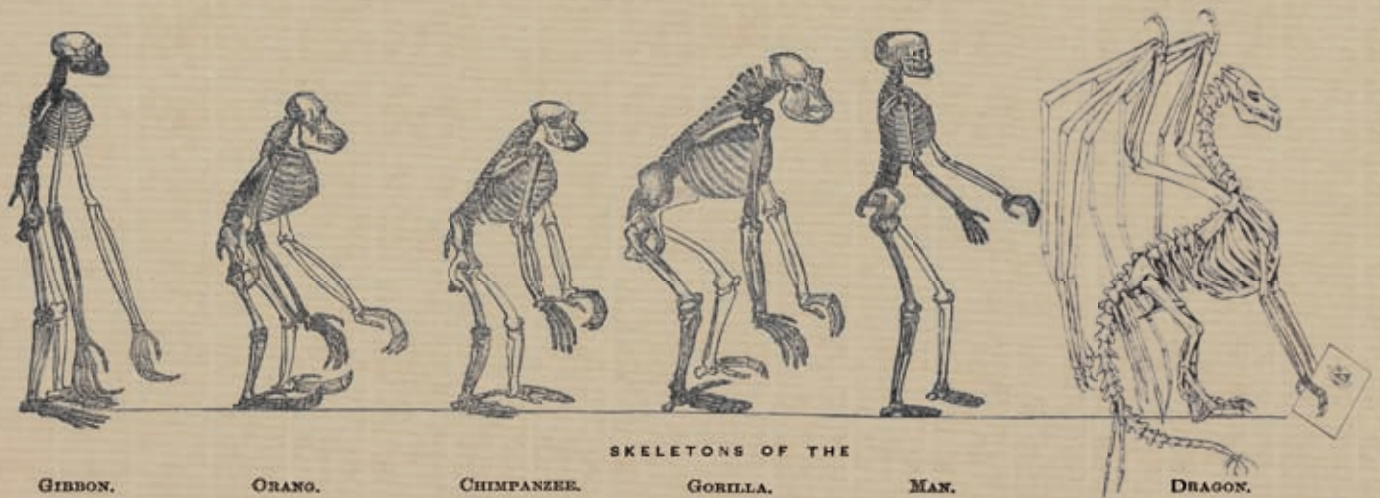


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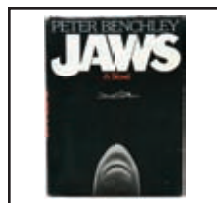
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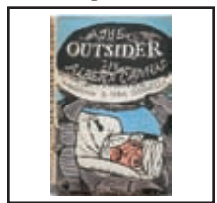
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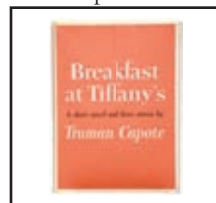
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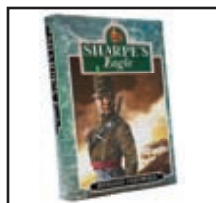
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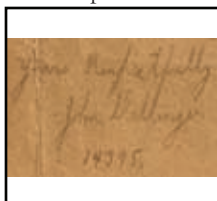
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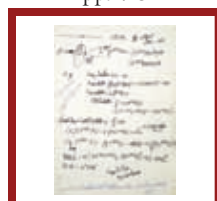
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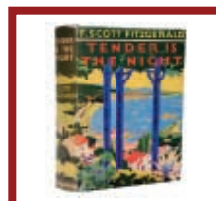
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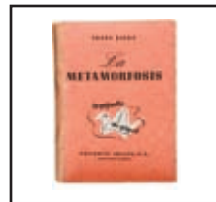
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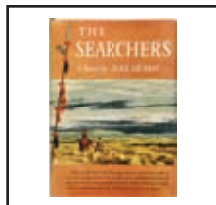


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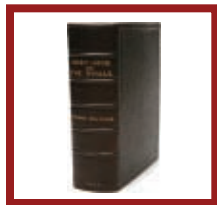
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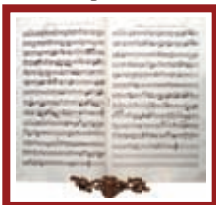
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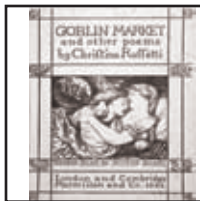
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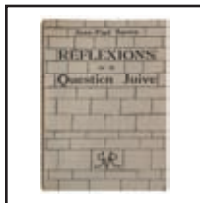
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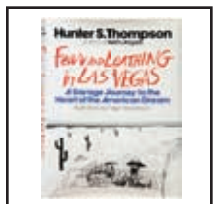
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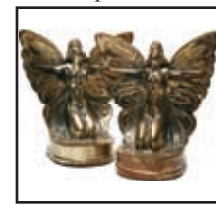
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1.

“THE MOST IMPORTANT SINGLE WORK IN SCIENCE [WHICH]  
BROUGHT MAN TO HIS TRUE PLACE IN NATURE”

DARWIN, Charles

*On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle of Life.*  
London: John Murray, 1859.

**FIRST EDITION, FIRST ISSUE**, with the two reviews on half title, and “specieis” on page 20.

Octavo in 12s. ix, [i], 502 pp., plus 32 pages publisher’s advertisements dated June, 1859, and one folding plate. A stunning, untouched copy, in the original green blind-stamped cloth, (Freeman variant “a”), the gilt to spine exceptionally bright, the interior fresh and clean. With only the most insignificant of detractors; a tiny tear at head of spine, some faint rubbing to lower corners, and the front hinge that is just starting - rare in such exemplary condition! From the library of illustrator & etcher Charles Keene (1823-1891), with his bookplate.

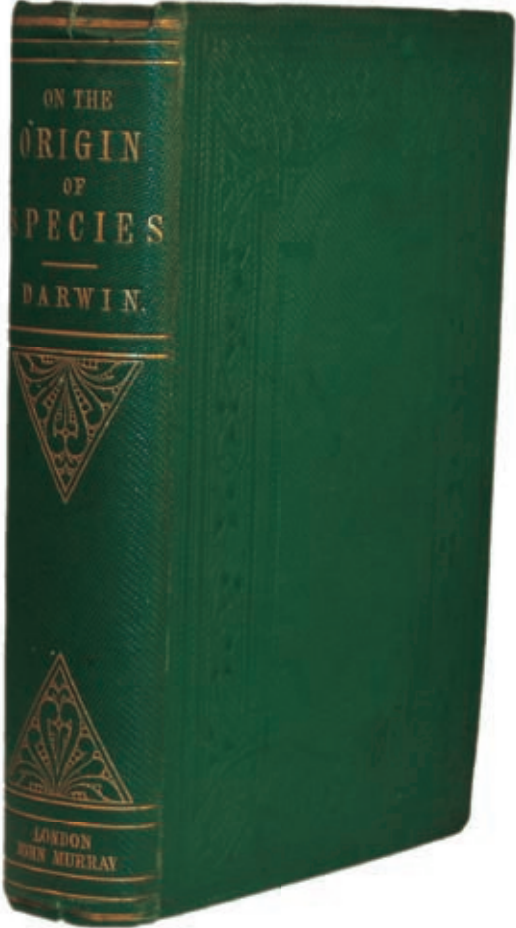
**FIRST EDITION, FIRST ISSUE** of one of the most important and influential books ever written. A continually controversial work, the entire edition of 1,250 copies sold out on the day of publication. No single book has sparked as much debate and has had as far reaching an influence as the *Origin*; its full implications are still to be revealed.

“This, the most important single work in science, brought man to his true place in nature.” (Dibner)

Darwin was greatly influenced by the discoveries of the innovative geologist Charles Lyell (1797-1875), who in his *Principles of Geology* established once and for all a uniform theory of geology which discarded the idea of divine creation. Darwin “was intent upon carrying Lyell’s demonstration of the uniformity of natural causes over into the organic world. The outstanding difficulty was to discover the means by which the infinite variety of living organisms could have been produced within the limit of geological time. In accomplishing this, Darwin not only drew an entirely new picture of the workings of nature; he revolutionized our methods of thinking and our outlook on the natural order of things. The recognition that constant change is the order of the universe had been finally established and a vast step forward in the uniformity of nature had been taken.” (PMM)

Dibner, *Heralds of Science*, 199; Freeman, 373; G&M, 220; Grolier, *100 Books Famous in English Literature*; Horblit, 23b; *Printing and the Mind of Man*, 344b

\$200,000



2.

THE INVISIBLE MAN

**BURROUGHS, William S.**

[Sculpture of Man in Fedora]. [Lawrence, Kansas: 1992].

Plywood cut-out of man in fedora hat, painted white. Approximately 7' 9" x , 1' 10" x 4". With seven spray-paint cans attached to sculpture by chicken-wire mesh, and sprayed with shotgun pellet holes. One corner of fedora hat chipped, else fine.

Initialed "WSB" in pencil at lower left, additionally signed "William S. Burroughs" and dated 1992 in pencil on lower right. An unique autobiographical piece.

William S. Burroughs (1914-1997) was one of the preeminent members of the Beat Literature movement, being a writer, social critic, spoken word performer and artist. In 1984 he was elected to *The American Academy and Institute of Arts and Letters*. However, his distinguished writing career is sometimes overshadowed by his raucous personal life. His lifelong experimentation with narcotics is legendary, and strongly influenced his early work most notably *Naked Lunch*. The most notorious episode of his life occurred in 1951 in Mexico; after a night of drinking at the American-owned Bounty Bar he and his common-law wife, Joan Vollmer, decided to play a game of "William Tell." She placed a shotglass on her head, and Burroughs drunkenly took aim with a pistol and fired, killing her instantly. He spent thirteen days in a Mexico City jail before his brother came to bribe officials to release him on bail. After trial preparations began to go poorly for Burroughs (his attorney had to flee Mexico because of his own legal troubles) he "skipped" Mexico and was convicted in absentia. The unintentional killing of his wife traumatized him, and marked his writing for the rest of his life.

He is widely known for his paintings, but his sculptures are more esoteric. Using his preferred medium of paint and shotgun blasts, this item is, like virtually all of his literary output, somewhat autobiographical in nature, depicting a man whose damaged insides are held together by the most fragile and common of materials.

\$14,000







## 3.

**EN GARDE!****ONLY ONE OTHER COPY LOCATED IN  
THE UNITED STATES****CAPO FERRO DA CAGLI, Ridolfo.**

*Gran Simulacro dell'Arte e dell'Uso della Scherma di Ridolfo Capo Ferro de Cagli, Maestro dell'ecclsa natione ale-manna, nell'inclita Citta di Siena. Dedicato al Serenissimo sig. Don Federigo Feltrio della Rovere Principe dello stato d'Urbino.* Siena: Appresso Saluestro Marchetti, e Camillo Turi, 1610.

Oblong quarto. (200 x 270 mm.) [viii], 118 (i.e. 124), [4] pp., including 43 full page copper engravings by Rafael Schiamirossi (reckoned within pagination). Woodcut printer's device to title and colophon (Romulus & Remus with She-Wolf), fine copper engraving of the arms of the dedicatee Francesco Mario Feltrio della Rovere, the Sixth Duke of Urbino to verso of title, finely engraved portrait of the author on p. [vi], woodcut chapter initials (many historiated), woodcut ornaments, head- and tailpieces, text within decorative woodcut borders. Half-vellum and paste-painted boards; intermittent light soiling and staining to text, several old paper repairs, still a lovely copy of this rare work. From the library of Italian bookseller Leonis S. Olschki, with his bookplate; presentation letter tipped onto fly-leaf; some contemporary Italian marginalia.

**FIRST EDITION.** One of the greatest fencing hand-books ever written. Divided into three sections, the first discusses the theoretical aspects of the art including tempo, measure, posture, and the proper positioning and use of the various body parts. The second treats the practical aspects of fencing, specifically the various defensive and offensive techniques. The third section is a step-by-step guide of the various plays that can be made using a single sword, a sword and rotella, a sword and cape and a sword and dagger. This section is accompanied by forty-three fantastic plates which illustrate the techniques in gruesome detail including specifics on the exact positioning of the body and rapier as well as on the intended effects.

Capoferro (fl. 1610) was one of the primary Italian authors on fencing, and one of the greatest Italian masters. His techniques are used to this day. Movie fans will be interested to know that he is mentioned in the cult film "The Princess Bride" -during the duel scene between the "Man in Black" (Cary Elwes) and Inigo Montoya (Mandy Patinkin) at the Cliffs of Insanity, they both mention his techniques: "Naturally, you must expect me to attack with Capoferro" - "Naturally, but I find Thibault cancels out Capoferro, don't you?"

Vigeant, *Bibliographie de l'Escrime*, pp. 43-44; OCLC locates only 1 copy in the US, at the Getty

\$10,000

4.

**A LOVELY COPY OF *TENDER IS THE NIGHT*, FITZGERALD'S FINEST WORK, IN THE  
RARE ORIGINAL FIRST ISSUE DUST JACKET**

**FITZGERALD, F. Scott.**

*Tender Is the Night*. A Romance. New York: Charles Scribner's Sons, 1934.

**FIRST EDITION, FIRST ISSUE IN THE FIRST ISSUE DUST JACKET.**

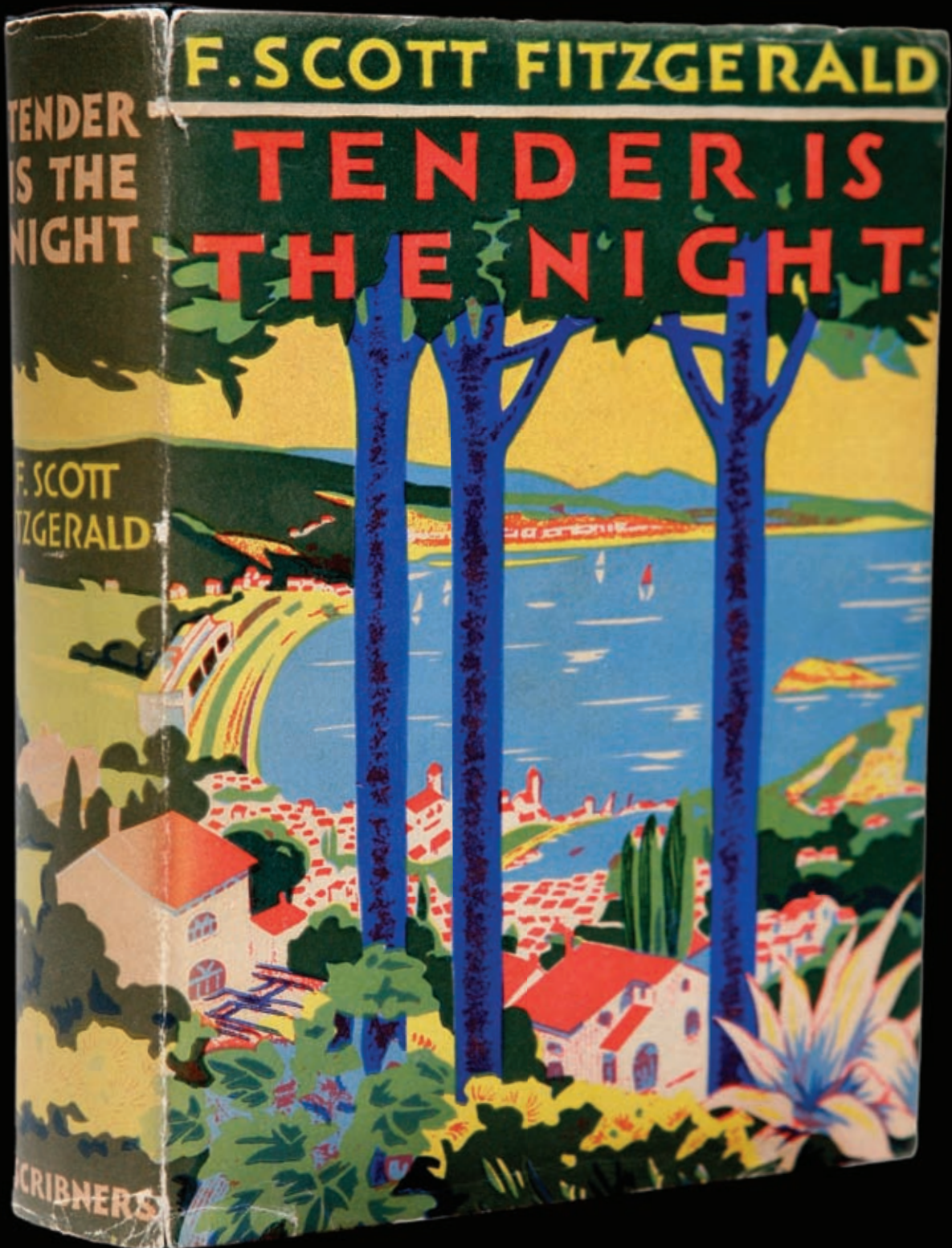
Octavo. [2, blank], [viii], [1]-408, [2, blank] pp. Publisher's full green cloth, front cover ruled in blind, spine lettered in gilt, original pictorial dust jacket. A handsome, fine copy of this notorious rarity, this copy entirely unsophisticated (jacket spine very slightly sunned, much less than usually seen, some minor edgewear to spine, two short closed tears to panels. Page [1] is unopened).

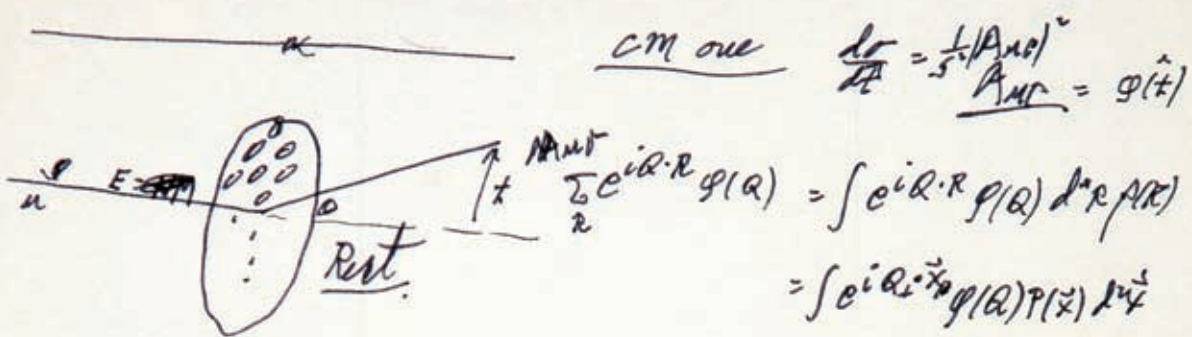
Written during the most traumatic period in his life, Fitzgerald was still able to produce the most moving and personal work of his career. It is the story of Nicole, a rich mental patient who achieves mental and emotional stability by falling in love with and marrying her handsome young psychiatrist, Dick Diver. Tragically, he deteriorates as she improves. She eventually leaves him for a man who treats her as an equal and not a patient, and Diver descends into ruin and alcoholism. The book's actions mirror the turmoil in Fitzgerald's life at the time: his wife, Zelda, whose mental state had never been completely secure, finally broke down and was institutionalized, and Fitzgerald had to assume the burden of her care, as well as of the care of their daughter, Scottie. In fact, the progress of this novel was slowed down due to Fitzgerald's having to submit short stories to magazines to make ends meet.

The last novel to be completed by Fitzgerald, it was savaged by the critics and its sales were dismal. Ironically, reviewers and readers now recognize it as Fitzgerald's pre-eminent work.

Brucoli, *Fitzgerald*, A.14.I.a.

\$35,000





$\psi = \phi$

Wave function  $\chi(R) : \chi(R)$

Amplitude  $\langle \chi(R) | e^{iQ·R} | \chi(R) \rangle = \langle \chi(R+R) | \chi(R) \rangle = \rho(R)$

Amplitude  $\langle \chi_n | e^{iQ·R} | \chi \rangle$

Total Intensity  $= \sum_n \langle \chi_n | e^{iQ·R} | \chi_0 \rangle$

$$= \langle \chi_0 | \sum e^{iQ·R_i} e^{-iQ·R_j} | \chi_0 \rangle = \langle \chi_0 | \sum e^{iQ·R_i} | \chi_0 \rangle^2$$

Special Case N indep Particles  $\chi_0 = \prod_{i=1}^N \chi(R_i)$

$$\langle \chi_0 | \sum e^{iQ·R_i} | \chi_0 \rangle = N \langle \chi^* \chi e^{iQ·R} \rangle = N f(Q)$$

← one particle shape.  $f(0) = 1$

$$\langle \chi_n | \sum e^{iQ·R_i} | \chi_0 \rangle = \langle \chi_i | e^{iQ·R} | \chi_0 \rangle \therefore \text{Total Int} = N \sum_i \langle \chi_i | e^{iQ·R} | \chi_0 \rangle^2$$

$$\text{Total Int} = N \cdot [ \langle \chi_0 | e^{-iQ·R} e^{iQ·R} | \chi_0 \rangle - | \langle \chi_0 | e^{iQ·R} | \chi_0 \rangle |^2 ] = N [ 1 - |f(Q)|^2 ]$$

$$\text{Tot El.} = N^2 |f(Q)|^2$$

MODEL TOO THIN  
MUST SELF ABSORB.

