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• CATALOGUE 19 •

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CATALOGUE 19

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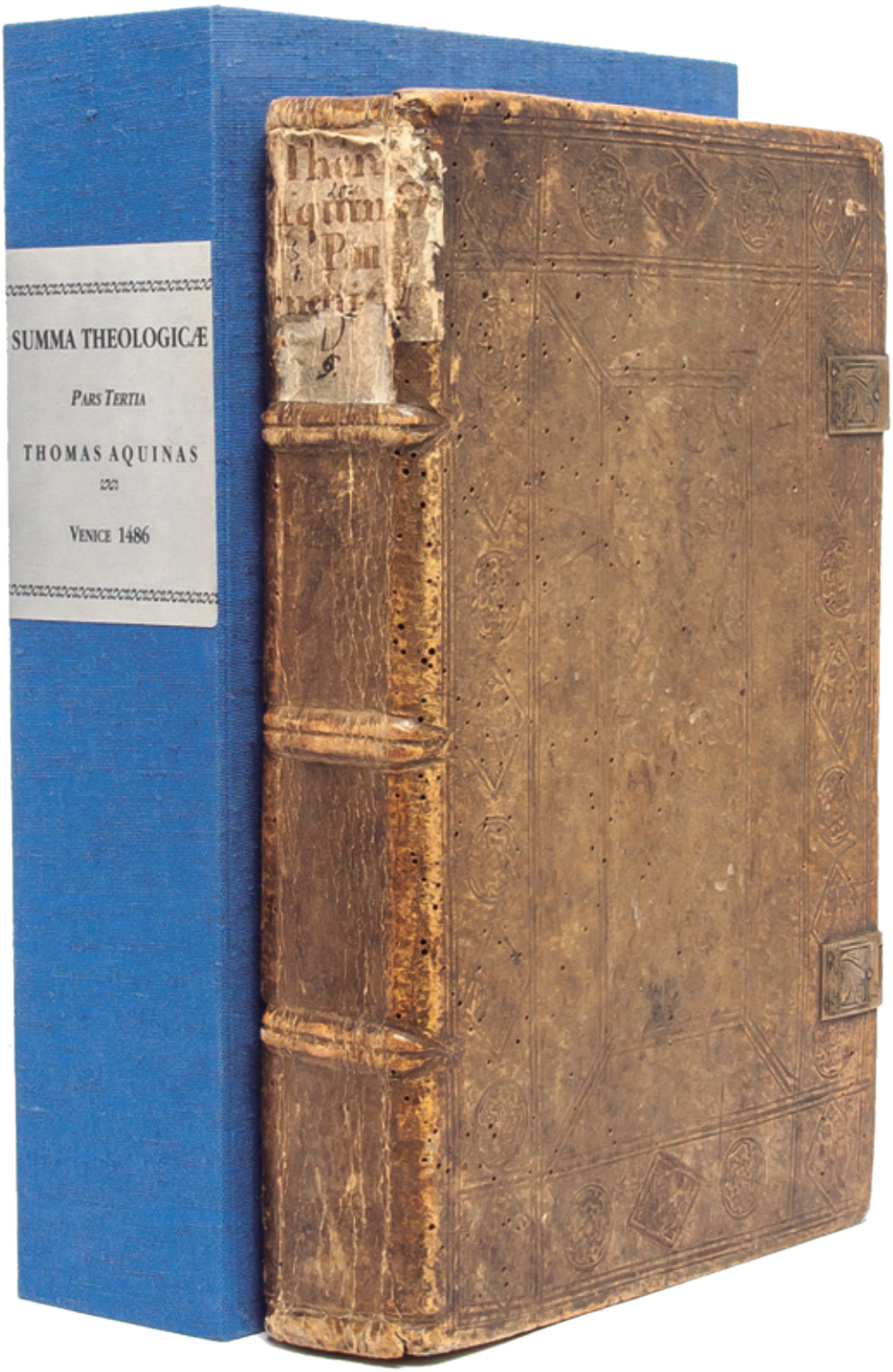
Works - Charles Dickens - item 19

One of the most important attempts at synthesizing faith and reason

1. Aquinas, St. Thomas

Summa Theologicae pars tertia

Venice: Bernardinus Stagninus de Tridino, April 10, 1486. Fifth edition. Folio (309 x 214 mm). Collates: a2-p8, q-r6, aa-mm8, [2 leaves]: 229 of 230 leaves, complete but for the initial blank. Gothic type in double columns, seventy lines plus headline, capital spaces with guide letters. Two leaves in the final signature rubricated in red. Bound in contemporary blindstamped pigskin over wooden boards with two clasps, paper spine label. Binding holding well, but soiled and with many small wormholes. Tear to leaf ee2 neatly repaired. A few leaves with light marginal dampstaining, a few pinpoint wormholes throughout, otherwise a clean and well-margined copy. A few leaves with contemporary marginal annotations. Housed in a custom clamshell case.



The third and last part of Aquinas' great theological synthesis. The work remained unfinished and was added to the Supplementum by his companion and friend Reginald de Privorno. This edition is a reprint of J. Manthen's 1478 edition, the first to contain the Supplementum. According to BMC, the type of the present edition appears in no others. The founder of Thomist philosophy, Aquinas used his writings, "particularly the Summa Theologicae and the Summa Contra Gentiles to synthesize reason and faith, philosophy and theology, university and monastery, and activity and contemplation. In his writings, however, faith and theology ultimately took precedence over reason and philosophy because the former were presumed to give access to the real" (Britannica). Aquinas' attempts to bring reason and faith into dialogue has shaped Catholic thinking in the long run, tapping into key questions about how humans can access truth.

BMC V, p. 364. Goff T-222. Hain *1470. Polain 3759. PMM, 30 (for the first edition). Proctor 4826.

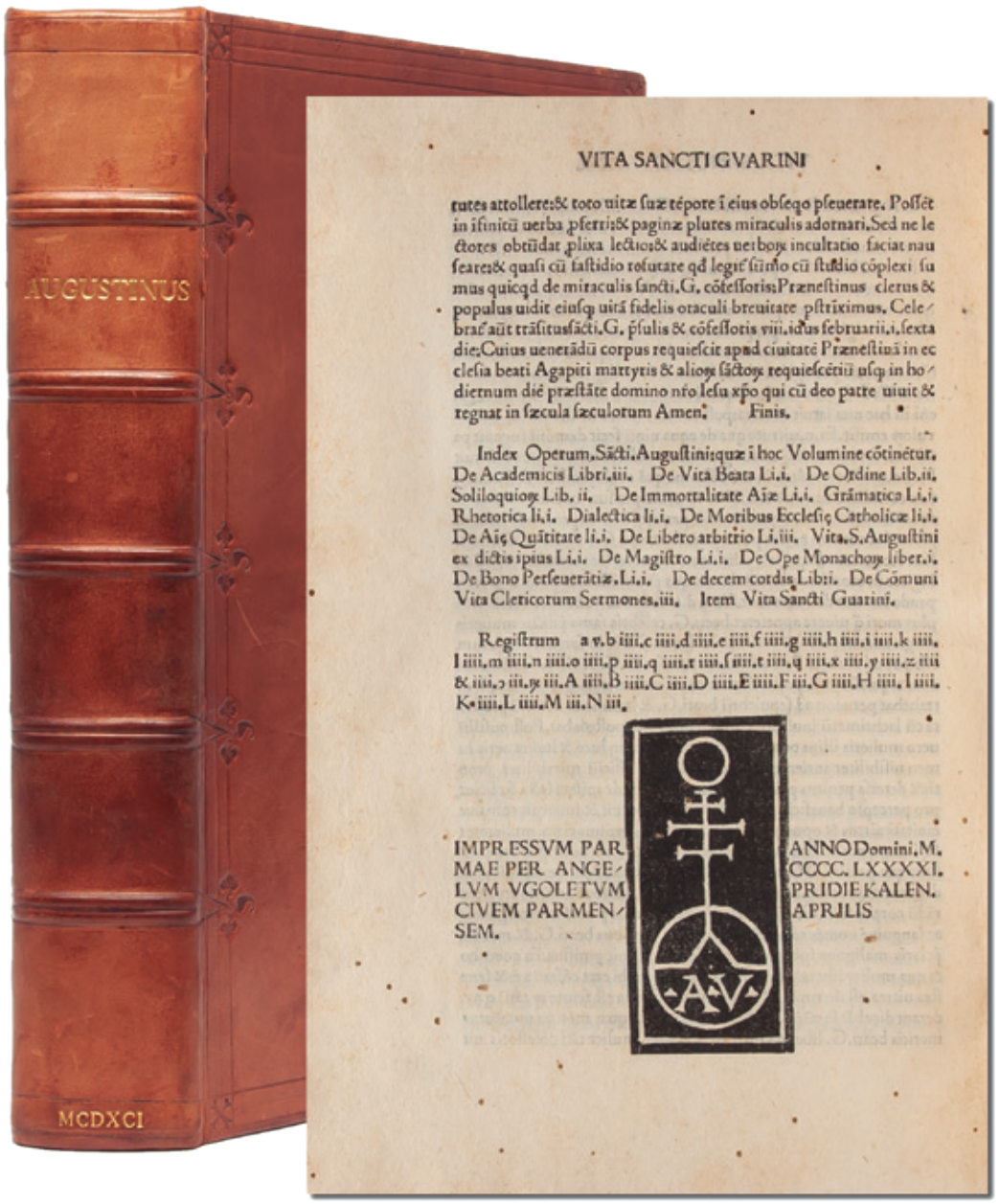
$15,000

A foundational work of Christian theology

2. Augustinus, Aurelius (St. Augustine)

Opuscula

Parma: Angelus Ugoletus, March 31, 1491. First Thus. Folio (pages 301 x 202 mm) collating 306 (leaves): complete including the final blank leaf. 41 lines and headline, roman letter, initial spaces, mostly with printed guides, printer's device at end. Bound in full modern calf, preserving an earlier end paper with the armorial bookplate of H.R.H., the Duke of Sussex (1773 - 1843), sixth son of George III of England and a noted bibliophile. Early repair to lower margin of the second leaf, several small wormholes not affecting legibility, but on the whole an excellent copy. A scarce Parma imprint of these opuscula ("smaller writings"), which include many of St. Augustine's most important doctrines: his Grammatica, Rhetorica and Dialectica, as well as work on the immortality of the soul.



Perhaps one of the most significant Catholic theologians, Augustine adapted classical thought into Christian teaching in a way that had a lasting impact on the Church's traditions and practices. "Augustine is remarkable for what he did and extraordinary for what he wrote. If none of his written work survived, he would still have been a figure to be reckoned with... However, more than five million words of his writing survive, virtually all displaying the strength and sharpness of his mind, and some possessing rare power to attract and hold the attention of readers in our own day" (O'Donnell). Biographies of Augustine record his move from Hippo and into Europe, documenting his education within the Church and his struggle to bring his views back to Africa. While Confessions remains his best-known work, Opuscula is important for how it brings together a number of smaller works that record the theologian's views on topics ranging from free will, to Catholic custom, to the teachings of Jesus. An important foundational work for Western thinking.

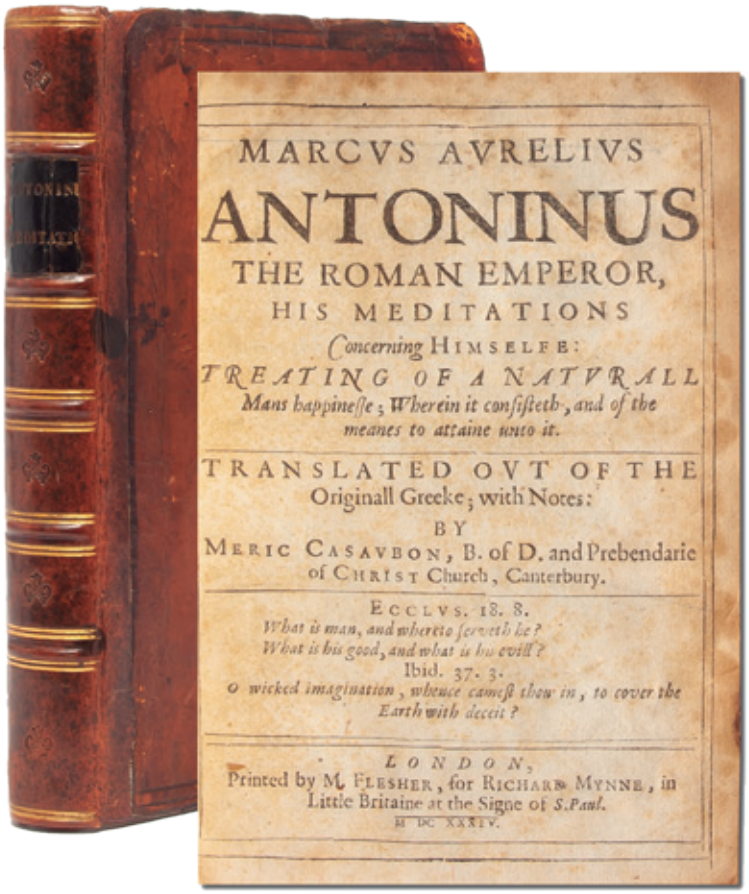
HC 1952; BMC VII, p.944; IGI 1018; GW2867; Goff A1220

$10,000

The famed emperor's influential expression of Stoic philosophy

3. Aurelius, Marcus (Meric Casaubon translator)

Marcus Aurelius Antoninus the Roman emperor, his meditations concerning himselfe: treating of a naturall mans happinesse; wherein it consisteth, and of the meanes to attaine unto it.


MARCVS AVRELIVS
ANTONINUS
THE ROMAN EMPEROR,
HIS MEDITATIONS
Concerning HIMSELFE:
TREATING OF A NATVRALL
Mans happinesse; Wherein it consisteth, and of the meanes to attaine unto it.
TRANSLATED OVT OF THE
Originall Greeke; with Notes:
BY
MERIC CASAVBON, B. of D. and Prebendarie of CHRIST Church, Canterbury.
ECCLVS. 18. 8.
What is man, and whereto serveth he?
What is his good, and what is his evill?
Ibid. 37. 3.
O wicked imagination, whence camest thou in, to cover the Earth with deceit?
LONDON,
Printed by M. FLESHER, for RICHARD MYNNE, in Little Britaine at the Signe of S.Paul.
M DC XXXIV.

London: M. Flesher for Richard Mynne, 1634. First English language edition. Translated out of the original Greek with notes by Meric Casaubon. Small quarto (189 x 138 mm), without blank A1, otherwise complete as issued, including the folding plate in the Notes section (illustrating three Roman pots from the collection of Henry Dering of Kent). Bound in contemporary full calf with double blind-rule, rebacked to style (preserving part of the original spine label). Minor toning to the pages, but generally an attractive copy that hasn't been washed or put in a modern binding. Quite scarce thus. From the library of Thomas B. Mosher, the private press publisher from Portland, Maine. Copies have occasionally appeared on the market with the Faithorne engraved portrait of Marcus Aurelius from Gataker's edition of 1652 inserted as frontispiece, but none is called for in this edition.

Marcus Aurelius' extremely influential expression of Stoic philosophy in its first edition in English is a translation that proved an enduring success, remaining in print into the 20th century. "The charitable-sociable Stoicism of Casaubon's Marcus Aurelius appealed to a peaceful cosmic holism and rational moral duty in urging the pious conformity widely praised by Stuart advocates of the established church" (Barbour).



In the 19th century Marcus Aurelius' reputation became increasingly contested, on the one hand being praised by liberal Anglican scholars who read his Stoicism as prefiguring Christianity, on the other championed by a number of prominent writers who found it difficult to believe in the existence of God at all. "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).

STC 962. Palmer, 16. Harris, 100.

$12,500



Scarce first edition of this famous (and infamous) children's classic

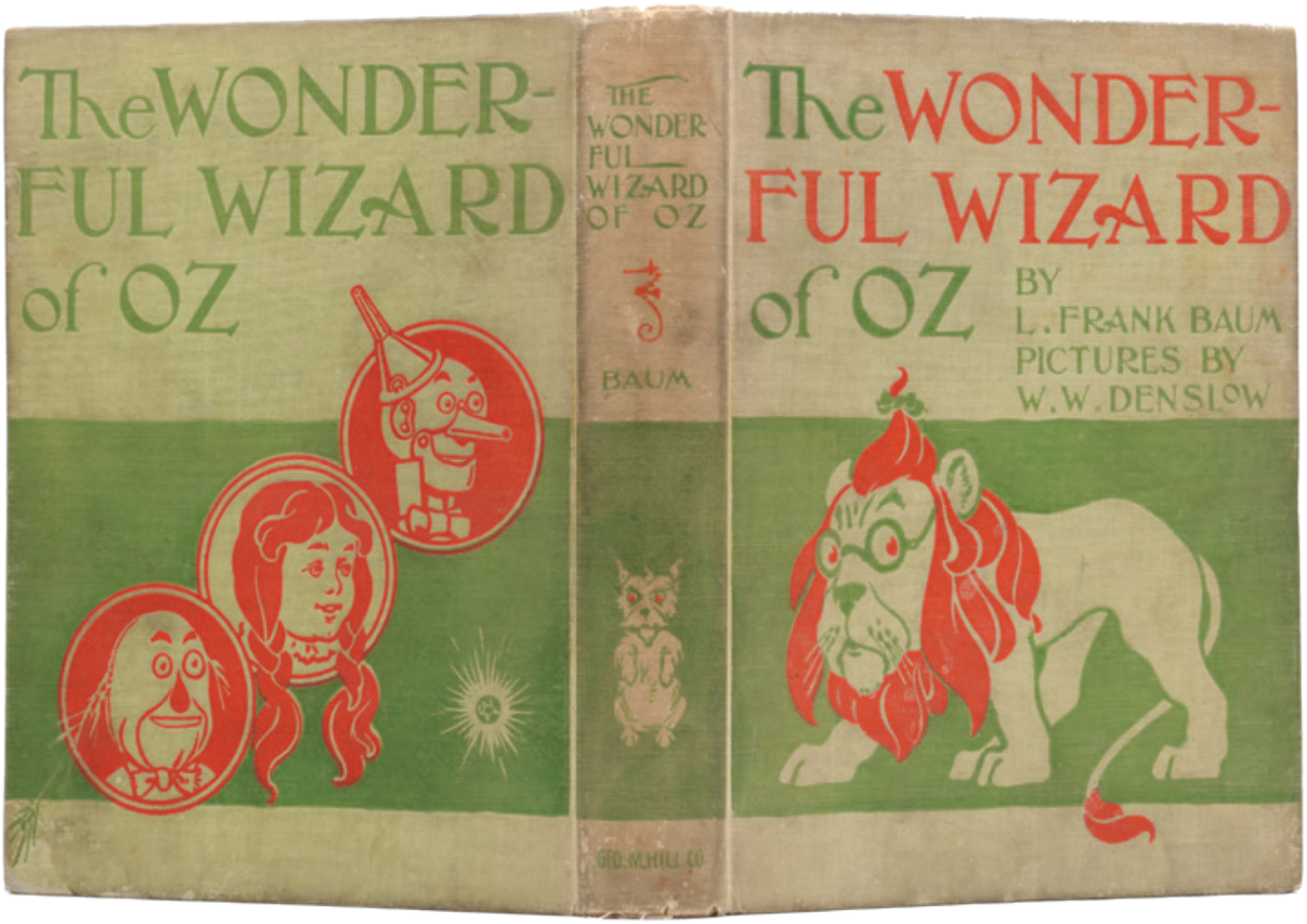
4. Bannerman, Helen

The Story of Little Black Sambo

London: Grant Richards, 1899. First edition. A Very Good + copy of the book. It has been carefully recased, but presents well. Some soiling to the pages and a contemporary gift inscription on the front endpaper. Complete with all pages and the wonderful colored illustrations.

The well-known – and controversial -- children's classic. Written in the late 19th century by Scottish expat Helen Bannerman, the original version of Little Black Sambo was actually set in India, where Bannerman and her husband had moved and would go on to live for 30 years. The story follows the adventure of a young boy who ends up escaping from a group of vicious tigers. Though Little Black Sambo was incredibly popular, it would ultimately become a victim of its own success, as cheaper copycat versions of the work were produced, many of which trafficked heavily in demeaning black stereotypes. Little Black Sambo would eventually fall out of favor, although many critics still laud the work for its willingness to portray a heroic person of color in a time that few positive depictions of ethnic characters existed. Very Good +.

$4,750



Very rare state "A" binding of this children's high-spot

5. *Baum, L. Frank*

The Wonderful Wizard of Oz

Chicago: Geo. M. Hill Co., 1900. First edition. Quarto. Original state A binding of light green cloth pictorially stamped and lettered in red and a darker green, pictorial pastedown endpapers, issued without free endpapers. With 24 colour plates (including title). Some light wear to spine ends and tips, some soiling to covers, short tear head of front hinge and ends of rear hinge, text block sound, internally fresh. An excellent copy.

First edition, in the rare and desirable first state of both text and binding. The text has the following points: on p. [2], the publisher's advertisement has a box; on p. 14, line 1 has the misprint "low wail on the wind"; p. 81, line 4 from bottom has "peices" uncorrected; p. [227], line 1 begins: "While Tin Woodman..."; the colophon is in 11 lines within a two-line box; with unbroken type in the last lines of p. 100 and p. 186. The plate opposite page 34 is in the earliest state with two blue spots on the moon; the stork plate opposite page 92 is the earliest state with red shading on the horizon; the copyright notice is not stamped or printed on the verso of the title. The binding is in first state with the publisher's imprint at the foot of the spine printed in capitals and in green; the rays surrounding the emerald on the lower cover are not outlined.

Blanck, Peter Parley to Penrod, pp. 111-113; Greene & Hanff, pp. 25-27.

$60,000

First Edition of Sebastian Brant's Greatly Expanded Aesop With Numerous Woodcuts

6. Brant, Sebastian [Aesop]

Appologi sive Mythologi cum quibusdam Carminum et Fabularum additionibus Sebastiani Brant

Basel: Jacob Wolff of Pforzheim, 1501. First edition thus. An early illustrated edition of Aesop's Fables, augmented and edited by Sebastian Brant and the first edition to include his additional 140 sections. Two parts in one volume, folio (leaves measuring 297 x 208 mm). Collates complete, retaining one of the two blank leaves (M6 lacking). Collation identical to the Fairfax-Murray copy: a-b8, c6-o8 (alternately), p-s6 (s6 blank and original); A-B8, C-D6, E8-K6 (alternately), L4, M5, (M6, final blank, lacking). With the famous woodcut portrait of Aesop on the verso of a1 and a smaller woodcut portrait of Brant on the verso of A1 in part two. A total of 335 woodcuts divided into 194 in part one and 141 in part two (inclusive of the portraits). Text in Latin.

Full black straight-grain morocco. Boards ruled in gilt with gilt dentelles. Spine stamped and lettered in gilt. All edges gilt. Marbled endpapers. Generous margins. Previous owner's small bookplate on front pastedown. This copy has been very carefully restored and generally presents quite well. Certain passages were deemed obscene shortly after publication and, as a consequence, most known copies have a few sections defaced. This copy is no different, with a number of passages and illustrations crossed out and/or marked "no legas" ("do not read"). A number of leaves have had small marginal tears or wormholes repaired, occasionally affecting a letter or a word. One leaf, C4, with a small hole affecting the woodcut on the recto and two or three words on the verso. A few leaves have been remargined, including the title page to part 2 (leaf A1). In two places leaves are bound out of order. The flaws notwithstanding, a lovely book.

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.

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

$95,000

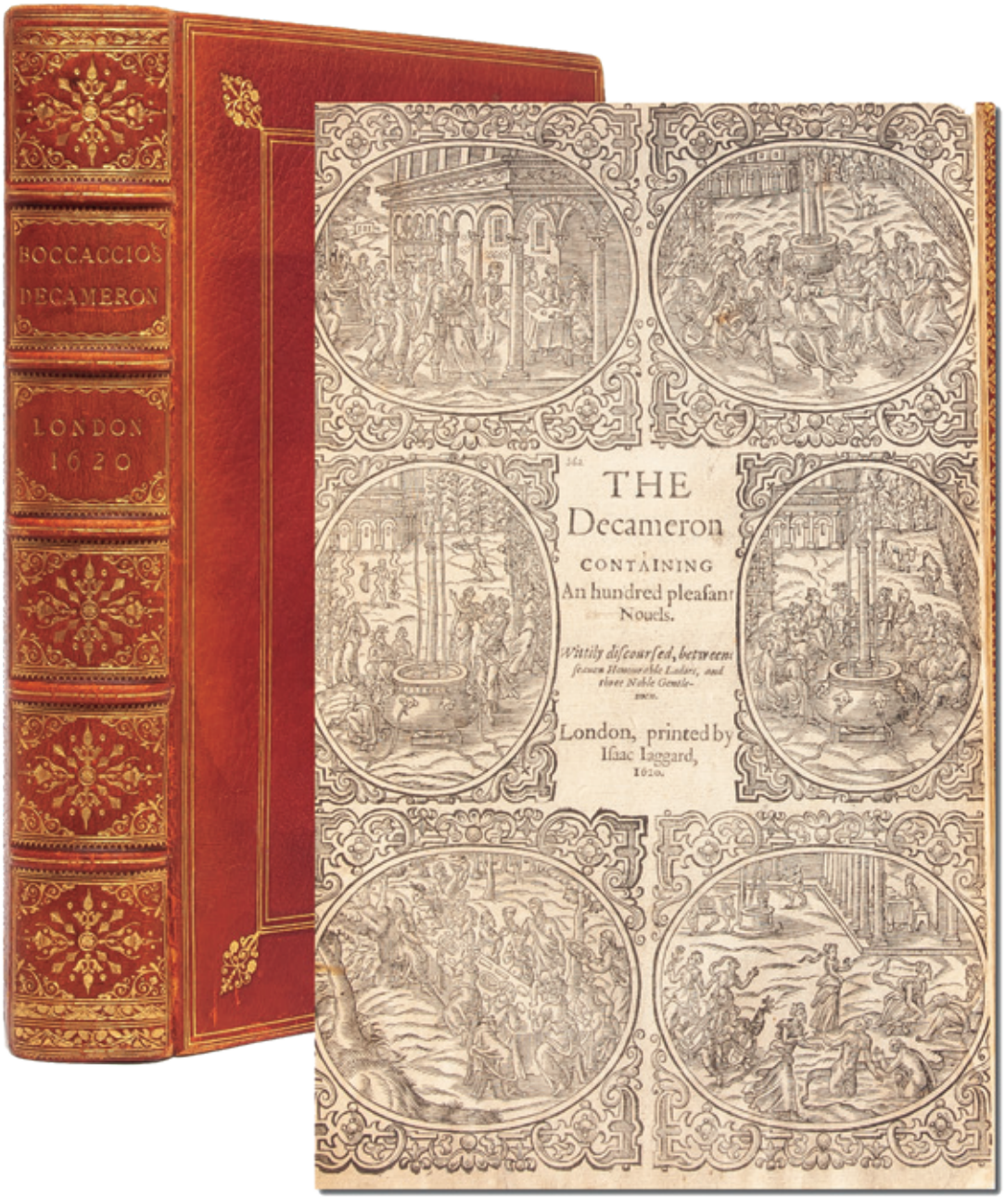


First issue of both parts of The Decameron, a Shakespeare source-book

7. Boccaccio, Giovanni

The Decameron Containing an hundred pleasant novels. Wittily discoursed, between seaven Honourable Ladies, and three Noble Gentlemen

London: printed by Isaac Jaggard, 1620, 1620. First English language edition. One of the classic early works of world literature and a source for Shakespeare. This first translation into English is generally attributed to John Florio. Bound in 19th century full red morocco by Bedford with lovely gilt work in the spine compartments, turn-ins and boards. All edges gilt. Folio (pages 265 x 170 mm), collating complete, with the exception of the two blank leaves, one at the end of part one and the other at the beginning of part two. With all numbering inconsistencies as noted in Pforzheimer, 71. Woodcut title pages trimmed a little close, otherwise ample margins. A few tears or very minor marginal chips to the leaves, professionally repaired at the time of rebinding. Minor wear to the binding at the joints and spine ends, but overall, a clean and very handsome copy, printed by same shop that would print Shakespeare's first folio in 1623. While copies of the second edition of part one (1625), bound with the first edition of part two can usually be located, true first printings of both parts are quite scarce. From the collection of Sir Charles Tennant, with his bookplate on the front paste-down.



Boccaccio's famed story collection, a classic of renaissance literature, and one of the world's great books. The stories of the Decameron are told in turn by a group of young Florentines, who have fled the city in order to escape the Plague. (Boccaccio himself had lost relatives during an epidemic of the Black Death in mid 14th century Florence.) The tales of the Decameron were often inspired by – or directly taken from – folk tales local Italian folk tales, though almost as many that had their origin in the Middle East or even India. The book was quite popular when it was released, especially with northern Italy's merchant class, and the influence of the Decameron is extremely wide ranging – stretching from Chaucer and Shakespeare, all the way to Edgar Allan Poe. Near Fine.

$39,500

A testament to the Puritan tradition of relying on faith in times of persecution

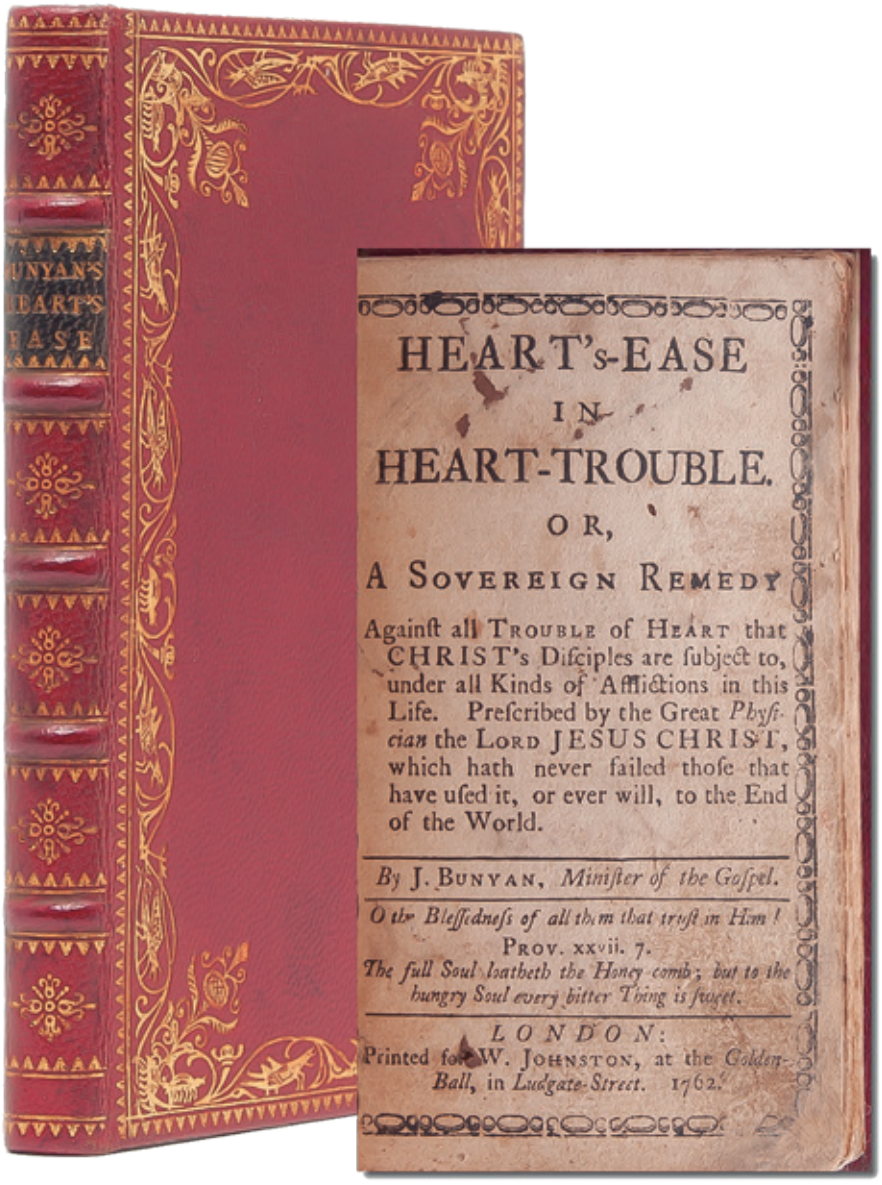
8. Bunyan, J. [James Burdwood]

Heart's-Ease in Heart-Trouble

London: Printed for W. Johnston, 1762. Early Edition. Bound in modern full red crushed morocco, gilt stamping to the boards and spine, raised bands, black morocco spine label, marbled end papers. A small 12mo volume (pages 139 x 80 mm) collating [iii]-x, 11-143, [1]: complete as to text, lacking the portrait. While Bunyan is marked on the title page as the author, many scholars believe that James Burdwood was really the author. First published in 1690, all early editions are quite scarce in the auction record and in institutional holdings.

"A slim devotional volume on the causes and cures of 'heart trouble.' [The author] arranges his book by topics such as suffering, loss, and sorrow, and he exhorts readers to put all their trust in Jesus to provide comfort and consolation. The text includes verses to illustrate these points. He encourages readers to believe in the Lord's promises and faithfully meditate upon them, declaring how sweet the 'glimpses and glances' of divine love are" (Woychuk). Heart's Ease provides readers with a reminder not only of divine love, but of the presence of a Puritan community that shares this same faith in salvation. It urges readers to remember to turn to scriptures as a means for keeping contact with their God. "The literature of Puritanism was the soul of its ecclesiastical body and the blood of its political veins" (White). This text, which has been variously attributed to John Bunyan and James Burdwood, is a testament to this important tradition which the Puritans drew upon in times of difficulty and persecution.

$3,500



One of the best-selling children's books of all time

9. Carle, Eric

The Very Hungry Caterpillar

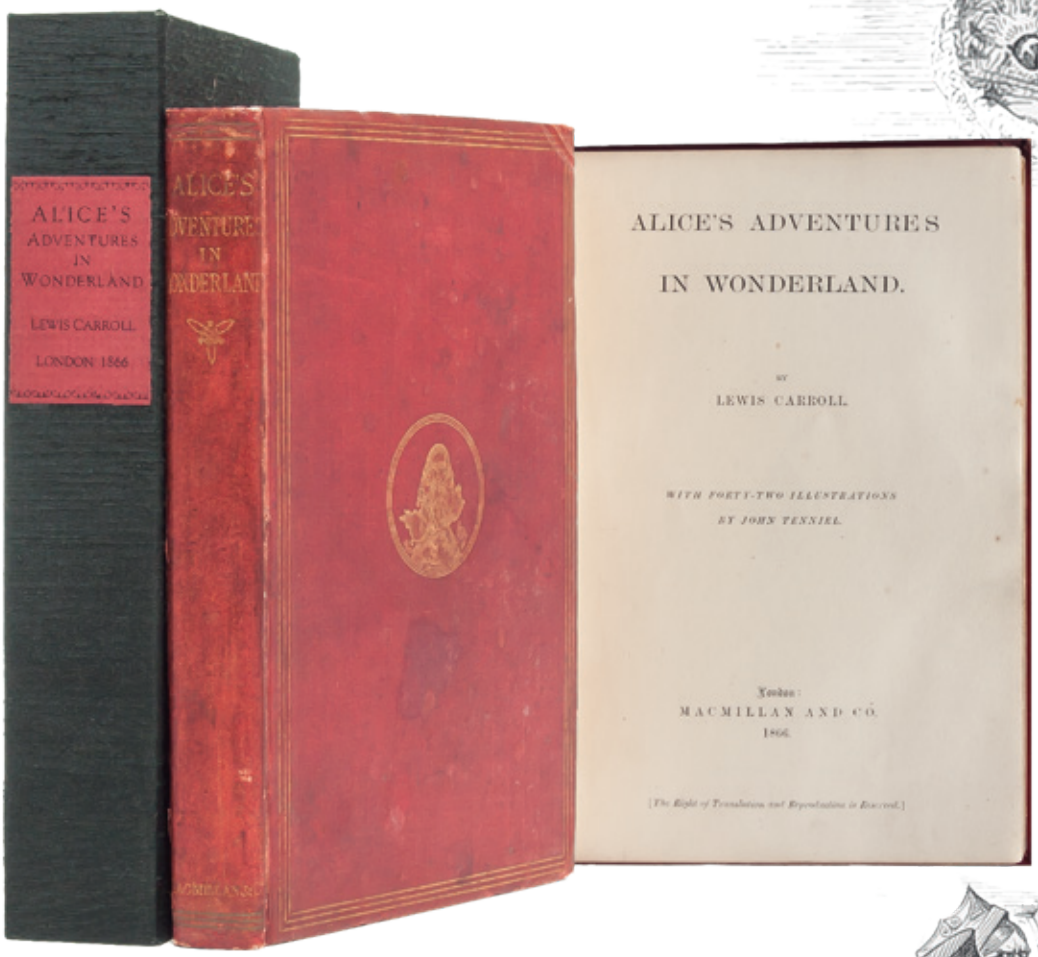
New York and Cleveland: The World Publishing Company, [1969]. First Edition. First printing with the correct numberline (printed in Japan). Lacking the scarce dust jacket. Previous owner's gift inscription on the title page and some faint crayon scribbles there, no other pages "improved." A Very Good copy overall, minor wear and soiling to the covers, but a presentable copy.

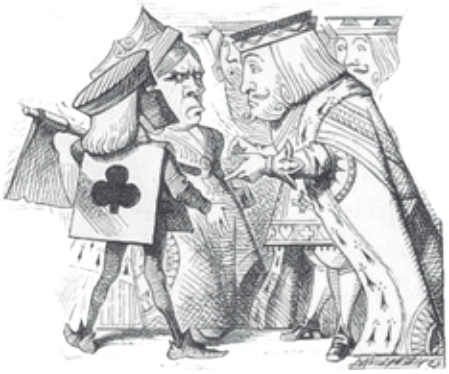
"A hungry caterpillar eats his way through a varied and very large quantity of food until, full at last, he forms a cocoon around himself, goes to sleep, and wakes up a butterfly. One of the best-selling children's books of all time, The Very Hungry Caterpillar has been delighting young readers for over [fifty] years" (Scholastic). This children's classic, which has been translated into over 50 languages, combines vivid artwork with early learning; in addition to teaching children about the caterpillar's transformation and life cycle, it introduces basic numbers and new vocabulary to young readers. A cornerstone of any children's literature collection. Very Good.

$2,500









The first "published" edition of Alice, after the impossibly scarce 1865 edition

10. *Carroll, Lewis*

Alice's Adventures in Wonderland

London: Macmillan & Co., 1866. Second (first published) edition. The book that forever changed the face of children's literature. In the original publisher's red, gilt-stamped cloth, gilt edges, light blue end papers, Burn & Co. binder's ticket on lower pastedown. A Very Good copy, recased, preserving the original spine. Minor spotting and soiling to the cloth. Contemporary owner's signature on the front end paper. Early issue with the inverted "S" on the last line of the contents page. Housed in a custom clamshell case.

Cleverly crafted by Oxford don Charles Dodgson under the pen name Lewis Carroll, Alice's Adventures in Wonderland remains one of the most influential pieces of children's literature ever written. The book has been published in more than 112 languages and defined the popular "nonsense" genre of writing in the 19th century. While teaching mathematics and living at Christ Church College, Dodgson developed a close friendship with the daughters of the college dean and told them tales of Wonderland. Alice, ten years of age at the time, begged Dodgson to write them down and soon after the story took shape.

While the original manuscript given to Alice, which was hand written and illustrated by Dodgson, remains with the British Library, Dodgson published the story in 1865 with accompanying illustrations by John Tenniel. The first 2,000 copies were not distributed because Tenniel was dissatisfied with the print quality. Macmillan quickly reprinted the book using this 1866 title page, with copies available as early as November 1865, making this the first "published" edition available for purchase at bookstores. The 2,000 unbound sheets that were rejected by Tenniel were sent to the U.S. publisher, Appleton & Co., who bought the rights and used them as the first U.S. edition approximately six months later in 1866. Very Good.

$8,500

Carroll's most memorable poem, in the lovely deluxe binding

11. Carroll, Lewis

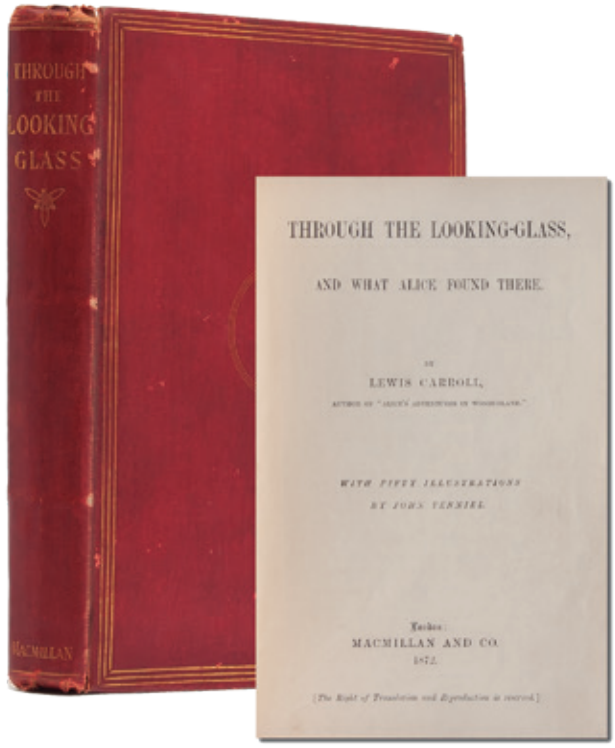
The Hunting of the Snark



London: Macmillan and Co., 1876. First edition. One of approximately 100 copies in the publisher's deluxe binding of red cloth. Full gilt illustration on the front cover, all page edges gilt, dark blue end papers, Burn bindery ticket on the rear paste-down. Rebacked with the original spine laid down. In Very Good condition overall, complete with all nine illustrations by Henry Holiday. With "Baker" not "Butcher on p. 83.

"Although best known as the author of Alice's Adventures in Wonderland (1865) and Through the Looking Glass (1871), Lewis Carroll...was also an avid reader and writer of poetry. He greatly enjoyed the poems of the Victorian writers Alfred, Lord Tennyson, and Christina Rossetti. His own poems were varied -- some humorous nonsense, some filled with hidden meanings, and some serious poems about love and life...[Snark] stands out from all the other poems that Carroll wrote. It has inspired parodies, continuations, musical adaptations, and a wide variety of interpretations... Carroll originally intended it as a set of verses to be included in another of his children's stories, but it grew too long and became a book in its own right...Although issued in a pictorial buff coloured cloth, he had copies bound in red, blue, green, and white cloth, all with gold decorations, to give away to his friends and family" (Wakeling). The present copy is one of these, bound in striking red and gilt. Very Good.

$2,250



An attractive copy of the sequel to Alice in Wonderland

12. Carroll, Lewis

Through the Looking Glass and What Alice Found There

London: Macmillan & Co., 1872. First edition. A Very Good copy with the cloth worn at the corners and the spine ends. All edges brightly gilt. Internally quite nice, with the misprint "wade" for "wabe" on p. 21.

Carroll's fantastical sequel to the classic Alice's Adventures in Wonderland. Published in 1871, the book follows Alice as she enters a strange alternative world by stepping through a magical mirror. She soon encounters the nonsense poem Jabberwocky, which Martin Gardner called "...the greatest of all nonsense poems in English," and later meets the famed Tweedledee and Tweedledum. Alice's Adventures in Wonderland was a sensation when it was first published, and Through The Looking Glass received favorable reviews as well. The novel has been adapted into film, television, and stage. Carroll scholar Florence Becker Lennon calls the novel a "masterpiece – only a shade less than Wonderland" (Lennon). Very Good.

$2,500

Works that influenced every major luminary of English literature to come after them

13. Chaucer, Geoffrey [ed. Thomas Speght]

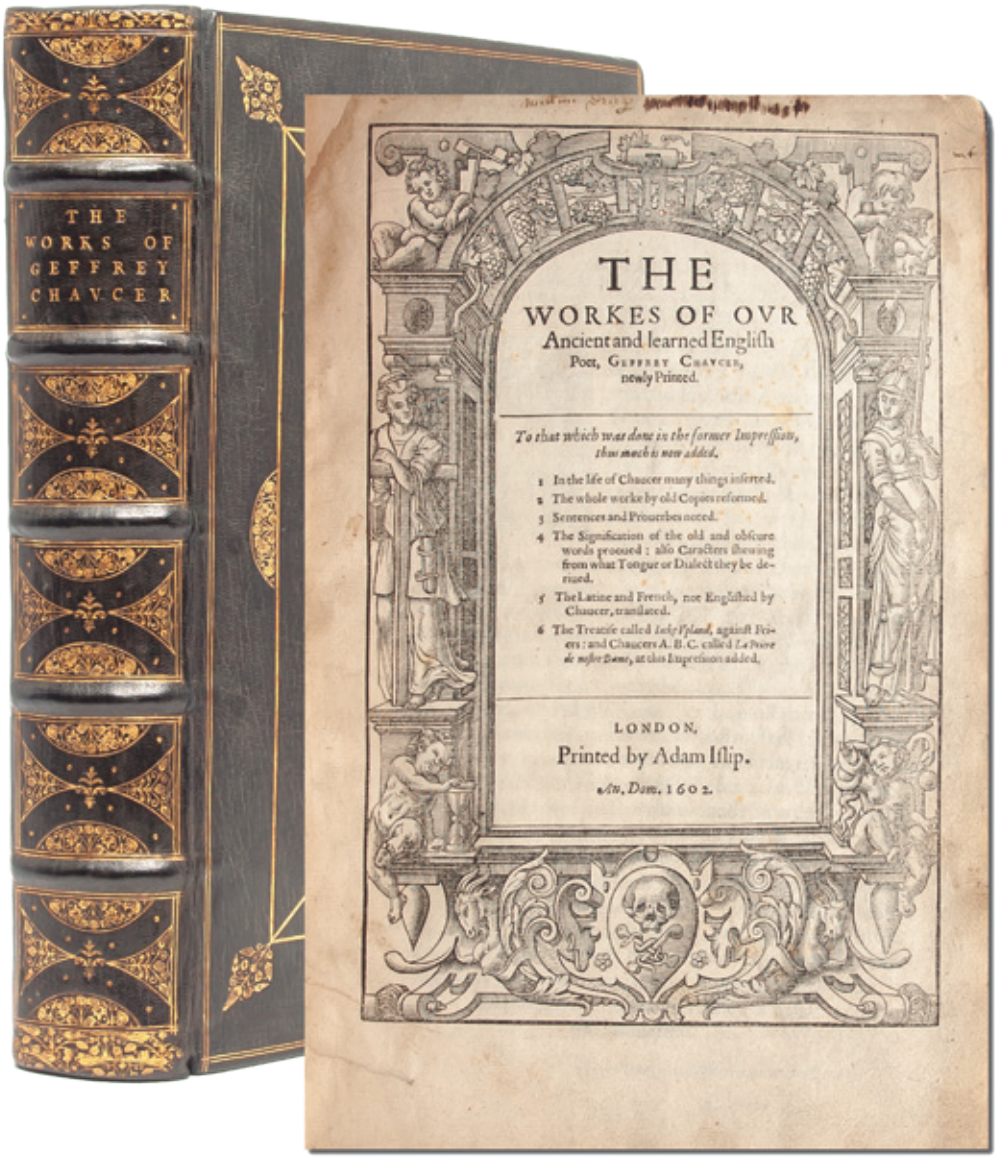
The Workes of our Ancient and Learned English Poet, Geffrey Chaucer, newly printed

London: Adam Islip, 1602. First Thus. Second appearance of the Thomas Speght edition of Chaucer, and the seventh edition of Chaucer's works overall. Folio (pages 315 x 209 mm) collating: [24 leaves], 376 leaves, [14 leaves]. Lacking the first blank A1, otherwise complete with the portrait of Chaucer as well as the final errata leaf, UUU8 (sometimes lacking). Bound in full period-style black morocco. The portrait of Chaucer is remargined. First sixteen leaves with marginal repair to the upper inside margin (a handful of other leaves with corners repaired). Black letter with double columns. Internally, an excellent copy.

