



◆ CATALOGUE 24 ◆



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## CATALOGUE 24

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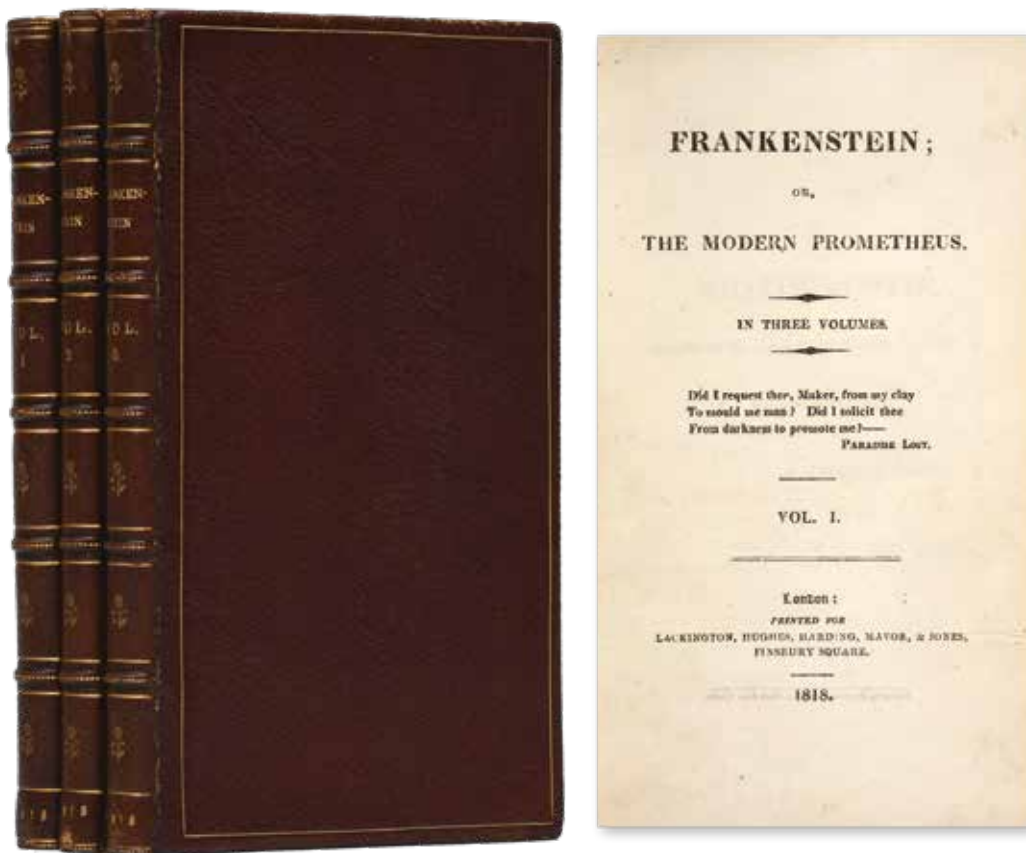
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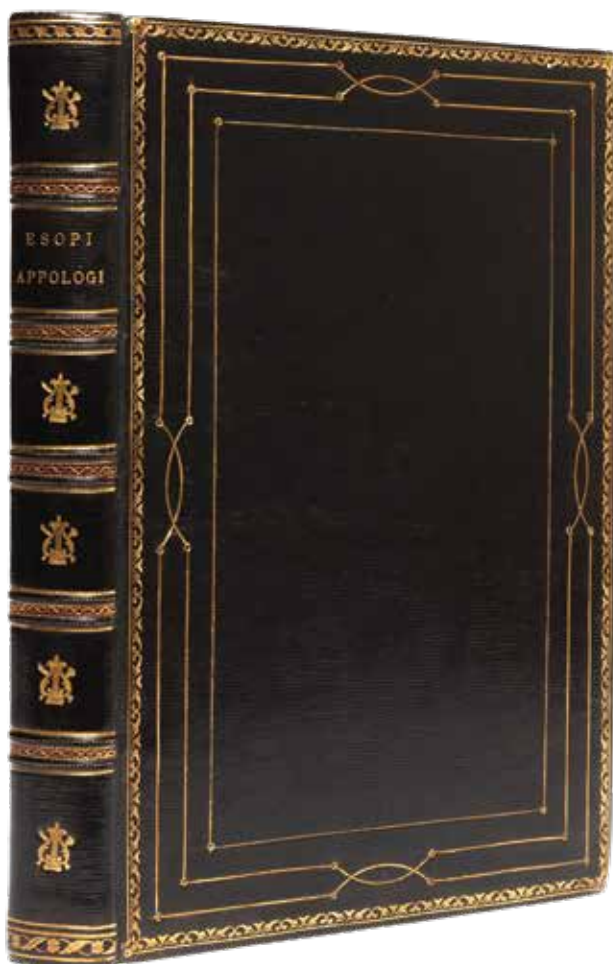
*Frankenstein; or, The Modern Prometheus (in 3 vols.) - Shelley, Mary - item 61*

*First edition of Sebastian Brant's greatly expanded Aesop with numerous woodcuts***1. Aesop, Sebastian Brant****APPOLOGI SIVE MYTHOLOGI CUM QUIBUSDAM CARMINUM ET FABULARUM ADDITIONIBUS SEBASTIANI BRANT**

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

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

The plan of this edition was conceived by Sebastian Brant. The first part of the book is based on Johann Zainer's first illustrated edition of 1476-77, translated into Latin by Heinrich Steinhöwel. Brant expands the work, polishes the language and includes his commentaries to these fables. He also adds his own illustrations to complement those reproduced from Ulm in the earlier fables. The second part is an entirely new work by Brant, of 140 fables, riddles, accounts of miracles and other wonders of nature. These 140 new chapters follow the same structure as the first section, with a woodcut followed by verse and then prose, "some of a very remarkable character," according to Hugh W. Davies (Fairfax Murray). These compositions are taken from the works of Stace, Juvenal, Virgil, Ovid, Lucien... The first story, taken from Hesiod, is said to be the oldest known fable. Fairfax Murray 20. Goed. I, 390, 24. Adams A291.



*Influential in the development of the modern sciences*

## 2. Albertus de Saxonia

### QUESTIONES SUBTILISSIME...

Venice: Orinus de Luna, Papiensis, 9 June 1497. 19th century mottled paste-paper boards with morocco label to spine. Some rubbing and general wear; rear joint cracked and front joint starting, but both holding well. Measuring 294 x 203mm and collating [51] out of 52 leaves, lacking the final blank else complete. Significant foxing throughout, and marginal dampstain to the final four leaves; final leaf restored on the upper outer margin with loss to text.

A key work in the development of modern science, written by a “logician at the forefront of the movement that expanded the analysis of language based on the properties of terms... As a natural philosopher, Albert of Saxony worked in the context of the new Parisian physics, contributing to its spread through central Europe” (Stanford). Today, his major contribution lies not in logical innovation, but in the clear, precise, and concise synthesis of logical concepts that would move the natural sciences ahead.

Goff A-348.





*A cornerstone in the development of English education, and an early move away from corporal punishment*

### 3. Ascham, Roger

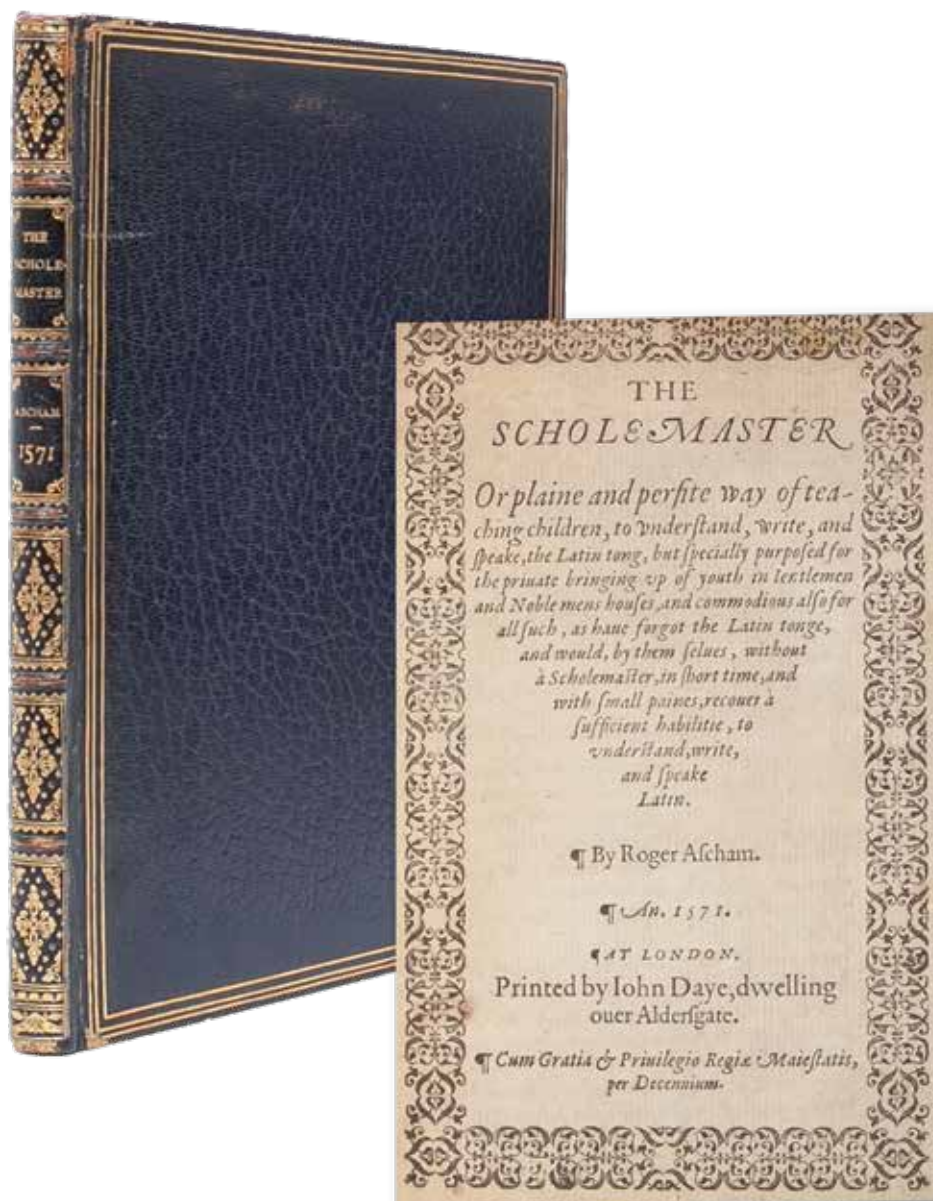
## THE SCHOLEMASTER OR PLAINE AND PERFITE WAY OF TEACHING CHILDREN TO UNDERSTAND, WRITE, AND SPEAKE IN THE LATIN TONGE...

London: Printed by John Daye, 1571 [1573]. Third edition. Bound by Riviere & Son in full crushed morocco stamped in gilt. All edges brightly gilt. Inner dentelles gilt. Marbled endpapers. Binding rubbed at extremities; repair to front joint, rear joint rubbed. Quarto collating [6], 67, [1]: complete. Few foliation errors with small holograph pencil corrections. Title page with decorative woodcut border, large historiated and decorative initials, ornamental tailpieces, and woodcut illustration to colophon. Small edge tear in front endpaper. Textblock trimmed with loss of some running headlines and a few page numbers. Some light edgewear, foxing and smudging to pages. A pleasing early copy.

The most famous text by the tutor of Elizabeth I, Ascham's *The Schoolmaster* is a foundational work on English education. According to Ascham's introduction, the seed for the book was planted during a 1563 dinner at Windsor Castle "in the chamber of William Cecil, Queen Elizabeth's Principal Secretary" during which privy council members discussed the atmosphere of abuse and fear shaping Eaton College (Clark Library). Later, Sir Richard Sackville would approach Ascham and suggest that he "put in some order of writing the chiefe pointes of this our taulke, concerning the right order of teachinge, and honestie of liuing, for the good bringing vp of children." Among these points was a more humane style of education, in which flogging and fear played no role.

Divided into two books "the first of which describes the nature and habits of the ideal teacher and student...and the second book, most likely incomplete, explains the pedagogical technique of double translation, whereby students translate classical exemplars into English and then back into Latin" (Cambridge). In addition to asserting the importance of memory arts to a humanist curriculum, *The Schoolmaster* also asserted the role of psychology in pedagogy. For while schoolmasters might believe they are right "to favour quick wits instead of hard ones," by overlooking students who learn at a slower rate they are failing in their duties; "quick wits are quick to forget, while hard wits, like inscriptions made in stone, require effort and retain things the longest" (Cambridge). Similarly, a love of learning should be fostered in all students, because trauma in the classroom can induce resistance or forgetfulness.

ESTC S100263.



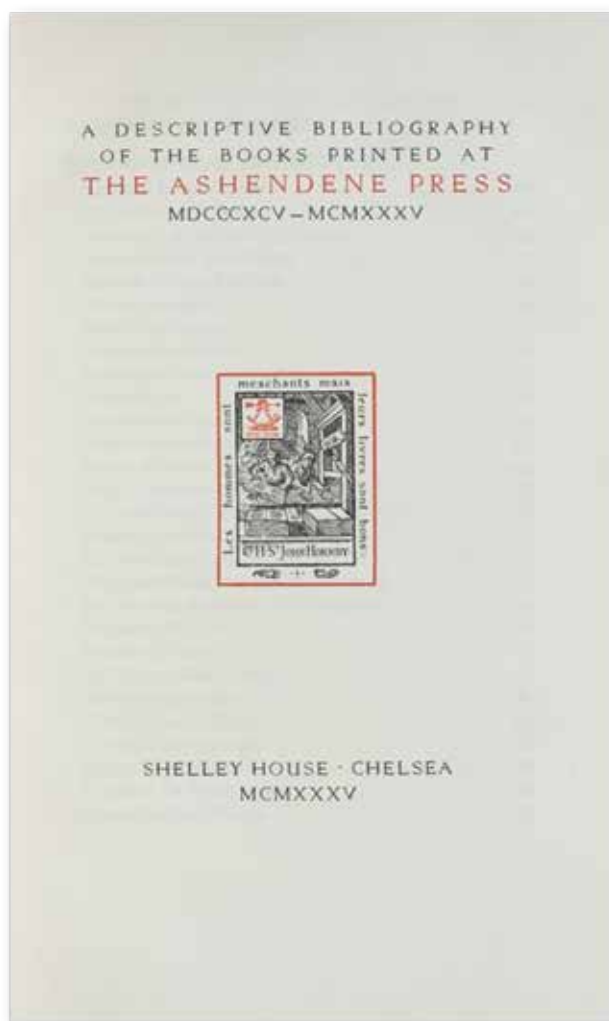
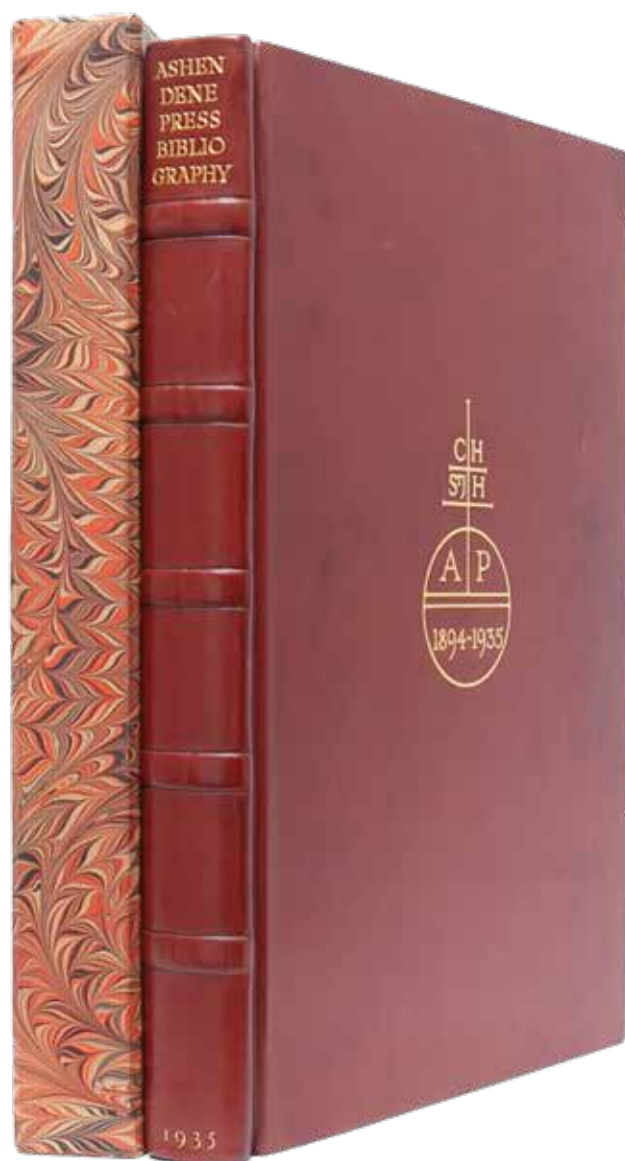
*A history of one of the most influential contributors to the Private Press Movement*

#### 4. [Ashendene Press] St. John Hornby

### A DESCRIPTIVE BIBLIOGRAPHY OF THE BOOKS PRINTED AT THE ASHENDENE PRESS MDCCCXCV – MCMXXXV

Chelsea: Ashendene Press, 1935. First edition. A Fine, crisp copy of the definitive bibliography of the Ashendene Press. Bound in full calf by W. H. Smith (stamped on the rear board). Signed by St. John Hornby on the limitation page. This copy 104 of 390 printed. Complete with several tipped in sample leaves from Ashendene Press highlights including the Dante, Malory, Boccaccio, Spenser, Quixote, Thucydides, Daphnis et Chloe, as well as the Press Announcement of the Last Issued Book, and Errata. Illustrated with an engraved portrait of Hornby, as well as photogravures by Emery & Walker, Ltd., initial letters by Graily Hewitt, and numerous press specimens including watermarks, printer's marks, typefaces, examples of title-pages, illustrations of bindings, facsimile pages, and more. Retaining its original marble-paper slipcase, also in excellent condition.

