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Boke of the Fayt of Armes and of Chyualrye

[The Book of the Feat of Arms and of Chivalry] - Caxton, William [de Pisan, Christine] - item 10

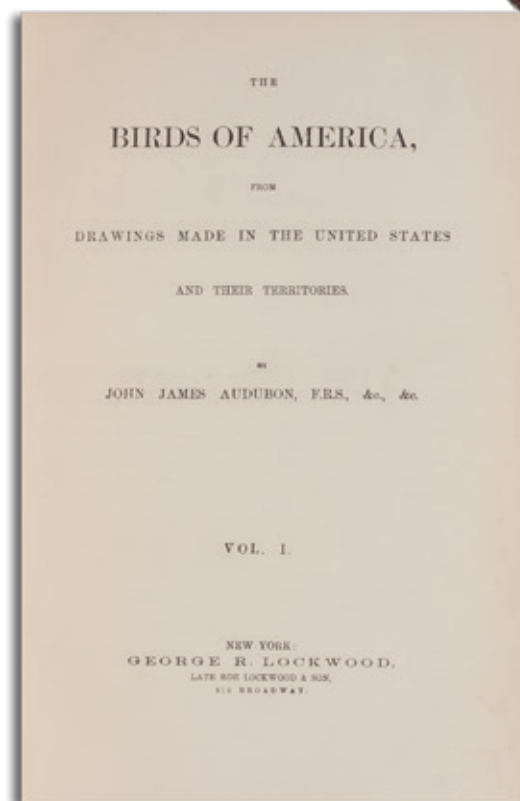
The final editions of Audubon's masterpieces, with 655 hand colored plates

1. Audubon, John James and John Bachman

THE BIRDS OF AMERICA [TOGETHER WITH] THE QUADRUPEDS OF NORTH AMERICA

New York: George R. Lockwood, [1870-1871]. The final complete editions of Audubon's masterpieces, printed from the same stones and stereotype plates used in the production of the original Royal octavo editions; embellished in this edition with additional background details and colors. The dating of the set is ambiguous, as Lockwood published two nearly identical issues between 1870 and 1871, one with the preface signed the other unsigned by the publisher (as the present copy). 11 volumes in the deluxe publisher's full morocco, ornately blindstamped with gilt to spines. Inner dentelles gilt. All edges brightly gilt. Marbled endpapers. Bookplates of Michael Sharpe to front pastedown of each. Complete, including 655 color lithographed plates by W. E. Hitchcock and R. Trembly after J.J. and J.W. Audubon, printed and hand finished by J.T. Bowen. In all, a handsome set.

Audubon's beautiful illustrated studies of birds and quadrupeds, here in its final edition. While the present works were completed using the same stones and plates as the 1840s and 1850s Royal octavo editions, later prints became impossible. Following the production of these editions, the stones were destroyed in a devastating warehouse fire. A naturalist, ornithologist, and artist, Audubon is credited with identifying over 20 previously unknown species of bird; and his beautiful, accurate paintings of wildlife sparked a movement for wildlife conservation and habitat preservation.



2. Austen, Jane

COLLECTED WORKS: SENSE AND SENSIBILITY; PRIDE AND PREJUDICE; EMMA; MANSFIELD PARK; NORTHANGER ABBEY AND PERSUASION (IN 5 VOLS)

London: Richard Bentley, 1833. First Collected Edition. 5 volumes, octavo (162 x 106 mm). Contemporary green calf, expertly rebacked to style, red morocco labels, gilt double rule and blind roll to covers, gilt turn-ins, marbled endpapers and sides. With a charming contemporary inscription to the front endpaper of each volume, "J. L. Boulter. The gift of my beloved pupils Theophila and Sarah Mary Spencer, Banstead Park"; Northanger Abbey/Persuasion with an additional ownership signature underneath "Charles Richardson 1910." Engraved vignette titles and frontispieces by William Greatbatch after Ferdinand Pickering. Bound without half-titles, terminal blanks and advertisements. Contents without any chipping or tearing. Some light foxing with plates a little browned; light running stain to Sense and Sensibility pages 37-62, offset discoloration to rear endpapers of Pride and Prejudice. A Near Fine set, pleasing in every way.

First collected edition of Jane Austen's novels. In 1832-33, Richard Bentley bought the copyright of Pride and Prejudice from the executors of Thomas Egerton and of the remaining novels from Henry and Cassandra Austen. Austen's novels had not been reissued since 1818 so these printings - published by the enterprising Bentley in his Standard Novels series - constitute early editions: Sense and Sensibility, third edition (pre-dating the first American by a few months); Pride and Prejudice, fourth edition; Mansfield Park, third edition; Emma, second edition (omitting the dedication to the Prince Regent included in the first edition); Northanger Abbey/Persuasion, second edition. These are also the first English editions to be illustrated. The very first Austen illustration appeared in a French translation of Persuasion (entitled *La Famille Elliot*) with a frontispiece by Delvaux after Chasselat (Paris: A. Bertrand, 1821). The Bentley illustrations, by the obscure Ferdinand Pickering, played an integral part in the reception of Austen's novels; according to one Austen scholar, they "promoted a sense that her novels were best understood as familial, female focused" (Looser).

Gilson D1-5. Sadleir 3735a.



The most famous illustrated edition of Austen's masterpiece

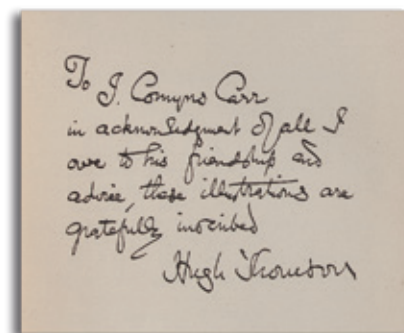
3. Austen, Jane; Hugh Thomson, Illustrator

PRIDE AND PREJUDICE (PEACOCK EDITION)

London: George Allen, 1894. First Thus. Original green publisher's cloth binding stamped ornately in gilt to spine and front board. Joints discreetly repaired. All edges brightly gilt. Spine a bit dulled, but in all a lovely copy. Green coated endpapers. Bookseller's ticket of H.J. Spencer of Leicester to front pastedown. Internally clean and bright. A beautiful collectible copy of this beloved Austen novel.

Austen was not yet 20 (like Elizabeth Bennet) when she drafted the novel, under the title *First Impressions*, between October 1796 and August 1797. Declined by the publisher Cadell, it subsequently underwent major revisions including a title change to *Pride & Prejudice*. Finally, in late 1812, the novel was accepted by Egerton and published in early 1813. The book sold well and was obviously much talked about, not least because of the unknown identity of the author. Anne Isabella Milbanke (the future Lady Byron) called it "a very superior work" and "the most probable fiction I have ever read." Madame de Staël borrowed a copy during her stay in London in 1813. The dramatist Richard Sheridan described it as "the cleverest thing he [had] ever read" - whereas, according to Jane's brother Henry, an unidentified "gentleman" supposedly remarked that "[he] should like to know who is the author, for it is much too clever to have been written by a woman." In fact, almost 200 years later it is as popular as ever with the number of adaptations steadily increasing.

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



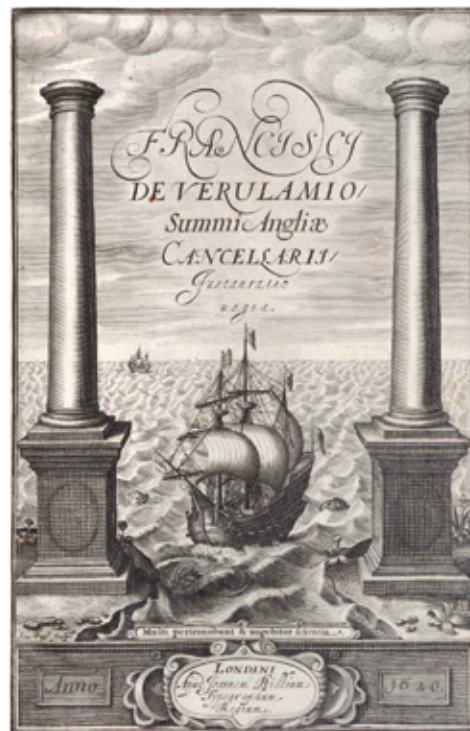
4. Bacon, Sir Francis

[NOVUM ORGANUM SIVE INDICIA VERA DE INTERPRETATIONE NATURAE.] INSTAURATIO MAGNA

London: J. Billium, 1620. First edition. Folio (292 x 192 mm). Original vellum, spine titled in manuscript, ties removed. As in all but only a very few copies, the text is in the second state, with leaf e3 cancelled, complete with genuine first and last blanks and the medial blank leaf c4. Engraved title page by Simon de Passe. Two leaves with rust-holes touching one or two letters. A very fine, unpressed copy in its original state. Housed in a custom green morocco-backed slipcase and chemise.

Bacon's *Novum Organum* (a "new instrument" to replace the old *Organon* of Aristotle) had a revolutionary impact on early modern science by laying the foundation of the inductive method. "Bacon's insistence on making science experimental and factual, rather than speculative and philosophical, had powerful consequences. He saw clearly the limitations of Aristotelian and scholastic methods and the growing breach between the thinking of his time and that of the Middle Ages is more precisely formulated than in that of, say, Tommaso Campanella or Giordano Bruno. As a philosopher, Bacon's influence on Locke and through him on subsequent English schools of psychology and ethics was profound. Leibniz, Huygens, and particularly Robert Boyle were deeply indebted to him, as were the Encyclopédistes, and Voltaire, who called him 'le père de la philosophie expérimentale'" (PMM). The *Philosophical Transactions* of the Royal Society were soon to be filled with exactly the kind of careful collections of experimental data that Bacon here recommends.

Gibson 103. Grolier/Horblit 8b (1st issue). Norman 1:98. PMM 119. STC 1163.



An important Shakespeare source book

5. Barckley, Sir Richard. [William Shakespeare]

A DISCOURSE ON THE FELICITIE OF MAN. OR, HIS SUMMUM BONUM



London: William Ponsonby, 1598. First edition. Small quarto (185 x 131mm). Collates [31], [1, blank], 155, 158-618: complete, with pagination skipping 156-157 as in the British Library copy. With errata leaf, and two leaves with woodcut tree emblems including the author's monogram (with tiny closed tear). Errata and final woodcut leaves misbound toward the front between leaves 3 and 4. Leaf 6 misbound before 5. Engraved head and tail pieces. Engraved title page. Bound in 19th century half calf over marbled boards; spine ruled and lettered in gilt. Outer hinges starting but holding firm. Edges a bit rubbed. Previous owner's bookplate on front pastedown. Contemporary owners' annotations scattered throughout the margins. Intermittent dampstaining to rear pages. Tiny paper repair to outer corner of page 616 not affecting text. A rare and important work that laid the foundations for Shakespeare's *Taming of the Shrew* and *Antony and Cleopatra*.

Barckley's work purports to be an ethical treatise on human happiness, consisting of six books. In the first, the author offers to prove that felicity consists not in pleasure; in the second, not in riches; in the third, not in glory; in the fourth, not in moral virtue. In the fifth book he declares his own opinion on happiness in life, while in the sixth he declares what he believes is the objective answer to obtaining happiness.

Jaggard 15. STC 1391. ESTC S100775.

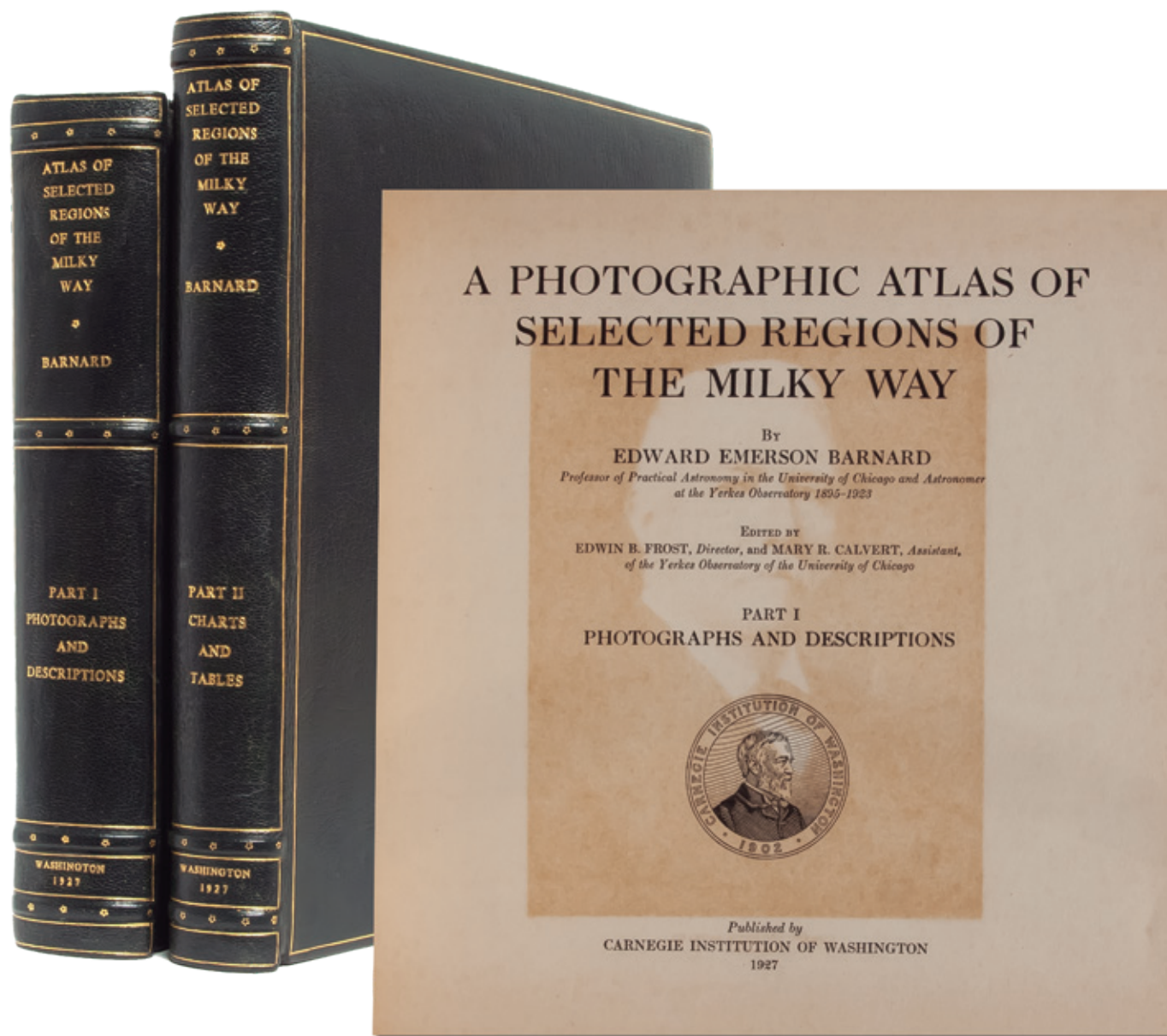
"Hardly a branch of astronomy was not enriched by Barnard's attention"

6. Barnard, Edward Emerson

A PHOTOGRAPHIC ATLAS OF SELECTED REGIONS OF THE MILKY WAY (IN 2 VOLS.)

Chicago: Carnegie Institution of Washington, 1927. First edition. Modern full black morocco with gilt to spines. Marbled endpapers. Just about Fine, with some offsetting to the preliminaries from the frontis of volume I. One of a limited run of only 700 copies, illustrated with 51 fine black and white, linen-backed silver photographic prints. A landmark work in astronomy.

"In 1877, Barnard bought a five inch astronomical telescope which cost him \$380, two thirds his annual salary, and with it he began serious observations on his own, recording all he saw...By 1895 he accepted a position at Yerkes Observatory...and in 1897 he succeeded in persuading Catharine Wolfe Bruce, a wealthy recluse, to provide funds to build a wide-field photographic telescope for him to use to continue his work on the Milky Way" (ANB). For his observations as well as for his discovery of Jupiter's fifth satellite, he is remembered as the world's foremost observational astronomer, ranking alongside Sir William Herschel for his contributions and his genius. "Hardly any branch of astronomy was not enriched by his attention" (DSB). The first volume contains 51 black and white, linen-backed silver photographic prints; this was a decision Barnard personally made before his death, determined that no other method would be adequate for capturing the Milky Way's details. The second volume contains a table and chart interpreting each photograph. Barnard personally inspected the volumes, "sparing no pains to assure himself that the prints were uniform in quality and faithfully represented the originals." A triumph in astronomical study. Near Fine.



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

7. Baum, L. Frank

THE WONDERFUL WIZARD OF OZ

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

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

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



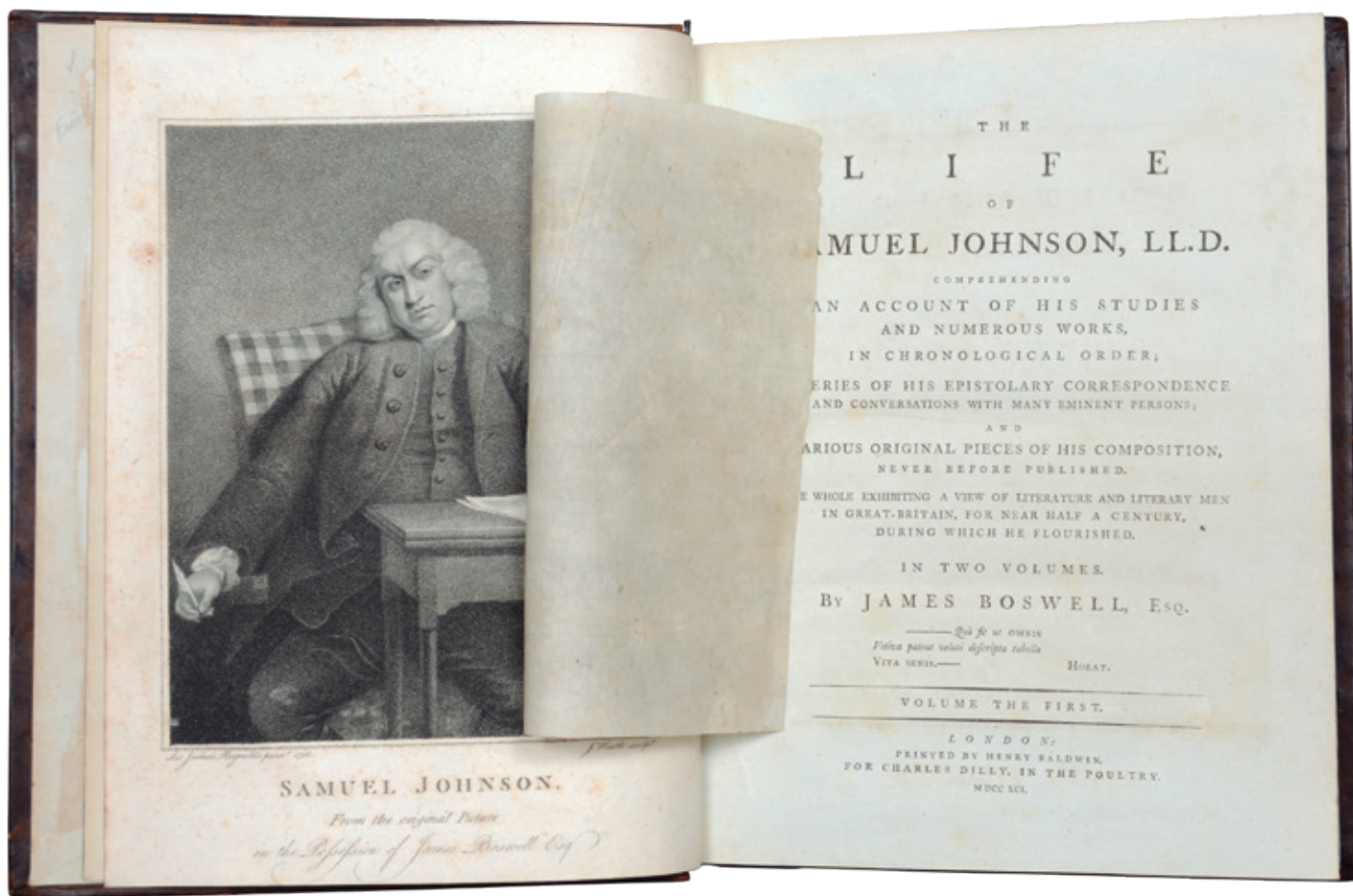
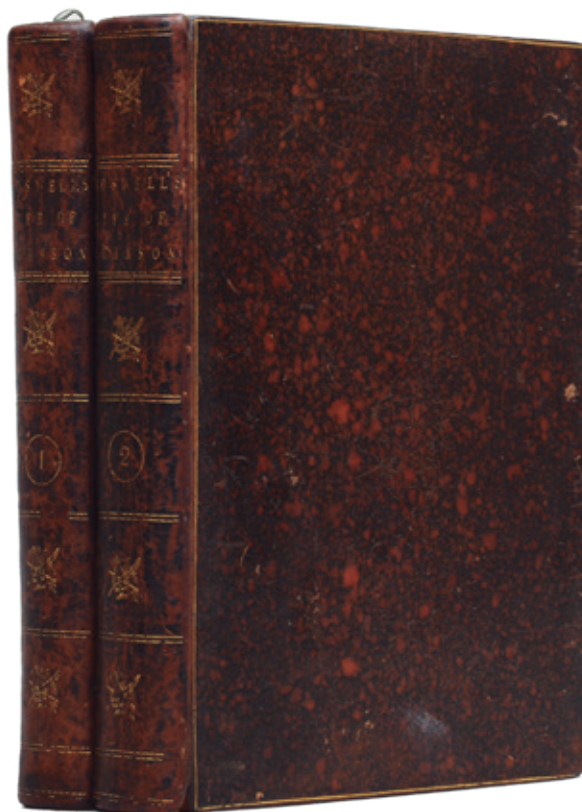
8. Boswell, James

THE LIFE OF SAMUEL JOHNSON, LL.D.

London: by Henry Baldwin for Charles Dilly, 1791. 2 volumes, quarto (259 x 194 mm). First edition, first state with volume I page 135 in the uncorrected state. Contemporary mottled calf, smooth spines lettered in gilt with gilt motifs to compartments, gilt fillet to covers, blue speckled edges. Aquatint portrait frontispiece engraved by James Heath after Sir Joshua Reynolds, 2 engraved facsimile plates by H. Shepherd. Lightly rubbed but bindings otherwise with little wear, offsetting to endpapers, plates cropped very marginally affecting imprint, very light soiling to title page of volume II, contents with sporadic light foxing but generally clean. An excellent copy. Provenance: contemporary armorial bookplate of the Earl of Moray; thence by descent to the Earls of Haddington.

"Boswell's Life of Johnson remains the most famous biography in any language, one of Western literature's most germinal achievements: unprecedented in its time in its depth of research and its extensive use of private correspondence and recorded conversation, it sought to dramatize its subject in his authorial greatness and formidable social presence, and at the same time treat him with a profound sympathy and inhabit his inner life. Boswell both elevated the life of the writer to epic stature, and attended to the minute details of life as lived to provide a steady disclosure of character through their long gradual accretion" (ODNB).

Courtney 172. Grolier, English 54. ESTC T64481. Pottle 79. Rothschild 463. Tinker 338.



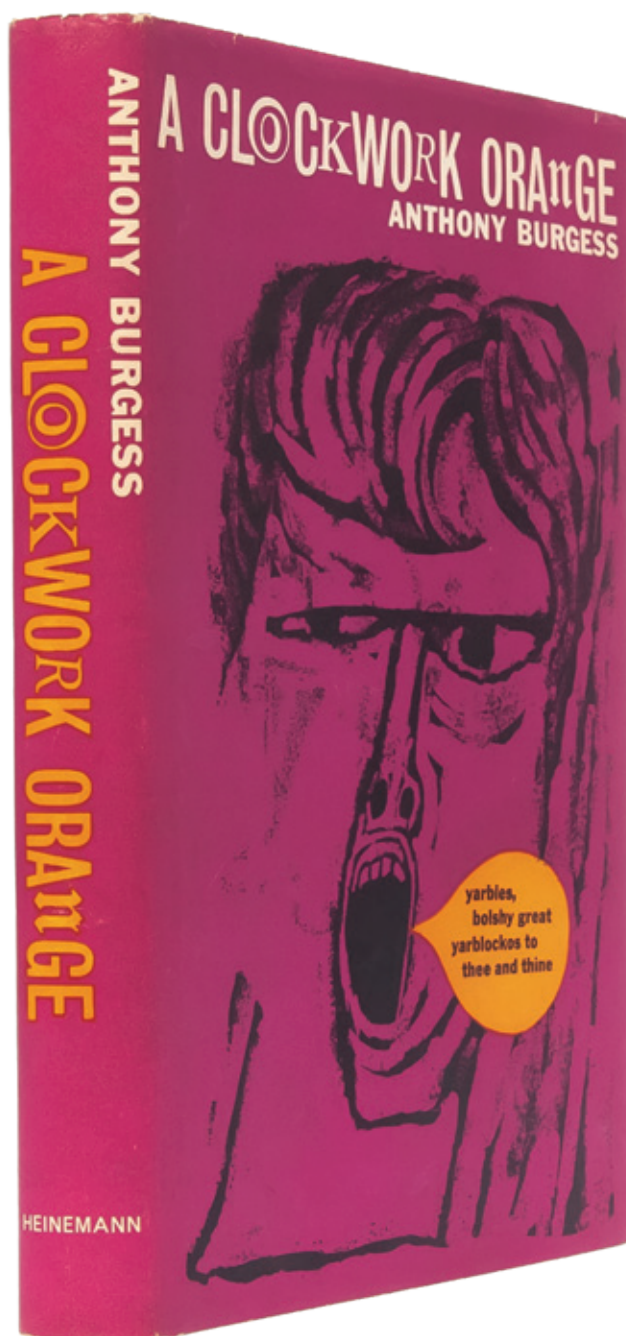
A controversial commentary on the punishment of young criminals and the possibility of redemption

9. Burgess, Anthony

A CLOCKWORK ORANGE

London: Heinemann, 1962. First edition. Fine in original black publisher's cloth, in Near Fine jacket. Trivial toning to text block; unmarked but for a neat ownership signature to the front endpaper. Price-clipped jacket exceptionally bright and pleasing, its only flaw being some ink underlining to the front flap. A striking copy of this controversial novel that became an equally controversial film.

A story that raises questions about crime, punishment, and human nature. Setting out in a London of the future, Alex seeks thrills and entertainment by committing "a little of the old ultraviolence" on other citizens of the city. Following a particularly violent episode, Alex is jailed and submits to a new form of physical and psychological punishment that will affect his own humanity for the rest of his life. "A Clockwork Orange is Anthony Burgess' most famous novel, and its impact on literary, musical, and visual culture has been extensive. The novel is concerned with the conflict between the individual and the state, the punishment of young criminals, and the possibility of redemption" (Burgess Foundation).



*William Caxton's first full-length book authored by a woman,
Christine de Pisan, the first Western feminist writer*

10. [Caxton] de Pisan, Christine

BOKE OF THE FAYT OF ARMES AND OF CHYUALRYE [THE BOOK OF THE FEAT OF ARMS AND OF CHIVALRY]

[Westminster]: William Caxton, 1489. First English language edition. Bound by Bedford in full brown morocco intricately blindstamped with the motif of Tudor roses, gilt titles to the spine, raised bands. All edges brightly gilt. Bookplate of Victor Albert George Child Villiers, Earl of Jersey, Osterley Park (1845-1915) to the front pastedown. Manuscript note in 18th century hand affixed to front endpaper with a brief biography of de Pisan and an account of Caxton's printing commission from the king. Chancery folio in eights (pages 184 x 258 mm); 31 lines Caxton's type 6. Containing 139 of 144 leaves and collating: [*2], A-R8, S6 (for a complete copy), our copy lacking S2-6 (text on S2-5 now supplied in manuscript facsimile on 4 leaves, S6 blank). First two leaves repaired and remargined (affecting a few letters); A1-A7 with upper corner renewed and P1 with repair to outer margin, no text affected. Occasional faint marginalia in a 17th century hand. Several small worm pinholes throughout not affecting legibility. One of only two copies to appear in the modern auction record; this copy number 39, entry 28 of the Caxton Census (De Ricci): belonging to Bryan Fairfax then Francis Child before going to the Earl of Jersey, later sold to Ellis in 1885. In all, an incredible surviving work by England's inaugural printer; the present being Caxton's first full-length book in English by the first Western feminist writer.

Christine de Pisan, resident poet and historiographer at the French court of King Charles VI, was the first feminist author in the West. After introducing the printing press to Britain in 1471, William Caxton became the nation's inaugural and most influential printer. Together, with the 1489 publication of *The Feat of Arms and of Chivalry*, these two figures made book history.

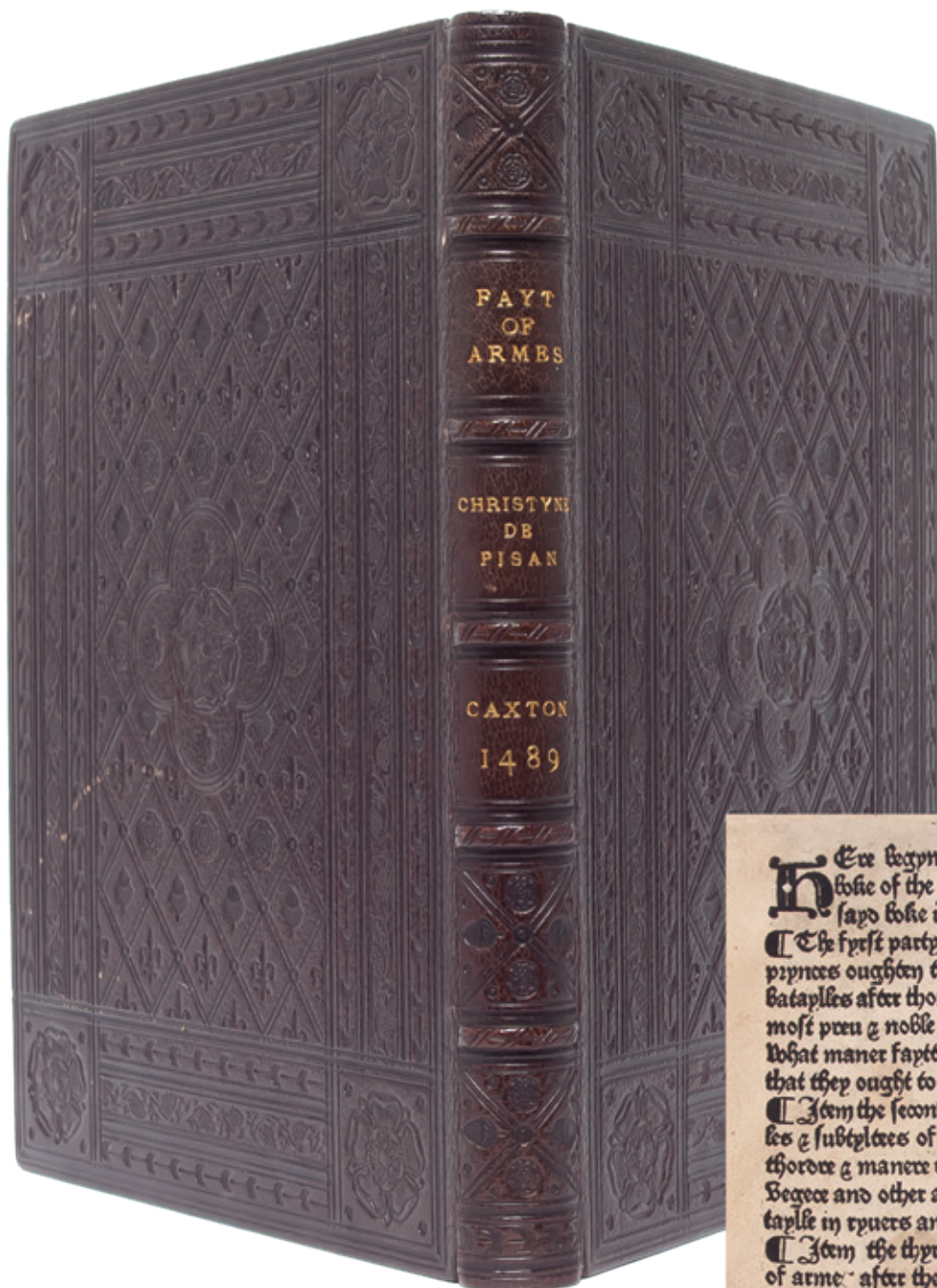
Raised at the French court, where her father served as the King's astrologer and secretary, de Pisan benefited from access to exceptional libraries usually unavailable to women. "Her own writing, in its various forms, discusses many feminist topics including the sources of women's oppression, the lack of education for women, social behavior, misogyny, women's rights and accomplishments, and visions of a more equal world" (Elizabeth A. Sackler Center). In addition to feminist works like *The Tale of the Rose* and *The Book of the City of Ladies*, however, she also produced histories and historiographies that were highly appealing to the elite classes. Among these towered *Feat of Arms and Chivalry*, in its own time "the only book which had ever been written upon the Art of War by a Lady" (Byles).

De Pisan was already famed in France, and William Caxton made it possible for her name and words to reach the English as well. Having established himself as Britain's preeminent printer, he selected de Pisan's 8 page pamphlet *The Moral Proverbs* for release in 1478 – only seven years into his career. In doing this, he became the first publisher in England to print a female author; and de Pisan became the first woman writer published in English. ESTC reports only 3 known copies of *Moral Proverbs*, and with none in the auction record it is virtually unobtainable. By 1489, Caxton upped the ante and added even greater distinction to both of their legacies. In publishing the 288 page *Feat of Arms* at the specific request of King Henry VII, Caxton printed his first full-length book in English authored by a woman. This book, in addition to being the only military history of the time composed by a woman, was also the first Continental military history printed in Britain. Christine de Pisan was attributed as the author both on the first page as well in the colophon (called the "Explicit"). As in France, it drew attention and praise; and de Pisan's rhetorical and narrative capacities in this book continue drawing attention from scholars. "Christine de Pisan's book cannot fail to excite the interest not only of everyone who studies the art of war, but of a much larger circle of readers who will be attracted by the manners and customs of the Middle Ages as treated by this most human lady" (Byles).

Works printed by Caxton are a cornerstone of any early English printed book collection. Yet the scarcity of Caxton material across the board makes it unlikely that most collectors will gain an opportunity to own more than a few leaves of his printing. The present work is an exception: a near-complete and beautifully wide margined example of a book produced by England's first printer, with the added benefit of being a first both in military and feminist history.

ESTC S106571.





Here begynneth the table of the rubryshys of the booke of the fayt of armes and of Chyualrye whiche sayd booke is departyd in to fourte parties/

The fyrst partye deuyseth the manere that kynges and prynces oughten to holde in the fayttes of theyr werres and bataylles after the order of bookes/dictes/and examples of the most vreu & noble conquerours of the world / And how & what maner fayttes ought best to be chosen & the maners that they ought to kepe and holde in theyr offices of armes
Item the second partye spekieth after the order of calloes & subtilties of armes whiche he calleth stratagenies of the order & manere to fyghte & defende castellis & cytees after Begeer and other auctours / And to make warre & gyue bataylle in ryuers and in the See /

Item the thyrde parte spekieth of the droptes & rpyches of arme after the lawes & dropt doreton

Item the /iiii/ partye spekieth of the droptes of armes in the fayttes of saucondytes/of treyldes/of martie/& after of champ of bataylle/that is of fyghtyng within lystes

Here begynneth the Chappitres of the fyrst booke/

The fyrst chapitre is the prologue/ in whiche Cristyne excuseth her/ to haue dar enterpryse to speke of so hye matere as is contyned in this sayd booke/ Capitulo / pri^o

Item how warres and bataylles empyres by iuste and trewe quarell and ladde by theyr ryght & drowt/ is a thyng of iustye and suffred of god/ Capitulo / ii

Item how it is not leffful/ but only to kynges/ and to souerayn prynces to empyre of theyr singuler auctorite werres and bataylles/ Capitulo / iii

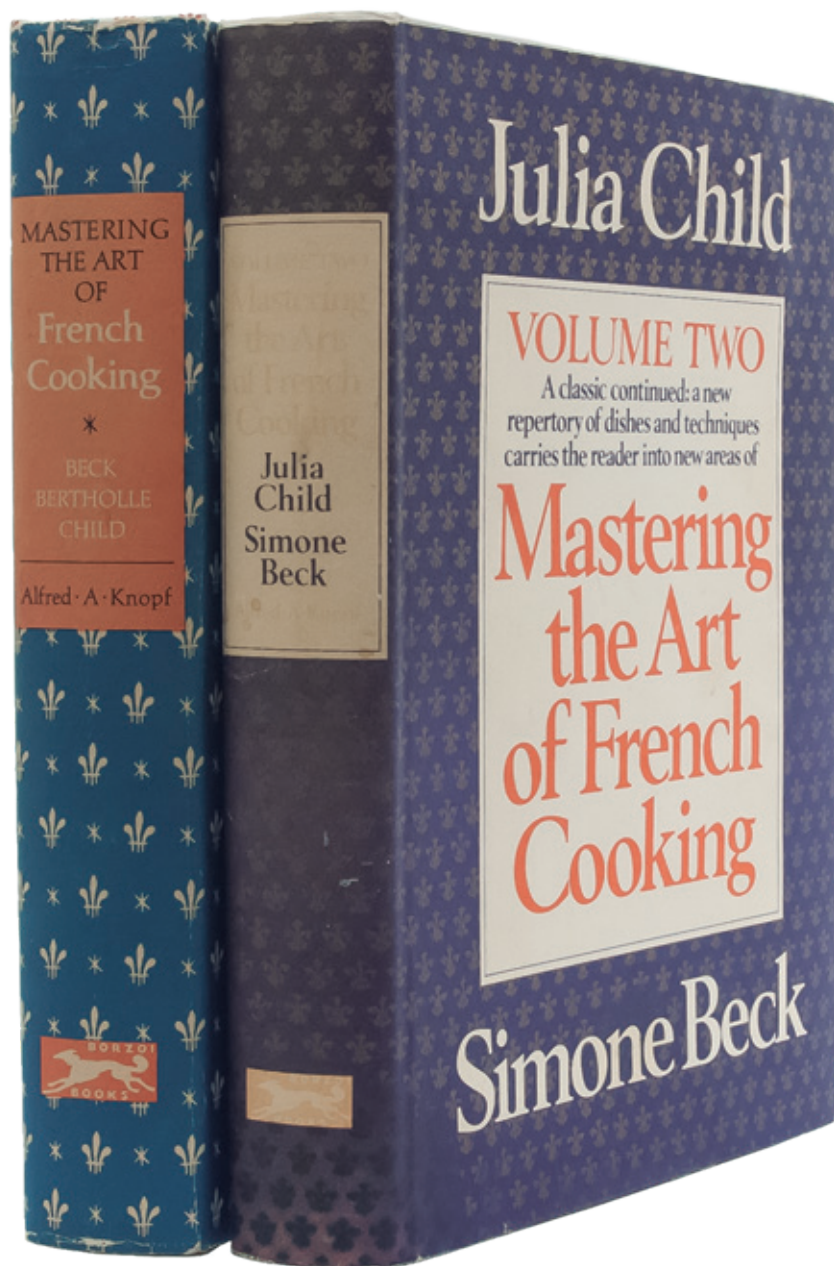
The most famous 20th century cookbook, bringing French cuisine to middle America

11. Child, Julia; Simone Beck and Louisette Bertholle

**MASTERING THE ART OF FRENCH COOKING
(VOLUMES ONE AND TWO)**

New York: Alfred A. Knopf, 1961, 1970. First editions. Both volumes of Child's influential cookbook. Both books in Fine condition, in original dust jackets. Jacket to volume one in Near Fine condition, jacket to volume two in Very Good condition on account of fading and dampstaining.

