing against modern culture. The book was written in the early 1960s, but wasn't published until 1980, 11 years after Toole's suicide, when the author's mother took the manuscript to Walker Percy and essentially forced him to read it.

"There was no getting out of it; only one hope remained—that I could read a few pages and that they would be bad enough for me, in good conscience, to read no farther... In this case I read on. And on. First with the sinking feeling that it was not bad enough to quit, then with a prickle of interest, then a growing excitement, and finally an incredulity: surely it was not possible that it was so good." Winner of the Pulitzer Prize for Literature in 1981. Near Fine in Very Good + dust jacket.



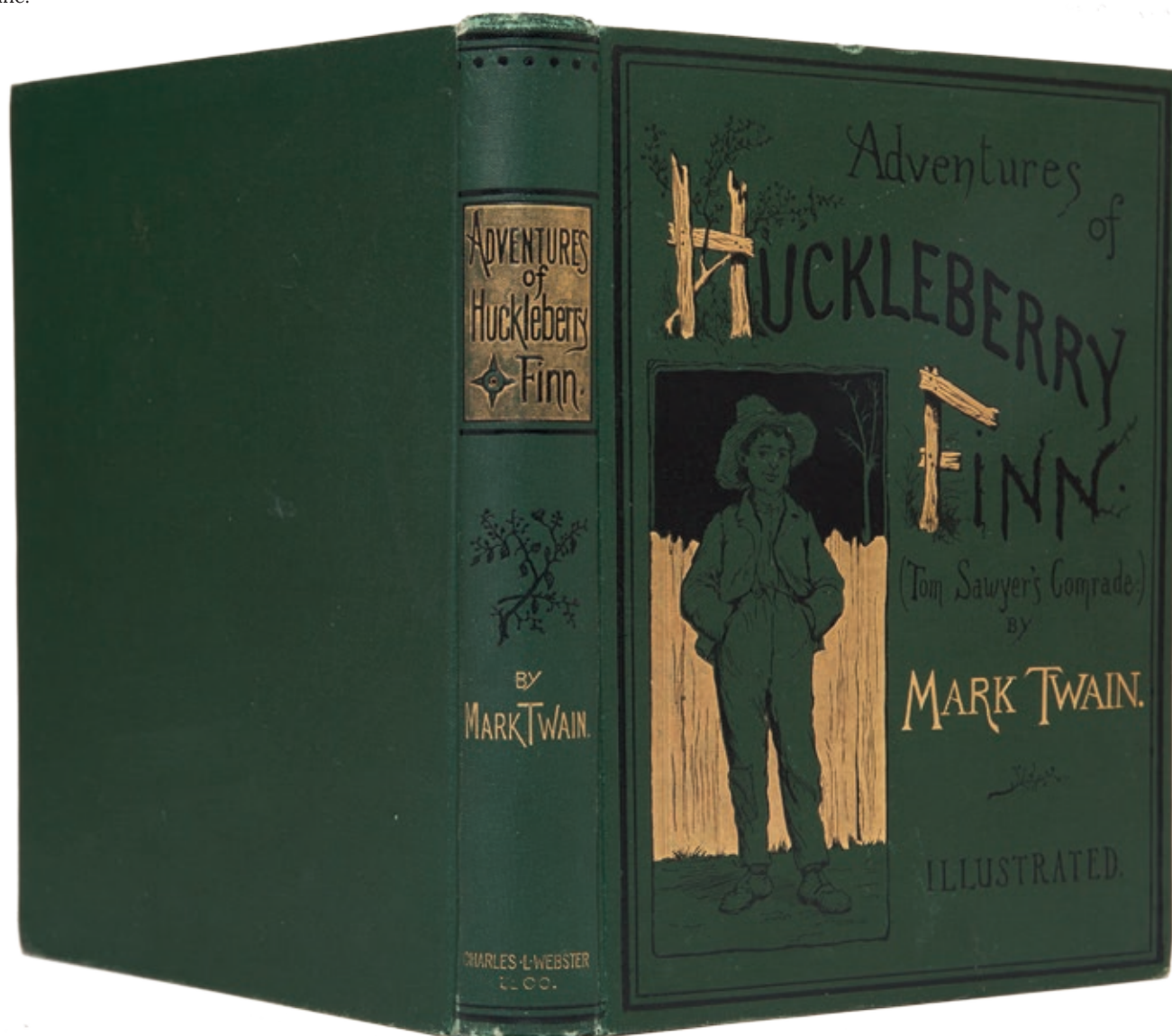
A lovely copy of Twain's perennial classic; "It's the best book we've had." – Hemingway.

61. Twain, Mark [Samuel L. Clemens]

ADVENTURES OF HUCKLEBERRY FINN

New York: Charles L. Webster and Company, 1885. First American edition. A beautiful copy in the publisher's green cloth, stamped in black and gilt. Contains the three first printing points: "Huck Decided" on p. 9; "Him and another Man" listed on p. 88; and "with the was" on p. 57. The other leaves were assembled at random and have no bearing on whether a copy is first or second printing, although variant states exist. A very nearly Fine copy with bright gilt and a tight page block. Very slight wear at the spine ends and corners and a small ding at the top of the front board. Without repair or work of any kind. On the whole, an excellent copy of the book that Hemingway claimed was the source for all modern American literature and "the best book we've had." BAL 3415. MacDonnell, 31.

