

*W*HITMORE  
RARE BOOKS

◀CATALOGUE 20▶





# *W*HITMORE RARE BOOKS

## CATALOGUE 20

121 E. Union St., Pasadena, Ca 91103 · Tel. (626) 714-7720 · [info@whitmorerarebooks.com](mailto:info@whitmorerarebooks.com)



[www.WhitmoreRareBooks.com](http://www.WhitmoreRareBooks.com)





*Books may be reserved by email: [info@WhitmoreRareBooks.com](mailto:info@WhitmoreRareBooks.com)*

*and by phone: (626) 714-7720*

*We welcome you to come visit our shop during normal business hours:*

*121 E. Union St., Pasadena, Ca 91103*

*For our complete inventory, including many first editions, signed books and other rare items, please visit our website at:*

*www.WhitmoreRareBooks.com*

*Follow us on social media!*

 @WRareBooks

 @whitmorerarebooks

**f** *whitmorerarebooks*



*The Dramatic Works of Shakespeare (in 9 vols.) - Shakespeare, William - item 16*



# WHITMORE

RARE BOOKS

Whitmore Rare Books is celebrating its 10th year in business, the first anniversary of opening the retail shop in Old Town Pasadena, and its 20th printed catalogue. When I think back to late 2009 and early 2010, when I first launched my career as a rare book dealer, it is not without some sheepish chuckles at my early blunders and missteps.

Before attending the Colorado Antiquarian Book Seminar (CABS) in 2010, I set off for a cross-country road-trip with my wife, Darinka, our dog, Trisha, and a car full of books. We set up at my first book fair in Concord, New Hampshire, where I sold one book for \$75 (much less than the cost of a booth). It was not what I'd hoped for, and this was before I'd learned the sage bookseller wisdom that there are three ways to successfully get out of a book fair: "buy your way out, sell your way out, or drink your way out." It took CABS, and thousands of other insightful conversations with my colleagues to really understand this trade and gain the perspective necessary to operate successfully within it.

Over the last decade, that wisdom and experience has allowed the shop to expand from a small, home-based business to a lovely brick and mortar store. The team has also expanded to include some really talented people, both on the graphic design and photography side, as well as rare book specialists. And, it has given me the opportunity to handle truly exceptional material, from Shakespeare folios to first editions of Darwin's *On the Origin of Species*.

That's something that really gets me about this trade: hunting books is a challenge and is rewarding when you find something exceptional. But it's the community of booksellers and collectors that I have come to know and call my friends that really makes this trade special. From the very beginning, dealers took the time to encourage, guide, and mentor me as a fledgling bookseller. With profound gratitude, I dedicate this catalogue to the many people who have shared their expertise and experience with me over the years. I hope that Whitmore Rare Books will continue to carry on the proud traditions you've taught me for many more years into the future.

Sincerely,



Dan Whitmore  
Founder and President

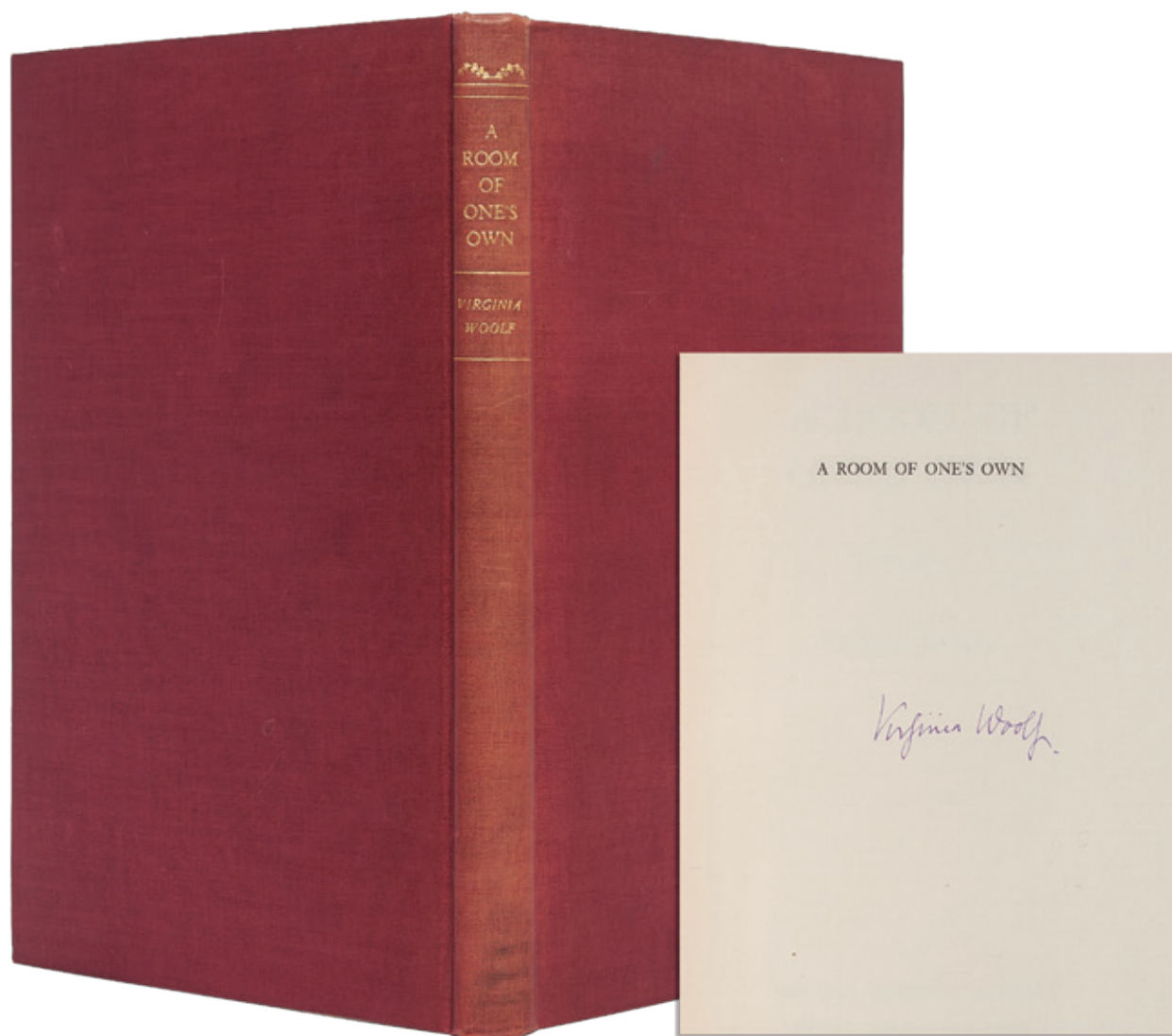


*"A woman must have money and a room of her own if she is to write fiction"*

**1. Woolf, Virginia**

**A ROOM OF ONE'S OWN**

*Signed Limited Edition*



New York and London: The Hogarth Press / The Fountain Press, 1929. First edition. One of 492 total copies between the UK and the US, this copy being part of the British issue. Signed by the author and preceding the trade edition by three days. A lovely, Fine copy with only a touch of fading to the spine.

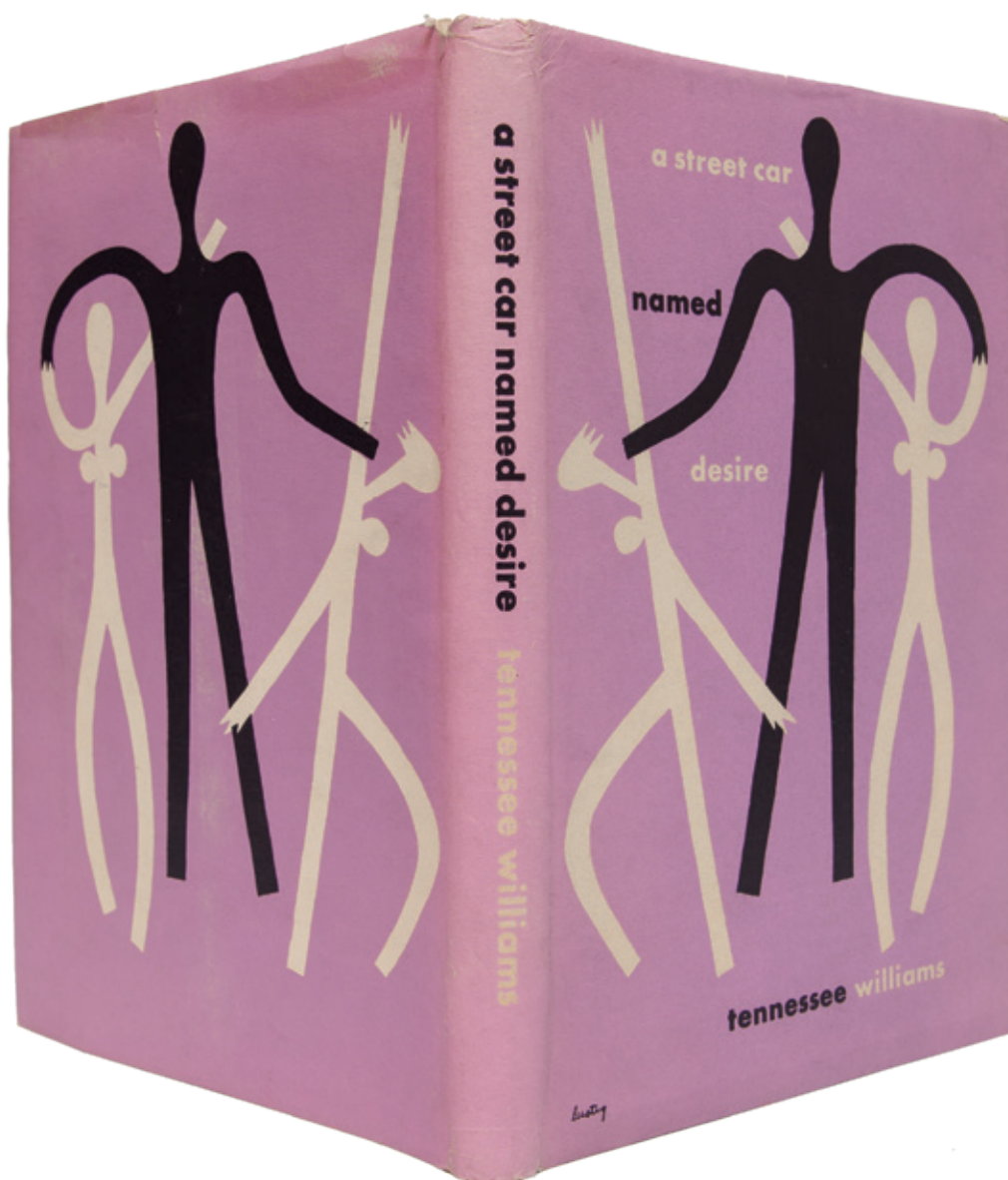
"A key work of feminist literary criticism. Written after she delivered two lectures on the topic of women and fiction at Cambridge University in 1928, Woolf's essay examines the educational, social, and financial disadvantages women have faced throughout history. It contains Woolf's famous argument that 'A woman must have money and a room of her own if she is to write fiction'...and the essay further explores the 'unsolved problems' of women and fiction. Through the fictionalized character of Mary -- who visits the British Museum to find out about everything that has ever been written about women -- Woolf builds the argument that literature and history are a male construct that has traditionally marginalized women. Woolf refutes the widely held assumption that women are inferior writers or inferior subjects, instead locating their silence in their material and social circumstances. Women have been barred from attending school and university, for instance, or excluded by law from inheritance, or expected to marry....Woolf ends with an appeal to the audience 'to write all kinds of books, hesitating at no subject however trivial or however vast'" (British Library). Fine.



*"Out of poetic imagination and ordinary compassion he has spun a poignant and luminous story"*

## 2. Williams, Tennessee

### A STREETCAR NAMED DESIRE



New York: New Directions, 1947. First edition. A sharp copy of this theater and film high spot. A just about Fine copy of the book with minor discoloration to the spine ends. In a lovely, Near Fine dust jacket with a little nick at the top of the rear panel, minor creasing at the crown and some offsetting on the front flap. One short tear on the rear panel reinforced on the blank verso with tape. But a copy that displays almost none of the ubiquitous toning and fading so often seen and, therefore, is quite unusual.

Tennessee Williams' 1947 masterpiece, a Pulitzer Prize winning work that remains one of the great plays of the American theatre. *A Streetcar Named Desire* follows Blanche DuBois as she moves to New Orleans to live with her sister, Stella, and Stella's husband Stanley. Like many of Williams' plays, some of the characters are thought to be inspired by members of Williams' own family.

*A Streetcar Named Desire* originally premiered on Broadway on December 3rd 1949, starring Marlon Brando and Jessica Tandy and directed by Elia Kazan. The London production involved such theatrical luminaries as Vivian Leigh and Laurence Olivier. Of course, the play would be adapted in a classic film version in 1951, which would win four Academy Awards including Best Actress, and was chosen as the Library of Congress as 'culturally, historically, or aesthetically significant.' "But Mr. Williams is entitled to his own independence. For he has not forgotten that human beings are the basic subject of art. Out of poetic imagination and ordinary compassion he has spun a poignant and luminous story" (Contemporary New York Times review). About Fine in Near Fine dust jacket.

*Presented "with sincere thanks" by Wilde to R.V. Shone, the business manager who thwarted an adversary's plan to pelt the playwright with vegetables onstage*

### 3. Wilde, Oscar

## LADY WINDERMERE'S FAN

*Presentation Copy*



London: Elkin Mathews & John Lane, 1893. First edition. Original publisher's clothing binding with gilt to spine and boards. A Near Fine copy with the spine slightly toned. Bookplate of Governour Morris, Esquire to front pastedown. Light scattered foxing throughout. Collates: [12], 132, 14, [2]: complete, including the publisher's catalogue with pages uncut. Inscribed by Wilde on the first blank to the business manager of the St. James's Theater: "R. V. Shone with the author's compliments and sincere thanks. Nov. 93." Under the management of George Alexander and R. V. Shone, The St. James's Theater staged Lady Windermere's Fan, Wilde's first produced play, in 1892 the year before the book was released.

First editions signed by Wilde are scarce on the market, with Lady Windermere being particularly rare as only 500 copies of the first edition were printed (Mason). Auction records show that the six known association copies of this play were all signed trade editions, as the run of 50 large paper copies came out after. The most recent presentation copy of Lady Windermere, also presented to someone involved in the production, sold in 2018 at Leslie Hindman for \$40,000. An exceptional example of Oscar Wilde presenting a first edition of his first produced play, with "sincere thanks" to the theatre manager who throughout his career would assist Wilde in dodging scandal and bad publicity.

Critics and scholars consider Lady Windermere's Fan to be Wilde's "first successful dramatic production" as well as an enduring masterpiece (Mendelssohn). In addition to pulling on popular stars to perform, Wilde had the young men of his entourage arrive at the premier wearing green carnations in their buttonholes -- something that scandalized attendees when, in a metatheatrical moment, one of the characters onstage appeared with one as well, referencing its cost and symbolism for decadent immorality. This very symbol would lead to a strong and important professional relationship between Wilde and this book's recipient, R.V. Shone, the business manager at the St. James. In 1894, an anonymously published novel The Green Carnation exposed the sexual relationship between Wilde and Bosie, son to the Marquess of Queensbury -- a man who would become Wilde's nemesis to the end of his life. Though Wilde sought to dodge Queensbury socially, the marquess was roiling for public confrontation. "There was one place and time where he could be sure of seeing Wilde -- the St. James' Theatre on the opening night of The Importance of Being Earnest, when, as was his custom, he would take the stage after the performance to enjoy the acclaim of the audience. It was too good a chance to miss. Queensbury bought a ticket 'by fraud,' Wilde suggested -- as orders had been given not to sell him one -- and some vegetables...His intention was to greet Oscar's appearance with a shower of vegetation and then stand up and make a public announcement" (Stratmann). Fortunately for Wilde, Shone prevented this from happening. Thwarted by Shone, "the Marquess contented himself with having a bouquet of vegetables, addressed to Wilde, delivered to the stage door" (Mikhail). An exceptional and rare association. Near Fine.



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

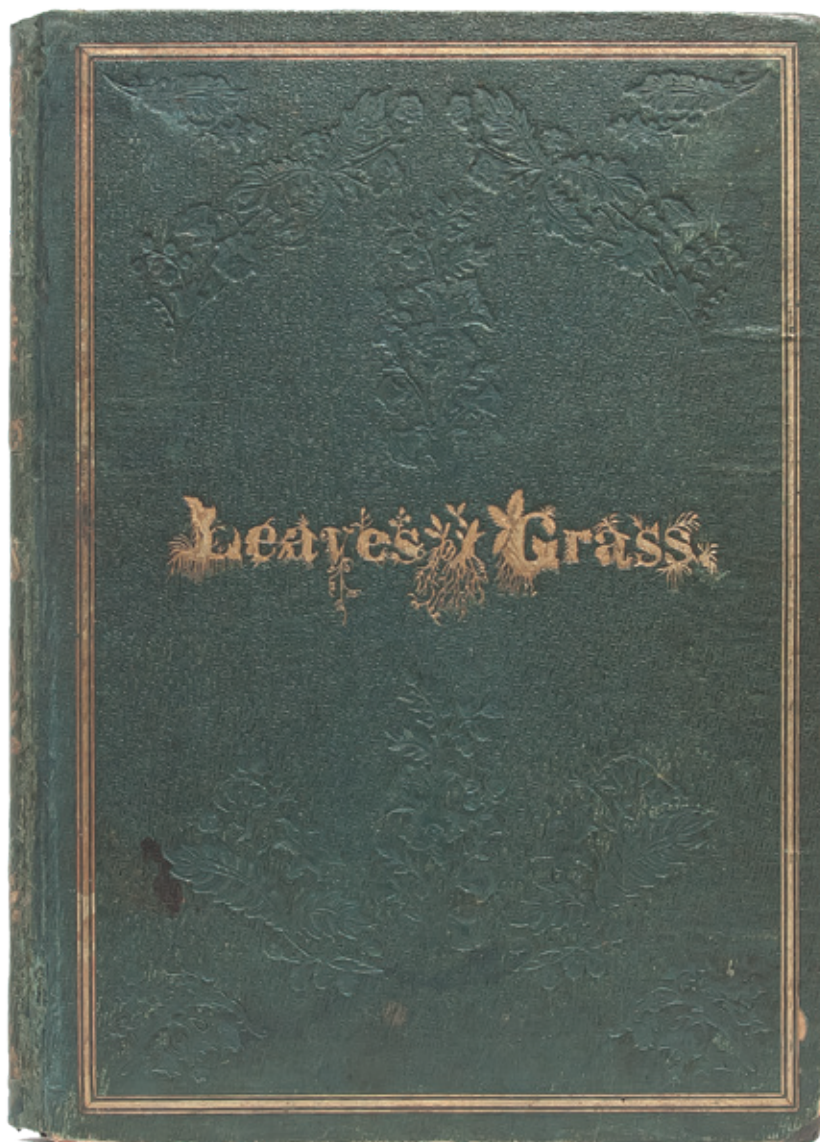
#### 4. Whitman, Walt

### LEAVES OF GRASS

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

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

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



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



*A finely bound set of Wells' most influential works, signed by the author*

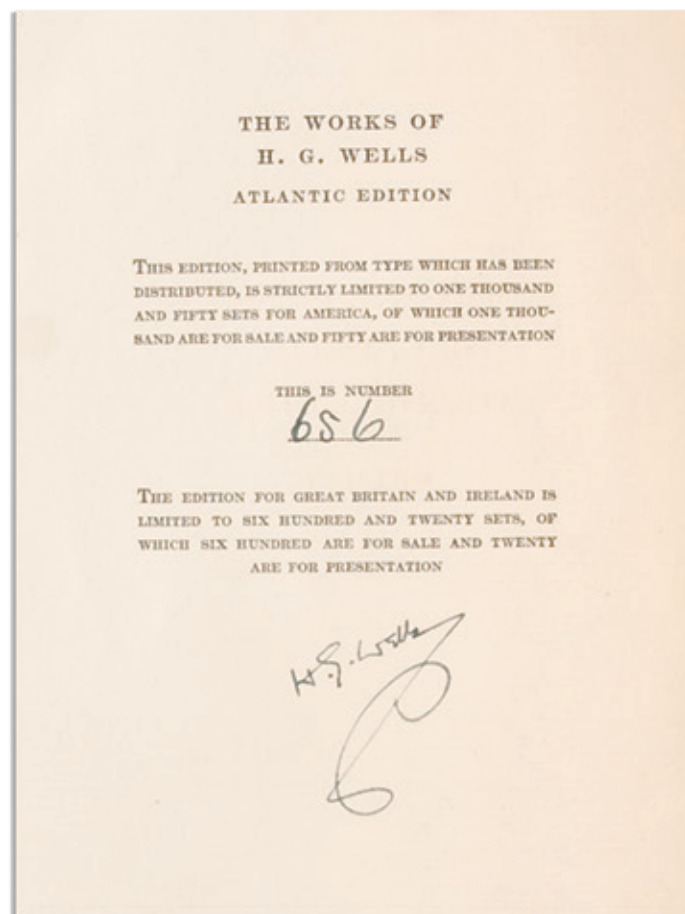
## 5. Wells, H. G.

### THE WORKS

#### *Signed Limited Edition*

New York: Charles Scribner's Sons, 1924. First edition. The Atlantic edition. 28 deluxe volumes bound in three quarter blue morocco over cloth boards by Stikeman & Co. Top edge gilt, marbled end papers. Spines with two raised bands and floral design stamped in gilt. A Near Fine set overall, signed in volume one by the author. One of 1050 sets (not all bound in leather). The first three volumes with professional repairs to the outer joints, all other volumes unrepaired and without cracking at the joints. Approximately 10 volumes with minor rubbing or small chips at the crowns, otherwise, a clean and fresh set.

"Throughout, the text is revised by the author, who has written a special preface to each volume as well as a general introduction to the set." Wells, remembered now as an author, historian, and champion of liberal social ideals, made his greatest contributions in the genre of science fiction. Though he was also an active political essayist, works like *The Time Machine*, *War of the Worlds*, and *The Invisible Man* have withstood the test of time and continue to influence literature and film alike. More than simply sensational depictions of the future, these novels present incredible thought experiments that encourage readers to consider the nature of good, evil, and humanity. The present set, signed by the author, brings together his most influential titles. Near Fine.





*An activist work focused on the history of Black education in America, signed by the author*

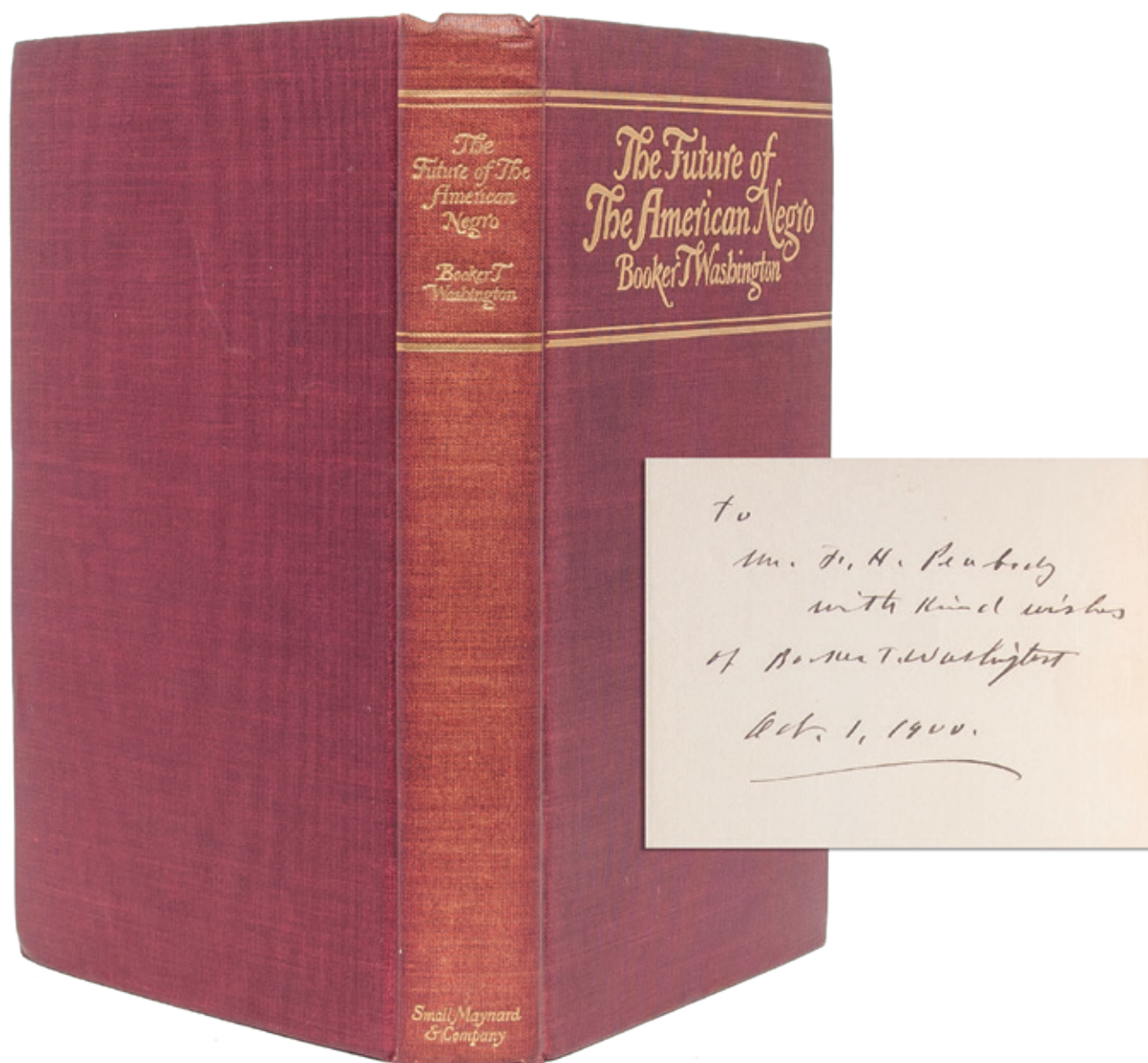
## 6. Washington, Booker T.

### THE FUTURE OF THE AMERICAN NEGRO

#### *Presentation Copy*

Boston: Small, Maynard & Co., 1899. First edition. Original red publisher's cloth binding with gilt to spine and front board. Top edge brightly gilt; all other edges untrimmed. Some gentle sunning to spine. Internally a square, clean and unmarked copy. Inscribed on the front pastedown "To Wm. J. H. Peabody with kind wishes of Booker T. Washington. Oct 1, 1900." While our research has been unable to locate the recipient, it seems likely that he was an extended family member of George Peabody, the philanthropist whose Peabody Education Fund assisted in funding African American education programs, integrated programs, and newly founded black colleges.

"Born a slave on a Virginia farm in 1856, Booker T. Washington became the most prominent Black educator and an important voice on race in American during the late 1800s and early 1900s. The Future of the American Negro outlines his ideas on the history of enslaved and freed African American people and their need for education to advance themselves" (Smithsonian). Among the topics he covers in the book is the founding of the Tuskegee Institute in Alabama, which he would lead until his death in 1915. An important activist work that shaped approaches to race in post-Civil War America. Near Fine.



*A very bright copy of the book with the scarce publisher's prospectus*

**7. Twain, Mark [Samuel L. Clemens]**

**THE INNOCENTS ABROAD, OR THE NEW PILGRIMS' PROGRESS[TOGETHER WITH] THE PUBLISHER'S PROSPECTUS FOR THE INNOCENTS ABROAD**

Hartford: The American Publishing Company, 1871, 1869. First editions. First edition, first issue with all first issue points called for by BAL 3316. Missing page numbers in the Table of Contents on pages xvii-xviii; Last entry reads "Thankful Devotion-A Newspaper Valedictory"; No illustration on p. 129; P. 643 shows "Chapter XLI"; Text ends on p. 651 followed by five Pages of ads with "Personal History" on p. 654.

A Near Fine copy. Original publisher's brown cloth, stamped in gilt on spine. Front board stamped in gilt and ruled in blind. Back board stamped in blind. Brown coated endpapers. All edges speckled brown. Bottom corners rubbed. Top of spine with a small amount of fraying. Overall, a very bright, clean copy with no rubbing to gilt and better than usually encountered.

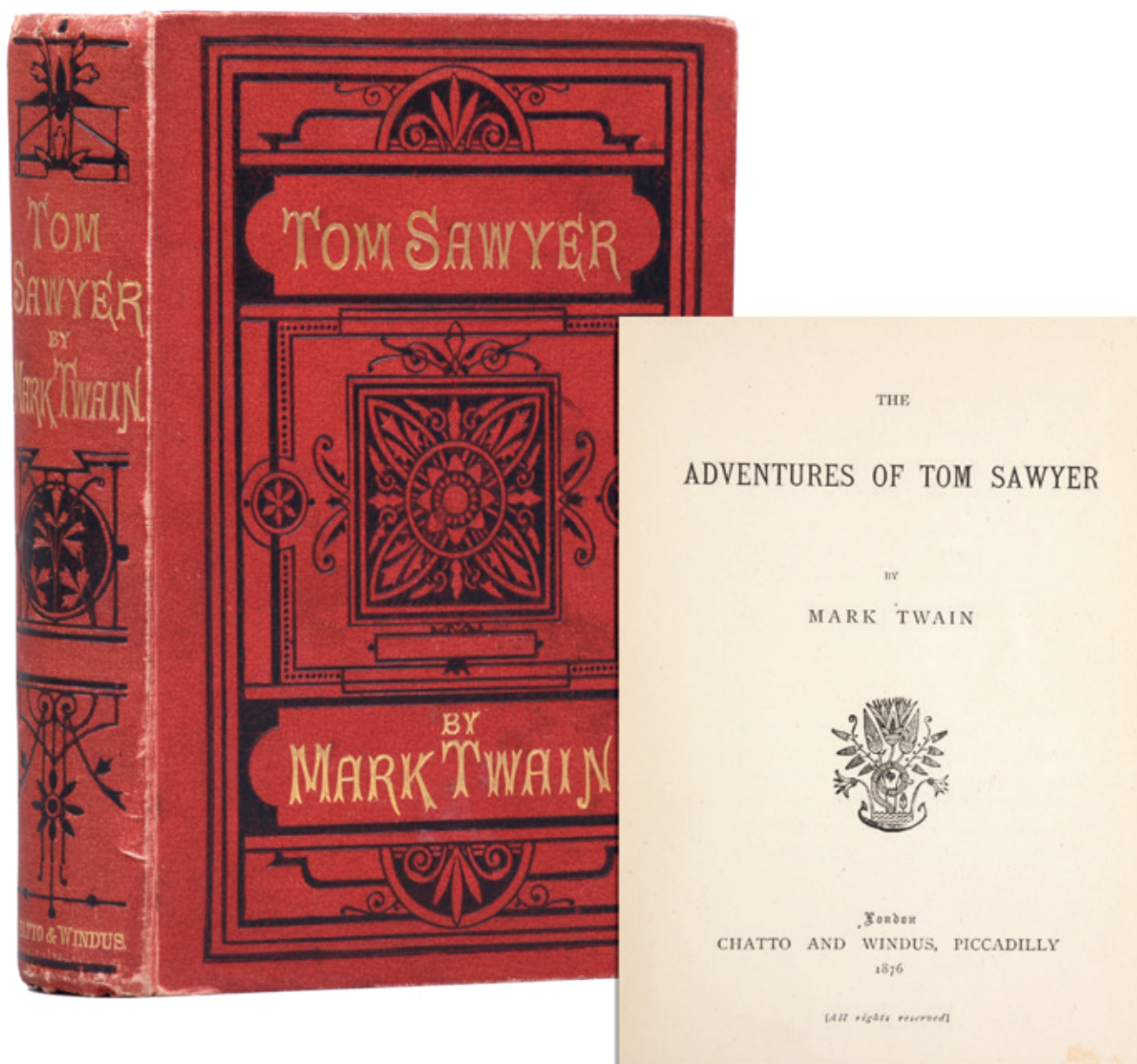
Publisher's prospectus also Near Fine. Full black cloth. Front board stamped in gilt and ruled in blind. Back board stamped in blind. Brown coated endpapers. Fold-out Bible advertisement with a large closed tear, professionally repaired. A bit of rubbing and soiling to binding. Some dampstaining along outer edges of second frontispiece and final two leaves. Two pages of order sheets with pencil and ink orders. Both volumes chemised and housed together in a double, quarter morocco slipcase. Previous owner's bookplate on chemise of each volume.

A common enough book, but quite scarce in this condition. The last truly Fine copy brought \$10,000 at auction (Sotheby's Library of an English Bibliophile Part II, 2011). Twain's second book after *Jumping Frog*, a humorous narrative of his travels through Europe and Israel with a group of American tourists on board a retired Civil War vessel. The author's most popular book during his lifetime, outselling what modern scholars consider his major literary works *Huckleberry Finn* and *Tom Sawyer*.

BAL 3316. Johnson, Twain, p. 9. Near Fine.







*Tom Sawyer "gives incomparably the best picture of life in that region as yet known to fiction"*

## 8. Twain, Mark [Samuel L. Clemens]

### THE ADVENTURES OF TOM SAWYER

London: Chatto & Windus, 1876. First edition, preceding the American edition by six months. Octavo. Original red cloth, spine and front cover lettered in gilt with black design, yellow endpapers. Housed in a burgundy quarter morocco solander box by the Chelsea Bindery. Early bookseller's ticket of G. A. v. Halem in Bremem, Germany to front pastedown. Cloth bright, very minor wear and rubbing at extremities, lean to spine, edges foxed, contents clean. A very nice copy, fresh and unrestored, scarce thus.

One of the classic American novels, Twain's bildungsroman follows the adventures of Tom Sawyer – and his friend Huck Finn -- in St. Petersburg, Missouri told with Twain's characteristic and unmatched wit and humor. It would become his best-selling book and its sequel, *The Adventures of Huckleberry Finn*, is arguably the greatest American novel of all time. "Mr. Samuel Clemens has taken the boy of the Southwest for the hero of his new book... and has presented him with a fidelity to circumstance which loses no charm by being realistic in the highest degree, and which gives incomparably the best picture of life in that region as yet known to fiction" (Contemporary Atlantic Monthly Review). Near Fine.



*"Among the greatest works of imaginative fiction of the twentieth century"*

## 9. Tolkien, J. R. R.

### THE LORD OF THE RINGS TRILOGY, COMPRISED OF: THE FELLOWSHIP OF THE RING; THE TWO TOWERS AND THE RETURN OF THE KING

London: George Allen and Unwin, 1954, 1955, 1955. First editions. A lovely, uniform set of Tolkien's epic masterpiece. Each book Fine in a Near Fine dust jacket. All jackets with toning to the spines and very slight rubbing at the extremities. Book two with a small splash to the red top-stain. Book three with a small pen mark to the lower edge of the text block. Page 49 with sagging type and signature mark "4," the dust jacket with reviews for Fellowship. A scarce set, particularly in collectible condition, with just 3,000 copies of the first book, 3,250 of the second and 7,000 of the final book printed. All original maps and prices intact, as issued.

A timeless classic and a cornerstone of the fantasy genre, The Lord of The Rings follows the adventures of the hobbit Frodo Baggins and his compatriots as they battle the Dark Lord Sauron, and attempt to destroy the ring that gives him power over Middle Earth. Tolkien began writing the novel when he was 45 and it took him 12 years to finish it. (The Lord of the Rings would not be published until 1955.) The books, which were inspired by Tolkien's interest in subjects as far reaching as mythology and philology, went on to become a sensation – selling over 150 million copies and being translated into over 30 languages. W. H. Auden called The Lord of the Rings a "masterpiece", and it has appeared on Le Monde's list of the 100 best books of the century. The books were also adapted into the Oscar award winning film trilogy, directed by Peter Jackson and starring Elijah Wood, Ian McKellen, and Viggo Mortensen. "Among the greatest works of imaginative fiction of the twentieth century" (Contemporary Sunday Telegraph Review). Fine in Near Fine dust jacket.



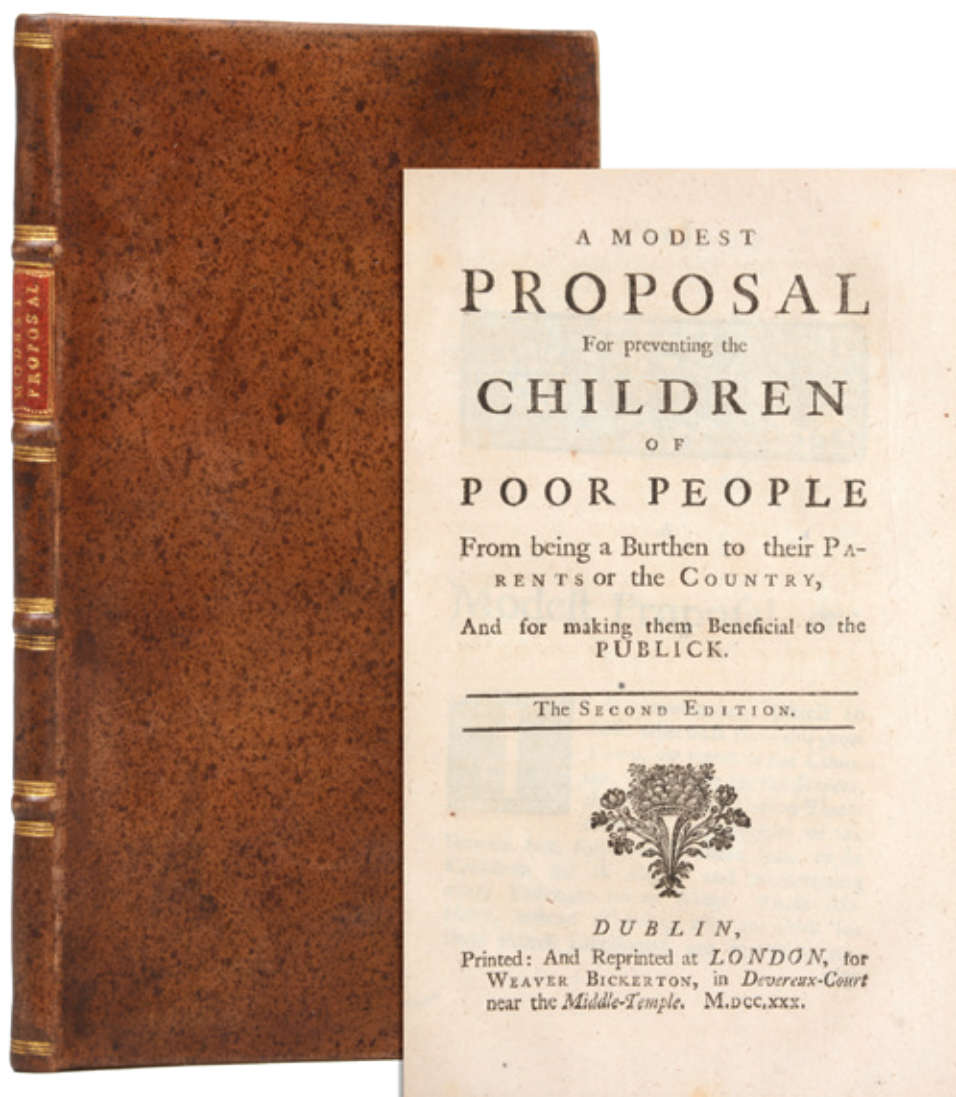
*"The most famous pamphlet in the English language"*

## 10. Swift, Jonathan

### A MODEST PROPOSAL FOR PREVENTING THE CHILDREN OF POOR PEOPLE FROM BEING A BURTHEN TO THEIR PARENTS OR THE COUNTRY, AND FOR MAKING THEM BENEFICIAL TO THE PUBLICK. THE SECOND EDITION

[London:] Dublin: reprinted at London for Weaver Bickerton, 1730. Second edition. Small octavo (190 x 118 mm), pp. 23. Rebound to style in full sprinkled calf, red morocco label, spine with gilt rules either side of raised bands. With the half-title. Woodcut title vignette, opening initial, and head- and tailpiece. A few trivial marks to the paper, an excellent copy. First published at Dublin the previous year, with a London reprint following close on its heels, this is the second of three Weaver Bickerton London reprints issued the following year. Bickerton also incorporated the pamphlet into *A View of the Present State of Affairs in the Kingdom of Ireland* (1730). ESTC notes of the first of these Bickerton editions that the ornaments are those used by Henry Woodfall. Bickerton was a convivial bookseller and publisher of satirical prints, apprenticed in 1716 and in business on his own account from 1726 to 1746 in London, also in Eton.