↑  
Trying to understand what happens when protons collide.  
R.P.F.

## 5.

## THE PHYSICS MASTER ON THE COLLISION OF PROTONS

**FEYNMAN, Richard P[hillips].**

*Autograph Manuscript Signed.* [Los Angeles: n.d.]. One page (11 x 8.5”), with formulas and diagrams in black ink. Inscribed by Feynman twice in blue ink: “To Egon Lehmkuhl, Richard P. Feynman” (near top left of sheet) and “Trying to understand what happens when protons collide. R.P.F” (along bottom of sheet beneath calculations). Some light vertical and horizontal folds, else fine. A truly important item; Feynman manuscripts are very rarely seen on the market.

Feynman (1918–88) an American physicist, is widely regarded as one of the greatest theoretical physicists of the twentieth century. He earned his B.Sc. at MIT, and his Ph.D. at Princeton. He was Professor of Theoretical Physics at Cornell, and held the *Richard Chace Tolman Professorship in Theoretical Physics* at Cal Tech. He was a joint winner of the Nobel Prize in Physics in 1965 for his work in quantum electrodynamics, and was also a recipient of *Albert Einstein Award*, the *Einstein Award* as well as the *Lawrence Award*. He is best known for his theory of quantum electrodynamics, the path integral formulation of quantum mechanics, his work in particle physics (particularly his proposal of the parton model) as well as the physics of the superfluidity of supercooled liquid helium. A member of the Manhattan Project, he assisted in the development of the atom bomb at Los Alamos and also served on the panel of investigators of the Space Shuttle *Challenger* disaster.

Feynman was known as an eccentric and a joker who would go off and play bongos in the desert, practice juggling or paint landscapes when the fancy took him. He wrote a number of popular scientific works, including *There's Plenty of Room at the Bottom* (on nanotechnology) and *The Feynman Lectures on Physics* (written from transcriptions of his lectures) as well as several humorous semi-autobiographical works such as *What Do You Care What Other People Think?* and *Surely You're Joking, Mr. Feynman!*

The distinguished mathematician Mark Kac (1914–84), in his autobiography *Enigmas of Chance* said of Feynman “In science, as well as in other fields of human endeavor, there are two kinds of geniuses: the ‘ordinary’ and the ‘magicians’. An ordinary genius is a fellow that you and I would be just as good as, if we were only many times better. There is no mystery to how his mind works. Once we understand what he has done, we feel certain that we, too, could have done it. It is different with magicians. They are, to use mathematical jargon, in the orthogonal complement of where we are and the working of their minds is for all intents and purposes incomprehensible. They seldom, if ever, have students because they cannot be emulated and it must be terribly frustrating for a brilliant young mind to cope with the mysterious ways in which the magician’s mind works. Richard Feynman [was] a magician of the highest caliber.”

For excellent discussions of the life and work of Feynman, see Gleick, *Genius; The Life and Science of Richard Feynman*, & Mehra, *The Beat of a Different Drum*

\$37,500

6.

“ALL THE SAME IT DOES MOVE!”

**GALILÆI, Galilæo [GALILEO].**

*Systema cosmicum . . . In quo quator dialogis, de duobus maximis mundi systematibus, Ptolemaico & Copernicano, utriusq; rationibus philosophicis ac naturalibus indefinite propositis, disseritur. Ex Italica lingua Latine conversum. Accessit appendix gemina, qua SS. Scripturæ dicta cum terræ mobilitate conciliantur.* Strassburg: Impensis Elzeviriorum, Typis Davidis Hautti, 1635.

Quarto (194 x 145 mm.) [xvi], 495, [1, blank], [24] pp., including finely engraved frontispiece depicting Aristotle, Ptolemy and Copernicus, engraved portrait of Galileo by Jac[ob] Heyden, numerous woodcut text diagrams, woodcut chapter initials, head- & tailpieces. Bound in full eighteenth century mottled sheep, covers with single gilt rules, spine gilt in compartments with four raised bands. Small chip at head of spine, tiny worm hole at head of front joint; text with some browning and spotting as usual, due to the poor quality of paper used (“L’impression et le papier sont des plus médiocres” - Willems), but overall an excellent copy, housed in a green leatherette slip-case.

**EDITIO PRINCEPS LATINA** of Galileo’s *Dialogo*, an enduring testament to human endeavor, and the book which established the heliocentric system as commonplace. First printed in Italian in 1632, this edition was translated into Latin by the famous humanist and close friend of Kepler, Mathias Bernegger (1582–1640) and contains two tracts not present in the original edition: The first Latin edition of Foscarini’s “Epistola . . . circa Pythagoricorum, & Copernici opinionem...” (p. 465–95), and the introduction to Kepler’s *Astronomia nova* (p. 459–64).

Previously banned from teaching the Copernican system, Galileo (1564–1642) was able to obtain permission from the new Pope Urban VIII to write a book which discussed the heliocentric theory. Urban VIII’s only stipulation was that the work also present in an impartial and equal manner the Church approved Ptolemaic system – Galileo ingeniously complied without compromising his beliefs. “The *Dialogo* was designed both as an appeal to the great public and as an escape from silence. In the form of an open discussion between three friends – intellectually speaking, a radical, a conservative, and an agnostic – it is a masterly polemic for the new science. It displays all the great discoveries in the heavens which the ancients ignored; it inveighs against the sterility, wilfulness, and ignorance of those who defend their systems; it revels in the simplicity of Copernican thought and, above all, it teaches that the movement of the earth makes sense in philosophy, that is, in physics. Astronomy and the science of motion, rightly understood, says Galileo, are hand in glove. There is no need to fear that the earth’s rotation will cause it to fly to pieces.” (PMM) While Galileo was successful in fooling the censors, his ruse was discovered by his enemies. “If it was not exactly written in defiance of the Inquisition, it was composed with the deliberate intention of bamboozling the censors and of outwitting Galileo’s clerical enemies. The censors were the more easy to deceive; after the book was published, Galileo’s enemies dragged him to Rome in 1633, set him before the Inquisition, and forced him to abjure all that the *Dialogo* professed . . . . The book itself remained on the *Index Librorum Prohibitorum* until 1823. It is an eternal reminder of human endeavour and human fallability.” (PMM)

Carli & Favaro 148; Cinti, 96; Dibner, 8 (First edition); *Printing and the Mind of Man*, 128 (First edition); Riccardi I, col. 512–513; Sotheran I, p. 417; Willems 426

\$50,000





7.

INSCRIBED FIRST EDITION OF HEMINGWAY'S MOST CELEBRATED WORK  
... TO CARLOS

**HEMINGWAY, Ernest.**

*The Old Man and the Sea*. New York: Charles Scribner's Sons, 1952.

**FIRST EDITION, PRESENTATION COPY**, inscribed by Hemingway on the front free end-paper in black ink: "To Carlos/best always/Ernest Hemingway."

Octavo. [ii], [1]-140, [2, blank] pp. Publisher's light blue cloth, front cover with facsimile author's signature in blind, spine lettered in silver, dust jacket. Jacket spine slightly browned, some rubbing to spine and panels, very minor tape residue and erasure marks on front free end-paper (neither affecting Hemingway's inscription). Near fine.

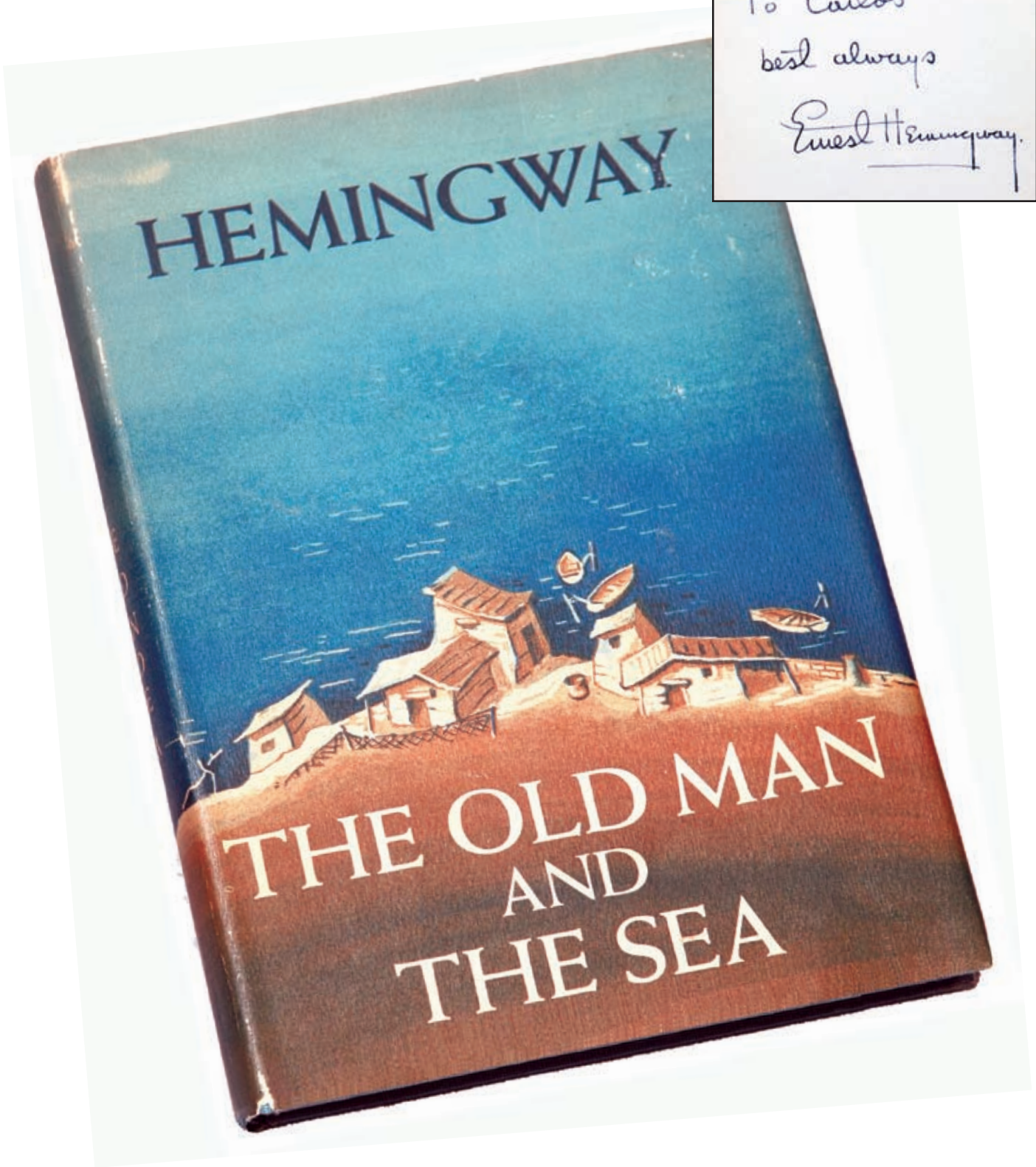
There are two tantalizing possibilities as to who "Carlos" may be. One is Carlos Gutierrez, who was the first mate on Hemingway's boat, *Pilar*. Even though Gutierrez was no longer working for Hemingway while he wrote *Old Man and the Sea*, there is no doubt that Gutierrez was the inspiration for Santiago, the protagonist. When he met Hemingway, he was already an old man (having been a successful marlin fisherman for forty years), and Hemingway credited him for telling Cuban tales and fishing stories.

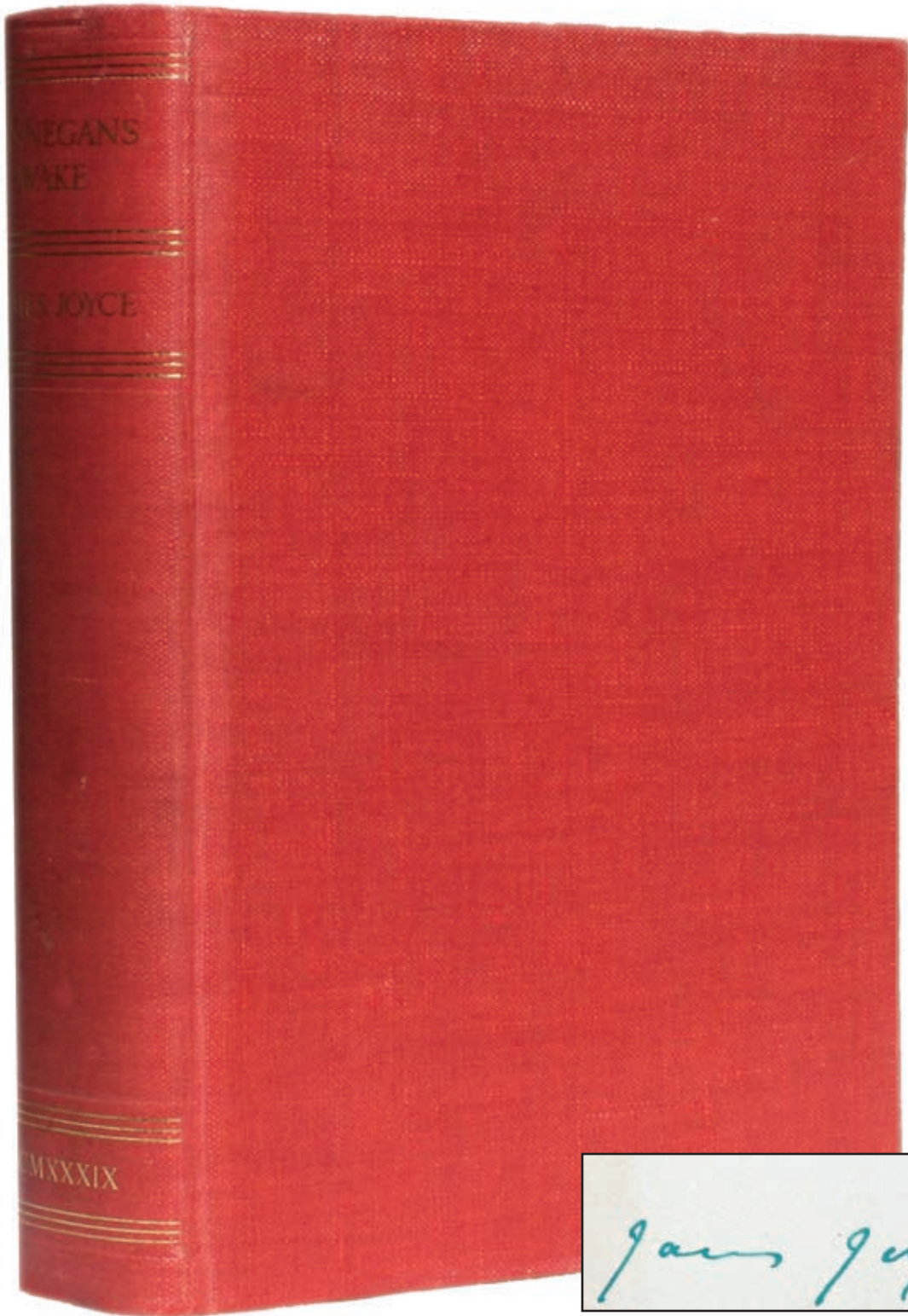
The other possibility is that "Carlos" is Carlos Baker, literature professor at Princeton, and Hemingway's biographer, having written or edited four books on Hemingway, including *Ernest Hemingway: A Life Story* (1969).

Hahneman A24a

\$35,000

To Carlos  
best always  
Ernest Hemingway.





Joan Joyce

## 8.

## ONE OF ONLY 425 COPIES SIGNED BY JAMES JOYCE - AN EXCELLENT EXAMPLE

## JOYCE, James.

*Finnegans Wake*. London: Faber & Faber, 1939.

FIRST EDITION, ONE OF 425 LARGE PAPER COPIES SIGNED BY JAMES JOYCE (this being copy number "200.")

Large octavo. [2, blank], [vi], [1]-628 pp. Publisher's original full red buckram, spine lettered and triple-ruled in gilt, original yellow cloth slipcase (not shown in photograph). Several pages unopened, two gutters with professional repairs, rear hinge just barely starting (yet still solid), some shelfwear and mild soiling to box. Still, a fine copy.

This monumental work was Joyce's most complex and experimental. Begun in 1922, shortly after he finished *Ulysses*, he found that it was taking so much more time and effort than he expected (ultimately taking seventeen years to complete,) he began publishing portions of it in serial form in 1924 (at that time, it was known simply as *Work in Progress*.) As parts of it were released, critical reception grew increasingly hostile, so Joyce's supporters, including Ezra Pound, Samuel Beckett, William Carlos Williams, and Rebecca West, published *Our Examination Round His Factification for Incamination of Work in Progress* in order to defend it. Several of these writers, however, became disillusioned when it was finally published.

It is commonly regarded as one of the most complex and challenging books ever written in the English language, with its multi-layered symbolic language and non-linear plot (Joyce insisted that each word had several meanings, and that readers should devote their lives to understanding them all). Is it a colossal work by the greatest literary mind of the twentieth century, or was it, according to Joyce's former friend and literary critic, Oliver Gogarty "the most colossal leg pull in literature since Macpherson's *Ossian*"?

Slocum & Cahoon, 49.

\$20,000

THIS EDITION PUBLISHED 1936

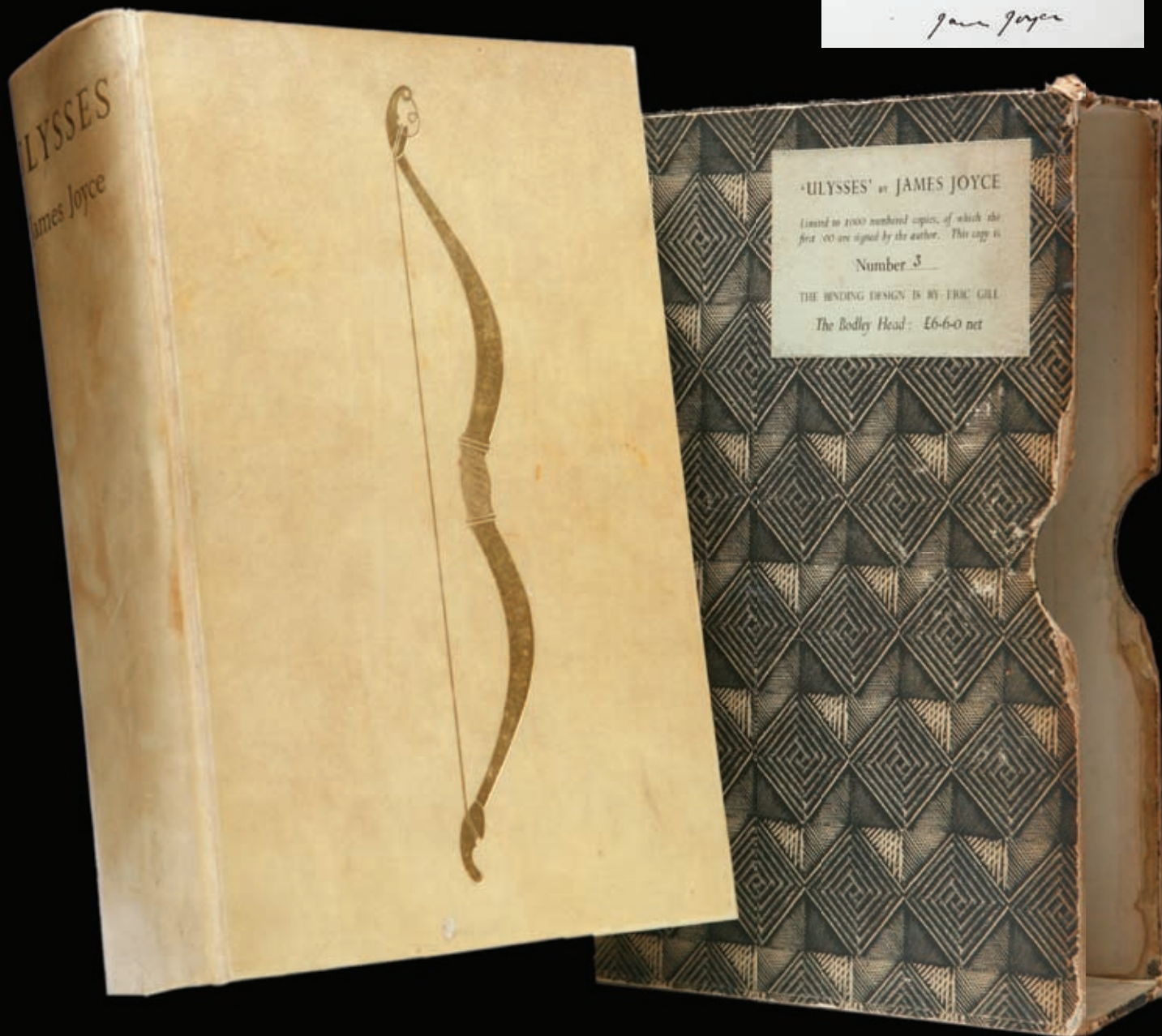
Limited to 1,000 copies,  
divided as follows:

100 COPIES ON MOULD-MADE PAPER BOUND IN  
CALF VELLUM AND SIGNED BY THE AUTHOR

900 COPIES ON JAPON VELLUM PAPER BOUND IN  
LINEN BUCKRAM, UNSIGNED

*This copy is No. 3*

*James Joyce*



## 9.

**A BEAUTIFUL COPY OF THE RARE BODLEY HEAD EDITION OF *ULYSSES*,  
NUMBER 3 OF ONLY 100 COPIES SIGNED BY JOYCE**

**JOYCE, James.**

*Ulysses*. London: John Lane at The Bodley Head, [1936].