Across her varied history as a government operative, a graduate of Le Cordon Bleu, a chef, author, and a TV personality, Julia Child stands out as a woman of immense creativity and entrepreneurial drive. In direct contradiction to the expectations of her posh Pasadena upbringing, Child earned her degree from cooking school and founded L'Ecole des Trois Gourmandes with her collaborators Beck and Bertholle. Not satisfied with the limitations of teaching small groups of American expatriate women in her personal kitchen, Child set out to author what remains one of the most comprehensive English language resources for French cooking. Mastering the Art of French Cooking was a labor of love that took place across almost a decade, and it made dishes like cassoulet and boeuf bourguignon a part of the American diet.



CHAPTER SIX: POULTRY



Insert one drumstick, through the tip of the breastbone, and
the drumstick. Tie.



Slide through the carcass where the second joint and drum-
stick out at the corresponding point on the other side.



*Coke's foundational and influential legal treatise***12. Coke, Sir Edward****THE FIRST PART OF THE INSTITUTES OF THE LAWE OF ENGLAND.
OR, A COMMENTARIE UPON LITTLETON, NOT THE NAME OF A
LAWYER ONELY, BUT OF THE LAW IT SELFE**

London: Society of Stationers, 1628. First edition of part one (later books were published posthumously and usually sold separately). Quarto (270 mm x 175 mm). Collating [7], 395, [1] leaves: lacking the scarce frontis as is typical, as well as a preliminary blank, else complete with engraved title-page, the folding letterpress table of consanguinity, and two pages of errata. Text partially printed in two columns, in English and French. Title-page repaired along inner margin some rule of the engraved border filled in with ink. Occasional minor ink stains and a small worm hole. Pages a bit toned, and sometimes dampstained. A fair amount of contemporary ink marginalia. A 3-inch closed tear to inner margin of the folding table consanguinity with just the tiniest bit of loss to the printed side note. Verso of the folding table with extensive contemporary ink notes, with a bit of bleed-through. A tiny date stamp on verso of title-page noting May 26, '42. Bound to style in modern full sprinkled calf with spine and boards stamped in gilt. Red morocco spine label. Overall a very good copy.

First edition of one of the most fundamental legal texts in English history. Sir Edward Coke (1552-1634) was a judge and law writer of great renown. He is considered one of the premier champions of the common law, which he defended against the attempted encroachments of the courts of equity and the royal prerogative of the Stuarts. Among other decisions, Coke openly criticized the Crown's marriage into the Catholic Spanish royal family, denounced interference with the liberties of Parliament, and served on the committee to impeach Bacon. For these actions he was sent to the Tower in 1622. On his release he entered Parliament, and from there opposed King Charles I's demand for subsidies. He later retired to Pogis, but the king had his papers seized and "detained" until 1641. The sequential portions of his famous Institutes of the Laws of England were published in 1628 and posthumously in 1642 and 1644. Reaching across the Atlantic, with copies having been carried aboard the Mayflower in 1620, the document was to make a major contribution to the United States Bill of Rights. Every lawyer in the Colonial America and the early United States was trained from Coke's books, particularly The First Institute of the Lawes of England, or a Commentary on Littleton. Both John Adams and Patrick Henry argued from Coke treatises to support their revolutionary positions against England in the 1770s. First, eighteenth-century colonists and, later, twentieth-century historians invoked Coke to support the claim that the English common law and related liberties migrated to British North American colonies with British settlers.

PMM 126. STC 15784. Wing C-4948. Maxwell & Maxwell Vol. 1, 449, 546.

Arguably the most important voyages of exploration and discovery from the 18th century

13. Cook, James; John Hawkesworth

COMPLETE SET OF COOK'S VOYAGES: AN ACCOUNT OF THE VOYAGES UNDERTAKEN BY THE ORDER OF HIS PRESENT MAJESTY FOR MAKING DISCOVERIES IN THE SOUTHERN HEMISPHERE [TOGETHER WITH:] A VOYAGE TO THE PACIFIC OCEAN. UNDERTAKEN BY THE COMMAND OF HIS MAJESTY, FOR MAKING DISCOVERIES IN THE NORTHERN HEMISPHERE



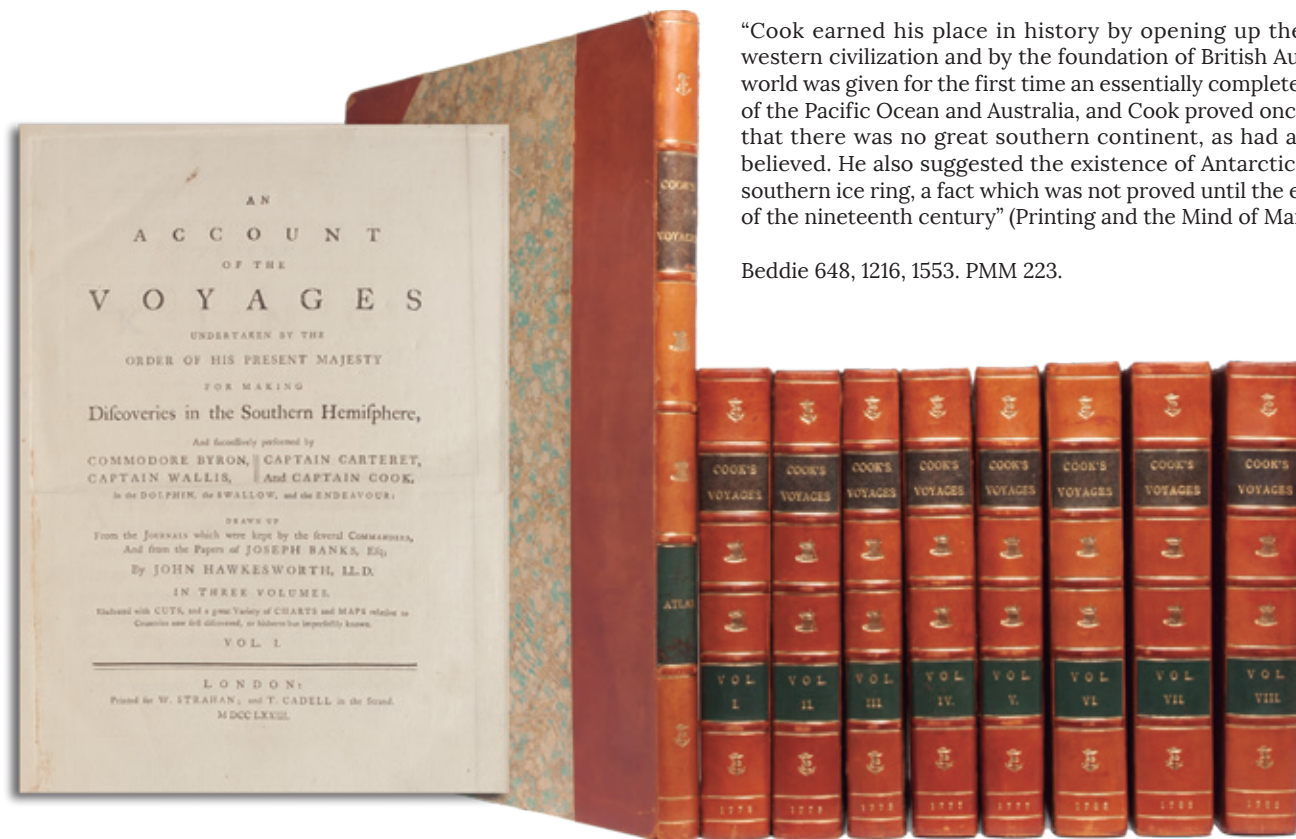
London: W. Strahan and T. Cadell, 1773, 1777, 1785. Second edition, First edition, Second edition. Second edition of the 1773 Hawkesworth edition, complete with the "directions for placing the cuts" and The Chart of the Straight of Magellan, which are sometimes lacking. This edition includes the Preface to the Second edition with Hawkesworth's famous rebuttal to Alexander Dalrymple. Three quarto volumes (284 x 227 mm) bound in uniform contemporary calf, expertly rebounded collating: [xx], xxxvi, [iv, directions for cuts], 456; xiv, 410; 395. Complete with 21 plates and charts in Volume 1, 22 in Volume 2 and 9 in Volume 3, most of which are folding. A Very Good set. Internal contents are generally in excellent shape; a few repairs to the folding plates, minor foxing, but on the whole an attractive set.

First edition of A Voyage Towards the South Pole. Two quarto volumes (291 x 230 mm) bound in contemporary calf, expertly rebounded collating: xl, 378; [viii], 396. Complete with 37 plates and charts in Volume 1 (including the frontis portrait of Cook), and 27 in Volume 2 (including frontis), plus the folding table at page 364. Internal contents are generally in excellent condition, although with some minor browning to plates or adjacent leaves.

Second edition of A Voyage to the Pacific Ocean, with the medallion on the title page of each volume. Three quarto volumes (296 x 234), bound in contemporary calf, expertly rebounded collating: [x], xcvi, 421; [xiv], 548; [xiv], 556. Complete with 11 plates and charts in Volume 1 (including frontis), 10 in Volume 2 and 6 in Volume 3, plus a folding table at p. 528. Volume 1 has two plates not called for, apparently proof plates of A Man of Van Diemen's Land and A Woman of Van Diemen's Land. Internal contents generally in excellent shape. On the whole a lovely set. With the Atlas volume (527 x 400 mm): containing 63 plates, complete but for the Death of Cook plate, which is only bound into some sets. Atlas volume uniformly bound to style with leather spine over marbled paper boards. Internally the plates are generally clean with only a bit of marginal foxing (much nicer than typically found).

"Cook earned his place in history by opening up the Pacific to western civilization and by the foundation of British Australia. The world was given for the first time an essentially complete knowledge of the Pacific Ocean and Australia, and Cook proved once and for all that there was no great southern continent, as had always been believed. He also suggested the existence of Antarctic land in the southern ice ring, a fact which was not proved until the explorations of the nineteenth century" (Printing and the Mind of Man).

Beddie 648, 1216, 1553. PMM 223.



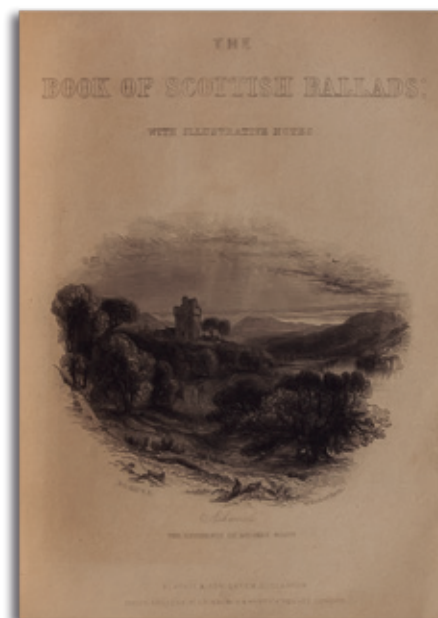
True Cosway binding signed by renowned miniaturist C. B. Currie

14. [Cosway binding] Whitelaw, Alex; C. B. Currie (artist)

THE BOOK OF SCOTTISH BALLADS COLLECTED AND ILLUSTRATED WITH HISTORICAL AND CRITICAL NOTES

Glasgow, Edinburgh, and London: Blackie and Son, 1845. First edition. A true Cosway binding, stamped by Riviere & Son on the front turn-in and by renowned miniaturist C. B. Currie on the rear turn-in. Full crushed blue morocco with five compartments to spine. Spine and boards inlaid with gilt and red morocco in a thistle motif. Fine miniature portrait under glass to the front and fine miniature landscape of the Scottish Highlands to the rear. All edges brightly gilt. Blue morocco and gilt turn-ins to front and rear; silk moire endpapers. Hinges expertly repaired and some wear to the end papers. Ownership signatures in ink to the recto of the front endpaper, else a clean and unmarked copy measuring 108 x 140mm.

In this beautifully bound collection of Scottish ballads and poetry, Alex Whitelaw provides readers with a comprehensive background on the development of the Scottish ballad, its interrelationship with English poetry, and the history of those editors who previously drew such songs together. The result is a work that encourages pride in Scottish readers while seeking to deepen poetic appreciation among readers from other nations and traditions. The present copy is a true Cosway binding, with two paintings by Miss C. B. Currie -- the artist whose great skill set the standard for the style. Fine.



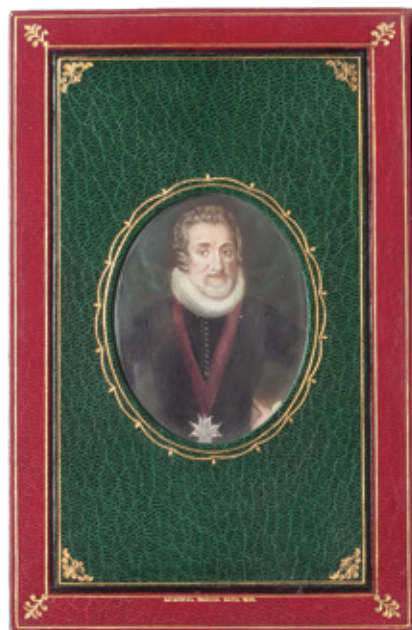
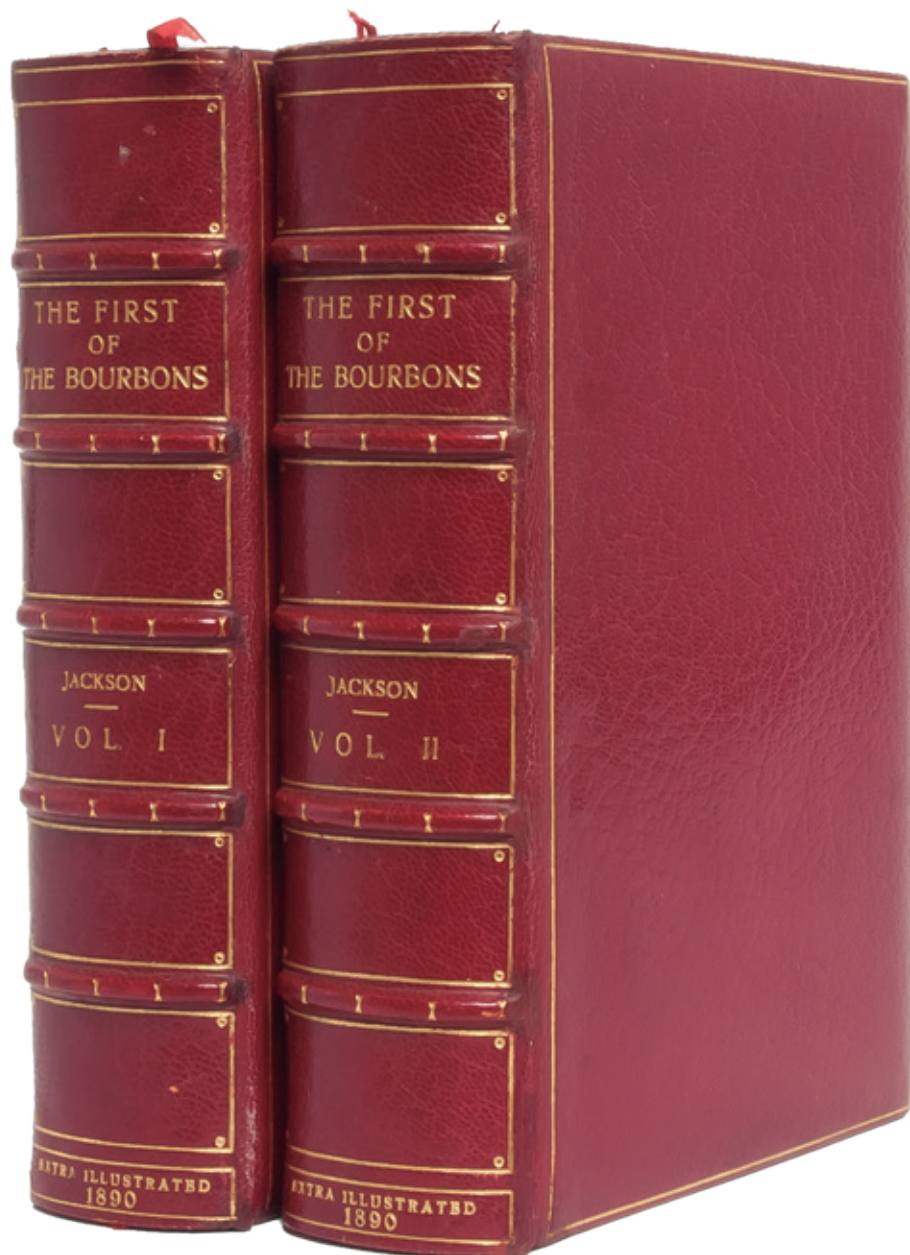
Finely bound history of the early Bourbon dynasty

15. [Cosway style binding]. Jackson, Catherine Charlotte Lady

THE FIRST OF THE BOURBONS, 1589-1595

London: Richard Bentley & Sons, 1890. First edition. Two volumes finely bound by Bayntun in full red crushed morocco stamped in gilt on spine and boards. Spine with five raised bands. All edges brightly gilt. Green silk moire endpapers. Green morocco doublures with fine inset portraits of Henry VII and Marie de Medici under glass at front of each respective volume. Extra-illustrated with 58 extra plates, 19 of these in color. A beautiful history in a Cosway style binding.

Lady Catherine Jackson was a historian and author whose career began as editor and publisher of the diaries and letters of her late husband, British diplomat Sir George Jackson. After this work, Lady Jackson published a travel narrative of a Portuguese trip which was generally well received. She then turned to historical projects, beginning with a multi-century account of high society in the French court. Critics pointed to historical inaccuracies but recognized that Lady Jackson had a commendable sense of historical storytelling (DNB). Her last work tackled the rise of the House of Bourbon, whose tendrils stretched throughout countries and centuries in European monarchies. This work, *The First of the Bourbons*, appeared in two volumes in 1890, the year before Lady Jackson died. The present volume's sumptuous binding and extra-illustrations are a fitting match for the opulence of the Bourbon dynasty. Fine.



The first appearance of Boyd's translation of Dante, in an unsophisticated contemporary binding

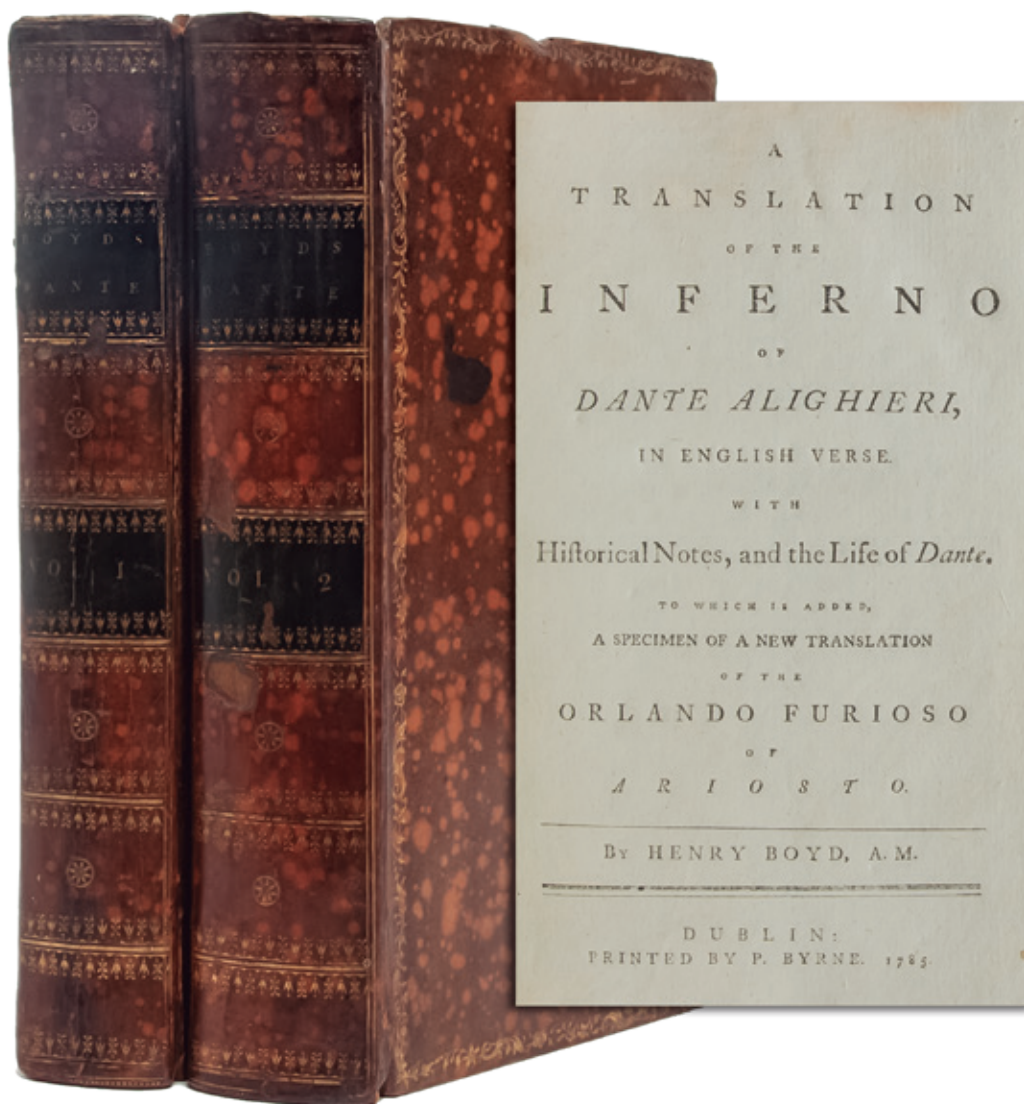
16. Dante, Alighieri; Henry Boyd

A TRANSLATION OF THE INFERNO OF DANTE ALIGHIERI, IN ENGLISH VERSE. WITH HISTORICAL NOTES ON THE LIFE OF DANTE. TO WHICH IS ADDED A SPECIMEN OF A NEW TRANSLATION OF THE ORLANDO FURIOSO OF ARIOSTO (IN 2 VOLS)

Dublin: P. Byrne, 1785. First Thus. Contemporary speckled calf with morocco spine labels and gilt to spines and boards. Bindings in beautiful, unsophisticated condition, with just a bit of rubbing to the corners and spine extremities. Marbled endpapers. Measuring 108 x 178mm (pages) and collating viii, 1-349, [3], 351-367, [1, blank] (page 351 misnumbered but pagination continuous); [4], 5-454: complete. Volume I with some light pencil annotations to pages 56-57, 65, and 68; small loss to corner of 147-148 not affecting text; staining to margins of 206-207 not affecting text. Volume II with loss to margin of pages 363-364 not affecting text. In all, an exceptional, clean, and bright copy. The first appearance of the Boyd translation of Dante, considered superior to the first English translation of 1782 by Charles Rogers. Scarce institutionally and in trade, ESTC reports 10 copies in the U.S. and the modern auction record documents only one appearance.

One of the world's great masterpieces and a foundational text of Italian literature, *The Inferno* constitutes the first part of Dante's *Divine Comedy*, tracing his narrator's epic journey through the bowels of Hell, into Purgatory, and finally to the embrace of Paradise. The entire *Comedy* would not be fully translated into English until 1802, by the present translator Henry Boyd. Boyd (1749 - 1832), a member of the Irish clergy. 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. Thanks to Boyd's reintroduction of Dante's poetic vision here and then in *The Divine Comedy*, Dante soon regained his 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.

ESTC T129133.



One of the greatest scientific works of all time

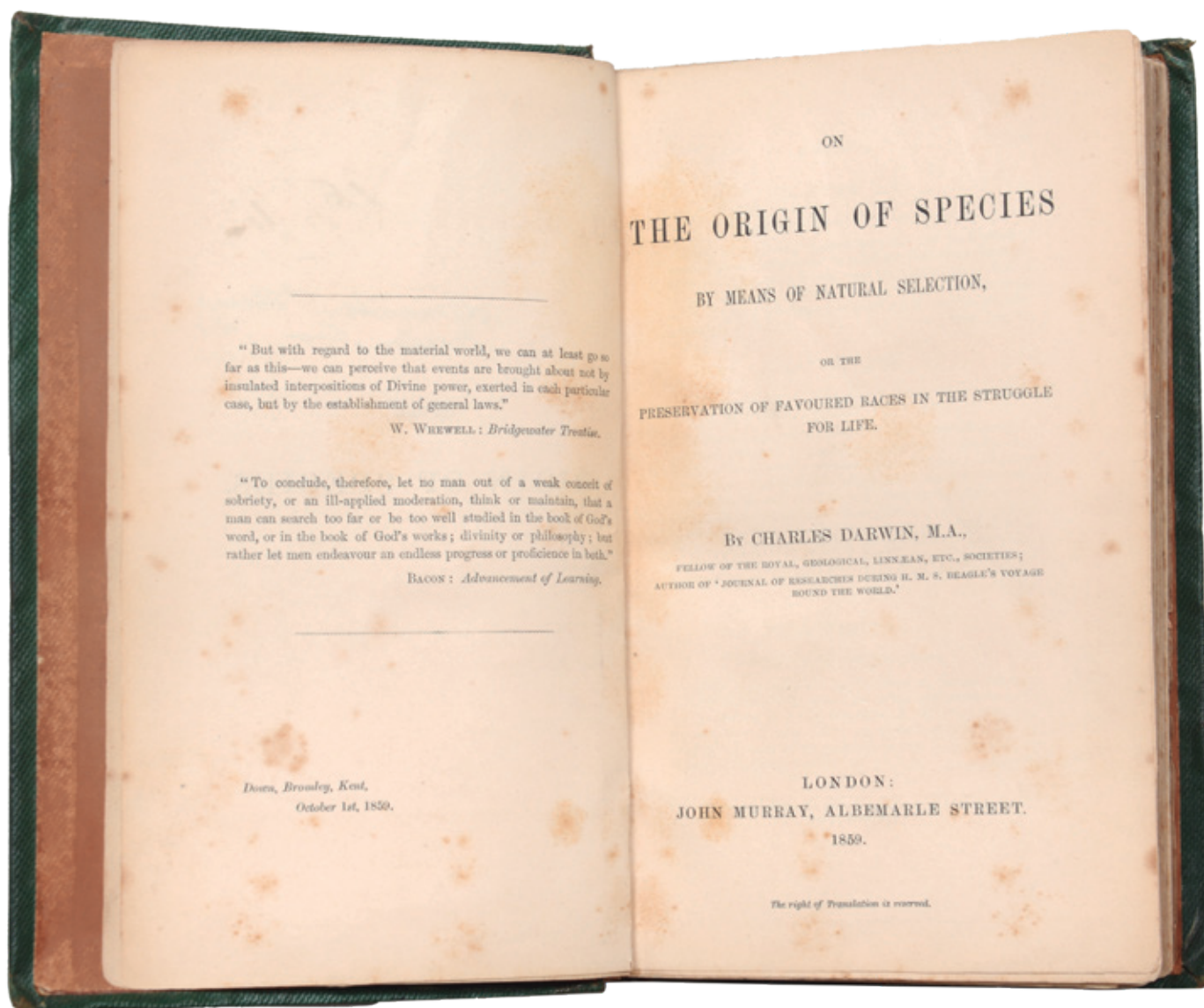
17. Darwin, Charles

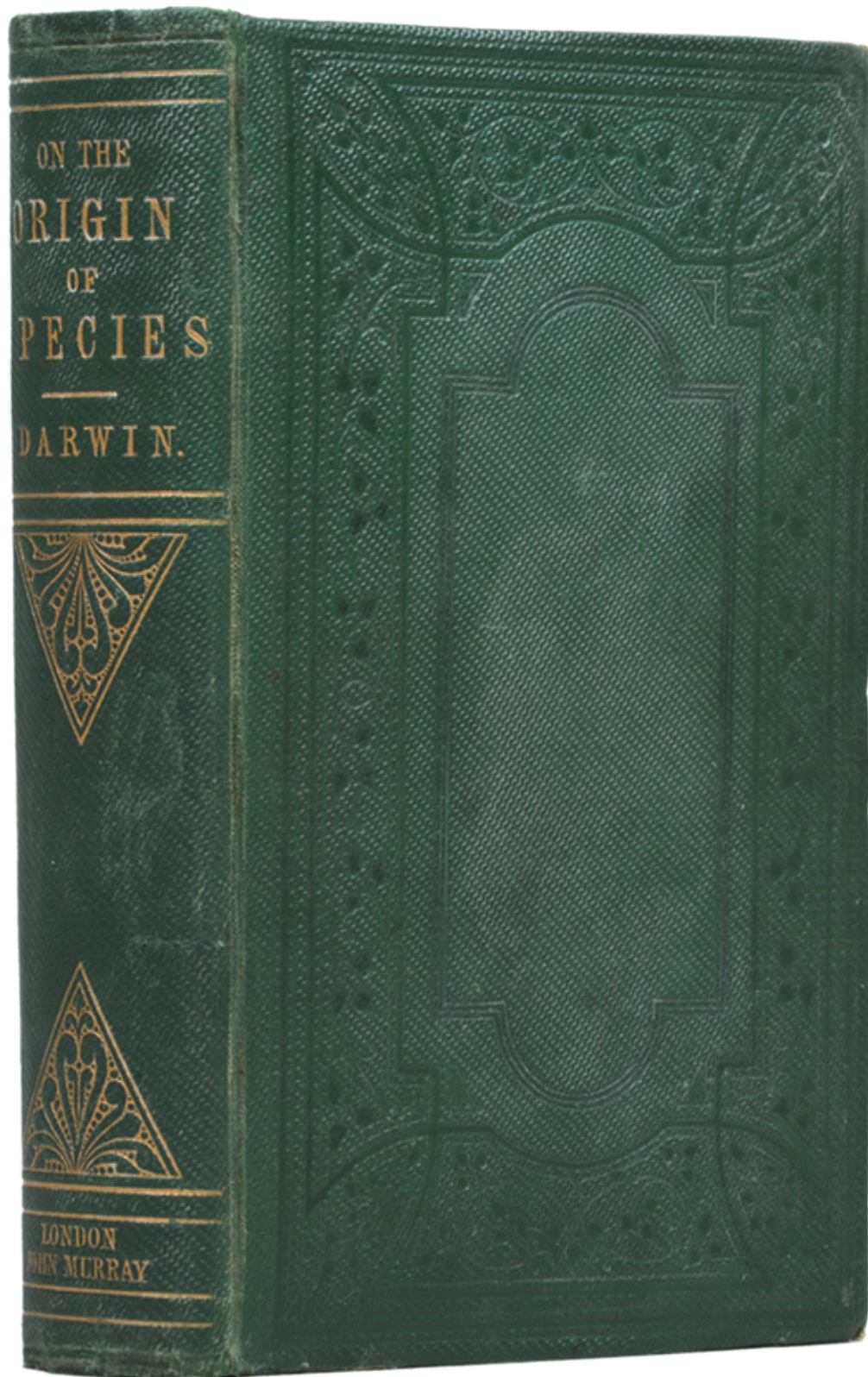
ON THE ORIGIN OF SPECIES BY MEANS OF NATURAL SELECTION, OR THE PRESERVATION OF FAVOURED RACES IN THE STRUGGLE FOR LIFE

London: John Murray, 1859. First edition. Octavo. Original green diagonal-wave-grain cloth (binder's ticket of Edmonds & Remnant to rear pastedown), spine lettered and decorated in gilt, covers ornamentally blocked in blind, pale brown coated endpapers. Folding diagram lithographed by W. West. 32-page publisher's catalogue at rear dated June 1859. Engraved bookplate of Thomas Cope, Huyton, to front pastedown; later ownership inscriptions of George Taylor and Alexander Glass, Darien, CT (the latter dated 4-15-62) to half-title, a few small pencil marks in margins. Cloth lightly marked on front cover, spine ends and inner hinges neatly restored, a little light spotting to early leaves, chiefly marginal, overall a Very Good copy. Housed in a green cloth book-form slipcase and chemise.

First edition of "the most influential scientific work of the 19th century" (Horblit) and "certainly the most important biological book ever written" (Freeman). Only 1,250 copies were printed. With the provenance of Thomas Cope (1827-1884), a prosperous manufacturer of cigars and tobacco products in Liverpool in the mid-19th century. He was the first person in England to hire women to make cigars, and was the speaker of the Liverpool Parliamentary debating society.

Dibner 199. Freeman 373 (binding variant b, advertisements variant 2, no priority). Garrison-Morton 220. Horblit 23b. Norman 593. PMM 344b.





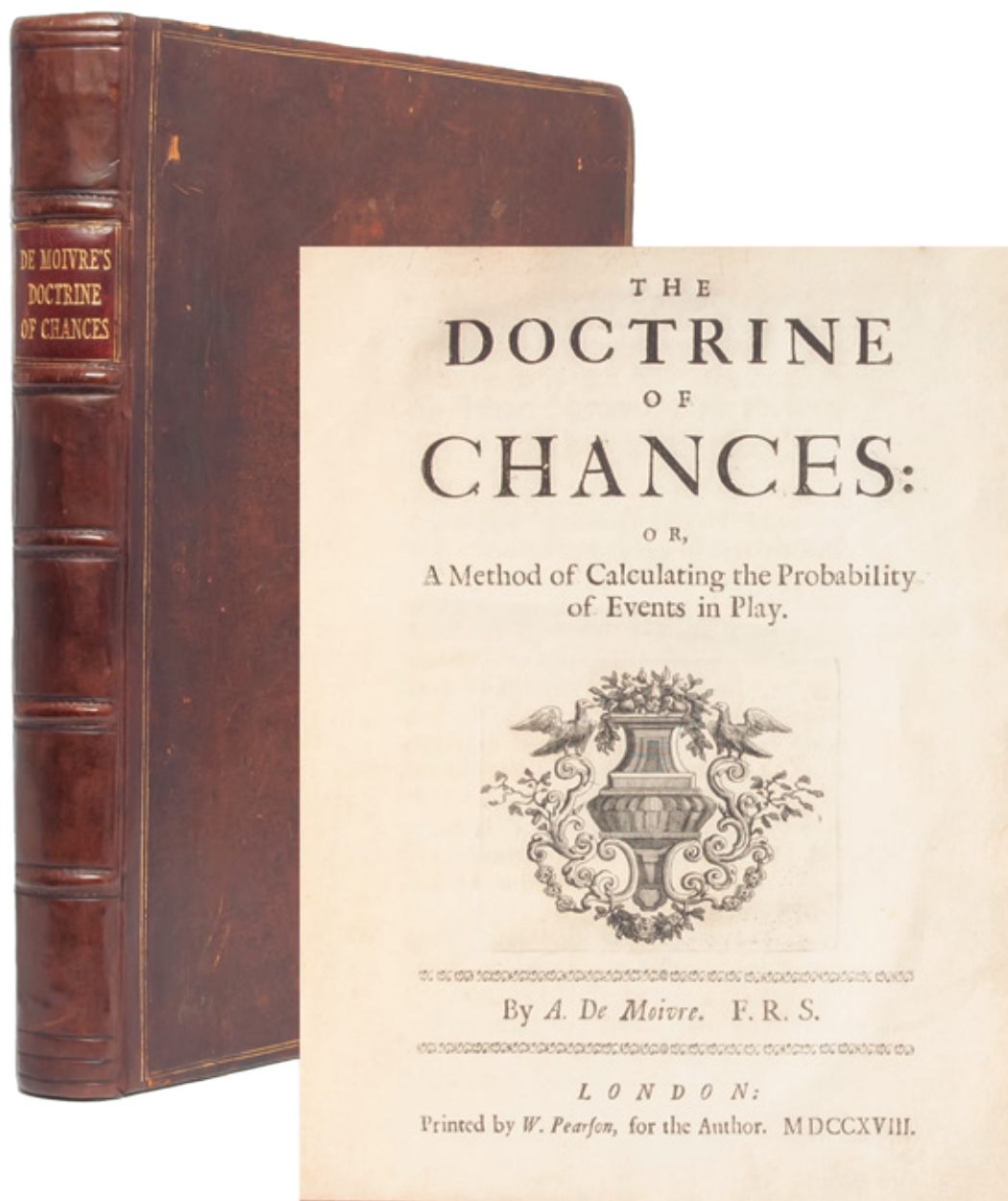
"The theory of probability surpasses anything done by any other mathematician"

18. De Moivre, Abraham

**THE DOCTRINE OF CHANCES: OR, A METHOD OF CALCULATING
THE PROBABILITY OF EVENTS IN PLAY**

London: W. Pearson, 1718. First edition. Small folio (240 x 200 mm). Collates [4], xiv, 175, [1, blank]: complete, with an engraved vignette on title-page, numerous engraved head and tail pieces and initials, and an engraved vignette headpiece on page 1. With a dedication to Sir Isaac Newton. Contemporary speckled calf, rebaked to style. Boards double-ruled in gilt. Spine with a red morocco label, lettered and ruled in gilt. All edges speckled brown. Some minor soiling to final two pages. Some light toning from glue on endpaper edges. Previous owner's armorial bookplate on front pastedown. Overall a very good copy.

Abraham De Moivre was a mathematician and a close friend of Sir Isaac Newton, to whom he dedicated the first edition of this work. "His work on the theory of probability surpasses anything done by any other mathematician except Laplace" (Cajori). "De Moivre's representation of the solutions of the then current problems of games of chance tended to be more general than those of Montmort. In addition, he developed a series of algebraic and analytic tools for the theory of probability, like a 'new algebra' for the solution of the problem of coincidences which foreshadowed Boolean algebra, the method of generating functions, or the theory of recurrent series for the solution of differential equations. In the Doctrine, de Moivre offered an introduction which contains the main concepts such as probability, condition probability, expectation, dependent and independent events, the multiplication rule, and the binomial distribution" (DNB).



A serious consideration about how parents' choices affect the next generation

19. Dickens, Charles

LITTLE DORRIT (IN PARTS)

London: Bradbury & Evans, December 1855– June 1857. First edition. First issue, with the mistakes in Part 15 uncorrected and the “oversight” slip in Part 16. Original blue pictorial wrappers, 20 parts in 19. Spines lightly soiled, several discreetly rebaked; edges somewhat chipped. Ownership signature in ink at head of Part 14. Light scattered foxing throughout. Collating xiv, 625 pages: complete, including frontis, extra engraved title page, and 38 plates. All advertising material called for by Hatton and Cleaver is present, with two anomalies: the final page in Part 1’s 16 page Bradbury & Evans catalogue is not numbered, and the 2 in the final part’s wrapper is not present. In all, a pleasing copy housed in a custom sheep and cloth slipcase.