Recounting the adventures of Huckleberry Finn as he flees his own abusive father and aids Jim in his escape from slavery, Twain's novel has been praised for its "distinctly American voice," putting at its center two common people who find an uncommon friendship. "Today perhaps the novel's greatest significance lies in its conception of childhood, as a time of risk, discovery, and adventure. Huck is no innocent: He lies, steals, smokes, swears, and skips school. He accepts no authority, not from his father or the Widow Douglas or anyone else. And it is the twin images of a perilous, harrowing odyssey of adventure and perfect freedom from all restraints that so many readers find entrancing" (Mintz). A metaphor for a young and rebellious nation, as well as its individualist inhabitants, Huckleberry Finn defies genre by being simultaneously an adventure story, a road novel, a coming of age tale, an expression of nostalgia for the expansive natural spaces lost to industrialization, and an exploration of race and class. Listed on the American Scholar 100 Best American Novels and one of the 100 Best Novels Written in English. Near Fine.



*Twain's powerful, humorous and honest account
of a forgotten way of life.*

62. Twain, Mark [Samuel L. Clemens]

LIFE ON THE MISSISSIPPI

Boston: James R. Osgood and Company, 1883. First American edition. First State, with the image of Twain in flames on p. 441 and with "The St. Louis Hotel" caption on p. 443. In the original publisher's brown cloth with gilt vignettes on the front board and spine. A Near Fine copy of the book with very slight wear to the spine ends and rough mottling to the closed page block (appears to be insect damage). Internal contents are clean and attractive with uncracked hinges. Despite the defects an attractive copy.

The author's first-hand look at navigating the Mississippi by riverboat and the changes to that area many years after the Civil War. Written concurrently with "Huckleberry Finn" and sharing several themes and even a few passages with that masterpiece. "The material offered by observations on the journey is various beyond enumeration, and much of it is extremely amusing. Hoaxes and exaggerations palmed off by pilots and other natives along the way upon supposed ignorant strangers; stories of gamblers and obsolete robbers; glimpses of character and manners; descriptions of scenery and places; statistics of trade; Indian legends; extracts from the comments of foreign travelers, -- all these occur, interspersed with two or three stories of either humorous or tragic import, or of both together." ("The Atlantic Monthly," September 1883). Near Fine.

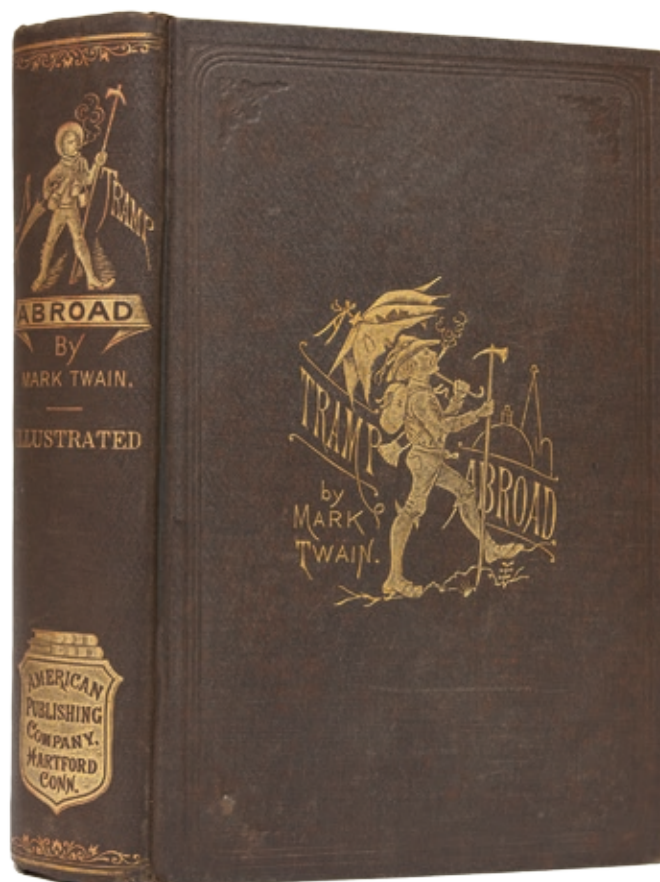


*Twain's humorous travel narrative, the unofficial sequel
to "The Innocents Abroad".*

63. Twain, Mark [Samuel L. Clemens]

A TRAMP ABROAD

Hartford, Conn.: American Publishing Company, 1880. First edition. With the frontispiece in the first state, captioned "Moses," sheets bulk 1 5/8" (BAL 3386). A Fine copy with a few signatures slightly proud, otherwise in excellent condition. Twain's humorous travel narrative, the unofficial sequel to "The Innocents Abroad," in which an American tourist bumbles his way through Europe. Wonderfully illustrated by Walter Francis Brown, True W. Williams, Benjamin Henry Day and others in over 300 illustrations. A common enough book, but scarce in this condition. From the collection of Mrs. J. Insley Blair. "Mrs. Blair was the earliest woman collector of Americana of the first rank," -- Morrison H. Heckscher, curator of American decorative arts at the Met. Housed in a custom case. Fine.