"This edition was considerably revised mainly with the aid of Francis Thynne. It is the earliest in which thorough punctuation was attempted, and in many other ways it is a distinct improvement upon Speght's first edition" (Pforzheimer 179). A sumptuous collection of literature from one of England's greatest early masters. Geoffrey Chaucer is credited with setting the style of Middle English literature. He is often considered England's first "poet laureate" – after he received a reward from Richard II for one of his poems. Although Chaucer is famous chiefly for his medieval masterpiece The Canterbury Tales, his works overall are thought to have helped establish the English vernacular a poplar literary language. While famous in their own right, Chaucer's works have also influenced just about every major luminary of English literature to come after him.

Grolier 43. STC 5077. Pforzheimer 177.

$8,500



A thought-provoking reflection on human nature and the intersection of cultures

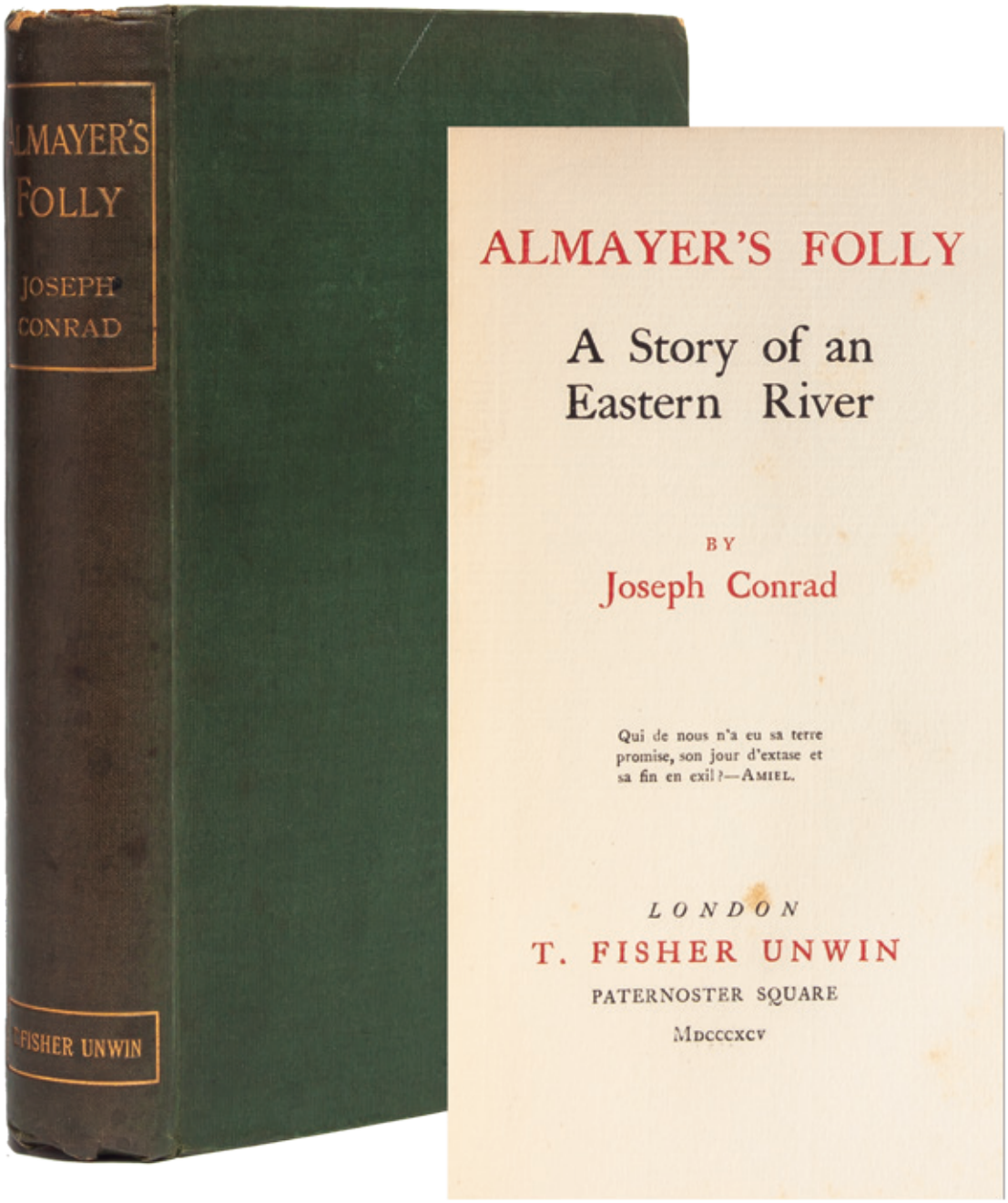
14. Conrad, Joseph

Almayer's Folly

London: T. Fisher Unwin, 1895. First Edition. Original hunter green publisher's cloth, top edges gilt. A few small spots and chips to spine; corners lightly worn. A Near Fine copy, with the first issue points of the omitted "e" in "generosity" on page 100; omission of the word "of" on the same page; and omission of the title's full stop on page 43. Quite a rare book, especially in nice condition, as only 1,100 copies were printed according to the author.

Conrad's first novel set the tone for his literary career, and it has been hailed as a thought-provoking reflection on human nature and the intersection of cultures. Set in turn of the century Borneo, the story depicts the rapid rise and fall of Kaspar Almayer, a Dutch merchant struggling to develop his own trade and suffering an unhappy marriage to a Malayan. It is only Almayer's daughter Nina who brings light to his life, which is largely shaped by greed and prejudice. Near Fine.

$1,750

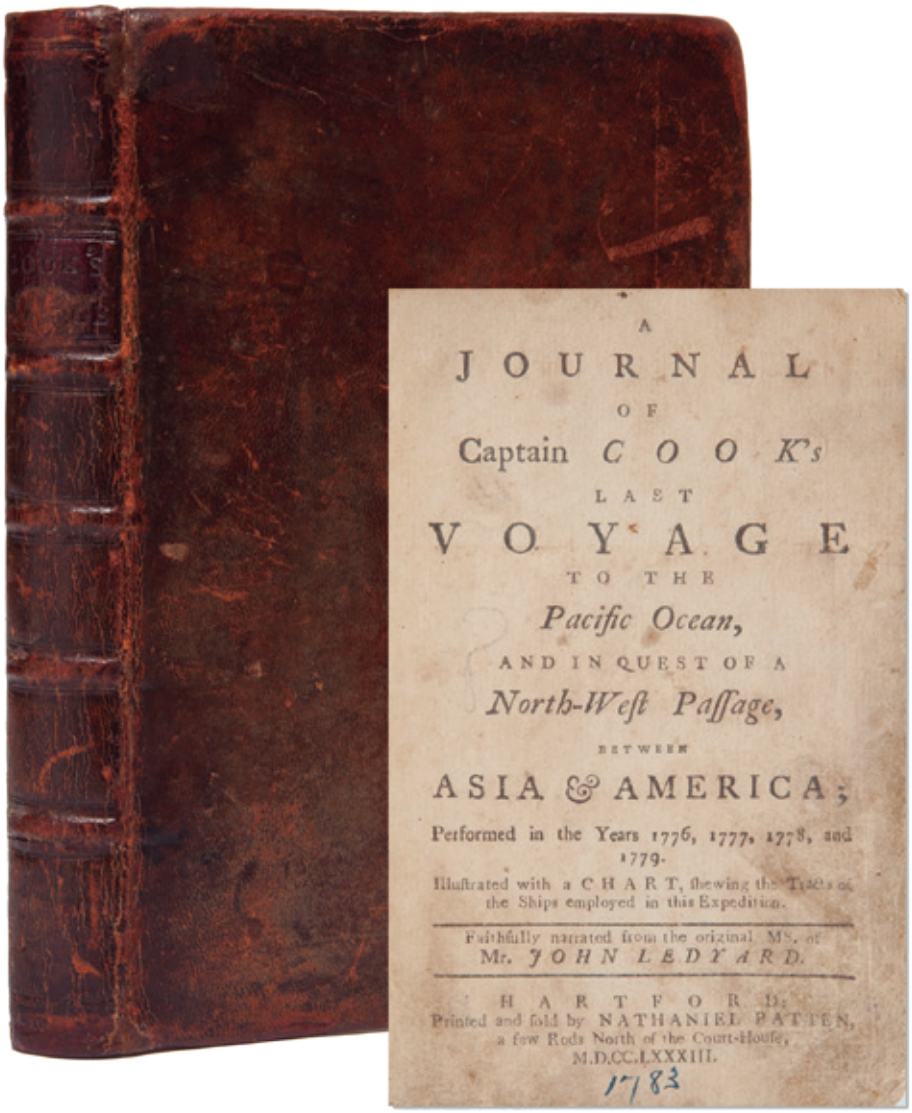


15. [Cook, Capt. James] John Ledyard

Journal of Captain Cook's Last Voyage to the Pacific Ocean, and in Quest of a North-West Passage, between Asia & American; 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). Collates [1]-208 pages: 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. 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 Kealakekua Bay, occupies 64 pages of the text" (Forbes). An enthusiastic and detailed account of Cook's voyage.


A
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:
Printed and ſold by NATHANIEL PATTEN,
a few Rods North of the Court-Houſe,
M,DCC,LXXXIII.
1783

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 copes 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.

$18,500

First Official, European Account of the Hawaiian Islands

16. Cook, Captain James

Voyage to the Pacific Ocean. Undertaken, by the command of His Majesty, for making discoveries in the Northern Hemisphere. To Determine The Position and Extent of the West Side of North America; its Distance from Asia; and the Practicability of a Northern Passage to Europe. Performed under the direction of Captains Cook, Clerke, and Gore, in His Majesty's ships the Resolution and Discovery; in the years 1776, 1777, 1778, 1779, and 1780. In three volumes. Vol. I. and II. written by Captain James Cook, F.R.S. Vol. III. by Captain James King, LL.D. and F.R.S. Published by order of the Lords Commissioners of the Admiralty.

London: printed for G. Nicol, bookseller to His Majesty, in the Strand; and T. Cadell, 1784. First edition. Three quarto volumes (290 x 230 mm.), plus large folio atlas volume (552 x 405 mm.). Collates [8], xcvi, 421, [1, blank]; [12], 549, [1, blank]; [12], 558, [1, advertisement], [1, blank] pp. Volume III bound with the final leaf of advertisements for Cook's First and Second Voyages. Three text volumes with twenty-four engraved plates and charts (thirteen of which are folding) and appendix with 1 folding letterpress table facing p. 528 in Volume III. Sixty-three large plates and charts (one folding, one double-page) in the folio atlas volume (eighty-seven total). With tissue guards. The text volumes bound in contemporary tree calf. Spines each with two black leather spines labels, lettered in gilt. Spines stamped and ruled in gilt. A bit of rubbing and flaking to leather. Volume I rebacked with the original spine laid down. Each volume with some minor offsetting. Trivial foxing, generally to preliminary leaves. Charts occasionally causing some offsetting. Publisher's advertisement in Volume III with lower corner torn but not affecting text. Overall text is extremely clean. Altas in contemporary marbled paper boards. Rebacked and recornered with half polished calf. Spine tooled in gilt. Generally the plates are exceptionally clean. Overall a very good set with beautifully clean text and plates.





"Cook's third voyage was organized to seek the Northwest Passage and to return [the islander] Omai to Tahiti. Officers of the crew included William Bligh, James Burney, James Colnett, and George Vancouver. John Webber was appointed artist to the expedition. After calling at Kerguelen Island, Tasmania, New Zealand, and the Cook, Tonga, and Society Islands, the expedition sailed north and discovered Christmas Island and the Hawaiian Islands, which Cook named the Sandwich Islands. Cook charted the American west coast from Northern California through the Bering Strait as far north as latitude 70 degrees 44 minutes before he was stopped by pack ice. He returned to Hawaii for the winter and was killed in an unhappy skirmish with the natives over a boat. Despite hostilities with the United States and France, the scientific nature of this expedition caused the various governments to exempt these vessels from capture. The voyage resulted in what Cook judged his most valuable discovery - the Hawaiian Islands" (Hill).

$23,500

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

17. 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], 420, 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, he worked on it in exile, having been sent 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.

$12,500



"No better study of a nation's institutions and culture than de Tocqueville's Democracy in America has ever been written"

18. De Toqueville, Alexis

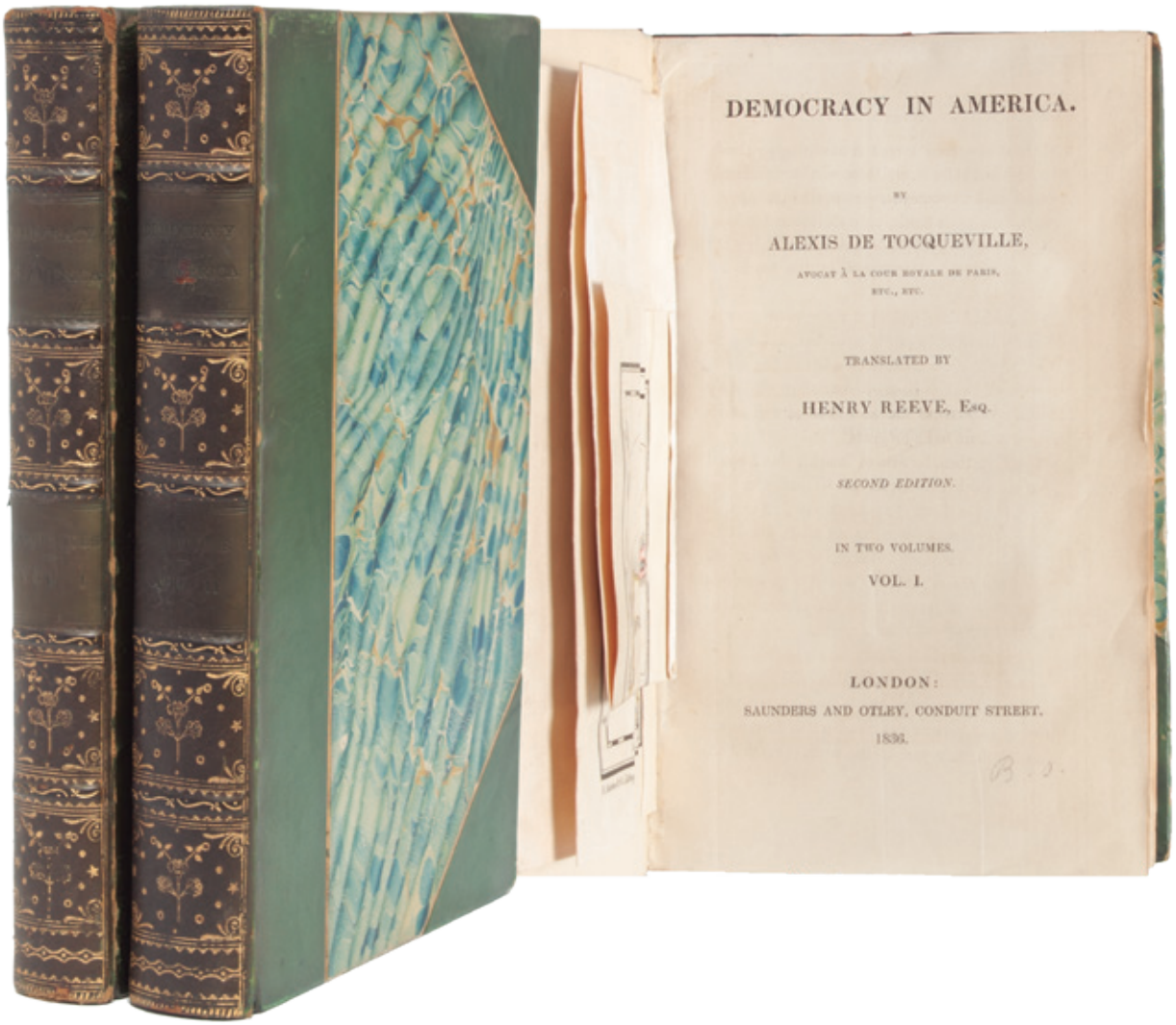
Democracy in America. Part One

London: Saunders & Otley, 1836. Second edition in English. Two octavo volumes (pages 207 x 130 mm) collating xliv, 333; viii, 462: complete, including the folding map to the front of volume 1. Contemporary 3/4 calf over marbled boards, marbled end papers and page edges, lacking spine labels, gilt spine compartments. Minor wear at the extremities of the binding. Bookplate of Sam A. Lewisohn on the front paste-downs, otherwise a fine copy internally, in a handsome contemporary binding.

The second edition in English of Part I, which was originally released in French and English a year earlier in 1835. Complete as issued, as Part II of Democracy in America would not appear in first edition in the Paris or London imprints until 4 years later, in 1840. De Tocqueville, a French aristocrat, visited America between 1831 and 1832, ostensibly to study the penal system, although his interest was considerably broader. It seems logical that France would look to America as a beacon of hope for a successful democracy. After France embraced the goals of equality and democracy in 1789 at the start of the French Revolution, it found itself first in a dictatorship under Napoleon and then in one constitutional monarchy after another during the years following. De Tocqueville's astute observation of several aspects of American society and culture provides an invaluable lens of foreign perspective on our young nation's political growth. Democracy in America was an immediate and sustained success. Almost from the beginning it enjoyed the reputation of being the most acute and perceptive discussion of the political and social life of the United States ever published. Whether perceived as a textbook of American political institutions, an investigation of society and culture, a probing of the psyche of the United States, or a study of the actions of modern democratic society, the book has maintained its place high within the pantheon of political writing.

Howes T-278, 279. Sabin 96062, 96063. Clark III:111. Library of Congress: A Passion for Liberty, Alexis de Tocqueville on Democracy & Revolution (Washington, 1989).

$4,500


DEMOCRACY IN AMERICA.

BY

ALEXIS DE TOCQUEVILLE,

AVOCAT À LA COUR ROYALE DE PARIS,

ETC., ETC.

TRANSLATED BY

HENRY REEVE, Esq.

SECOND EDITION.

IN TWO VOLUMES.

VOL. I.

LONDON:

SAUNDERS AND OTLEY, CONDUIT STREET.

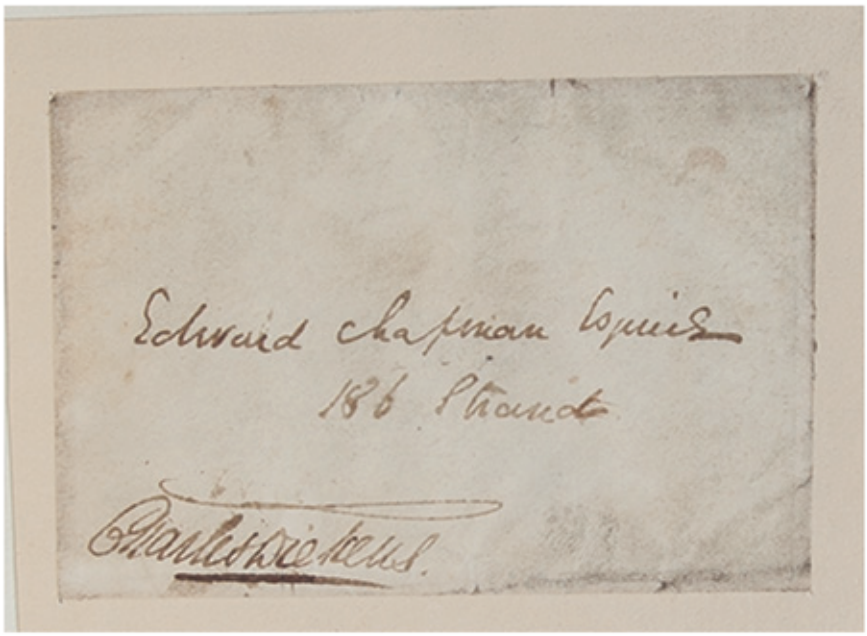
1836.

With an autographed envelope signed by Dickens

19. Dickens, Charles

Works (National Edition)

London: Chapman and Hall, 1906 - 1908. The National Edition. Limited to 750 sets printed for England and America, this set unnumbered. Forty large octavo volumes. With approximately 1,000 illustrations, with plates by Cruikshank, Browne, Leech, et al. Title pages printed in red and black. With many reproductions or the original parts wrappers on colored paper. Set is uniformly bound by Riviere & Son in half brown levant morocco over brown cloth. Morocco double ruled in gilt. Spines lettered in gilt and compartments triple-ruled in gilt. Top edges gilt, others uncut. Spines slightly sunned and some occasional minor rubbing and shelfwear. Overall a very attractive and near fine set.



Volume I with an envelope signed by Dickens and an ALS by John Foster, Dickens' biographer. On the first blank of volume I is a mounted small envelope addressed by Dickens to Edward Chapman (his publisher), and signed by Dickens on the lower left corner. Facing that page is a mounted autograph letter signed by John Foster (Dickens' friend and biographer) addressed to George Cattermole, the artist who illustrated The Old Curiosity Shop. Foster letter is on stationery and is dated 21 September, 1860. Two sixteenmo pages on one octavo sheet, folded.

$8,500



A lovely extra-illustrated copy of Dickens' final novel



20. Dickens, Charles (Sir S. L. Fildes, illustrator)

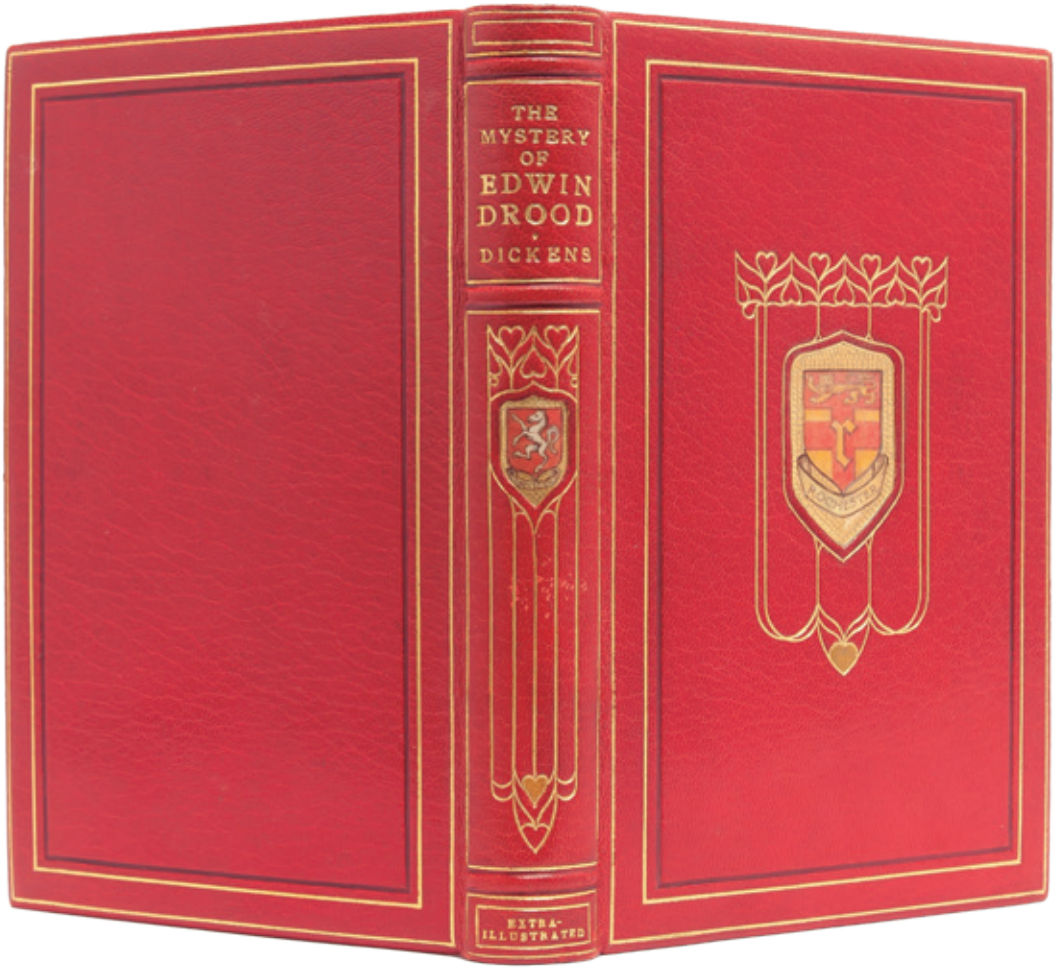
The Mystery of Edwin Drood (Extra-Illustrated)

London: Chapman and Hall, 1870. First Edition. Bound by Cedric Chivers, circa 1911, in full red crushed morocco. With the coat of arms for the city of Rochester on the front panel and intricate details on the spine. Silk moire end papers, all edges gilt, extra-illustrated with 17 anonymously executed watercolors, depicting localities in Rochester, the inspiration for the setting of the novel, and Dickens's childhood home. Four of the original watercolors are in full color. Additional hand drawn title page; portrait of Fildes and John Forster tipped in, as well as a few leaves from Forster's Life of Dickens relating to this work. Book and binding in exceptional, Fine condition. Two other extra-illustrated copies in Chivers bindings appeared in the auction record (1991 and 1995), but nothing since then.

Famed for his lush bindings involving leather, gilt, and vellum, Cedric Chivers often partnered with William Morris' Kelmscott Press. By the turn of the century, his work began to be sought out for presentation and exhibition copies of literature by authors including Charles Dickens, Dante Gabriel Rossetti, Alfred Lord Tennyson, and Charles Lamb.

Dickens' final novel, left unfinished and published posthumously, breaks with some of the author's previously established literary tendencies. Present are Dickens' emphasis on the relationship among smaller family units that create a larger social ecosystem; also present are his interests in blood versus conjugal familial duties. Yet the novel takes on an even darker tone than previous works. Drood's uncle, John Jasper, sits at the book's center; and his roles as an opium addict and philanderer affect all characters in orbit around him. In love with Drood's fianceé Rosa, Jasper becomes the main suspect when Drood disappears under suspicious circumstances. Yet because the novel was left unfinished at the time of Dickens' death, no final conclusion exists. Thus, a part of the book's popularity was and continues to be derived from the ongoing mystery. "Since its publication in 1870 there have been hundreds of theories...trying to argue for how they think the story might end...the existing half of Drood spans just over 200 pages, but the non-existent half has been expanded into thousands of pages presented in letters, journal articles, monographs, novels. Dickens' book is open ended, albeit unintentionally, and that has meant a colossal opportunity for readers to engage with and explore the wide unknown of Drood's conclusion" (Orford). Fine.

$4,850



"The first of Dostoevsky's major novels, is also his greatest artistic triumph"

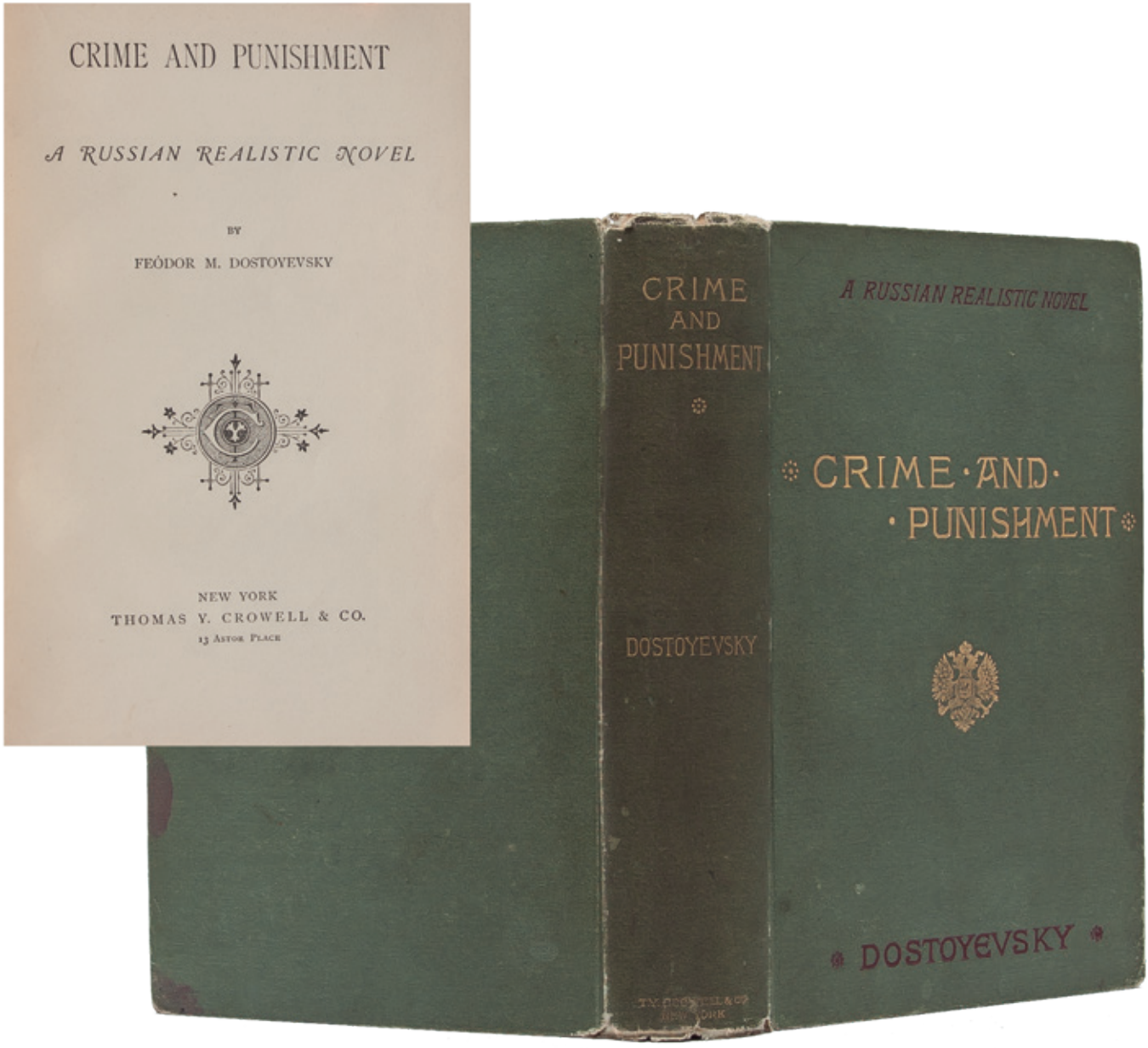
21. Dostoyevsky, Feodor M. [Dostoevsky]

Crime and Punishment

New York: Thomas Y. Crowell & Co., [1886]. First American Edition. A Very Good+ copy in the original green cloth, stamped in red and gilt. Green leaf-patterned end papers, a private owner's library plate on the front paste-down, wear and minor loss to the cloth at the spine ends and corners, otherwise a nice copy. With one page of publisher's ads in the back starting with this work, priced at $1.50. An extremely important work in the Russian canon.

"Crime and Punishment, the first of Dostoevsky's major novels, is also his greatest artistic triumph. Written under harrowing pressures of serial publication, ill health, and threat of debtors' prison, it reveals nevertheless a nicely calculated and executed structure such as the author was not to achieve again in fifteen years of literary activist" (Niemi). The novel's focus on the story of Raskolnikov, a former student living in poverty who plans to commit the perfect crime, brings readers into close psychological contact with the narrator. Despite his belief that the murder of a pawnbroker and her sister will benefit him without creating any victims, Raskolnikov ultimately becomes his own victim; he is haunted by the guilty memory of his violent act. "In the end, it is the art of Crime and Punishment that moved us deeply" (Pasternak). Very Good +.

$9,500



A Fine Copy Signed by Albert Einstein

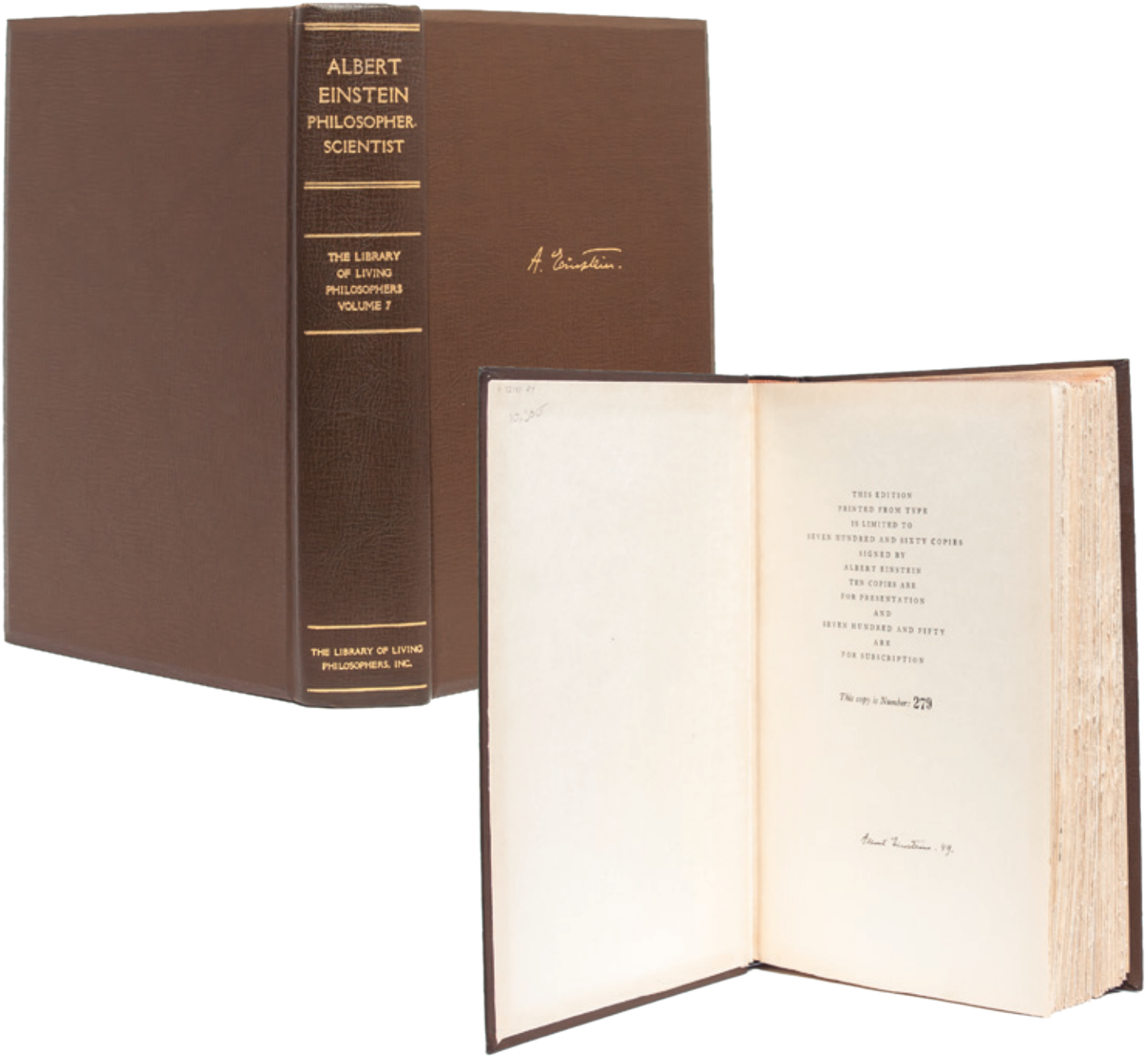
22. Einstein, Albert

Albert Einstein: Philosopher-Scientist Edited by Paul Arthur Schilpp

Evanston, Illinois: The Library of Living Philosophers, Inc., 1949. First edition. Limited to 760 numbered copies, signed by Einstein ("Albert Einstein. 49"). This being copy 279. Octavo (238 x 163 mm). Collates xvi, 781, [3, blank] pages. Frontispiece portrait, one double-sided plate, text diagrams. The Library of Living Philosophers Volume VII. Publisher's beveled brown cloth, ruled and lettered in gilt on spine. Top edge gilt, others uncut. With original defective glassine laid in. A fine copy. Housed in original cardboard slipcase, with almost invisible repair along top edge. Everything housed in a custom quarter morocco clamshell.

An excellent study of Einstein's life and scientific and philosophical thought. Contains the first appearance of Einstein's autobiographical notes, published in English and German on opposing pages. With papers on Einstein by many prominent physicists and mathematicians, including Neils Bohr, Kurt Godel and Max Born. With a bibliography of Einstein by Margaret C. Shields. Fine.

$10,500



"The ancient world's first systematic universal history"

23. Eusebius, Caesarius (trans. St. Jerome; ed. Johannes Lucilius Santritter)

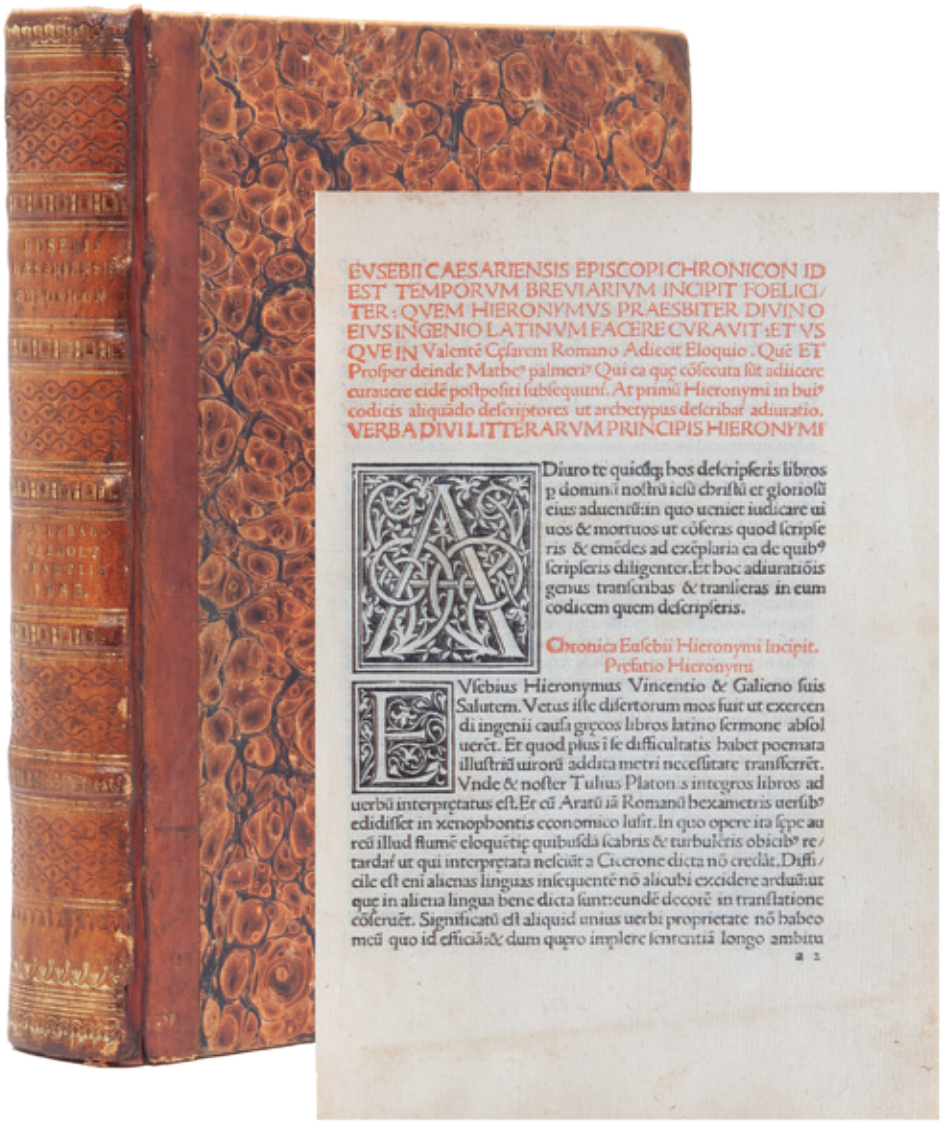
Chronicon

Venice: Erhard Ratdolt, 13 September 1483. Second Edition. After the undated first edition printed in Milan c. 1475 and the first edition to mention Gutenberg as the inventor of printing (his third mention in print overall). Small quarto (223 x 158 mm). [182] leaves including the three blank leaves (pi12, a1, and x10). The first twelve leaves containing the Tabula bound at the end of this copy. Roman and gothic lettering. Thirty four and forty one lines, double columns. Printed in red and black. Two large and fourteen smaller white on black woodcut floriated initials. Late 18th century half calf over marbled boards. Spine decoratively tooled in gilt and blind with raised bands, edges stained red, marbled endpapers. Joints neatly repaired. Paper flaw to upper margin of leaf s1, not affecting text. Very minor foxing and staining. A few early ink marginalia. Two bookplates of Otto Orren Fisher on front pastedown. Overall an excellent copy. Housed in quarter brown morocco clamshell.

A cleric of the 4th century, Eusebius was the author of several religious works that have survived to give him lasting fame. The Chronicon stands among them as "the ancient world's first systematic universal history" (Bedrosian). Translated into Latin by a later cleric of fame, St. Jerome, the Chronicon became keystone reading for Catholics interested in learning about the intersection of Roman and ecclesiastical history. "[The Chronicon] became the primary available source of information on dates and events from the time of its composition until the end of the middle ages. Jerome's work, though itself a translation into Latin of the Chronicle of Eusebius of Caesaria, was brought up to date. It was through Jerome that the work came to be so influential" (Pearse). Continuations by Prosper of Aquitaine (to 448), Matteo Palmieri of Florence (to 1448), and Matteo Palmieri of Pisa (to 1481).

BMC V, 287. Goff E-117. GW 9433. Hain *6717. Proctor 4390.

$13,500


EVSEBII CAESARIENSIS EPISCOPI CHRONICON ID EST TEMPORVM BREVIARIVM INCIPIT FOELICI/TER: QVEM HIERONYMVS PRAESBITER DIVINO EIVS INGENIO LATINVM FACERE CVRAVIT: ET VS QVE IN Valentē Cesarem Romano Adiecit Eloquio. Quē ET Prosper deinde Matheo palmerio Qui ea quę cōsecuta sūt adiicere curauere eidē postpositi subsequunt. At primū Hieronymi in huius codicis aliquādo descriptores ut archetypus describat adiuratio. VERBA DIVI LITTERARVM PRINCIPIS HIERONYMI

Diuro te quicūq; hos descripseris libros p dominū nostrū iesū christū et gloriosū eius aduentū: in quo uenient iudicare uiuos & mortuos ut cōferas quod scripseris & emēdes ad exēplaria ea de quibus scripseris diligenter. Et hoc adiuratiōis genus transcribas & tranlieras in eum codicem quem descripseris.