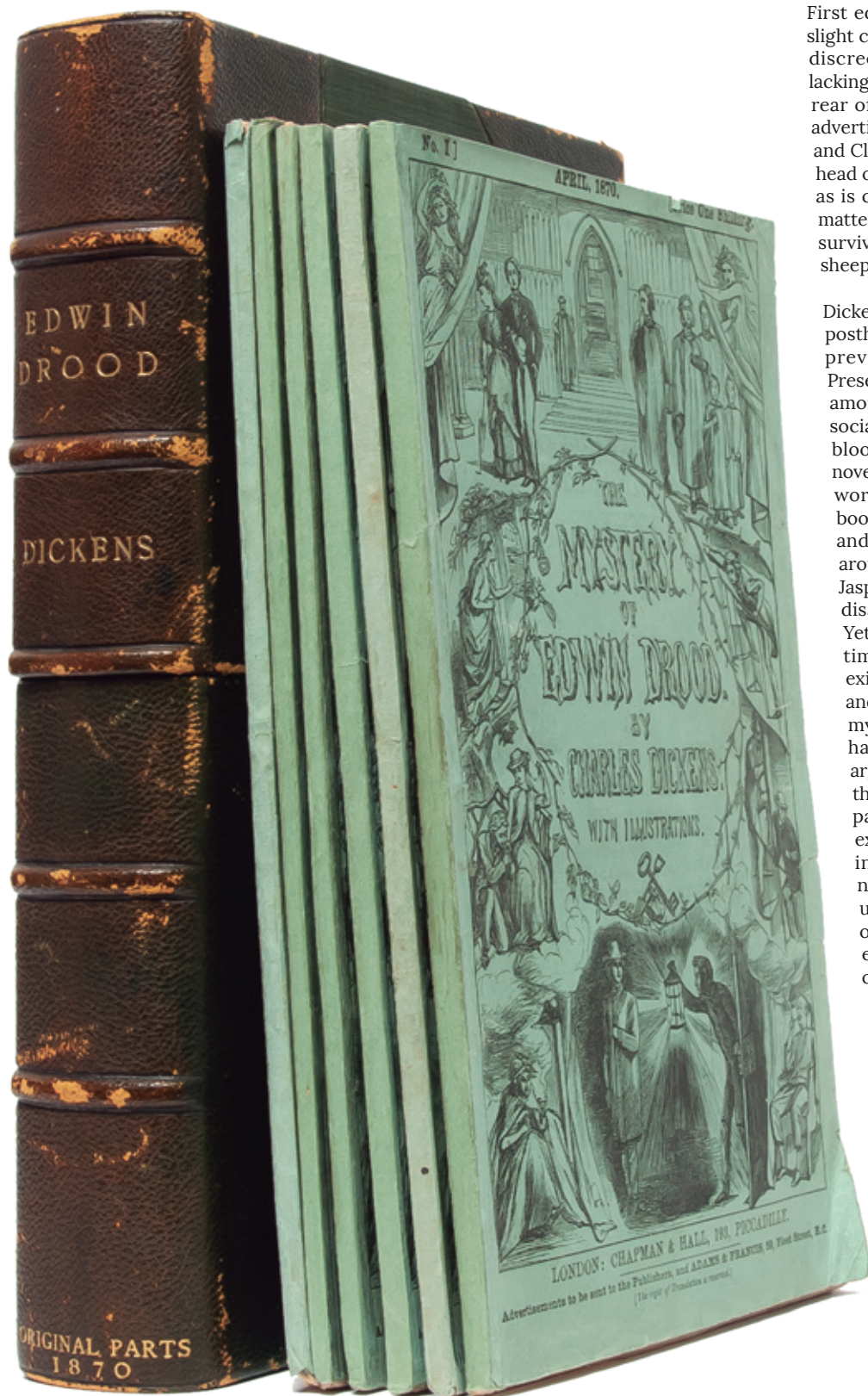
With Amy Dorrit as his case study, Dickens reveals how a parents’ financial shortcomings can detrimentally affect children’s lives -- forcing women into unsafe or unsavory employment and preventing them from finding husbands or forming families of their own. And he suggests that only through goodness and self-sacrifice can women rise up from these conditions. “On any other terms than those of allegory, angelic Amy Dorrit would be squirmingly hard to swallow. As it is, her goodness is indispensable to the story. Born in the Marshals debtor’s prison, she is the only character whose wishes are wholly unselfish and whose unbreakable will to love and be loved frees her metaphorically from every prison, literal and social. All the other major characters are imprisoned by discontent, by poverty, by ignorance, by personal ambition, even by ill-judged kindness; but most conspicuously by an insatiable desire for money, power and status” (Stevenson). No other Dickens novel tackles more overtly the burdens women bear in the face of economic hardship, nor so highly glorifies its female characters for their endurance.



Dickens' final novel, a dark mystery left unfinished

20. Dickens, Charles

THE MYSTERY OF EDWIN DROOD (IN PARTS)



London: Chapman and Hall, April - September 1870. First edition. In original pictorial wrappers with slight chipping and wear to edges, several volumes discreetly rebacked. Collating vii, [1], 190, [2]: lacking the 8 page Chapman & Hall catalogue in the rear of Part 5, else complete with all first issue advertising matter and points called for by Hatton and Cleaver (Cork ad present, printed price slip at head of Part 6). Light scattered foxing throughout as is common with these imprints. Preliminary matter bound in rear of Part 6 uncut. In all, a lovely survivor in wrappers housed in a custom green sheep and cloth case.

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

Dickens' beloved autobiographical novel about the development of an author

21. Dickens, Charles

THE PERSONAL HISTORY OF DAVID COPPERFIELD

London: Bradbury & Evans, 1850. First edition. Bound by Bayntun in full red polished calf, Dickens' portrait stamped in gilt on the front board, blue and green morocco spine labels, all edges gilt, marbled end papers. Tipped in to the first blank is an envelope signed by Charles Dickens. Internal contents are in excellent condition, clean and bright. Slight wear to the outer joint of the front board, still holding well. A lovely copy of one of Dickens' best, and his most autobiographical novel.

"David Copperfield has always been among Dickens' most popular novels and was his own 'favorite child.' The work is semi-autobiographical and although the title character differed from his creator in many ways, Dickens used him to relate early personal experiences that had meant much to him -- his work in a factory, his schooling, and his emergence from parliamentary reporting into successful novel writing" (Britannica). Like many of Dickens' novels, David Copperfield uses an individual, tracing his widening system of relationships as he moves through life, to explore the interconnectedness of humans, the way race, gender, and class can affect their paths, and the degree to which we have free-will. Near Fine.



Scarce first edition, first impression of the first Sherlock Holmes story

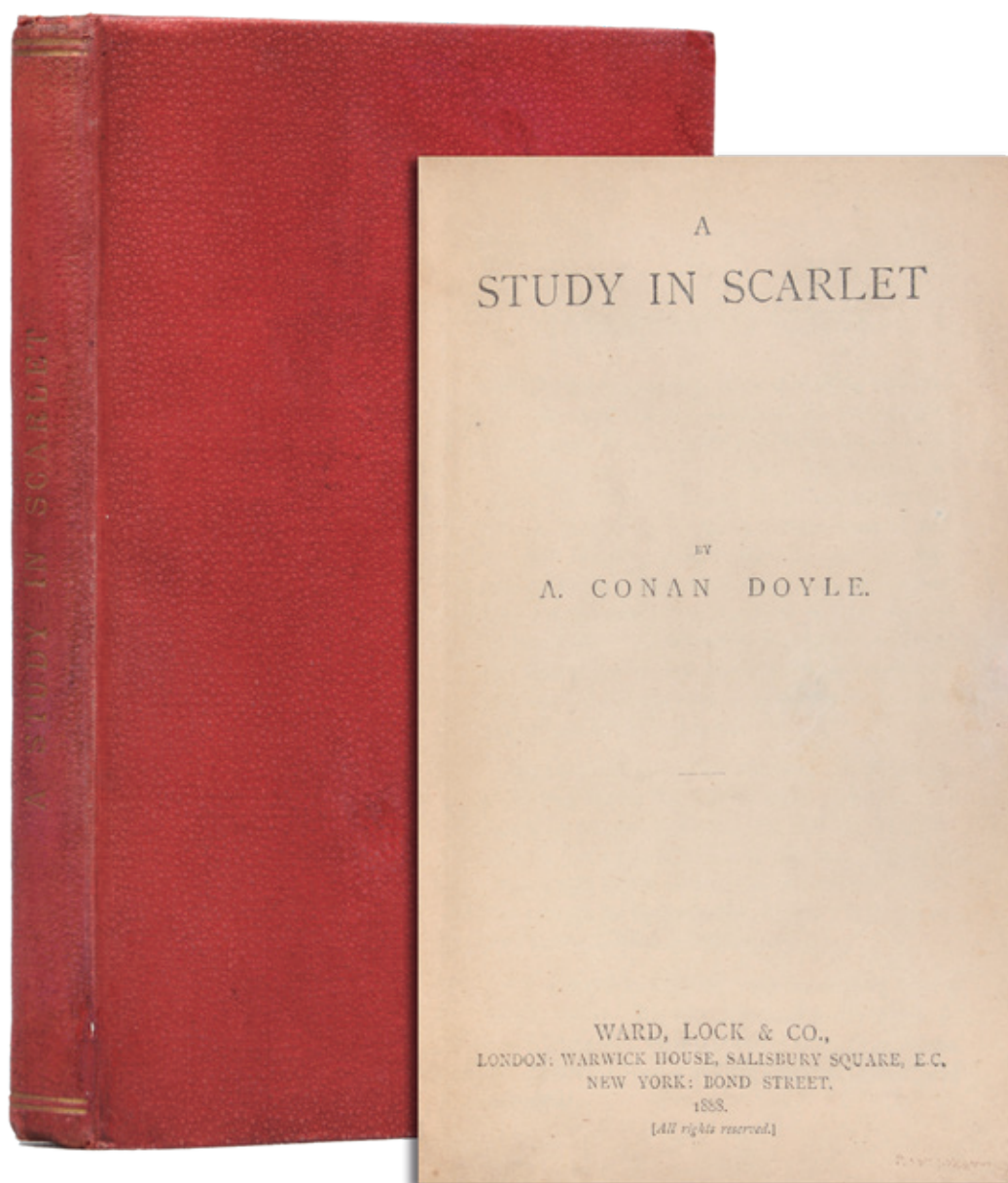
22. Doyle, Sir Arthur Conan

A STUDY IN SCARLET

London: Ward, Lock & Co., 1888. First edition. Octavo. Contemporary red pebbled cloth, titles in gilt to spine. A little cocked, lightly rubbed and soiled, the binding otherwise firm. 6 plates from line-drawings by Charles Doyle, decorative tailpieces. Very occasional light spotting, the contents otherwise bright and without marks. A very good, fresh copy. Scarce in trade and institutionally, OCLC locates only 12 copies of any impression of the first edition. Housed in a custom red morocco slipcase.

First edition, first impression, of the first Sherlock Holmes story; preceded only by the story's appearance in Beeton's Christmas Annual 1887. Two of the signatures were reset after the first printing, resulting in a misprint in the preface: "younger" becoming "younger" from the second impression on. The two printings are often referred to by these spellings. The book was illustrated by the author's father, Charles Doyle, whose drawings are somewhat crude and bear little resemblance to what became the conventional image of Holmes four years later with the Strand Magazine drawings by Sidney Paget.

Green & Gibson A1a.



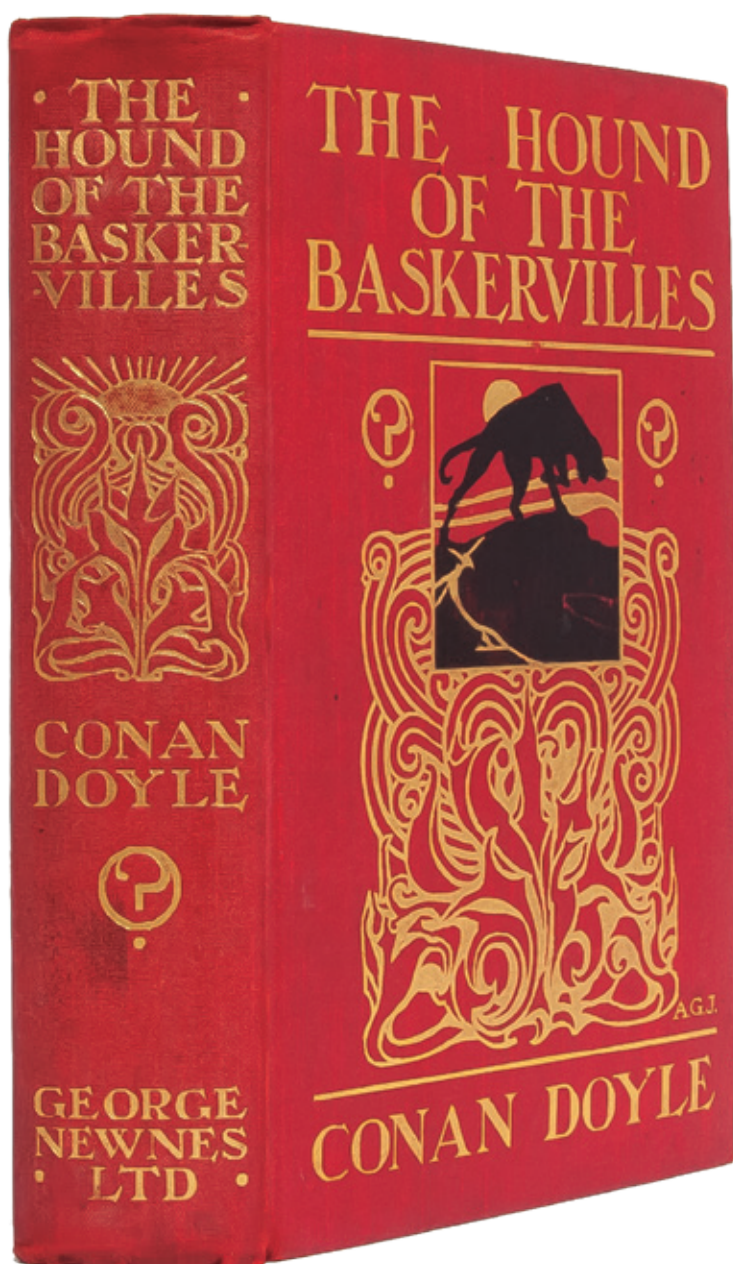
The most famous of all the Sherlock Holmes stories

23. Doyle, Sir Arthur Conan

THE HOUND OF THE BASKERVILLES

London: George Newnes, Limited, 1902. First edition. First edition in book form after the serial publication in the Strand Magazine August 1901 - April 1902. An attractive, just about Fine copy of the book without repair or restoration. Front panel bright, spine only slightly less so (spine a bit flattened); binding square and tight. Internally Fine and unread, an uncommonly fresh copy. Complete with all sixteen plates (including frontis) by Sidney Paget. Housed in a custom clamshell.

The Hound of The Baskervilles was the first Holmes story Conan Doyle wrote since Holmes' death eight years before in The Final Problem. Although the story was set before Sherlock Holmes' end, its popularity would inspire Doyle to bring back the character entirely in The Adventure of the Empty House. The Hound of The Baskervilles is set in the Southwestern English countryside and follows a murder linked to a cursed, spectral hound. Thought of as the best and most famous of the Sherlock Holmes stories, it appeared on Le Monde's list of the 100 Books of the Century. The Hound of The Baskervilles was hugely popular when it was released, and lines would form for copies at The Strand: "to the delight of Greenhough Smith, the magazine's circulation rose by thirty thousand copies" (The Life of Arthur Conan Doyle). Just about Fine.



How parents should educate their children to fulfill specific gender roles and avoid the entrapments of vanity

24. [Evelyn, John] J.E., Esq.

**THE GOLDEN BOOK OF ST. JOHN CHRYSOSTOM, CONCERNING THE EDUCATION OF CHILDREN.
TRANSLATED OUT OF THE GREEK**

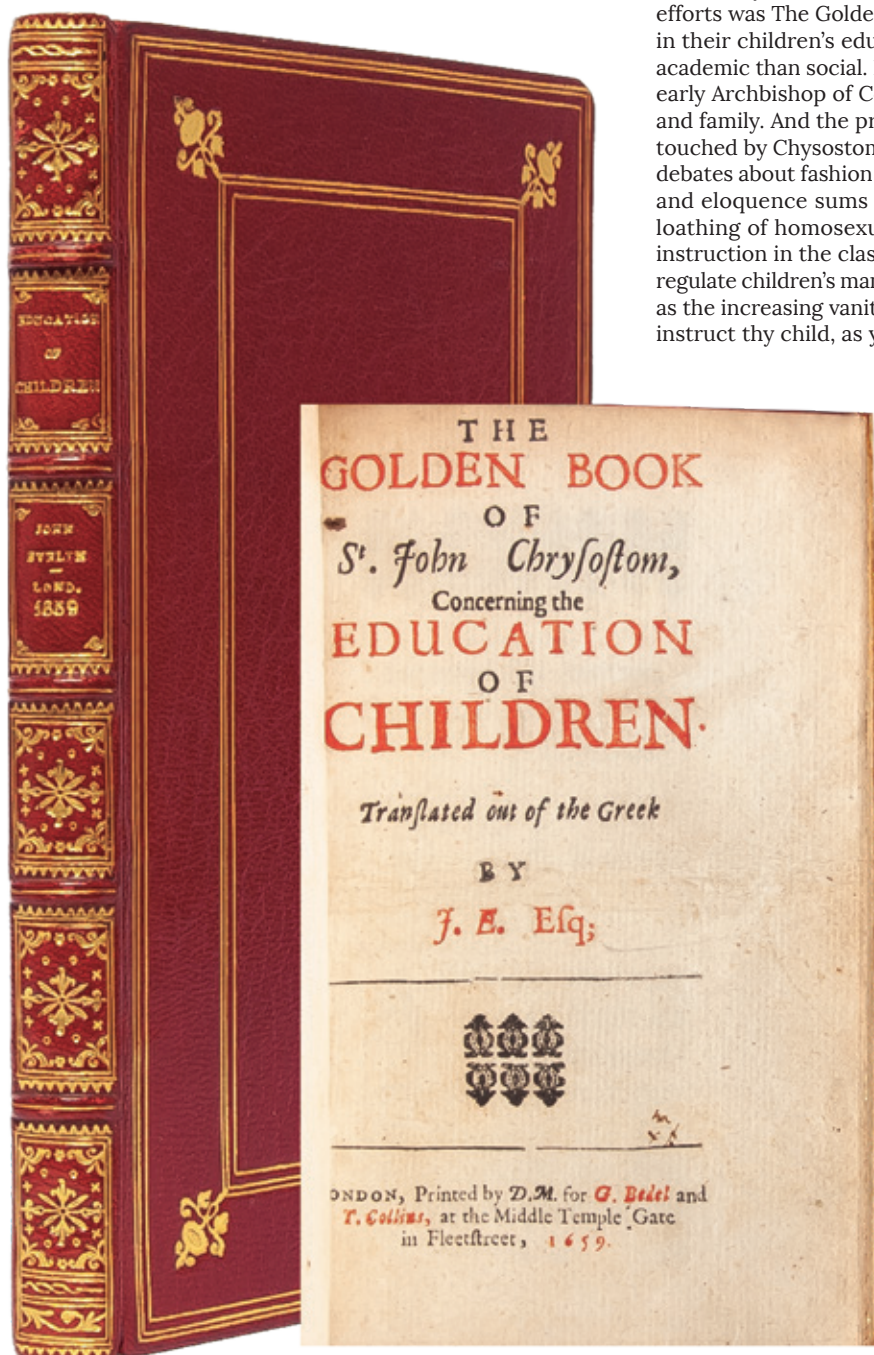
London: B.M. for G. Bedel and T. Collins, 1659. First edition. Twelvemo measuring 90 x 140mm (pages). Collates complete: [48], 90, [6]. Internally a pleasing copy, trimmed a bit close along the header but always retaining the page number and running titles. Small closed tear to lower margin of A6; some light marginal soiling on occasion, not affecting text. Several examples of contemporary ink marginalia and manicules. Finely bound in full red morocco with gilt to spine and boards; all edges gilt. Marbled endpapers. Bookplates of John Lawson and Anthony Fair to front pastedown. A scarce and early work on the social education, the present is the only copy on the market. ESTC records 12 copies, with only five of those in North America.

Grieving over the loss of his eldest son, famed diarist and social commentator John Evelyn turned to translation and study for consolation. The result of his efforts was *The Golden Book*, a tract encouraging parents to take a strong hand in their children's educations from infancy. Notably, these educations are less academic than social. Evelyn draws on the preaching of St. John Chrysostom, an early Archbishop of Constantinople who supported strong authority in church and family. And the present work's approach to gender in education is at times touched by Chysostom's own anxieties about the sexes as well as contemporary debates about fashion and sexuality in the Caroline court. "Chysostom's learning and eloquence sums up a long age of ever-growing moral outrage, fear, and loathing of homosexuality" (Allen). For Evelyn, education is about more than instruction in the classical languages or in reasoning; it helps to "compose and regulate children's manners." Of particular concern to Evelyn is what he perceives as the increasing vanity and effeminization of boys. "O vain man! Why dost thou instruct thy child, as yet free from this madness, in these trifles?...He hath no

need of gold. And thou dost nourish him a lock of hair behind his ear like a Girle, effeminating thy son even from the very cradle. Softening thus the vigor of his sex...If a man weareth his hair long it is a shame unto him." In regard to girls, he complains against their rising independence and disregard of authority. "A maid when in her mother's chamber she hath learned to long for these various tires and ornaments of women becomes impertinent to her husband, and very troublesome." Early and reinforced education of both is critical to avoiding the defiance of gender expectations.

Emphasizing that "children may be instructed in Arts, Letters and Eloquence," he urges against the use of idle fables or fairy tales where lessons may be misunderstood or ambiguous. And he encourages children's education to be run with order and rigor, the power structure being clear and continuously reinforced. "Let Children hear nothing impertinent neither of their Domesticks or their Governours, nor their Nurse." Near the end, Evelyn touches on the dangers of lust to older children, and advises that wholesome activities and scriptural study be used to encourage chastity. "Physicians say that presently after the fifteenth year youths are vehemently inflamed with the Lust of Concupiscence. How shall we now fetter this beast?" Theatre should be avoided at all costs; sobriety should be maintained; and parents should only employ "some ancient Maid or Woman stricken in years" to do any service near their teen sons. A conduct tract that speaks to educating children into socially acceptable roles, rather than a text emphasizing classical learning.

ESTC R10323.



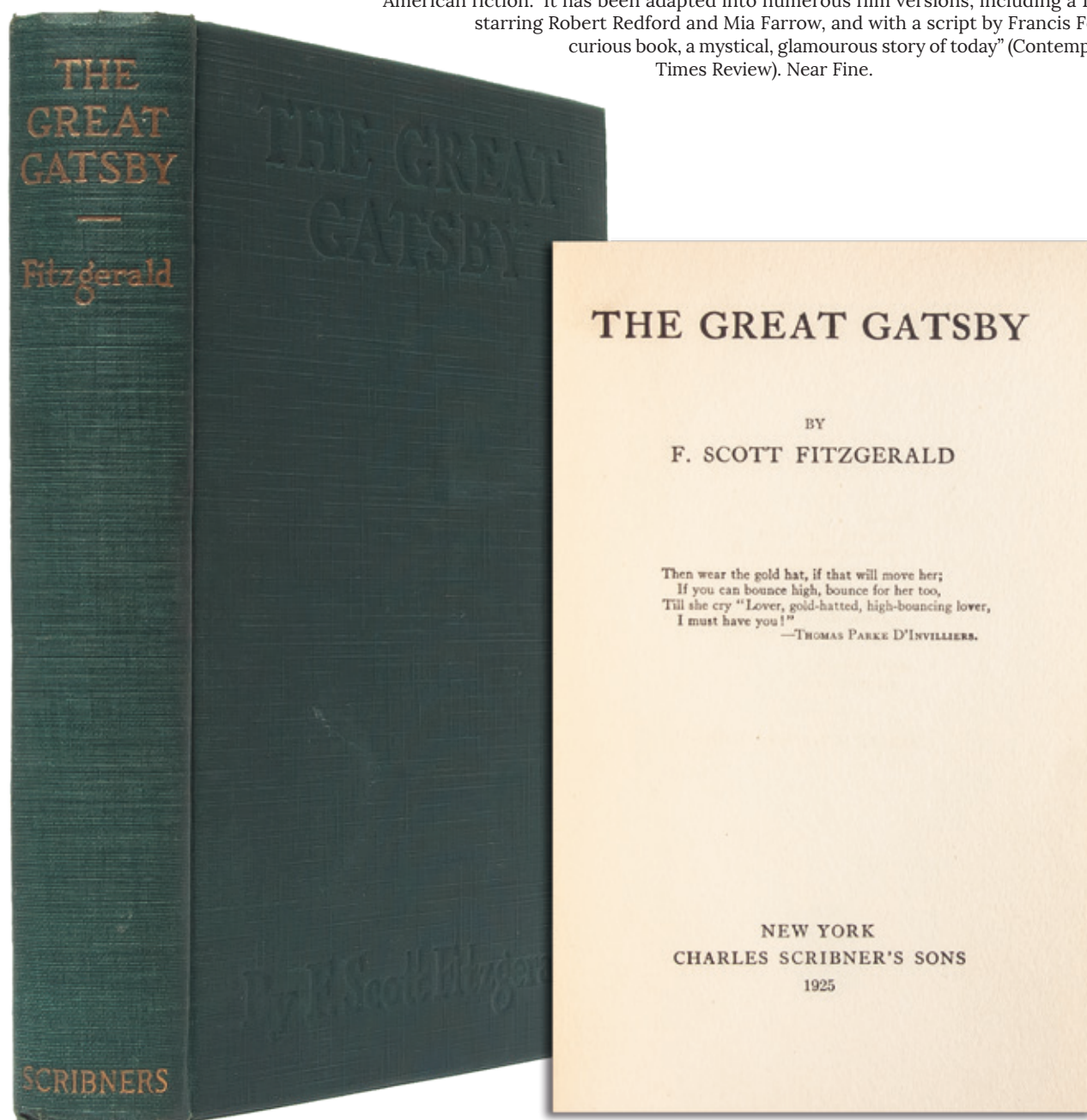
Fitzgerald's famous and haunting novel about wealth and desire during the Jazz Age

25. Fitzgerald, F. Scott

THE GREAT GATSBY

New York: Charles Scribner's Sons, 1925. First edition. First issue, with the four main issue points present: 1) pg. 60, line 16 "chatter" 2) pg. 119, line 22 "northern" 3) pg. 205, lines 9-10 "sick in tired" 4) pg. 211, lines 7-8 "Union Street station." Original publisher's cloth binding with gilt to spine and blind embossing to front board. Near Fine with the spine a bit cocked, but otherwise an attractive copy of this exceptional novel, which introduced the Lost Generation to the world.

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



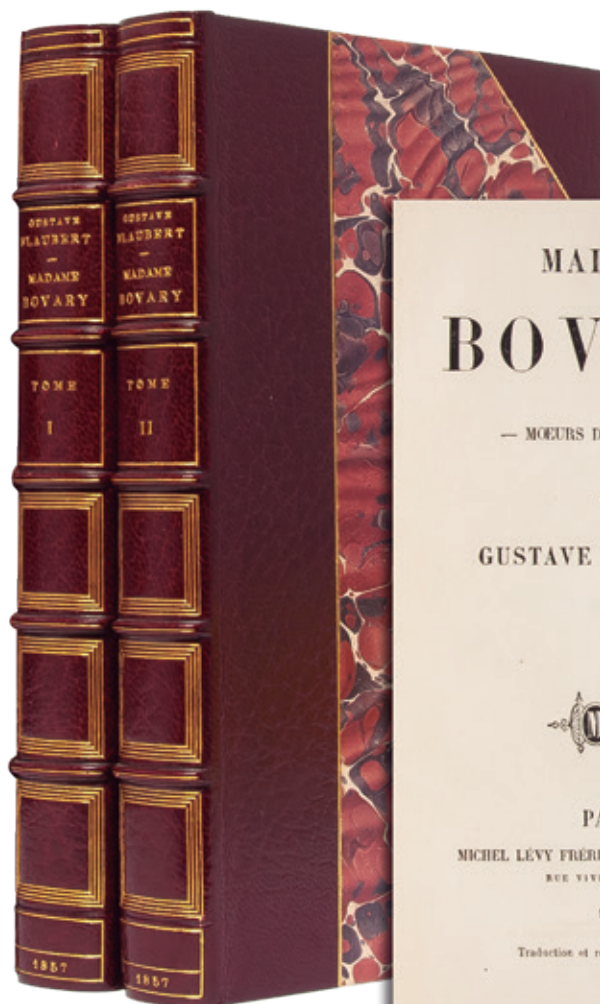
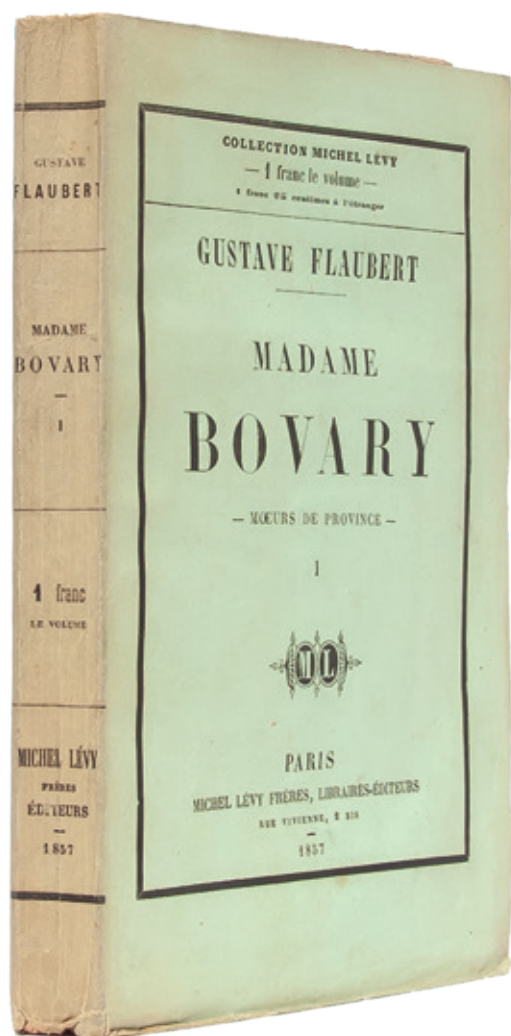
A beautiful survivor in wrappers and glassine of Flaubert's controversial and progressive novel

26. Flaubert, Gustave

MADAME BOVARY (IN 2 VOLS)

Paris: Michel Levy Freres, 1857. First edition. Original green wrappers and glassine jackets with minor chips to extremities of the spines, a rare survivor. True first, with dedication to "Senart," collating [iv], 232; [iv], [233]-490: complete, with half titles and titles as well as publisher's catalogue to rear of Volume I. Internally clean and bright. An exceptional copy of Flaubert's unequaled novel, which ushered in the age of modernism. Housed in a custom marbled slipcase with half morocco and marbled chemise.

Flaubert's Emma Bovary rapidly gained notoriety for seduction and suicide following the novel's release and surrounding obscenity lawsuit in 1857. It would take another thirty years before the English edition of Flaubert's masterwork was translated and brought to Britain by Eleanor Marx-Aveling, daughter of Karl Marx, who aimed to give the English "a chance of reading... and seeing for themselves whether there is even the slightest foundation for this charge of immorality" (xii). Today, the novel is considered a masterpiece. "Madame Bovary is first and foremost a major milestone in the development of modern and, eventually, modernist fiction, as it introduced or intensified such developments as authorial 'impersonality', free indirect narration and a willingness to delve thematically into the banality and vulgarity of contemporary life" (Sayeau). Fine in Fine dust jacket.



One of the most memorable of the Bond books, signed by Fleming

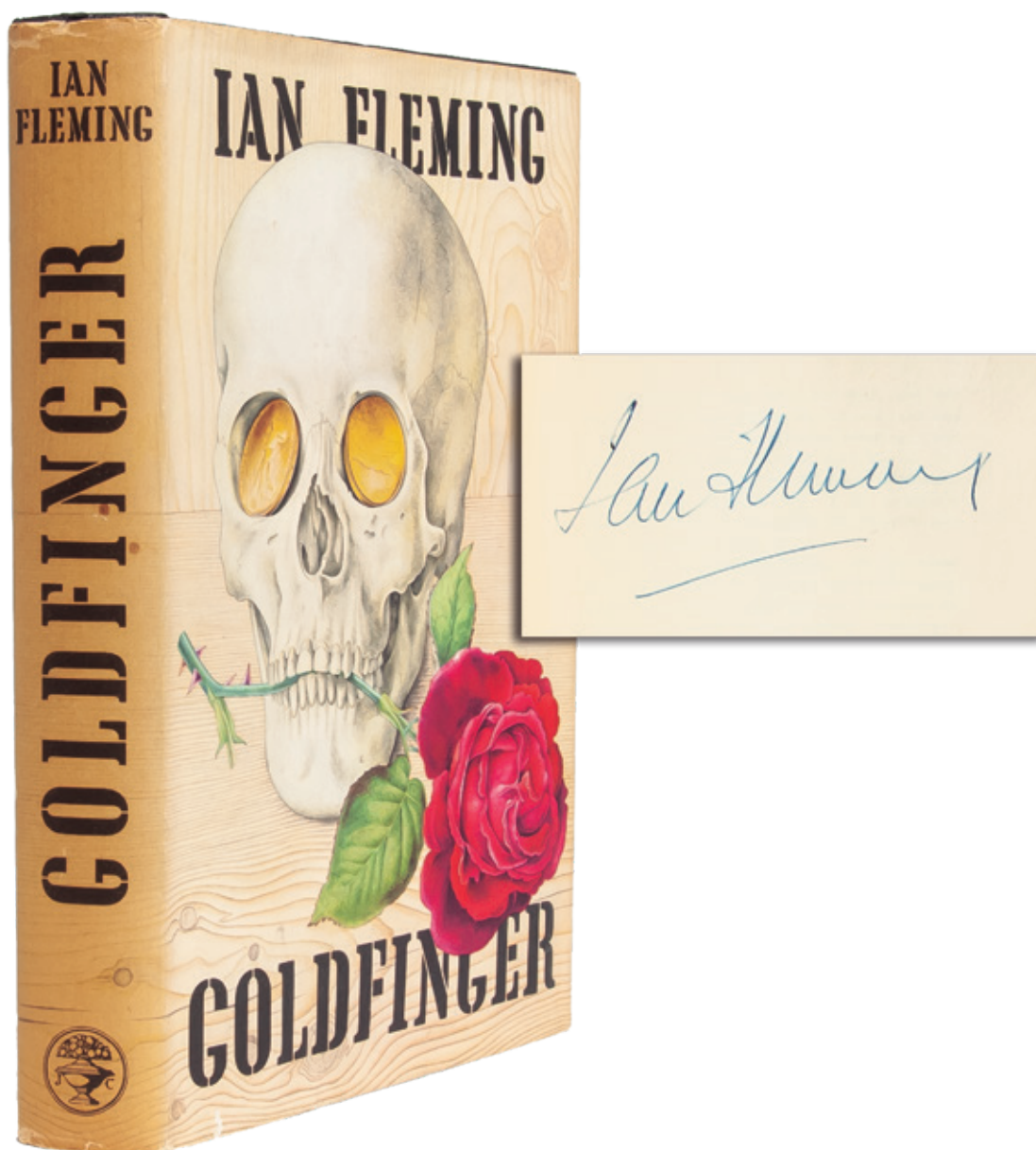
27. Fleming, Ian

GOLDFINGER

Signed first edition

London: Jonathan Cape, 1959. First edition. A Fine book in an unclipped Near Fine jacket, with the spine a bit toned. Signed by Ian Fleming on the front endpaper. An exceptionally pleasing signed copy. Housed in a custom clamshell case.

The seventh book in Ian Fleming's internationally acclaimed James Bond series, *Goldfinger* was received more positively than its predecessor, *Dr. No*, and was heralded as "a superlative thriller from our foremost literary magician" (New York Herald Tribune). While following Auric Goldfinger, a wealthy investor in the gold trade with ties to the Soviet counterintelligence agency, Bond is pulled into a malicious plot to infiltrate and steal the gold of Fort Knox. His efforts to thwart Goldfinger are assisted by Tilly Masterton, who seeks retribution for her murdered sister, and together they fight Goldfinger and his Korean factotum, Oddjob. In this novel, the Bond character was more fully developed and shown, with symbolic undertones, to represent Saint George, a prominent crusading saint in Catholicism. Fleming used American gold tycoon, Charles W. Engelhard Jr., as the inspiration for his Goldfinger character, one of his best villains. Fine in Near Fine dust jacket.



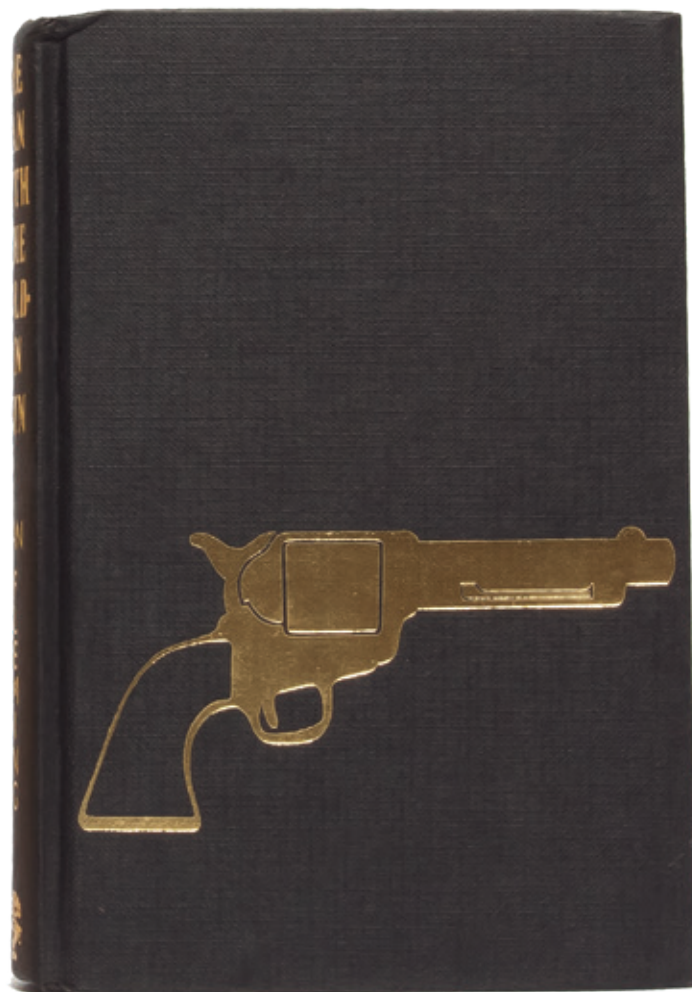
First state of the final Bond novel, published posthumously

28. Fleming, Ian

THE MAN WITH THE GOLDEN GUN

London: Jonathan Cape, 1965. First edition. A bright, Near Fine copy of the book, bumped near the crown of the spine, and light foxing to closed text-block, else in exceptionally nice condition. First state binding with a very bright gilt gun on the upper board. In a just about Fine dust jacket with only trivial wear at the head of the spine. Scarce thus, and housed in a custom clamshell by the Chelsea Bindery.

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



An incredible presentation copy to the man who made it possible for Fleming to write his Bond books

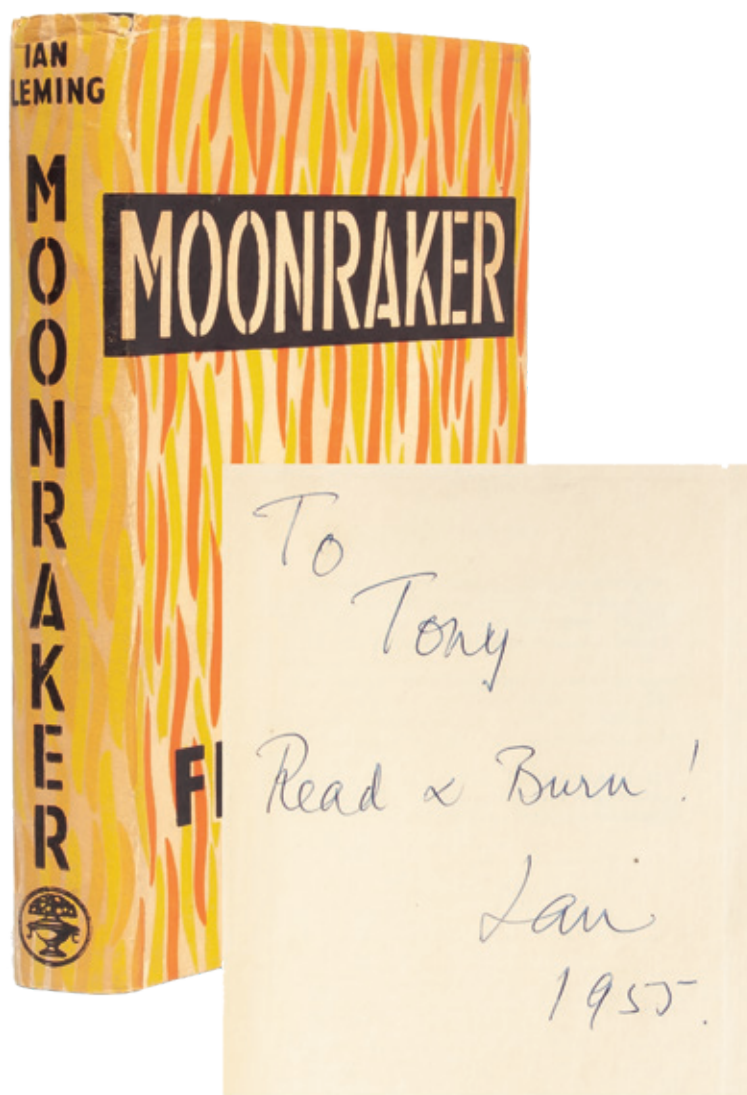
29. Fleming, Ian

MOONRAKER

Presentation copy

London: Jonathan Cape, 1955. First edition. First impression, later variant with "shoot" corrected on page 10. Near Fine in like jacket, with a few light marks to boards and lower front panel rubbed. Small loss of cloth to lower front joint. An excellent jacket, with just a bit of sunning to spine and small nicks to extremities. Housed in a custom clamshell case. Inscribed on the front endpaper: "To Tony, Read & Burn! From Ian 1955." The recipient was Anthony Kemsley, later Sir Anthony Berry, the Conservative MP who died tragically in the 1985 IRA Brighton Bomb attack. Kemsley had early on offered Fleming the foreign correspondent job with the Kemsley Newspapers after the war, enabling him to write his Bond novels by including a provision in Fleming's contract that he take every January and February as paid leave to write on his Jamaica estate. An exceptional association.