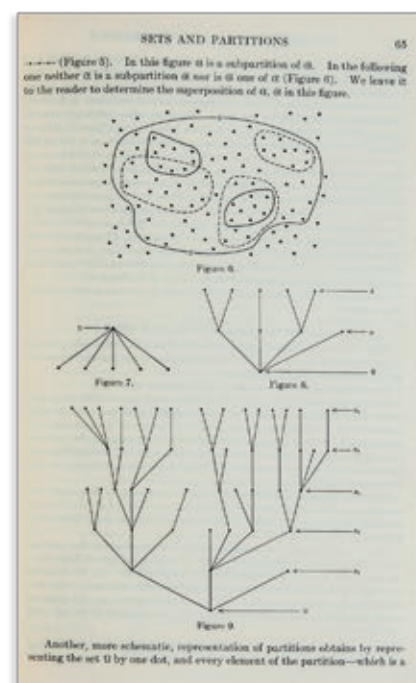
First coherent description of "Game Theory," a theory directly tied to eight Nobel Prizes.

64. Von Neumann, John & Oskar Morgenstern

THEORY OF GAMES AND ECONOMIC BEHAVIOR

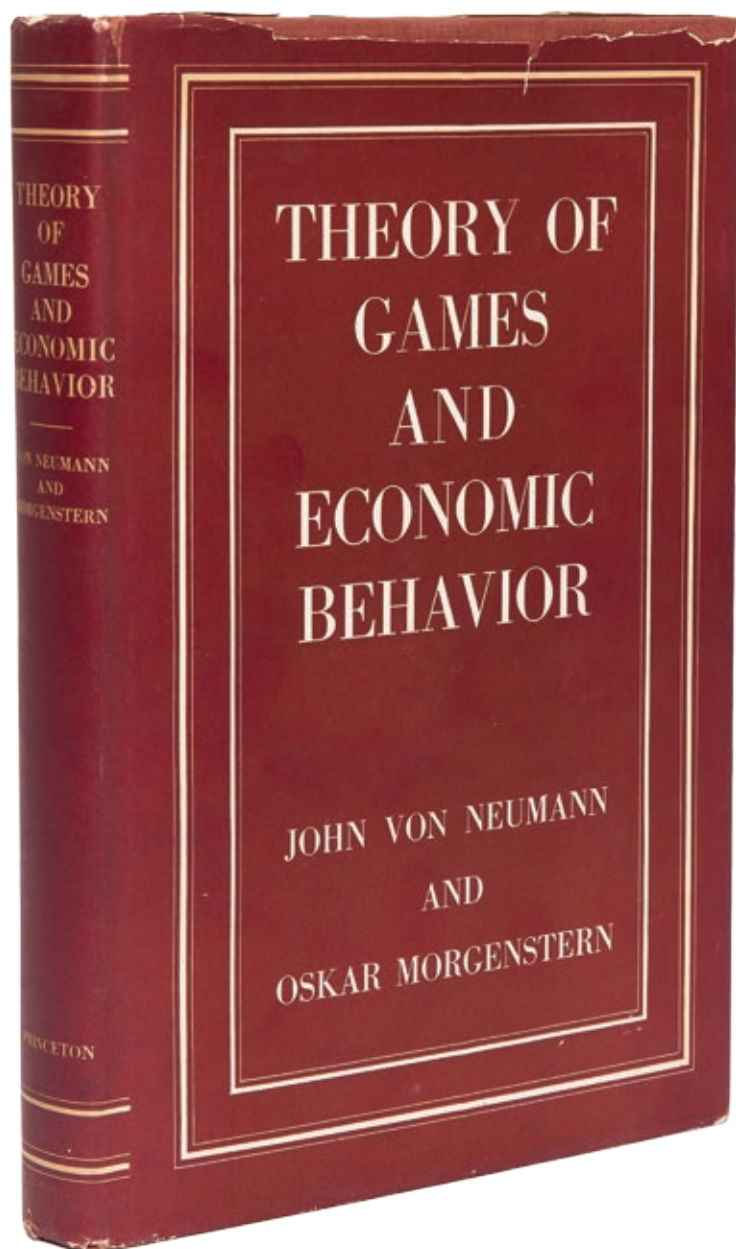
Princeton: Princeton University Press, 1944. First edition. A Fine copy of this monumental work in economic theory. Red cloth completely unfaded, appearing unmarked and unused. Retains the original "Corrigenda" slip. In the rare original red dust jacket. Jacket Very Good+ to Near Fine. Chipped at the top of the front and rear panels, a few short, closed tears, but on the whole an excellent example of the jacket (and completely untouched by any repairs). Due to the type of paper used, the jackets became extremely brittle and rarely survive intact (or are marred beyond recognition with restoration).

One of the first, cohesive descriptions of "Game Theory," the branch of economics that finds equilibrium points among dynamic actors, with each actor pursuing an independent strategy. Game theory is one of the most important theoretical developments of the twentieth century, with several other disciplines finding applications of its method. Eight Nobel prizes have been awarded for advances and developments of the theory.