An influential contributor to the Private Press Movement of the late nineteenth century, during which there was a movement of private printers away from the heavily mechanized book production of the Victorian period and “a great flowering of handmade books which contributed to the high standards of book design and typography still current today” (Cheltenham Museum). Founded by St. John Hornby in 1895 and continuing to operate until 1935, the Ashendene Press developed a reputation for creating exceptionally fine printed works “often in very small print runs, sold through a subscription service” (Cheltenham Museum). Beautifully illustrated, Ashendene books often employed recognizable figures such as Edward Johnston, Graily Hewitt, and Eric Gill to do the colored initials. An exemplary copy documenting the press’s contribution to printing. Fine.





*The first magnum opus in Christian philosophy, second only to the Bible in shaping Catholic and Protestant belief*

## 5. Augustinus, Saint Aurelius

### DE CIVITATE DEI CUM COMMENTO [WITH] DE TRINITATE

Basel: Johann Amerbach, 1489. First Amerbach edition. Fifth edition with the commentary. The first printing of the first Amerbach edition of *De Civitate* (issued 13 February), of which there would eventually be eight; and the first edition containing the earliest known woodcut by the Haintz Narr master, depicting Saint Augustine writing *The City of God*. First Amerbach edition (second printing) of *De Trinitate*. Measuring 320 x 215mm and bound in contemporary Nuremberg blindstamped calf, bearing stamps of the Virgin, fruit bearing vines, lions, and pomegranates. Raised double bands to spine, and original clasps and catches (thongs renewed). Brass corner guards lacking. Spine worn with chipping and loss, and evidence of early amateur repairs; occasional wormholes and shelfwear to boards. Later bookplate to front pastedown; early ownership signature of the Jesuit scholarly group the College Society of Jesus, 1633. Internally a wide-margined copy with some dampstaining to the upper corners of the first quire, small paper repair to lower corner of first leaf of first volume, minor scattered worming, and occasional soiling. Collating [282] leaves; [86] leaves: complete including the beautiful woodcut frontis to *De Civitate*. Despite its flaws, an excellent copy internally made all the more desirable with the contemporary Nuremberg binding.

A well-preserved copy of two Amerbach imprints in a Nuremberg binding, containing St. Augustine's *City of God* in addition to his work on defining the Trinity. Beginning with *City of God* in 1489, Amerbach printed many of St. Augustine's works; these eventually culminated in a magisterial edition of his complete works in 1506. "Augustine's *City of God* is arguably the first magnum opus in Christian philosophy. The work covers, among other topics, theodicy, civil and natural theology, the history of creation, philosophy of history, eschatology, and martyrdom...it is, in at least some broad sense, a response to the trauma of the Visigoth attack on Rome in 410. Up to that point, the Roman Empire had dominated Mediterranean civilization for nearly a thousand years...Not only a calamity for the city's citizens, the attack was a symbolic crumbling of empire. Many Romans interpreted the sack as a punishment for abandoning the traditional pantheon of gods in favor of the new state religion, Christianity. Augustine wrote *City of God* in part to rebut this notion, endeavoring to show that the Christian God, far from being blameworthy, was a source of solace and strength" (Comstock). A foundational piece of theology that continues to influence Catholic and Protestant belief, second only to the Bible in its influence; the present edition has the distinction of being the first commented edition and the first illustrated.



HC 2064; GW 2887; BMC III, 751 (IB. 37313); Goff A-1243; Pellechet 1559; Schreiber 3393; Schramm XXI, p.26; BSB A-861; van der Haegen, Amerbach 48.

*The most famous illustrated edition of Austen's masterpiece*

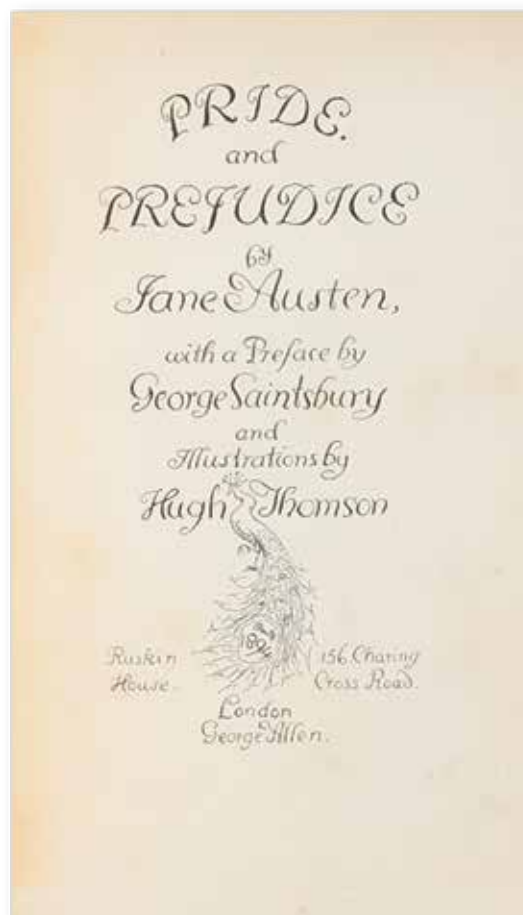
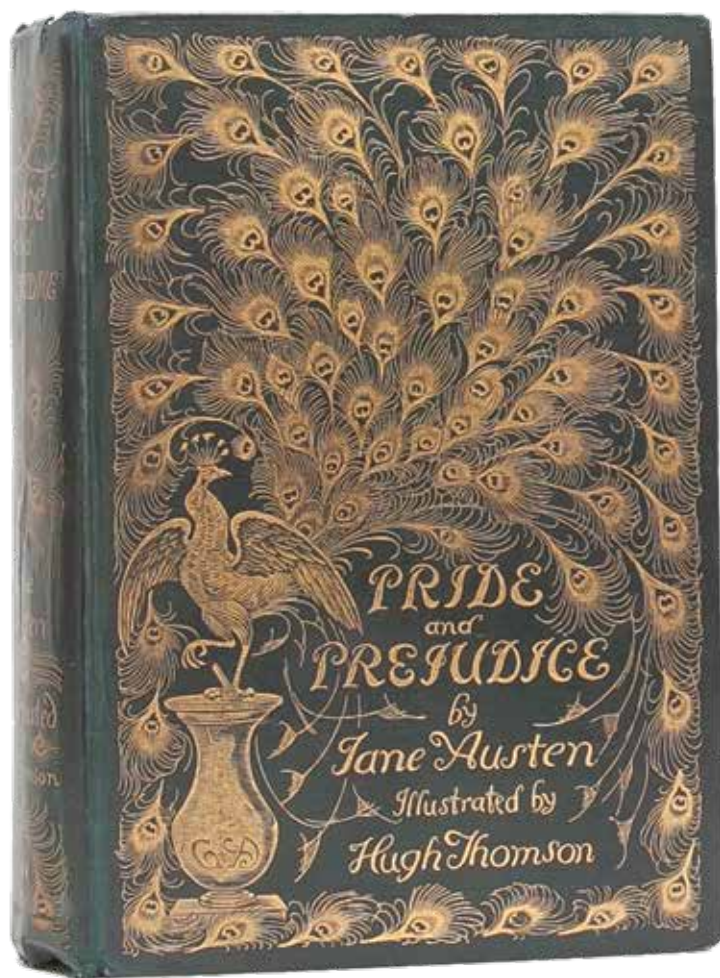
## 6. Austen, Jane; Hugh Thomson, Illustrator

### PRIDE AND PREJUDICE

London: George Allen, 1894. First Thus. Original green publisher's cloth binding stamped ornately in gilt to spine and front board. Variant binding, slightly larger than typically seen with only the top-edge gilt, the others untrimmed. Frontispiece with tissue guard and illustrations by Hugh Thomson. A Near Fine copy overall with the spine a bit dulled and a few short tears at the crown. Previous owner's short gift inscription on the front end-paper. An excellent copy of a sought-after edition.

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

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





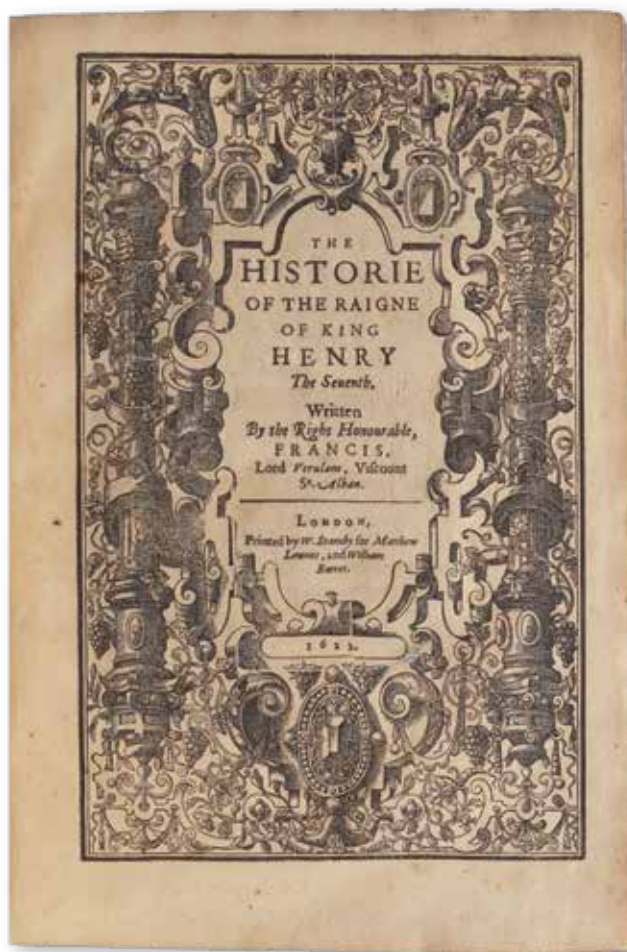
*Bacon's defense of Tudor policies as cautious and logical as compared to the Stuart king's insistence on divine right*

## 7. [Bacon, Sir] Francis, Lord Verulam, Viscount St. Alban

### THE HISTORIE OF THE RAIGNE OF KING HENRY THE SEVENTH

London: Printed by W. Stansby for Matthew Lownes and William Barret, 1622. First edition. A lovely copy in a contemporary full black morocco binding, gilt rules and central lozenge to the boards, spine decorated and labeled in gilt. Minor wear and flaking to the spine, but overall the binding in excellent condition and unrestored. Internal contents are generally in excellent condition. Pages a bit age toned and the odd spot to a leaf, but a fresh copy overall. Early issue with most errata uncorrected.

"Francis Bacon's Historie of the Raigne of King Henry the Seventh is an explanatory, interpretive history, making sense of the king's policies by tracing them to his cautious, economical, and secretive nature...In politics, Bacon was as anxious to detach the state from religion as he was to disentangle science from it -- both concerns being indicative of very little positive enthusiasm for religion, despite the formal professions of profound respect convention extracted from him. He endorsed the Tudor monarchy and defended it against Coke's legal obstruction because it was rational and efficient. He had no patience with the inanities of divine right with which James I was infatuated" (Britannica). Very Good +.



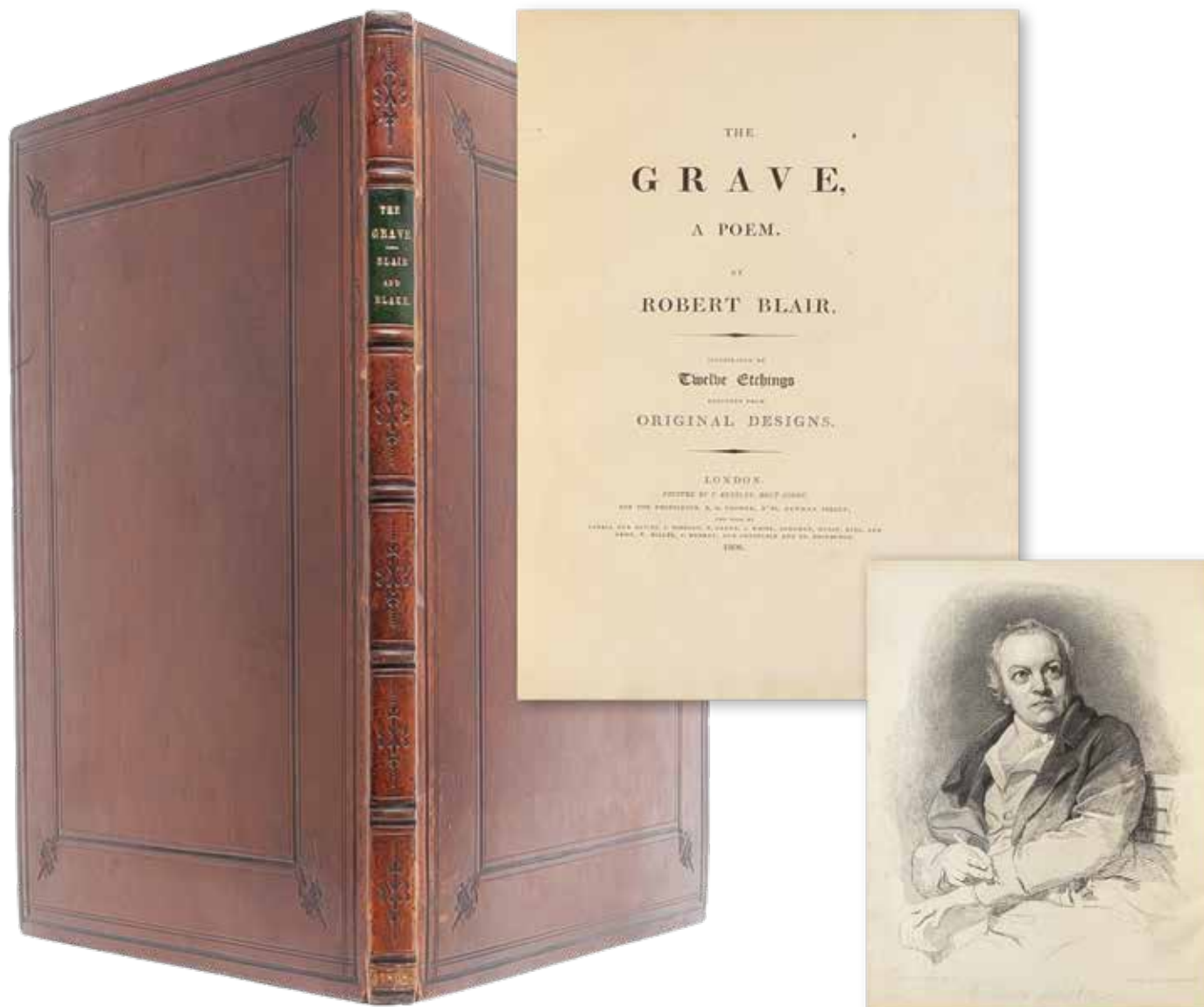
*A blank verse poem illustrated by Blake and surrounded by controversy*

**8. Blake, William (illustrator); Robert Blair**

**THE GRAVE, A POEM**

London: Printed by T. Bensley for R. H. Cromek, 1808. First edition. Quarto (pages 275 x 340mm): [xvi], 36, [4, prospectus]; complete with the engraved frontis of Blake, engraved title page and eleven other plates engraved by Louis Schiavonetti after illustrations by William Blake. Handsomely bound in early 20th century full calf with rules stamped in black and a blue morocco spine label. Illustrated title trimmed a little tightly, no loss to the illustration. A clean and attractive copy internally with all plates retaining their tissue guards. With the armorial bookplate of C. E. Richardson, motto: virtute aquiritus honos. Housed in a custom slipcase.

