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The Romances of Alexandre Dumas (Extra Illustrated, in 53 vols.) - Dumas, Alexandre - item 22

*Inscribed by Susan B. Anthony to the pioneering female attorney who inspired
a national campaign of civil disobedience*

1. Anthony, Susan B., Elizabeth Cady Stanton, Matilda Gage, Ida Husted Harper

HISTORY OF WOMAN SUFFRAGE

Signed Presentation Copy

New York [Vols 1-2], Rochester [Vols 3-4], New York [Vols 5-6]: Fowler & Wells [Vols 1-2], Susan B. Anthony [Vols 3-4], National American Woman Suffrage Association [Vols 5-6], 1881, 1882, 1887, 1902, 1922. First edition. Including all six volumes contained within the final version of the set. Original publisher's cloth bindings with titles in gilt to spines. With some chipping to extremities of spines to Volumes I and II. Hinges to Volume I professionally strengthened. Outer front joint of Volume IV with some tenderness, but holding well, title page secured. Small nick to the spines of Volumes I and V. Corners of several volumes bumped or rubbed. Light scattered foxing throughout. An exceptional set with an important association, Susan B. Anthony writes a lengthy inscription in Volume IV to Marilla Ricker, a pioneering attorney whose illegally cast ballot in the 1870 election preceded and inspired Anthony's own campaign of civil disobedience at the ballot box. While one to two volumes of the set occasionally appear on the market, it is quite rare to find the full six volumes of this important work together, and with such an important association. Four volume sets have appeared at auction only twice, in 2008 and 1911, with the complete six volume set in first edition appearing only once, over a decade ago.

Spanning over 5,000 pages and drawing on primary sources from the National Woman Suffrage Association leaders and their archives, The History of Woman Suffrage is still considered one of the most important accounts of this American equality movement. For Anthony, it was critical that women write themselves into U.S. history as well as leave a road map for future activists. To promote the movement, she donated copies to libraries and presented copies to contributors and people with political influence. The present set is an example of Anthony's strategy. In Volume IV, the same volume documenting Marilla Ricker's historic illegal vote and act of suffrage protest (pages 815-817 with Anthony's own notation) (accompanied by a notation in the nearby margin), Anthony signs and inscribes the volume to Ricker. In part:

"Mrs. Marilla M. Ricker / Dover - N. Hampshire

New Hampshire's men voted yesterday on whether their women should have the right to vote...Every man who voted 'yes' -- was lifted out of the prejudice and bigotry into which he was born. It is only the slow growth of the Education of the people -- so we wait -- and trust & know that equal justice is ours in the future. So be it. Yours sincerely, Susan B. Anthony."

Krichmar 1996. Near Fine.



*Aquinas on morals and ethics, a rare Mantuan incunable from
the library of Ashendene Press founder St. John Hornby*

2. Aquinas, St. Thomas (ed. Ludovicus de Cremona)

SUMMA THEOLOGIAE. PARS SECUNDA

Mantua: Paulus de Butzbach, [not after 1474]. Early edition. One of the earliest and rarest editions from the second Mantuan press, bound in an appropriately restrained style for St John Hornby, owner of the Ashendene Press, by one of his favorite binders, Katharine Adams (1862–1952), preserving four original vellum flyleaves. Chancery folio (276 x 204 mm). White alum-tawed pigskin over thick pasteboard, title gilt on spine, edges gilt and gauffred, turn-ins gilt ruled, four original flyleaves preserved, bound in 1905 by Katharine Adams for St John Hornby, with her dated gilt stamp on lower pastedown. 386 leaves (of 396, without the two blanks and the final quire). Type: 1:75G. 3- to 11-line initial spaces. Contemporary manuscript headlines (chapter numbers) partly preserved. Slight scuffing to board edges of binding, short surface scratch to rear board, single wormhole in quires 7-8, marginal wormhole in last 4 leaves, occasional light marginal dampstaining, 2 short marginal tears; overall very good.

Part I of the Summa theologiae was first printed c.1468 in Cologne (H 1419), Part II/1 in 1471 in Mainz (Goff T-203), and Part III c.1474 in Basel (Goff T-185). The first complete edition of the Summa appeared in Basel in 1485 (Goff T-194). This Mantua edition is listed sixth in Goff, though there given the suggested date of 1475. The publication date for this edition, however, can be deduced from a copy in the Forschungsbibliothek Gotha with a buyer's inscription dated 1474, which would put it third or fourth in Goff's listing. The table by the Carmelite friar Ludovicus de Cremona, printed on a separate quire that is lacking from many copies, may have been printed after some copies of the edition had already been sold.

Provenance: Johannes Groot, canon of St Denis, Liège (contemporary inscription on first vellum flyleaf, neatly crossed out by the next owner); magister Bartholomaeus de Meerlaer (given to); Bois-le-Duc, Carthusians (inscription on front flyleaf); contemporary inscription on same flyleaf with list of books of the Bible, a few marginalia in the same hand; Charles Harry St John Hornby (1867-1946) (bookplate and Shelley House book label).

Goff T213.



The rare First Edition of Part Three of the Summa Theologicae, Aquinas' great unfinished work

3. Aquinas, St. Thomas

SUMMA THEOLOGICAE PARS TERTIA

[Basel]: [Michael Wenssler], [not after 1474]. The rare First Edition of Part Three of the Summa Theologicae, Aquinas' great unfinished work. Each part of the Summa has its own separate printing history and bibliography; this third part addresses Christology. Royal folio (390 x 285 mm.). Boards ruled in blind. Boards with chipping and loss of calf. An old sewn repair to calf on front board. Hinges are cracked and loose, but holding. With remnants of brass clasps. Leaves with some occasional toning. Some minor dampstaining along some inner margins and outer corners, not affecting text with the exception of a few letters at the top in the index. Approximately ten leaves with some repairs with some loss of a few letters of text. Some pinhole worming to covers and leaves. Leaf 191 with a corner tear, not affecting text. Previous owner's old ink inscription on top margin of first leaf of text. Fragments of a 12th-century lectionary for the mass used as pastedowns. Previous owner's small bookplate. Overall a very good complete copy collating: [2, blank], [270], [2, blank] leaves. With numerous rubricated initials, several with infill designs. Provenance: marginalia Rouffach, Alsace, Franciscans of the Strict Observance (inscription) acquired from Georges Heilbrun, Paris, 22 July 1964. This third part of the Summa theologicae is very rare. Other than this present copy, the Rutman (sold twice) and Schoyen copies are the only copies on Rare Book Hub and ABPC in the past 100 years. Contemporary calf over wooden boards.

Thomas Aquinas was the greatest of medieval philosophers and theologians. Like his master Albertus Magnus under whom he studied at Cologne and Paris, he was a Dominican, and throughout his life he was actively engaged in the service of his Order, travelling, lecturing, advising successive Popes in affairs of state; he rejected the preferments that were offered him and ended his days as a professor of Naples. In the midst of all this activity he found time to write an astonishing number of books, of which the Summa is the last and greatest. Aquinas held that knowledge came from two sources: the truths of Christian faith and the truths of human reason. "The Summa is divided into three parts, the first of which treats of the nature, attributes and relations of God, including the physical universe; the subject of the second being man and the chief end of man, in which a definitive code of Christian ethics is laid down; the third part, which was completed to Aquinas' plan after his death, dealt with Christ, God and man" (Printing and the Mind of Man).

PMM 30.



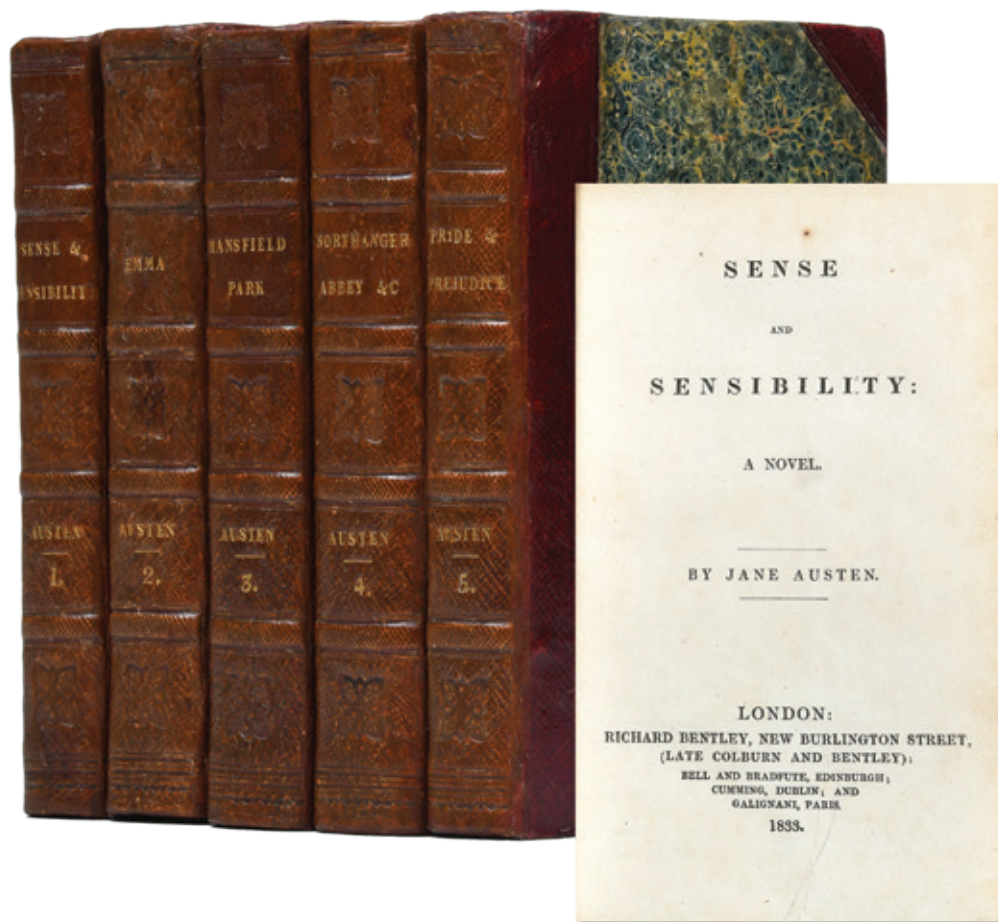
4. Austen, Jane

COLLECTED WORKS (IN 5 VOLS.)

London: Richard Bentley, 1833. First Collected Edition. 5 volumes, octavo (165 x 100 mm). Uniformly bound in contemporary red half roan, spines lettered in gilt direct, compartments tooled in blind, marbled sides and endpapers. Engraved vignette titles and frontispieces by William Greatbatch after Ferdinand Pickering. Bookplate of William Hill Buckle of Chaseley, Glos., to front pastedowns. An attractive set, expertly refurbished (joints repaired, tips consolidated, gilt retouched), covers a little scuffed, inner hinges cracked but firm, contents somewhat foxed.

In 1833 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 Bentley illustrations, by the obscure Ferdinand Pickering, played an integral part in the reception of Austen's novels. As the first English illustrations of Austen's work they "promoted a sense that her novels were best understood as familial, female focused, and sensational. For decades, these illustrations would have served to steer readers away from the conclusion that Austen's fiction ought to be understood as social, comic, or didactic" (Looser).

Gilson D1-5; Sadleir 3735a. Near Fine.



One of just 10 sets of the Water-Color Edition

5. Balzac, Honore de

LA COMÉDIE HUMAINE (IN 40 VOLS.)

Philadelphia: The Historical Publishing Company, 1896. First edition. The Water-Color Edition, number 4 of 10 sets, a splendid edition very attractively printed and illustrated, here handsomely bound and in particularly fresh condition. Translated by Katharine Prescott Wormeley.

40 volumes, octavo (221 x 150 mm). Contemporary green morocco, spines lettered in gilt, gilt floral motifs to compartments with white and red onlays, covers with gilt floral frame with green, yellow, red, and purple onlays, green morocco doublures with blue morocco fleur-de-lys centrepieces, green silk endpapers, gilt edges, green page markers. With 280 illustrations including frontispieces, with captioned tissue-guards. Spines sunned to brown, else a fine set.



One of the masterpieces of 20th century theatre

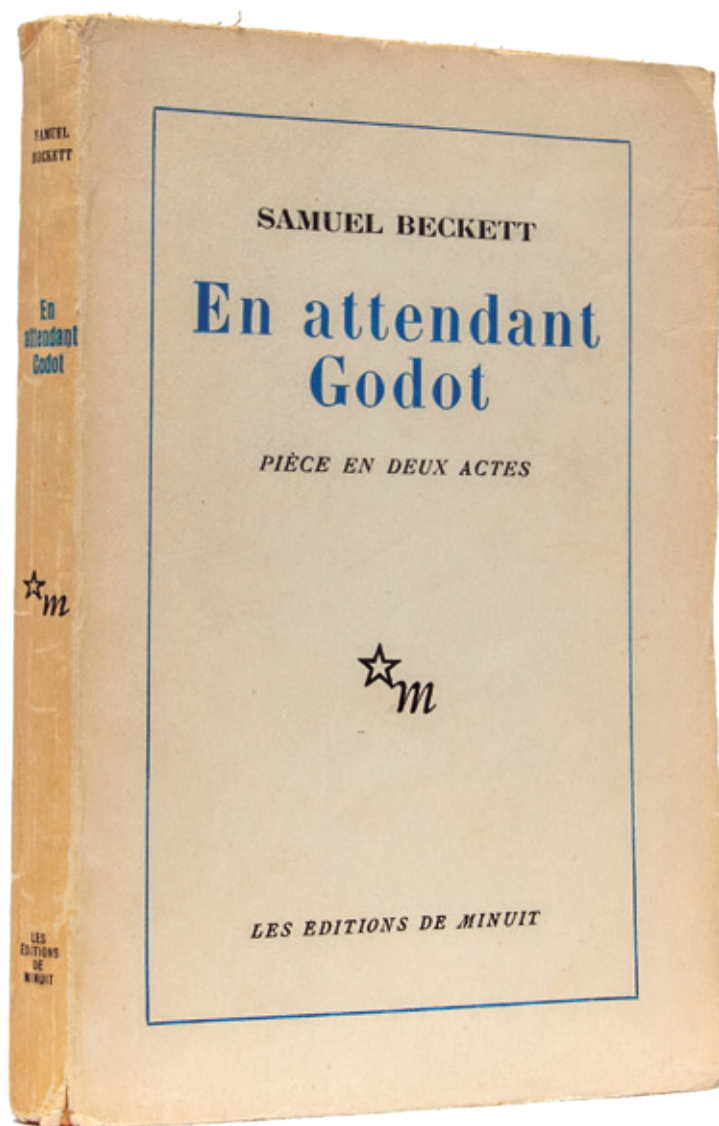
6. Beckett, Samuel

EN ATTENDANT GODOT

Paris: Les Editions de Minuit, 1952. First edition. A Near Fine copy of the first trade edition, following the 35 signed copies. A fragile softcover book, uncommon in this condition. Spine slightly toned and rolled, slight nicks at the spine ends. Pencil owner signatures on two leaves, otherwise an excellent copy internally. Pages a bit toned as usual.

One of the masterpieces of 20th century theatre – Beckett's hugely influential tragicomedy. Beckett had originally written the play in French between the Fall and Winter of 1948-1949. (Beckett would not translate the play into English until its London premier, in 1955) In fact, this edition of the play – the Minuit edition – was released in 1952, before the play's first performance the next year. Beckett was thought to have been inspired to write the work after viewing Caspar David Friedrich's painting *Mann und Frau den Mond betrachtend* (Man and Woman Observing the Moon).

Upon its French premier, the play was met with positive reviews; and though it was first received somewhat coldly in London, it would soon become a popular and critical success there and worldwide. Some critics, like Norman Berlin, credit the play's wide appeal to its "stripped down" nature – its simplicity encourages a myriad of readings and interpretations that otherwise could not exist. Beckett would later win the Nobel Prize for Literature; and *Waiting for Godot* appears on *Le Monde's* list of the 100 Books of the Century. "It arrives at the custom house, as it were, with no luggage, no passport and nothing to declare; yet it gets through as might a pilgrim from Mars. It does this, I believe, by appealing to a definition of drama much more fundamental than any in the books. A play, it asserts and proves, is basically a means of spending two hours in the dark without being bored" (Contemporary Observer review from the famed drama critic Kenneth Tynan.) Near Fine.



The first work of musical theory written in the Christian West

7. Boethius

OPERA

Venice: Johannes and Gregorius de Gregoriis, de Forlivio, 18 August 1492; 26 March 1491. First collected edition. First collected edition of Boethius's works, including the first printing of *De Institutione Musica*. Also included in these collected works is his most famous work, *De consolatione philosophiae*. Complete in two folio volumes in one. 352 leaves in total. [2], 1-122, 127-158, 135-222; [4], 160-162, 162-250; 1-12 leaves. With numerous mispagination as usual. With the first part of Porphyry's *Isagoge* (in Boethius's translation) bound at the end from the time of binding, as indicated by the table contents annotated with pagination in a contemporary hand. Present copy with same number of leaves as Morgan library copy. Text in two columns. Leaf A1r printed in red and black. Numerous initials between 3-lines and 11-lines in red and blue, and with red capital strokes. With numerous woodcut musical and mathematical diagrams. Contemporary calf over wooden boards, rebaked to style at an early date. Boards stamped in blind. Spine lettered in gilt. Leather index tabs. Boards a bit scuffed and chipped. A few wormholes to binding and some tiny ones in text. Three leaves with some staining along margin, due to rubricator's smudging. Previous owner's bookplate on front pastedown. Some minor contemporary marginalia. Leaf L3 of second book with some deleted manuscript notes to top margin. Overall an exceptionally clean and crisp copy. Housed in a custom clamshell with a morocco spine label.

"A statesman as well as a philosopher, Boethius was appointed Consul in Rome under Theodoric the Ostrogoth in 510. He was, however, accused of treason and his most famous work *De Consolatione Philosophiae*, was written while he was in prison at Pavia before being put to death. It was highly esteemed in the Middle Ages." (PMM 34). "Although there are allusions to music in several of his philosophical works, the core of Boethius's musical thought is found in his *De Institutione Musica*. There is no early separate edition of this treatise, but it is included in both the first (1492; offered here) and the second (1499) edition of his collected works. The importance of Boethius is twofold. This, though basically a synthesis, was the first work of musical theory written in the Christian West, and as such widely influenced musical thought right through the Middle Ages. It was the moral basis of his idea which gave them their novelty and their appeal.

PMM 34.



Luxuriously bound, one of 50 in the limitation

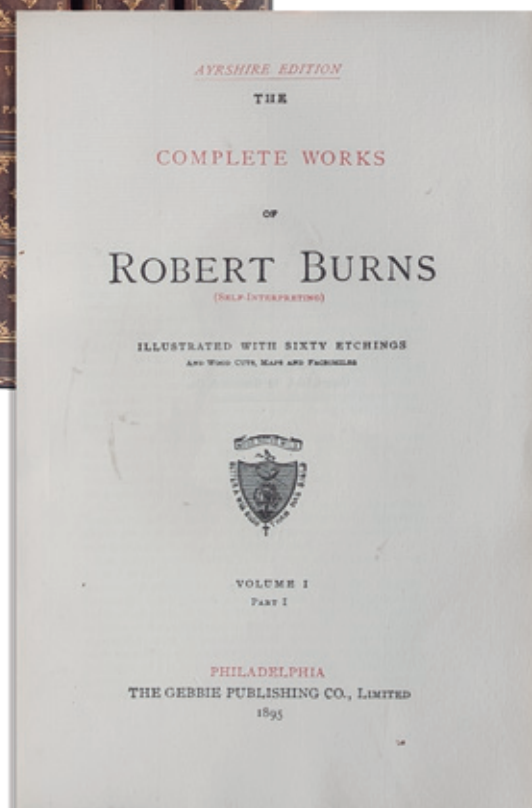
8. Burns, Robert

COMPLETE WORKS OF ROBERT BURNS (IN 12 VOLS.)

Philadelphia: Gebbie Publishing, 1895. Ayshire Edition. One of 50 copies for sale, of which this is number 26. Full crushed morocco with gilt to spines and boards. Top edges brightly gilt. Red silk moire endpapers. A touch of uniform sunning to spines and the outer joint of volume v repaired. In all, a beautiful example in Near Fine condition.

A rare collection of work from Scotland's national bard. Burns was one of the chief poets of Romanticism – as well as an accomplished lyricist – and though much of his work was heavily influenced by Scottish folk sources, he would achieve worldwide renown. Burns fame as poet happened almost by accident. He had his first collection – Poems, Chiefly in the Scottish dialect – published essentially as a way to finance a move to Jamaica, where he planned to continue working as a farmer. Poems, however, became an immense success and Burns was fortunately able to continue working as a writer for the rest of his life. Here, his works are drawn together in one place, with a beautiful fine binding.

Near Fine.



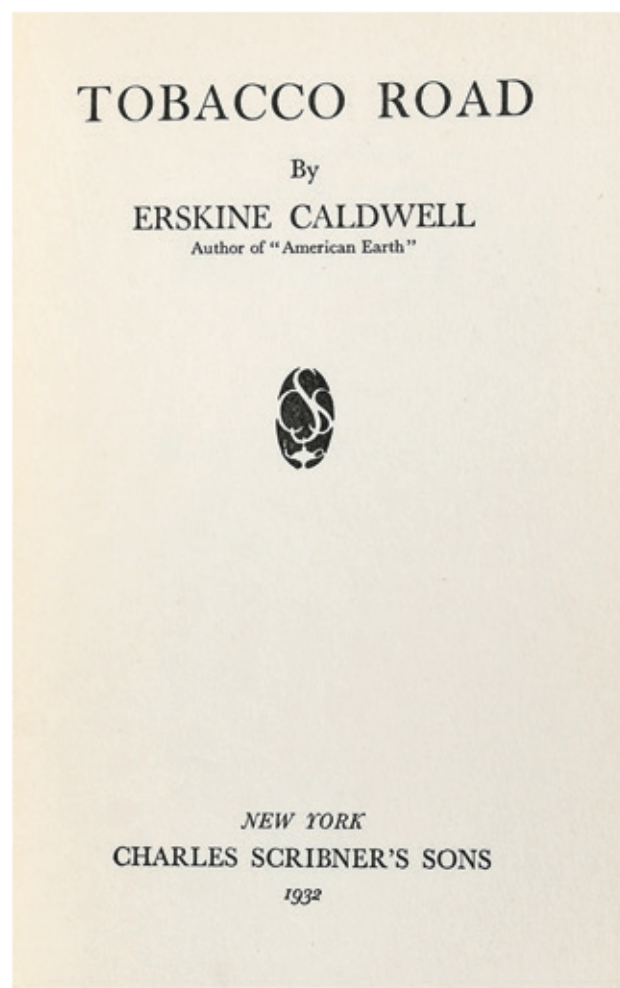
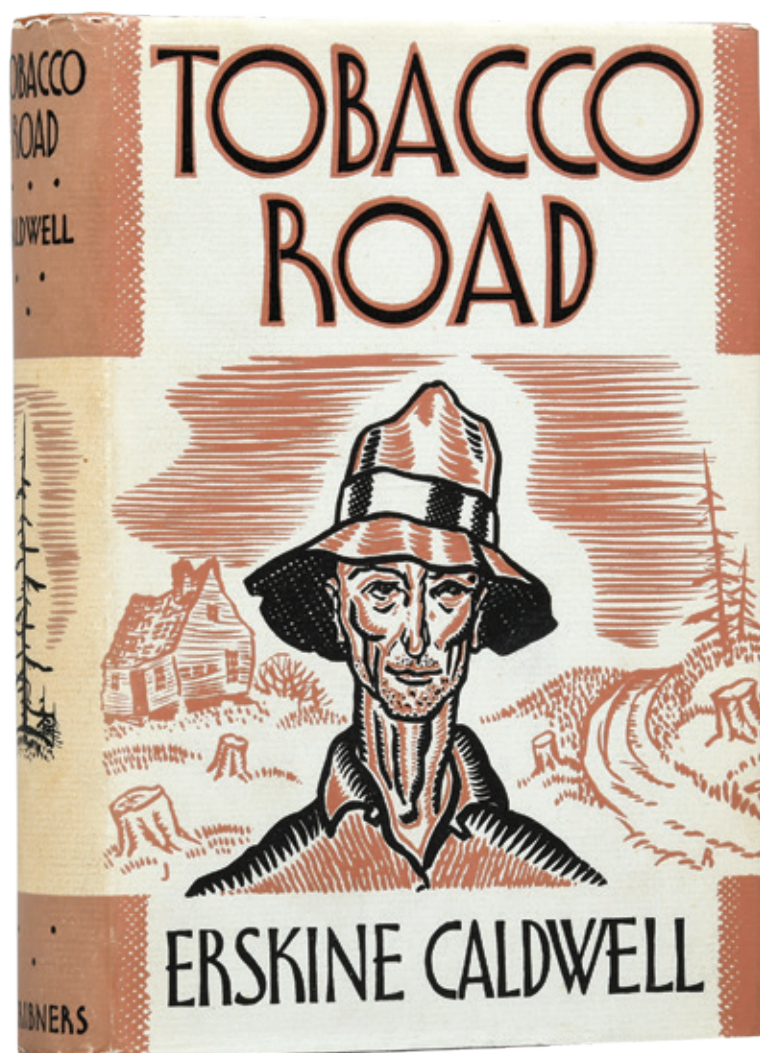
A controversial American classic establishing Caldwell as “the true mythmaker of post-bellum Southern literature”

9. Caldwell, Erskine

TOBACCO ROAD

New York: Charles Scribner's Sons, 1932. First edition. Octavo. Original brown cloth, spine and front cover lettered in blind on gilt, road motif blind to front, blue endpapers, fore edge untrimmed. With dust jacket. Spine ends a touch bumped, slight browning to endpapers, else sharp and bright. A near-fine copy, in the jacket, price-clipped, spine panel faintly toned, ends slightly rubbed, nick to foot of rear panel, a strikingly fresh, sharp example.

A controversial American classic, and the basis for the Broadway show which ran from 1933 to 1941 (then the longest-running play on record), and loosely adapted into the 1941 film version directed by John Ford. This title, Caldwell's third book, was included in the Modern Library's list of the Best 100 Novels in the English Language. Calder Willingham, another Southern novelist, said: "A good case can be made that the inventor of Tobacco Road - far more than William Faulkner, Thomas Wolfe, Carson McCullers, Flannery O'Connor, Eudora Welty, Robert Penn Warren, or any other Southern writer one can think of - is the true mythmaker of post-bellum Southern literature."



One of the best-selling children's books of all time, delighting young readers for over fifty years

10. Carle, Eric

THE VERY HUNGRY CATERPILLAR

Signed First Edition

First edition. A Fine copy of the book in a just about Fine dust jacket. Spine ever so slightly rolled, minor age toning to the jacket, otherwise in excellent condition overall. Price-clipped on both corners of the front flap, as all known first edition copies. Signed by the author on the title page. Full numberline on the copyright page, as required. Printed in Japan, since no US printers were capable of doing all the detailed page cuts and formats at the time of publication. A remarkable survival.

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



Carroll's most memorable poem, inscribed by the author in a lovely deluxe binding

11. Carroll, Lewis

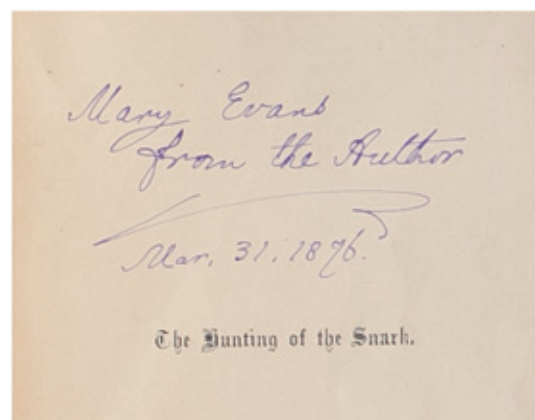
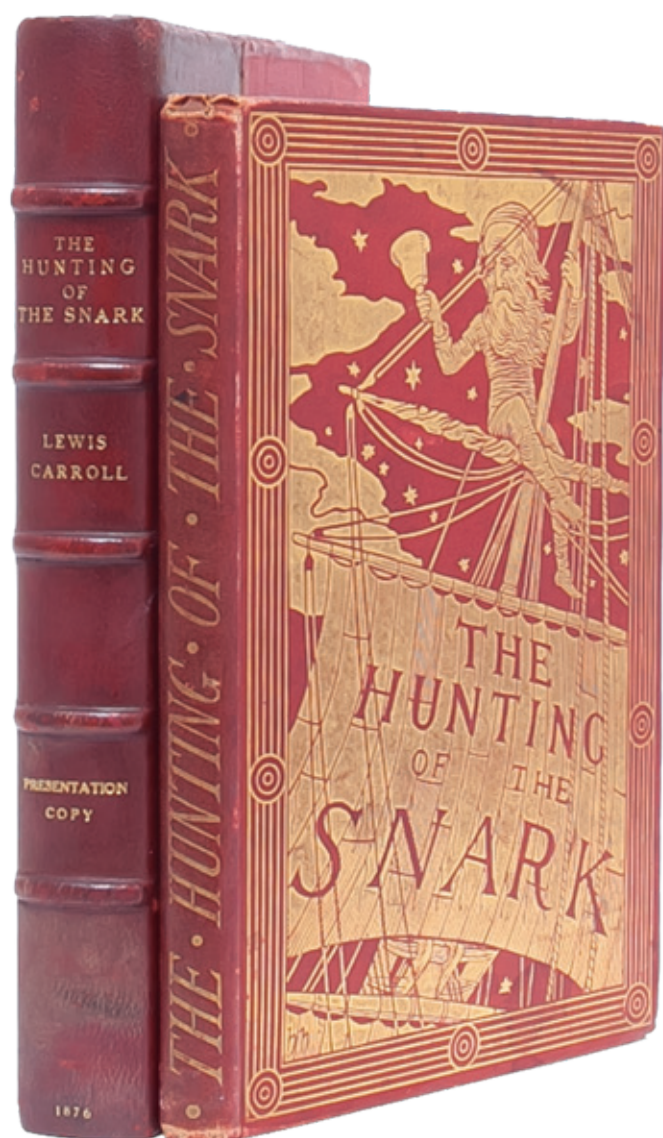
THE HUNTING OF THE SNARK

Signed Presentation Copy

London: Macmillan and Co., 1876. First edition. One of approximately 100 copies in the publisher's deluxe binding of red cloth issued for presentation; the present was inscribed by Carroll two days after publication. Full gilt illustration on the front cover, all page edges gilt, dark blue end papers, Burn bindery ticket on the rear paste-down. In pleasing Near Fine condition overall, with just a touch of toning to the spine and gentle wear to extremities. Front hinge tender but holding. Complete with all nine illustrations by Henry Holiday. With misprint "Baker" not "Butcher" on p. 83 (also found in later printings). Inscribed by Carroll on the half title: "Mary Evans from the Author. March 31, 1876." This copy last appeared on the market in 1938 at the Parke-Bernet Galleries sale in New York. Housed in a custom half morocco case with chemise.

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

Near Fine.



"The first description in English of a game identified as baseball"

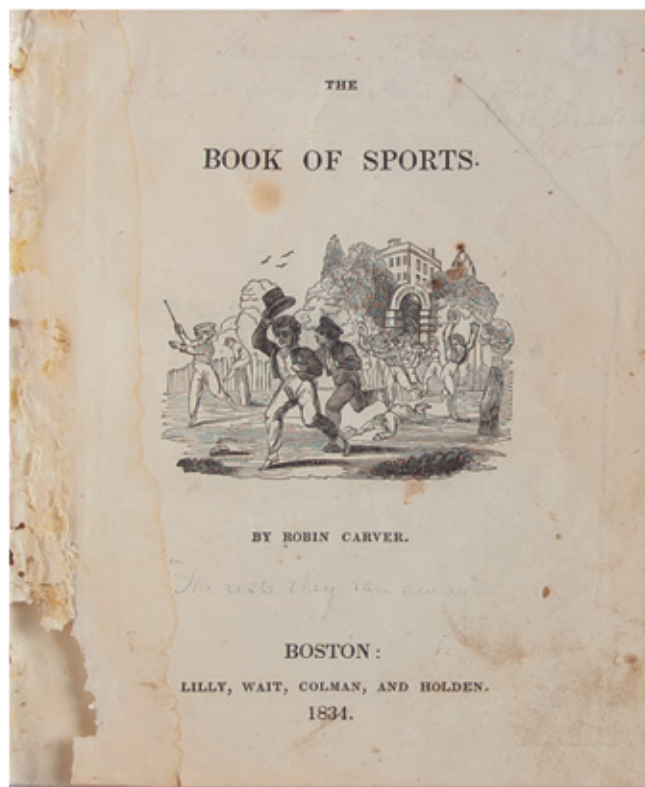
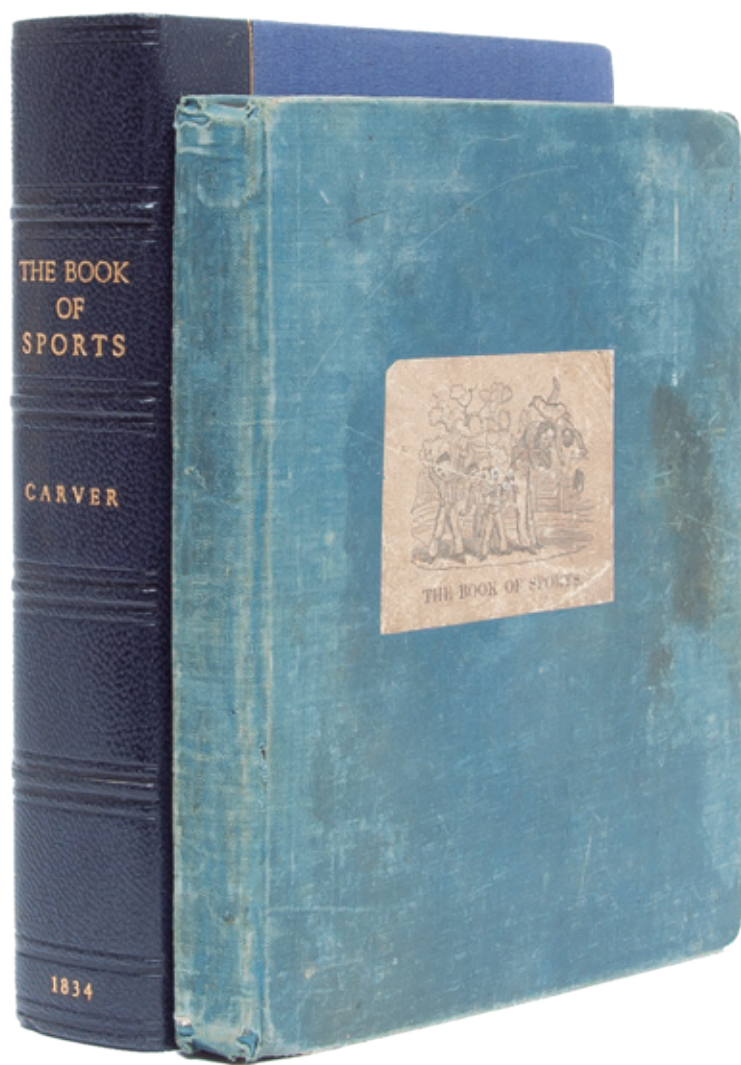
12. Carver, Robin

THE BOOK OF SPORTS

Boston: Lilly, Wait, Colman and Holden, 1834. First edition. Original publisher's cloth binding with paper label to front board. Rubbing to extremities and some soiling to boards. Spine slightly cocked and hinges cracked but holding. Front endpaper lacking, and inner margin of title page dampstained with some loss to paper (not affecting text). Early ownership inscription to header of title. Internally complete according to OCLC: [2], vii-viii, 164. Some scattered foxing and marginal soiling, but overall text is clean. A scarce book institutionally and in trade, OCLC records 14 copies with libraries, it has appeared only four times at auction in the past 37 years. Housed in a custom case with quarter morocco over cloth with chemise.

Hailed as the first appearance in America of baseball, and the earliest American illustration of the game, Carver's book is "one of the crown jewels of early baseball books" (Block). While the rules of this early iteration differ from what we now call America's Pastime, it is undeniably the basis for our national tradition. The present work placed the game among several other physical activities for children; and it was published in a small format "that was both accessible and affordable" for families with children. With fifteen chapters and an additional variety of sports recommended for energetic children, Carver's Book of Sports is an exceptional piece for almost any sports-oriented collection.

Block 196-197.