Chronica Eusebii Hieronymi Incipit. Prefatio Hieronymi

EVsebius Hieronymus Vincentio & Galieno suis Salutem. Vetus ille disertorum mos fuit ut exercendi ingenii causa grecos libros latino sermone absoluerēt. Et quod plus i se difficultatis habet poemata illustriū uirorū addita metri necessitate transferrēt. Vnde & noster Tullius Platonis integros libros ad uerbū interpretatus est. Et cū Aratū iā Romanū hexametris uersibus edidisset in xenophontis economico lusit. In quo opere ita sępe a reū illud flumē eloquētię quibusdā scabris & turbulēris obicibus retardat ut qui interpretata nescīt a Ciceronē dicta nō credāt. Difficile est enī alienas linguas insequentē nō alicubi excidere arduūtur quę in alienia lingua bene dicta sunt: eundē decorē in translatione cōseruēt. Significatū est aliquid unius uerbi proprietate nō habeo meū quo id efficiā: & dum quero implere sententiā longo ambitu

a 1

Fitzgerald's iconic Roaring 20s novel

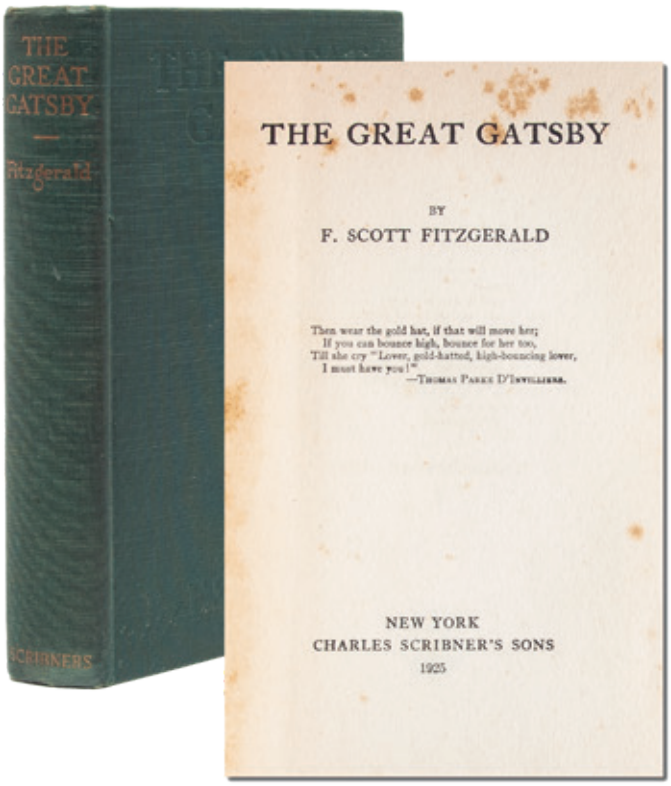
24. Fitzgerald, F. Scott

The Great Gatsby

New York: Scribners, 1925. First edition. First issue, with the four main issue points present: 1) pg. 60, line 16 "chatter" 2) pg. 119, line 22 "northern" 3) pg. 205, lines 9-10 "sick in tired" 4) pg. 211, lines 7-8 "Union Street station." Original publisher's cloth binding with gilt to spine and blind embossing to front board. Near Fine with minor foxing mostly at the early pages, top edge a bit dusty. In all, a pleasing and complete copy of this exceptional novel, which introduced the Lost Generation to the world.

Fitzgerald's masterpiece and one of the great novels of the 20th century. Fitzgerald intended the novel to be a "consciously artistic achievement" and "something extraordinary and beautiful and simple, and intricately patterned." The book took Fitzgerald two years to write, and he worked on it under a variety of different titles, including Dinner at Trimalchio's and Under the Red, White and Blue. Unfortunately, when it was first released The Great Gatsby was neither a commercial nor a critical success. In fact, even though Fitzgerald received a great deal of praise from many literary lights of the period – including TS Eliot, Ernest Hemingway, and Willa Cather -- the book did not achieve its current level of popularity and renown until after Fitzgerald's death, when it was distributed as a cheap paperback to GIs during World War II. The book has maintained its critical and commercial acclaim ever since, and has sold over 25 million copies. In 1960, the Times would call it "a classic of twentieth century American fiction." It has been adapted into numerous film versions, including a 1974 production starring Robert Redford and Mia Farrow, and with a script by Francis Ford Coppola. "A curious book, a mystical, glamourous story of today" (Contemporary New York Times Review). Near Fine.

$3,950



Fitzgerald's powerful meditation on marriage, success and mental health

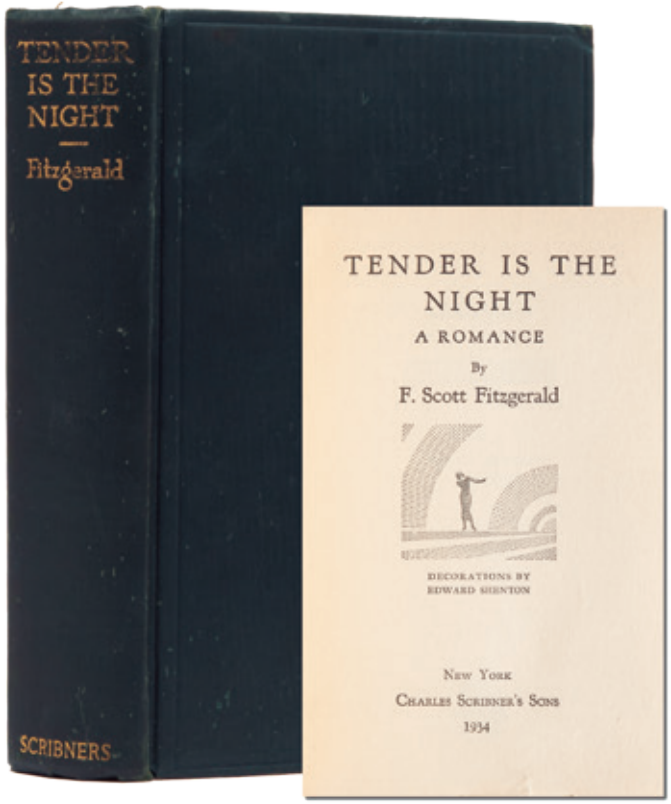
25. Fitzgerald, F. Scott

Tender is the Night

New York: Charles Scribner's Sons, 1934. First edition. A Fine copy of the book with bright spine gilt and clean boards. Lacking the dust jacket. Spine with a bit of rubbing to "Tender." Internally an excellent copy, with a small wrinkle at the lower edge of the first several leaves, otherwise clean, fresh and appearing unread.

Nearing the end of his life, Fitzgerald contemplates marriage, success, and the emotional toll that mental health problems can take on a couple. This haunting novel set in the 1920s follows Dick and Nicole Driver's troubled marriage, and the damage imposed by his affair with a young actress. These same troubles were echoed in Fitzgerald's own family; his wife Zelda, having struggled her whole life with depression, had been placed long-term in a sanitarium, while Fitzgerald battled alcoholism and strove to re-launch his career in Hollywood. Unbeknownst to the author, this self-reflecting book would be the last of his lifetime. Fine.

$2,500



The novel that launched Fitzgerald's career and made his marriage possible

26. Fitzgerald, F. Scott

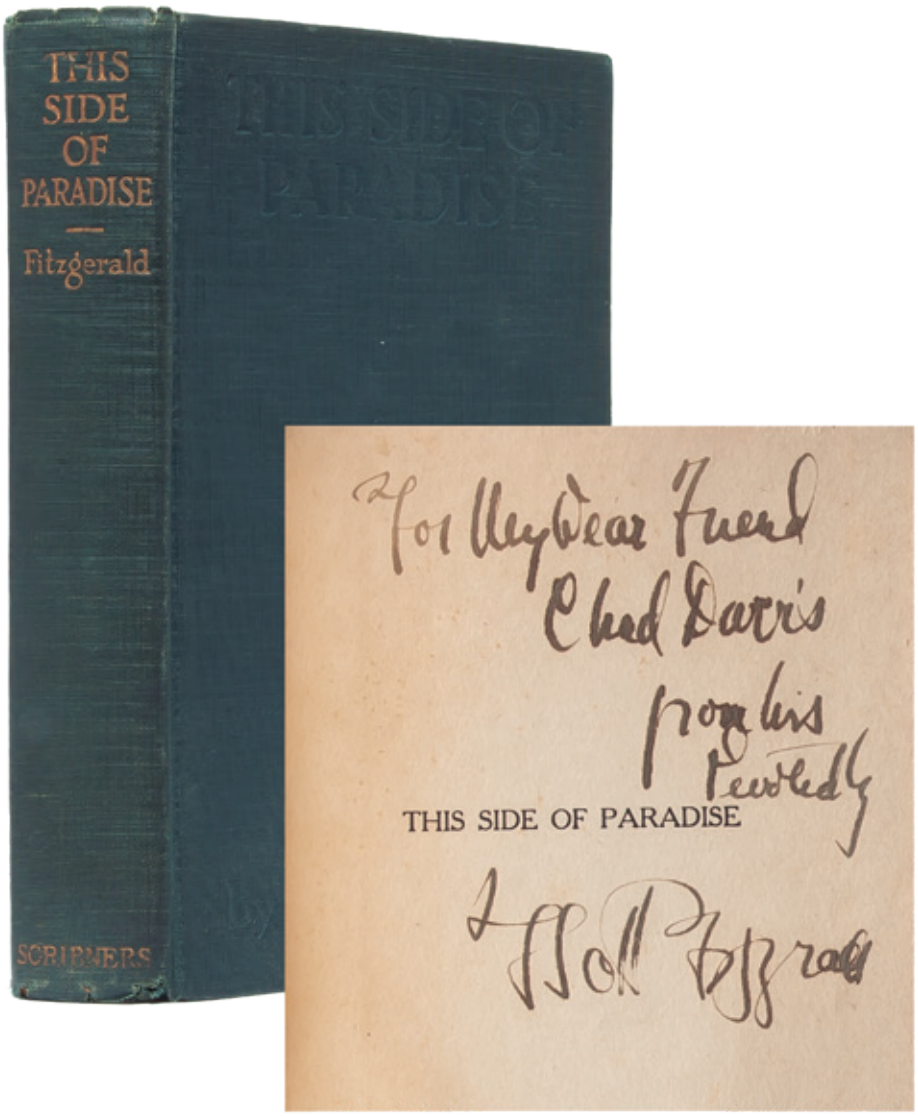
This Side of Paradise

Inscribed First Edition

New York: Charles Scribner's Sons, 1920. First edition. Inscribed by the author on the half-title: "For My Dear Friend Chad Davis From his Devotedly F. Scott Fitzgerald." A Very Good copy of the book, lacking the rare dust jacket. Front free end paper torn out, rear inner hinge cracking, text block separating a bit at p. 72-73. Spine gilt in decent shape and legible, cloth with only a bit of wear at the spine ends. First published in a print run of just 3,000 copies, which sold out within three days. Gatsby, by way of comparison, was published in an initial run of 20,000 copies.

Fitzgerald's somewhat autobiographical first novel about a mid-western boy who goes east for his education at Princeton. Cobbled together from several bits and pieces of writing and rushed to print in an attempt by the love-struck 22 year old Fitzgerald to entice Zelda with a life of literary celebrity, the couple wed the week after publication and began life among the cosmopolitan literati traversing Europe after the war. Yet to believe Fitzgerald's assertion that the book was only "a Romance and a Reading List" is to oversimplify its central themes. "When Amory Blaine proclaimed all wars fought, all gods dead, all faiths in man shaken, the generation emerging in 1920 thought it a battle cry, a celebration of license and indulgence, and made This Side of Paradise their bible" (Gross). In this sense, the novel not only launched Fitzgerald's career and allowed for his marriage, it also founded the key tensions that would shape all of his future work -- the push and pull between being a member of the Lost Generation with all its cynicism, and his deep moralism and his "need to impose order on a chaotic world...to struggle with love as both a unifying and divisive force" (Gross). Very Good.

$19,500



First Edition Of The First Work On Orthodontics



27. Fox, Joseph

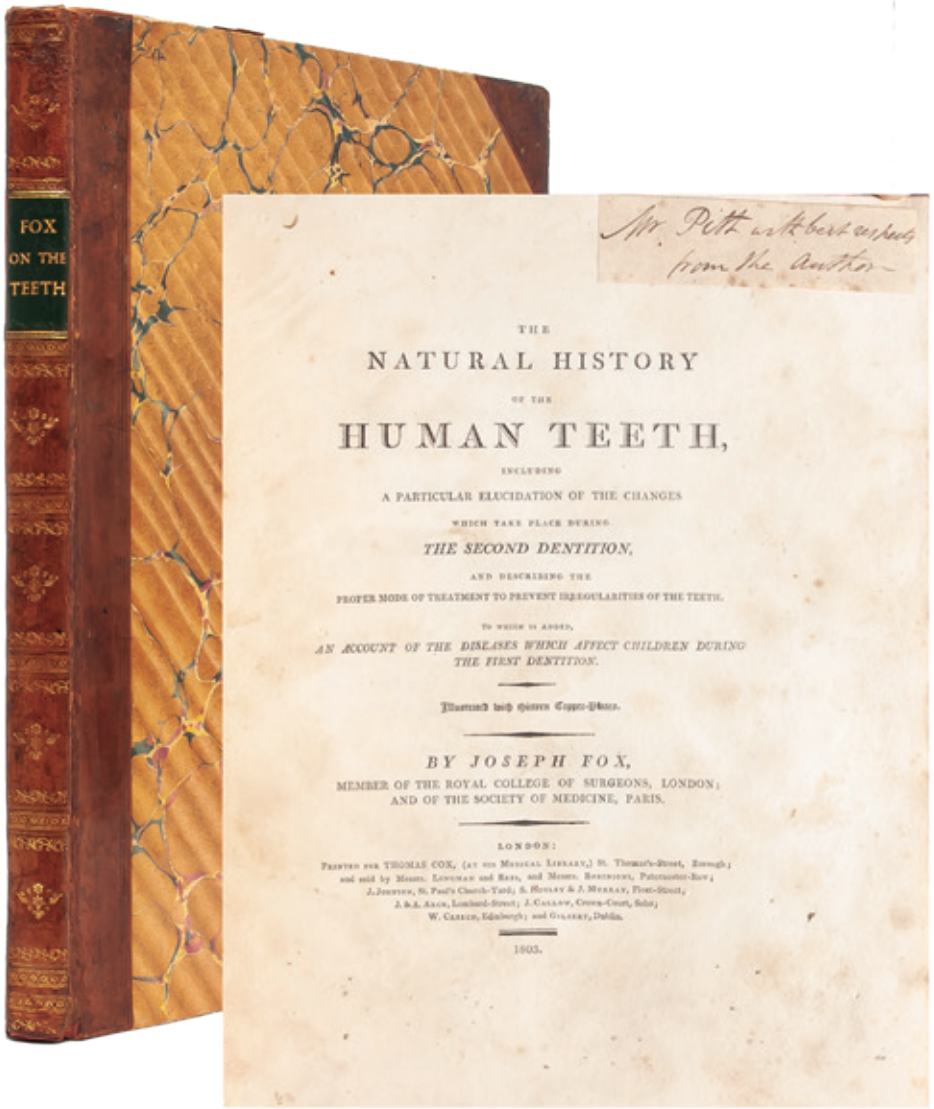
Natural History of the Human Teeth

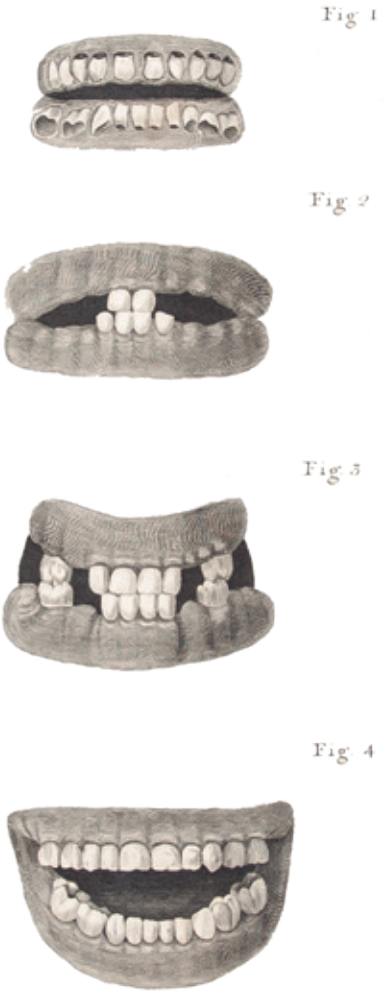
Presentation Copy

London: Printed for Thomas Cox, 1803. First Edition. Quarto (275 x 225 mm). Collating viii, 100, [13, explanation of plates], [1, blank] pages with thirteen copper plates. Contemporary half calf over marbled boards, rebacked with original spine neatly laid down. Spine with green calf spine label. Label lettered in gilt. Spine tooled in gilt. Calf ruled in blind. Newer endpapers. Some mild oxidation, mainly to title-page and first few leaves, as well as some mild foxing to a few plates, but mainly along edges. A small wormhole at the very edge of the lower margin, not affecting text. Presentation copy from the author on a slip tipped in at the head of the title-page, which reads "Mr. Pitt with best respects/from the Author." Overall a very good copy.

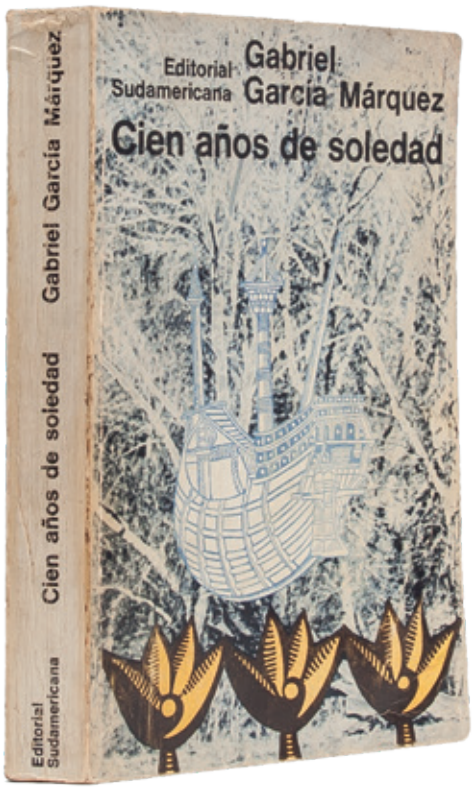
"In the spring of 1799 Fox began a course of lectures on the teeth to students at Guy's, and he continued as a lecturer there until his death. This was certainly the first series of lectures specifically on dentistry to be given in Britain, and probably in the world. On them he based his two books, The Natural History of the Human Teeth (1803) and The History and Treatment of the Diseases of the Teeth (1806), which were the first important dental works in English to have illustrations of operative dental procedures and of pathological dental conditions. Fox was also the first to give specific instructions for the correction of irregularities of the teeth. There were three English editions of his works, two American editions, and a French translation by Lemaire. These works were the first true textbooks on dentistry for students and practitioners, and for the next fifty years they were the most quoted ones in the English-speaking world." (Oxford Dictionary of National Biography).Garrison and Morton 3679. Norman Library 825.

$3,500





A life-changing novel and Nobel Prize winner's masterpiece



28. Garcia Marquez, Gabriel

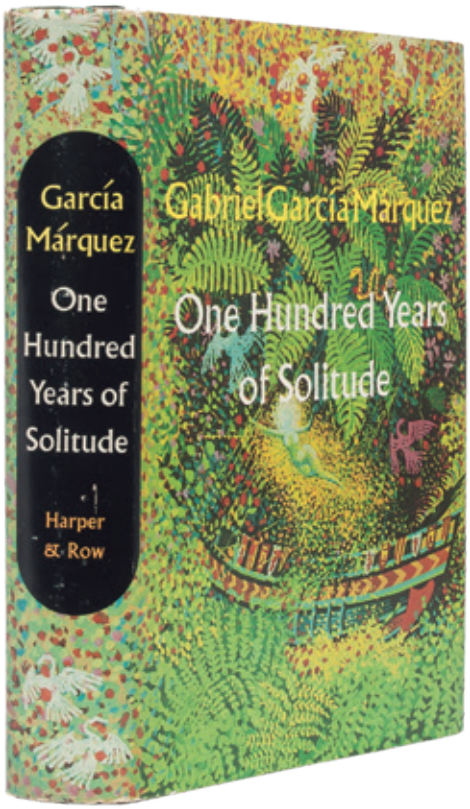
Cien Anos de Soledad

Buenos Aires: Editorial Sudamericana, 1967. First edition. Octavo; illustrated wrappers. Collates 351, [1]. A Very Good+ copy. Some creasing to the spine and faint writing marks on the rear wrapper (as if someone was doing their math homework on top of it), minor dampstain at the top of the rear wrapper, but in excellent condition internally.

The Nobel Prize winner's masterpiece, a high spot of Latin American literature, and likely the most widely-read Spanish language novel aside from Don Quixote. The book had a first printing of 8,000 copies, which first appeared in Buenos Aires bookstores on June 6th, 1967; it took exactly two weeks for them to be sold out. Three more printings were done in 1967 (June, September, and December), each of them approximately 20,000 copies. The first printing is the only state of the book with the cover art featuring the ship and three yellow flowers, a design García Márquez reportedly hated; an alternate design created by a friend graced the cover of later printings. The present edition was published three years prior to the American edition, and is quite rare in comparison. Klein A5.a1. Very Good +.

$3,500

A first state copy of Marquez's most famous work of magical realism translated to English



29. Garcia Marquez, Gabriel

One Hundred Years of Solitude

New York: Harper & Row, 1970. First English language 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. Gift inscription in ink to the half title. In a bright, Near Fine price clipped dust jacket with 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 as it would go on to sell more than 30,000,000 copies.

$2,250

"The most influential of American works on economics..." -- Grolier

30. George, Henry

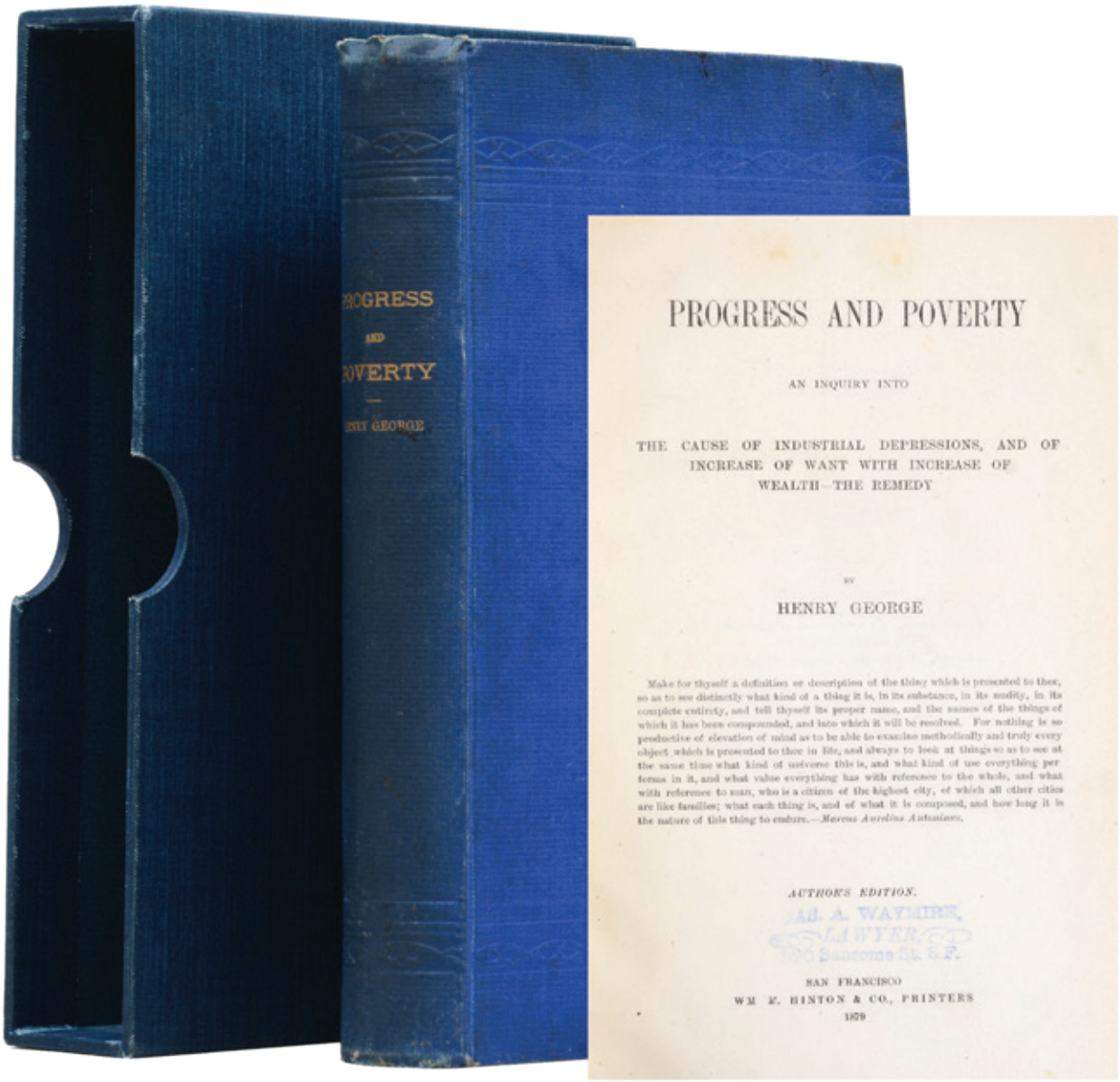
Progress and Poverty: An Inquiry into the Cause of Industrial Depressions...

San Francisco: Wm. M. Hinton & Co., 1879. First edition. Octavo. Original blue cloth, spine lettered in gilt and decoratively stamped in blind, pale pink endpapers. With the rare advertisement leaf tipped in at rear. Housed in a later blue cloth slipcase.

Previous ownership stamp of San Franciscan lawyer Jas. A. Waymire to front pastedown. Spine faded and a little rolled, extremities lightly rubbed and bumped, faint scuffing to rear board, recased, hinges partly exposed at gutter of pp. 208-9 and 304-5, the lower corners of sig. 27.7-8 unopened, some foxing and marks to endmatter, else a very good copy, the contents bright and clean.

First edition, first issue, the limited "Author's edition", one of 200 copies privately printed, this copy in a variant binding of blue cloth and with the scarce advertisement leaf asking that no reviews be printed, which we have never handled before. Unable to sell his manuscript, George turned to his friend, the printer William Hinton, who published this limited author's edition. This limited issue is often seen in purple cloth; variations to the spine lettering have also been noted (this copy without "Author's Edition" at the foot of the spine). Eventually Appleton in New York published the first trade edition from Hinton's plates in 1880."The most influential of American works on economics, this book gave its author an international reputation as prophet and reformer. He proposed to abolish poverty and secure fair distribution of the rewards of labor by appropriating all economic rent by taxation, and abolishing all taxation except upon land values. Today the slogan of the single tax still unites the followers of Henry George" (Grolier).

$12,500



One of 95 copies signed by the author

31. Gibran, Kahlil

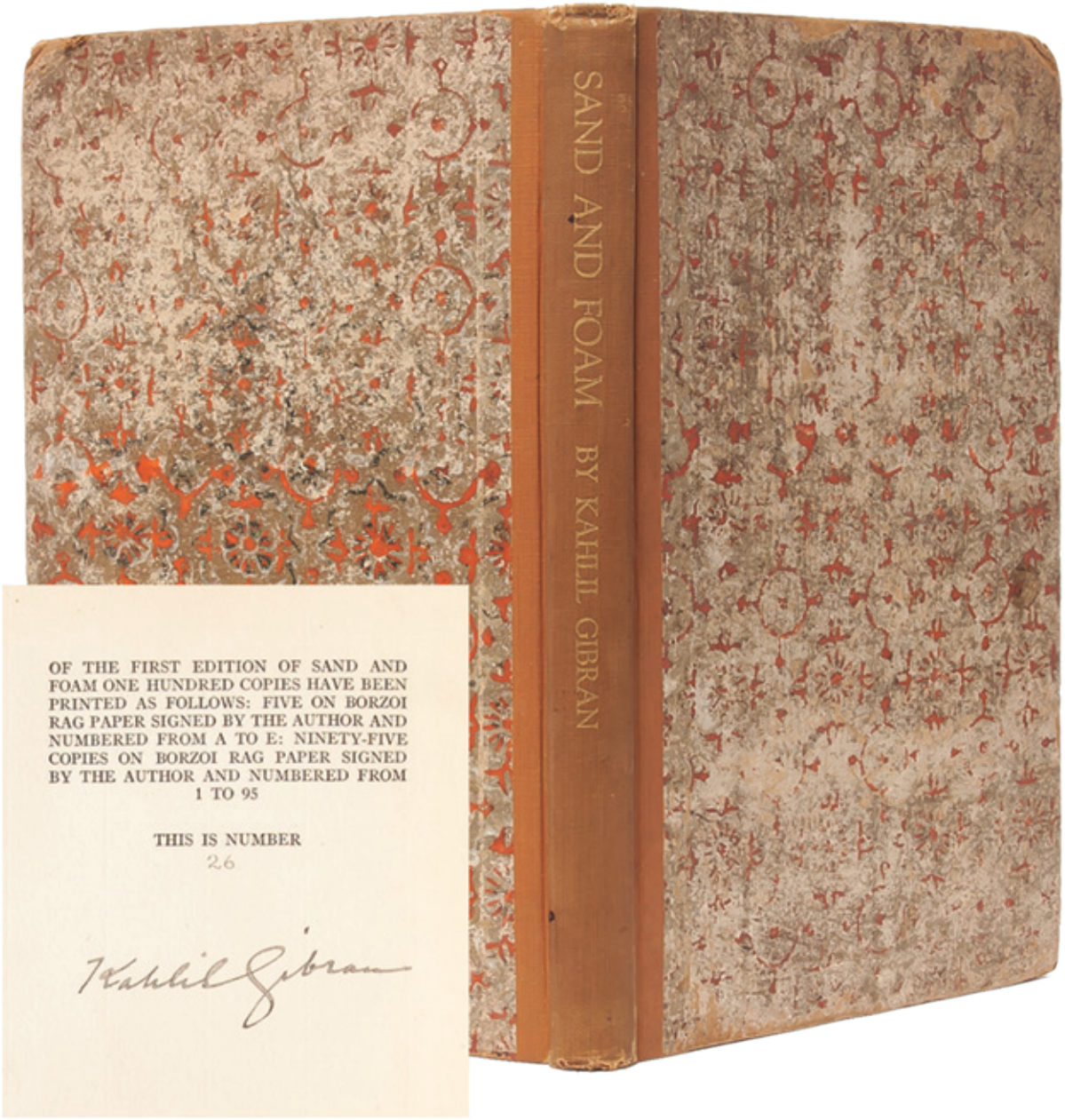
Sand and Foam

Signed Ltd. Edition

New York: Alfred A. Knopf, 1926. First edition. One of 95 copies signed by the author on the limitation page. Book complete with all seven illustrations after Gibran's own drawings. A Very Good + copy with minor rubbing to the paper-covered boards and some wear at the corners.

An important collection of poetry and drawings from the author of The Prophet. Written a few years before he died, Sand and Foam displays Gibran's characteristic spiritualism. The book, like much of Gibran's work, influenced the artistic movements of the 1960s and a famous line from it – "Half of what I say is meaningless, but I say it so that the other half may reach you" – actually appears in The Beatles' song Julia. Though never well regarded critically, Gibran was an immensely popular poet. The Prophet alone sold over one million copies before 1960 and has been translated into over 40 languages. Very Good +.

$3,500



A masterpiece in any language, and one of the greatest Russian satires

32. Gogol, Nikolai Vasilievich

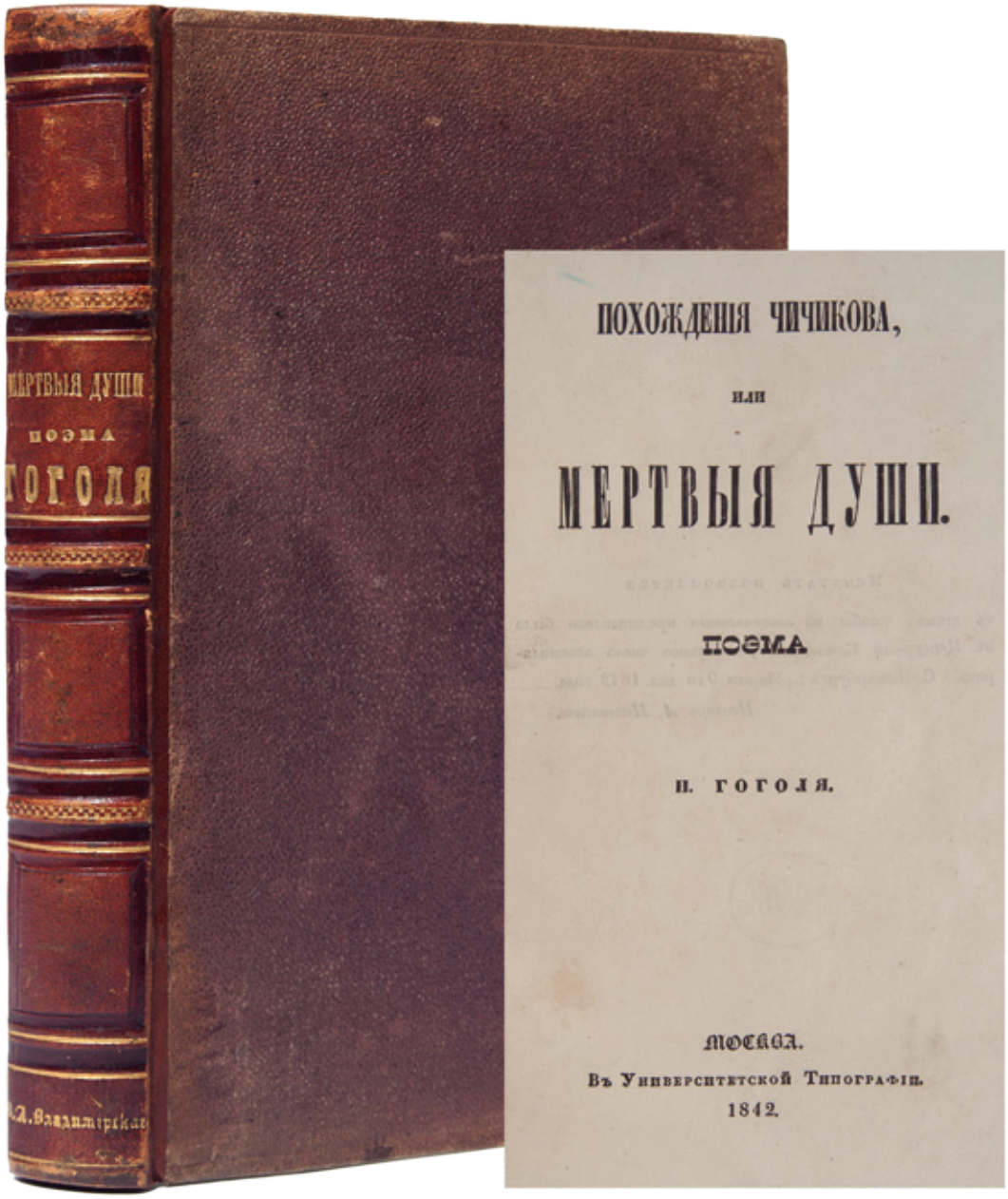
POKHOZHDENIYA CHICHIKOVA, ILI MERTVYYA DUSHI: POEMA [THE ADVENTURES OF CHICHIKOV, OR DEAD SOULS. A POEM]

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

$37,500



One of the most famous arguments tying together the fights for women's rights and the emancipation of slaves in the U.S.

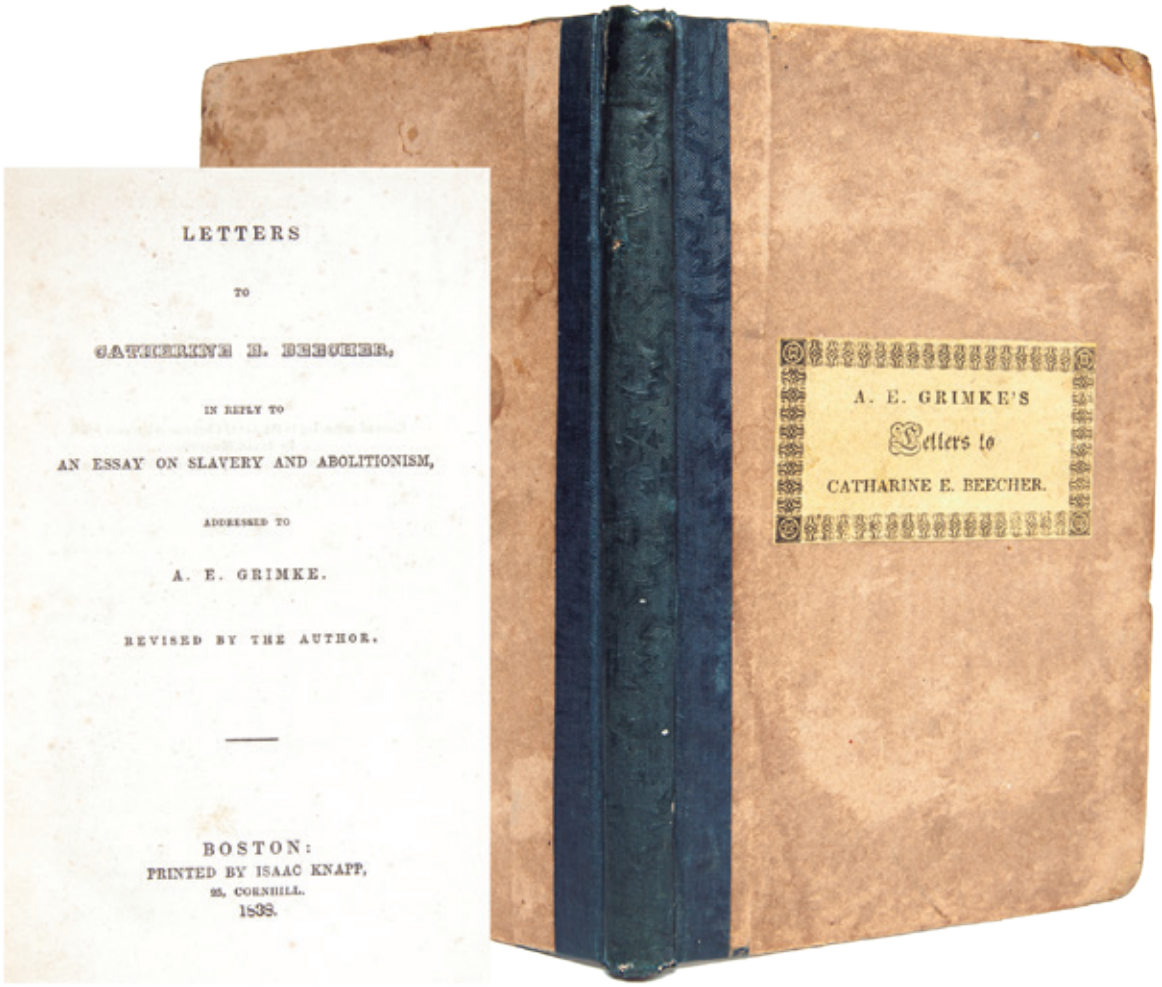
33. Grimke, A. E.

Letters to Catherine E. Beecher in Reply to an Essay on Slavery and Abolitionism, Addressed to A. E. Grimke

Boston: Printed by Isaac Knapp, 1838. First edition. Original quarter cloth and boards; yellow printed paper label on front cover spelled "Catharine." Slight chipping to crown and foot of spine; small tear to cloth of upper rear joint; corners bumped; some shelf-wear to boards. Text block tight; some foxing but overall internally clean and complete. An excellent copy of this rare and important feminist work, which has not come to auction in the last 30 years.

An activist for universal human rights, Angelina Grimke was one of the only white Southern women to fight simultaneously for abolition and women's rights. Having witnessed first hand the savage injustices of racism and sexism in South Carolina, she moved to the North in her adulthood and dedicated her life to advancing equality. Letters to Catherine Beecher became her most famous work, as it arose out of the debate regarding women's place within the abolition movement. In direct response to Beecher's argument that women's naturally subordinate role should prohibit their public activism, Grimke published a text that laid critical groundwork for the intersectional feminism of today. "In the preamble of that instrument [the U.S. Constitution] the great objects for which it was framed are declared to be 'to establish justice, to promote the general welfare, and to secure the blessings of liberty to us and to our posterity.' The slave laws are violations of these fundamental principles...I have found the Anti Slavery cause to be the high school of morals in our land—the school in which human rights are more fully investigated, and better understood and taught, than in any other....Human beings have rights, because they are moral beings: the rights of all men grow out of their moral nature; and as all men have the same moral nature, they have essentially the same rights. These rights may be wrested from the slave, but they cannot be alienated.... Now if rights are founded in the nature of our moral being, then the mere circumstances of sex does not give to man higher rights and responsibilities, than to women.... To suppose that it does, would be to break up utterly the relations, of the two natures...exalting the animal nature into a monarch, and humbling the moral into a slave." For Grimke and the racially diverse group of Northern abolitionist men and women with whom she worked, the oppression of African Americans and of women were critically linked, and justice could only occur when both groups were recognized as fully human under the law. Sabin 28854. Krichmar 466.

$10,500



One of the major WWII novels, exposing the military's bureaucratic absurdities

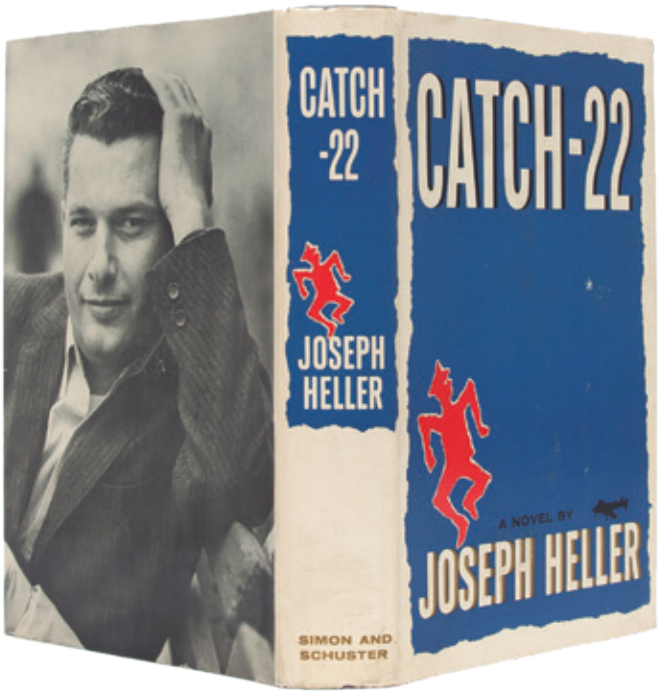
34. Heller, Joseph

Catch-22

New York: Simon & Schuster, 1961. First edition. A just about Fine copy of the book. In a Near Fine jacket with very slight chips and tears at the extremities. Correctly priced at $5.95 and with a full-panel photo of the author on the back.

The author's masterpiece of military literature, showing the absurdities of any major bureaucratic institution. Basis for the 1970 Mike Nichols film with an all-star cast of Alan Arkin, Martin Balsam, Richard Benjamin, Art Garfunkel, Bob Newhart, Anthony Perkins, Martin Sheen, Jon Voight, Orson Welles, and Buck Henry. "[N]ot merely the best American novel to come out of World War II; it is the best American novel to come out of anywhere in years" (The Nation). Recently included in the Library of Congress' exhibition of Books that Shaped America. About Fine in Near Fine dust jacket.

$2,500



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

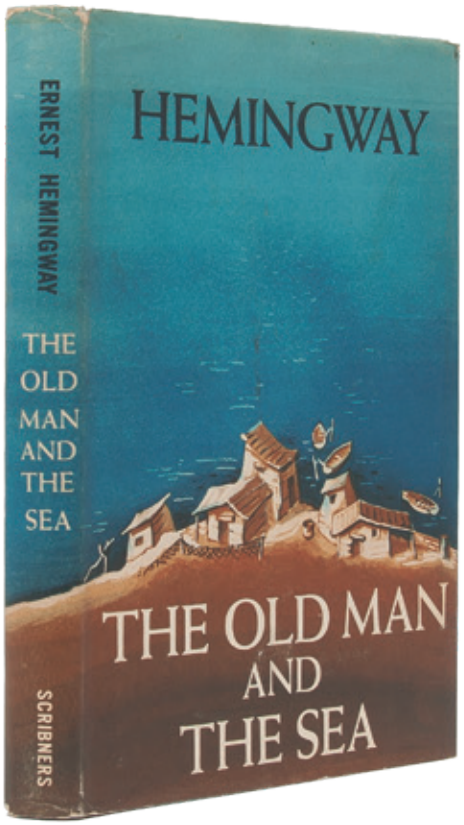
35. Hemingway, Ernest

The Old Man and the Sea

New York: Charles Scribner's Sons, 1952. First edition. Book Fine with a previous owner's signature and address on the front endpaper, otherwise unread and in excellent condition. In a Near Fine dust jacket with some slight wear to extremities and an additional bookseller's price of $2.35 hand stamped above the original $3.00. Jacket retains its fresh, bright colors, making this a pleasing copy.

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) Fine in Near Fine dust jacket.