A blank verse poem, *The Grave* was the work for which Scottish writer Robert Blair was most renowned. "In October 1805, William Blake was commissioned by the engraver and would-be publisher Robert H. Cromek to prepare forty drawings illustrating the popular "graveyard" school poem first published in 1743. In Cromek's first prospectus of November 1805, Blake is named as both the designer and engraver of fifteen designs... In a second prospectus, also from November 1805, Cromek announced that Luigi Schiavonetti would engrave twelve designs for the new edition. Blake had lost the lucrative commission to engrave his own designs; and his relationship with Cromek descended into anger and argument. In spite of their disagreement, Cromek included a portrait of Blake as a frontispiece to the volume, published in 1808. Cromek promoted the book aggressively and the illustrations to *The Grave* became Blake's best known work through much of the nineteenth century" (William Blake Archive). Near Fine.



*Bradbury's most famous work—incredibly relevant today—in the preferred asbestos binding*

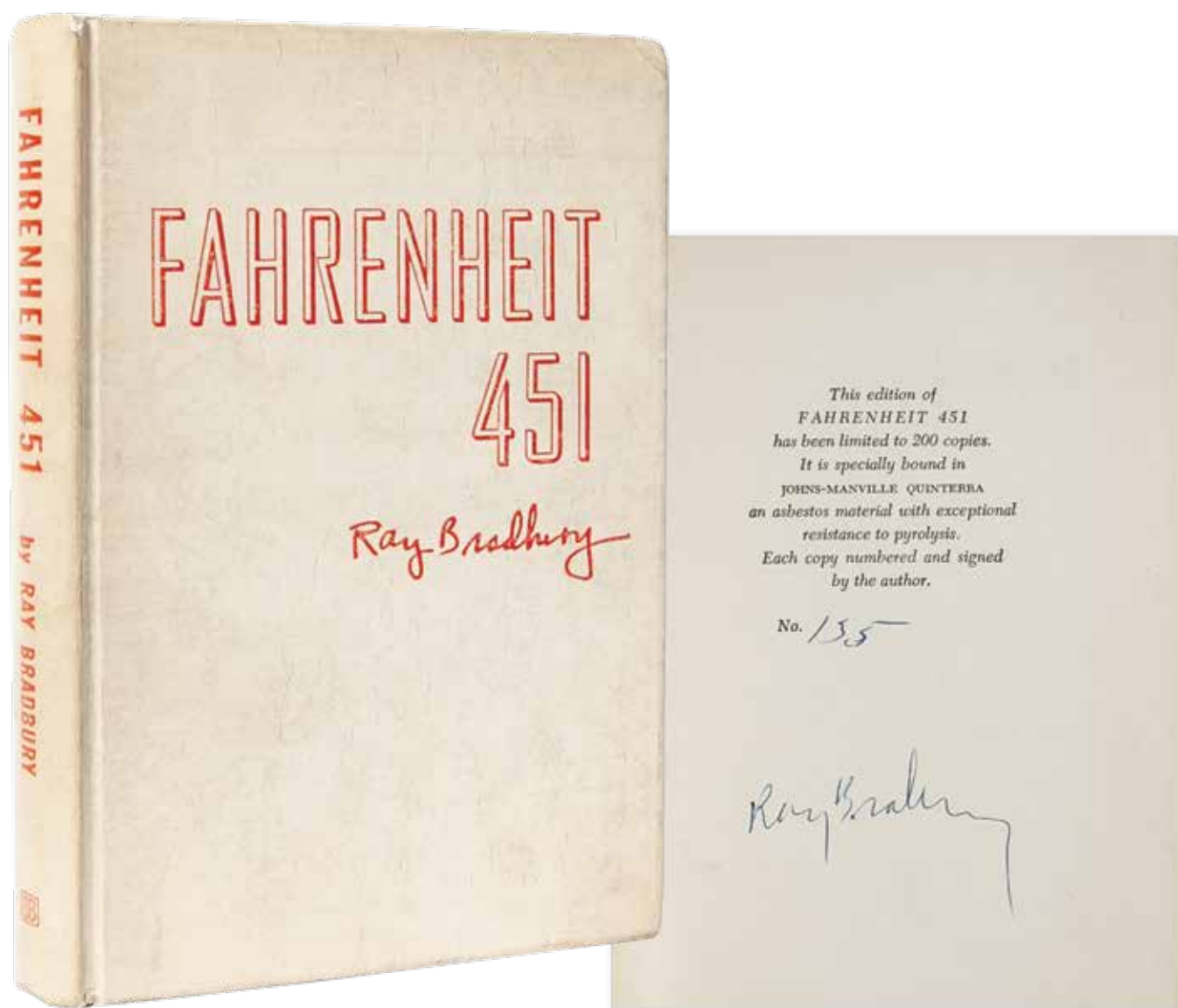
## 9. Bradbury, Ray

### FAHRENHEIT 451

#### *Signed Limited Edition*

New York: Ballantine Books, Inc., 1953. First edition. A Near Fine copy of the author's masterpiece, in the rare asbestos binding. One of approximately 200 copies signed by the author, this copy number 135. Very slight wear at the spine ends and corners, binding slightly soiled, but in excellent, unread condition internally.

Bradbury's most famous work, about a dystopian future where books are banned – and burned. Fahrenheit 451 appears on the New York Public Library's list of books of the century and won the 1954 American Academy of Letters Award in Arts and Literature. Though the book is thought to be a comment on the political culture and McCarthyism at the time of its publication, the work also grew out of a number of ideas and themes Bradbury had explored in a few of his earlier published short stories. The book would later be adapted into a 1966 film directed by Francois Truffaut, which was nominated for the Golden Lion at the Venice Film Festival. In a contemporary review in The Chicago Sunday Tribune, writer August Derleth called the book "a savage and shockingly prophetic view of one possible future way of life...compelling." Near Fine.





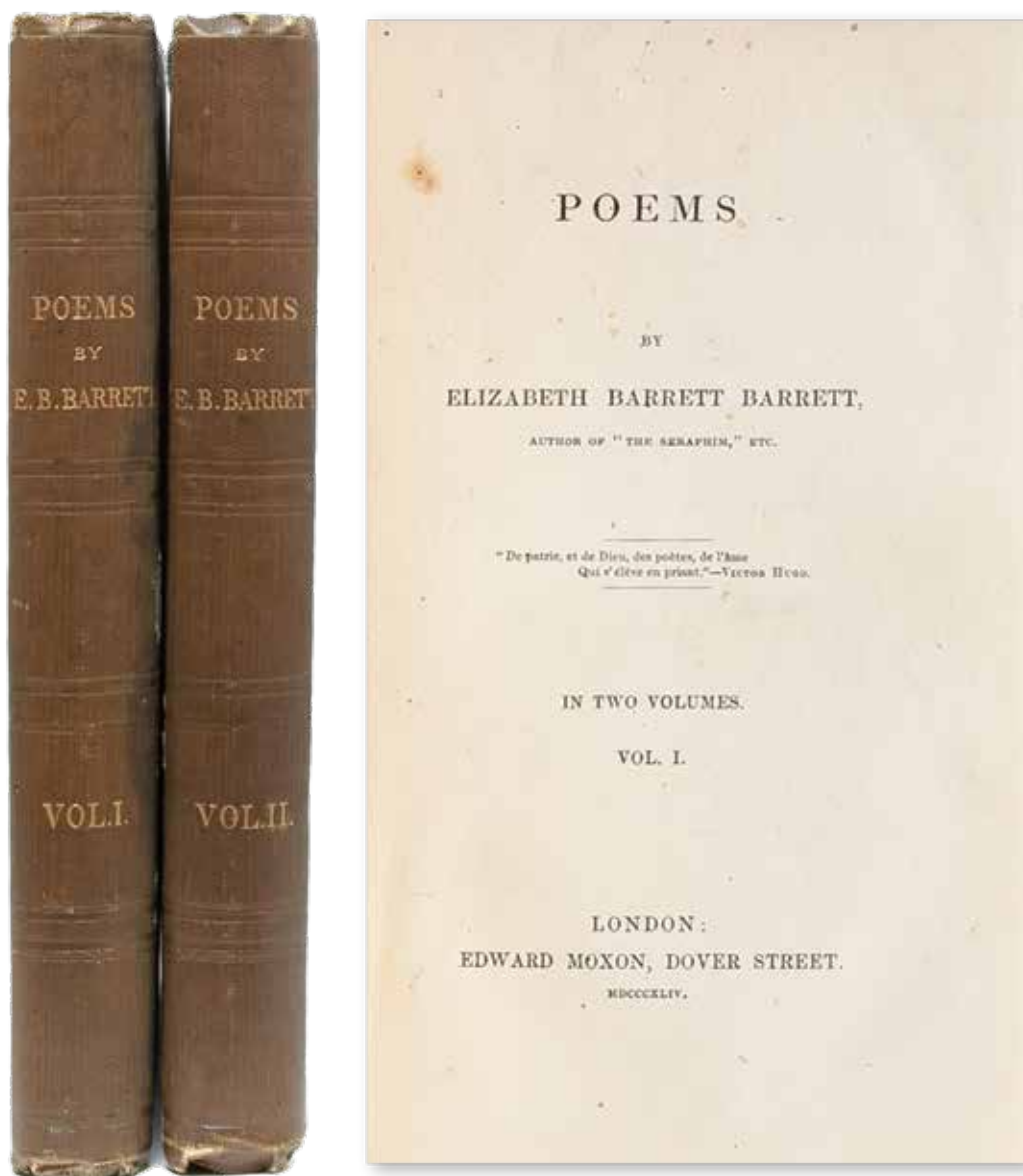
*Poetry that constituted an "immense advance" for English literature*

## 10. Browning, Elizabeth Barrett

### POEMS

London: Edward Moxon, 1844. First edition. A Near Fine copy in the publisher's original cloth binding. Spines a bit toned, slight wear at the extremities and a short split in the cloth on the lower spine of volume 2. Internally clean and fresh, an excellent set overall. It appears that sheets were mostly selected and bound up at random. This copy with a publisher's catalogue tipped into vol. 1 dated Jan. 1845 and with the corrected reading of the lines on page 141 (2nd state). In vol. 2 pgs 160 and 163 are correctly numbered (1st state), but page 275 finishes with "The End" (2nd state).

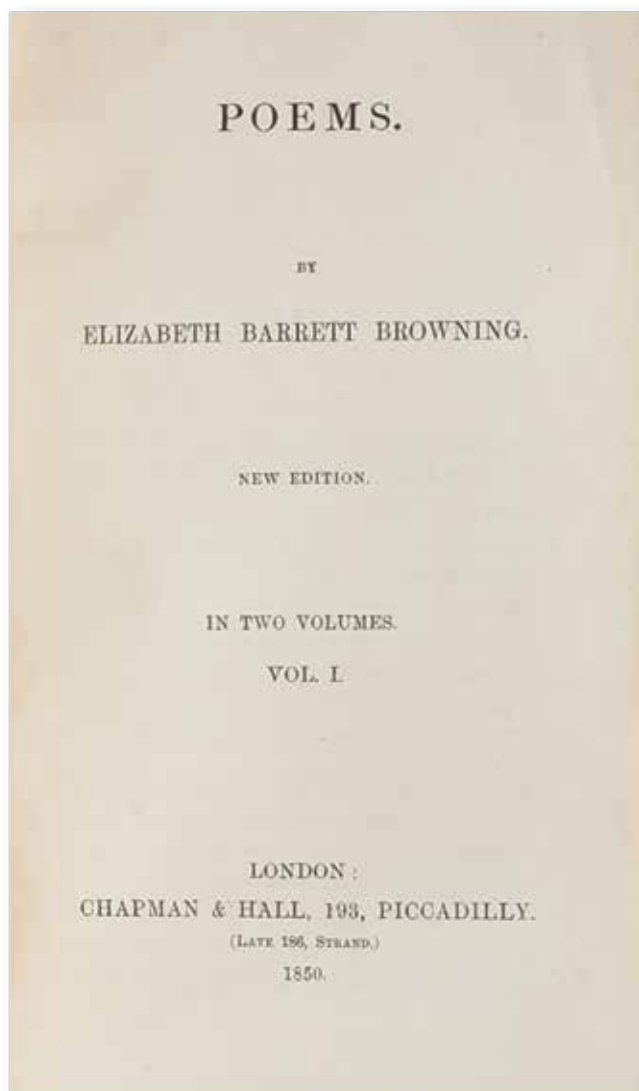
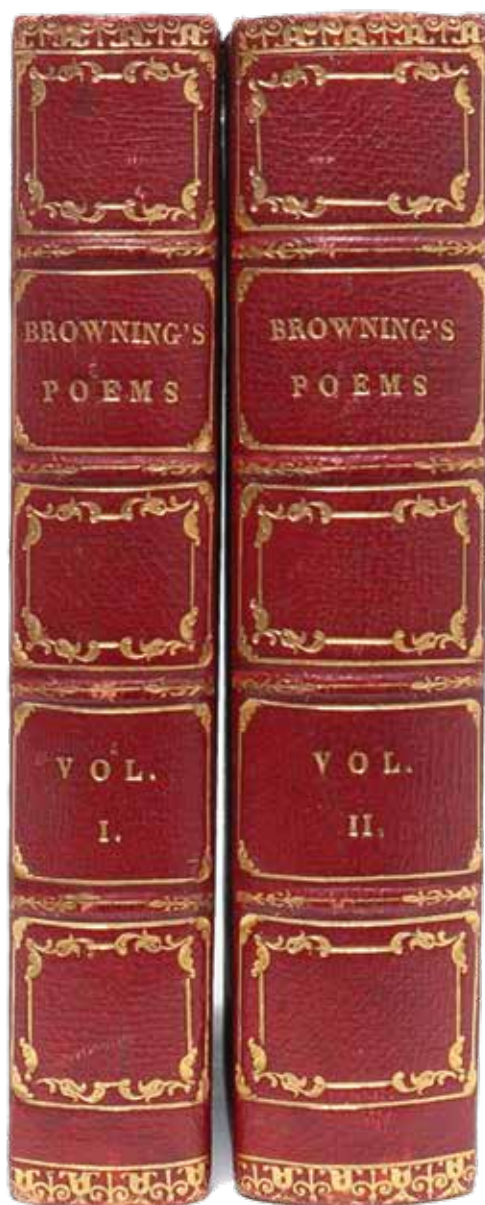
Praised by journalist Harriet Martineau as an "immense advance" in original poetry, Browning's two volume set was immensely popular immediately following its release. Browning increased her commitment to using literature to produce social change, composing works for this collection that were "sentimental yet politically-charged and heaving with genuine empathy" (British Library). Drawing attention to social inequity that resulted from English economic policy in pieces like *The Cry of the Children*, her poem *The Runaway Slave at Pilgrim's point* further addressed the real life tragedies experienced by black women forced into the American slave trade. Other poems, including those in praise of George Sand, considered the challenges women writers confronted within a patriarchal culture. In this collection, Browning "anticipated Virginia Woolf's theory of the androgynous mind; the notion that the creative mind flourishes when a balance between the female/feminine and male/masculine is achieved. It entails being unconscious of, and thereby unrestrained by, biological sex" (British Library). Fine.



*The first appearance of Browning's groundbreaking Sonnets from the Portuguese***11. Browning, Elizabeth Barrett****POEMS**

London: Chapman and Hall, 1850. Second edition. Preferred edition for the inclusion of Browning's groundbreaking Sonnets from the Portuguese (not included in the first edition). A Fine copy in contemporary red full roan. Gilt panels and spine titles, all edges gilt, yellow endpapers. An excellent set.