"This, the most famous pamphlet in the English language and the finest example of Swift's transgressive irony, proposes infanticide and cannibalism as the solutions to Ireland's (apparent) problems of poverty, over-population, a crumbling economy, and food shortage. Here, the venerable economic adage that people are the riches of a nation is applied with a ruthless literal logic, so that babies raised in poor and Catholic families may be 'consumed' by the rich Anglo-Irish protestant class, just as the landlords have already 'consumed' their tenant-parents. The impartial narrator, whose wife is past childbearing age, expects that as a reward for his patriotism a statue will be set up for him in Dublin as a 'Preserver of the Nation'" (ODNB). Swift's ruthless satire has remained incredibly influential. "Today, almost 300 years after being published, *A Modest Proposal* remains an icon of absurdism" and is referenced, recycled, reimagined, and repackaged by critics of numerous issues, including climate change and immigration (Lewis).



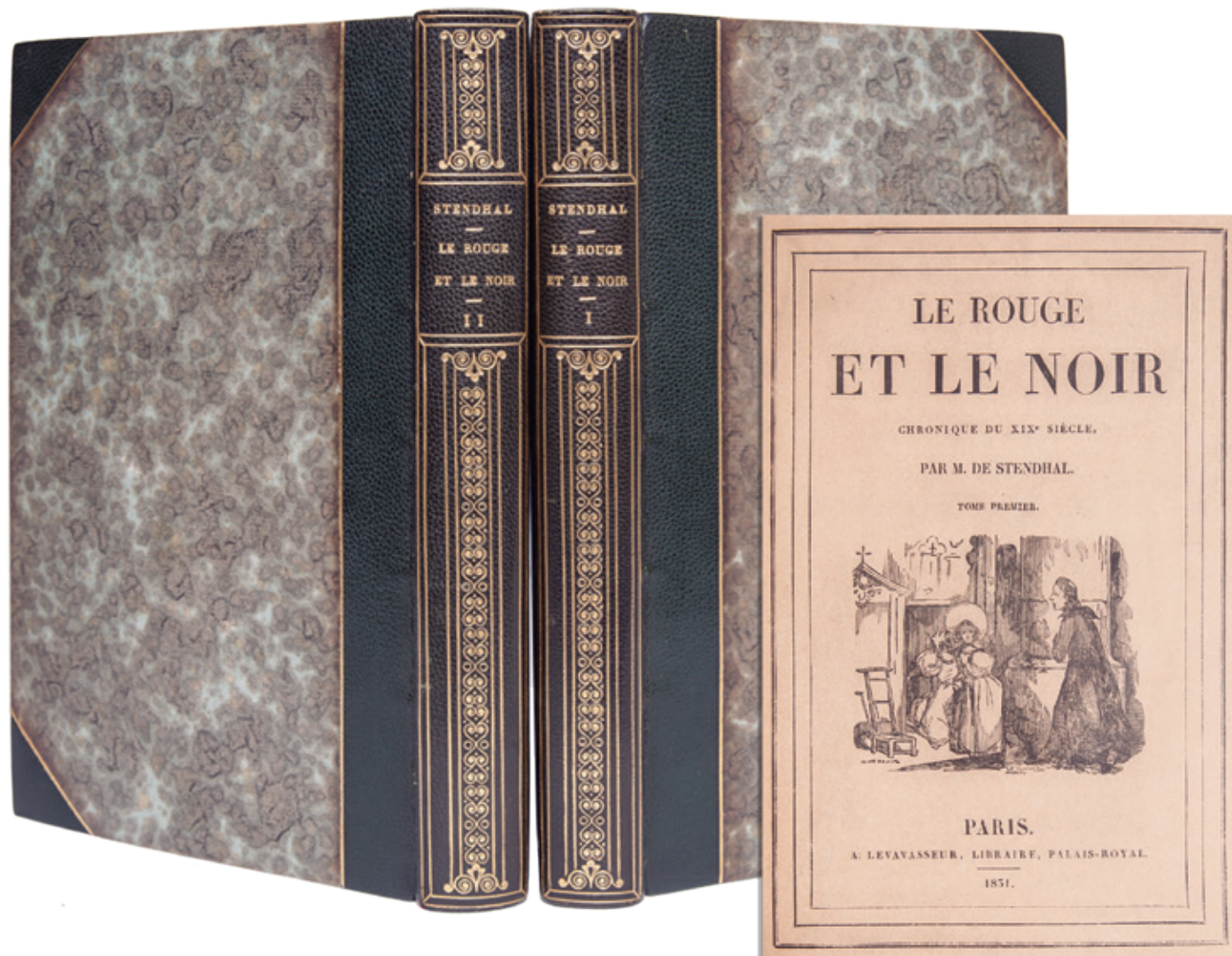
*Stendhal's masterpiece of psychological realism*

**11. Stendhal, Henri Beyle**

**LE ROUGE ET LE NOIR. CHRONIQUE DU XIXE SIÈCLE**

Paris: A. Levavas seur, 1831. First edition. A Fine copy of Stendhal's masterpiece and one of the major literary works of 19th century France. A lovely copy, entirely untrimmed (pages 181 x 140 mm), with the original wrappers bound in to each volume (including the spine panels). Elegantly bound by Edouard Pagnant of Paris (1852-1916) in green half-morocco over marbled boards, spine with gilt titles and decorated columns, marbled end papers. Internal contents clean and fresh, quite rare and desirable with the original printed wrappers. Upper wrapper and titles with vignettes of Henry Monnier, engraved by Porret. Volume one vignette shows Julien Sorel appearing to Madame de Renal near a confessional; volume two shows Mathilde de La Mole holding the head of Julien Sorel.

Stendhal's surprisingly modern bildungsroman about the rise and fall of the romantic Julien Sorel, who attempts to climb the rungs of French society and surpass the expectations of his modest, rural upbringing. The novel is not only an exploration of Julien's own psychological and spiritual struggles but also a satire of the clergy and French society in general. "The Red and The Black, like much of Stendhal's work, was not appreciated in his own day. It was only after Stendhal's death that critics began to realize what a revolutionary stylist he was. He's currently credited as one of the fathers of psychological realism due to the space he devotes to his characters' inner lives. "Stendhal's mind was of the first order... he wrote his two novels, which so few people have read, in a spirit of fearless liberty" (Joseph Conrad). Fine.





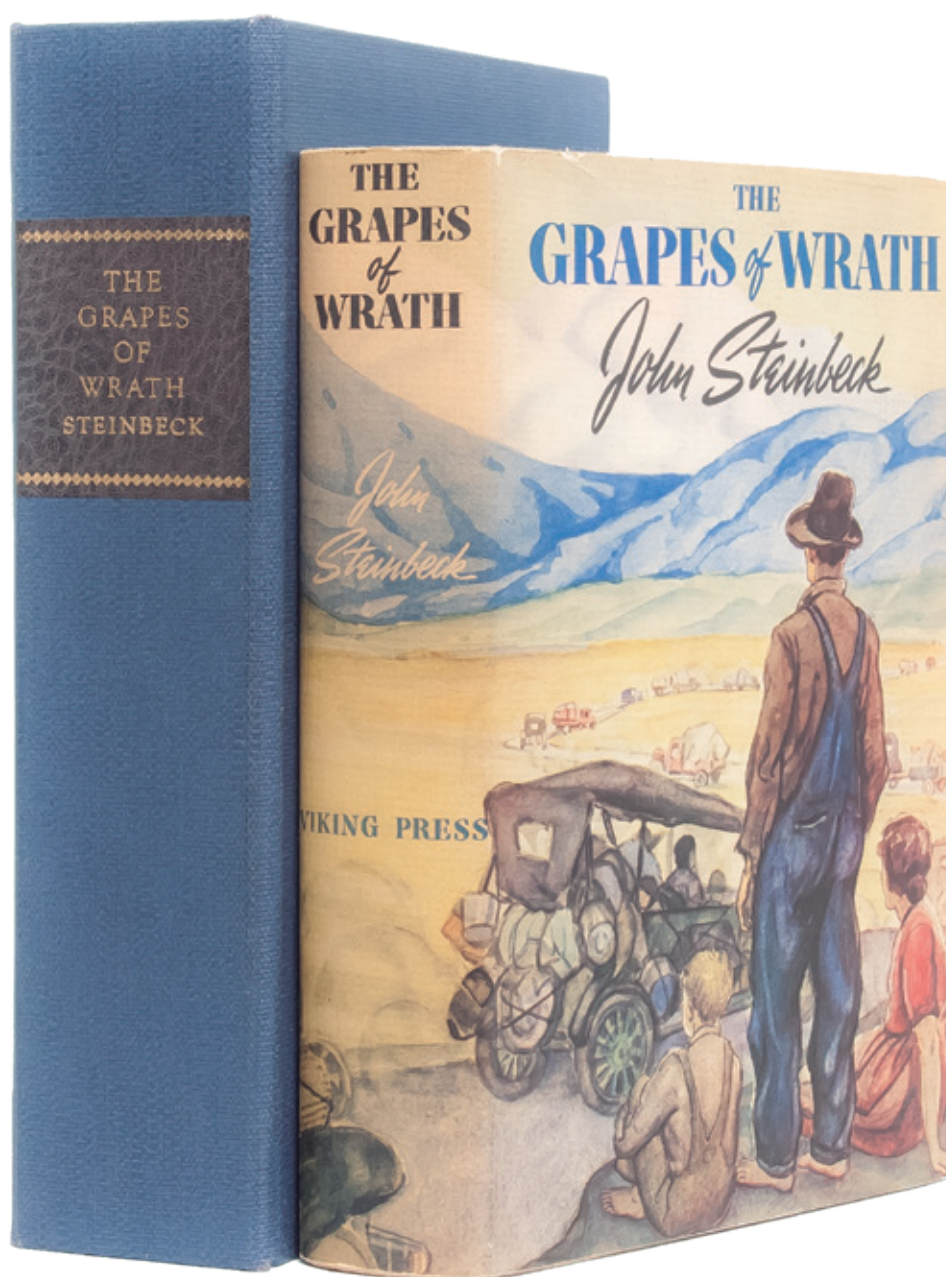
*Steinbeck's masterpiece, a literary testament to the devastation of the Great Depression*

## 12. Steinbeck, John

### THE GRAPES OF WRATH

New York: Viking Press, 1939. First Edition. A Fine copy of the book in a Fine dust jacket with only slight toning to the spine panel. A lovely copy housed in a custom clamshell case.

Steinbeck's classic account of the Dust Bowl and Depression era struggle of the Joad family, *The Grapes of Wrath* is a quintessential American classic. It would win both the National Book Award and Pulitzer Prize; and the Nobel Prize committee would refer to it as Steinbeck's "epic chronicle" upon giving him the award in 1962. The book was the best-selling novel of 1939 and became instantly controversial upon its release for its depiction of farmers and worker rights. Of course, *The Grapes of Wrath* was also adapted into the classic 1940 film, directed by John Ford and starring Henry Fonda, which was one of the first films selected by The Library of Congress for preservation in the United States National Film Registry. "It is a very long novel, the longest that Steinbeck has written, and yet it reads as if it had been composed in a flash, ripped off the typewriter and delivered to the public as an ultimatum" (Contemporary New York Times Review). Fine in Fine dust jacket.



*The collection that established Stanford's reputation as  
"one of the great voices of death"*

**13. Stanford, Frank**

**LADIES FROM HELL**

*Signed First Edition*

Seattle, WA: The Mill Mountain Press, 1974. First Edition. A Fine copy of the book, signed by the author on the half-title. From the publisher's personal collection.

The second of Stanford's published works, *Ladies from Hell* helped to establish his reputation as "one of the great voices of death" (Best American Poetry). Published in the same year that he married the painter Ginny Crouch, the volume reveals Stanford's connection to the land as he meditated on human existence. A haunting and exceptional collection. Fine.



*"Stanford brings an entirely new aspect to poetry  
in this volume... an intense energy shared  
between writer and reader"*

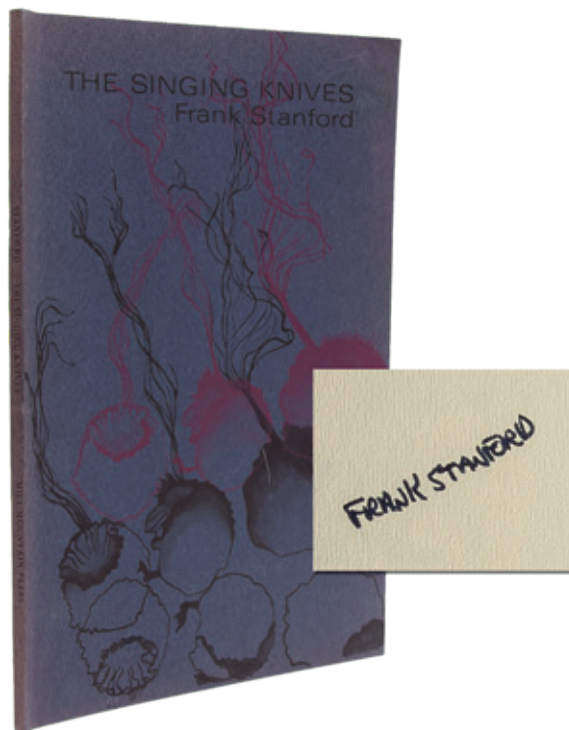
**14. Stanford, Frank**

**THE SINGING KNIVES**

*Signed First Edition*

Seattle, WA: The Mill Mountain Press, 1971. First Edition. A Near Fine copy of the book, bound without one page, 41-42, the first page of the poem *The Snake Doctors*. Signed by the author for the publisher (without dedication) on the half title. Otherwise a clean, attractive copy of the book. Quite scarce to find signed by the author.

"Stanford brings an entirely new aspect to poetry in this volume, and newness rides, as it does in Stanford's case, on an intense energy shared between writer and reader, a human connection for which the young often hunger" (Henricksen). Considered one of his greatest works, leading up to his magnum opus *The Battlefield Where the Moon Says I Love You*, *The Singing Knives* is a strong poetic collection that has all the hallmarks of Stanford's unique style. In its flow, its preoccupations and meditations on life, death, and memory, and its connection to haunting Southern spaces, it is one of the greatest modern contributions to American poetry. Near Fine.





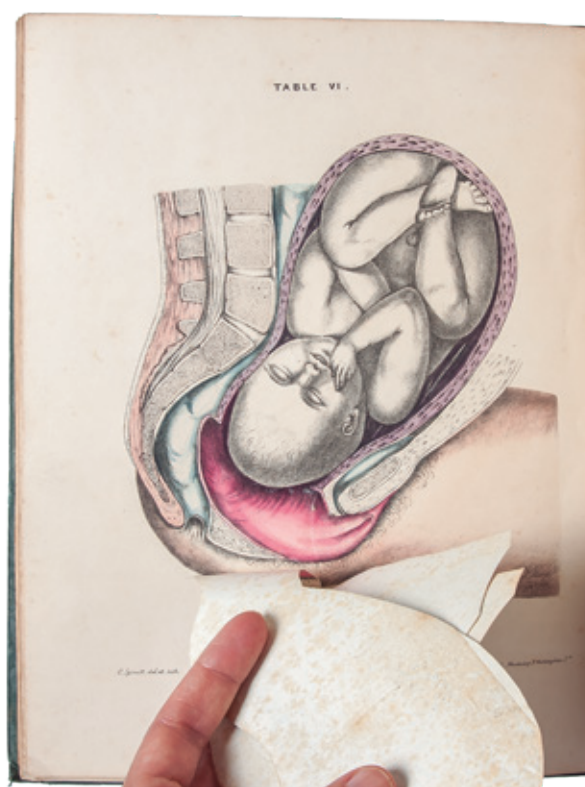
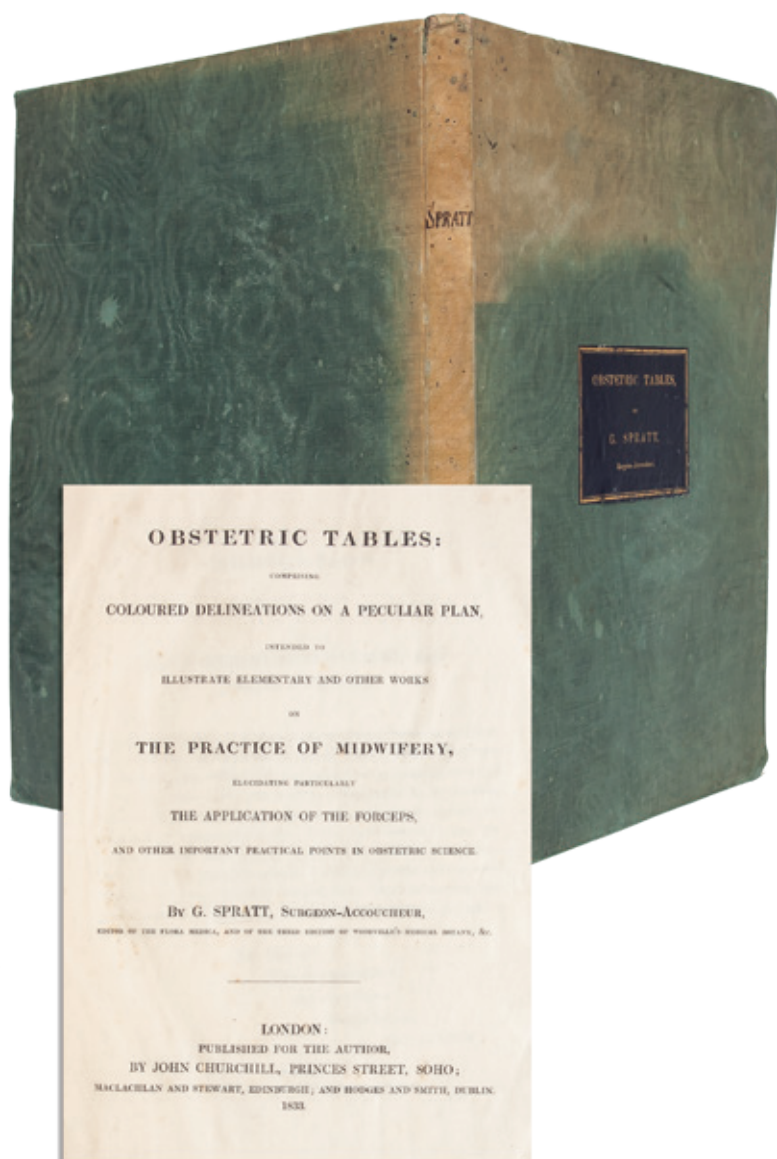
*Assisting a new generation of surgeons and midwives in the safe delivery of babies*

## 15. Spratt, G. [George]

### **OBSTETRICS TABLES: COMPRISING COLOURED DELINEATIONS ON A PECULIAR PLAN, INTENDED TO ILLUSTRATE ELEMENTARY AND OTHER WORDS ON THE PRACTICE OF MIDWIFERY...**

London: Published for the author by John Churchill, 1833. First Edition. Near Fine copy of this rare and important work educating midwives on the modern development and use of forceps. Contemporary green cloth binding with gilt label to cover. Spine and front cover slightly faded. Internally an exceptionally clean and complete copy, with all 12 lithographed plates present and all 25 overlays and flaps intact. A true rarity in medical history.

A surgeon specializing in obstetrics, Spratt broke new ground when he published this illustrated and interactive medical manual. Inspired by the work of William Smellie, whose Anatomical Tables had been published in a limited run of 100 copies in 1754, Spratt produced an informative text that met the needs of a new generation of surgical students in addition to serving as a quick reference for seasoned midwives. More affordable than other manuals on the market, Spratt's portable text kept a narrow focus on the key visual means of recognizing fetal positioning and on safe usage of forceps during delivery. "The object of the present work...is to supply the deficiency in this department of medical science, to present the student with a series of accurate and perspicuous delineations which will at once convey to his mind a clear and comprehensive view of those important objects in obstetric practice so necessary to be impressed upon memory." With plates and interactive flaps and overlays, the book illustrates in detail the female pelvis and unimpregnated uterus from multiple angles; it also illustrates the growth of the fetus within the female body, and provides visual guidance for the use of forceps to deliver babies from a variety of positions. Near Fine.



*An exceptionally handsome illustrated Shakespeare set*

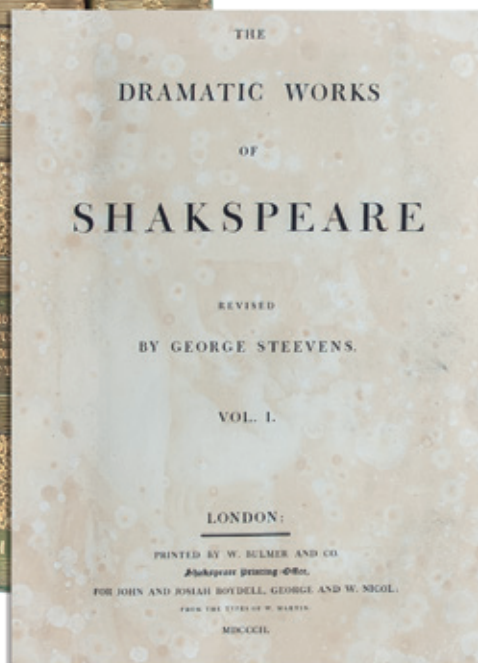
## 16. Shakespeare, William (Revised by George Steevens)

### THE DRAMATIC WORKS OF SHAKESPEARE

*In 9 Volumes*

London: Printed by W. Bulmer & Co. for John and Joshua Boydell, 1802. First edition. Folio (420 x 322mm). Contemporary green straight-grain morocco with gilt to spine and boards. Edges gilt. Brown endpapers. Occasional light offsetting and scattered foxing, but in all an extremely pleasing set internally. With 99 copperplate engravings including the frontis and two portraits in volume I after Reynolds, Northcote, Porter, Bunbury, Opie, Westall, Smirke, Stothard, Hamilton, and some of the other eminent illustrators of the period. Bookplates of Dundee jute baron and philanthropist William Ogilvy Dagliesh of Errol to front pastedowns.

Among the most celebrated editions of Shakespeare, this huge undertaking put its publisher, Boydell, into bankruptcy due to the excessive cost of the production. At the Lord Mayor of London's suggestion, Parliament passed a special act allowing for a lottery which made it possible to finish the work. A truly monumental labor of devotion, all aspects of this edition are impressive. "According to the prospectus, issued in 1786, a type foundry, an ink factory, and a printing house were all specially erected for the production of this edition" (Jaggard). While Jaggard calls for 100 plates for this set, complete copies can have anywhere between 95 and 100 plates due to Boydell's inconsistent methods of assembling the volumes. 96 plates seems to be the most common plate-count. Fine.





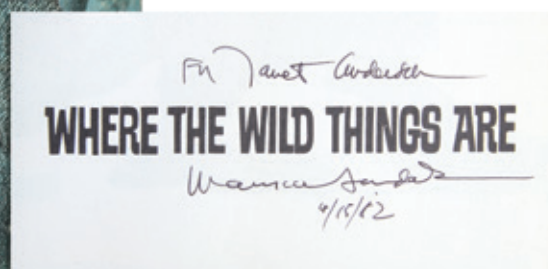
*A triumph of story-telling and book design***17. Sendak, Maurice****WHERE THE WILD THINGS ARE***Inscribed First Edition*

New York: Harper and Row, 1963. First edition. Oblong quarto. Original cloth-backed pictorial paper boards. With the Sendak-designed dust jacket. Housed in a turquoise quarter morocco solander box by the Chelsea Bindery. Illustrated throughout by Sendak. Light residue from bookplate removal to front pastedown, minute crease at corner of pp. 7/8, book block ever so slightly shaken. A near-fine copy in the jacket, front flap price-clipped at foot as issued, first-issue price of \$3.50 at head of flap intact, minor toning, small chips and nicks at extremities, short closed tear at head of front panel and light creasing at head of rear panel, small penciled notation to rear panel. First edition, first printing, first issue, inscribed by the author on the half-title: "For Janet Anderson, Maurice Sendak 4/15/82". With the ticket for a book signing at Newcomb Hall Bookstore at the University of Virginia loosely inserted, signed by Anderson on the back; Janet Anderson served as a book designer at the University of Virginia Press.

There were multiple issues of the book, but this copy is the earliest issue, distinguished by the Library of Congress number 63-21253 to the title page, the codes 40-80 and 1163 to the front flap, and the absence on the rear flap of the mention of the Caldecott Award bestowed upon the book on publication - the winning of such a prestigious prize compelled the publishers to recall the entire edition and change the text on the dust jacket to include the achievement.

Where the Wild Things Are was criticized at the time of publication for its darker elements, but was soon acclaimed as a triumph of children's storytelling and book design; it has remained a classic of 20th-century children's literature, and was adapted into a film in 2009.

Hanrahan A58. Near Fine in Near Fine dust jacket.



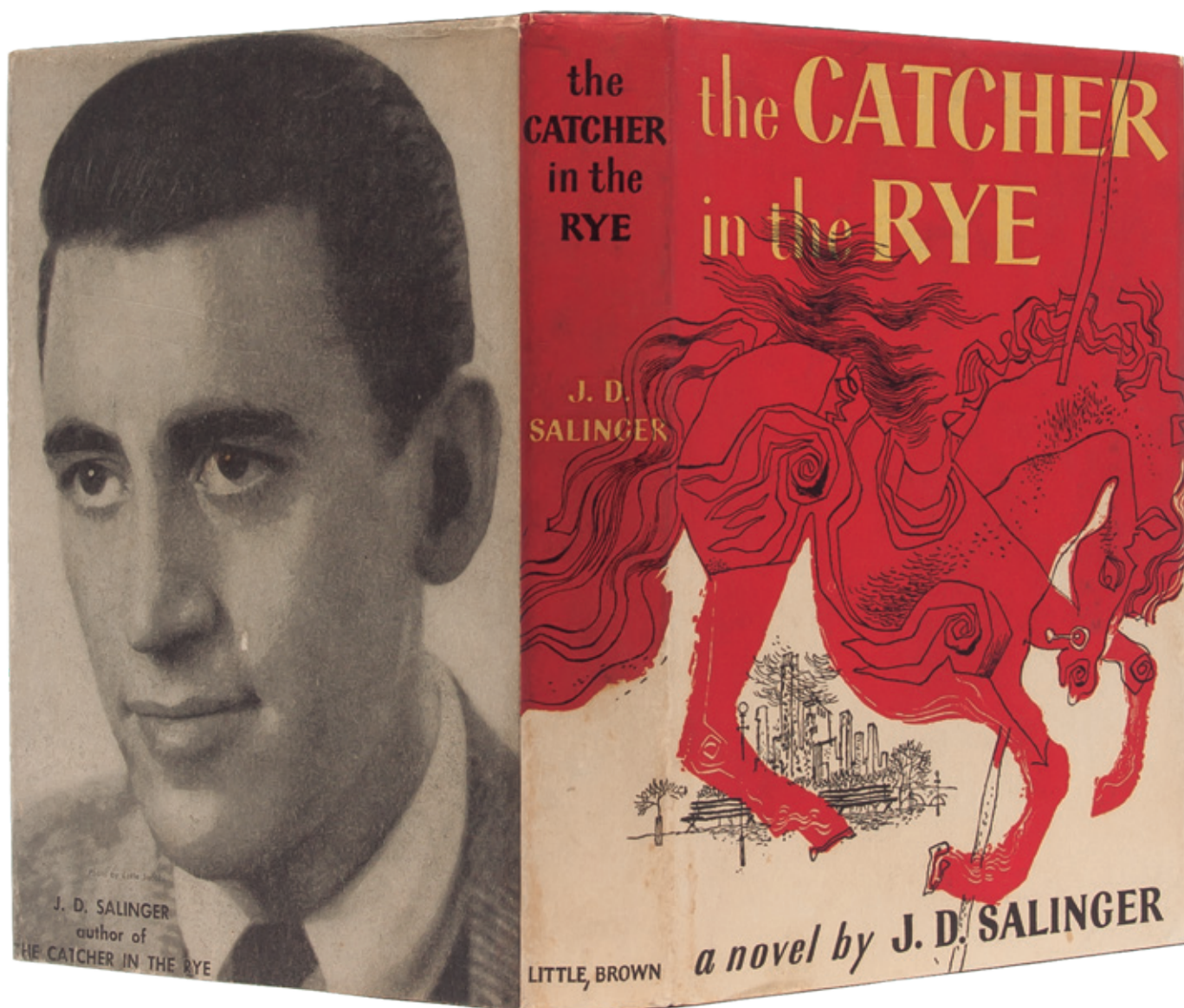
*Salinger's quintessential coming-of-age novel, one that defined a generation*

**18. Salinger, J. D. [Jerome David]**

**THE CATCHER IN THE RYE**

Boston: Little, Brown & Co., 1951. First edition. A bright copy of this iconic work. Book Fine with slight bowing to the boards, but clean and fresh throughout with bright gilt on the spine. In a just about Fine dust jacket with no fading to the spine colors. Minor toning to white portion of the jacket and trivial rubbing at the extremities. Nonetheless, a superior copy of Salinger's masterpiece. This copy with all relevant issue points.

Salinger's novel was not the first coming-of-age story to highlight teenage angst, but it sits squarely as the pinnacle of those efforts. It offers Holden Caulfield's perspective on school, New York City, sexuality, family and friends, and, of course, phonies, with a subtext on alienation and loneliness running throughout the book. "In American writing, there are three perfect books, which seem to speak to every reader and condition: Huckleberry Finn, The Great Gatsby, and The Catcher in the Rye. Of the three, only Catcher defines an entire region of human experience: it is—in French and Dutch as much as in English—the handbook of the adolescent heart" (The New Yorker). Fine in about Fine dust jacket.





*Rand's second publication, and "the very beginnings of the development of Ayn Rand's literary style"*

**19. Rand, Ayn.**

**HOLLYWOOD: AMERICAN MOVIE CITY**

Moscow & Leningrad: 1926. First edition. Original pictorial wraps. 48 pages. Wraps with some light soiling; spine restored, pages gently toned throughout. Else, a tight and complete copy of this rare work, which last appeared at auction over a decade ago in 2008.

Rand's second published work, *Hollywood* also appeared in Russia during her youth. "Trapped in the totalitarian dictatorship of Soviet Russia, the young Ayn Rand found a lifeline in the form of foreign movies. In her late teens, she kept a journal in which she recorded each movie she saw, along with a list of the cast, the director, the date she saw the movie and a grade rating. She also studied writing for the screen, and two of her pieces were published in Russia in 1925 and 1926" (Federer). The second was the present work. "In *Hollywood*, one can see the very beginnings of the development of Ayn Rand's literary style" as she set the scene of Los Angeles and introduces Russian language readers to such icons as Cecil B. DeMille (Federer). A scarce and important foundation for Rand's later work.

Swann lot 260 (sale 1929). Provenance: From the private collection of Jay T. Snider. Very Good +.



*Presented to Ayn Rand by the author, with Rand's handwritten annotations and marginal notes*

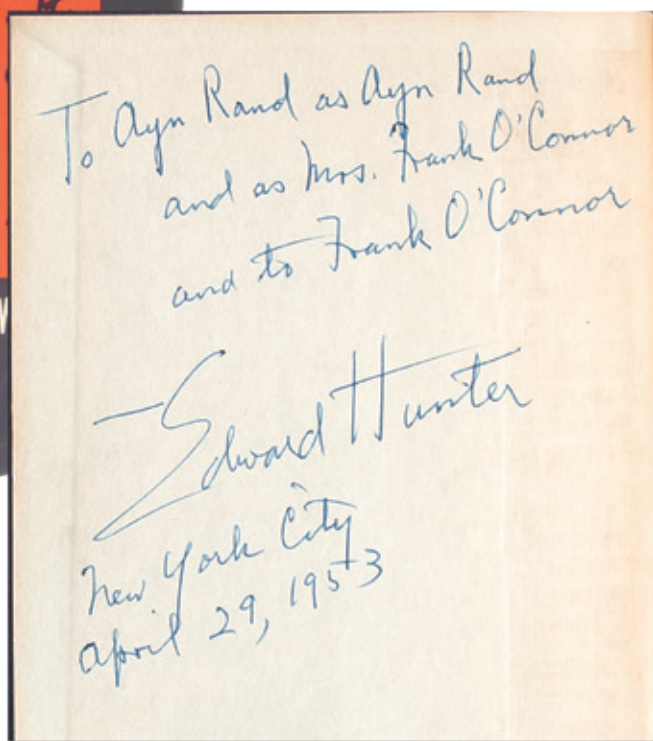
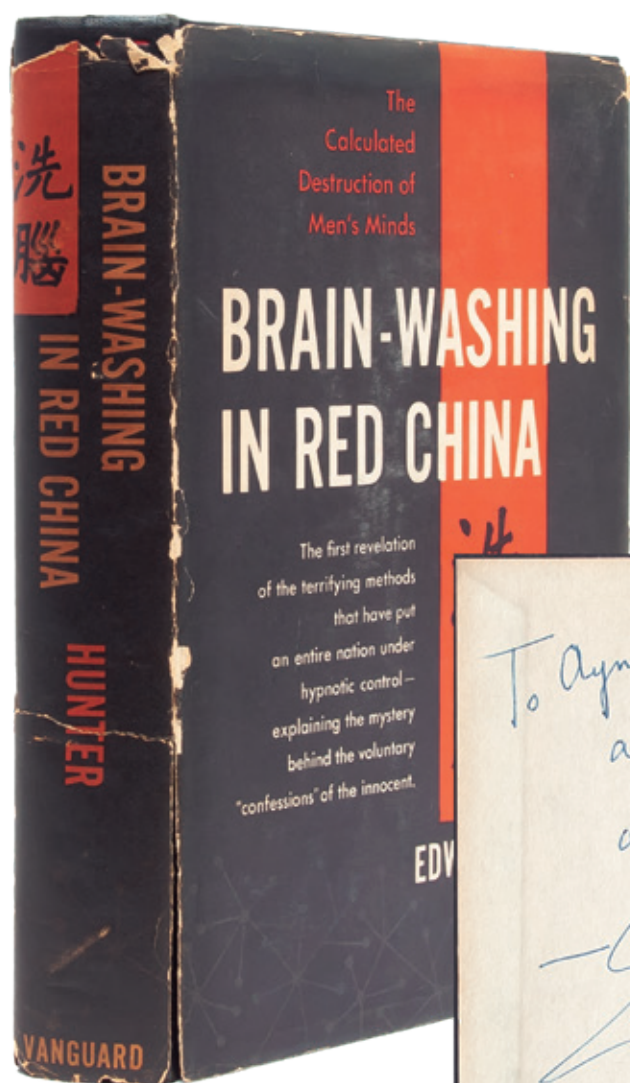
**20. [Rand, Ayn] Hunter, Edward**

**BRAIN-WASHING IN RED CHINA**

*Association Copy*

New York: Vanguard Press, 1951. First edition. Original publisher's cloth binding with title to spine and front board. Light offsetting to front and rear pastedown from jacket flaps, else a pleasing copy. In the original unclipped dust jacket. Sunning to spine and paper loss to corners and extremities of spine; chipping to top of rear panel; toning to flaps. Inscribed by the author to Ayn Rand on the front pastedown: "To Ayn Rand as Ayn Rand and as Mrs. Frank O'Connor and to Frank O'Connor. Edward Hunter. New York City April 29, 1953." In addition to the presentation inscription, the book bears Rand's marginal notes throughout.

Written by a WWII journalist who had covered the Pacific theatre, Brain Washing in Red China "suggests seriously that China is in a trance, induced by mass hypnosis" designed to accomplish "the calculated destruction of men's minds." For Rand, a loss of individual reason and control through collectivism -- including communism -- was a central fear. The present work fed directly into these concerns. In A Screen Guide for Americans, for example, she wrote that "the Communists' chief purpose is to destroy every form of independence...Conformity, likeness, servility, submission, and obedience are necessary to establish a Community slave-state." This is the political state that Hunter describes; it is a state in which indoctrination schools teach students "the all-pervading campaign of hatred...particularly against America." Within the book's pages is evidence that Rand not only accepted the copy as a gift but read it closely. In addition to scoring sections, circling phrases, or leaving multiple, panicked question marks in the margins, she also annotates the book with her own questions and comments. In an early section describing the methods of brainwashing students at an indoctrination school, for example, she pencils angrily "Anyone who is willing to try to inform his thoughts under such conditions deserves what he gets." A unique piece from Ayn Rand's personal collection, revealing how her Objectivism shaped her approach to China, communism, and the question of indoctrination to collectivist thinking.



Bonham's lot 3147 (2005), making \$4,993. Provenance: From the private collection of Jay T. Snider. Fine in Very Good + dust jacket.