The third novel in the Bond series, Moonraker features James Bond working to prevent a ballistic missile hidden deep in the heart of London from destroying the city. This missile, christened Moonraker, is the project of Hugo Drax, a wealthy British businessman, who wants to protect his homeland from the simmering tensions of the Cold War Era. Little does Bond know, but Hugo Drax is actually a vengeful former Nazi named Graf Hugo von der Drache, now in cahoots with the Soviet Union. The Moonraker missile, supposedly keeping London safe from Soviet aggression, is actually Drax's vengeance against England for defeating Nazi Germany during World War II. Far from protecting London and the British people, Drax and Moonraker have adopted protectionism and patriotism as a sinister disguise. This third Bond novel brings the global terror of the Cold War home to England, where Fleming grapples with the continuing effects of World War II and the nuclear arms race. Near Fine in Near Fine dust jacket.



"The Dialogo, far more than any other work, made the heliocentric system a commonplace"

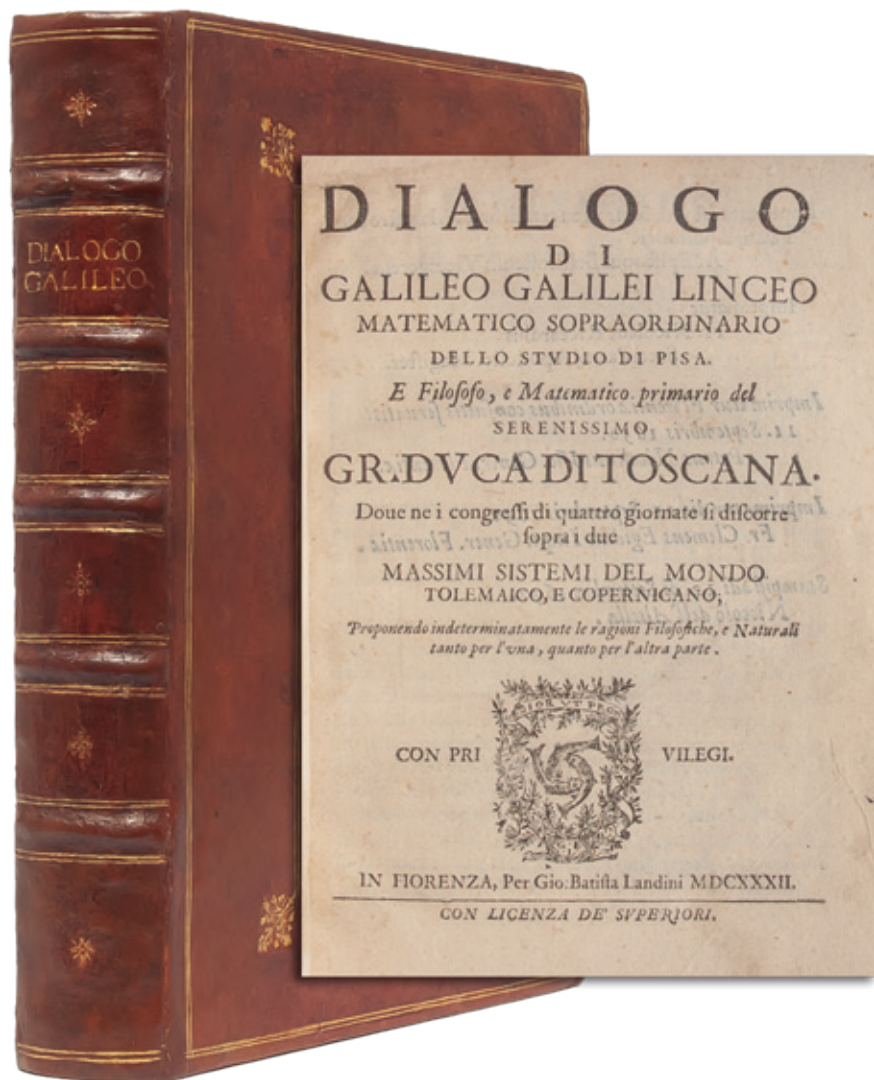
30. Galilei, Galileo

DIALOGO ... SOPRE I DUE MASSIMI SISTEMI DEL MONDO TOLEMAICO, E COPERNICANO

Florence: Giovanni Batista Landini, 1632. First edition. Bound in contemporary full polished calf, ruled in gilt. Expert restoration to the spine and edges of the binding. Quarto (220 x 156mm), collates complete: [viii], 458, [xxxii]; with the engraved frontispiece by Stefano della Bella, woodcut Landini device on title, 31 woodcut text diagrams and illustrations. Frontis illustration remargined at the top and bottom, but printed on the correct, thicker paper with dark-ink imprint (indicative of the initial print run). With the errata leaf at the end supplied from another first edition copy, evidence of paste on p.92, but no correction slip, manuscript addition of letter H to diagram on p.192 (as usual). Despite the faults, a copy that is clean internally and presents very well indeed. Provenance: bookplate of M.A. Principis Burghesii - Marc Anton Borghese (1814-1886); and bookplate of bookseller Joseph Martini (with his pencil notation that this copy collates complete).

"The Dialogo was designed both as an appeal to the great public and as an escape from silence. In the form of an open discussion between three friends - intellectually speaking, a radical, a conservative, and an agnostic - it is a masterly polemic for the new science. It displays all the great discoveries of the heavens which the ancients had ignored; it inveighs against the sterility, willfulness, and ignorance of those who defend their systems; it revels in the simplicity of Copernican thought and, above all, it teaches that the movement of the earth makes sense in philosophy, that is, physics. Astronomy and the science of motion, rightly understood, says Galileo, are hand in glove. There is no need to fear that the earth's rotation will cause it to fly to pieces" (Printing and the Mind of Man). An incredibly important and foundational text, The Dialogo was perhaps the most influential work in making heliocentrism common and accepted knowledge; and its assertions paved the way for Isaac Newton and a new generation of scientific discovery.

PMM 128.



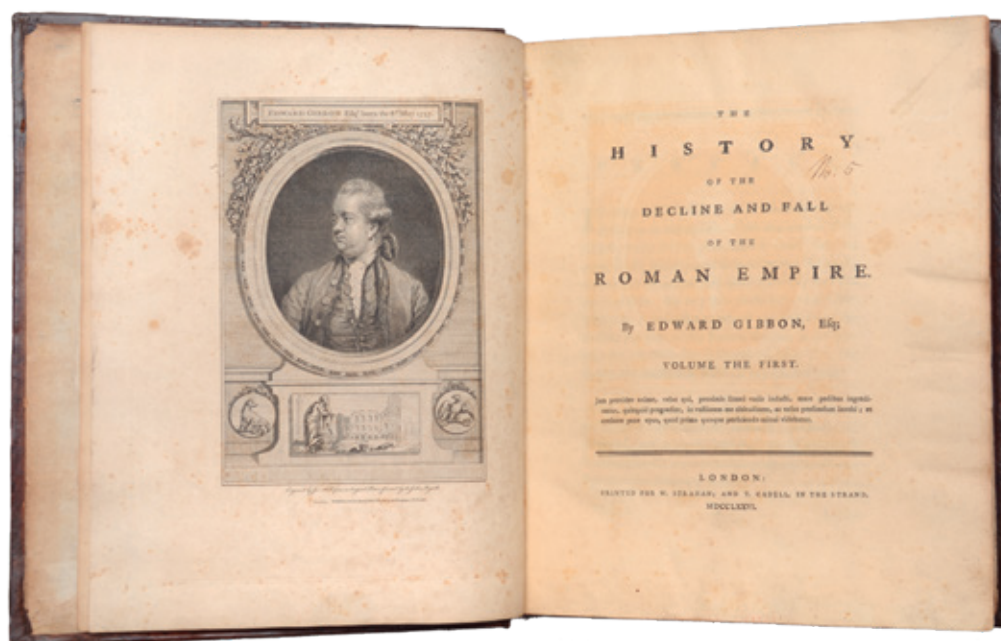
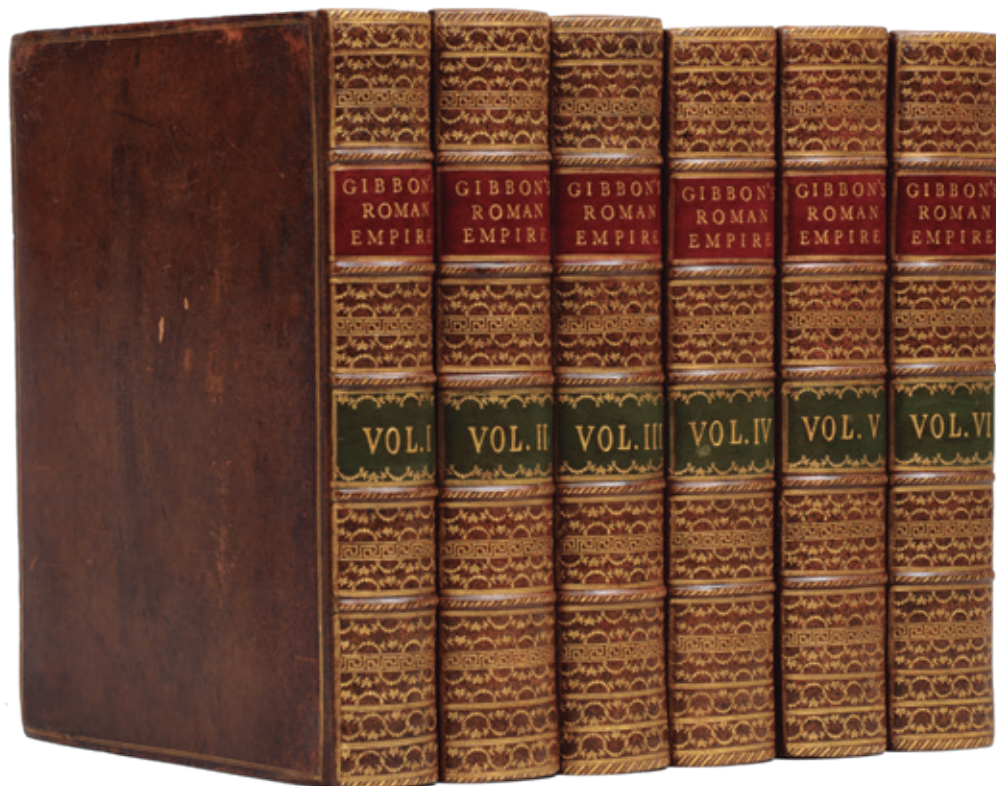
*A cornerstone of historical writing***31. Gibbon, Edward****THE HISTORY OF THE DECLINE AND FALL OF THE ROMAN EMPIRE**

London: 1776 - 1788. First edition. 6 volumes, quarto (273 x 218 mm). Contemporary polished calf, skillfully rebacked to style, red and green morocco spine labels, raised bands, compartments elaborately decorated and ruled in gilt, boards framed in double fillet gilt. Engraved portrait frontispiece by Hall after Joshua Reynolds (dated 1 February 1780) issued with the first edition of volume 2 but bound in volume 1 as usual; 2 engraved folding maps to volume 2. Volume 1 with cancels X4 and a4 (so signed), errata leaf uncorrected, bound after the contents; vol. 2 with cancels G1 and L11, errata leaf; volume 3 with p. 177 correctly numbered, page 179 line 18 with uncorrected spelling of "Honorius", errata leaf; volume 4 with cancels H3 and L2; volume 6 with errata for volumes 4-6 on 4Uv.

With the half-titles. Armorial bookplates of Campbell of Shawfield to front pastedowns of first three volumes (likely Walter Campbell of Shawfield [1741-1816], Scottish landowner and Rector of Glasgow University); ownership stamp of "A D McGregor" spotted throughout volumes 2-6; ink annotation "No. 5" to each title page; some careful pencil marks correcting errata. Boards a little marked and scuffed (more so for volumes 4-6), corners discreetly repaired, endpapers browned from turn-ins, inner hinges strengthened, some offset from portrait to title page of volume 1 and rear free endpaper verso of volume 1 pencil-scored, a few minor tears and chips. Overall the contents generally clean, with some foxing and the occasional mark, dampstain to lower edge of volume 2. A handsomely bound set.

First editions (volume 1 in the first state) of Gibbon's magisterial history, with the cancel leaves and uncorrected errata as called for by Norton. The first variant state of volume 1 numbered 500 copies, printed before Strahan's optimistic and ultimately prophetic decision to double the printing order to 1,000; the first edition sold out within a fortnight. "This masterpiece of historical penetration and literary style has remained one of the ageless historical works which maintain their hold upon the layman and continue to stimulate the scholar although they have been superseded in many, if not most, details by subsequent advances of research and changes in the climate of opinion Gibbon brought a width of vision and a critical mastery of the available sources which have not been equaled to this day; and the result was clothed in an inimitable prose" (Printing and the Mind of Man).

PMM. 222



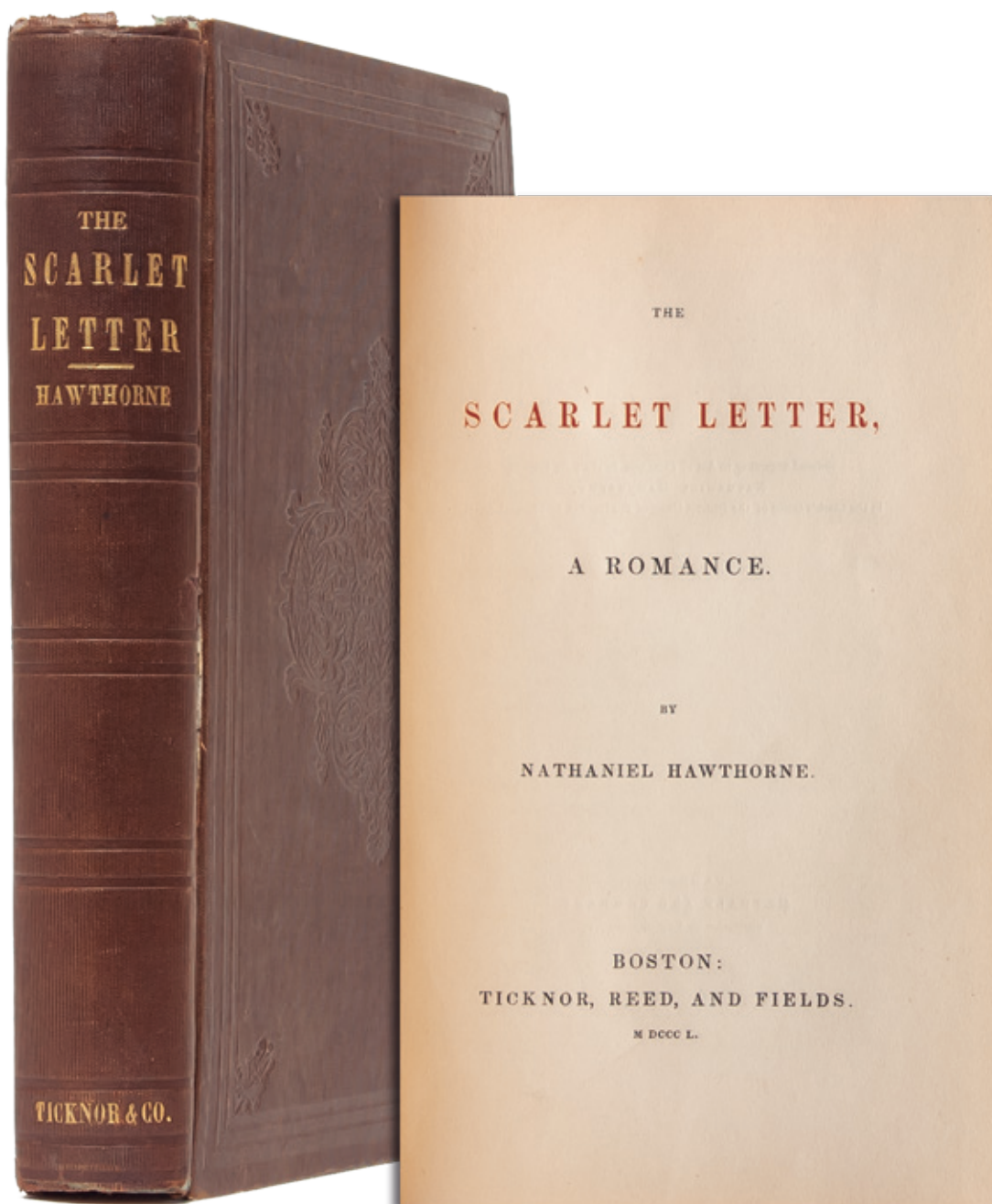
A classic of American literature, offered in lovely condition

32. Hawthorne, Nathaniel

THE SCARLET LETTER: A ROMANCE

Boston: Ticknor, Reed, and Fields, 1851. First edition. Original publisher's cloth binding stamped in gilt and blind. A lovely copy of this American masterpiece. Spine ends gently chipped and small bump to lower front corner; minor split to the cloth at the outer joint. Internally some light scattered foxing to preliminaries, else clean and unmarked. Housed in a custom silk slip case.

Hester Prynne, publicly punished as an adulterer when she bears a child out of wedlock, refuses to name the father of her daughter; instead, she lives life in her village, wearing a mandatory scarlet A as a sign of her transgression. Though Hester's body betrays her secret, in pregnancy and motherhood, her honesty and public acknowledgement of her daughter brings her greater redemption than the two men in her life. For years, the Reverend Dimmesdale struggles in secret with his guilt at allowing Hester to bear punishment alone for their affair. And her cruel, estranged husband (alias Roger Chillingworth) becomes morally bankrupt in his desperate search to uncover and name her lover, the unknown father of Pearl. A classic of American literature. Near Fine.



Published posthumously by Jaggard

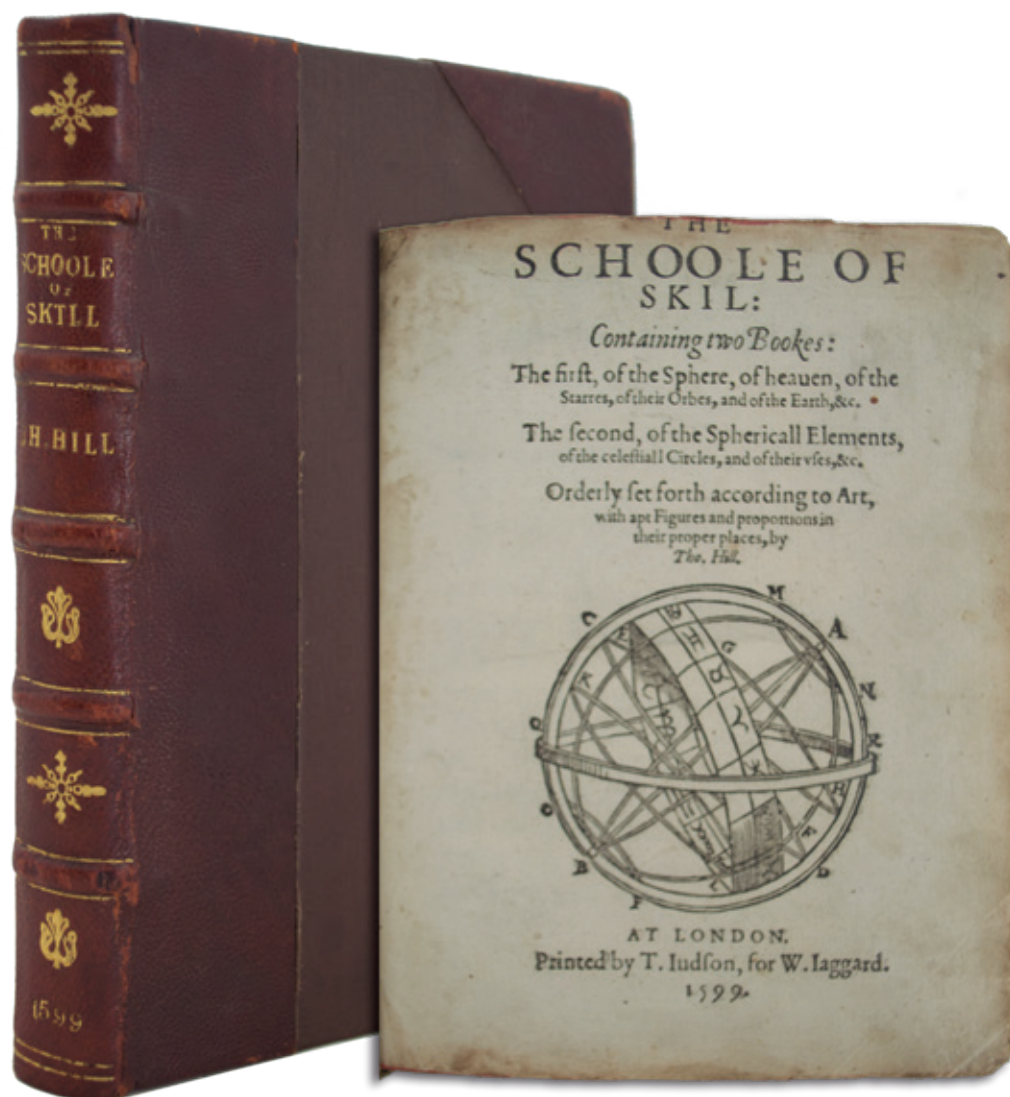
33. Hill, Thomas

THE SCHOOLE OF SKIL: CONTAINING TWO BOOKES

London: Printed by T. Judson, for W. Jaggard, 1599. First edition. Two parts in one octavo volume (185 x 142 mm). Continuous pagination. [6], 267, [1, blank], [2, table of contents] pp. Lacking initial blank [sig. "A"]. With Spherical woodcut device on title-page, and numerous woodcut illustrations, diagrams and initials throughout. Half 19th-Century maroon morocco over cloth boards. Spine lettered and stamped in gilt. Edges dyed red. Edges a bit rubbed. Inner hinges cracked but firm. Top margin of title-page trimmed close, just touching first word. Fore-edge of leaf D5 frayed. Some marginal dampstaining to pages 49-56 and 233-final leaf. Pages 118-119 misnumbered 102-103, and 122-123 misnumbered 106-107. Leaves M5 and M6 misbound between M2 and M3, but all leaves present and complete. Leaf edges around "Table of contents" a bit darkened and last leaf of "Table" with a repaired marginal tear, not affecting text. All English 16th-Century books on astronomy are rare, and this has been the only copy of this title at auction in the past 30 years.

"Apart from Blundeville, the only other 16th century astronomical writer of any significance who explicitly rejected the Copernican system was Thomas Hill, who died about 1575" (Russet). In *The Schoole of Skil*, Hill writes "Aristarchus Samius, which was 261 years before the birth of Christ, took the earth from the middle of the world, and . . . [put it in motion] about the sun, which he feigned to stand in the middle of the world as immoveable, after the manner of the fixed stars. The like argument doth that learned Copernicus apply unto his demonstrations." Hill alludes to the fact that heliocentrism was an idea both ancient and familiar; although he would argue against the Copernican heliocentric model, he would go on to use Copernicus' calculations for various astronomical values, including the length of the solar year.

ESTC S104125. STC 13502.



One of 1,000 copies signed by the author, in the original dust jacket

34. Lawrence, D.H.

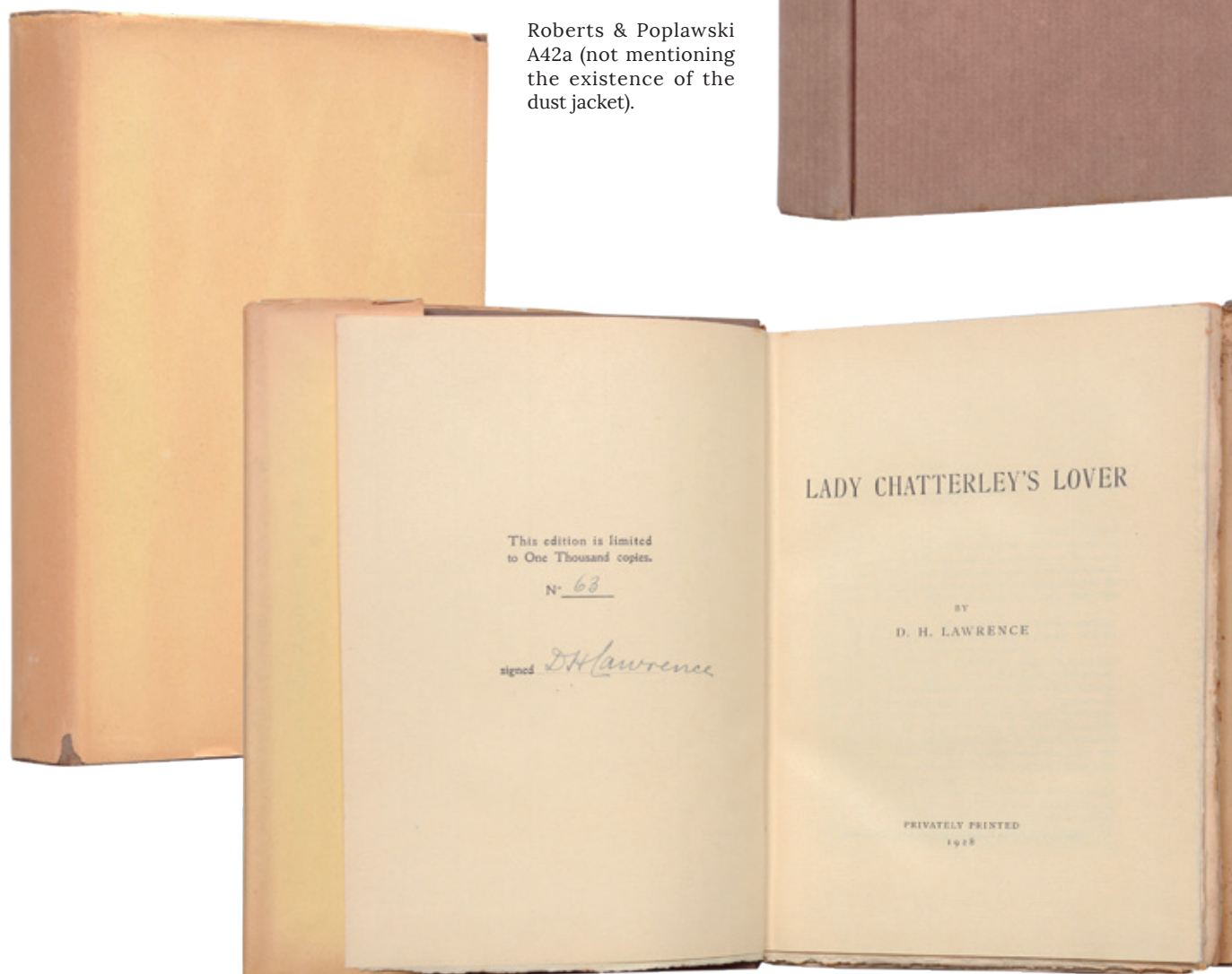
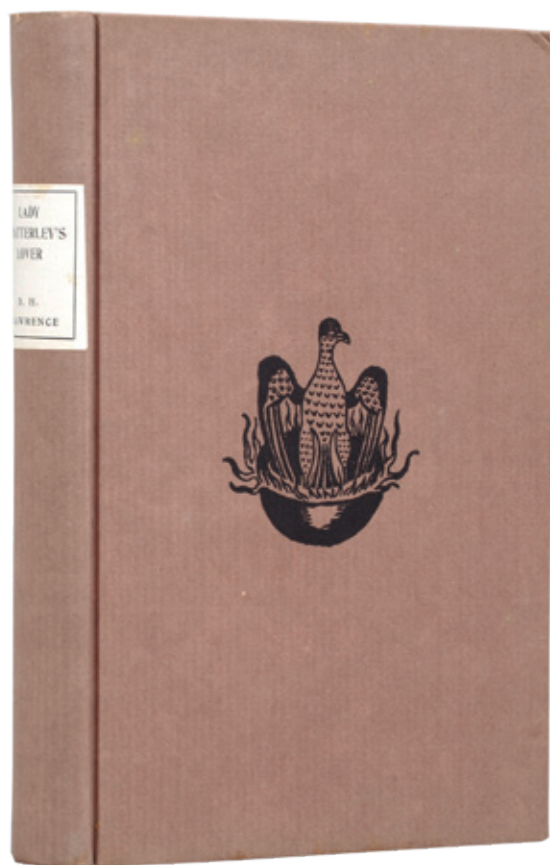
LADY CHATTERLEY'S LOVER

Signed Ltd. Edition

Florence: Privately Printed, 1928. Square octavo. First edition, number 63 of 1,000 copies signed by Lawrence, a superb example in the uncommon jacket. Original mauve paper covered boards, printed spine label, Lawrence's phoenix device blocked in black on front cover, untrimmed and largely unopened. With the unprinted cream dust jacket. Touch of wear to tips, edges lightly foxed, faintest offsetting to endpapers; a near-fine copy in the jacket with small chip to foot of spine and nicks to top edge. Housed in a custom grey cloth box.

"The publication (for subscribers) of the final version of Lady Chatterly's Lover--written in the astonishing time of just five weeks, in one of Lawrence's last great bursts of creative energy--also sustained him, as he overcame the difficulties lying in the way of an individual publishing and distributing his own book. With the help of the Florentine bookseller Pino Orioli, the handsome volume was printed in and distributed from Florence, and made Lawrence more money than he had very imagined" (ODNB). The unexpurgated text was not published in the UK until 1960, as the book was considered obscene for its honest depictions of post-war injuries and impotence, domestic unhappiness, and one woman's pursuit and fulfillment of her sexual desires outside of marriage.

Roberts & Poplawski
A42a (not mentioning
the existence of the
dust jacket).



An exceptional signed copy with a literary association

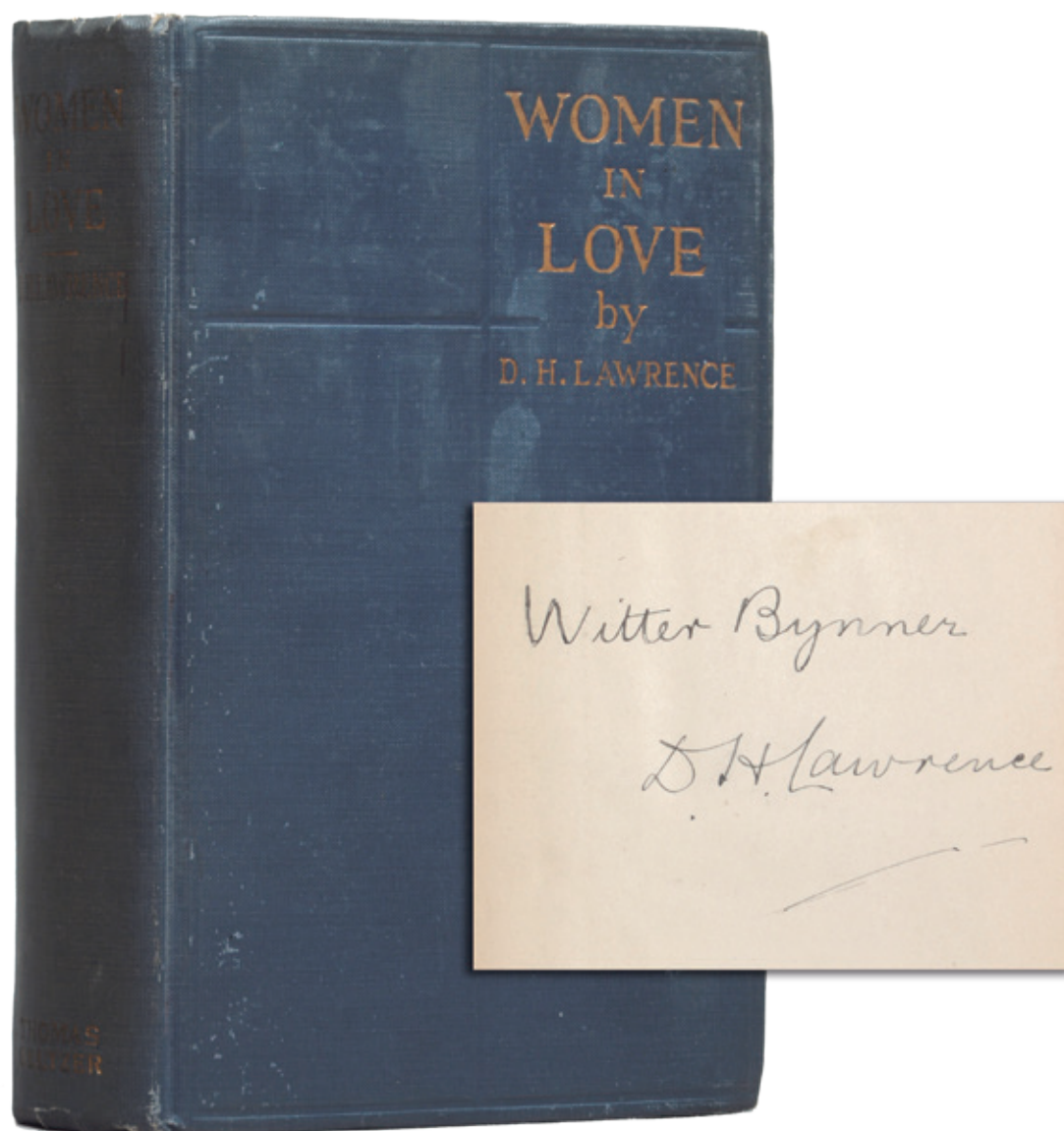
35. Lawrence, D.H.

WOMEN IN LOVE

Presentation copy

New York: Thomas Seltzer, 1922. First American edition. Octavo. Original blue cloth, spine and front cover lettered in gilt. Spine dulled, light rubbing and bumping, a little shaken, yet still a good copy, all holding. Presentation copy, inscribed by the author on the front free endpaper "Witter Bynner D. H. Lawrence", the recipient being the American poet and translator Harold Witter Bynner (1881-1968), with his bookplate to the front pastedown and occasional marginalia in the text.

An excellent association - introduced by Mabel Dodge Luhan, Bynner became a close friend of Lawrence, and Bynner and his lover Willard Johnson travelled with Lawrence in Mexico and lived near him in Chapala. Bynner and Johnson were gently satirized as the thrill-seeking Owen Rhys and the bland Bud Villiers in Lawrence's *The Plumed Serpent* (Meyers). Bynner, in turn, published his memoir of his relationship with Lawrence, *Journey with Genius*, in 1951. Bynner had by that time become somewhat more hostile to his old friend, yet even so the memoir is used by biographers of Lawrence as an important source for his personality and private life.



36. Machiavelli, Niccolo

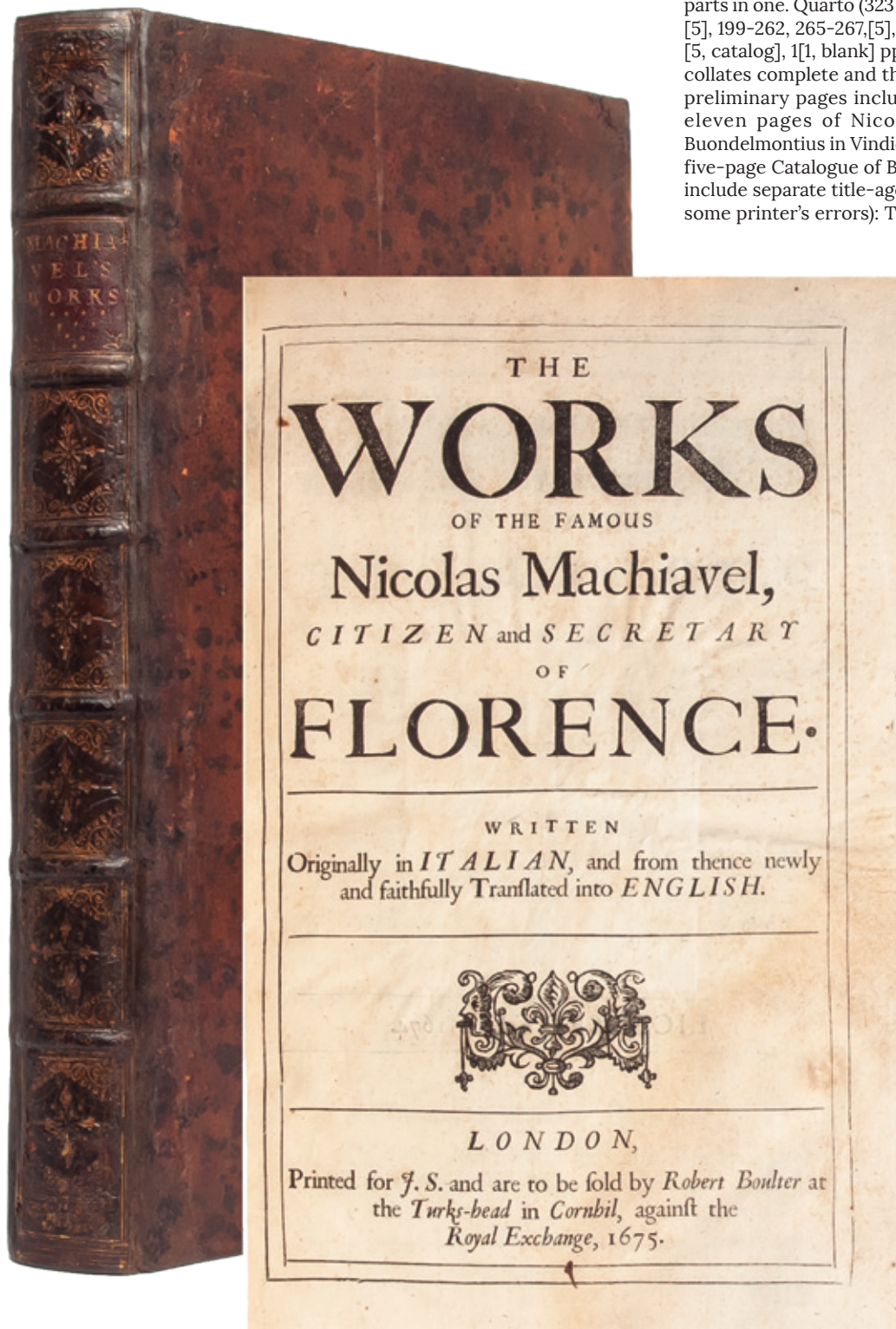
**THE WORKS OF THE FAMOUS NICOLAS MACHIAVEL, CITIZEN AND SECRETARY OF FLORENCE.
WRITTEN ORIGINALLY IN ITALIAN, AND FROM THENCE NEWLY AND FAITHFULLY TRANSLATED
INTO ENGLISH**

London: Printed for J.S., 1675. First English language edition. Four parts in one. Quarto (323 mm x 195 mm). Collates [40], 177, 188-189, [5], 199-262, 265-267,[5], 267-314, 317-431, [6], 434-529, [1, blank], [5, catalog], 1[1, blank] pp. With numerous pagination errors but collates complete and the same as the British Library copy. The preliminary pages include a four-page Preface to the Reader, eleven pages of Nicolas Machiavel's Letter to Zanobius Buondelmontius in Vindication of Himself and His Writings, and a five-page Catalogue of Books is found at the end. The four parts include separate title-pages, but with continuous pagination (with some printer's errors): The History of Florence, The Prince, The

Discourses, and The Art of War, in Seven Books; also includes Machiavelli's other prose miscellany, The Marriage of Belphegor, with no separate title-page. Contemporary mottled calf. Spines stamped in gilt. With red morocco spine label, lettered in gilt. Board edges tooled in gilt. All edges marbled. Invisible repairs to hinges and head and tail of the spine. A paper flaw wrinkle to leaf Mm2, not affecting text. A small tear to upper outer corner of leaf hhh2, not affecting text. Overall a very good, fresh and tall copy of this scarce title in a wonderful contemporary binding.