*Exposing the violence of hereditary chattel slavery in the South as well
as the violence of systemic racism in the North*

13. Child, Lydia Maria

AN APPEAL IN FAVOR OF THAT CLASS OF AMERICANS CALLED AFRICANS

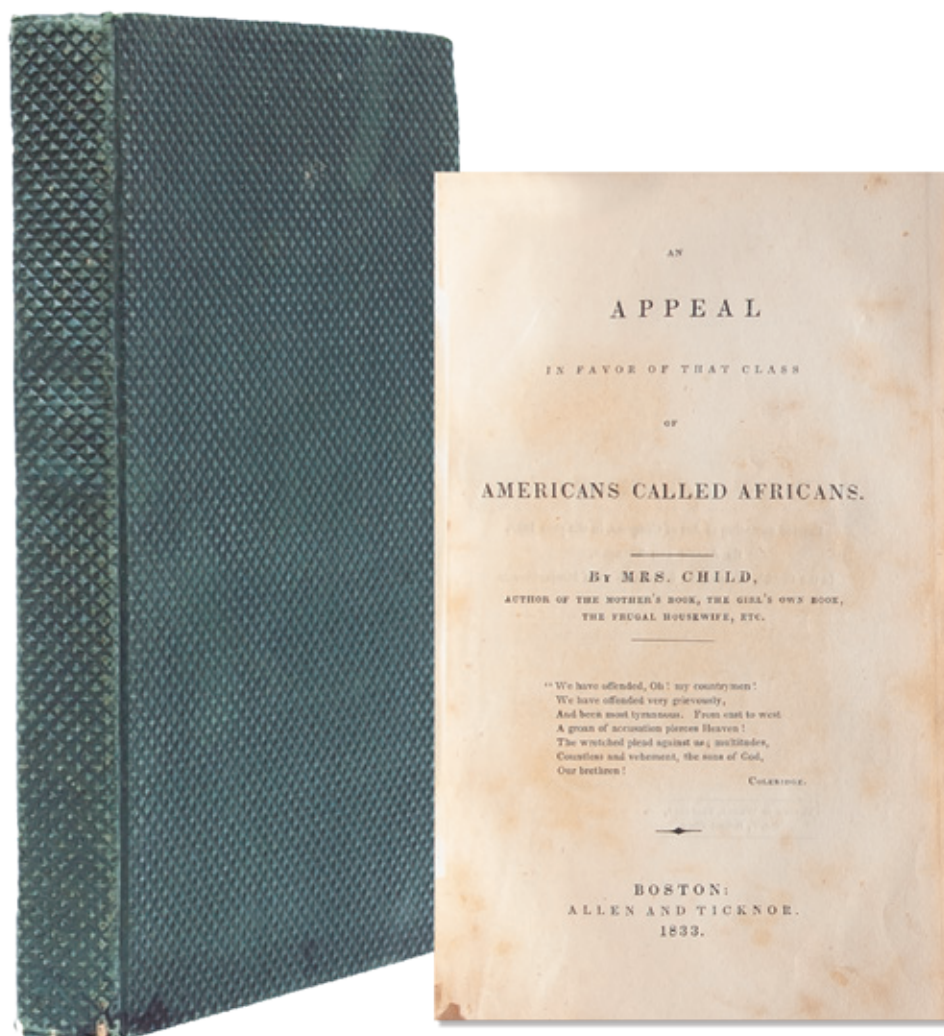
Boston: Allen & Ticknor, 1833. First edition. Original publisher's cloth binding, with a bit of rubbing to extremities and slight cocking to spine. Textblock tight. Completely unrestored. Ownership stamps of Isaac Clark to front pastedown. Trivial foxing throughout, largely confined to preliminary and terminal leaves. Collating [6], 232: complete, including frontis, oft-missing errata tipped in between the title and dedication leaves, and the page 16 illustration of the equipment used in Middle Passage confinement. A landmark work of intersectional activism, produced in a small run and funded by the author, it rarely turns up in collectible condition. The present is the only first edition on the market.

"When Lydia Maria Child issued her Appeal, she had been enjoying dizzying popularity for almost a decade. Child had burst upon the literary scene at the age of twenty-two, with her novel *Hobomok*... and the *North American Review* ranked her highest among women writers of the day, and the most prestigious publishers vied for her favor" (Karcher). This work of overt social activism made sense for a writer with an elevated platform. She now had the ability to voice her views about the stories of women and of enslaved people being intertwined, with both groups defined by white men "in terms of ownership" and the denial of human dignity (Sanchez-Eppler). Within the work, Child forces her readers to confront the horrors of the Middle Passage and the ongoing violence of hereditary chattel slavery; but she does not only take the South to task. The North, too, participates in systemic racism; and she argues that equality can only come by ending miscegenation laws, stopping the segregation of public spaces such as churches, schools, theaters, and transportation, providing access to education and employment, and addressing all levels of racist attitudes.



Outrage among white readers was loud and widespread, and some predicted the end of Child's career. Yet her work sparked among activists a new dialogue about abolition and white supremacy; and it drew a number of influential people including Charles Sumner and Wendell Phillips to a cause that would continue to build strength. "From this point on, Child's career was defined by her participation in the anti-slavery movement" (Bergren).

BAL 3116. Ticknor & Fields One Hundred 7. Sabin 12711.



One of the great scientific works of all time

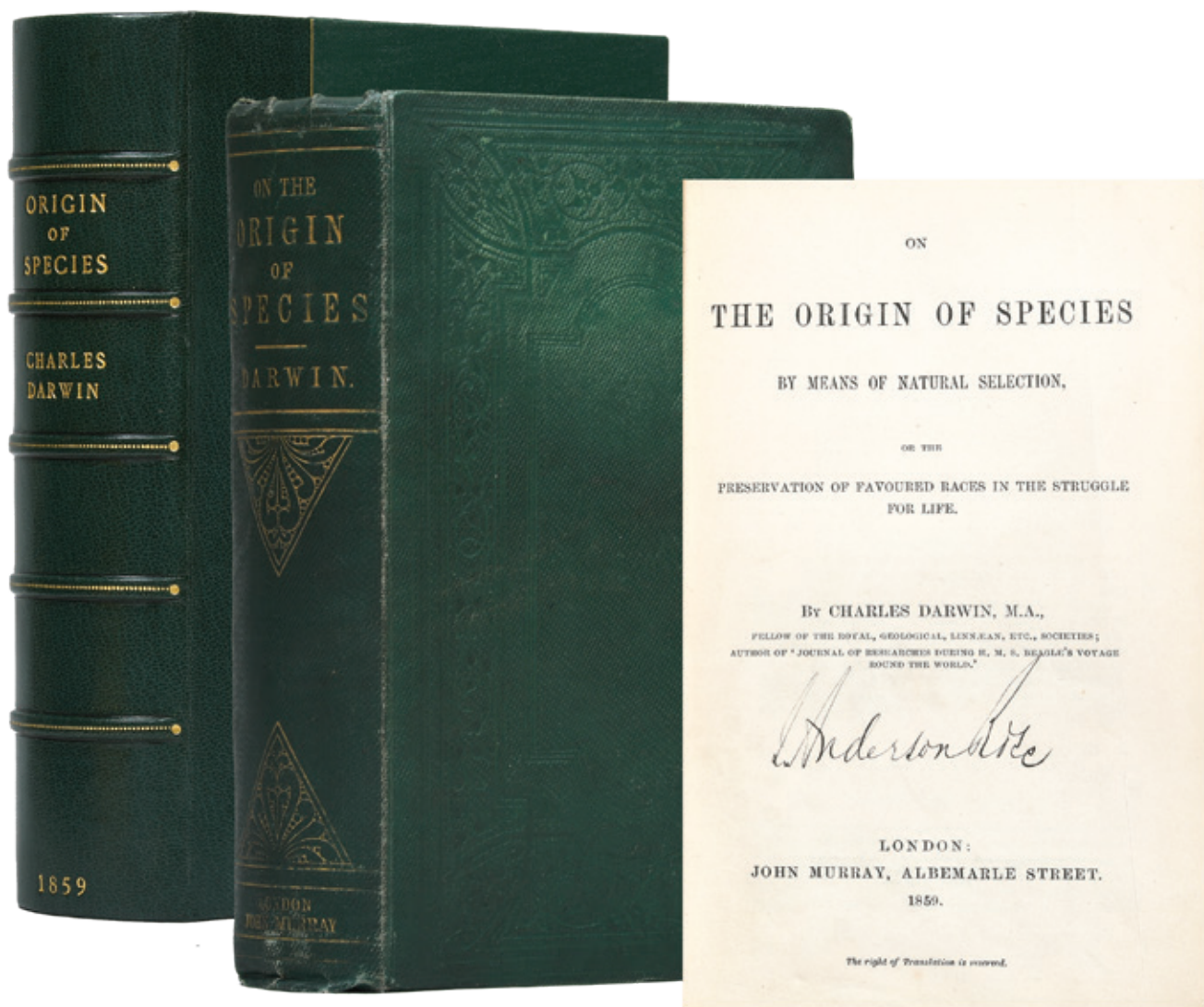
14. Darwin, Charles

ON THE ORIGIN OF SPECIES BY MEANS OF NATURAL SELECTION

London: John Murray, 1859. First edition. One of only 1,250 copies printed (of which Mudie bought 500). Octavo gathered and signed in 12s. Original green diagonal-wave-grain cloth, spine lettered and decorated in gilt, covers ornamentally blocked in blind, pale brown coated endpapers, binder's ticket of Edmonds & Remnant to rear pastedown. Housed in a green quarter morocco solander box by the Chelsea Bindery. Folding diagram lithographed by W. West. 32-page publisher's catalogue at rear dated June 1859. Faint mark where Mudie's Circulating Library label cleanly removed from front cover, note of acquisition from Mudie's for 8s. in November 1860 on front free endpaper, early ownership inscription of L. Anderson Rice on title, 1970s bookseller's code of Dawson's of London on front free endpaper verso. A little rubbed, skillful restoration to inner hinges, light vertical crease to half-title and title, an excellent copy, clean and fresh.

"The publication of the Origin of Species ushered in a new era in our thinking about the nature of man. The intellectual revolution it caused and the impact it had on man's concept of himself and the world were greater than those caused by the works of Copernicus, Newton, and the great physicists of more recent times... Every modern discussion of man's future, the population explosion, the struggle for existence, the purpose of man and the universe, and man's place in nature rests on Darwin" (Ernst Mayr).

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



*Darwin corresponds with a colleague about research***15. Darwin, Charles****LETTER SIGNED BY DARWIN, THE TEXT IN THE HAND OF HIS WIFE EMMA, TO WILLIAM OGLE**

Down, Beckenham: [shortly after 27 November 1878]. Original Letter. Single sheet (183 x 114 mm) watermarked Charta Aspera L&S, written on one side only. Faint pencil date 2 December 1878 at upper left corner, presumably the date of receipt. Left-hand edge a little unevenly trimmed and with marks on verso where previously mounted, very good condition.

Darwin writes to thank his colleague and regular correspondent William Ogle (1827–1912) for his English translation of Anton Kerner's *Die Schutzmittel der Blüten gegen unerufene Gäste* (The Protective Measures of Flowers Against Uninvited Guests, 1876), which appeared as *Flowers and Their Unbidden Guests* (Ogle translation, 1878). The book arrived at Down while Darwin was in London from 19 to 27 November 1878, which establishes the approximate date of the letter. Within the letter Darwin admits "I have not yet had time to look at it, as Frank was using it." Francis Darwin gave a lecture on 9 December 1878 at the London Institution titled *Self-Defence Among Plants*, which used material from Kerner's book. By 16 December Charles Darwin had read Ogle's translation and praised it in a letter of that date.

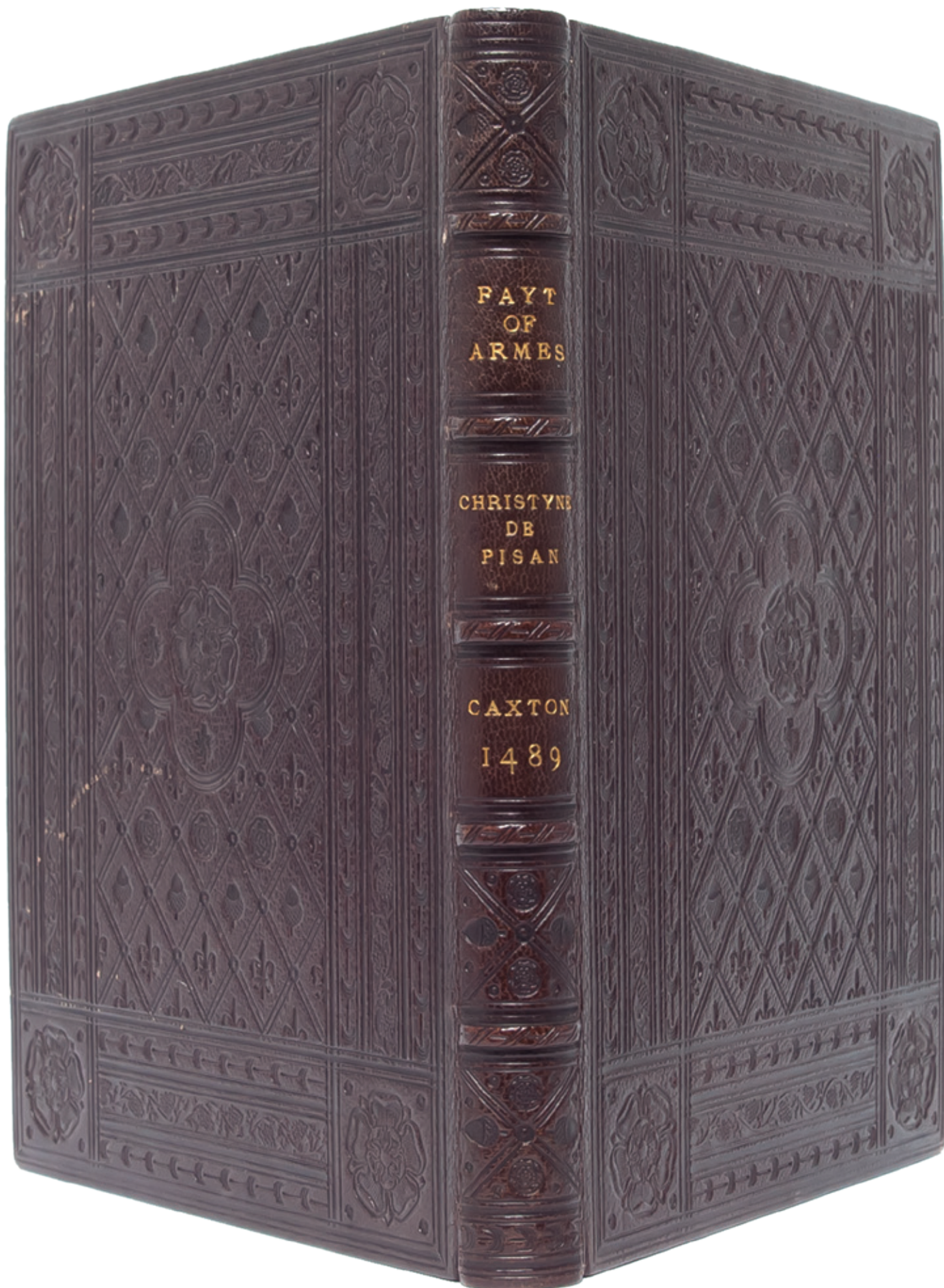
Darwin Correspondence Project, letter no. 11768F. Sold at auction Christie's New York, 8 Nov. 1996, lot 13.

Down
Beckenham

Dear Dr Ogle,

Many thanks for
your translation of Kerner
which arrived while I was
away from Down for a day
or two. I shall be very glad
to read it again in a Christian
language; I have not yet
had time to look at it, as
Frank was using it.

Yours sincerely
Ch. Darwin



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

16. de Pisan, Christine

BOKE OF THE FAYT OF ARMES AND OF CHYUALRYE

[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.

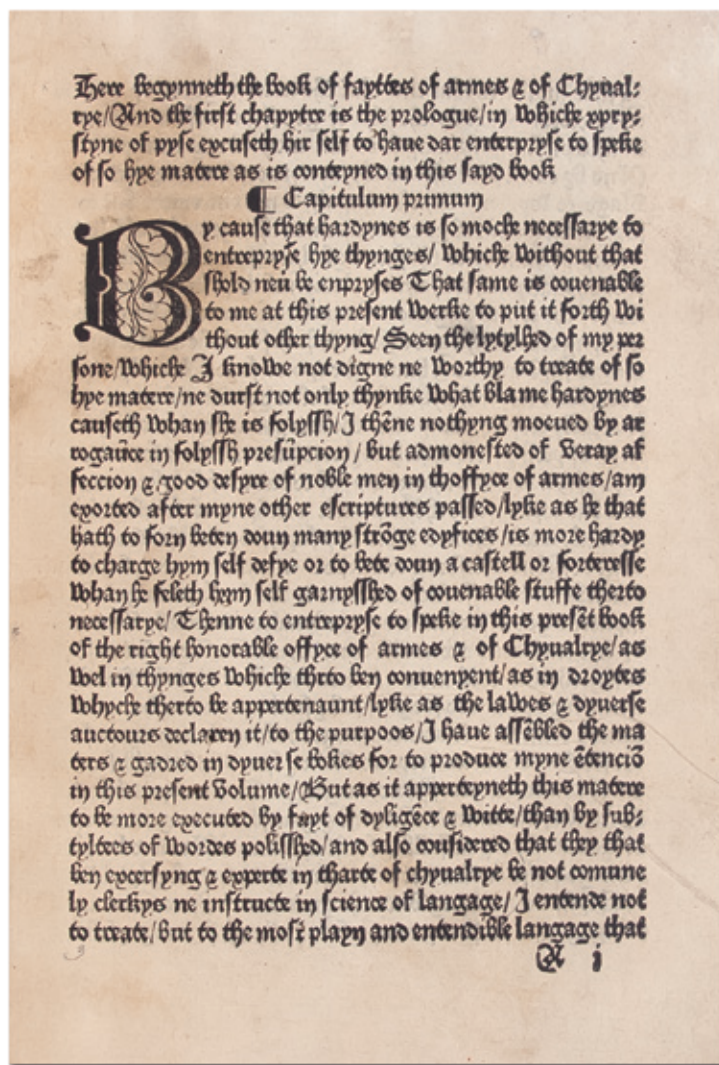
Christine de Pisan, resident poet and historiographer at the French court of King Charles VI, was the first feminist author in the West. After introducing the printing press to Britain in 1471, William Caxton became the nation's inaugural and most influential printer. Together, with the 1489 publication 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 secretary, de Pisan benefited from access to exceptional libraries usually unavailable to women. In 1390, she was widowed; and rather than remarry she opted to maintain her independence and support herself through writing. In addition to feminist works like *The Book of the City of Ladies*, however, she also produced histories that were highly appealing to the elite classes. Among these towered *The 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, only one year after the Paris release of de Pisan's military history, Caxton added even greater distinction to both of their legacies. In publishing the 288 page *Feat of Arms* at the 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").

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.

ESTC S106571.



"No better study of a nation's institutions...has ever been written"

17. de Tocqueville, Alexis

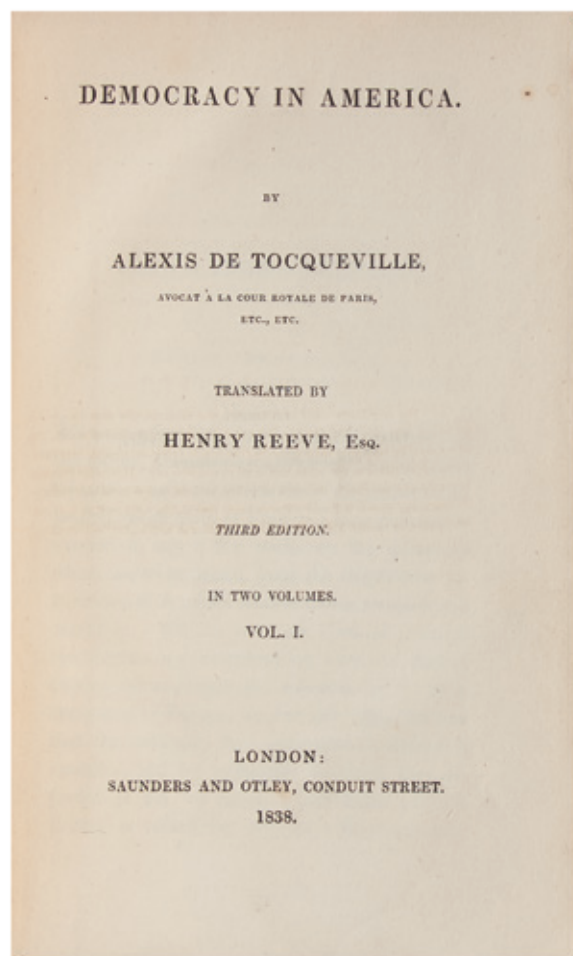
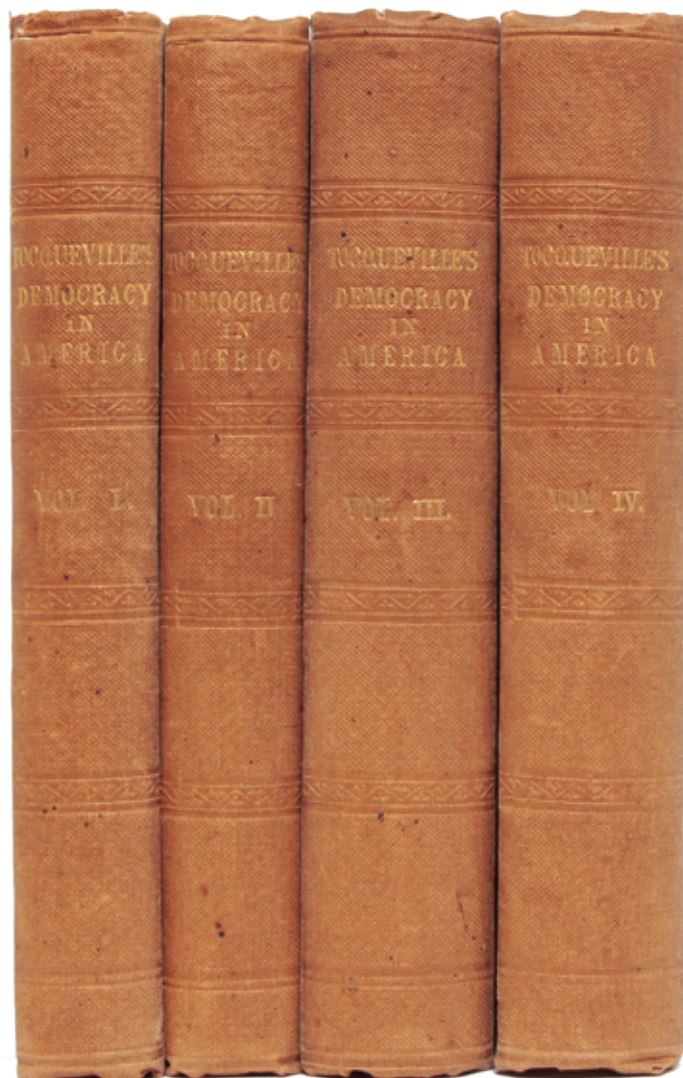
DEMOCRACY IN AMERICA [WITH] DEMOCRACY IN AMERICA. PART THE SECOND

London: Saunders and Otley, 1838, 1840. First English language edition. Third Edition of Part One and First Edition of Part Two. Four octavo volumes (pages: 198 x 120 mm) bound uniformly in the publisher's cloth, likely sold together as a set in 1840 (using the remaining 1838 sheets for part one). Collating: xxxvi, 302, [2, ads]; viii, 325, [2, ads]; xv, 333, [2, ads]; viii, 365, [2, ads]; complete with the folding map in part one, half-titles to the first two volumes and 2 pages of ads at the rear of each volume. A touch of foxing to the final volume, but otherwise exceptionally clean internally. Extremely rare in cloth in any condition, let alone in such an exquisite state of preservation. Near Fine overall, unread and completely unrestored.

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

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

Howes T-278, 279. Sabin 96062, 96063. Clark III:111. Near Fine.

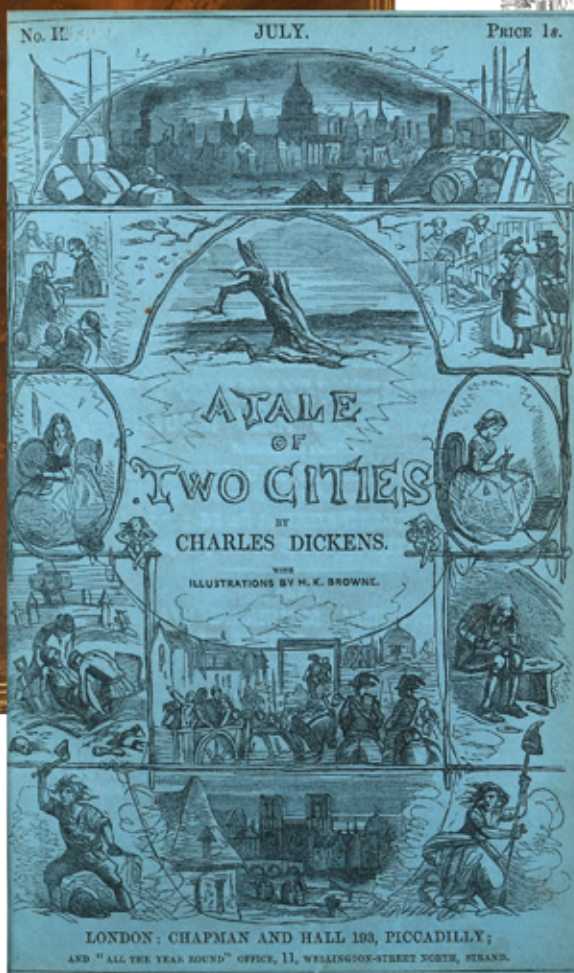


An unforgettable story of love and sacrifice during “the best of times” and “the worst of times”

18. Dickens, Charles

A TALE OF TWO CITIES

London: Chapman and Hall, 1859. First edition, bound from the original monthly parts as published from June to December 1859, with the stab-holes visible. Octavo (214 x 132 mm). This copy with the earlier state of page 213 misnumbered “113” and the signature “b” present on the list of plates, as preferred by collectors. Late 19th-century tree calf by Mansell, twin red and brown morocco labels, spine gilt in compartments, marbled endpapers, gilt edges. Engraved frontispiece, vignette title and 14 plates by H. K. Browne (Phiz); extra-illustrated with an engraved portrait of Dickens by R. Graves after W. P. Frith, and with the front wrapper of original part II bound at front. Faded early presentation inscription to title page. Joints and extremities neatly restored, contents washed and clean save for small patch of browning to plate facing page 50, repair to slight nick to plate facing page 109. An excellent copy.



Dickens's great historical romance, set during the French Revolution, remains one of his best known and most widely read works. The novel was also serialized in the weekly journal *All the Year Round* from 30 April to 26 November 1859, and published in book form on 21 November 1859.

Eckel, pp. 86-90; Gimbel A142; Hatton & Cleaver p. 331; Kremers pp. 108-112, Sadleir 701; Smith 13.

A triumph of print and illustration, including an original steel plate from the first edition run

19. Dickens, Charles

THE NONESUCH DICKENS (IN 24 VOLS.)

Bloomsbury: Nonesuch Press, 1937-1939. First Thus. One of 877 sets in 24 volumes rather than 23, due to the inclusion of an original steel plate from Chapman & Hall (Dickens' original publishers) enclosed in an additional volume. The present plate, one of only 877 held in their archive, depicts The Great Bespeak from *Nicholas Nickleby* and is accompanied by a proof pull and authentication from Chapman & Hall. Included are two publisher's pamphlets and a prospectus. Overall very nearly Fine, with some fading to some spines of more sensitive colors. Clean, unread, and in excellent condition.

The largest project by the Nonesuch Press, the Dickens is desired for its quality of printing and illustrations, and the great care given to replicating Chapman & Hall's original wrappers, title pages, and plates. Near Fine.



An autobiography that was an act of courage and remains among the most important in American history

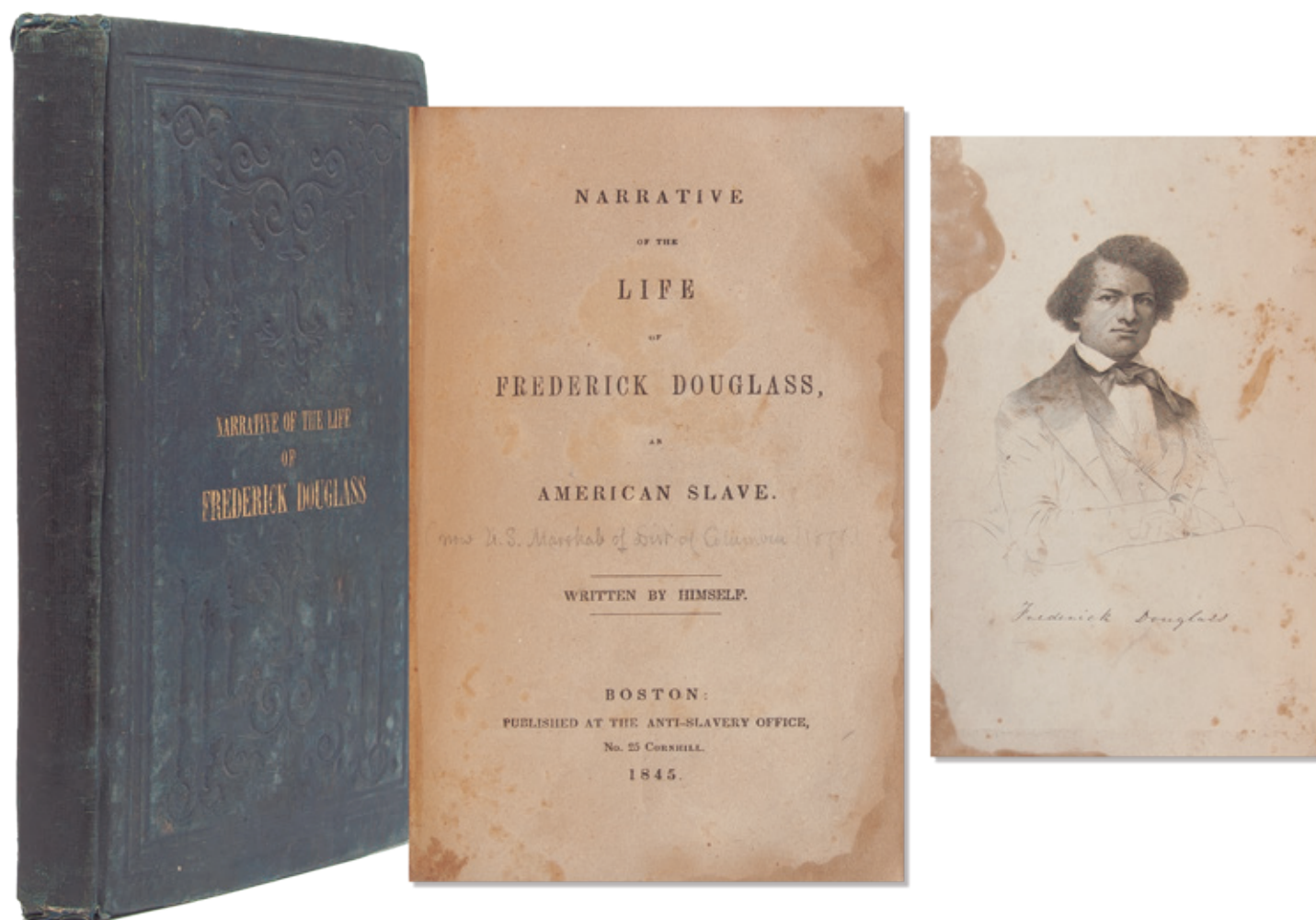
20. Douglass, Frederick

NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS, AN AMERICAN SLAVE

Boston: The Anti-Slavery Office, 1845. First edition. Original publisher's cloth binding embossed in gilt and blind. Spine gently rolled and light rubbing to extremities; binding tight and secure. Measuring 180 x 120mm and collating complete including the frontis: [2], xvi, 125, [1, blank]. Early ownership signature of C. Oliver Barnes to front pastedown. An inscription from the first owner on the front flyleaf reads "Please to return this book as soon as possible after reading. F. E. Hinde, his booke. Charlestown 1845" and the same hand leaves an emendation in pencil on the title, beneath the words *An American Slave*, reading "Now U.S. Marshall of Dist. of Columbia (1877)" as well as a note on a rear flyleaf. Occasional pencil annotations. Front endpaper excised; portions of the front and rear flyleaves torn away. Scattered foxing and soiling, largely confined to margins. An exceptional example of an important book that is increasingly difficult to locate in collectible condition.

The first of three autobiographies by the abolitionist, educator, and political activist Frederick Douglass, published through the American Anti-Slavery Office to amplify Douglass' celebrity, expose previously withheld details about his background, and bolster the abolitionist cause. "Within five years of its release, it was translated into French, German, and Dutch. Along with his public lectures, the Narrative made Frederick Douglass the most famous Black person in the world" (Blight). Douglass was born into bondage that he continually and increasingly fought against. "In spite of laws against enslaved people's literacy, Frederick secretly taught himself to read and write," and he found that "literacy and a growing social consciousness made him an unruly bondsman" (ADNB). Eventually Douglass escaped by taking on the false identity of a free Black sailor and fleeing to Massachusetts, where he began a life with his wife and children.

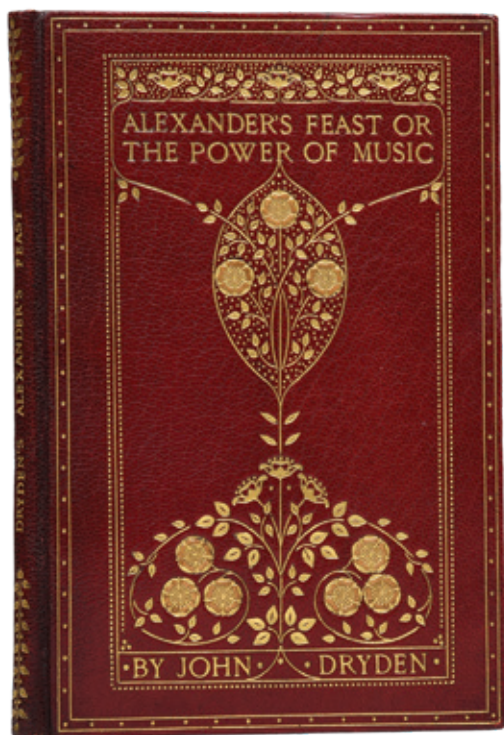
Douglass' autobiography led both to greater danger of capture as well as new opportunities for permanently securing freedom. "Although the Narrative enhanced Douglass' popularity and credibility, it increased the threat to his liberty. He was still a fugitive slave -- but now one with a bestselling autobiography" (ADNB). Thus he was able to sail to Britain, spending almost two years on a lecture tour and successful fundraising efforts that enabled him to "raise the funds necessary to purchase his freedom" (ADNB). Returning to the U.S., he launched the reform journal *The North Star*, and became one of the nation's most visible and influential advocates for abolition and women's rights.



An exceptional copy of this Essex House Press high spot, printed on vellum

21. Dryden, John

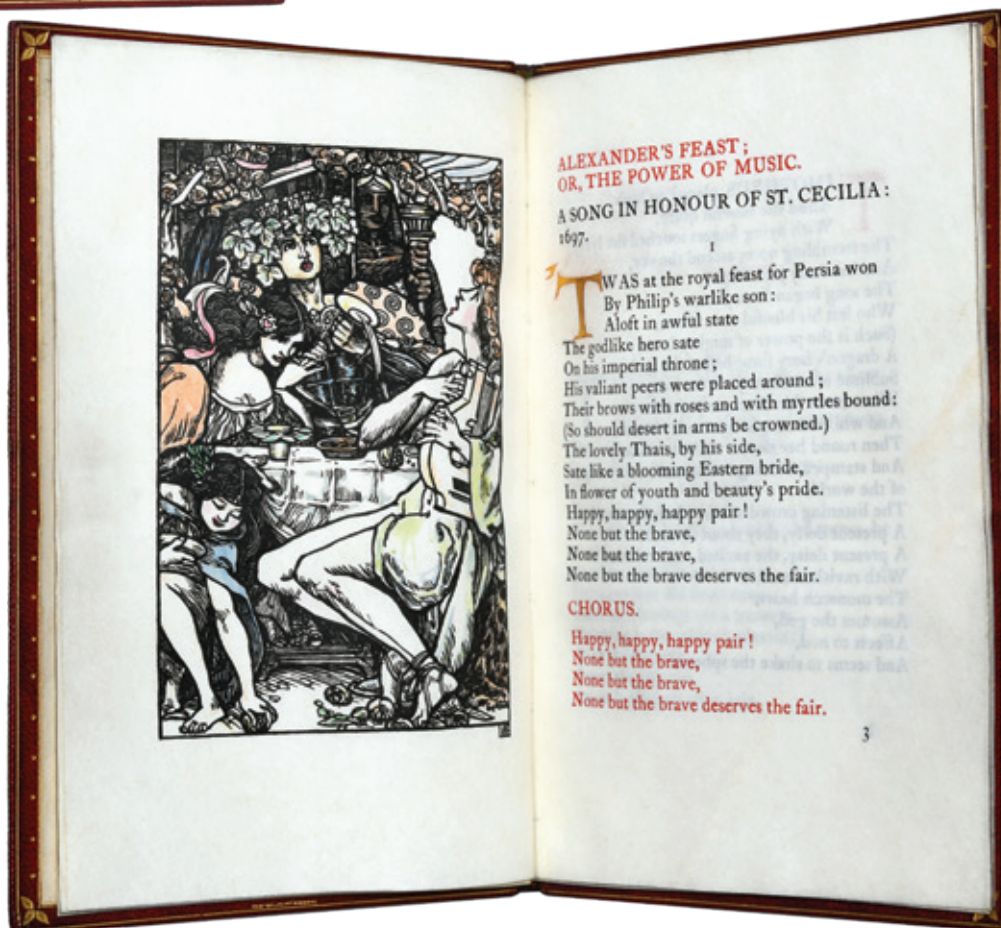
ALEXANDER'S FEAST; OR, THE POWER OF MUSIC



Campden: Essex House Press, 1904. First Thus. Limited edition, number 91 of 140 copies. Published by C. R. Ashbee at his Essex House Press as the 11th title in his Great Poems Series, described by Ashbee as "a series of great poems of the language, printed on vellum." Small quarto (185 x 120mm). Contemporary reddish brown morocco by The Belvoir Bindery (stamped front turn-in), lettering and tooling to spine in gilt, covers with elaborate floral design and borders in gilt, lettering to front cover in gilt, inner dentelles in gilt. Frontispiece by Reginald Savage. Decorative initials by Florence Kingsford in gilt, red, blue and green. Printed in Caslon type in black and red. Later gift inscription and bookplate of Helen Davis Stibolt to front free endpaper. Slight lean to spine, covers very slightly bowed; a near-fine and notably clean copy

A beautifully bound example of Dryden's work. The binding is probably by James Samuel Hewitt-Bates (born 1864). He was both a practising book binder and a teacher of the craft. He took First-Class Honours and was a First Prizeman and Silver Medallist of the City and Guilds of London Institute. In the 1920s he published two works on the subject, Bookbinding for the Book-Lover and Bookbinding for Schools. Each went through many editions. In a revised edition of the first title, published after Hewitt-Bates' death, the author was described as "both a master craftsman and an experienced teacher." His bindery on Belvoir Road in Leicester became known as The Belvoir Bindery. Hewitt-Bates stated that "the principles which ought to govern the right and proper binding of a book are strength, durability and fitness... The decoration of a book ought to be in harmony with the nature of the work. The design ought always to be simple and flat without shading."