Praised by journalist Harriet Martineau as an "immense advance" in original poetry, Browning's two volume set was immensely popular immediately following its release. The second edition pushed this literary contribution further, by adding for the first time Browning's Sonnets from the Portuguese. Composed before her marriage to Robert Browning, the poems were hailed for their intimate expressions of love and their admission of female desire. Among the most quoted is Sonnet 43: "How do I love thee? Let me count the ways. I love thee to the depth and breadth and height My soul can reach, when feeling out of sight For the ends of being and ideal grace. I love thee to the level of every day's Most quiet need, by sun and candle-light. I love thee freely, as men strive for right." Fine.



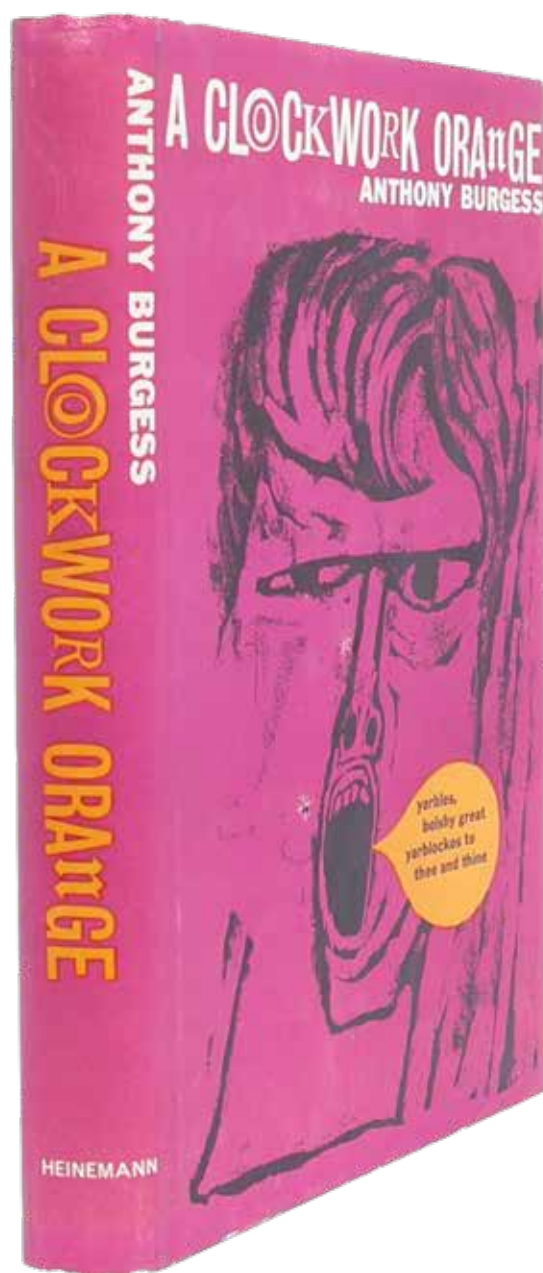
*A controversial commentary on the punishment of young criminals and the possibility of redemption*

**12. Burgess, Anthony**

**A CLOCKWORK ORANGE**

London: Heinemann, 1962. First edition. A Near Fine copy in the publisher's original black cloth, a few white scuff marks on the rear board. In a Near Fine first issue dust jacket with deeper flaps and the original price of 16s on the lower front flap. Two small punctures to the front panel and one to the front flap. With the author's signature laid in. A striking copy of this controversial novel that became an equally controversial film.

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



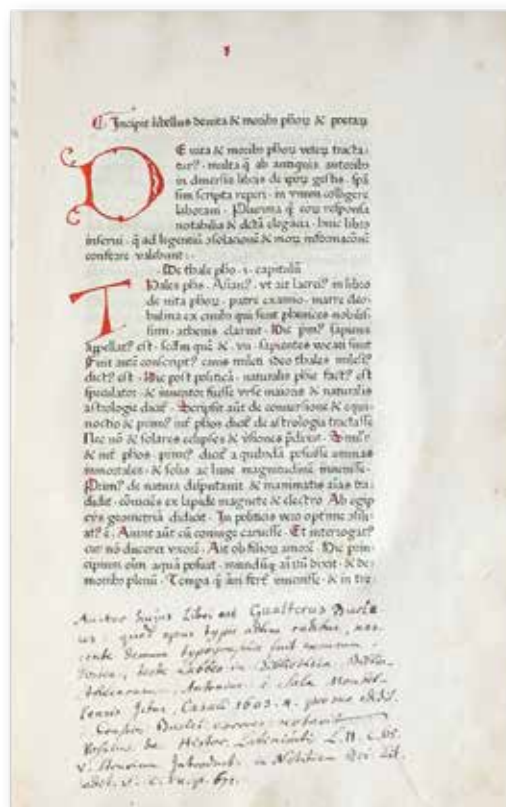
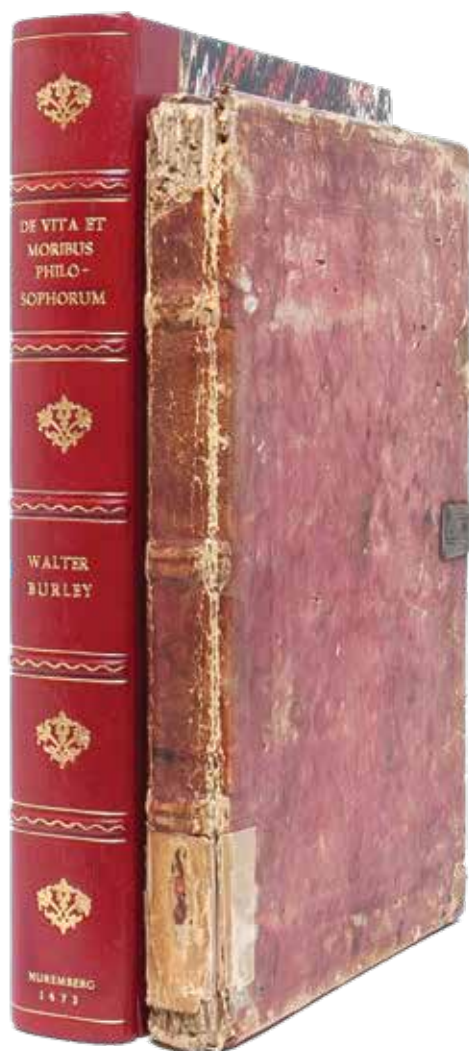
*A biography of the Greek philosophers that constitutes one of the principal surviving sources*

### 13. Burley, Walter

#### DE VITA ET MORIBUS PHILOSOPHORUM

Nuremberg: Anton Koberger, Not later than 1473. First thus. The third book printed by Koberger, and the first edition of the shorter South German recension (which omits thirteen lives) of Walter Burley's *De Vita*, first printed in Cologne by Ulrich Zel c. 1470. It belongs to a group of five of the earliest books printed by Anton Koberger, among which priority has recently been established on the basis of paper evidence. The biography of Homer appears on the recto and verso of the tenth leaf of text. Folio measuring 308 x 210mm, collating [93] (of 94) leaves: bound without the final blank else complete. Two-to-six line initials in red or blue, paragraph marks, capital strokes, and foliation in red. Bound in contemporary South German red deerskin over beveled wooden boards. Covers tooled in blind. Single brass fore-edge catch plate on front board. Later paper label to spine. Binding worn and cracking along the front joint. Front pastedown renewed. Light marginal dampstaining to first gathering; small wormholes to final two gatherings. Bookplate of Familienbibliothek der Grafen von Seilern und Aspang on front pastedown. Partially removed library stamp to lower blank margin of first leaf of text. Housed in a custom quarter morocco clamshell.

A 15th century Latin translation of the work of Greek author Diogenes Laertius, the *De Vita* is a biography of the Greek philosophers and constitutes one of the principal surviving sources of Greek philosophy. The work is divided into two parts by Diogenes Laertius as the Ionian and Italian schools of thought. Walter Burley's translation became available to readers of the Middle Ages hungry for compressed and digestible knowledge -- and it "seems to have achieved particular success in satisfying that hunger for an easy version of ancient lore...feeding into popular fascination with ancient philosophy and the lives of ancient philosophers" (Copeland). Some historians speculate that Burley's translation was designed to instruct Edward, Prince of Wales (the Black Prince, son of Edward III); others argue that Walter Burley was a pseudonym for an "anonymous Italian keen to get his work on the market" for financial gain rather than with the aim of producing "thoughtful pedagogical ruminations" (Copeland). Regardless of its purpose, there is consensus that "serious scholars gave serious attention to *De Vita et Moribus Philosophorum* as a high-minded instructional treatise in an edifying tradition...and that for its large and responsive late-medieval public, it served as a convenient roadmap to the still largely unknown terrain of Greek antiquity" (Copeland).





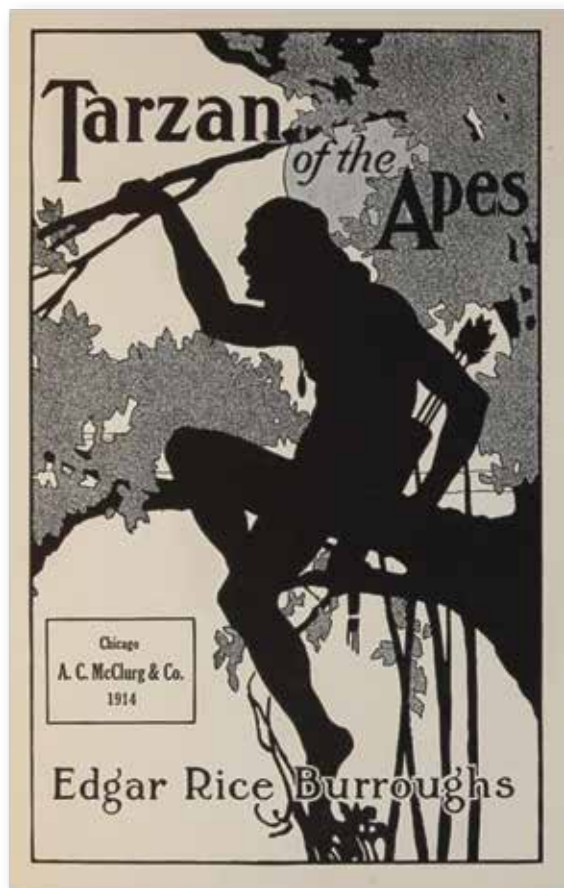
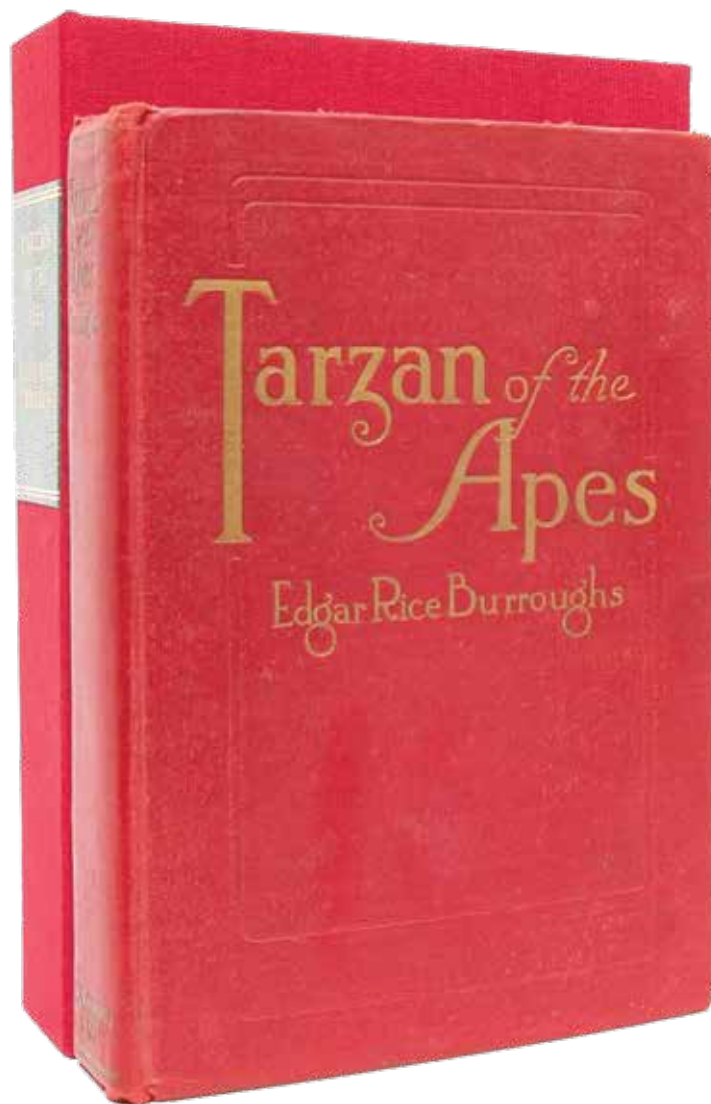
*A fantasy of innate superiority and human endurance, set at the height of the British Empire*

#### 14. Burroughs, Edgar Rice

### TARZAN OF THE APES

Chicago: A. C. McClurg & Co., 1914. First edition. A bright, Nearly Fine copy of this classic work, introducing the world to one of its enduring hero figures. First issue binding without the acorn stamped on the spine and with the correct W.F. Hall imprint on the copyright page. Gilt on the covers only very slightly dulled, with a contemporary gift inscription on the first blank and that owner's name stamped a few times in the preliminaries. Housed in a custom cloth clamshell case with leather spine label.

"Set during the height of British imperialism and during the escalation of the United States' own empire-building" Tarzan of the Apes offers a fantasy that seeks to "re-establish the authority of imperial power" (Berglund). Set in colonial Africa, the novel "tells of an infant -- the son of an aristocratic English couple -- abandoned when his parents die in the jungle. Rescued and reared by apes, he learns to speak their language and imitate their ability to travel through the treetops" (Dover). Respected by all for his physical beauty, his prowess, and an air of innate superiority, Tarzan's return to human society is initiated by loss of and vengeance for his ape mother and cemented when he falls in love with Jane Porter. Yet Tarzan notably does not return to his fatherland. "Rather than sailing to England to reclaim his estates from his own usurping cousin, Tarzan follows Jane to Baltimore and Wisconsin in the hopes of marriage. With that union and the turning-away from England, the imperial project represented by Tarzan's parents is figuratively transferred to the United States" (Gavaler). A major pop culture figure, in part due to the films that follow this book and Burroughs' sequels, Tarzan maintains cultural relevance. Near Fine.





*Initiating a universal scientific language for the naming of organisms***15. Carolus Linnaeus****SPECIES PLANTARUM...(IN 2 VOLS.)**

Stockholm: Impensis Salvii, 1753. First edition. Contemporary calf with gilt and morocco labels to spines. Outer joints cracked on both volumes but holding; some general shelfwear to boards. Armorial bookplates of Thomas Boswell, Esq. to front pastedowns of each. Collating [xiii], 560; [ii], 561-1200, [30]; volume I is second state as usual, with cancels present for leaves E6, F5, and R2 and volume II is bound without the final errata leaf. Internally foxed and toned as is common for imprints of this era, with minor worming affecting some areas of text. In all, still a very good copy of this rare scientific work that is scarce and desirable in its contemporary binding. Housed in a custom clamshell.

"Swedish biologist Carl von Linne, also known by the Latinized form of his name Carolus Linnaeus, is best remembered as a botanist and the founder of modern systems of naming living organisms. Linnaeus published approximately 180 books and papers in total. His publication *Species Plantarum* is his most influential and is considered the starting point for binomial nomenclature (the use of just two names to describe any given species)...It further contained all plants known at the time" (University of Aberdeen). Linnaeus' contributions to botany and zoology were far-reaching. "His classification system generally fell out of use within a century of its creation, but his system of naming plants and animals is still in use today and has provided the world with what became, in effect, a universal scientific language" (Hunt Botanical).