Machiavelli's political writings profoundly influenced major political theorists working on the foundations of modern nation-states, from Francis Bacon to Baruch Spinoza, from Thomas Hobbes to Adam Smith, from John Locke to John Adams. Publishers and printers played a key role in disseminating Machiavelli's ideas throughout trade networks, enabling the widespread impact that his works would end up having for the next several hundred years. This present edition, translated into English by Henry Neville, is an example of how book agents and translators ensured the spread of Machiavelli's writings. Neville's translation is admired for its clarity and accuracy.

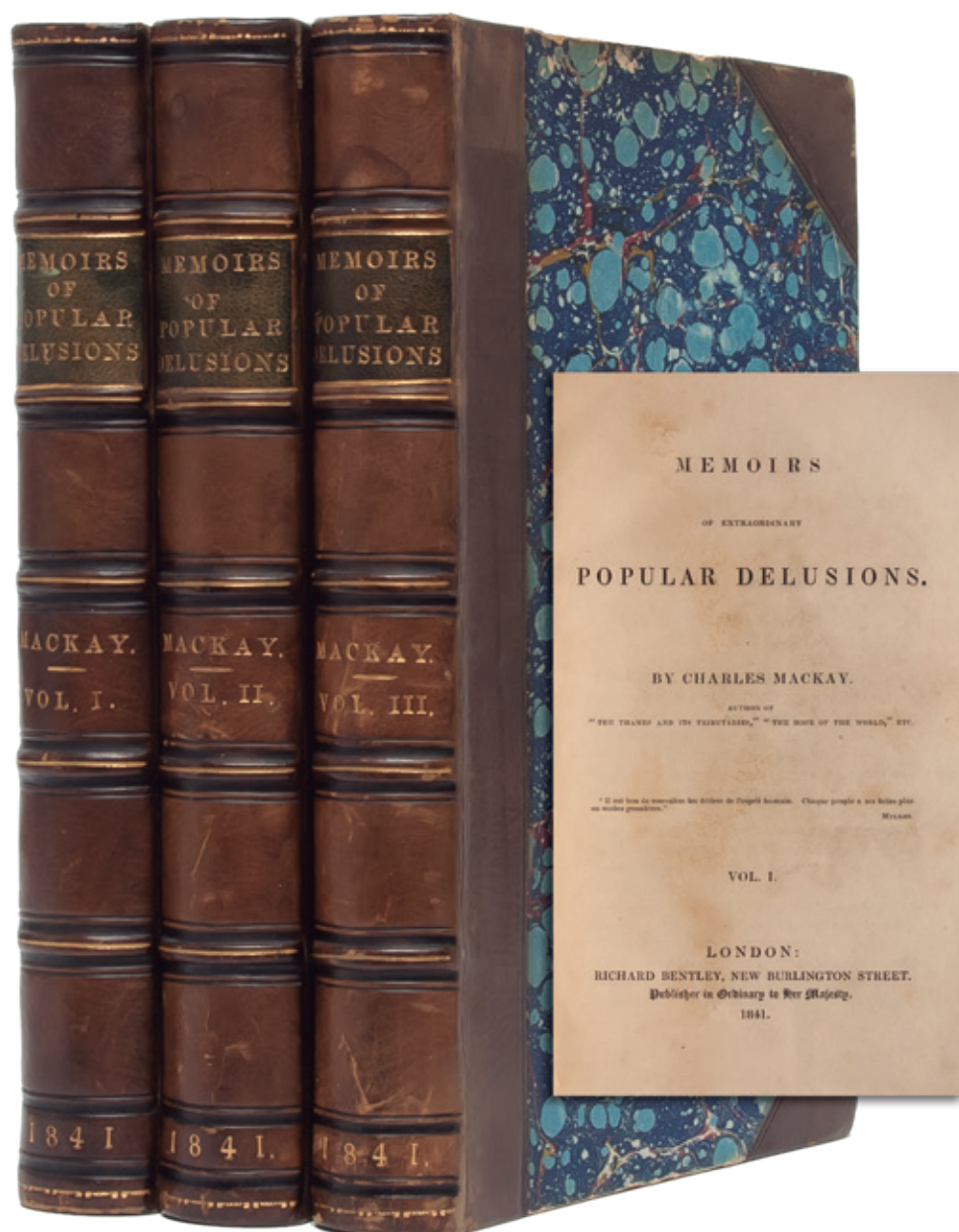
Wing M128A. ESTC R180243.



*An important and early study on crowd psychology***37. Mackay, Charles****MEMOIRS OF EXTRAORDINARY POPULAR DELUSIONS (IN 3 VOLS)**

London: Richard Bentley, 1841. First edition. A handsome set in contemporary three-quarter calf over marbled boards, with gilt and morocco labels to spines. Orange endpapers. Gentle shelfwear to bottoms of boards. With binder's ticket of E. Watson of Marylebone to front pastedown of each. Bound without the half-title in volume I; half-titles present in volumes II-III. Else complete with all five plates, some plates with dampstaining. Minor scattered foxing throughout, 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 as well as 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.



The thrilling adventures and close calls of Ashenden, an author turned spy

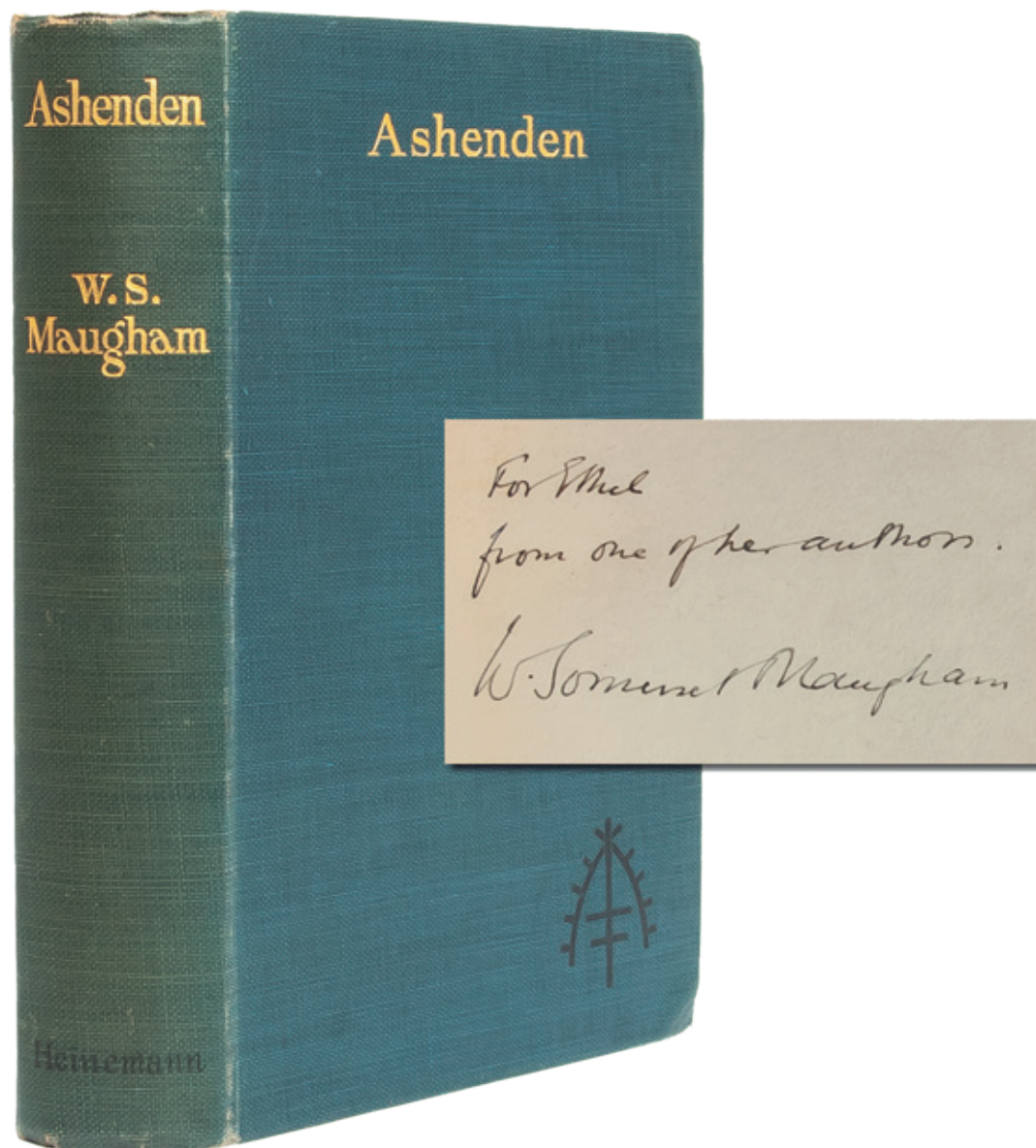
38. Maugham, W. Somerset

ASHENDEN, OR THE BRITISH AGENT

Presentation copy

London: William Heinemann, 1928. First edition. Original publisher's cloth binding embossed in gilt and black. A tight, square copy at Very Good+ to Near Fine, with some toning to the spine, trivial rubbing along the front hinge, and a small bump to the lower bottom corner. Light scattered foxing, largely confined to preliminaries and the half title. Inscribed by the author on the front endpaper: "For Ethel from one of her authors. W. Somerset Maugham." The recipient is likely Ethel Irving, an actress of stage and early screen who performed in Maugham's *Lady Frederick* and was a supporter of his work (Maugham Encyclopedia). A pleasing copy with an interesting association.

For *Ashenden*, Maugham mined his life as an author and his experiences working in the British Secret Intelligence Service. In a series of interconnected short stories, Maugham traces the adventures of its title character, Ashenden, as he operates for SIS during World War I in countries across Europe and Asia under the cover of being an author. Credited with inspiring Ian Fleming's James Bond series and countless other spy-thrillers, *Ashenden* navigates a complex world of international subterfuge as a cool, disinterested yet effective spy. This delicate work, as his commanding officer reminds him, leaves Ashenden to rely on his wits and skills alone: "If you do well you'll get no thanks and if you get into trouble you'll get no help."



"A book with rude, startling power... like a good, long scream in the ear"

39. McCarthy, Cormac

SUTTREE

New York: Random House, 1979. First edition. McCarthy's fourth book and one of his best. A fine copy, square and unmarked, in the near-fine jacket, a couple of very minor nicks and patches of light creasing at extremities yet overall very well preserved, price intact. No remainder mark, and if your copy at home feels a bit smooth on the top or bottom of the text block, chances are it's been sanded. In our experience this and "Orchard Keeper" are the two most difficult McCarthy books to find in truly Fine condition.

A classic work by one of the greatest living American novelists. Set in the 1950s, the novel focuses on Cornelius Suttree, an outcast living in Knoxville, and his strange circle of associates. McCarthy worked on the book on and off for over twenty years, mining his own experiences growing up and living in Tennessee. Very well received at its release, Nelson Algren declared Suttree "a memorable American comedy by an original storyteller... a book with rude, startling power and a flood of talk... like a good, long scream in the ear." Fine in Near Fine dust jacket.



First American edition of this most famous nineteenth-century novel

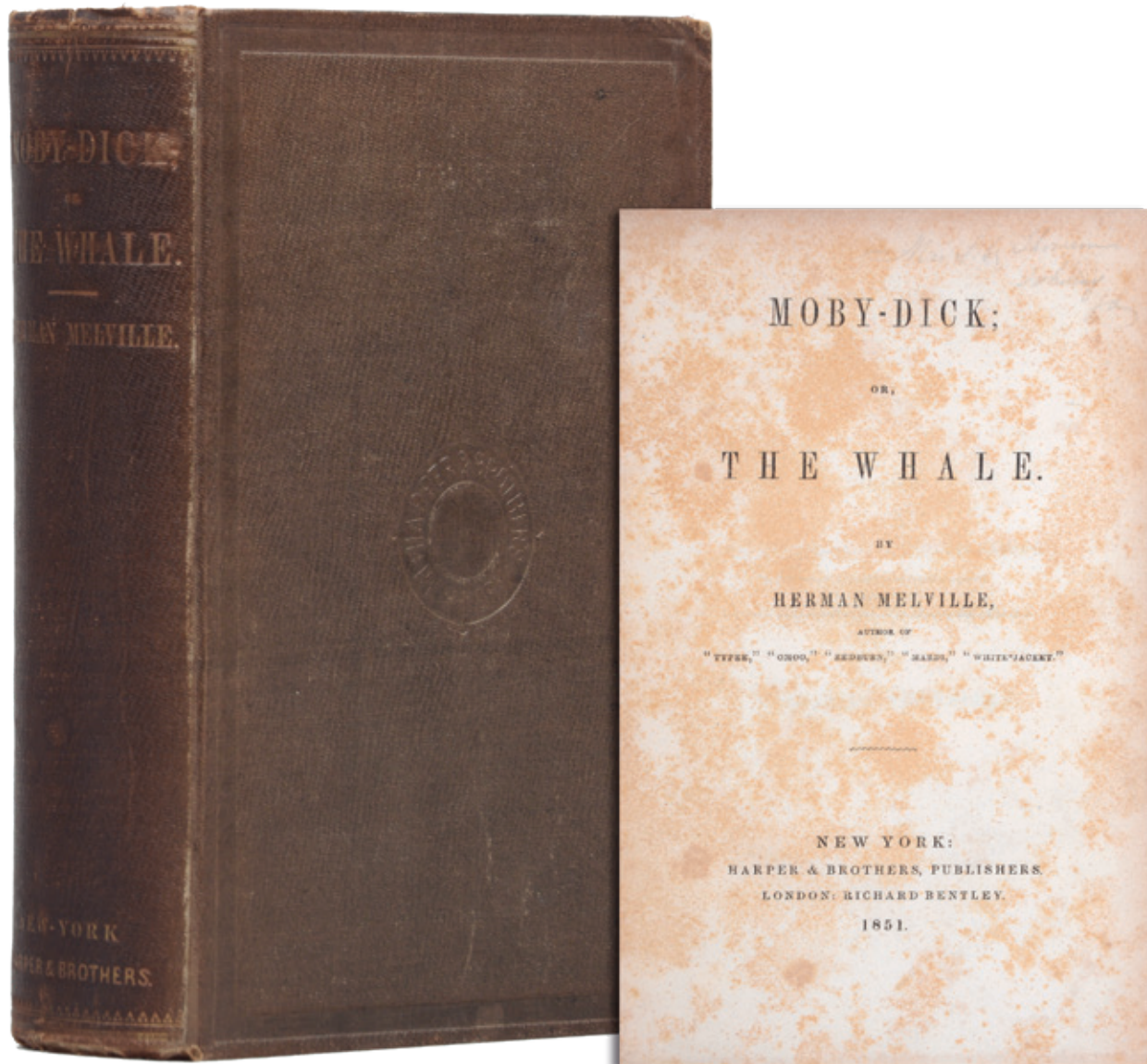
40. Melville, Herman

MOBY-DICK; OR, THE WHALE

New York: Harper & Brothers, 1851. First American edition. Octavo. Original brown cloth, spine lettered in gilt with decorative band in gilt at head and foot, covers blocked in blind with central publisher's life-buoy device, orange endpapers. Complete with six pages of publisher's advertisements at rear. Faint early pencil signature of Mrs. L. G. Thomson to front free endpaper and title page; morocco bookplate of Paul Francis Webster (1907-1984; his sale, Sotheby's New York, 24 April 1985, lot 64). Light fraying to spine ends, corners just slightly worn and bumped, contents somewhat foxed. A Near Fine copy, sound and unrestored, in the highly uncommon original cloth. Housed in a custom pale green silk folding case.

First US edition, in the first issue binding (BAL's "A" state). Moby-Dick was originally issued in London earlier the same year, set from the New York sheets and titled *The Whale*. The US edition was the first to appear under the familiar title, and contains some thirty-five passages and the epilogue omitted from the English edition. As he finished writing *Moby-Dick*, Melville confided to Nathaniel Hawthorne that, "I have written a wicked book, and feel spotless as the lamb." This wicked book was mostly ignored upon publication, but since its reevaluation in the early decades of the twentieth century, *Moby-Dick* has been claimed as one of the greatest novels ever written in English. It is a work that challenges readers with its arcane knowledge of the whaling industry but rewards those same readers with meditations on the best and worst of humanity: greed and power, friendship and sympathy, violence and rebirth, devotion and loneliness.

BAL 13664. Grolier American 60. Sadleir, 229.



Tigger's first appearance in the Winnie the Pooh series, and Christopher Robin's move toward adulthood

41. Milne, A. A.

THE HOUSE AT POOH CORNER

Signed Ltd. Edition

New York: E. P. Dutton & Co., 1928. First edition. Number 133 of 250 copies signed by A. A. Milne and his illustrator E. H. Shepard, who brought Winnie the Pooh to life. A lovely copy, lacking the scarce glassine jacket and publisher's box but otherwise complete. Original green quarter cloth over pictorial yellow paper boards with paper label to spine. Spine the slightest bit sunned and some mild soiling to the top edges of boards. Green endpapers. Internally clean and pleasing.

The second of Milne's Winnie the Pooh books, *The House at Pooh Corner* was particularly notable for the introduction of the beloved character Tigger. As Pooh and Piglet work on building a house for Eeyore and search for a new home for Owl after a storm destroys his, the neighborhood is disrupted by two major events: the arrival of the energetic Tigger, and the departure of Christopher Robin, who has come of age to leave for school. Optimistic and nostalgic, the book ends with the unforgettable image: "Wherever they go, and whatever happens to them on the way, in that enchanted place at the top of the Forest, a little boy and his Bear will always be playing." Near Fine.



The book that introduced Winnie the Pooh and his friends in the Hundred Acre Wood to the world

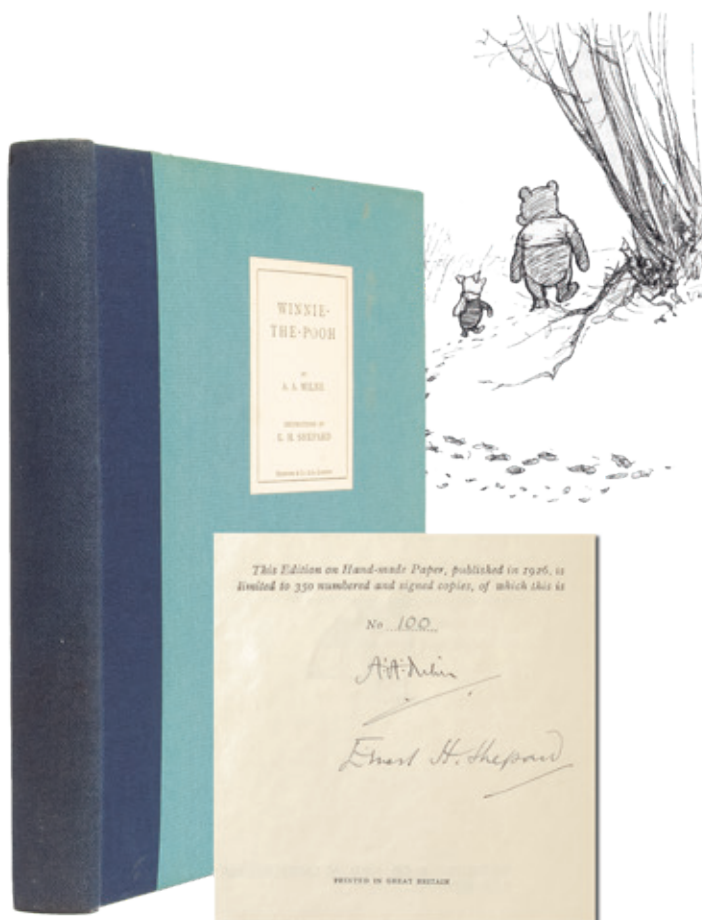
42. Milne, A. A.

WINNIE-THE-POOH

Signed Ltd. Edition

London: Methuen, 1926. First edition. Number 100 of 350 copies signed by A. A. Milne and his illustrator E. H. Shepard, who helped bring Winnie the Pooh to life. Original blue quarter cloth over blue boards with paper label to front. Spine lightly sunned and small bumps to corners. Offsetting to pastedowns and endpapers. Retaining the large folding map to the rear. Accompanied by the remnants of the scarce dust jacket, including front and rear panels and flaps. In all, a charming copy.

The first of A. A. Milne's Winnie the Pooh books, responsible for introducing children the world over to Winnie the Pooh, Piglet, Eeyore, Owl, Rabbit, and Kanga and Roo. One of the most influential children's books in the world, it tells of the adventures of Christopher Robin, his bear Pooh, and their friends in the Hundred Acre Wood. Milne notably drew inspiration from the toys and playtime of his young son, who also appears as a regular character and the only human figure in the Wood. Near Fine.



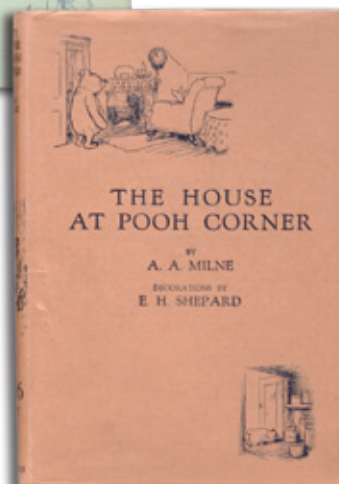
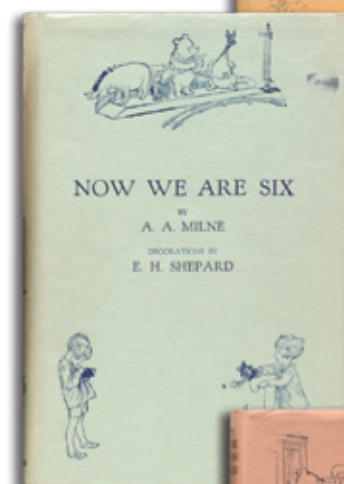
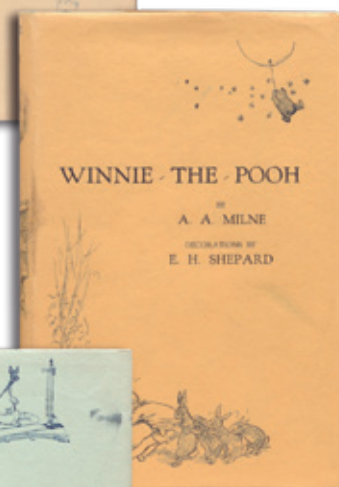
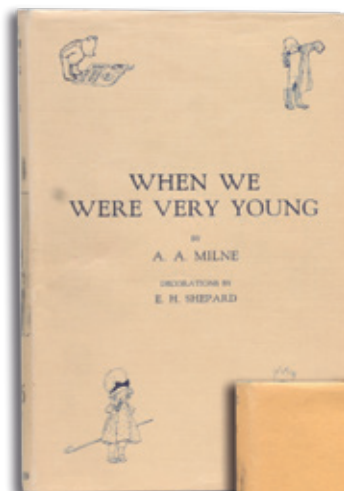
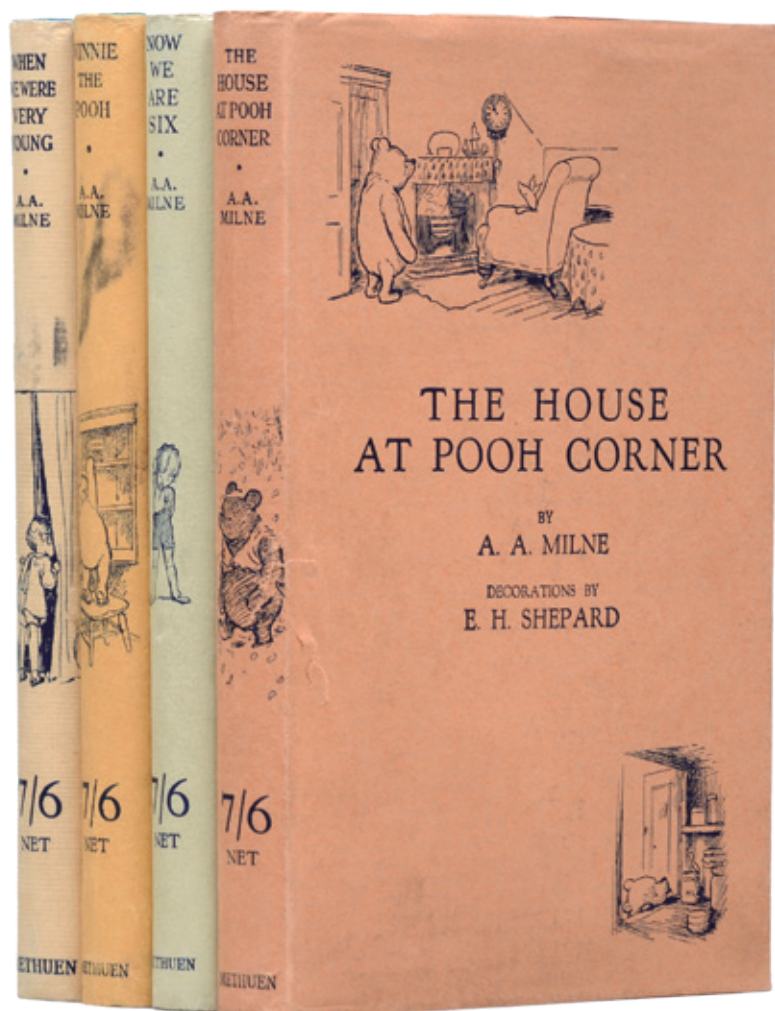
"Pooh's secret is the kindness and generosity of spirit of the characters toward each other"

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

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

London: Methuen & Co., Ltd., 1924, 1926, 1927, 1928. First editions. 4 separately published works, octavo. Original cloth (blue, green, red, and pink respectively), titles to spines gilt, rules and illustrations to boards gilt, top edges gilt. With the dust jackets. Housed in a custom green cloth flat back box. Publisher's publicity slip loosely laid in. A very nice set in bright cloth, spines gently cocked, a little offsetting to endpapers, House at Pooh Corner with a little mottling to front joint, a little foxing to fore edges; in the bright jackets, with a few spots of soiling, House at Pooh Corner with a couple of small closed tears. Illustrated throughout by E. H. Shepard. WWWWY is the corrected state as usual, with page ix signed in the prelims. First trade editions, first impressions.

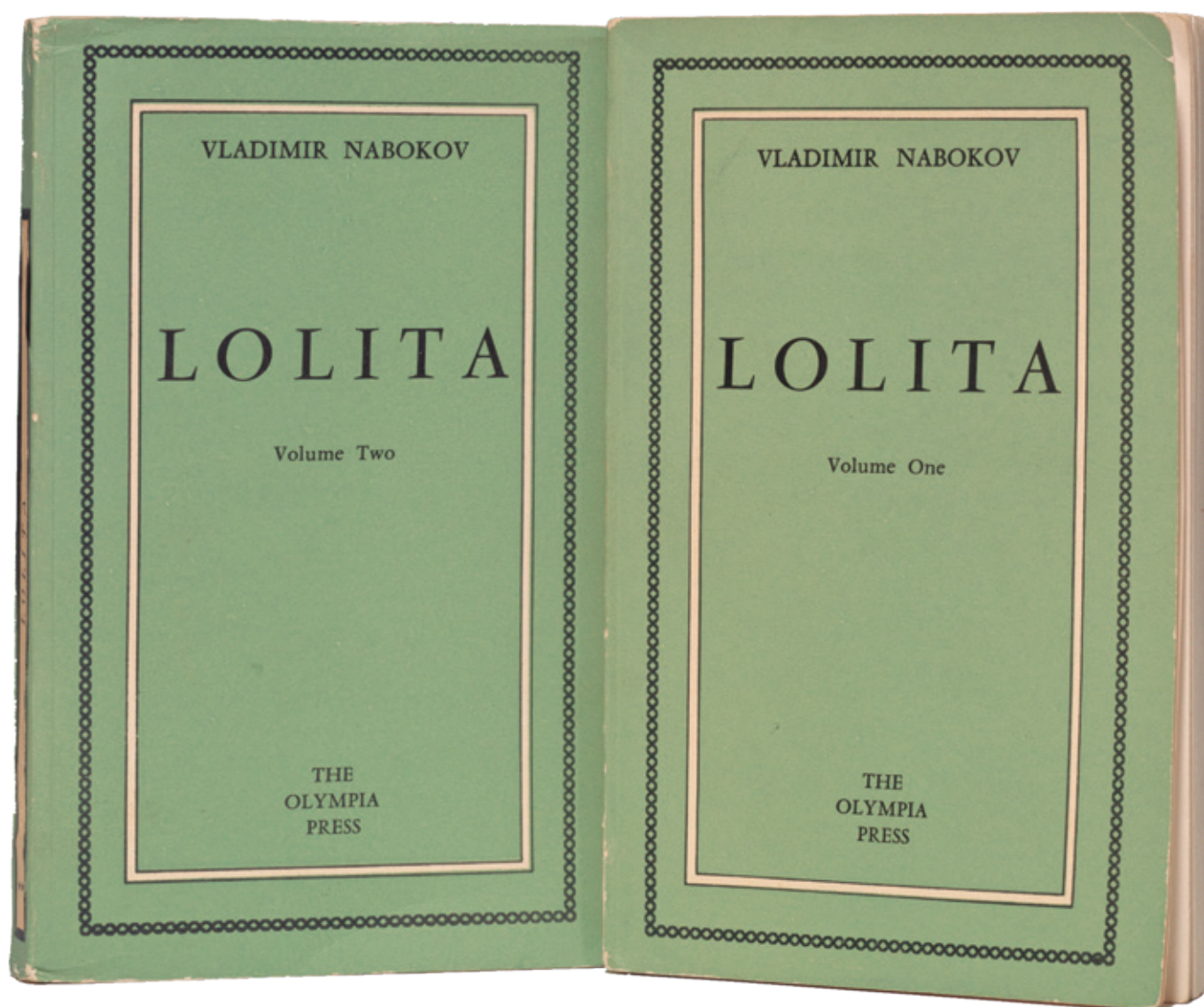
A.A. Milne would write the Pooh stories after being inspired by his son, Christopher Robin, and his collection of stuffed animals. Milne had written prolifically in other modes and genres, but the Pooh books would go on to outshine all his other works and establish his world-wide popularity. Indeed, 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" (New York Public Library). Fine in Fine dust jackets.



*Nabokov's lyrical and unsettling literary masterpiece***44. Nabokov, Vladimir****LOLITA (2 VOLS.)**

Paris: The Olympia Press, 1955. First Edition. True first issue of both volumes with the price of 900 Francs printed on the back of each cover and no overstamp or other price defacement. Both volumes are Near Fine with just very light rubbing to the extremities of the wrappers, but in lovely condition overall.

This controversial novel is frequently on the list of top books from the past century. Originally released in France because American publishers were wary of such "obscene" material, *Lolita* tangles sexual taboo and violence with incredibly seductive prose. "Shocking is the reaction the author somehow manages to elicit from his readers: empathy. Readers always read, I think, out of a tremendous curiosity about other human beings, we're looking for another soul on the page, and that's what Nabokov has so fearlessly, so complexly, so gorgeously given us. In a lesser writer's hands, we could easily dismiss Mr. Humbert as a monster, but Nabokov denies us that all-too comfortable option. Even if we would never condone his vain and deadly infatuation, we understand it. We're complicit in his sins, and our complicity is seductive and terrifying" (Johnston). Near Fine.



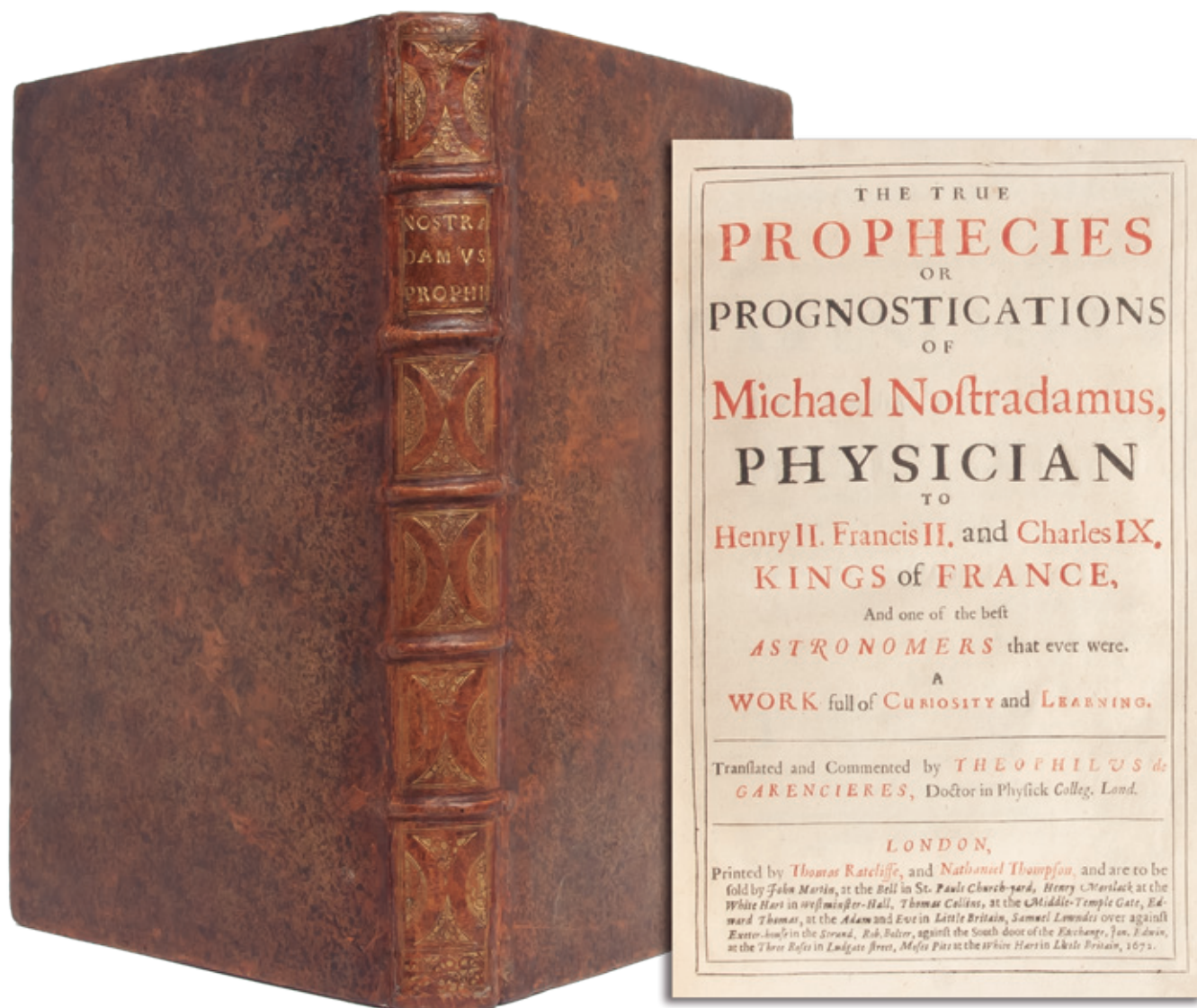
45. Nostradamus, Michel

THE TRUE PROPHECIES OR PROGNOSTICATIONS OF MICHAEL NOSTRADAMUS, PHYSICIAN TO HENRY II. FRANCIS II. AND CHARLES IX. KINGS OF FRANCE, AND ONE OF THE BEST ASTRONOMERS THAT EVER WERE. A WORK FULL OF CURIOSITY AND LEARNING. TRANSLATED AND COMMENTED BY THEOPHILUS DE GARENCIERES, DOCTOR IN PHYSICK COLLEG. LOND.

London: Thomas Ratcliffe and Nathaniel Thompson, 1672. First English language edition. Contemporary sprinkled calf with five raised bands and gilt to spine. Extremities of spine expertly restored and front joint strengthened. All edges sprinkled red. Early ownership signature of B. Talbot 1690 to front endpaper. Occasional early ink notations to margins and a few trivial spots to paper, else an exceptionally clean and pleasing copy. Folio measuring 190 x 295mm and collating [36], 522: complete, including frontis.

For years a wandering physician, Nostradamus spent his energy pursuing knowledge of the ancient Hebrew prophets, to whose religion his family had adhered until their conversion to Catholicism. In 1555, his prophecies first appeared in print and made him famous for his astrological forecasts -- predictions he claimed were divinely inspired. "Most of the predictions Nostradamus composed during his life dealt with disasters such as plagues, earthquakes, wars, floods, invasions, murders, droughts, and battles. Enthusiasts have credited him with predicting numerous events in world history including the French Revolution, the rises of Napoleon and Hitler, the development of the atomic bomb, and the September 11 World Trade Center attacks...Nostradamus' timeless predictions continue to make him popular to those seeking answers to life's more difficult questions" (Biography). Today, Nostradamus remains an infamous and controversial figure. Here, his predictions about the future of humanity and the world appear in English for the first time.

Wing N1399.



A monument of conceptual art, inscribed by Ono to "Paul"

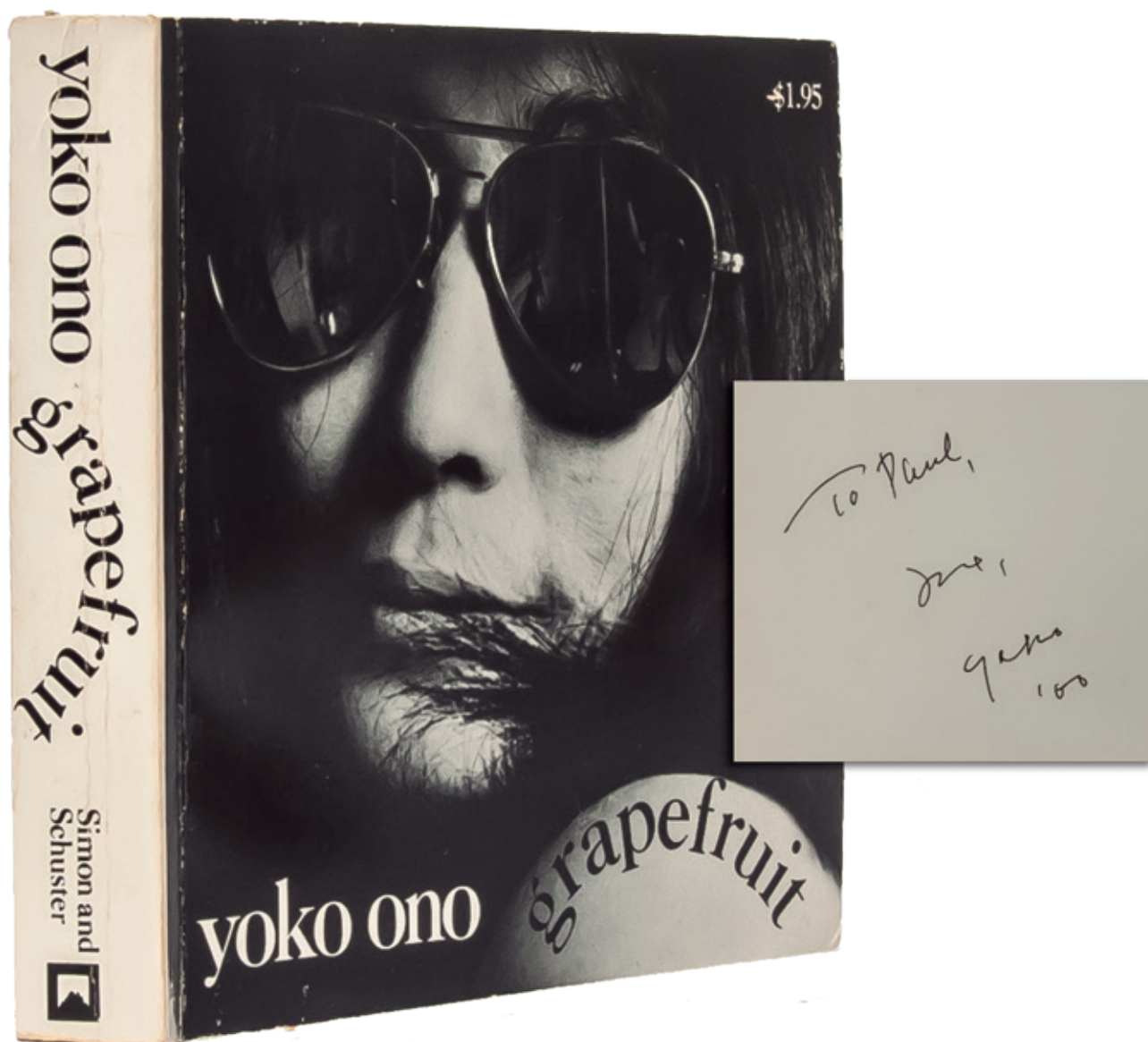
46. Ono, Yoko

GRAPEFRUIT

Signed first edition

New York: A Touchstone Book published by Simon & Schuster, 1971. First Thus. The first Touchstone paperback edition of Yoko Ono's illustrated book, after the exceedingly rare 1964 first edition, of which only 500 copies were printed in Tokyo. Inscribed on the front endpaper "To Paul, Love Yoko Ono." In just about Fine condition, with only the slightest bit of edgewear and some creasing near the front joint. Internally clean and unmarked.