Provenance: Helen Davis Stibolt (of Rock Island, Illinois).

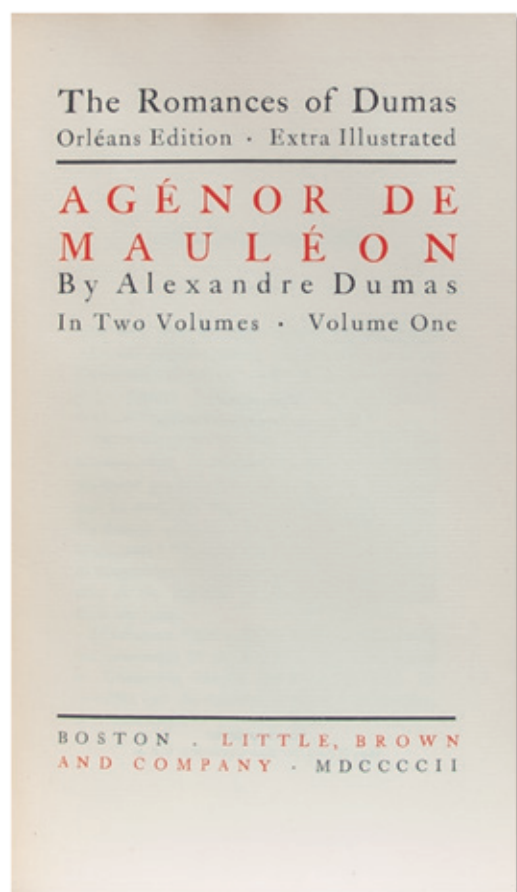


Beautifully bound with water-colored illustrations, a most exceptional gathering of Dumas' works

22. Dumas, Alexandre

THE ROMANCES OF ALEXANDRE DUMAS (EXTRA ILLUSTRATED, IN 53 VOLS.)

Boston: Little, Brown & Co., 1902. Orleans Edition. One of 250 numbered sets extra-illustrated with water color illustrations, of which this is number 70. Finely bound in three-quarter crushed morocco over marbled boards and embossed in gilt. Top edges brightly gilt, all other edges untrimmed. Marbled endpapers. Inside and out, a beautiful set with striking illustrations bringing Dumas' greatest works to life.



Along with *The Three Musketeers*, *The Count of Monte Cristo* cemented Dumas' reputation as France's premier adventure writer and a forefather of popular fiction. "First to sheer narrative power -- Dumas was a master of narrative -- and secondly to the theme. It is a story for all time, a 19th-century version of 'The Arabian Nights,' a gorgeous piece of escapism from the drudgery of daily life" (Sudley). The present 53 volume set brings together a significant gathering of the author's literary oeuvre, not only in a beautiful binding but with the further addition of numerous water-colored illustrations that bring the adventure and romance of his works to life. Fine.



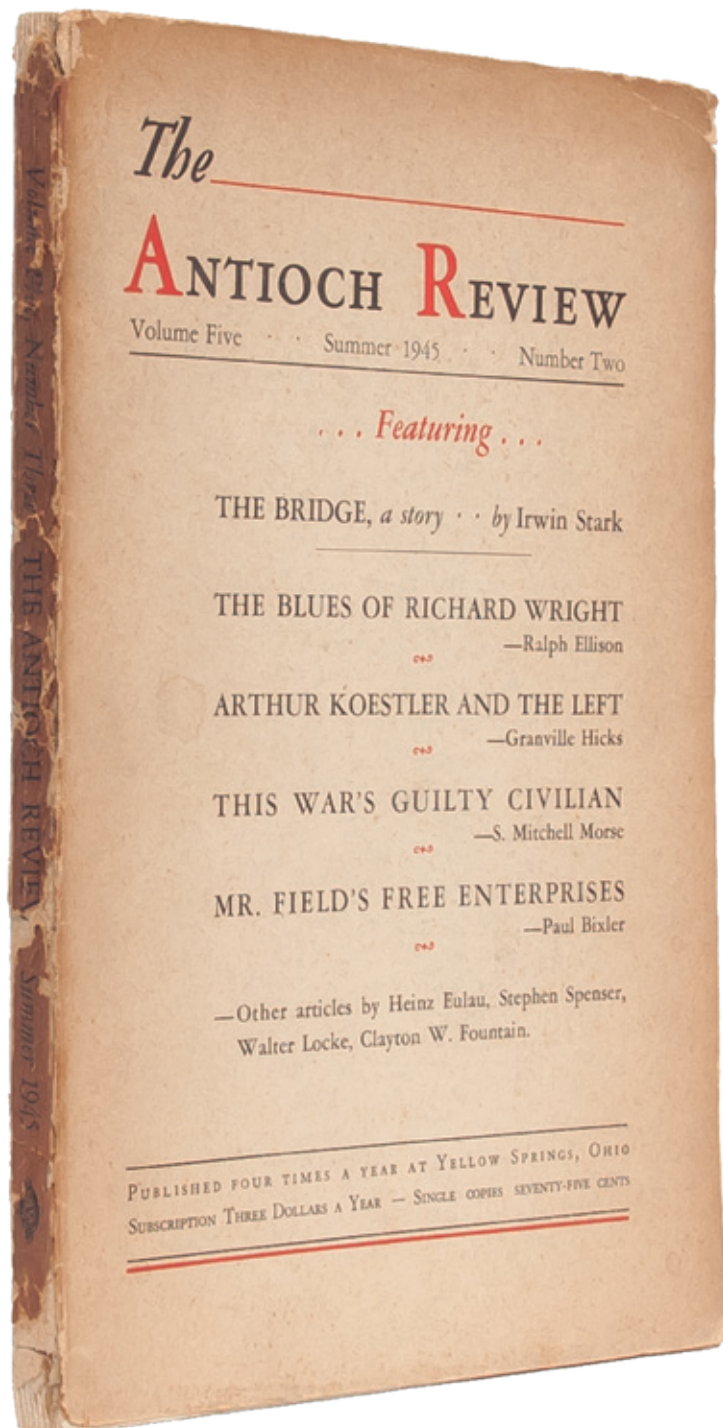
The incredibly scarce true first appearance of Ellison's review of Wright's memoir

23. Ellison, Ralph

RICHARD WRIGHT'S BLUES

Yellow Springs, OH: 1945. First edition. In *The Antioch Review* (V: Summer 1945: 2), pages 198-211. Original printed wrappers with title and selected contents to the front, and adverts to rear wrap. Spine soiled with some chipping to the paper; toning to edges of wraps. Front wrap chipped at upper corner with no paper loss; small closed tear and chipping to top rear wrapper. With the exception of offsetting to pages 198-199, internally clean and unmarked. The first appearance of Ellison's important review of Richard Wright's autobiography *Black Boy*; it was later re-released as an offprint that occasionally appears on the market. The present format is incredibly scarce. Currently the only copy on the market, it does not appear in the modern auction record.

Pre-dating *Invisible Man* by seven years, Richard Wright's *Blues* holds an important place among Ellison's early works of literary and social criticism. As a review of Richard Wright's recently released autobiography, it placed Ellison's name in print alongside that of an established African American writer who had brought the post WWII world into contact with black experience. As a piece in the *Antioch Review*, a quarterly linked to a notoriously progressive and activist college, it positioned Ellison as a cutting edge voice for the rising generation. "As a writer, Richard Wright has outlined for himself a dual role: To discover and depict the meaning of Negro experience and to reveal to both Negroes and whites those problems of a psychological and emotional nature which arise between them when they strive for mutual understanding." With deep appreciation for Wright's mission, Ellison asserts that his literary predecessor's work weaves together influence from across the canon, recalling Joyce, Dostoyevsky, and Rousseau; yet Wright's work is different because it emphasizes a specifically African American experience, one which, like the blues, has "an impulse to keep the painful details and episodes of a brutal experience alive in one's aching consciousness, to finger its jagged grain and to transcend it...an autobiographical chronical of personal catastrophe expressed lyrically." In less than a decade, Ellison would rise up as one of the key voices of his own literary moment, capturing and laying bare in *Invisible Man* the anger and pain experienced in his community as the U.S. continued its battle over Civil Rights. Very Good.



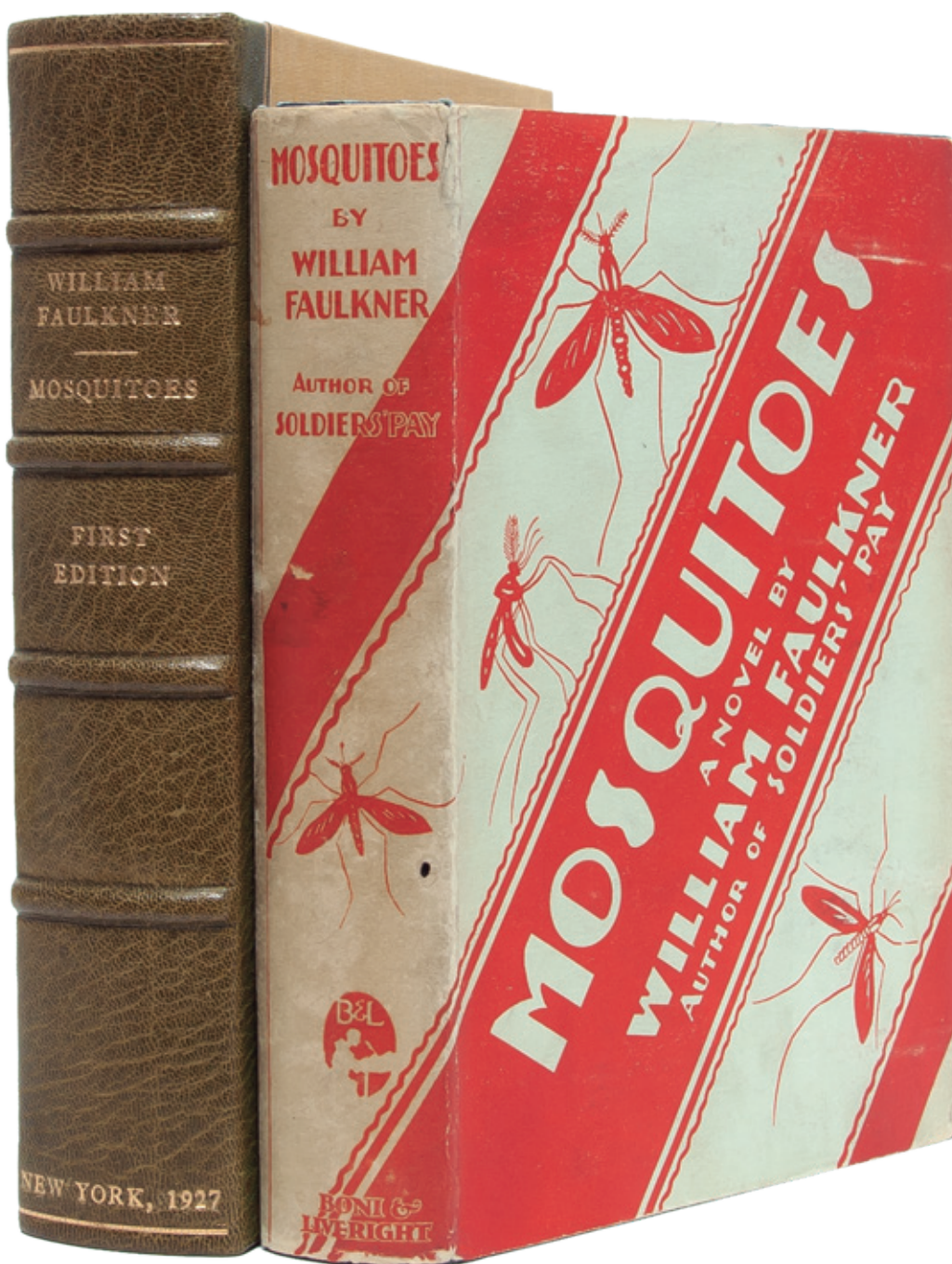
Faulkner's second novel, composed "for the sake of writing, because it was fun"

24. Faulkner, William

MOSQUITOES

New York: Boni and Liveright, 1927. First edition. A Fine copy of the book in a Near Fine dust jacket. One small tear at the crown repaired on the verso with tape. Spine a bit toned, otherwise a fresh example. Housed in a custom clamshell box.

Faulkner's second novel, *Mosquitoes* provides "a fascinating glimpse of the author as a young artist...introducing us to a colorful band of passengers on a boating excursion from New Orleans. This engaging, high-spirited tale -- which Faulkner wrote 'for the sake of writing because it was fun' -- provides a delightful accompaniment to his more canonical works" (Norton). On its release, Lillian Hellman declared *Mosquitoes* "full of the kind of swift and lusty writing that comes from a healthy, fresh pen" (NY Herald Tribune). Fine in Near Fine dust jacket.



25. [Faulkner, William]

"TO A CO-ED"; IN OLE MISS. THE YEARBOOK OF THE UNIVERSITY OF MISSISSIPPI. VOLUME XXIV

[Oxford, Mississippi]: 1919-1920. First edition. Embossed sheep over card, stamped in gilt to front board. Marbled endpapers. A bit of rubbing and shelfwear to covers; spine cracked and several signatures loose but in all holding well. Ownership stamp to front pastedown. Internally a pleasing example, with minimal wear and no marking. A Fine copy of this scarce piece, which does not appear in the auction record and of which there is no other example on the market; the present yearbook contains Faulkner's first literary appearance in book form, his poem *To a Co-Ed* (page 174).

"The Ole Miss annuals have a particularly treasurable quality about them; they breathe with the life of Faulkner's first creativity...which annuals to collect may seem a question of some complexity when all the choices are considered" (Petersen). After all, they show a young man engaging with peers, imagining a career in art, and testing out new facets to his identity. But the 1919-1920 annual stands out. *To a Co-Ed* was "his first literary appearance and his second published poem" (Petersen). In it, one gets a sense of the canon Faulkner learned during his time as a student -- references to major figures from the *Iliad* and the *Divine Comedy* abound. And while he has not yet tapped into the stream-of-consciousness that would mark his mature style, such allusions would appear in these adult works, repackaged and reimagined in the South. While original works by Faulkner would appear in later yearbooks, the present is a landmark first.

In addition to Faulkner's verse, the yearbook allows a glimpse into his active campus life. He contributes drawings that appear on pages 20, 105, 145, 155, and 157. He appears in the membership photographs for the Ole Miss staff and with the local American Legion post. Under the name Count William Faulkner [sic] his name is listed in the membership of the Freshman Literary Class as well as under William Faulkner as a Special Student.

Cofield 55. Daniel 19. Massey 75. Petersen 17.



Early devotional works in a charming cottage-roof style binding

26. [Fine binding]

THE BOOK OF COMMON PRAYER; THE BEST COMPANION IN THE HOUSE AND CLOSET AS WELL AS IN THE TEMPLE

(With): [Rawlett, John]

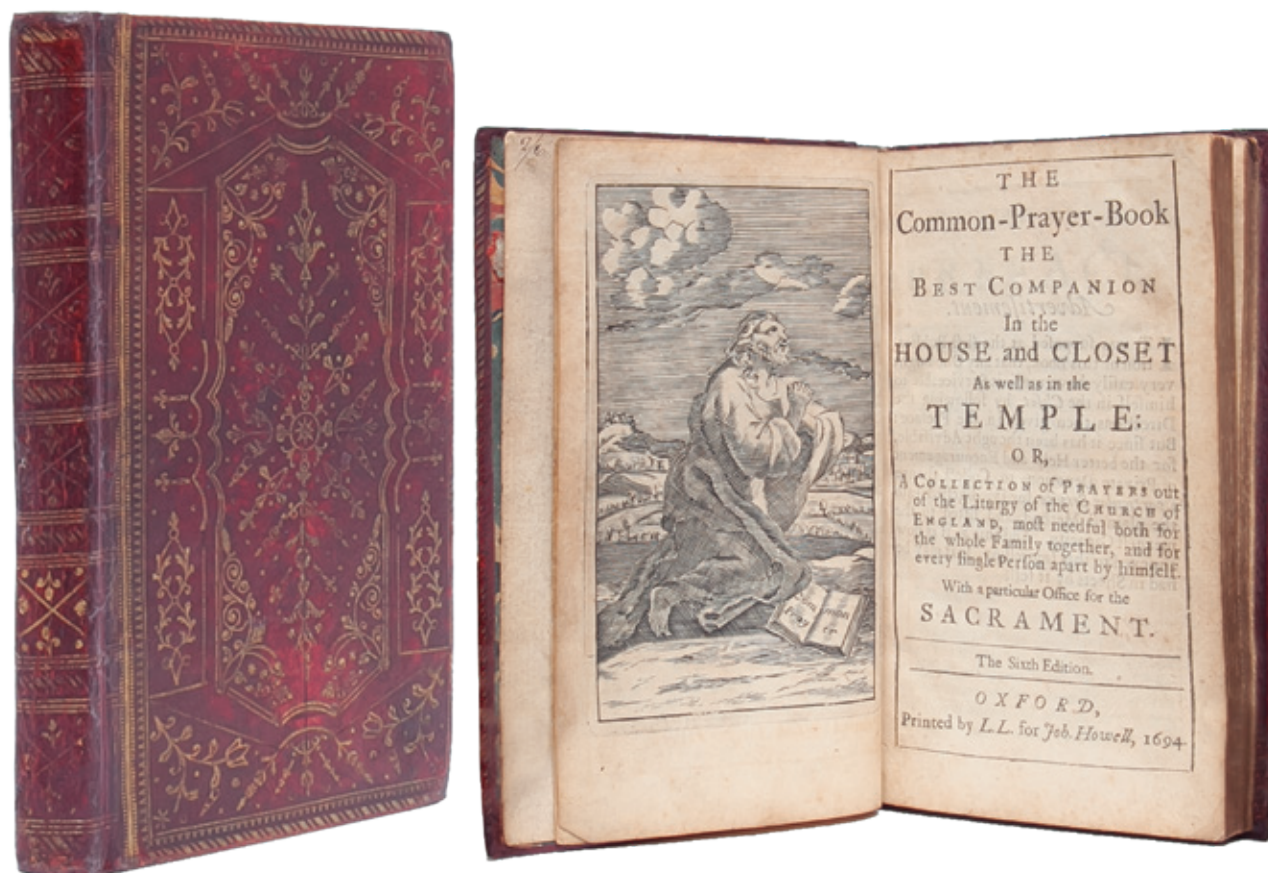
THE CHRISTIAN MONITOR, CONTAINING AN EARNEST EXHORTATION TO AN HOLY LIFE

Oxford: Printed for L.L. by Joh. Howell, 1694. Early Edition. And London: Samuel Manship, 1695. 18th Edition.

Bound in a contemporary full red morocco, cottage-roof style binding. All edges gilt. Marbled endpapers. Outer joints expertly repaired, internal contents generally in attractive condition with some toning and occasional staining; several leaves of The Christian Monitor shaved close, affecting running titles and page numbers. Two front binder's blanks excised; early ownership signature to recto of imprimatur leaf, ownership signature of Mrs. W Jones (Essex, 1763) to verso of the final Preface leaf and of Mary Jones to the header of page 1 (with a portion trimmed); an autograph prayer in Mrs. W. Jones' hand to the two rear blanks. Measuring 145 x 80mm and collating [16], 104, [4], 32, [4]; 52, [8]: both texts complete, including the frontis of the first and advertisements of both.

As England separated from the Catholic Church, new approaches to scripture and religious practice were concretized under the reigns of Henry VIII's Protestant children Edward IV and Elizabeth I. A text that guided the English through their new national religion became of critical importance. "The Book of Common Prayer is now the traditional service book of the Church of England, and is central to its faith. Compiled in the 16th century by Thomas Cranmer, and modified in 1662, the Prayer Book remains at the heart of Anglican worship and is the official doctrinal standard of the Church of England. The Prayer Book has been familiar to many generations of men and women for their regular Sunday worship and to make holy the principal events of their lives: the births, the marriages, and the deaths. It has been and continues to be loved for its wonderful language, dignified and memorable but always speaking to the human condition. Phrases from it have come into everyday use and have been quoted in literature...After the King James Bible, the Book of Common Prayer is the most frequently cited book in the Oxford English Dictionary of Quotations and is one of the guiding influences on the modern English language" (Bragg).

ESTC R216949 and R222037.



First published work in English of Gibran, inscribed to a member of the literati

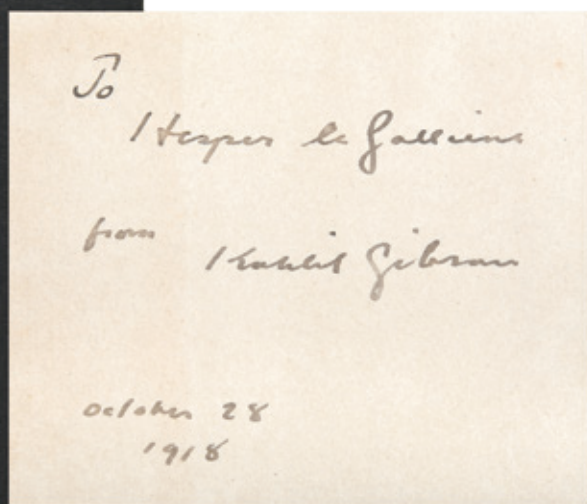
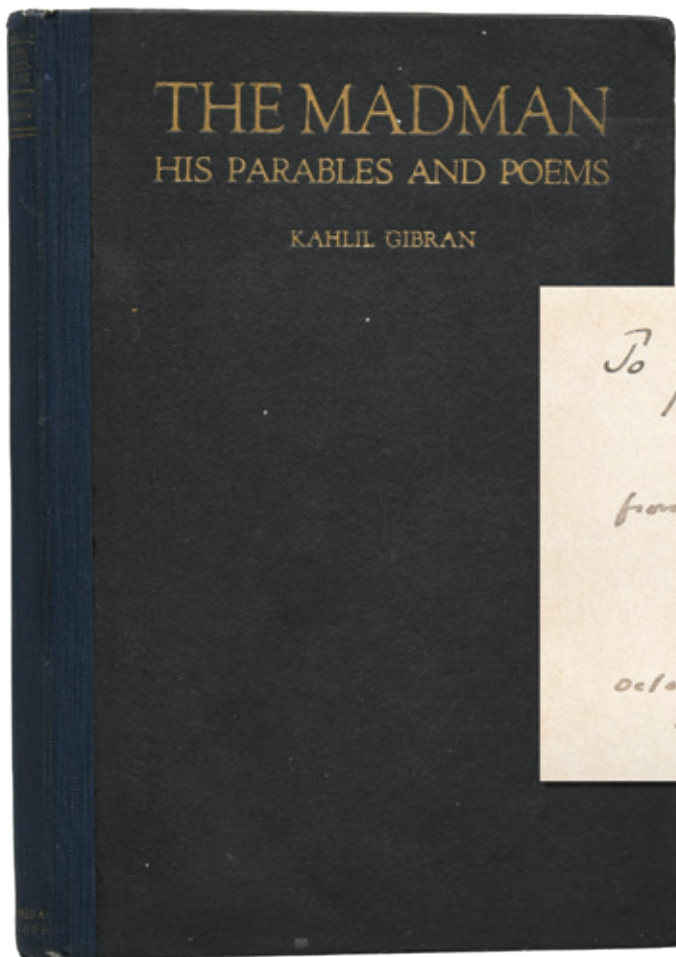
27. Gibran, Kahlil

THE MADMAN: HIS PARABLES AND POEMS

Signed Presentation Copy

New York: Alfred A. Knopf, 1918. First edition. Gibran's very rare first published work in English. Complete with 71 pages of text and 3 plates made from original drawings by the author. A Near Fine copy with trivial wear to spine ends and a bump to the upper front corner. Bookplate of Hesper Le Galliene, wife of the poet, essayist, and literary critic Richard Le Galliene (1866-1947) to the front pastedown. Inscribed to her in the year of publication by the author: "To Hesper Le Galliene. From Kahlil Gibran. October 28, 1918. " The introduction to the English-speaking world of one of history's most influential poets; third in all-time sales behind Shakespeare and Lao-Tzu.

Praised for blending beauty and wisdom into his work, Gibran's concise poetry notably provides an intense emotional experience to readers. The Madman narrates the speaker's fall into madness, using parable and allegory to explore religion and doubt, loneliness and fulfillment, and the tensions that these conditions create within the individual. Near Fine.



A rare opportunity to acquire a near-complete run

28. Greenaway, Kate

ALMANACKS (IN 19 VOLS.)

London: George Routledge, 1883-1895. 23 volumes, including several duplicates, duodecimo. All in original bindings, see note. Housed together in custom clamshell box. Illustrated throughout by Greenaway. Box lightly rubbed, the front joint a little tender. Generally in very good condition, some lightly soiled, a few jackets with minor chipping and peripheral wear (1890 almanack without front flap); a very desirable set. A straight run of Greenaway's delightful Almanack series, lacking only the final issue (1897, issued by a different publisher; none was issued in 1896).

Greenaway was one of the great illustrators of the Victorian era, in influence and popularity the most significant female illustrator of that period. Her style is immediately recognizable, and spawned many imitators. "In her idyllic and profoundly nostalgic depictions of vaguely eighteenth-century and slightly stilted children, Greenaway combined strong outlines and a keen ability to arrange and pattern space with the use of a palette of soft, silvery pastel colours" (ODNB). Her Almanack series was one of her best-known publications, each year producing an almanack - an illustrated calendar - with different binding options.

This collection, preserved together in a custom box, illustrates the series as it evolved over the years, and the variant bindings within issues. Some copies preserve the dust jacket, which, it goes without saying, is very unusual for a 19th century volume. A rare opportunity to acquire a near-complete run (1883-1895). A complete list of volumes and condition descriptions available on our website.



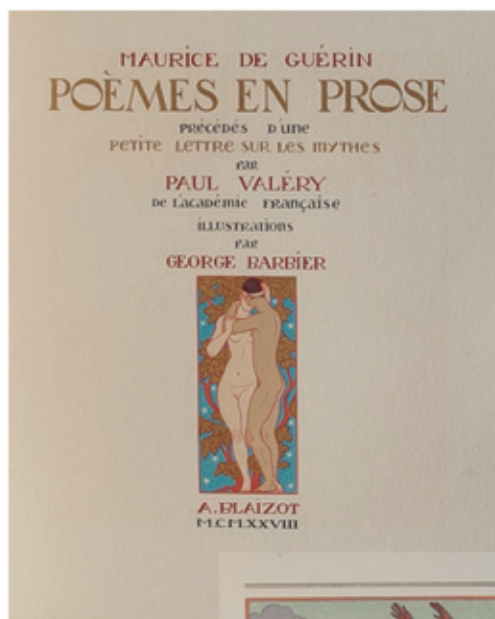
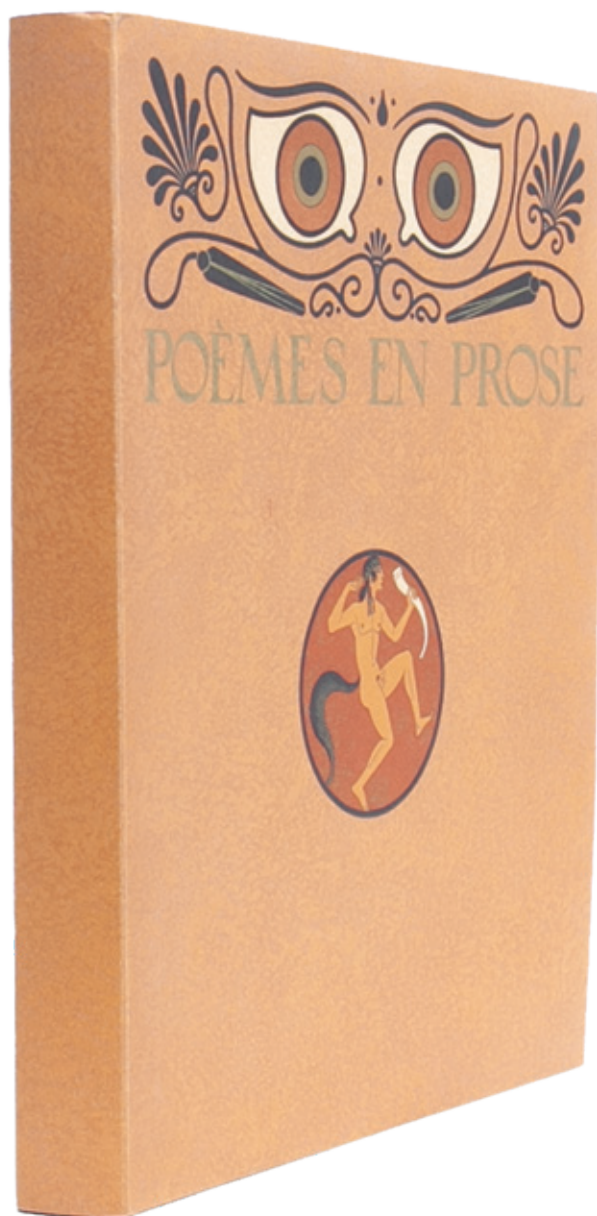
An exceptionally preserved example of French Romantic poetry reimagined for the modern eye

29. Guerin, Maurice de and George Barbier

POEMES EN PROSE PRECEDES D'UNE PETITE LETTRE SUR LES MYTHES PAR PAUL VALÉRY

Paris: A. Blaizot, 1928. First edition. Original pictorial printed portfolio wraps with gilt to front. Housing 10 gatherings on fine paper, with all edges untrimmed. Number 64 of a superb edition limited to 150 copies produced on the typographic model of Francois-Louis Schmied. A beautiful example preserved in a slightly worn marbled paper slipcase and chemise, featuring a total of 33 color illustrations (2 on the cover, 1 on the title, 3 serving as drop-caps, 24 in text, and 3 full page woodcut engravings). A Fine copy internally.

A French Romantic poet whose blending of Christian and pagan elements earned him a cult following, Maurice de Guerin's "works are remarkable for the richness and depth of their pantheistic descriptions of nature" (Britannica). His works truly rose to prominence in the 1840s, after his tragic and early death from tuberculosis. Here, they are revived in incredible color by George Barbier, among the greatest French illustrators of the 20th century. Barbier, too, captured the cultural imagination; and his talent for theatre costume design and haut couture fashion shaped how he approached book illustration, bringing to it a richness of color and movement. The present work represents the best of both contributors, as Barbier brings to visibility the mythologies previously only alive in Guerin's words. Fine.



With the exceptional woodcut title page, a landmark of 15th century printing

30. Herodotus

HISTORIAE. HERODOTI HALICARNASEI LIBRI NOVEM. TR: LAURENTIUS VALLA. ED: ANTONIUS MANCINELLUS

Venice: Johannes and Gregorius de Gregoriis, de Forlivio, 8 Mar. [after 30 Mar.] 1494. Third edition. Folio (12 7/16 x 8 3/8 inches; 316 x 213 mm). [8], 134 leaves. With elaborate woodcut border, which is celebrated as being one of the finest of the 15th century. Initial spaces with letter guides. Tissue guard in front of title-page. This copy with very large margins, taller than most. The letter of Mancinellus to Nicolaus Rubeus at the end of the prelims is dated 'tertio Cal. Aprilis', 30 Mar. 1494. Full 19th-century vellum. Spine label, lettered in gilt. The top of the woodcut just slightly shaved along the top edge, but still taller than most. A few occasions of tiny worm holes to the top and bottom margin through the first three signatures, not affecting text. Small hole on title-page, repaired almost invisibly near the head of the faun. A 1 3/4-inch repair to top inner margin of leaf A8, not affecting text. Previous owner's bookplate on front pastedown. Occasional very old, small ink corrections. Overall a near fine copy. This edition is preceded only by those of 1474 (Venice: Jacobus Rubeus) and 1475 (Rome: Arnoldus Pannartz), but this is the only edition that contains the elaborate woodcut border.

"The brothers De Gregoriis who published Ketham's Fasciculus appear to have devoted particular attention to the production of woodcuts; to judge from the number and variety of the works of their press, which display artistic embellishment. A Latin translation of Herodotus (Hain 8472) brought out by them in 1494, has its first page adorned with a magnificent woodcut border, consisting of rich pilaster-forms, printed in white relief on a black ground. Beneath, there is a picturesque illustration, engraved in strong simple outlines, the subject of which is not recognizable, and may perhaps represent a misconception of some antique compositions. In the upper corner, beside the initial letter, Herodotus is seen sitting at a table, while Apollo places a laurel crown upon his head. This is probably the most splendid of all the examples of decorative art applied to books at that period. In the unsurpassed elegance of its architectural construction, and the flawless perfection with which the wood-engraver rendered the design, it can be compared with nothing but the finest specimens of inlaid work. The effect produced by this beautiful woodcut, with its simple elements of white and black, is such as to bring it into successful rivalry with the most brilliant miniature illumination. We find the same border used again (but without the figures of Herodotus and Apollo) in an edition of St. Jerome's works printed in 1497-98 (Hain 8581)" (Lippmann).

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



31. Herrick, Robert

HESPERIDES: OR, THE WORKS BOTH HUMANE & DIVINE

London: printed for John Williams, and Francis Eglesfield, 1648. First edition. Octavo (167 x 108 mm). Contemporary sheep, rebaked with calf in 19th century, red speckled edges. Housed in custom blue cloth chemise and morocco slipcase. Engraved portrait frontispiece, woodcut crown device to title page. Old bookseller's note by James F. Drake of New York loosely inserted. With the cancel leaves as usual. Contemporary handwritten verse at end. Very light patch of running staining at head of some gatherings, but contents generally clean and fresh without any internal repair. Minor chip not affecting text to leaf O3, pagination shaved in a few instances. With the bookplate of English naturalist and Conservative politician Edward William Harcourt (included in his "Catalogue of the library of E.W. Harcourt, Esq., M.P., at Nuneham Park, Oxfordshire", 1883, p. 133).

First edition of the cavalier poet's magnum opus, the collection he saw as his "definitive life's work" (ODNB), and one of the great works of 17th-century English lyric poetry; a very commendable, crisp copy preserving contemporary sheep covers. A variant title page is known in a very few copies, with Thomas Hunt of Exeter in the imprint; the cancel leaves are almost always found.

ESTC R37415; Grolier English 59; Wing H1595; Pforzheimer 468.



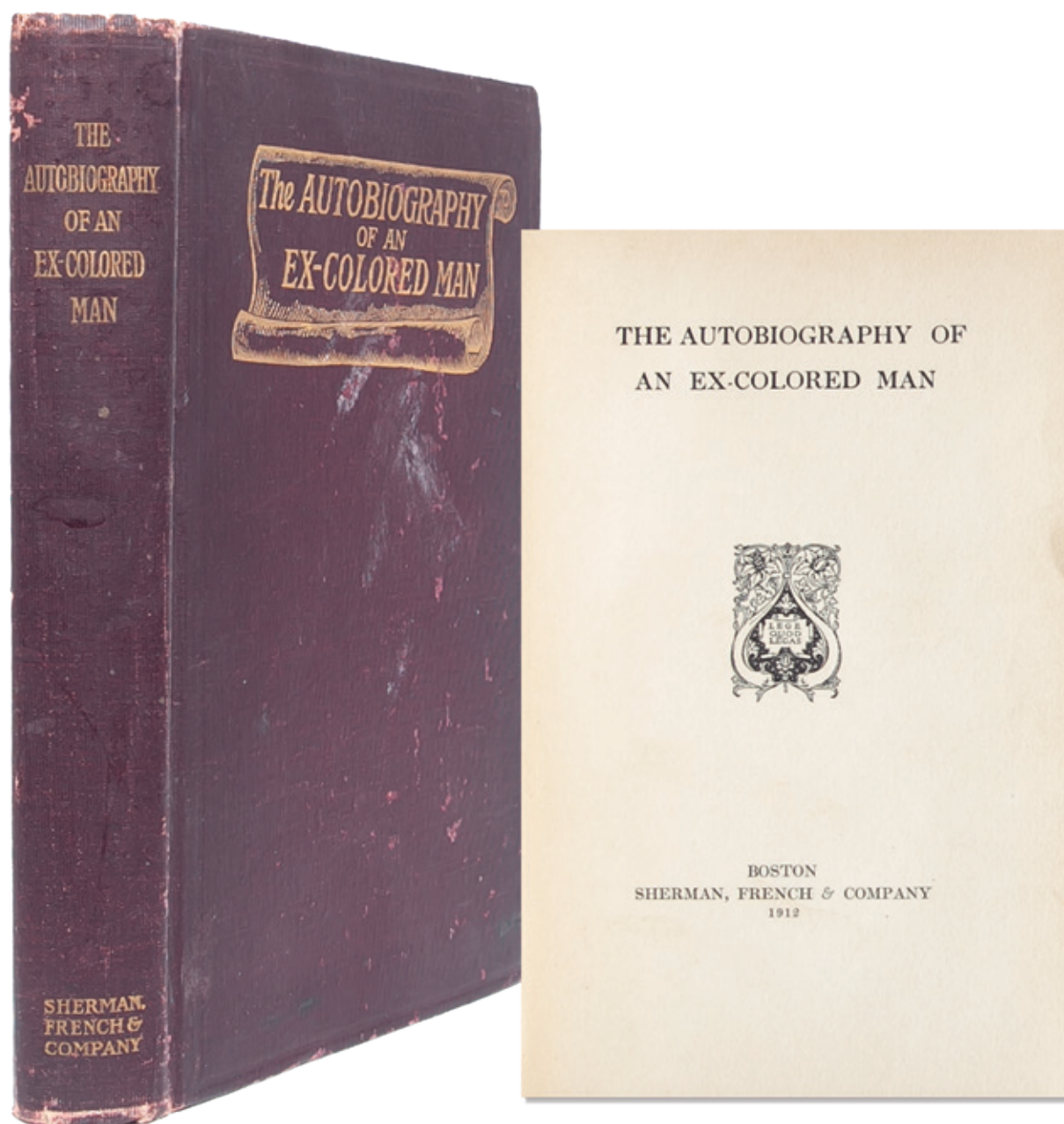
"One of the first novels to present a frank picture of being Black in America"

32. [Johnson, James Weldon]

THE AUTOBIOGRAPHY OF AN EX-COLORED MAN

Boston: Sherman, French & Co, 1912. First edition. Original publisher's cloth binding with gilt to spine and front board. Retaining bright gilt but generally a bit shelfworn on extremities and front board; spine gently rolled. Internally fresh, unmarked, and complete: [6], 207, [1, blank]. A scarce depiction of modern Black American experience, OCLC records 22 physical copies at institutions, and it has sold at auction only twice in the last 25 years. The present is the only copy on the market.