**FIRST ENGLISH EDITION**, one of 100 copies on Mould-made paper bound in vellum and signed by James Joyce.

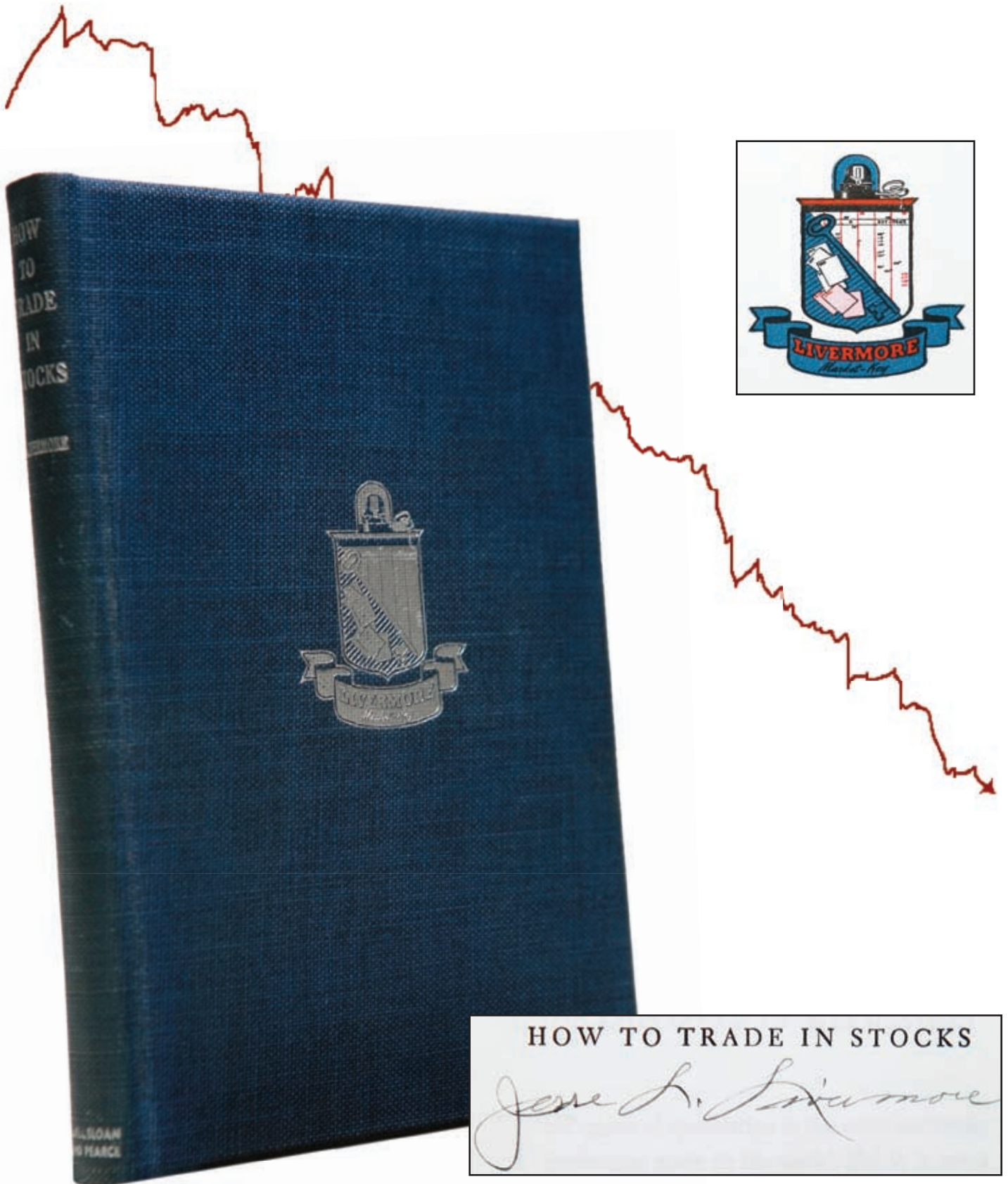
Thick quarto. [xvi], 1-[766], [2, blank] pp. Publisher's full calf vellum, covers stamped in gilt with central archer's bow, spine lettered in gilt, original publisher's paper-covered slipcase. Binding and lettering designed by Eric Gill. Minor rubbing to vellum, many pages unopened, some shelfwear to slipcase. An excellent copy.

Included in this stately and beautifully printed volume are three appendices containing protests, injunctions, Joyce's letter to his American publisher, and Judge Woolsey's decision to lift the ban on this work in the United States, and other related material, including a bibliography. This edition is regarded as the most handsome of all editions of *Ulysses*.

*Ulysses* is considered to be one of the most important novels of the twentieth century (it ranks as number one on the *Modern Library's* list of 100 Best Novels), and Joyce is one of the most influential and respected authors of all time.

Slocum & Cahoon, 23.

\$50,000



HOW TO TRADE IN STOCKS

Jesse L. Livermore



## 10.

-OF EVEN GREATER RELEVANCE IN THESE TIMES-  
LIVERMORE'S CLASSIC WORK WITH HIS EXCEEDINGLY RARE SIGNATURE

**LIVERMORE, Jesse L.**

*How to Trade in Stocks. The Livermore Formula for Combining Time Element and Price.* New York: Duell, Sloan & Pearce, [1940].

**FIRST EDITION**, one of 500 special copies printed on rag paper. **SIGNED BY LIVERMORE ON HALF-TITLE.**

Small octavo. [x], [1]-133, [1, blank] pp. Title-page with Livermore's crest printed in red, blue and black, and sixteen charts of stock performance in the rear of the book printed in red, blue and black. Publisher's full navy blue buckram, front cover stamped with Livermore's crest in the center in silver, spine lettered in silver. Spine very slightly darkened, very minor thumb-soiling on front endleaves. A bright, superb copy housed in the rarely seen navy blue slipcase.

Jesse Livermore (1877-1940) "was a legend on Wall Street. When he was fifteen, he started with his first trade of \$3.12, and he was a millionaire before he was thirty. He called the great market crash of 1907, where he made three million dollars in a single day ... He cornered entire commodity markets: cotton, corn, wheat, where he actually owned every bale or bushel in existence in the United States. He was able to call market tops; he went short the 1929 crash and made a hundred million dollars in profit." (From Richard Smitten's introduction to the 2006 edition of *How to Trade in Stocks*).

"In late 1939, [Livermore] decided to write his own book about his trading strategies, and in March 1940 Livermore's book entitled *How to Trade in Stocks* was published. The book did not sell well, mostly because there was little interest in the stock market at that time due to the lingering effects of the Great Depression. The original work, is however, a great resource for all aspiring traders to study. Just months after the publication of his book, on November 28, 1940 Jesse Livermore, in a deep depression, committed suicide. He died instantly from a self-inflicted gunshot wound. For Livermore, the stock market was the greatest, most complex challenge in the world. His desire and passion was in beating the game of Wall Street. Livermore believed that stock speculation was more an art form than pure scientific reason. Jesse Livermore is regarded by many as probably the greatest stock trader ever" (Boik).

It is unlikely that another copy of this book in this condition [signed by Livermore] will ever surface on the market again.

Boik, *Lessons from the Greatest Stock Traders of All Time*, pp. 11-12

\$20,000

11.

THE FIRST AMERICAN EDITION OF MELVILLE'S MAGNUM OPUS  
ONE OF THE MOST IMPORTANT NINETEENTH-CENTURY NOVELS BY AN AMERICAN

**MELVILLE, Herman.**

*Moby-Dick. or, The Whale.* New York: Harper & Brothers, Publishers, 1851.

**FIRST AMERICAN EDITION** (the London edition preceds by a month, but leaves out the epilogue), one of 3,000 copies printed.

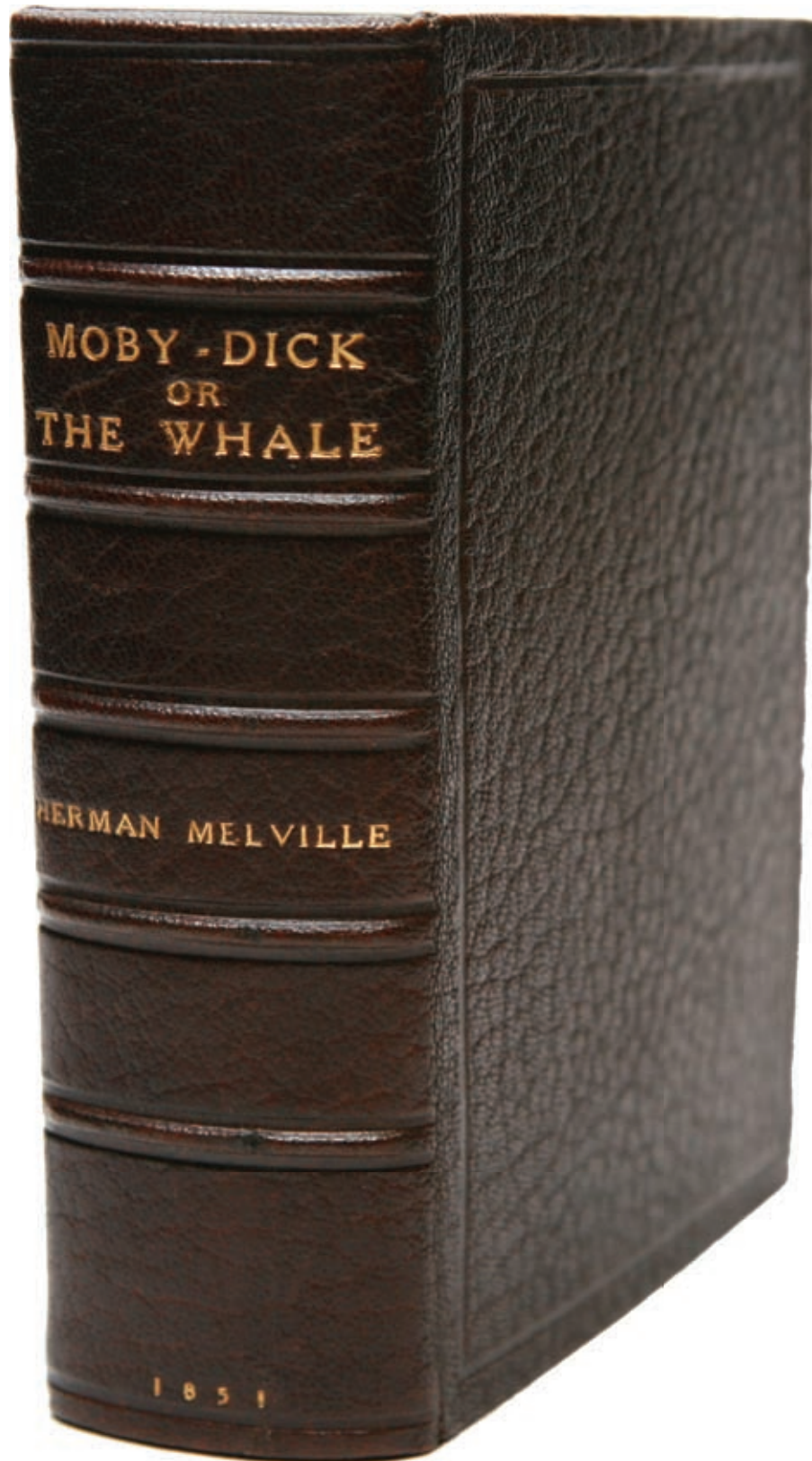
Octavo. [xxiv], 1-[635], [1, blank], [6, publisher's ads] pp. Bound without last blank leaf, else complete as per BAL. With the bookplates of Edward Laurence Doheny and Carrie Estelle Doheny on the front end-leaves. Rebound in early to mid-twentieth-century full brown levant morocco, covers and spine ruled in blind, spine lettered in gilt in compartments, five raised bands, blind-ruled turn-ins, marbled endleaves (contemporary with rebinding). Front free endpaper chip repaired at upper corner, some thumbsoiling & foxing in text, mild dampstaining to lower edge of first few leaves, a few reddish-brown spots along the top edge of the text, and a light reddish-brown smeared soil-mark on p. 403. A very good copy.

First American edition. "The Whale" (the title of the British edition) had deleted some thirty-five passages for publication; all of which appeared in the American edition. Most of the unsold copies of the American edition were destroyed in a fire, thus increasing the rarity of this important book.

*Moby-Dick* was a commercial and critical failure when originally published, largely overshadowed by the success of Melville's previous books, and that of his friend and neighbor, Nathaniel Hawthorne. It was not until the early twentieth-century that scholars and critics "rediscovered" this book, and praised it as his masterpiece. Its use of symbolism, stylized language, and metaphor make it much more than a book about whalers chasing their prey - it is a piercing study of man and human nature.

BAL 13664; *Grolier American* 60

\$48,000





12.

**RARE PRE-PERFORMANCE SCRIBAL MANUSCRIPT FOR THE  
FIRST VIOLIN OF MOZART'S *MAGIC FLUTE***

[MOZART, Wolfgang Amadeus].

*Die Zauber Flöte in Quartetten von Mozart, Violin Primo.* [Vienna] : Sept. 15, 1791.

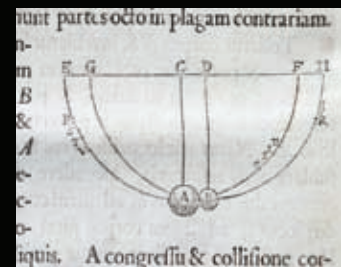
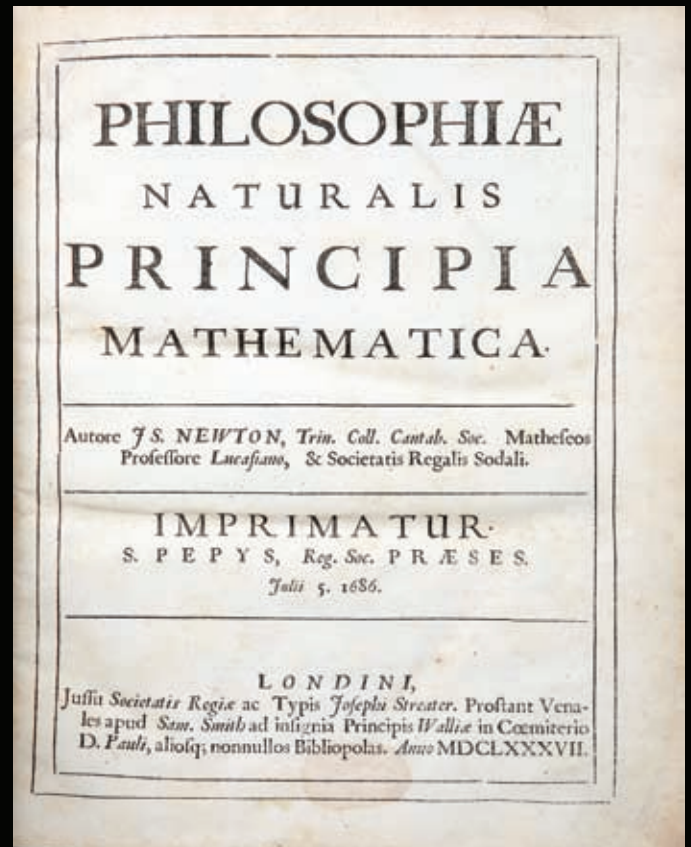
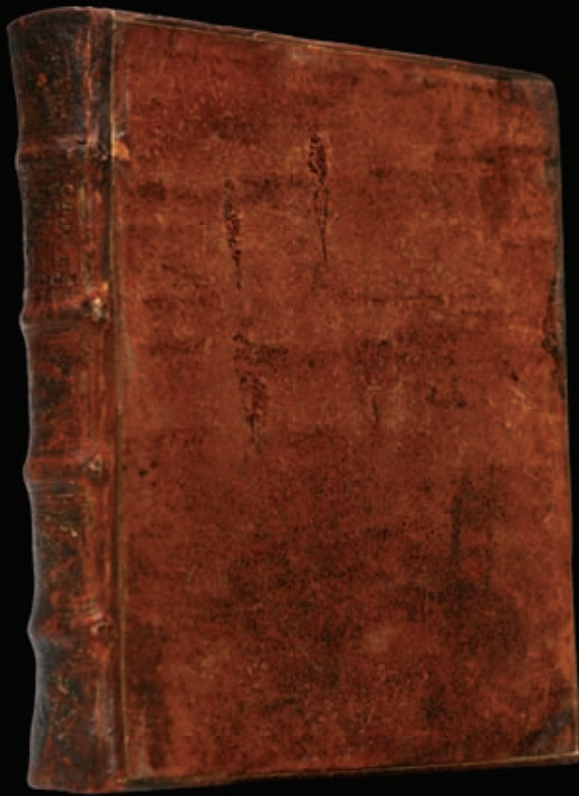
Folio (394 x 247 mm.) Manuscript title plus eighteen pages of manuscript musical scoring. A preproduction scribal copy of the Violincello score for the overture of Mozart's *Die Zauber Flöte* (*The Magic Flute*), prepared under Mozart's direct supervision for orchestral rehearsal preceding the premier performance. Signed and dated at lower right of front cover: "Anton M. K--ffal, N 1-, Wien, 15 Sept. 1791." Bound at spine with blue paper, red "53" stamped to front cover. Staining to first (title) leaf and slightly to the following one, else very good.

*The Magic Flute* premiered in Vienna on September 30, 1791, at the suburban Freihaus-Theater auf der Wieden. Mozart himself conducted the orchestra for the first performance. The opera was an immediate success and since its premiere *The Magic Flute* has always been one of the most beloved works in the operatic repertoire; it is presently the tenth most frequently performed opera in North America. Noted Mozart scholar Maynard Solomon writes this about its success: "Although there were no reviews of the first performances, it was immediately evident that Mozart and Schikaneder had achieved a great success, the opera drawing immense crowds and reaching hundreds of performances during the 1790s." Its tremendous success buoyed the spirits of the ailing Mozart, as described by Solomon: "Mozart's delight is reflected in his last three letters, written to Constanze [his wife], who with her sister Sophie was spending the second week of October in Baden. 'I have this moment returned from the opera, which was as full as ever,' he wrote on 7 October, listing the numbers that had to be encored. 'But what always gives me the most pleasure is the silent approval! You can see how this opera is becoming more and more esteemed.' ... He went to hear his opera almost every night, taking along [friends and] relatives."

Perhaps the most famous music composer of all time, Wolfgang Amadeus Mozart (1756-1791) was born into a musical family in Salzburg. From an early age, Mozart displayed prodigious talent and ability, and toured throughout most of his childhood and adolescence. In 1782, he married Constanze Weber against his family's wishes, and spent the rest of his life with her and their two surviving children (they had six children, but only two lived through infancy) in Vienna; this was to be his most creative period musically, despite strained economic circumstances and illness. Although his death at the age of 35 has been mythologized, his cause of death was probably commonplace.

\$12,000





## 13.

## “THE GREATEST WORK ON EXACT SCIENCE THAT THE HUMAN MIND HAS EVER CONCEIVED”

NEWTON, Sir Isaac.

*Philosophiæ naturalis principia mathematica*. London: Jussu Societatis Regiæ ac Typis Josephi Streater. Prostant Venales apud Sam[uelis] Smith ad Insignia Principis Walliæ in Cœmiterio D. Pauli, aliosq; nonnullos Bibliopolas, 1687.