CORRIGENDA			
Lines are text lines, counting each formula as one. Footnote lines are not counted unless the reference is specifically to a footnote. Minor lines are counted from the bottom.			
Page	Line	instead of:	read:
21	17	this relation	these concepts
32	-4	number (say n)	number of (say n)
56	-12	α_i	α_i
65		invert Figure 7	
71	11	movements	moves
87	18	affected	affected
92	15	Max.	Max.
98	-11	draw	draw
127	1	α_i	α_i
127	9	α_i	α_i
132	Figure 17	α_i	α_i
141	11	α_i	α_i
141	Footnote 1	α_i	α_i
142	11	α_i	α_i
150	-8	α_i	α_i
152	-6	Max.	Max.
163	Footnote 3	α_i	α_i
167	line -2	α_i	α_i
171	6	(in α_i)	(in α_i)
171	9	player	player
171	Footnote 3	α_i	α_i
171	-8	a column	a row or a column
171	-1	has the	has the
179	-8	α_i	α_i
180	2	α_i	α_i
182	-1	α_i	α_i
183	Footnote 4	α_i	α_i
183	line -1	α_i	α_i
183	-6	α_i	α_i
193	Footnote (19-1)	α_i	α_i
193	Footnote 1	attention	attention
194	Footnote 1	α_i	α_i
194	(indirect and	α_i	α_i
194	subindirect)	α_i	α_i
196	10	α_i	α_i
198	-4	α_i	α_i
199	Footnote 2	gradient α_i	gradient α_i
208	20	α_i	α_i
210	Footnote 1:	α_i	α_i
210	lines 1 and 3	α_i	α_i
210	line 3	α_i	α_i
211	2	α_i	α_i
211	Formula (19-23)	α_i	α_i
211	Formula (19-26)	α_i	α_i
215	-2	α_i	α_i
216	-8	(for α_i)	(for α_i)

"The impact of von Neumann's Theory of Games extends far beyond the boundaries of this subject. By his example and through his accomplishments, he opened a broad new channel of two-way communication between mathematics and the social sciences. These sciences were fortunate indeed that one of the most creative mathematicians of the twentieth century concerned himself with some of their fundamental problems and constructed strikingly imaginative and stimulating models with which to attack their problems quantitatively." (Kuhn & Tucker, 'John von Neumann's work in the theory of games and mathematical economics,' Bulletin of the American Mathematical Society 64 (1958), pp. 100-122). Fine in Very Good + dust jacket.



Extremely rare first translation of Wagner's Ring Cycle into English.