$2,000



An important and influential work of literature that has had a resounding impact worldwide

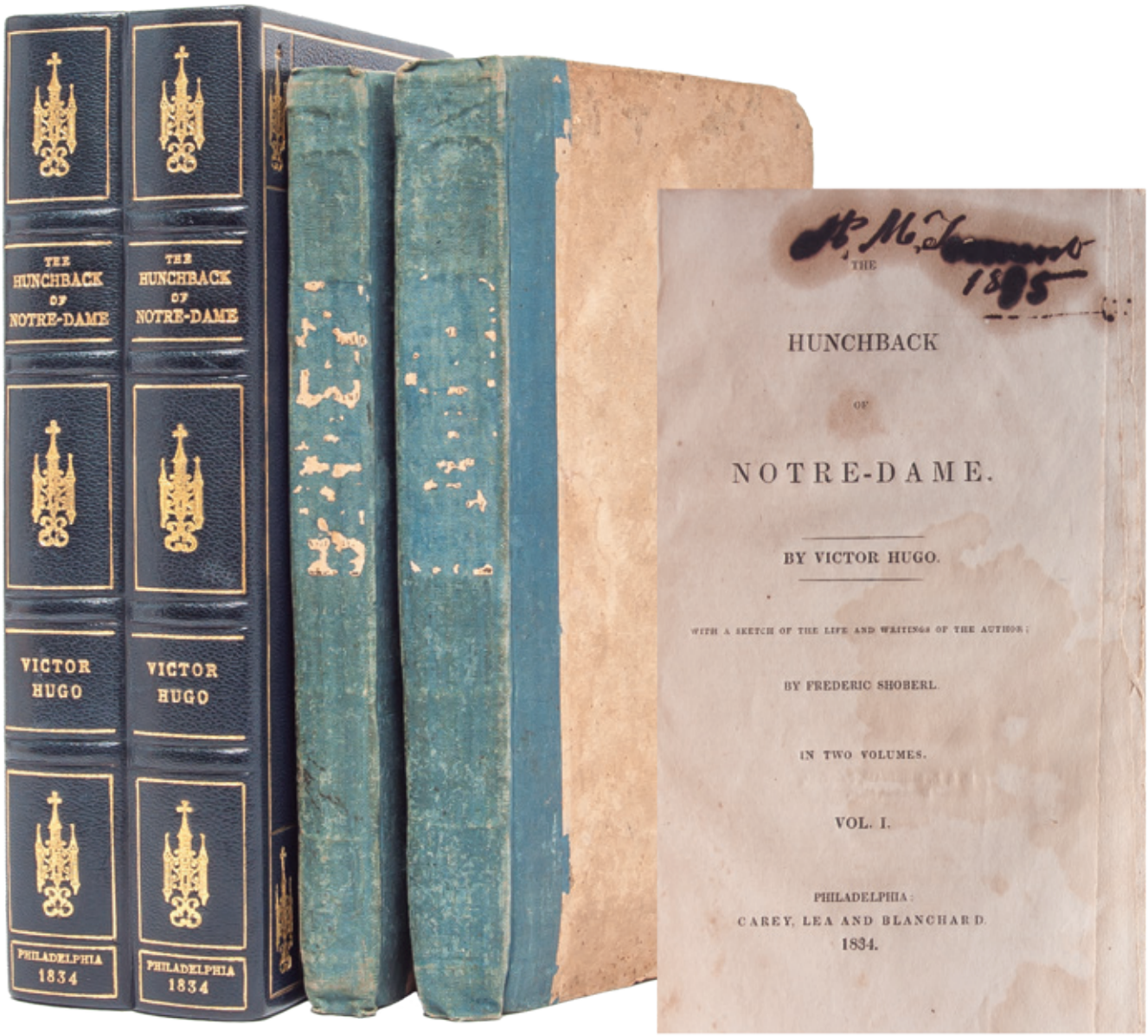
36. Hugo, Victor

The Hunchback of Notre Dame

Philadelphia: Carey, Lea and Blanchard, 1834. First American edition. Two octavo volumes (pages: 199 x 118 mm): [2, Opinions on This Work], xii, 243; [iv], 192, [2, blank], [12, publisher's ads]; complete. Bound in original publisher's quarter blue cloth over drab boards. Untrimmed and completely unrepaired. Light toning and foxing throughout, as expected. Contemporary (1835) ink signature on volume one title page and volume two contents page with some bleed-through to adjacent pages. Heavy crease to lower corner of front board of volume one, some other minor edgewear. Remnants of printed paper labels on cloth spines. A very good copy, rarely found in the original binding. Chemised and housed within an elegant full blue morocco, gilt decorated slipcase by Rene Patron. One of a thousand copies printed for the American market. Only one copy in original boards found in the auction records, the Drapkin copy, Christies 2005 (selling for $4800).

Set in Paris during the reign of Louis XI, Hugo's gothic romance was one of the earliest novels to depict life across the whole spectrum, from the rodents of the sewer to the King and his court. Using themes of French architecture and the advent of the printing press to explore freedom of expression, temporality, sanctuary, and the connections among higher and lower strata peoples, Hugo created a novel that heavily influenced later writers including Dickens and Flaubert.

$4,950



"Undoubtedly one of the most interesting copies of a book in parts which we have ever seen"

37. Irving, Washington

Tales of a Traveller

Philadelphia: H. C. Carey & I. Lea, 1824. First edition. 4 volumes. Uncut in original printed paper wrappers. Housed in a custom brown cloth box, black morocco label. Spines of parts I, II and IV chipped, parts I and II with residue of old tape repair to spines, joints splitting at ends, chipping around wrapper extremities, rear cover of part II loosening with large chip at head, foxed. Still a very good copy in the scarce and fragile wrappers.

First edition of Irving's collection of short stories, published under his pseudonym Geoffrey Crayon, all of which are here printed for the first time. Irving wrote to his sister Catharine that "for my own part, I think there are in it some of the best things I have ever written" (cited in Jones, Washington Irving: The Definitive Biography, 2011). The American and British editions (the latter published by John Murray, and including five additional stories) were published simultaneously (ibid).

The book presents an interesting bibliographic specimen: the printer C. S. Van Winkle of New York initially put his own name on the wrappers, but Carey & Lea rejected this and requested their own imprint. To salvage the paper, the wrappers were reversed and reprinted, and used for parts I and IV, with the Van Winkle title page covered by the rear pastedown. Additionally, BAL notes an issue with the title page misspelling the publisher's name "I. Lee", here corrected; part II is in Langfeld's first state, with "at housand" on p. 99, subsequently corrected to "a thousand". The copy has an old catalogue description from the American book dealer James F. Drake loosely inserted, where they boldly state that "this is undoubtedly one of the most interesting copies of a book in parts which we have ever seen". BAL 10116; Langfeld p. 25.

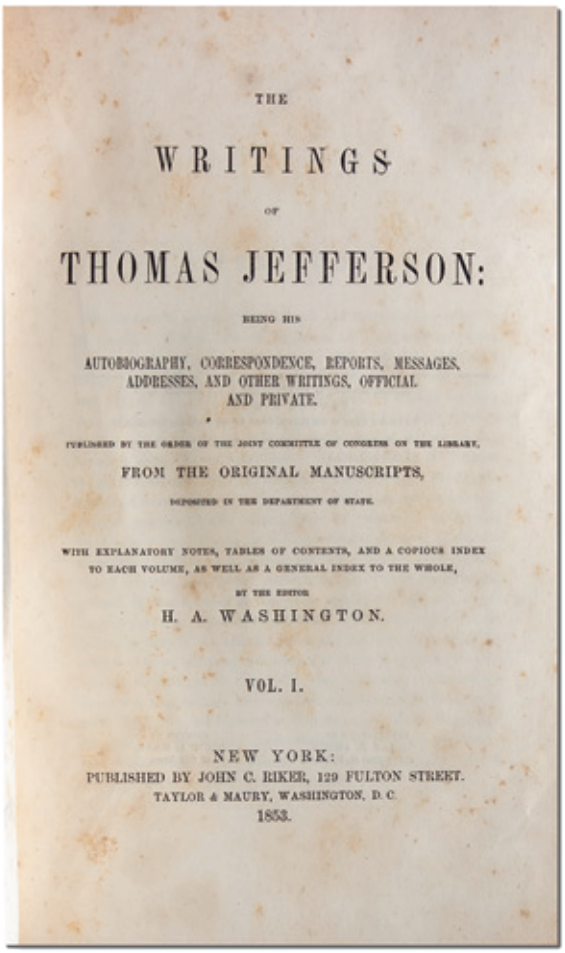
$15,000



Drawing on the Library of Congress' holdings to present a well rounded view of Jefferson's contributions to the budding republic

38. Jefferson, Thomas

The Writings of Thomas Jefferson: Being his Autobiography, Correspondence, Reports, Messages, Addresses, and Other Writings Official and Private...(in 9 volumes)


THE

WRITINGS

OF

THOMAS JEFFERSON:

BEING HIS

AUTOBIOGRAPHY, CORRESPONDENCE, REPORTS, MESSAGES, ADDRESSES, AND OTHER WRITINGS, OFFICIAL AND PRIVATE.

PUBLISHED BY THE ORDER OF THE JOINT COMMITTEE OF CONGRESS ON THE LIBRARY,

FROM THE ORIGINAL MANUSCRIPTS,

DEPOSITED IN THE DEPARTMENT OF STATE.

WITH EXPLANATORY NOTES, TABLES OF CONTENTS, AND A COPIOUS INDEX TO EACH VOLUME, AS WELL AS A GENERAL INDEX TO THE WHOLE,

BY THE EDITOR

H. A. WASHINGTON.

VOL. I.

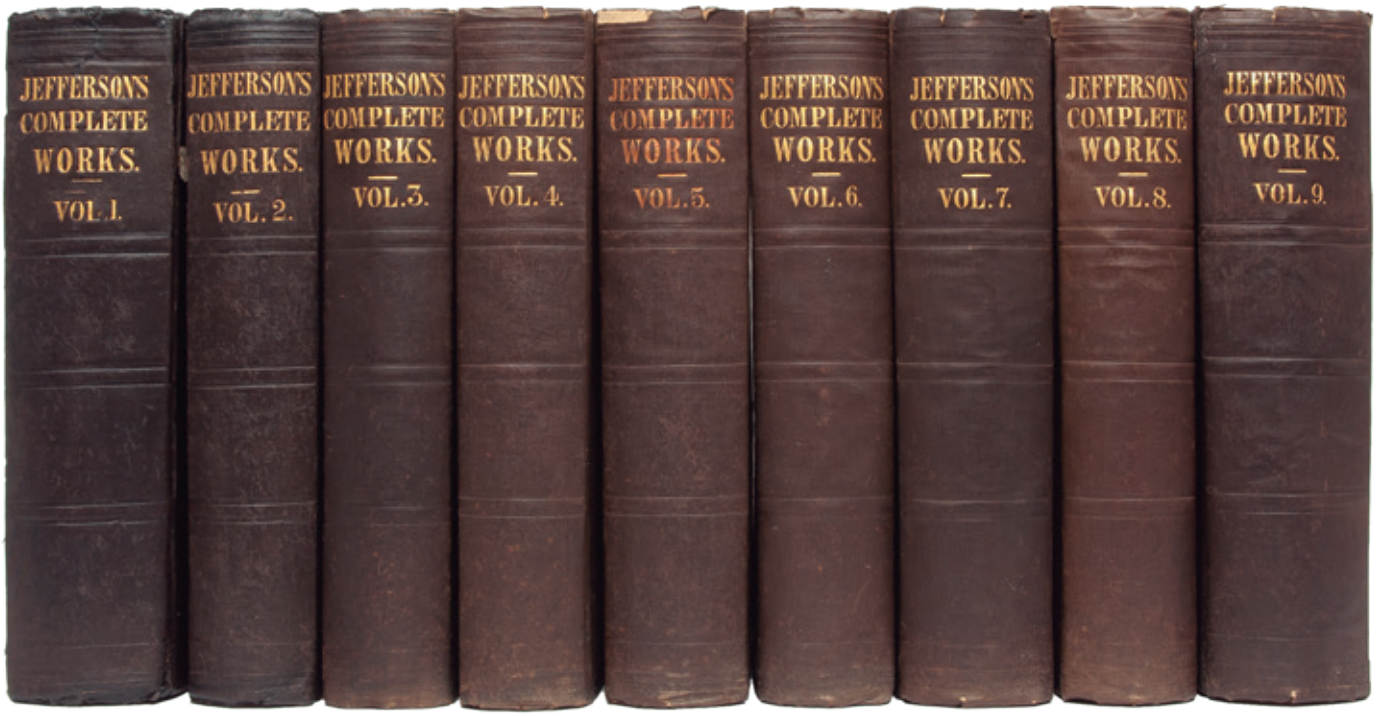
NEW YORK:
PUBLISHED BY JOHN C. RIKER, 129 FULTON STREET.
TAYLOR & MAURY, WASHINGTON, D.C.
1853.

Drawn from public and private documents housed at the Library of Congress, which Jefferson's donation helped establish, the present set provides an in-depth look into this revolutionary thinker's ideas and work.

New York: John C. Riker, 1853-1854. First Thus. In nine volumes. Original publisher's cloth bindings embossed in blind with gilt to spines. Spines on volumes 1-2 have been repaired; remaining volumes with some wear to spine extremities and corners, but overall presenting nicely. Volumes contain the blindstamp of previous owner, Thomas C. Acton, a supporter of Lincoln and outspoken abolitionist who also served as Police Commissioner of Manhattan during the Draft Riots. Internally a clean, tight, and pleasing set that contains the four folding plates of the Declaration of Independence in volume 1. The first collected works of Jefferson, the editor H. A. Washington drew specifically on the holdings of the Library of Congress to present the American people with a well-rounded and historically accurate view of this Founding Father's contributions to the nation's formation.

"Jefferson was exceptionally controversial in his own time, and many of his ideas remain the subject of national debate. In his arguments for a system of general education, for local rather than central authority, for caution in international affairs, for religious and intellectual freedom, and for economic and social justice, Jefferson defined the issues that still direct our national political life centuries after the nation's formation" (Library of America).

$4,500



"The technique is startling, but on the whole it succeeds"

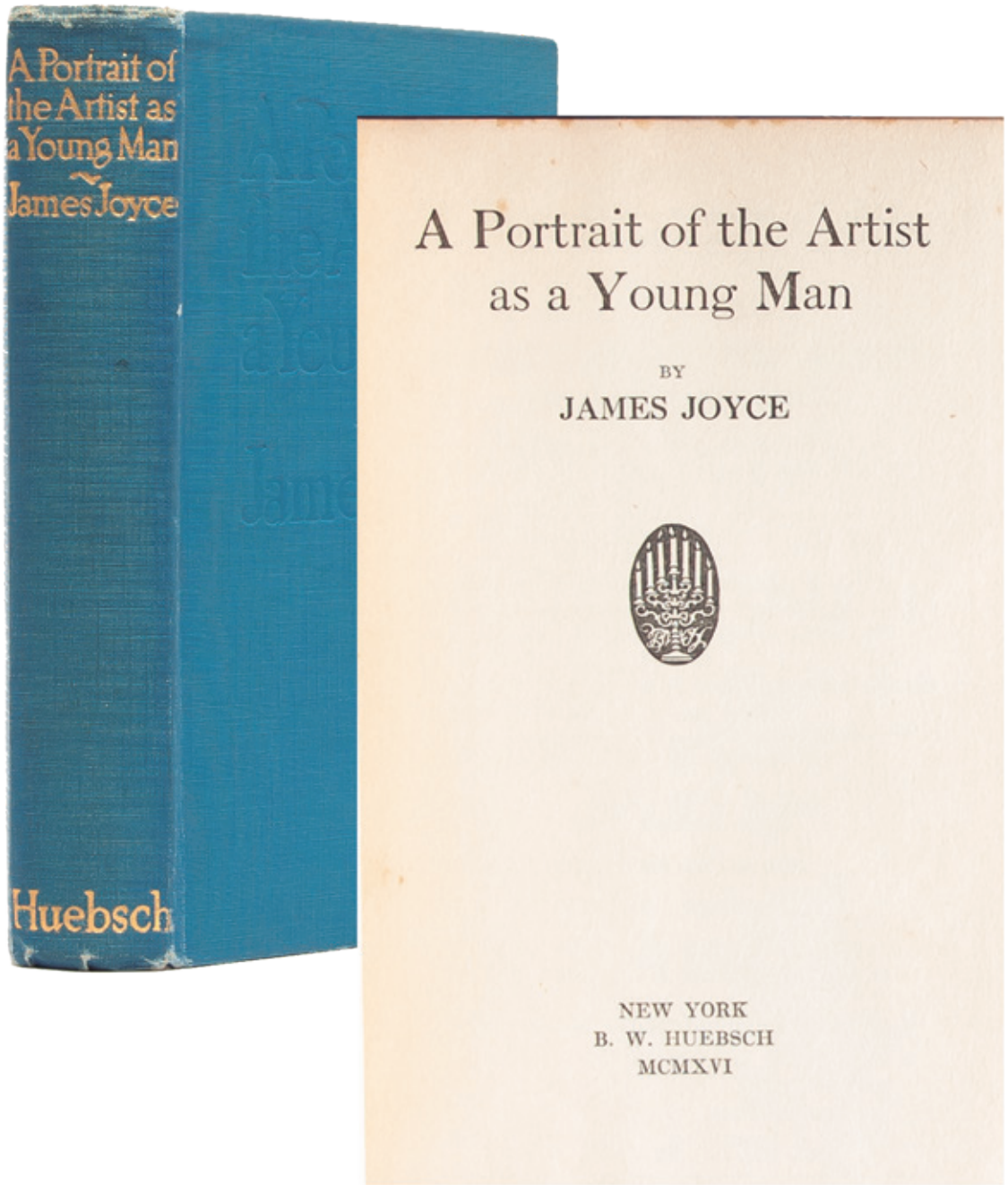
39. Joyce, James

A Portrait of the Artist as a Young Man

New York: B. W. Huebsch, 1916. First edition. A Near Fine copy with bright gilt on the spine and clean boards, minor wear at the crown. With slight separation at the final page, otherwise in excellent condition internally.

The author's first novel, a semi-autobiographical work that laid the groundwork for his masterpiece Ulysses. This novel is more accessible than some of his later work but shows signs of the Modernist form that Joyce helped herald in. It tracks the physical, emotional and psychological growth of a young Joyce as he searches for his voice and his path in life, culminating with the decision to pursue his art abroad: "I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race." "It is a mosaic of jagged fragments that does altogether render with extreme completeness the growth of a rather secretive, imaginative boy in Dublin. The technique is startling, but on the whole it succeeds." -- H. G. Wells. Near Fine.

$4,500



"Knowledge and intellection serve a Tolstoi...and I am not going to be a Tolstoi. Surely, I will be a Kerouac"

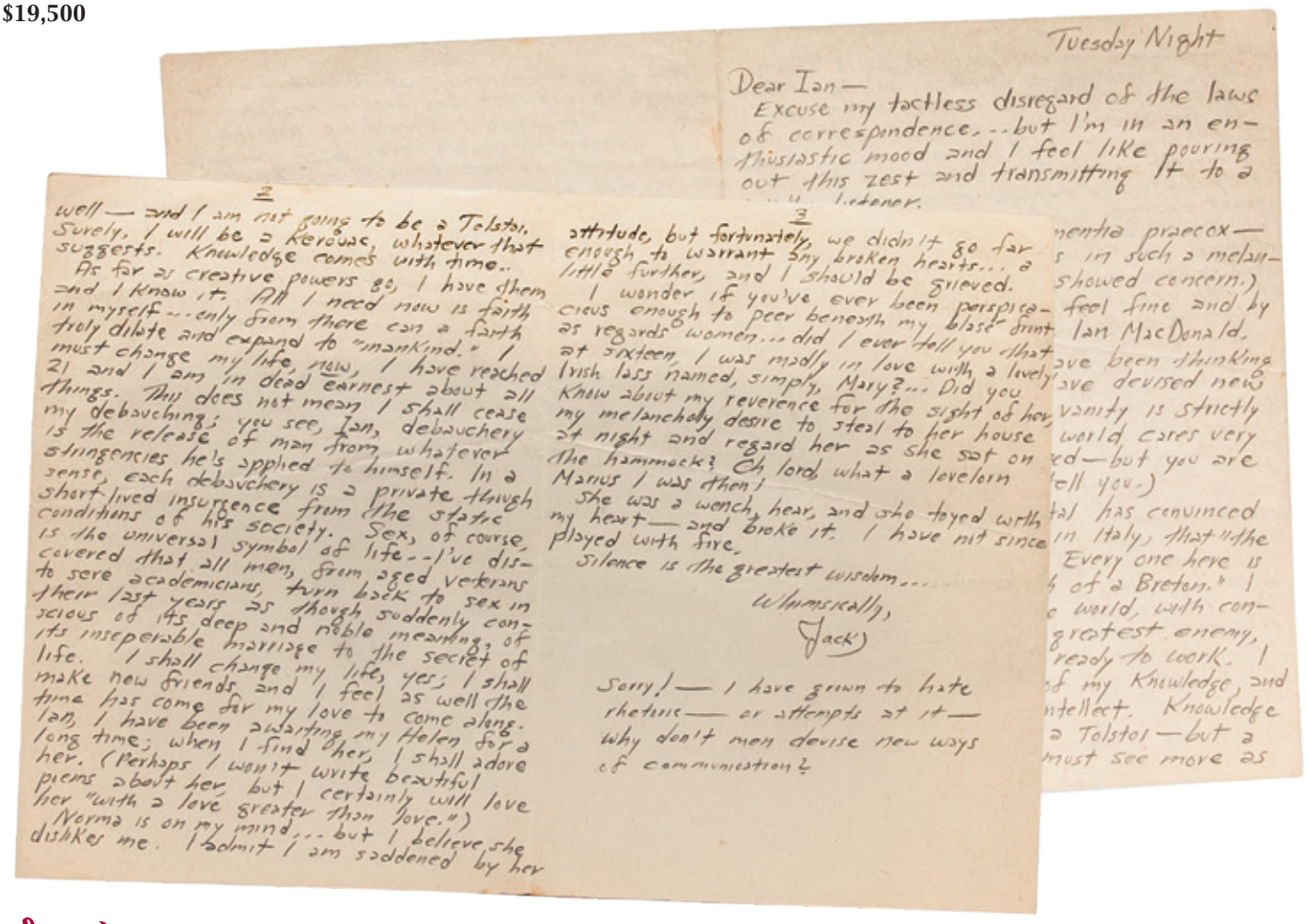
40. Kerouac, Jack

Autograph Letter Signed (ALS) to a friend about his "creative powers" and being "ready to work"

[N.P.]: [1943]. Original Autograph Letter Signed and addressed to childhood friend Ian MacDonald. 3 pages handwritten in pencil on 1 sheet measuring 11.5 x 8 inches. In excellent condition overall, the letter has a vertical center fold line intact. Strong and legible, including his signature "Jack" on page 3. An exceptional letter from the 21 year old Kerouac to his friend Ian, regarding his plan to become a great writer and to have faith in his own creative powers.

Written during his 1943 hospital stay shortly before his Naval discharge for "dementia praecox," this letter captures Kerouac's youthful determination and optimism about beginning a literary career and developing a unique voice. From the letter's opening, Kerouac admits that while he had been very depressed earlier in the day, "I'm in an enthusiastic mood and I feel like pouring out this zest and transmitting it to a worthy listener...I have been thinking in this hospital---and I have devised new plans for my life." Kerouac reflects on what a writer needs in order to create, and where he might fit among the literary greats. "The pathos in this hospital has convinced me, as it did Hemingway in Italy, that the 'defeated are the strongest,'" he writes to Ian. "I have been defeated by the world, with considerable help from my greatest enemy, myself, and now I am ready to work. I realize the limitations of my knowledge and the irregularity of my intellect. Knowledge and intellection serve a Tolstoi -- but a Tolstoi must be older, must see more as well -- and I am not going to be a Tolstoi. I will be a Kerouac, whatever that suggests. Knowledge comes with time. As far as creative powers go, I have them and I know it." Despite failing to adjust to the expectations of military life, Kerouac begins to conceive of how well his individuality might fit within a wider literary community. He also considers what skill he currently has and needs to have faith in, as well as those parts of himself that he should focus on developing through life experience. He writes, "I must change my life now, I have reached 21 and I am in dead earnest about all things. This does not mean I shall cease my debauchings; you see, Ian, debauchery is the release of man from whatever stringencies he's applied to himself." Sex, flirtation, and love, he argues, are all inspirations that shape the work of soldiers, veterans, writers, and academicians alike. As for himself, he says "I feel as well the time for my love to come along. Ian, I have been awaiting my Helen for a long time" before reflecting on Norma, with whom he had a brief flirtation, and his first love "a lovely Irish lass named, simply, Mary." Leaving a time of war and shifting into a new period of his life, Kerouac shares his excitement and urge to move ahead. And he shares this with a friend at a moment, friendless, in the hospital where he needs to exercise his voice. An exceptional letter revealing the development of the young man into "a Kerouac." Jack Kerouac: Selected Letters, Vol 1 (1940-1956), 56-57.

$19,500


Tuesday Night

Dear Ian—
Excuse my tactless disregard of the laws of correspondence,--but I'm in an enthusiastic mood and I feel like pouring out this zest and transmitting it to a worthy listener.

dementia praecox—
s in such a melan-
showed concern.)
feel fine and by
Ian MacDonald,
ave been thinking
ave devised new
vanity is strictly
world cares very
ed—but you are
tell you.)
tal has convinced
in Italy, that "the
Every one here is
h of a Breton." I
e world, with con-
greatest enemy,
ready to work. I
of my knowledge, and
ntellect. Knowledge
a Tolstoi—but a
must see more as

2
well— and I am not going to be a Tolstoi. Surely, I will be a Kerouac, whatever that suggests. Knowledge comes with time..
As far as creative powers go, I have them and I know it. All I need now is faith in myself---only from there can a faith truly dilate and expand to "mankind." I must change my life, now, I have reached 21 and I am in dead earnest about all things. This does not mean I shall cease my debauchings; you see, Ian, debauchery is the release of man from whatever stringencies he's applied to himself. In a sense, each debauchery is a private though short-lived insurrence from the static conditions of his society. Sex, of course, is the universal symbol of life--I've discovered that all men, from aged veterans to sere academicians, turn back to sex in their last years as though suddenly conscious of its deep and noble meaning, of its inseperable marriage to the secret of life. I shall change my life, yes; I shall make new friends and I feel as well the time has come for my love to come along. Ian, I have been awaiting my Helen for a long time; when I find her, I shall adore her. (Perhaps I won't write beautiful poems about her, but I certainly will love her "with a love greater than love.")
(Norma is on my mind...but I believe she dislikes me. I admit I am saddened by her

3
attitude, but fortunately, we didn't go far enough to warrant any broken hearts... a little further, and I should be grieved.
I wonder if you've ever been perspicacious enough to peer beneath my blasé front as regards women...did I ever tell you that at sixteen, I was madly in love with a lovely Irish lass named, simply, Mary?... Did you know about my reverence for the sight of her, my melancholy desire to steal to her house at night and regard her as she sat on the hammock? Oh lord, what a lovelorn Marius I was then!
She was a wench, hear, and she toyed with my heart— and broke it. I have not since played with fire.
Silence is the greatest wisdom...

Whimsically,
Jack)

Sorry!— I have grown to hate rhetoric— or attempts at it— why don't men devise new ways of communication?

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

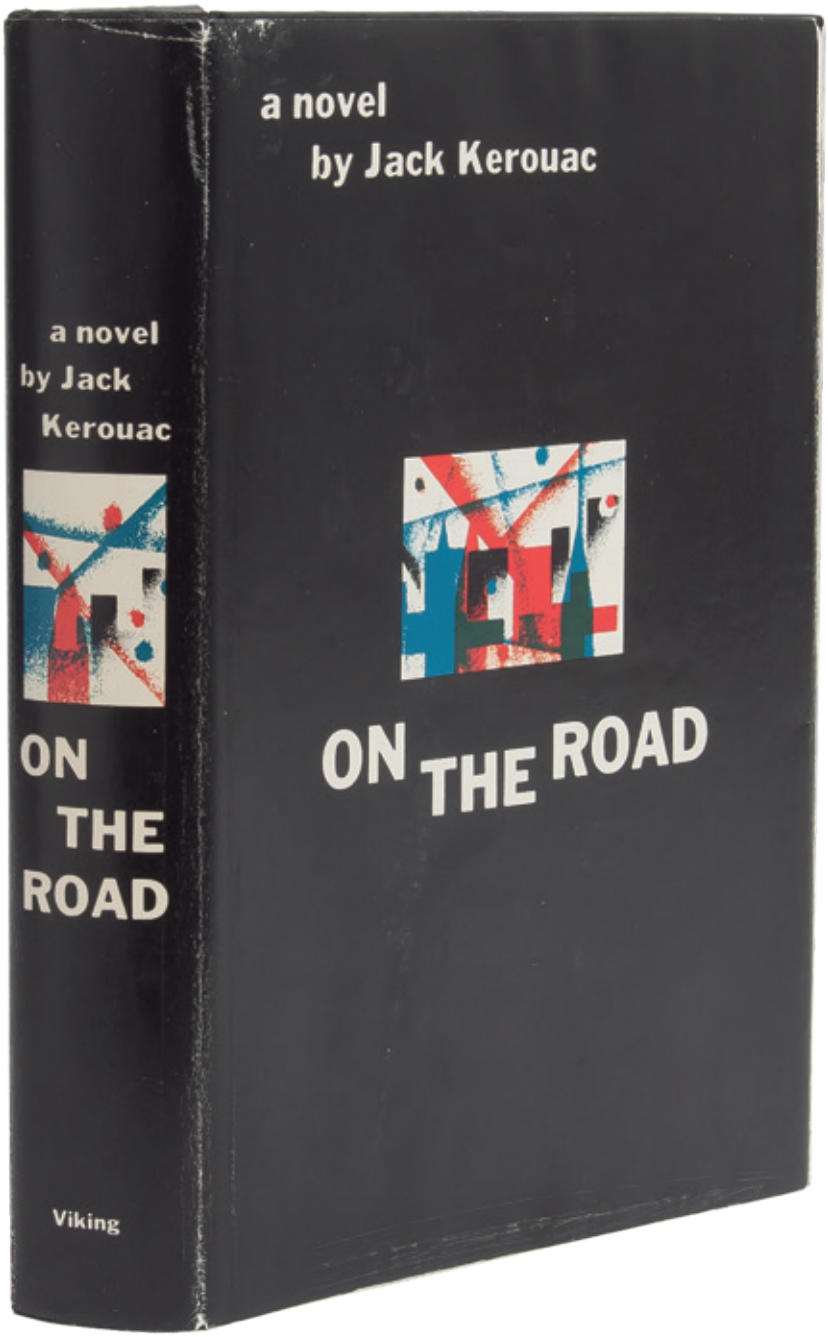
41. Kerouac, Jack

On the Road

New York: The Viking Press, 1957. First edition. A Fine copy of the book with the spine very slightly cocked. In a very solid Near Fine dust jacket with slight rubbing at the flap folds and spine ends and looks like an erasure at the bottom of the rear flap. A lovely copy, quite rare in this condition.

"It changed my life like it changed everyone else's," Bob Dylan once 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 Near Fine dust jacket.

$9,750



An influential work by one of the last true Renaissance men

42. Kircher, Athanasius

Obeliscus Pamphilius

Rome: Typis Ludovici Grignani, 1650. First edition. Folio (pages 306 x 212 mm) collating [64], 560, [30]: complete with the inserted illustrated title, portrait of Pope Innocent X, and the large folding engraved plate. Numerous woodcuts and engravings within the text (all on numbered leaves in the collation). Bound in full contemporary vellum, page edges stained blue. An excellent copy overall with minor foxing and browning to leaves throughout. Bookplate on the front paste-down of S. Schwarz.

"During his lifetime, the Jesuit polymath Athanasius Kircher was widely regarded as the physical embodiment of all the learning of his age...He wrote over thirty separate works dealing with subjects ranging from optics to music, from Egyptology to magnetism...His books, lavishly illustrated volumes destined for Baroque princes with a love of the curious and exotic are permeated with a strong element of the Hermetic philosophy of the Renaissance, synthesized with the Christianized Aristotelianism of the Jesuit order to which Kircher belonged" (Stanford Project). The present work contains Kircher's extensive research on the hieroglyphics on the obelisk of the Piazza Navona fountain, which had been restored by order of Pope Innocent X. "Like most of Kircher's works, the present book is filled with fascinating arcana and Kircher's interpretations of Egyptian mythology" (Merrill). An influential work by one of the true Renaissance men.

$12,500


KIRCHERI
OBELISCV
PAMPHILVS

ATHANASII KIRCHERI
E SOC. IESV
OBELISCVS
PAMPHILIVS.
HOC EST,
INTERPRETATIO
Noua & hucusque intentata
OBELISCI HIEROGLYPHICI
Quem non ita pridem ex Veteri Hippodromo Antonini Caracallæ
Cæsaris, in Agonale Forum transtulit, integritati restituit,
& in Vrbis Æternæ ornamentum erexit
INNOCENTIVS X.
PONT. MAX.
In quo post varia Ægyptiacæ, Chaldaicæ, Hebraicæ, Græcanicæ Antiquitatis,
doctrinæque quà Sacræ, quà Profanæ monumenta, Veterum tandem
Theologia, hieroglyphicis inuoluta symbolis, detecta
è tenebris in lucem asseritur.

ROMÆ, Typis Ludouici Grignani. Anno Iubilei MDCL.
SVPERIORVM PERMISSV.

"This is one of the most ambitious and successful of all illustrated books"

43. La Fontaine, Jean de

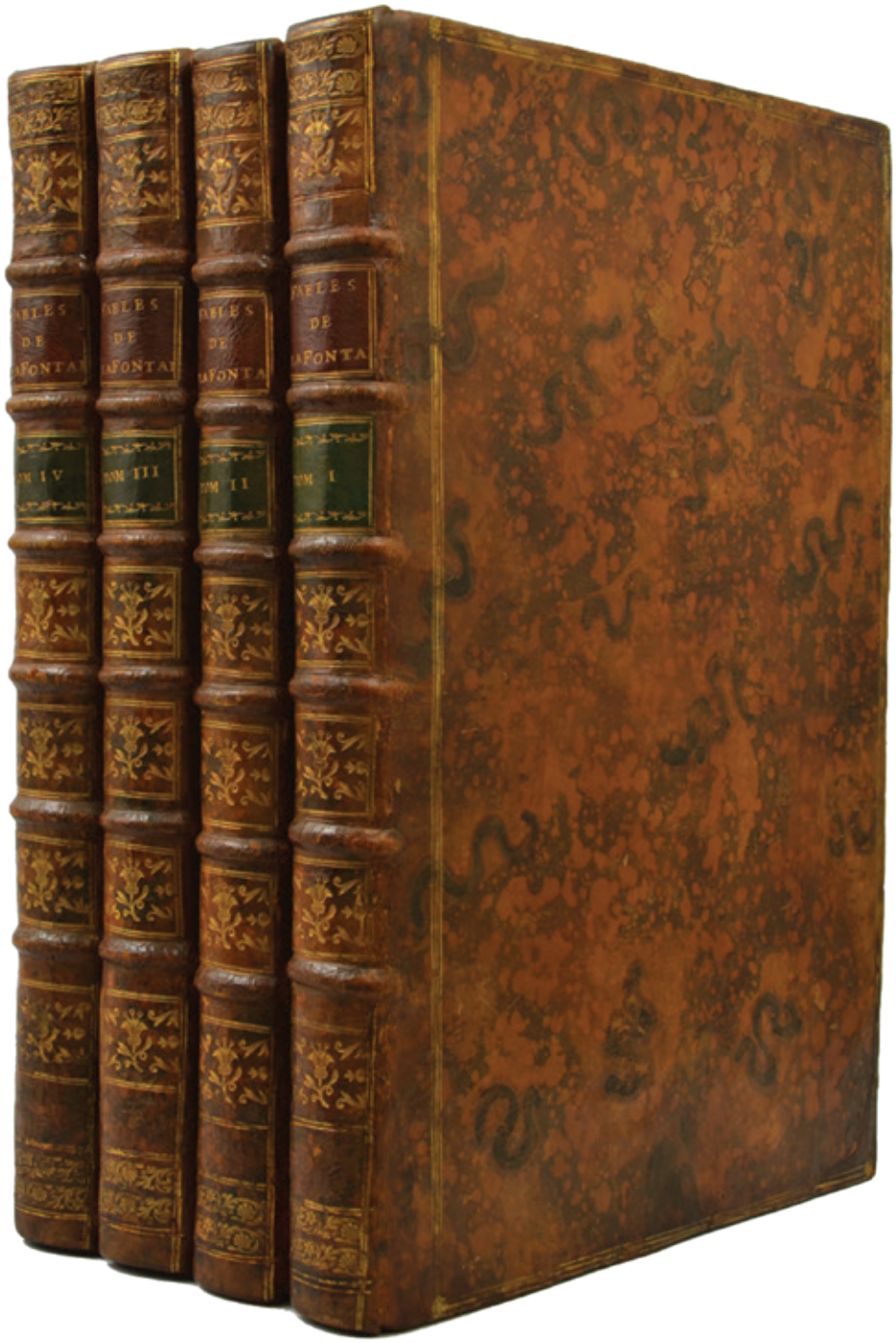
Fables choisies, mises en vers par J. de la Fontaine

Paris: Chez Desaint & Saillant [et] Durand, De l'Imprimerie de Charles-Antoine Jombert, 1755-1759. First edition. A large paper copy with leaves measuring 465 x 330 mm (18 3/8 x 13 inches). Four volumes handsomely bound in contemporary French mottled calf. Red and green morocco spine labels with rich gilt detailing, marbled end-papers and all edges marbled. Discrete repairs to the spine ends without rebacking. Internal contents are generally in excellent condition although with the occasional spot of foxing and with a few worm pinholes running through the blank margins. Front inner hinge of Volume IV cracked but holding and slight age-toning to text leaves in that volume. Collating [iv], xxx, xviii, 124; [iv], ii, 135, [1 blank]; [iv], iv, 146; [iv], ii, 188 [2 blanks]. Complete with the engraved frontis, the extra engraved portrait of Oudry (found only in some copies) and 275 other engraved plates after Jean-Baptiste Oudry by Cochin, Tardieu, Prevost, Chedel, Lempereur, and others, as well as numerous woodcut title vignettes, headpieces and tailpieces. The first plate for Fable CLXXII, Le Singe et le Leopard (facing p. 112 in Vol. III), is in the second state with the words "Le Leopard" on the banner. Bookplate of John Drummond in all four volumes and a second bookplate with the name illegible.

After he became director of the Beauvais tapestry factory, Jean-Baptiste Oudry (1685-1755) began to amuse himself sketching subjects from La Fontaine's Fables. He made a total of 276 sketches between 1729 and 1735. The story of how they became the illustrations of the Fables of 1755 - 1759 is told in the "Avertissement de l'editeur" in Volume I by the publisher Montenault, who had bought the sketches. Ourdry's subjects being landscapes and animals, which he had drawn freely for his own enjoyment, Cochin undertook the responsibility of turning these freehand drawings into finished prints. Although Oudry's skill at portraying animals and his interpretation of La Fontaine's humor can hardly be surpassed, Cochin's sure and experienced hand did much to improve the original designs, particularly the figures. He redrew them, correcting the figures and background and supplying precise lines for the engravers.

La Fontaine did not start writing full time until he was over thirty, but he would become one of the major figures in the French canon. His fables are his most well known and well regarded work -- he collected and adapted close to 240 of them. In early editions, La Fontaine drew chiefly from classical western sources, like Aesop and Phaedrus, but as the fables grew in popularity and he added more to them, he would draw from Eastern and Oriental stories as well as Continental ones. The Fables were first released on 1668, with the final 12th book published in 1694. "...La Fontaine became the greatest lyric poet of his time." (New York Review of Books)

$29,500



One of the most influential texts by the father of modern geology

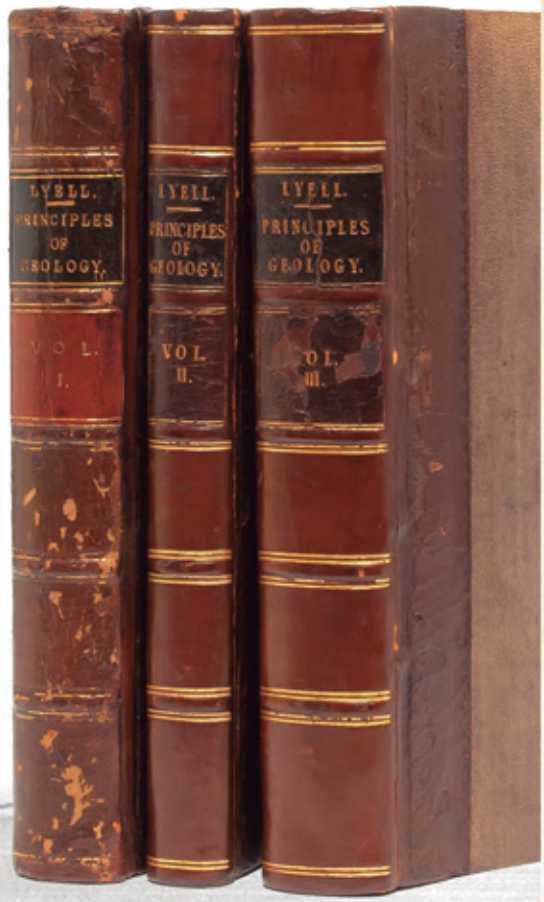
44. Lyell, Charles

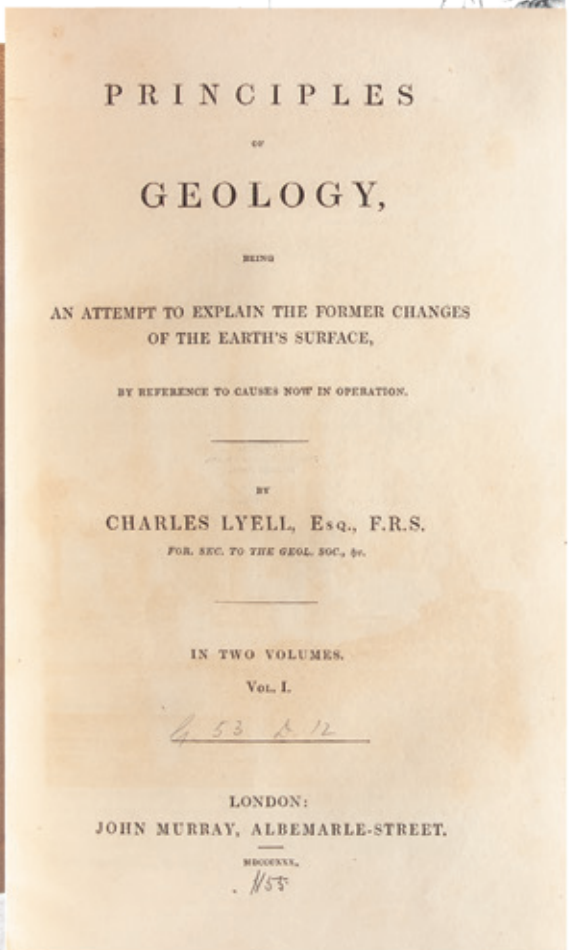
Principles of Geology (3 vols.)

London: John Murray, 1830-1833. First edition. A handsome set of this important early scientific work. Bound in contemporary three quarter calf over cloth boards. Each volume rebacked, volume one with the original spine laid down, volumes two and three with just the spine labels preserved. Collates [iii]-xvi, 511, [1] ad; xii, 330; [iii]-xxxii, 398, 109: complete with the half-titles in volumes one and three, as called for, and with the 11 plates, some of which are hand-colored. Bound without the final advertisement in volume three. Internally an excellent copy with clean, bright pages, and foxing only near a few of the plates. Housed in a custom cloth slipcase.

At its release, Lyell's study was hailed as a masterwork. "It's been called the most important scientific book ever...and it shook prevailing views of how the earth had been formed" (Cambridge). Because he sought to show that the geography of the Earth was shaped through small, countless changes happening across eons, Lyell's work "once and for all...dispensed with the notion of supernatural intervention." For this, Principles of Geology found its place as #344 in Printing and the Mind of Man because its publication changed how humans conceived of Earth's formation. Lyell's exploration of how and when the earth underwent natural alterations heavily influenced later generations of scientists, most famously Charles Darwin, whose theory of evolution was made possible because of the foundations that Lyell laid (PMM 344).






PRINCIPLES
OF
GEOLOGY,
BEING
AN ATTEMPT TO EXPLAIN THE FORMER CHANGES OF THE EARTH'S SURFACE,
BY REFERENCE TO CAUSES NOW IN OPERATION.
BY
CHARLES LYELL, Esq., F.R.S.
FOR. SEC. TO THE GEOL. SOC., &c.
IN TWO VOLUMES.
Vol. I.
LONDON:
JOHN MURRAY, ALBEMARLE-STREET.

"Darwin, greatly influenced by Lyell, extended these principles to biology. Species, like geologic features, evolved gradually or died out gradually. Like the forces Lyell talked of, the shifting and rising and falling of land, Darwin was able to locate similar forces in the biologic world" (Cambridge). Its impact on fields across the natural sciences cannot be overstated. Dibner 96. PMM 344.

$12,500



One of 145 copies of this important Ashendene fine press title

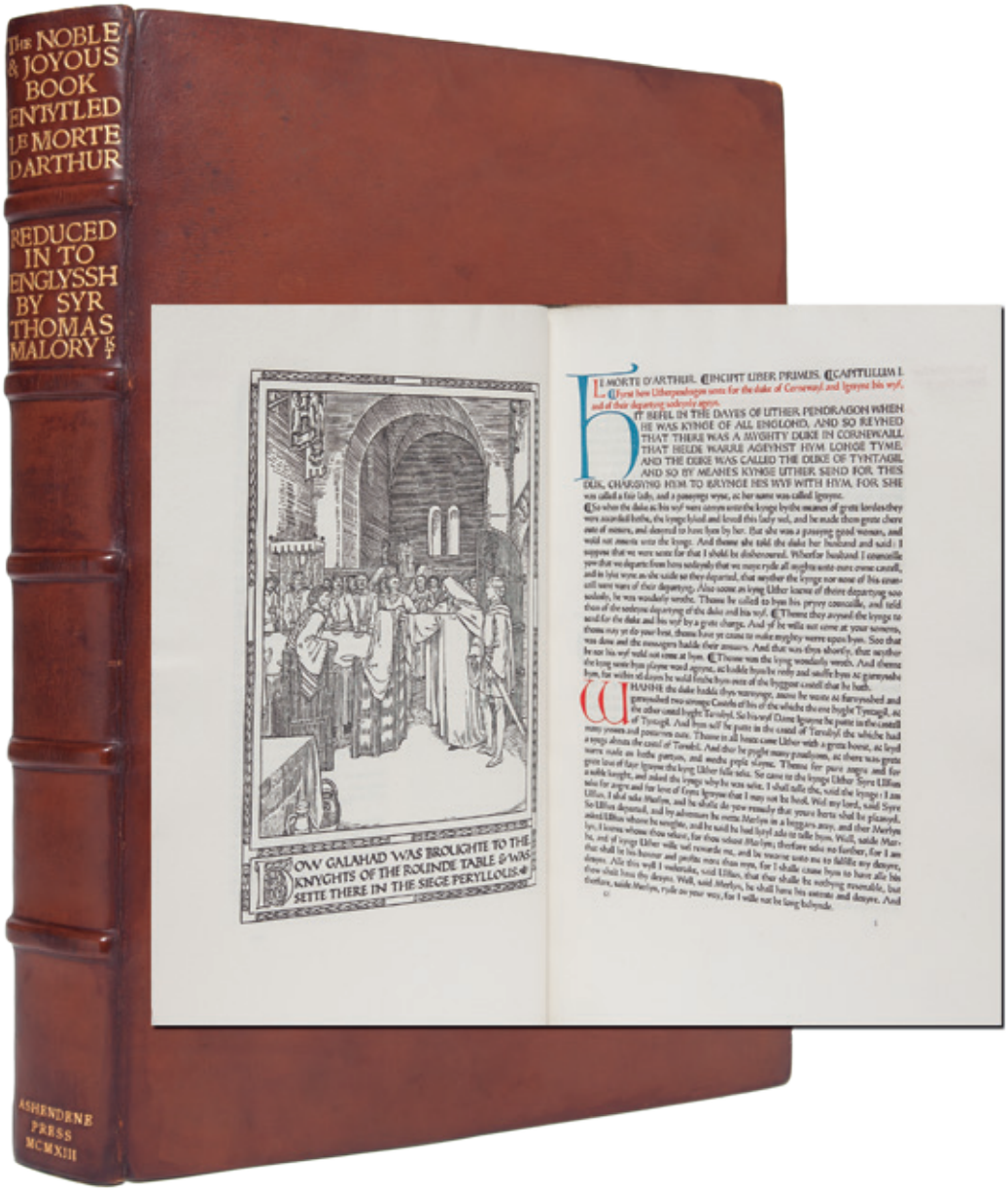
45. Malory, Sir Thomas

The Noble and Joyous Book entytled 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.