Quarto. (235 x 180 mm.) [viii], 383, 400–510, [1, errata], [1, blank] pp. (Complete. Page numbers between 383–400 omitted as usual due to a change in compositors). With 1 folding plate of a comet bound in at end of text, and numerous text woodcuts. Leaf P<sub>4</sub> a cancel as usual, with the correct printing of diagram on verso; without the blank leaf Ooo<sub>4</sub>. With the following variants as per Todd: the woodcut figure on p. 22 correctly oriented; catchword “ve,” on p. 29; p. 65 correctly numbered; p. 72 correctly numbered, with the catchword “Scho-” and the last word “punctum”; p. 91 signed N<sub>2</sub>; p. 110 with last line “fecet Ellipsin in P, ut supra. Arcus autem GTO determinabitur” and catchword “quæ-” (earlier state as reported in the Robert B. Honeyman copy); p. 209 signed Dd; p. 261 misnumbered “262”; p. 267 signed Kk<sub>2</sub>; and p. 481 with catchword “c2”. Full contemporary sheep, covers with single gilt rules, spine lettered and decorated in gilt in compartments, edges sprinkled red and blue; joints and corners repaired by an expert hand, first five leaves with invisibly filled worm-track at head of inner margin. Small rust hole to the margin of W<sub>2</sub>, as well as a few scattered primarily marginal rust marks. Occasional faint damp-stains to inner margin, a few scattered spots to text, but overall and excellent copy of this earth-shattering work. Housed in a quarter morocco clamshell.

**FIRST EDITION** of the greatest work in the history of science; the much rarer second issue with the cancel title bearing the three line imprint. In this, Newton sets forth his profoundly important three laws of motion and describes universal gravitation, forever changing the way we perceive the physical universe and definitively removing the last doubts about heliocentrism; he accomplished this work in only seventeen months – a further testament to his immense genius. His status as the greatest scientific mind of our time would not be rivaled until Einstein.

“Copernicus, Galileo and Kepler had certainly shown the way; but where they described the phenomena they observed, Newton explained the underlying universal laws. The *Principia* provided the great synthesis of the cosmos, proving finally its physical unity. Newton showed that the important and dramatic aspects of nature that were subject to the universal law of gravitation could be explained in mathematical terms, within a single physical theory . . . The same laws of gravitation and motion rule everywhere; for the first time a single mathematical law could explain the motion of objects on earth as well as the phenomena of the heavens. . . . It was this grand conception that produced a general revolution in human thought, equalled perhaps only by that following Darwin’s *Origin of Species*.” (PMM)

It was at the urging of his close friend, the great astronomer Edmond Halley (1656–1742), that Newton wrote his treatise. Halley bore the cost of publication, which neither Newton nor the Royal Society could afford, and also served as editor. In his “Ode to Newton,” Halley says of him “Nearer the Gods, no mortal may approach.” Were it not for Halley’s foresight and devotion to his friend, our conception of the world would be very different. Todd, in his “Bibliography of the *Principia*” states there were between 250–300 copies printed of the first issue, and only fifty printed of the second issue. It is widely speculated that these fifty copies were destined for export to the continent, as they have been frequently found in Dutch vellum.

Babson, 11; Dibner 11; Horblit 78; Munby, “The Two Titlepages of the Distribution of the First Edition of Newton’s *Principia*,” In: *Notes and Records of the Royal Society of London X* (October 1952), pp. 28–39; *Norman Library* 1586; *Printing and the Mind of Man* 161; Todd, “A Bibliography of the *Principia*. Part I: The Three Substantive Editions,” In: Koyré & Cohen, *Isaac Newton’s Philosophiæ naturalis principia mathematica* II, pp. 851–853; Wallis 7; Wing N1049

\$300,000

14.

“THE SECOND COMING”

ONE OF ONLY TWO JOHN DILLINGER AUTOGRAPH ITEMS EVER SOLD AT AUCTION

**DILLINGER, John.**

*Autograph Letter Signed.* [Pendleton, Indiana]: [ca. 1924].

Oblong octavo (199 x 113 mm). One page, written in pencil. Two holes punched at top (not affecting text), left margin chipped, with some loss to two words on lines two and four, two mild vertical folds, three small tape repairs to verso, page toned with age, small ink spot below text. With a “39” in pencil in another hand underneath the handwritten text. Still, a very good example of a unique and rare item.

“Dear Mr. Vial,

I am hardly able to go back and forth  
[slight loss] my cell morning and night and I would appreciate  
if you would look into the matter for I feel I ought  
[slight loss] in bed.

Yours Respectfully,  
John Dillinger  
14395.”

On verso in Dillinger’s hand is “Mr. Vial/[underlined]” with a correction on the “a” of Vial and the final part of the “l”.

John Dillinger (1903-1934) was an notorious bank robber and master criminal who was named America’s first “Public Enemy Number One” by J. Edgar Hoover in 1933. Despite this moniker, many people considered him a folk hero, not unlike Robin Hood, for stealing from the rich (although he didn’t give to the poor, other than himself and his gang). He was famous for his theatrical touches (often leaping over bank counters, and quipping with his victims) as well as his narrow escapes from police and his several jail breaks. He was famously gunned down outside the Biograph Theater in Chicago in 1934. It is possible that “Mr. Vial” was an attorney or legal aide.

This is one of only two Dillinger *Autograph Letters Signed* sold at auction in the last thirty years- an exceptionally rare item by one of the most legendary figures in American history.

\$12,000





Mr. Vial,  
I am hardly able to go back and forth  
my cell, morning and night and I would appreciate  
you would look into the matter for I feel I ought  
to be out.  
Yours Respectfully  
John Dabinger  
14395.  
39

15.

A HANDSOME COPY OF THE LIMITED EDITION OF HAKLUYT'S "VOYAGES"  
ONE OF 100 COPIES

**PURCHAS, Samuel.**

*Hakluytus Posthumus or Purchas His Pilgrimes. Contayning a History of the World in Sea Voyages and Lande Travells by Englishmen and others.* Glasgow : James MacLehose and Sons, 1905-1907.

One of 100 numbered copies printed on hand-made paper (for sale in Great Britain and Ireland) of this edition (this follows the text of the original 1625 work). This is copy number 64, signed by the publisher.

Complete in twenty octavo volumes. With many folding plates and diagrams inserted throughout. Title-pages printed in red and black. Publisher's vellum backstrips over blue cloth boards, front covers stamped in gilt with a circular design of a sailing ship atop the Earth with the motto of Sir Francis Drake, "Auxilio Divino" ["With God's Help"], spines decoratively stamped and lettered in gilt, top edges gilt, all other edges on the rough, as issued. Some mild rubbing to bindings, a few spines with very mild soiling and a few bumps, a few corners slightly bumped. Still, a bright, fine set. From the library of Horace H. Maeers, with his bookplate in each volume.

This work expands on Hakluyt's Voyages, drawing on various contemporary sources (including records from the East India Company). The set, like the original 1625 edition, is in two sections (each consisting of ten volumes); the first section covers discoveries and voyages in Asia (Japan, China, India, etc.) and the Mediterranean, the second covers his attempts to find the North-West Passage and other discoveries in the western hemisphere.

Samuel Purchas (1575? – 1626) was a geographical writer and researcher, who is best known for the above work.

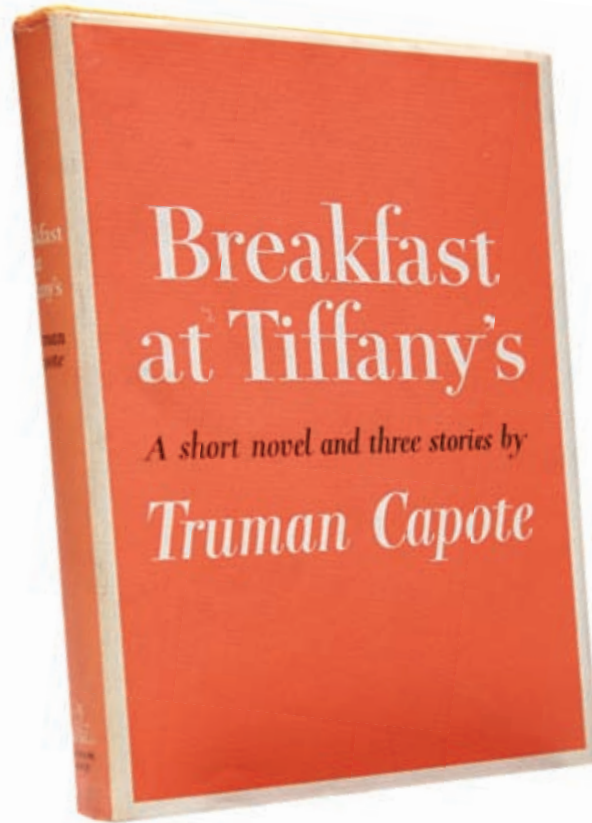
see *Printing and the Mind of Man*, 105

\$10,000



16.

A LOVELY FIRST EDITION OF CAPOTE'S BREAKTHROUGH BOOK



**CAPOTE, Truman.**

*Breakfast at Tiffany's*. A short novel and three stories. New York: Random House, [1958].

Octavo. [viii], [1]-179, [5, blank] pp. Publisher's full yellow cloth, spine stamped in black and gilt, dust jacket. A handsome, fine copy of one of his most popular titles (jacket spine has very slight sunning and wear, much less than usually seen on this notorious jacket, some light soiling to rear panel, minor rubbing to cloth).

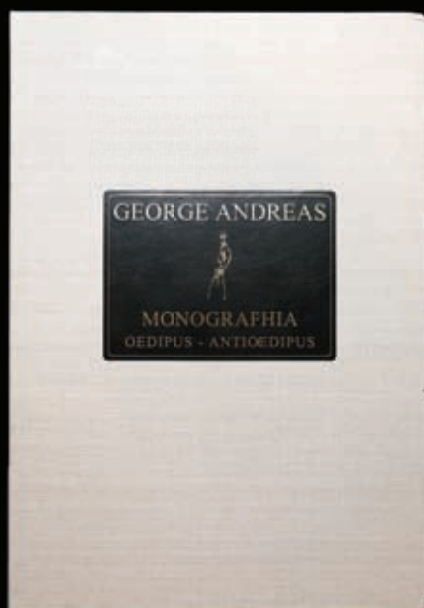
**FIRST EDITION** of this important and sought-after title. *Breakfast at Tiffany's*, a collection of Capote's title novella and three short stories (including the autobiographical, *A Christmas Memory*), was his first great success, and marked a turning point in his writing style, evolving into a cleaner and more direct prose. Of course, this book, the story of the adventurous Holly Golightly, was the basis for the classic 1961 Blake Edwards film starring Audrey Hepburn and George Peppard.

Truman Capote (1924-1984) was one of the most celebrated and widely-read writers in the latter half of the twentieth-century. His humble beginnings, his life-long friendship with Harper Lee (of *To Kill a Mockingbird* fame; his photo of her was used on the original dust jacket), his friendships with the crème-de-la-crème of New York's high society, and his work and involvement with the people who populated his other famous book, *In Cold Blood*, is almost legendary. This is hardly surprising since he sought fame and acceptance at the expense of virtually everything and everyone in his life.

\$3,000

## 17.

## STUNNING LITHOGRAPH PLATES, SIGNED AND NUMBERED BY THE ARTIST

**ANDREAS, George.**

*Monographia. Oedipus – Antioedipus.*

Elephant Folio. (820 x 550 mm.) viii pp., with 18 loose full-page colour lithographs, all signed and numbered by Andreas, and with his blind-stamp to each one. Housed in the original felt-lined buckram clamshell, with large morocco label (225 x 310 mm.) to front cover. Complete with the original 52 page exhibition catalogue laid in. One corner of clamshell slightly bumped, otherwise an excellent copy. Number 124 of 600.

A unique collection. This set reproduces Andreas' 18 large canvases which comprise his conceptual series *Oedipus-Imperialistic Capitalism to Anti-Oedipus – Heretical Ochlocracy*, representing twenty years of his work. Andreas (b. 1938), who was born in Athens, Greece, has intentionally not sold any original artwork in the past fifteen years. Titles include:

- |  |  |
|--|--|
| 1. <i>Birth of Tragedy</i> (1985)      | 10. <i>Anisotis</i> (1999)                           |
| 2. <i>Multiple Personality</i> (1990)  | 11. <i>Capitalismus Maximus</i> (1996)               |
| 3. <i>Oedipus Tyrannous I</i> (1985)   | 12. <i>Conflict</i> (1987)                           |
| 4. <i>Oedipus Tyrannous II</i> (1986)  | 13. <i>Oedipus – Imperialistic Capitalism</i> (2002) |
| 5. <i>Caliginous Elation</i> (1993)    | 14. <i>Antioedipus – Abysmal Asceticism</i> (1999)   |
| 6. <i>Decision in Delphi</i> (1996)    | 15. <i>Antioedipus – Heretical Ochlocracy</i> (2002) |
| 7. <i>Asceticism and Beyond</i> (1988) | 16. <i>Oedipus – Self Destruction</i> (2003)         |
| 8. <i>Capitalism in Defense</i> (1990) | 17. <i>Antioedipus – The Consolation</i> (2003)      |
| 9. <i>Alter Ego</i> (1999)             | 18. <i>Oedipus – The Resurrection</i> (2003)         |

\$8,000

EXQUISITE ANATOMICAL PLATES



**EUSTACHIUS, Bartholomaeus.**

*Anatomici summi romanae archetypae tabulae anatomicae novis explicationibus illustratae ab Andrea Maximino Romano in nosocomio publici amphitheatri anatomici praeside.* Rome: Ex Typographia Pauli Junchi, 1783.

Folio. (385 x 255 mm.) lx, 130 (i.e. 128) pp., plus final errata leaf. With 47 beautiful copper-engraved anatomical plates, Half title, title in red & black with fine engraved vignette depicting a surgical amphitheatre, 1 engraved historiated chapter initial, elaborate wood-cut chapter initials, head- and tail-pieces. Bound in modern half vellum and patterned boards with morocco spine label; first few leaves with some damp-stains, browning to a handful of plates, nearly imperceptible wormhole to last 20 plates, still a beautiful crisp, uncut copy with sharp impressions of the plates.

First edition to contain the commentary by Andreas Maximinus (fl. 1776-83) – who was also known for his commentaries on the works of Hippocrates. While Eustachius completed his great anatomical drawings in 1552, only eight appeared in print during his lifetime. For the next 150 years, the remaining 39 drawings lay un-printed and forgotten in the Vatican Library until Pope Clemens XI presented them to his personal physician, the famous Giovanni Maria Lancisi (1654-1720). In 1714, Lancisi had them printed, supplying his own notes to serve as the text; Eustachius’ own notes on the plates have yet to be found. “Although from an artistic standpoint they are not as well done as the anatomical plates of Vesalius, from the point of view of anatomy, they are sometimes more accurate than Vesalius’. Had the plates been published at the time they were executed, Eustachi would undoubtedly have ranked with Vesalius as a founder of modern anatomical studies. Indeed . . . a splendid anatomical atlas, with few peers and fewer superiors.”

Eustachius (1520?-74), a contemporary of Vesalius, was a distinguished Italian anatomist. His numerous accomplishments include the discovery of the adrenal glands, and the first accurate description of the anatomy of the teeth. He was unable to publish the present work during his lifetime for fear of ex-communication from the Catholic Church.

Brunet, III, 1113; Choulant-Frank, p. 200-02; Cushing, E113 (1st ed.); Eimas, *Heirs of Hippocrates*, 324 (1st ed.); Garrison-Morton, 391; Osler, 2545; Waller 134; OCLC locates only 1 copy in the United States

\$3,000

## 19.

A SUPERB COPY OF THE RARE FIRST EDITION OF HESSE'S *DEMIAN*

[HESSE, Hermann]; SINCLAIR, Emil [pseud.].

*Demian. Die Geschichte einer Jugend.* Berlin: S. Fischer, 1919.

**FIRST EDITION.**

Small octavo. [vi], [9] (sic) – 256 pp. Publisher's mottled paper boards, spine tooled and lettered in black. Mild rubbing to covers and spine, text slightly browned (as is common for this title), seven pages in rear neatly reinforced at gutter with paper. An absolutely superb copy of this very rare title, hardly ever seen in this condition.

This novel, written by Hesse in only three weeks and published under the fictional narrator's name, is about the narrator's quest (he is a young boy when the novel begins) for absolute truth, denying the superficial societal illusions. Helping him with this revolutionary quest is his friend and mentor, Max Demian. This quest for enlightenment and rejection of superficiality is classic Hesse; it incorporates profound enlightenment in a deeply personal way, with economy and elegance of language.

Hesse (1877–1962), the son of a Pietist missionary, was a German poet and novelist who explored spirituality and self in his works. In 1946 he was awarded the Nobel Prize in Literature for “his inspired writings which, while growing in boldness and penetration, exemplify the classical humanitarian ideals and high qualities of style.” In the 1960's, his work and its emphasis on enlightenment (especially books like *Siddhartha* (1922) and *Steppenwolf* (1927)) enjoyed a renewed interest by members of the counterculture movement, and started to be read widely at universities and colleges throughout the world. To this day, he is considered one of Germany's best twentieth-century writers.

\$7,500

ONE OF THE EARLIEST EDITIONS OF THE ROMAN LITURGICAL OCTAVARIUM ROMANUM  
BEAUTIFULLY PRINTED BY THE FAMOUS PLANTIN PRESS



[LECTIONARY].



*ctavarium Romanum, a sacra rituum congregatione ad usum totius orbis ecclesiarum approbatum, Complectens Lectiones secundi & tertij Nocturni, recitandas infra Octavas Festorum, praesertim Patronorum locorum, & Titularium Ecclesiarum, quae cum Octavis celebrari debent, iuxta Rubricas Breuiarij Romani.* Antwerp: Ex Officina Plantiana Balthasaris Moreti, 1661.

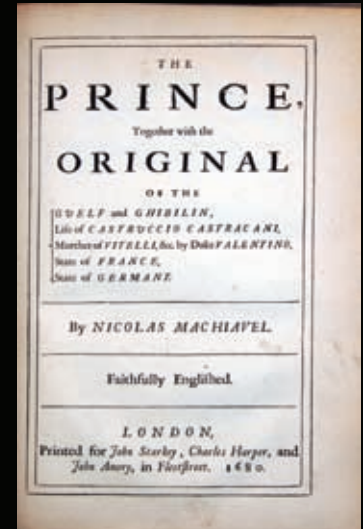
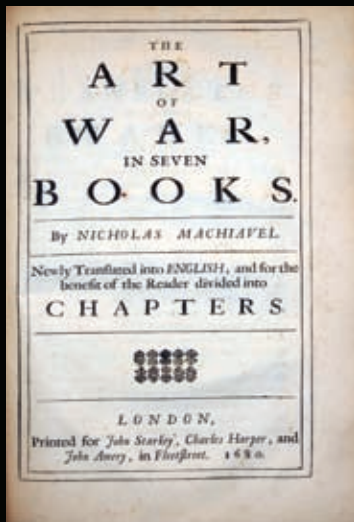
Octavo. [xxxii], 519, [1, blank] pp. Text in red and black. Letterpress title in red and black with finely engraved vignette incorporating the arms of Pope Alexander VII (1599-1667), second engraved allegorical title depicting Moses with the tablets, King Solomon with his harp, St. Peter with the key, and St. Paul with the sword and book, woodcut chapter initials (several historiated with religious scenes), red woodcut text ornaments and tailpiece. Contemporary full black levant morocco, covers double-ruled in gilt with gilt floral cornerpieces, spine ruled and lettered in gilt in compartments, five raised bands, all edges gilt, gauffered at corners, patterned floral endpapers. Spine with some wear and chipping, front joint starting (yet solid), corners worn. Still, a lovely copy. From the collections of Reverend Richard Stanton and Joan Liebfred, with their bookplates, as well as an effaced contemporary ownership inscription to title.

Third edition of the *Octavarium*, which has gone through numerous editions since its first printing in 1628 (also by Plantin). A liturgical book, the *Octavarium Romanum* is considered as an appendix to the Roman Breviary, and was issued to provide a greater variety in the lesson selection. First conceived under the rule of Pope Sixtus V (1521-1585), it contains specific lessons for each day of the octaves, and was compiled and edited by the Italian monk and liturgical scholar Bartolomeo Gavanti (1570-1638). The reading of the *Octavarium* is not obligatory, as it does not have an official place amongst the other Roman liturgical works, but despite this, it continues to play an important role.



21.

## THE FATHER OF MODERN POLITICAL THOUGHT

**MACHIAVELLI, Nicholas.**

*The Works of the Famous Nicholas Machiavel, Citizen and Secretary of Florence. Written Originally in Italian, and from thence newly and faithfully Translated into ENGLISH.* London: Printed for John Starkey, Charles Harper, and John Amery, 1680.