65. Wagner, Richard

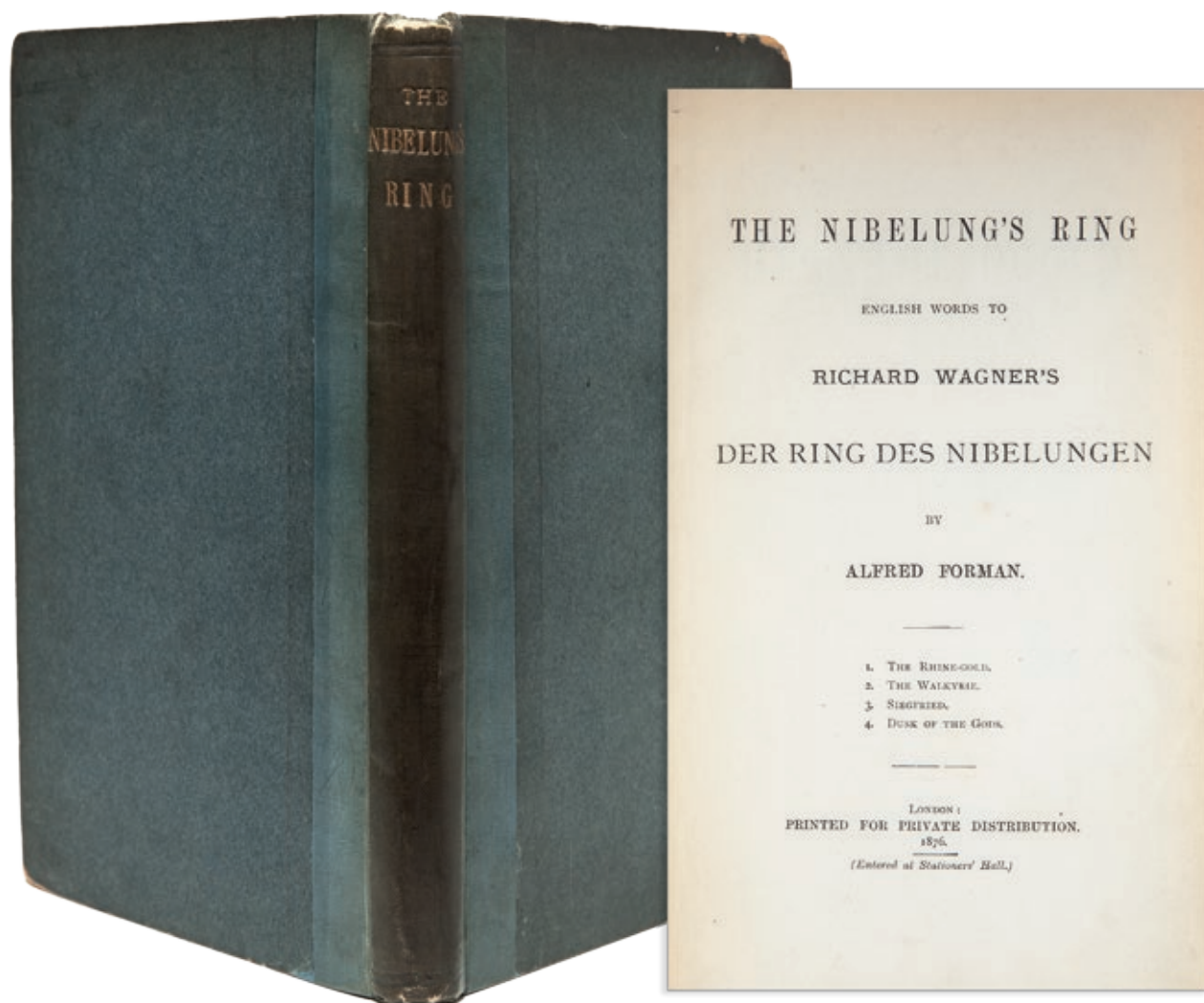
THE NIBELUNG'S RING

Association Copy

London: Privately Printed, 1876: 1873, 1873, 1873, 1875. First editions. First edition in English of The Rhein-Gold (1873), The Walkyrie (1873), Siegfried (1873), and Dusk of the Gods (1875). Collating: [iv], 46, [ii, half-title], 61, [i, blank], 66, [ii, half title], 59, [i, blank]. This is the real first edition of the complete librettos (all the dialogue and stage directions) for all 4 parts, sequentially printed for private circulation only, translated by Alfred Forman, and furthermore, our edition precedes the first complete performance of the Ring cycle at Bayreuth in Aug. 1876. And here's the clincher, this copy with the dated signature of actress Alma Murray (February 27, 1876), wife of the translator, Alfred Forman!

Bound in what appears to be the original binding of blue cloth over paper-covered boards, gilt title on the spine. With a half title and title page, dated 1876, then apparently gathering the separately printed librettos into one volume. Each libretto with printed (dated) title page, all separately paginated. Our best guess is that after separately printing and distributing his individual librettos, Alfred Forman issued them as a collective whole in 1876 with a general half-title, title page and half-titles for Walkyrie and Dusk of the Gods (each apparently inserted in order to showcase poems by Forman). How many of these were bound up is unknown, but it must have been only a handful as they appear completely unrepresented in an online census of institutional holdings.

Confusingly, there seem to be several listings on WorldCat for an 1875 London edition of the work; however, when you look at the title page of this supposed 1875 edition, it reads: "a verbatim re-issue of the edition of 1877", clearly not published in 1875. Institutional holdings of the separately printed librettos appear to tally as follows: Walkyrie - 3, Siegfried - 1, Dusk of the Gods - 1. Decidedly rare, this copy with an exceptional provenance.



"Success is to be measured not so much by the position that one has reached in life as by the obstacles which he has overcome..."