One of the first novels to "present a frank picture of being Black in America," The Autobiography of an Ex-Colored Man is "masked in the tradition of the literary confession practiced by such writers as St. Augustine and Rousseau. This 'autobiography' purports to be a candid account of its narrator's private views and feelings as well as an acknowledgement of the central secret of his life: that though he lives as a white man he is, by heritage and experience, African American. Written by the first Black executive director of the NAACP, Autobiography...anticipates the social realism of the Harlem Renaissance writers. In its unprecedented analysis of the social causes of a Black man's denial of the best within himself," it is an unforgettable and important work (Andrews).



The work in progress that would become Finnegan's Wake

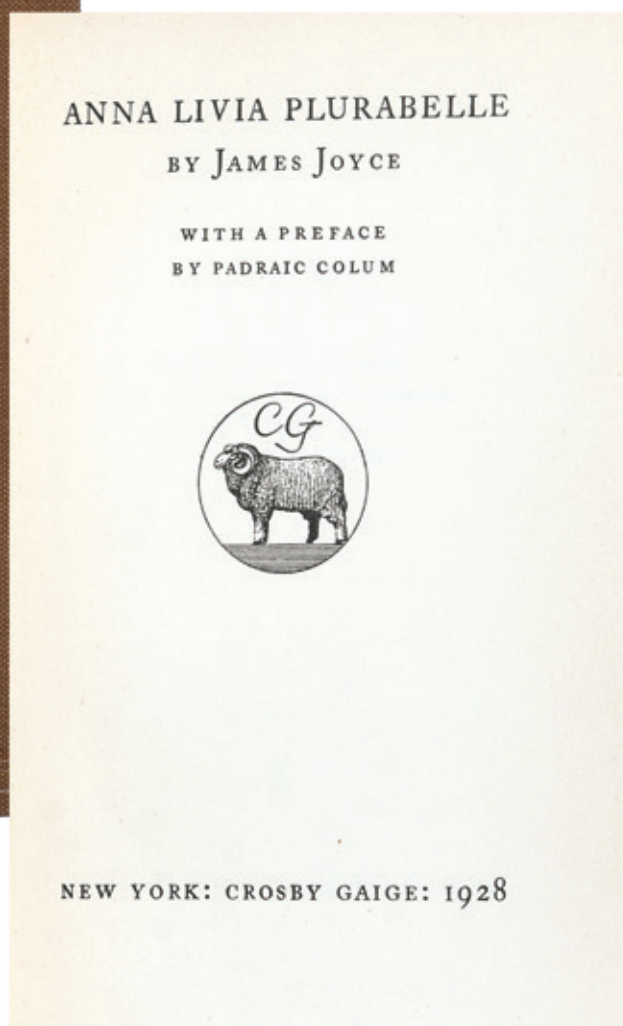
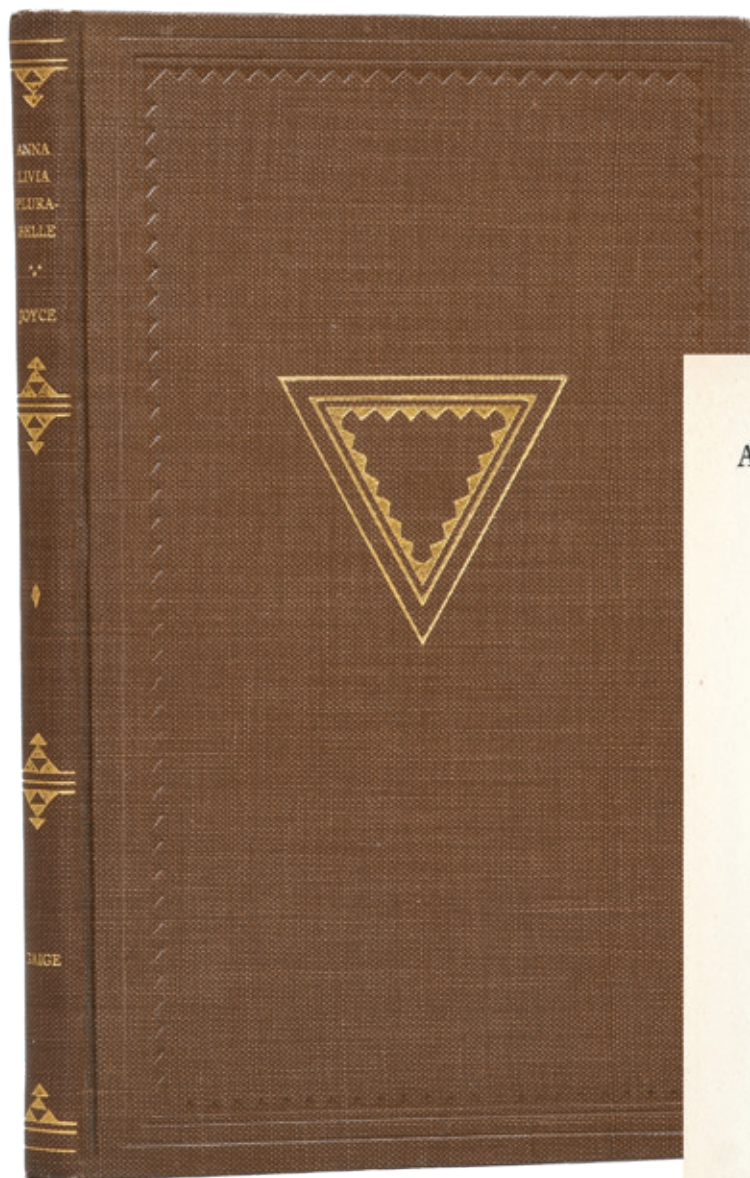
33. Joyce, James

ANNA LIVIA PLURABELLE

New York: Crosby Gaige, 1928. First edition. Limited issue, number 370 of 800 copies signed by the author, preceding the UK edition by two years. Original brown cloth, titles and decoration to spine in gilt, triangle device to front cover in gilt, triple rule and triangle patterned frame blocked in blind to covers, top edge gilt, fore edge untrimmed. Housed in a custom blue cloth slipcase. Almost imperceptible rubbing to tips, a Fine copy overall.

Anna Livia Plurabelle is an early published chapter from Joyce's famous "work in progress" that would eventually become *Finnegan's Wake*. This is an unusually fresh copy.

Slocum & Cahoon A32. Fine.



*Joyce's First Obtainable Publication***34. Joyce, James****TWO ESSAYS. A FORGOTTEN ASPECT OF THE UNIVERSITY QUESTION AND THE DAY OF THE RABBLEMENT**

Dublin: Privately printed by Gerrard Bros., October 15, [1901]. First edition. Sole impression of James Joyce's first obtainable published work. 8 page pamphlet. Original pink wrappers printed in black. Housed in an orange cloth chemise. A few trivial spots around edges of wrappers, but a very fresh copy, effectively Fine.

Joyce was a student at University College, Dublin in 1901 when he penned this essay critical of the theatre of Yeats, Moore, and Martyn. "The Irish Literary Theatre gave out that it was the champion of progress, and proclaimed war against commercialism and vulgarity. It had partly made good its word and was expelling the old devil when after the first encounter it surrendered to the popular will. Now your popular devil is more dangerous than your vulgar devil. Bulk and lungs count for something, and he can gild his speech aptly. He has prevailed once more, and the Irish Literary Theatre must now be considered the property of the rabblement of the most belated race in Europe". This essay and one advocating female equality within the university by Joyce's schoolmate F. J. C. Skeffington were both rejected by the University College newspaper, Joyce's because he mentioned D'Annunzio's *Il Fuoco*, which was on the Index librorum prohibitorum. Instead, the two young men paid to have the essays published as a pamphlet in a small run of perhaps 100 to 200 copies which they hand-delivered. Joyce's only previously published work was *Et Tu, Healy!*, a pamphlet printed by his father when he was aged 9 of which no known copies survive. *Two Essays* is scarce, with only six copies appearing at auction since 1990. The present copy is unusually nice, without the creasing usually seen.

Slocum & Cahoon B1. Fine.



Sounding a death knell for Empire and foreshadowing the impending darkness of World War

35. Kipling, Rudyard

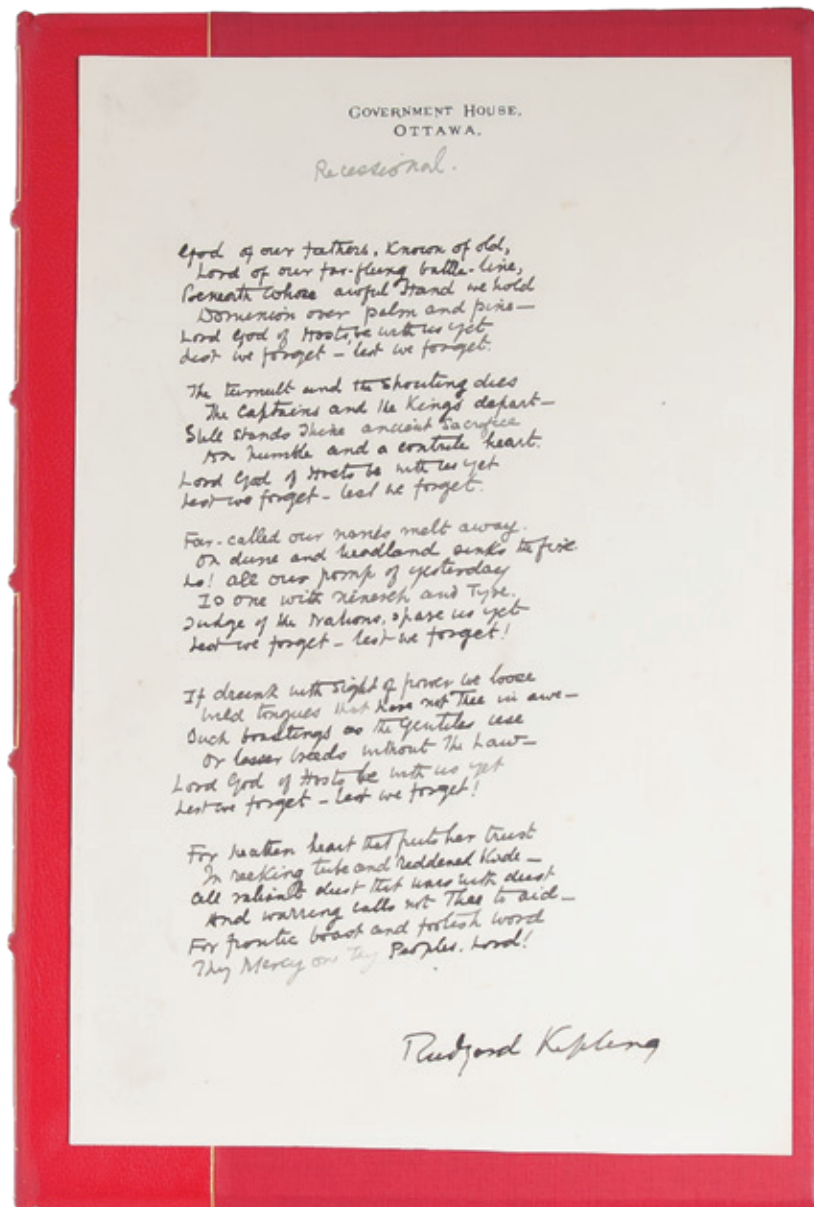
AUTOGRAPH MANUSCRIPT SIGNED OF "RECESSIONAL"

[Ottawa, Canada]: [N.D.]. 1 page Autograph Manuscript with text to recto of Government House, Ottawa stationery. A complete manuscript of his poem Recessional, including all 5 of the six-line stanzas, signed "Rudyard Kipling" at the conclusion. The present example appears to have been written from memory, as the second and third lines differ slightly from the printed version. Only one other handwritten example has come to auction (a copy to E. H. Bayly which appeared in 2013 and again in 2018, realizing over 10,000 pounds in the second appearance). The present is the only example on the market. An excellent and rare example of this poem in full autograph by Rudyard Kipling.

The manuscript includes three variant lines in the final stanza that differ from the published version. Kipling was expected to contribute to Queen Victoria's Diamond Jubilee on 22 June 1897. The event was seen as a celebration of the British Empire and a monarch who ruled over 450 million people living on over a quarter of the land mass of the earth. Kipling, however, was silent. Then, on 17 July 1897, he published Recessional in The Times. As Jan Morris wrote in Pax Britannica, it was "like a slap in the face from an old roistering companion... It sounded a sombre, almost a frightened note, a warning against overconfidence, 'frantic boast and foolish word.' Its sacramental solemnity jarred, and seemed to imply that the Jubilee celebrations were all tinsel and conceit... Almost nobody else in the kingdom could have expressed such views at such a moment, and commanded such respectful attention: and though the hysteria of the New Imperialism shrilled on its way unabashed, still the publication of Recessional was a watershed in the imperial progress - the moment when the true laureate of Empire saw, apparently for the first time, something ugly beneath the canopy... To the end of his life he thought Recessional the best poem he ever wrote."

Excluding quotations of single stanzas, Barbara Rosenbaum records two early versions of the poem and four later fair copies (see Index of English Literary Manuscripts, Vol. IV, part two). The present copy is given the number KpR 953. Two other fair copies unrecorded by Rosenbaum are known, including one from the Roy Davids Collection, sold at auction in 2013 and 2018. The present copy is on the headed notepaper of Government House, Ottawa and first sold at auction in May 1938 as the "Property of Dowager Countess Grey." It was written for Albert Henry George Grey, fourth Earl Grey (1851 -1917) who was the Governor-General of Canada 1904-11 and, presumably, written during Kipling's visit to Canada towards the end of 1907. The final stanza includes variant readings. The first four lines, as published, read "For heathen heart that puts her trust | In reeking tube and iron shard, | All valiant dust that builds on dust, | And guarding, calls not Thee to guard..." In the present manuscript these are rendered as "For heathen heart that puts her trust | In reeking tube and reddened blade - | All valiant dust that wars with dust | And warring calls not Thee to aid..."

Provenance: Albert Henry George Grey, fourth Earl Grey; Dowager Countess Grey; Sotheby's, 24 May 1938, lot 604; Maggs; James F. Drake Rare Books and Autographs, New York; Doris L. Benz.



A poetic expression of grief for the loss of his son and the loss of his nation as he knew it

36. Kipling, Rudyard

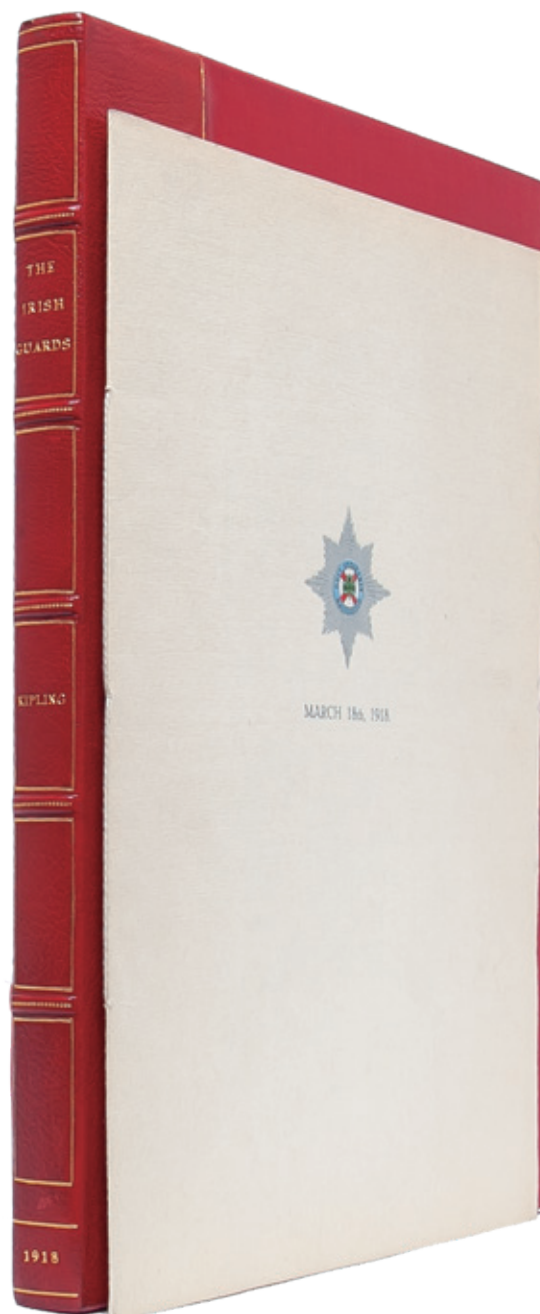
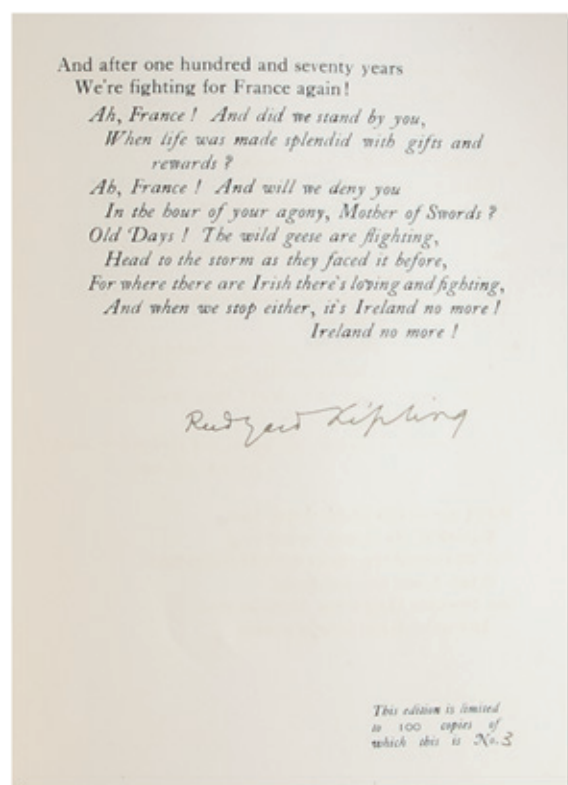
THE IRISH GUARDS

Signed Limited Edition

U.S.A.: [N.P.], 1918. First edition. Number 3 of only 100 copies printed, signed by the author. A Fine copy, virtually pristine. Housed in a quarter red morocco slipcase with chemise. A scarce work, which has sold at auction only twice in the past 35 years. The present is the only example on the market.

One of the officers of The Irish Guards was Kipling's only son, John. Despite being initially rejected because of his poor eyesight, John Kipling was allowed to join up after his father intervened. In September 1915 he was killed at the Battle of Loos. John's death caused his father to become involved with the Commonwealth War Graves Commission (he devised the wording for the graves of the unidentified) and also write a wartime history of the Irish Guards (published in 1923). The family's grief at the death of John inspired *My Boy Jack*, the 1997 play by David Haig (filmed with Daniel Radcliffe as John Kipling). The title came from Kipling's poem *My Boy Jack* which does not reference John Kipling, but the death of the youngest sailor killed at the Battle of Jutland. Richards notes that, contrary to the statements of previous bibliographers, these verses were not published in *The Times*. Instead, "a special edition of the verses" was sold at a matinee at the Empire Theatre. The matinee was to aid Prisoners of War and other charitable funds of the Irish Guards. Queen Alexandra was present and Kipling's verses were recited by Henry Ainley (1879-1945), the Shakespearian actor. Copies of this publication were only available at the matinee performance and, as noted by Richards, this "constituted publication for purposes of English copyright law". The verses were collected by Kipling and published in *The Years Between* in 1919. There was also a musical setting of the poem composed by Edward German.

Provenance: Ellis Ames Ballard; Parke-Bernet Galleries, 21-22 January 1942; James F. Drake Rare Books and Autographs, New York; Doris L. Benz. Fine.



37. Kipling, Rudyard

LITTLE FOXES

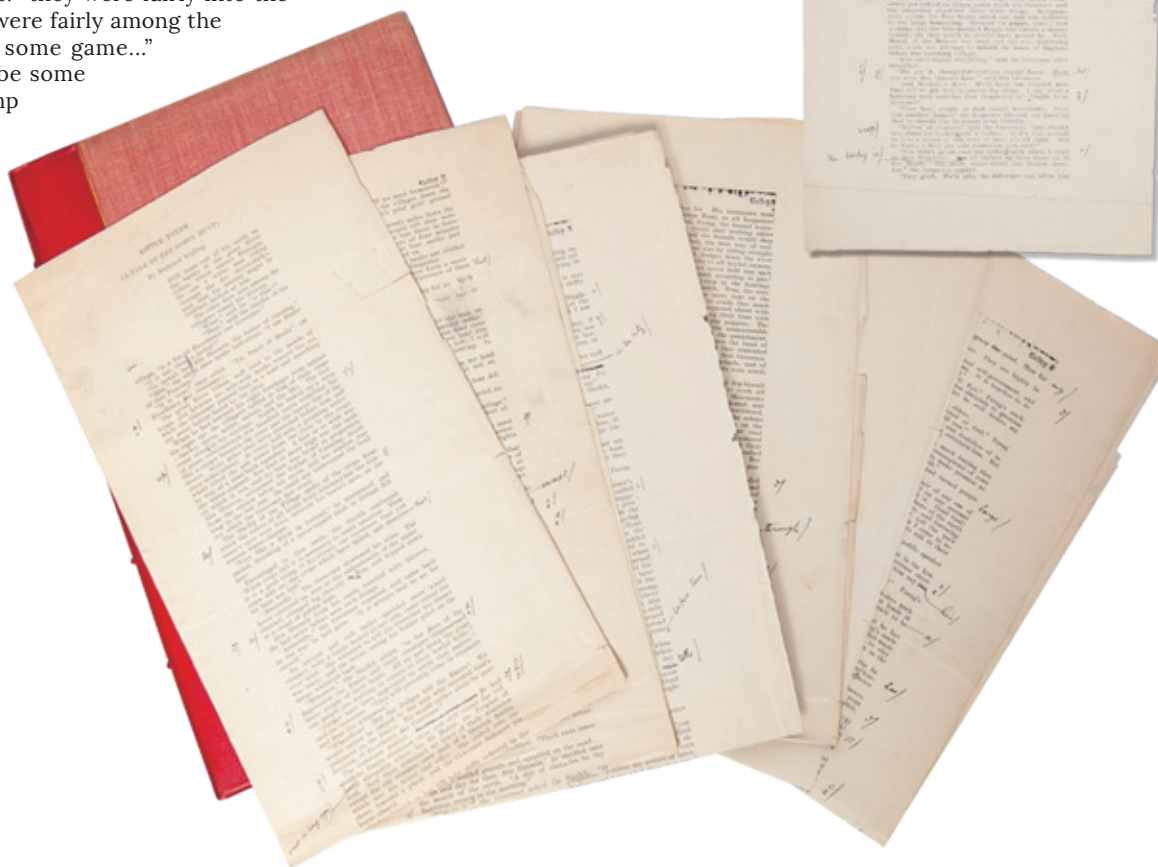
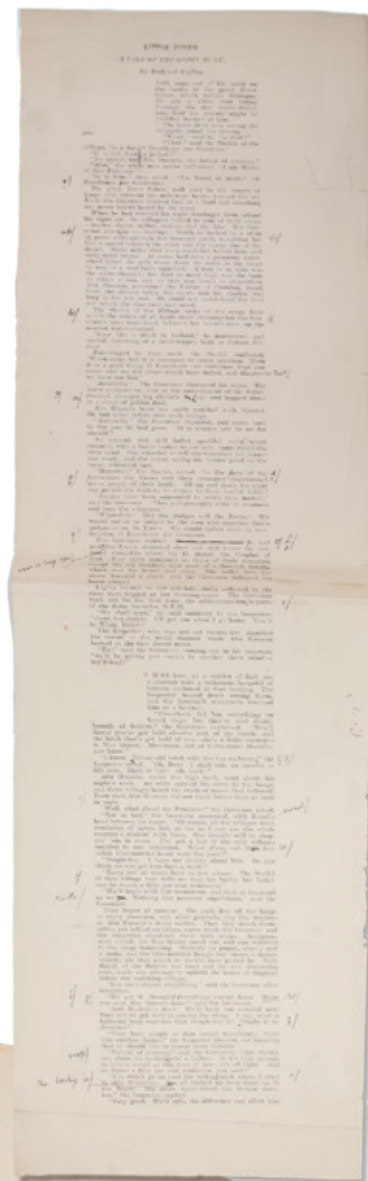
Author-Corrected Long Galley Proofs

[N.P.]: [N.P.], 1909. 6 pages of galley proofs, each measuring 21x6 inches and folded in half (earlier fold creases present). The complete proofs of the story as it appeared in *Colliers* magazine on March 27, 1909; these galleys show approximately 160 revisions and corrections in ink by Kipling and with his initials "R.K." at the foot of the second sheet. These proofs have appeared once at auction, in a lot of Kipling letters and manuscripts sold at the auction of The Renowned Collection Formed by the Late Ellis Ames Ballard in 1942.

"Kipling's *Actions and Reactions* (1909) contain stories that nakedly avow the good of the British Empire for colonized peoples, especially in Africa. *Little Foxes* specifically dramatizes an Ethiopian village's happy collaboration between natives and English rulers. The natives, depicted as opposing anti-imperialist reformers in Parliament, are at home with their white men, who are also at home with them" (Cambridge History). For Kipling, the British are and should be white saviours; and those who believe in stepping back imperialism and leaving control of the land to Indigenous people are foolhardy. Critic J.I.M. Stewart, though admitting that on the surface "it is exceedingly funny," condemned *Little Foxes* as "a story betraying, or rather parading, some of Kipling's most shocking prejudices, and it will not commend itself to persons instinctively respectful towards those earnest in the cause of developing multi-racial communities."

The present set of annotated galleys play a crucial role in the history of the short story, and they shed light on Kipling's involvement with the narrative as it evolved toward print. While some of the 160 alterations are simple punctuation, most alter words or even supply new paragraphs that will shape the final product. Kipling evidently used the first setting of his text in type as an opportunity to revise and rewrite. There are numerous minor corrections to punctuation, spelling and text that has been set incorrectly. However, there are also many examples of Kipling revising and rewriting his text. On the first leaf, for example, "It was a year since he had seen the Emirs..." is marked-up to read "He had seen, not so long ago, the Emirs..." There are also additional changes of single words: "they were fairly into the fields" becoming "they were fairly among the fields", "there must be some game..." becoming "there must be some swindle..." and "the tramp of the Governor's Arab" becoming "the tramp of the Governor's horse", for example.

Provenance: Ellis Ames Ballard; Parke-Bernet Galleries, 21-22 January 1942; James F. Drake Rare Books and Autographs, New York; Doris L. Benz.



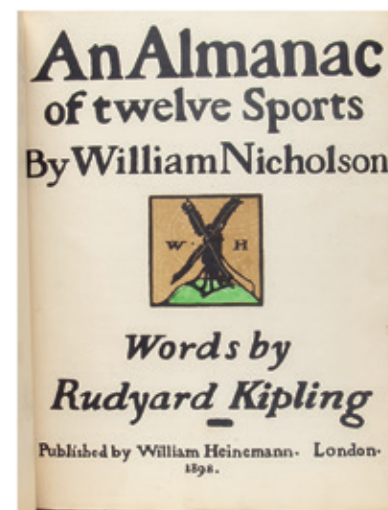
Three rare first issues of the Almanac, including an unrecorded example of the scarce copyright issue

38. Kipling, Rudyard

VERSES FOR NICHOLSON'S ALMANAC OF SPORTS 1898

3 issues of the first edition

London and New York: William Heinemann, 1897-1898. First editions. Three rare first edition issues of the Almanac, all in very nearly Fine condition. Featuring the very rare copyright issue, done in an edition of just 20 copies, bound by the publisher in full vellum with the a trial of the cover art stamping to the front board; all illustrations are proofs printed on Van Gelder paper to the recto only. Includes a proof of the four page publisher's prospectus. In his bibliography of Kipling, Richards locates only 10 of these copies; the present is not included, and only one similar copy is noted (with the suggestion it was the publisher's own copy). Accompanied by the limited edition Library Issue, printed on Japan vellum and bound in parchment as well as a copy of the first English trade issue in boards and printed on paper. Housed in a custom quarter morocco slipcase with chemise.



After the success of *An Alphabet*, William Nicholson began work on a series of illustrations depicting seasonal English sports in 1897. Nicholson showed his designs to Kipling during a visit to the author and Kipling suggested writing verses to accompany them. When Nicholson informed his publisher, William Heinemann, the collaboration was approved and Kipling was commissioned to provide the verses. To secure Kipling's copyright in the US, a small edition of 20 copies was printed by Will Bradley at the Wayside Press in Springfield, Massachusetts. The printing comprised 16 leaves, printed in red and black, of Kipling's verses alone. According to our records no copies of this edition have been offered for sale at auction for at least 50 years. One copy (see Grolier 250, Livingston 145 note, and now at the University of Delaware) is, according to Richards, "bound in vellum boards with a black frame near the border nears the covers' edges and an illustration of a coachman on the front cover, but no lettering, containing the colored plates of the English edition of *An Almanac* inserted in their proper places between Bradley's printings of the verses, and at the end the title page and calendar pages of that edition, plus two leaves of advertisements with seven cuts in black and white announcing *An Almanac's* forthcoming publication..." Richards also suggests this was "possibly Heinemann's own copy." The present copy is a similar example. The illustrations, however, are here all printed on one side of the page only. Richards may therefore be incorrect in describing the plates from "the English edition" given that illustrations in the English editions were printed on the recto of each leaf with text on the corresponding verso.

This copy is offered together with two issues of the English edition of *An Almanac of Twelve Sports*: the English trade issue printed on "stout cartridge paper" and the English "library edition" printed on Japanese vellum with protective tissue guards between each plate (see Richards A105).

Provenance: Ellis Ames Ballard; Parke-Bernet Galleries, 21-22 January 1942; James F. Drake Rare Books and Autographs, New York; Doris L. Benz. About Fine.



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

39. La Fontaine, Jean de

FABLES CHOISIES, MISES EN VERS PAR J. DE LA FONTAINE

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

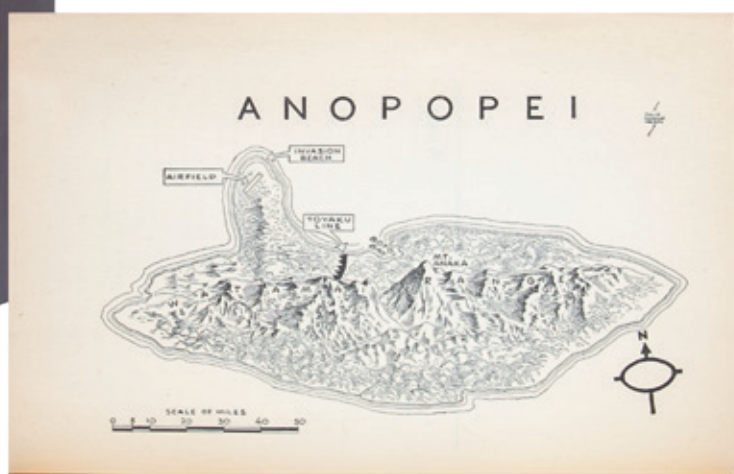
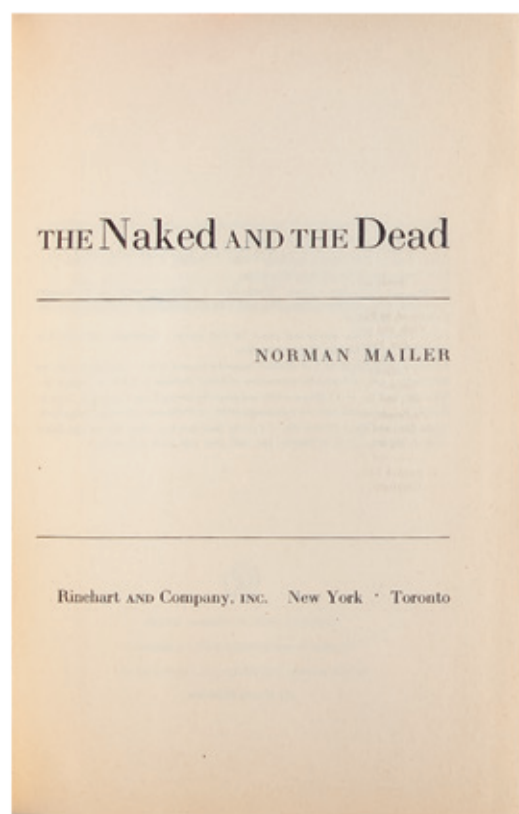
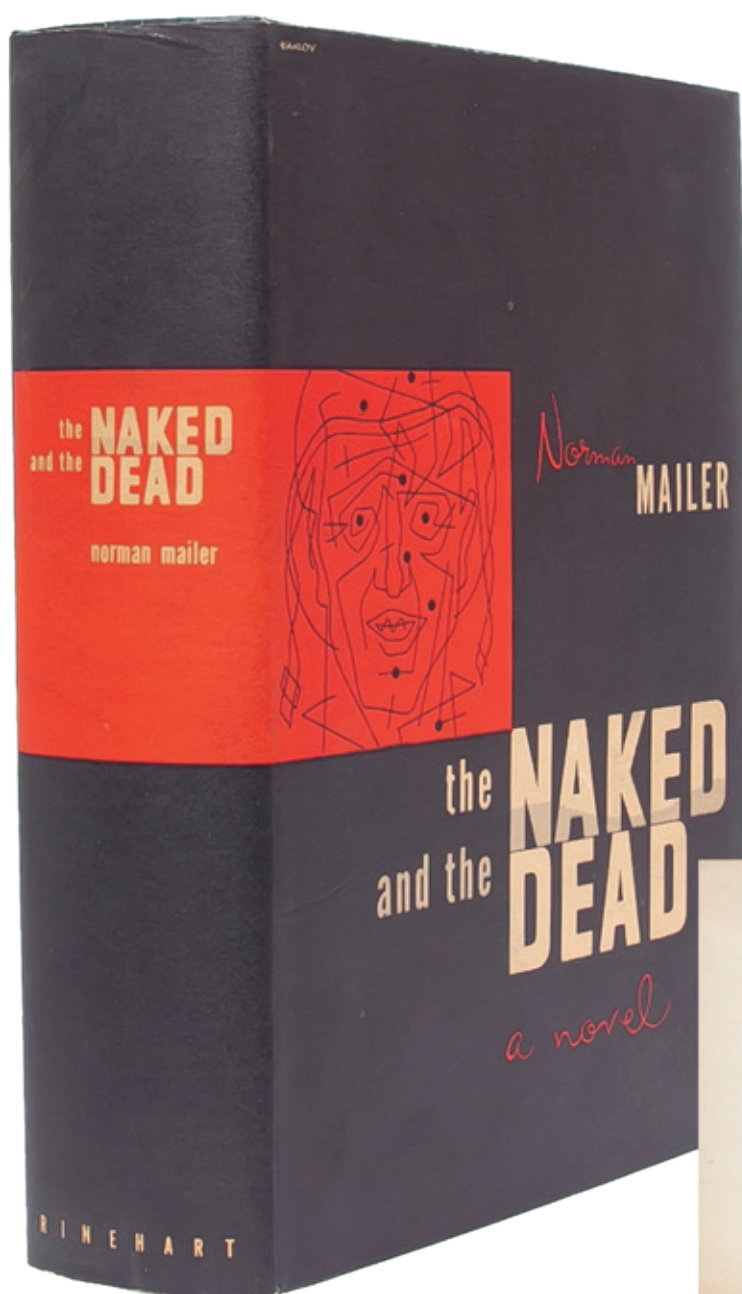
La Fontaine's towering classic of French literature, a beautiful selection of fables. "They are like a basket of strawberries. You begin by selecting the largest and best, but, little by little, you eat first one, then another, till at last the basket is empty," wrote the famed wit Madame de Sevigne. La Fontaine did not start writing full time until he was over thirty, but he would become one of the major figures in the French canon. His fables are his most well-known and well regarded work -- he collected and adapted close to 240 of them. In early editions, La Fontaine drew chiefly from classical western sources, like Aesop and Phaedrus, but as the fables grew in popularity and he added more to them, he would draw from Eastern and Oriental stories as well as Continental ones. The Fables were first released on 1668, with the final 12th book published in 1694. "La Fontaine became the greatest lyric poet of his time" (New York Review of Books).