"The original Grapefruit is split into five sections - Music, Painting, Event, Poetry, Object -- with each page offering a conceptual direction for work yet to be created...After Ono married John Lennon, Simon & Schuster published a new edition of Grapefruit, though this version included some editorial revisions and additions -- the most prominent among the latter being a short foreword authored by Lennon" (The New Yorker). This artist's book earned and has maintained fame as an early example of conceptual art, making her a predecessor to men like Kosuth and Weiner, who popularized the approach. A lovely copy, inscribed mysteriously to "Paul" (we assume not McCartney). Near Fine.



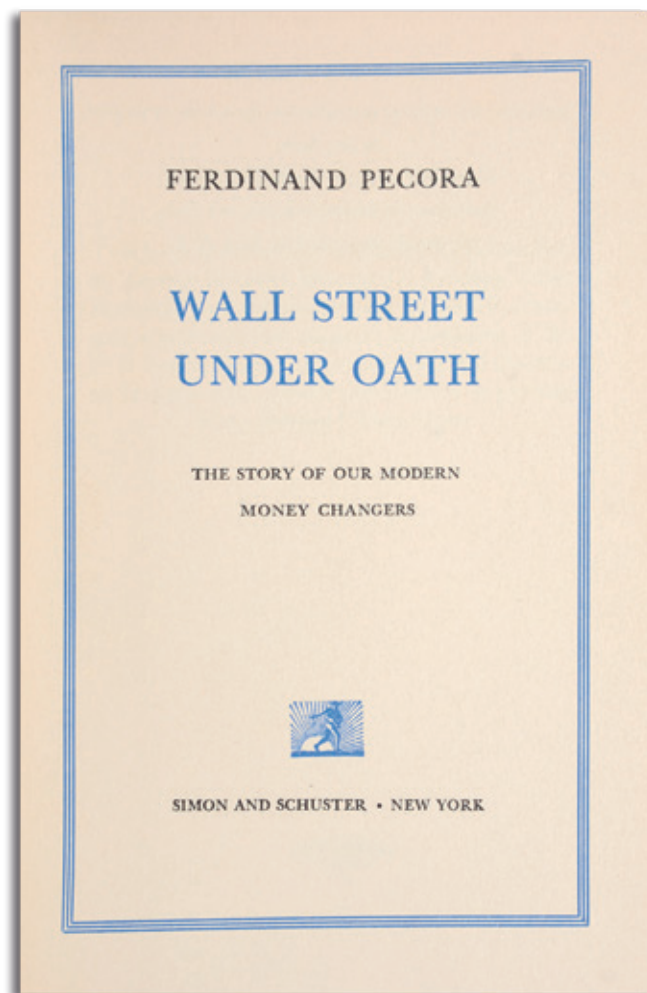
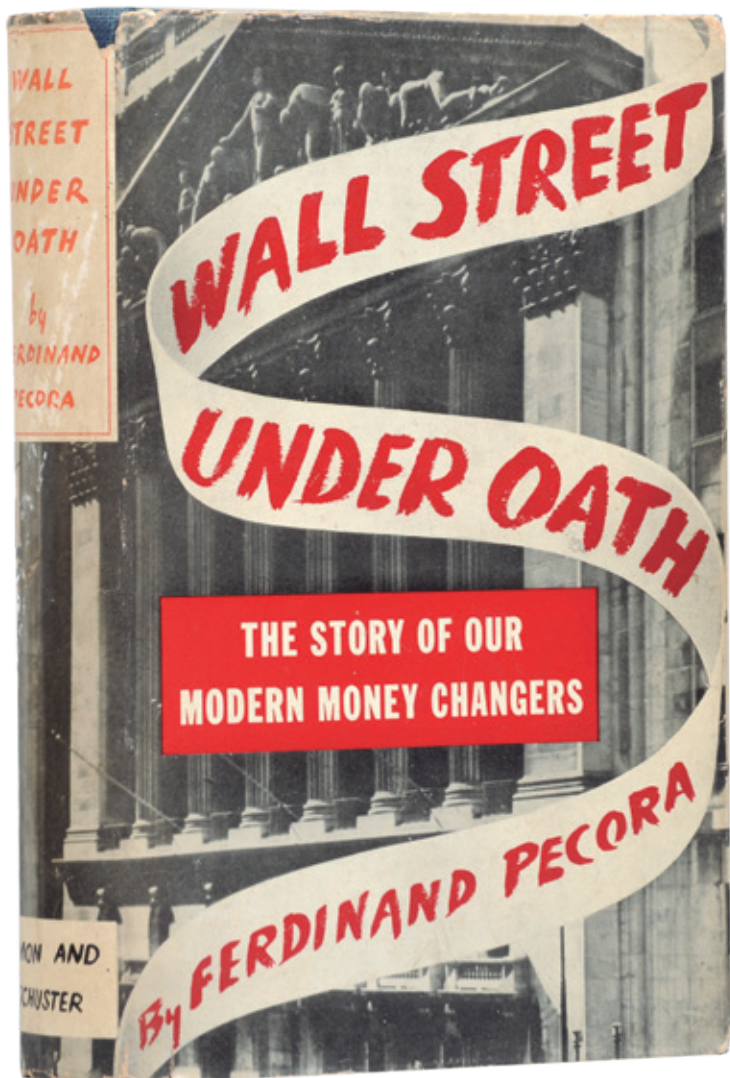
Pecora's account of his Wall Street investigation, which led to significant regulatory changes

47. Pecora, Ferdinand

WALL STREET UNDER OATH

New York: Simon and Schuster, 1939. First edition, first printing. Octavo. Original blue cloth, spine and front board lettered and ruled in gilt, top edge red, yellow endpapers. With the dust jacket. Spine very slightly slanted, fore edge of book block faintly spotted, overall a near-fine copy in the well-preserved jacket, tanned and occasionally scuffed, extremities chipped, with one short closed tear to bottom edge of rear panel. Title page printed in blue and black.

American lawyer Ferdinand Pecora (1882-1971) served as chief counsel to the Banking and Currency Committee; his importance for the committee's work investigating banking and securities fraud was such that the hearings held between February 1933 and June 1934 became known as the Pecora Wall Street Investigation. "The investigation led to the resignation of the president of National City Bank in New York; revealed that J. P. Morgan, Jr., had paid no income taxes in 1930-31; and caused Chase Manhattan Bank to separate its banking and securities activities" (Pedersen 2006). Pecora's findings also contributed to several acts, including the Glass-Steagall Banking Act (1933), the Securities Act (1933), the Securities and Exchange Act (1934), and the Public Utility Holding Act (1935). Larson calls it "an influential book but not always objective in its presentation of the case or in its judgments." Near Fine in Very Good + dust jacket.

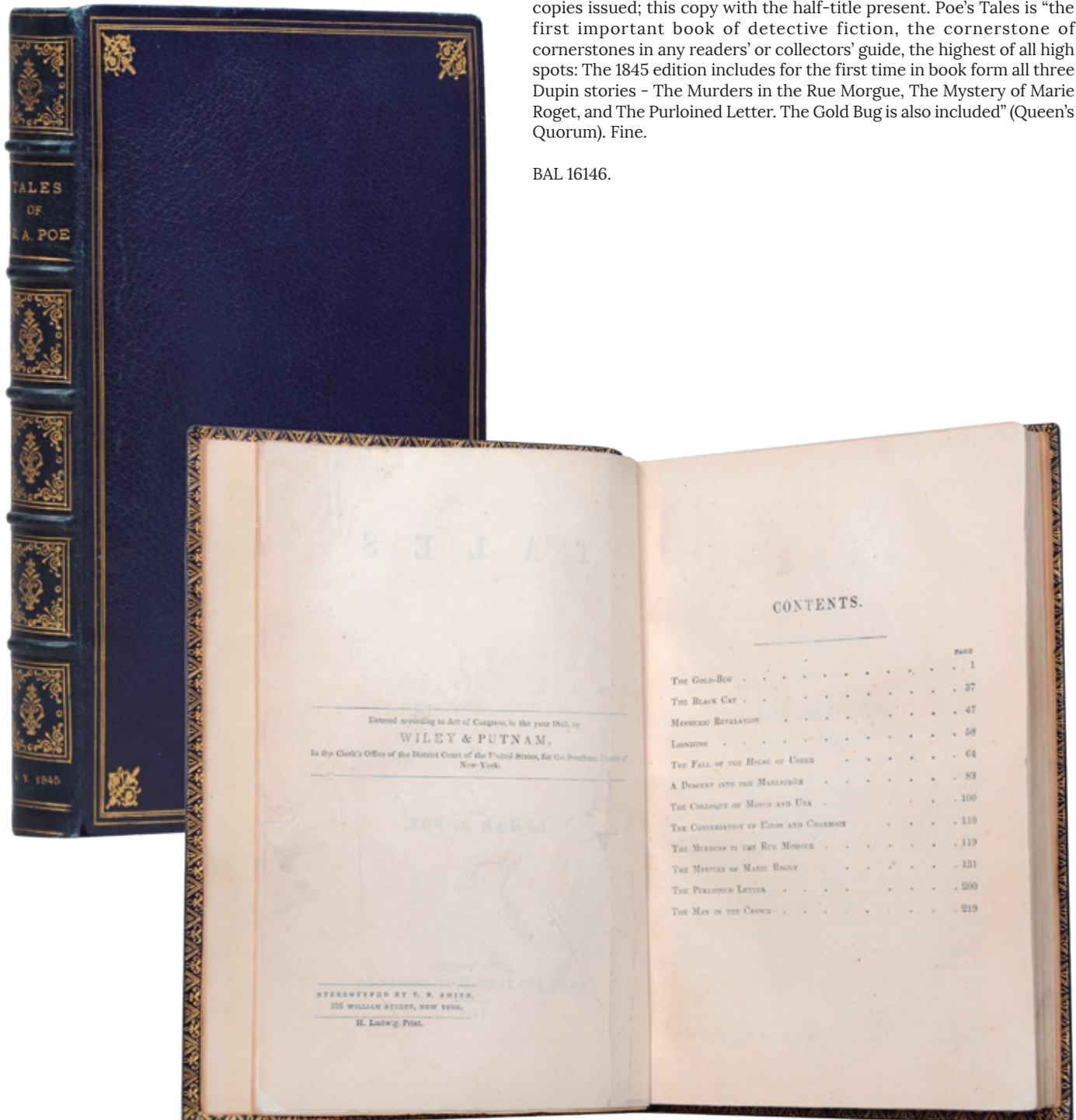


*Scarce, bright copy of Poe's gothic tales***48. Poe, Edgar Allan****TALES**

New York: Wiley & Putnam, 1845. First edition. Octavo (180 x 115 mm). Early 20th-century blue morocco, with spine elaborately tooled in gilt in compartments with raised bands, triple rule gilt frames and decorative cornerpieces to covers in gilt. Top edge gilt. Marbled endpapers. From the noted library of Frederic R. Kirkland (1887-1961) with his bookplate to front pastedown. Near-contemporary gift inscription to first blank, "Bruce L Thomas to J J Lindman." Tissue reinforcements to inner hinges, professional paper restoration to half-title and title page. Spine gently toned, negligible rubbing to extremities; a handsome, bright, copy.

First edition, first printing, with the New York imprint, one of 1,500 copies issued; this copy with the half-title present. Poe's Tales is "the first important book of detective fiction, the cornerstone of cornerstones in any readers' or collectors' guide, the highest of all high spots: The 1845 edition includes for the first time in book form all three Dupin stories - The Murders in the Rue Morgue, The Mystery of Marie Roget, and The Purloined Letter. The Gold Bug is also included" (Queen's Quorum). Fine.

BAL 16146.



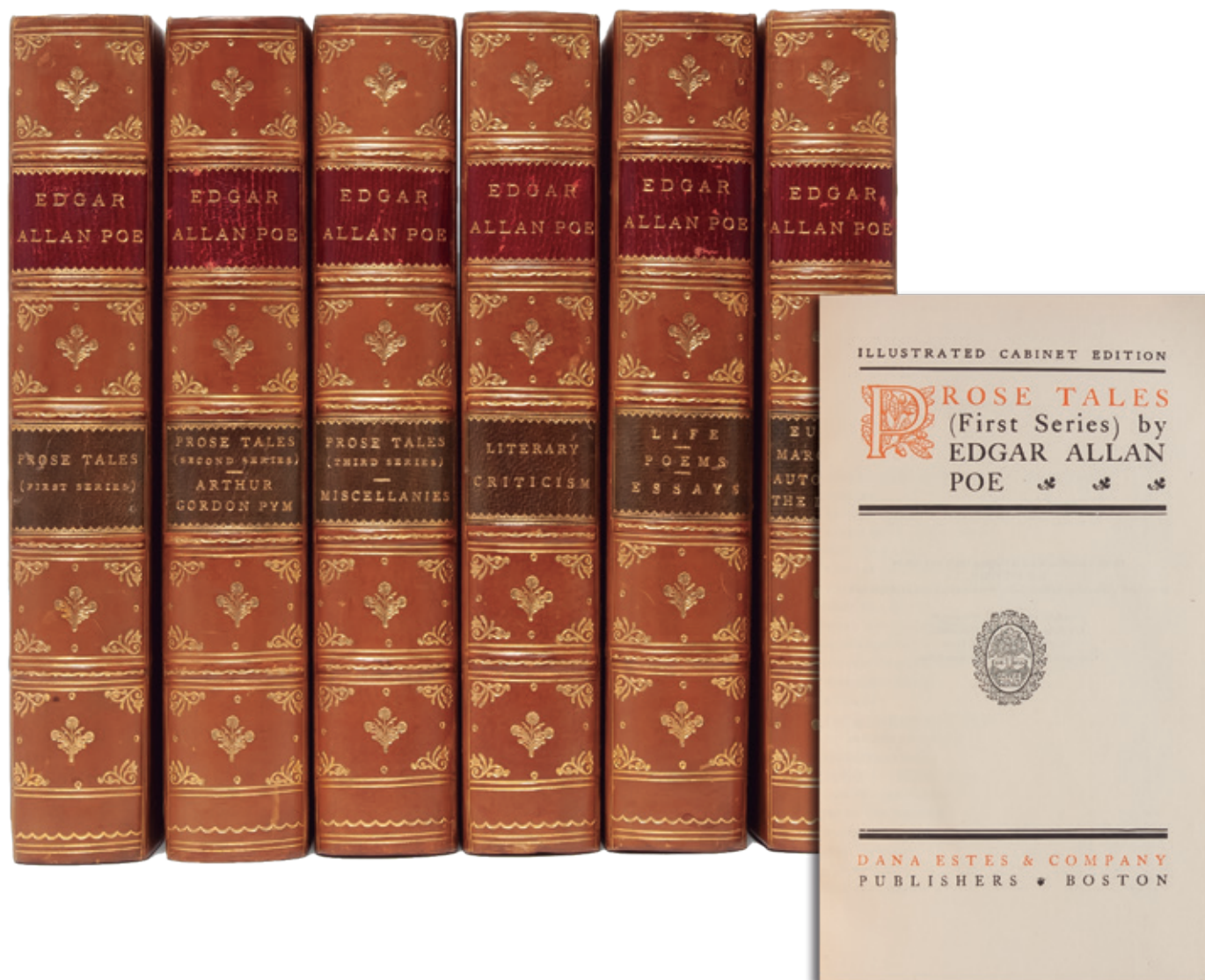
Poe's major literary and critical contributions, beautifully illustrated and bound

49. Poe, Edgar Allan

WORKS OF EDGAR ALLAN POE [6 VOLS.]

Boston: Dana Estes & Company, [1884]. First Thus. The Illustrated Cabinet Edition. Finely bound in half calf over marbled boards with ornate gilt and morocco labels to spines. Top edges brightly gilt. Marbled endpapers. Trivial rubbing to the edges of boards of several volumes, almost imperceptible. Internally bright, clean and unmarked. A beautiful illustrated collection of some of Poe's most memorable works.

"Edgar Allan Poe's stature as a major figure in world literature is primarily based on his ingenious and profound short stories, poems, and critical theories, which established a highly influential rationale for the short form in both poetry and fiction. Regarded in literary histories as the architect of the modern short story, Poe was also the principal forerunner of the 'art for art's sake' movement in 19th century literature" (Poetry Foundation). Today, his masterpiece The Raven remains one of the most quoted poems in American literature; and stories such as The Tell Tale Heart and The Cask of Amontillado continue to chill readers with their gothic twists. Fine.



*An Account of One of Savery's First Patented Inventions, Published the Same Year as
His Patent for the First Steam Engine*

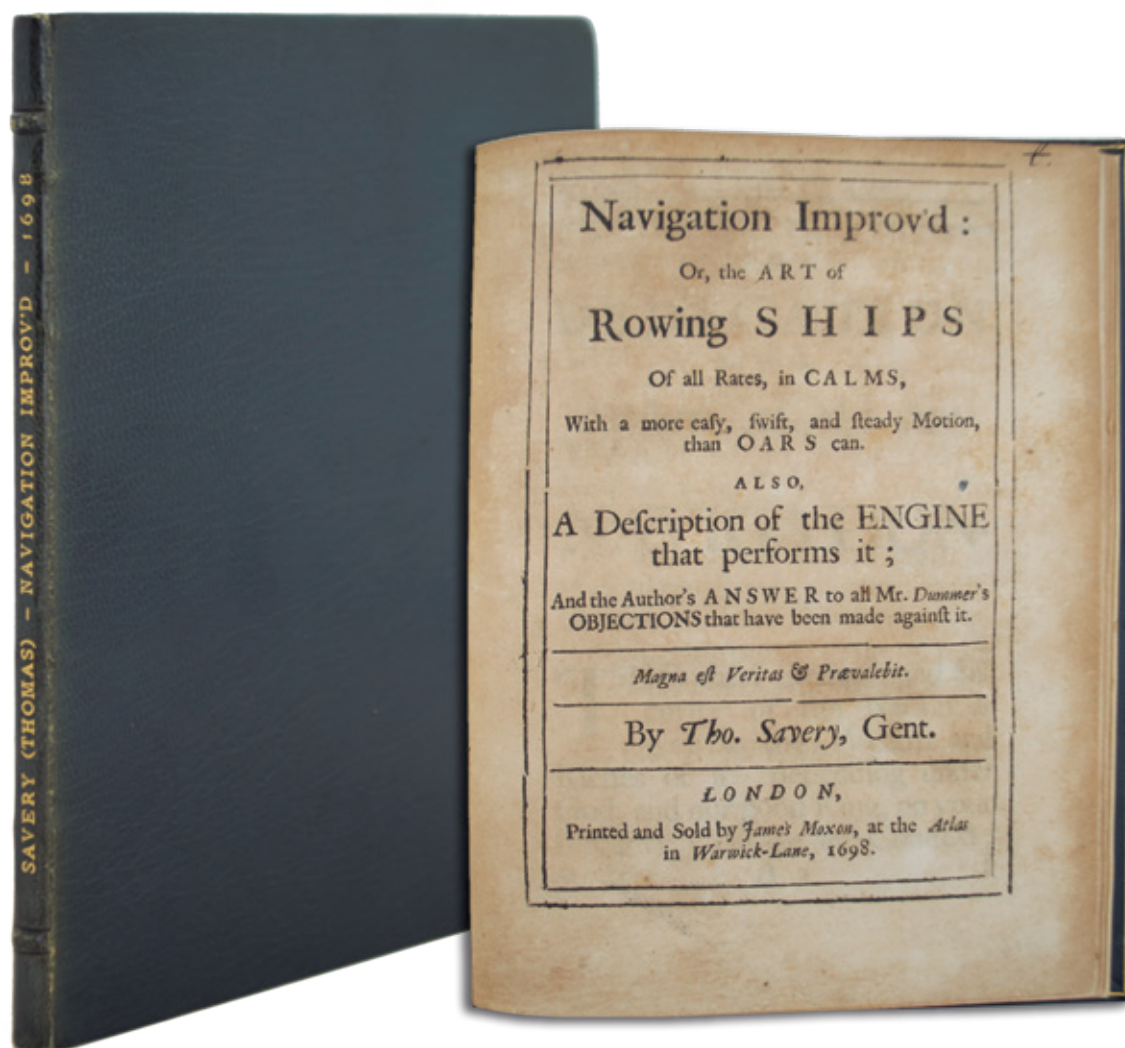
50. Savery, Thomas

NAVIGATION IMPROV'D: OR, THE ART OF ROWING SHIPS OF ALL RATES, IN CALMS, WITH A MORE EASY, SWIFT, AND STEADY MOTION, THAN OARS CAN. ALSO, A DESCRIPTION OF THE ENGINE THAT PERFORMS IT; AND THE AUTHOR'S ANSWER TO ALL MR. DUMMER'S OBJECTIONS THAT HAVE BEEN MADE AGAINST IT.

London: Printed and Sold by James Moxon, 1698. First edition. Small quarto (7 1/2 x 5 1/2 inches; 190 x 142 mm). Collates [8], 22, [2, publisher's advertisements]; including one folding plate, three engraved figures tipped in to the text, and two pages of publisher's advertisements. No complete copy on ABPC with the folding plate in the past 50 years. Bound by Sangorski & Sutcliffe in full dark blue morocco. Spine lettered in gilt. Board edges ruled in gilt. Gilt double-ruled dentelles. Original stab-marks visible. Previous owner's bookplate on front pastedown. Small bookseller sticker on each pastedown. Leaves a bit toned. Overall a very nice copy.

"In the year 1696, Thomas Savery, Gent., obtained a patent for his 'new invention, consisting of mill work to grind and polish looking glasses, coach glass plates, and marble stones; and, also, for rowing of Ships with greater ease and expedition than has hitherto been done by any other.' This invention consisted in moving a paddle-wheel on each side of the ship, by men turning round the capstan, and thereby giving motion through ropes to the axis of the wheels. Savery published a very interesting pamphlet on the subject of this invention in 1698, entitled 'Navigation Improved.' In the same year he obtained a patent for 'raising of water and occasioning motion to all sorts of mills works, by the impelling force of Fire (steam engine), which will be of great use for draining mines, serving towns with water, and for the working of all sorts of mills where they have not the benefit of water nor constant winds.' He also published a very interesting account of this his improved steam engine in 1701, entitled the 'Miner's Friend'" (Woodcroft).

ESTC R183251. Wing S773.



Thidwick's generosity puts him at risk, and his story teaches children to respect others' boundaries

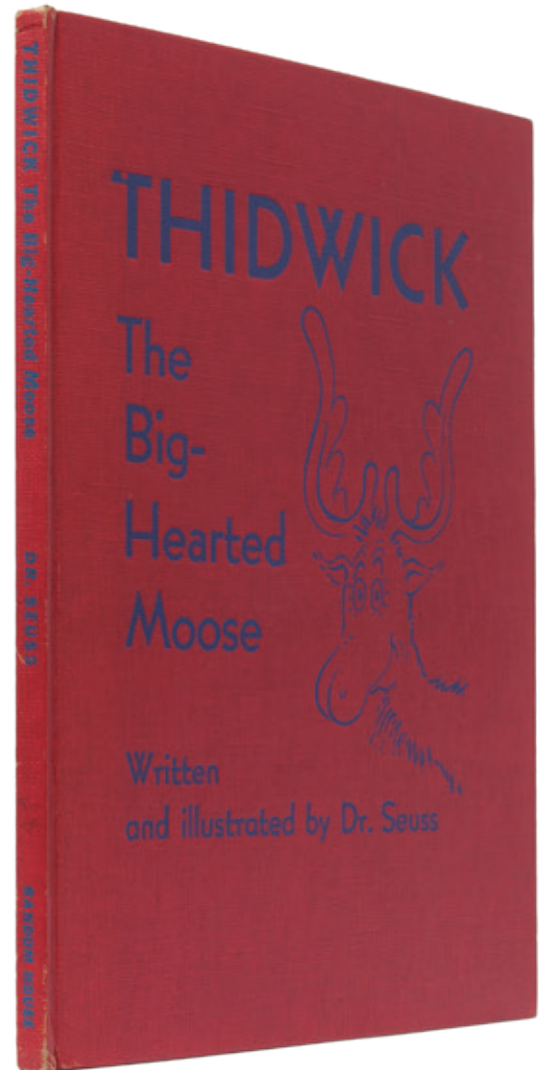
51. Seuss, Dr. [Theodor S. Geisel]

THIDWICK: THE BIG-HEARTED MOOSE

Inscribed First Edition with drawing

New York: Random House, 1948. First edition. A Near Fine copy of this charming Dr. Seuss story, inscribed "Merry Christmas to Judy. Dr. Seuss" on the verso of the front endpaper and accompanied by an original drawing by the author. Original red publisher's cloth binding stamped in blue, with colors bright. Gentle bumps to corners and spine extremities. With a faint crayon ownership signature of Judith Kay, the book's recipient, to the front pastedown, else internally clean and unmarked.

A story about the limits of hospitality and the dangers of indulging guests. Thidwick, a kind-hearted moose living with his herd and feeding on moose moss, accepts a small insect's request to ride for a distance on his antlers. Things go horribly awry, however, when the insect refuses to leave and instead invites a slew of other creatures to take up residence alongside him. Experiencing physical discomfort (a woodpecker, for example, begins to bore into his antlers) and isolation from his herd (which reject him as the number of residents on him grows), Thidwick confronts the danger of surviving hunters alone. Ultimately, it is through the shedding of his horns that he is freed -- he returns to his herd and the lush moose-moss while those who took advantage of him get their punishment at the hands of hunters. "Thidwick is a masterpiece of economy, and a shrewd satire on the 'easy mark' who lets the conventions of society get the better of him" (Dempsey). Though a children's book, Thidwick has garnered attention from scholars who consider it variously as a parable of immigration and social welfare (Reynolds), an example of Locke's idea on property rights (Skoble), and a consideration of squatter's rights (Cribbs). Near Fine.



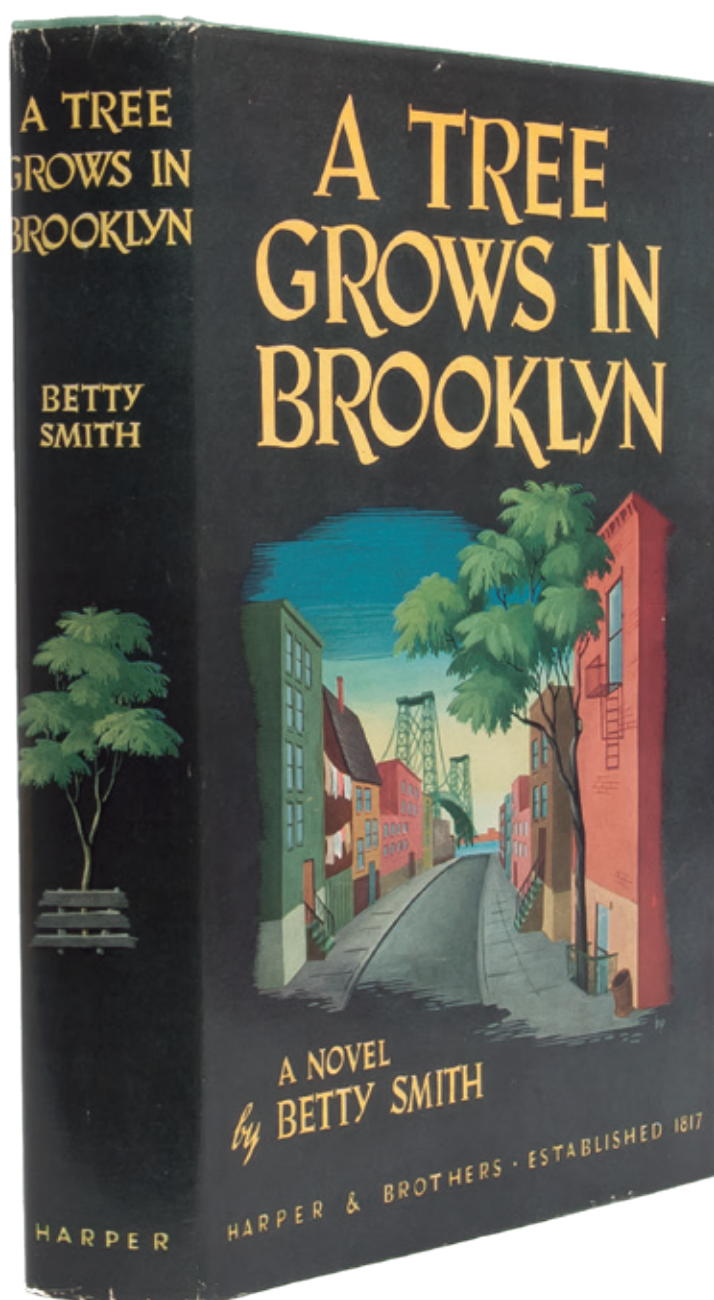
One of modern America's best coming of age stories

52. Smith, Betty

A TREE GROWS IN BROOKLYN

New York: Harper and Brothers, 1943. First edition. A Fine copy of the book in like dust jacket. Exceptionally scarce in this condition.

Betty Smith's iconic first novel was based on her own experiences growing up as a child of immigrants in Williamsburg. At its release in 1943, *A Tree Grows in Brooklyn* gained immediate popularity, selling over 300,000 copies in the first six weeks after it was published. The book's success then and now has been borne out of its ability to speak to multiple marginalized communities: girls, immigrants, the working class, those struggling with abuse and addiction. Readers continue to connect with the voice of protagonist Francie, who describes Brooklyn and thus her own story: "It's a magic city and it isn't real...It's like a dream...But it's like a dream of being poor and fighting." Later turned into a 1945 film by Elia Kazan, the novel was also placed on the New York Public Library's list of Books of the Century. A *New York Times* review declared "Smith has a treasure lode and she knows it -- and in this one book she gives it all away...The book is a social document with the power of photographs. It gives the detail that illuminates the past. But it's the book's emotional life that has kept it in print." Fine in Fine dust jacket.



Steinbeck's admired portrait of Monterey's Cannery Row

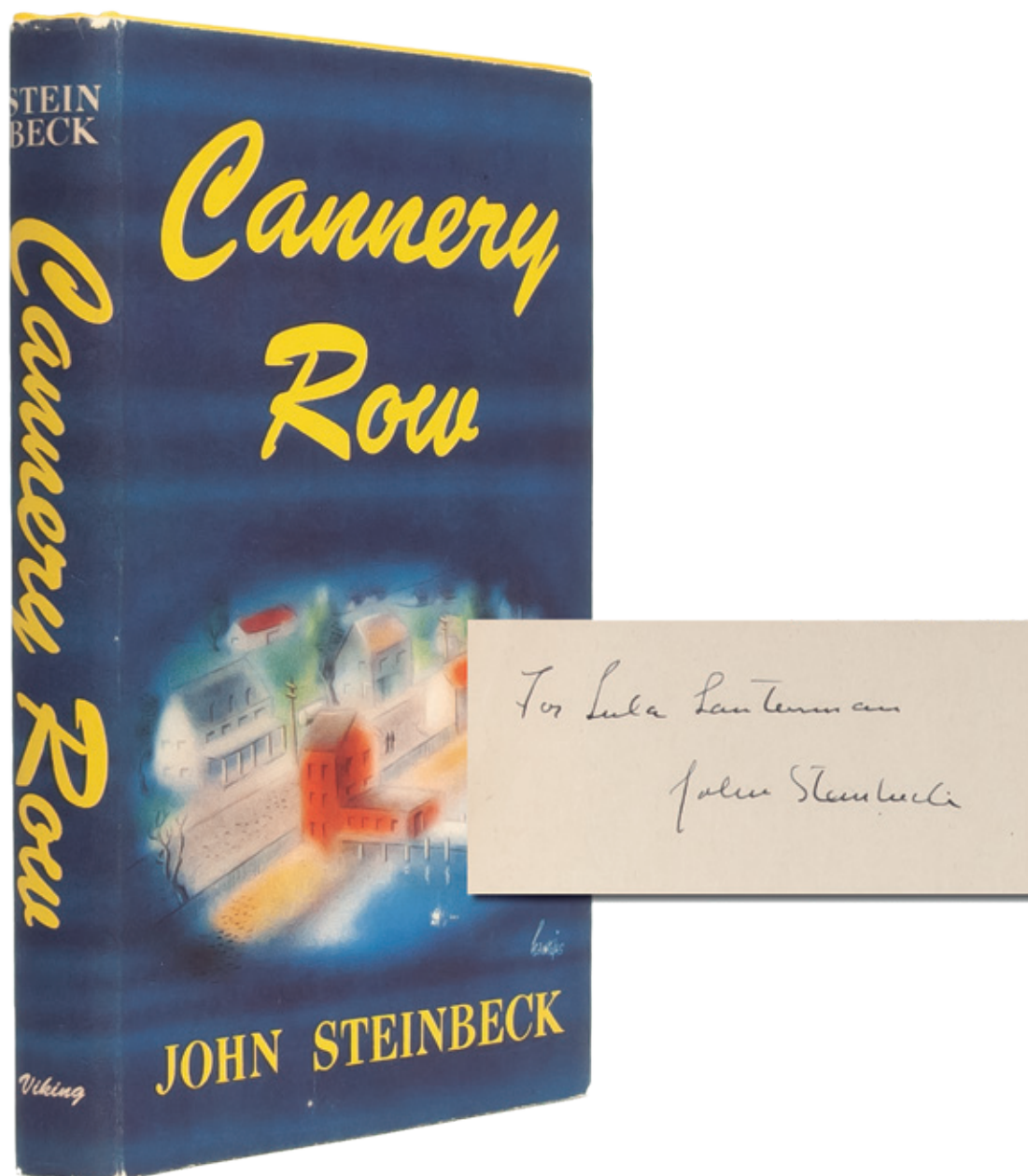
53. Steinbeck, John

CANNERY ROW

Inscribed First Edition

New York: The Viking Press, 1945. First edition. Second issue, in the bright canary yellow binding. A Fine copy in like dust jacket with only the slightest rubbing at the spine ends. Inscribed by the author on the front end-paper: "For Lulu Lanterman John Steinbeck." A book that is rarely found authentically signed or inscribed.

Steinbeck's straightforward prose follows the trials and tribulations of the people living along Cannery Row, in Great Depression era Monterey, California. The novel begins with a singular focus: a group of friends will throw a thank-you party for Doc, a marine biologist. But such a venture envelopes the larger community, and through this larger scope Cannery Row explores friendship, community, nostalgia, and the profound social effects of the Great Depression. Indeed, the fame of the novel would help turn Cannery Row into a kind of tourist attraction. Steinbeck had just come home from being a war correspondent, and the experience – along with his failing marriage – scarred him considerably. He began this book as kind of an escape, both for him and his readers. Fine in Fine dust jacket.



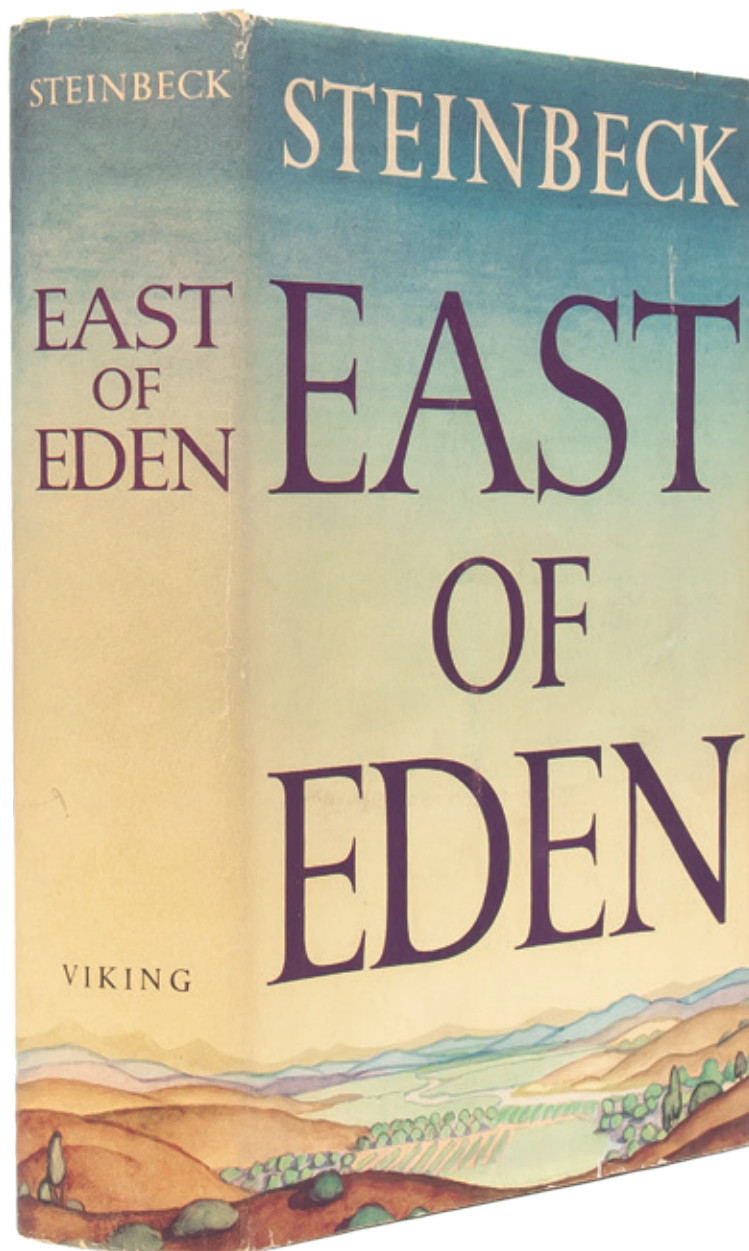
"I think everything else I have written has been, in a sense, practice for this"

54. Steinbeck, John

EAST OF EDEN

New York: The Viking Press, 1952. First edition. First state, with "bite" on page 281. A Fine book in a bright, unclipped, Near Fine jacket with trivial nicks to corners and crown of spine, and small closed tear to upper rear panel. In all, an exceptionally pleasing copy of a book that typically shows wear and sunning to its delicate colors.

Steinbeck's classic tale of the Trask and Hamilton families set in the Salinas Valley. The Nobel Prize winning writer considered this his greatest work and, in fact, a young Steinbeck actually makes a small appearance in the novel as a character. East of Eden was a bestseller and became extremely popular upon its release. Steinbeck wrote a friend: "I am getting flocks of letters [. . .] People write as though it were their book." The popularity of the book would undergo a resurgence in 2003, when it was an Oprah's Book Club pick. More famously, the book has been adapted into a 1955 film, directed by Elia Kazan and featuring James Dean in one of his few starring roles. The movie appears on AFI's list of the Top 400 American Films. "But no one can doubt its merits as the work of a great storyteller. It compels and holds the reader's fascinated attention from the first chapter to the last" (Contemporary review in the Washington Post). Fine in Near Fine dust jacket.