*Cather's mythic novel depicting New Mexico as American by law only,  
Indigenous and Mexican in custom and culture*

**16. Cather, Willa**

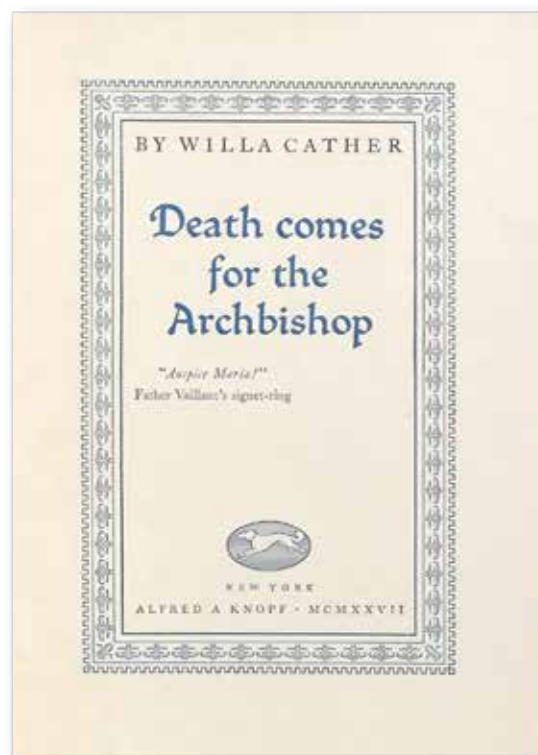
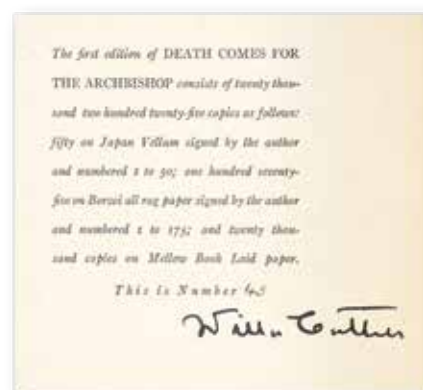
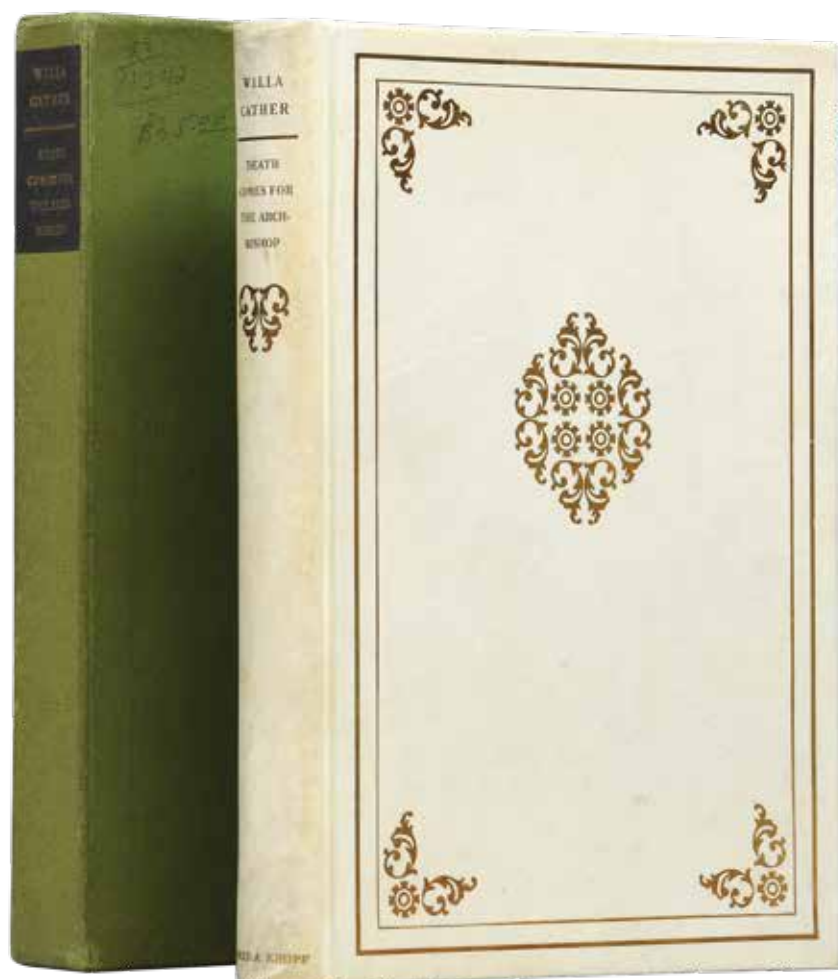
**DEATH COMES FOR THE ARCHBISHOP**

*Signed Limited Edition*

New York: Alfred A. Knopf, 1927. First edition. First edition, first impression, number 45 of 50 copies, signed by the author. Of the first edition of Death Comes for the Archbishop, there were three issues: 50 copies on Japan Vellum, 175 copies on rag paper and 20,000 trade copies. Original cream parchment boards, lettering to spine in gilt, decorations to spine and front cover in gilt, publisher's device to rear cover in gilt, top edge gilt. Publisher's green card slipcase with paper label to spine. Housed in a custom brown morocco-backed folding box. Spine very slightly bumped and toned, many gatherings unopened; a near-fine copy. Extremities of slightly soiled slipcase worn, else a very good example.

"Willa Cather's best known novel is an epic – almost mythic – story of a single human life lived simply in the silence of the southwestern desert. In 1851, Father Jean Marie Latour comes to serve as the Apostolic Vicar to New Mexico. What he finds is a vast territory of red hills and torturous arroyos, American by law but Mexican and Indigenous in custom and culture" (Vintage). It was first published serially in Forum between January and June 1927. Crane records that there were over 200 alterations made for the first publication in book form.

Crane A16.a.i.



*Rarely found in such fine condition*

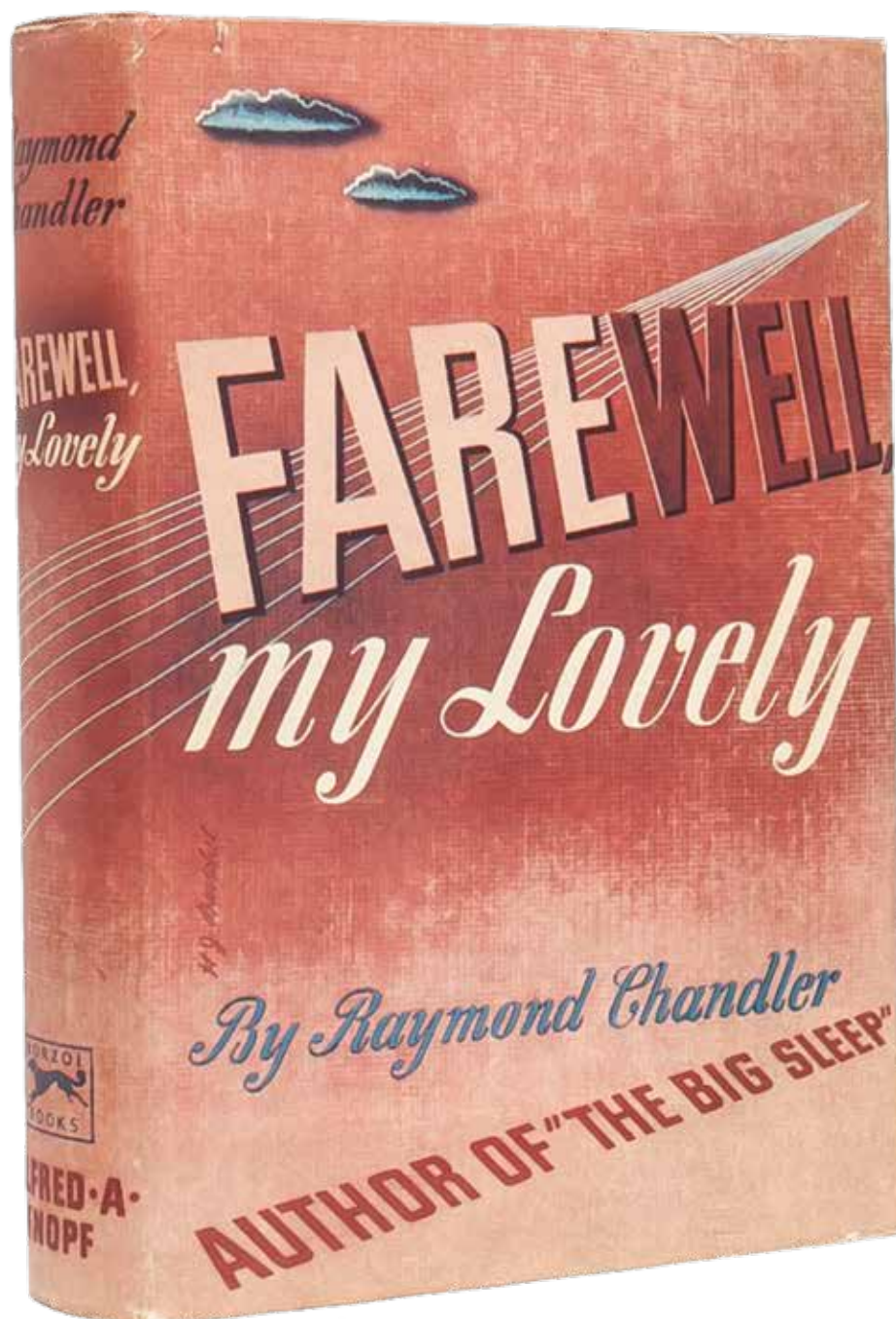
### 17. Chandler, Raymond

#### FAREWELL, MY LOVELY

New York: Alfred A. Knopf, 1940. First edition. Original pink cloth, titles to front board and spine in blue, top edge blue. With dust jacket. Negligible rubbing to board edges, cloth bright, binding square, top edge unfaded, a Fine copy in just about Fine jacket, not price-clipped, a couple of tiny nicks to head of front panel and joints. Housed in a custom red morocco solander box by the Heritage Bindery, spine elaborately tooled in gilt.

Chandler's second novel, this copy in remarkably attractive condition. Farewell, My Lovely, a Haycraft-Queen cornerstone, was adapted for screen on three occasions, and was the first Philip Marlowe novel to be filmed.

Brucoli A2.1.a. Fine in About Fine dust jacket.





*Early editions of Coleridge's works, uniformly bound and presented by his nephew John Taylor Coleridge to Stafford and Cecilia Northcote*

## 18. Coleridge, Samuel Taylor

### A COLLECTION OF WORKS BY COLERIDGE

#### *Association Copy*

London: John Murray; William Pickering, 1836-1843. Early Editions. Nine volumes uniformly bound in hard grained morocco with gilt to spines, measuring 165 x 95mm. All edges brightly gilt. Bookplates of Stafford Northcote to front pastedowns. Presentation inscription to the front endpaper of volume I of each component: "Stafford Henry & Cecilia Northcote with J. T. Coleridge's best love. Dec. 1, 1843." Loose letter from John Taylor Coleridge laid in at the front of Aids to Reflection volume I. A very nearly Fine set with the most minimal shelfwear and offsetting from bookplates, with all volumes internally clean and complete. Likely a wedding present for the couple, who had married in August of that same year, this set draws together early editions of some of Samuel Taylor Coleridge's important works. The set is comprised of:

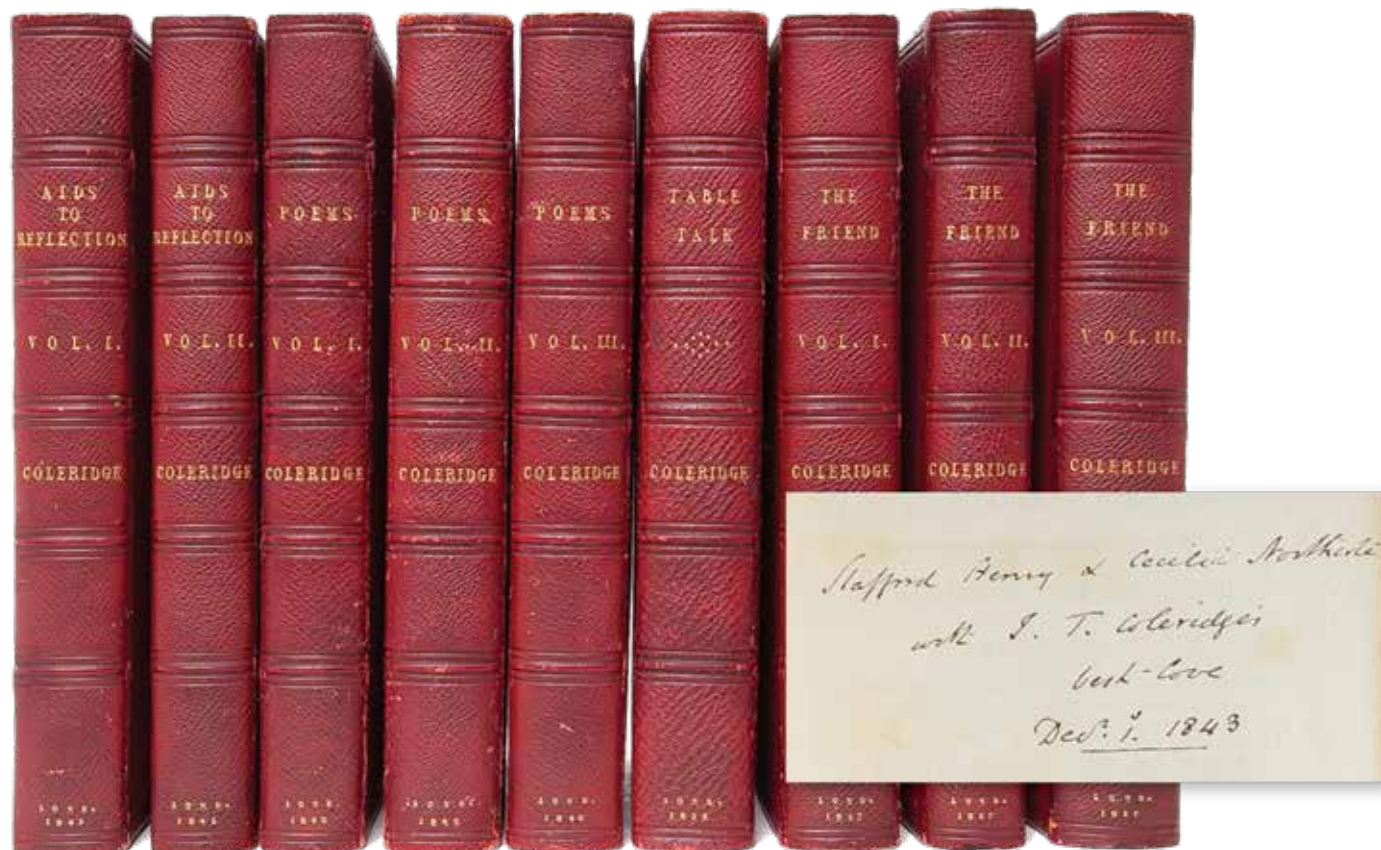
Specimens of the Table Talk. London: John Murray, 1836. Second Edition. Collating xxviii, 326: complete with frontis.

The Friend: A Series of Essays... (in 3 vols.). London: William Pickering, 1837. Third Edition. Collating [iii]-xx, [ii], 278; [ii], 261; [ii], 355: complete.

The Poetical Works (in 3 vols.). London: William Pickering, 1840. Early Edition. Collating [iii]-xiv, 288; [iii]-vi, 338; [ii], 331, [1]: complete, including colophon.

Aids to Reflection (in 2 vols.). London: William Pickering, 1843. Early Edition. Collating xviii, 325; [v], xii-xlix, [i], [325]-556: complete, despite inconsistent pagination to prelims.

A distinguished gift for a rising legal and political star. Both John Taylor Coleridge and Stafford Northcote, 1st Earl of Iddesleigh, were lawyers by trade; additionally, Coleridge's elder brother Edward had been schoolmaster to Northcote at Eton. The wedding gift, which drew together early editions of some of Samuel Taylor Coleridge's most important works in a fine binding, would have been a striking addition to the Northcote library. And it also may have been an attempt to curry favor with a man who, early in his career, was already working as private secretary to the head of the Board of Trade. Northcote would rapidly rise in the ranks among British Conservative politicians, becoming Chancellor of the Exchequer (1874-1880), Foreign Secretary (1885-1886), and one of only two people to serve as First Lord of the Treasury without having been Prime Minister.