Owned and annotated by Ayn Rand and composed by Rose Wilder Lane, two of the "three furies of Libertarianism"

## 21. [Rand, Ayn] Lane, Rose Wilder

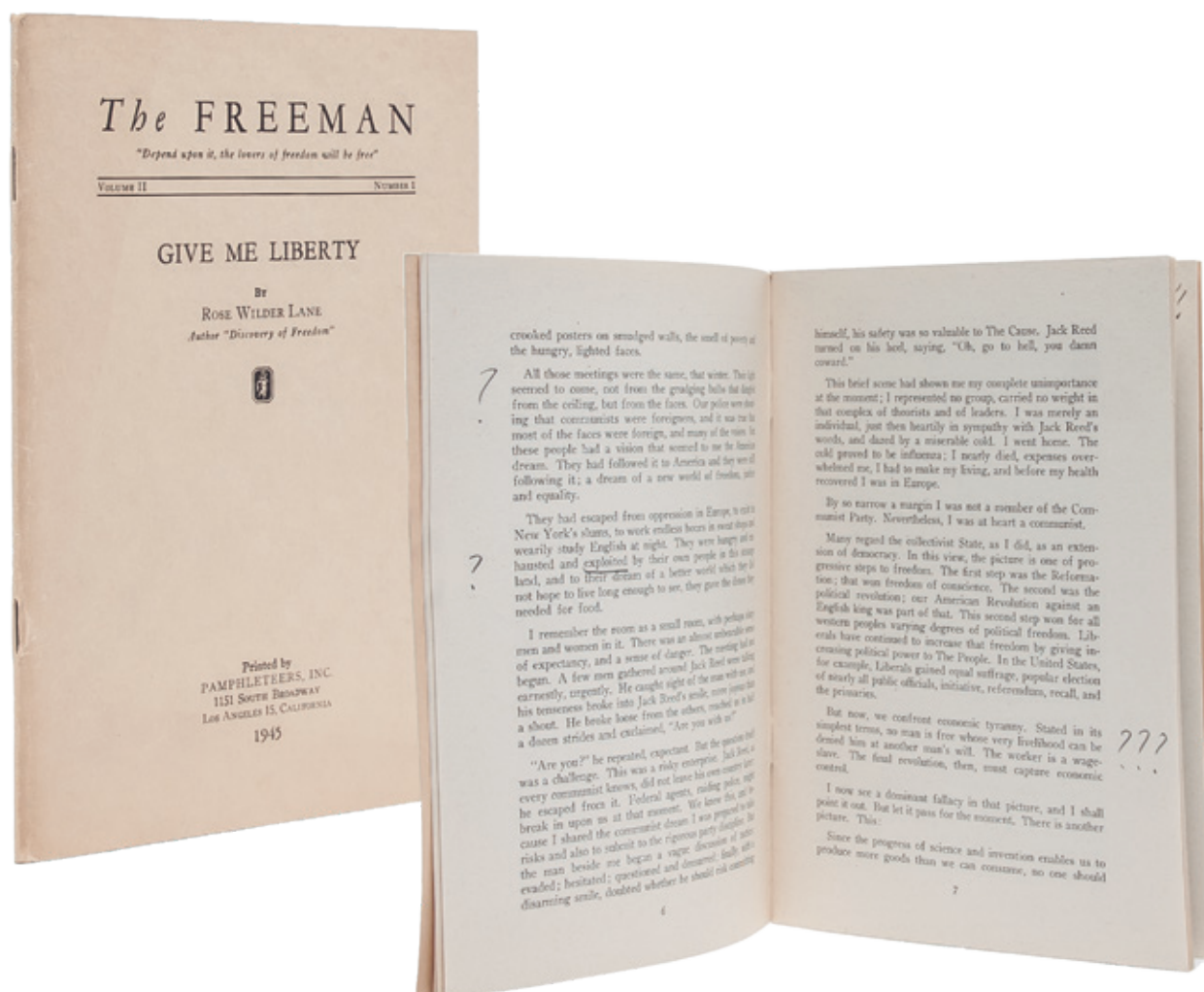
### GIVE ME LIBERTY

#### Association Copy

Los Angeles: Pamphleteers, 1945. Early edition. In *The Freeman* (Volume II: Number 1), 1945. Revised from the 1936 first edition. Original paper wraps stapled at spine. A tight, square copy of this rare pamphlet with provenance from Ayn Rand's library and containing her extensive annotations and marginalia. The present work last sold at auction at Bonham's in 2005 for \$3,818.

Considered by William F. Buckley as one of the "three furies of Libertarianism" alongside Isabel Paterson and Ayn Rand, Rose Wilder Lane drew on her own Communist past to rally readers around the central tenets of unconstrained individual liberty. "Why is individual liberty losing ground so rapidly?" Lane begins her treatise. "It is not because Americans lack the courage to defend it. If any one reason can be singled out it is that we take our liberty for granted...most of us are not alert to the present dangers." Throughout the work, which touches on a topic of central concern to her colleague and the pamphlet's owner Ayn Rand, pencil annotations from the infamous Objectivist writer appear in the margins. While some are underscores or question marks, the majority of Rand's marginal notes include two words: "good God!" A total of eight times Rand makes exclamations of this sort in response to Lane's descriptions of centralized economic power in the Soviet Union, the problem of semantic slippage across languages that allows for indoctrination, and the diminishing role of selfish interest in the social contract. With the recent release of her novel *The Fountainhead* behind her, Rand appears to be reading works that will help her hone and even more accurately articulate her beliefs in the importance of privileging self-interest above all else. Within the publisher's catalogue at the rear, titled "Suggestions for a Liberal's Library," Rand has checked off twelve of the thirty-two titles, including others by Lane and Paterson.

Bonham's lot 3150 (2005). Provenance: From the private collection of Jay T. Snider. Fine.





*Finely bound, with an original illustration in ink*

## 22. [Rackham, Arthur] Hans Christian Andersen

### FAIRY TALES

*Presentation copy with original art-work*

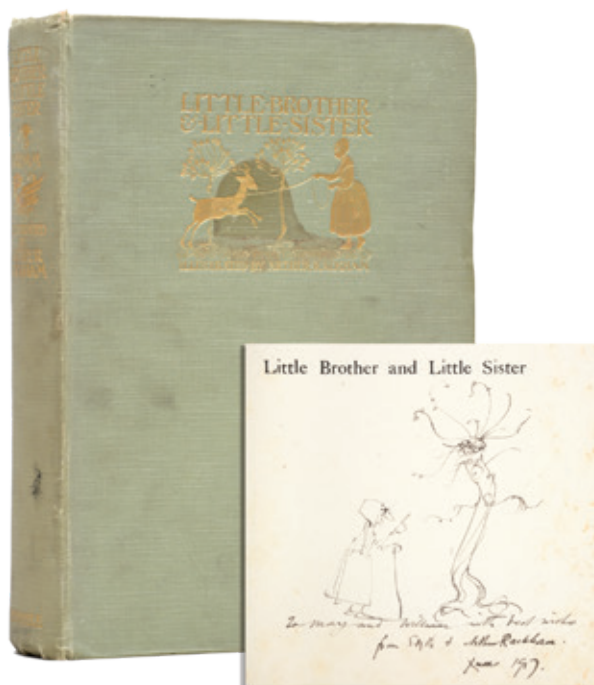
London: George G. Harrap & Co., Ltd., 1932. First trade edition. Quarto. Finely bound by the Chelsea Bindery in dark green morocco, titles and decoration to spine gilt, raised bands, pictorial onlay of the title page to the front board, twin rule to turn-ins, burgundy endpapers, top edge gilt, others untrimmed. With 12 illustrations in colour, and many others in black and white throughout the text. A minor blemish to title page and tissue guard, an excellent copy in a fine binding. With an original ink illustration of the five little ducks and a signed inscription on the binder's front blank "To May Starkie from Edyth & Arthur Rackham Xmas '32." Fine.

*Presented to family at Christmastime*

## 23. [Rackham, Arthur] The Brothers Grimm

### LITTLE BROTHER AND LITTLE SISTER

*Presentation copy*



London: Constable & Co. Ltd., 1917. First trade edition. Quarto. Original green cloth, titles and decoration to front board and spine in gilt, pictorial endpapers, top edge green, others untrimmed. Spine gently rolled, cloth browned and a little soiled, slight wear to spine ends and tips, tips bumped, foxing to prelims and endmatter, occasionally to contents, offsetting from original page marker to p. 107, small loss to fore edge of pp. 119-20, not affecting illustration, small puncture and closed tear to rear free endpaper with consequent abrasion to rear pastedown; a very good copy.

First trade edition, first impression. Presentation copy, inscribed by the illustrator to his brother- and sister-in-law, with an original ink drawing (similar to the headpiece at p. 49) to the half-title, "To May and William, with best wishes, from Edyth & Arthur Rackham. Xmas 1917". William Joseph Myles Starkie (1860-1920), a Greek scholar and last Resident Commissioner of National Education for Ireland, was Edyth's older brother, and married May in 1893. Arthur Rackham married Edyth Starkie, a portrait painter and sculptor, in 1903. Very Good.



*Arguably the most famous and oft-quoted poem in American literature*

## 24. Poe, Edgar Allan

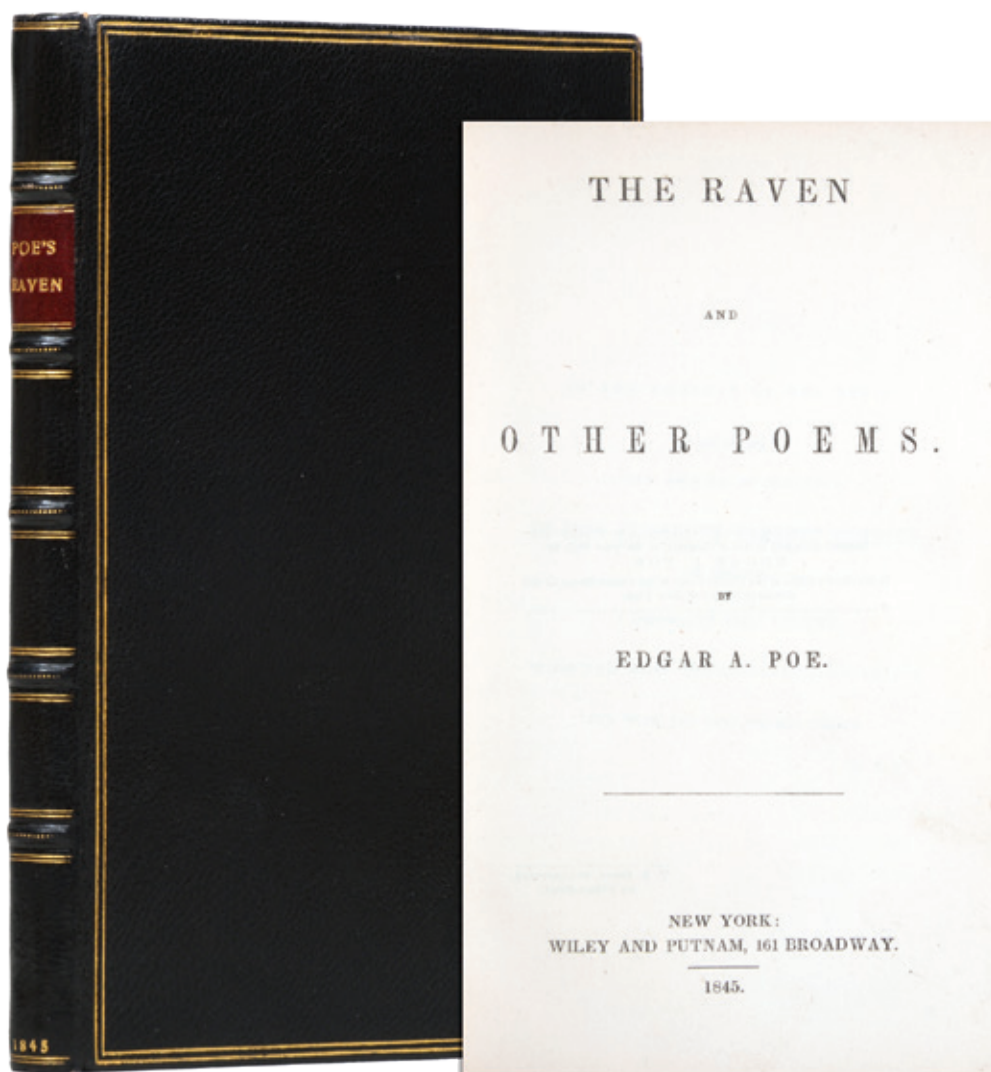
### THE RAVEN AND OTHER POEMS

New York: Wiley and Putnam, 1845. First edition. Octavo (177 x 123 mm). Black morocco-grained skyver by Bennett of New York, titles in gilt on red morocco spine label, raised bands, double gilt fillets on spine and boards, turn-ins ruled in gilt, top edge gilt, marbled endpapers. Owenship inscription of A L Winslow pencilled on half-title, and 20th-century Christian Heuer pictorial bookplate to verso of front free endpaper. A trifle rubbed at corners, occasional light staining and finger-soiling; a remarkably well preserved copy. Bound with the half-title, but without the 2 leaves of advertisements (pp. [93-96]) and the publisher's eight-page catalogue.

First edition in book form of Poe's breakthrough poem, one of c. 750 copies only. Considered the single most famous American poem, The Raven was also Poe's greatest masterpiece. Inspired by early lyrics written by the English poetess Elizabeth Barrett Browning, to whom he dedicated the book, Poe composed a complex trochaic octometer to provide the poem with a hauntingly deranged musicality. Tapping into contemporary interest in sensational horror, Poe further drew together strikingly sensual images of a silk curtained chamber and a bust of Athena, atop which the Raven announced the death of Lenore with a single word: "Nevermore." Even before publication, Poe knew he had reached his literary pinnacle. To a friend he declared "I tell you it is the greatest poem ever written." It was true. Wiley & Putnam's release of The Raven paved the way for their publication of his other important works, including his Tales, a collection that introduced his pioneering detective fiction to a wider audience hungering for more of his dark work.

The Raven "made Poe's name known both in America and England, and brought him an immortality that by no other means could have been attained [and it] gave him fame as a poet such as no other American has received" (Robertson). A superb copy.

BAL 16147. Robertson 224-225.



*"An encyclopedia of all the knowledge of the ancient world"*

**25. Pliny the Elder (trans. Philemon Holland)**

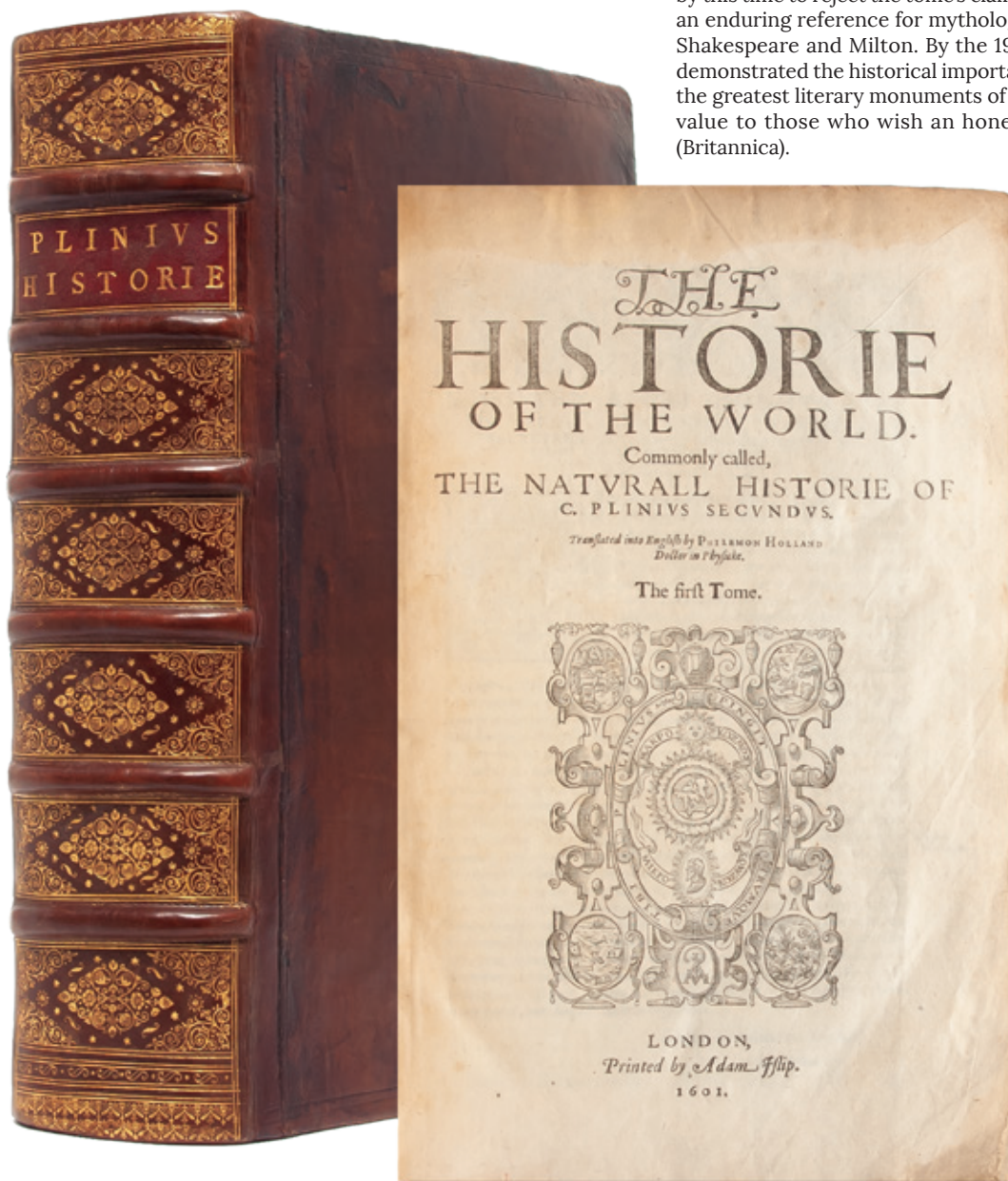
**THE HISTORIE OF THE WORLD. COMMONLY CALLED THE NATVRALL HISTORIE OF C. PLINIVS SECVNDVS**

London: Printed by Adam Islip, 1601. First English language edition. Two folio volumes bound in one, measuring 228 x 355mm. Collates [60], 614, [54]; 632, [88] pages: complete. Bound in 19th century polished calf and recently rebaked to style, with red morocco spine labels. All edges stained red. Bookplates of Bryan Fauisset and Marcus Crahan on front pastedown and inserted slip from early owner Jacob Winsor (dated 1656) between pages 234-35 of volume 2. Winsor's notes throughout both volumes, confined to the text's wide margins. Occasional marginal dampstaining not affecting text, but in all an exceptionally pleasing, clean copy of this important work.

The only extant text of the seven titles authored by Pliny, the History was considered the leading authority on natural sciences up to the Middle Ages. "The Natural History of Pliny the Elder is more than a natural history: it is an encyclopedia of all the knowledge of the ancient world. It comprises 37 books with mathematics and physics, geography and astronomy, medicine and zoology, anthropology and physiology, philosophy and history...Over and over again it will be found that the source of some ancient piece of knowledge is Pliny" (PMM 5). This first appearance in English of Pliny's work expanded the book's sphere of influence, allowing not only the Latin literate to access its contents but vernacular readers as well.

While advancements in Renaissance scientific study led most scholars by this time to reject the tome's claims on natural history, Pliny remained an enduring reference for mythology and history for writers including Shakespeare and Milton. By the 19th century, "scholars conclusively demonstrated the historical importance of the Natural History as one of the greatest literary monuments of classical antiquity, and it remains of value to those who wish an honest resume of first century Rome" (Britannica).

Printing and the Mind of Man 5  
(in Latin). ESTC S115918.





*The first collected edition of Sir Thomas More's works***26. More, Sir Thomas****THE WORKES OF SIR THOMAS MORE KNYGHT, SOMTYME LORD CHANCELLOUR OF ENGLAND, WRYTTE  
BY HIM IN THE ENGLYSH TONGE**

London: John Cawood, John Walley, and Richarde Tottell, 1557. First edition. Bound in a late 18th century or early 19th century full calf binding. Boards ruled in gilt and blind and decoratively blindstamped. Modern rebacking with four raised bands, gilt title and stamping in the spine compartments. All edges of page block gilt with elaborate gaufering. Black letter, text generally in double-column. Folio (pages 260 x 190 mm), collates complete: [18 leaves of preliminaries, including the title and blank leaf], 1458, [lacking final blank]. Collation as in Pforzheimer, including the inserted leaf between CC5 & 6. Title page with minor soiling and contemporary ownership marginalia (dated 1583), with occasional marginalia throughout in the same hand. Page 51 with the upper corner torn, affecting the first two lines of text (supplied in manuscript). Closed marginal tear to page 405, entering text, but no loss. Slight browning or soiling to the occasional leaf, but on the whole a very pleasing copy.

The first collected edition of More's works, edited by his nephew, William Rastell, who arranged the material in chronological order and added marginal notes. A massive volume that rarely turns up complete or in acceptable condition. The book, dedicated to Queen Mary, includes many of More's most controversial works, such as *A Dyalogue of Syr Thomas More, knt*, which criticizes Tyndale, Luther and their followers. It also includes *A Dyalogue of Comforte Agaynste Tribulacyon*, written during the earliest time of his imprisonment in the Tower of London following his refusal to condone Henry VIII's divorce from Catherine of Aragon and thereby accept the English throne's supremacy over Papal authority. It is a work written for the comfort of his own family, advocating prayer in times of persecution.

Pforzheimer 743.



*"The unfolding of a mind of genius in dialogue with itself and with the world..."*

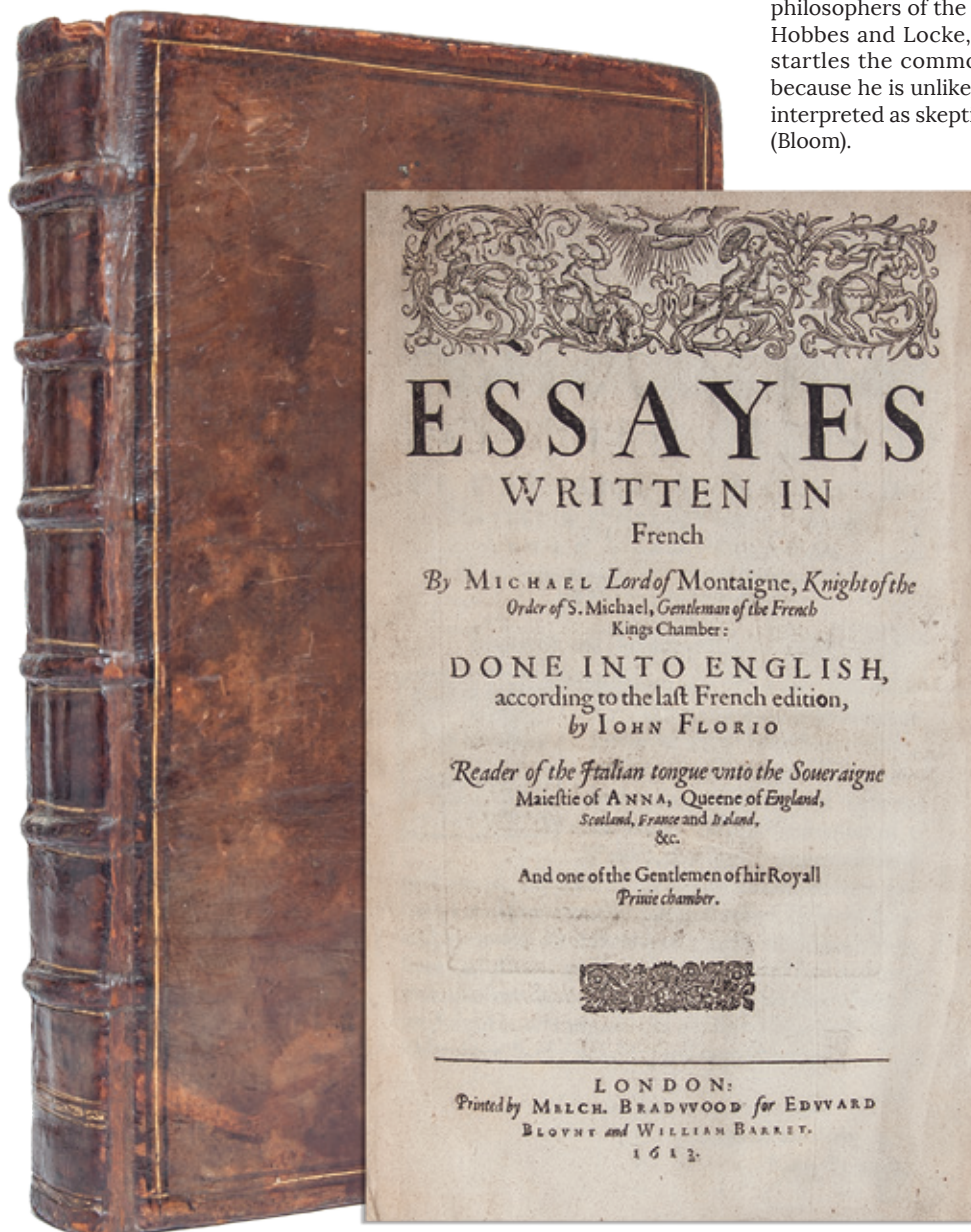
**27. Montaigne, Michel de. (John Florio, translator)**

**ESSAYES**

London: Melch. Bradwood for Edward Blount and William Barret, 1613. Second edition. Second edition of Florio's great translation which was first published in 1603. Small folio (11 3/8 x 7 1/4 inches; 290 x 185 mm), collating: [12], 630, [2, blank] pp. With engraved portrait of Florio on leaf A6v, which was not included in the first English edition. With historiated initials and engraved head-and-tail pieces. The second and third books have separate dated title pages but pagination is continuous. This second edition replaces the original dedications of the three books to various Court ladies with a dedication and a new sonnet in Italian to the Queen, Anne of Denmark, who had appointed Florio as her reader in Italian and private secretary. Also for the first time in this edition is the anonymous sonnet Concerning the Honor of Bookes, which was once attributed to Shakespeare but is more probably by Samuel Daniel.

Full contemporary polished calf. Boards and spine ruled in gilt. Board edges tooled in gilt. All edges speckled red. Remnants of green silk ties. Outer hinges professionally repaired. No front or rear pastedowns. Previous owner's bookplates. Contemporary ink notes on front free endpaper. Some minor toning to title-page, and some occasional light dampstaining. Small hole to leaf Xx3, and light scrape to Ddd3, both with minor loss of text. Overall a very good copy.

This is considered the most important Elizabethan translation of any contemporary text. Its influence on English writers and philosophers of the time, including Shakespeare, Bacon, Milton, Hobbes and Locke, can hardly be overestimated. "Montaigne startles the common reader at each fresh encounter, if only because he is unlike any preconception we bring him. He can be interpreted as skeptic, humanist, Catholic, Stoic, even Epicurean" (Bloom).



"Montaigne devised the essay form in which to express his personal convictions and private meditations, a form in which he can hardly be said to have been anticipated...He finds a place in the present canon, however, chiefly for his consummate representation of the enlightened skepticism of the sixteenth century, to which Bacon, Descartes, and Newton were to provide the answers in the next" (Printing and the Mind of Man 95). "The unfolding of a mind of genius in dialogue with itself and with the world, a Renaissance humanist speaking to all humanity" (Hollier).

Grolier, Langland to Wither, 102. Pforzheimer 378 (Florio, 1st edition). STC 18042. ESTC S111840

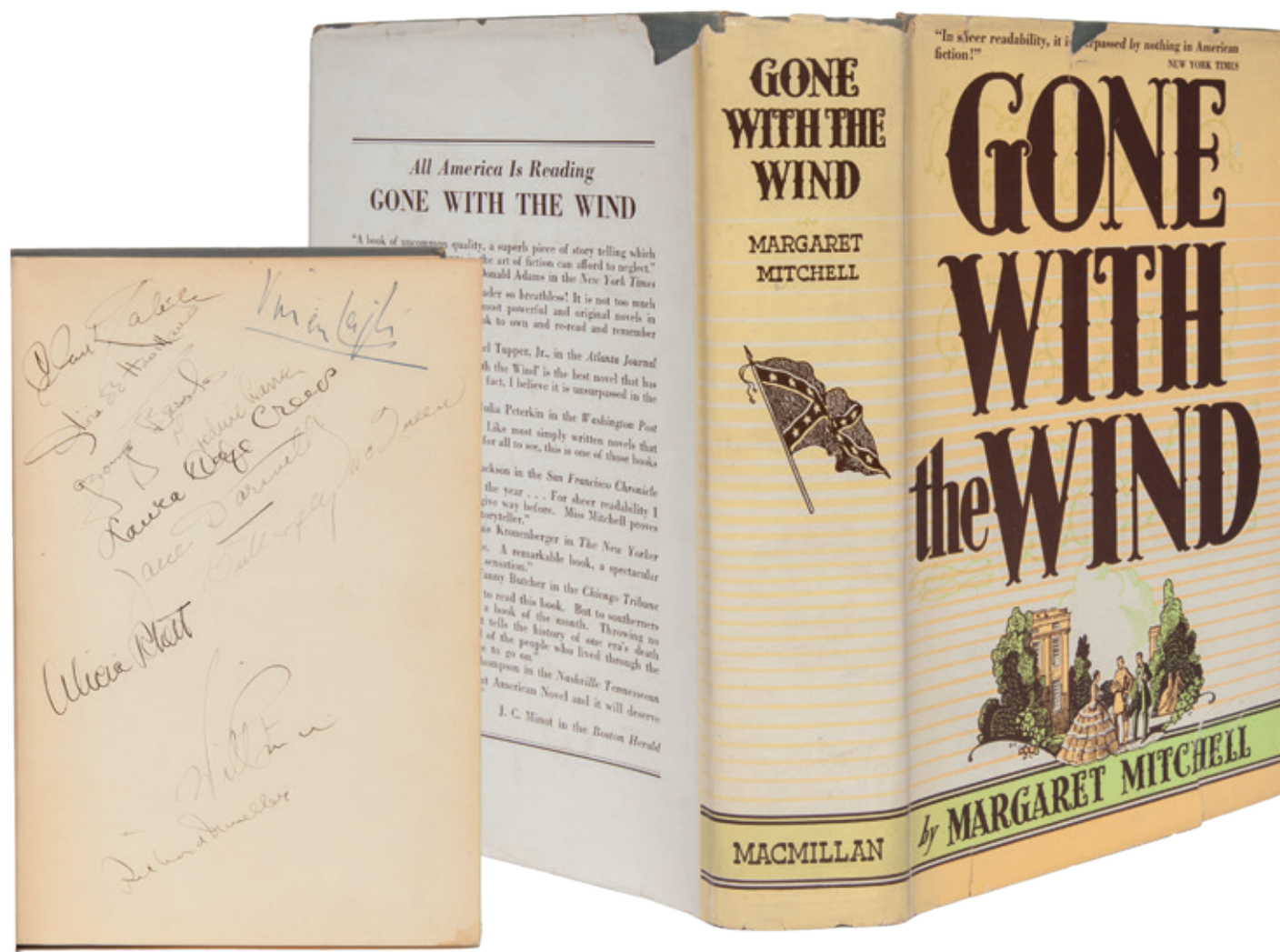


*The classic Civil War novel that became a Hollywood legend, signed by the cast*

## 28. Mitchell, Margaret

### GONE WITH THE WIND

*Cast Signed*



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

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

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

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

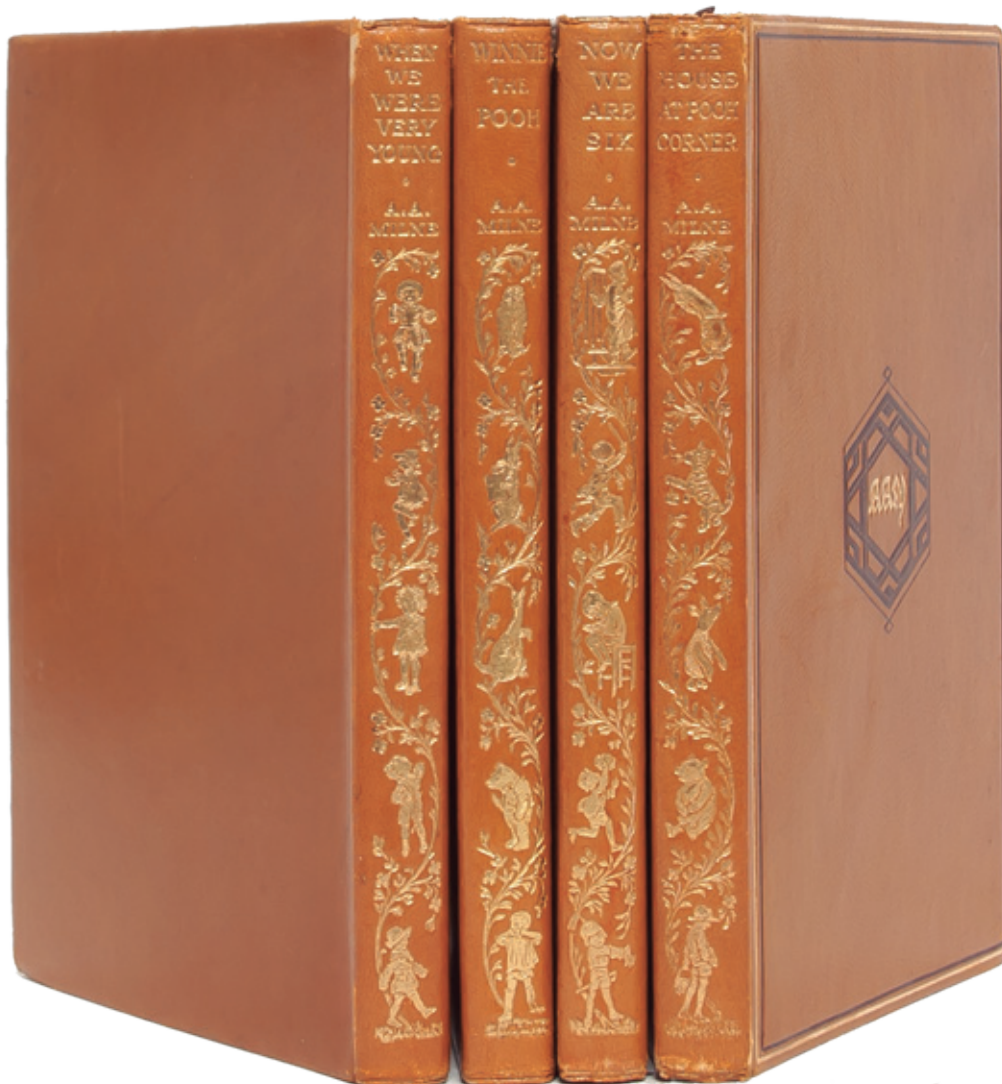
## 29. Milne, A. A.

### THE POOH BOOKS

#### *Monogram Edition*

London: Methuen & Co. Ltd., 1927-8. Mixed editions. A complete set of the publisher's deluxe edition (often called the "Monogram Edition") for all four Pooh books in a lovely state of preservation. Each book bound in full tan calf with gilt titles and illustrations on the spines, with the author's monogram stamped in the center of the front board. An early set with *House at Pooh Corner* a first edition, *Now We are Six* a fourth edition, *Winnie the Pooh* a sixth edition and *When We Were Very Young* a 16th edition. All books in excellent, Near Fine condition with only trivial wear at the crowns and a uniform contemporary owner's name on the front end paper in each volume.

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





*A Very Early Collected Edition, Complete with 277 Hand-Colored Plates, In Publisher's Deluxe Extra-Gilt Binding*

### 30. Michaux, F. Andre; Thomas Nuttall; J. Jay Smith (notes)

## NORTH AMERICAN SYLVA

Philadelphia: Robert P. Smith, 1852. Early collected edition. Originally published as separate works, these titles merged into a regularly produced combined work of six volumes beginning in 1851" (Reese). All together six large octavo volumes with a total 277 hand-colored engraved [Michaux] and lithographed [Nuttall] plates, (9 7/8 x 6 inches; 250 x 153 mm). viii, 123, [1, blank]; [2, blank], 128, [2, blank]; [2, blank][2], 143, [1, blank]; [2, blank], xii, 1-12, [13\*-15\*], 13-18, [19\*-24\*], [2, blank], 19-136; [2, blank], [2], 123, [1, blank]; [2, blank], [2], 148, 4, index] pp. Each plate with tissue guard. With half-title to Volume I. All six volumes uniformly bound in publisher's deluxe extra-gilt binding of full green morocco. Front and back boards with floral central devices, and double ruled in gilt. Spines stamped and lettered in gilt. Board edges tooled in gilt, gilt dentelles. All edges gilt. Yellow coated endpapers. Previous bookplates on front free endpapers in all volumes. One being for J. Alfred Hazard, and the other one in Hieroglyphics spelling out (LINC or LINK). Some minor rubbing to outer hinges and board edges. Some hairline cracking to hinges at the top of the spines of Michaux Vol. III and Nuttall Vol. I.

The first three volumes are authored by Michaux. The last three volumes were authored by Nuttall, as "The North American Sylva; or A Description of the Forest Trees of the United States, Canada and Nova Scotia, Not Described in the Work of F. Andrew Michaux, and Containing All the Forest Trees Discovered in the Rocky Mountains, the Territory of Oregon, Down to the Shores of the Pacific, and into the Confines of California, as Wells as in Various Parts of the United States." Michaux's original three volumes were a result of ten years of research, illustrated with 156 colored copperplate engravings by the Route brothers, Pierre Joseph and Henri Joseph, and Pancrace Bessa, and were generally considered the authoritative text in the field upon its publication. Nuttall added 127 plates for his three volumes, making the two works united one of the most complete works on the subject, unparalleled in its production, descriptions, and illustrations.

Sabin 48695. Nissen 1361.



*Inscribed to fellow author and mentor Ed Abbey*

### 31. McCarthy, Cormac

## BLOOD MERIDIAN OR THE EVENING REDNESS IN THE WEST

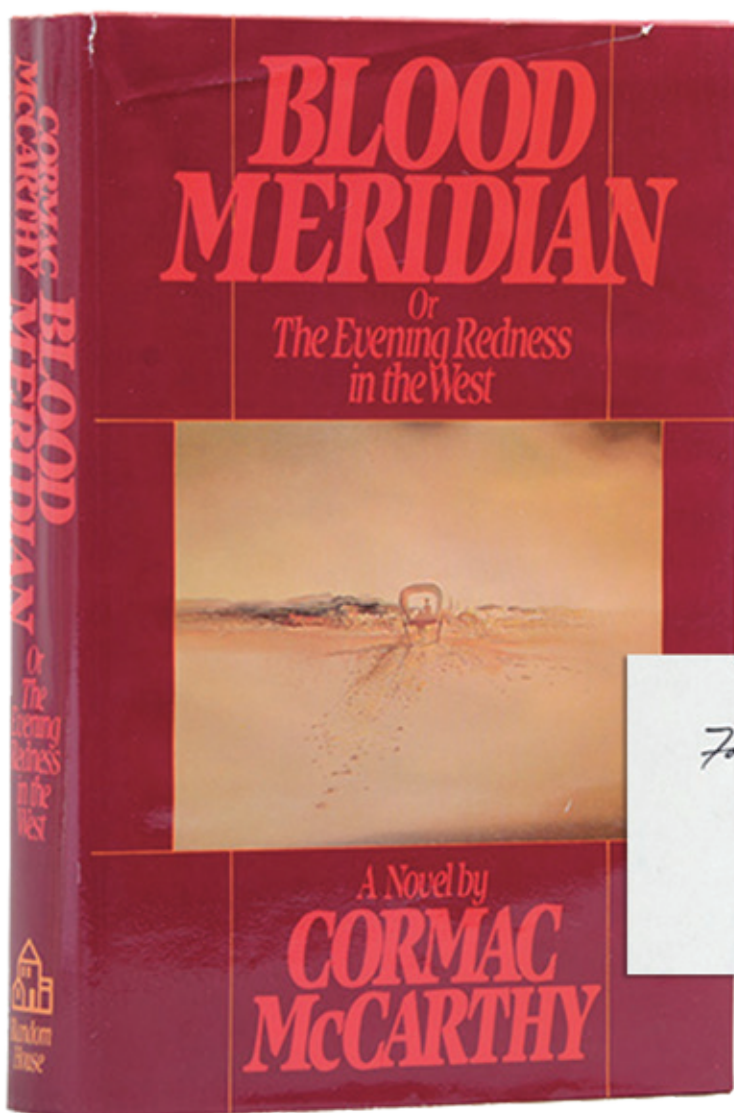
### *Presentation copy*

New York: Random House, 1985. First Edition. Presentation inscription on the half title to environmental writer and prolific Western author Edward Abbey: "For Ed, With all best wishes, Your friend Cormac." Accompanied by a letter of provenance from Abbey's widow.