*A masterful saga of WWII***40. Mailer, Norman****THE NAKED AND THE DEAD**

New York: Rinehart & Company, 1948. First Edition. A Fine copy of the book in a Fine dust jacket; extremely uncommon in this condition. Rear end paper browned, dust jacket with slightest age toning, contemporary owner's name on the front end paper.

Mailer's first novel, a masterful saga of the Second World War. Mailer wrote the novel while studying in Paris, and based much of it on his own experiences serving in the Pacific. The book was not only well reviewed – but extremely popular – and spent over 60 weeks on the New York Times' bestseller list. It would also mark the beginning of an illustrious career for one of America's foremost authors. The Naked and the Dead appears on Modern Library's list of the 100 best English language novels of the 20th century and was hailed for "bearing witness to a new and significant talent among American novelists" (Contemporary New York Times review). Raoul Walsh directed the 1958 film of the same name starring Aldo Ray, Cliff Robertson and Raymond Massey. Fine in Fine dust jacket.



An intoxicating blend of realism and allegory exploring the complexities of human civilization

41. Mann, Thomas

THE MAGIC MOUNTAIN

Signed Limited Edition

New York: Alfred A. Knopf, 1927. First American edition. A lovely copy of the first American edition of Mann's justifiably famous *The Magic Mountain* in very nearly Fine condition. Slight discoloration to vellum of both spines. Internally unopened throughout, resulting in bright, fresh pages. One of just 200 copies signed by the author.

Originally published as *Der Zauberberg*, Mann's opus was worked and reworked over a period of 12 years, starting in 1912 and finally seeing publication in 1924. It is a complex work on man, European society and culture, and the seemingly eternal questions; swirled together in an intoxicating blend of realism, allegory and the ironic. Near Fine.



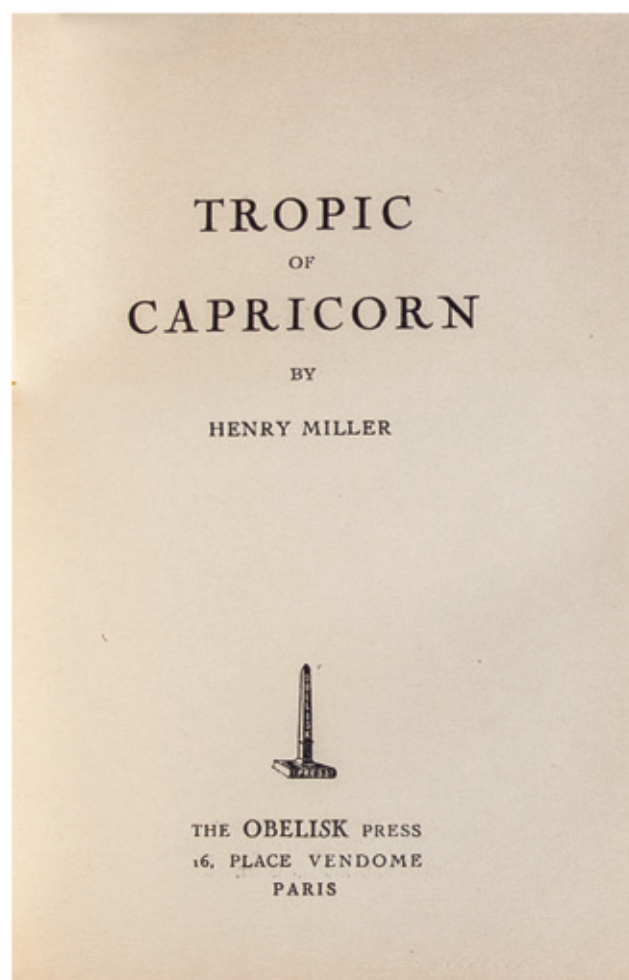
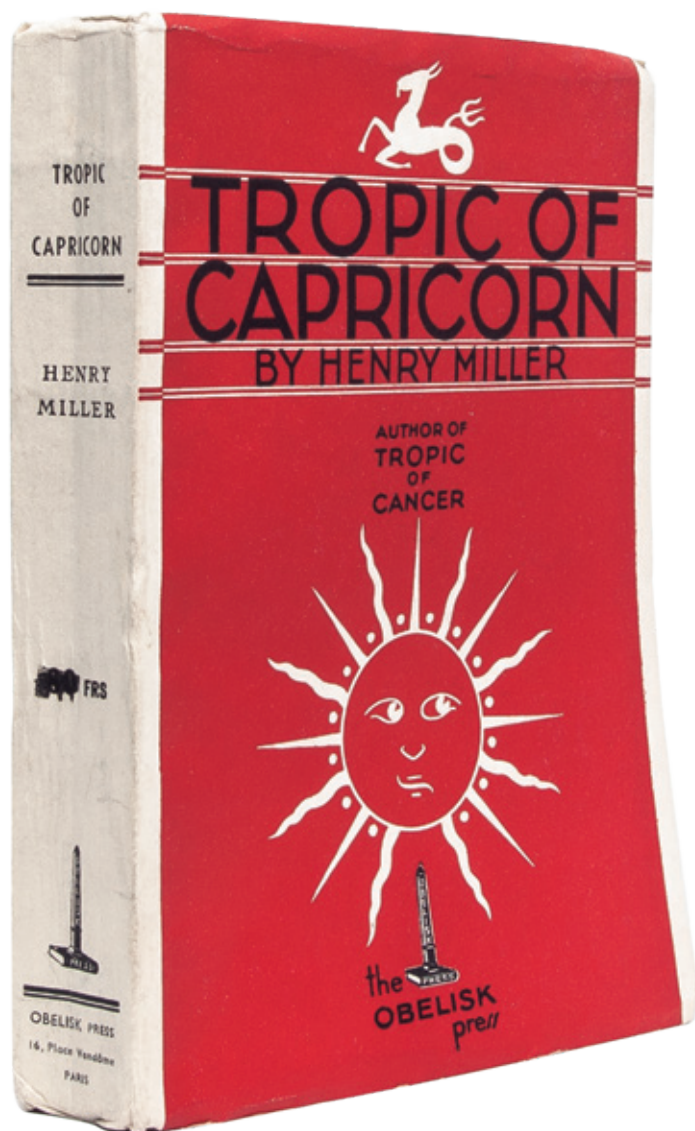
An exceptionally bright and unread copy

42. Miller, Henry

TROPIC OF CAPRICORN

Paris: The Obelisk Press, 1939. First edition. Second issue, with all prices cancelled. A Fine, bright example of this controversial title, completely unopened. Complete with the errata slip tipped in before the title page.

Henry Miller's controversial and exuberant account of his time in New York City, working for the aptly named Cosmodemonic Telegraph Company. The book was published in France in 1939 by Obelisk Press and, like *Tropic of Cancer* before it, was banned in the United States. However, Miller's books would be smuggled in and he established a considerable underground reputation before 1961, when the ban was lifted. Many significant writers have been fans of Miller, including Lawrence Durrell – who also counted him as a close friend – and George Orwell, who said Miller was “the only imaginative prose-writer of the slightest value who has appeared among the English-speaking races for some years past.” Like much of Miller's work, the book draws strongly and literally on his own life experience and is semi-autobiographical. “The pace and jagged pattern of the action offer a superb entertainment that brings in as it goes jeremiads, casual lyrics, and sudden reaches toward the spiritual core of life” (New York Times Review). Fine. (4280)



Among the most influential children's series

43. Milne, A. A. and E. H. Shepard

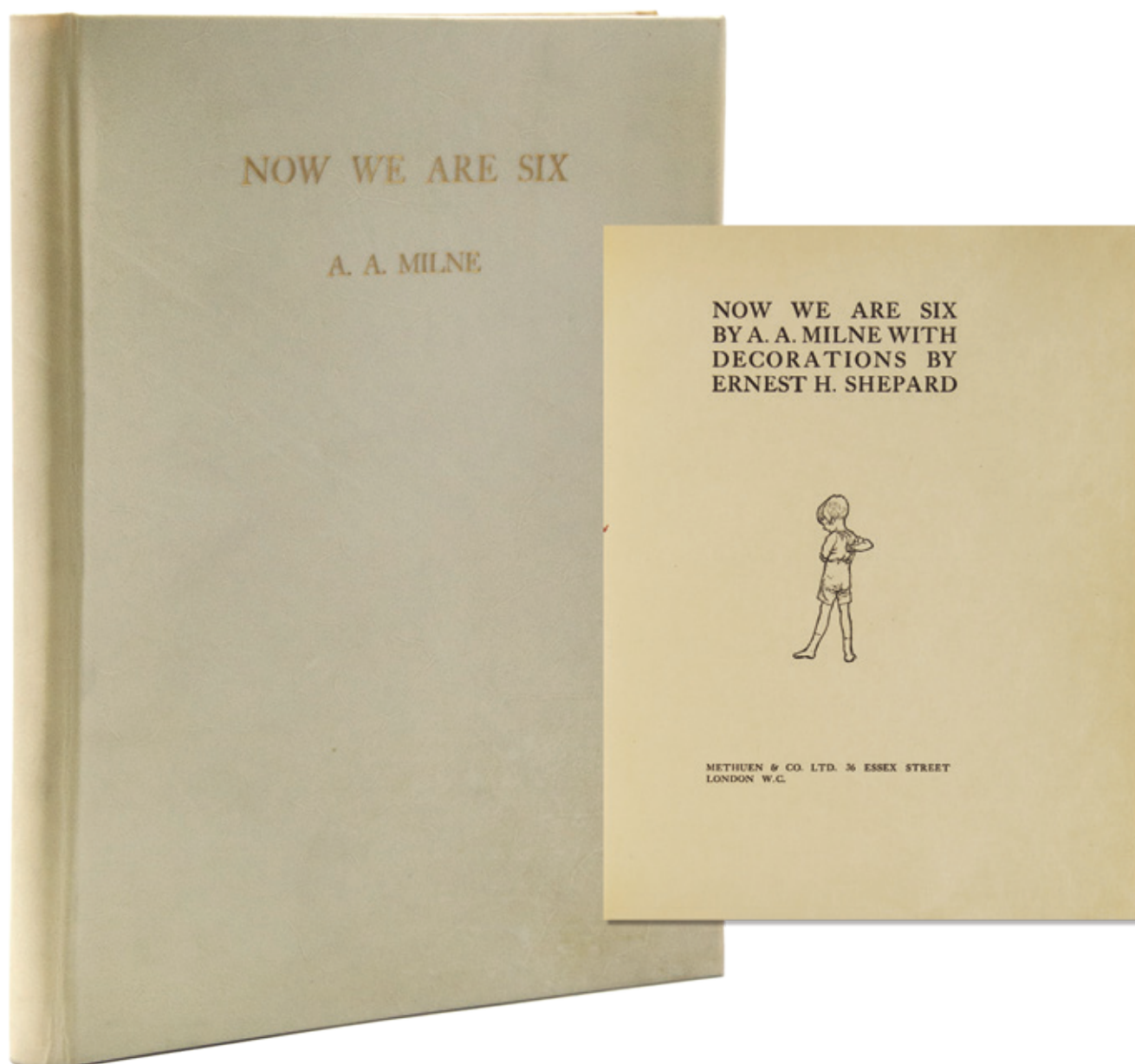
NOW WE ARE SIX

Signed Limited Edition

London: Methuen, 1927. First edition. Number 2 of 20 large-paper copies on Japan vellum, signed by both the author and illustrator. Illustrations by E.H. Shepard. 103, [1] pp. 1 vols. 4to. One of 20 on Japan vellum. Publisher's full vellum yapped at fore-edge, housed in a later chemise and morocco-backed slipcase. 8 3/4 x 7 inches (22 x 17.5 cm); xii, 104, [2] pp., illustrated throughout by E. H. Shepard. A very fresh, bright copy.

Milne had written prolifically in other modes and genres, but the Pooh books would go on to outshine all his other works. Indeed, Winnie The Pooh has been listed on the New York Public Library's 100 greatest children's books of the century and the Ashdown Forest, where the stories take place, has become a tourist attraction as a result. "I think Pooh's secret is the kindness and generosity of spirit of the characters toward each other" (NY Public Library).

The Library of Duncan Cranford.



"One of the most remarkable first novels produced by an American writer"

44. Mitchell, Margaret

GONE WITH THE WIND

New York: Macmillan, 1936. First edition. First printing, May 1936, in first issue jacket. A Fine copy of the book in a lovely Near Fine dust jacket. Jacket with slight rubbing to the front panel, a small chip at the lower front corner and one small tear with a tape repair on the verso. Overall a very clean and attractive example.

Set in Georgia during the Civil War and Reconstruction, the novel follows the fall of the South and its gentility as experienced by Scarlett O'Hara, one of literature's most ruthlessly optimistic characters. More than a war story, *Gone With the Wind* is a reflection on humanity. "Mitchell carefully analyzes the nature of human resilience, and hold up hopefulness as the critical tool for getting through the worst of times" (*The Guardian*). Popular from its release and an almost-immediate best-seller, *Gone With the Wind* won the Pulitzer Prize the following year and would be transformed into one of the most iconic Hollywood golden-era films, starring Vivien Leigh and Clark Gable. No other work of literature more fully captures the old Southern gentility than *Gone With the Wind*. "This is beyond a doubt one of the most remarkable first novels produced by an American writer. It is also one of the best" (contemporary *New York Times Book Review*). Fine in Near Fine dust jacket.



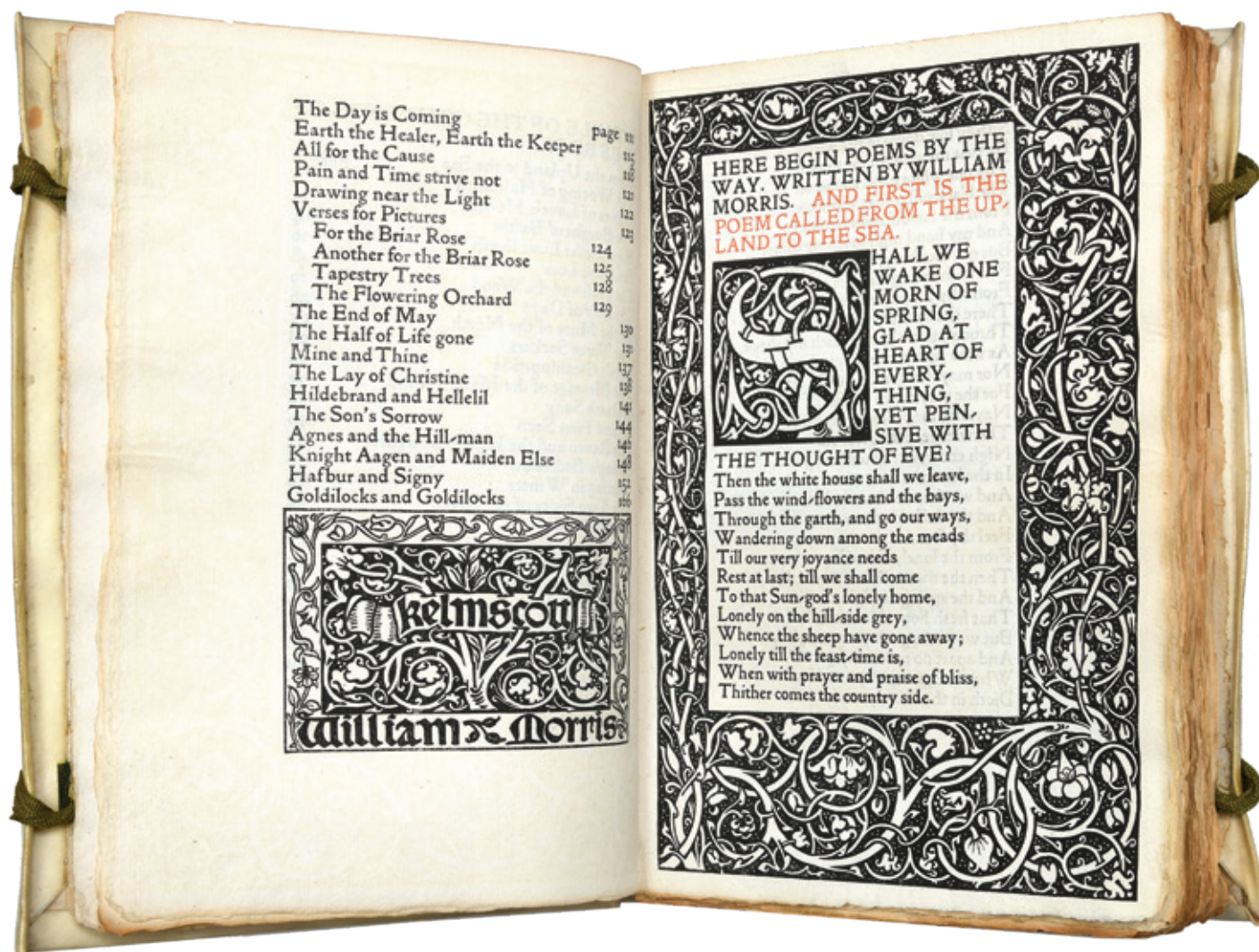
45. Morris, William

POEMS BY THE WAY

Hammersmith: Kelmscott Press, 1891. First edition. Octavo. Original stiff vellum, yapp edges, original green silk ties, text printed in black and red. Vellum slightly bowed with natural discoloration and minor loss to lower joint. Loss to one silk tie. Some cracking to rear pastedown, browning and minor soiling to free endpapers, slip of paper laid-down to front free endpaper and preliminary blank, spill-burn to m8, else clean and bright. A good copy. Elaborate woodcut border and woodcut initials throughout. First edition, one of 313 copies of which this is one of 300 copies on paper.

This was the first Kelmscott Press volume printed in two colours, and the first to feature the smaller Kelmscott printer's mark. Peterson notes that Morris was "apparently so pleased with his new printer's mark that he used it twice: at the end of the table of contents and on the colophon page." Published on 20 October 1891, this was the second book produced by the Kelmscott Press, and Morris's final volume of poetry.

Hayward 277; Peterson A2.



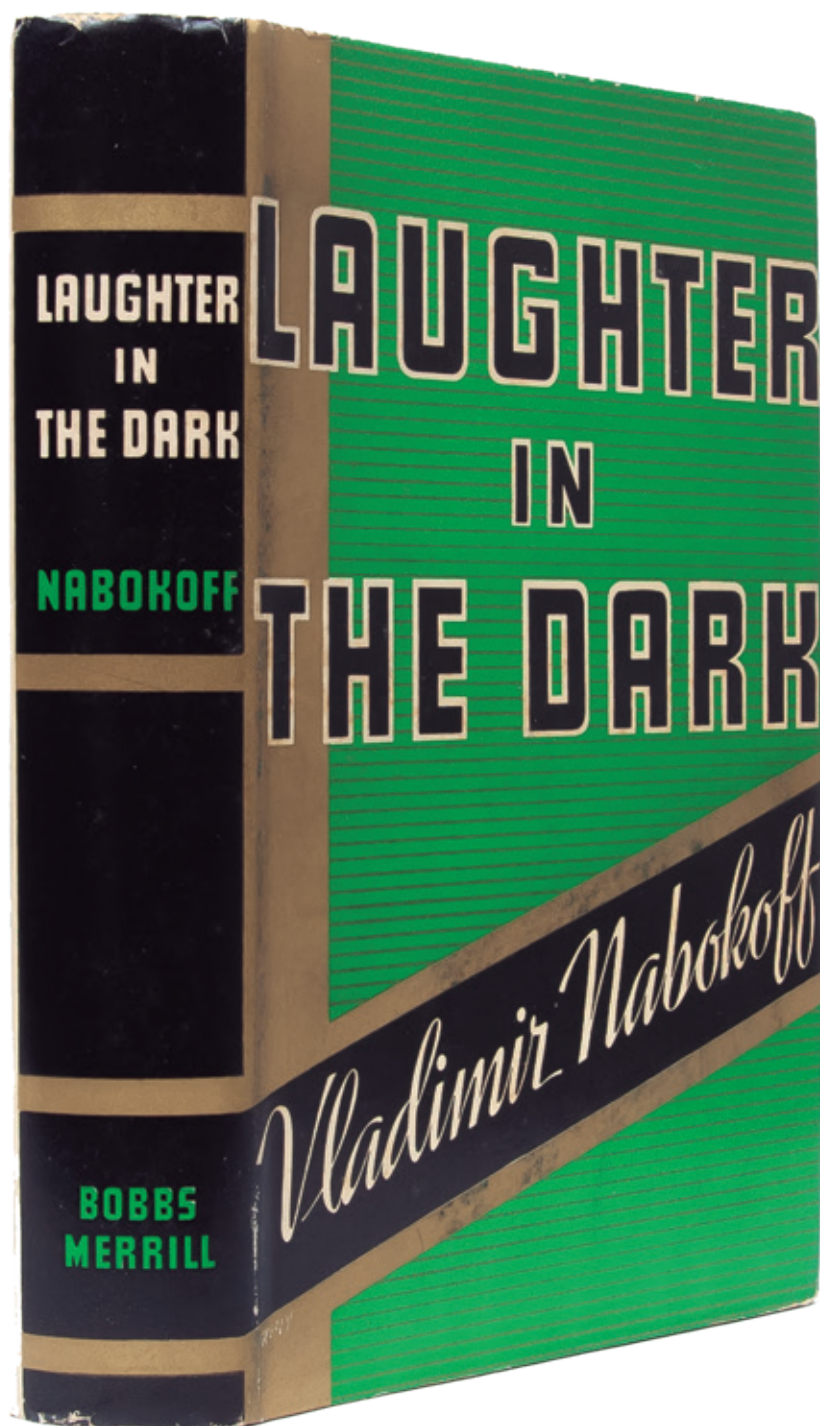
A novel of desire and downfall

46. Nabokoff, Vladimir

LAUGHTER IN THE DARK

Indianapolis: Bobbs Merrill, 1938. First edition. A Near Fine copy of the book in like dust jacket. Book with the spine a bit rolled and a discrete previous owner's name on the half-title. Jacket with just a bit of wear at the extremities, but generally in excellent condition.

Nabokov's novel about passion, betrayal, and ambition predated his infamous *Lolita* by 23 years. *Laughter in the Dark* allowed the author to develop themes connected to a middle-aged man's passion for a younger woman, and to explore how a parasitic relationship based on lust could lead to mutual downfall. Near Fine in Near Fine dust jacket.



The first appearance in English of Nostradamus' controversial prophecies

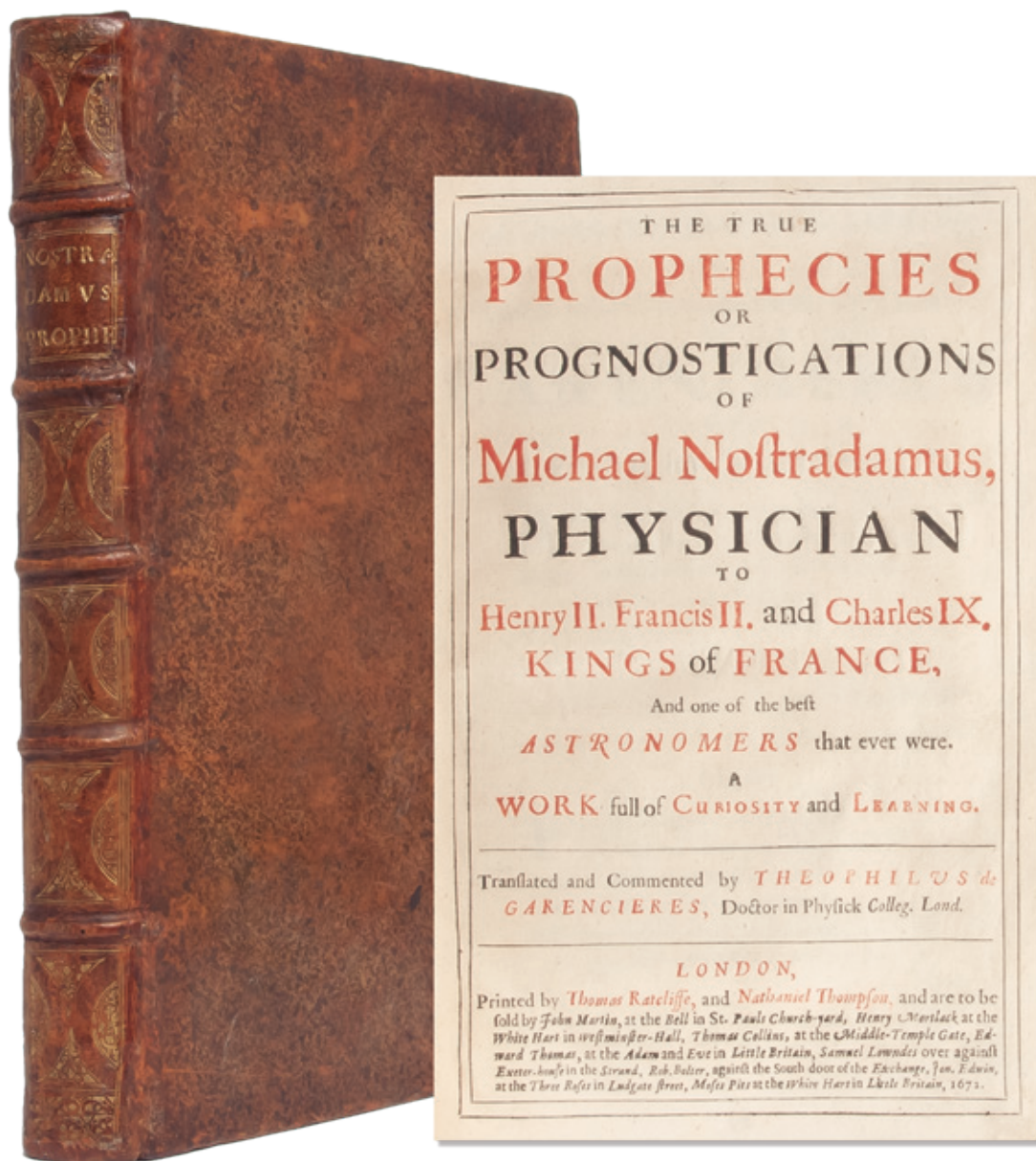
47. Nostradamus, Michel

THE TRUE PROPHECIES OR PROGNOSTICATIONS OF MICHAEL NOSTRADAMUS

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.



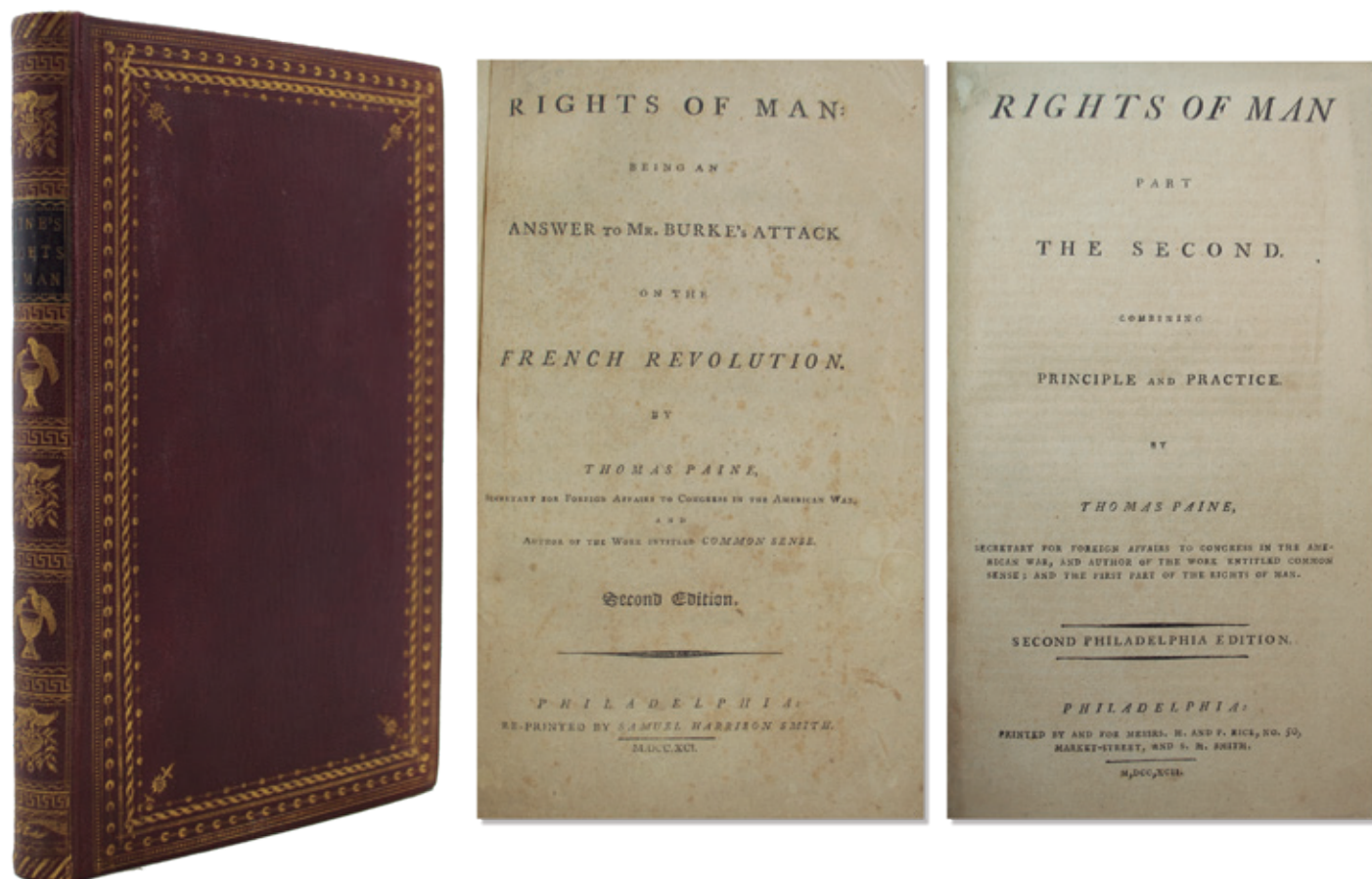
*First American Edition of Part One with the Jefferson Extract in the Preface***48. Paine, Thomas****RIGHTS OF MAN. BEING AN ANSWER TO MR. BURKE'S ATTACK ON THE FRENCH REVOLUTION**

Philadelphia: Re-Printed by Samuel Harrison Smith, 1791. First American edition. Second Edition overall. [Together with]. Paine, Thomas. Rights of Man. Part the Second Philadelphia: Printed by and For Messrs. Printed by and for Messr. H. and P. Rice, no. 50, Market-Street, and S.H. Smith, 1792. Second Philadelphia edition. Two volumes bound together in full maroon morocco. Boards and spine elaborately tooled in gilt. Spine with black morocco spine label, lettered in gilt. All edges speckled red. Text block of part one with some minor toning and part two with some mild spotting as expected of American paper from this time. Minor corner stain to outer lower corner on pages 97-106. Overall a very good copy of both parts.

First American Edition of part one of Thomas Paine's famous work, Rights of Man, printed the same year as the first London edition. Second American edition, printed the same year as the first American of part two. Misunderstandings of which edition Part one is are common as the title-page states Second edition, although it is the first printing in America. "The full title of the first American printing, designated on the title-page as the 'Second Edition, reads Rights of Man. Being an Answer to Mr. Burke's Attack on the French Revolution, by Thomas Paine, Secretary for Foreign Affairs to Congress in the American War and author of the work intitled Common Sense. Philadelphia: Re-printed by Samuel Harrison Smith. M.DCC. XCI. The last true first London edition to sell at auction (one of just about 100 copies that were sold before the run was recalled hours after release) which was a 1st edition of part one and a 2nd edition of part two, sold for \$250,000. Here we have the first American first edition of part one. We could find no other copy besides this current copy at auction since 1911.

"The Rights of Man was one of the most widely read books of its time. In it, Paine argues that human rights depend on nature, and that charters, with an implication that they are granted and can therefore be withdrawn, can have no basis in law. Hereditary government, dependent on Edmund Burke's idea of the 'hereditary wisdom' of the ruling classes, is clearly divisive rather than benevolent and is, therefore wrong; Paine's assertion is that a nation should be able to choose its own government, and that the role of government is to protect the family and their inherent rights" (British Library). The arrival of Paine's work in the new American republic – and its being read and discussed among Founding Fathers – led to Paine's political thought taking a crucial role in shaping the U.S. founding documents and institutions.

ESTC W36410, W36434. Evans 23664, 24654. Printing and the Mind of Man 241.



A showcase of Rackham's creative genius, and his depictions of creatures both "graceful and grotesque"

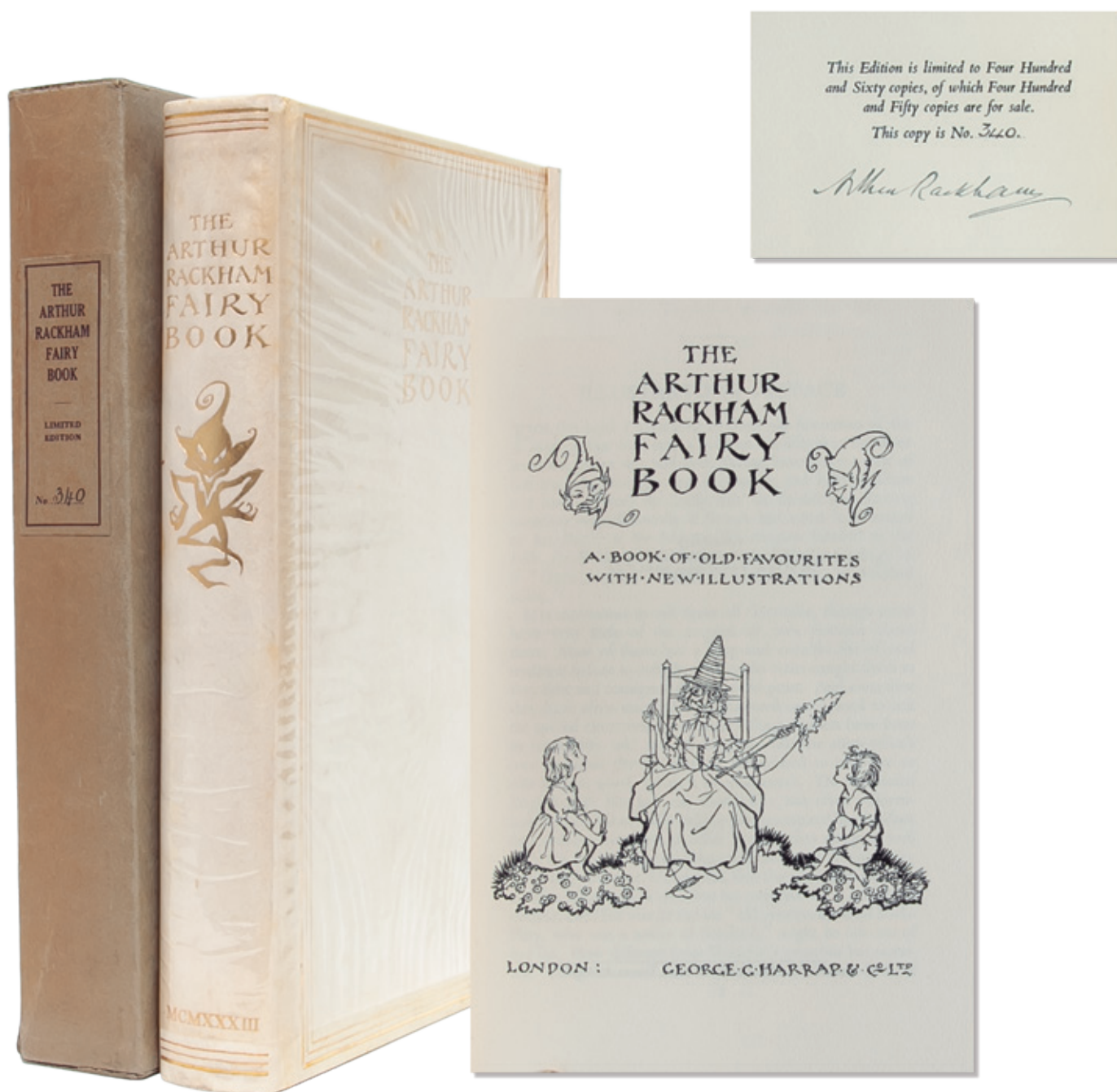
49. Rackham, Arthur

THE ARTHUR RACKHAM FAIRY BOOK

Signed Limited Edition

London: George G. Harrap, 1933. First edition. Number 340 of 460 copies signed by the author. A Fine copy of the book, retaining its original glassine dust jacket and publisher's cardboard slipcase.

Drawing together a wide array of fairy stories, the Fairy Book gave illustrator Arthur Rackham an opportunity to showcase his talents in depicting ethereal creatures as well as natural spaces. The lurking darkness in many of the images have always suggested that his book was meant for adults as much as it was for children. "Rackham's influence on the art world during his life and in the decades after his death is difficult to measure. But many creatives have acknowledged their debt to his unique interpretation of the world, and his creatures both graceful and grotesque. Recently Guillermo del Toro cited Rackham as a direct influence on his 2006 film *Pan's Labyrinth*" (BBC). Fine in Near Fine dust jacket.