*The first appearance in English of the memoirist considered “among the greatest historians of the Middle Ages”*

**19. Commynes, Phillipe de (Thomas Dannett, trans.)**

**THE HISTORIE OF PHILIP DE COMMINES KNIGHT, LORD OF ARGENTON**

London: A. Hatfield for I. Norton, 1596. First edition in English. Beautifully bound to style in full paneled calf stamped in brown and gilt by Charles McLeish the Elder in 1913. All edges gilt. Triple-ruled dentelles. A square copy measuring 284 x 196mm, with just a bit of rubbing to the extremities. Armorial bookplate and tipped in verse to front pastedown. Collating [16], 397; bound without the errata leaf, else complete including the ornate title page and sixteen charts of genealogy (though the contents only call for fifteen). Occasional soiling or dampstaining, most notably to pages 83-86 and occasional paper flaws including leaves G3, Y3, and Dd3 not affecting text. In all, a pleasing copy.

A French diplomat, Phillip de Commynes' role as a memoirist “establish him as one of the greatest historians of the Middle Ages” (Britannica). The son of a knight, he rose to prominence as a companion to Charles the Bold during the first expedition against Liege; and he became an ambassador to England, Brittany, and Spain before entering the court of Louis XI as an advisor. The present was the first appearance in English of Commynes' personal history; and it established his legacy in the English imagination as “a writer of considerable talent, remarkable for his psychological perceptiveness, his sense of the picturesque, and his vivid narrative” though “his work contains many errors of fact and omission” (Britannica).





## 20. Cook, Captain James

### VOYAGE TO THE PACIFIC OCEAN. UNDERTAKEN, BY THE COMMAND OF HIS MAJESTY, FOR MAKING DISCOVERIES IN THE NORTHERN HEMISPHERE...

London: printed for G. Nicol, bookseller to His Majesty, in the Strand; and T. Cadell, 1784. First edition. Three quarto volumes (11 7/16 x 9 inches; 290 x 230 mm.), plus large folio atlas volume (21 3/4 x 15 15/16 inches; 552 x 405 mm.). [8], xcvi, 421, [1, blank]; [12], 549, [1, blank]; [12], 558, [1, advertisement], [1, blank] pp. Volume III bound with the final leaf of advertisements for Cook's First and Second Voyages. Three text volumes with twenty-four engraved plates and charts (thirteen of which are folding) and appendix with 1 folding letterpress table facing p. 528 in Volume III. Sixty-three large plates and charts (one folding, one double-page) in the folio atlas volume (eighty-seven total). With tissue guards. The text volumes bound in contemporary tree calf. Spines each with two black leather spine labels, lettered in gilt. Spines stamped and ruled in gilt. A bit of rubbing and flaking to leather. Volume one rebacked with the original spine laid down. Each volume with some minor offsetting. Trivial foxing, generally to preliminary leaves. Charts occasionally causing some offsetting. Publisher's advertisement in volume three with lower corner torn but not affecting text. Overall text is extremely clean. Atlas in contemporary marbled paper boards. Rebacked and recorned with half polished calf. Spine tooled in gilt. Generally the plates are exceptionally clean. Overall a very good set with beautifully clean text and plates.

"Cook's third voyage was organized to seek the Northwest Passage and to return [the islander] Omai to Tahiti. Officers of the crew included William Bligh, James Burney, James Colnett, and George Vancouver. John Webber who was appointed artist to the expedition. After calling at Kerguelen Island, Tasmania, New Zealand, and the Cook, Tonga, and Society Islands, the expedition sailed north and documented Christmas Island and the Hawaiian Islands, which Cook named the Sandwich Islands. Cook charted the American west coast from Northern California through the Bering Strait as far north as latitude 70 degrees 44 minutes before he was stopped by pack ice" (Hill).



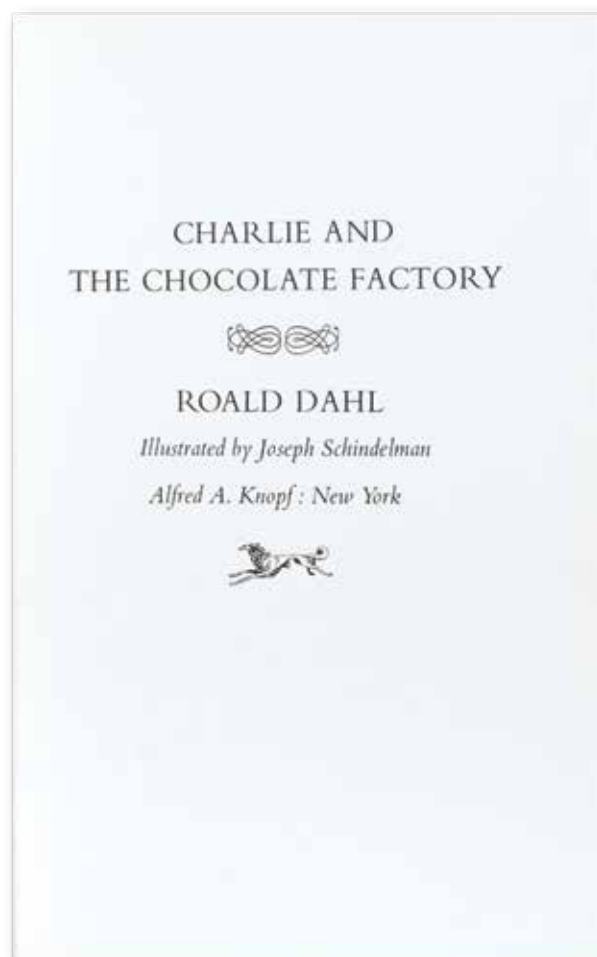
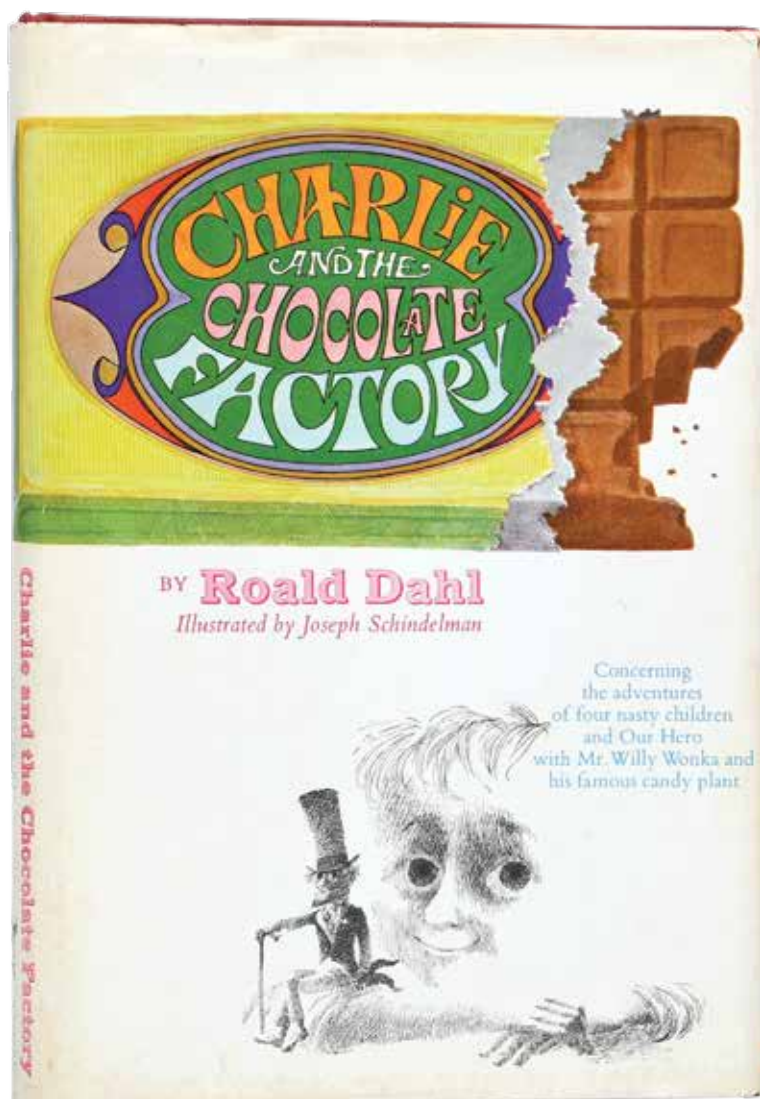
*Dahl's beloved children's classic*

## 21. Dahl, Roald

### CHARLIE AND THE CHOCOLATE FACTORY

New York: Alfred A. Knopf, 1964. First Edition. Originally published in the US three years before being published in the UK. True first issue of this children's classic with the six line colophon on the last page of the book and no ISBN on the dust jacket. A Near Fine copy of the book with the spine gilt a trifle dulled. In a Near Fine price-clipped dust jacket with a bit of toning to the lower edges of the panels, otherwise an excellent copy.

Roald Dahl's beloved children's book about the poor Charlie Bucket winning a ticket to a tour of Willy Wonka's legendary and mysterious candy factory. The book was inspired by Dahl's own experiences with chocolate as a young boy and the fierce rivalry between the two principal English chocolate makers, Cadbury and Rowntree. The book was also adapted into the cult classic 1971 film of the same name, starring a memorable Gene Wilder as Willy Wonka. Near Fine in Near Fine dust jacket.



*An exceptionally bright copy of this adventure memoir, a Zamorano 80 book*

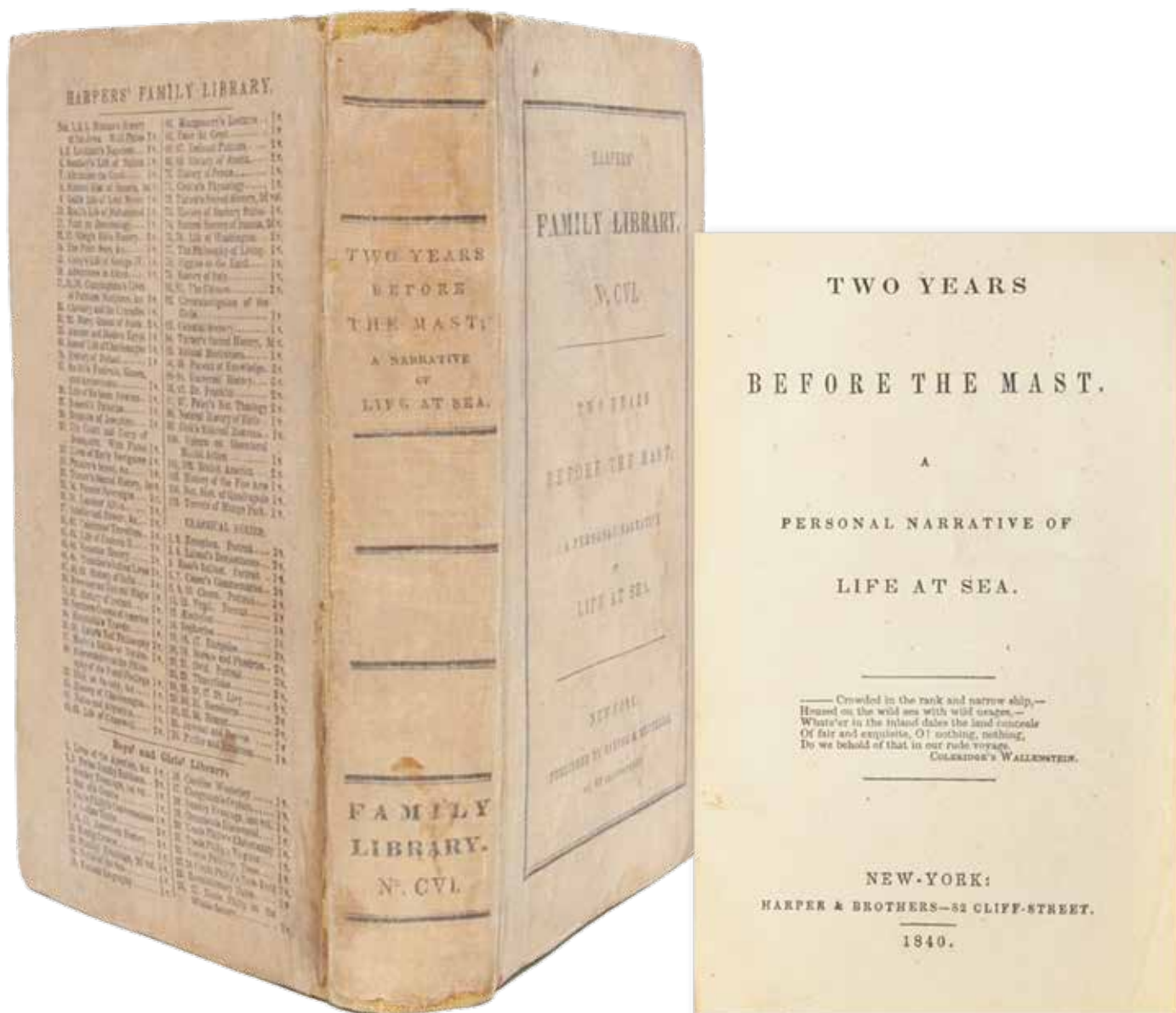
## 22. Dana, Richard Henry

### TWO YEARS BEFORE THE MAST: A PERSONAL NARRATIVE OF LIFE AT SEA

New York: Harper Brothers, 1840. First edition. First issue, with the dot over the "i" in the word "in" on copyright page and the unbroken running head on page 9. Original publisher's cloth binding is BAL type B with list of Harper's Family Library titles ending at number 105. Skillfully rebacked and retaining the original spine and endpapers. Externally and internally an exceptionally clean copy. Minimal wear to the boards. Pencil ownership signature to front endpaper, else unmarked and bright. Housed in a custom three-quarter morocco slipcase with chemise.

When a sheltered Harvard undergraduate leaves college life to become a sailor, adventure ensues. This is the basic premise of Dana's memoir, which follows his voyage "aboard the commercial brig Pilgrim, hoping to cure his eyes, which have been weakened from reading books as a student. He goes aboard trying to look like a seasoned sailor but, writing afterward, realizes that this only comes with real experience" (Bookrags). Only after traversing the California coast to collect hides or crossing the Equator with his mates does Dana truly feel like an authentic sailor. Two Years Before the Mast, "if not the most widely read book on California, certainly ranks extremely high on such a list" (Zamorano 80).

Zamorano 80, 26. BAL 4434.