$13,500



Including the first appearance of To His Coy Mistress, which influenced Woolf, Eliot, and Hemingway

46. Marvell, Andrew; Henry Savile

Miscellaneous Poems; [together with:] Advice to a Painter; [and:] Second Advice to the Painter

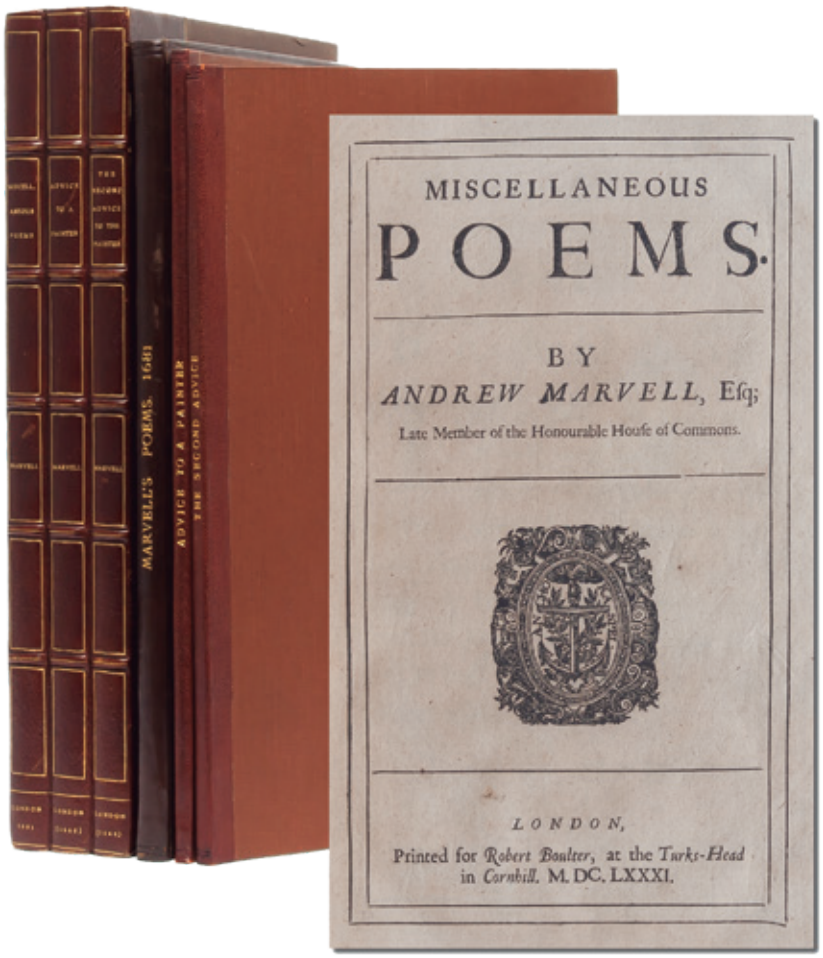
London: Printed for Robert Boulter; [place and publisher not stated], 1681; [1679; 1679?]. First editions. 3 works, folio (293 x 186 mm). Mid-20th-century brown calf (Miscellaneous Poems) and brown morocco-backed brown cloth (Advice to a Painter/ Second Advice), all housed in brown chemises within a brown cloth slipcase, spine lettered in gilt attributing each work to Marvell. Contemporary notation "12" at head of Miscellaneous Poems. With an old catalogue description by James F. Drake of New York loosely inserted. Miscellaneous Poems: earlier stab holes visible, pages lightly toned, scattered foxing, small stain at foot of title and prefatory page. Advice to a Painter/Second Advice: a little toned and foxed, very minor fraying around extremities. Overall a very good set.

First edition of all three works. Miscellaneous Poems includes the first printing of To his Coy Mistress and The Garden. Published shortly after Marvell's death, the volume made his poetic talents known to a general readership who would have known him, if at all, only from his commendatory verses to the second edition (1674) of Milton's Paradise Lost, thus rescuing from obscurity one of the major English lyricists of the seventeenth century. As usual, this copy has the cancelled leaves removing poems in praise of Oliver Cromwell: "Failure of nerve during a temporary crisis in Whig fortunes had led to excision of the three Cromwell pieces before sale from almost all known copies of the work" (ODNB); only two copies, both imperfect, are known with them.

Advice to a Painter was in fact written by Henry Savile, rather than by Marvell. The poem, an anti-Catholic satire on the Duke of York, was written in 1673 but was only published in 1679, at the height of public uproar over the Popish Plot. The attribution to Marvell was upheld by both Wing and Pforzheimer, but correspondence between Saville and his brother show it to be Saville's authorship. The Second Advice to the Painter was also generally accepted as the work of Marvell, but is now in doubt, given the authorship of the first.

ESTC R23026, R641 and R737; Wing M872, M864 and M887; Pforzheimer 671, 668, and 669. For the attribution of Advice to a Painter to Henry Savile, see Margoliouth, The Poems and Letters of Andrew Marvell, 3rd edition, 1971, vol. I, pp. 420-425.

$16,500





"Masterfully brings Napoleon's often tumultuous relationships with the women in his life with full colour and detail"

47. Masson, Frederic

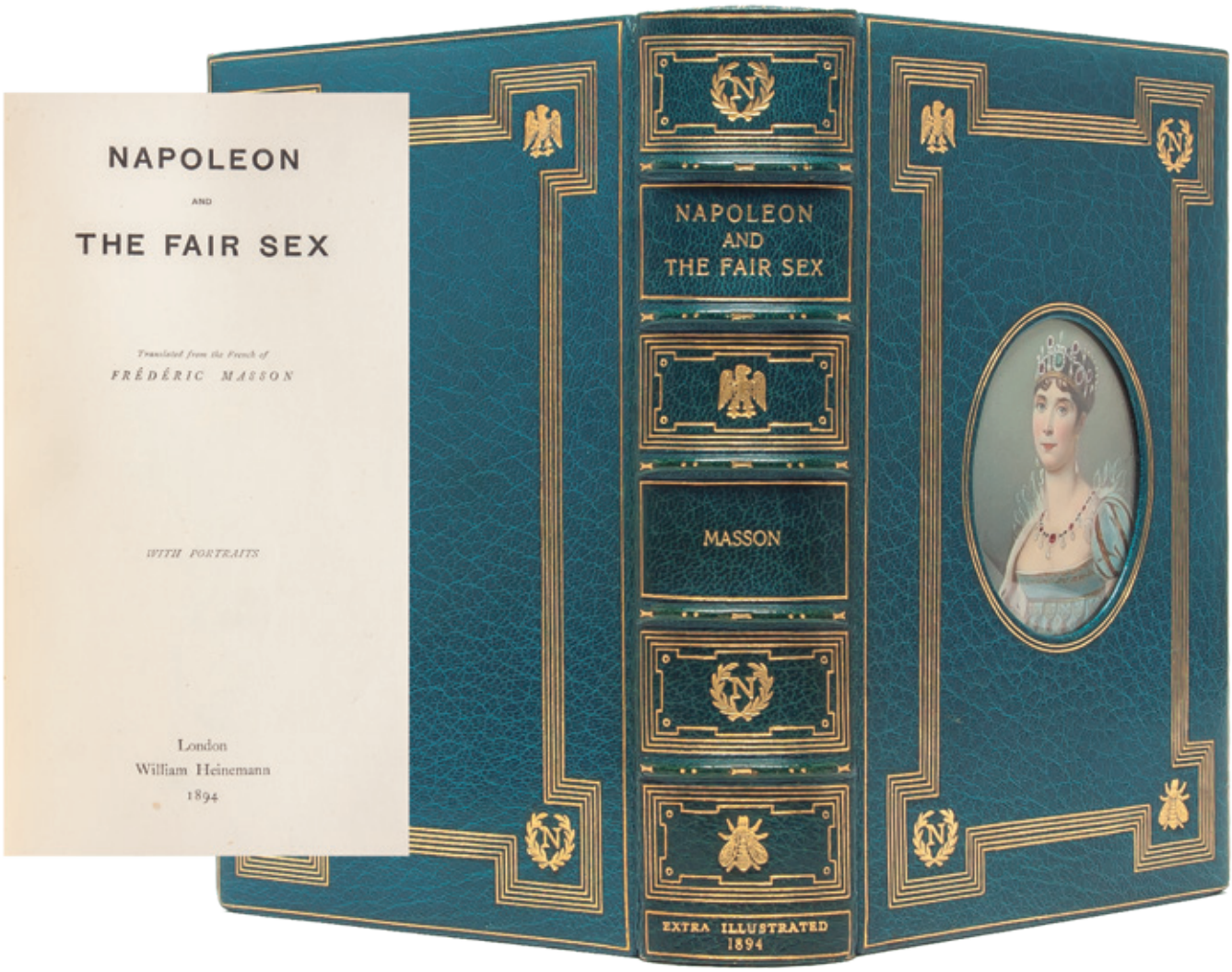
Napoleon and the Fair Sex

Extra-Illustrated in Cosway-Style Binding

London: William Heinemann, 1894. First edition. Bound by Bayntun in full blue crushed levant morocco, pink silk-moire end papers, a lovely miniature portrait of Empress Josephine on the front cover. A Fine copy, virtually without flaw, housed in a custom blue slipcase. Extra-illustrated with a series of 31 plates, ten of which are in color.

An ardent Bonapartist and important French historian, Masson used his work to explore the interior emotional life of Napoleon the man; indeed, he was committed to showing that Napoleon, far from being a god, was made greater in history because of his humanity, and his evolving strengths and weaknesses. Per his introduction, he explains that the inspiration for the present work came from an article in the Chronicle, in which "an anonymous correspondent asked the questions: 'With what women is Napoleon known to have had temporary relations as a young man, as Consul, and finally as Emperor? Had he an absorbing passion for any one woman? And if so, for whom?" What follows is an account of the female figures who shaped Napoleon from his youth to his death through a series of amorous adventures. "Napoleon was twice married, cuckolded numerous times, frequent lover of opera singers and actresses, step-father to two children, father to his heir, the Duke of Reichstadt, and the father of at least two illegitimate children. This work masterfully brings Napoleon's often tumultuous relationships with the women in his life with full colour and detail" (Pickin). A fascinating romance, beautifully illustrated. Fine.

$9,500



The True First Edition of "One of the Most Remarkable Works of the Eighteenth Century"

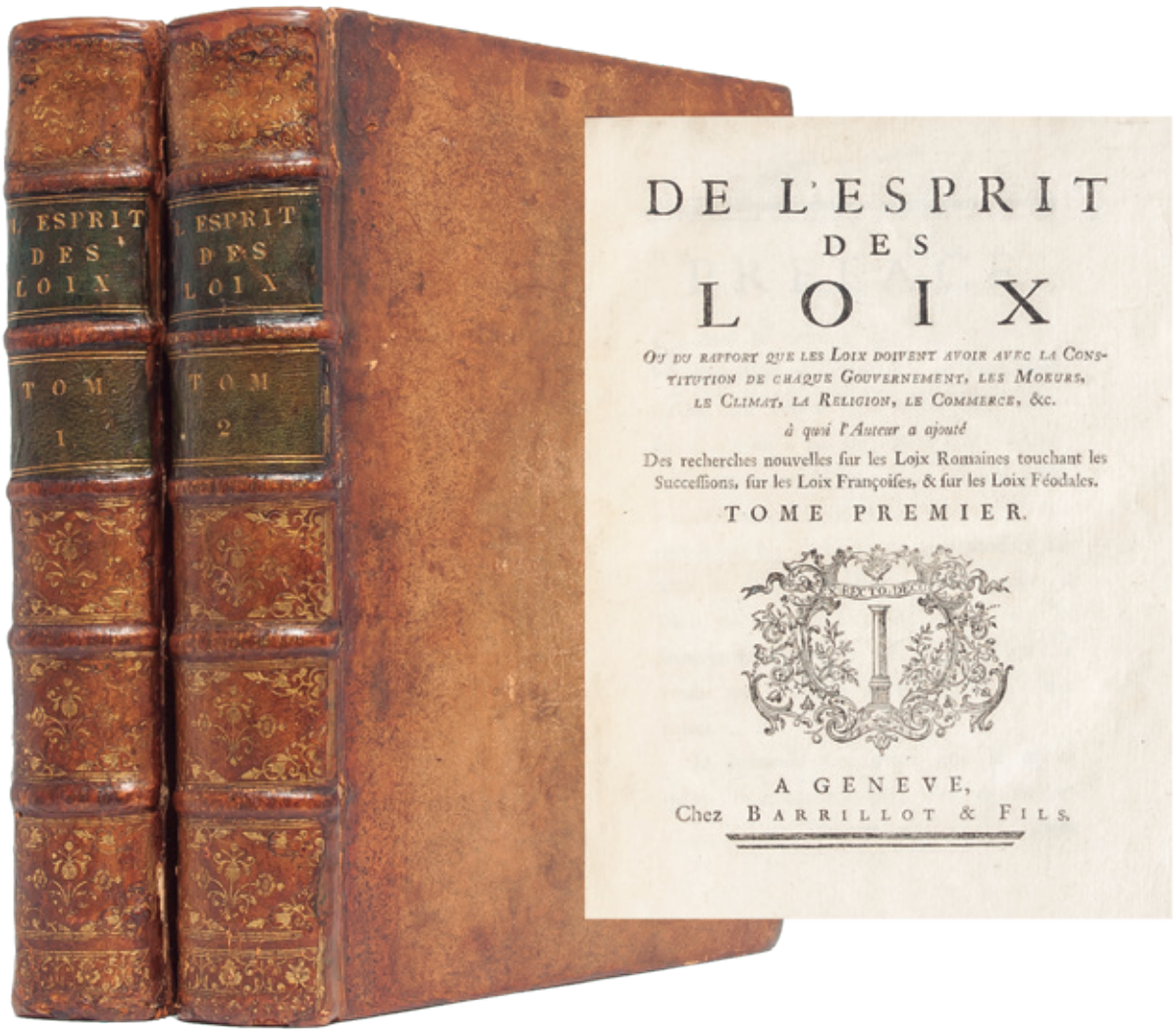
48. Montesquieu, Charles de Secondat, Baron de

De l'Esprit des Loix ou Du rapport que les loix doivent avoir avec la constitution de chaque gouvernement, les moeurs, le climat, la religion, le commerce, &c. à quoi l'auteur a ajouté. Des recherches nouvelles sur les Loix Romaines touchant les Successions, sur les Loix Françoises, & sur les Loix Féodales

Geneva: Chez Barrillot & Fills, 1748. First edition. With the double "r" spelling of the printer on both title-page, as described by Tchemerzine. Two quarto volumes (9 15/16 x 7 1/2 inches; 253 x 191 mm.). [2, blank], [8], xxiv, 522; [2, blank], [4], xvi, 564, [2, blank] pp. Woodcut device on title, decorative woodcut tail-pieces. Both volumes with half-titles, but without the errata. Full contemporary speckled calf, rebacked with original spine. Each volume with two original green morocco spine labels, lettered in gilt. Spine stamped in gilt. All edges speckled red. Previous owner's book plate on front paste down of each volume. Hinges cracking, but holding firm. Some rubbing to boards. Some occasional tiny black ink spots in text. A few pages of light toning, but generally very clean. A very good set.

"Finally in 1743 he began De l'Esprit des Loix. It took four years to write, and when it was finished almost all his friends advised him not to publish it. Montesquieu paid no attention and it was printed in Geneva in the autumn of 1748. It consists of six main sections, the first dealing with law in general and different forms of government, and the second with the means of government, military matters, taxation and so on. The third deals with national character and the effect on it of climate; a subject of peculiar originality and the one most discussed at the time. The fourth and fifth deal with economic matters and religion; the last is an appendix on law Roman, feudal and modern French. The most distinctive aspect of this immense syllabus is its moderation: a quality not designed to achieve official approval in 1748. It is an always original survey which is neither doctrinaire, visionary, eccentric, nor over-systematic. The scheme that emerges of a liberal benevolent monarchy limited by safeguards on individual liberty was to prove immensely influential. His theories underlay the thinking which led up to the American and French revolutions, and the United States Constitution in particular is a lasting tribute to the principles he advocated" (Printing and the Mind of Man). En Français dans le texte 138. Kress 4920. Printing and the Mind of Man 197. Tchemerzine VIII, p. 460

$23,500



A work that changed how we understand light and laid the groundwork for modern wave theory.

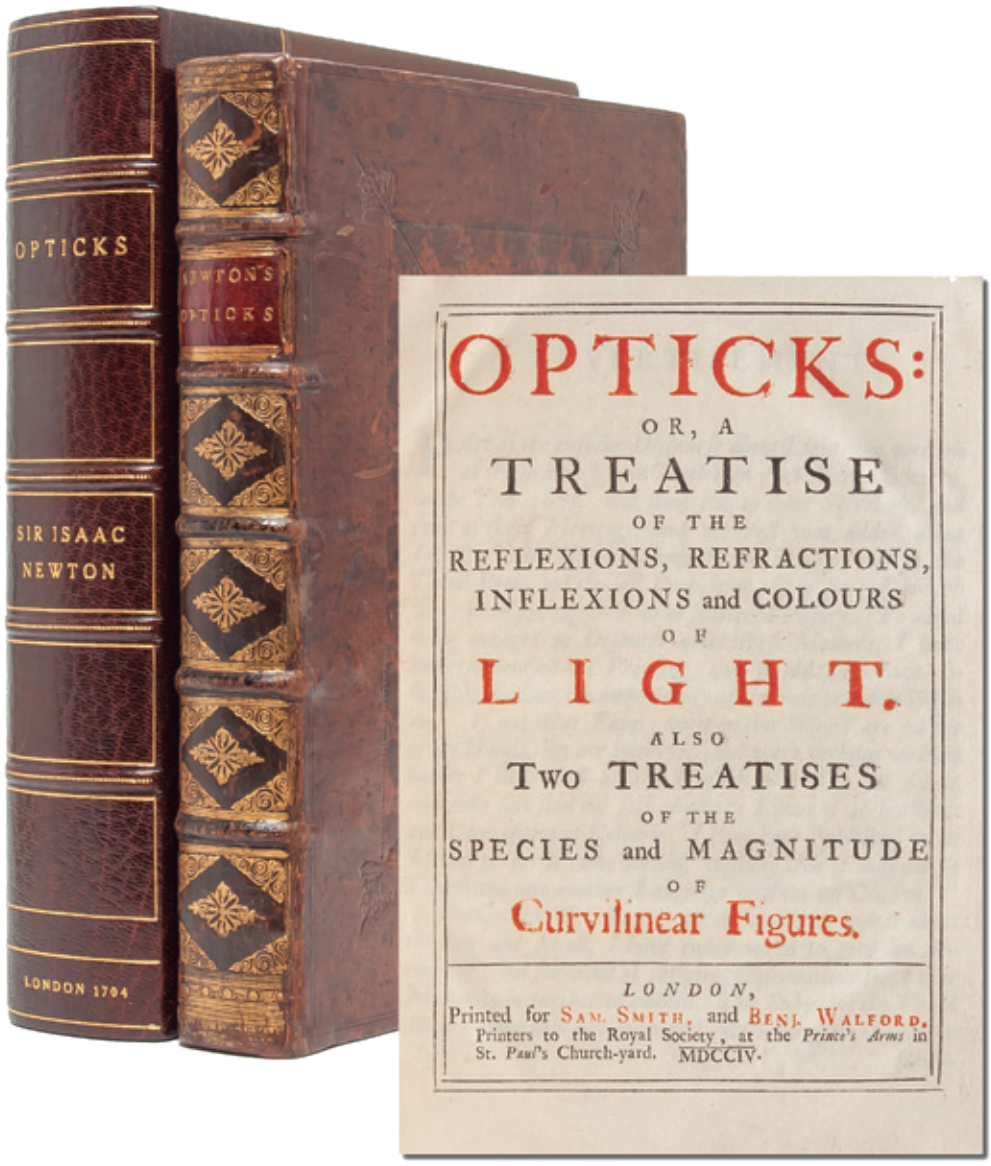
49. Newton, Sir Isaac

Opticks: or, a Treatise of the Reflexions, Refractions, Inflexions and Colours of Light. Also Two Treatises of the Species and Magnitude of Curvilinear Figures.

London: printed for Sam. Smith, and Benj. Walford, Printers to the Royal Society, 1704. First edition. Bound in full contemporary English calf, with slight leather repairs at the head and tail of the spine and the corners, otherwise a remarkably fresh and lovely copy. Internally Fine. Housed in a custom slipcase with chemise. Quarto (pages 245 x 185 mm), collating [iv] 144; 211 [1, errata], title in red and black: complete with 19 folding engraved plates.

"All previous philosophers and mathematicians had been sure that white light is pure and simple, regarding colours as modifications or qualifications of the white. Newton showed experimentally that the opposite is true...Natural white light, far from being simple, is a compound of many pure elementary colours which can be separated and re-compounded at will" (PMM 172). Of this important discovery, Newton would later claim, "I was in the prime of my age for invention." As it turned out, the experiments Newton conducted incited controversy among his scientific peers; and while the book was completed in 1676, he deferred publication until after the death of his most vocal critic, Robert Hooke. Upon its release, the Opticks ushered in a new age of modern wave theory, and it laid the groundwork for our current understanding of how light is emitted and perceived. PMM 172.

$125,000



Nietzsche's articulation of the Ubermensch and existential meaning without God

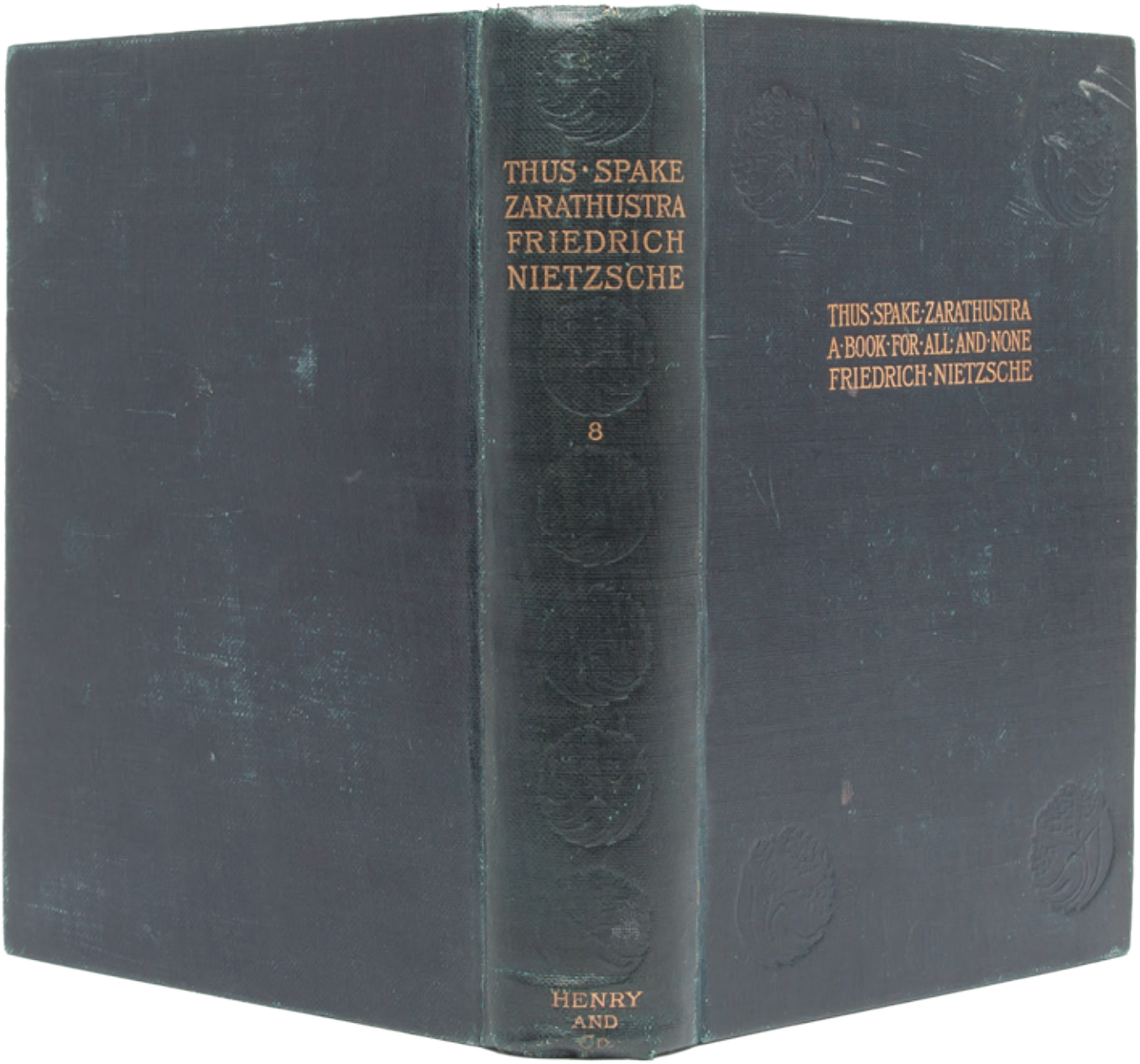
50. Nietzsche, Friedrich

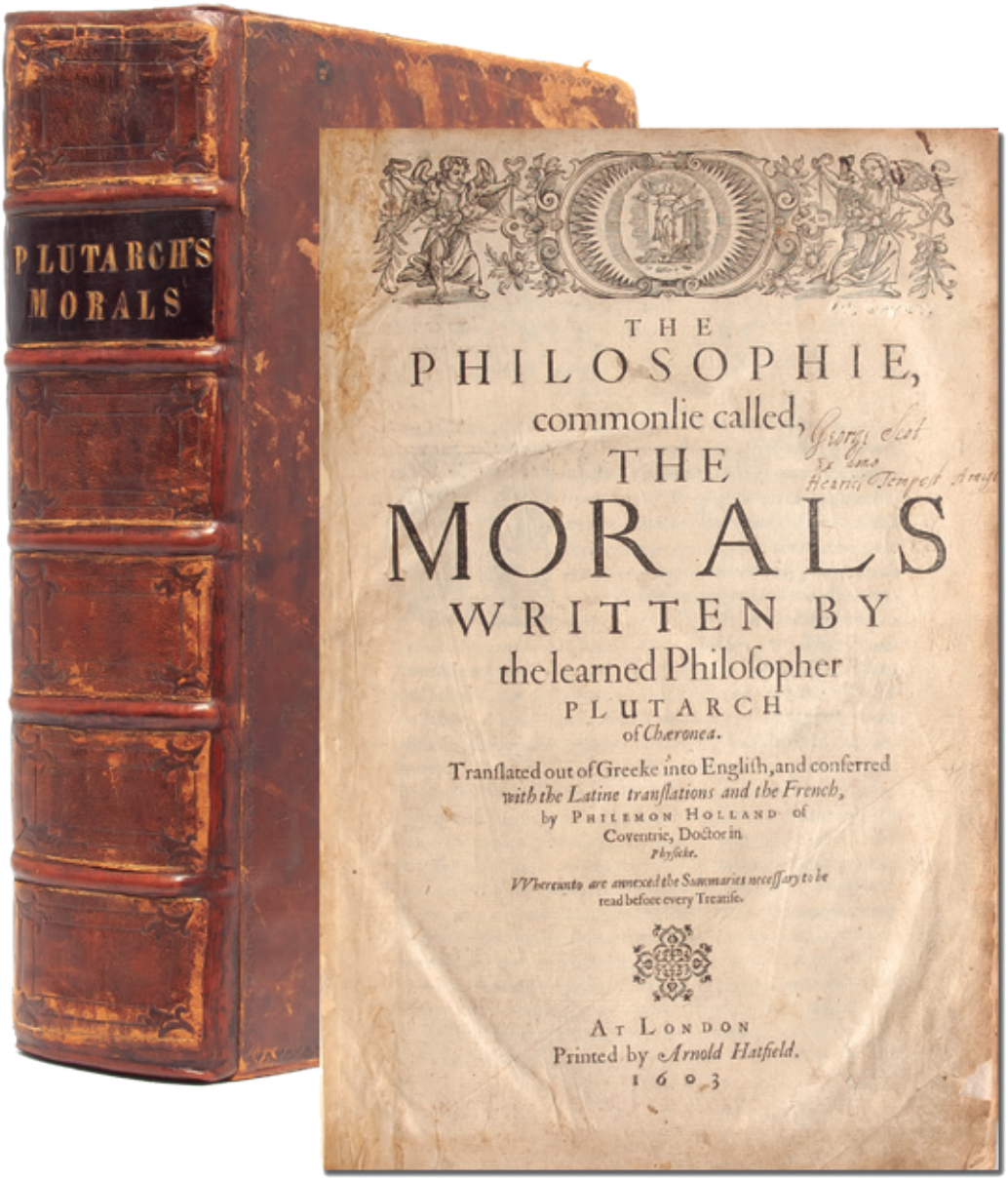
Thus Spake Zarathustra A Book for All and None

London: H. Henry and Co. Ltd., 1896. First U.K. edition. Rare first UK edition published by H. Henry and Co., not the more common Macmillan edition. A Near Fine copy overall, with cracks at the inner hinges professionally repaired, otherwise a clean attractive copy.

Among the most influential works of Nietzsche, Zarathustra is also rightly considered a brilliant literary masterpiece. "The ancient Persian religious leader Zarathustra serves as the voice for Nietzsche's views, including the controversial doctrine of the Ubermensch" (Common). For Nietzsche, the Ubermensch stood for the supreme human achievement of greatness of will, and the completion of the individual goal of leaving behind weakness for perfection. The work's infamous utterance that "God is Dead" sought to replace untouchable divinity with human transcendence, and to encourage humans to pursue their own betterment. Considered one of his most accessible philosophical works, Zarathustra has also been surrounded with controversy, particularly emerging out of Third Reich leaders' fascination with the concept of the Superman. Ultimately, Zarathustra is a work of "blazing intensity and poetic brilliance," with an argument at its heart that "the meaning of existence is not to be found in religious pieties or meek submission to authority, but in an all-powerful life force that is passionate, chaotic, and free" (Kaufman). Near Fine.

$4,500





Plutarch's first appearance in English, providing readers with greater access to his key works

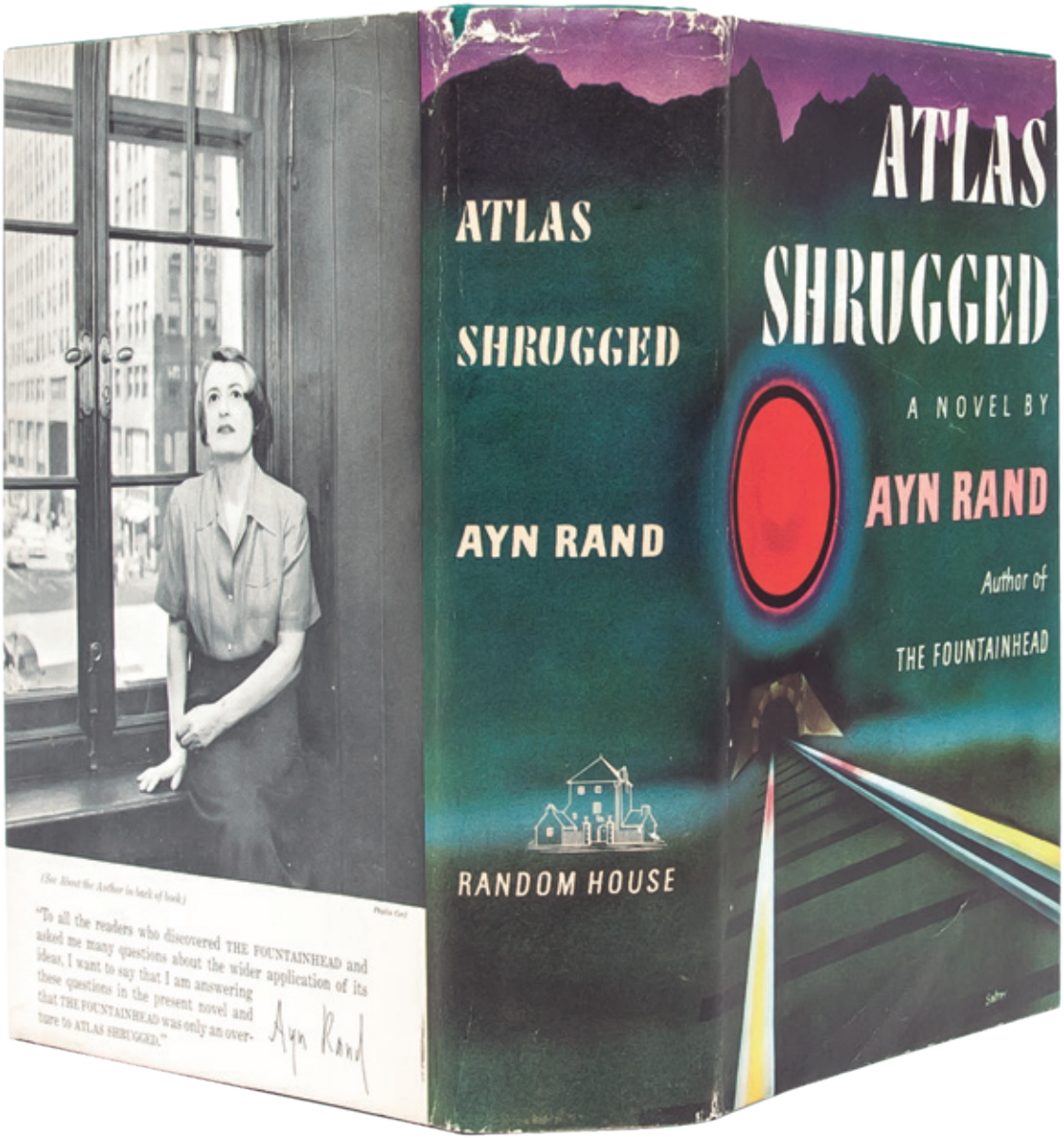
51. Plutarch (translated by Philemon Holland)

The Philosophie, commonlie called, The Morals

London: Arnold Hatfield, 1603. First English language edition. Folio (pages 315 x 208 mm) collating: [8], 1363, [1 blank], 62; complete excepting for the final errata leaf. Bound in late 17th century full calf, rebacked with the spine laid down. Marbled end papers (front end paper detached but present). Each owner's ink signature on the title page, early marginalia throughout. Final 23 leaves with a faint marginal dampstain. Overall a Very Good copy.

"Plutarch's significance as a philosopher lies in his attempt to do justice to Plato's work as a whole, and to create a coherent philosophical system out of it" (Stanford Encyclopedia). A prolific writer, Plutarch's son Lamprias listed 227 works in the philosopher's oeuvre, although many of them have been lost to history (Russell). Standing centrally among those works that survive is The Philosophie, which collected and preserved a number of his writings on metaphysics, natural philosophy and science, theology, logic, art, and ethics. A number of those pieces included in The Philosophie focus on education and aesthetics. "Plutarch, following Plato, evaluates poetry from the point of view of ethical education. In this category belong the works On How the Young Man Should Listen to Poets and On the Education of Children" (Ziegler). Produced here for the first time in English, those who had not had access to Latin Grammar Schools could now read these classical works. An early owner, engaging actively with the text and in particular with Plutarch's works on education, left extensive annotations and marginalia in the copy, providing scholars with an opportunity to explore how English speaking readers approached the field.

$7,500



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

52. Rand, Ayn

Atlas Shrugged

New York: Random House, 1957. First edition. A Fine copy of the book in Near Fine dust jacket. Previous owner's signature in ink on the rear pastedown. Dust jacket spine slightly nicked and crinkled, with a small chip at the crown. The jacket retains 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 found it second only to the Bible in having the greatest impact upon its readers. The book also placed 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). Fine in Near Fine dust jacket.

$2,750

**See final pages of this catalogue for an exceptional collection of Ayn Rand material.

Architecture and craftsmanship's overlap with the fine arts

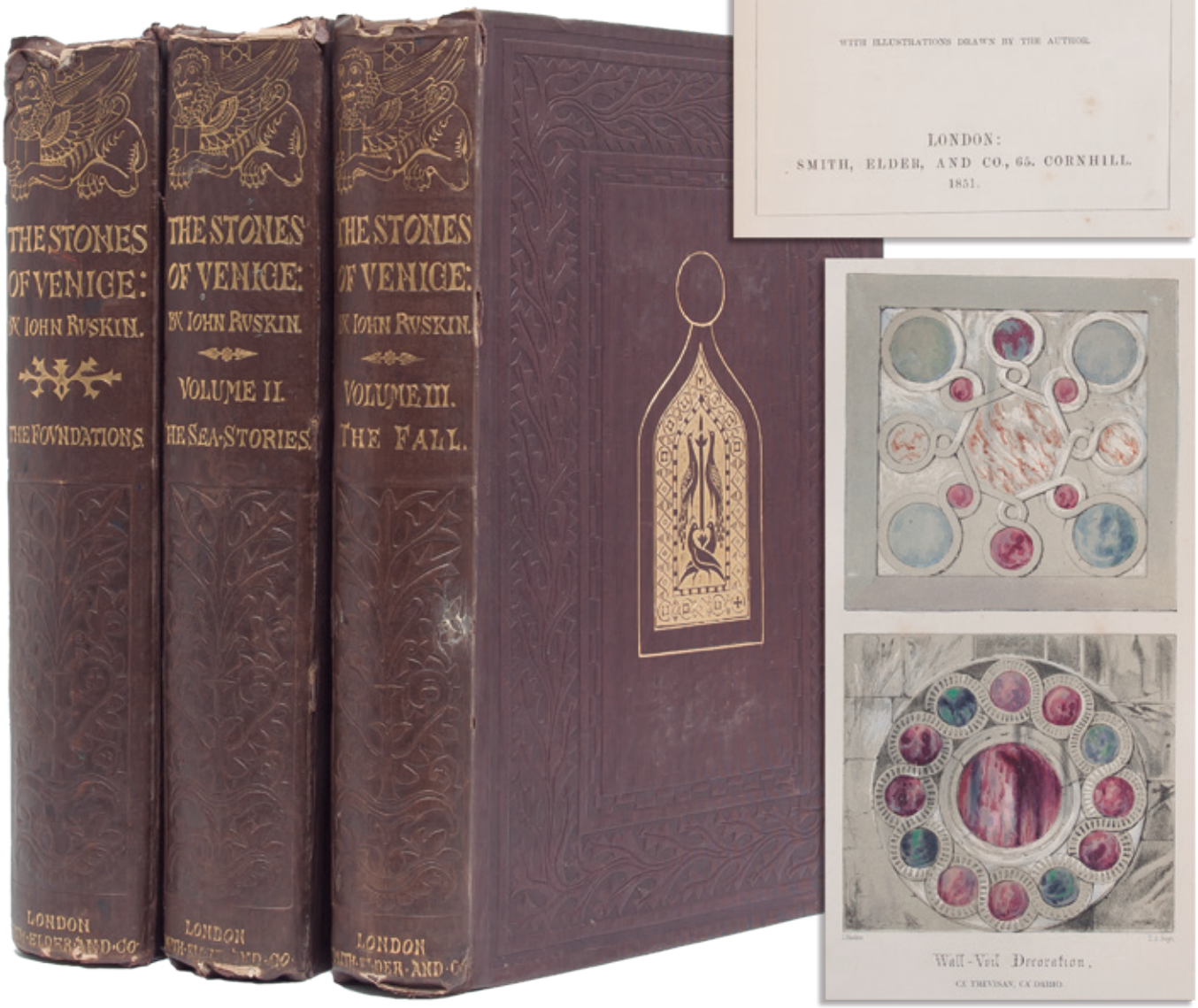
53. Ruskin, John

The Stones of Venice (in 3 vols.)

London: Smith, Elder and Co., 1851, 1853, 1853. First Edition. A Near Fine set of Ruskin's famous work on Italian Architecture. In the publisher's original brown cloth, with blind and gilt stamping. Minor chipping at the spine ends, a few short splits to the cloth at the outer joints, otherwise bright and attractive. Internally in excellent condition, a few owners' bookplates and signature on the end papers, but otherwise appearing unused. A Massive work in three volumes, with over 1200 total pages, 16 page publisher's catalogues at the rear of each volume, and 54 plates with tissue guards.

"Ruskin is remembered chiefly as the great champion of art; if he found the artist a tradesman, it was he who gave the word its new meaning" (Printing and the Mind of Man, 315 for Modern Painters, but mentioning this work). A champion of the Pre-Raphaelite artists and a leading critic of the Victorian era, Ruskin developed a reputation for interpreting important works through the lens of their social and political engagement. The Stones of Venice reflects Ruskin's deeply held belief that art was not limited to one medium, and that it could extend into works of architecture and craftsmanship. Near Fine.

$2,500



"Certainly the greatest literary work in classical Arabic, and for all Muslims it stands as the definitive word of God"

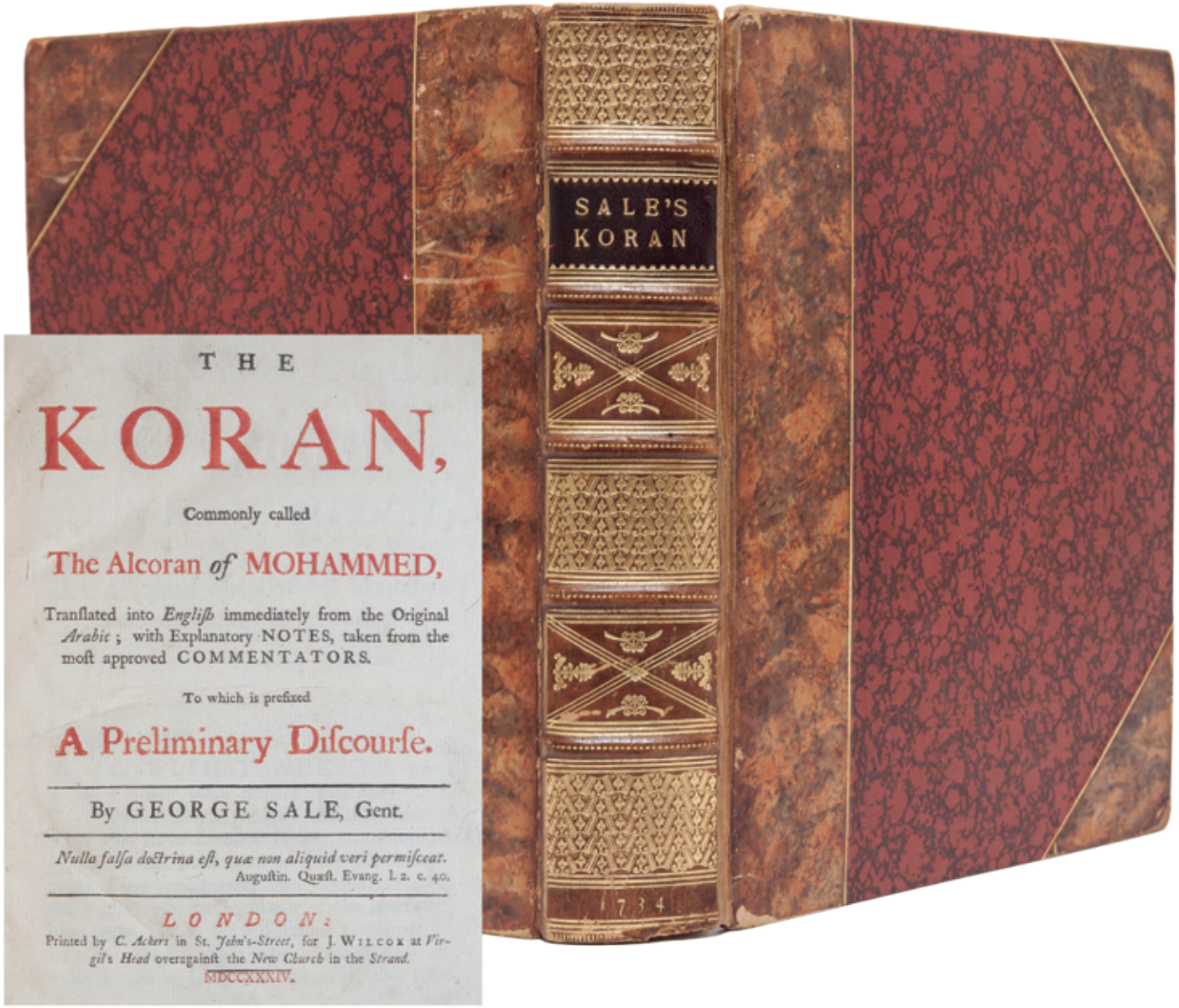
54. Sale, George

The Koran, Commonly called The Alcoran of Mohammed...