Eleven works in one. Folio. (304 x 195 mm.) [xx], [xvi], 189 (i.e. 179), [5], 199–267 (i.e. 265), [5], 267–431 (i.e. 429), [5], 433–528 pp., with general title and separate title for each work. (Machiavelli's "Letter" misbound after title of "History of Florence"). Woodcut chapter initials and headpieces. Bound to style in full modern crushed brown morocco, red gilt morocco spine label, five raised bands. Page 95 with tiny hole near top (lightly marring text), and page 261 missing lower corner (no loss of text). Discreet ink stamp of Working Men's College to first three leaves. Overall, a near fine copy.

**FIRST EDITION IN ENGLISH, SECOND ISSUE** (the scarce first published in 1675) of the works of Machiavelli including his two most famous works *The Prince*, and *The Art of War*. Machiavelli's writings forever changed how we looked at politics and governance; it is an injustice that his name should still retain its sinister association.

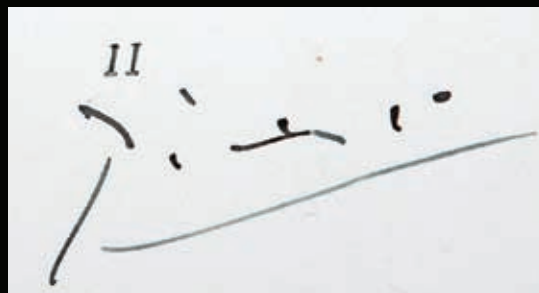
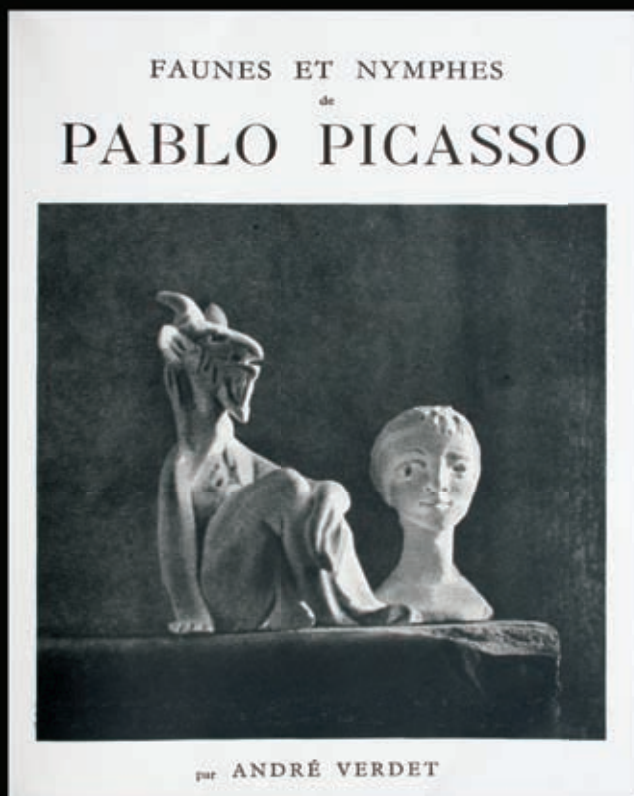
"Machiavelli founded the science of modern politics on the study of mankind . . . Politics was a science to be divorced entirely from ethics, and nothing must stand in the way of its machinery. . . . His concept of the qualities demanded from a ruler and the absolute need of a national militia came to fruition in the monarchies of the seventeenth century and their national armies. . . . he wrote as a patriot and a political scientist, and he better deserves to be remembered as such than as the Borgia-like figure which his name now connotes." (PMM)

Machiavelli (1469–1527) was a true renaissance man, being political philosopher, musician, poet and playwright. His most famous work, *The Prince*, espouses the earliest known realistic approach to maintaining rule, sometimes today known as "real politik." Although he was maligned for suggesting despotic rule, this interpretation is largely incorrect; he stated that evil actions are only to be used very sparingly, if at all.

*Printing and the Mind of Man*, 63 (First edition of *The Prince*); Wing M129

\$3,500

A REMARKABLY RARE ITEM; ONE OF ONLY TWENTY-FIVE COPIES SIGNED BY PICASSO



[PICASSO, Pablo]; VERDET, André.

*Faunes et Nymphes de Pablo Picasso*. Genève: Éditions Pierre Cailler, [1952].

FIRST EDITION, ONE OF ONLY TWENTY-FIVE COPIES SIGNED BY PICASSO, out of a total edition of 145. This is copy number "II."

Small octavo. [72] pp. With thirty-two black and white photographic reproductions of Picasso's wondrous sculptures from his own garden. Original pictorial wraps and glassine. This copy in unusually fine condition. Housed in full brown cloth clamshell case.

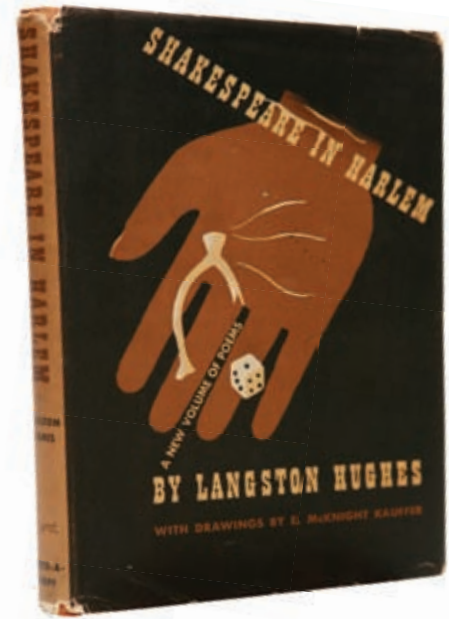
This is an extremely rare book, especially when one considers the condition of this fragile item (only two copies have been at auction within the last thirty years, and these were sold more than ten years ago).

Verdet (1913-2004) was a French writer, poet, sculptor, and jazz musician who took up painting after being encouraged to do so by Picasso, his close friend.

\$6,000

23.

“SHAKESPEARE IN HARLEM,” INSCRIBED BY LANGSTON HUGHES TO “PROF. WRIGHT”



**HUGHES, Langston.**

*Shakespeare in Harlem*. With Drawings by E. McKnight Kauffer. New York: Alfred A. Knopf, 1942.

**FIRST EDITION. PRESENTATION COPY** inscribed by Hughes on the front free endpaper: “To my friends, “Prof.” and Mrs. Wright, with all good wishes from [dash] Langston. Chicago, March 30, 1942.”

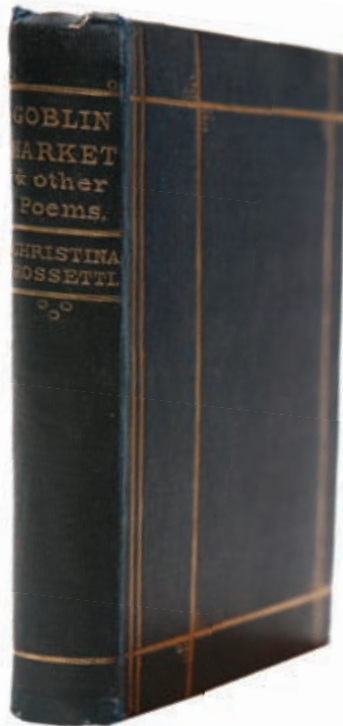
Octavo. [xiv], [1]-[125], [5, blank] pp. Publisher’s orange cloth backstrip over black cloth, front cover lettered in lavender, spine lettered in black, rear cover with “borzoi” motif stamped in blind, dust jacket. Jacket lightly chipped at spine and corners, slightly browned, some rubbing. Still, very good. Laid in is a fair copy of Paul Lawrence Dunbar’s poem, “Sympathy” written in ink in an unknown hand on a 3 by 5 inch card.

Langston Hughes (1902-1967), one of the key artists of the Harlem Renaissance, is one of the most famous African-American writers and playwrights of his time. His other works include *The Weary Blues* (1926), *Fine Clothes to the Jew* (1927), and *Montage of a Dream Deferred* (1951).

It is unknown to whom “Prof.” Wright refers. One possibility is Bruce M. Wright (1918-2005), who became a member of the New York State Supreme Court known for challenging large bail amounts for poorer people; Judge Wright was heavily involved in the Harlem Renaissance and knew Hughes well (Hughes had edited Wright’s book of poetry, *From the Shaken Tower* (1944)). Another possibility is Walter Livingston Wright, who was the president of Lincoln University from 1924-1926 and again from 1936-1945. It is likely Hughes knew Walter Wright, as Hughes’ graduating class was 1929, and he would have attended the university during Wright’s first presidency. Of course, it is always possible that this was inscribed to Hughes’ friend, novelist Richard Wright (his most famous novel being *Native Son*, 1940), but we have found no proof of this.

\$2,750

“NEVER MIND MY BRUISES, HUG ME, KISS ME, SUCK MY JUICES,  
SQUEEZED FROM GOBLIN FRUITS FOR YOU”



**ROSSETTI, Christina.**

*Goblin Market & Other Poems.* London and Cambridge: Macmillan and Co., 1862.

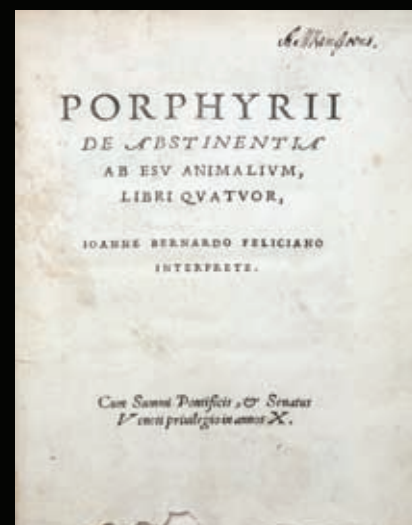
Octavo. vii, [i], 192 pp., with wood-engraved frontispiece and illustrated title by Daniel Gabriel Rossetti, and cut by William Morris. Blue publisher's cloth designed by Rossetti, front cover and spine ruled and decorated in gilt, back cover ruled and decorated in blind. Some faint chipping to head and foot of spine; first and last few leaves foxed (as usual, due to paper stock), but overall a very good copy.

**FIRST EDITION** of this volume of poems, which contains one of the most recognizable examples of Victorian poetry. The author's second book, it is perhaps among the most important nineteenth-century volumes of poetry to be written by a woman. With its subtly erotic undertones, its thinly veiled allusions to drug addiction and its at times confusing themes of sisterly love and sacrifice, *Goblin Market* is one of the most seductive and haunting poems of the Victorian, if not any period.

Rossetti (1830-94) was an English poet, daughter of the Italian poet Gabriele Rossetti and sister of the artist Dante Gabriel Rossetti. She had a mental breakdown at the age of fourteen, which some biographers believe was the result of sexual abuse, possibly at the hands of her father; she was plagued by bouts of depression for the rest of her life, and turned to religion to provide some comfort from this. She became so devout in her beliefs, that she turned down two marriage proposals due to religious differences.

25.

THE EARLIEST WORK ON VEGETARIANISM BY  
ONE OF THE MOST FAMOUS VEGETARIANS OF CLASSICAL ANTIQUITY

**PORPHYRII.**

*De abstinentia ab esu animalium, libri quatuor, Ioanne Bernardo Feliciano interprete.* [Colophon: Venice: Ioan. Gryphium, 1547].

Quarto. [vi], 100 ff. With 7 historiated chapter initials. Modern quarter vellum and paste-paper boards with morocco spine label. Title faintly soiled, some slight wear to lower edge of first and last leaf (last leaf with repair), upper margin of leaves a<sub>ii</sub> & a<sub>v</sub> soiled, light diagonal strip of browning to leaf a<sub>iiii</sub>; overall a bright, crisp copy, with an early ownership inscription to title, as well as some Greek & Latin marginalia in an early hand.

**FIRST EDITION OF THE FIRST BOOK ON VEGETARIANISM.** Divided into four books, Porphyry presents a number of ethical and spiritual arguments against the use of animals for food. In the first, addressed to his friend Firmus, he lectures against eating meat, showing that a diet which causes harm to living beings makes it impossible to return to be amongst the gods in the “realm of the real.” He explores the theme of justice as it relates to the relationship between man and animal and discusses his belief that the consumption of a dead being by a living being impedes the purification of the soul. Of special interest are his detailed descriptions of the vegetarian practices of various nations, including the Essenes and the Spartans. Like his fellow philosopher Pythagoras, Porphyry was a vegetarian on moral and spiritual grounds; his work is considered the basis of modern animal rights movements and is often quoted by advocates of vegetarianism.

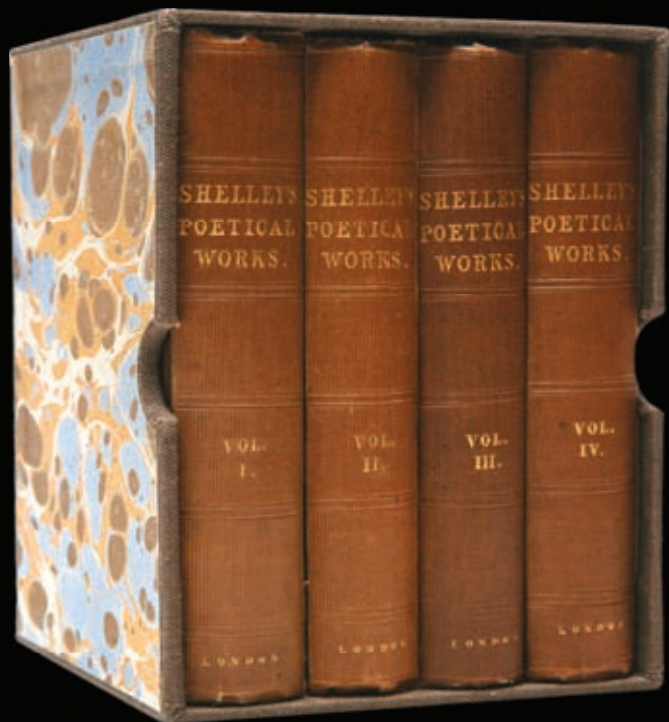
Porphyry (ca. 234–305 A.D) was a Neo-Platonist philosopher, historian and scholar, as well as a violent opponent to Christianity and defender of paganism. His *Life of Pythagoras* as well as his commentary on Euclid’s *Elements* were both major contributions to the history of mathematics, and his *Isagogue* (an introduction to Aristotle’s *Commentaries*) remained the definitive textbook on logic for over a thousand years after his death. He wrote a second work on vegetarianism entitled *De non necandis ad epulandum animantibus*, (On the impropriety of killing living things for food).

Adams, P1911; Bitting p. 377; Vicaire p. 703

\$6,500

26.

“HAIL TO THEE, BLITHE SPIRIT! BIRD THOU NEVER WERT, THAT FROM HEAVEN, OR NEAR IT,  
POUREST THY FULL HEART IN PROFUSE STRAINS OF UNPREMEDITATED ART.”



**SHELLEY, Percy Bysshe.**

*The Poetical Works of Percy Bysshe Shelley. Edited by Mrs. Shelley.* London: Edward Moxon, 1839.

**THE FIRST COLLECTED EDITION** of Shelley’s poetry, with Mary Shelley’s wonderful notes.

Four small octavo volumes. [xviii], [1]-[382]; [vi], [1]-[348]; viii, [1]-[316]; viii, [1]-[362] pp. With frontispiece portrait inserted in volume I. Also, with one page of publisher’s ads inserted in the front of volumes I and II, four pages of publisher’s ads inserted in the rear of volume II, and with two pages of publisher’s ads inserted in the rear of volume IV. All volumes collate complete, with half-titles. Publisher’s full brown ribbed cloth, covers double-ruled in blind with central oval floral motif in blind, spines ruled in blind and lettered in gilt. Rear joint of volume I professionally restored over a small area, minor wear to spine edges on all volumes, and spines uniformly slightly sunned. Still, an excellent copy, much better than usually seen. Now housed in cloth and marbled-paper slipcase.

It was the publication of this set, perhaps more than any other single event, that catapulted Shelley from infamy (his poem, *Queen Mab*, had been banned) and obscurity into the heights of fame and prominence. Mary Shelley’s loving and inspired editing and notes deserve much credit for this.

\$4,500

27.

FIRST EDITION, FIRST STATE OF TWAIN'S *PUDD'NHEAD WILSON*  
IN THE SCARCE PUBLISHER'S HALF MOROCCO



**TWAIN, Mark.**

*The Tragedy of Pudd'nhead Wilson and the Comedy of Those Extraordinary Twins*.... Hartford: American Publishing Company, 1894.

**FIRST EDITION** of this scathing social commentary on the evils of racism. BAL's first state (text bulks to 1 1/8" and the title page is conjugate. With the width of Twain's facsimile signature at 1 7/16" on the portrait frontispiece, BAL's A variant, priority undetermined).

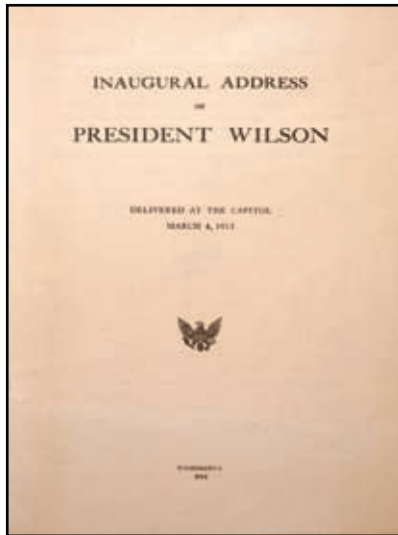
Octavo. [iv], 15 [sic]-432 pp. With inserted portrait frontispiece. The scarce publisher's half green pebbled morocco over marbled boards, spine ruled, tooled, and lettered in gilt in compartments, four raised bands, all edges gilt, marbled endpapers. Joints professionally rehinged, some rubbing to edges, lacking rear free endpaper, some soiling in text. Still, a very good copy in this scarcely seen binding.

Besides being a book decrying the rampant racism of its day, this also has the earliest mention of the use of fingerprinting to solve a crime.

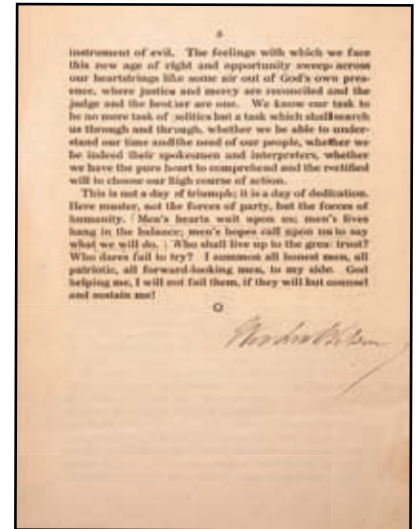
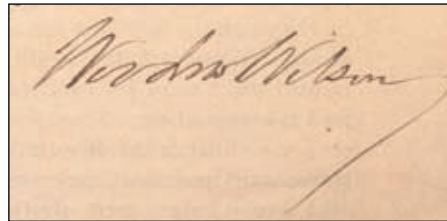
BAL 3442

\$4,000

“MEN’S HEARTS WAIT UPON US; MEN’S LIVES HANG IN THE BALANCE;  
MEN’S HOPES CALL UPON US TO SAY WHAT WE WILL DO.”



WILSON, Woodrow.



*Inaugural Address of President Wilson. Delivered at the Capitol March 4, 1913.* Washington: [Government Printing Office], 1913.

**FIRST AND ONLY EDITION. SIGNED BY WILSON ON THE LAST PAGE.** Additionally, he has underlined a crucial sentence, also on the last page: “Men’s hearts wait upon us; men’s lives hang in the balance; men’s hopes call upon us to say what we will do.” No other signed copy of this item has been at auction in at least thirty years. This copy comes from the collection of Dr. Robert Small.

Octavo. [ii], 3-8 pp. Original printed self-wraps. Minor browning to pages, else fine.

In his *Inaugural Address of 1913*, Wilson addressed the issues of his time (this was four years before the United States entered the First World War), most of which were economic. However, he does address the issue of basic human decency and dignity. In this speech, one can see the seed of Wilson’s idealism which will eventually lead to the tree of international unity and cooperation.

Woodrow Wilson (1856-1924) was the twenty-eighth President of the United States (1913-1921). He was our leader during the upheaval of the World War I, and in its wake, he fashioned his *Fourteen Points* (1918). These idealistic points were meant to serve as a blueprint of re-building the world after the brutality of war, but, instead, the French and British governments modified them by adding huge reparations to Germany in the Treaty of Versailles (the punitive nature of which would be one of the German reasons for the creation of the Nazi party and its repressive regime). The final Point stated the need to establish an association of nations to help solve disputes and avoid armed conflict. Thus, the League of Nations was born, if only on paper. Unfortunately, Wilson’s congress didn’t ratify the Fourteen Points or the League of Nations, and France and Britain only accepted four of the Points. The League of Nations didn’t exist as Wilson had envisioned it, but it was the basic blueprint of the United Nations, born decades later. For his efforts on behalf of the League of Nations, Wilson was awarded the Nobel Peace Prize in 1919.