The first major works of Rackham's career, establishing him as a leading decorative illustrator of the Edwardian period

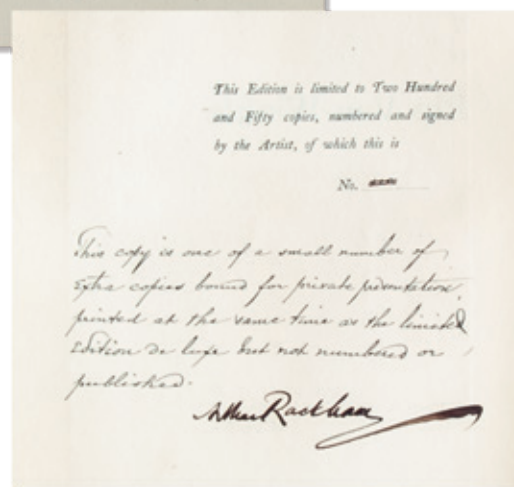
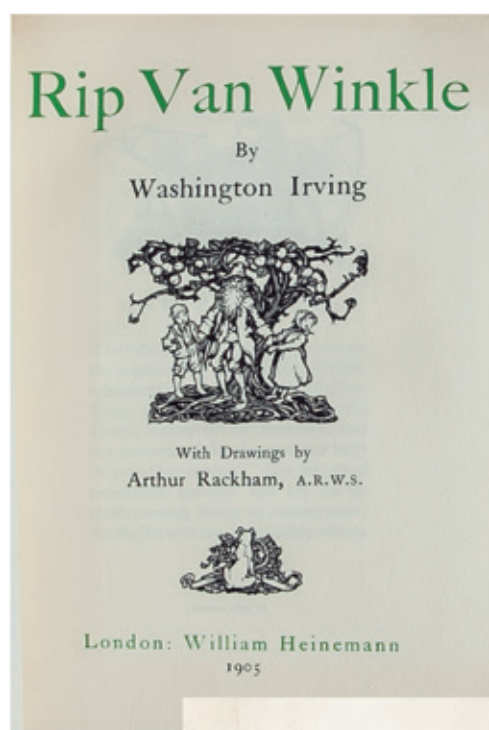
50. [Rackham, Arthur] Irving, Washington

RIP VAN WINKLE

Signed Presentation Copy

London: William Heinemann, 1905. First Thus. A Fine copy of the book, vellum a trifle yellowed, but remarkably, retaining the original acetate dust jacket and original silk ties. One of a handful of unnumbered copies marked for presentation and signed by the author.

"Arthur Rackham's illustrations for Rip Van Winkle were the first major works of his career as a book illustrator, and they established Rackham as the leading decorative illustrator of the Edwardian period. These were also the first of many of his works to be displayed at the Leicester Galleries in London, an opportunity which both allowed Rackham to make extra money from the sale of his prints, and also establish illustration as a notable work of art in its own right rather than a mere adornment of a literary masterpiece" (Hudson). Fine in Fine dust jacket.



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

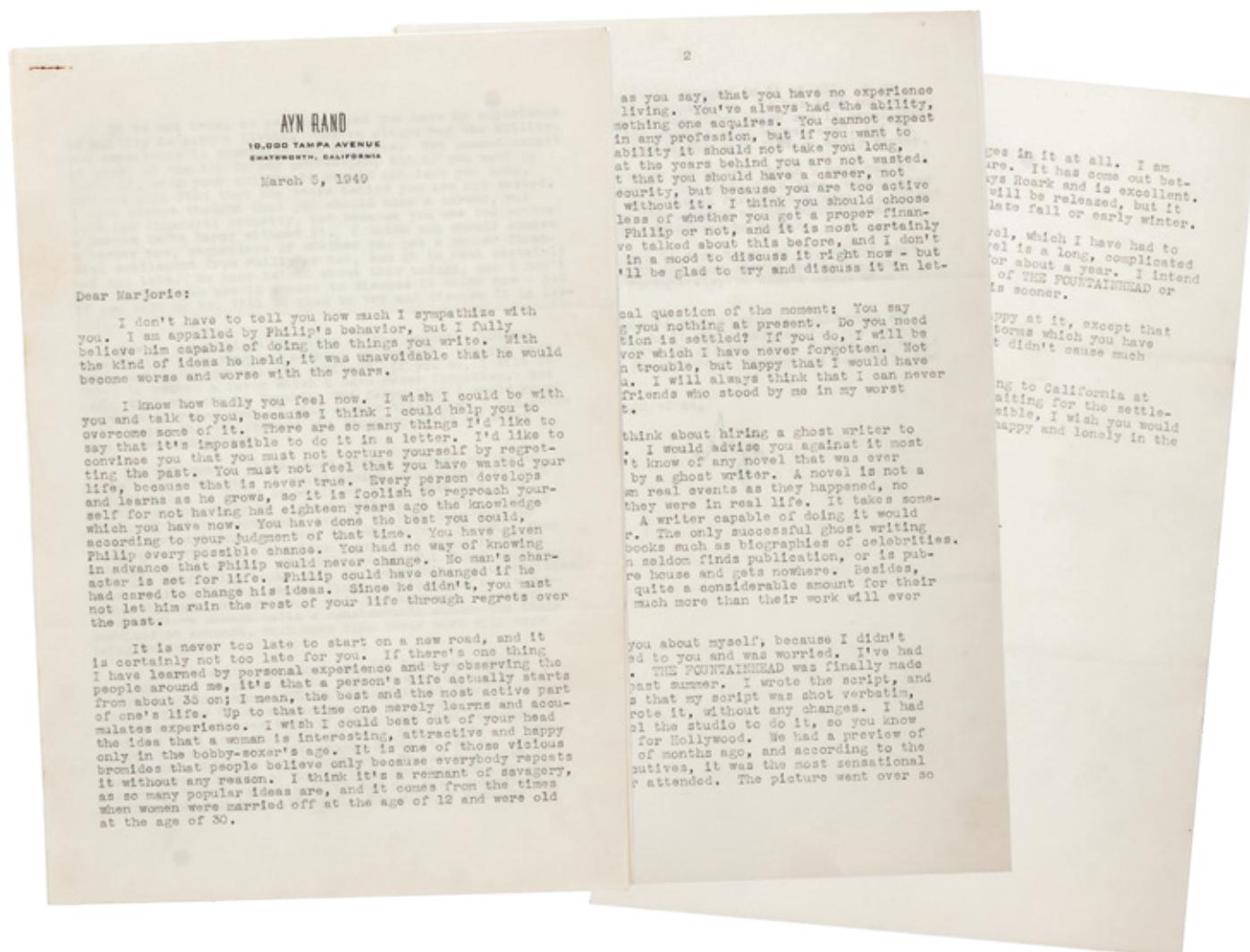
51. Rand, Ayn

TYPED LETTER SIGNED GIVING A FRIEND ADVICE ON HER NOVEL AND DISCUSSING THE FOUNTAINHEAD AND ATLAS SHRUGGED

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

An unexpectedly personal letter from Rand to a friend seeking advice on her ending marriage and her writing. As Marjorie Hiss's relationship concludes, Rand urges her not to blame herself: "There are so many things I'd like to say that it's impossible to do in a letter. I'd like to convince you that you must not torture yourself by regretting the past...You had no way of knowing in advance that Philip would never change. No man's character is set for life. Philip could have changed if he had cared to change his ideas." She further encourages Marjorie to resist social views of age. "It is never too late to start on a new road, and it is certainly not too late for you...I wish I could beat out of your head the idea that a woman is interesting, happy, and attractive only in the bobby-soxer's age. It is one of those vicious bromides that people believe only because everybody repeats it without reason. I think it's a remnant of savagery...from the times when women were married off at 12 and were old at the age of 30." One of the great ways of developing oneself, for Rand, is through experience that inspires writing. Clearly Marjorie too has ideas to write, and Rand gives her insightful advice on going about it. "A novel is not a matter of writing down real events as they happened, no matter how exciting they were in real life," she explains, "It takes something else entirely. A writer capable of doing it would not be a ghost writer." Of her own writing, Rand expresses pride and excitement. "I've had a very exciting year. The Fountainhead was finally made into a picture this past summer. I wrote the script, and the miracle of it was that my script was shot verbatim, word for word as I wrote it, without any changes...I am now working on my new novel [Atlas Shrugged], which I have had to interrupt for the picture. The novel is a long, complicated job, and I won't have it finished for about a year."

The Letters of Ayn Rand 431-433 (appearing in part, with portion addressing The Fountainhead excised). Provenance: From the private collection of Jay T. Snider



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

52. Rand, Ayn

WE THE LIVING

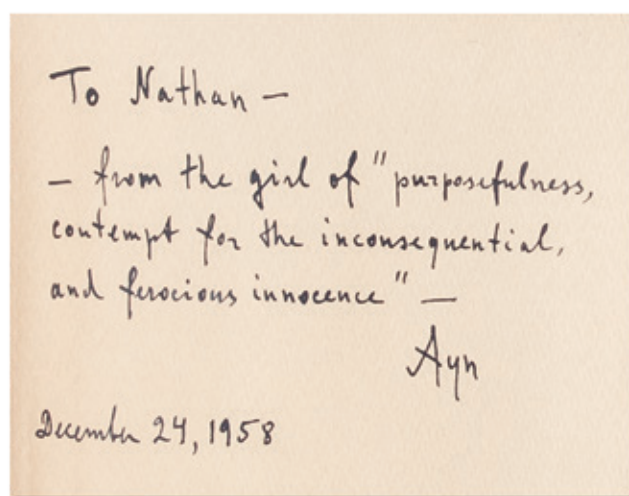
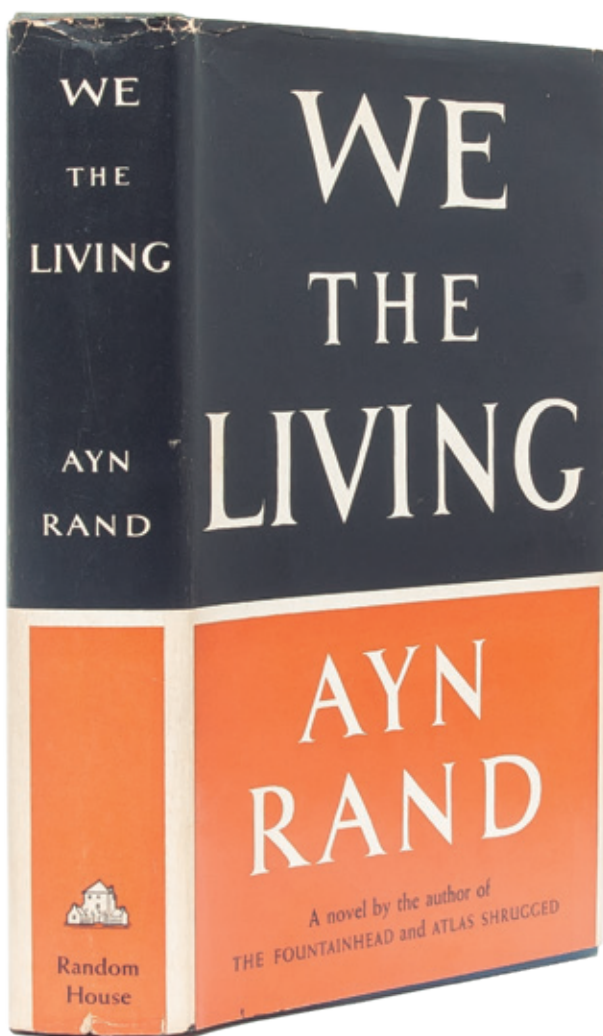
Signed Presentation Copy

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

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

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

Christie's lot 184 (sale 8343). Provenance: From the private collection of Jay T. Snider. Near Fine in Near Fine dust jacket.



Among the most beautifully and accurately rendered illustrations of the Middle East

53. Roberts, David

THE HOLY LAND, SYRIA, IDUMEA, ARABIA, EGYPT & NUBIA

London: F. G. Moon, 1842-1845 & 1846-1849. First edition. 6 volumes, folio (63 x 49 cm). Deluxe subscribers' copy, portrait frontispiece, 2 engraved map, 6 pictorial lithograph titles (originally The Holy Land was planned as a 2 volume work with only 2 title-pages, in this set the third title has been added from the standard format with old color) and 241 (121 full-page, 120 half-page) plates lithographed by Louis Haghe after Roberts, in the scarcest form, with original hand-color, on india paper and mounted on card in imitation of water-colours, as issued. Contemporary burgundy morocco gilt extra, a fine set. A fine clean set, of David Roberts' monumental work in its most desirable format, hand-coloured under the supervision of the artist.

In the 1830s tourism in the Holy Land was increasing as the Pasha of Egypt, Muhammad Ali, consolidated his authority and promoted the research into and adoption of European culture. Travel books describing and illustrating the holy sites proliferated, and the scientific investigations of Edward Robinson were published in 1841. David Roberts (1796-1864), a scene-painter for the Pantheon Theatre in Edinburgh, who had established a reputation as a painter of topographical and architectural views, took advantage of the trend to organize a painting expedition to the Holy Land in 1838. Arriving in Cairo in September 1838, he crossed the desert by way of Suez, Mount Sinai, and Petra, to Gaza and Jerusalem accompanied by tribes of Bedouins, friends and guides. He later visited the Dead Sea, the Lake of Tiberias, Lebanon, and the ruins of Balbec. Returning to England in late 1839, he sought a publisher willing to produce a lavish edition of his views. Rejected by the Finden Brothers and by John Murray, he signed a contract with Francis Graham Moon in 1840. He and Moon shrewdly promoted their project by organizing a private viewing of Roberts' watercolors and drawings for Queen Victoria, the Archbishop of Canterbury and other influential people who immediately subscribed. They mounted public exhibition of some travel sketches in many British cities, and the favorable press notices attracted additional subscriptions, amounting to nearly double what the project required. His work brought tremendous fame, and historians praised the accuracy of his rendering of architectural details and sculptures.

Abbey, Travel 385 & 272; Bobins I, 160; Tooley (1954) 401 & 402.





A book that defined polite society before the Civil War -- and the first culinary work by a Black American

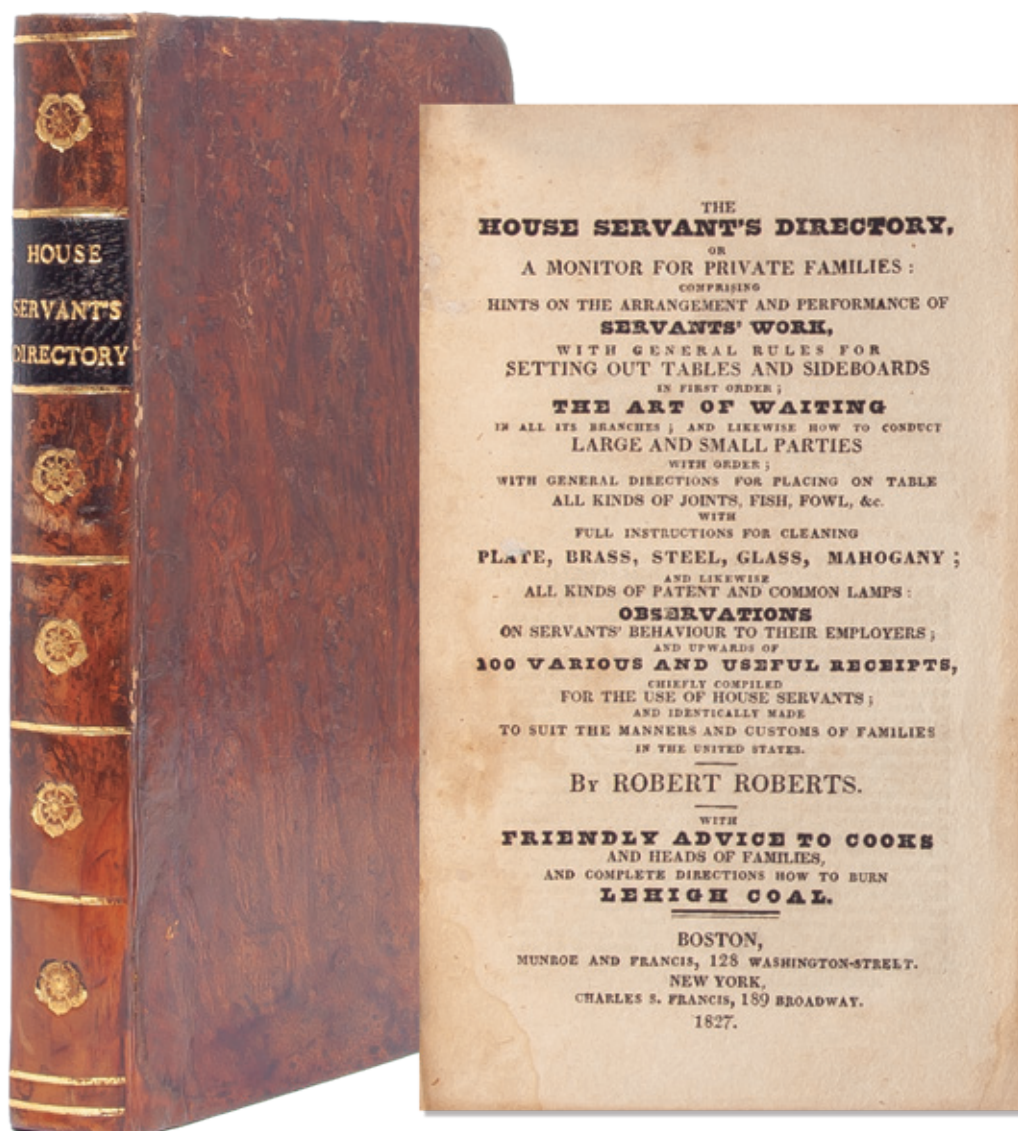
54. Roberts, Robert

THE HOUSE SERVANT'S DIRECTORY; OR, A MONITOR FOR PRIVATE FAMILIES...

Boston: Munroe & Francis, 1827. First edition. Contemporary tree sheep, skillfully rebaked and recorned with gilt and morocco label to spine. Tight, square, and pleasing, with minor signs of worming to text block near crown of spine, not affecting any text. Some light foxing and soiling to endpapers, with upper corner of front endpaper excised. Archival repairs to lower corners of pages 25-38 and to inner upper corners of 151-180 not affecting text; else internally clean and unmarked. Collating complete: xiv, 180. A lovely example of this groundbreaking work in American history.

The first culinary work by a Black American, The House Servant's Directory defined polite society before the Civil War. Drawing on his experience and authority "as an African American butler to some of the most prominent members of Boston's 'aristocracy,'" Robert Roberts provided a comprehensive guide to household management that included "detailed recipes for drinks, polishes, and cleaners as well as advice on how to behave...he gave advice on buying food, running a household, and even how to dress and how to wash hair" (New England Historical Society). As much as Roberts' work displays his professional acumen -- running a household during the period was roughly equivalent to managing a business -- the book also offers social commentary and seeks to improve conditions for those employed by the wealthy, white elite. An abolitionist working in an abolitionist household, Roberts knew his work would be read by those both upstairs and downstairs. Thus he urged behavior that recognized the dignity of all household members. "The labourer is worthy of his hire, and should be treated in health or in sickness with pity and feeling....let them be rated as fellow human beings and candidates for a future world."

Cagle 647. Lowenstein 107.



Finely bound set of this preeminent American statesmen, conservationist, soldier, and author

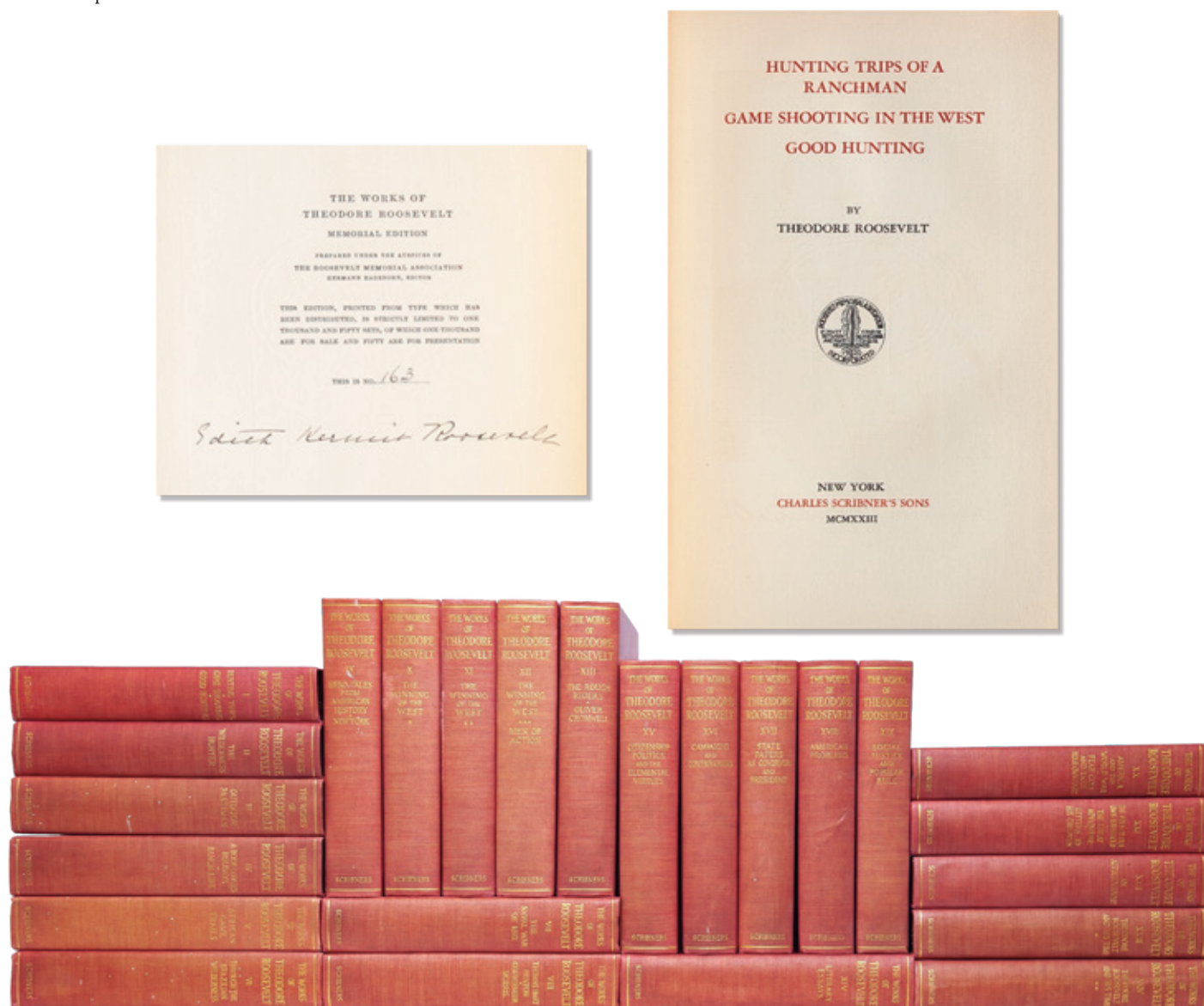
55. Roosevelt, Theodore

THE WORKS OF THEODORE ROOSEVELT (IN 24 VOLS.)

Signed Limited Edition

New York: Charles Scribner's Sons, 1926. Memorial Edition. Limited to 1,050 sets signed by Edith Kermit Roosevelt, with this being number 163. Original publisher's cloth with gilt to spines. Top edges brightly gilt. Patterned endpapers. Spines gently sunned; a few bumps to corners and one or two volumes with minor staining. Overall a Near Fine set that presents well. Inner hinge of volume three just starting, but holding well and entirely unrestored.

Statesman, soldier, conservationist, and author, Theodore Roosevelt remains one of the most influential and popular presidents in United States history. Roosevelt entered political life as Assistant Secretary of the Navy before earning renown as the leader of the Rough Riders during the Spanish-American War at the end of the nineteenth century. He then served as Governor of New York, a position that helped burnish his reputation before serving as Vice President during the William McKinley administration. After McKinley's assassination just two years into his Presidency, Roosevelt became president, before winning the 1904 election outright. He championed anti-trust policies and ushered in a new era of conservation by establishing the United States Forest Service in 1905 and securing the protection of large swaths of U.S. lands by creating national parks, monuments, and reserves. His foreign policy work is highlighted by the U.S.'s role in creating the Panama Canal, although allegations of corruption and other malpractices tinge Roosevelt's role. Despite these allegations and an imperialist perspective on foreign policy, Roosevelt remains one of the most admired U.S. public figures in history. As an author, he helped create the narrative accounts that would help cement his legacy as one of the most important American civic leaders. Near Fine.



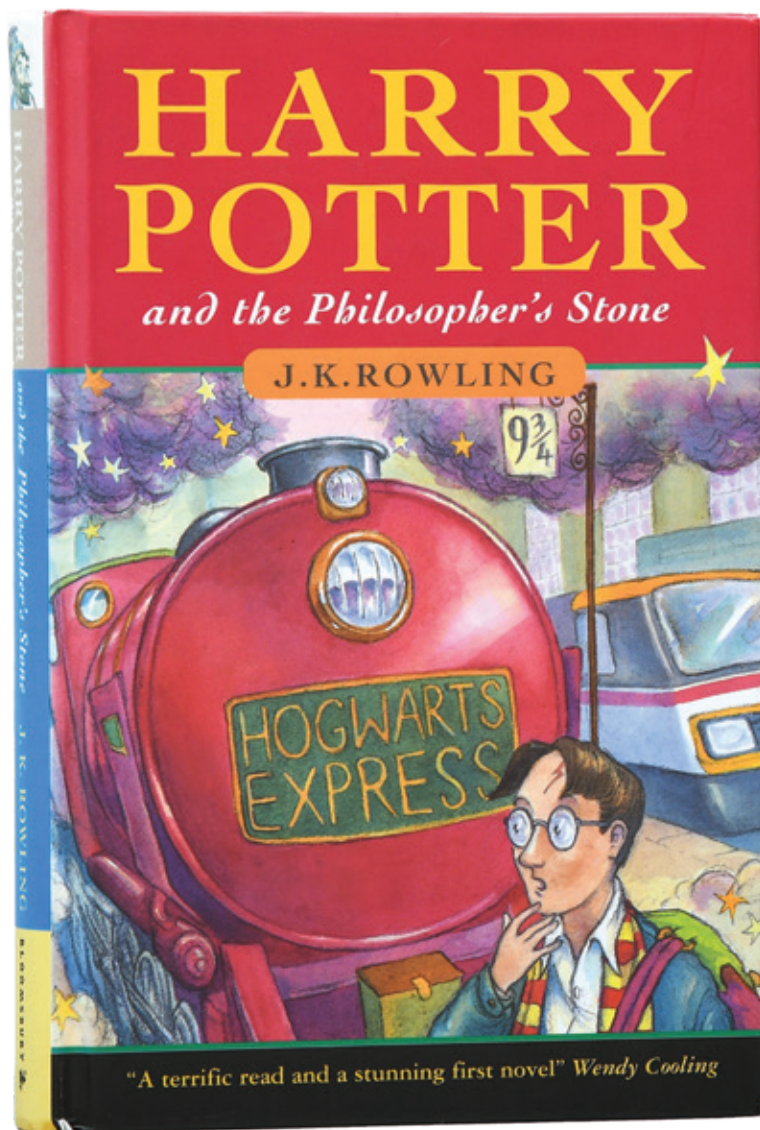
The start of the series that has surpassed any other franchise as a world-wide cultural phenomenon

56. Rowling, J. K.

HARRY POTTER AND THE PHILOSOPHER'S STONE

London: Bloomsbury, 1997. First edition. First impression of the preferred hardcover issue, with all the requisite points: Bloomsbury imprint, 10-down-to-1 number line, and in the list of equipment on page 51 "1 wand" appearing twice, "Philospher's" typo on the rear board. Original matte laminated boards without a jacket. Gift inscription on half-title for a child's birthday. Spine sunned, as often, covers otherwise bright, trivial rubbing to spine ends and tips, contents mildly toned but clean and free from library markings. A very nice copy indeed, sharp and bright. Only 500 copies of the first printing of *Philosopher's Stone* were issued in this hardback format, of which some 300 were taken by libraries and rendered undesirable for collectors.

Harry Potter is the most successful book franchise of all time, with over 500 million copies of the books in print, and with spin-off film and media projects worth billions. The true first edition has been no less meteoric in its rise to the top of collectors' lists for modern books. Copies consistently set new records at auction. "The books' ultimate appeal lies in the universal themes of good triumphing over evil and the importance of love. No matter what age, gender, or race you are, there is something relatable in the Harry Potter series. The series' large fan following pioneered the way for young adult book series to turn into movie franchises. Harry Potter was among the first, and it remains the most successful to date. Indeed, the series has surpassed any other franchise as a world-wide cultural phenomenon due to the creation of theme parks and real-life quidditch teams, and the great lengths that fans go to in order to show their devotion to the series" (McFadden). Near Fine.



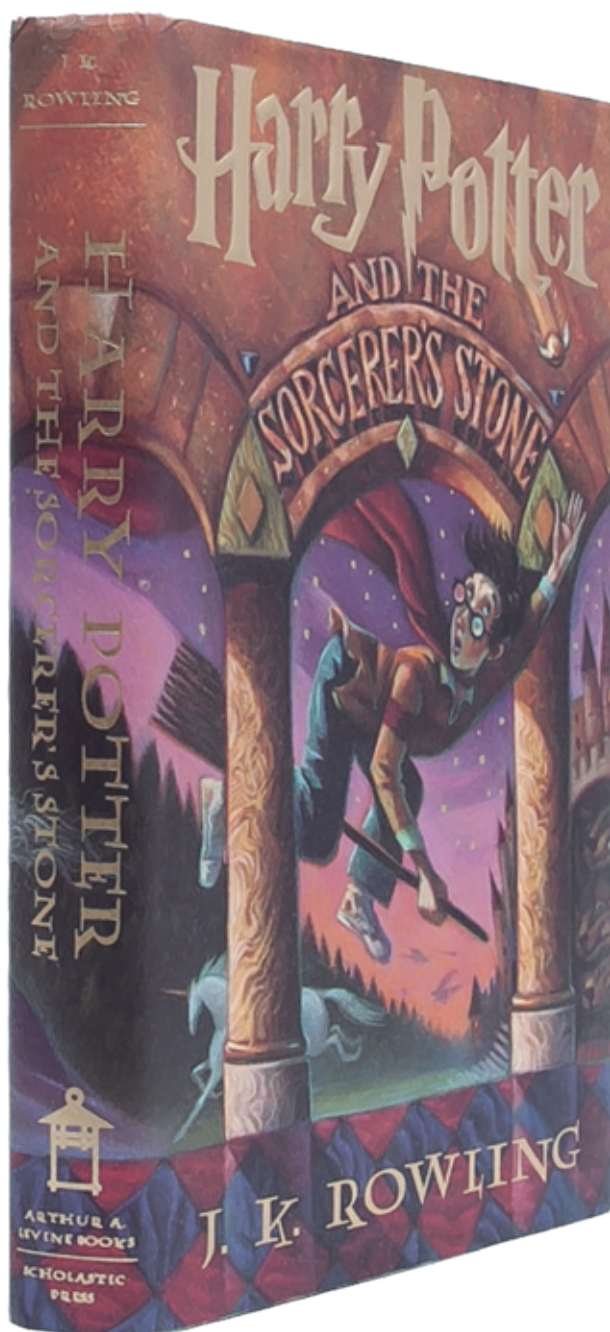
A pleasing copy of a book that reshaped popular culture and introduced the Muggle world to magic

57. Rowling, J. K.

HARRY POTTER AND THE SORCERER'S STONE

New York: Arthur A. Levine Books, 1998. First American Edition. A Near Fine copy of the book in like dust jacket, with all issue points for the first printing. Lower front corner gently bumped. Minimal wear to corners and spine ends of jacket. Previous ownership signatures to recto front endpaper and verso of half title. Overall, a pleasing copy of a book that reshaped popular culture.

Initiating Rowling's now-classic series, *Sorcerer's Stone* introduced Harry Potter and the wizarding world to muggle readers across the U.S. Released soon after the British first edition titled *Philosopher's Stone*, the novel follows the orphan Harry as he discovers the truth about his parents, leaving the abusive home of his aunt to begin his magical training in the hallowed halls of Hogwarts School. Alongside new friends Hermione and Ron, Harry begins to realize that not all is as it seems, and that evil forces will soon require him to be a hero. Near Fine in Near Fine dust jacket.



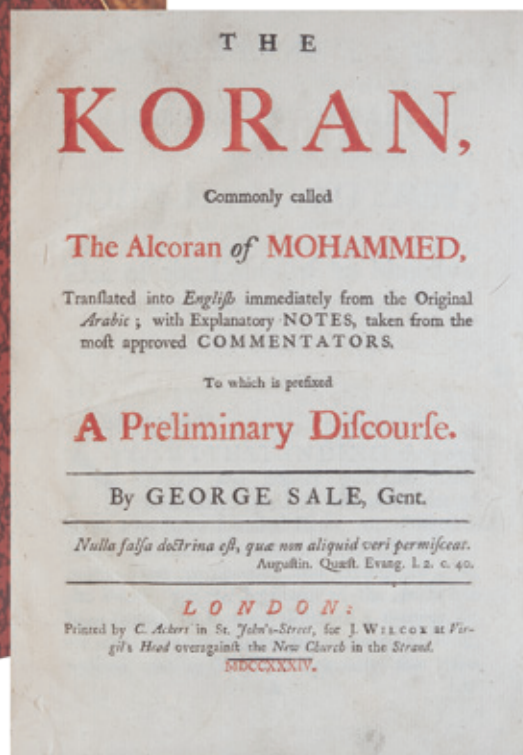
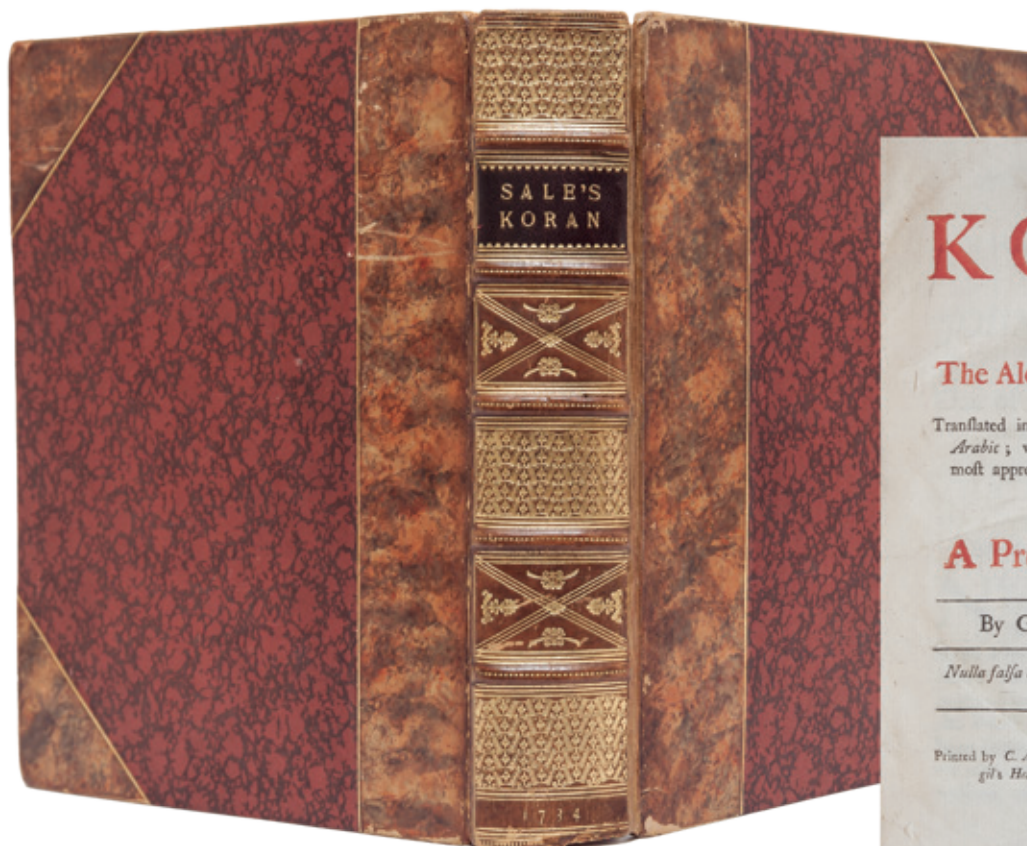
*"Certainly the greatest literary work in classical Arabic, and for all Muslims
it stands as the definitive word of God"*

58. Sale, George

THE KORAN, COMMONLY CALLED THE ALCORAN OF MOHAMMED...

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

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



A sumptuous extra-illustrated copy presented in an attractive cosway-style binding.

59. Shakespeare, William [William Henley, editor]

ROMEO & JULIET

Cosway-Style Binding

Edinburgh: T. and A. Constable [no date]. Finely bound in full crushed morocco with five raised bands and gilt to spine. Top edge brightly gilt. Inner dentelles gilt. Red brocade endpapers. Green morocco doublures inlaid with red morocco and stamped in gilt, with a fine miniature portrait of Juliet inset at the front under glass. An exceptional, extra-illustrated copy of Shakespeare's unforgettable tragedy. Housed in a custom slipcase.

Among Shakespeare's early tragedies, Romeo and Juliet has remained one of the playwright's most often quoted, referenced, adapted, and performed works. Here presented with beautiful illustrations and a fine binding in the Cosway style, featuring a fine miniature of Juliet preserved under glass.