McCarthy rarely inscribed copies of his books, and his personal association to Abbey makes this rare book even more exceptional. Prior to *Blood Meridian*, McCarthy had modest success subsidizing his writing with grants but had yet to sell more than 5,000 of any single title. Abbey, meanwhile, was known as one of the most prolific American writers, using his books as a passionate call to readers to protect the natural resources and open lands of the West. In a letter from McCarthy to Abbey, McCarthy describes how he got "boxed out" while hiking Big Bend near Moab, and after retracing his steps and locating his car, he "drank some water and ate something and opened the book [he] was reading – *Desert Solitaire* – and read the next chapter." The next chapter is the one where Ed also gets boxed out hiking Big Bend near Moab, and McCarthy writes in a letter that if he had read the chapter a day sooner, he would have been spared the trouble. The two maintained a close correspondence for many years, well documented by the University of Arizona. It is therefore poignant that McCarthy inscribed *Blood Meridian* – noted as his masterful meditation on brutality, death, and the American West – to Abbey.

*Blood Meridian* was a turning point in McCarthy's career, as his first Western novel, and his first major literary success. Renowned critic Harold Bloom referred to *Blood Meridian* as "the greatest single book since Faulkner's *As I Lay Dying*" and it appears on Time Magazine's list of the 100 greatest English novels from 1923-2005.

Original red cloth-backed red boards, spine lettered in gilt. A Near Fine copy of the book with light foxing to the closed page block and three leaves pasted to the rear paste-down (a publisher's flaw and therefore one of the free copies given to the author). With the brightly colored dust jacket in Very Good + condition; a short 10 mm closed tear to top of front joint with associated bend. An attractive copy made the more interesting by connecting two of the major literary figures of the Southwest. Near Fine in Very Good + dust jacket.



For Ed  
With all best wishes  
your friend  
Cormac



*Exceptionally rare early edition of Marlowe's famous work*

### 32. Marlowe, Christopher

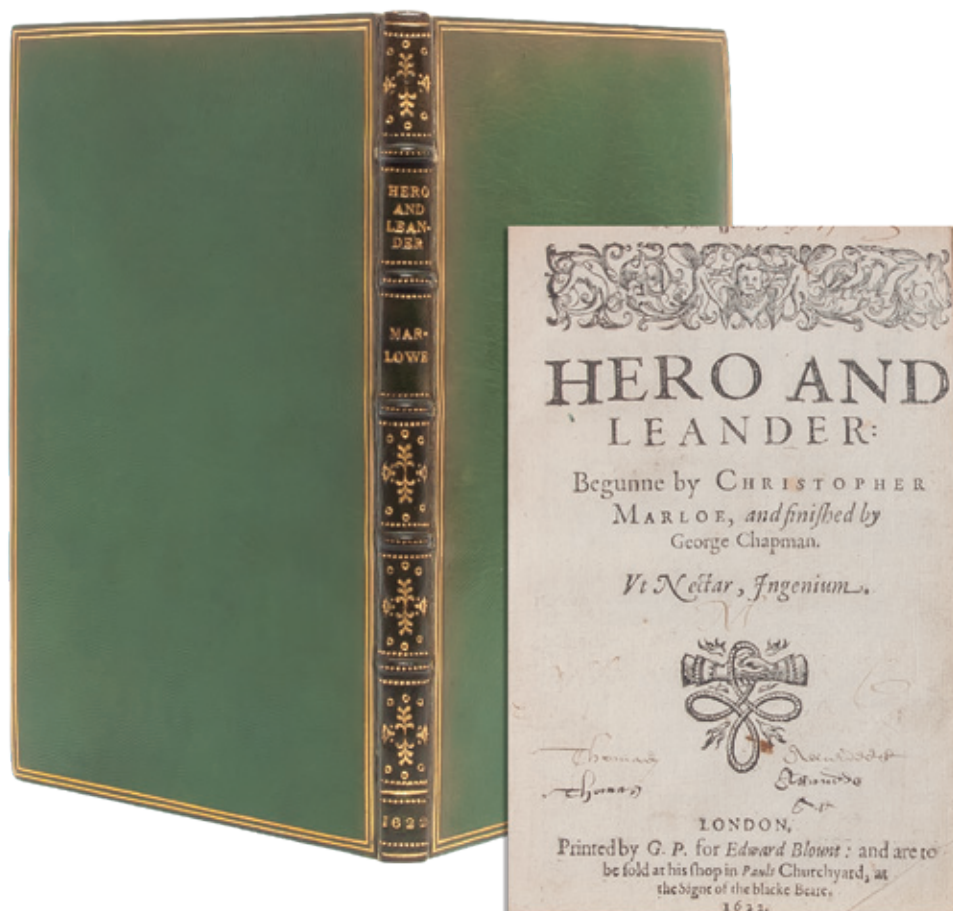
#### HERO AND LEANDER BEGUNNE BY CHRISTOPHER MARLOE, AND FINISHED BY GEORGE CHAPMAN

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

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

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

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



*An important and early study on crowd psychology*

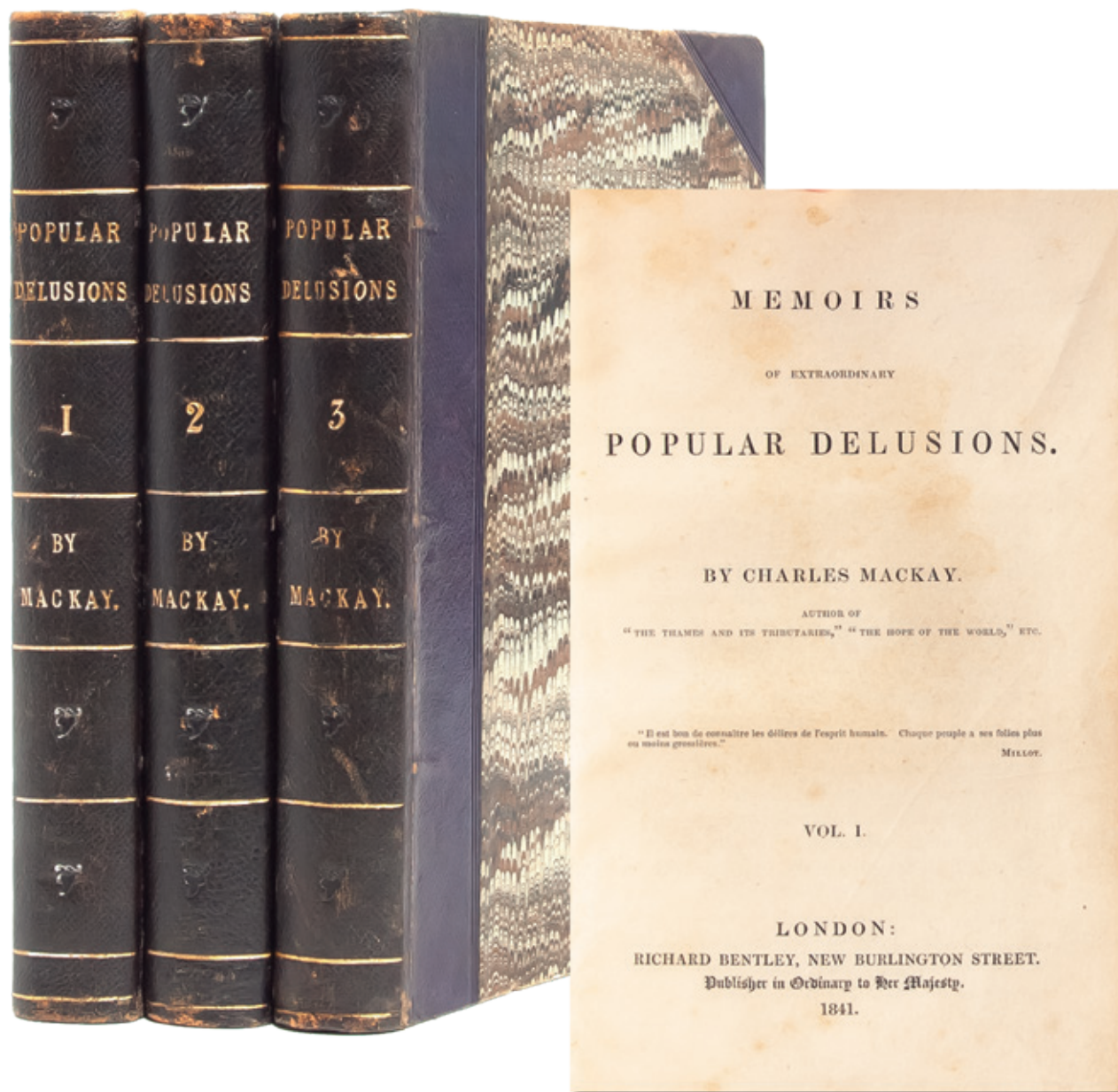
**33. Mackay, Charles**

**MEMOIRS OF EXTRAORDINARY POPULAR DELUSIONS**

*In 3 Volumes*

London: Richard Bentley, 1841. First edition. A handsome set in contemporary three-quarter morocco over marbled boards, page edges marbled to match, plain end papers. With binders' ticket: Charles Thurnam and Sons Binders Carlisle. Bound without the half-titles, otherwise complete with all five plates, some plates with dampstaining. Minor soiling or foxing, but generally a clean set. Quite desirable in this early binding.

"Men, it has been well said, think in herds; it will be seen that they go mad in herds, while they only recover their senses slowly, and one by one." Scottish journalist Charles Mackay's early study in crowd psychology, *Memoirs* sets out to debunk sensational issues ranging from alchemy, fortune-telling and haunted houses with large-scale and serious political issues such as crusades and economic bubbles. Across the three volumes, Mackay walks his readers through three different fields. While Volume I tackles Economic Delusions, Volume II handles Peculiar Follies and Volume III emphasizes Philosophical Delusions. Near Fine.





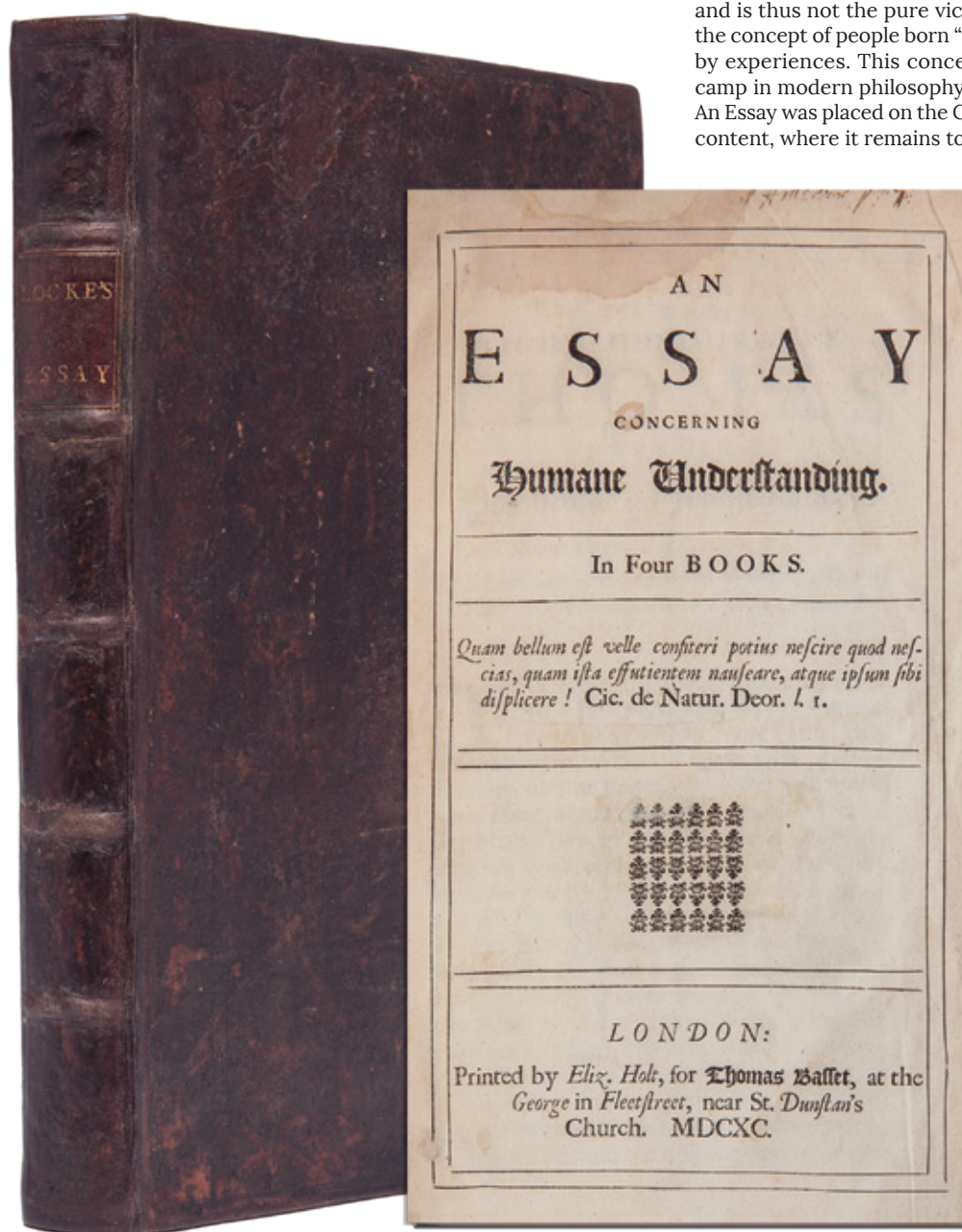
*One of the most important works of political philosophy***34. Locke, John****AN ESSAY CONCERNING HUMANE UNDERSTANDING**

London: by Eliz. Holt, for Thomas Basset, 1690. First edition. Elizabeth Holt imprint, the first issue according to Yolton 61A; PMM 164; Pforzheimer 599. (Current scholarship is mixed as to priority between this and the Basset imprint). Folio (pages: 313 x 190 mm), collates complete: A4; (a)2; B-Ccc4; 198 leaves (misnumbered at 76, 77, 287, 296 and 303). With the two emendations (in Locke's hand?) on leaves A(3) and A(4). (Yolton 61A.)

Bound in full contemporary calf, rebacked (and recornered) with the original spine laid down. Title page with a small previous owner's name removed and professionally repaired, but with some staining around the area. Second leaf with some offsetting in the same place. Two other leaves Ccc2 and Ccc3 with upper margins restored, no text affected (just touching top rule). Otherwise an excellent set internally. Page block tight, with well-margined, crisp leaves, generally unblemished and unmarked.

A monolith in the landscape of philosophical treatises, Locke was the first "to attempt to estimate critically the certainty and the adequacy of human knowledge when confronted with God and the universe," and concludes that man has a means of controlling his own destiny and is thus not the pure victim of chance" (PMM 164). He advanced the concept of people born "tabula rasa," and filled through their lives by experiences. This concept formed the basis for the empiricist camp in modern philosophy, later expanded by Hume and Berkeley. An Essay was placed on the Catholic Index in 1700 for its controversial content, where it remains to this day (see Height 27-8).

From the collection of Michael Ernest Sadler, father of the famous collector and bibliographer Michael Sadleir. Grolier Club, One Hundred Books famous in English Literature, 36.



*Lindbergh's famous account of the first solo non-stop transatlantic flight*

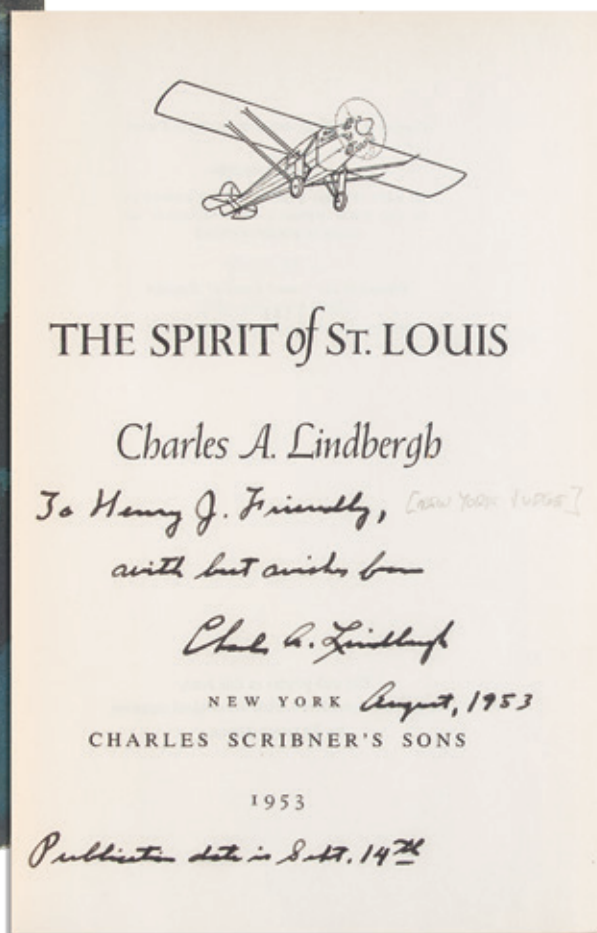
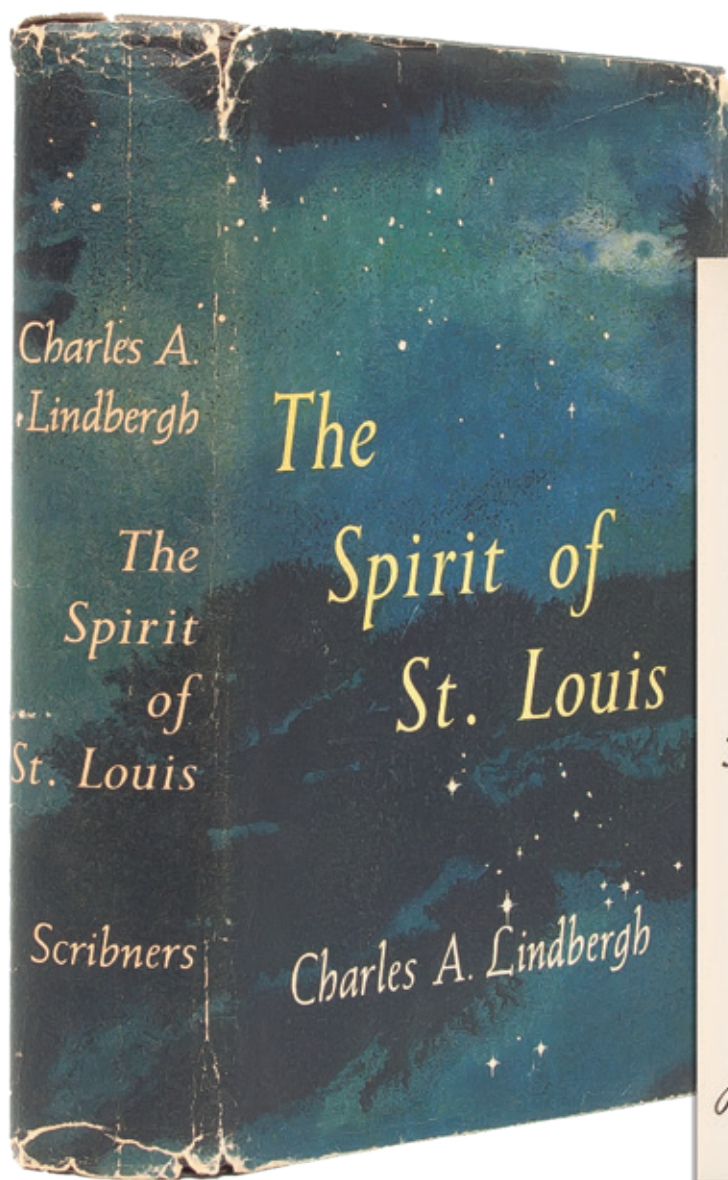
**35. Lindbergh, Charles**

**THE SPIRIT OF ST. LOUIS**

*Presentation copy*

New York: Charles Scribner's Sons, 1953. First trade edition. A Near Fine copy of the book in Very Good+ dust jacket. Inscribed by the author: "To Henry J. Friendly, with best wishes from Charles A. Lindbergh August, 1953 | Publication date is Sept. 14th." Justice Friendly was a prominent 2nd Circuit Court judge for 27 years, this was clearly an early presentation copy of the trade edition. The book in Near Fine condition with the spine a trifle cocked and with minor wear. Very Good+ dust jacket with wear at the spine ends and corners.

Lindbergh's Pulitzer Prize winning story of his famous Atlantic crossing. Lindbergh had been a virtual unknown when he made the journey – the first solo transatlantic flight – but he quickly achieved worldwide renown. The 25 year old Lindbergh would be awarded the Medal of Honor, and was Time magazine's first Man of the Year. The Spirit of St. Louis was published in 1953 – over two decades after his flight -- and Lindbergh claimed to have worked on the book for over 14 years, often with the help of his wife, Anne. The book achieved instantaneous success and was well received by both critics and the public. "Lindbergh writes as well as he flies, and the interest and suspense never lessen" (Contemporary New York Times Review). Near Fine in Very Good + dust jacket.





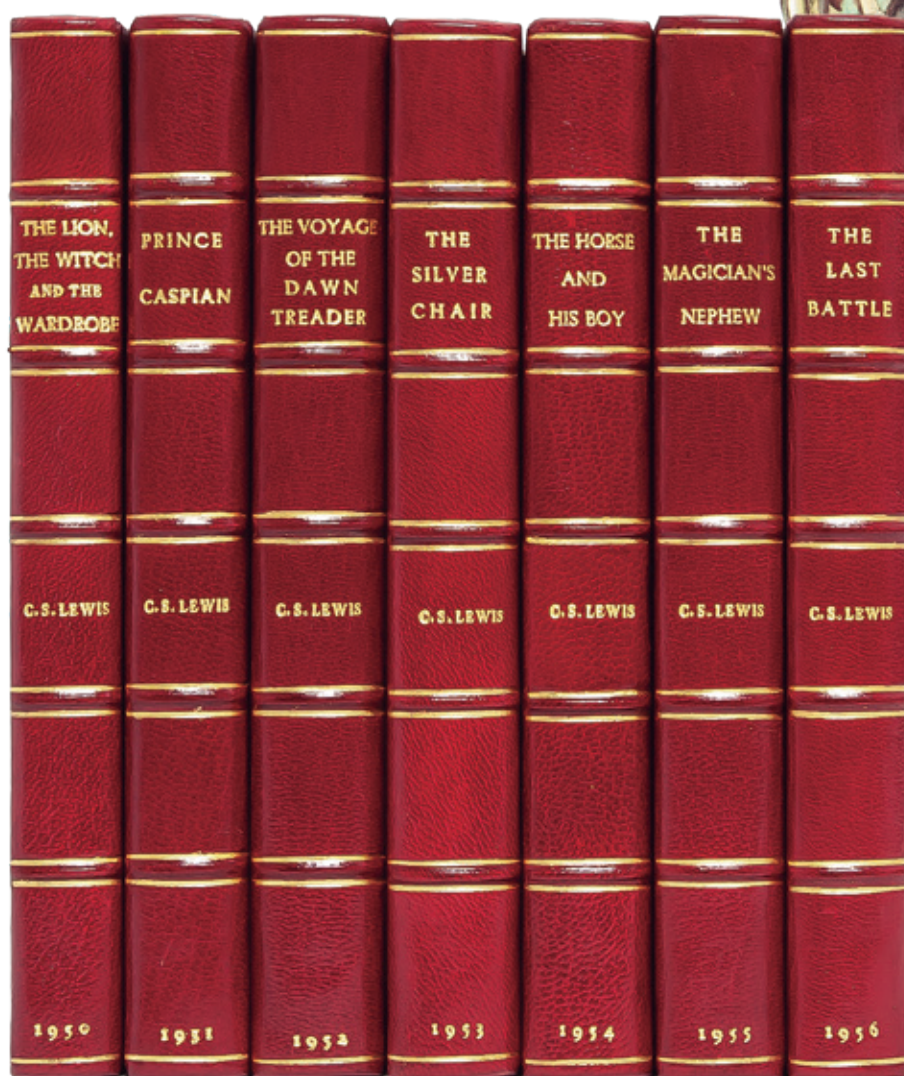
*A cornerstone of fantasy literature, featuring the unforgettable world of Narnia*

### 36. Lewis, C. S.

## THE CHRONICLES OF NARNIA, INCLUDING: THE LION THE WITCH AND THE WARDROBE, PRINCE CASPIAN, THE VOYAGE OF THE DAWN TREADER, THE SILVER CHAIR, THE HORSE AND HIS BOY, THE MAGICIAN'S NEPHEW, AND THE LAST BATTLE

London: Geoffrey Bles, The Bodley Head, 1950 - 56. First edition. A complete set of first printings, uniformly bound in three-quarter burgundy morocco with raised bands, all edges gilt, and marbled end papers. Protected in a custom slipcase. A Fine set.

C.S. Lewis' landmark fantasy series, one of the great works of children literature. The Chronicles of Narnia has sold over 100 million copies in nearly 50 languages, and has had a significant influence on many other noted fantasy authors including: Neil Gaiman, Philip Pullman and J. K. Rowling. "I found myself thinking about the wardrobe route to Narnia when Harry is told he has to hurl himself at a barrier in King's Cross Station – it dissolves and he's on platform Nine and Three-Quarters, and there's the train for Hogwarts" (Rowling).



Lewis drew upon many sources for the series, including his own personal experiences as a child and his work sheltering children during the Blitz, as well as Greek, Roman, Celtic and Christian mythology. The inspiration for the first novel had been an image he'd carried in his head since his adolescence: "The Lion all began with a picture of a Faun carrying an umbrella and parcels in a snowy wood. This picture had been in my mind since I was about sixteen. Then one day, when I was about forty, I said to myself: 'Let's try to make a story about it.'" Fine.



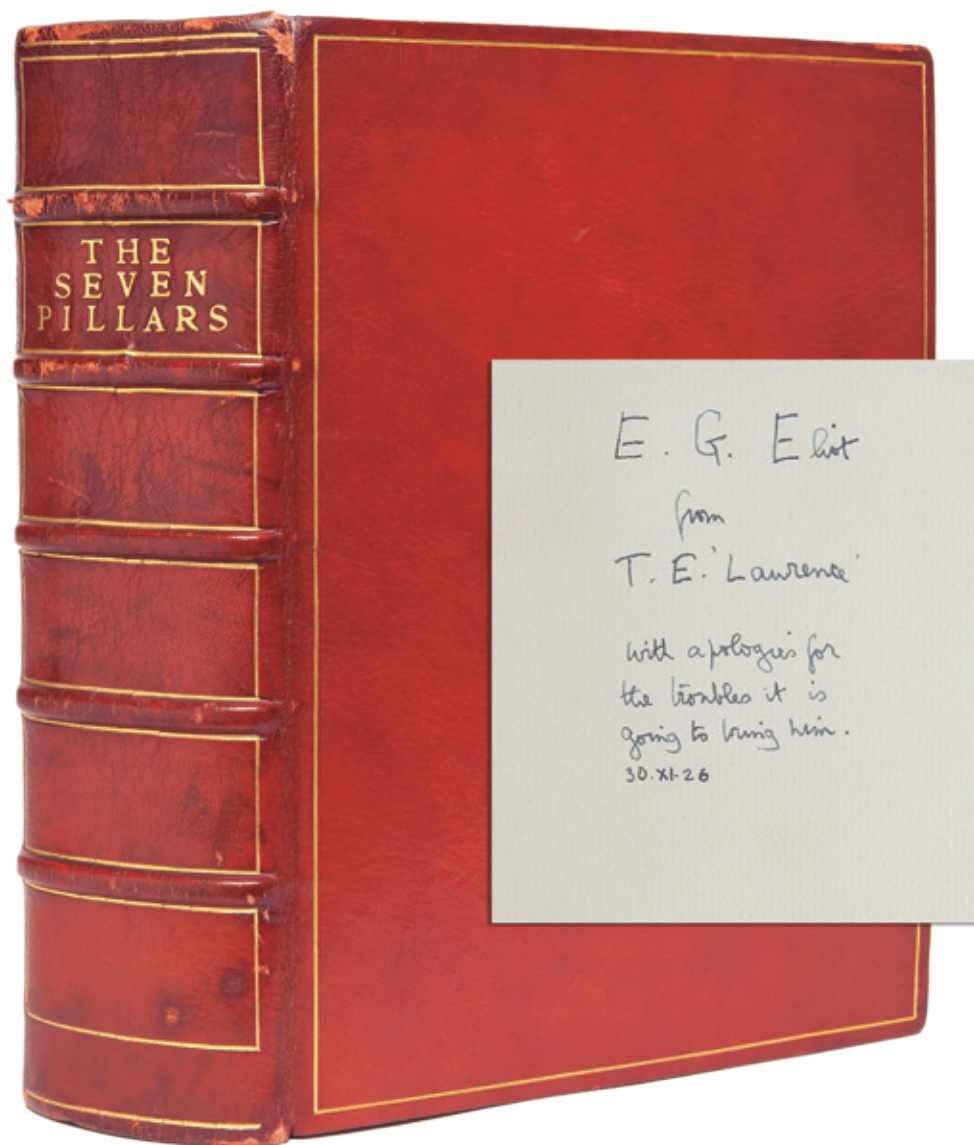
*Inscribed to his attorney "with apologies for the trouble it is going to bring him"*

**37. Lawrence, T. E.**

## SEVEN PILLARS OF WISDOM

### *Presentation Copy*

London: [For the Author by Manning Pike and H.J. Hodgson, 1926]. First Edition. Extremely scarce privately printed edition, which was one of only 170 complete copies. Initialed for this reason by Lawrence at xix: "Complete copy i.xii.26 T.E.S" and with "Roberts" marked out and replaced with "K[ennington]." Additionally inscribed by Lawrence to his attorney regarding the book's publication: "E.G. Eliot from T.E. Lawrence with apologies for the trouble it is going to bring him. 30.XI.26." Original reddish-brown morocco gilt binding, raised bands, with top edge gilt and others uncut. Pictorial endpapers by Kennington. Slight rubbing to extremities but overall an excellent and complete copy with 65 lithographic plates and a striking frontispiece. As is often the case, the 'Prickly Pear' plate is present here, but not the two Paul Nash illustrations on pages 92 and 208, nor the Blair-Hughes-Stanton wood-engraving that illustrated the dedicatory poem in some copies.



A very rare presentation copy of the author's epic masterpiece, with a prescient inscription by Lawrence to his lawyer, warning him of potential legal problems following publication. A remarkably accurate military history interwoven with heroic adventure and spiritual insight, *The Seven Pillars of Wisdom* was itself an epic in its creation given Lawrence's multiple manuscripts and drafts that slowed the final release for almost a decade. During the process, Lawrence remained grateful to his subscribers and guaranteed that there would be no library or review copies in his lifetime; and he worked to ensure that each copy in the subscribers' edition would be unique. As Lawrence's inscription on this copy predicted, Edward G. Eliot would ultimately need to handle legal issues related to trust and tax arrangements connected to the book's release. An exceptional presentation copy.

This copy last sold at auction in 2012 at Bonhams for 50,450 pounds, roughly \$80,000 at the historical exchange rate. Near Fine.



*Tales about humans' connection to nature, which won Kipling the Nobel Prize*

### 38. Kipling, Rudyard

#### THE JUNGLE BOOK [WITH] THE SECOND JUNGLE BOOK

London: Macmillan and Co., 1894 and 1895. First editions. 2 works, octavo. Original blue cloth, spines lettered in gilt, pictorial designs to front covers in gilt, green endpapers, edges gilt. Illustrated frontispiece to *The Jungle Book*, illustrations in the text of both volumes, by William Henry Drake, Paul Frenzeny, and the author's father John Lockwood Kipling. Early bookplates of Kenneth T. Gemmell to front pastedown of both volumes (consequently, the set has not been made up recently, as often); contemporary bookseller's ticket of William Brown of Edinburgh to second volume. Light rubbing at extremities and faint foxing to contents; a near-fine set, tight, cloth bright and clean.

Based on folk tales and legends that Kipling learned during his childhood in India but written while in Vermont. This work of several inter-related short stories met with huge success upon publication and continues to enthrall readers of all ages to this day. According to Professor Edwin L. Miller, their publication "caused even severe critics of [Kipling's] previous work to admit that he is a writer of inspired genius." Largely focused on man's relationship to nature, *The Jungle Books* in part narrate the tales of Mowgli, a human (man-cub) raised by wolves, as he tries to find his proper place in the world. As he struggles with his own identity, he finds allies and adversaries among the animal communities through which he travels. They also include the story of Rikki-Tikki-Tavi, the heroic mongoose who would later inspire an animated short voiced by Orson Welles. For contributions like these, Kipling became the first English-language writer, and the youngest ever, to receive the Nobel Prize for Literature.

Richards A76 & A85.



*One of the most influential studies of human sexuality*

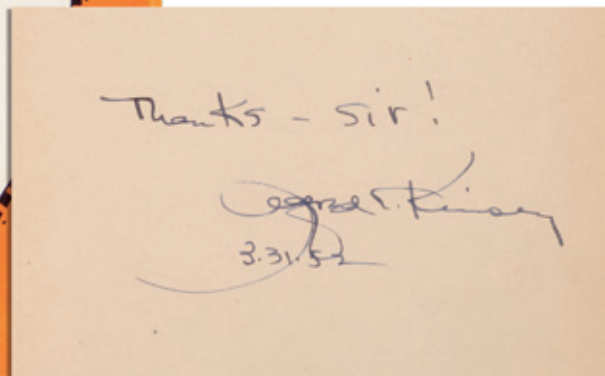
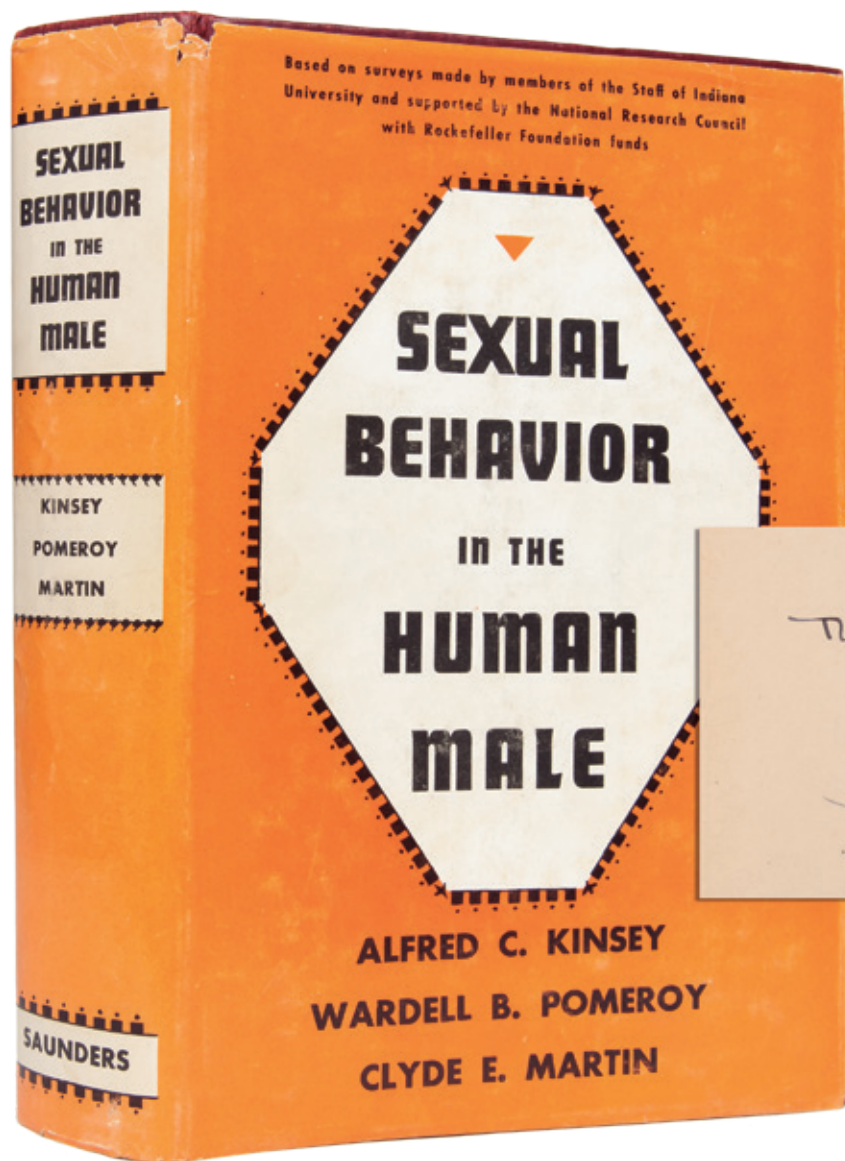
**39. Kinsey, Alfred; et. al.**

## **SEXUAL BEHAVIOR IN THE HUMAN MALE**

*Signed First Edition*

Philadelphia and London: W.B. Saunders, 1948. First Edition. Octavo, original burgundy cloth, original dust jacket, original publisher's cardboard shipping box. Book near-fine, unrestored original dust jacket with shallow edge-wear at spine ends and corners. First edition of Kinsey's landmark works on human male sexuality, inscribed and signed by Kinsey on the front free endpaper: "Thanks-Sir! Alfred E. Kinsey. 3.31.52."

The work of Kinsey and his colleagues at Indiana University's Institute for Sex Research (later the Kinsey Institute for Research in Sex, Gender and Reproduction), changed how Americans viewed sexuality. Kinsey "established a solid academic reputation for his biology tests and his research in taxonomy and evolution... Kinsey and his staff collected over 18,000 interviews, and published *Sexual Behavior in the Human Male* in 1948 and *Sexual Behavior in the Human Female* in 1953... Dr. Kinsey's name suddenly became synonymous with sex in the minds of many Americans" (Kinsey Institute). In 2004, the Academy-Award nominated film *Kinsey* premiered, starring Liam Neeson. The companion volume, *Sexual Behavior in the Human Female*, was published separately five years later. Owner blindstamp on front free endpaper; ink signature dated year of publication on rear free endpaper. Bookseller label on rear pastedown. Near Fine in Very Good + dust jacket.