\$9,000



29.

## AN EXCELLENT AND RARE SET OF AMERICAN COLONIAL ARCHITECTURAL DRAWINGS



[ARCHITECTURE].

*"The Georgian Period" being Measured Drawings of Colonial Work.* . . . [Boston:]"American Architect & Building News" Co., 1898-1902.

Twelve folio volumes. (369 x 255 mm.) Complete with all 451 full-page plates, all title-pages, text pages, and indices present. In the extremely rare original cloth-backed publisher's boards, with all original cloth ties. Some mild soiling and wear to back-strips, some light wear and mild intermittent chipping to boards. Plates quite bright. Still, a fine copy of this set, which is scarcely found entirely complete.

**FIRST EDITION.** This work focuses on three main time-periods as follows: volume I, parts I-IV (1898-1899); volume II, parts V-VIII (1900-1901); volume III, parts IX-XII (1902). Laid-in are a catalogue of wood mantels, architectural hardware, and a signed photographic plate from the *Inland Architect and News Record* (vol. xvi-no. 8) of architect John Root (1850-91).

\$5,000

30.

## A BEAUTIFUL SET OF THE WORKS OF DANIEL DEFOE

DEFOE, Daniel.

*The Works of Daniel Defoe.* New York: George D. Sproul, 1905.

**HAND-MADE EDITION,** one of 150 numbered sets (this being number 41).



Complete in sixteen thick octavo volumes. Illustrated with frontispieces and plates, each with printed tissue-guard. Title-pages printed in red, black and green. Beautifully bound by Whitman Bennett in contemporary three-quarter maroon levant morocco over marbled paper boards, spines elaborately tooled, ruled and lettered in gilt in compartments, five raised bands, top edge gilt. A superb set.

Daniel Defoe (1660? – 1731) was an English journalist, novelist and spy, and was largely responsible for making the novel the most popular form of literature in Britain. Incredibly prolific, he wrote over 500 novels, pamphlets and articles on a variety of topics, both fiction and non-fiction. His novel, *Life and Adventures of Robinson Crusoe* (1719), was arguably the most successful novel in the English language in the eighteenth century (even spawning a cottage industry of Robinson Crusoe imitators known as "Robinsonades"). Works included in this set are: *Life and Adventures of Robinson Crusoe*, *Moll Flanders*, *Journal of the Plague Year*, *Fortunate Mistress* and others.

\$8,000

31.

A HANDSOME COPY OF THE FIRST SPANISH-LANGUAGE EDITION OF KAFKA'S  
 METAMORPHOSIS, TRANSLATED INTO SPANISH BY JORGE LUIS BORGES



KAFKA, Franz. *La Metamorfosis*. Buenos Aires: Editorial Losada, [1938].

First edition in Spanish of Kafka's *Metamorphosis*. Translation and Preface by Jorge Luis Borges ("Traducción directa del alemán y prólogo por Jorge Luis Borges.")

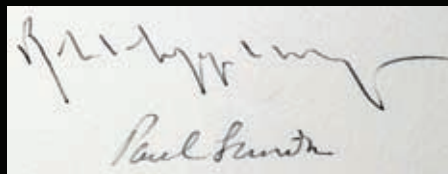
Small octavo. [191], [1, blank] pp. Title-page printed in red and black. Publisher's printed paper boards, glassine jacket. Light rubbing to glassine, book spine sunned and soiled, minor rubbing and thumbsoil to covers. Still, a near fine copy.

Franz Kafka (1883-1924) was one of the most prominent German writers of the twentieth century. He was highly influential, and his writing style has been variously described as existential or as magical realism, when it seems that his style defies all category. His most famous works are *The Metamorphosis*, *The Trial*, *The Penal Colony*, and *The Castle*. Jorge Luis Borges (1899-1986) is considered one of the most influential and acclaimed South American writers of our century.

\$1,000

32.

ONE OF 1,000 SIGNED COPIES OF RIMBAUD'S *A SEASON IN HELL*,  
 WITH PHOTOGRAPHS BY ROBERT MAPPLETHORPE



RIMBAUD, Arthur.

*A Season in Hell*. Translated by Paul Schmidt. With Photogravures by Robert Mapplethorpe. [New York]: The Limited Editions Club, [1986].

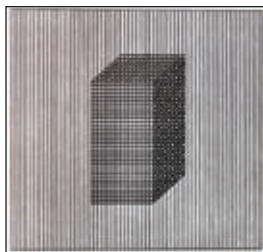
Folio. xii, [93], [4, blank] pp. With eight hand-pulled photogravures mounted throughout. Publisher's full red levant morocco, front cover and spine lettered in black, original suede-lined slipcase. Superb.

FIRST EDITION THUS. ONE OF 1,000 COPIES SIGNED BY MAPPLETHORPE and the translator, Paul Schmidt. *A Season in Hell* (*Une Saison en Enfer*, originally published in 1873) greatly influenced the Surrealist movement in France. With its veiled references to homosexuality (Rimbaud had had an affair with Paul Verlaine shortly before publishing this book), it remains one of the most widely-read and respected works of gay literature. Several of the photos done for this work rank among the most famous ever done by Mapplethorpe.

*The American Livre de Peintre*, 30

\$1,750

33.



**A HANDSOME COPY OF SOME OF JORGE LUIS BORGES'  
MOST IMPORTANT WRITINGS**



**BORGES, Jorge Luis.**

*Ficciones. Silk-Screens by Sol LeWitt.* [Portland]: Limited Editions Club, [1984].

Thick square octavo. xxxii, [1]-[310], [2, blank] pp. With twenty-two silkscreen prints by LeWitt, all reckoned within pagination. Publisher's full black cowhide, covers ruled in blind, spine lettered in blind, slipcase. Minor soiling to slipcase, else fine.

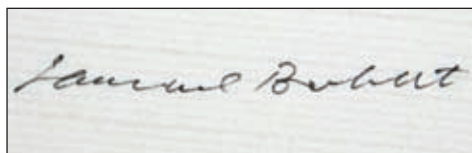
**LIMITED EDITION**, number 860 of 1,500 copies, signed by LeWitt. *Ficciones* is Borges' best short fiction.

Newman & Wiche, 541.

\$800

34.

**LIMITED EDITION, SIGNED BY SAMUEL BECKETT**



**APOLLINAIRE, Guillaume;** BECKETT, Samuel [trans.]

*Zone.* Dublin: The Dolmen Press, [1972].

Quarto. 23, [1] pp. Parallel text in French and English. Finely printed in Perpetua type on laid, watermarked paper. Calf-backed black cloth, title stamped in blind to both covers; top edges gilt, others uncut. Housed in the original black slip-case; corners of slip-case bumped, otherwise a fine copy. Signed by the author on limitation page.

**FIRST EDITION, ONE OF A LIMITED ISSUE OF 250 COPIES SIGNED BY THE AUTHOR.** Beckett's translation first appeared in "Transition" No. 50-6-1950; it appears here as the first separate printing. The first poem to appear in Rimbaud's *Alcools*, *Zone* is the story of a tormented poet who wanders through the streets after the loss of his mistress. Apollinaire (1880-1918) was an avant-garde poet, who was also well known for his semi-pornographic books as well as his involvement in the cubism movement. He counted Pablo Picasso, Marie Laurencin and André Derain amongst his close friends. His best known works include *Alcools*, *Le Bestiaire* and *Le Poète Assassiné*.

Beckett (1906-1989), an Irish playwright, won the 1969 Nobel Prize in Literature. His most famous work is perhaps *En Attendant Godot*, which he originally wrote in French and then later translated himself into English.

\$1,500



35.

INGENIOUS USE OF LETTERS AND COLORS

DORN, Max.

[KOCH, Rudolf] *ABC Kästchen. Alpha und Omega eines ornamentalen Alphabets, für Freunde und Kenner der Letter, kurz: für Ästheten gemacht von Max Dorn.* [Offenbach am Main]: Max Dorn Presse, [ca. 1930].

12 x 12 cm. [26] ff. Original printed box, sides of lid decorated in an ornate version of Koch's renowned Neuland font, top of lid decorated in one of his elegant Frakturs. Contains decorated title leaf and 25 plates, each consisting of a design formed by a single letter of the alphabet in various colors, printed on India paper and mounted onto hinged cut-out cards; without the letter "J" as issued. Box neatly repaired, with one side of lid replaced, otherwise a very good set.



**FIRST EDITION** of this beautifully designed set, one of an estimated 250 sets to be designed by Rudolf Koch for the German printer Max Dorn, with the assistance of fellow type designer Walter Tiemann (1876–1951). Some of the best examples of Koch's work are contained herein, with examples of nearly all of his typeface designs. A delight to look at, this set is a wonderful balance of shape and color, equally appealing to both children and adults!

Koch (1876–1934) was a German artist, typographer, and calligrapher known for his beautiful woodcut typeface designs in both the Fraktur and Roman styles. His better known typefaces include Neuland, Kabel, Prisma, and Marathon.

Rota, *The Printer and the Artist*, 846 (Second Edition)

\$650

36.

LOVELY EDWARDIAN CHILDREN'S BOOK

BRIDGMAN, Clare.

*The Bairn's Coronation Book.* London: J.M. Dent & Co., [1902].

Octavo (130 x 100 mm.) 120, [1] pp. With color frontispiece featuring the arms and motto of the British Monarchy, 43 full page color illustrations by Charles Robinson, and numerous text illustrations. Original pictorial cloth with illustrated end-papers; corners lightly bumped and some light rubbing to covers, otherwise a fine copy, with a small bookseller's label to front pastedown.

**FIRST EDITION** of this charming children's book, which was written to commemorate the coronation of Edward VII in 1902. Divided into three sections, it covers the Coronation, the Banquet, and the Illuminations which followed. A delightful work, representative of the Late Victorian/Early Edwardian era.



*The Osborne Collection of Early Children's Books*, p. 161

\$300

37.

## A CHARMING COLLECTION OF INSTRUCTIONAL COCK ROBIN AND JENNY WREN CHAPBOOKS

## [CHAPBOOKS].

*The Life and Death of Jenny Wren. A very small book, at a very small charge, to learn them to read before they grow large.* York: Printed by J. Kendrew, Colliergate, [1820]. Sixteenmo. (100 x 70 mm). 16 pp. (offered with) *The Courtship, Marriage, and Pic Nic Dinner of Cock Robin and Jenny Wren.* York: Printed by J. Kendrew, Colliergate York, [ca. 1820]. Sixteenmo. (95 x 65 mm.) 16 pp. (and) *The Death and Burial of Cock Robin; to which is added, Pizzaro and Alonzo; or, Industry Better than Gold. An Instructive Story.* York: Printed by J. Kendrew, Colliergate, [1825]. Sixteenmo. (100 x 65 mm.) 32 pp. First two in the original pale yellow self-wraps, third in the original printed grey wrappers. All illustrated throughout with charming woodcuts. Excellent examples.



Early editions of these popular children's tales. First published circa 1770. In circulation from the 16th-19th centuries, they were distributed and sold by itinerant peddlers, for a few pence each and usually contained ballads or nursery rhymes. Many were produced on inexpensive paper, and as such few survive in readable condition.

*Osborne Collection of Early Children's Books*, I, p. 91; See *The Osborne Collection of Early Children's Books*, p. 675

\$300

38.

**“TWO HEADS WE LEARN ARE BETTER THAN ONE,  
SO TWO NECKS SHOULD HELP IN YE MATTER,  
BUT IF FROM EACH THROAT,  
POUR'D A DIFFERENT NOTE,  
WHO WOULD BEAR YE HORRIBLE CLATTER?”**

LEWIN, F[redrick] G[eorge]; SAVORY, J.H., [ill.]

*Rhymes of Ye Olde Sign Boards.* Bristol; London: E. W. Savory, Ltd.; Elliot Stock, [1911].

Oblong folio (410 x 185 mm.) 57 pp., printed on rectos only. Title and each page illustrated with charming woodcuts. Original illustrated cloth-backed boards with matching ties. Some light wear and soiling to boards, minor repair to corner of back board, otherwise an excellent, uncut copy.

FIRST EDITION of this amusing and unusual work, which features bold woodcuts of various English pub signs, each accompanied by a humorous rhyme. Names of pubs include “Ye Robin Hood,” “Ye Pig and Whistle,” “Ye Swan with Two Necks,” “Sir Walter Raleigh,” and “Ye Ship and Tarry Pigtail” to name but a few. A charming work, reminiscent of early chapbooks.

\$475



39.

THE FIRST BRITISH EDITION OF CAMUS' *THE OUTSIDER*;  
MORE COMMONLY KNOWN IN THE UNITED STATES AS *THE STRANGER*

CAMUS, Albert.

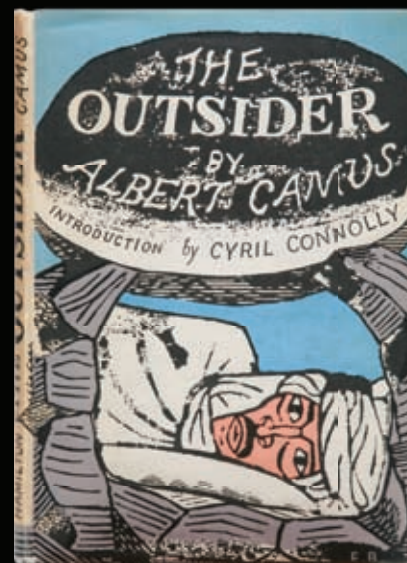
*The Outsider*. London: Hamish Hamilton, [1946].

Octavo. [ii], [1]-[104], [2, blank] pp. Publisher's full grey cloth, spine lettered in gilt, dust jacket designed by Edward Bawden. Jacket spine slightly browned, with two short tears at headcap, and small tape repair to verso, some additional slight rubbing to jacket, previous owner's neat ink signature on the front free endpaper. Overall, a near fine copy, not usually seen in this condition.

FIRST EDITION IN ENGLISH. This book (originally published as "L'Étranger" in France in 1942) is perhaps Camus' most famous, and is considered to be among the best novels of the twentieth-century. It concerns Meursault, a man who is virtually devoid of emotion at the beginning of the book when he attends his mother's funeral. When he kills a man later in the book, and is tried for the murder, this lack of emotion at his mother's funeral convinces the judicial system that he is a dangerous sociopath who must be executed. The only emotion he shows in the book is anger at the end, when a priest asks him to accept God into his life.

Camus (1913-1960) was a major French philosopher and writer. He is known as an existentialist, but he considered himself a nihilist. He won the Nobel Prize for Literature in 1957.

\$600



40.

ONE OF TWENTY-FOUR HORS COMMERCE COPIES

CAMUS, Albert.

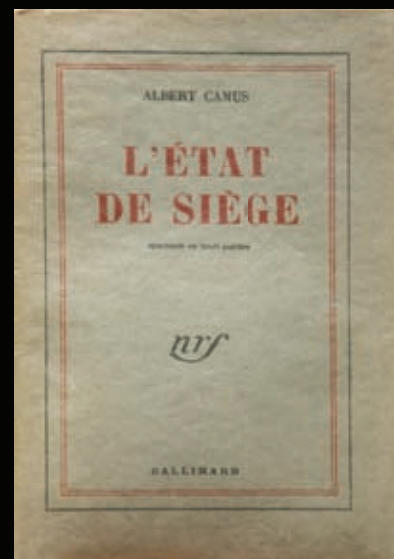
*L'État de Siège*. *Spectacle en trois parties*. [Paris]: Gallimard, [1948].

Octavo. [239] pp. Original light blue wraps printed in red and black, in the original glassine. Some light wear to glassine, else fine. Many pages unopened.

FIRST EDITION, one of twenty-four Hors Commerce copies out of 235 copies printed on "alfa Navarre," out of a total edition of 1,250. Hors Commerce copies were numbered from "XVII" to "LI." This copy is numbered "XXXIV."

*L'État de Siège* ("State of Siege") is a play based loosely on his book, **The Plague**, but is different in tone, being about how an opportunistic young man creates a totalitarian regime in Cadiz through manipulation of fear.

\$1,500



41.

**THE FIRST EDITION OF JEAN-PAUL SARTRE'S FIRST BOOK**

**SARTRE, Jean-Paul.**

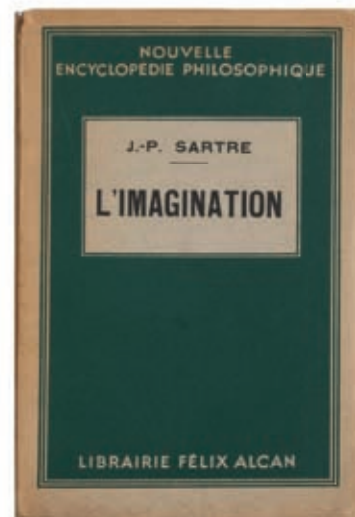
*L'Imagination*. Paris: Librairie Felix Alcan, 1936.

Small octavo. [vi], [1]-[164] pp. Original printed wraps, original glassine. Spine of glassine and book are slightly browned, some light wear to edges of glassine at spine, previous owner wrote a note in black ink on the front panel of the glassine at the top ("E. O. du premier livre de SARTRE."), mild edge browning to panels of wrappers. Still, a near fine copy, usually not found in such good condition due to its inherent fragility.

**FIRST EDITION OF SARTRE'S FIRST BOOK.** *L'Imagination* was written when he was teaching high school in France, and is the earliest exposition on his existentialist views.

Jean-Paul Sartre (1905–1980) was one of the most influential philosophers of the twentieth century, pioneering the school of thought known as Existentialism. Sartre's philosophy taught that individuals create their own meaning and essence in their lives, ultimately free from outside forces (such as the state and deities), thus making the individual wholly responsible for his/her actions. A prolific writer, he wrote novels, screenplays, critical essays, and plays. He was awarded the Nobel Prize for Literature in 1964.

\$1,250



42.

**THE TRUE FIRST EDITION OF SARTRE'S ESSAY, "ANTI-SEMITE AND JEW"**

**SARTRE, Jean-Paul.**

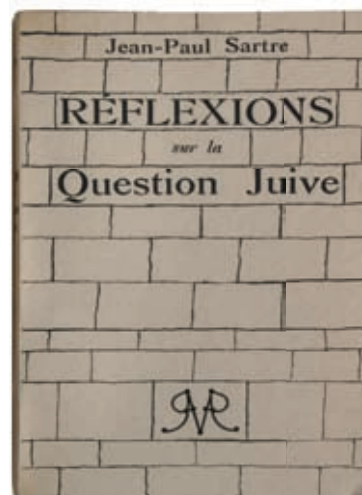
*Reflexions sur la Question Juive*. Paris: chez Paul Morihien, 1946.

**FIRST EDITION.** One of 120 numbered copies (out of a total edition of 3,120) printed on Pur Fil Lafuma paper, this copy being number "50."

Small octavo [200] pp. Publisher's original printed wraps and glassine. Some mild browning to glassine spine, very minor rubbing to edges of glassine and wraps. A fine copy, usually found in much rougher condition due to its inherent fragility.

In this book, Sartre explores the unreasoning nature of hatred in general, and anti-Semitism in particular. He postulates that hate becomes an article of faith, unaffected by objective reason and facts, and this faith is used as a crutch to comfort the anti-Semite. This serves to make Jews appear responsible for the anti-Semite's problems as opposed to him/herself or the other real forces in his/her life.

\$750



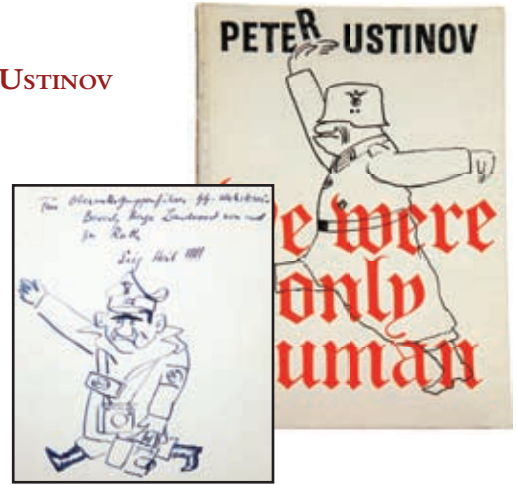
43.

WITH AN INSCRIPTION AND ORIGINAL DRAWING BY SIR PETER USTINOV

USTINOV, Peter.

*We Were Only Human*. London: Heinemann, [1961].

FIRST EDITION. PRESENTATION COPY, with an inscription by Ustinov on the front free-endpaper: "Fur Ober unter gruppenfuhrer – SS- Wehrkreis/Beverly Bage Landroost von und/zu Roth/Sieg Heil!!!!!" Under this inscription, is a caricature by Ustinov of a goose-stepping SS officer carrying three cameras (one labeled "Leica," one labeled "Zeiss," and the last called "Goetz." Inscription and drawing in blue fountain pen.