A gorgeous, signed copy of this little-known satire

55. Steinbeck, John

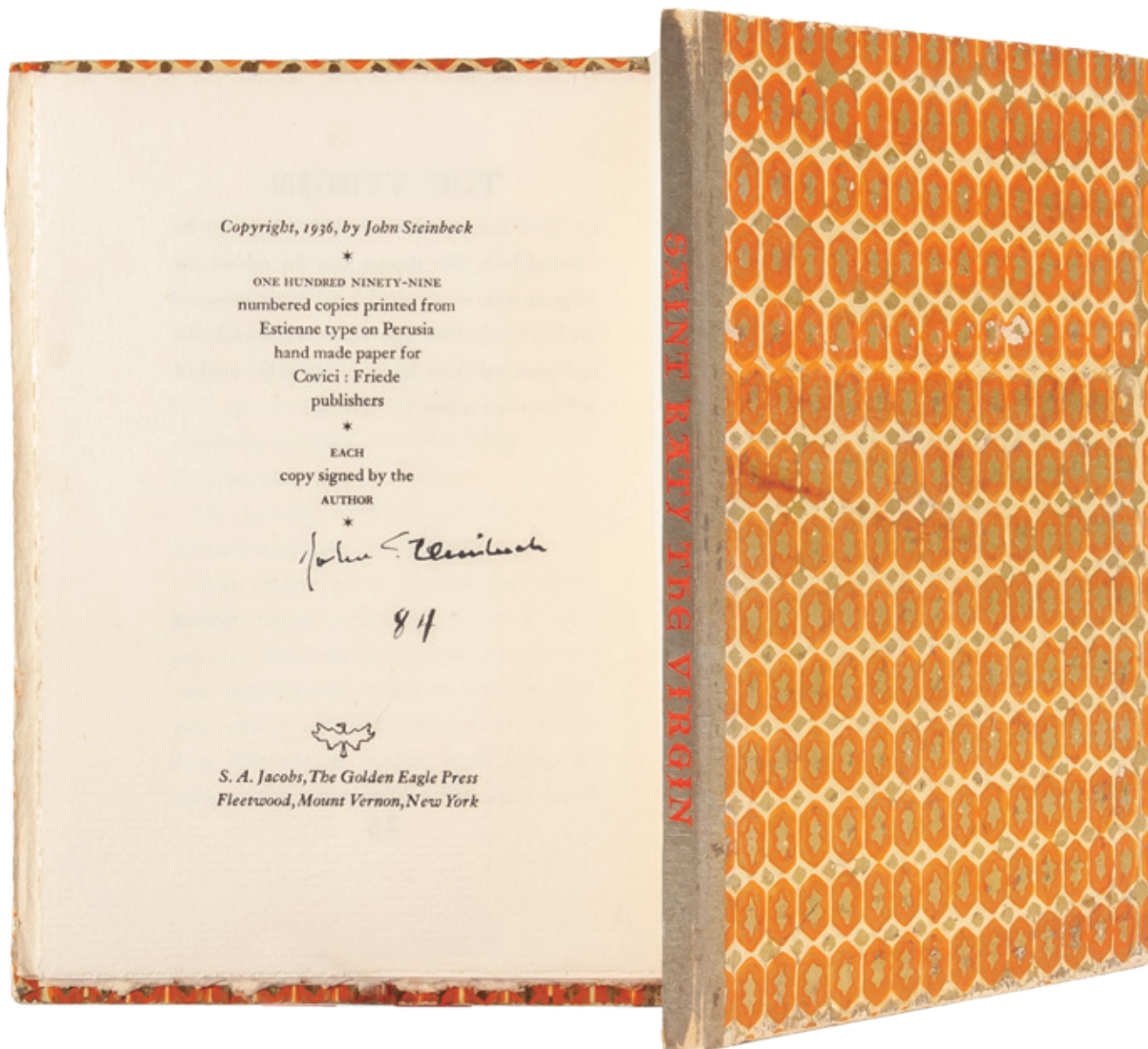
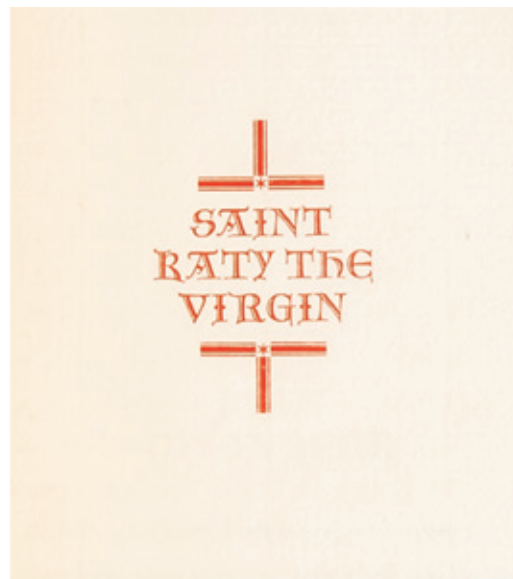
SAINT KATY THE VIRGIN

Signed Ltd. Edition

New York: Covici Friede, 1936. First edition. [4] 25 [3] pp. Square 12mo, original gilt decorative boards, gilt cloth spine lettered in red. [Mt. Vernon, New York: S.A. Jacobs, The Golden Eagle Press, 1936] No. 84 of 199 copies signed by the author. Very light cover wear, otherwise very fine. Preserved in a clamshell box.

Steinbeck's satiric parable of a pig converted to Christianity, offered as a Christmas gift to the friends of Covici-Friede, Steinbeck's current publishers. A slip laid into each copy (not present in this one) announced the imminent publication of his novel *Of Mice and Men*.

Goldstone & Payne A6.



Inspired by the Arthurian legends that shaped his childhood, but centered in the California landscape he loved

56. Steinbeck, John

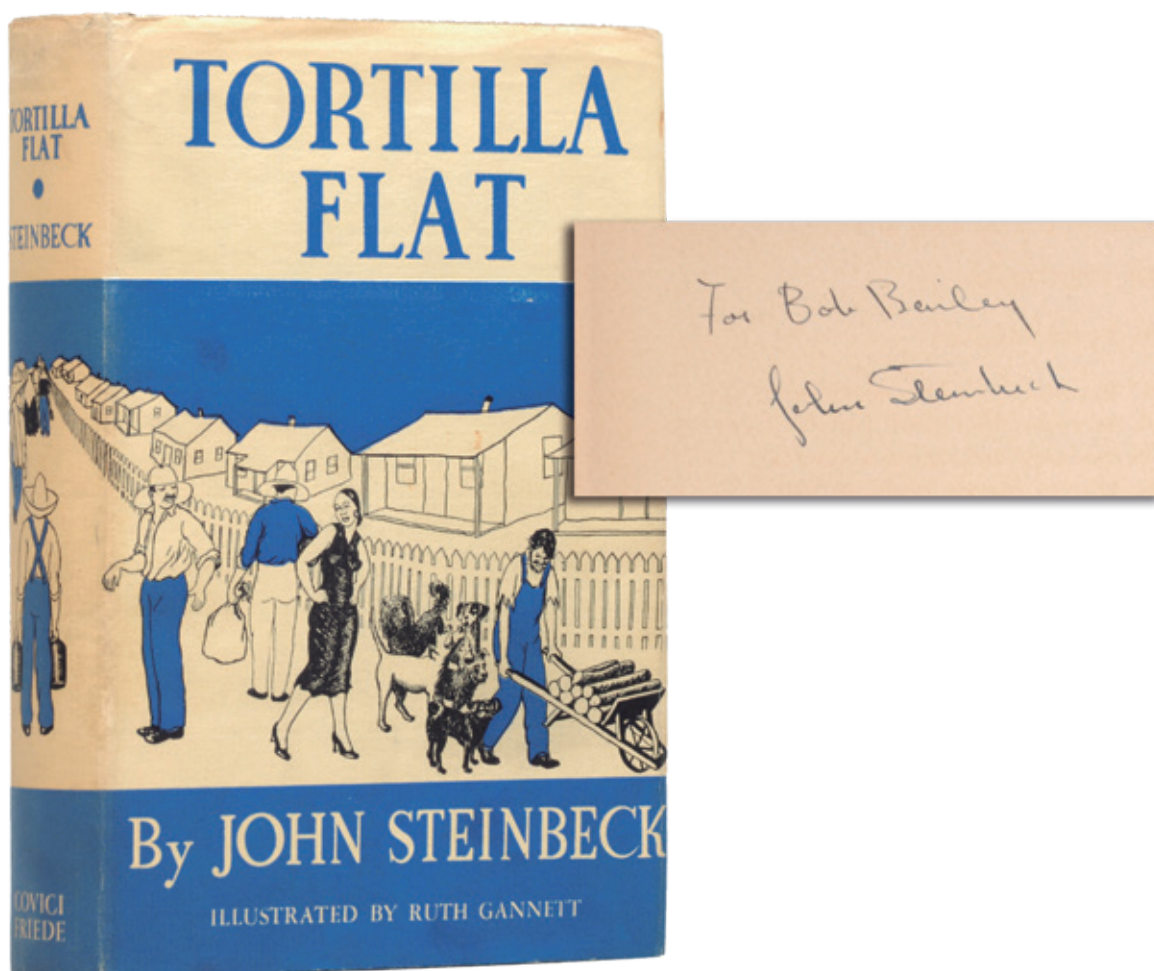
TORTILLA FLAT

Inscribed First Edition

New York: Covici Friede, 1935. First edition, first printing, cloth issue. Original publisher's cloth binding housed in a price-clipped dust jacket. Spine gently bruised, a couple faint marks to top edge of book block. A markedly bright, clean copy in the faintly toned jacket, spine browned, else the blue lettering and illustrations remaining fresh, two small, neat tape repairs to top edge verso, a few marks. Inscribed by the author "For Bob Bailey John Steinbeck" on the front free endpaper. This copy is from the library of Jean Hersholt (1896-1956), a Danish-American Hollywood actor known for his role in *Heidi* and for his impressive collection of Anderseniana, which represented possibly the largest collection in America of Andersen's work. Another book inscribed to Bob Bailey by Steinbeck, *The Pastures of Heaven* (1932), was also part of Hersholt's collection, and was sold at his sale at Parke Bernet in 1954. Bailey remains an untraceable recipient; it is possible that, given Hersholt's film career and Steinbeck's close involvement with the work of various Hollywood studios, he is the American radio and movie actor Bob Bailey (1913-1983). Illustrated bookplate of Jean Hersholt to front pastedown, signed by him in ink below; his library label to inside of slipcase chemise, hand-numbered "S. 28"; bookseller label to rear endpaper, "Gelber Lilienthal Inc., San Francisco." Inscription along gutter of front free endpaper in ink reading "2760 1935 [? illegible]," likely referring to a former library identification system, sometime bleached in an attempt to lighten the writing. Housed in a custom blue quarter leatherette slipcase and matching chemise (slipcase worn).

Steinbeck's first critical and commercial success, the novel was inspired by the Arthurian legends he had loved in boyhood. But, setting the tone for his career, Steinbeck could not escape Monterey, California; and it became the setting for an unforgettable group of characters and a new consideration of chivalry in the Western U.S. When Danny inherits two houses from his grandfather, they provide him with space for the gathering of a circle of friends who swear to serve the helpless but whose adventures lead them to confront complex situations shaped by greed, poverty, love, and trust. A Round Table for the modern era.

Goldstone and Payne A4b. Fine in Near Fine dust jacket.



A true first of Gulliver's Travels, one of the most influential Enlightenment satires

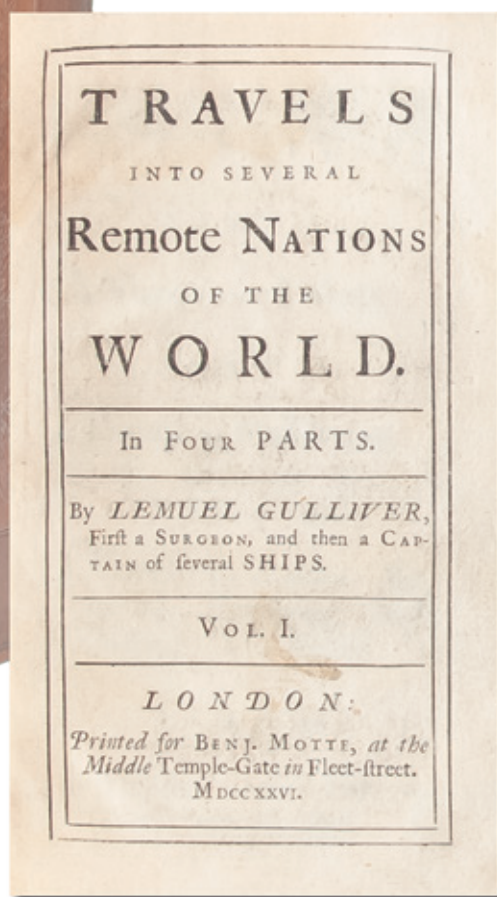
57. Swift, Jonathan

TRAVELS INTO SEVERAL REMOTE NATIONS OF THE WORLD. IN FOUR PARTS. BY LEMUEL GULLIVER, FIRST A SURGEON AND THEN A CAPTAIN OF SEVERAL SHIPS

London: Printed for Benj. Motte, 1726. First edition. Four octavo volumes bound in two, measuring 194 x 120mm. Contemporary panelled calf, rebaked to style with the majority of the original spines laid down. Gilt and morocco labels to spines. All edges speckled red. Bindings a bit rubbed, with a small repair to the lower board of Volume II. Complete, including the engraved frontis and six folding maps and plans. Internally pleasing, with only a few light spots to contents; small worm-track to the inner margin of the final 25 leaves of Volume II with no loss to text. A true first, Teerink's A issue, with all points present to distinguish it from the later printings of that year (Teerink AA and B). One of the most influential novels based in Enlightenment thinking, from one of the greatest satirists in the English language.

Gulliver's Travels, to use the popular title, is one of the greatest satires in the English language—or any language, for that matter. It was an immediate success, which accounts in part for its bibliographical complexity, and has been hailed as a book that “would last as long as the language, because it described the vices of man in all nations” (DNB). “Gulliver's Travels has given Swift an immortality beyond temporary fame...All those who had been fascinated by the realism and vivid detail of Defoe's Robinson Crusoe were captivated again, even though they knew that Gulliver must be fiction. The brilliance and thoroughness with which his logic and invention work out the piquancies of scale involved by the giant human among the Lilliputians, and then by a minikin Gulliver among the Brobdingnagians, ran away with the author's original intention. Gulliver's Travels has achieved the final apotheosis of a satirical fable, but it has also become a tale for children. For every edition designed for the reader with an eye to the historical background, twenty have appeared, abridged or adapted, for readers who care nothing for the satire and enjoy it as a first-class story” (Printing and the Mind of Man).

Grolier, 100 English, 42. Hubbard, 15-17. PMM 185. Rothschild 2104. Teerink A.



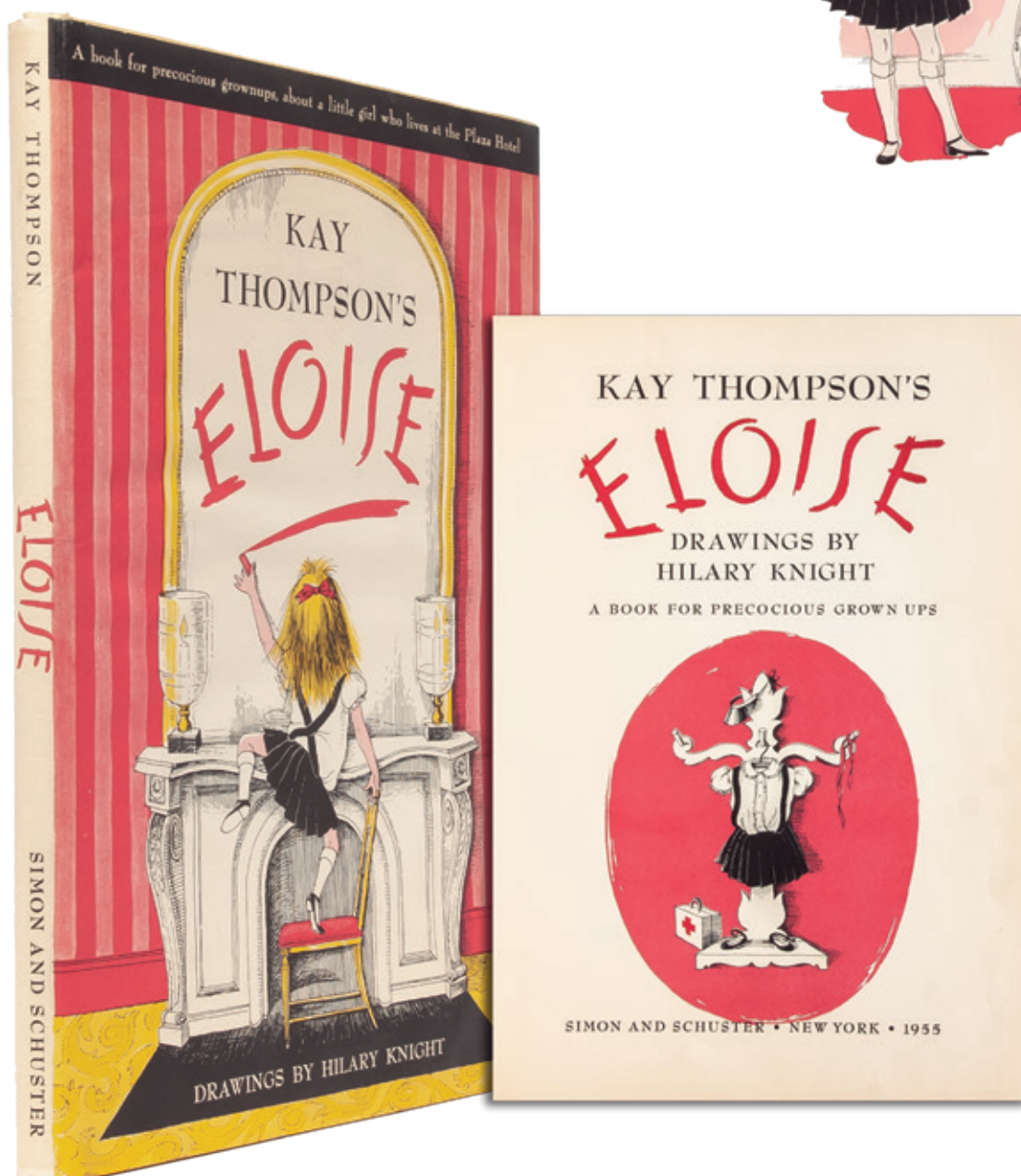
"A book for precocious grownups, about a little girl who lives at the Plaza Hotel"

58. Thompson, Kay; Hilary Knight, Illustrator

ELOISE

New York: Simon & Schuster, 1955. First edition. White publisher's cloth with offsetting and some soiling to edges of boards. Front hinge tender but holding. Light toning to textblock but else unmarked. Jacket bright and pleasing, with spine just the slightest bit darkened. A pretty copy of a charming book.

A classic work of children's literature, featuring the precocious and adventurous Eloise. A six-year-old girl living among adults at the Plaza Hotel, Thompson's heroine is "not yet pretty but she is already a Person. Henry James would want to study her. Queen Victoria would recognize her as an Equal...she is interested in People when they are not boring." So iconic that a portrait of her hangs in the Plaza Hotel dining room, Eloise has inspired children for three generations (with many more to come!). Very Good + in Near Fine dust jacket.



Thoreau's elegy for his brother, from Thoreau's personal stock

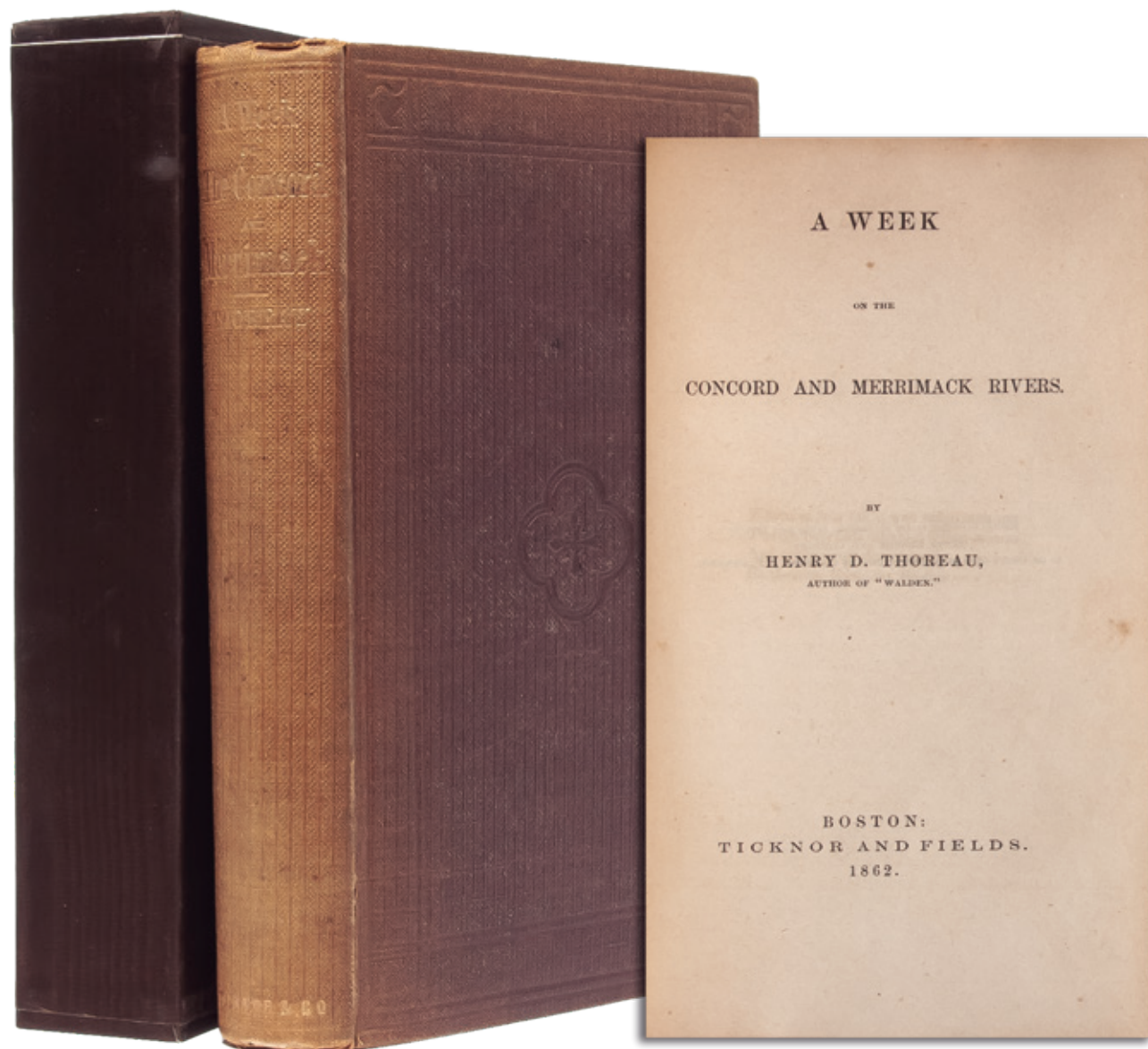
59. Thoreau, Henry David

A WEEK ON THE CONCORD AND MERRIMACK RIVERS

Boston: Ticknor and Fields, 1862. First edition. Original publisher's cloth binding stamped in blind with gilt to spine. Spine lightly sunned, with trivial rubbing to ends; overall tight, square, and bright. Yellow endpapers. Two early bookplates to front pastedown; ownership signature to front endpaper. Else internally clean and unmarked. The scarce second issue of the author's first book, originally published in 1849, with 1862-dated title page tipped in. The rarest form of Thoreau's first book, one of 706 remaindered copies that Thoreau himself stored in his bedroom after its printing; the present is one of the 450 copies that was bound with a new title inserted in place of the 1849 original. An important and exceptional rarity, housed in a custom silk slipcase.

The author paid to publish 1000 copies of the book in 1849, but sales were slow so he took the remaining 700 copies back from the publisher and kept them in his library, prompting his ironic remark, "I have now a library of nearly nine hundred volumes, over seven hundred of which I wrote myself." The publisher purchased the remaining copies in 1862 and reissued the original sheets with a new title page.

A Week on the Concord and Merrimack Rivers recounts the trip that Thoreau took with his brother John in 1839. After John's sudden death at age 27, Thoreau began working on a tribute to him. A Week on the Concord and Merrimack Rivers uses this trip and their relationship as the narrative's core, but the work itself moves much more broadly to discuss the changing landscape and many other topics, such as theology and ecology, that would come to define Thoreau's burgeoning writing career. Near Fine.



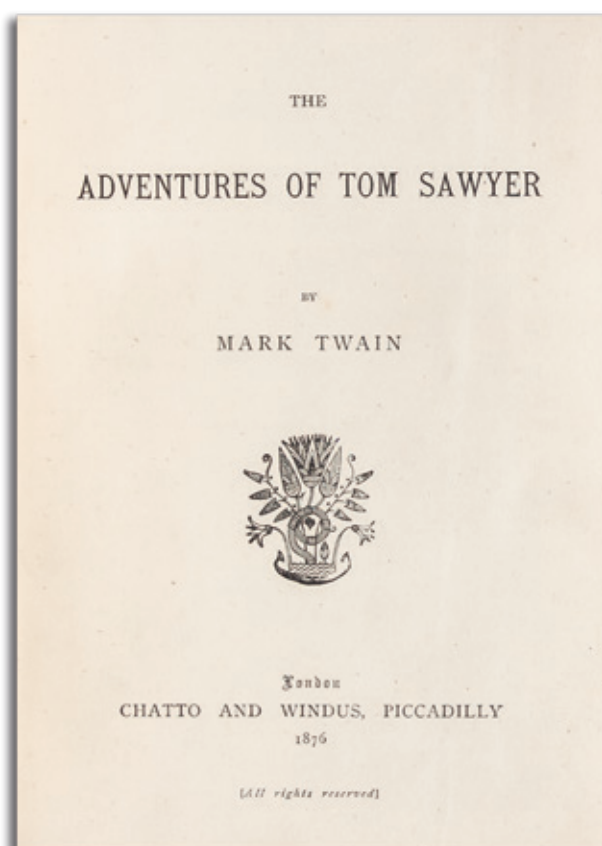
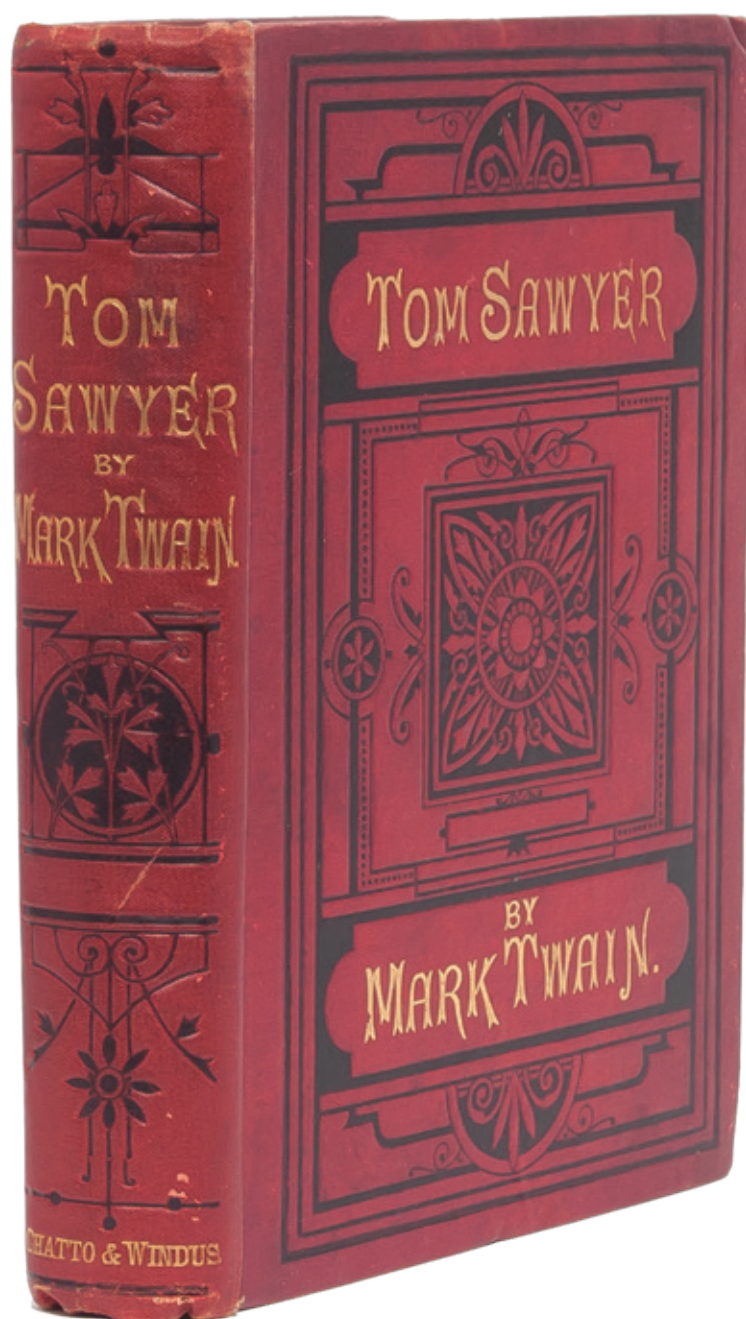
Tom Sawyer "gives incomparably the best picture of life in that region as yet known to fiction"

60. Twain, Mark [Samuel L. Clemens]

THE ADVENTURES OF TOM SAWYER

London: Chatto & Windus, 1876. First edition. Octavo. Original red cloth, spine and front cover lettered in gilt with black design, yellow endpapers. Housed in a burgundy quarter morocco slipcase with chemise. An excellent, about Fine 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). About Fine.



The most famous tale from California and the West

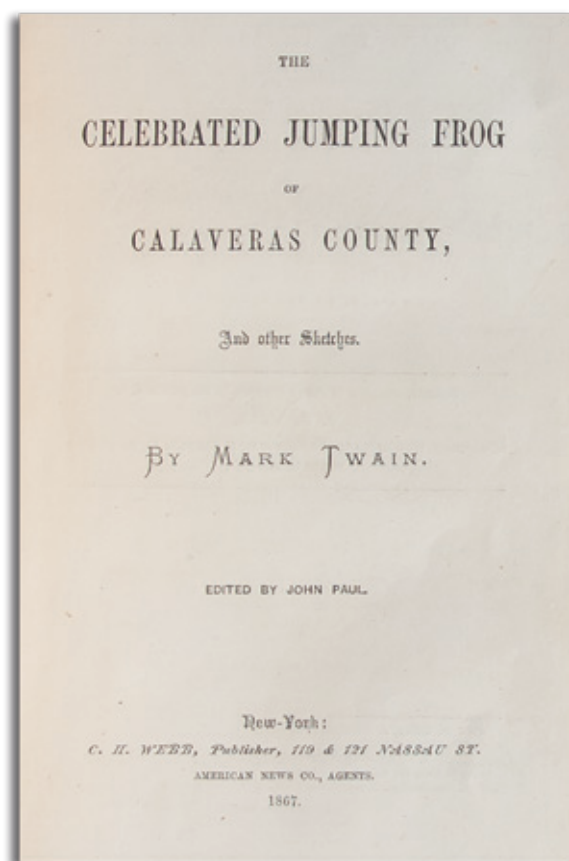
61. Twain, Mark [Samuel L. Clemens]

THE CELEBRATED JUMPING FROG OF CALAVERAS COUNTY AND OTHER SKETCHES

New York: C. H. Webb, 1867. First edition. First edition of author's first published book, first issue (single ad leaf on cream-yellow paper inserted before title; unbroken type on pages 21, 66 and 198). Twelvemo (170 x 112 mm) collating: [1, blank] [1, publisher's ad], 198. Original green gilt-lettered cloth, gilt jumping frog in diagonal position on lower left corner of upper cover, blindstamped jumping frog in same position on lower cover. Beveled edges. Spine lettered in gilt. Brown coated endpapers. Penciled ownership signature to the front pastedown. A little repair to front hinge; a lovely, fresh copy in bright cloth. From the celebrated collection of Katharine de Berkeley Parson, with gilt morocco book label on the front paste-down. Housed in a custom quarter-leather slipcase with chemise.

Mark Twain, with his account of the jumping frog, produced the most famous tale in California, if not Western, history. As his publisher, Charles Henry Webb, noted, "By his story of the Frog, he scaled the heights of popularity at a single jump." Twain first learned of the story of the jumping frog when he prospected in the vicinity of Jackass Hill in Tuolumne County. On a rainy January day in 1865 Twain and a friend, James Gillis, went into the bar at the Angels Camp Hotel in nearby Calaveras County and heard a gentleman by the name of Ben Coon tell the amusing story of the trained frog. He repeated the story to Artemus Ward, who in turn encouraged him to write it up and send it to Ward's publisher, Carleton, in New York: C. H. Webb, 1867. Twain's telling of the story of the lead-loaded frog (named Daniel Webster) made Angels Camp one of the best-known tourist attractions in the gold country. The tale's popularity spread across America and Europe until it was collected in the present volume.

Huntington Library, Zamorano 80. Exhibition of Famous and Notorious California Classics 17. Johnson 3-9. LC. Fine.



Scarce large photo signed by the author

62. Twain, Mark

LARGE SIGNED PHOTOGRAPH PORTRAIT OF MARK TWAIN

[n.p.]: Taber Prang Art Co., 1902. First Edition. Original photograph in its original frame, signed by Twain on the matting. Image measures 14.5 x 17" in a frame measuring 23 x 28". Original photographs of this size and quality are scarce. Some minor scuffs in the matting, a bit of offsetting on the verso but generally in excellent condition. Frame with a few minor chips at the edges, but presenting well. Near Fine.



Mark Twain
SAMUEL CLEMENS.
(MARK TWAIN)

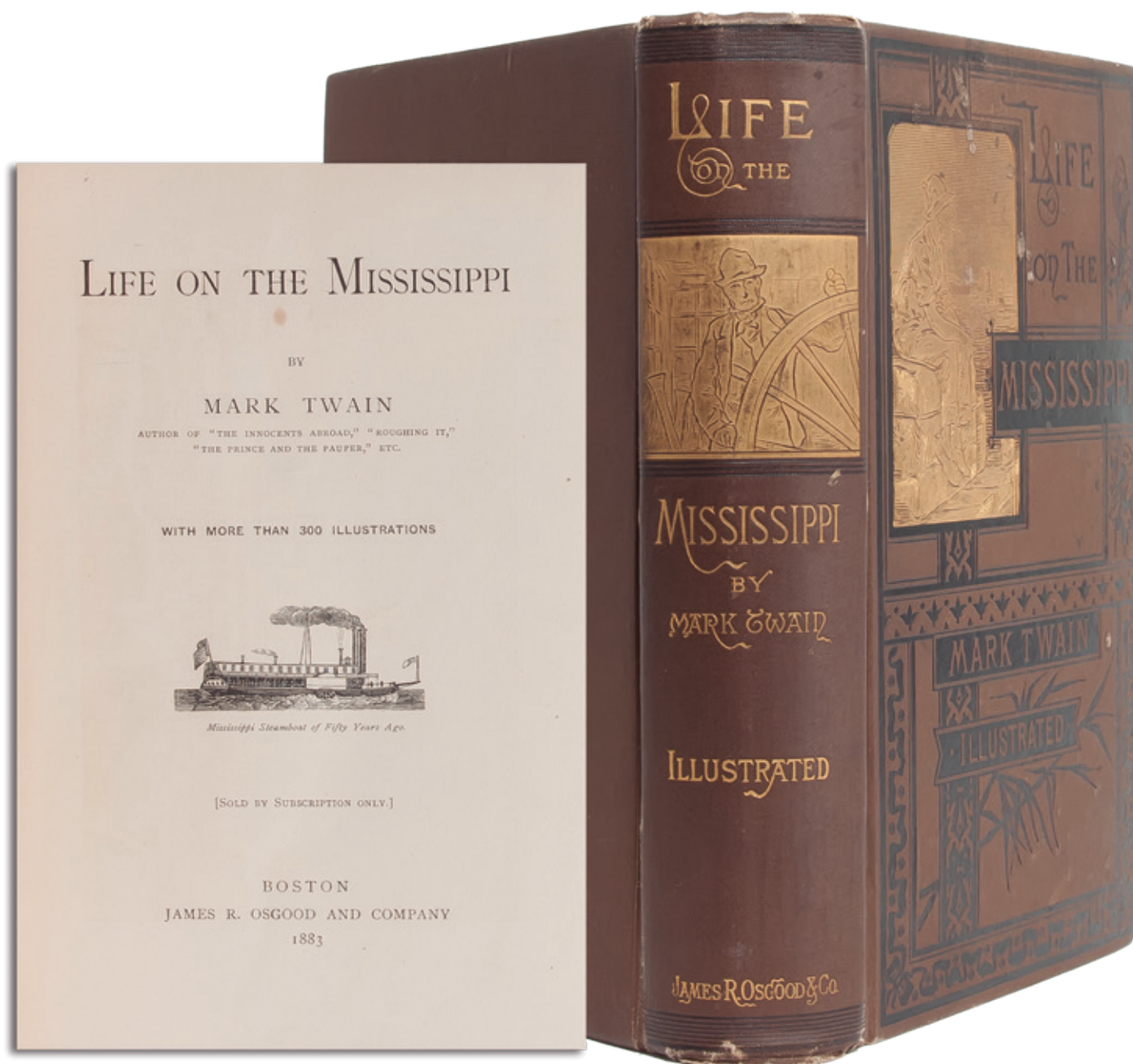
Twain's powerful, humorous and honest account of a forgotten way of life

63. Twain, Mark [Samuel L. Clemens]

LIFE ON THE MISSISSIPPI

Boston: James R. Osgood and Company, 1883. First American edition. First State, with the image of Twain in flames on page 441 and with "The St. Louis Hotel" caption on page 443. In the original publisher's brown cloth with gilt vignettes on the front board and spine. A solid VG+ copy with some slight spotting to the front board and bumps to spine extremities. Gift inscription to front pastedown, and ownership signature and bookplate of Emma Hutchinson to pastedown and front endpaper; mild offsetting to upper corner of endpaper.