*Settling into country life and a period of creative productivity, Kerouac writes  
"No more city life for me as long as I live"*

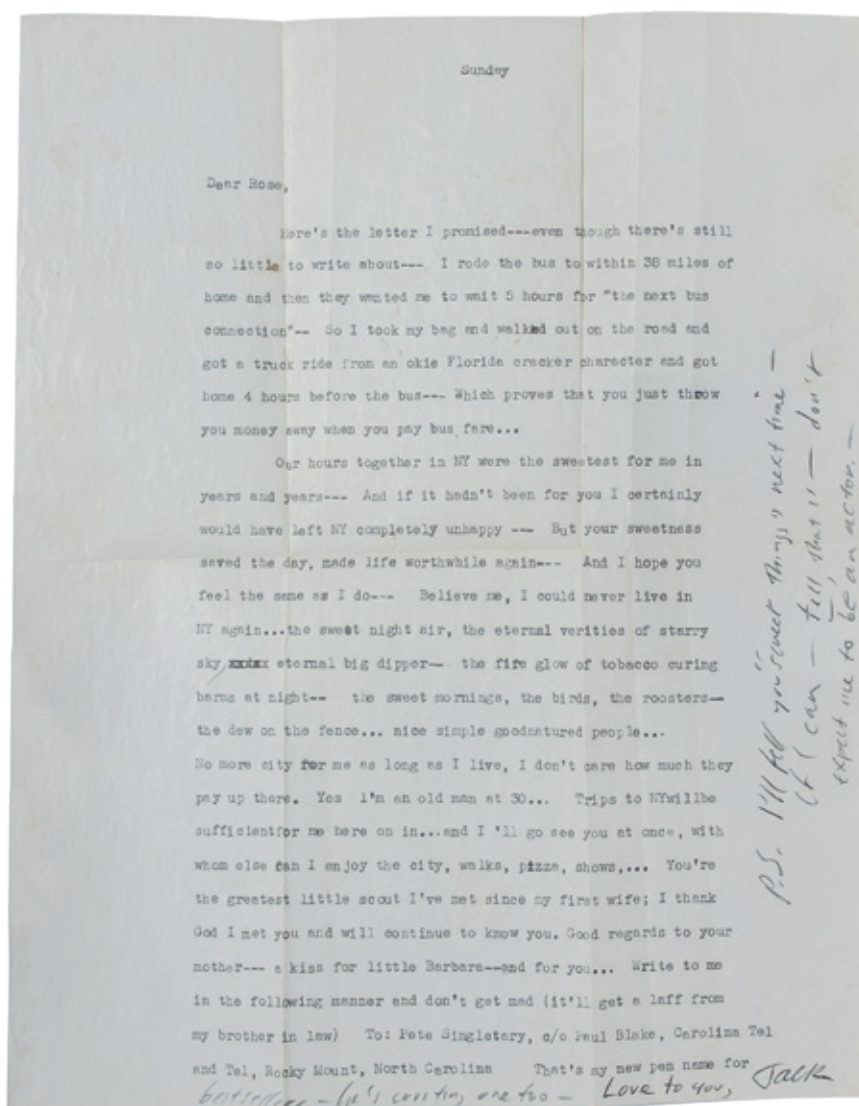
#### 40. Kerouac, Jack

### TYPED LETTER SIGNED ON HIS RETURN HOME FROM VISITING WILLIAM S. BURROUGHS IN MEXICO, REFLECTING ON LEAVING NEW YORK

Rocky Mount, NC: Sunday [1952]. One page Typed Letter Signed "Jack" in pencil with an additional 4 lines added in his hand. On 8.5 x 11" onionskin paper, with original fold lines. Near Fine condition. Neither the letter or its recipient Rose Enoch Rotberg appear in Jack Kerouac: The Selected Letters or in Jack Kerouac: A Biography. The content places this letter at the time of Kerouac's return home from his trip to Mexico City, as he entered into one of the most productive periods of writing in his life.

Kerouac was focusing more fully at this point on what would become his masterpiece *On the Road*. Though by his own account he typed the novel in three weeks, Kerouac was a serious craftsman and spend the years from 1947-1956 working and reworking the narrative both in his head and in notebooks. Having left New York behind, he would do the bulk of his writing at his sister's home in North Carolina and in a home he shared with his mother in Florida. His letter to Rose shows the care he put into this decision, as he opens up about what the country gives him:

"Believe me, I could never live in NY again...the sweet night air, the eternal verities of starry sky, eternal big dipper -- the fire glow of tobacco curing barns at night -- the sweet mornings, the birds, the roosters -- the dew on the fence...No more city for me as long as I live, I don't care how much they pay up there." Rocky Mount would, for the remainder of Kerouac's life, remain a haven of peace and creativity. This letter marks the very beginning of his time in Rocky Mount, and reveals how quickly he found a home there.



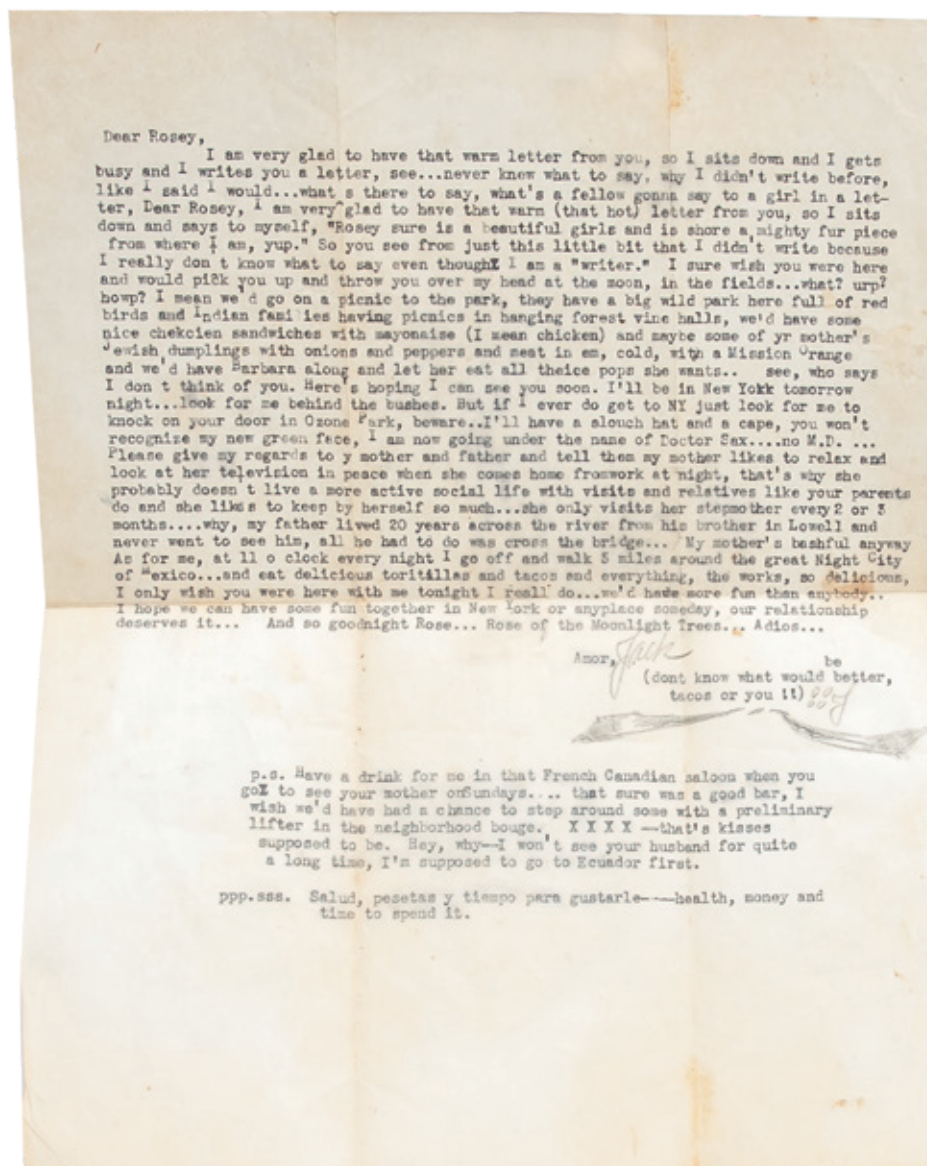
*A flirtatious and spontaneous letter referencing his work on Doctor Sax while in Mexico City with Burroughs*

#### 41. Kerouac, Jack

### TYPED LETTER SIGNED WHILE IN MEXICO VISITING EXILED FELLOW BEAT WRITER WILLIAM S. BURROUGHS

Mexico City: June [1952]. One page Typed Letter Signed "Jack" in pencil. On 8.5 x 11" onionskin paper and accompanied by the transmittal envelope with William S. Burroughs' home address as the return. Original fold lines and some toning, but nice condition overall. Neither the recipient, Rose Enoch Rotberg, or the letter to her appear in Jack Kerouac: The Selected Letters. But Kerouac's return address and the content places the piece during his first trip to visit Burroughs in 1952, during which time he composed his "spontaneous prose" work Doctor Sax.

In a densely packed, humorous, and euphemistic letter to "Dear Rosey," Kerouac performs a long-distance flirtation with a woman he knew from New York. At this time, Kerouac was in Mexico City visiting fellow Beat writer William S. Burroughs, who had fled drug charges in New Orleans. In writing to Rose, his stream of consciousness flirtations also reflect the work he was producing in Mexico City -- notably his "spontaneous prose" work Doctor Sax, which he references here. "Here's hoping I can see you soon. I'll be in New York tomorrow night...look for me behind the bushes. But if I ever do get to NY just look for me to knock on your door in Ozone Park, beware...I'll have a slouch hat and a cape, you won't recognize my new green face, I am now going under the name of Doctor Sax...no M.D..." Per the date on the transmittal envelope, Kerouac would have been writing Doctor Sax during this same month. In all, a quintessentially Kerouac letter, written at an important time and place in his authorial life.





*"Whale in a pail" with an early inscription by Kent*

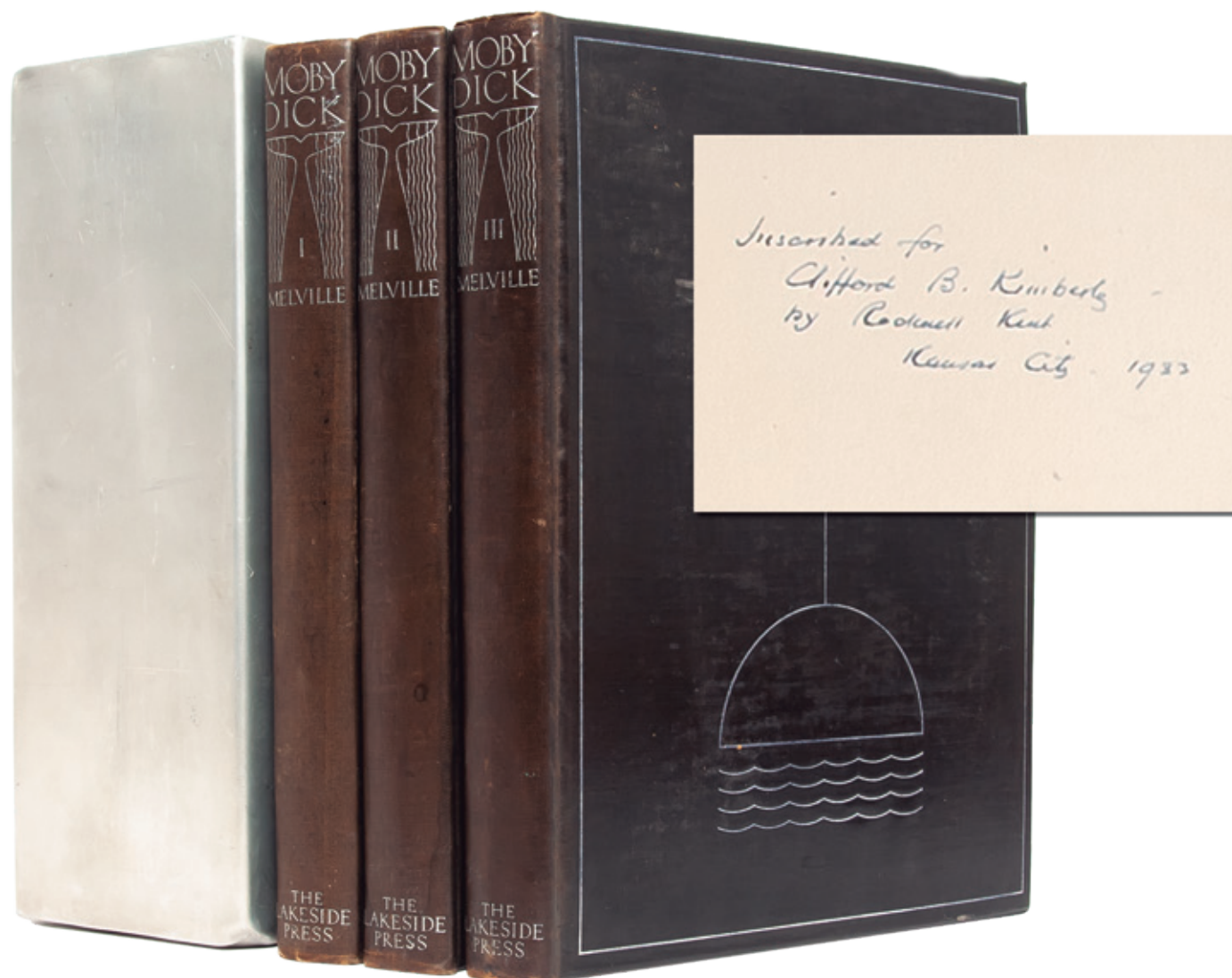
**42. [Kent, Rockwell] Melville, Herman**

**MOBY DICK**

*Inscribed by Kent*

Chicago: The Lakeside Press, 1930. First edition thus. One of 1000 copies of Kent's illustration masterwork. Signed by Kent on the front endpaper: "Inscribed for Clifford B. Kimberly by Rockwell Kent Kansas City 1933." The books would be Near Fine, clean and sharp with just a touch of discoloration to the spines and light rubbing to the boards, but for a dampstain affecting the margins throughout. Many leaves with a faint dampstain, some leaves with more pronounced outlines. Lacking the original glassine jackets, but housed in the original aluminum slipcase which is Very Good+ to Near Fine on account of some scratches to the sides.

One of the most famous illustrated books of the 20th century and a towering example of Rockwell Kent's art. Published on fine rag-paper in a large format (pages about 8 3/8 x 11 1/2") and in three volumes. With the full complement of 280 woodcut illustrations, eight more than the trade edition. From James B. Rankin's distinguished collection, a part of which is now housed at Princeton University. A book that is quite uncommon to find inscribed. Very Good in Very Good + dust jacket.



*First edition of Kafka's modernist masterpiece in the original wrappers*

**43. Kafka, Franz**

**DIE VERWANDLUNG [THE METAMORPHOSIS]**

Leipzig: Kurt Wolff, [1915]. First edition. Cream-colored wrappers with folding flaps, front cover with Ottomar Starke's famous charcoal drawing of a man clutching his head in front of an open door (reminiscent of Edvard Munch's *The Scream*). Greenish-grey endpapers. Some minor creasing to bottom of spine. Small discoloration to lower left corner of front wrapper. Overall, a Near Fine copy of the very scarce first edition of Kafka's most famous novel. Only a thousand copies were printed. Housed in custom box.

"Written between November 17 and December 7, 1912 during the fit of creative passion that also saw the birth of *Das Urteil* [The Judgement] and the first chapter of *Der Verschollene* (Der Heizer) [(The Stoker)]...This 'exceptionally repulsive story' is the most sustained work of fiction published during Kafka's lifetime and the one with which his name is most profoundly associated in the common consciousness: it is the story of Gregor Samsa's transformation into a giant insect. The strange allegory of alienation—from the self, from one's very body, from the family, and by analogy from society, the state and the whole of mankind—is one of the defining works of the twentieth-century consciousness. In his critical hierarchy of the great prose works of the Twentieth Century, Vladimir Nabokov rates *Die Verwandlung* second behind only James Joyce's *Ulysses*" (The Breon Mitchell Collection).

Dietz 25. Wronski, Kafka 12. Near Fine.

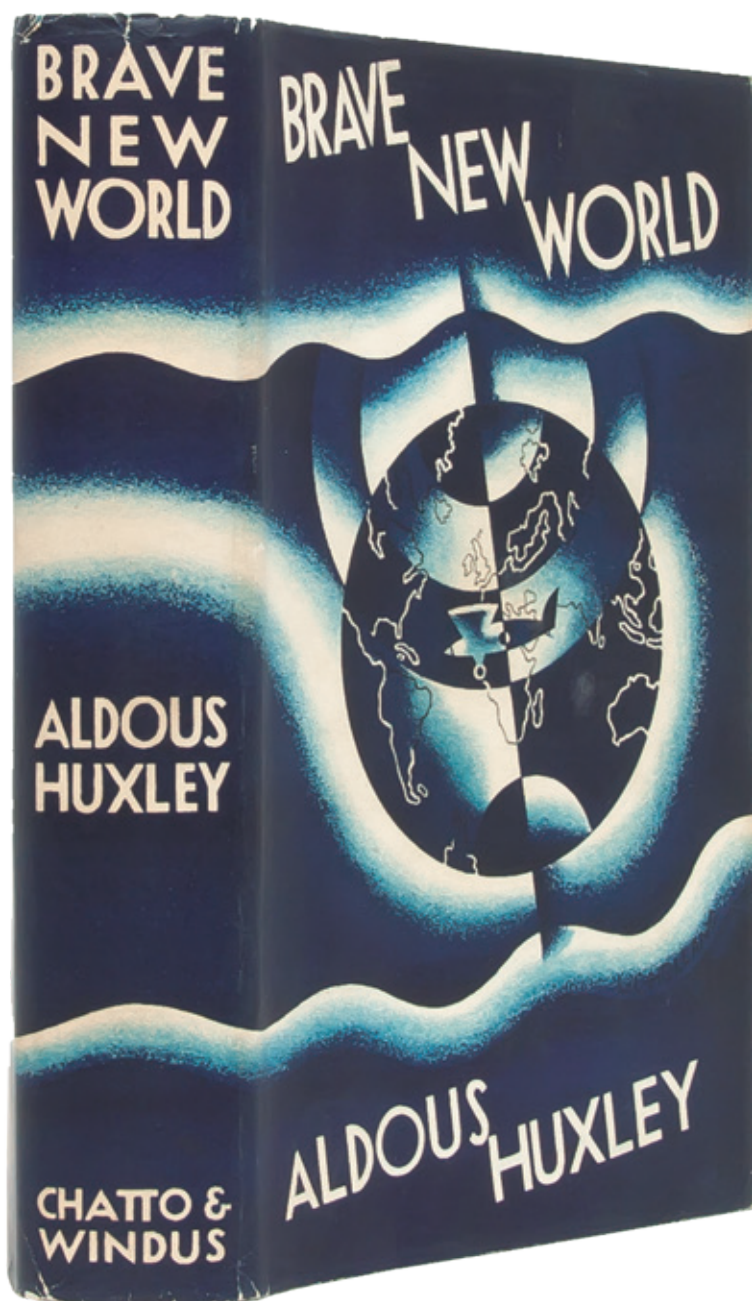




*Huxley's influential dystopian novel in exceptional condition*

#### 44. Huxley, Aldous

### BRAVE NEW WORLD



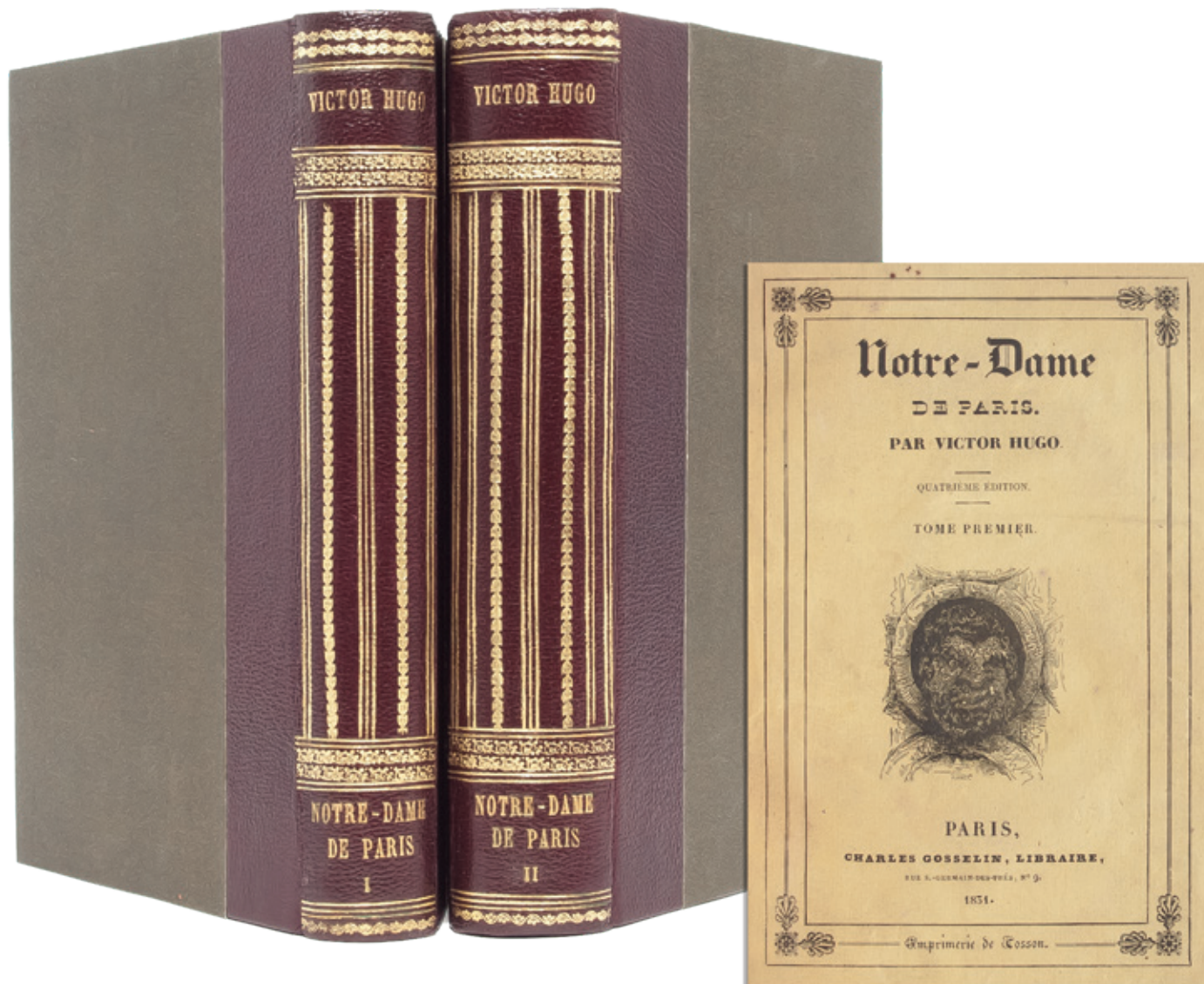
London: Chatto & Windus, 1932. First edition. A very Nearly Fine copy of the book in like dust jacket. Contemporary owner's name on the front paste-down, spine very slightly cocked. Dust jacket with only trivial wear at the extremities, a few short tears (no loss), but in exceptional condition overall.

A defining moment in the genre of the dystopian novel, *Brave New World* considers the dangers that new technologies and mass modernization pose to the very core of humanness. Rather than depicting these developments as gateways to utopia, as writers such as H.G. Wells had done, Huxley foreshadowed how radically technology and psychological conditioning could limit individual rights ranging from sexuality and reproduction to creativity to love. A “nightmarish prognostication of a future in which humanity has been destroyed by science” (DNB). Near Fine in Near Fine dust jacket.

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

**45. Hugo, Victor**

**NOTRE-DAME DE PARIS. [THE HUNCHBACK OF NOTRE DAME]**



Paris: Charles Gosselin Libraire, 1831. 1st Edition. First edition, first printing, fourth issue of Hugo's gothic masterpiece. It is generally accepted that the publisher printed different editions on the title page of all copies to seem as though the book were in four editions, despite all text being identical. Two volumes, octavo (pages 215 x 131 mm), all edges untrimmed. Collating: [10], 404; [4], 536 pages: complete, with front and rear wrappers and half titles bound into both. Modern French binding with spines stamped and lettered in gilt. Some light scattered foxing throughout, but an excellent copy overall.

Set in Paris during the reign of Louis XI, Hugo's gothic romance was one of the earliest novels to depict life across the whole spectrum, from the rodents of the sewer to the King and his court. Using themes of French architecture and the advent of the printing press to explore freedom of expression, temporality, sanctuary, and the connections among higher and lower strata peoples, Hugo created a novel that heavily influenced later writers including Dickens and Flaubert. Considered the rarest and most elusive of all works of Victor Hugo, the first edition of Notre-Dame was produced as a set of 1,100 copies divided into four issues of 275 each, with the issue being designated on the title page. Near Fine.



*The most influential epic in Western literature***46. Homer; George Chapman, translator****HOMER PRINCE OF POETS: TRANSLATED ACCORDING TO THE GREEKE,  
IN TWELVE BOOKES OF HIS ILIADS**

London: printed for Samuel Macham, [1609]. First edition. The first twelve books of the Iliad as translated by George Chapman. Seven parts of his translation had appeared in 1598, but this is the first appearance of the other five books. The final twelve books weren't published until 1611. Bound in 17th century speckled calf, rebound to style with morocco spine label and gilt to spine and boards. Bookplate to front pastedown. Pages (225 x 151mm) collating: [16], 218, [2, blank], [14, dedicatory verses]. Lacking final blank Ff2, as well as two leaves of dedicatory verses, Dd2 and Dd3 (possibly cancels, see below).

"The two leaves which in this copy occur after Sig Dd are not conjugate, although they happen to be properly watermarked in the present as well as the British Museum copies. Sig [Dd3] is on heavier paper than Sig [Dd2]. The latter which is rarely present contains on recto a sonnet to Lady Wrothe, and on verso another to the Countess of Montgomery. It may have been printed as Sig [Ff2], which leaf, however, was originally a genuine blank. Sig [Dd3], containing the sonnet to Queen Anne, verso blank, is more frequently found and in some copies is inserted immediately preceding the text... if these conjectures are correct, it is difficult to explain why quire Dd should have had only two leaves, as in most copies it still has, except there was a cancellation." Pforzheimer 168.

Some leaves with toning or minor soiling, three leaves with professionally closed tears of about four inches (V1-V3), a few leaves trimmed a bit close on the outer margin, affecting a letter here and there of the printed marginal notes in the "To the Reader" section. No text lost or affected in the Iliad proper. Otherwise a respectable copy of a very rare book. From the collection of Richard Hoar.



*With the exceptional woodcut title page that inspired William Morris*

## 47. Herodotus

### HISTORIAE. HERODOTI HALICARNASEI LIBRI NOVEN

Tr: Laurentius Valla. Ed: Antonius Mancinellus. Venice: Johannes and Gregorius de Gregoriis, de Forlivio, 8 Mar. [after 30 Mar.] 1494. Third edition. Folio (12 7/16 x 8 3/8 inches; 316 x 213 mm). [8], 134 leaves. With elaborate woodcut border, which is celebrated as being one of the finest of the 15th century. Initial spaces with letter guides. Tissue guard in front of title-page. This copy with very large margins, taller than most. The letter of Mancinellus to Nicolaus Rubeus at the end of the prelims is dated 'tertio Cal. Aprilis', 30 Mar. 1494.

Full 19th-century vellum. Spine label, lettered in gilt. The top of the woodcut just slightly shaved along the top edge, but still taller than most. A few occasions of tiny worm holes to the top and bottom margin through the first three signatures, not affecting text. Small hole on title-page, repaired almost invisibly near the head of the faun. A 1 3/4-inch repair to top inner margin of leaf A8, not affecting text. Previous owner's bookplate on front pastedown. Occasional very old, small ink corrections. Overall a near fine copy.

This edition is preceded only by those of 1474 (Venice: Jacobus Rubeus) and 1475 (Rome: Arnoldus Pannartz), but this is the only edition that contains the elaborate woodcut border.

"The brothers De Gregoriis who published Ketham's Fasciculo appear to have devoted particular attention to the production of woodcuts; to judge from the number and variety of the works of their press, which display artistic embellishment. A Latin translation of Herodotus (Hain, 8472) brought out by them in 1494, has its first page adorned with a magnificent woodcut border, consisting of rich pilaster-forms, printed in white relief on a black ground. Beneath, there is a picturesque illustration, engraved in strong simple outlines, the subject of which is not recognisable, and may perhaps represent a misconception of some antique compositions.

In the upper corner, beside the initial letter, Herodotus is seen sitting at a table, while Apollo places a laurel crown upon his head. This is probably the most splendid of all the examples of decorative art applied to books at that period. In the unsurpassed elegance of its architectural construction, and the flawless perfection with which the wood-engraver rendered the design, it can be compared with nothing but the finest specimens of inlaid work. The effect produced by this beautiful woodcut, with its simple elements of white and black, is such as to bring it into successful rivalry with the most brilliant miniature illumination. We find the same border used again (but without the figures of Herodotus and Apollo) in an edition of St. Jerome's works printed in 1497-98 (Hain 8581)." (The Art of Wood-engraving in Italy in the Fifteenth Century. Friedrich Lippmann).

Goff H90. ISTC ih00090000. Polain B 1887. Proctor.





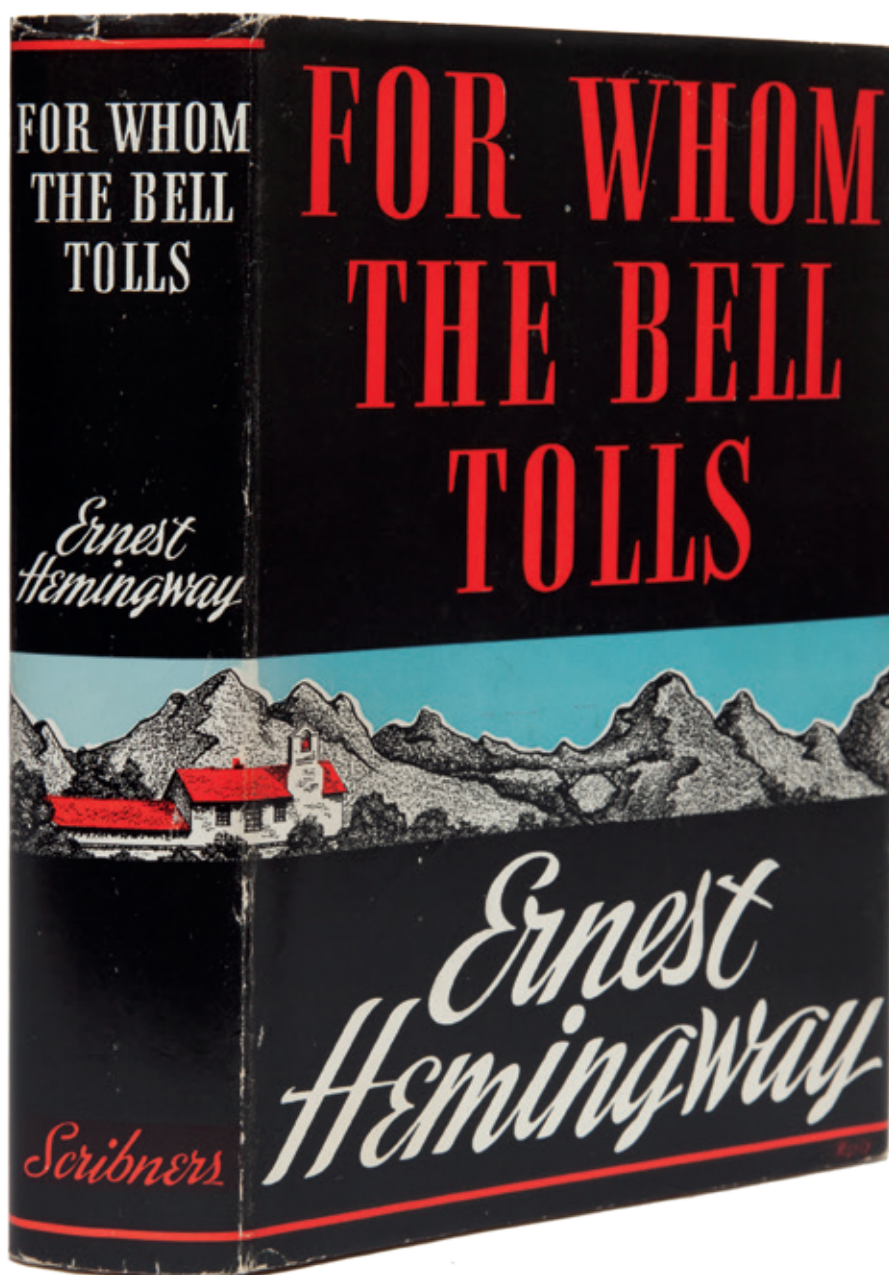
*Hemingway's novel based in the Spanish Civil War, becoming rare in this condition*

#### 48. Hemingway, Ernest

### FOR WHOM THE BELL TOLLS

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

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



*Hammett's masterpiece and the basis for the classic '41 film starring Bogart*

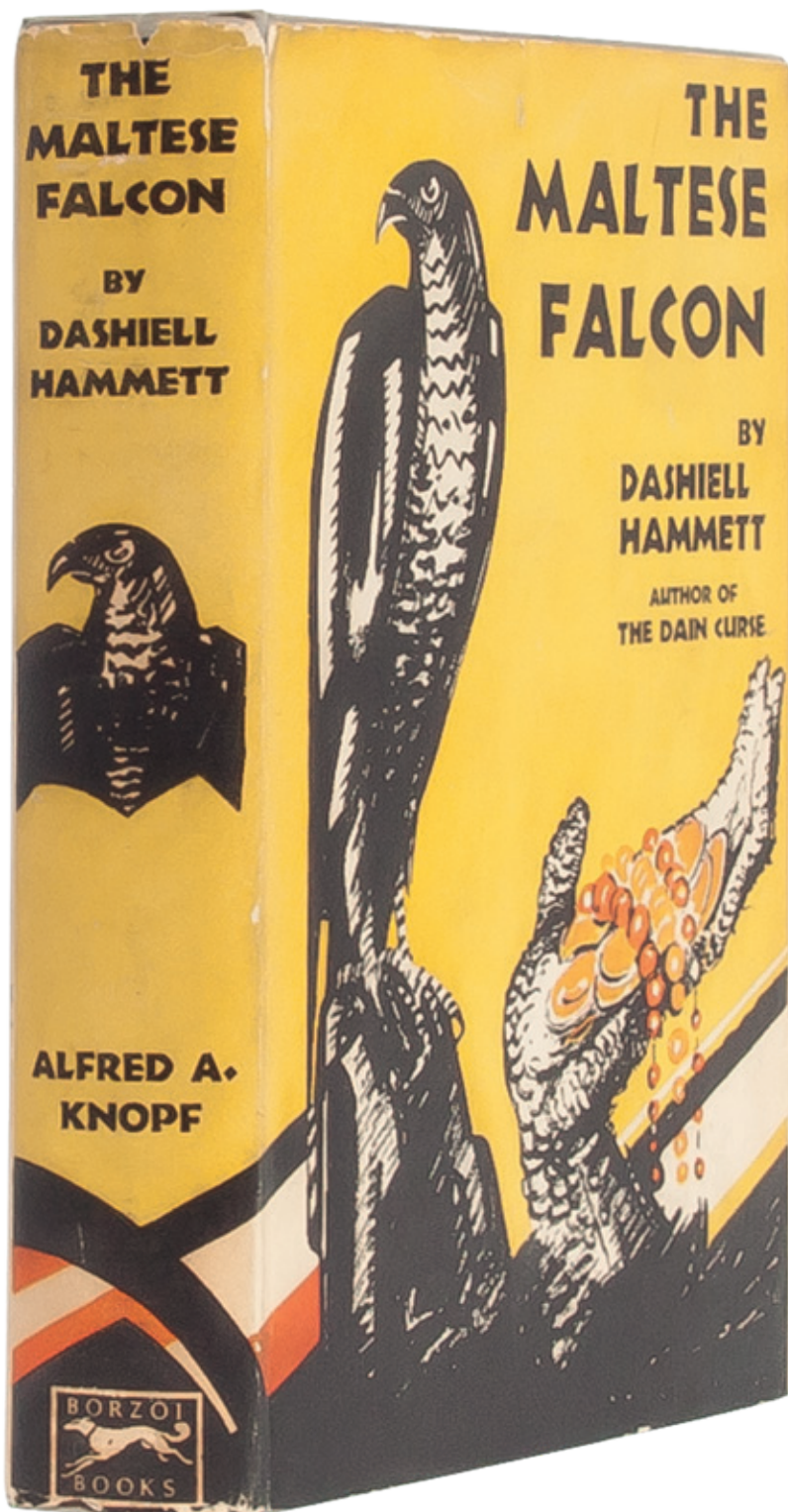
#### 49. Hammett, Dashiell

### THE MALTESE FALCON

New York: Alfred A. Knopf, 1930. First edition. A Fine copy of the book in a nearly Fine dust jacket. Minor wear to the jacket at the spine ends, faint dampstain on the flap folds (with corresponding very faint dampstain on the cloth boards). Small tear at the top of the front panel, no loss. Jacket entirely unrestored. An exceptional copy of Hammett's masterpiece, housed in a custom clamshell case.

Hammett's classic hard-boiled detective tale, which would go on to influence countless others in the genre. The story features the first appearance of Sam Spade – a character Hammett referred to as a man with “no original” – and was initially serialized in the classic pulp magazine *Black Mask* before it was published in book form. Hammett was inspired by his own work as a detective, which is thought have contributed to Hammett's lauded realism. Famed mystery author, Raymond Chandler, said of the work: “If you can show me 20 books written approximately 20 years back that have as much guts and life now, I'll eat them between slices of Edmund Wilson's head.”

The *Maltese Falcon* also inspired numerous films, including the 1941 noir classic of the same name, (which *Variety* called “one of the best examples of actionful and suspenseful melodramatic story telling in cinematic form”) written and directed by John Huston and starring Humphrey Bogart, Mary Astor, and Sydney Greenstreet. The film would be nominated for three Academy Awards – including Best Picture – and was chosen for preservation by the Library of Congress' National Film Registry. The novel appears on Modern Library's list of the 100 best English Language Novels of the 20th century. Fine in Near Fine dust jacket.





*Treatise on the perfect Renaissance house and the first dictionary of architectural terms***50. Grapaldus, Franciscus Marius****DE PARTIBUS AEDIIUM**

[Parma]: Angelus Ugoletus, [1494]. First edition. Quarto (200 × 144 mm). Contemporary blindstamped calf backing beech boards, clasps and catches (clasps gone), early spine label lettered by hand. Contemporary marginalia in a clear humanist hand, ink now somewhat faded. Some skillful repair to spine ends, headbands renewed, lower corners of beech boards renewed, some skillful paper repair to lower margins of first and last few leaves, not affecting text, light staining in lower margin, twin wormhole through last few leaves neatly closed, still a very good copy in its first binding. This first and only incunabular edition is rare in commerce. The only listing in auction records is the Sexton copy (morocco gilt extra by Gozzi: last 13 leaves wormed; some dampstains; blank verso of last leaf soiled), sold at Christie's New York, 8 April 1981, for \$5,500.