London: C. Ackers for J. Wilcox, 1734. First Thus. First appearance of the Sale translation into English. Quarto: xii, 187, [1], 508, [15, index]. Engraved foldout map of "Arabia," three genealogical tables (two folding), and a folding plate illustrating The Temple of Mecca. Title page in red and black. Bound in half mottled calf over red and black patterned cloth, five raised spine bands with gilt lettered leather title label and gilt devices in compartments; all edges red, marbled endpapers. Front board professionally reattached; small book store label on rear pastedown. The few slight smudges and stains aside, a lovely copy overall. From the collection of Ambassador Asad Al-Faqih, the first Ambassador and Minister Plenipotentiary from Saudi Arabia to the United Nations and the United States of America.

"The Koran is certainly the greatest literary work in classical Arabic, and for all Muslims it stands as the definitive word of God (Allah) spoken to the prophet Muhammad by the angel Gabriel" (Hooker). Originally an oral text, the Koran was committed to paper by the caliphate of Abu Bakr following the death of Muhammad. "The Koran has one overriding theme, endlessly repeated and elaborated throughout the text: complete submission to the word of God and the Will of God, who is one God and the only God" (Hooker). Near Fine.

$5,000



A work that show's Stanford's growing confidence in his own poetic voice

55. Stanford, Frank

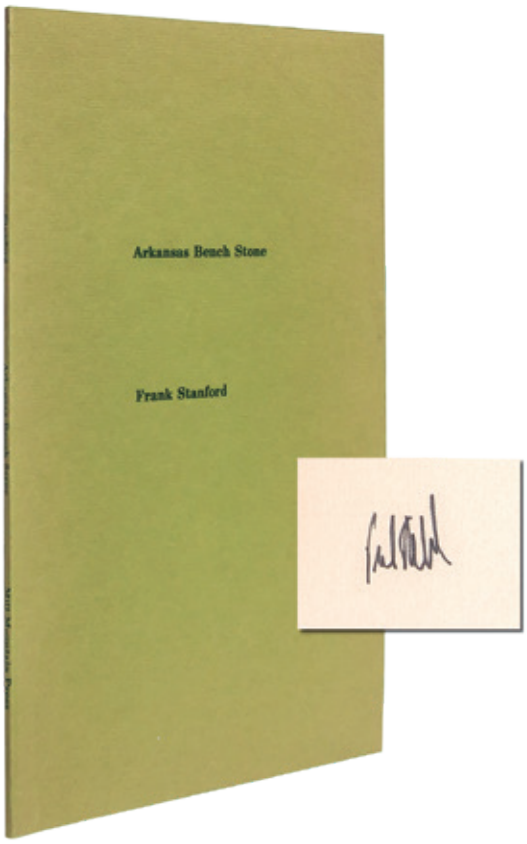
Arkansas Bench Stone

Signed First Edition

Seattle: Mill Mountain Press, 1975. First Edition.Original green card wrappers printed on front cover. Signed on half title by the author. 32 pages. Exceptionally clean, tight, and unread. A book that is a rarity on the market, and even scarcer signed. Provenance: from the library of Stanford's publisher Irv Broughton.

"Stanford was one of the most recognized and prolific emerging poets of his generation until his suicide at the age of twenty-nine. Though all but two of his books remain out of print, his poems, which pitch startling and often surreal imagery against stark Southern landscapes, have sustained Stanford's reputation and influence" (Encyclopedia of Arkansas History). Falling in between his debut work The Singing Knives and his magnum opus The Battlefield Where the Moon Says I Love You, Stanford's Arkansas Bench Stone shows the young poet gaining confidence in his own creativity, tapping into the deepest memories of his Southern identity, and developing his signature writing style. An exceptional copy, accompanied by a letter of provenance from Irv Broughton, to whom Stanford signed the book. Fine.

$6,250



Stanford's haunting and incisive collection, signed by the author

56. Stanford, Frank

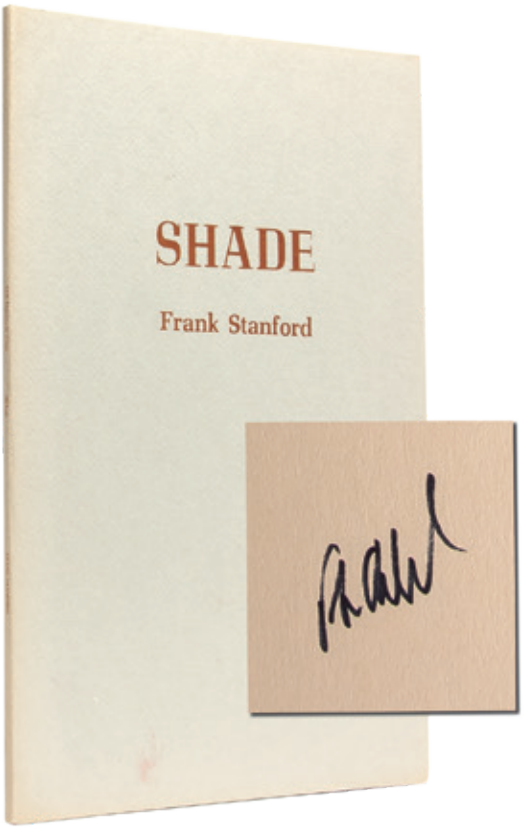
Shade

Signed First Edition

Seattle, WA: The Mill Mountain Press, 1975. First Edition. Stated Second Edition on the book, but true first edition, since there was no prior edition. Signed by the author on the half title. From the publisher's personal collection.

Stanford's haunting and incisive collection came toward the middle of his brief career, and it carries the hallmarks of a maturing poetic voice. No longer a novice writer, Stanford had come into his own by this point; his haunting sense of rhythm and imagery brings the reader into intense contact with ideas of death, solitude, and angst. Poems like Tryst, Humming This Song Trying to Remember the Way Another One Goes, and Slow Rag of the Yearbook reveal a preoccupation with those difficult moments that can never be fully put into words. Fine.

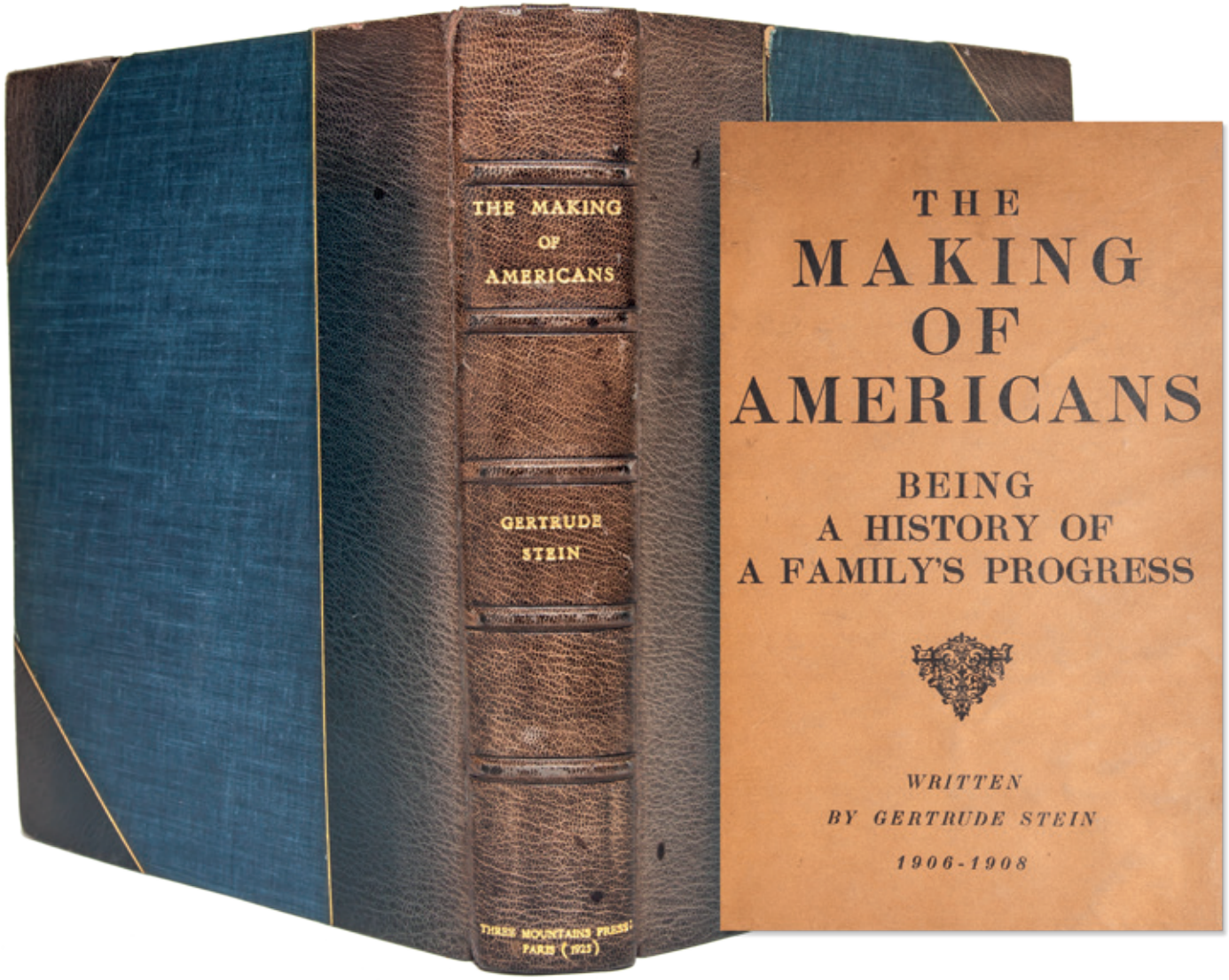
$6,500



The book that solidified Gertrude Stein's legacy as an icon of modernism and the matriarch of the Lost Generation

57. Stein, Gertrude

The Making of Americans. Being a History of a Family's Progress



Paris: Contact Editions, Three Mountains Press, 1925. First edition. Quarto in contemporary quarter black morocco; spine slightly toned; corners gently rubbed. Uncut and largely unopened after page 60. Original printed wrappers bound in. A Fine Copy of this scarce modernist work, with the ownership signature of literary critic and Stein supporter William Troy.

As a patron of the arts, Stein used the Paris home she shared with partner Alice B. Toklas to foster the talents of avant-garde artists from Pablo Picasso to T.S. Eliot. In her own writing, Stein pushed against the Victorian literary boundaries of the preceding period, and in publishing The Making of Americans she solidified her legacy as an icon of modernism and the matriarch of the Lost Generation. "Her ambition [was] a literary plasticity divorced from narrative sequence and consequence and hence from literary meaning. She was trying to transform literature from a temporal into a purely spatial art, to use words for their own sake alone" (Schorer). By defying expectations surrounding narrative plot and character, The Making of Americans succeeds in this, and it has been praised as "resolutely American and indisputably original" (Grolier Club). This copy bears the penciled ownership inscription of William Troy, dated "N.H. 1926." An academic and critic, Troy was teaching in New Hampshire following his graduation from Yale in 1925. He later married poet Léonie Adams, a fixture in Stein's Paris salon. Troy notably defended Stein's work against the sort of ridicule that her irregular prose tended to attract, writing of her later book The Autobiography of Alice B. Toklas: "among books of literary reminiscences Miss Stein's is one of the richest, wittiest, and most irreverent ever written." It would appear, however, that he did not finish the present work, as the pages remain unopened after page 60.

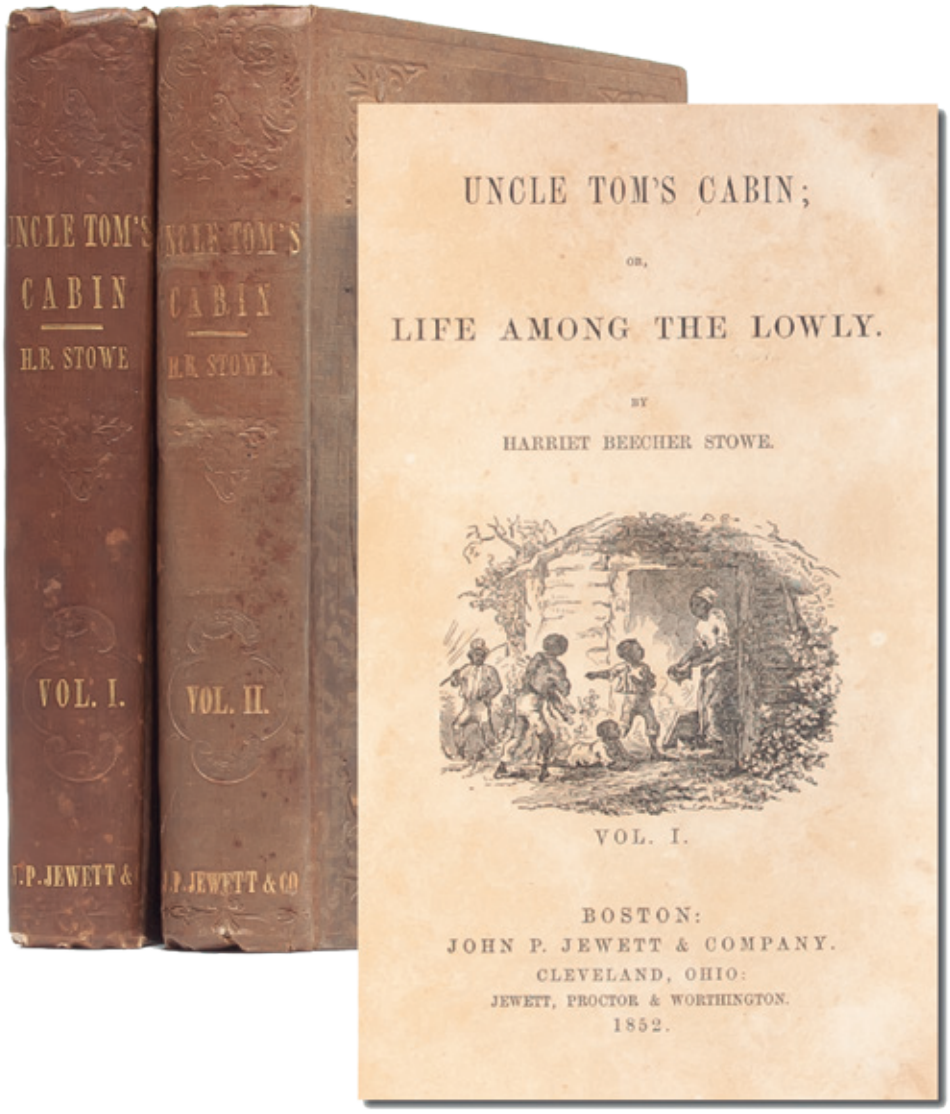
One of only 500 copies published, 100 of which were used to make the 1926 first American edition (Wilson A6). Grolier Club Emerging Voices: American Women Writers.

$3,000

An Abolitionist appeal to white Americans to consider the evils of slavery

58. Stowe, Harriet Beecher

Uncle Tom's Cabin; or, Life Among the Lowly



Boston: John P. Jewett & Company, 1852. First edition. A Very Good+ set, each book the correct first printing with Hobart and Robbins slug on the copyright pages. The first book with minor wear to the cloth at the spine ends and corners, light to moderate foxing throughout. The second book with some fading to the cloth on the front board and spine, minor dampstaining to upper portion of the early and late leaves. Both volumes unrestored.

Perhaps the most influential social novel in American history. In 1850, Congress passed the Fugitive Slave Act, which mandated that escaped slaves had to be returned to their owners upon capture, even if they were discovered in a free state. Stowe began her book as a protest to this law – and it would go on to become the most popular novel of the 19th century. "Uncle Tom's Cabin exploded like a bombshell. To those engaged in fighting slavery it appeared as an indictment of all the evils inherent the system they opposed; to the pro-slavery forces it was a slanderous attack on 'the Southern way of life'... the social impact of Uncle Tom's Cabin on the United States was greater than that of any book before or since" (Printing and the Mind of Man). Indeed, the reaction to the book was so widespread that it would inspire stage shows, plays, and even inspire pro-slavery counter-works, such as Aunt Phillis's Cabin and The Planter's Northern Bride. An apocryphal story of the time claimed that upon meeting Stowe, Abraham Lincoln said: "So this is the little lady who started this great war."

"It is scarcely necessary to give in this place and in detail the plot of Mrs. Stowe's striking production; for striking and meritorious it undoubtedly is. The lady has great skill in the delineation of character; her hand is vigorous and firm, her mastery over human feeling is unquestionable, and her humorous efforts are unimpeachable" (Contemporary Review in The London Times). Very Good +.

$6,500

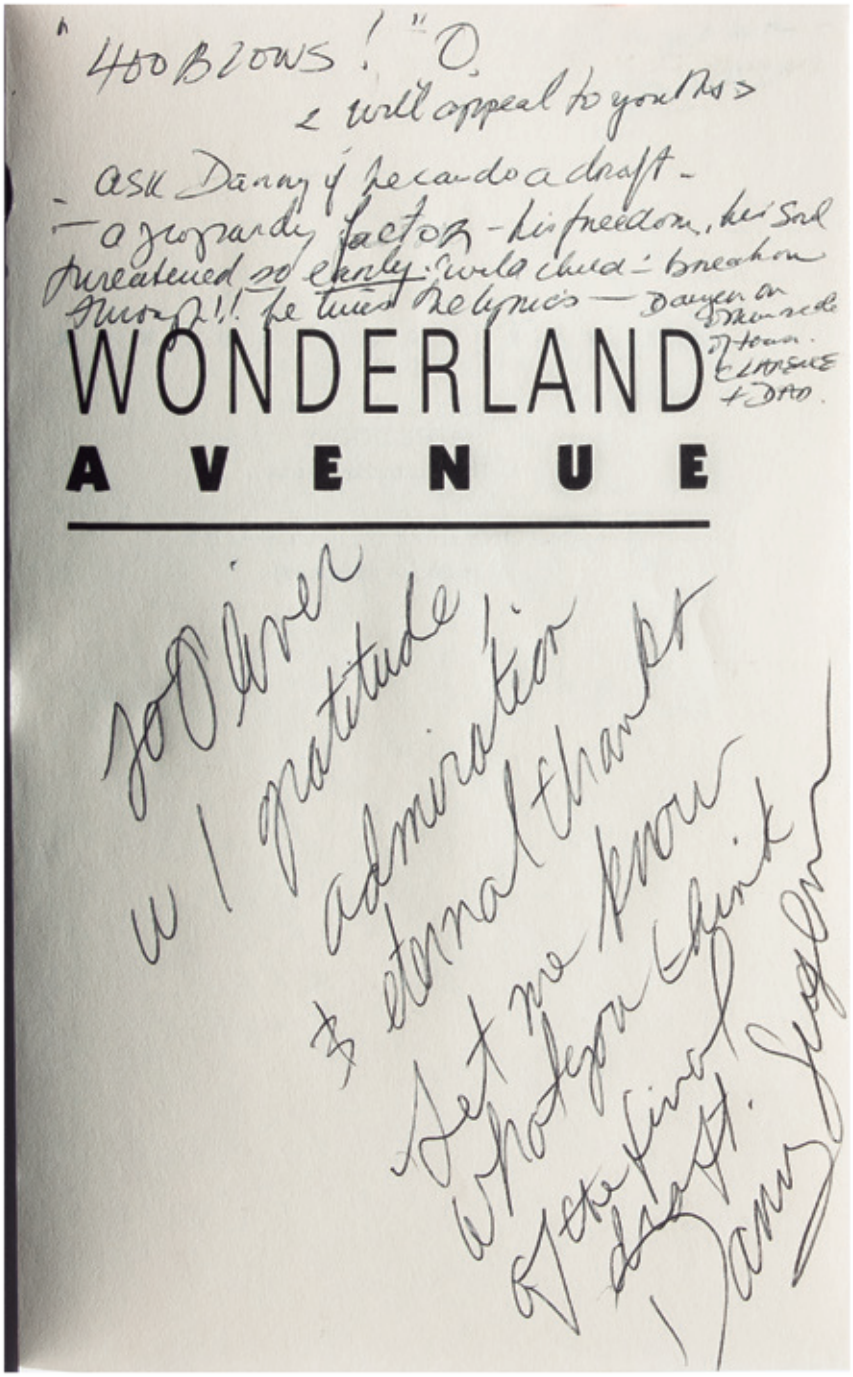
Inscribed by the author to Oliver Stone, who left research notes in its pages as he adapted the book into film

59. Sugerman, Danny.

Wonderland Avenue. A True Rock 'n' Roll Saga

Presentation Copy

New York: William Morrow and Company, Inc., 1989. First edition. Extraordinary presentation copy signed and inscribed by the ex Doors manager and Jim Morrison confidant Danny Sugerman to film director Oliver Stone, who went on to make his own annotations and markings as preparation for his 1991 film The Doors. Original publisher's white publisher's binding with gilt to spine. Some minor soiling and toning to boards near spine. In the original bright yellow, pink, and orange dust jacket with only the most trivial wear to the crown of spine and corners, and some rubbing to the rear panel. In all, an exceptional association linking this copy both to the Doors and the director who immortalized their story on film.



"Here, Sugerman reconstructs his glamorous and desperate life--shadowed, inspired, and nearly doomed by his friendship with rockstar Jim Morrison, leader of the Doors...Morrison was a magical mentor to Danny, a poet-philosopher in the dark lineage of Byron and Rimbaud. Morrison gave Danny the dangerous idea that, in order to grow, brave men tempt death...A cocky, fluent, scary tale of the reckless life, at once an insider's tale of the rock scene, and a story of recovery" (contemporary review, Kirkus). Wonderland Avenue became not just a tell-all memoir in its own right, but the basis for an unforgettable film. And the present copy, inscribed by Sugerman to Oliver Stone, was specifically used in Stone's research for the movie starring Val Kilmer. Throughout the pages, Stone leaves underlinings, blockings, and heavy annotations that reveal the process the book underwent in adaptation. An exceptional piece of Hollywood history. Near Fine in Near Fine dust jacket.

$6,500

Thackeray's infamous "novel without a hero," in the original parts

60. Thackeray, Thomas Makepeace

Vanity Fair

Original Parts



London: Bradbury & Evans, 1848. First edition. 20 parts in 19, demy octavo. Original yellow printed paper wrappers. Housed in a green morocco pull-off case and chemise, with red leather book label of the American collector E. H. Mills on chemise. Etched frontispiece, vignette title page, and 38 plates, wood-engraved vignettes and initials in the text, all after Thackeray. Front wrapper of no. V with the bookseller's inkstamp of Law & Pinkney, Waterloo Buildings, Birkenhead (rubbed). Wrappers a little dust-soiled, a few spines with old repairs, some spotting to plates as usual, mostly marginal, overall an excellent copy.

As a novel published in parts, the first edition of Vanity Fair resists attempts to shoehorn it into the template familiar from booksellers' descriptions of Dickens novels in parts, such as Pickwick Papers. The early parts of Vanity Fair were already being reprinted in stereotype before serialization was complete, and some parts were reprinted as many as eight times. Variants both before and after stereotyping were not all introduced in an orderly sequence, with the result that individual copies inevitably contain some corrected and some uncorrected sheets. Given the practices of contemporary publishing, a complete set of all parts in uncorrected first state as first issued to one original buyer is a pipe dream.

In this set, all but two parts are the first printing from type, except No. V, which is the second printing, from stereo plates, with "done;" at 156.5 (corrected to "done," in the third printing); and No. VII, second printing, from stereo plates, with "stately" at 202.35 and "commission" at 23.17 (corrected to "state" and "commissions:" in the third printing). There are second state readings within the first printing at No. I, sig. C; No. XIII, sig. DD; No. XIV, sig. EE; and No. XVI, sig. KK. No. X is the first state with "Osborne" at 309.3 ("Sedley" in second state and later printings). The title-page in the final part is the first printing (Shillingsburg distinguishes six different title-pages). These points are from Peter L. Shillingsburg, who is the best guide to the complicated process of printing and reprinting parts of the first edition, including changes made after stereotyping, building on earlier work by David A. Randall.

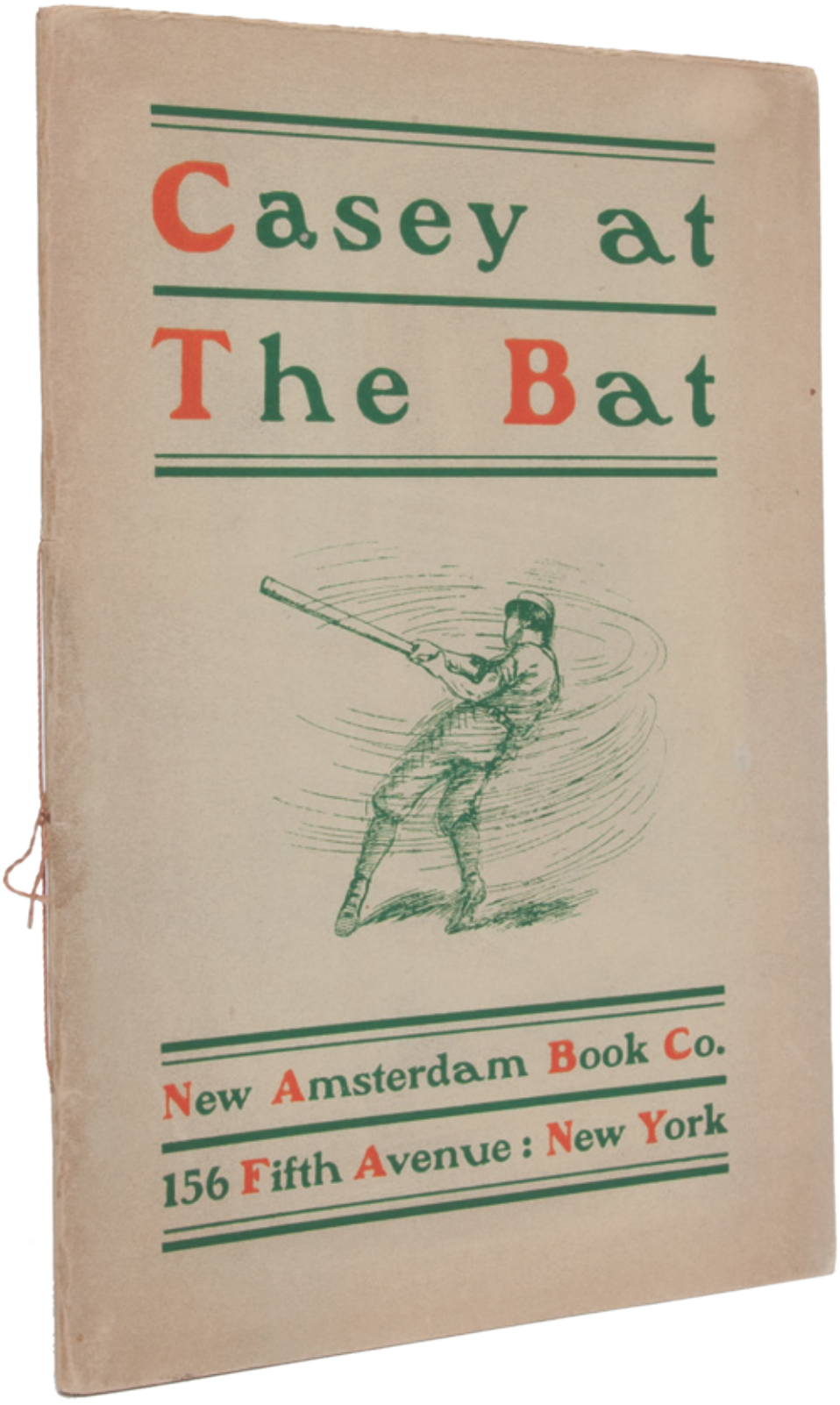
Randall, David A., "Notes Towards a Correct Collation of the First Edition of Vanity Fair", Papers of the Bibliographical Society of America, vol. 42, second quarter 1948, pp. 95-109. Shillingsburg, Peter L. "The Printing, Proof-Reading, and Publishing of Thackeray's 'Vanity Fair'. The First Edition", Studies in Bibliography, vol. 34, 1981, pp. 118–145. Shillingsburg, Peter L., "Final Touches and Patches in 'Vanity Fair': The First Edition", Studies in the Novel, vol. 13, no. 1/2, William Makepeace Thackeray (spring-summer 1981), pp. 40-50.

$19,500

A piece of classic Americana – and one of the most famed examples of sports literature

61. Thayer, Ernest L.

Casey at the Bat



New York: New Amsterdam Book Co., 1901. First separate edition. A lovely copy of this cherished baseball poem. First published in the San Francisco Examiner (June 3, 1888), this is the first separate publication of the poem. Original green wrappers, printed in red and green, stitched as issued. Some minor toning to the wrappers, otherwise a Fine copy with the internal contents in perfect condition. Extremely rare in this condition. Housed in a fairly mundane, but effective chemise.

A piece of classic Americana – and one of the most famed examples of sports literature. Though the poem, written by Ernest Thayer, was originally published anonymously in the San Francisco Examiner it would soon become immensely popular. Interestingly enough, the fame of the poem spread less by the word of mouth of its readers than by public readings and performances, including those by ex-baseball stars and, more famously, actor DeWolf Hopper, who is thought to have performed Casey at the Bat over 10,000 times. Scholars continue to speculate over whether Casey or Mudville were based on real places and personages, or the entire invention of Thayer himself. Fine.

9,500

A strong and authoritative account of war, focused on human motivation rather than divine mythology

62. Thucydides (translated by Benjamin Jowett)

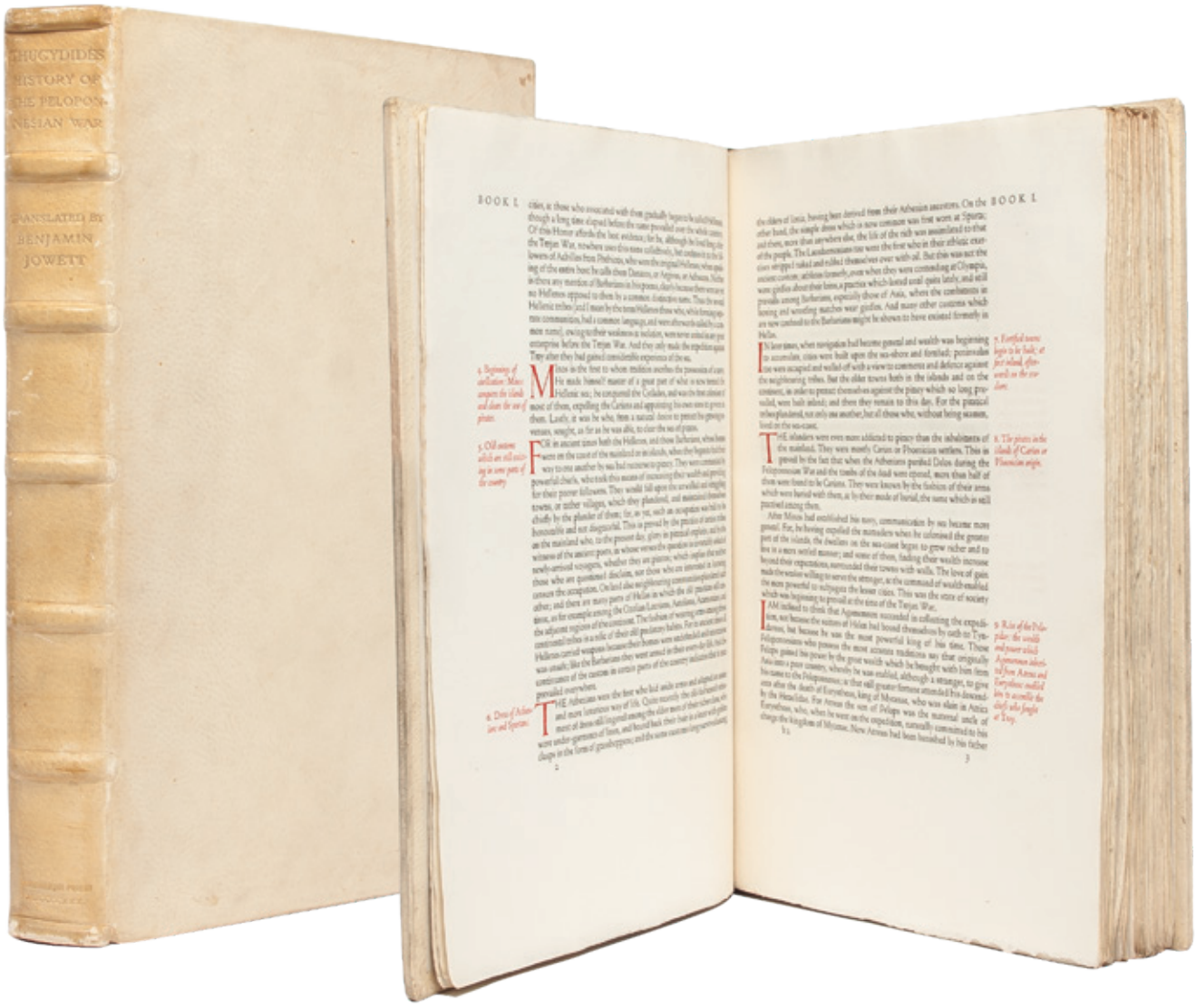
The History of the Peloponnesian War

Chelsea: The Ashendene Press, 1930. First Thus. This copy one of 260 printed on paper (an additional 20 were printed on vellum). Bound in the original publisher's full white pigskin binding by W. H. Smith and Son, lacking the slipcase. In Near Fine condition overall, slight toning on the spine and a bit of rubbing at the base of the spine. Internal contents in Fine condition.

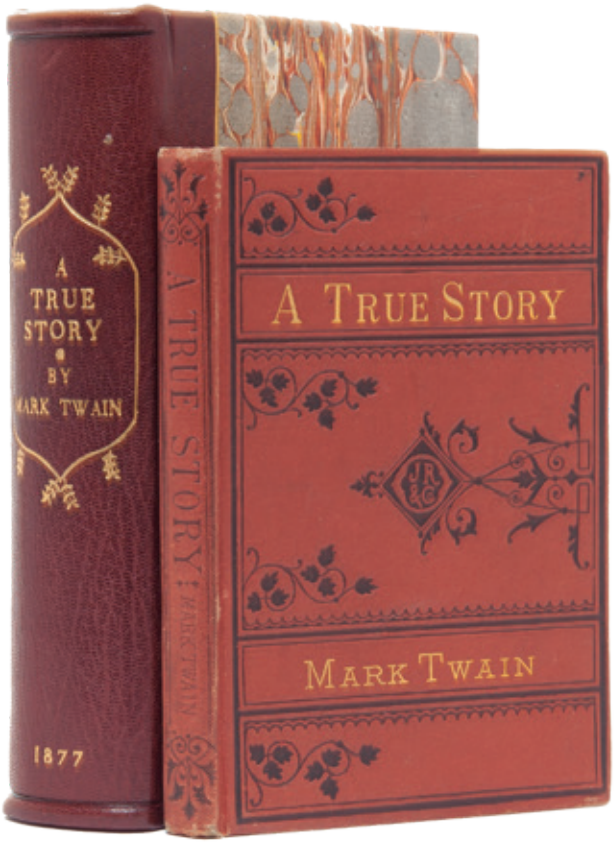
Printed in black Ptolemy type with marginal chapter summaries in red Blado Italic type, the first time St. John Hornby used a different type for the side-notes. Three-line initials from the alphabet designed by Eric Gill for "Utopia." Marginal chapter summaries and opening lines designed by Grailly Hewitt, printed in red.

"When Thucydides set out to compose his work, the writing of warfare was already a notable tradition launched with a bang by the legendary Homer about three centuries earlier...He was followed 300 years later by Herodotus, who gave an account of the Persian Wars, similarly rich in iconic battles and larger than life personalities on both sides of the conflict. With Thucydides, the writing of war took a new direction. In contrast to the wars of Homer and Herodotus, the armed conflict that concerned Thucydides was fought primarily among Greeks. It also involved events which occurred within the author's lifetime, which introduced a contemporary dimension to the genre. Thucydides focused on offering a strong and authoritative account of the war, its causes, and its behind the scenes negotiations. To this end, he largely left out the gods and religious explanations more generally...Instead, he offered an analysis of human factors and motivations" (Finley). In this sense, Thucydides did more than leave historians with an account of the war published close to its conclusion; he created a new expectation for the genre of history and the work of historians. Ashendene Bibliography XXVII. Near Fine.

$3,750



The heart-wrenching tale of a slave family separated on the auction block



63. Twain, Mark

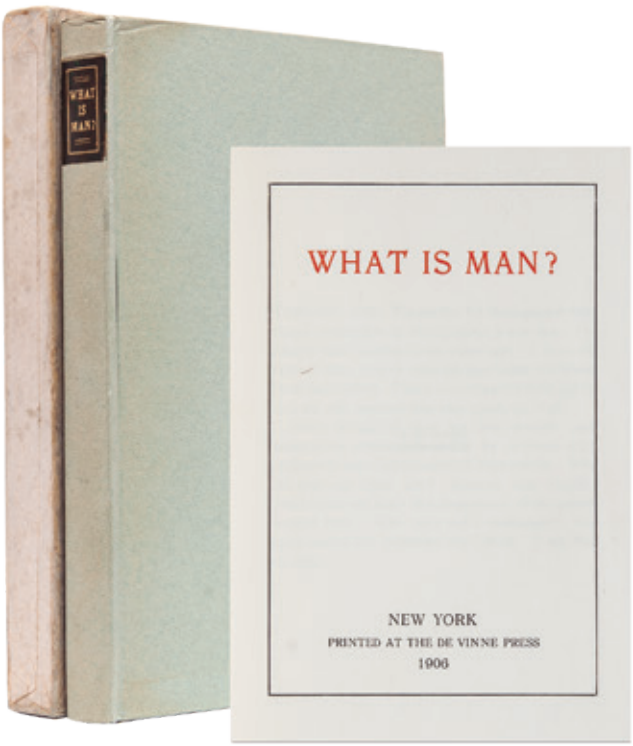
A True Story, and the Recent Carnival of Crime

Boston: James R. Osgood, 1877. First Edition. Original terra cotta cloth, stamped in black and gold. Endpapers printed in red with publisher's advertisements. This is Blanck's first binding state, with the JRO & CO monogram on the front of the cover. The first book appearance of A True Story was in Sketches New and Old, 1875. This tiny pocket book was issued in Osgood's popular Vest-Pocket Series. Housed in a custom clamshell. A Near Fine copy overall, spine very slightly cocked and a bookseller's blindstamp on the front end paper. Twain invested years of work into this rare little book.

Each of these two sketches first appeared in the Atlantic Monthly, A True Story in November 1874 and Facts Concerning the Recent Carnival of Crime in June 1876. What may be most remembered about True Story is the heart-wrenching tale of a slave family separated on the auction block. Twain revised the story endlessly, in an attempt to make the African American dialect feel authentic. A Recent Carnival meanwhile is based on the premise that a man who kills his conscience is joyously liberated. Along with his masterpieces, this short work illustrates Twain's social conscience, his skill as a storyteller and his use of humor. BAL 3373. Near Fine.

$6,000

Twain's anonymously published Socratic work



64. [Twain, Mark]

What is Man?

New York: De Vinne Press, 1906. First Edition. Number 238 of a limited run of 250 numbered copies. Second issue, as usual, with p. 131 ending, "thinks about | it" (APG). Original blue-gray boards, morocco label, gilt, original box. A fresh, Fine copy in a slightly dusty box some of the joints neatly repaired.

One of the major works of Twain's late years, here he sets forth his Deterministic philosophy using Socratic dialogue form. Twain originally published the work anonymously, even concealing his identity from the publisher. The author's earnest debate on the nature of man, free will and destiny. A work that influenced science fiction writer Isaac Asimov in his book, ". . . That Thou Art Mindful of Him" completing the biblical verse quoted by Twain for his title, Psalm 8-4. BAL 3490. Fine.

$5,000

One of the Most Important Voyages of the 18th Century.
Rare with Matching Atlas and Text in Contemporary Bindings

65. Vancouver, George

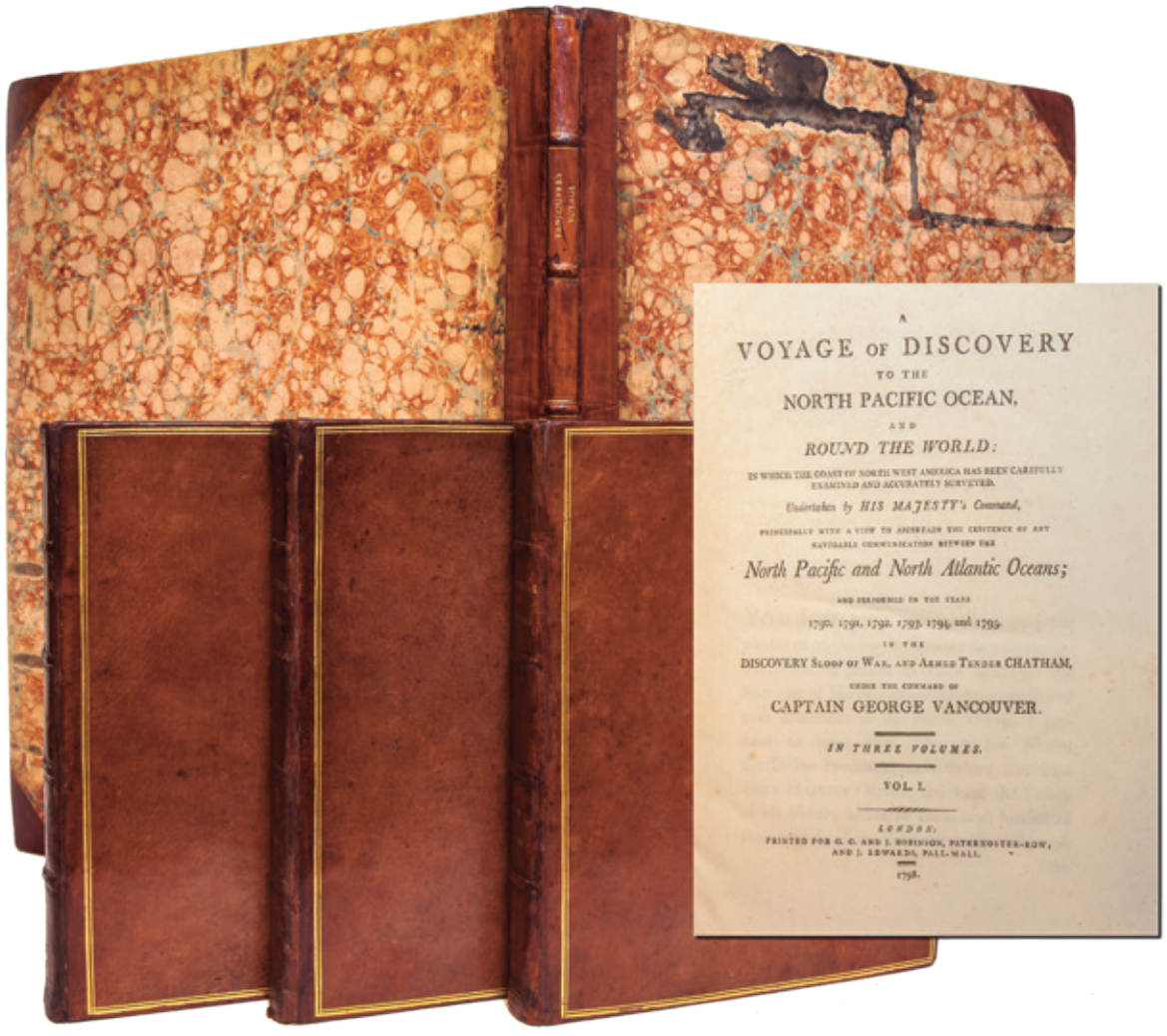
A Voyage of Discovery to the North Pacific Ocean, and round the World....

London: Printed for G.G. and J. Robinson, and J. Edwards, 1798. First edition. Three quarto volumes (11 3/4 x 9 3/8 inches; 299 x 239 mm) plus folio atlas volume (22 x 16 3/4 inches; 560 x 430 mm), collating: [8], xxix, [1, blank], [2, ads], [4, contents], [2, list of plates], 432; [10], 504; [10], 505, [3, errata] pp. Eighteen engraved plates, one of which is a map in the text. Ten folding maps and six plates of profiles in the atlas volume. Complete with half-titles and errata.

Text volumes bound in contemporary brown polished calf with double gilt borders. Spines stamped in blind and lettered in gilt. Gilt board edges and dentelles. Marbled endpapers. All edges marbled. Blue silk place markers. Atlas bound to match in contemporary half calf over marbled boards. Outer hinges as well as heads and tails of spines of text volumes professionally repaired. Some light flaking to calf at outer hinges. Plates with some light foxing and toning. Small marginal repair to leaf Pp of volume III and small corner torn to one plate of volume III, no loss of text or engraving. Atlas with some ink staining to top edge of front board. Some foxing and toning to plates of atlas, mainly to the edges. Overall, an excellent set; tall, clean and complete.

"Vancouver, who had served on Cook's third voyage, was made commander of an expedition whose express purpose was to reclaim wherever possible British rights to the Northwest Coast of America. Vancouver sailed to the Pacific via Australia, where he discovered and charted King George Sound and Cape Hood, passed Van Deiman's Land, and visited New Zealand, Hawaii and the Northwest Coast. During the course of three seasons, he surveyed Alaska and the Northwest Coast, investigated the Strait of Juan de Fuca, discovered the strait of Georgia, and circumnavigated Vancouver Island... He visited San Francisco, Monterey, and other Spanish settlements in Alta California" (Graff). Cowan, p. 655. Graff 4456. Hill I, p. 303. Howes V23. Sabin 98443.