Octavo. [32] pp. With cover illustrations and twenty-three caricatures of Nazi prisoners at Nuremberg by the author. Publisher's original glossy pictorial boards (not issued with a jacket). Minor wear to spine, front board bowing slightly, most pages with a very small bump along the lower edge (not affecting text), else near fine.

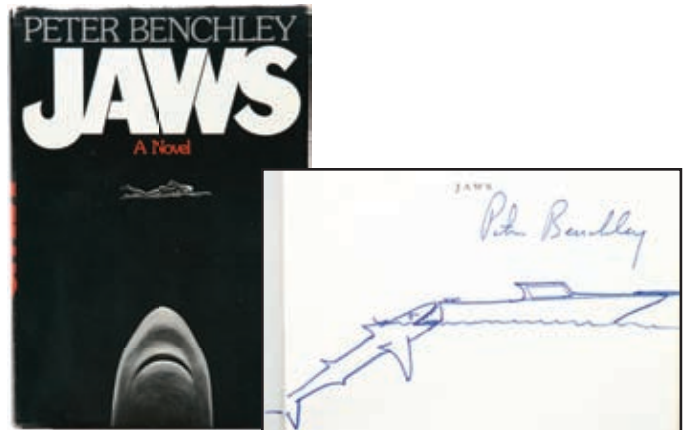
Sir Peter Ustinov (1921–2004) was an English actor, author, playwright and humorist. He is perhaps best known for his acting, for which he won two Academy Awards (Best Supporting Actor for *Spartacus*, 1960, and *Topkapi*, 1964). He wrote over two dozen books and plays, and, later in life, he was the Goodwill Ambassador to UNICEF. Ustinov wrote this book (a collection of caricatures of Nazi leaders in their Nuremberg prison garb, with their pithy quotes justifying their vile acts) in an attempt to come to terms with the terrible atrocities committed by the Nazi regime through ironic humor. An interesting work with an amazing inscription and drawing. \$900

44.

WITH A SUPERB SIGNED DRAWING BY BENCHLEY OF THE SHARK ATTACKING QUINT'S BOAT

BENCHLEY, Peter.

*Jaws*. Garden City: Doubleday & Company, Inc., 1974.



FIRST EDITION. SIGNED BY THE AUTHOR on half-title, with an original drawing of the shark attacking the stern of Quint's boat. Benchley would occasionally sign with drawings, but this one, depicting a pivotal moment of the story, is of a higher interest.

Octavo. 311, [1, blank] pp. Publisher's full black cloth, spine lettered in silver, dust jacket. Very minor wear to jacket headcap and corners, light rubbing to front hinge of jacket, some similar rubbing to cloth. Very slightly skewed. Still, near fine

Peter Benchley (1940–2006) was a very successful novelist, who primarily wrote thrillers concerning the jaws and its inhabitants. His other works include *The Deep* (1976), *The Island* (1979), *Beast* (1991), and *White Shark* (1994). None, however, equaled the success of *Jaws*, which was on the bestseller list for 44 weeks. In fact, the film based on *Jaws* was the first summer blockbuster (it was the first film to gross over \$100 million dollars in the United States). Benchley co-wrote the screenplay of *Jaws*, which was directed by Steven Spielberg and released in 1975. \$1,250



45.

## EDITH WHARTON'S COPY OF THE WORKS OF BALZAC – AN EXCELLENT LITERARY ASSOCIATION

**BALZAC, Honoré de.***Œuvres Complètes du H. de Balzac.* Paris: Alexandre Houssiaux, 1855.

Complete in twenty octavo volumes. Contemporary quarter brown morocco over marbled boards, spines paneled and lettered in gilt and ruled in black in compartments, five raised bands, marbled endpapers. Some rubbing, very minor wear, some foxing throughout. Still, a near fine set.

From the library of the great American novelist, Edith Wharton (1862–1937), with her bookplate in each volume as well as some notations and marginalia, most likely in her hand. Overall, a near fine set with an excellent association; Wharton was a great admirer of Balzac and this was in all likelihood the set she used as a reference when writing about his works.

\$8,000

46.

## HIGHLY ESTEEMED TRANSLATION OF DANTE

**DANTE ALIGHIERI.**

*The Vision; or, Hell, Purgatory, and Paradise, of Dante Alighieri. Translated by the Rev. Henry Francis Cary . . . With the Life of Dante, Additional Notes and an Index.* London: Printed for Taylor and Hessey, 1819.

Three volumes. Octavo. [xii], lii, 303, [1]; xi, [i], 309, [1]; [ii], 297, [35] pp., including index in volume III and 6 pp. publisher's advertisements. Half polished navy calf and marbled boards, spines elaborately decorated in gilt with morocco labels; all edges marbled. Boards lightly rubbed, a few faint ex-libris stamps, but otherwise a very good copy from the library of Sackville Walter Lane Fox (1797–1874), a Conservative Member of Parliament, with his armorial bookplate.

Second edition, corrected, of this esteemed translation of Dante's work. Cary (1772–1844), an English translator and author, was renowned for his translations of the works of Dante. His first was of the *Inferno*, compiled after years of careful study, which appeared in 1805. His *Divina Commedia* appeared nine years later, and to this day is considered a standard translation. While Cary had difficulty getting his early translations published, the present work was very popular, going through four editions in his lifetime. It is now considered a classic in Dante scholarship. Cary's other work includes translations of the *Odes of Pindar*, *Aristophanes' Birds*, as well as *Lives of the Early French Poets* and *Lives of English Poets*, both intended as a continuation to Johnson's *Lives of the Poets*.

Allibone, I, p. 351

\$1,800



47.

ADOLESCENT JOURNAL OF ONE OF THE  
GREATEST NOVELISTS OF THE TWENTIETH CENTURY



FITZGERALD, F. Scott.

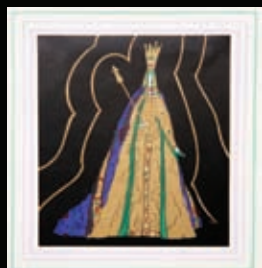
*Thoughtbook of Francis Scott Key Fitzgerald.* Princeton, N. J.: Princeton University Library, 1965.

Octavo. [44] pp. Illustrated with photographic facsimiles of Fitzgerald's "Thoughtbook" manuscript, in the possession of his daughter. Publisher's white paper-covered boards with blue lines. Original glassine. Minor edgewear to glassine, and a few small soil-marks on front panel of glassine. Still, a fine copy.

FIRST AND ONLY EDITION, one of 300 copies. The original manuscript, written by the adolescent Fitzgerald from August, 1910 to February, 1911, provides a fascinating look at the nascent talent of one of the greatest novelists of the twentieth century. "The Thoughtbook, however, is not being reproduced solely because it enriches our understanding of a brief period in the authors life or helps us to appreciate better the 'Basil Duke Lee' series, but also because it gives evidence of Fitzgerald as a born storyteller." (From the Introduction).

Bruccoli, *Fitzgerald*, A28.

\$275



48.

FASHION AT ITS BEST  
PRE-WAR NEW YORK FASHION ACADEMY



[FASHION].

*Fashion Academy. Paris-30 Rockefeller Plaza-New York.* [New York: Fashion Academy, 1935].

Octavo. 48 pp. With 1 tipped-in pochoir plate and 20 full page-text illustrations; folding leaflet "A Visit to Fashion Academy" laid-in. Original art-deco style boards with matching end-papers; boards lightly rubbed, with some minor chipping to extremities, otherwise a very good copy.

(with) *Fashion Academy. Paris-30 Rockefeller Plaza-New York.* [New York: Fashion Academy, 1938]. Octavo. 48 pp. With 1 tipped-in pochoir plate and 20 full-page text illustrations; folding leaflet "A Visit to Fashion Academy" laid in. Original wood-grain decorated boards with art-deco gold sheet featuring school logo affixed to front board, small logo in blind to back board; some faint wear to corners and spine, otherwise a fine copy.

A pair of beautifully designed brochures for the prestigious pre-War New York Fashion Academy. Manhattan's *Fashion Academy*, founded by Emil Alvin Hartman in 1917 was the premiere fashion school in America at the time. The school was famous for the "'Fashion Academy Gold Medal Award" that it handed out each year to companies whose products featured exceptional design; winners included *United Airlines, General Electric, Firestone, Ford & The Chicago Tribune.*

\$900

49.

WITH SEVENTEEN COLORED PLATES DEPICTING THE EIGHTEENTH-CENTURY ROYAL ENGINEER CORPS,  
COMMONLY KNOWN AS “SAPPERS”

CONNOLLY, T[homas] W[illiam] J[ohn].

*The History of the Corps of Royal Sappers and Miners. With Seventeen Coloured Illustrations.* London: Longman, Brown, Green, and Longmans, 1855.

Two octavo volumes. [xii], [1]-368; [iv], [1]-324 pp. With 18 color plates. Contemporary half burgundy pebbled morocco over marbled boards, spines ruled in blind and gilt, and tooled and lettered in gilt in compartments. Joints & extremities lightly rubbed, a couple of pages missing extreme portion of upper corners (no loss of text), pp. 19-41 in volume II creased at upper corners. Contemporary ownership signature in vol. I. Some mild damp-staining and foxing to plates, yet coloring is still vibrant. Overall, a very good set.



**FIRST EDITION.** This excellent history of the Royal Sappers and Miners (the engineering and combat engineers corps of the British Army) covers the years 1772-1855. Even though they haven't earned any battle honors, they've taken part in every major military action done by British Army.

Colas, 680; Graesse, I, p. 250; Hiler. *Bibliography of Costume*, p. 182; Lipperheide, 2272

\$1,500

50.

FASCINATING ACCOUNT OF AN EARLY VOYAGE THROUGH THE MIDDLE EAST AND RUSSIA

KEPPEL, George [Earl of Albemarle].

*Personal Narrative of a Journey from India to England, by Bussorah, Bagdad, the Ruins of Babylon, Curdistan, the Court of Persia, the Western Shore of the Caspian Sea, Astrakhan, Nishney, Novogorod, Moscow, and St. Petersburg.* London: Published for Henry Colburn, 1834.

Two volumes. Octavo. xii, 338; [i], 351, [1] pp. With 4 hand-colored plates, 1 folding color-lined map, and numerous text illustrations. Bound in full red calf, covers with gilt leaf patterned borders, spines gilt in compartments with morocco labels; some wear to spines, some light foxing and offset to map, front fly-leaf lacking, otherwise an excellent copy.



Third edition of this fascinating account of the author's travels through the Middle East, the Persian Gulf region, and Russia during his journey home to England from India. Of special interest are his detailed descriptions of the various locales and his astute observations of the people (including Imams and Princes) that he met along the way.

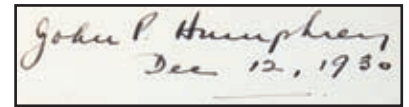
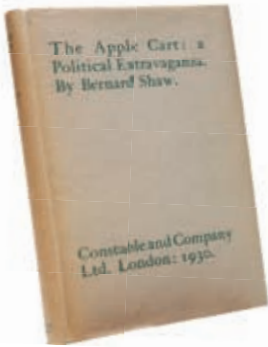
Keppel (1724-72) the third Earl of Albemarle, was a politician, and army officer who served as a Lieutenant in the British Army. He served in the Seven Year War, and later became the Governor of Cuba.

Not in Abbey; Atabey, 631 (Second edition); cf. Blackmer, 908 (First edition); Ghani, 206 (First edition)

\$900

51.

HUMAN RIGHTS ADVOCATE JOHN PETERS HUMPHREY'S COPY OF SHAW'S  
*THE APPLE CART*, SIGNED BY HUMPHREY



SHAW, [George] Bernard. *The Apple Cart*. London: Constable and Company, Ltd., 1930.

Small octavo. [2, blank], [xxx], 1-[79], [1, blank] pp. Publisher's full green cloth, spine lettered in gilt, price-clipped dust jacket. Cloth spine slightly sunned; jacket spine slightly browned, some rubbing to jacket joints. Still, a handsome, near fine copy. This copy has an excellent and important association.

**FIRST SEPARATE EDITION IN ENGLISH.** John Peters Humphreys (1905-1995) was a Canadian legal scholar, jurist, and human rights advocate. In 1946, he was appointed as the first director of the Human Rights Division at the nascent United Nations, where he was the principal author of the Universal Declaration of Human Rights. He remained with the United Nations for twenty years, during which he oversaw the implementation of sixty-seven international conventions and constitutions, and fought tirelessly for freedoms for the press and of women, and fought against racial oppression. He won numerous awards for his efforts. It is of particular interest that *The Apple Cart*, a play with many political overtones, was owned by the man who would fight so tirelessly for human rights and dignity.

\$700

52.

WITH A CHARMING AUTOGRAPH NOTE TO THE MARQUISE  
 FROM HER GRANDDAUGHTER

SÉVIGNÉ, [Marie de Rabutin-Chantal de] Marquise.

*Lettres Nouvelles ou Nouvellement Recouvrées de la Marquise de Sévigné, et de la Marquise de Simiane, sa Petite-Fille. Pour servir de suite aux différentes éditions des Lettres de la Marquise de Sévigné.* Paris: Chez Lacombe, Libraire, 1773.

Three parts in one. Twelvemo. xii, 393, [1] pp. Woodcut device to title, woodcut head- and tail-pieces. Full mottled calf, spine gilt in compartments with raised bands. Ex-libris. Laid-in is an autograph note on blue paper, from the Marquise de Simiane to her Grandmother, the Marquise de Sévigné.



[trans] "My Grandmother I once again dare present a small horror to you, it is my first work in this genre and as such I hope that you will please excuse its defaults, though it is not completely full of them, as I took ten lessons on miniatures during my second voyage to Brussels, but I do not believe myself to be good enough to work alone, as such I have neglected it for some time, and it is only in the last few weeks that I has started on this nice little work. Please be aware of my desire to please you Grandmother, it is indeed my goal, and that which guides me in all of my actions, I would be all too happy to make myself worthy of all of the good things that you have done for me."

**FIRST AUTHORIZED EDITION.** The famous letters written by the Marquise de Sévigné to her daughter were published in several incomplete pirated editions. The present work, was published by her granddaughter the Marquise de Simiane. The letters in the first and second parts appear here for the first time. Sévigné (1626-96) was a French aristocrat known for her wit. Famous for the letters that she wrote primarily to her daughter, the Marquise knew that pirated copies were being circulated of her correspondence, and so crafted her letters correspondingly.

Brunet, V, 325; Cioranescu, 62528; Picot, *Catalogue des livres composant la bibliothèque de feu M. le Baron Rothschild*, 1891; Tchermersine, V-829; OCLC locates only 3 copies in US institutions

\$1,500

53.

PHALLIC WORSHIP, SEXUAL PERVERSIONS AND VENEREAL DISEASE, OH MY!

ROSENBAUM, Dr. Julius.

*The Plague of Lust, Being a History of Venereal Disease in Classical Antiquity, and Including: -Detailed Investigations into the Cult of Venus, and Phallic Worship, Brothels, the Νουσος Θηλεια (Feminine Disease) of the Sythians, Paederastia, and Other Sexual Perversions Amongst the Ancients, as Contributions Towards the Exact Interpretations of Their Writings.* Paris: Charles Carrington, 1901.

Two octavo volumes. [xxxvi], 297, [3]; [viii], 342, [2] pp. Title in red and black. Publisher's half-vellum over marbled boards, spines elaborately gilt in compartments. Some mild rubbing and soiling to vellum and labels, else near fine. From the library of the radical writer and scholar of erotica G[eorge Alexzander a.k.a. Gershon] Legman (1917-99), with his ownership inscription in each volume.



**FIRST EDITION IN ENGLISH** (first published in German in 1845). This edition was limited to only 500 copies, of which this is no. 48. A fascinating history of venereal diseases, their social impact, and the sexual practices that helped to spread them. Topics covered include the specific diseases related to fellatio, cunnilingus and sodomy; the effects of climate on sexual practices and diseases, as well as the factors which helped to hinder the spread of disease, such as male and female circumcision, depilation, bathing (revolutionary!) and cleanliness (gasp!). Of interest is the final section of the work, which discusses in detail the pathology of various venereal diseases, including their external manifestations, the social impact on patients, and the role of the physicians. A fascinating and scholarly work!

Garrison & Morton, 2421 (First edition); Rose, 4027

\$750

54.

THE CORNERSTONE WORK  
THAT BROUGHT ZEN BUDDHISM TO THE WEST

SUZUKI, Daisetz Teitarop.

*An Introduction to Zen Buddhism.* Kyoto: The Eastern Buddhist Society, 1934.

Small octavo. [viii], [1]-[154], [1]-8, index, pp. Publisher's full dark blue cloth, covers ruled in blind, front cover and spine lettered in gilt, original dust jacket, and the rare original slipcase. Jacket spine very slightly browned, previous owner's neat ink ownership stamp on slipcase and front free endpaper. A superb copy. From the library of Msgr. James A. Magner (1901-1995), a procurator for the Catholic University in Washington, D. C.



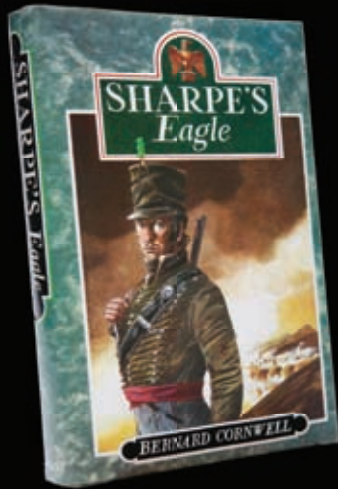
**FIRST EDITION IN ENGLISH** of this important and seminal work on Zen Buddhism in the West. Daisetz Teitaro Suzuki (1870-1966), author and philosopher, is perhaps most directly responsible for bringing Zen Buddhism, Shin, and Eastern Philosophy to the West. He and his wife, Beatrice Lane (a theosophist), started the Eastern Buddhist Society in 1921, which was dedicated to spreading and creating understanding for Eastern Philosophies all over the world (he was a dedicated traveler, and maintained strong ties to western institutions).

“Suzuki’s works on Zen Buddhism are among the best contributions to the knowledge of living Buddhism... We cannot be sufficiently grateful to the author, first for the fact of his having brought Zen closer to Western understanding, and secondly for the manner in which he has achieved this task.” – Carl Jung

\$1,500

55.

A FINE FIRST EDITION OF CORNWELL'S *SHARPE'S EAGLE*, THE FIRST OF THE FAMOUS SHARPE NOVELS  
THIS COPY WARMLY INSCRIBED BY THE AUTHOR



**CORNWELL, Bernard.**

*Sharpe's Eagle. Richard Sharpe and the Talavera Campaign July 1809.* London: Collins, 1981.

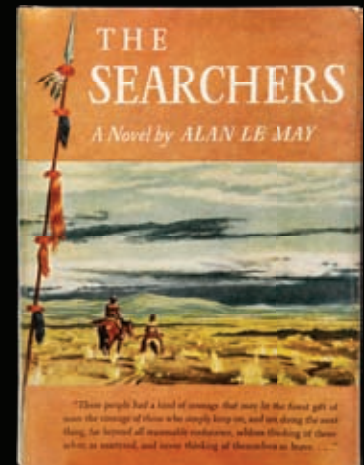
**FIRST EDITION** of the first published Sharpe novel. Presentation copy, inscribed by the author on the title-page, just below the title: "For Bob -/on the battlefield of/Talavera-/Bernard Cornwell [underlined]/16. v. 99."

Octavo. 266 pp. Publisher's full green textured paper over boards, spine lettered in gilt, dust jacket. Some minor rubbing to edges, else a bright, fine copy with an excellent inscription.

Bernard Cornwell (b. 1944) is a very popular and prolific English historical novelist. He has written several successful series of novels with different characters in different times, his most popular being those about the British army officer, Richard Sharpe, during the Napoleonic Wars. Although some of his later Sharpe novels take place before this book, this novel is the first Sharpe novel published. \$2,000

56.

FIRST EDITION OF ALAN LE MAY'S WESTERN CLASSIC,  
*THE SEARCHERS*, THE BASIS OF THE CLASSIC JOHN WAYNE FILM



**LE MAY, Alan.**

*The Searchers.* New York: Harper & Brothers, Publishers, [1954].

Octavo. [viii], 1-[273], [5, blank] pp. Publisher's black cloth backstrip over brown cloth boards, spine lettered in white and stamped in blind, dust jacket. Jacket spine sunned, some rubbing to edges, one small creased tear to upper front corner, minor rubbing to cloth spine. Still, a near fine copy.