"The first painting manual in the English language"

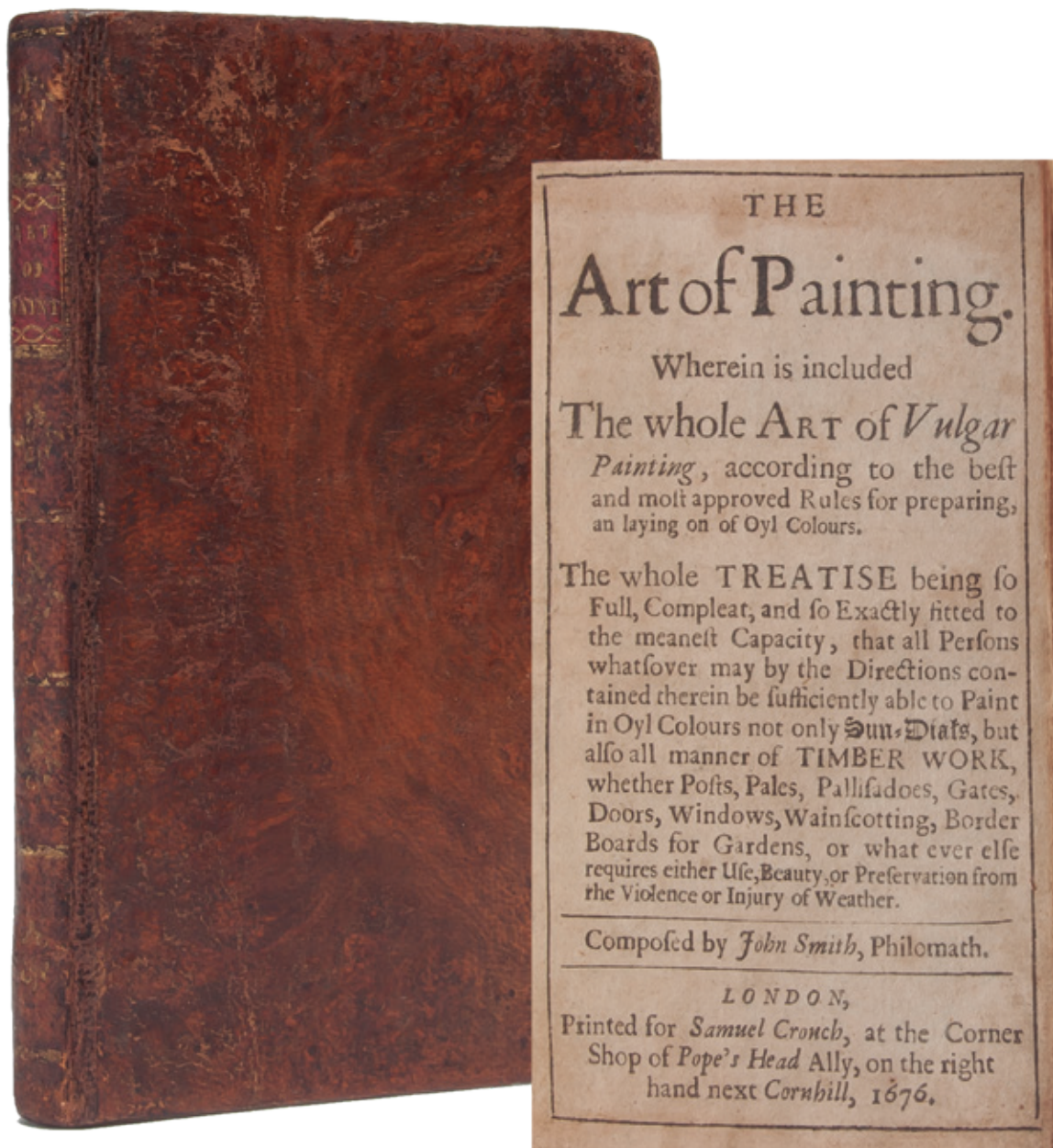
60. Smith, John

THE ART OF PAINTING...

London: Printed for Samuel Crouch at the Corner Shop of Pope's Head Alley, 1676. First Edition. Early marbled sheepskin binding, subtle repairs to the spine. Octavo (pages 89 x 140 mm), collates: [14], 82, [2] pages: missing the initial license leaf (A1), otherwise complete. Bookplate of the Fox Pointe Collection on the front pastedown; early ownership signatures to the front endpaper. Internally a neat and pleasing copy, with some offsetting to preliminary and rear pages; overall text block is clean and tight. With 4 appearances in the modern auction record and ESTC listing only 5 copies at institutions worldwide, this is truly a rare piece.

"John Smith's *The Art of Painting* may perhaps lay claim to being the first painting manual in the English language" (Baty). A clockmaker by trade, Smith's book was designed in particular to assist in the decoration of clock and sundial faces. It also includes an important section on the restoration of oil paintings. Focused on the application of oil paints in a variety of circumstances, Smith also informs the reader that these "Oyl Colours [function] not only on SunDials but also all manner of Timber Work, whether Posts, Pales, Pallisadoes, Gates, Doors, Windows, Wainscoting, Border Boards for gardens or whatever else." Thus, the appeal of Smith's book was that it provided details on the creation of paint and paint colors to a wide variety of artisans, whose work needed to survive use and the elements.

ESTC R37566.



Bound in an exceptional vellucent binding by Cederic Chivers

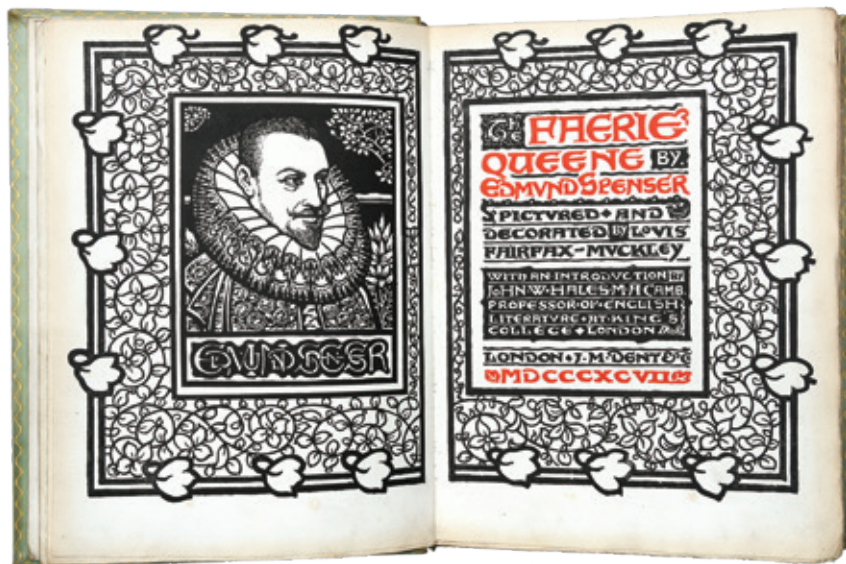
61. Spenser, Edmond; Cedric Chivers

THE FAERIE QUEENE

London: J. M. Dent & Co., 1897. First edition. First Fairfax-Muckley edition, one of 100 large paper copies in three volumes rather than two, this one of an unspecified but very small number of copies bound by Cedric Chivers after a design by L. Fairfax Muckley, and a splendid example of Chivers' pioneering "vellucent" bindings, superbly executed.

3 volumes, quarto. Original vellum by Cedric Chivers of Bath, hand-painted with design following the story and its themes, then richly enhanced with gilt tooling, turn-ins with wavy gilt roll, floral printed endpapers, top edges gilt, others uncut. With woodcut illustrations throughout, printed in red and in black.

Patented in 1898, Chivers' "vellucent" bindings departed from traditional methods of creating hand-painted vellum bindings. The usual approach was to merely bind a book in vellum and then paint on a design, but this is prone to rubbing and flaking and such examples are often now found chipped and deteriorated. In the 18th century Chivers' great predecessor, Edwards of Halifax, painted in reverse on the underside of translucent vellum, thereby providing a layer of protection for the design. His technique was not widely copied and almost vanished with his death, and it was not until the 1890s that Chivers developed his own similar method for protecting the design underneath the vellum itself - the backing sheet of the vellum was painted, which was then covered in vellum which had been shaved to transparency. The vellum was then tooled in gilt, on occasion incorporating additional mother-of-pearl and onlays. The books which Chivers thus bound have always been a favorite of collectors, and usually still present well, the vellum having served its purpose of protecting the design for many decades, as Chivers intended.



The Southern experimental poet's first book, inscribed and gifted by the publisher

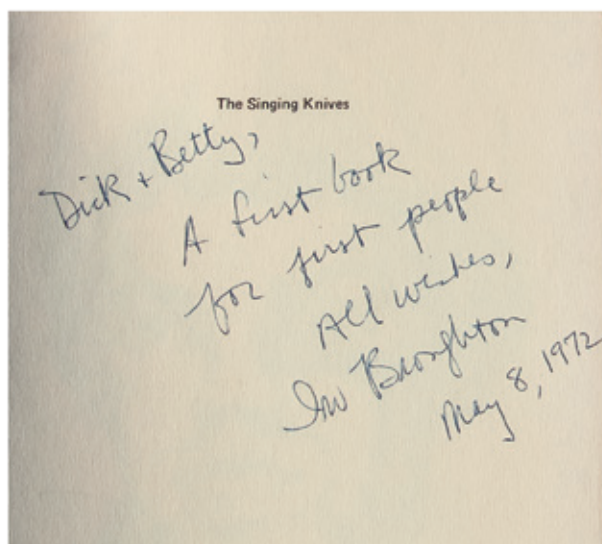
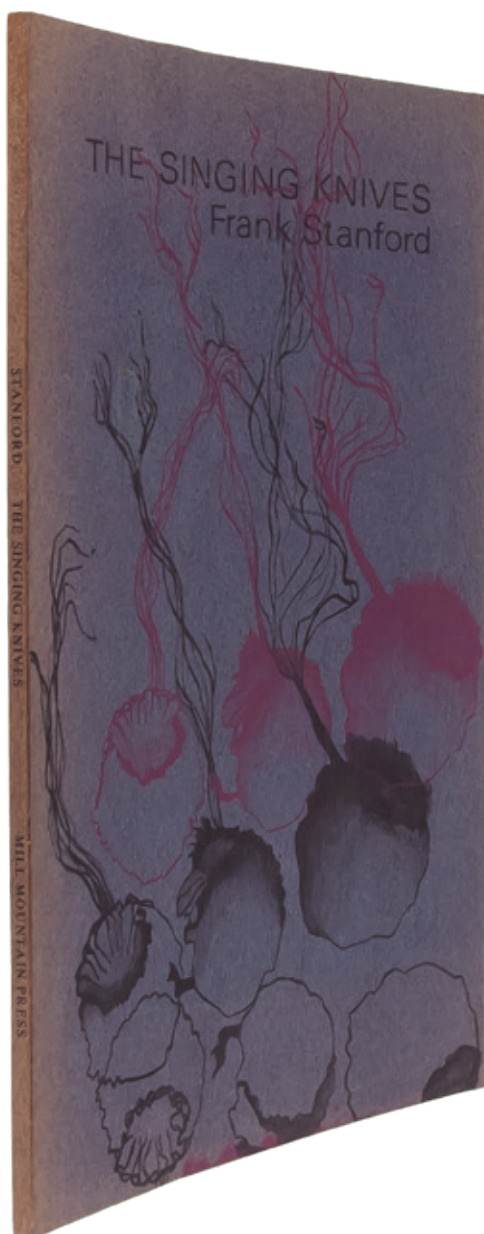
62. Stanford, Frank

THE SINGING KNIVES

Signed Association Copy

Seattle, WA: Mill Mountain Press, 1971. First edition. Slim octavo in violet wrappers, with titling and illustrations offset printed in black and pink. Collating 56, [1]pp; with illustrated title page following an illustrated portrait of the author. Inscribed by publisher Irving Broughton on the front endpaper to poet Richard Eberhart and his wife: "Dick + Betty, A first book for first people / All wishes, Irv Broughton / May 28, 1972." Gentle sunning to spine and extremities, text edges slightly dusty. Near Fine.

The noted experimental poet's first book, involving strange tall tales and recurring characters, rivers, and a constant focus on death. Broughton, publisher of Mill Mountain Press, met Stanford in June, 1970, at the Hollins Conference on Creative Writing and Cinema, where he read Stanford's work and agreed to publish his first book. The two spent much of 1972 traveling through the South and New England, where together they interviewed and filmed Malcolm Cowley, John Crowe Ransom, and Richard Eberhart, who offered them his cottage on Cape Rosier. The present copy was inscribed during this brief period, where the group spent time filming and touring the coast together on Eberhart's yacht. An important debut, and a tremendous association. Near Fine.



Steinbeck humorously inscribes his "very lousy book"

63. Steinbeck, John

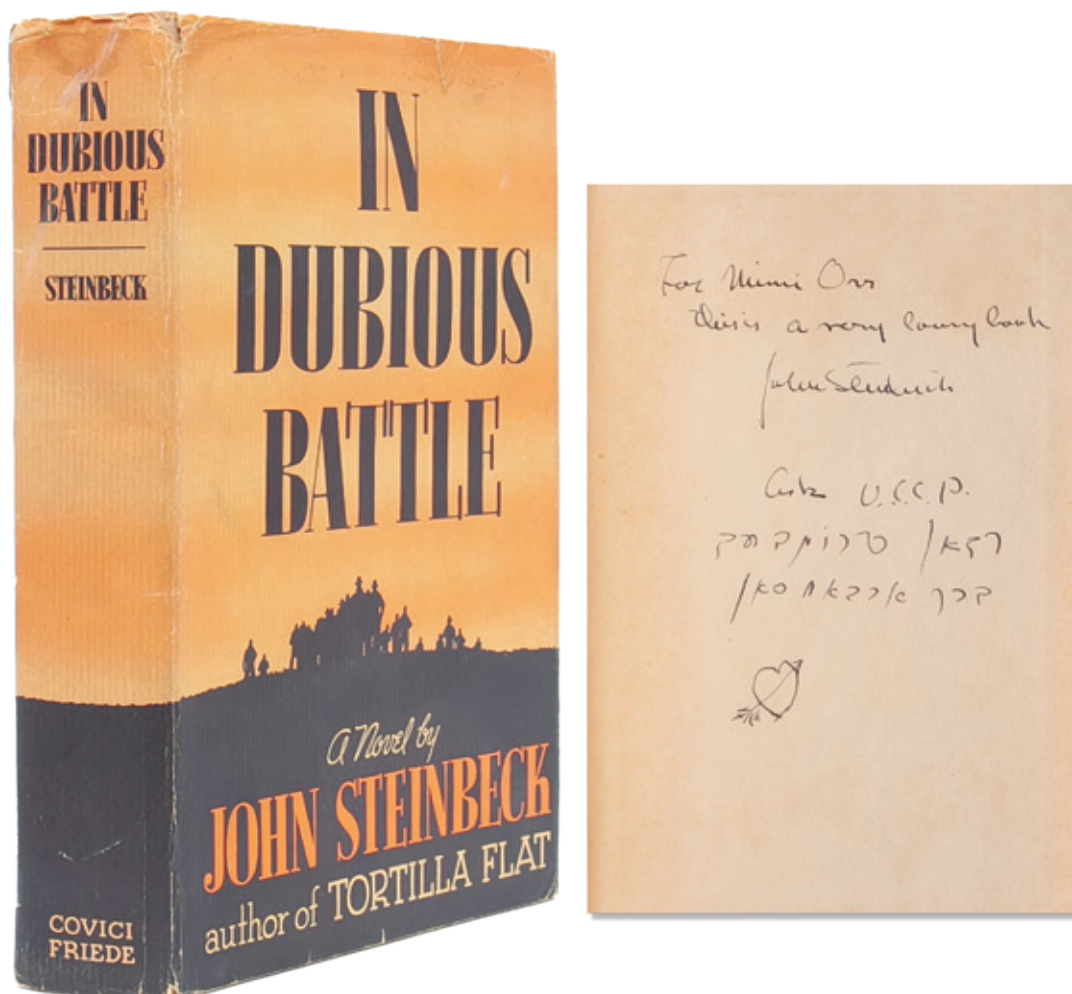
IN DUBIOUS BATTLE

Inscribed First edition

New York: Covici Friedi, 1936. First edition. A Very Good+ copy in like dust jacket. Cloth a bit soiled, faded on the spine. Dust jacket with a few short tears and small chips at the corners, evidence of tape removed from the verso of the jacket. A slightly worn, but presentable copy overall.

Playfully inscribed by the author: "For Mimi Orr this is a very lousy book John Steinbeck." Below this, in the same ink are some additional lines in Hebrew or Yiddish (one line apparently a name, Avramson or Abramson). These lines may have been written by Chicago bookseller, Ben Abramson, whom Steinbeck visited in 1937, during a cross-country road trip. According to one biographer, "The Steinbecks purchased a red Chevrolet in New York 'having gotten rid of their old car prior to going to Europe,' and started home, stopping by Chicago to visit John's uncle, Joe Hamilton, and Ben Abramson. Abramson had offered a bloodhound puppy to the Steinbecks, which they were supposed to pick up and take back with them" (Benson). Our assumption is that Mimi Orr was a friend or client of Abramson. The relationship between Steinbeck and Abramson has been well documented, with Abramson being an early advocate for the author's work. Indeed it was Abramson who introduced Pascal Covici to Steinbeck's work, encouraging the publisher to release Steinbeck's next few books (including this one).

Historically overshadowed by Steinbeck's towering works *East of Eden* and *The Grapes of Wrath*, his later novel *In Dubious Battle* has seen a resurgence of scholarly interest for its depictions of race and class. In developing the novel's central structure, "Steinbeck utilized episodes from the Tagus Ranch peach strike of 1933 and a cotton strike throughout the San Joaquin Valley that October"; while he "deviated from the particulars of these labor disputes to clarify the central themes of the novel...*In Dubious Battle* indicates that the primary responsibility for human suffering rests on the growers, since they preside over an economic framework that limits the opportunities available to the working class" predominantly composed of people of color (Dawson). Steinbeck's emphasis on laborers unionizing to fight back against their abusers -- predominantly powerful, white men -- are concerns that continue resonating today. *In Dubious Battle* made its appearance on the big screen in 2017, as a film directed by James Franco.

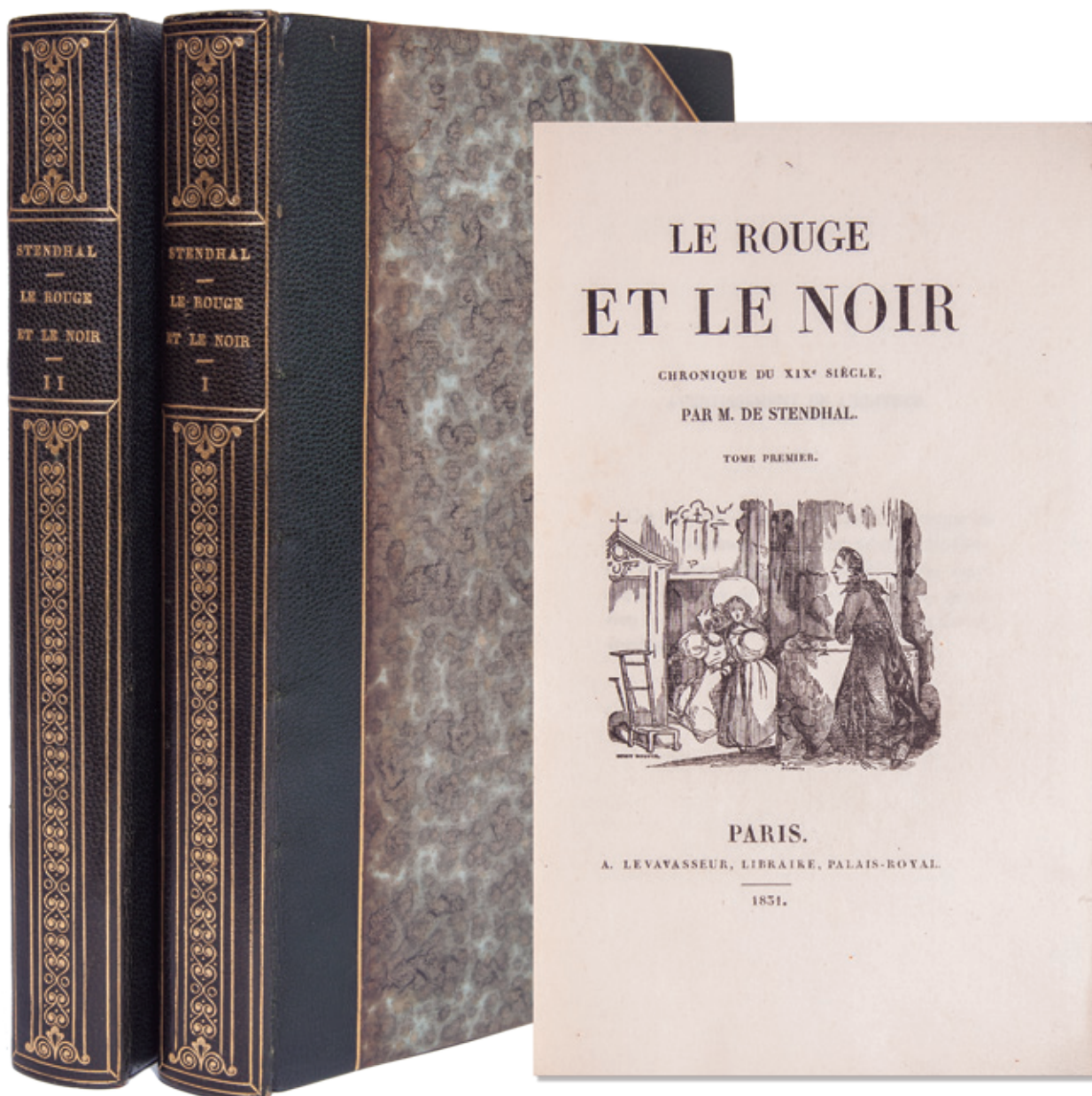


64. Stendhal, Henri Beyle

LE ROUGE ET LE NOIR. CHRONIQUE DU XIXE SIÈCLE

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

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



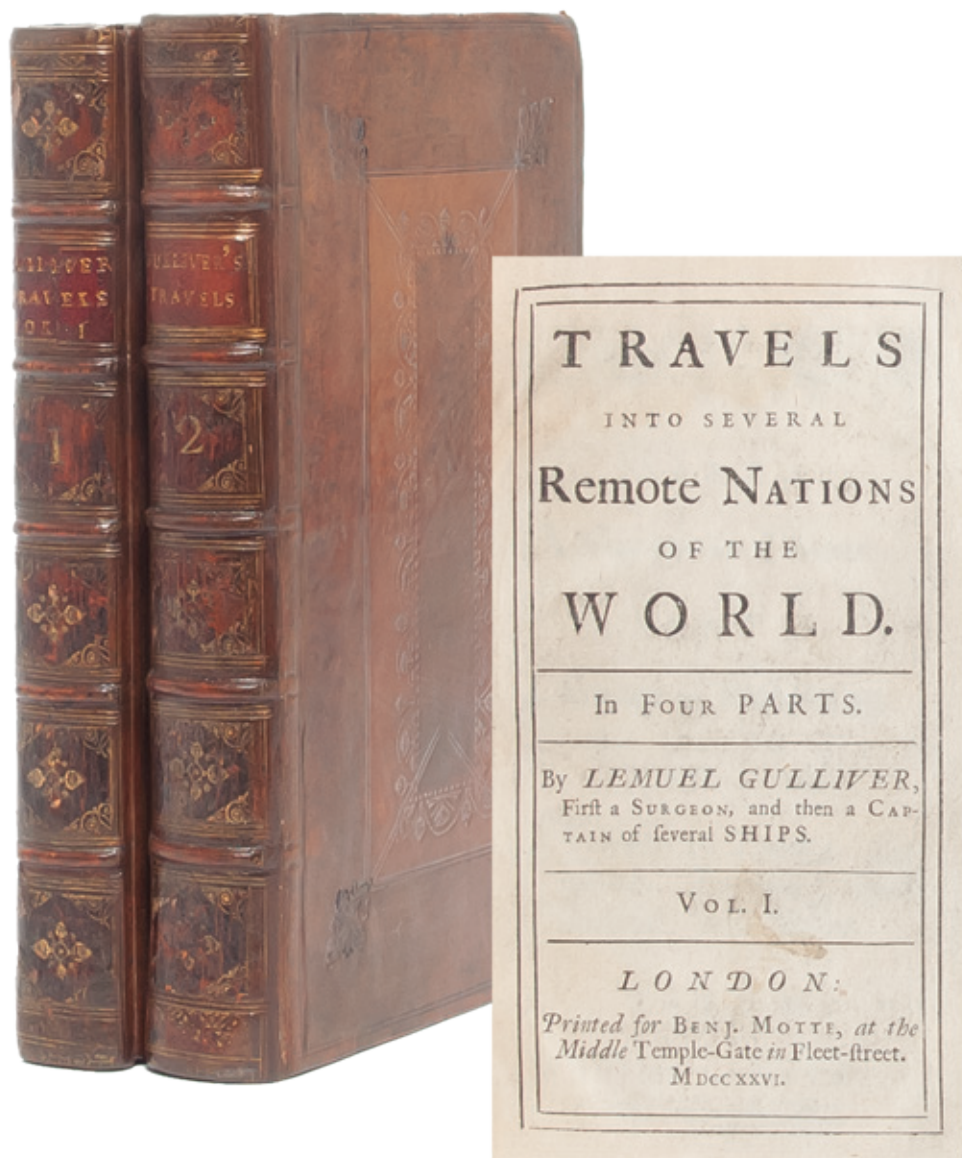
A true first of Gulliver's Travels, one of the most influential Enlightenment satires

65. 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 paneled 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, pp. 15-17. PMM 185. Rothschild 2104. Teerink.

The transcendentalist standard, a manual for simple, harmonious living within nature

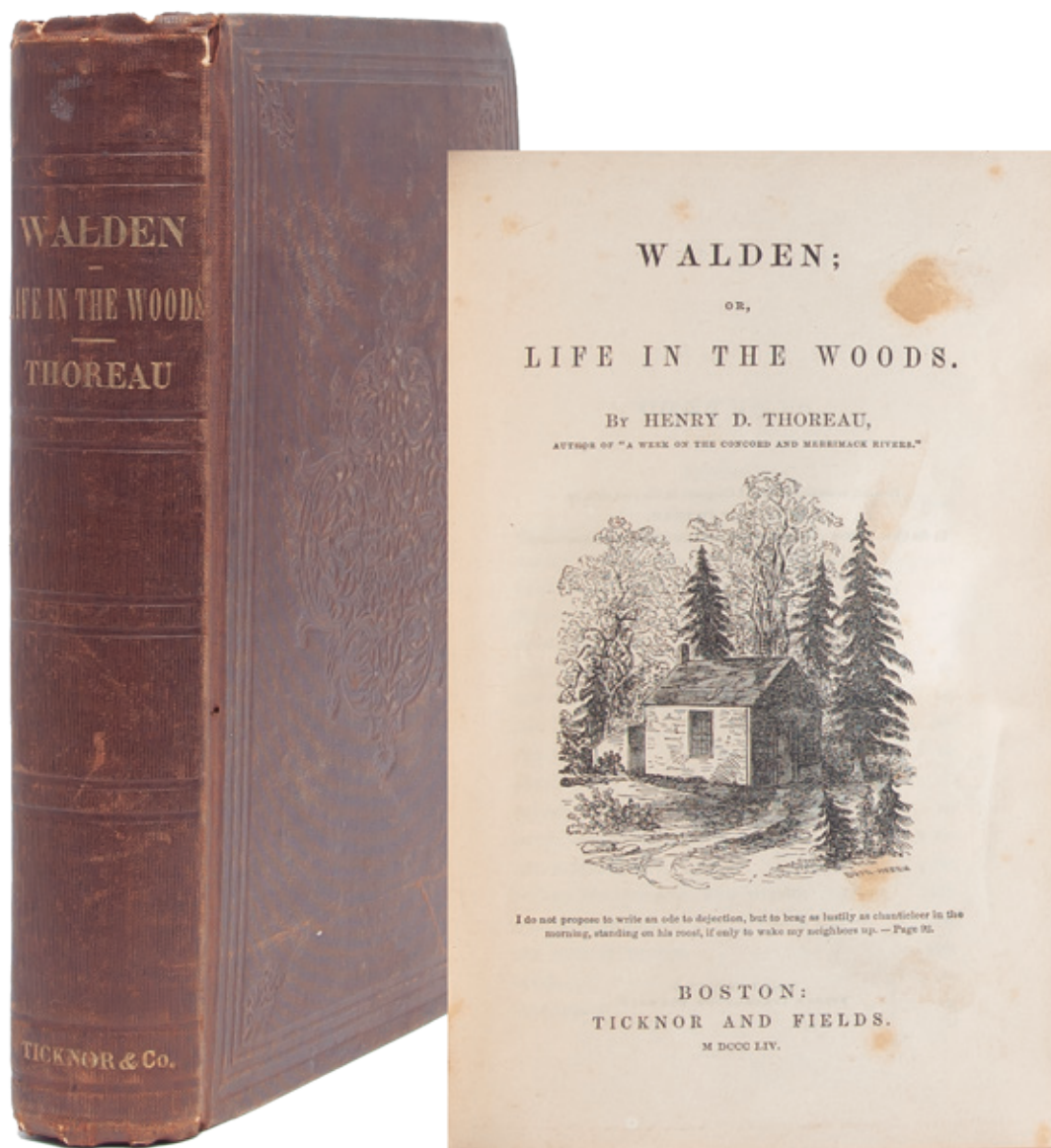
66. Thoreau, Henry David

WALDEN: OR, LIFE IN THE WOODS

Boston: Ticknor and Fields, 1854. First edition. Original publisher's cloth binding embossed in blind. Yellow endpapers. A Near Fine copy, with a bit of chipping to spine ends, and some light foxing to pastedowns. Pencil ownership signature to front pastedown, else internally unmarked and surprisingly fresh. Includes adverts at front and rear dated September 1854 (The earliest date of adverts is April 1854, but the book was not published until July of that year. BAL states that advert dates are of "no known bibliographical significance"). One of just 2,000 copies of the first edition, the importance of which cannot be overstated.

"Henry David Thoreau lived for two years, two months, and two days by Walden Pond in Concord, Massachusetts. His time in Walden Woods became a model of deliberate and ethical living" as he grappled with the environmental and social challenges of his own time (Walden Project). A reformer seeking truth and balance in nature, Thoreau wrote of his experience in the present text; and his words continue inspiring world leaders, climate change activists, and those who simply aim to find their own best version of life. "I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practice resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartan-like as to put to rout all that was not life, to cut a broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms, and, if it proved to be mean, why then to get the whole and genuine meanness of it, and publish its meanness to the world; or if it were sublime, to know it by experience, and be able to give a true account of it in my next excursion."

BAL 20106. Near Fine.



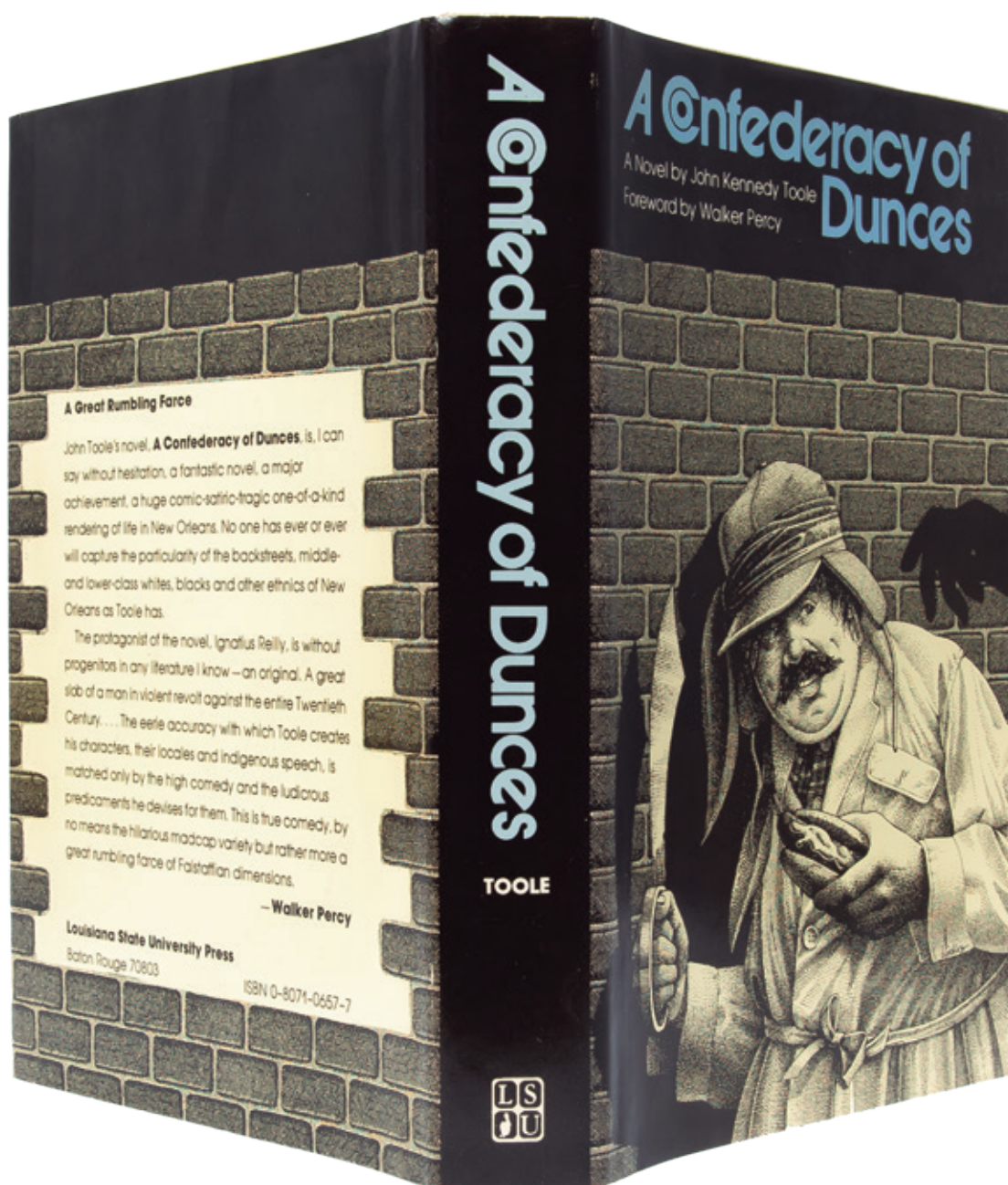
A lovely copy of Toole's riotously funny masterpiece

67. Toole, John Kennedy

A CONFEDERACY OF DUNCES

Baton Rouge, Louisiana: Louisiana State University Press, 1980. First edition. True first printing in correct, first issue jacket. A Fine copy of the book in like dust jacket. A few spots and scuffs to the closed text block and a little ding to the lower corner of the front board. Previous owner's name on the front end paper. Jacket with unfaded spine lettering in exceptional condition, without the Chicago Sun-Times review on the rear panel (as required).

A major work of American literature, the novel depicts the satirical adventures of Ignatius J. Reilly as he saunters around New Orleans, looking for work and railing against modern culture. The book was written in the early 1960s, but wasn't published until 1980, 11 years after Toole's suicide, when the author's mother took the manuscript to Walker Percy and essentially forced him to read it. He said of the experience: "There was no getting out of it; only one hope remained—that I could read a few pages and that they would be bad enough for me, in good conscience, to read no farther... In this case I read on. And on. First with the sinking feeling that it was not bad enough to quit, then with a prickle of interest, then a growing excitement, and finally an incredulity: surely it was not possible that it was so good." Winner of the Pulitzer Prize for Literature in 1981. Fine in Fine dust jacket.



A scarce signed example

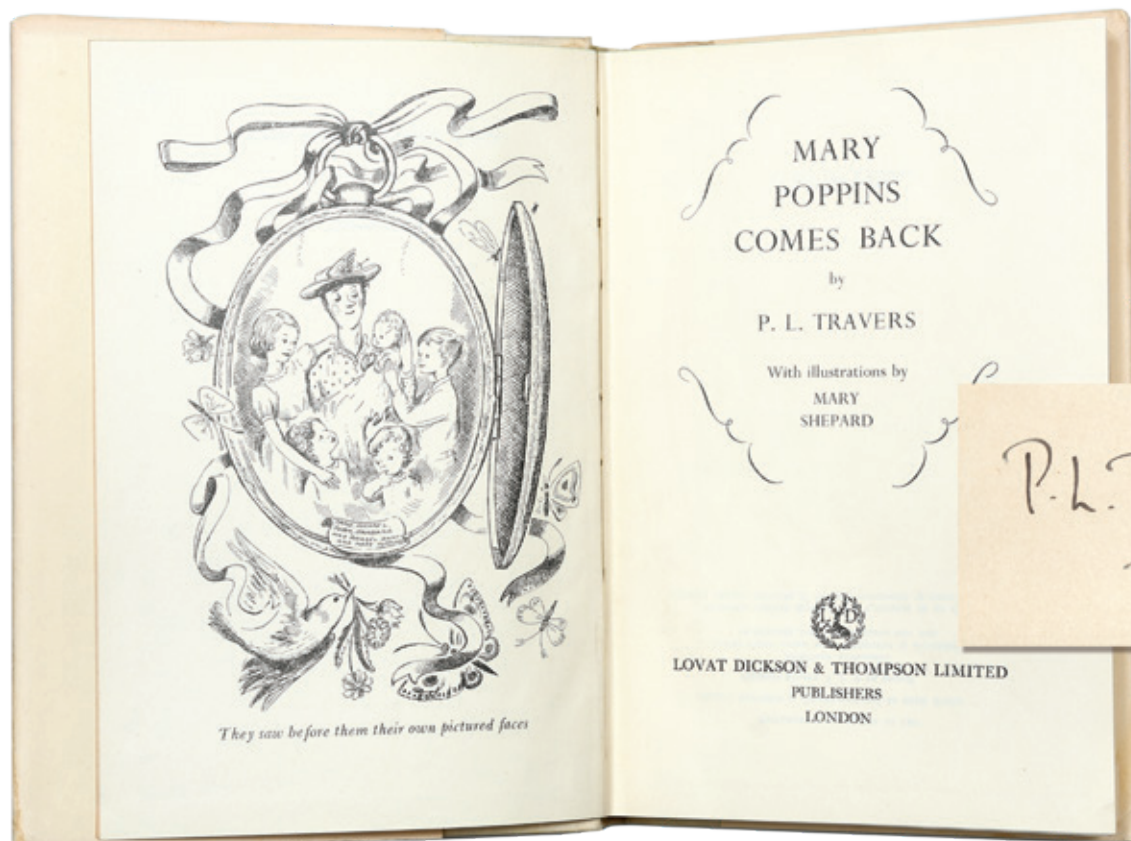
68. Travers, P. L.