*The important political history, inscribed by the author*

### 23. de Tocqueville, Alexis

## DE LA DEMOCRATIE EN AMERIQUE

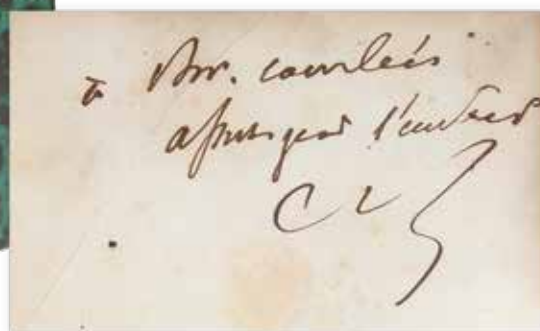
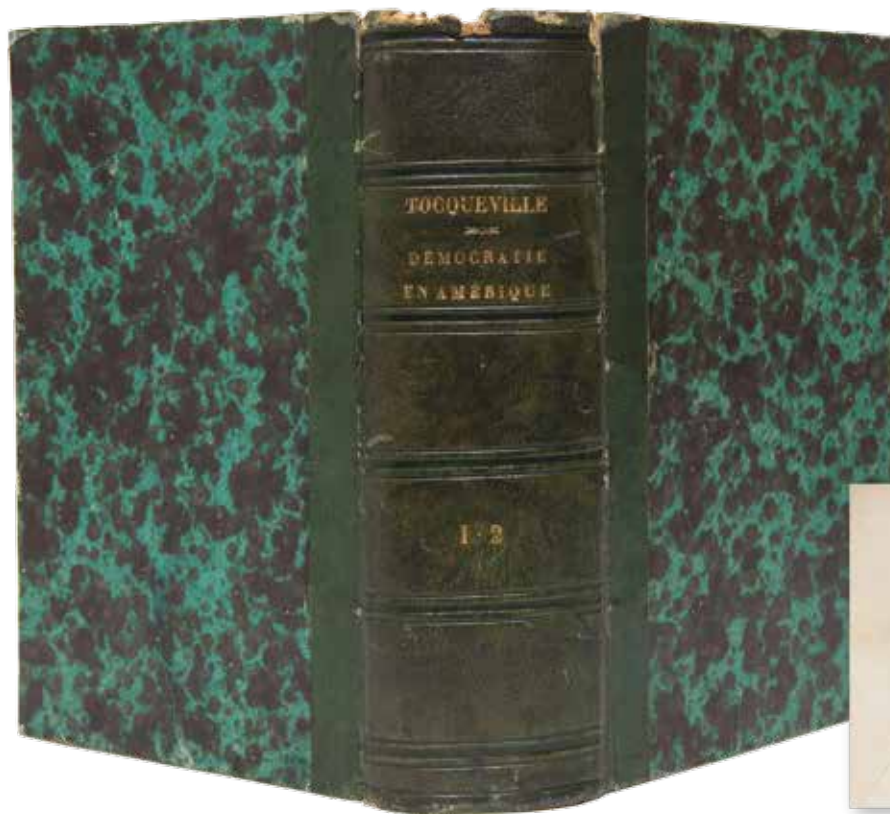
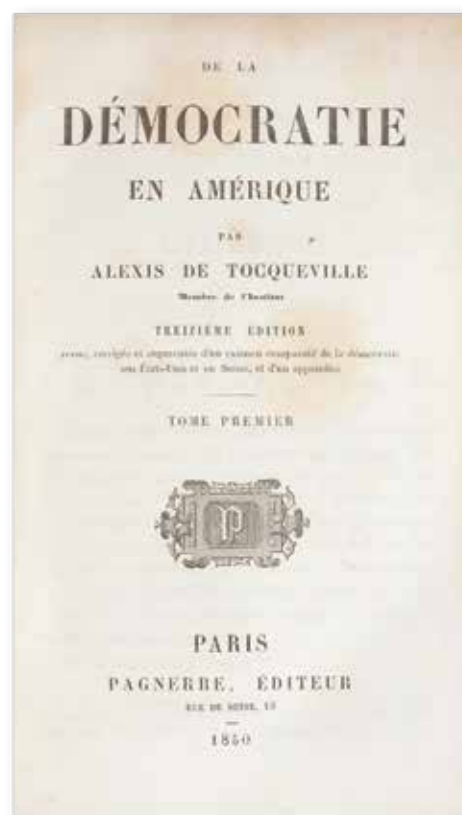
### *Presentation copy*

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

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

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

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



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

**24. de Tocqueville, Alexis**

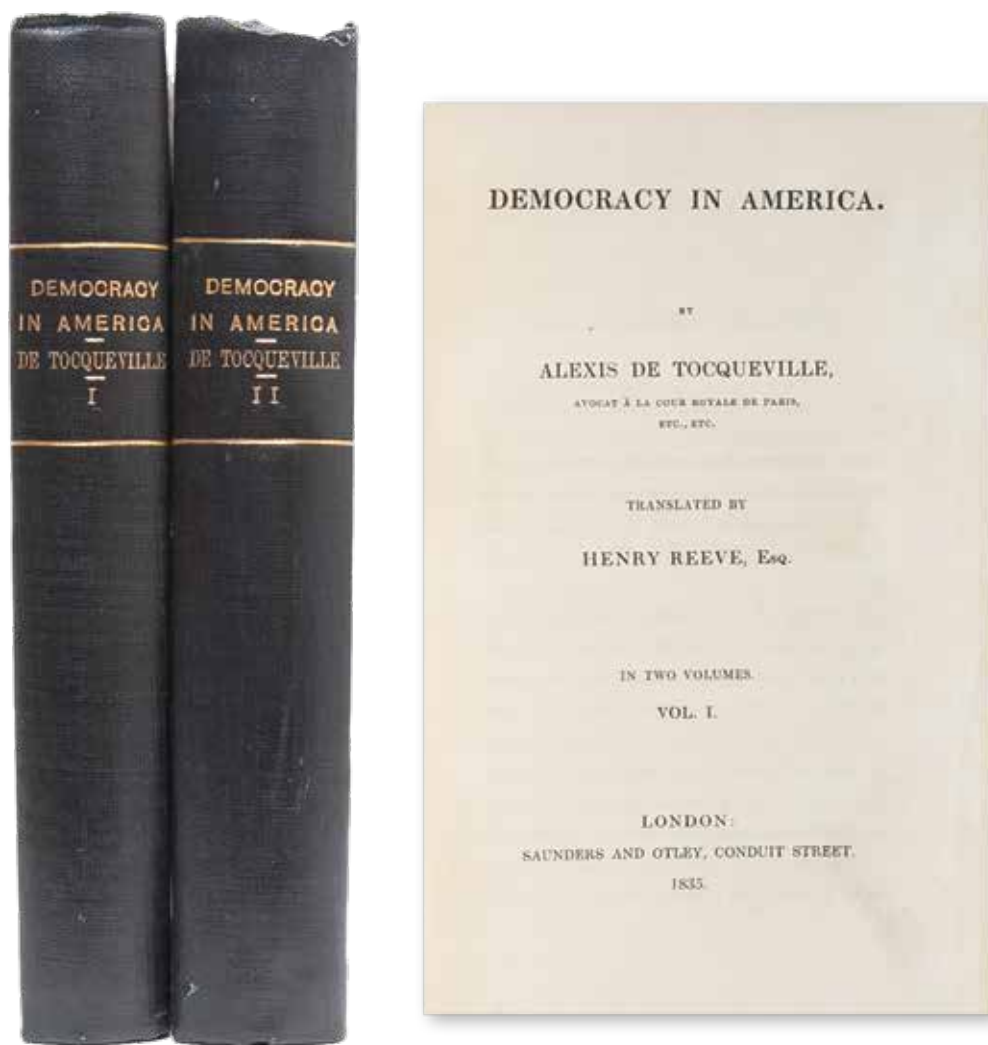
**DEMOCRACY IN AMERICA. PART THE FIRST**

London: Saunders and Otley, 1835. First English language edition. Two octavo volumes, collating xlv, 333, [1 blank]; viii, 462: complete with the folding map to the front of volume 2 and half titles in each volume. Bound full blue cloth with spines stamped in gilt, all edges stained red. Chip to the cloth at the crown of volume 2. Folding map, outlined in color, has a long tear with amateur tape repair on the verso, otherwise an excellent set internally. Bookplate of Joseph King on the front paste-down of each volume.

Complete as issued, Part II of *Democracy in America* would not appear in first edition in the Paris or London imprints until 1840. De Tocqueville, a French aristocrat, visited America between 1831 and 1832, ostensibly to study the penal system, although his interest was considerably broader. It seems logical that France would look to America as a beacon of hope for a successful democracy. After France embraced the goals of equality and democracy in 1789 at the start of the French Revolution, it found itself first in a dictatorship under Napoleon and then in one constitutional monarchy after another during the years following. De Tocqueville's astute observation of several aspects of American society and culture provides an invaluable lens of foreign perspective on our young nation's political growth.

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Howes T-278, 279. Sabin 96062, 96063. Clark III:111. Cosentino (Washington 1989). Near Fine.





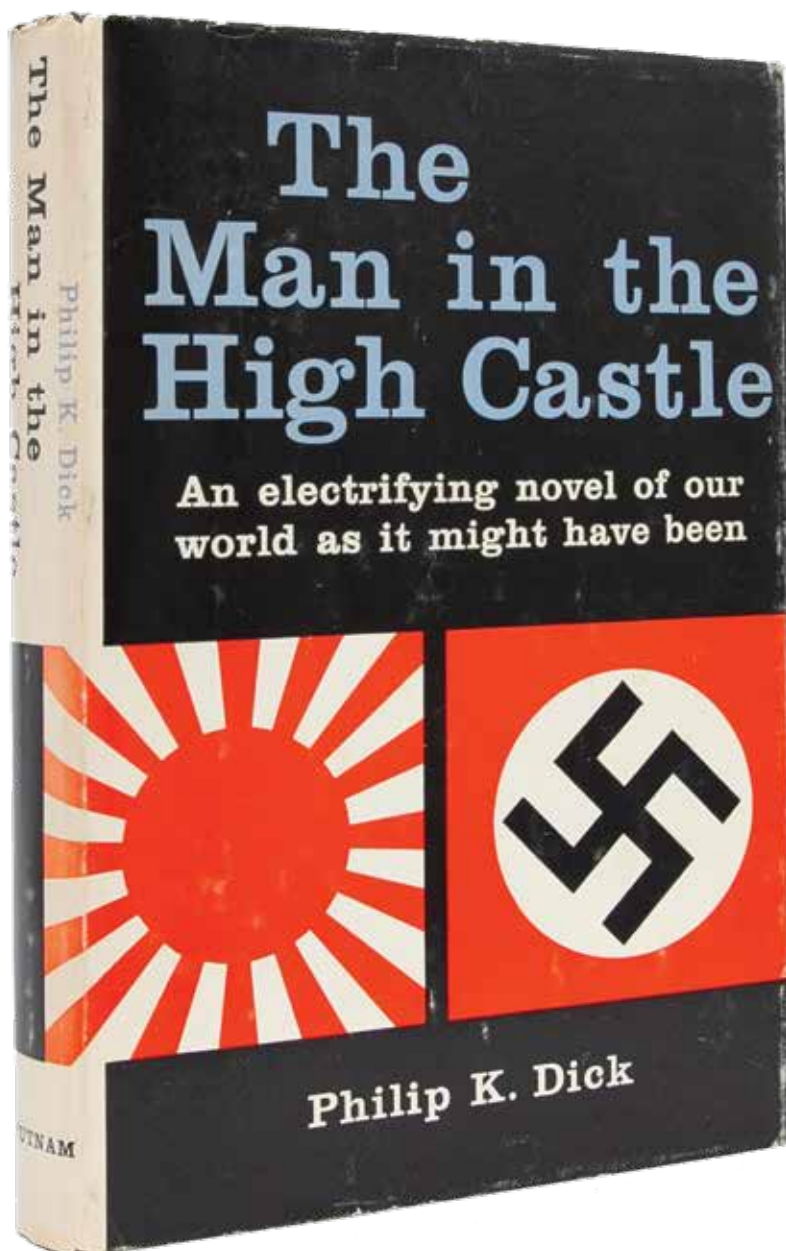
*A chilling and relevant alternative history, considering the effects of an Axis victory on the human condition*

**25. Dick, Philip K.**

**THE MAN IN THE HIGH CASTLE**

New York: G. P. Putnam's Sons, 1962. First edition. A Fine copy of the book in a solid Near Fine dust jacket with only slight wear at the spine ends and extremities, and a touch of rubbing at the front flap fold.

An alternative history that remains chilling and relevant today, *The Man in the High Castle* imagines a world wherein the Axis Powers defeated the Allies in World War II. Unfolding fifteen years after the war's end, the novel reveals that no peace can exist when the victors of a conflict remain power-hungry and precarious. By 1962, governing their respective territories of the partitioned United States, Imperial Japan and Nazi Germany clash over the futures they imagine for the human race. While the Reich continues its pursuit of "racial purity" through the exterminations of ethnic minorities, political dissidents, and disabled and queer peoples, Imperial Japan enacts policies of "judicial racism" focused mainly on the oppression of Black, Chinese, and Anglo Americans as a subservient working class. Inspired by the transmission of the banned novel *The Grasshopper Lies Heavy* -- a novel within the novel which imagines the result of an Allied victory -- politicians, rebels, and revolutionaries move beyond intrigue and into direct conflict. The questions raised by Dick's novel remain relevant today, and its adaptation into the streaming series *The Man in the High Castle* has kept Dick's thought experiment in public view. Fine in Near Fine dust jacket.



*A rare copy of Nicholas Nickleby in the publisher's deluxe morocco binding*

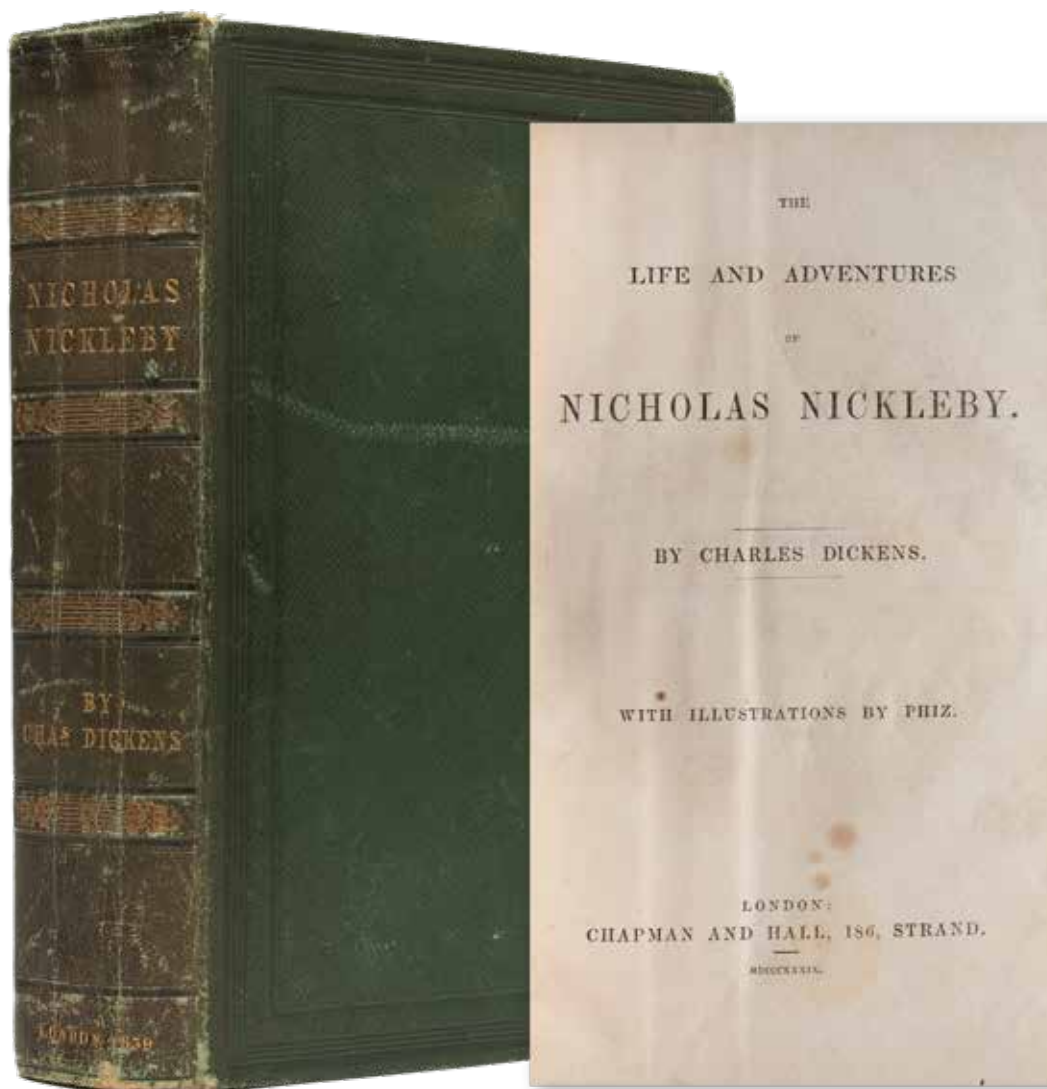
## 26. Dickens, Charles

### THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY

London: Chapman and Hall, 1839. First edition. Bound in the original publisher's deluxe full green morocco binding, gilt titles, stamped in gilt and blind, yellow end papers, all edges gilt. A Very Good copy with creasing and wear to the spine (one short tear at the head), some foxing to the plates. Armorial bookplate of Henry Gillett on the front paste-down. Bound without the half-title, otherwise complete with the engraved frontis and 39 plates by Phiz.

Nicholas Nickleby, Dickens' third novel, was originally serialized in monthly parts, then issued as a book in cloth. The publishers also had a small number of copies bound up in the present morocco both for presentation - a census of copies inscribed by Dickens on publication show them all to be in the green morocco binding - and for sale to the public at a higher price. This copy with most of the issue points outlined in Smith, but with a few typographical errors corrected.

"Dickens' third novel has always been a favourite with the general public. Indeed, it was the book's huge sales that enabled Dickens to give up parliamentary reporting and become a full-time writer...The theatricality of the novel attracted new and more appreciative critical attention [and it] demonstrates the inextricable link between public and private" (Bannerjee). A satire tackling the injustices faced by both women and men within the Victorian class system that relied so heavily the social status of the patriarch, the novel follows Nicholas Nickleby as he seeks to support his mother and sister after his father's death. When Nicholas' father dies after losing all of the family's money, it is up to the young man to emerge as the new and more morally sound patriarch. Dashing and likable, Nicholas ultimately prevails, dodging shady characters along the way and securing a respectable life in Devonshire for his extended family. A favorite among Dickens' works, Nicholas Nickleby has been adapted into a much-loved film. Very Good.