66. Washington, Booker T.

UP FROM SLAVERY

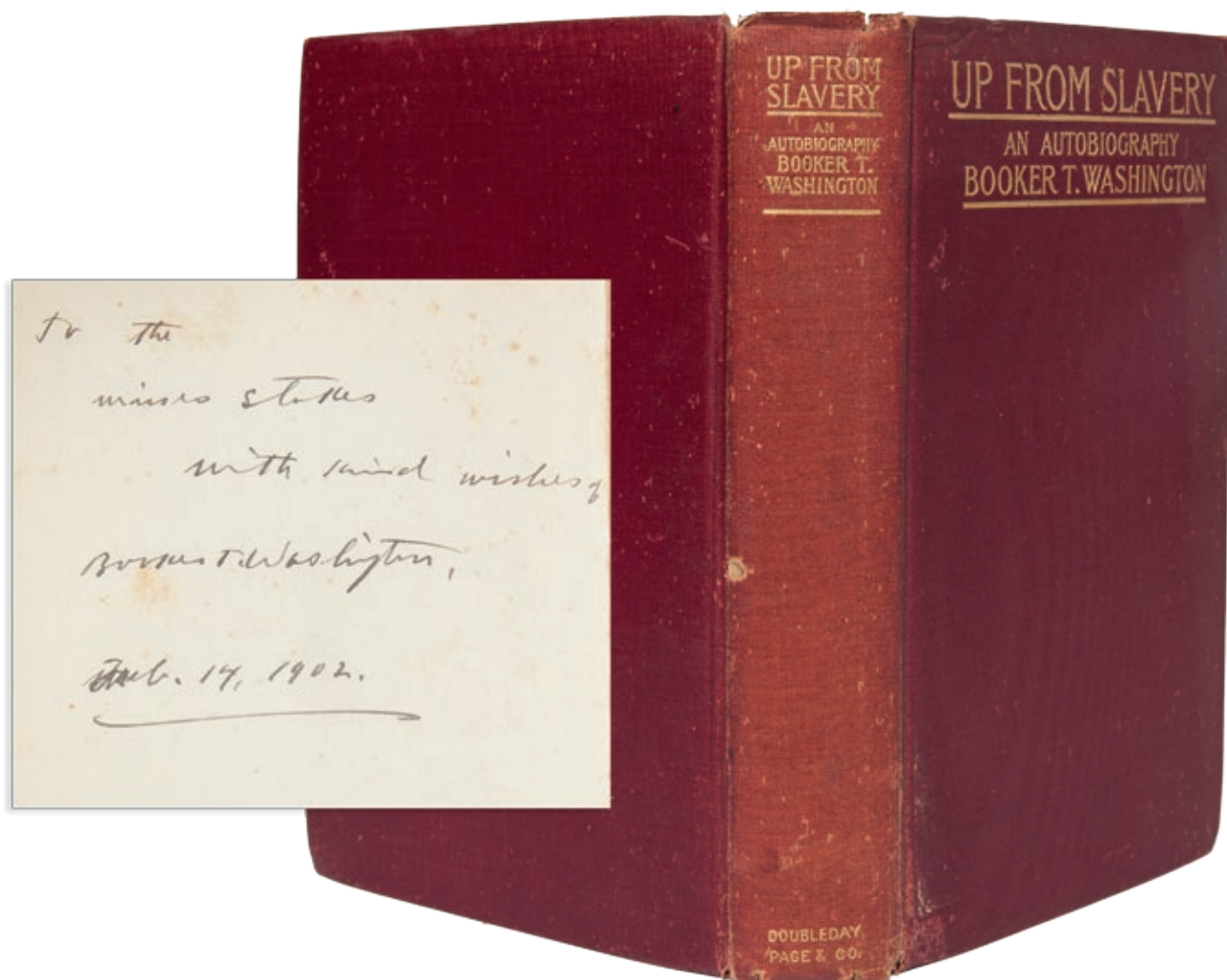
Presentation copy

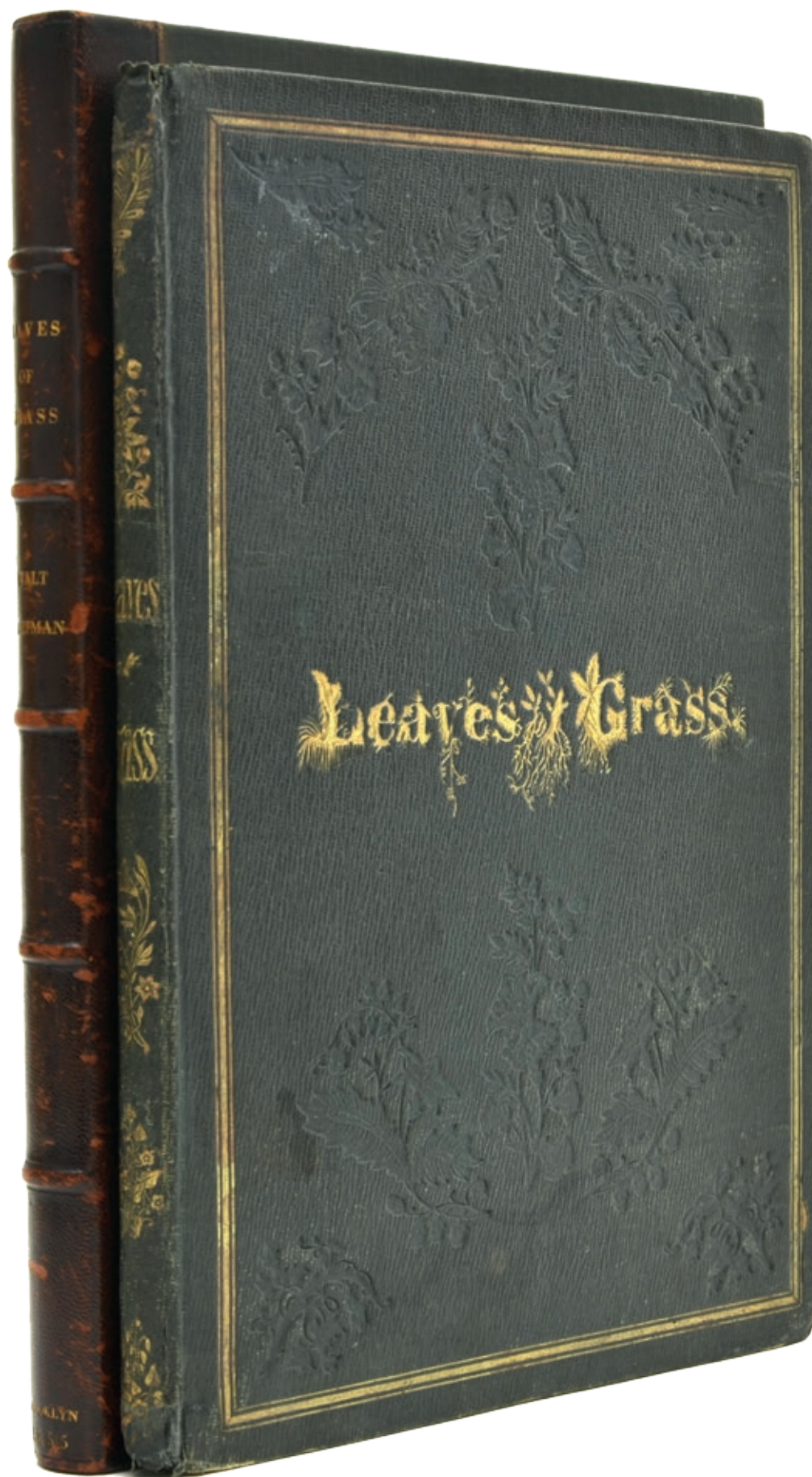
New York: Doubleday, Page & Co., 1901. First edition. Inscribed by the author: "To the Misses Stokes with kind wishes of Booker T. Washington. Feb. 14, 1902." Presented to Miss Caroline Phelps Stokes and her sister Olivia Phelps Stokes by the author on Valentine's Day, 1902. The Stokes sisters were well-known philanthropists from New York who were some of the early supporters of the author's school, the Tuskegee Institute. A very interesting association.