MARY POPPINS COMES BACK

Signed First Edition

London: Lovat Dickson & Thompson Limited, 1935. First edition. First impression, signed by the author on the front endpaper. Original cream cloth, lettering to spine and vignette to upper cover in green, pictorial endpapers, top stain. With dust jacket. 11 full-page and numerous illustrations throughout the text by Mary Shepard. Bookseller's label to rear pastedown. Spine and one corner slightly bumped, some light dampstaining to free endpapers, minor staining to fore edge, otherwise a very good copy. Covers and spine of dust jacket slightly tanned, extremities slightly frayed with minor loss, still a good example of an unclipped jacket. The sequel to Mary Poppins, published only a year after the original book. It is rare to find copies signed.

Reviewing the book on 30 November 1935, the Times Literary Supplement, found the sequel "even better and brisker" than the original. The reviewer noted "this is an exceptionally fresh and vivid book" and "the illustrations by Mary Shepard are delicately drawn and full of the right kind of humour."



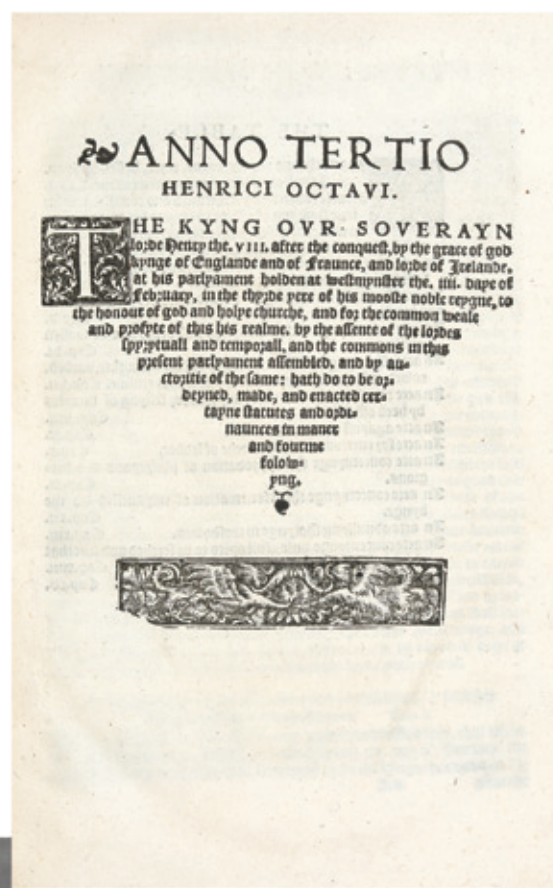
A significant collection illustrating the period's political and religious turmoil

69. Tudor Statutes

COLLECTION OF ENGLISH STATUTES FROM THE REIGNS OF HENRY VIII, MARY I, AND ELIZABETH I

London: 1538-1593. A collection of English Tudor statutes issued during the reigns of Henry VIII, Queen Mary, and Queen Elizabeth, all published in London in the 16th century, in commendable condition, some published in the same year as the issue of the statutes. Numerous Acts have annotations in English, in a contemporary hand. The Acts include some of the most significant moments in Tudor and British history the Act establishing Henry VIII as head of the Church of England, the act dissolving all remaining monasteries, the Treason Act by which Thomas More was executed, the Act re-establishing Elizabeth as head of the Church following Mary's reversal, and that reintroducing the Anglican Prayer Book.

A significant collection of eight statutes, aptly illustrating the political and religious turmoil of the time, from the beginning to the conclusion of the English Reformation. All originate from the library, with his bookplate to each, of Ohioan Judge Willis Vickery (1857-1932), sold in his sale at Anderson Galleries in 1933 (lot 348); a Shakespeare scholar and collector of the Tudor age, Vickery's noted collection included many of the great works of English literature and the four Shakespeare folios. His sale in the doldrums of the Depression raised a disappointing amount, realizing a fraction of the prices achieved for similar books in the Jerome Kern sale of four years earlier. A complete list of contents and condition reports available on our website.



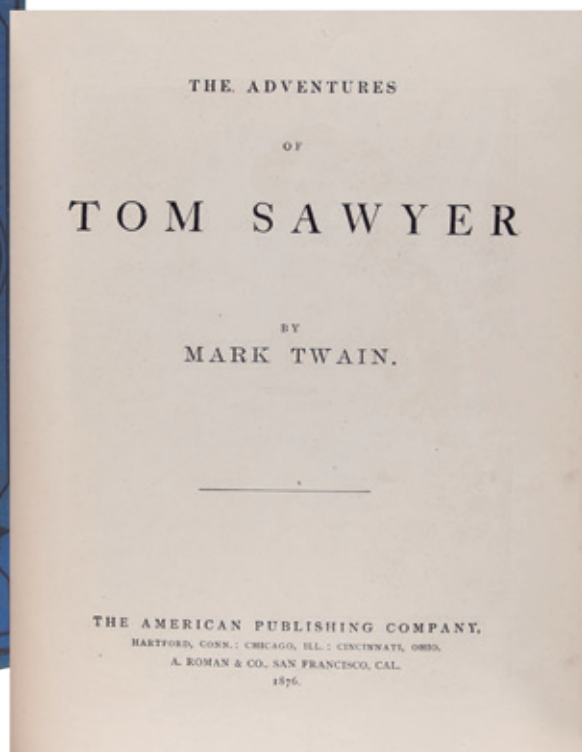
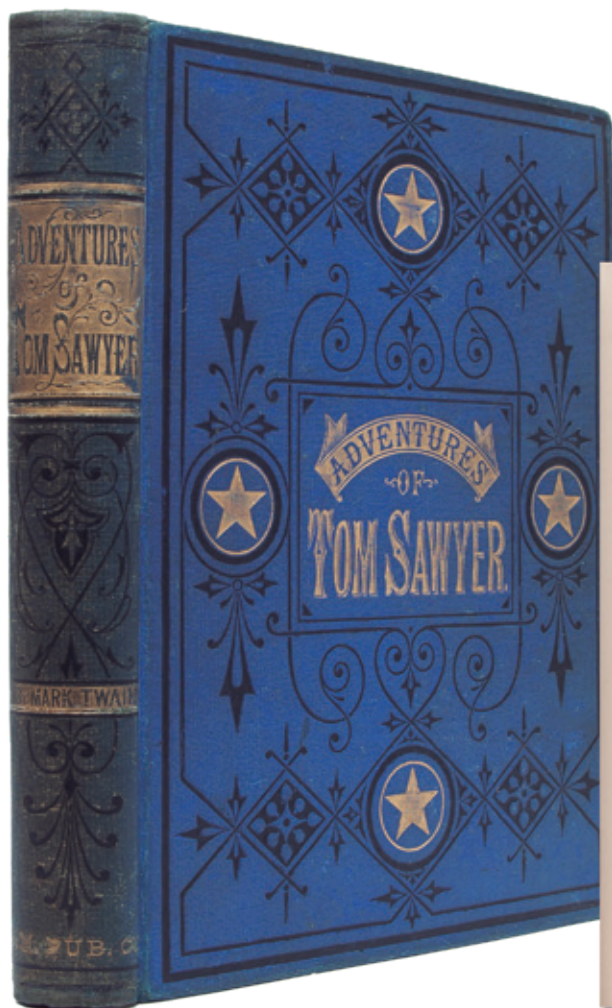
Tom Sawyer "gives incomparably the best picture of life in that region as yet known to fiction"

70. Twain, Mark (Samuel L. Clemens)

THE ADVENTURES OF TOM SAWYER

Hartford, Conn.: The American Publishing Company, 1876. First edition. First printing, with the half-title and the frontis illustration on separate leaves. Collates complete as per BAL 3369 with the triple fly-leaves on laid paper, front and back, and four pages of publisher's ads following the novel. A copy that has benefitted from some discrete restoration at the spine ends (adding a bit of new cloth), and cosmetic repairs to the corners. Attractive condition internally, with only the occasional spot of foxing.

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*). Very Good.



Presented with a clever aphorism to his friend and neighbor, the activist stockbroker Sumner Bass Pearmain

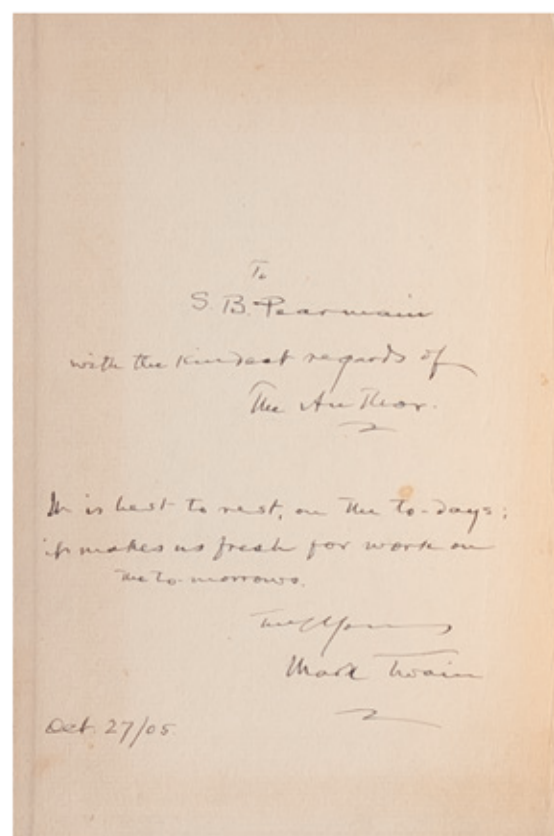
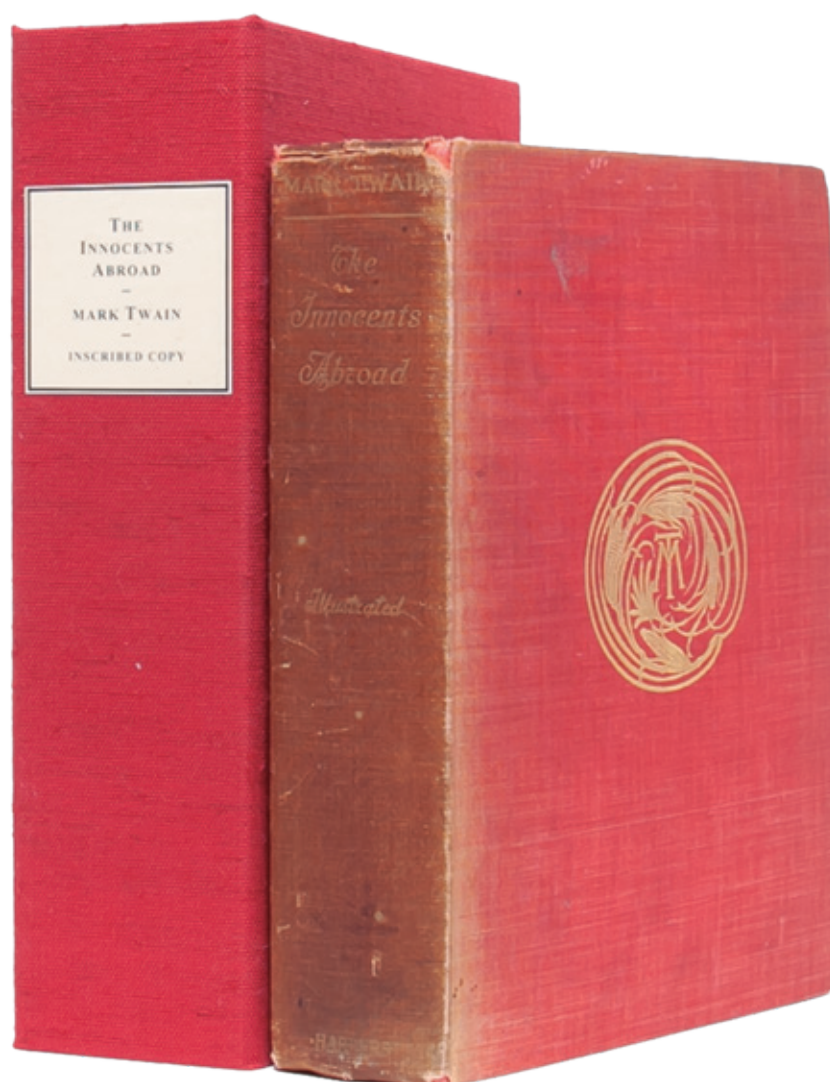
71. Twain, Mark (Samuel L. Clemens)

THE INNOCENTS ABROAD

Inscribed with Aphorism

New York and London: Harper & Brothers, 1905. Later edition. Original publisher's cloth with gilt to spine and front board. Extremities a bit shelfworn and spine somewhat sunned; small stain to rear board. Front hinge starting but firm. Bookseller's ticket of W. B. Clarke & Co to front endpaper. Internally clean. Inscribed on the front pastedown by the author to his sometime neighbor and frequent correspondent, the Boston stockbroker and activist Sumner Bass Pearmain (1859-1946): "To S. B. Pearmain with the kindest regards of The Author. It is best to rest, on the to-days; it makes us fresh on the to-morrows. Thank you, Mark Twain. Oct. 27/05."

Among Twain's bestselling works in his lifetime, *The Innocents Abroad* chronicles Twain's post-Civil War era travels through Europe and the Holy Land along with a group of American tourists. This 1905 printing was presented by Twain in the same year to his friend and fellow activist Sumner Bass Pearmain, a prominent stockbroker and member of the Board of Governors of the Boston Stock Exchange. Two years later, he would sign along with Twain a petition to the Russian Ambassador Baron Rosen for the release of two political prisoners: socialist activist and scientist Nikolai Tchaykovsky and politician Catherine Breshkovsky, Russia's first female political prisoner. Very Good.



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

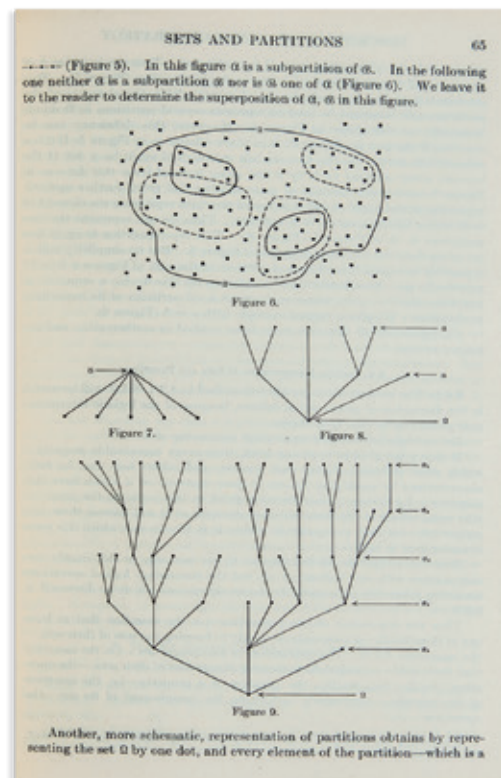
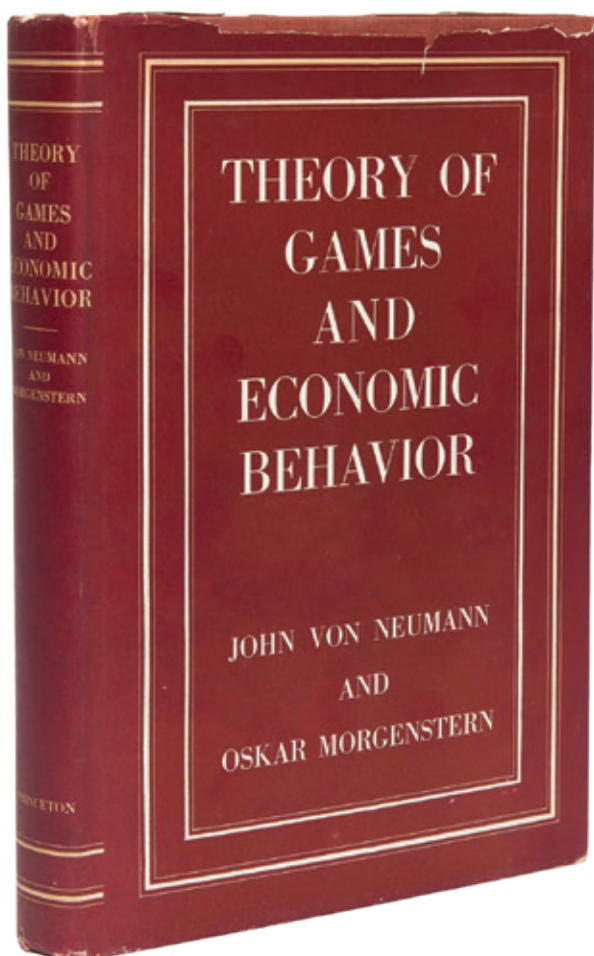
72. Von Neumann, John & Oskar Morgenstern

THEORY OF GAMES AND ECONOMIC BEHAVIOR

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

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

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



CORRIGENDA			
Lines are text lines, counting each formula as one. Footnote lines are not counted unless the reference is specifically to a footnote. Minus lines are counted from the bottom.			
Page	Line	instead of:	read:
24	17	this relation	these concepts
33	-4	number (say n)	number of (say n)
56	-12	σ_n	σ_n
65		invert Figure 7	
71	11	movements	moves
87	18	affected	effected
92	15	Max ₁	Max ₁ Max ₂
98	-11	desire	desires
127	1	σ_n	σ_n
127	9	$M_n^{\sigma_n}$	$M_n^{\sigma_n}$
132	Figure 17	$\{x_1, \dots, x_n\}$	$\{x_1, \dots, x_n\}$
141	11	$\{x_1, \dots, x_n\}$	$\{x_1, \dots, x_n\}$
141	Footnote 1	σ_n	σ_n
143	14	$i, j = 1, \dots, n$	$j = 1, \dots, n$
150	-8	$v_i = v_j$	$v_i = v_j$
152	-6	Max ₁	Max ₁
163	Footnote 3		
167	line -2	σ_n	σ_n
171	6	(in σ_1)	(in σ_2)
171	9	player	players
171	Footnote 3	$\mathcal{K}(r_1, r_2)$	$\mathcal{K}(r_1, r_2)$
174	-8	a column	a row or a column
175	-1	have the	the value
179	-8	3	2
180	2	β	β
182	-1	31	30
183	Footnote 4		
183	line -1	σ_n	σ_n
185	-6	σ_n, σ_n'	σ_n, σ_n'
193	Formula (19.1)	$\sigma_n = 1$	$\sigma_n = 1$
193	Footnote 1	attention	intention
194	Footnote 1	σ_n	σ_n
194	(indices and subscripts)	σ_n	σ_n
196	10	σ_n'	σ_n'
196	-4	σ_n	σ_n
199	Footnote 2	greatest σ_n	greatest σ_n'
208		$\sigma_n \neq 0$	$\sigma_n \neq 0, 1$
210	Footnote 1: lines 1 and 3	m	n [four times]
210	line 3	1	1
213	2	σ_n	σ_n
213	Formula (19.25)	σ_n	Missing under \sum :
213		σ_n	$\sigma_n = 1$
213	Formula (19.26)	σ_n	Missing under \sum :
215	7	σ_n	σ_n
216	-8	line $\sigma_n = 1$	line $\sigma_n = 1$

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

73. Wilde, Oscar

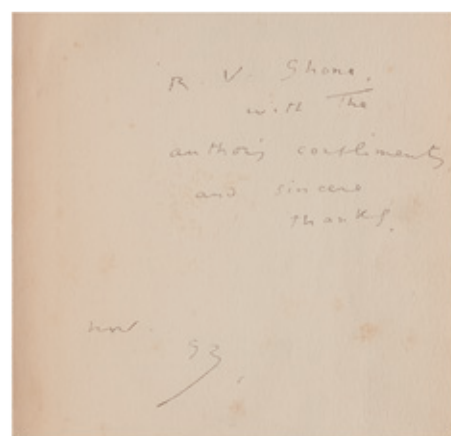
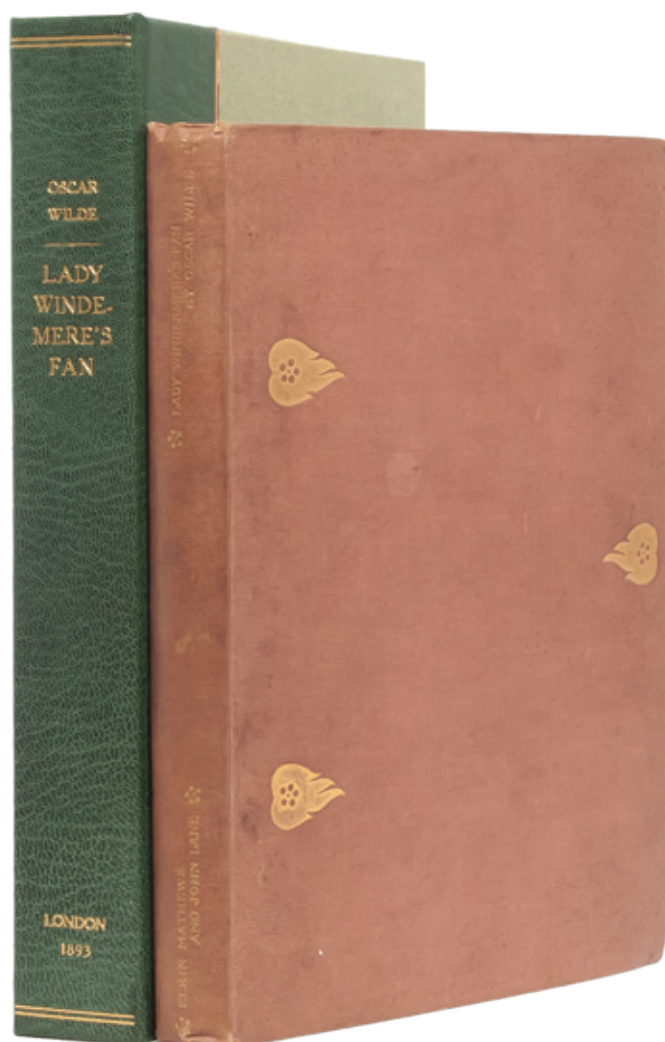
LADY WINDERMERE'S FAN

Presentation Copy

London: Elkin Mathews & John Lane, 1893. First edition. Original publisher's clothing binding with gilt to spine and boards. A Near Fine copy with the spine slightly toned. Bookplate of Governour Morris, Esquire to front pastedown. Light scattered foxing throughout. Collates: [12], 132, 14, [2]: complete, including the publisher's catalogue with pages uncut. Inscribed by Wilde on the first blank to the business manager of the St. James's Theater: "R. V. Shone with the author's compliments and sincere thanks. Nov. 93." Under the management of George Alexander and R. V. Shone, The St. James's Theater staged *Lady Windermere's Fan*, Wilde's first produced play, in 1892 the year before the book was released. First editions signed by Wilde are scarce on the market, with *Lady Windermere* being particularly rare as only 500 copies of the first edition were printed (Mason). Auction records show that the six known association copies of this play were all signed trade editions, as the run of 50 large paper copies came out after. The most recent presentation copy of *Lady Windermere*, also presented to someone involved in the production, sold in 2018 at Leslie Hindman for \$40,000. An exceptional example of Oscar Wilde presenting a first edition of his first produced play, with "sincere thanks" to the theatre manager who throughout his career would assist Wilde in dodging scandal and bad publicity.

Critics and scholars consider *Lady Windermere's Fan* to be Wilde's "first successful dramatic production" as well as an enduring masterpiece (Mendelssohn). Its success was in large part a result of Wilde's own management of the premier. "Success is a science; if you have the right conditions, you get the result" he informed the actors (Mendelssohn). Strategically, Wilde had the young men of his entourage arrive at the premier wearing green carnations -- something that scandalized attendees when one of the characters onstage appeared wearing one as well, explaining its symbolism for decadent immorality. Prim attendees were thus surrounded by a generation of young men devoted to such aesthetic ideals and wearing the same flower. This symbol born out of *Lady Windermere* led to an important professional relationship between Wilde and this book's recipient, R.V. Shone, the business manager at the St. James.

In 1894, the anonymous novel *The Green Carnation* exposed the sexual relationship between Wilde and Bosie, son to the Marquess of Queensbury. Though Wilde sought to dodge Queensbury socially, the marquess was roiling for public confrontation. "There was one place and time where he could be sure of seeing Wilde -- the St. James' Theatre on the opening night of *The Importance of Being Earnest*, when he would take the stage after the performance to enjoy the acclaim of the audience. ...Queensbury bought a ticket 'by fraud'...His intention was to greet Oscar's appearance with a shower of rotten vegetation and then stand up and make a public announcement" (Stratmann). Fortunately for Wilde, Shone prevented this from happening. Reaching out to Queensbury with apologies, Shone returned the marquess's money and explained that his seat had mistakenly been double-booked. Shone further arranged to refuse the marquess admission at the door, and to have police waiting at the entrance. It was this decision that prevented a disguised Queensbury and a paid prizefighter from sneaking in to pummel Wilde. Thwarted by Shone, "Queensbury contented himself with having a bouquet of vegetables, addressed to Wilde, delivered to the stage door" (Mikhail). An exceptional and rare association. Near Fine.



A foundational work calling for racial justice in what would become the United States

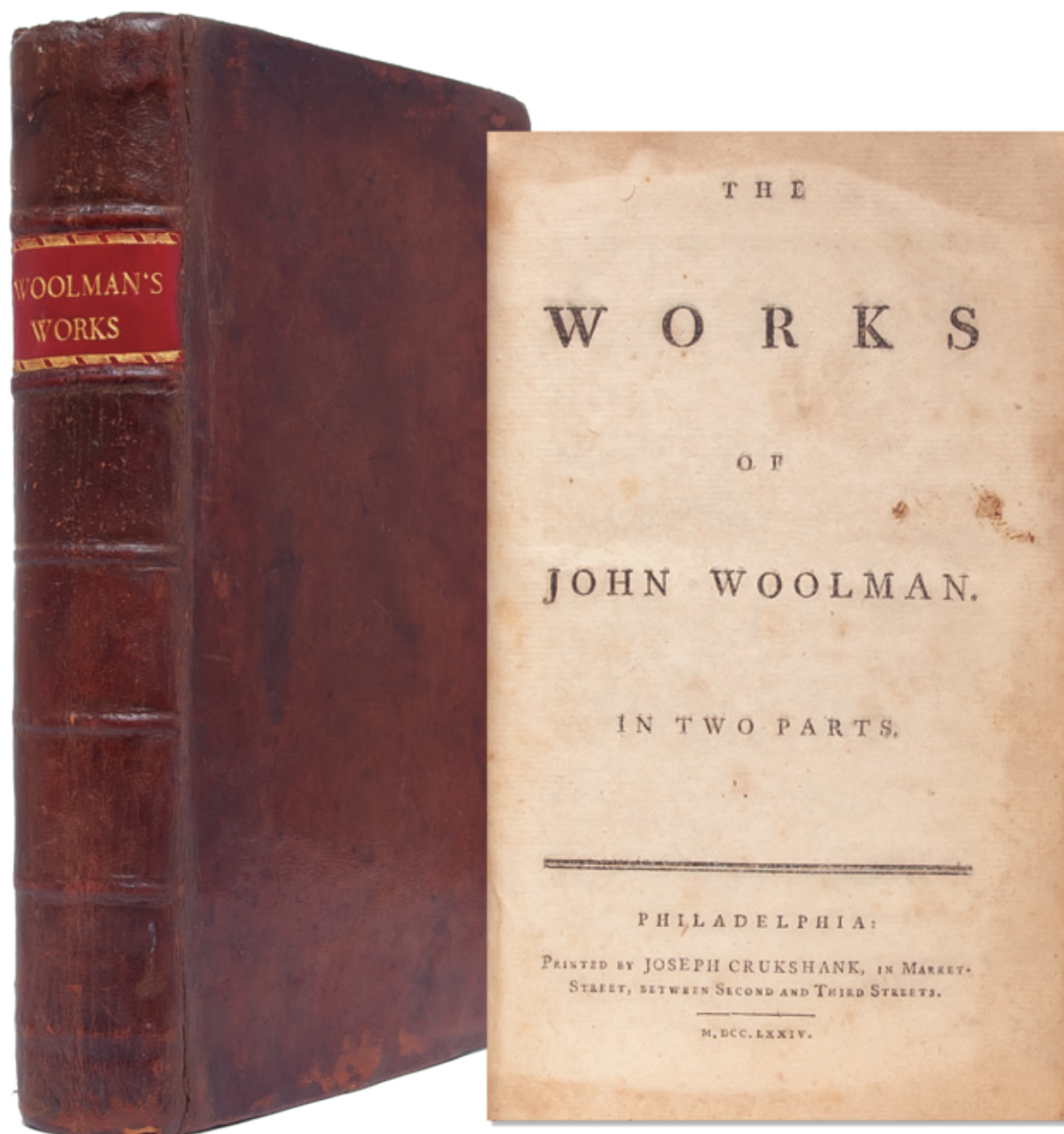
74. Woolman, John

THE WORKS OF JOHN WOOLMAN. IN TWO PARTS

Philadelphia: Joseph Cruikshank in Market Street, 1774. First edition. Two volumes bound in one, with separate titles and continuous register. Contemporary sheep with modern morocco spine label; some cracking to outer joints and a bit of repairwork to hinges and corners. In all, a square and pleasing copy. Measuring 200 x 120mm. Internally with some foxing and toning, as is typical of the era. Contemporary ownership signatures of James Willson to front pastedown, front endpapers, and rear endpapers, else unmarked. Front signature a bit proud; rear endpaper partially detached. Collating complete with both titles: xiv, [2], 436. A scarce and important work by the early American Quaker abolitionist.

An itinerant Quaker preacher, John Woolman was also a very early, outspoken abolitionist who published numerous essays in his lifetime. Traveling the North East, he used his platform to decry all forms of inequality and cruelty -- "the slave trade, cruelty to animals, economic injustice and oppression, and military conscription" (Evans). The present work contains some of his most influential pieces, among them his anti-slavery essay *Considerations on the Keeping of Negroes*. A foundational work for racial justice in America.

ESTC N508303 & W29718.



"The poem insistently forces a choice from the reader: to oppose, sympathise, and react" to the enslavement of other human beings

75. Yearsley, Ann

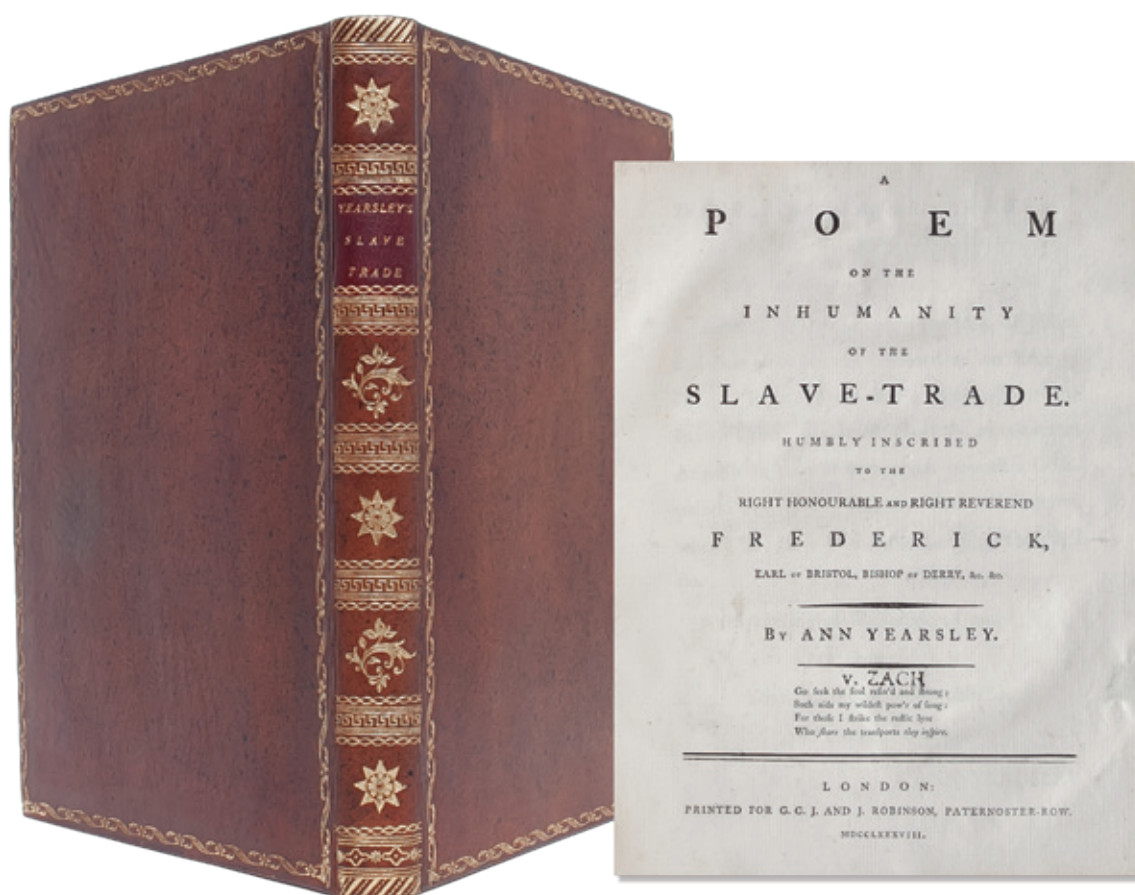
A POEM ON THE INHUMANITY OF THE SLAVE-TRADE

London: G.G. J. and J. Robinson, Paternoster-Row, 1788. First edition. [with] Yearsley, Ann. Poems on Various Subjects. London: Printed for the Author, 1787. First edition. Two volumes in one, bound to style in full speckled calf with gilt and morocco label to spine and boards. Marbled endpapers. Measuring 245 x 195mm (pages). Collating [4], 30; xl, 168: both volumes complete. Discreet ownership stamp of V. Zach to both titles. Small repair to fore-edge of title page of first, and small loss to fore-edge of title page of second (not affecting text). Internally fresh and unmarked. Two influential works by a groundbreaking female poet, A Poem on the Inhumanity of the Slave Trade, in particular, stands as part of Yearsley's activist legacy. Selling at auction only once in the past 43 years and reported at only 10 U.S. institutions according to ESTC, this early and important abolitionist poem is quite rare.

"Being convinced that your Ideas of Justice and Humanity are not confined to one Race of Men, I have endeavored to lead you to the Indian Coast," Ann Yearsley begins, urging her patron and her readers toward ethical and emotional sympathy with her cause. Hers was among the earliest and most notable of women's abolitionist literature, all the more attention-grabbing because of the author's identity. "Ann Yearsley introduced a different social reality into 18th century British literature: that of a laboring class woman who fought for artistic recognition and economic independence; who supported the French Revolution and the rights of British peasants, who allied with, fought on behalf of, and showed compassion for abused men and women around the world, with a message, always, to fight back. Thus she was the first writer in English not only to use gender, the rural proletarian class, and slavery as social categories in her writing, but, even more remarkably, she regarded them as issues of comparable priority" (Ferguson). Impoverished from birth, Yearsley witnessed her own mother die from starvation; and for much of her life, she herself suffered from penury and only barely managed to feed her family. Yet she did not withdraw from the world, or see her pains as solely individual but rather a larger network of communal inequity that should encourage empathy. Creating the protagonist Luco, who is captured, torn from his family and home, and enslaved, she tried to instill these feelings in others as well -- others who, like her neighbors in Bristol, witnessed the slave trade in their own ports. And she did not shy away from depicting physical in addition to emotional atrocities, as Luco's act of self-defense in striking a Christian colonial slave-driver results in prolonged torture and execution. "The poem insistently forces a choice from the reader: to oppose, sympathize, and react" (Ferguson).

Bound together with an early collection of Yearsley's poetry, which contains not only a subscriber's list that speaks to her reach, but also documentation on her feud and split with mentor Hannah More.

ESTC T96948 and T96949.



INDEX (by item number)

Anthony, Susan B...1
Aquinas, St. Thomas...2, 3
Austen, Jane...4
Balzac, Honore de...5
Beckett, Samuel...6
Boethius...7
Burns, Robert...8
Caldwell, Erskine...9
Carle, Eric...10
Carroll, Lewis...11
Carver, Robin...12
Child, Lydia Maria...13
Darwin, Charles...14, 15
de Pisan, Christine...16
de Tocqueville, Alexis...17
Dickens, Charles...18, 19
Douglass, Frederick...20
Dryden, John...21
Dumas, Alexandre...22
Ellison, Ralph...23
Faulkner, William...24, 25
[Fine Binding] The Book of Common Prayer...26
Gibran, Kahlil...27
Greenaway, Kate...28
Guerin, Maurice de...29
Herodotus...30
Herrick, Robert...31
Johnson, James Weldon...32
Joyce, James...33, 34
Kipling, Rudyard...35, 36, 37, 38
La Fontaine, Jean de...39
Mailer, Norman...40
Mann, Thomas...41
Miller, Henry...42
Milne, A. A...43
Mitchell, Margaret...44
Morris, William...45
Nabokoff, Vladimir...46
Nostradamus, Michel...47
Paine, Thomas...48
Rackham, Arthur...49, 50
Rand, Ayn...51, 52
Roberts, David...53
Roberts, Robert...54
Roosevelt, Theodore...55
Rowling, J. K...56, 57
Sale, George...58
Shakespeare, William...59
Smith, John...60
Spenser, Edmond...61
Stanford, Frank...62
Steinbeck, John...63
Stendhal, Henri Beyle...64
Swift, Jonathan...65
Thoreau, Henry David...66
Toole, John Kennedy...67
Travers, P. L...68
Tudor Statutes...69
Twain, Mark...70, 71
Von Neumann, John...72
Wilde, Oscar...73
Woolman, John...74
Yearsley, Ann...75



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