The famous treatise on how the perfect house should be built, furnished and run. Organized as a thematic dictionary, it contains separate sections devoted to different parts of the house, including the kitchen, library, aviary, stable, and nursery, and moves on to more general discussion, elucidating terms relating to construction, gardening, and the domestic arts. Chapter 9 of Book II Bibliotheca includes a well-known description of the process of papermaking. Grapaldus's book was called a lexicon in later editions, and its organization is an early example of the encyclopaedic tendency of many dictionaries in the Renaissance. As Jonathon Green points out, Grapaldus's discussion of the term apotheca, for example, moves from a discussion of wine shops to wine cellars to different types of wines and ultimately to the vessels that contain them (Holt).

Goff G349; HCR 7868; Klebs 471.1; Delisle 840; IDL 2026; IGI 4378; Voull(B) 3235,5; Kind(Göttingen) 1568; Bod-inc G-171; Sheppard 5681; Pr 6870; BMC VII 945 (IA 30356); GW 11331.



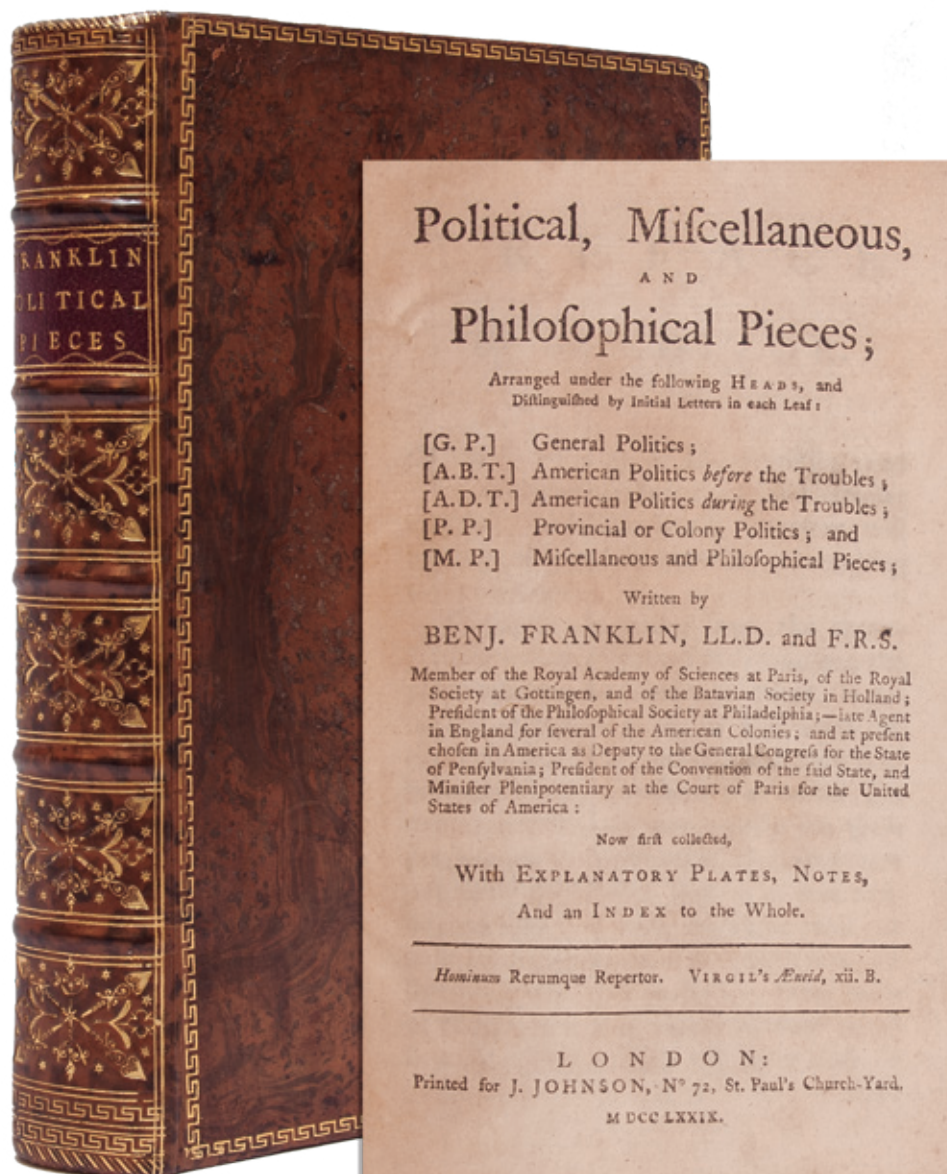
*An excellent copy of this important early work by Franklin*

## 51. Franklin, Benjamin

### POLITICAL, MISCELLANEOUS AND PHILOSOPHICAL PIECES...

London: Printed for J. Johnson, 1779. First edition. A lovely copy of this important work by Franklin. Bound in contemporary tree calf, recently rebacked to style. Occasional browning or spotting to leaves, but an excellent copy overall. Collating: xii, [574]; complete with the frontis portrait of Franklin, three plates (one folding) and the folding chart. "[T]he only edition of Franklin's writings (other than his scientific), which was printed during his life time; was done with Franklin's knowledge and consent, and contains an 'errata' made by him for it". (Ford 342)

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

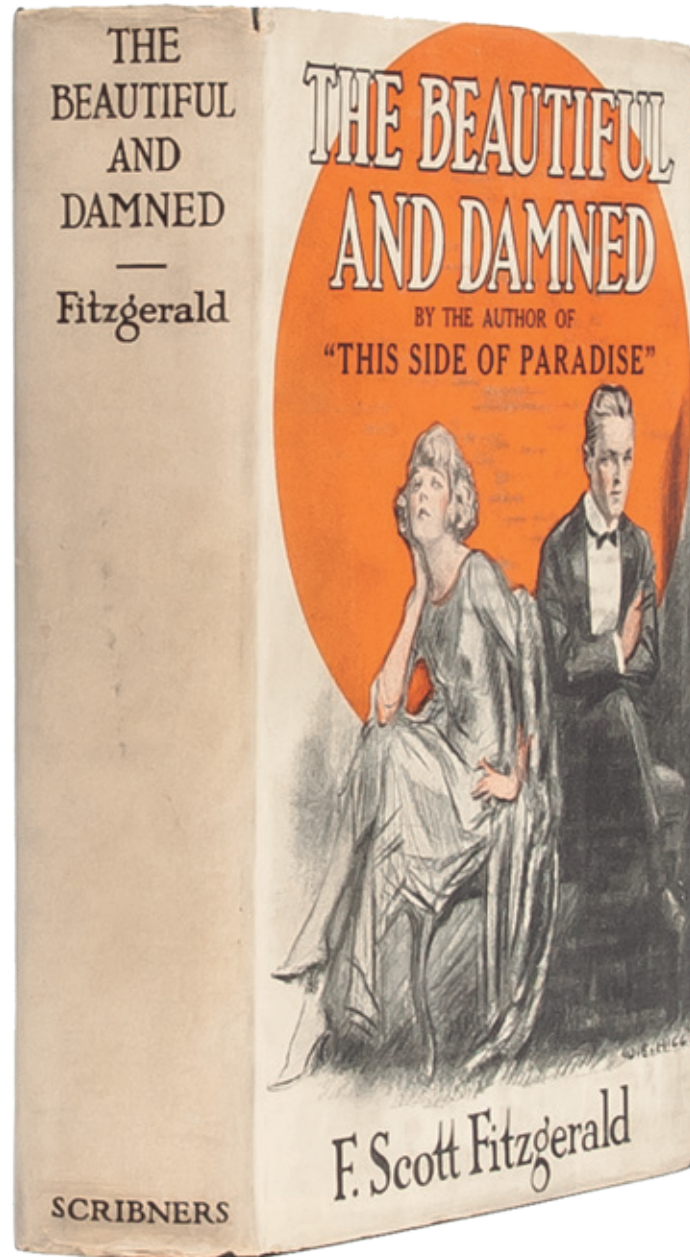




*Fitzgerald's dazzling novel of greed and vice in the Jazz Age*

52. Fitzgerald, F. Scott

THE BEAUTIFUL AND DAMNED



New York: Charles Scribner's Sons, 1922. First edition. A lovely, Fine copy of the book in a bright nearly Fine dust jacket. Slight wear at the crown, one short tear on the rear panel (no loss) and minor rubbing. First issue book and jacket with the title in white (outlined in black). Entirely unrestored. Housed in a custom clamshell case.

"Set in an era of intoxicating excitement and ruinous success, changing manners and challenged morals, F. Scott Fitzgerald's second novel chronicles the lives of Harvard-educated Anthony Patch and his beautiful, willful wife Gloria. This biting ironic story eerily foretells the fate of the author and his own wife Zelda -- from its giddy romantic beginnings to its alcohol-fueled demise. A portrait of greed, ambition, and squandered talent, *The Beautiful and the Damned* depicts an America embarked on the greatest spree in history, a world Fitzgerald saw with clear eyes...One of his best known works, Gertrude Stein correctly predicted it 'will be read when many of his well-known contemporaries are forgotten'" (Wolff). Fine in Near Fine dust jacket.

*"The characteristic seal of Fitzgerald's brilliance stamps the entire book"*

53. Fitzgerald, F. Scott

TAPS AT REVEILLE



New York: Charles Scribner's Sons, 1935. First edition. First edition, first state with "oh catch it" on p 351. One of only 5100 copies printed. Octavo, original dark green cloth. Book nearly Fine, with an early owner's name on the front end paper. Dust jacket Near Fine with the price, \$2.50, stamped on the front flap. Minor wear at the extremities, but quite pleasing overall.

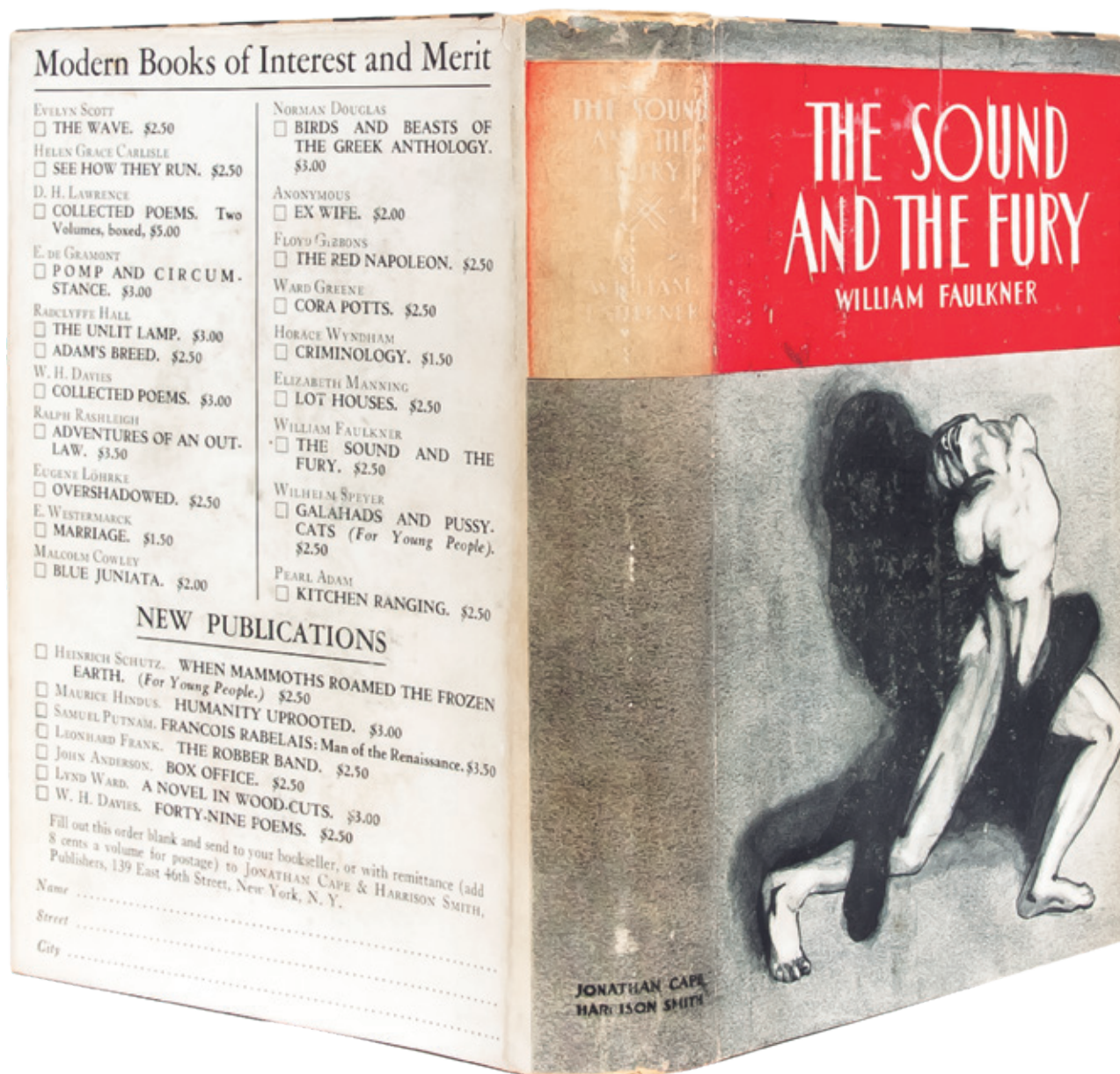
A collection of 18 short stories, Taps was the final selection of short stories that Fitzgerald would publish in his lifetime. Seeking to draw together the best remaining representation of his work and reinvigorate a flagging career, he selected an aptly oxymoronic title -- while "taps" is a military bugle call for a funeral, "reveille" is a military drum call for wake-up. Contemporary New York Times critic Edith Walton expressed equal ambivalence about the work: "The characteristic seal of Fitzgerald's brilliance stamps the entire book, but it is a brilliance which splutters off to frequently into mere razzle-dazzle...Scott Fitzgerald's mastery of style -- swift, sure, polished, firm -- is so complete that even his most trivial efforts are dignified by his technical competence." Though it has remained overshadowed by masterworks like *The Great Gatsby*, the stories in *Taps at Reveille* capture the end of the jazz age, and all of the struggle being experienced by those of its generation. Near Fine in Near Fine dust jacket.(3035)



*A towering classic and Nobel Prize winning novel*

## 54. Faulkner, William

### THE SOUND AND THE FURY



New York: Jonathan Cape and Harrison Smith, 1929. First edition. A Fine copy of the book in a Very Good+ to Near Fine dust jacket. Jacket with the spine faded, as usual, and only the most trivial wear at the crown. First state jacket with "Humanity Uprooted" correctly priced at \$3.00. An excellent copy overall.

Faulkner's masterpiece – and one of the towering classics of American literature. *The Sound and the Fury* follows the travails of the Compsons, a once prominent family in Jefferson, Mississippi. Originally Faulkner began the work as a group of short stories about the Compsons, but decided it would be better suited as a novel – and a very experimental one, at that. A contemporary review in the *Nashville Tennessean* described it: "Not an easy book. It cannot be read objectively; the reader, if he is to savor the best in this book, must surrender himself entirely. The story has much beauty, but it is a beauty that hath terror in it, the beauty of pathos and tragedy. Never had I adequately known the meaning of pathos until I read the first part of this book." Faulkner's style was too complex for the novel to be an immediate hit, but in time it assumed an important place in the canon and was cited as one of the reasons Faulkner was awarded the Nobel Prize in 1949. The novel appears on Modern Library's 100 Best English Novels of the 20th century and *Le Monde's* list of the 100 Books of the Century. Fine in Very Good + dust jacket.

*Faulkner's unforgiving portrait of a prejudiced southern landscape*

**55. Faulkner, William**

**LIGHT IN AUGUST**

New York: Harrison Smith and Robert Haas, 1932. First edition. A Fine copy of the book in a very Near Fine dust jacket. Dust jacket spine a trifle faded, two very short tears on the front panel. Previous owner's name stamped on the inner paste-down.

Written on the verge of the outbreak of World War II, William Faulkner's *Light in August* examines complex moral issues and race dynamics within a conservative and prejudiced southern landscape. The story follows two strangers, Lena Grove and Joe Christmas, who move to Mississippi. Lena, a pregnant woman looking for the father of her unborn child, struggles for acceptance as Joe grapples with his suspected black heritage. Stylistically modern, Faulkner's drama is non-linear and paints an unforgiving portrait of his protagonists and southern culture. In a contemporary review, *The New York Times* called Faulkner "a stylist of striking strength and beauty," who had secured his place "in the very front rank of American writers of fiction." Fine in Near Fine dust jacket.





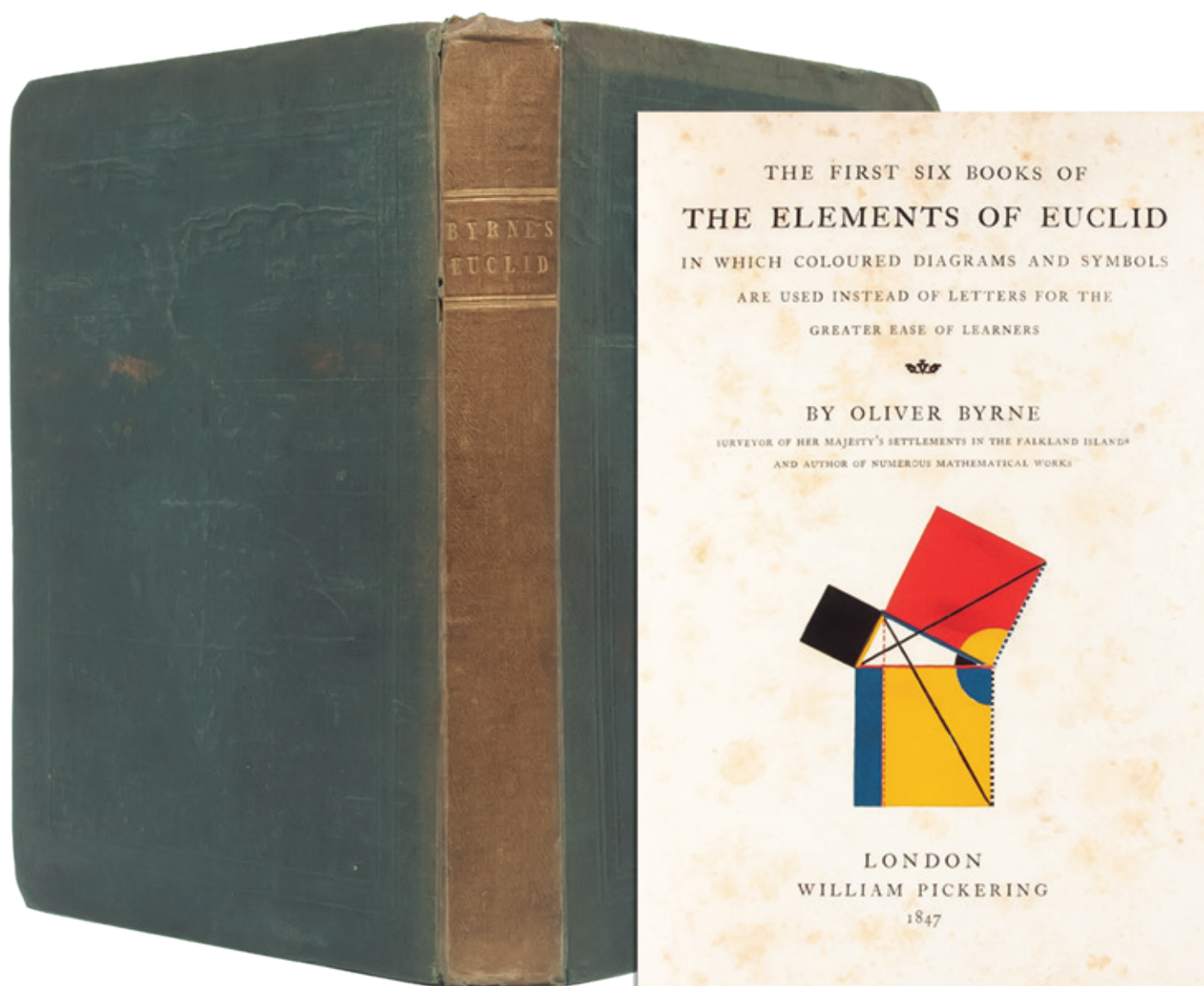
*"One of the oddest and most beautiful books of the whole century"*

56. [Euclid] Byrne, Oliver

**THE FIRST SIX BOOKS OF THE ELEMENTS OF EUCLID IN WHICH COLOURED DIAGRAMMS AND SYMBOLS ARE USED INSTEAD OF LETTERS FOR THE GREATER EASE OF LEARNERS**

London: William Pickering, 1847. First edition. A lovely copy in the publisher's original cloth, complete and completely unrestored. Spine cloth a bit faded and minor splits to the crown and lower joint. Original yellow coated end papers, bookplate of Sir Robert Peel on the front paste-down, twice British Prime Minister. Light foxing throughout, but an excellent authentic copy overall.

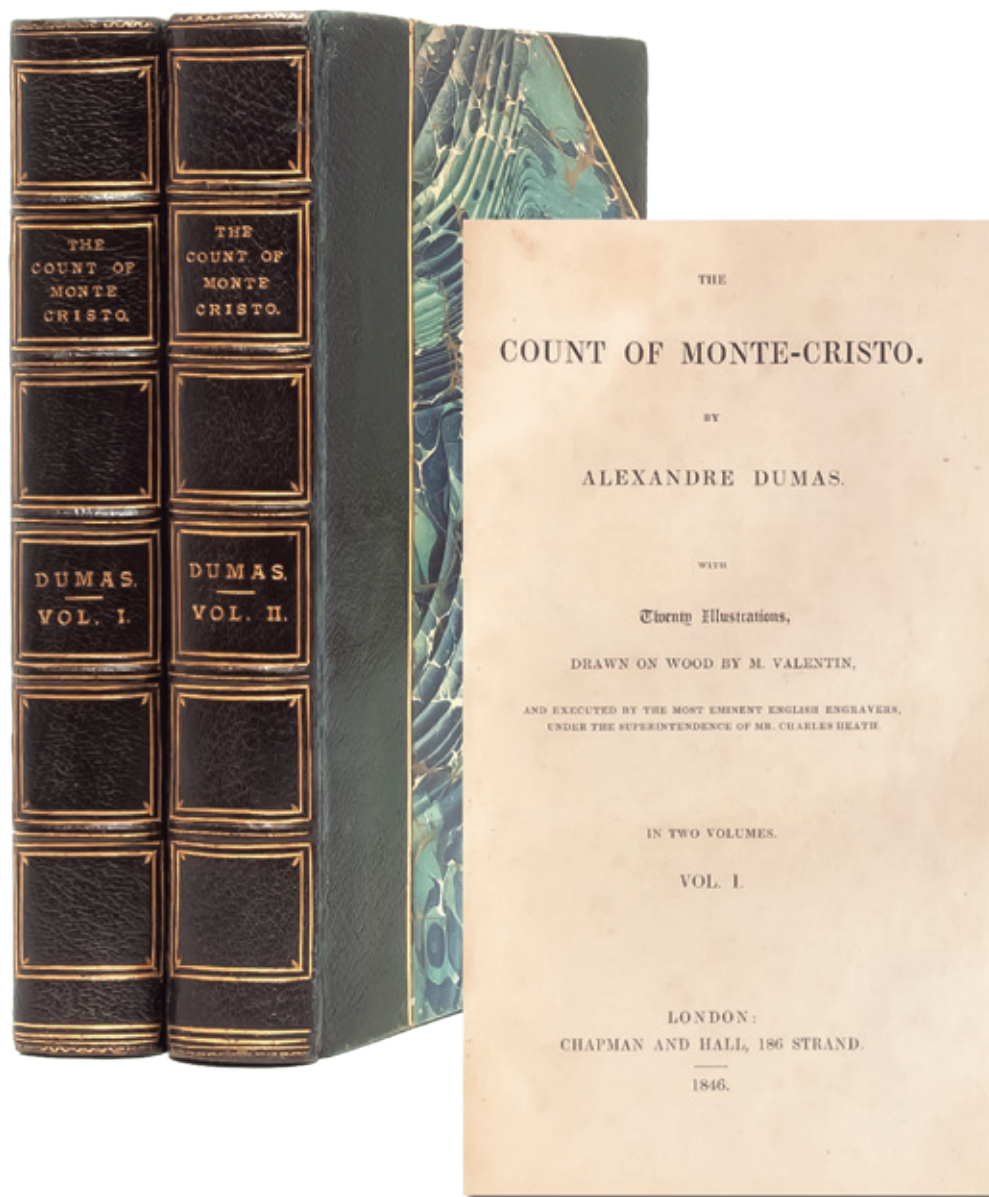
The only edition of Byrne's stunning rendering of Euclidean geometry, it has been deemed "one of the oddest and most beautiful books of the whole century" (McLean). Printed in primary colors using four-color printing, Byrne's choice of method was both practical and aesthetic. In addition to creating a beautiful text, "the stark use of primary colors was envisaged by Byrne as a teaching aid" in which "each page is a unique riot of red, yellow, and blue, attaining a verve not seen again on book pages till the days of Dufy, Matisse, and Derain" (McLean).



*First complete translation into English*

**57. Dumas, Alexandre**

**THE COUNT OF MONTE-CRISTO (2 VOLS.)**



London: Chapman and Hall, 1846. First English language edition. Octavo (pages measure 220 x 139 mm): iv, 464; iv, 464; complete with all 20 illustrations by M. Valentin. Contemporary three-quarter morocco over marbled boards, signed "C. H. May. Binder. London." Internal contents generally Very Good with some minor foxing and soiling. A few leaves and plates with tears professionally closed. This remained the standard English text until the Buss translation was released in 1996.

Along with *The Three Musketeers*, *The Count of Monte Cristo* cemented Dumas' reputation as France's premier adventure writer and a forefather of popular fiction. "First to sheer narrative power -- Dumas was a master of narrative -- and secondly to the theme. It is a story for all time, a 19th-century version of 'The Arabian Nights,' a gorgeous piece of escapism from the drudgery of daily life. The glamorous figure of Dantes, who triumphs over injustice and with his limitless wealth and power can control Destiny, punish his enemies and reward his friends, is an ideal which stirs all men's repressed longings for and fantasies of personal greatness" (Sudley). Yet *The Count of Monte Cristo* offers more than a sprawling tale of revenge. Through its web of literary references, most notably to Plato's *Allegory of the Cave* and Dante's *Divine Comedy*, the novel participates in the tradition of the epic hero; and it traces Edmund Dantes' progress from his fall and path through the hell of Chateau d'If, as he makes his way through revenge and temptation to enter a new life marked by forgiveness and generosity. As it concludes, Dumas leaves his reader with a final thought: "all human wisdom is contained in these two words, 'Wait and Hope.'"



*Dickens' beloved first novel in a lovely fine binding*

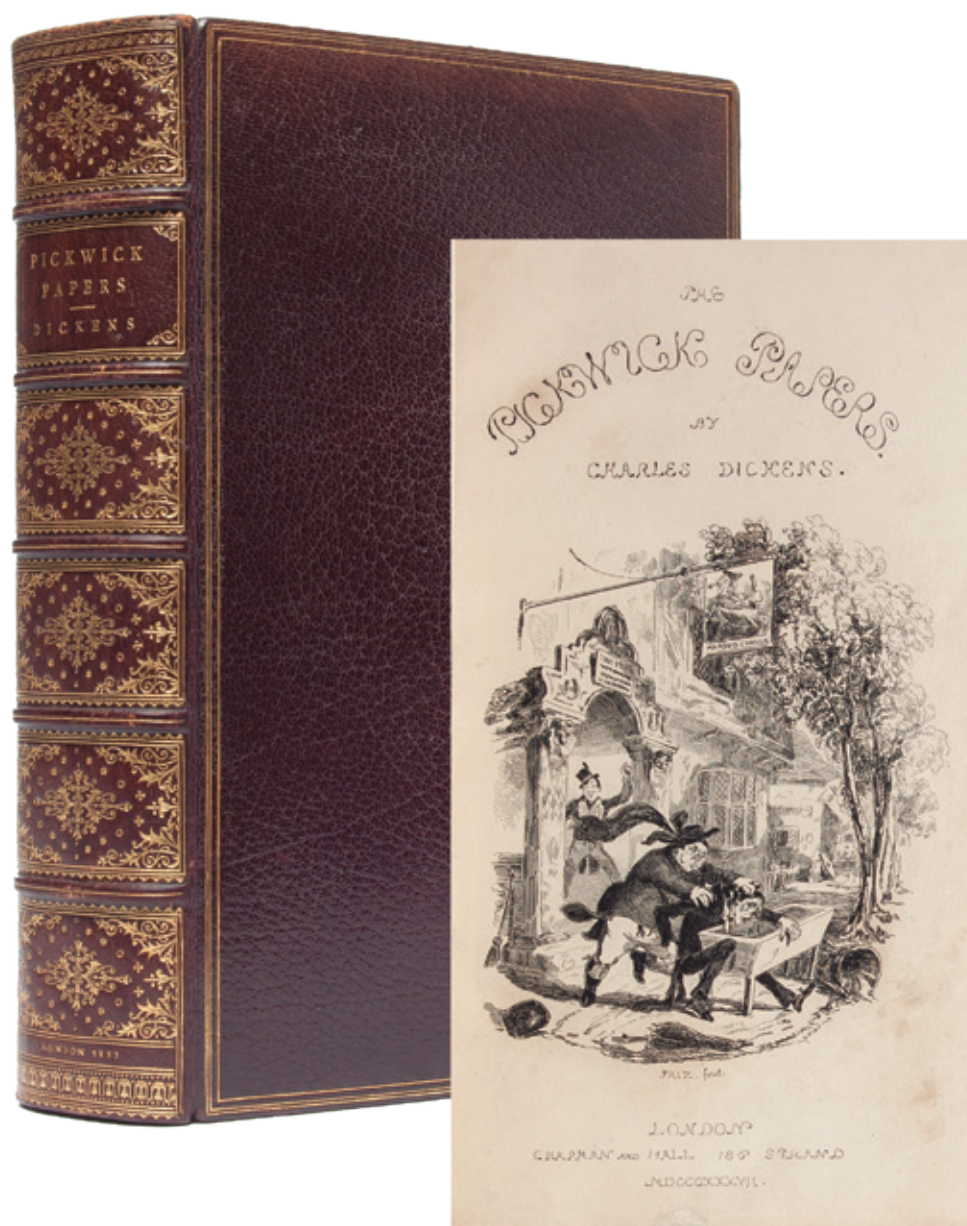
## 58. Dickens, Charles

### THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB

London: Chapman and Hall, 1837. First edition. 8vo: [xvi], 609, [1], complete with 43 inserted plates, and the half-title. Many of the textual points are corrected, as usual for the book issue. Most plates are in their early state with page numbers rather than captions and without the Chapman and Hall imprints. Both Buss plates are laid in as well as various other variant states of several plates.

A lovely, 20th century binding by Riviere and Son in full purple crushed morocco, five raised bands on the spine, gilt detailing, top edge of page block gilt, lovely turn-ins and solid blue end papers. Binding in Fine condition, internal contents are generally clean although laid in variant plates show moderate darkening and foxing.

Dickens' first novel, showcasing his astounding talent for sketching charming, sympathetic characters, helped to launch his career. "Its main literary value and appeal was formed by its numerous memorable characters...The Pickwick Papers are mostly a series of humorous misadventures, with a bit of satire, that give some insight into the mores of Victorian society. You can witness Dickens here working on a few prototypes that will show up in later novels...you also see his social consciousness manifesting itself" (Inverarity). An important early work that remains beloved by Dickens' fans for its sensationalism and humor. Fine.



59. Defoe, Daniel

**THE LIFE AND STRANGE SURPRIZING ADVENTURES OF ROBINSON CRUSOE... [WITH] THE FARTHER ADVENTURES OF ROBINSON CRUSOE**

London: printed for W. Taylor, 1719. First editions. First edition, first issue of the first part; first edition, second issue of the second, of the book that is widely accepted as the first novel in English. The first part was published on 25 April 1719 in an edition of 1,000 copies; the sequel, Farther Adventures of Robinson Crusoe, was published in August the same year. 2 volumes, octavo (195 x 118 and 196 x 120 mm). Vol. I: contemporary calf, dark red morocco spine label, raised bands, professionally refurbished. Vol. II: rebound in period style to match, in full calf. Woodcut head- and tailpieces, historiated initials. Vol. I: engraved frontispiece by Clark and Pine, 4 pp. publisher's advertisements at rear, the second leaf supplied in facsimile. Vol. II: woodcut title page vignette, copper-engraved folding map, 11 pp. publisher's advertisements at rear. Issued without half-titles. Vol. I rarely appears in its original binding, and is more commonly found rebound. Vol. I: a square, tight copy, expertly restored in 1936 by Sangorski & Sutcliffe for former owner Mr James S. Cox (original invoice laid in, detailing the conservation conducted for the cost of £8 10s., including refurbishing the binding, washing the book block, and making a number of neat paper repairs such as those to the frontispiece, A2, B1, and E2). Vol. II: map cleaned, pressed, and remargined along top edge, two tiny nicks to fore edge and small closed puncture to bottom margin of title leaf, small ink mark to title leaf verso, rear free endpaper creased horizontally. Contents of both browned and occasionally soiled; a very good set.

The first English novel was modeled along the existing lines of hugely popular travel books; yet Robinson Crusoe was "novel," as Defoe himself claimed in the preface to the second part. It remains immensely influential today. "The special form of adventure that [Defoe] chose, and even the name of his hero, have been adopted by countless imitators ... This influence is not yet dissipated, for much of science fiction is basically Crusoe's island changed to a planet. At least equally relevant to the present purpose is the figure of the lonely human being subduing the pitiless forces of nature; going back to nature, indeed, and portraying the 'noble savage' in a way that made the book required reading for Rousseau's Emile" (PMM).



"Only the Bible has been printed in more languages. From the very beginning Defoe's impact was international, as was the recognition that Robinson Crusoe was a new literary form with revolutionary power to 'instruct and delight'" (ODNB).

Grolier English 41; Hutchins, pp. 52-71 (first part), 97-112 (second part); Moore 412 & 417; Printing and the Mind of Man 180; Rothschild 775.

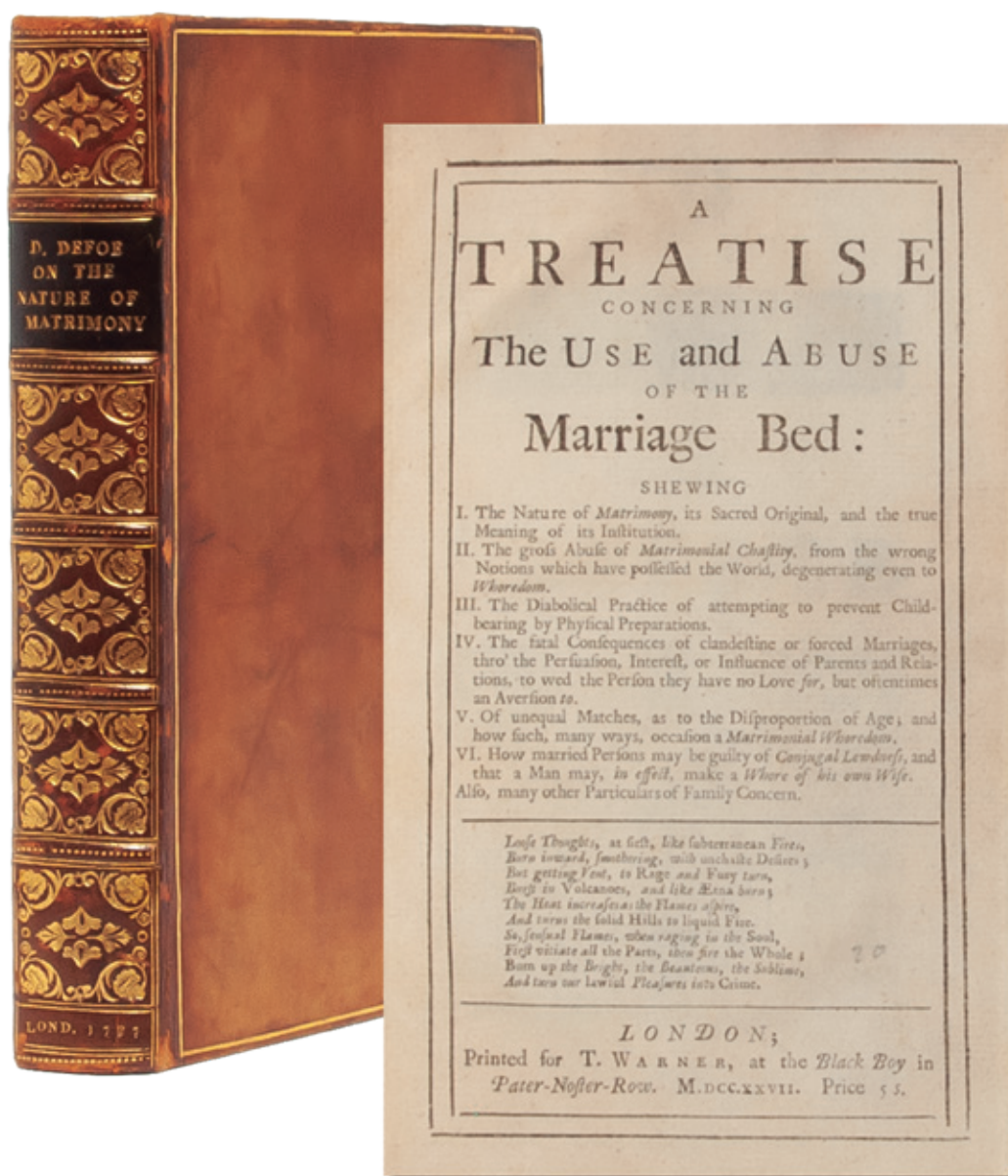




*An early argument for companionate marriage***60. Defoe, Daniel****A TREATISE CONCERNING THE USE AND ABUSE OF THE MARRIAGE BED**

London: Printed for T. Warner, 1727. First edition. Second issue, with the replaced title page instead of the first issue title *Conjugal Lewdness*. Bound in full calf with gilt to spine and boards. Marbled end papers, all edges stained red, a Fine copy overall. With the bookplate of Henry B.H. Beaufoy, the famed hot-air balloonist and Royal Society bibliophile, on the front paste-down. Internally fresh and unmarked, measuring 190 x 127mm and collating vi, [2], 406: complete, with pages 382-383 misnumbered as 362-363 as noted by ESTC. Released only a few months after the first issue title brought controversy and scandal. The first issue title page last appeared at auction in 1969, while the present issue last appeared over 20 years ago at Christies in 1995.