**FIRST EDITION.** *The Searchers* is Alan Le May's (1899-1964) most famous novel. The story, about the search for a little girl kidnapped by Comanche Indians by her embittered uncle and adopted brother is not only a fine western, but is a compelling psychological novel about the burden of hatred. The film version, directed by the legendary director John Ford, is considered by many to be John Wayne's finest performance. \$550

57.

“AND DARKNESS AND DECAY AND THE RED DEATH HELD ILLIMITABLE DOMINION OVER ALL.”



**POE, Edgar Allan.**



“The Mask of the Red Death. A Fantasy.” In: *Graham’s Magazine*, Vol. XX, No. 5., pp. 257-59. Philadelphia: George R. Graham, May, 1842.

Two volumes. Octavo. iv, 356; iv, 344 pp. With 25 engraved plates, 8 engraved fashion plates (5 hand-colored), 2 color lace patterns, and 16 pages of sheet music. In the publisher’s half navy calf and marbled boards with matching end-papers. Boards and corners slightly rubbed, small damp-stain affecting upper margin of a few leaves in first volume, otherwise a very good copy.

**FIRST APPEARANCE IN PRINT** of “The Mask of the Red Death,” Poe’s macabre short horror story about a deadly pestilence. It has been suggested that the “Red Death” is tuberculosis. Poe’s mother died of the disease, as did his young wife (and first cousin) Virginia Eliza Clemm, who was very ill with it at the time this story was written. The tale takes place in the castle of a rich prince, during a masquerade party; it is interesting to note that the spelling of ‘mask’ was changed to ‘masque’ in subsequent printings. The two volumes also contain a number of articles, poems and prose by Poe, including the poems “To One Departed,” and “Life in Death,” as well as a number of contributions by Longfellow.

For an interesting analysis of this work, see “Art and nature in ‘The Masque of the Red Death’” In: *Nineteenth Century Fiction*, Vol. 22, No. 4 (Mar., 1968), pp. 379-389 \$1,000

58.

**SIGNED BY ALICE NEEL JUST BEFORE HER DEATH**

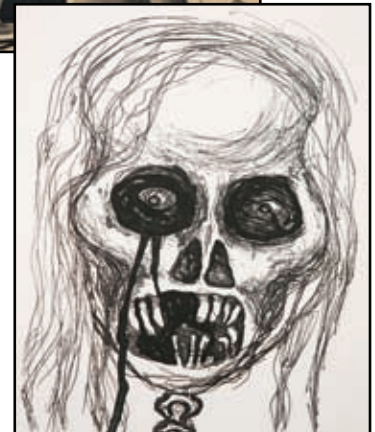
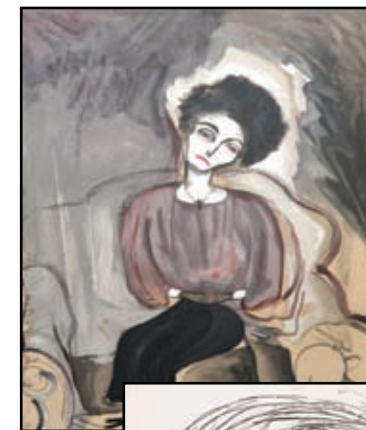
**POE, Edgar Allan.**

*The Fall of the House of Usher*. Illustrated by Alice Neel. [Portland]: The Limited Editions Club, 1985.

Folio. [4, blank], [35], [5, blank] pp. With two full-color lithographs and one black and white etching by Neel. Publisher’s quarter burgundy goatskin over marbled paper boards, burgundy goatskin-tipped fore-edges, spine lettered in gilt, original felt-lined clamshell box, with gilt burgundy goatskin lettering label on front. A few small spots of wear to box, else fine.

One of 1,500 copies signed by Raphael Soyer (who wrote a tribute to Alice Neel). This copy also signed by Neel (1900-1984), who died shortly before she could sign all copies. This is copy “860.” The illustrations supplied by Neel are perhaps the most chilling and atmospheric illustrations of a major work of Poe in recent years. It is unknown how many copies she signed before her death, but copies with her signature are much sought after by collectors.

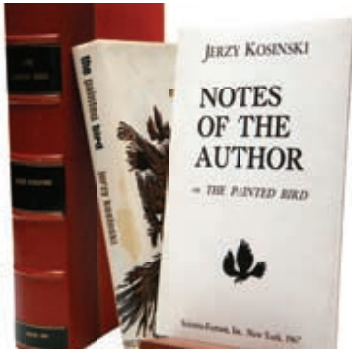
Newman & Wiche, 542a.



\$1,000

59.

A SIGNED FIRST EDITION, FIRST ISSUE OF JERZY KOSINSKI'S *THE PAINTED BIRD*, ALONG WITH HIS *NOTES OF THE AUTHOR* INSCRIBED BY HIM TO EDITOR WILLIAM TARG



**KOSINSKI, Jerzy.** *The Painted Bird*. Boston: Houghton Mifflin Company, 1965.

**FIRST EDITION** of the author's first novel. First issue, with the first line of p. 270 repeated at the top of p. 271. This copy signed by Kosinski on the half-title in black marker.

Octavo. [xii], [1]-272, [4, blank] pp. Publisher's cloth, front cover lettered in blind, spine lettered in black, dust jacket. Some staining to jacket, still a very good copy. (With) **KOSINSKI, Jerzy.** *Notes of the Author on the Painted Bird 1965*. New York: Scientia-Factum, Inc., 1967. Third Limited Edition. Presentation copy, inscribed by Kosinski to the highly respected editor William Targ (1907-99). Octavo. [39] pp. Original printed wraps. Mild

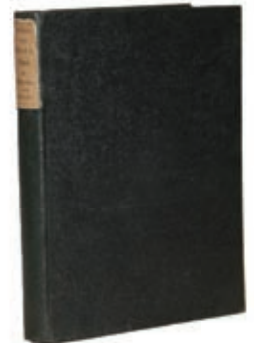
thumbsboiling, else near fine. An excellent association, with one of the best known modern book editors. Both works cased together in a quarter red morocco clamshell case.

*The Painted Bird*, about an unknown boy wandering around World War II-era Poland, coping with the cruel villagers he encounters is a bit of an enigma. On one hand, Arthur Miller and Elie Wiesel describe it as one of the finest Holocaust novels ever written; on the other, it was banned in Poland until 1989 because its content was considered "anti-Polish." Kosinski (1933-91), born Josek Lewinkopf, survived the Holocaust by living as a member of a Catholic family. His assumed name was Jerzy Kosinski, and he kept it for the rest of his life.

\$1,750

60.

DARWIN'S BULLDOG



**HUXLEY, T[homas] H[enry].**

*Evidence as to a Man's Place in Nature*. New York: D. Appleton, 1863.

Octavo. 184, 8 pp., including publisher's advertisements. With frontispiece and 32 text figures. Publisher's dark-green ribbed morocco grain cloth, paper spine label; some light chipping to label, otherwise an about fine copy.

**FIRST AMERICAN EDITION** of one of the earliest books to discuss the theory of evolution. Published just four years after Darwin's *Origin*, it strongly supports Darwin's theories, specifically aiming to prove that they apply to human beings. "Huxley showed that in the visible characters man differs less from the higher apes than do the latter from lower members of the same order of primates." (G&M)

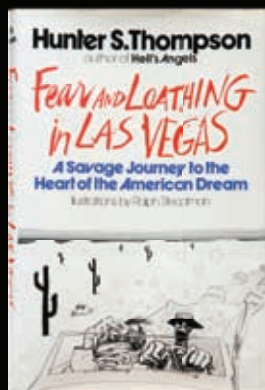
Huxley (1825-95) was an English biologist nicknamed "Darwin's Bulldog" for his fervent support of Darwin's theories. He was so confident in his beliefs, that he went so far as to publicly debate them before a crowd of over 1,000 people with Samuel Wilberforce, the Bishop of Oxford (Darwin himself did not even dare to do so!) In the most famous exchange, the Bishop asked Huxley whether he preferred to be descended from a monkey on his grandmother or grandfather's side - Huxley quipped that he would prefer to be the grandson of an ape than to be descended from a man who misused his intellect on such important matters. He maintained a complicated relationship with religion, referring to himself as an agnostic, a term that he coined.

Garrison & Morton, 165

\$700



61.



FIRST EDITION OF HUNTER S. THOMPSON'S  
*FEAR AND LOATHING IN LAS VEGAS*, SIGNED BY HIM

**THOMPSON, Hunter S.**

*Fear and Loathing in Las Vegas. A Savage Journey to the Heart of the American Dream.* Illustrated by Ralph Steadman. New York: Random House, [1971].

**FIRST EDITION.** Signed by Thompson (with his usual initials, "HST" at the top of the title-page).

Octavo. [xii], [1]-206, [6, blank] pp. Publisher's black cloth backstrip over grey paper boards, front board decoratively stamped in blind, spine lettered in silver, dust jacket. Jacket has mild edgewear and a few areas of soiling, the flaps are creased, and the book is sunned at the upper edge of the covers (as usual for this title). There are a few soil marks on the cloth covers, and the edges of the text block and the endleaves are foxed. Thompson's initials are very slightly rubbed. A very good copy, uncommon signed.

Hunter S. Thompson (1937-2005) is one of the most famous and outrageous of twentieth century American writers. He is credited with founding the "Gonzo" school of journalism and was its leading proponent and practitioner. His infamous drug- and booze-laden lifestyle never dimmed his incredible skill and talent as a writer and critic of modern American life. *Fear and Loathing in Las Vegas* is his most famous novel, and chronicles the adventures of the autobiographical character Raoul Duke and his attorney, Dr. Gonzo, while Duke covers a motorcycle race for *Sports Illustrated* in Las Vegas. It is a classic of counterculture literature.

\$3,750

62.



FIRST EDITION OF ROBBINS' FIRST NOVEL, INSCRIBED BY HIM TO FILM  
 DIRECTOR AND WELL-KNOWN COLLECTOR, GEORGE COSMATOS

**ROBBINS, Tom.**

*Another Roadside Attraction.* Garden City: Doubleday & Company, Inc., 1971.

**FIRST EDITION** of Robbins' first novel. Presentation copy, inscribed on the half-title in red ink: "To George C. - /Feed your head./Tom Robbins/[flourish]." With the additional note in the same red ink by Robbins (in block printing) at the top of the half-title: "L.A. - O.K."

Octavo. 400, [6, blank] pp. Publisher's green cloth backstrip over black cloth boards, spine lettered in silver, dust jacket. Some mild edgewear to jacket, with two small, lightly creased tears on the rear jacket panel, minor rubbing to cloth, one short tear (about two inches) to the rear hinge (yet the hinge is still very solid). Additionally, there are a few very short and light examples of underlining in a few places in the text in blue ink, and a few short notes in the same blue ink on the rear pastedown in an unknown hand.

Tom Robbins (b. 1936) writes novels with complex plots, wild characters and action. This book involves a combination hot dog stand and zoo, a promiscuous priestess, a baboon, a drug dealer, and a group of monks who are assassins for the Vatican.

George Cosmatos (1941-2005) was a major film director (*Cassandra Crossing*, *Rambo: First Blood Part II*, *Cobra*, and *Tombstone* to name but a few), as well as an important book collector. So important, that Sotheby's devoted two entire sales to his collection in March of 1998.

\$1,000

63.

*HOW TO PICK POCKETS - "A TREATISE ON THE FUNDAMENTAL PRINCIPLE, THEORY AND PRACTICE OF PICKING POCKETS - FOR ENTERTAINMENT PURPOSES ONLY"*

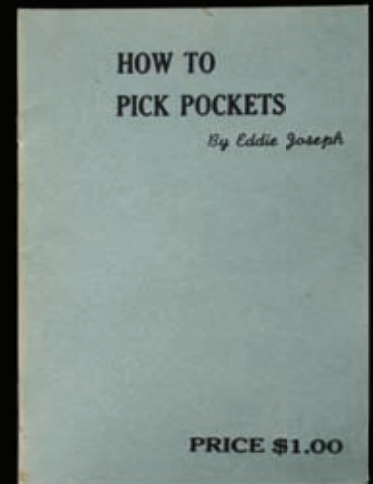
**JOSEPH, Eddie**

*How to Pick Pockets.* Colon, Michigan: Printed & Published by Abbott's Magic Novelty Co., [ca. 1940].

Octavo. 28 pp. Original printed wrappers. Minor sunning to spine, light browning to pages (as usual). Fine.

**FIRST AMERICAN EDITION** of this short "how-to" guide for picking pockets using sleight-of-hand. This charming guide has sections on "How to Steal Handkerchief from Outer Breast Pocket," "How to Steal a Wrist Watch and Strap from Wearer's Wrist," and "How to Steal the Trousler Suspenders (Braces) from Wearer's Body"!

\$188.88



64.

*A RARE PROOF OF A FULL-PAGE BILLBOARD MAGAZINE AD - THE ONLY KNOWN USE OF THE ALTERNATE SPELLING OF "AEROPLANE"*



**[JEFFERSON AIRPLANE].**

*The Jefferson Aeroplane [sic]: The Crown of Creation and Lather.* [Nn p.]: [RCA Victor Records], [ca. 1968].

Proof for full-page ad. An utterly unique item. The ad never appeared in Billboard Magazine or anywhere else.

One folio sheet (370 x 280mm). Illustrated artwork by George Hunter and Alan Rose. Slight edgewear, three small creases on left edge, else clean.

Jefferson Airplane was one of the pioneers of psychedelic rock, and one of the most famous bands to come out of the San Francisco music scene. Their band wrote many of the songs that defined that era ("White Rabbit" and "Somebody to Love" being two of the most famous), and lead singer and contributor Grace Slick became a legend.

The four graphic elements (a biplane with a nickel and the word "Jefferson" on the side, a crown with the word "Creation" on the band, a shaving mug with the word "Lather" on the side, and a handsome image of the RCA dog at the phonograph) were an early, and ultimately, unused version of the album title. This was the band's fourth album, and was a critical and commercial success, peaking at number six on the album charts. Besides the band's regular members, David Crosby contributed with= the only song not written by the band (the song, "Triad".)

\$900

65.

**KAMORNA**

***Kamorna.*** ca. 1940, likely manufactured in France.

(265 x 317 mm.) Twenty-five pounds the pair. Bronze on marbled bases with felt bottoms. Signed (“D. H. Chiparus”) on bronze base. Superb examples of unusual bookends.

Demetre Chiparus (1886–1947) was a Romanian sculptor who worked mainly in his adopted country of France. He was a prominent Art Deco sculptor, whose subjects were usually women in exotic costumes and poses. His original works are mainly in bronze, marble, plaster and a unique blend of bronze and ivory (chryselephantine). Many of his works are of a stylized Oriental design, and these bookends, after his *Kamorna* sculpture of 1928, are no exception.

see Kuritzky, p. 28.

\$2,500

66.

BUTTERFLY GIRL



*Butterfly Girl.* Crafted by a manufacturer known only as X-1, ca. 1927. Five out of five for rarity.

(155 x 181 mm.), 10 pounds the pair. Golden bronze finish over pot metal; only some scattered finish loss, and a small crack running through the back of one wing, otherwise in beautiful condition. The height of art deco Egyptian revival, these transitional pieces contain strong elements of the art nouveau lovely lady theme. Crafted by a maker referred to as X-1 (as his real name is unknown to collectors), with the characteristic 63 marking on the back, as well as the exquisite basket weave design. Very rare, especially in such beautiful condition. Kuritzky, 1026

\$1,800

67.

PIXIE GIRLS



*Pixie Girls.* Manufactured in New York by J.B. Hirsch and Co., ca. 1927. Five out of five for rarity.

(145 x 116 mm.) Four pounds the pair. Cast out of gold finished gray metal with celluloid faces, they are set on marble bases. Both retain much of the original felt. A few minor chips, otherwise in superb condition. Sculpted by the Italian sculptor, Gerdago, these charming ladies with mischievous expressions are enjoying their books. Kuritzky, 1212

\$1,800

68.

## RENAISSANCE STORYBOOK WOMAN



*Renaissance Storybook Woman.* Made in New York by Nuart Creations, ca. 1934. Five out of five for rarity.

(158 x 145 mm.) Five pounds the pair. Gray metal with a warm bronze finish; some small chips to finish, otherwise a lovely set. Both retain their original felt bottoms, and are stamped on the back with "© Nuart Creations N.Y.C. Made in USA" Nuart Co. were known for their beautiful and inventive Art Deco female figures, of which this rare pair is a prime example.

Kuritzky1230

\$2,300

69.

## MALLARDS

*Mallards.* Crafted by an American manufacturer, ca. 1940.

(220 x 100 mm.) Four and a half pounds the pair. Brass plated. Both retain the original felt bottoms. Excellent condition.

A pair of lovely long-neck ducks.

\$475



70.

SIAM COUPLE



*Siam Couple.* Manufactured in America, ca. 1926. Four out of five for rarity

(118 x 120 mm.) Six pounds the pair. Solid bronze. A lovely pair in very good condition, both stamped "Solid Bronze" on back. A Siam couple dressed in traditional garb approaching for an embrace. A delightful set, and a perfect complement to any bookend collection.

Kuritzky, 70

\$925

71.

FULL HEADDRESS



*Full Headdress.* Made in Wallingford, CT by the Judd Manufacturing Company, ca. 1928. Four out of five for rarity.

(135 x 180 mm.) Twelve pounds the pair. Iron, retaining most of the original finish, as well as one of the original felt bottoms. An excellent pair. A pair of proud young Native Americans in full headdress.

Kuritzky, 1917

\$600

72.

## MAYANS



*Mayans.* Crafted ca. 1930.

(235 x 165 mm.) Four pounds the pair. Silver finished metal. A stunning pair of Mayan warriors with ornate head-dresses. A most unusual set; never before seen, they are quite possibly unique! \$1,100

73.

## MUSKETEERS

*Musketeers.* Manufactured in New York by Pompeian Bronze ca. 1932. Five out of five for rarity.

(270 x 115 mm.) Six pounds the pair. Cold painted in vivid polychrome colours. The condition is good with a repair on the right wrist of one and on the nose of the other. Both repairs are quite nice and hard to detect. There also appears to have been some minor paint restoration in spots on both pieces. One retains the original felt bottom.

While there are no markings on the bookends, this is most certainly the set sculpted by Paul Herzel and featured in plate 1560 of Kuritzky. Nice additions to any bookend collection.

\$950





74.

**GERDAGO GIRL READERS**

*Gerdago Girl Readers.* Crafted in America ca. 1927, possibly by J.B. Hirsch.

(145 x 127 mm.) Four pounds the pair. Painted ceramic with celluloid faces, on marble bases with felt bottoms. A lovely pair in excellent condition.

A variant of Kuritzky 1080

\$1,300

75.

**WISDOM WELL**

*Wisdom Well* Made in Pennsylvania by Littco, ca. 1929. Four out of five for rarity

(138 x 107 mm.) Three pounds the pair. Iron, with bronzed patina. Some light rubbing to finish, otherwise a very good set.

This unusual pair appear to be drinking from the fountain of youth or wisdom. The conically shaped heads are reminiscent of the ancient inca skulls, which were flattened as a sign of high social status.

Kuritzky, 1650

\$350



76.

**GLADIATORS**

*Gladiators.* Manufactured by Kathodian Bronze Works, ca. 1926. Five out of five for rarity.

(166 x 155 mm.) Seven pounds the pair. Both bearing the mark of the Kathodian Bronze Works, Co., stamped – “Art Bronz, KBW”. One with finish chipped at foot, otherwise very good.

A scarce set that would serve as a highpoint to any Classical collection.

Kuritzky, 1522

\$1,400





77.

## INDIAN CHIEFS

*Indian Chiefs.* Made by BronzeMet, ca. 1925. Four out of five for rarity.

(109 x 110 mm.) Six pounds the pair. Iron with gold-tone finish. An excellent pair, retaining the original felt.

A pair of Indian Chiefs, in 3/4 profile view, wearing full head-dresses.

Kuritzky, 1953 (Possibly a variant)

\$800



78.

## DANTE &amp; BEATRICE

*Dante & Beatrice.* Crafted by Armor Bronze in New York, ca. 1925. 188 x 155 mm.) Eight pounds the pair. Bronze. Some chips to paint, but still a very good pair. Dante with "Dante 138" stamped to back. Beatrice has "Bronze Co. N.Y." stamped to back, and retains the original felt bottom as well as the label of the Armor Bronze Co.

The immortal couple in bust form. Dante and Beatrice bookends are quite popular.

A variant of Kuritzky, 739

\$900



79.

## VIGILANT SHEPHERDS

*Vigilant Shepherds.* Manufactured in America, ca. 1925. Four out of five for rarity.

(153 x 160 mm.) Nearly four pounds the pair. Iron, with gold finish. A handsome set of bookends, depicting a proud pair of man's best friend.

Kuritzky, 539

\$400





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