$55,000

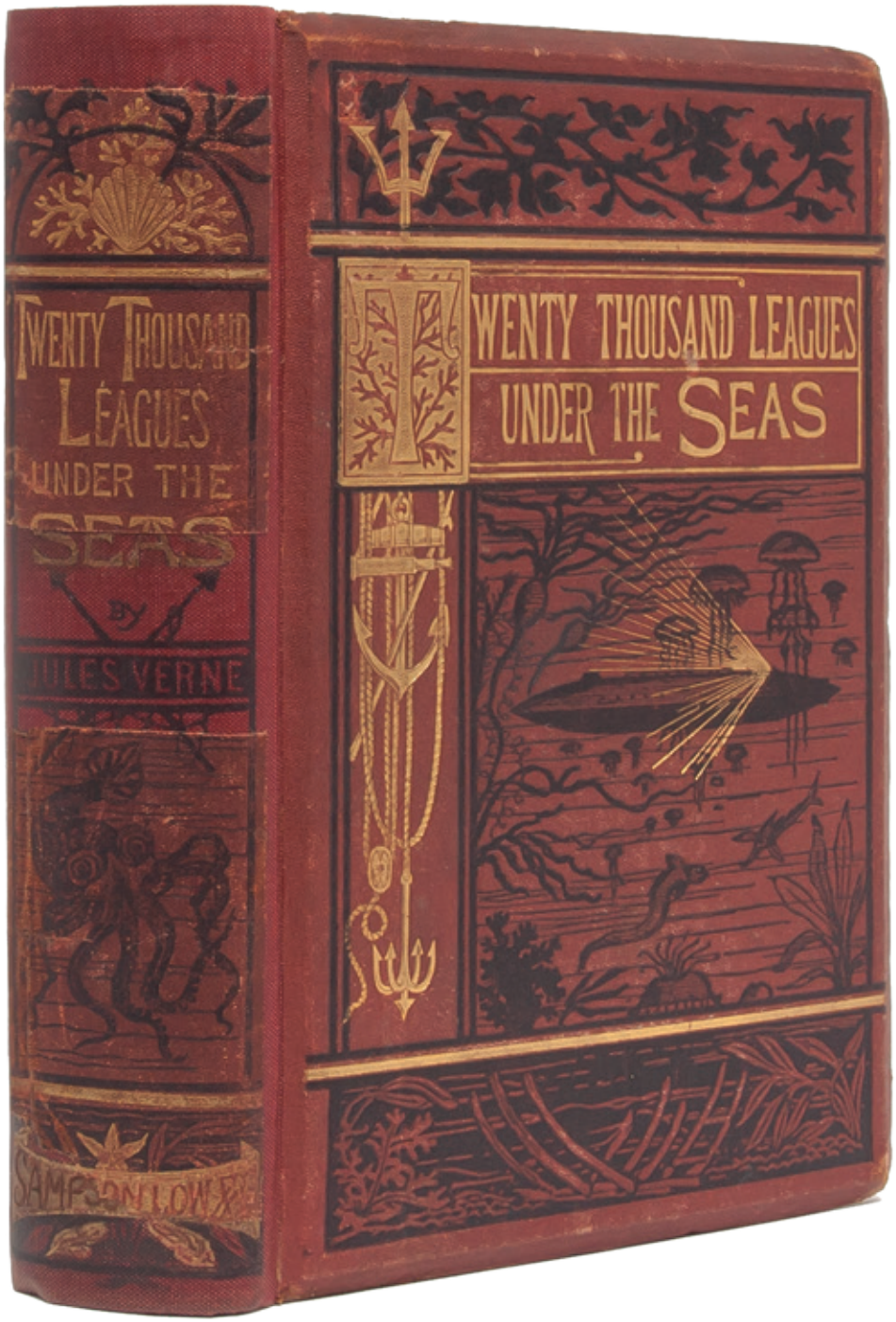

A
VOYAGE OF DISCOVERY
TO THE
NORTH PACIFIC OCEAN,
AND
ROUND THE WORLD:
IN WHICH THE COAST OF NORTH WEST AMERICA HAS BEEN CAREFULLY EXAMINED AND ACCURATELY SURVEYED.
Undertaken by HIS MAJESTY's Command,
PRINCIPALLY WITH A VIEW TO ASCERTAIN THE EXISTENCE OF ANY NAVIGABLE COMMUNICATION BETWEEN THE
North Pacific and North Atlantic Oceans;
AND PERFORMED IN THE YEARS
1790, 1791, 1792, 1793, 1794, and 1795,
IN THE
DISCOVERY SLOOP OF WAR, AND ARMED TENDER CHATHAM,
UNDER THE COMMAND OF
CAPTAIN GEORGE VANCOUVER.
IN THREE VOLUMES.
VOL. I.
LONDON:
PRINTED FOR G. G. AND J. ROBINSON, PATERNOSTER-ROW;
AND J. EDWARDS, PALL-MALL.
1798.

An incredible work of adventure that explores the depths of the human psyche

66. Verne, Jules

Twenty Thousand Leagues Under the Seas

London: Sampson Low, Martson, Low, & Searle, 1873. First U.K. edition. Rare first English language edition of Verne's classic work, preceding the American edition and much scarcer than the 1873 Smith or Osgood US printings. Publisher's original red cloth stamped in black and gilt, rebacked with portions of the spine replaced. Original peach end papers with a contemporary gift inscription and Burns Bindery ticket. All page edges gilt. Generally in good condition internally. A young reader has written comments at the end of the book in pencil that could be erased, but we've left them as they are kind of charming. Finally, publisher's catalogue "For the season 1872-73" has six pages, not eight as seen in some other copies. Whether it's lacking the final advertisement leaf or whether it was issued as such, we cannot say. A Very Good copy overall of a very scarce book. A similar copy (also rebacked and in cloth) brought $8,750 at auction (Heritage, 2018)



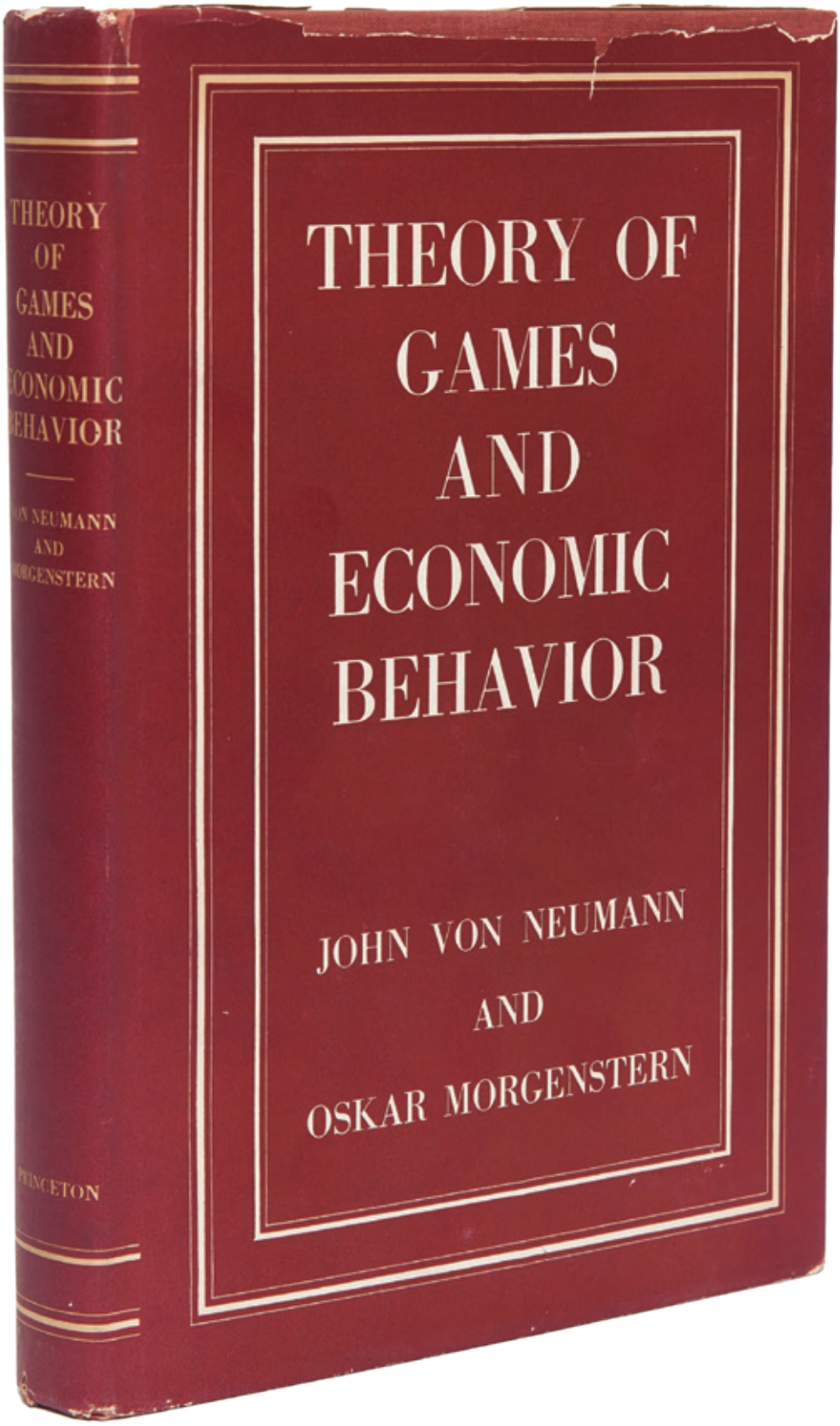
"Twenty Thousand Leagues Under the Sea is arguably Verne's masterpiece. As a classic it has aged wonderfully well: it is escapist fun, but it still retains its literary and scientific significance. To dismiss it as simply an adventure story does it a disservice... it is also an eerie tale of isolation and madness, packed full with geographica; and scientific accuracies that make the fantastic uncomfortably believable" (The Guardian). A work of incredible imagination, the novel follows the expedition and capture of Professor Pierre Aronnax as he scours the ocean deeps in search of a mysterious "sea monster" reportedly attacking international vessels. As it turns out, the fabulous beast spotted off the coast of New York turns out to be the Nautilus, a secret underwater ship constructed for and commanded by Captain Nemo. An incredible work of adventure that explores the depths of the human psyche. Very Good.

$9,500

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

67. 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. "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). Fine in Very Good + dust jacket.

$12,500

A cornerstone for Medievalists, the most popular book of its day after the Bible

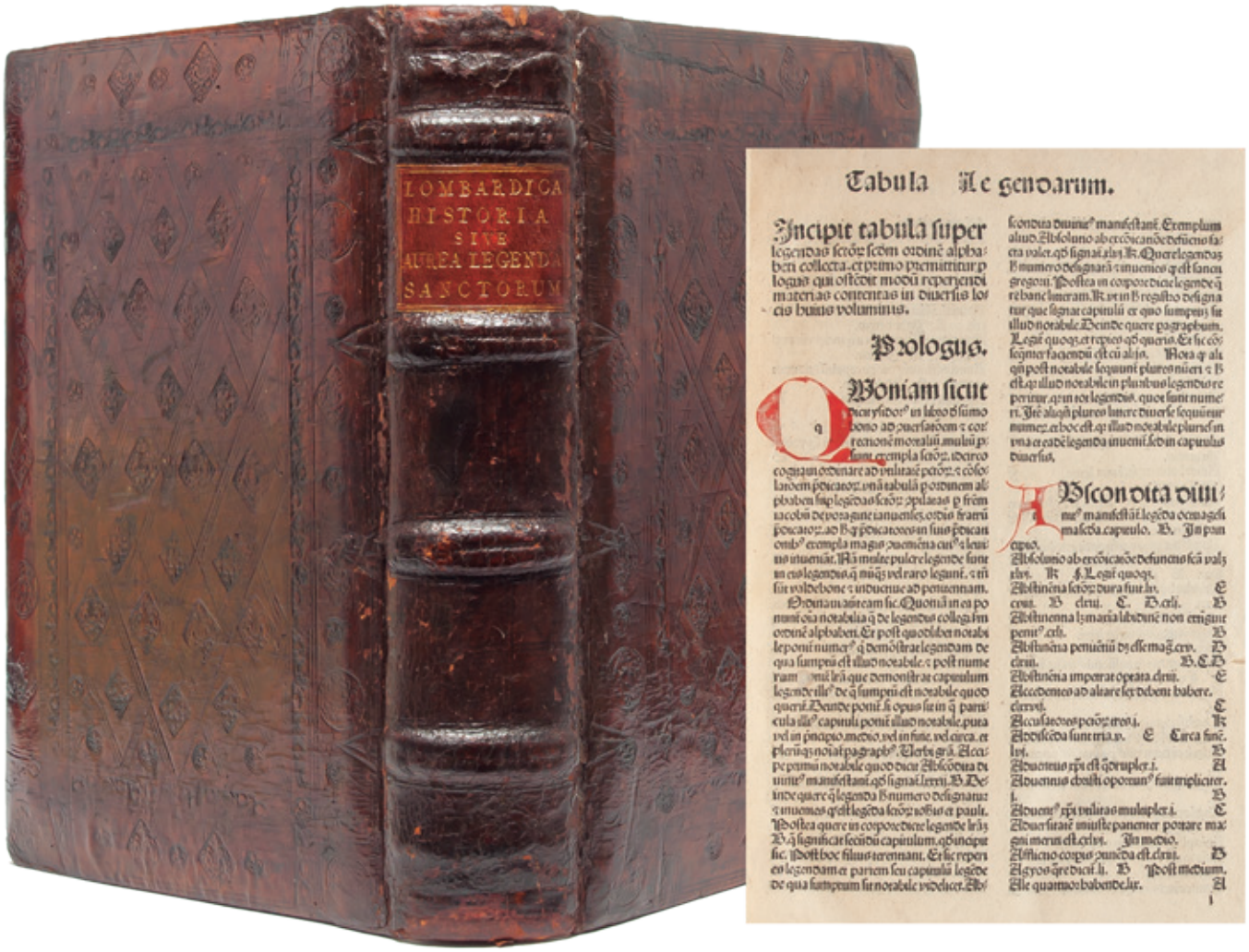
68. Voragine, Jacobus de; (and various authors)

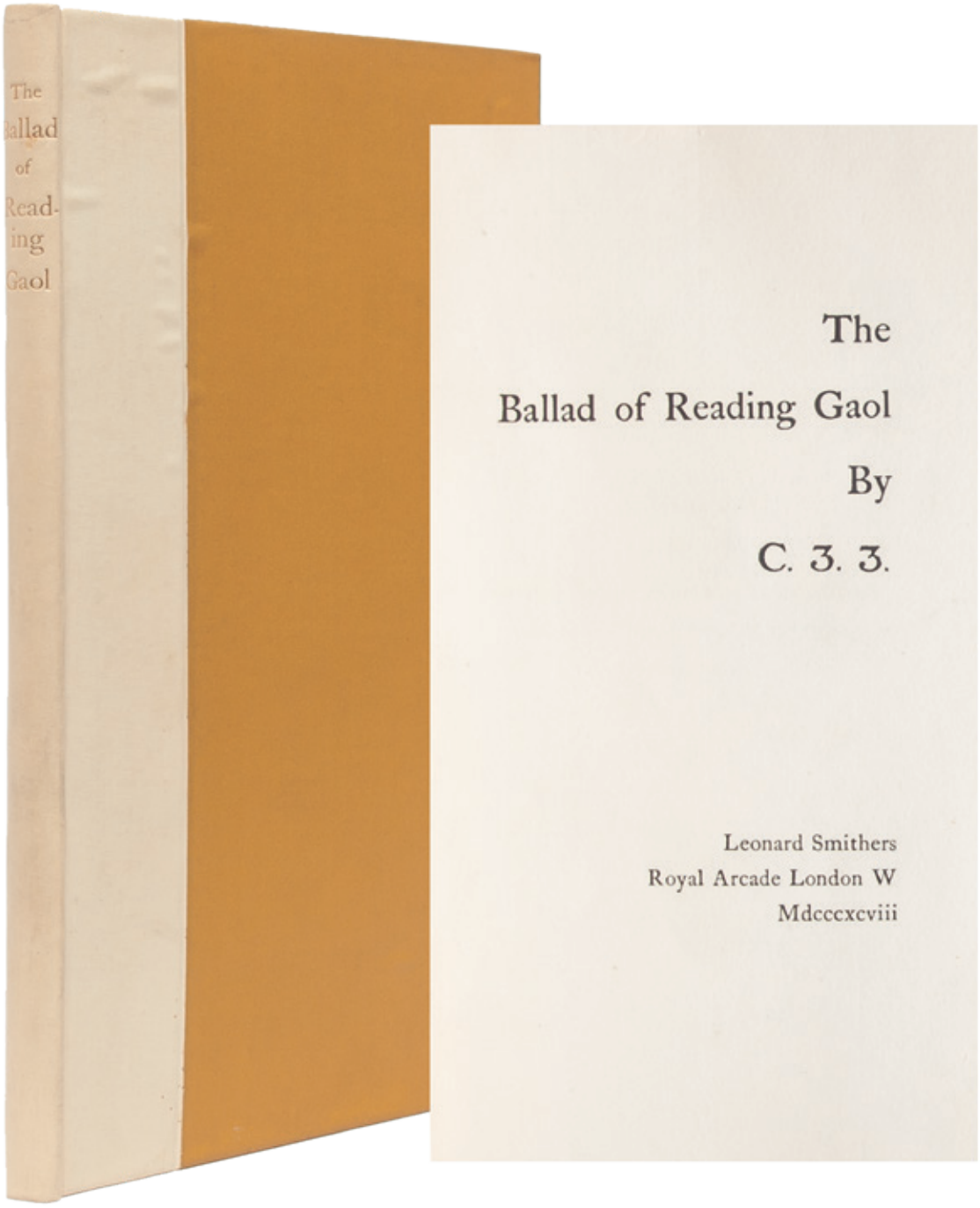
Legenda aurea sanctorum sive Lombardica historia (The "Golden Legend"). [bound with] Historiae plurimorum sanctorum

Strassburg: Printer of the 1483 Jordanus de Quedlinburg (perhaps associated with Georg Husner), December 19, 1486. Folio (296 x 205 mm), with 263 of 264 leaves, lacking just the final blank. Manuscript index at the end. Gothic type in double columns, forty-seven lines plus headline. Initials supplied in red throughout. Bound in a contemporary Cambridge binding of blindstamped calf over wooden boards, by the binder W.G. Three of the present tools are reproduced in J. B. Oldham, English Blind-Stamped Bindings (Cambridge 1932), Plate X, pgs 23-25. Intersecting triple fillets dividing the covers, the center panel diapered, border of repeated foliate tool, the compartments containing flower, fleuron, rosette and fleur-de-lis tools, gilt lettering piece on the spine from a later date. Lacking clasps. Joints and spine ends repaired, later end papers. Paper flaw in the lower margin of F5, not affecting text. A few additional minor paper flaws, a handful of early ink marginalia. An excellent copy overall. From the library of Abel E. Berland, with his bookplate. Housed in a custom quarter-leather clamshell case.

The Golden Legend was extremely popular in the late Middle Ages, not only on the Continent but also in Britain. Caxton printed an illustrated edition of his own translation in 1483, later reprinted by Wynkyn de Worde. But, the English had to turn to copies printed abroad for the original Latin texts; as a result a number of Continental editions with early English provenances are recorded. "Depicting the lives of the saints in an array of factual and fictional stories, The Golden Legend was perhaps the most widely read book of its time, after the Bible, during the late Middle Ages. It was compiled around 1260 by Jacobus de Voragine, a scholarly friar and later archbishop of Genoa, whose purpose was to captivate, encourage, and edify the faithful while preserving a vast store of information pertaining to the legends and traditions of the church" (Princeton). Even today, scholars of the period recognize it as a key Medieval text across fields in the humanities. "Art historians depend on it. Medievalists should know it inside out...For the rest of us, it remains a treasure house of European culture, crammed full of the things which everyone, once upon a time, used to know" (Malcolm). BMC I, p 135. Copinger 6444. Goff J-117. Polain 2199. Proctor 608.

$17,500





"Yet each man kills the thing he loves," written after 2 years of incarceration

69. [Wilde, Oscar] C. 3. 3.

The Ballad of Reading Gaol

London: Leonard Smithers , 1898. First edition. One of 800 copies on handmade Van Gelder paper. A Fine copy without the fading or soiling typical of this book. Pages unopened. Housed in a custom case and chemise. Wilde's later work, based on his two years hard labor at Reading Gaol for "gross indecency." Published under the pseudonym "C. 3. 3." for his cell block because the publisher feared having his name on the work would adversely affect sales.

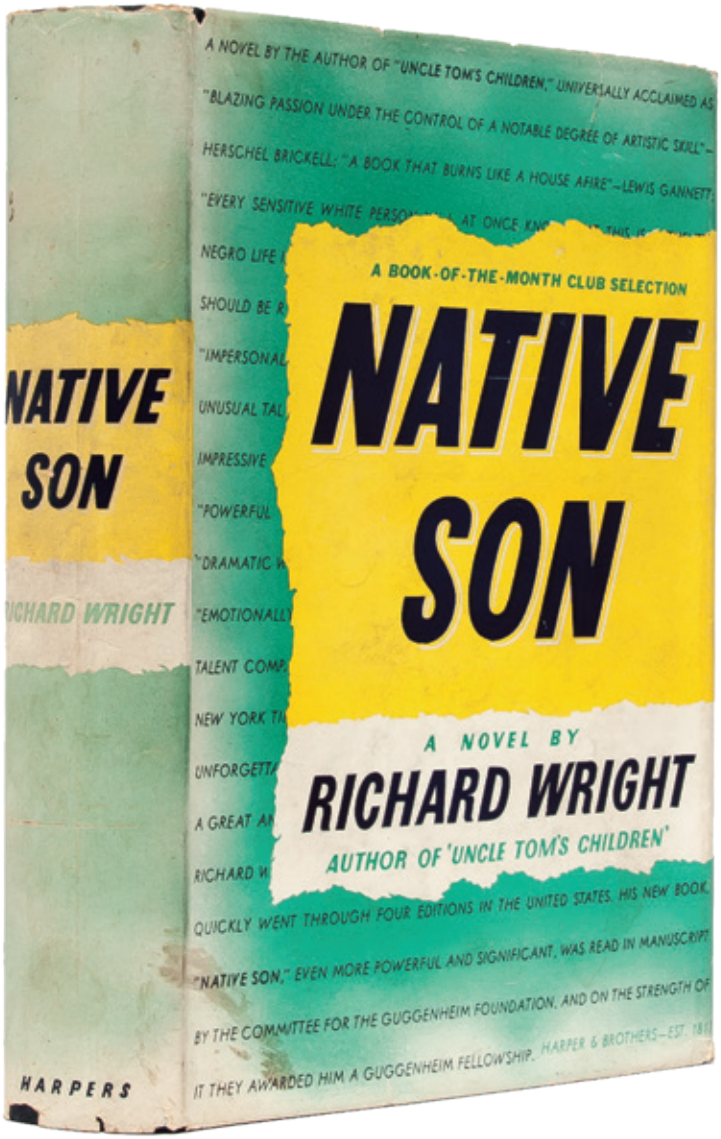
The poem is based on a fellow inmate convicted of murdering his wife and generated one of the great lines from Wilde, "Yet each man kills the thing he loves." Wilde continued to revise his plays until his death in 1900, but said that he had lost the joy of writing and would write no other new works. An excellent copy, housed in a handsome slipcase with chemise. Fine.

$5,000

A cornerstone of African-American literature and the start of a revolution in the depiction of racism

70. Wright, Richard

Native Son



New York: Harper & Brothers Publishers, 1940. First edition. First issue binding in dark blue cloth, with a date of 1940 on the title page, "First Edition" stated on the copyright page and a publisher's code of "A-P" just below the edition statement. Jacket is first issue, with a price on the front flap of $2.50, a long essay taking up both flaps and most of the rear panel, ending with a quote from Edward A. Weeks of The Atlantic Monthly and a biography of Wright. Some offsetting to the endpapers, else Fine in a Near Fine dust jacket with the slightest fading to the spine and minor amounts of shelfwear to extremities.

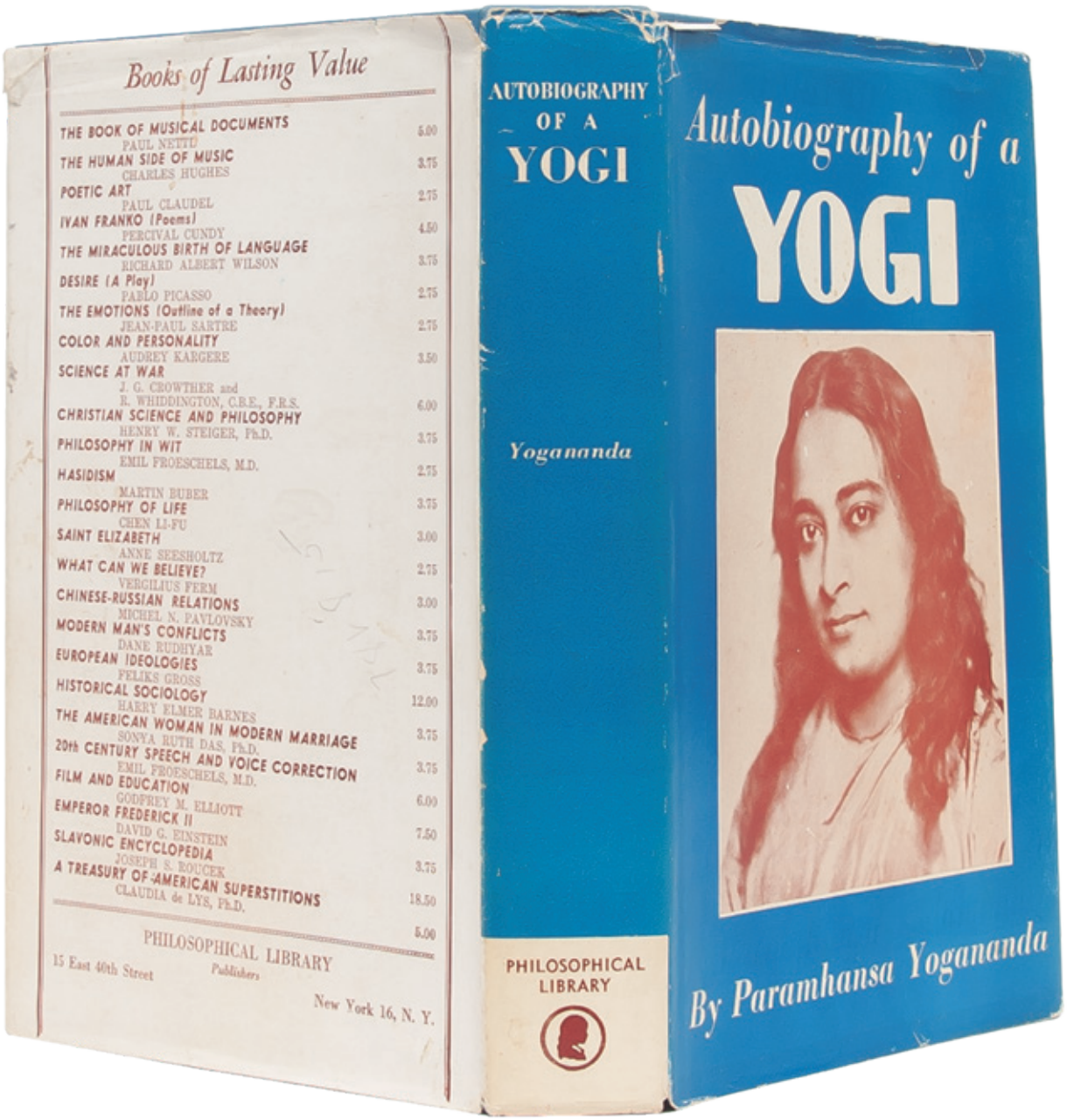
A difficult and important novel, Native Son draws on literary antecedents like Crime & Punishment to explore race and racism in America. Depicting the murder of a white woman by a black man, Wright's novel exposed important questions about enduring and systemic oppression of African Americans "'The day Native Son appeared, American culture was changed forever,' Irving Howe once wrote, and the remark has been quoted many times. What Howe meant was that after Native Son it was no longer possible to pretend…that the history of racial oppression was a legacy from which we could emerge without suffering an enduring penalty. White American had attempted to dehumanize black Americans, and every one carried the scars; it would take more than calling American 'Land of the Free' and really meaning it to make the country whole…Native Son also stands at the beginning of a period in which novels by black Americans have treated the subject of race with a lack of gentility almost unimaginable before 1940" (New York Times). Unlike Civil War and Reconstruction era works that sought to ingrain the Noble Negro in the cultural imaginary, Wright and his peers forced their fellow citizens to confront the history and continuation of racism in all its ugliness. Adapted to film in 1986, there are recent reports that another film will be appearing in 2019 or 2020. Fine in Near Fine dust jacket.

$2,500

One of the most important spiritual works of the 20th century

71. Yogananda, Paramhansa

Autobiography of a Yogi



New York: Philosophical Library, [1946]. First edition. Original blue publisher's cloth binding with gilt to spine and front board. Top stained red. Some very gentle rubbing to extremities. Bookplate of Lillian Howarth to front pastedown. In a Near Fine jacket with some creasing to the top of the front panel, gentle wear to corners and head of spine, and light soiling to rear panel. In all, a clean, tight, square copy presenting nicely in its original jacket.

Beginning with his childhood and tracing his life through his encounters with monks, gurus, and key spiritual figures of the East and West, Autobiography of a Yogi provides readers with an introduction to the teachings of Krishna yoga meditation. The book, which has been translated into over fifty languages, has been highly acclaimed as one of the 100 Most Important Spiritual Works of the 20th Century; and it has influenced a diverse readership to explore and appreciate Eastern methods of God-realization. Among its notable readers have been George Harrison, Mariel Hemingway, and Steve Jobs. Near Fine in Near Fine dust jacket.

$4,850

"The question isn't who is going to let me; it's who is going to stop me."
– Ayn Rand

We are fortunate to present the Jay T. Snider Collection of Ayn Rand. Mr. Snider is a well-known businessman philanthropist, and book collector. The present offering, inspired by a deep and personal connection to Rand, was drawn together over several decades. It contains work from Rand's personal library as well as the libraries of those close to her. The result is a sophisticated and highly curated collection of material that gives insight into the author, her process, and the relationships that informed her work.

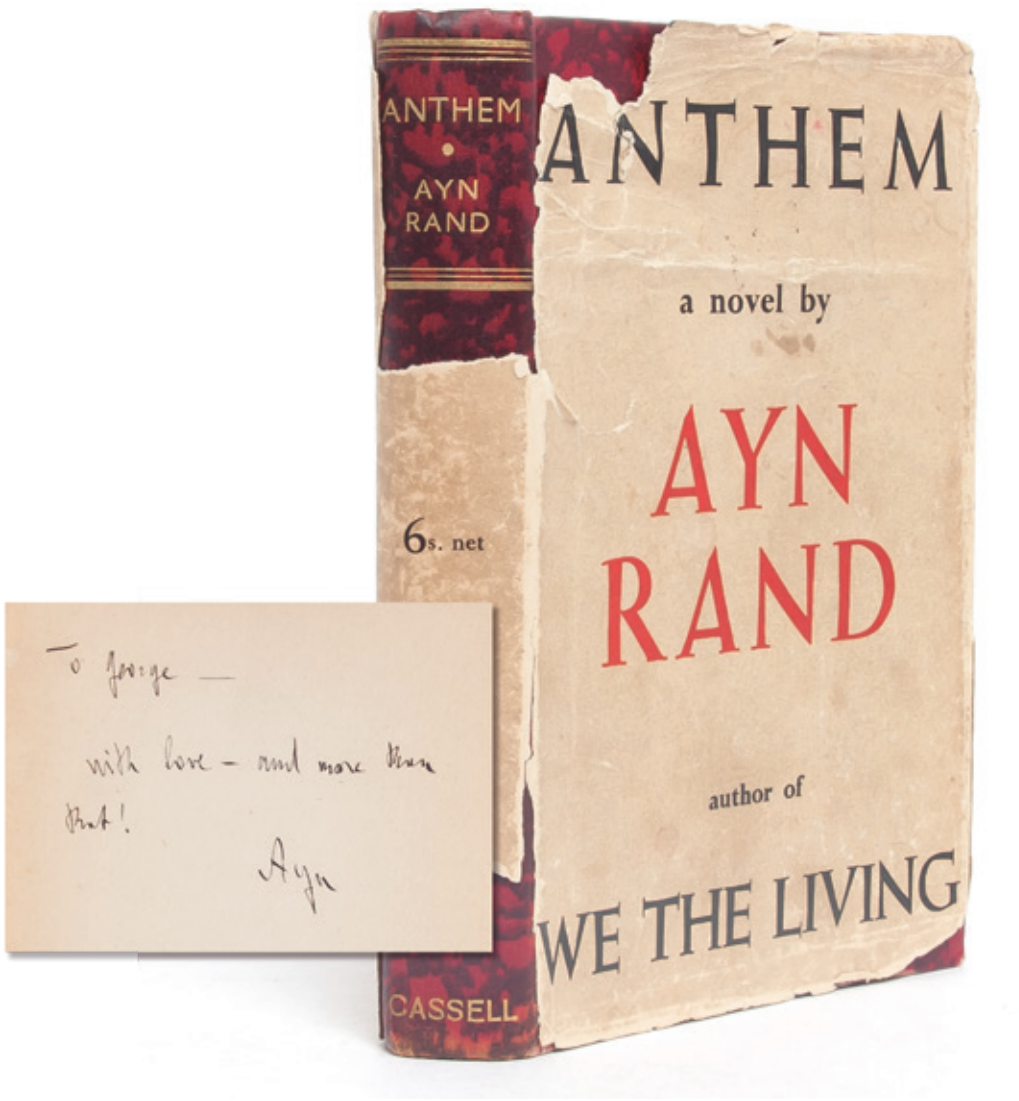
A prolific writer and one of the most influential intellectuals of the 20thcentury, Ayn Rand created novels that stand as towering monuments to the principles of Objectivism. Fleeing the hardships of the Soviet Union and building her life within America's borders, Rand developed a philosophy that valued the guarantee of individual rights above all else. In the years stretching from World War II into the Cold War, her ideas gained a massive following, and she built a tight-knit circle of like-minded writers, artists, politicians, and economists who adopted and shared her values.

Mr. Snider's relationship to Rand and her work began in 1975. After a confrontation with an economics professor, he took his father's advice to read Atlas Shrugged. "It was the first and only time in my father's life that he asked me to read a book that he had only recently read. It changed my life. I had never thought much about philosophy, but from that point forward I became an Objectivist and I have never changed." Together, Snider and his father reached out to Rand regarding her work. Over time, the relationship grew from correspondence, to arranging and attending campus lectures, to working with key Objectivist leaders Leonard and Cynthia Peikoff, Michael Berliner, George Reisman, John Ridpath, Harry Binswanger, and Peter Schwartz to found the Ayn Rand Institute. Around this time, Mr. Snider's interest in book collecting led him to seek out significant Rand materials through which he developed a relationship with two major figures from Rand's inner circle: the Brandens. Barbara Branden, Rand's biographer, and her husband Nathaniel Branden, Rand's lover, were leaders on the periodical The Objectivist. Meeting the Brandens at an auction of their own collection, Mr. Snider notes that he followed sage advice given him by a book dealer: "The things you don't buy will haunt you – not the things you do buy." The collection on offer, which resulted from that advice, spans the course of Rand's career.

Several of the rare works included in this collection document the early foundations of Rand's ideas. Her first appearance in print, for example – in the 1925 Russian language pamphlet Pola Negri – reveals her early fascination with cinema and the "woman-conqueror" figures who would appear in her subsequent novels. Rand's major works, notably The Fountainhead and an exceptional presentation copy of Atlas Shrugged, are the centerpieces of the collection. Both monumental tomes, they were instrumental in Rand's articulation of Objectivism; and they provided newly engaged and well-established followers alike with unforgettable fictional heroes like Howard Roark and John Galt upon whom to base their ideas about the ideal non-conformist individual. Such works also provide unique information about the intersections of Rand's own personal and professional lives. A letter to friend Marjorie Hiss shows the extent to which Objectivism shapes her views on marriage, female identity, and selfhood at the same time that she shares extreme excitement about The Fountainhead's appearance in film and her work on a new novel, the as yet untitled Atlas Shrugged. Perhaps most exceptional of all – a first edition of Atlas Shrugged, inscribed most intimately and presented on the night of its release party to Barbara Branden. Objectivism was so crucial a part of Rand's identity that it led her eventually to add political non-fiction to her repertoire. As this collection reveals, Rand meticulously and passionately engaged in current debates of the day, working to incorporate them into her philosophy and urging followers to approach the issues from the Objectivist standpoint. The achievement of the Apollo 8 mission, she discusses in one manuscript, was simultaneously the height of rational man's abilities while being problematically collectivist in its government financing. In another manuscript, she speaks out against Democratic candidate McGovern's tax plan, urging voters to choose Nixon because he will not interfere with individual wealth. In both, her hand-inked corrections and annotations are evidence of energetic involvement in the issue, and the importance of most effectively articulating her cause.

With several of the highspots from the collection in the pages to follow, the collection in its entirety is available on our website.





Rand's hymn to man's ego, a tale of a future dystopia so saturated in collectivism that the word 'I' has disappeared from the language

72. Rand, Ayn

ANTHEM

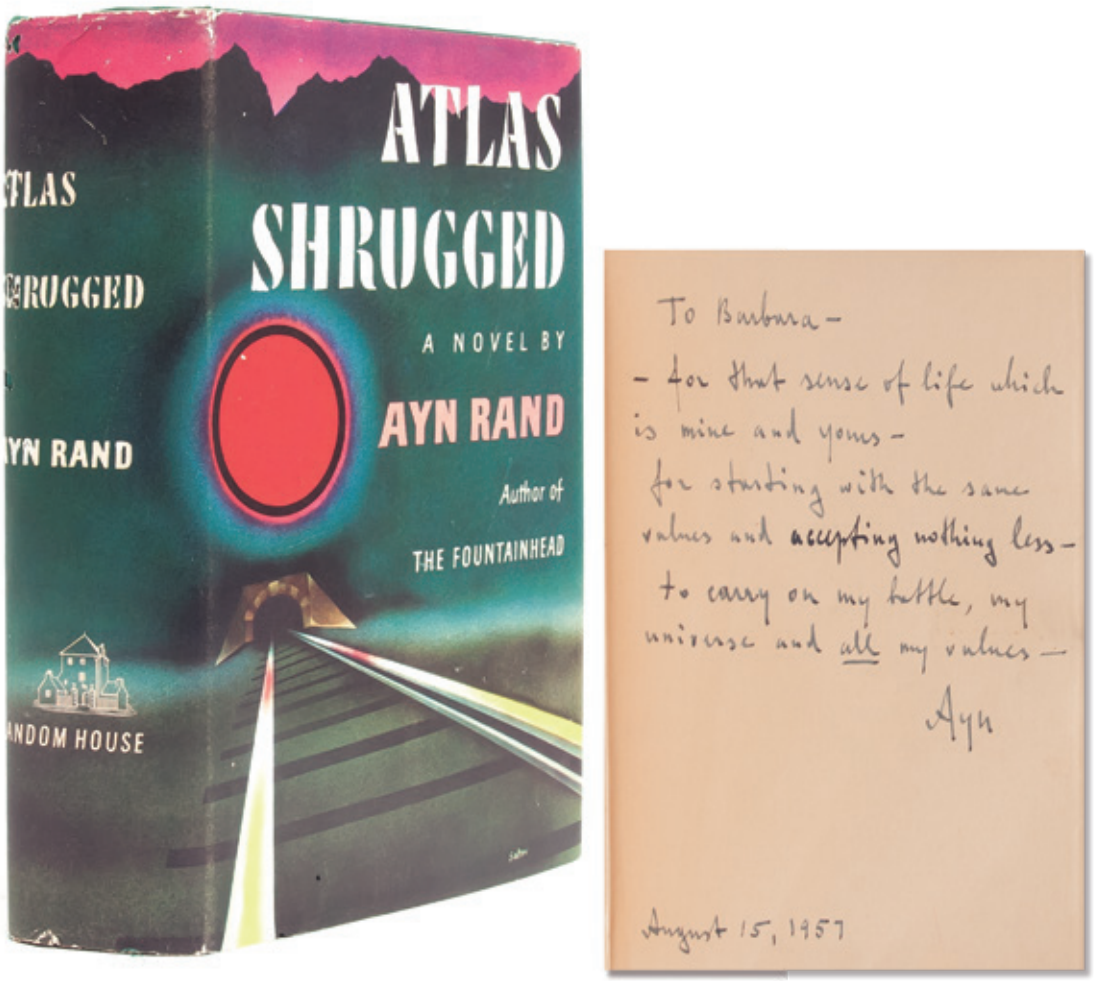
Presentation copy

London: Cassell, 1938. First edition. Publisher's binding with red marbled boards and gilt to spine. Spine slightly cocked with rubbing to corners and base of boards. Black topstain and black endpapers. Scarce original jacket Fair only with significant paper loss to the spine and chips at the corners. Playfully inscribed "To George with love -- and more than that! Ayn. Jan 18, 1940." This copy last sold at Bonhams in 2005 for almost $11,750.

"In the summer of 1937, Rand took a break from working on The Fountainhead to write the novelette Anthem, a short, highly stylized tale of a future dystopia so saturated in collectivism that the word 'I' has disappeared from the language...Anthem is Rand's 'hymn to man's ego.' It is the story of one man's rebellion against a totalitarian society. Equality 7-2521 is a young man who yearns to understand 'the Science of Things,' but he lives in a bleak, dystopian future where independent thought is a crime, and where science and technology have regressed to primitive levels...In pursuit of knowledge, Equality 7-2521 struggles to answer the questions that burn within him -- questions that ultimately lead him to uncover the mystery behind his society's downfall and to find the key to a future of freedom and progress" (Rand Institute).

Bonhams lot 3169 (2005) Very Good + in Fair dust jacket.

$17,500



Inscribed and given by Rand to Barbara Branden, the wife of her lover

73. Rand, Ayn

Atlas Shrugged

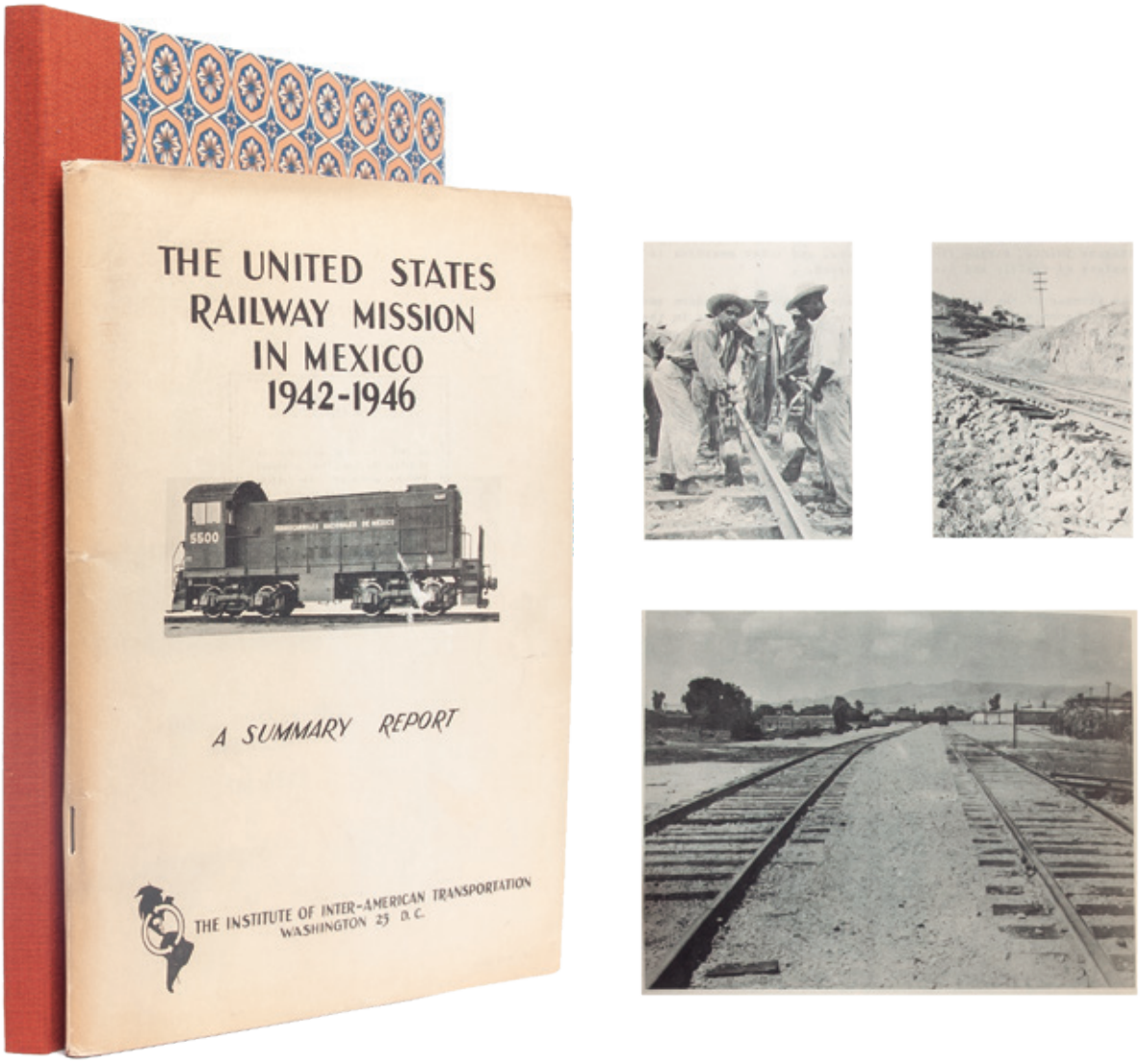
Presentation copy

New York: Random House, 1957. First edition. Original green publisher's cloth binding. Very Good+ with the cloth worn at the bottom of the spine and lower corners. Book expertly recased in its original binding. Supplied Very Good dust jacket with correct price and issue points for the first printing. Dust jacket with insect damage on the lower panel and flap folds, otherwise presenting well. An exceptional presentation inscription on the front endpaper from Rand to Barbara Branden, her biographer and the wife of her lover: "To Barbara -- For that sense of life which is mine and yours -- for starting with the same values and never accepting less -- to carry on my battle, my universe, and all my values -- Ayn. 15 August 1957." Inscribed on the night of the Random House publication party for the book. This copy last sold at auction in 1998 at Butterfield & Butterfield for $18,400.