A critique of contemporary marriage practices, Defoe's text argues that men and women degrade the institution when they join together for mercenary reasons such as sex, social position, or economic stability. Wedding for these reasons leads to matrimonial whoredom rather than proper and holy matrimony. From the start, Defoe is adamant in defining marriage as companionate and equal, and in this way he lays critical groundwork for the women's rights movements of the next century. "The great Duty between the Man and his Wife, I take to consist in that of Love, in the Government of Affection...the Obligation is reciprocal, 'tis drawing in an equal Yoke; Love knows no superior or inferior, no imperious Command on one hand, no reluctant Subjection on the other...This is Matrimony in its just appointed meaning, whatever Notions our fashionable People may have of it."



*The important political history, inscribed by the author*

**61. De Tocqueville, Alexis**

**DE LA DEMOCRATIE EN AMERIQUE**

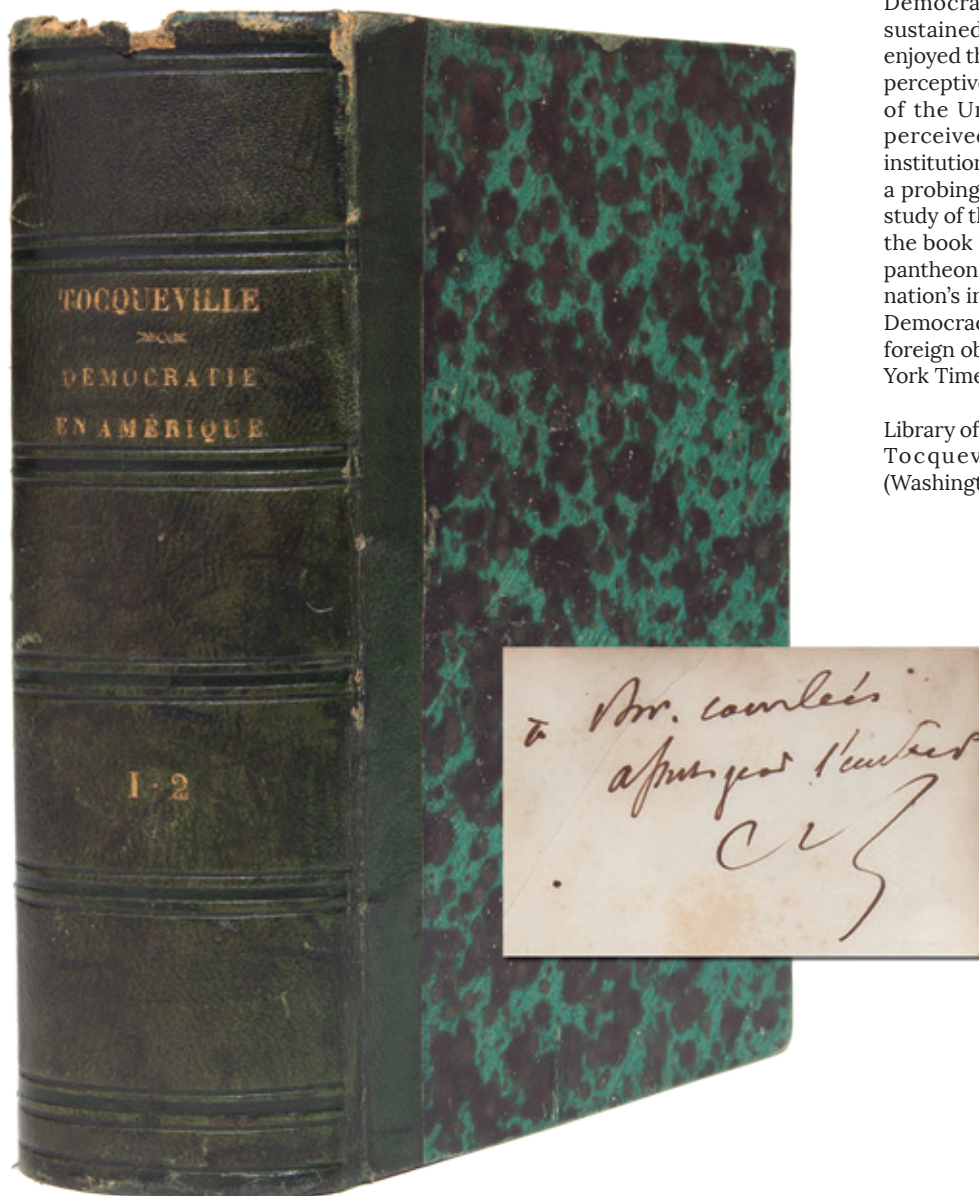
*Presentation copy*

Paris: Pagnerre, 1850. Thirteenth Edition. Revised, corrected and augmented with a comparative examination of democracy in the United States and Switzerland, and an appendix. Text in French. Inscribed by the author: "à M. Courbis offert par l'auteur AT." Bound in a contemporary French binding of green quarter morocco over paper boards, marbled end-papers. Two volumes bound together in one, collating: viii, 512; viii, 476. Binding with slight chipping at the head of the spine, otherwise in excellent condition. Besides the present example, only one other inscribed copy of this 1850 revised edition can be found in the auction record, selling for 11,875 euro in 2013.

De Tocqueville's seminal work on American government, first printed the same year in Paris. De Tocqueville, a French aristocrat, visited America between 1831 and 1832, ostensibly to study the penal system, although his interest was considerably broader. It seems logical that France would look to America as a beacon of hope for a successful democracy. After France embraced the goals of equality and democracy in 1789 at the start of the French Revolution, it found itself first in a dictatorship under Napoleon and then in one constitutional monarchy after another during the years following. De Tocqueville's astute observation of several aspects of American society and culture provides an invaluable lens of foreign perspective on our young nation's political growth.

Democracy in America was an immediate and sustained success. Almost from the beginning it enjoyed the reputation of being the most acute and perceptive discussion of the political and social life of the United States ever published. Whether perceived as a textbook of American political institutions, an investigation of society and culture, a probing of the psyche of the United States, or a study of the actions of modern democratic society, the book has maintained its place high within the pantheon of political writing. "No better study of a nation's institutions and culture than Tocqueville's Democracy in America has ever been written by a foreign observer; none perhaps as good" (The New York Times).

Library of Congress: A Passion for Liberty, Alexis de Tocqueville on Democracy & Revolution (Washington, 1989).





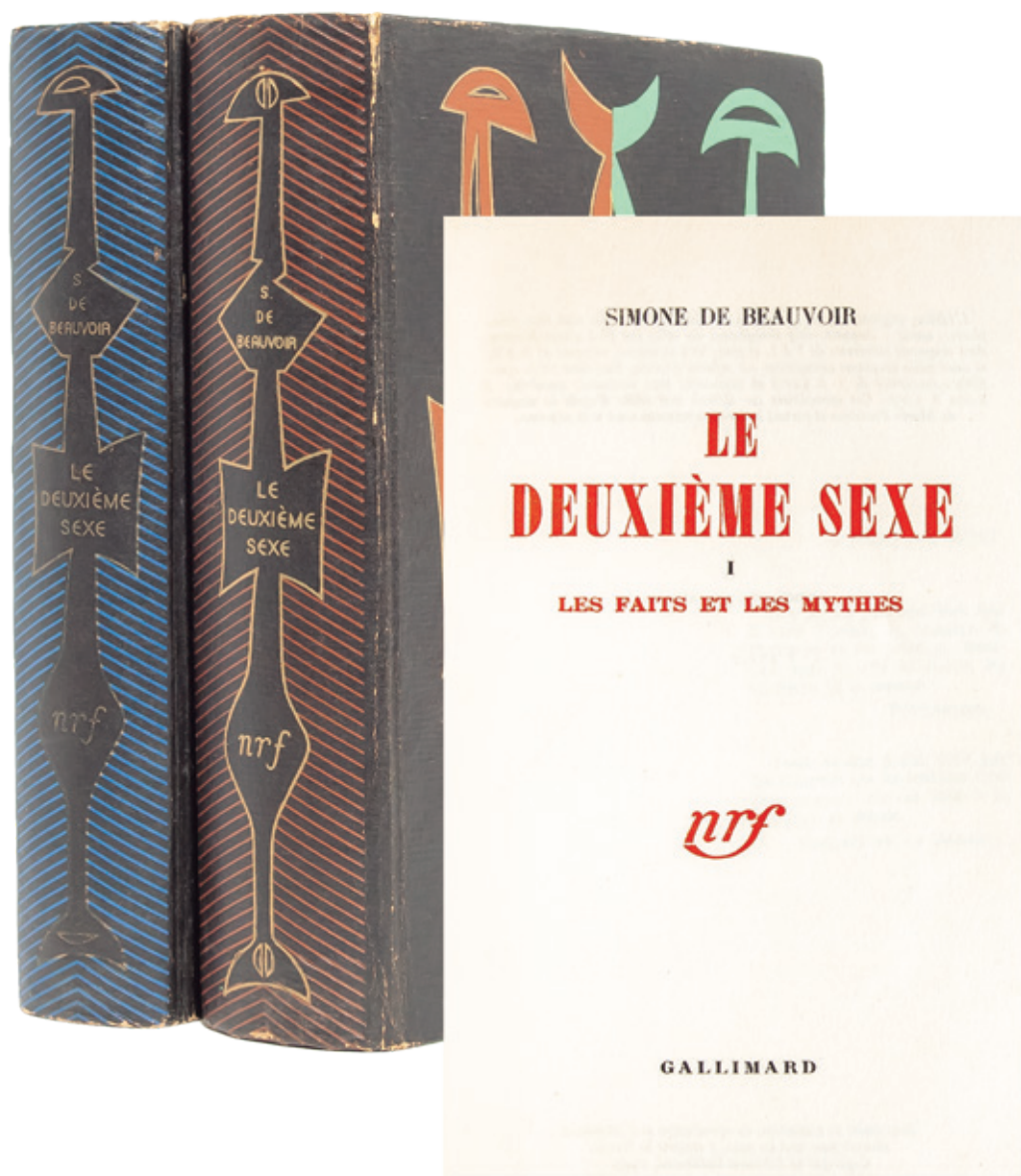
*"One is not born but rather becomes a woman..."*

## 62. De Beauvoir, Simone

### LE DEUXIEME SEXE (IN 2 VOLS.)

[Paris]: Gallimard, [1949]. First edition. Original publisher's cloth bindings with titles to spine and pictorial illustrations of Mario Prassinis to boards. Pegasus motif endpapers. Gentle rubbing to extremities of spines; gentle bumps to corners. In all a pleasing, square pair of this important philosophical work, which was released in a limited edition of 2,105 copies, including the present set which is one of 2,000 numbered copies on Alfama Marais paper.

One of the preeminent French existentialist philosophers, working alongside other intellectual greats such as Jean Paul Sartre and Albert Camus, Simone de Beauvoir made her greatest contributions in the fields of ethics, feminism, and politics. She is perhaps best known for the present work, *The Second Sex*, which argues that women have been historically relegated to a second class as men's 'Other,' and that this has led to systemic oppression. Drawing on Hegel and Sartre, de Beauvoir argues that women need to define themselves as subjects as opposed to accepting the objectification that is pushed upon them. "Her revolutionary magnum opus, it was published in two volumes and immediately found both an eager audience and harsh critics. The *Second Sex* was so controversial that the Vatican put it on the Index of Prohibited Books...Striking for its breadth of research and the profundity of its central insights, it remains to this day one of the foundational texts in philosophy, feminism, and women's studies" (Encyclopedia of Philosophy). A cornerstone work that led to the next wave of feminist thought, de Beauvoir made the key contribution of undercutting assumptions of gender essentialism and setting forward new ideas that positioned gender as socially constructed. Near Fine.



*A scarce copy of Charles Darwin's first book with an argument that lay "at the core of his life's work"*

### 63. Darwin, Charles

## THE STRUCTURE AND DISTRIBUTION OF CORAL REEFS: BEING THE FIRST PART OF THE GEOLOGY OF THE VOYAGE OF THE BEAGLE

London: Smith, Elder & Co, 1842. First edition. Octavo measuring 222 x 142mm bound in the publisher's original blue cloth stamped in blind and gilt. A Near Fine copy with very slight wear at the spine ends. Collates complete, with half-title, 3 folding engraved maps (of which 2 are hand-colored in outline) and 6 woodblocks; includes 16 pages of ads dated May 1842 inserted at rear. Bookplates of the Earl of Enniskillen and Frederick du Cane Godman to front pastedown and front endpaper. Frontispiece map lightly creased along vertical folds and faint offsetting to plates, otherwise an exceptional copy.

"Coral Reefs was Darwin's first monograph and addressed an immensely ambitious subject. It is perhaps second only to the Origin of Species for its masterful deduction from observation, leading to the construction of a theory that, if proved, would exceed all previous attempts and virtually solve its subject...it was for this book that Darwin was awarded the Copley Medal by the Royal Society in 1864" (Chancellor). During the decade of Darwin's research, coral reefs were a popular and hotly contested area of scientific inquiry, with Lyell leading the pack with his theory on the growth of coral reefs at the crater rims of sunken volcanoes. Despite being devoted to Lyell's ideas, on this matter Darwin deeply disagreed with his senior. Before departing on the Beagle, Darwin composed a detailed proposition for the growth of reefs, their relation to calcareous skeletons of simply organisms, and their survival and evolution dependent on sea levels. Darwin's observations while on the Beagle made it possible for him to deduce the truth of his propositions, although it would not be until 1950 and 1970 respectively that studies on atolls and plate tectonics would provide hard evidence for it.

Darwin envisioned a three-volume series call the Geology of the Voyage of the Beagle. This work on coral reefs was the first book published, the second volume would follow in 1844 and the third in 1846, but the three volumes are rarely offered together.

"It could be argued that Coral Reefs is one of the finest scientific books ever published in which illustrations (in this case, numerous detailed charts and one enormous world map showing all known reefs) are used as an integral part of that argument...It was Darwin's genius to see that coral reefs, although plainly geological structures on a stupendous scale, were created by slow, gradual growth of countless billions of tiny creatures over vast periods of time...This was at the core of his life's work...One could argue that Coral Reefs was the first volume of Darwin's philosophy of nature, a treatise of truly Victorian proportions" (Chancellor). Near Fine.





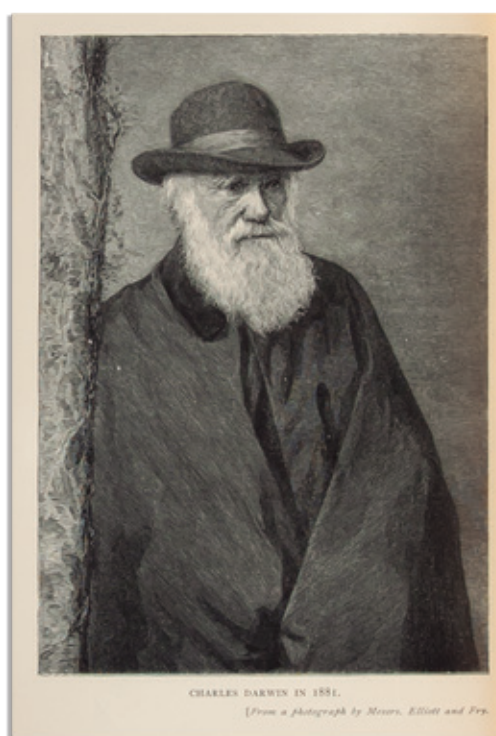
*The first authorized edition of Darwin's most influential works*

## 64. Darwin, Charles

### THE SELECTED WORKS (15 VOLS.)

New York: D. Appleton and Company, 1896-1897. First Thus. The first authorized collected edition of Darwin's works, in 15 volumes. Original red half morocco over marbled boards with gilt to spine. Top edges gilt. Light occasional spotting and some sunning to spines. Small tear to the foot of spine on Descent of Man. Uncommon in the original morocco, this set of Darwin's most influential work is overall a pleasing and neat addition to any collection.

"Perhaps no one has influenced our knowledge of life on Earth as much as English naturalist Charles Darwin. His theory of evolution by natural selection, now the unifying theory of life sciences, explained where all of the astonishingly diverse kinds of living things came from and how they became exquisitely adapted to their particular environments" (Wyhe). The present set was the first one to be authorized by Darwin himself, bringing together his most important scientific contributions into one beautiful and functional reference library. Near Fine.



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

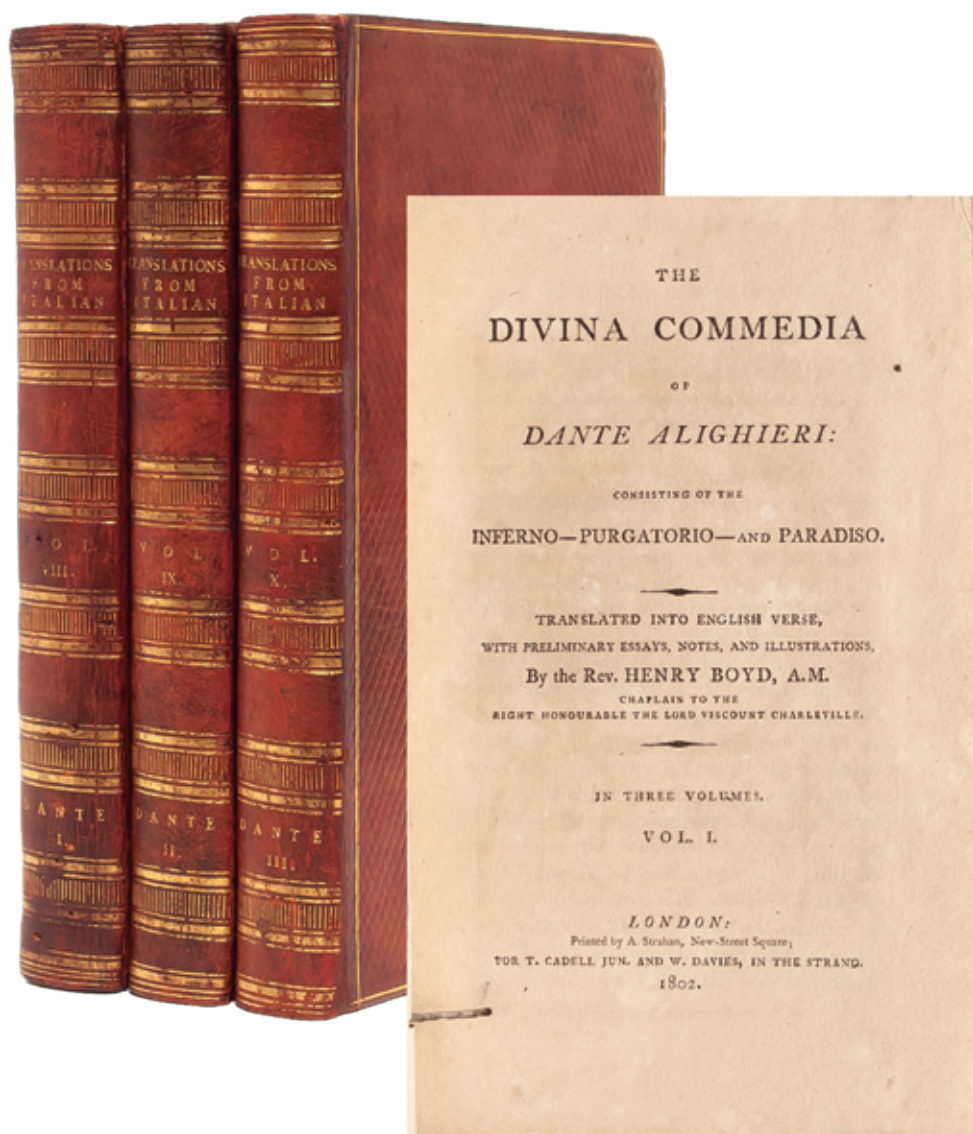
**65. Dante Alighieri; Rev. Henry Boyd, translator**

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

London: A. Strahan for T. Cadell, 1802. First English language edition. The first complete translation into English of Dante's "Divine Comedy." Full contemporary diced Russian calf, smooth spines ruled and titled in gilt, marbled end papers, all edges marbled. Slight cracking to the front joint of volume one, holding firm, a bookworm track at the inner margin of book one (affecting leaves up to p. 9 with only a few words affected). Three 8vo volumes (pages 205 x 128 mm), collating: vi, [2], 408; [ii], 56, [ii (divisional title)], 57-62, 65-384 (complete); [ii], 420pp., engraved frontispiece portrait plate of Dante by Thomas Stothard in vol.1; complete.

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

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





*Dali's incredible surrealist adaptation of Lewis Carroll's beloved fantasy*

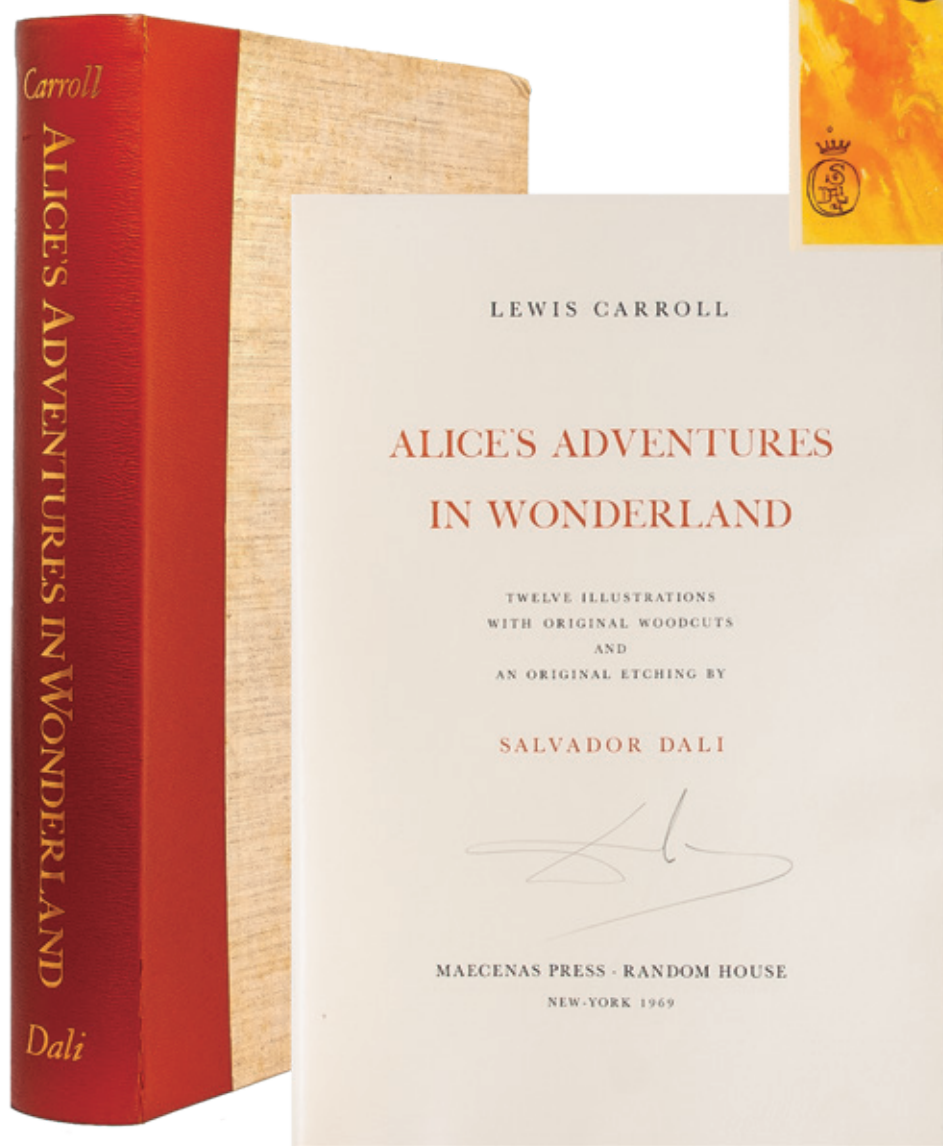
## 66. Dali, Salvador; Carroll, Lewis

### ALICE'S ADVENTURES IN WONDERLAND

*Signed Limited*

New York: Maecenas Press, 1969. First edition. Limited edition of 2500 copies signed by Dali. Folio measuring 430 x 285mm, with pages loose as issued and housed in a quarter leather over linen clamshell. Clamshell a bit foxed, with small splits to the extremities of the front hinge, else in lovely condition with the leather straps and horn clasps intact. Internally bright, clean, and complete, with the frontis and all 12 original illustrations present.

Based on the beloved fantasy by Lewis Carroll, Salvador Dali's rendition of Alice's Adventures in Wonderland exceed surrealist expectations. As the reader travels through Dali's Wonderland, they are treated to a brilliantly coloured illustration, giving insight into how the painter experienced Carroll's story. An unforgettable adaptation. Near Fine.



*"There probably has never been another such combination of learning and unconscious buffoonery"*

**67. Coryate, Thomas**

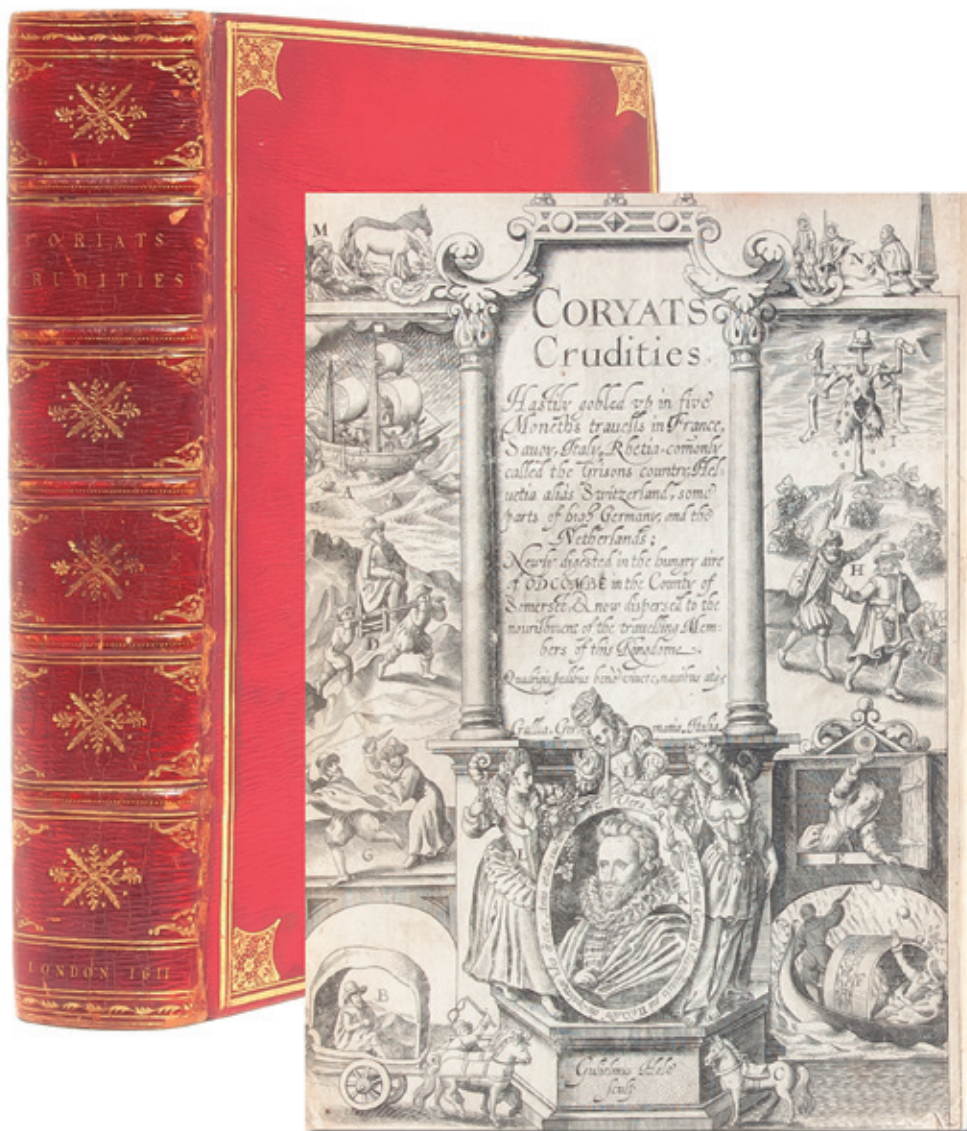
**CORYATS CRUDITIES. HASTILY GOBLED UP IN FIVE MONETHS TRAVELLS IN FRANCE, SAVOY, ITALY...  
HELVETIA ALIA SWITZERLAND, SOME PARTS OF GERMANY AND THE NETHERLANDS...**

London: Printed by W[illiam] S[tansby], 1611. First edition. Quarto in eights (8 1/8 x 6 inches; 206 x 153 mm). [-]2; a8-b8 ([-]1 inserted after a3); b4; c8-g8; h4-l4; B8-D8 (D3 inserted after preceding D); E8-3C8; 3D4; [-]2 (first is signed 3E3 and both are errata). The present copy collates the same as Pforzheimer. Illustrated with engraved title-page by William Hole and five engraved plates. Plates include the woodcut of the badge of the Prince of Wales as well as three folding plates. Also illustrated with two inter-textual engravings and numerous woodcut initials and head-pieces. With two leaves of errata.

19th-century straight-grain red morocco. Boards ruled and stamped in gilt with a central gilt coat-of-arms of Sir Henry Harben. Gilt dentelles and board edges. All edges gilt. Marbled endpapers. Some occasional light dampstaining and a few instances of old ink maginalia. The clock plate has been reinforced on the back side with two small tape repairs. The clock plate is not cropped which is rare. Engraved title is inserted on a stub. It has been remargined on the outer right margin and cropped close, as usual. Some light rubbing to edges and hinges. Book plates on front endpapers of Henry Devenish Harben, Dogmersfield Library and Arthur and Charlotte Vershbow. An exceptional copy owned by and bound for Sir Henry Harben (1823-1911) who was the driving force behind the Prudential Insurance Company and was knighted in 1897. This copy also with the bookplate of his grandson, Henry Devenish Harben (1874-1967), chairman of Prudential Insurance Company.

"There probably has never been another such combination of learning and unconscious buffoonery as is here set forth. Coryate was a serious and pedantic traveller who (as he states in his title) in five months toilsome travel wandered, mostly on foot, over a large part (by his own reckoning 1,975 miles) of western Europe. His adventures probably appeared to his contemporaries as more ridiculous than exciting, but at this remove, his chronicle by its very earnestness provides an account of the chief cities of early seventeenth century Europe which is at least valuable as it is amusing. It was probably his difficulties with the booksellers which induced Coryate to solicit the extraordinary sheaf of testimonials prefixed to the volume. Possibly he acted upon the notion apparently now current among publishers of social directories that every person listed is a prospective purchaser of the work. At any rate he secured contributions from more than sixty writers at the time. Among his panegyrists appear the names of Jonson, Chapman, Donne, Campion, Harington, Drayton, Davies of Hereford, and others, each contributor vying to mock poor Coryate with solemn ridicule" (Pforzheimer 218).

Cox 98. Keynes 70. Pforzheimer 218.





*A sumptuous collection of literature from one of England's greatest early masters*

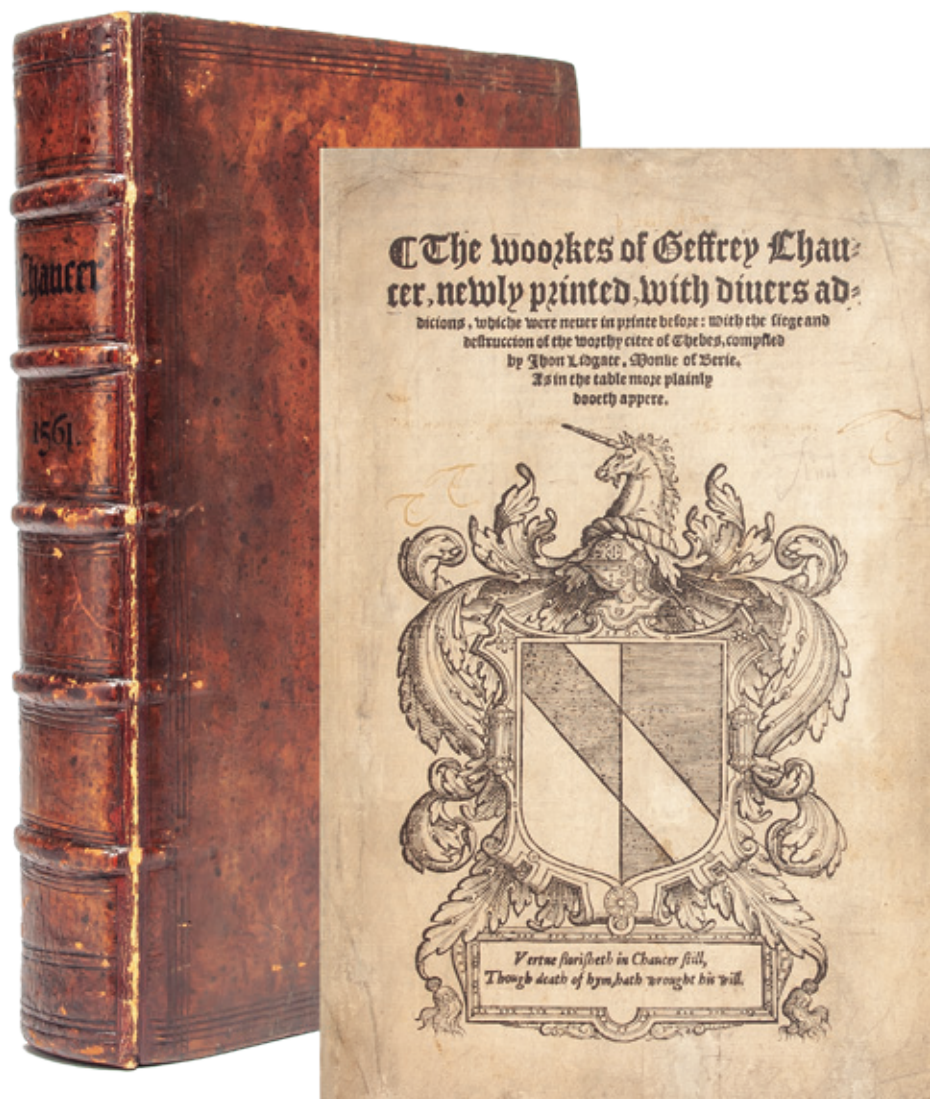
## 68. Chaucer, Geoffrey [ed. John Stowe]

### THE WOORKES OF GEEFFREY CHAUCER

London: John Kyngston for John Wight, 1561. First Thus. First edition by John Stowe and fifth edition overall. Folio in sixes (pages 308 x 207 mm), collating [10], 378: complete. Black letter in two columns with 56 lines. A pleasing copy of this rare book, with some marginal notes and minor restoration to title page and 5 other leaves. Decorative woodcuts initials throughout as well as Chaucer's woodcut arms dated 1560 on title and divisional titles A1 and Aa1 featured within larger woodcuts of the genealogies of the houses of York and Lancaster. Very early blind ruled calf binding with two clasps, expertly rebaked and retaining original spine, with manuscript title on the spine re-inked. Clasps with original hardware and newer thongs. Binding work and endpapers done by Zaehnsdorf. A handsome copy of one of the most important literary works in the English language.

Stowe's edition is found in two issues, with different title pages and with or without woodcuts in the Prologue. The priority of the two issues has been debated, with one authority arguing that the printer came into possession of the cuts belatedly, and this unillustrated issue appeared first (see David R. Carlson, "The Woodcut Illustrations in Early Printed Editions of Chaucer's Canterbury Tales", in *Chaucer Illustrated: Five Hundred Years of the Canterbury Tales in Pictures*, British Library, 2003). The unillustrated issue is the more common of the two.

A sumptuous collection of literature from one of England's greatest early masters. Geoffrey Chaucer is credited with setting the style of Middle English literature. He is often considered England's first "poet laureate" – after he received a reward from Richard II for one of his poems. Although Chaucer is famous chiefly for his medieval-era masterpiece, *The Canterbury Tales*, his works are also thought to have helped make the English vernacular a popular literary language. While famous in their own right, Chaucer's works have also influenced just about every major luminary of English literature to come after him. Grolier 42. STC 5076.



*Cather's exceptional American novels, finely bound and signed*

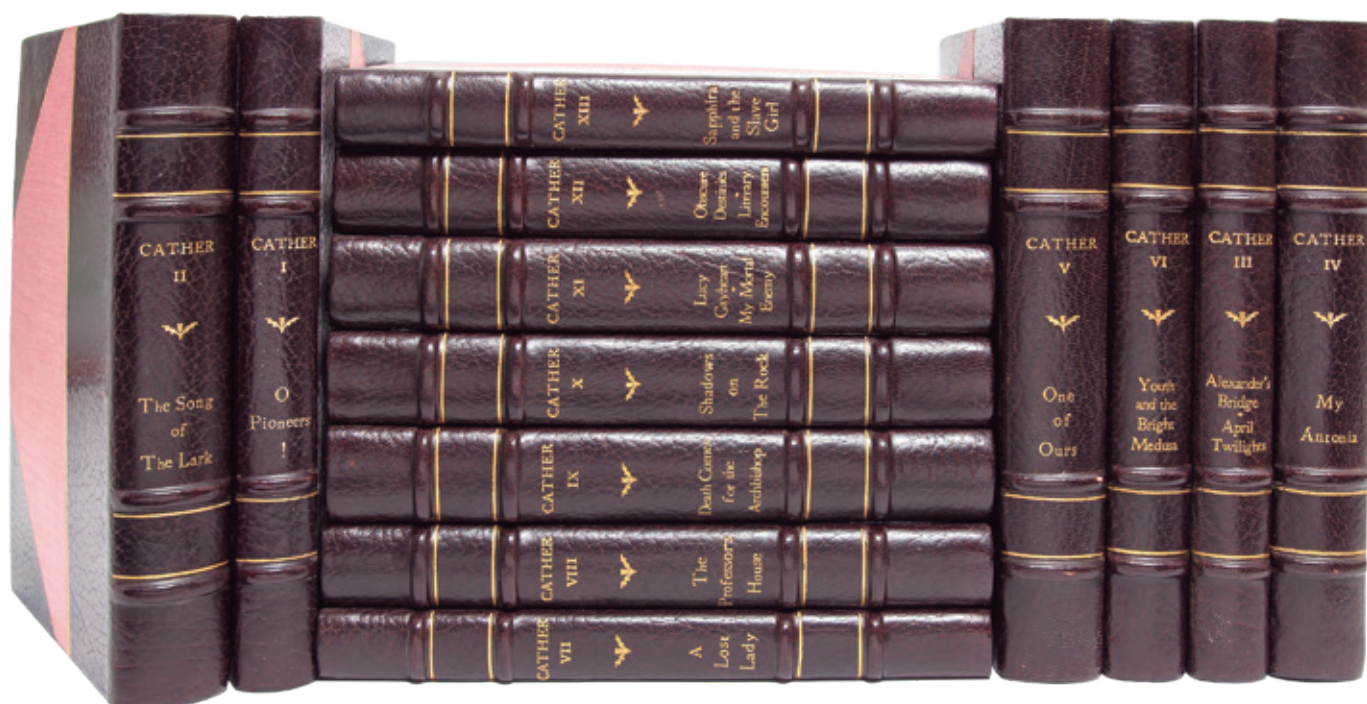
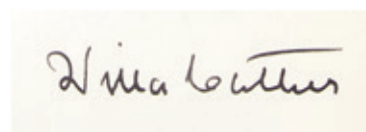
## 69. Cather, Willa

### THE NOVELS AND STORIES OF WILLA CATHER: AUTOGRAPH EDITION

Boston: Houghton Mifflin, 1937, 1938, 1941. First edition. A Fine set. One of 950 copies (of which this No. 61) signed by the author at the front of volume one. Bound by the publisher as a deluxe issue. "Bound by the Riverside Press," stamped on the back of the end-papers (Riverside Press printed the books). Small 8vo, 3/4 crushed maroon morocco over watermelon cloth, four spine bands with gilt lettering and highlights, top-edge gilt, marbled endpapers, each with ribbon bookmark. Volumes 6 and 8-11 have facsimiles of the handwritten draft of several of Cather's works as the frontispieces; Vol. 13 has no frontis; the rest have different photographs of Cather through the years.