Complete with the portrait frontispiece of the author with his facsimile signature. A Very Good copy with some minor wear to the spine ends, a small chip in the spine cloth and a light dampstain to the lower front board. A bit of foxing at the end papers and minor separation within the text block, but holding together and completely unrestored.

Washington was born into slavery in 1856 in Virginia until he was emancipated at the close of the Civil War in 1865. After attending Hampton Institute and Wayland Seminary, he was chosen to head the Tuskegee Institute, where he remained until his death in 1915. Washington's political philosophy was generally one of non-confrontation, coupled with an emphasis on educating the African-American community -- a philosophy of which his northern counterparts, most notably W.E.B. Dubois, were openly critical.

"Success is to be measured not so much by the position that one has reached in life as by the obstacles which he has overcome..." (Up From Slavery p. 39) Very Good.





"Always the champion of the common man, Whitman is both the poet and the prophet of democracy." -- PMM

67. Whitman, Walt

LEAVES OF GRASS

Brooklyn, NY, 1855. First edition. A Very Good copy, rare in the original cloth. This copy has been recased, reversing old repairs and closing some tears to the cloth near the spine that would otherwise have gotten worse. Small blank margin of the frontis portrait chipped and renewed. The title page is frayed at the edges and with some large tears, which have all now been professionally secured. Internal contents show some smudges and wear, but the book is complete and in its original binding. BAL state A binding, with extra gilt and all page edges gilt, state A of the frontis portrait, on thick card-stock, state B of the copyright notice, printing the notice in two lines, and state B of page iv with "and" spelled correctly. Also, with the first state of leaf 49 reading "And the night is for you and me and all." (Gary Schmidgall: "1855: A Stop-Press Revision") Housed in a custom slipcase with chemise.

Perhaps the most important collection of poetry in American Literature. Although "Leaves of Grass" was first greeted with derision and even shock – Boston's district attorney attempted to have some of the poems suppressed as obscene and Whitman was fired from his job – it eventually claimed its rightful place in the American canon. Whitman wrote the collection after he was inspired by Emerson and the Transcendentalist movement, and the poems in Leaves of Grass are noted for their sensualist focus on nature and the human form. They include some of Whitman's most famous works, including "Song of Myself" and "I Sing of the Body Electric." Despite the collection's fame and success, Whitman re-wrote and edited the collection many times, with the final edition containing over 400 poems. Whitman himself helped pay for the printing of the first edition, the run of which contained only 800 copies, most of which were unbound.

"Always the champion of the common man, Whitman is both the poet and the prophet of democracy. The whole of Leaves of Grass is imbued with the spirit of brotherhood and a pride in the democracy of the young American nation. In a sense, it is America's second Declaration of Independence: that of 1776 was political, this of 1855 intellectual." (Printing and the Mind of Man).

Unsurprisingly, the book has had numerous admirers. Harold Bloom has called the book the "secular scripture of the United States", and Ezra Pound referred to Whitman as "America's Poet." "The whole body of these Poems—spiritually considered—is alive with power, throbbing and beating behind and between the lines. There is more here than mere oddity, and barbaric indifference to elegant forms of speech; there is a living soul—no matter whether its owner drove an omnibus once, or stands on State street and chaffers greedily every day for gold—and that soul insists on giving itself to its fellows, even if it has to rend the most sacred rules of speech to achieve its larger liberty... It is the texture of the stuff that tells, because it is that which is going to endure." (Contemporary Review of 1860 edition, Boston Banner of Light) Very Good.



"More humorous dealing...would be difficult to imagine."

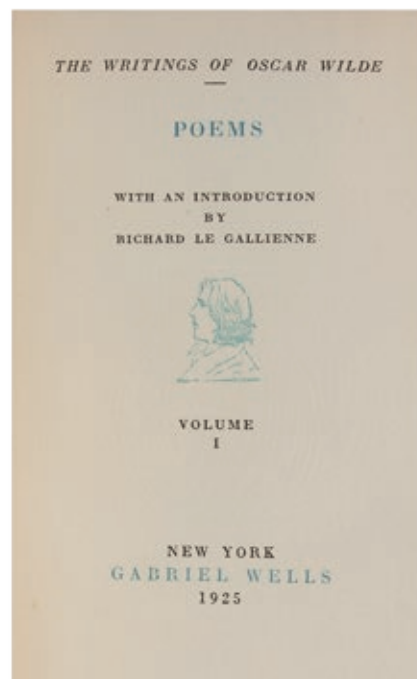
68. Wilde, Oscar

THE WRITINGS OF OSCAR WILDE (IN 12 VOLUMES)

New York: Gabriel Wells, 1925. First edition. Number 131 of 575 sets of the Large Paper Edition, complete in 12 volumes. Beautifully bound in full purple morocco by Stikeman. Panels, spine compartments and doublures all richly tooled in gilt. Doublures of red morocco facing red moire silk end papers. A Fine set with only the occasional nick to the leather, internal contents are excellent and unmarked. Gilt top edges rubbed.