At the center of Ayn Rand's circle of young admirers were the Brandens -- a married couple who partnered with Rand in the periodical The Objectivist which was designed to promote Rand's political and economic principles. Very early in the relationship, Rand and Nathaniel Branden began a long-term affair -- a relationship both of their spouses were aware of. Indeed, the two couples viewed the openness of their marriages as an exercise of Objectivist beliefs in non-conformity and individual satisfaction. For Rand, Nathaniel was an intellectual soul mate while her husband, Frank O'Connor, remained the inspiration for most of her male heroes. Atlas Shrugged was, in fact, dedicated to them both. As for Barbara Branden, the relationship between her and Rand is well documented; near this time, she and Rand had worked closely on promoting the philosophy of Objectivism and Barbara compiled a collection of private interviews with Rand to create her authorized biography. Rand's inscription, written on the night of the Random House publication party, hints at no tensions in the women's relationship, instead focusing on their shared values and goals (of which Nathaniel may have been one). It would be a decade later that the collaboration among the couples reached a dramatic final conclusion, with Nathaniel's addition of a new lover leading to a major rift and Rand's ejection of the Brandens from her circle.

Butterfield lot 5873 (1998). Very Good + in Very Good dust jacket.

$35,000



With copious marginalia by Ayn Rand as she conducted research for Atlas Shrugged

74. [Rand, Ayn] Linder, Fred E.

[Atlas Shrugged] The United States Railway Mission in Mexico, 1942-1946

Washington DC: Institute of Inter-American Transportation, 1947. First edition. Original pictorial paper wraps stapled at spine. 199 pages with multiple illustrations and charts. Gently toned, but overall a tight, pleasing copy. With provenance from Ayn Rand's library, and including 45 pages annotated in pencil by Ayn Rand as she conducted research for what would become her most influential work, Atlas Shrugged.

Atlas Shrugged, Rand's fourth, final, and longest novel, depicts a dystopian America where reason, individualism, and capitalism have been set aside in favor of government control and coercion. At the book's center are railroad heiress Dagny Taggart, her steel magnate lover Hank Rearden, and Rand's unforgettable non-conformist hero John Galt. Railroads and trains become more than a backdrop for the action, functioning as a symbol of all that Objectivism can bring to a crumbling collectivist U.S. For this reason, Rand's research into the rail industry was crucial -- and The United States Railway Mission to Mexico provided her with in depth information. Documenting American efforts to restore and repair railway lines through Mexico, the report contains background on the project's mission and organization, cost and investment numbers, and details on the work done and its results. Throughout in pencil, Rand scores key areas of interest, at times leaving exclamation and question marks for particularly important sections. Of note are sections about insurance premiums on trains and their cargo, the use of trains to ship strategic mineral and mined materials, the acquisition of motor-power vehicles and diesel engines, and the need for rail systems to supply industry particularly in wartime. A unique and important example of Rand's research for her magnum opus, this copy of The United States Railway Mission sold at Bonham's auction in 2005 for $9,987.

Bonham's lot 3205 (2005).

$16,500

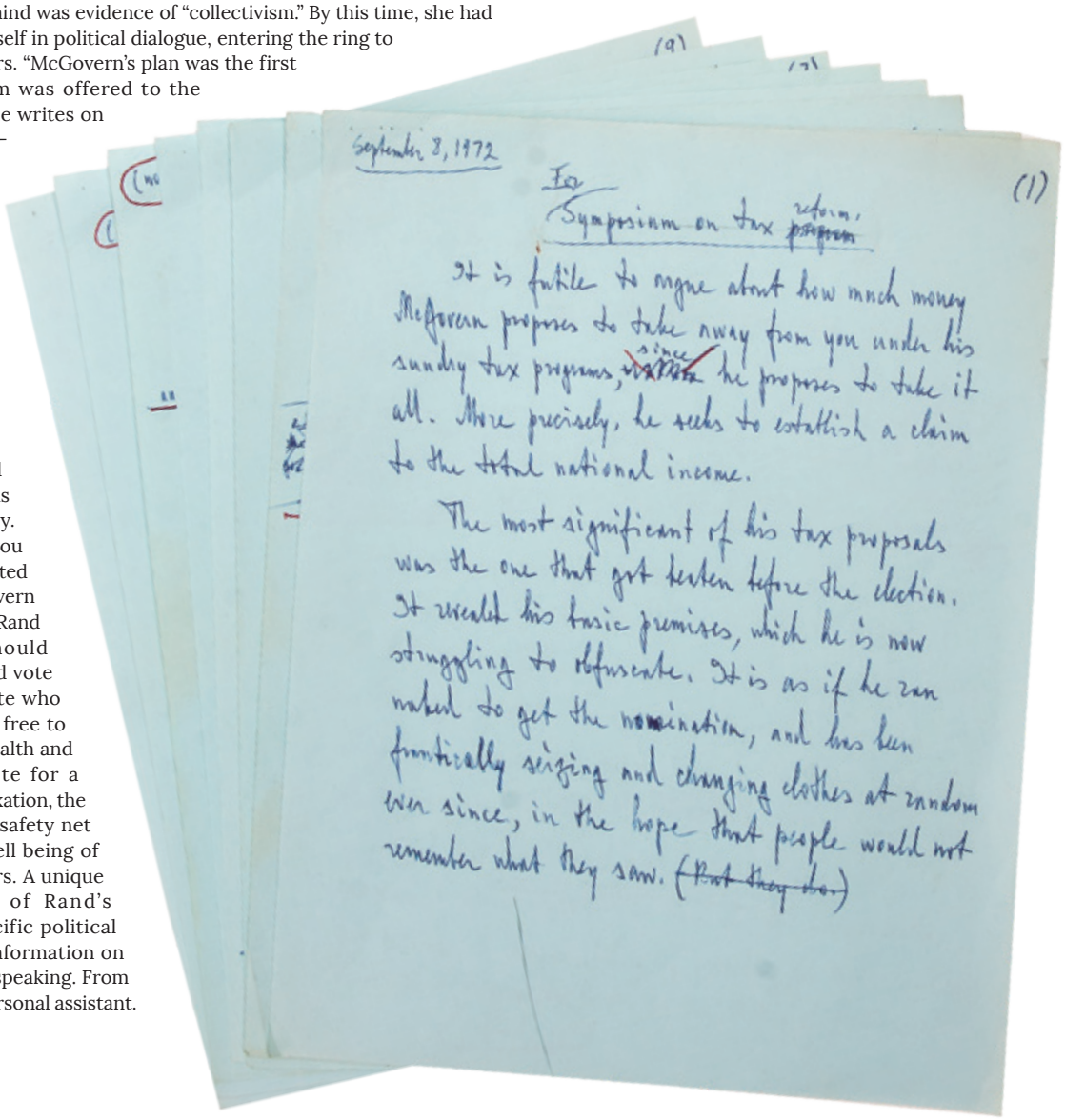
Rand's draft-in-process for a speech promoting tax reform and taking down presidential candidate George McGovern

75. Rand, Ayn

Autograph Manuscript "For Symposium on Tax Reform"

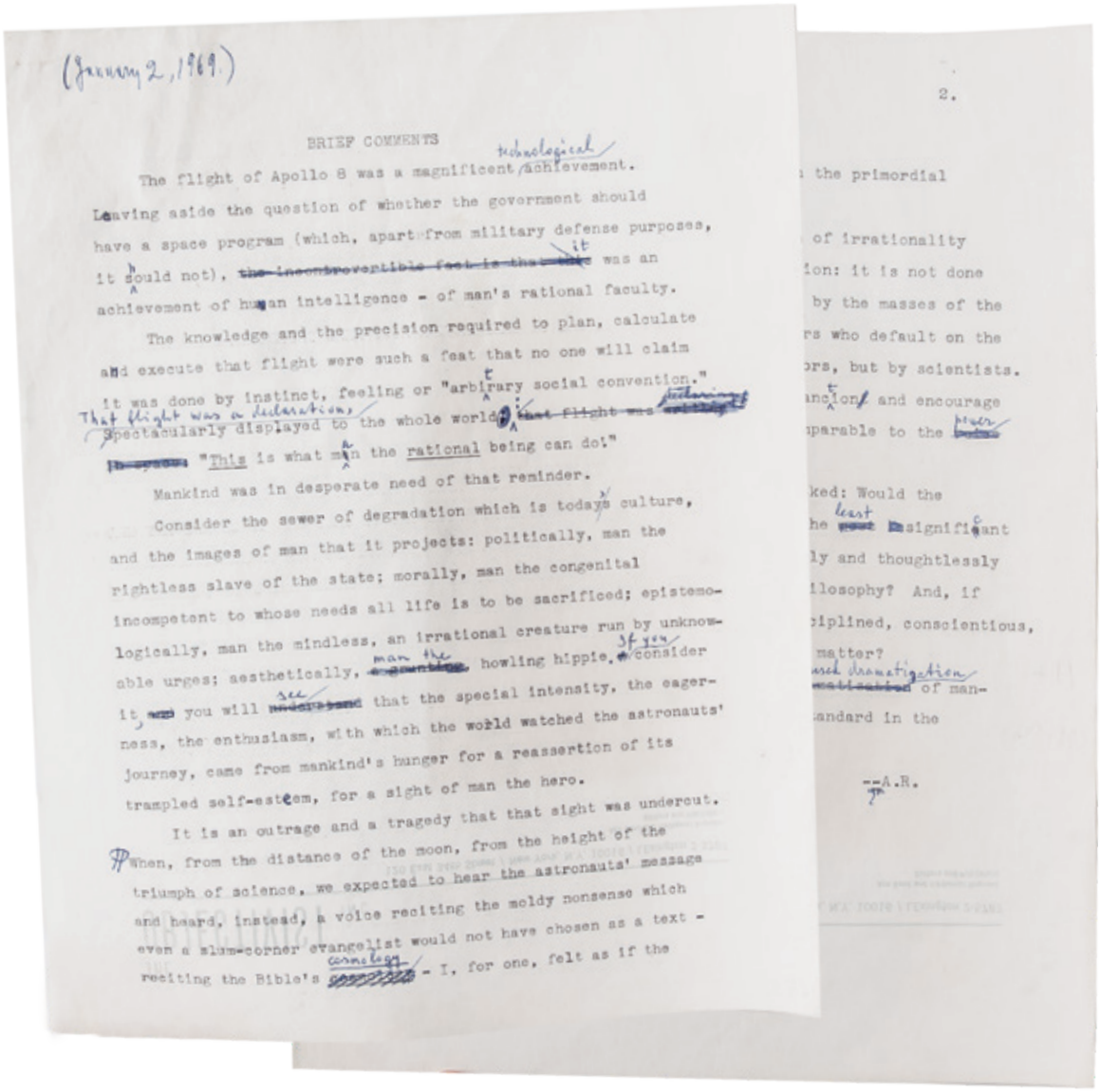
September 8, 1972. 9 page autograph manuscript on blue paper measuring 8.5 x 11" with holes from staples removed at upper left corner. Written in Rand's hand in blue ink, and heavily annotated and corrected in her hand in blue and red ink. Provenance: the Robert Hessen Collection, selling for $13,800 in 1998.

Across the nine pages of Rand's manuscript, one can trace the multiple layers of her thought process and preparation to speak at a symposium on an issue of importance to her. First writing in blue ink, Rand comes back and aggressively makes changes and alterations with what appears to be the same pen; words are energetically scribbled out, sections scored, and words replaced. A red pen comes later, and here she creates arrows and lines to shift the order of sections, highlight important concepts, and create new section and paragraph breaks. The topic of tax reform was an important one within Rand's Objectivist philosophy; and specifically at this moment she was concerned about the possibility of Democratic presidential candidate George McGovern coming to office and expanding the social safety net. Her opening line, which she leaves untouched except for red emphasis marks, makes this clear: "It is futile to argue about how much money McGovern proposes to take away from you under his sundry tax programs, since he proposes to take it all. More precisely, he seeks to establish a claim to the total national income." By the second page, where Rand has written a draft of the same paragraph and fully scored it out, she moves on to a more abstract Objectivist rhetoric rather than focusing on a specific candidate. "If a man proposes to redistribute wealth, it means that the wealth is his to distribute. If he proposes it in the name of government, then the wealth belongs to the government. No one did or could define the difference between that proposal and the basic principle of communism. Perhaps communism is more practical and less cruel at least in theory; a communist government forbids men to act independently, but assumes the responsibility of providing for their livelihood." Born into the Soviet Union, the immigrant Rand railed against communism throughout her life, fearing its global expansion and participating during the Hollywood black lists with McCarthy's House Un-American Activities Committee in an attempt to prevent Americans from viewing sympathetic portrayals of unions or workers that in her mind was evidence of "collectivism." By this time, she had fully and vocally immersed herself in political dialogue, entering the ring to speak about government leaders. "McGovern's plan was the first time that full fledged statism was offered to the American people explicitly," she writes on page 6, "The popular reaction -- as shown by McGovern's collapse in the polls -- is a magnificent demonstration of American independence." As she concludes, Rand admits that the Republican incumbent is not a perfect one; but she clarifies with few corrections why she supports him: "I am not an admirer of President Nixon, but I think that every able-minded citizen should vote for him -- as a matter of national emergency. But Nixon cannot be trusted, you say? It is true: he cannot be trusted to save this country. But McGovern can be trusted to destroy it." As Rand expresses it, Americans should collectively come together and vote for an untrustworthy candidate who will, nevertheless, leave them free to pursue their own individual wealth and self-interest rather than vote for a candidate who will engage in taxation, the creation of a collective social safety net that ensures the individual well being of some at financial cost to others. A unique and powerful expression of Rand's philosophies, linked to a specific political moment, and with revealing information on her writing process for public speaking. From the collection of Hessen, her personal assistant.



Butterfield lot 5919 (1998)

$27,500



(January 2, 1969)

BRIEF COMMENTS

The flight of Apollo 8 was a magnificent technological achievement. Leaving aside the question of whether the government should have a space program (which, apart from military defense purposes, it should not), ~~the incontrovertible fact is that~~ it was an achievement of human intelligence - of man's rational faculty.

The knowledge and the precision required to plan, calculate and execute that flight were such a feat that no one will claim it was done by instinct, feeling or "arbitrary social convention." That flight was a dedication, spectacularly displayed to the whole world. ~~That flight was~~ "This is what man the rational being can do!"

Mankind was in desperate need of that reminder.

Consider the sewer of degradation which is today's culture, and the images of man that it projects: politically, man the rightless slave of the state; morally, man the congenital incompetent to whose needs all life is to be sacrificed; epistemologically, man the mindless, an irrational creature run by unknowable urges; aesthetically, man the howling hippie. If you consider it, you will see that the special intensity, the eagerness, the enthusiasm, with which the world watched the astronauts' journey, came from mankind's hunger for a reassertion of its trampled self-esteem, for a sight of man the hero.

It is an outrage and a tragedy that that sight was undercut. When, from the distance of the moon, from the height of the triumph of science, we expected to hear the astronauts' message and heard, instead, a voice reciting the moldy nonsense which even a slum-corner evangelist would not have chosen as a text - reciting the Bible's cosmology - I, for one, felt as if the

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--A.R.

"This is what man the rational being can do!"

76. *Rand, Ayn.*

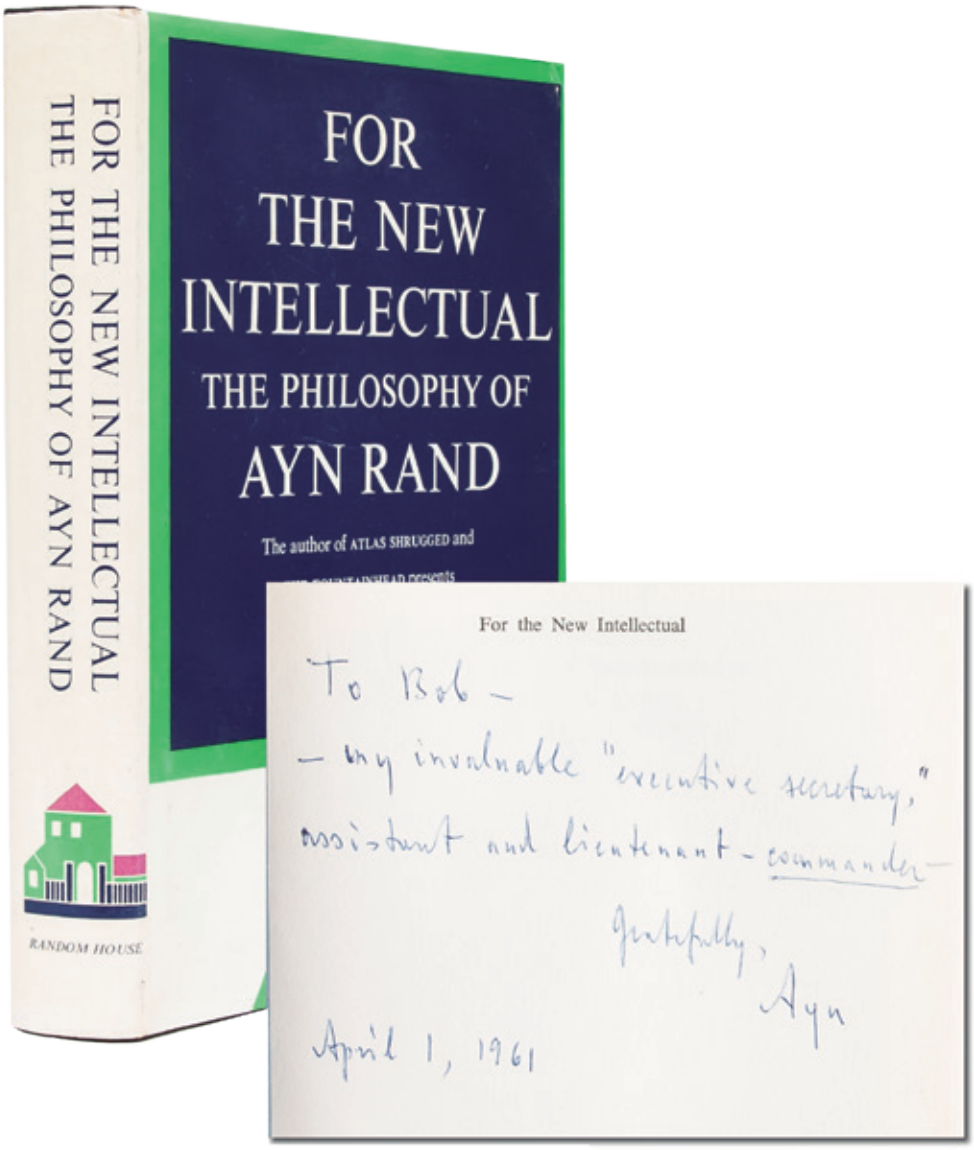
Brief Comments [on the Apollo Space Project]

January 2, 1969. 2 page typed manuscript on the verso of The Objectivist letterhead. Measuring 8.5 x 11". Signed in type at conclusion, with corrections in Rand's hand throughout in blue ink. Provenance from the Robert Hessen Collection. Hessen served as Rand's personal assistant.

A working draft that never went on to publication, Brief Comments reveal Rand's internal conflict over technological advancement and its relationship to the collective. She opens: "The flight of Apollo 8 was a magnificent [added in ink: technological] achievement. Leaving aside the question of whether the government should have a space program (which, apart from military defense purposes it should not), [crossed out in ink: the incontrovertible fact is that] it was an achievement of human intelligence -- of man's rational faculty." The sheer amount of alterations in these lines and throughout reveal Rand's mind at work, debating over how to balance a space program's necessity if individual men are going to create and explore against the involvement of the government collective within that program. Among Rand's great frustrations in this typescript, further, is that in the face of scientific advancement, Americans turn toward "reciting the Bible's cosmology" and voice religious sentiment that "perpetuates the reign of irrationality on earth." Though Rand feels that these reactions undercut "the height of the triumph of science" that Apollo 8 should represent, she writes with fervor that Americans and the world should shift their attitudes and recognize that space flight should inspire individuals to new intellectual heights. "This is what man the rational being can do! Mankind was in desperate need of that reminder."

Butterfield lot 5912 (1998)

$7,500



Rand's comprehensive outline of Objectivism, presented to a colleague

77. Rand, Ayn

For the New Intellectual

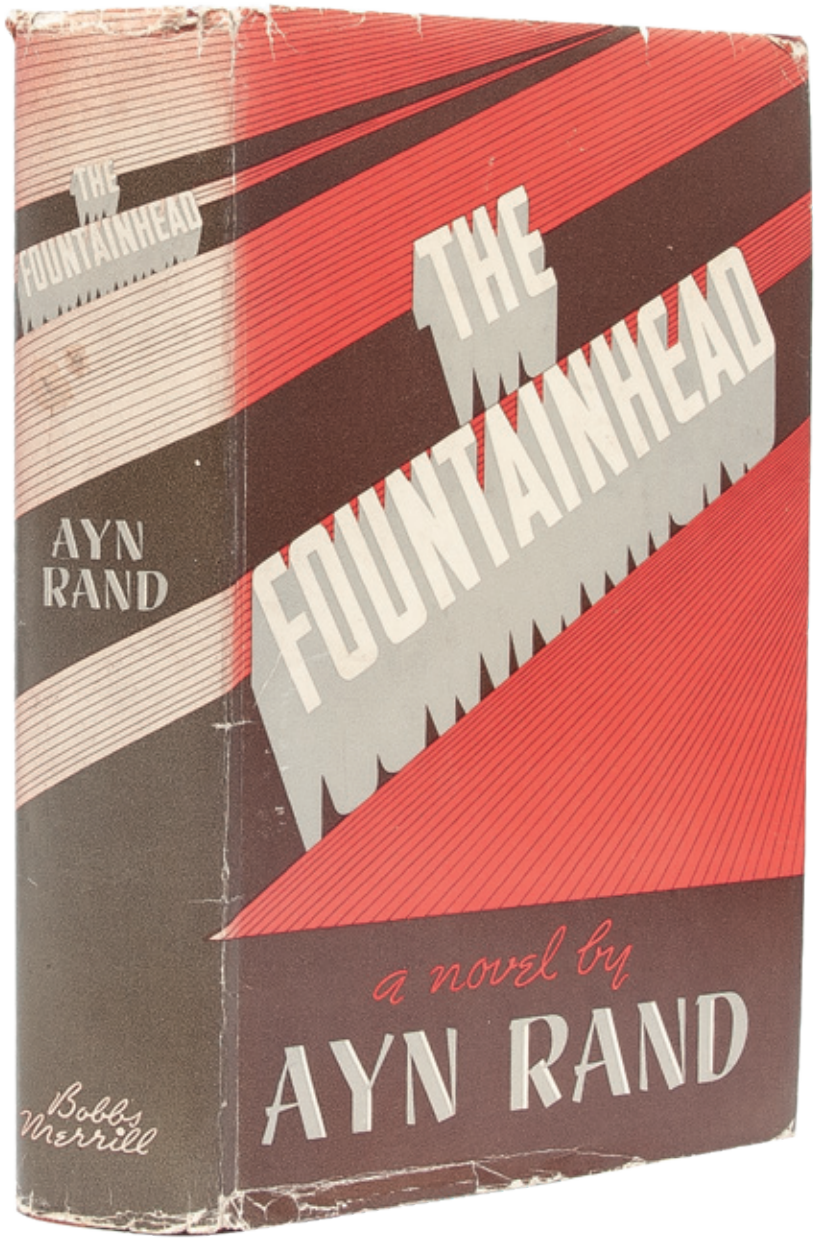
Presentation copy

New York: Random House, 1961. First edition. Original black publisher's cloth binding. Small bump to top front corner. Dark blue endpapers with mild offsetting. Near Fine in a like jacket, which is unclipped and shows only slight creasing and wear to corners. Inscribed and signed by Rand on the half title in the year of publication: "To Bob -- my invaluable 'executive secretary,' assistant and lieutenant commander-- Gratefully, Ayn. April 1, 1961." Presented to Robert Hessen, her long-time personal assistant.

Rand's chronicle crediting Aristotle with the rise of Western civilization and calling for the present generation of intellectuals to prevent civil destruction by continuing to value and promote abstract ideas and individuality. "In response to the practical problems of the 1960s many public figures were calling for a retreat from intellectual concerns in favor of blind tradition or range-of-the-moment pragmatism. Ayn Rand rejected this approach...For the New Intellectual is Rand's manifesto on the fundamental producers and their enemies in Western civilization, the philosophical ideas responsible for this conflict, and the philosophy necessary to lead Western civilization to new heights" (Ayn Rand Lexicon).

Bonhams lot 3187 (2005) Near Fine in Near Fine dust jacket.

$6,500



A testament to the power of individual will in the face of the misguided evil of the collective

78. *Rand, Ayn*

The Fountainhead

Indianapolis: Bobbs-Merrill, 1943. First edition. First issue in the publisher's red cloth binding and the first edition statement on the copyright page as required. Top edge stained red. A Very Good copy overall, minor dampstaining to front and rear boards, hinges cracked with early repairs. Contemporary ownership signature to front pastedown, and bookplate of the same on front endpaper. Unclipped jacket with spine faded; creasing and chipping to extremities; amateur tape repairs to verso. Housed in a custom clamshell with morocco spine label.

Along with Atlas Shrugged, The Fountainhead stands as a towering masterpiece of fictionalized Objectivist philosophy – a zealous laissez-faire capitalism that prizes selfishness of the individual above altruism. The novel follows Howard Roark, an architect who uncompromisingly creates modern works in the face of entrenched group-think that prefers form over function. In what has been praised by a contemporary New York Times review as an "absorbing story of man's enduring battle with evil," Rand's novel survives as a testament to the power of the individual will against the misguided evil of the collective.

Bonhams lot 3173 (2005). Very Good in Very Good dust jacket.

$29,500



Rand's first appearance in print, and her first expression of the "proud woman-conqueror" who appeared in her later works

79. Rand, Ayn

Pola Negri

Moscow & Leningrad: 1925. First edition. Original pictorial wrappers stapled at spine. Light rubbing to rear wrap. Internally tight and overall clean, spine reinforced, and small paper repairs to the front and rear wrappers, and to the margins of pages 10 and 12 not affecting text. This rare work in Russian has appeared only six times at auction, the most recent being in 2008; and no other copies exist on the market.

Rand's first published work, which was produced in Russia under the name A. Rosenbaum, "this monograph was part of a series about movie stars, which included booklets on Mary Pickford and Max Linder. Rand's examination of the 'atypical' Negri, with her 'mysterious contemptuous smile'--a trait found in nearly all of Rand's protagonists -- celebrates the actress's screen persona as 'the strong, powerful woman,' the 'proud woman-conqueror...[who is] powerful even in her suffering.' Rand sounds familiar themes in extolling Negri's concentration of 'her whole life...in her artistic endeavors.' As the embodiment of 'power, the eternal, unconquerable power of a woman,' Negri 'portrays the woman victorious.' For the young Rand, the actress seems to have encapsulated a nascent feminist ideal, one that would reappear in Kira Arounova of We the Living and Dagny Taggart of Atlas Shrugged" (Sciabarra). In this sense, Pola Negri was more than Rand's first appearance in print. The book was the space where she located and developed the model for the most influential characters to appear in her later works.

Swann lot 259 (sale 1929) Very Good +.

$8,500

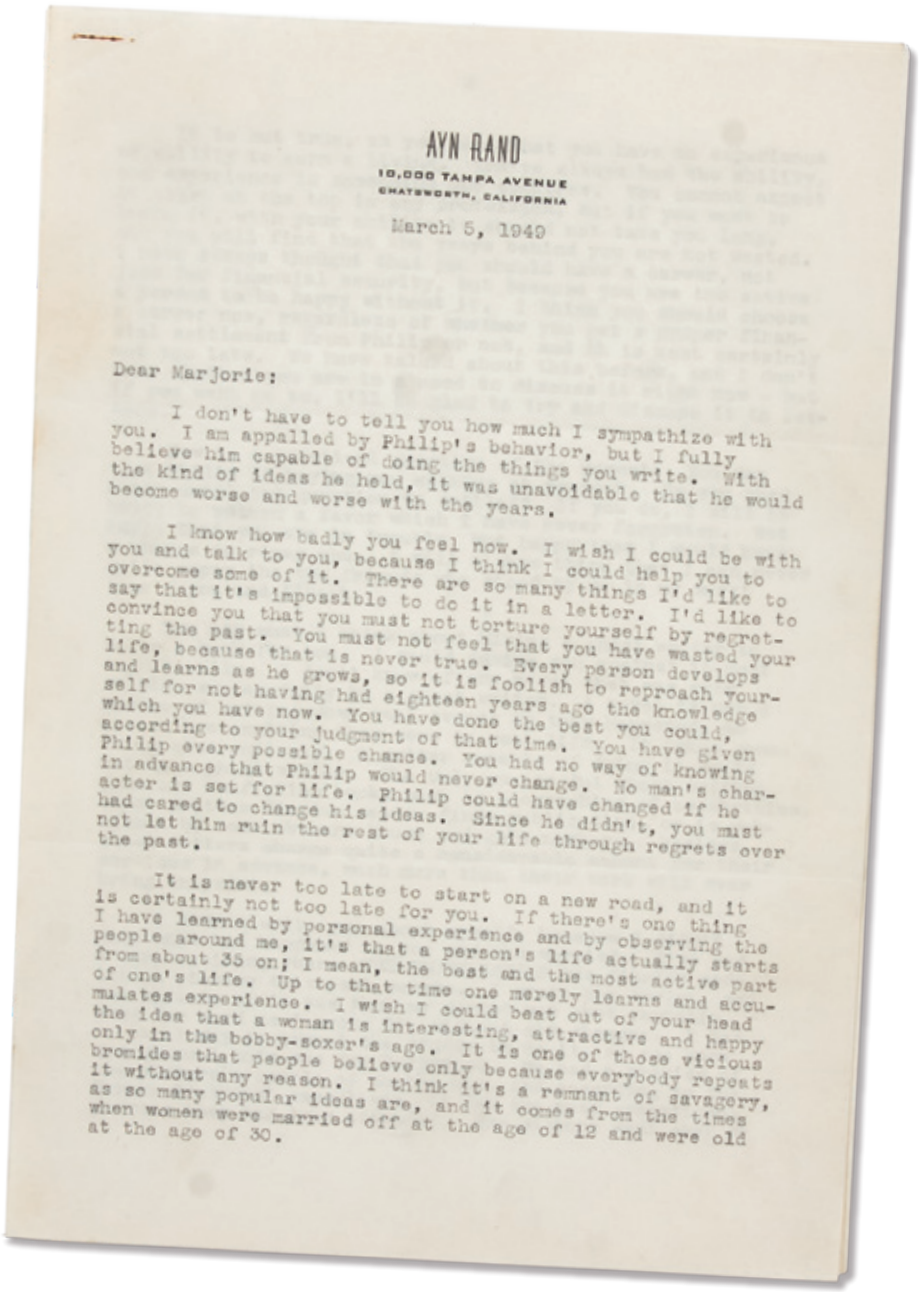
"The Fountainhead was finally made into a picture...I wrote the script, and the miracle of it was that my script was shot verbatim, word for word as I wrote it"

80. Rand, Ayn

Typed letter signed giving a friend advice on her novel and discussing The Fountainhead and Atlas Shrugged.

March 5, 1949. 3 page typed letter signed in ink "Ayn." On Rand's personal Chatsworth, California letterhead measuring 7 x 10.5" with small rust stain and small holes to upper left corner from removed staple. Dated at top March 5, 1949 and addressed to longtime friend Marjorie Hiss.

An unexpectedly personal letter from Rand to a friend seeking advice on her ending marriage, her view of selfhood, and her writing. As Marjorie Hiss's relationship concludes, Rand urges her not to blame herself: "There are so many things I'd like to say that it's impossible to do in a letter. I'd like to convince you that you must not torture yourself by regretting the past...You had no way of knowing in advance that Philip would never change. No man's character is set for life. Philip could have changed if he had cared to change his ideas." Taking a highly feminist perspective, she further encourages Marjorie to push against social views of age and to be optimistic about her new phase in life. "It is never too late to start on a new road, and it is certainly not too late for you...I wish I could beat out of your head the idea that a woman is interesting, happy, and attractive only in the bobby-soxer's age. It is one of those vicious bromides that people believe only because everybody repeats it without reason. I think it's a remnant of savagery...from the times when women were married off at 12 and were old at the age of 30." One of the great ways of developing oneself, for Rand, is through experience that inspires writing. Clearly Marjorie too has ideas to write, and Rand gives her insightful advice on going about it. "A novel is not a matter of writing down real events as they happened, no matter how exciting they were in real life," she explains, "It takes something else entirely. A writer capable of doing it would not be a ghost writer." Of her own writing, Rand expresses pride and excitement. "I've had a very exciting year. The Fountainhead was finally made into a picture this past summer. I wrote the script, and the miracle of it was that my script was shot verbatim, word for word as I wrote it, without any changes. I had no legal way to compel the studio to do it, so you know how unusual this was for Hollywood. We had a preview of the picture a couple of months ago, and according to the Warner Brothers' executives, it was the most sensational preview they ever attended...I am now working on my new novel [Atlas Shrugged], which I have had to interrupt for the picture. The novel is a long, complicated job, and I won't have it finished for about a year." As it turned out, Atlas Shrugged would take Rand eight years, rather than the one she predicted for the complex job. Even in this highly intimate and even warm letter, Rand's objectivism shines through. Philip failed as an individual to change himself and save his marriage. Despite the collective's problematic view of women, Marjorie as an individual has the ability to take control of her life and write her experiences. And Rand herself has succeeded as an individual intellect by keeping control of her novel's transformation to the screen, and by beginning a new magnum opus. An exceptional letter that has only been published in part, with all references to her own writing excised.



AYN RAND
10,000 TAMPA AVENUE
CHATSWORTH, CALIFORNIA

March 5, 1949

Dear Marjorie:

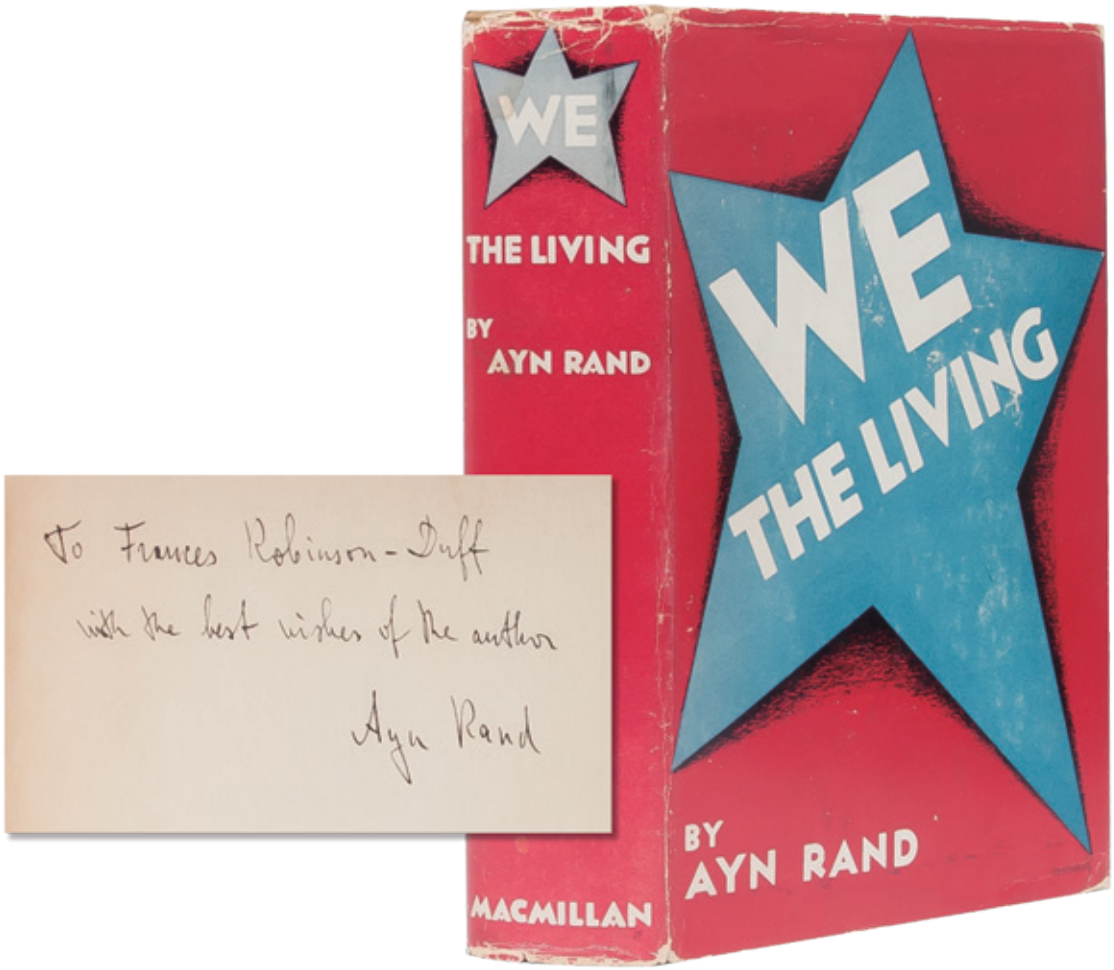
I don't have to tell you how much I sympathize with you. I am appalled by Philip's behavior, but I fully believe him capable of doing the things you write. With the kind of ideas he held, it was unavoidable that he would become worse and worse with the years.

I know how badly you feel now. I wish I could be with you and talk to you, because I think I could help you to overcome some of it. There are so many things I'd like to say that it's impossible to do it in a letter. I'd like to convince you that you must not torture yourself by regretting the past. You must not feel that you have wasted your life, because that is never true. Every person develops and learns as he grows, so it is foolish to reproach yourself for not having had eighteen years ago the knowledge which you have now. You have done the best you could, according to your judgment of that time. You have given Philip every possible chance. You had no way of knowing in advance that Philip would never change. No man's character is set for life. Philip could have changed if he had cared to change his ideas. Since he didn't, you must not let him ruin the rest of your life through regrets over the past.

It is never too late to start on a new road, and it is certainly not too late for you. If there's one thing I have learned by personal experience and by observing the people around me, it's that a person's life actually starts from about 35 on; I mean, the best and the most active part of one's life. Up to that time one merely learns and accumulates experience. I wish I could beat out of your head the idea that a woman is interesting, attractive and happy only in the bobby-soxer's age. It is one of those vicious bromides that people believe only because everybody repeats it without any reason. I think it's a remnant of savagery, as so many popular ideas are, and it comes from the times when women were married off at the age of 12 and were old at the age of 30.

The Letters of Ayn Rand 431-433 (appearing in part, with portion addressing The Fountainhead excised).

$15,000



Rand's take-down of American politicians' and intellectuals' failure to battle collectivism swallowing Europe

81. Rand, Ayn

We the Living

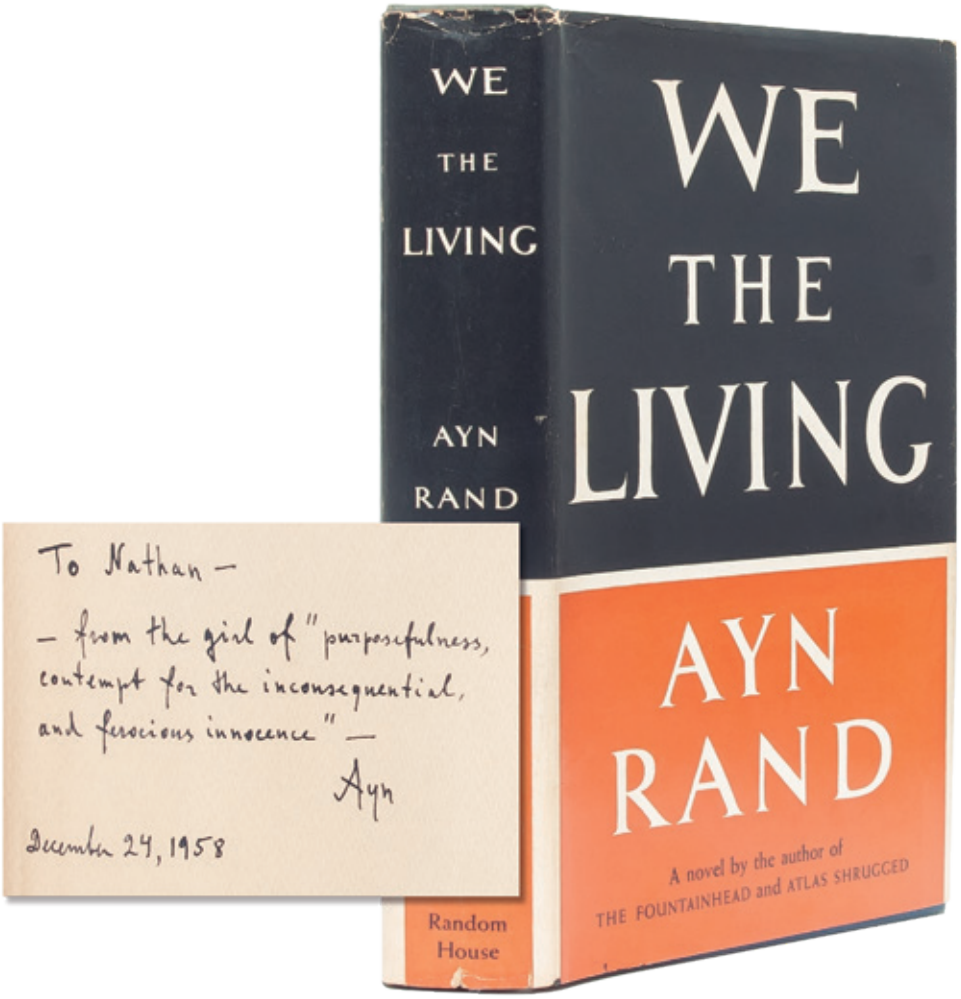
Presentation copy

New York: Macmillan, 1936. First edition. Original buff publisher's cloth binding with title to spine and front board. A Very Good + copy with the spine toned and minor soiling to edges of boards. Very Good jacket with chipping to spine extremities and corners; panels rubbed; dampstaining to top of rear panel and tear with paper loss to bottom of rear panel (jacket likely supplied). Signed and inscribed on the front endpaper by Rand two months after publication to an eminent acting coach and vocalist who trained Katherine Hepburn and was admired by the author: "To Frances Robinson-Duff with best wishes of the Author Ayn Rand July 9, 1936."

Ayn Rand's first novel, set in Soviet Russia a decade after her own escape from its borders to America. "The immigrant Rand was startled by the failure of American intellectuals and politicians to uphold the American ideals of individualism and freedom, and she was horrified by widespread acceptance, even sympathy, that greeted the rise of communism, socialism, and fascism in Europe. Rand resolved to expose the 'noble ideal' of collectivism through the story of three young people whose lives are sacrificed by an all-powerful state...The first printing of 3,000 copies sold out, but the book went out of print due to a publisher's error. An edition revised by Rand would not be released until 1959, following the success of Atlas Shrugged" (Rand Institute). Robinson-Duff, the recipient of this book, was an admirable figure for Rand, who valued Hollywood talent that proved the strength and independence of women. Robinson-Duff was at the time the most highly sought-after acting and vocal coach in the field, and she increased her fame by training Katherine Hepburn for the screen. An important work with an exceptional association.

Bonham's lot 3166 (2005) Very Good + in Very Good dust jacket.

$27,500



Rand's first novel, inscribed to her lover Nathaniel Branden

82. Rand, Ayn

We the Living

Presentation copy

New York: Macmillan, 1959. Second edition. Original blue publisher's cloth with title to spine. Near Fine in like dust jacket. Some toning to extremities. In unclipped jacket that is mildly toned and soiled on the edges, with slight wear at the spine ends. Inscribed by Rand to her lover Nathaniel Branden for Christmas: "To Nathan from the girl of 'purposefulness, contempt for the inconsequential, and ferocious innocence.' Ayn. December 24, 1958."

What began with a fan letter transformed into a decades-long affair for Nathaniel Branden and Ayn Rand. In Branden, Rand saw a kind of philosophical soul mate -- an individual who believed in Objectivism and was committed to educating others about it. The couple's affair, which was well-known to both of their spouses though hidden from the general public, was indeed modeled on the philosophy. For Rand and Branden, they considered it the perfect exercise of non-conformity and self-satisfaction. For his role in her personal and professional development, Rand even included Branden's name in the dedication of her magnum opus, Atlas Shrugged.

Ayn Rand's first novel, set in Soviet Russia a decade after her own escape from its borders to America. "The immigrant Rand was startled by the failure of American intellectuals and politicians to uphold the American ideals of individualism and freedom, and she was horrified by widespread acceptance, even sympathy, that greeted the rise of communism, socialism, and fascism in Europe. Rand resolved to expose the 'noble ideal' of collectivism through the story of three young people whose lives are sacrificed by an all-powerful state...The first printing of 3,000 copies sold out, but the book went out of print due to a publisher's error. An edition revised by Rand would not be released until 1959, following the success of Atlas Shrugged" (Rand Institute).

Christie's lot 184 (sale 8343) Near Fine in Near Fine dust jacket.

$19,500

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London, England SW8 4NW



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Location:
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72 Noble St. (at Franklin St.)
Greenpoint, Brooklyn



Rare Books LAX
Saturday, October 5 – Sunday, October 6, 2019

Location:
The Proud Bird
11022 Aviation Blvd.
Los Angeles, CA 90045



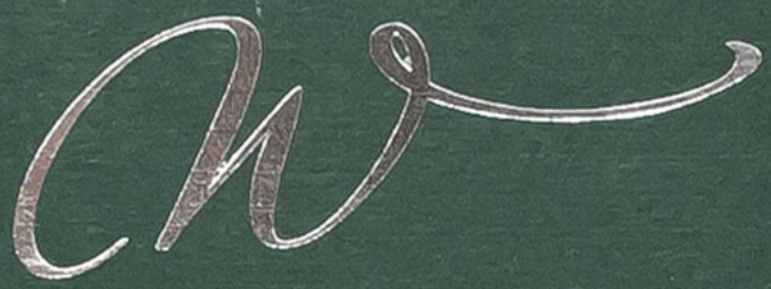
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301 Mercer St., Seattle WA



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