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



Inscribed by Warhol with a full-page sketch of his iconic Campbell's tomato soup can

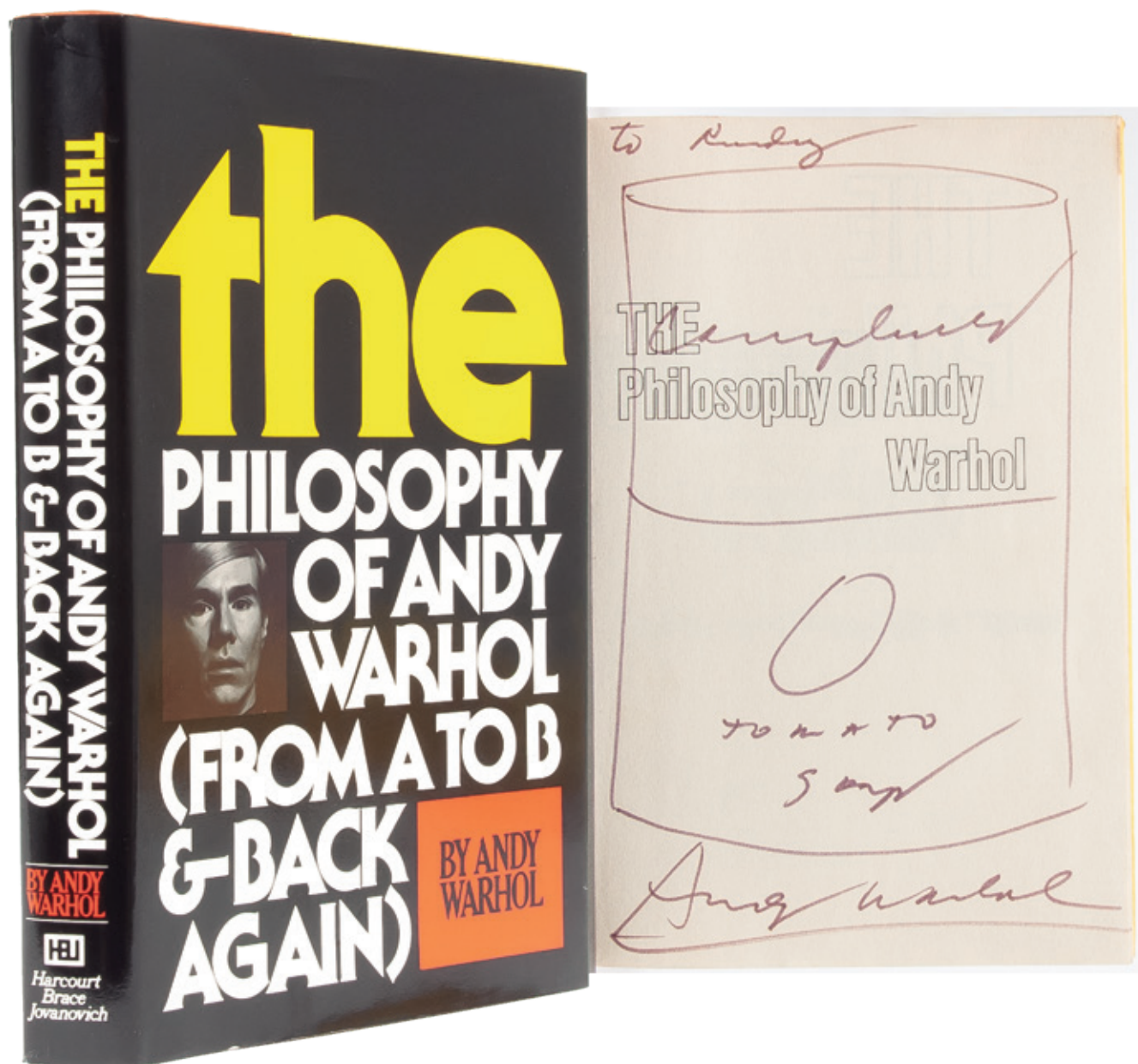
64. Warhol, Andy

THE PHILOSOPHY OF ANDY WARHOL (FROM A TO B & BACK AGAIN)

Signed with Artwork

New York: Harcourt Brace, 1975. First edition. A Near Fine copy of the book in like dust jacket. Inscribed "To Randy" and signed "Andy Warhol." Additionally, with a full-page sketch of his iconic Campbell's tomato soup can.

Part-memoir, part-satire, part-dialogue, part-assemblage of aphorisms, *The Philosophy of Andy Warhol* is as difficult to pin down as the subject itself. In between the paradoxical and musings, *The Philosophy of Andy Warhol* explores the artist's life, especially formative experiences from his youth and early career. But the result is far from an autobiographical interpretation of Andy Warhol, the human. Instead, as a contemporary New York Times review points out, *The Philosophy of Andy Warhol* "presents us with an enlarged mirror image (cool, clear, missing a dimension); he gives us surface" rather than depth. Near Fine in Near Fine dust jacket.



Signed copy of Washington's acclaimed autobiography with related ephemera

65. Washington, Booker T.

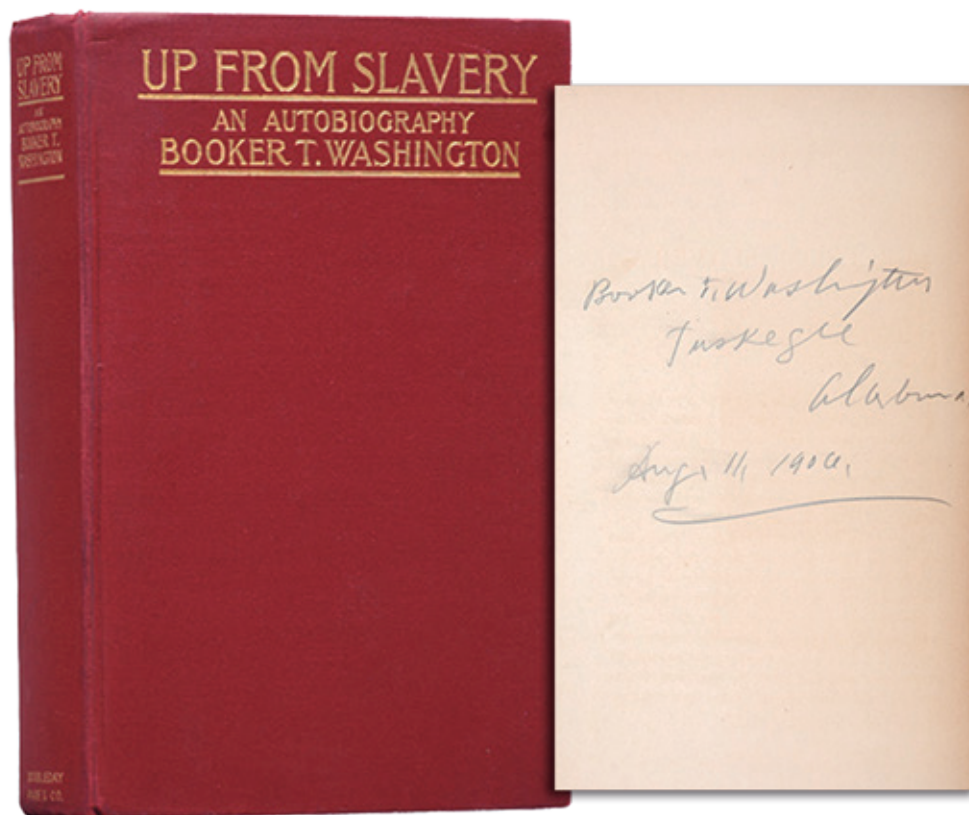
UP FROM SLAVERY. AN AUTOBIOGRAPHY. [TOGETHER WITH A PROMOTIONAL POSTER]

Presentation Copy

New York: Doubleday, Page & Co., 1901. Octavo. First edition in book form, first printing, signed by the author on the verso of the contents page "Booker T. Washington, Tuskegee, Alabama, Aug. 11. 1906." Original red ribbed cloth, title in gilt to spine and front board, top edge gilt, others untrimmed. Spine ends a trifle bumped, boards slightly bowed, the binding otherwise sharp and notably unfaded. Black and white photographic portrait frontispiece. The book with bookplate of S. B. McCracken to front pastedown, and pencil ownership inscription dated 1901 to front free endpaper; pencil annotations with the same date to rear free endpaper. Light toning to endpapers, the contents otherwise fresh. A Near Fine copy. [Together with:] Broadside printed in black (sheet size: 524 x 173 mm) window-mounted with museum grade board (mount size: 635 x 295). The poster with McCracken ink stamp to verso. Folding marks, three small tears along central fold, one with minor loss, else very good.

Booker Taliaferro Washington (1856-1915) was one of the most significant black public figures in the United States. Born enslaved and then emancipated, Washington rose to become a nationally-recognized educational leader. He founded the Tuskegee Institute, the first black college in Alabama, and served as its president. His popular and influential autobiography, *Up From Slavery*, details this rise from enslavement to national prominence. Washington promoted industrial education, believing that job-training (but not necessarily a wide-ranging education) was the key to escaping from the racially-charged debt of sharecropping in the American south. But in reality, this advocacy of vocational training was a form of assimilation and acceptance of the status quo, which made Washington a divisive figure, whom white Americans widely admired but was viewed with skepticism by some black Americans. He believed that black Americans needed to avoid confrontation, in vocational, political, and cultural realms. Despite this public facing opposition to political advocacy, Washington operated as a gatekeeper, counting many white leaders, including President Theodore Roosevelt, among close friends. This "do as I say, not as I do" practice made Washington a controversial leader. Nonetheless, Washington left important legacies in education, especially with his founding of Tuskegee and support of other HBCUs.

Loosely inserted are five press cuttings, one of them the author's obituary dubbing him the "Moses and Joshua of His People" and featuring a tribute by Roosevelt: "I mourn his loss and feel that one of the most useful citizens of our land has gone." The poster advertises a lecture by the author on 18 July 1902 in Cassopolis, Michigan. It was printed in Detroit the same year by the Schoeber Printing Company at the behest of the Grand Trunk Railway System, offering preferential rates to Cassopolis "affording all an opportunity to hear the address of Booker T. Washington." This copy belonged to Stephen Bromley McCracken (1824-1902), a prominent Michigan-based author and journalist. It was then signed by the author the day before the "Brownsville affair", an incident of racial injustice in Texas when a white bartender was killed and a white police officer was wounded by gunshot. White townspeople, resenting the presence of the black 25th Infantry Regiment stationed at nearby Fort Brown, planted evidence of the crime in order to falsely accuse and secure punishment of the troops. The rear free endpaper was annotated in pencil on the same day with "Brains, Skill, Dignity of work", the rest is unclear.



An argument on the moral and economic ills of slavery, by the "Father of American scholarship and education"

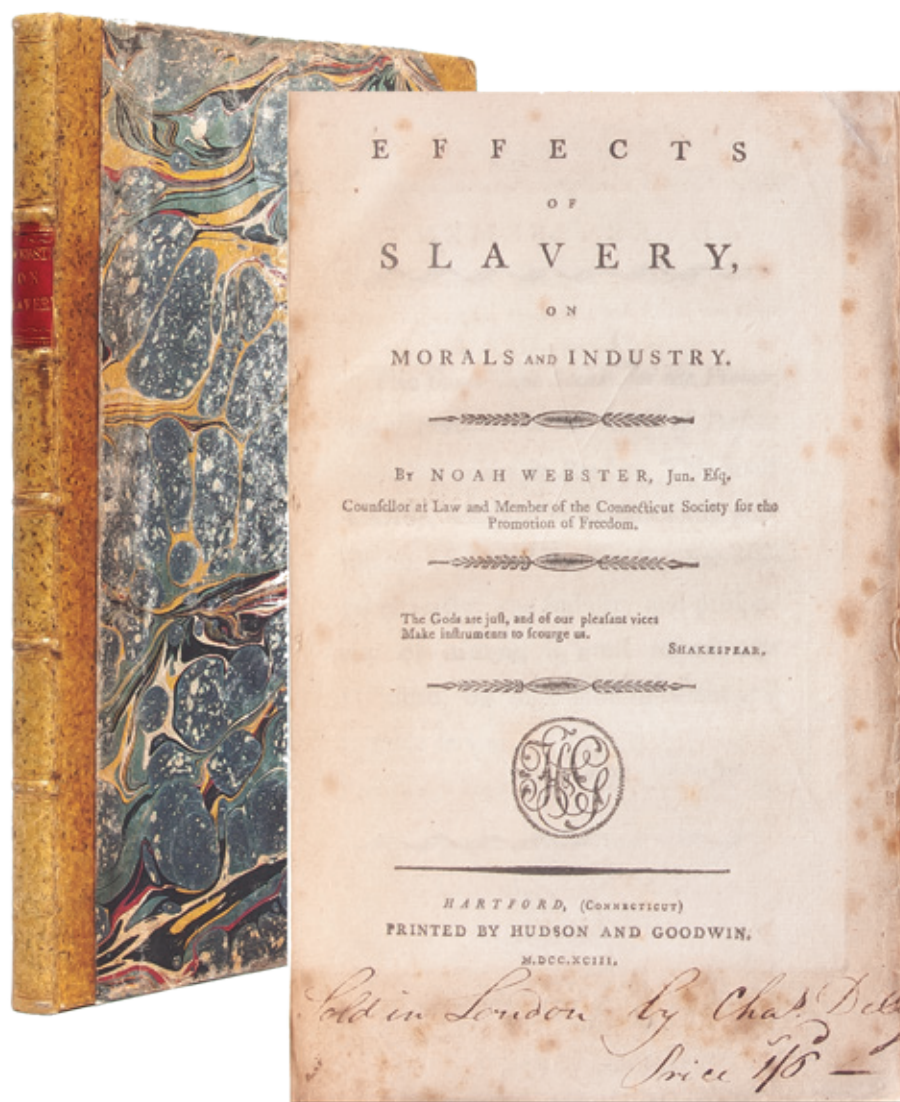
66. Webster, Noah

EFFECTS OF SLAVERY ON MORALS AND INDUSTRY

Hartford: Hudson and Goodwin, 1793. First edition. Bound to style in modern quarter calf over marbled boards with morocco label to spine. Light scattered foxing, largely concentrated at the preliminaries. Small tear to the blank inner corner of A2. Contemporary inscription to the footer of title page: "Sold in London by Chas. Dilly price 1/6." Charles Dilly, a UK printer and bookseller active in the 1780s, was clearly importing American titles to sell in his shop. Collates complete [5], 6-56. An important and scarce work, the only other copy to appear at auction came up, disbound, at Swann in 1982.

Best known as the lexicographer responsible for his American Dictionary of the English Language, Noah Webster has been called "the father of American scholarship and education" (Mason). He was also a committed abolitionist, helping to found the Connecticut Society for the Abolition of Slavery in 1791. In the present work, Webster argues that "slavery in all its forms and varieties is repugnant to private interest and public happiness of man." Providing a brief historical view of slavery, Webster shows that across time and place, the practice of enslaving people produces the same deleterious effects. "The actual produce of a country is nearly in an exact proportion to the degree of freedom enjoyed by its inhabitants." And he uses Ireland and Connecticut as examples that illustrate "the superior productiveness of the labor of freemen who work for their own benefit." Despite these progressive views, Webster's essay is also heavily marked with the systemic racism that has undercut the momentum of many American social movements; and he problematically asserts the "laziness of slaves" in America, commenting that "the blacks are so remarkable for their inaction, their want of fore-sight and their disinclination to improvement." Unable to imagine the rich social movements that would emerge from enslaved people's descendants, Webster places the responsibility for abolition on white Americans, both for economic and moral good. "If that nation is the happiest, which with industry enjoys a full supply of the comforts and conveniences of life, then the government and those institutions which distribute and secure."

ESTC W31814. Evans 26448.



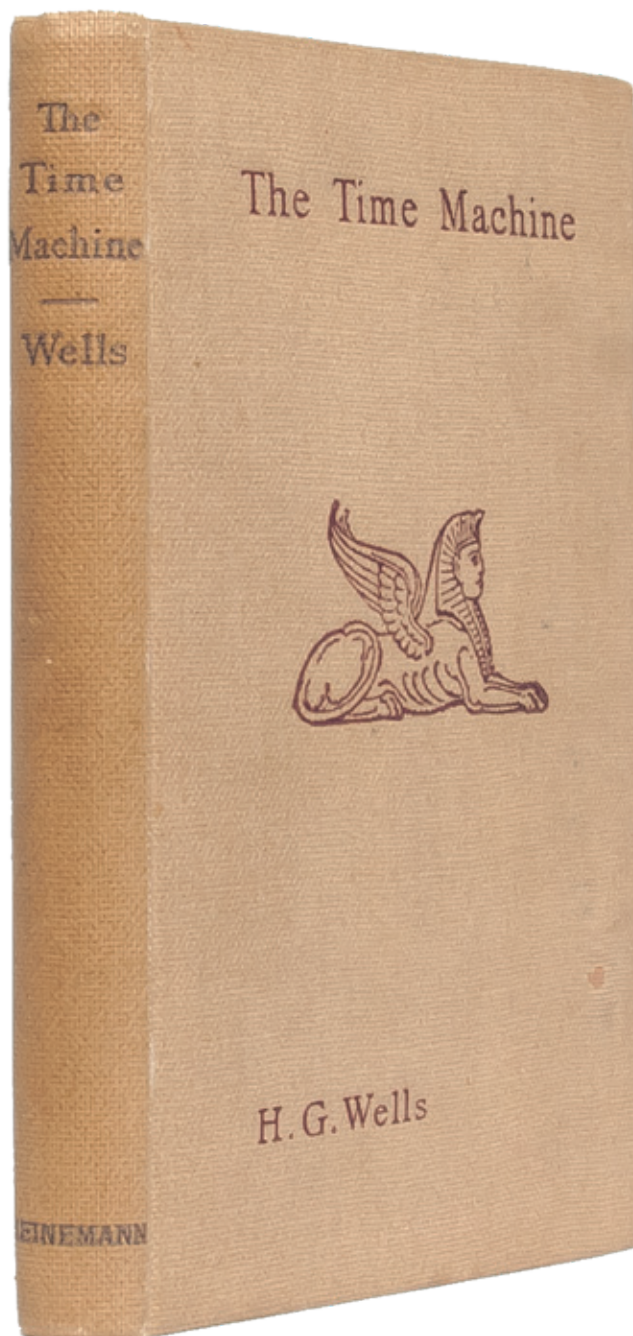
Lovely copy of this hugely influential sci-fi novel

68. Wells, H.G.

THE TIME MACHINE

London: William Heinemann, 1895. First U.K. edition. A Fine copy of the book with slight foxing to the end-papers, otherwise in exceptional condition overall. With the 16 page catalogue in the rear starting with "The Manxman."

"With his first novel, *The Time Machine*, which was immediately successful, Wells began a series of science fiction novels that revealed him as a writer of marked originality and an immense fecundity of ideas" (Britannica). Setting the tone for the bulk of his career, *The Time Machine* reveals Wells' passionate interest in the relationship between individual men and their society, and his fascination with how science could assist or hold men back from true progress. Adapted to radio, television, and film, the novel follows the Time Traveler as he uses his machine to see the future and encounter yet-unknown societies. Fine.



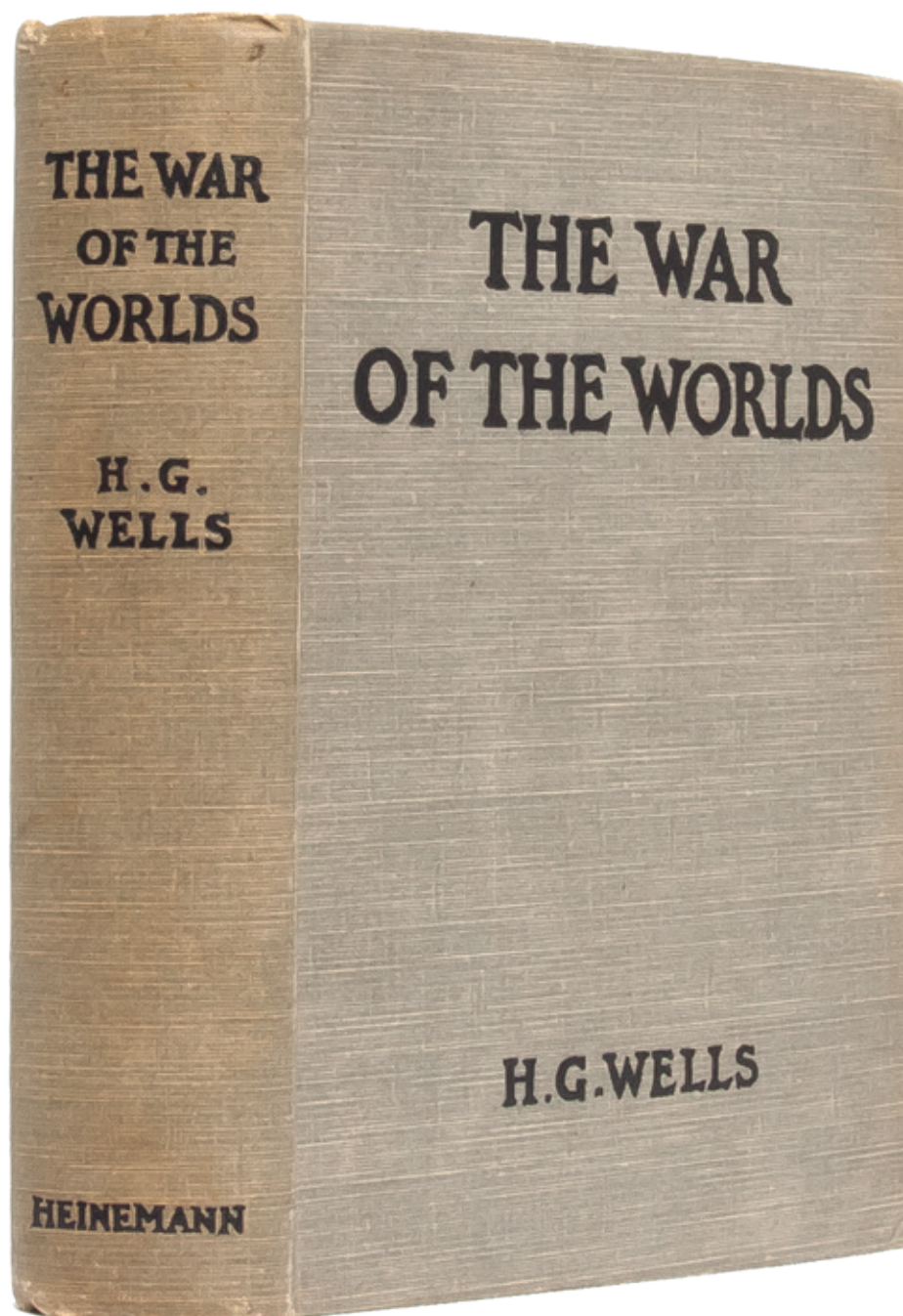
Wells' groundbreaking exploration of the benefits and downfalls of scientific exploration

69. Wells, H. G.

THE WAR OF THE WORLDS

London: William Heinemann, 1898. First edition. An exceptionally pleasing, uncut copy of Wells' famous science fiction thriller. First state with the publisher's monogram on the rear board and the correct 16-page publisher's autumn 1897 catalogue at the rear. Early ownership signature to front endpaper. Completely unrestored, with very few faults to speak of. Housed in a custom clamshell.

Throughout his career, Wells was fascinated with man's role in the universe, and about the potential benefits and downfalls that emerged from scientific advancement. Among his novels, *The War of the Worlds* was groundbreaking and is viewed as one of his best. Considered one of the earliest stories of extraterrestrial life, *The War of the Worlds* used alien life as a metaphor for colonization and evolution. From its first release, the book captured the Victorian imagination, and it has remained a success; to date it has never been out of print. "A true classic that has pointed the way not only for science fiction writers, but for how we as a civilization might think of ourselves" (*The Guardian*). Fine.



Wilde's only novel, embracing the vanity and hedonism of the aesthetic movement

70. Wilde, Oscar

THE PICTURE OF DORIAN GRAY

London: Ward, Lock, and Co., 1891. First edition. First issue, with misprint "nd" for "and" on page 208 line 23. Original drab boards rebaked in vellum, retaining endpapers. Some bumping and shelfwear to extremities; small spot of tape residue near rear joint. Small bookseller's ticket to front pastedown. Occasional light scattered foxing, but in all a clean copy internally. Containing the preface and additional chapters not printed in the Lippincott Magazine, owing to the publication's desire to dodge scandal; complete but for the final 8 pages of adverts.

The author's only published novel and a gothic masterpiece. A complex psychological study of a man who fully embraces a hedonistic world-view, seduced by the idea of ageless beauty. Drawing on a rich literary tradition including Faust, and Jekyll and Hyde, Wilde's sensational novel met with moral censure from all sides. However, it quickly became closely associated with the aesthetic movement, which espoused that art and literature need only be beautiful, not send a moral or sentimental message. Modern critics and readers agree that Dorian Gray now stands within the very top tier of literary efforts. The book also had a profound impact on Wilde's own life, since a copy was lent by Lionel Johnson to his cousin Lord Alfred Douglas, who begged to be taken to meet the author. Thus, Wilde saw his own fictional character come to life.



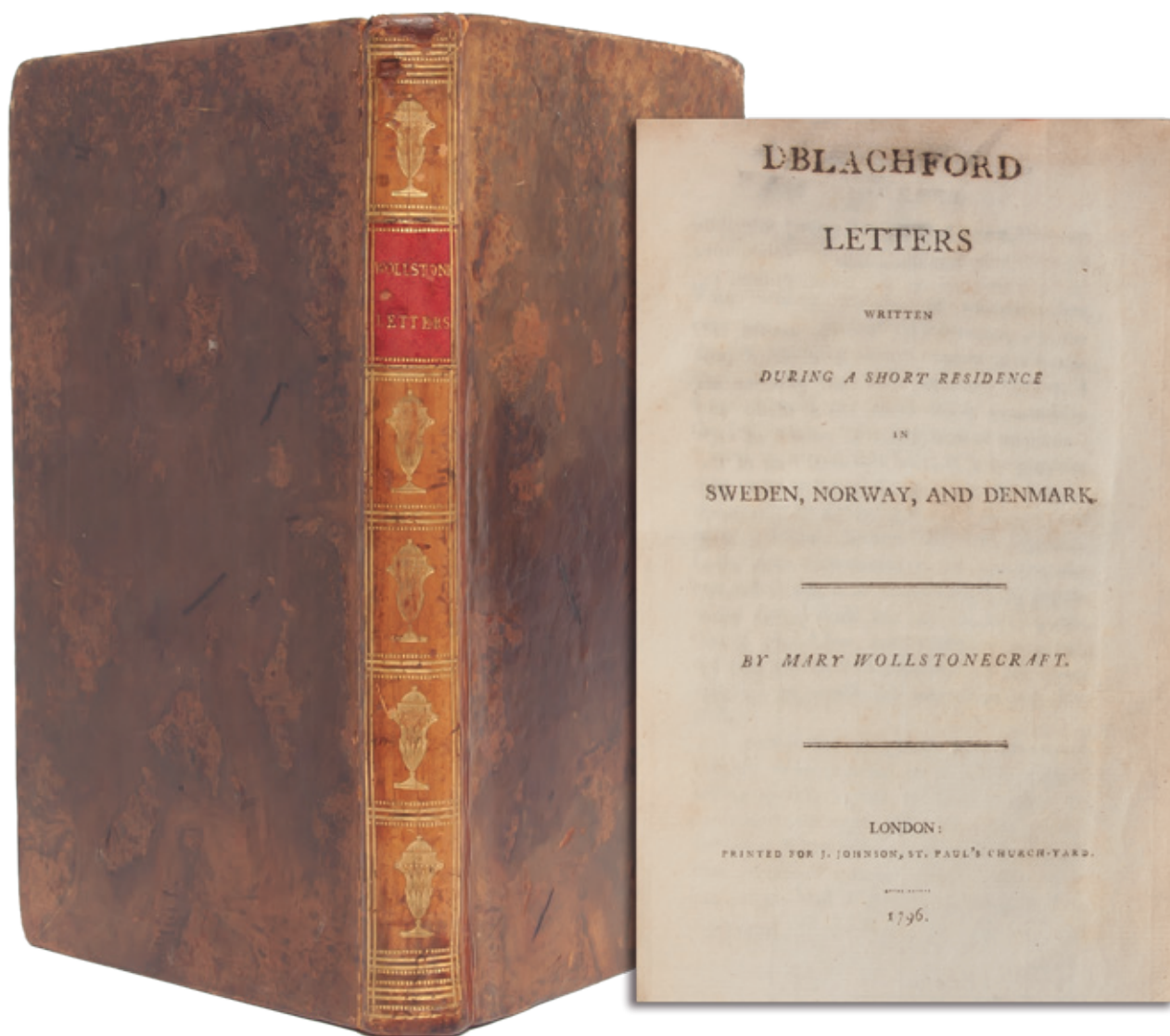
The first published account of a woman traveling on business, by a foundational feminist author

71. Wollstonecraft, Mary

LETTERS WRITTEN DURING A SHORT RESIDENCE IN SWEDEN, NORWAY, AND DENMARK

London: J. Johnson, 1796. First edition. Contemporary tree calf with gilt and morocco label to spine. Unrestored and lovely, with just a bit of rubbing to extremities. Previous owner's stamp of D Blachford to header of title, else a bright and unmarked copy with wide margins. Measuring 130 x 220mm and collating [4], 262, [4, appendix and notes], [2, adverts listing Wollstonecraft's books, the first known bibliography of her work]. Wollstonecraft published *Letters* only four years after her groundbreaking feminist manifesto *Vindication of the Rights of Woman*, making hers the first published account in English of a woman traveling for business.

When a Norwegian ship's captain stole valuable cargo from Gilbert Imlay's ship in 1794, the Englishman reached out to his lover, Mary Wollstonecraft, requesting that she travel there as his proxy to obtain compensation. A new mother with a baby in tow, Wollstonecraft nevertheless accepted the charge; and she not only tackled the task set for her by Imlay, she also spent four months traveling to remote destinations, meeting and bargaining with officials, studying local customs, and exploring exotic landscapes. The resulting travel narrative broke new ground at its publication. Wollstonecraft already had become a founder of a feminist movement with her *Vindication of the Rights of Woman*; and with *Letters*, the first English-language account of a woman business traveler, she put principles of female independence into action. Her adventurous spirit combined with her command over language "found an enthusiastic public, not least among young poets. The wording of the descriptions of the waterfalls she visited...played a part in inspiring Coleridge's description of the sacred river in Xanadu; and the theme of the book set a fashion for questing, romantic journeys. Byron, Wordsworth, Shelley, and even Mary's as yet unborn daughter all read and followed in Mary Wollstonecraft's footsteps" (Tomalin). A captivating narrative shaped by an unmistakable voice, Mary's husband William Godwin would later proclaim "If there was a book calculated to make a man in love with its author, this appears to me to be the book" (*Memoirs*). A beautiful, unsophisticated copy of an important work, containing the oft-missing publisher's adverts which comprise the first bibliography of Wollstonecraft.

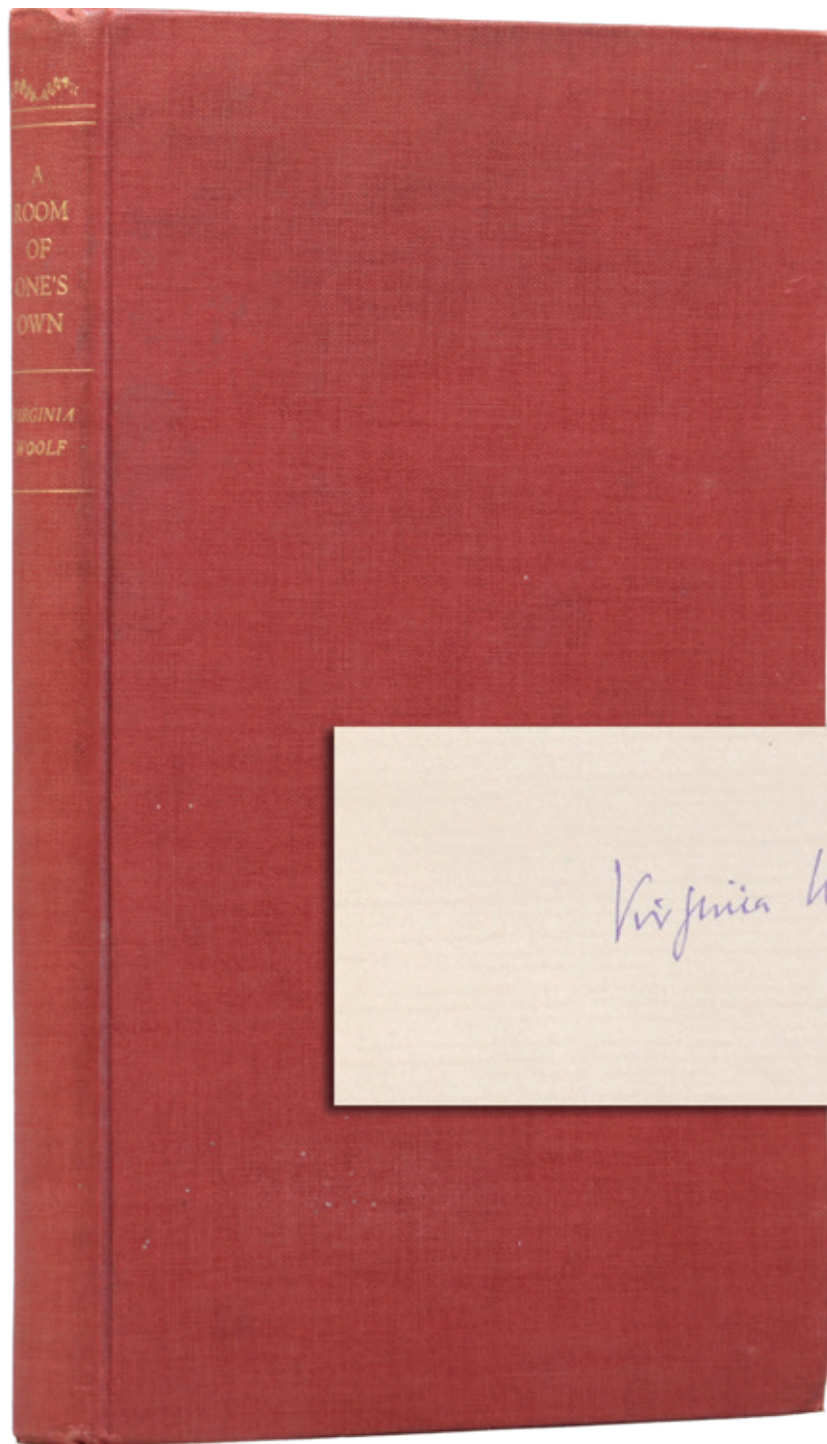


72. Woolf, Virginia

A ROOM OF ONE'S OWN

Signed Ltd. Edition

New York & London: The Fountain Press; The Hogarth Press, 1929. Octavo. Signed limited edition, number 217 of 492 copies signed by the author in her customary purple ink on the half-title, of which 450 were released for sale. Original red cloth, spine lettered in gilt, edges untrimmed. Light residue of bookplate removal to front pastedown and to rear free endpaper, hinges very slightly tender without visible split, else a fine copy without sunning or wear, cloth and contents clean.



This edition was published in the US on 21 October 1929 and in the UK on 24 October 1929, simultaneously with the first trade edition. *A Room of One's Own* is Woolf's feminist literary manifesto, in which she assesses the history of women as writers and the challenges they have faced, notes the effects of patriarchal literary culture on female characters, and makes the case that women must carve out both physical and psychological space for themselves in order to become part of the literary establishment. The work is based on two papers read to the Arts Society at Newnham and the Odtas Society at Girton in October 1928.

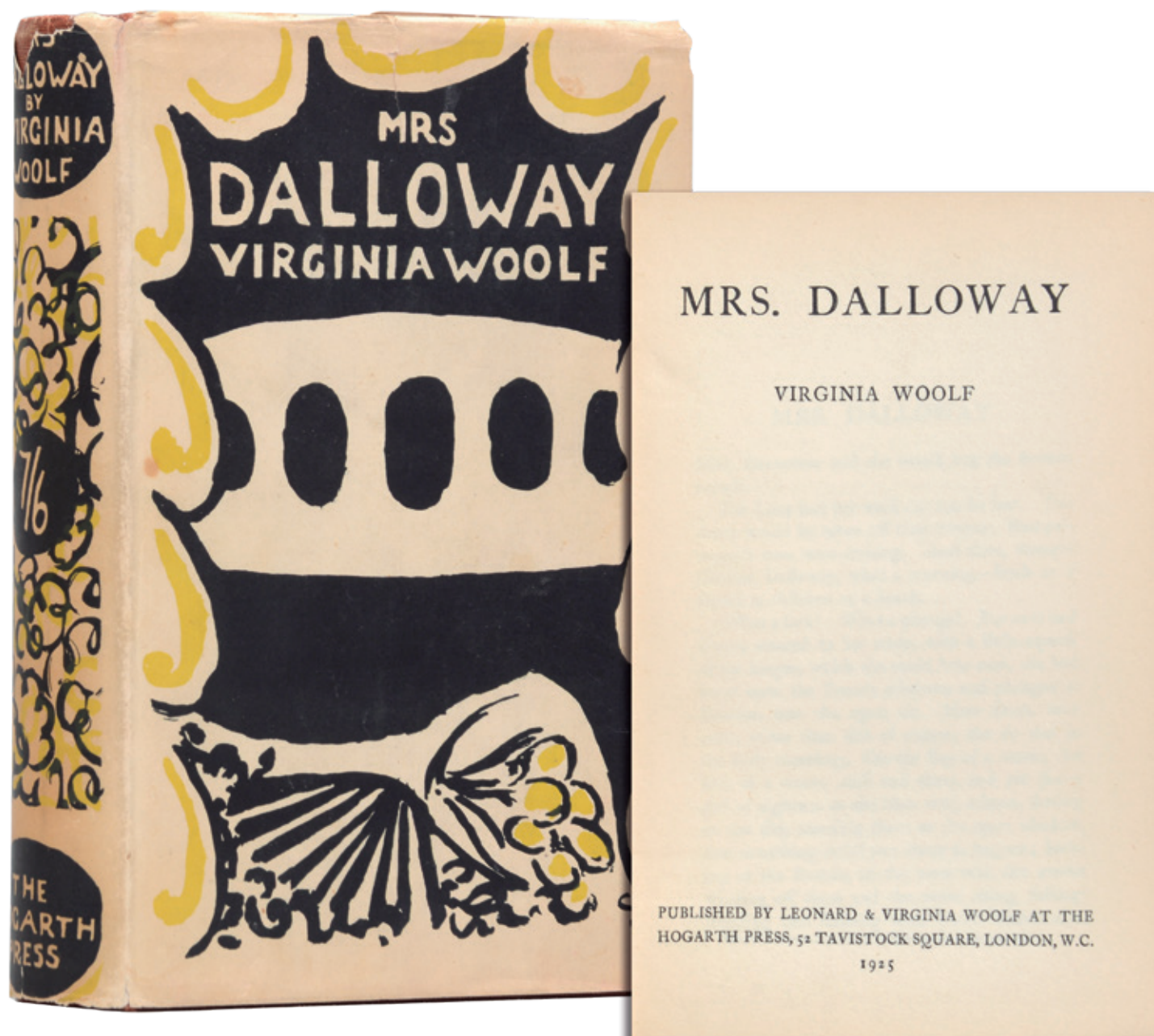
Kirkpatrick A12a; Woolmer 215A.

*Woolf's masterpiece in the scarce dust jacket***73. Woolf, Virginia****MRS. DALLOWAY**

London: The Hogarth Press, 1925. Octavo. First edition, first impression, in the very scarce Vanessa Bell jacket. Original dark red cloth, titles to spine in gilt. Spine with light sunning and bumping at ends, otherwise a Very Good copy, in the very scarce jacket, chipped at head of spine panel with some loss to title, lightly stained to rear panel, slight chipping and short closed tears at extremities. Still a pleasing, unrestored example. Housed in a custom grey cloth box, black label.

Mrs. Dalloway is regarded by many as the author's masterpiece; certainly, it is one of her best-loved works. Only 2,000 copies of the first printing were produced, and the dust jacket is one of the finest Bell ever designed. "Woolf maintained that her generation had to break the mould of the novel in order to speak of the radically changed world around them [and] Mrs. Dalloway did break the mould ... It established her as a powerful force in the British Modernist literary scene" (Miller).

Kirkpatrick A9a. Woolmer 82.



The true first edition of this groundbreaking biography, signed by Woolf

74. Woolf, Virginia

ORLANDO. A BIOGRAPHY

Signed Ltd. Edition

New York: Crosby Gaige, 1928. Octavo. First edition, number 438 of 861 copies signed by the author in her customary purple ink on the verso of the half-title. Original black cloth, titles and English rose decoration to spine in gilt, publisher's device to front cover in gilt, cream endpapers, top edge gilt, others untrimmed. Frontispiece and 7 photographic illustrations, including one of her lover and muse Vita Sackville-West as Orlando. Contemporary bookplate of Helena M. Hand of Paterson to front pastedown. Other than exceedingly light rubbing to rear cover and extremities a near-fine copy, cloth unfaded, square and tight.

This signed edition preceded the first trade edition, published in the UK, by nine days, and consequently constitutes the first publication of the novel. It was produced by Crosby Gaige, a pioneer of publishing modern literature in fine-press editions. Woolf's Orlando is widely recognized as a masterpiece of modernist and feminist literature, and remains among her best-known works.

Kirkpatrick A11a.





121 E. Union St. Pasadena, Ca 91103
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