The famed Irish wit and novelist, one of the great comic playwrights of the 19th century. Wilde is known for his devotion to the philosophy of aestheticism, which he became involved in while studying classics at Trinity College, Dublin and then at Oxford, under the influence of Walter Pater and John Ruskin. Wilde would soon become a sort of spokesperson for the movement, and in fact went on an extremely popular American tour in the early 1880s. (Though as well received as he was by various intellectual sets and salons, he was often attacked by the American press for being superficial and vacuous.) Afterward, he pursued a career in journalism, becoming the editor of *The Lady's World* magazine before resigning and turning to prose. He would write numerous short stories and essays and published *The Picture of Dorian Grey* in 1890, to mixed reviews and a great deal of controversy. Indeed, Wilde would edit the book extensively in future editions as a sort of response to his critics. In the early 1890s, Wilde turned to the theater where he would, perhaps, make his greatest mark. He wrote *Lady Windermere's Fan*, *A Woman of No Importance*, and *An Ideal Husband* before completing his final, and greatest play, *The Importance of Being Earnest*, in 1894. Although some thought *Earnest* thin, more intelligent reviewers recognized its brilliance, with H.G. Wells writing "More humorous dealing with theatrical conventions it would be difficult to imagine."

In 1895 Wilde became involved in his tragic libel suit against the Marquess of Queensbury, with whose son Wilde was having an affair. Wilde would be convicted of gross indecency and imprisoned for two years. His health never recovered, and he spent the remainder of his life in exile in France, before dying in 1900. Fine.



Beautiful first edition, including a handwritten letter by Yeats.

69. Yeats, William Butler

THE SECRET ROSE

With signed letter and original photograph

London: Lawrence & Bullen, Ltd., 1897. First edition. A just about Fine copy of the book with the spine a trifle cocked and a bit of spotting at the fore-edge. On the whole a superior copy of the book with bright, clean gilt. This copy with an autograph letter tipped in:

"Wednesday 203 Boulevard Raspail,

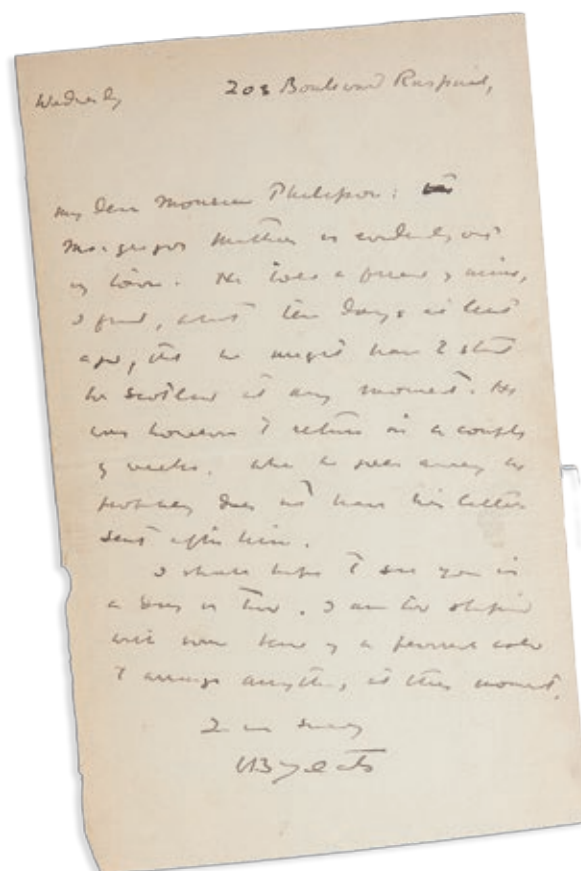
My dear Monsier [sic] Philipon:

Mr gregs mother is evidently [sic] come in town. He tells a friend, ---, I find, about ten days at least ago, that he might have to start his review at any moment. He was however to return in a couple of weeks. When he goes away he probaly [sic] does not have his letters sent upon him.

I shall hope I see you in a day or two. I am too stupid with some --- & a severe cold to arrange anything, at this moment.

Your sny,

W B Yeats"



With the bookplate of Philipon and an original photograph of the author tipped in at the half-title. An exceptional copy of an important work by Yeats, made the more exciting by the addition of the association with Philipon, a French aristocratic magician, just the sort of person that would attract Yeats at the heart of his Rosicrucian phase. about Fine.

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(Booth tbd)**

Friday, Feb 02, 2018 – Saturday, Feb 03, 2018

Location:
South San Francisco Conference Center
255 S Airport Blvd., South San Francisco, CA 94080



**51st California International Antiquarian Book Fair
(Booth tbd)**

Friday, Feb 09, 2018 – Sunday, Feb 11, 2018

Location:
Pasadena Convention Center
300 East Green Street, Pasadena, CA 91101



NY Antiquarian Book Fair (Booth tbd)

Friday, Mar 09, 2018 – Sunday, Mar 11, 2018

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Between 66/67 Streets

BOOK FAIRS

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