Contains *O Pioneers!*, *The Song of the Lark*, *Alexander's Bridge* and *April Twilights*, *My Antonia*, *One of Ours*, *Youth and the Bright Medusa*, *A Lost Lady*, *The Professor's House*, *Death Comes for the Archbishop*, *Shadows on the Rock*, *Lucy Gayheart* and *My Mortal Enemy*, *Obscure Destinies* and *Literary Encounters*, and *Sapphira and the Slave Girl*. A beautiful set in Fine condition.

A collection of Cather's novels, famed for their detailed and immersive approach to life on the plains. In 1922 Cather won the Pulitzer Prize for *One of Ours* (included in this set); and in addition to being considered one of the most important American writers of the period, she garnered acclaim from contemporaries including H.L. Mencken, and Sinclair Lewis who described her work as making "the outside world know Nebraska as no one else has done." Fine.





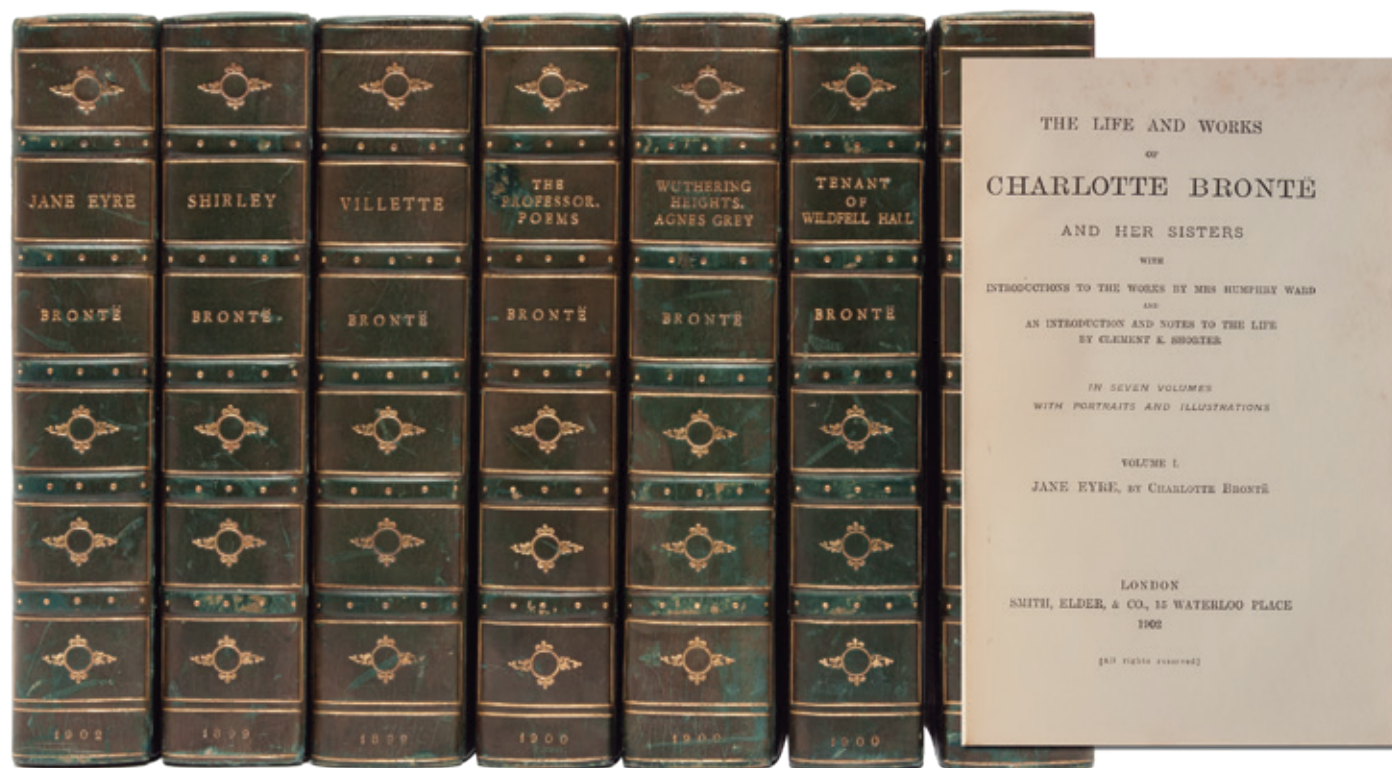
*A beautifully bound set of the Brontës' most influential works, including Jane Eyre and Wuthering Heights*

## 70. [Bronte Sisters]

### THE LIFE AND WORKS OF CHARLOTTE BRONTË AND HER SISTERS WITH INTRODUCTIONS TO THE WORKS BY MRS. HUMPHRY WARD (IN 7 VOLS.)

London: Smith Elder, 1899-1902. Haworth Edition. Contemporary half calf with top edges gilt, finely bound by Hatchards Piccadilly. Spines a bit faded, but in all a lovely, square set that presents well. Light scattered foxing to preliminaries, else internally clean and complete. The Haworth Edition, so named for the family parsonage that became The Brontë Parsonage Museum, is illustrated throughout and contains works by all three Brontë sisters: Jane Eyre, Villette, The Professor, Wuthering Heights, The Tenant of Wildfell Hall, and a final work in biography, The Life of Charlotte Brontë by Mrs. Elizabeth Gaskell.

The moorlands surrounding Haworth Parsonage "had a profound influence on the writing of Charlotte, Emily, and Anne Brontë...at their home the children created a rich imaginary world. Any books that came their way were eagerly devoured, and they produced their own books as well" (Brontë Society). As the sisters rose to adulthood, their novels began to focus on the complex emotional lives of women from all walks of life -- from orphans to governesses to heiresses -- but with the greatest emphasis on those whose educations and livelihoods most reflected their own. With clear-sightedness, they used their knowledge of gendered, economic, and social constraints to develop their best material. Again, the moorlands of their upbringing affected their writing. Anne's work was like a still day before a storm. And "if Charlotte's novels keep up a stiff wind, Emily's one novel is a thunderstorm. Their characters...have such a gust of life that they transcend reality" (Dean). Publishing under gender neutral pseudonyms of Currer Bell, Ellis Bell, and Acton Bell, the three talented authors were able to release their works to the public without the kind of criticism that fell on women of the time. It was with the publication of Anne's second novel, The Tenant of Wildfell Hall, that the women were forced to reveal their true identities when an unscrupulous publisher attempted to use Currer Bell's name to sell another, less successful author's works. The literary fame that came with the Brontës' revelation led only to a short-lived happiness, as all three died at early ages. Mrs. Gaskell's biography of her friend, Charlotte, came out soon after the last of the three passed. This biography, included in the seven-volume set with their best-loved novels, "has become a key source for interpretations of the family, and has ensured that the story of the Brontës' lives continues to exert as much fascination as their fiction" (Brontë Society). Near Fine.



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

**71. Baudelaire, Charles**

## LES FLEURS DU MAL

### *Presentation copy*

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

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

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

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





*An incredibly important document illuminating the cruel realities of the transatlantic slave trade, and the bravery of the Amistad captives who regained their freedom*

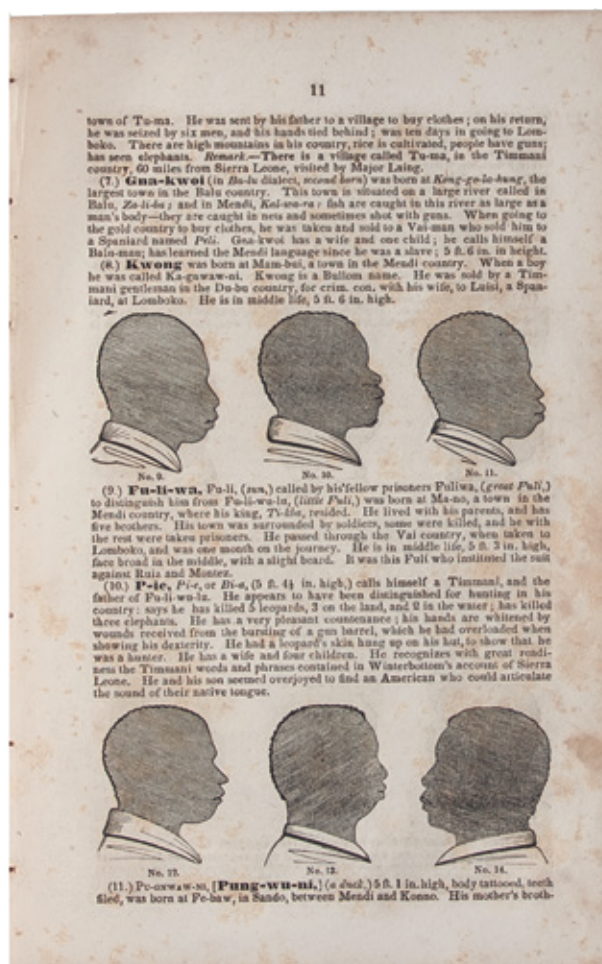
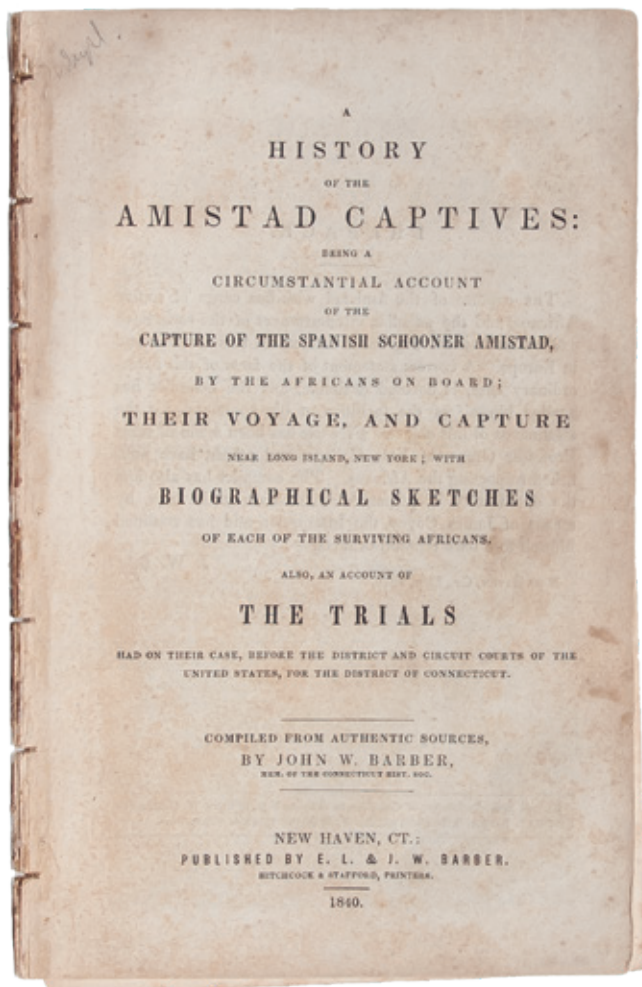
**72. Barber, John W.**

**A HISTORY OF THE AMISTAD CAPTIVES BEING A CIRCUMSTANTIAL ACCOUNT OF THE CAPTURE OF THE SPANISH SCHOONER AMISTAD BY THE AFRICANS ON BOARD...**

New Haven: E. L. & J. W. Barber, 1840. First edition. Disbound with final two leaves detached, but otherwise holding together well. Light scattered foxing throughout, as is common of imprints from this period. Collates [1-3], 4-32 with map and 38 portraits: lacking the scarce folding frontis, else complete. Currently the only copy on the market, this scarce and important piece of African American history has only appeared at auction on four occasions in the last decade.

Prior to his work on the Amistad narrative, John Warner Barber had a reputation as an author and illustrator of children's books and local histories focused on small towns along the eastern seaboard. But the "unusual degree of interest" that arose in America in response to the Amistad rebellion led him to focus on collecting first hand accounts "from authentic sources" in order to preserve and publish details on the event. As Barber recounts, in August 1839 a suspicious and potentially piratical ship called the Amistad was seen off the U.S. coast. Authorities who boarded the ship discovered that it was a slave ship that had been overtaken by its passengers -- and that the fifty four captive Africans aboard had rebelled against the crew, killing the captain and three mariners, with the surviving rebels attempting to steer the ship back home to Mendi. In addition to tracking the ship's capture and the investigations and trial of those who survived, Barber's History more importantly offers testimony from the Africans themselves. "Included are details of the horrid condition aboard the slave ship from African to Cuba...According to the description by Cingue, the leader of the revolt, and the corroborating testimony of his companions, Barber illustrated the three feet, three inch space in which the captives were forced to live on the ship...The trial was still ongoing at the time of this publication, and it would be settled with the freeing of the slaves by the United States Supreme Court in 1841...A document of America's early international relations, the complex legal issues swirling around the transatlantic slave trade, and its final dissolution, as well as illuminating the lives and realities of the captured Africans who finally regained their freedom" (Meckley).

American International Biography. Encyclopedia of the African American Society. Documenting the American South.



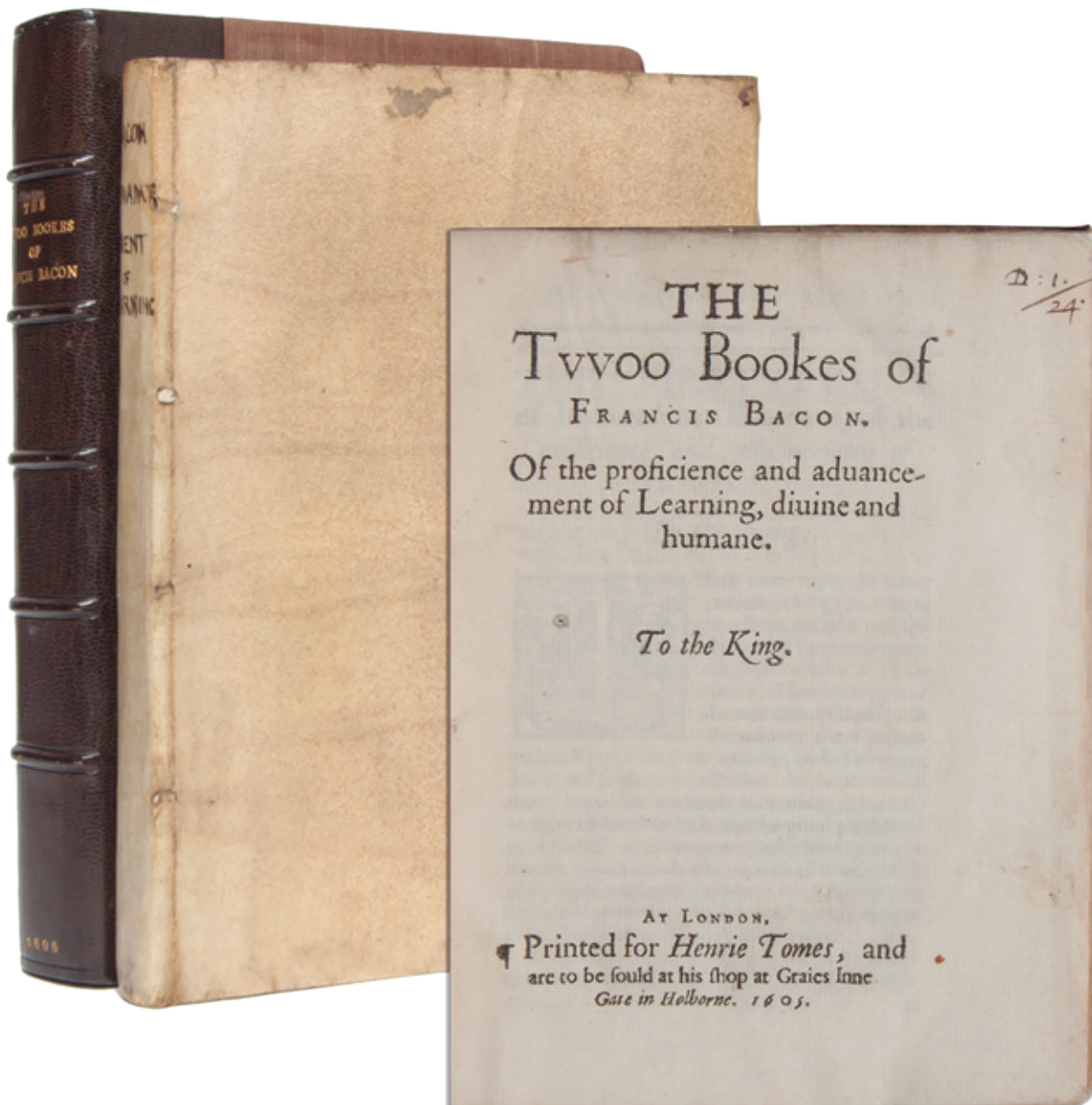
*One of the earliest philosophical works published in English*

**73. Bacon, Francis**

**THE TVVOO [TWO] BOOKES OF FRANCIS BACON. OF THE PROFICIENCE AND ADVANCEMENT OF LEARNING, DIVINE AND HUMANE**

London: Printed for Henrie Tomes, 1605. First edition. An exceptional, Fine copy with a distinguished provenance. Quarto (pgs. 183 x 140 mm): [Title], 1-45; 1-118; with the typical erratic page numberings. With the final blank; without the 2 leaves of errata found in a very few copies and probably of later issue. Owing to misimposition, text in Dd is printed on the wrong versos (two leaves in Dd slightly shorter). Contemporary limp vellum (modern spine lettering); modern half brown morocco slipcase. Provenance: Ellesmere Library at Bridgewater House (armorial bookplate; bulk of the library acquired en bloc in 1917 by:) Henry E. Huntington (Huntington Library duplicate stamp at end).

A precursor to Bacon's masterwork the *Instauratio Magna* this book focuses primarily on the classification of philosophy and the sciences. Implicit in the work is the use of the Baconian method, that later becomes the Scientific method as more fully developed in the *Instauratio*. Because it was first published in English and later translated into Latin, it is considered one of the earliest philosophical works in English. A foundational work of western thought. Fine.





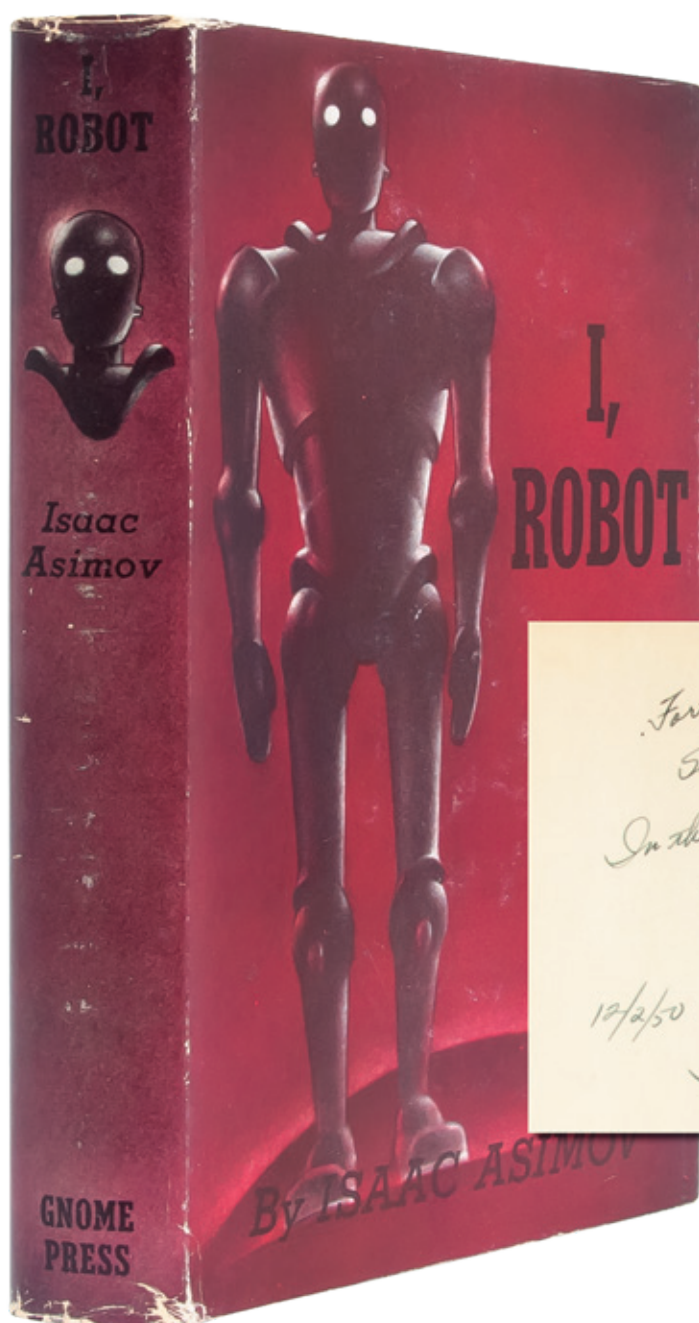
*Iconic science fiction title and basis for the film, signed by the author*

## 74. Asimov, Isaac

### I, ROBOT

*First edition, Presentation copy*

New York: Gnome Press, Inc., 1950. First edition. A lovely first edition of the book, in Fine condition. In a Near Fine dust jacket with minor wear at the spine ends. This copy inscribed by Asimov on the front free end paper, "For Samuel A. Peeples - In the midst of robots, let's not forget there are peeples, too - 12/2/50 Isaac Asimov." A fantastic literary association, as Peeples and Asimov were authors with similar preoccupations. While Peeples is now remembered for his work as a script-writer for such sci-fi institutions as Star Trek, at the time he was a burgeoning author of westerns. Under the pen name Brad Ward, Peeples published his first two westerns in 1949 and 1952 -- books that were clearly on Asimov's radar and intersected with his own interest in the clash of cultures within a borderland. Rare in this condition and with an early (and fantastic) literary association.



Throughout his career Asimov was interested in the collision of humanness with technology; and *I, Robot's* collection of short stories turned the science fiction genre on its head. Rather than depicting artificial intelligence as a danger to humanity, he suggested that the moment of cultural intersection between humans and humanoids could, in fact, rescue people from their worst natures. Through *I, Robot*, Asimov laid the foundations for his future fiction including his important Three Laws for robots. Adapted for several television and film programs, the most famous, *I, Robot*, starring Will Smith was loosely based on themes from the book and Asimov's Three Laws. It remains a work that is taught in literature and philosophy classes, raising key questions about human identity and ethics. Fine in Near Fine dust jacket. (3034)

For  
Samuel A. Peeples  
In the midst of robots,  
let's not forget there  
are peeples, too  
12/2/50 Isaac Asimov

*The first complete facsimile of the Book of Kells, considered the most beautiful illuminated manuscript in the world*

**75. [Anonymous]**

**CODEX CENANNESIS. BOOK OF KELLS (IN 3 VOLS.)**

Bern: Urs Graf-Verlag, 1950-1951. First Thus. Limited edition of 500 copies, this is the first complete facsimile of the Book of Kells, composed of folios featuring 48 mounted full color plates. Volumes I-II bound in full vellum and volume III bound in quarter vellum over paper boards. A set in Fine condition -- bright and complete but for the dust jackets -- measuring 300 x 400mm. Previous owner's bookplate to pastedown of all three volumes. Accompanied by two copies of An Invitation to Subscribe and one copy of Reproductions from the Book of Kells (all three in original paper wraps mildly toned but in excellent condition overall). In extravagance and complexity, few books can rival the Kells manuscript, the only copy of which is housed at Trinity College, Dublin.

"The Book of Kells is the most beautiful manuscript in the world of the Latin Gospels...It is the finest existing example of the Irish monastic school of illumination, which provided Ireland, Britain, and continental Europe with numerous beautiful manuscripts, only a small number of which now remain" (Westwood). Written and decorated in 800 CE in the monastery at Kells, County Meath, the manuscript contains complex interwoven illustrations that "pay tribute to the imagination, taste, and skill of the old Irish artist...an example of the unwearied reverence and patient labour that brought it into being" (Sullivan). The present facsimile, the first of its kind, was created in a limited run of 500 copies, with the first two volumes containing brilliantly detailed and colored facsimile illustrations and the third volume comprised of explanatory essays. Fine.





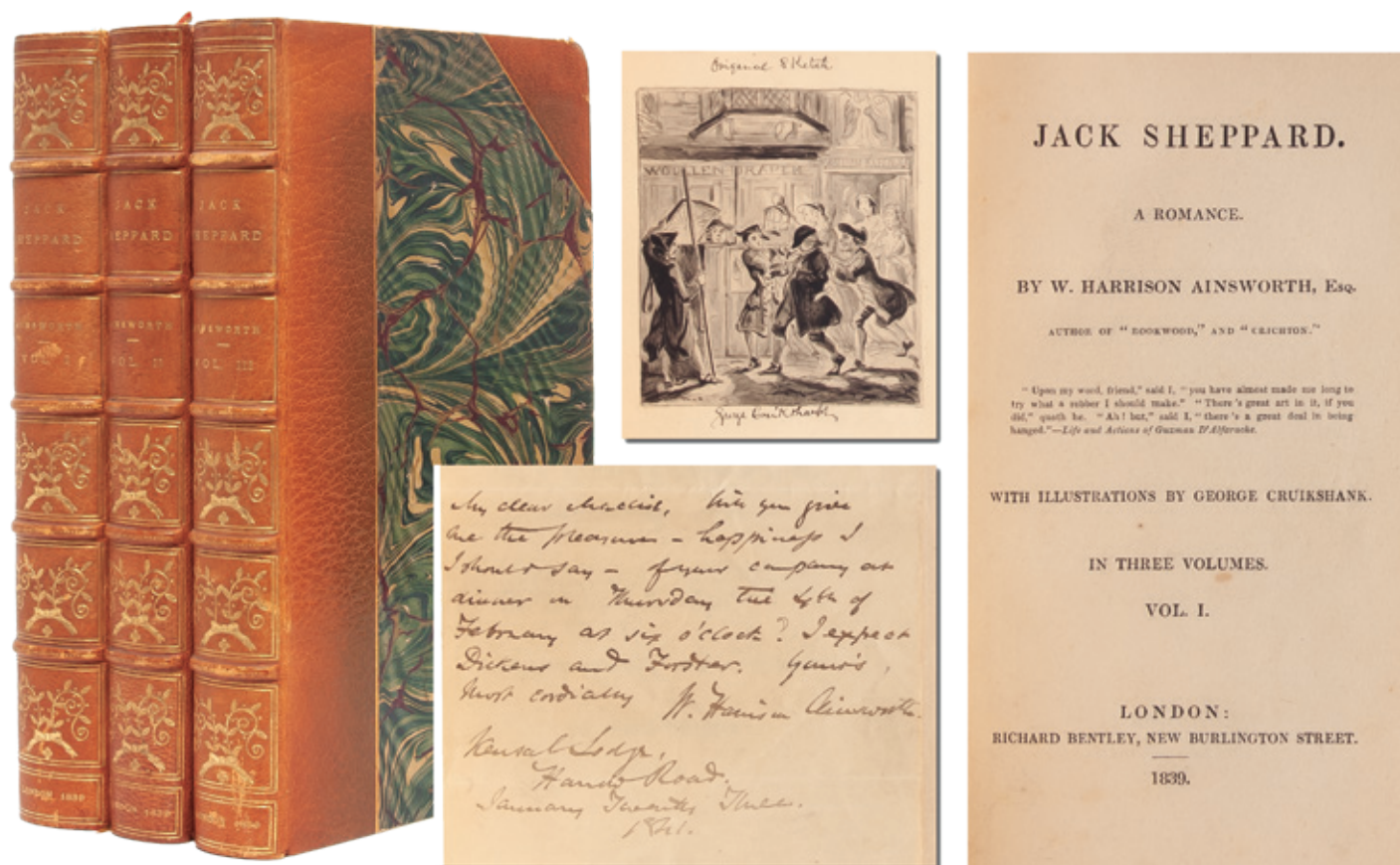
*With an original drawing signed by Cruikshank and an autograph letter signed by Ainsworth mentioning Dickens and Forster*

**76. Ainsworth, W. Harrison (George Cruikshank, illustrator)**

**JACK SHEPPARD. A ROMANCE (IN 3 VOLS.) [WITH ORIGINAL CRUIKSHANK ILLUSTRATION AND ALS FROM THE AUTHOR]**

London: Bentley, 1839. First edition. Finely bound in half morocco over marbled boards by Stikeman & Co. Top edges brightly gilt. Marbled endpapers. Corners gently bumped and faint offsetting to several of the boards. Text blocks tight and square. In all a neat and pleasing copy. Small booksellers' descriptions tipped into the preliminaries of volume I. Bound without half titles in volumes I-II but present in volume III. Without the two page publisher's advertisement before the frontis of volume I as called for by Sadleir and Wolfe. Illustrated by George Cruikshank, this copy additionally includes an original sketch of the plate that appears in volume III page 82 signed by Cruikshank as well as an Autograph Letter Signed by the author inviting Maclise to dine with Dickens and Forster.

"The first sign of Jack Sheppard comes from a letter written to James Crossley in 1837: 'I think you will be glad to hear that I propose visiting Manchester for a few days next week, when I hope to spend some pleasant hours with you...I want to consult you about my new romance which is a tale of the reign of George the first -- and as that monarch cuts a conspicuous figure in the story, I shall really be thankful if you can lend me any memoirs, or other matter relating to him, or put me in the way of finding them...It is my intention to introduce Jack Sheppard' (Carver). Divided into three epochs with time compressed as in a three-act play, Ainsworth's novel traces the entangled stories of two apprentices, Thames Darrell and Jack Sheppard. With fluid movement between the two stories, Ainsworth follows the two as they grow from boys to men, falling from grace and into criminality that leads ultimately to incarceration and Jack Sheppard's execution. "From the outset, Jack Sheppard was a great success" (Carver). The present is a beautifully rendered copy of the novel, with autographs from both the illustrator and author included. Near Fine.



*One of Adams' most powerful collections, in excellent condition*

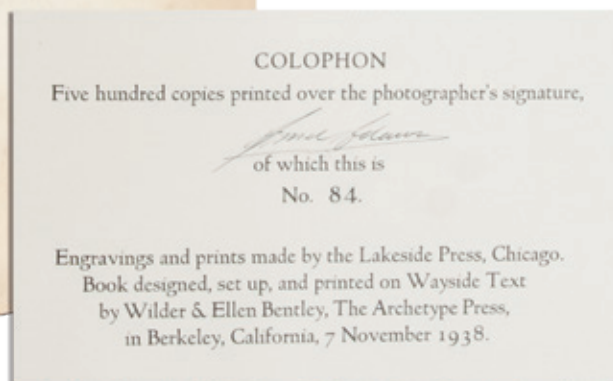
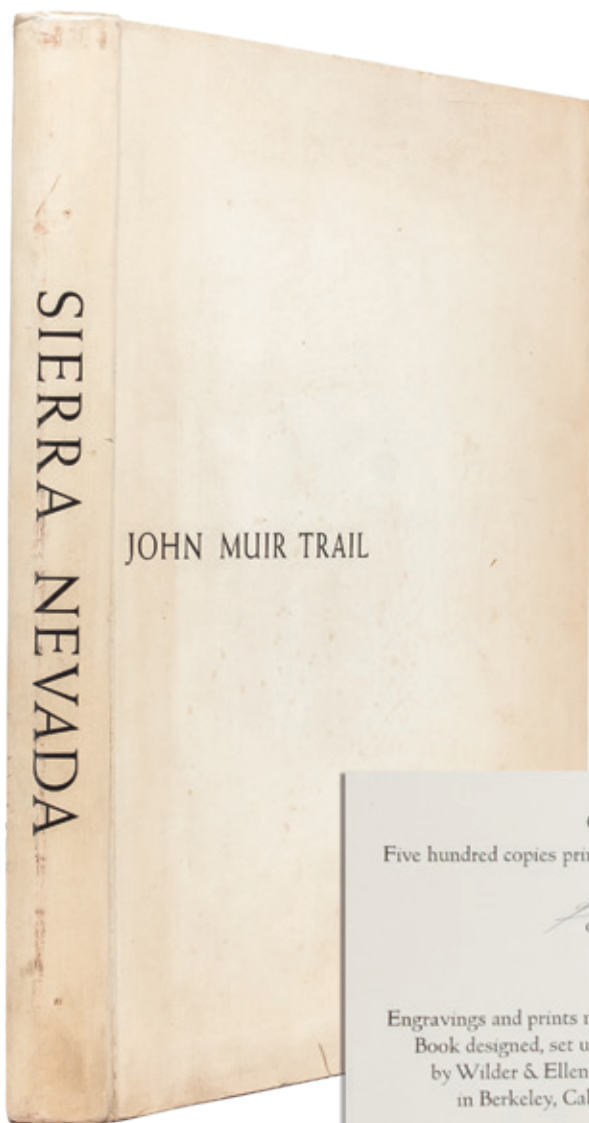
**77. Adams, Ansel**

**SIERRA NEVADA: THE JOHN MUIR TRAIL**

*Signed Limited*

Berkeley, CA: The Archetype Press, 1938. First edition. The famous early collection of Ansel Adams photographs taken along the John Muir Trail in the Sierra Nevada mountains of California. Limited to 500 copies, each signed by the artist, with 50 tipped-in photographic reproductions. A Very Good + copy with some soiling to the cloth boards, as usual (more so on rear inner turn-in). Near Fine internally with all plates in excellent condition.

A classic work from one of America's foremost photographers and environmentalists. Adams was famous for pioneering a number of important techniques which helped mark his signature black and white style and was, during his lifetime, "recognized as the foremost landscape photographer on earth" (The Atlantic). Sierra Nevada: The John Muir Trail was compiled as a collection of Adams' work in an attempt to preserve Sequoia and Kings Canyon and have them declared as national parks – which happened two years after publication, in 1940, in part as a result of this book. The collection includes some of his most famous work, such as Half-Dome. John Szarkowski, Director of Photography at MOMA wrote: "Ansel Adams attuned himself more precisely than any photographer before him to a visual understanding of the specific quality of the light that fell on a specific place at a specific moment... This sensibility to the specificity of light was the motive that forced Adams to develop his legendary photographic technique." Adams himself was awarded the Presidential Medal of Freedom in 1980. Very Good +.





## Index

- Adams, Ansel...80
- Ainsworth, W. Harrison...79
- Alighieri, Dante...68
- Andersen, Hans Christian...26
- Asimov, Isaac...77
- Bacon, Francis...76
- Barber, John W....75
- Baudelaire, Charles...74
- Bronte Sisters...73
- Byrne, Oliver...59
- Carroll, Lewis...69
- Cather, Willa...72
- Chaucer, Geoffrey...71
- Chapman, George...49
- Coryate, Thomas...70
- Dalí, Salvador...69
- Darwin, Charles...66, 67
- De Beauvoir, Simone...65
- De Toqueville, Alexis...64
- Defoe, Daniel...62, 63
- Dickens, Charles...61
- Dumas, Alexandre...60
- Euclid...59
- Faulkner, William...57, 58
- Fitzgerald, F. Scott...55, 56
- Franklin, Benjamin...54
- Grapaldus, Franciscus Marius...53
- Grimm Brothers...26
- Hammett, Dashiell...52
- Hemingway, Ernest...51
- Herodotus...50
- Homer...49
- Hugo, Victor...48
- Huxley, Aldous...47
- Kafka, Franz...46
- Kells [Book of]...78
- Kent, Rockwell...45
- Kerouac, Jack...43, 44
- Kinsey, Alfred...42
- Kipling, Rudyard...41
- Lawrence, T. E....40
- Lewis, C. S...39
- Lindbergh, Charles...38
- Locke, John...37
- Mackay, Charles...36
- Marlowe, Christopher...35
- McCarthy, Cormac...34
- Melville, Herman...45
- Michaux, F. Andre...33
- Milne, A. A...32
- Mitchell, Margaret...31
- Montaigne, Michel de...30
- More, Sir Thomas...29
- Nutall, Thomas...33
- Pliny...28
- Poe, Edgar Allan...27
- Rackham, Arthur...26
- Rand, Ayn...23, 24, 25
- Salinger, J. D....22
- Sendak, Maurice...21
- Shakespeare, William...20
- Smith, J. Jay...33
- Spratt, George...19
- Stanford, Frank...18
- Steinbeck, John...17
- Stendhal, Henri...16
- Swift, Jonathan...15
- Tolkien, J. R. R....14
- Twain, Mark...12, 13
- Washington, Booker T...11
- Wells, H. G....10
- Whitman, Walt...9
- Wilde, Oscar...8
- Williams, Tennessee...7
- Woolf, Virginia...6

## Join Us for the Following Upcoming Book Fairs:



### **The Seattle Antiquarian Book Fair Booth "A"**

Saturday October 12, 2019 - Sunday October 13, 2019

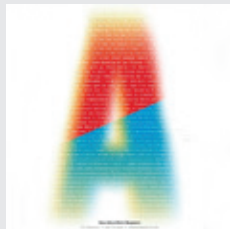
Location:  
Seattle Center Exhibition Hall  
299 Mercer St, Seattle, WA 98109



### **Boston International Antiquarian Book Fair Booth "518"**

Friday, Nov 15, 2019 - Sunday, Nov 17, 2019

Location:  
Hynes Convention Center  
900 Boylston Street  
Boston, MA 02115



### **San Francisco Antiquarian Book, Print & Paper Fair**

Friday January 31, 2020 - Saturday February 1, 2020

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



### **53rd California International Antiquarian Book Fair**

Friday February 7, 2020 - Sunday February 9, 2020

Location:  
Pasadena Convention Center  
300 E. Green St.  
Pasadena, CA 91101



### **New York International Antiquarian Book Fair**

Thursday March 5, 2020 - Sunday March 8, 2020

Location:  
Park Avenue Armory  
643 Park Avenue, New York  
Between 66/67 Streets

# *BOOK FAIRS*









121 E. Union St. Pasadena, Ca 91103  
Phone: (626) 714-7720

[www.WhitmoreRareBooks.com](http://www.WhitmoreRareBooks.com)