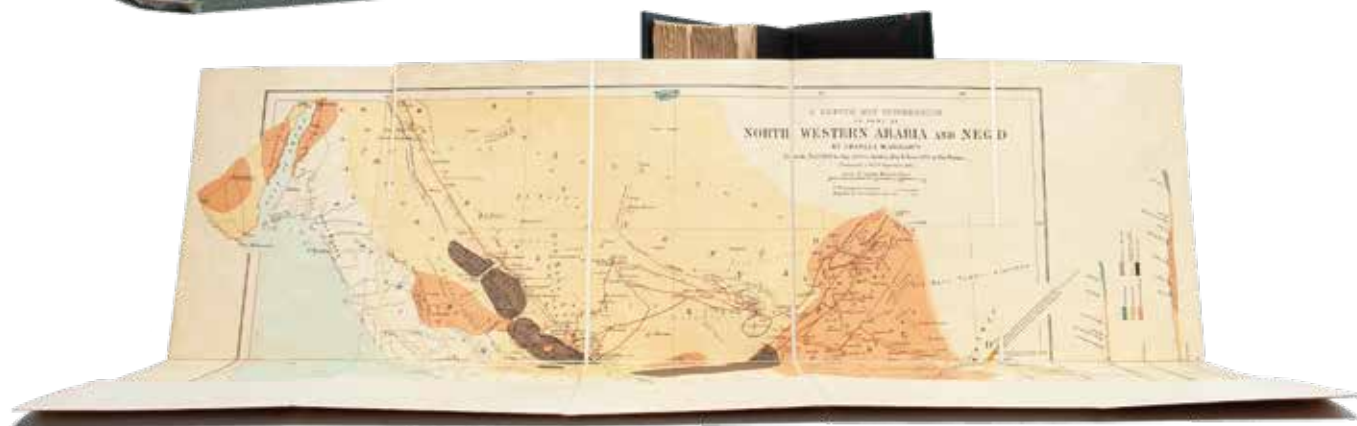
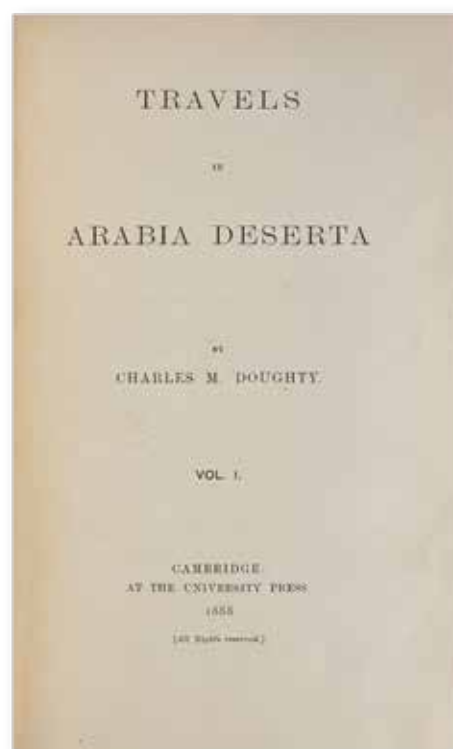
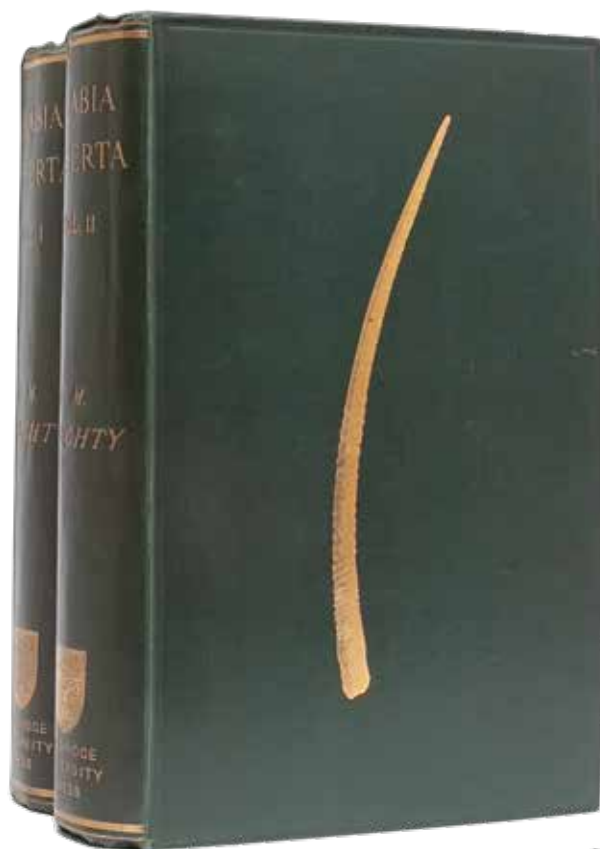
*An exceptional copy of an influential Victorian travel narrative*

**27. Doughty, Charles M.**

**TRAVELS IN ARABIA DESERTA (IN 2 VOLS.)**

Cambridge: Cambridge University Press, 1888. First edition. Original green publisher's cloth stamped in gilt. A Near Fine copy outside and in, with slight wear at the crowns and a contemporary ownership signature to the header of the title. Inner joints of Volume one professionally repaired. Complete, including the hand-colored folding map (loose as issued), eight folding plates, and numerous in-text illustrations. The present is an exceptional example of this important travel narrative.

A European colonial perspective on the Middle East, *Travels in Arabia Deserta* is "remarkable for its scientific revelations...and the accuracy of its geographical, geological, and archaeological observations" (Tabachnick). It also remains problematic in its "Victorian characteristics and aesthetics; its blend of fact and fantasy; and its portrayal of Arab society" (Tabachnick). For its English-speaking audience, the book fed a popular Victorian desire for real-life adventure narratives that surpassed the sensations that novels could provide. And it promoted for its white readers "the underlying cultural superiority of the West" by participating in a "discourse of Orientalism" that transformed the peoples and cultures of the Middle East into inferior, barbaric, or untrustworthy stereotypes that glorified survival and heightened the adventures of an Englishman with whom they could identify (Alzahrani).





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

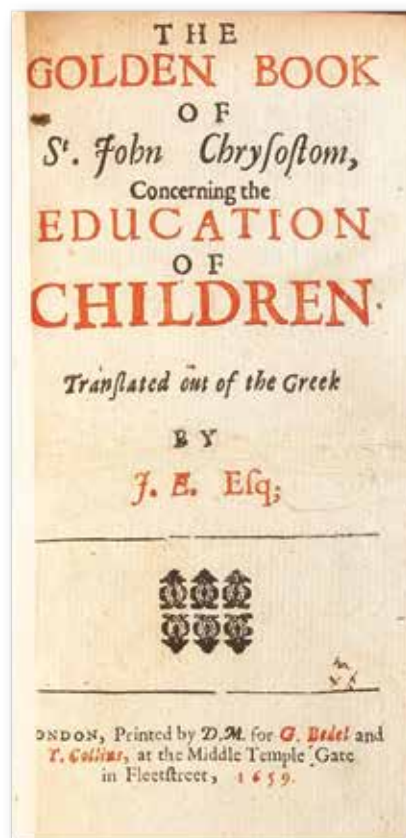
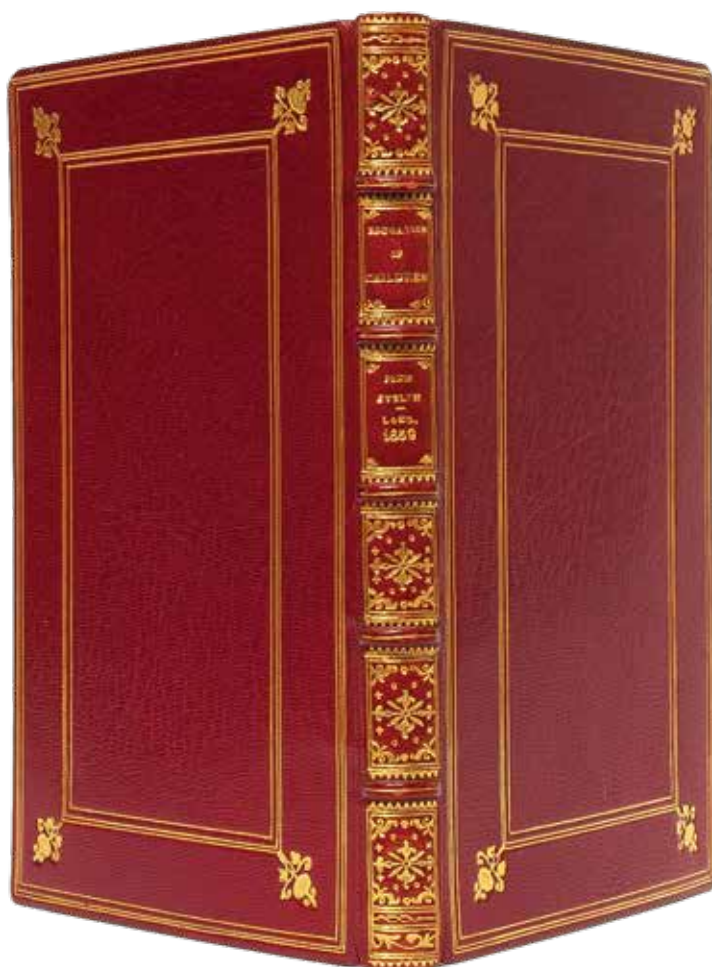
28. [Evelyn, John] J. E., Esq.

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

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

Grieving over the loss of his eldest son, famed diarist and social commentator John Evelyn turned to translation and study for consolation. The result of his efforts was *The Golden Book*, a tract encouraging parents to take a strong hand in their children's educations from infancy. Notably, these educations are less academic than social. Evelyn draws on the preaching of St. John Chrysostom, an early Archbishop of Constantinople who supported strong authority in church and family. And the present work's approach to gender in education is at times touched by Chrysostom's own anxieties about the sexes as well as contemporary debates about fashion and sexuality in the Caroline court. "Chrysostom's learning and eloquence sums up a long age of ever-growing moral outrage, fear, and loathing of homosexuality" (Allen). For Evelyn, education is about more than instruction in the classical languages or in reasoning; it helps to "compose and regulate children's manners." Of particular concern to Evelyn is what he perceives as the increasing vanity and effeminization of boys. "O vain man! Why dost thou instruct thy child...like a Girle, effeminating thy son even from the very cradle. Softening thus the vigor of his sex." In regard to girls, he complains against their rising independence and disregard of authority. "A maid when in her mother's chamber she hath learned to long for these various tires and ornaments of women becomes impertinent to her husband, and very troublesome." Early and reinforced education of both is critical to avoiding the defiance of gender expectations.

ESTC R10323.



*Inscribed to the founding father of the Royal Society*

## 29. Evelyn, John

# SYLVA, OR A DISCOURSE OF FOREST TREES, AND THE PROPAGATION OF TIMBER IN HIS MAJESTIES DOMINIONS...

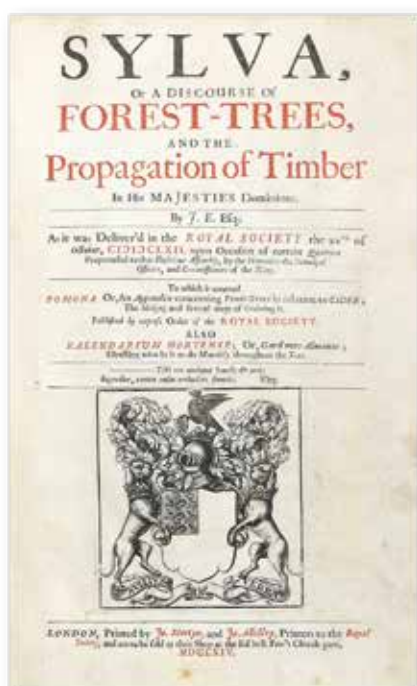
## Presentation Copy

London: 1664. First edition. Contemporary blind-ruled calf, rebaked probably in the 19th century, relined, old red edges. License leaf skillfully extended at margins, a few scattered marks, the paper generally clean and strong, very good. Housed in a purple cloth slipcase. The first book printed by order of the Royal Society and "the first western publication on forest conservation," this copy with an exceptional provenance (Williams). Presentation copy inscribed to the founding father of the Royal Society on the license leaf: "For the ho'le S'r Rob; Moray K't, from his most humble Servant Evelyn."

A superb association. The Scottish statesman Sir Robert Moray FRS (1608/9?1673) had a long and tumultuous career throughout a dangerous era, during which his deep interest in science – such as his correspondence with Athanasius Kircher and his experiments in chemistry – of necessity took a back seat to soldiering and politics. After the restoration, as one of Charles II's advisers, Moray was one of the 12 founders of the Royal Society who met on 28 November 1660 at Gresham College, London. He was chosen to preside at many of the early gatherings and oversaw its royal incorporation from Charles II in 1662. At that meeting Lord Brouncker was officially declared the first president of the Royal Society, but Moray is considered by many to have preceded him, as he presided over all but one of its meetings from its foundation. At their first meeting, the dozen first members had drawn up a list of the names of 40 people who they thought should be invited to join, John Evelyn among them, and Evelyn's *Sylva*, published in February 1664, had the distinction of being the first book to be printed by order of the Royal Society.

Presentation copies of this title are rare. Only three appear in auction records over the past century: inscribed to Sir Walter Blount, Norman sale, Christie's New York, 15 Jun. 1998; this copy, to Sir Robert Moray, Frank Irving Fletcher sale, Anderson Galleries, 2021 Apr. 1932; and to Thomas Chiffing (Chiffinch), Anderson Galleries, 1719 Feb. 1919. CELM notes the existence of another four presentations, those to Sir Edmund Bowyer, Dr Jaspar Needham, Sir George Carteret, and Lord Chesterfield. Keynes records (p. 132) two other exempla presented to Sir Thomas Browne (lost) and to John Hopkins.

ESTC R12326; Henry 132; Keynes 40-52-57; Wing E-3508 & 3516.



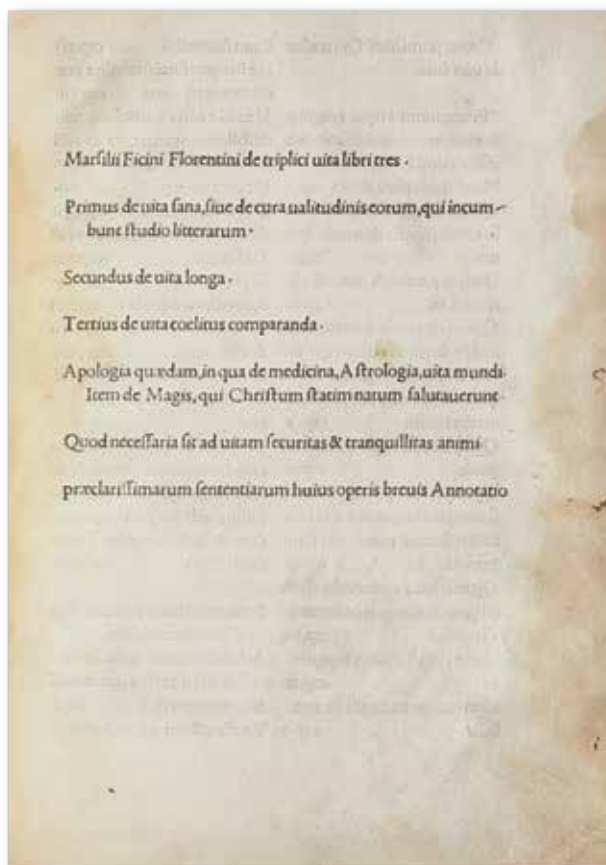
### 30. Ficino, Marsiglio

#### DE TRIPLICI VITA LIBRI TRES

Venice: Bartholomaeus Pelusius, Gabriel Bracius, Joannes Bissolus, Benedictus Mangius, 1498. Complete edition. A complete collection of Ficino's *De Triplici Vita*, comprising three books of medical advice to scholars. Small quarto. a-z4, & 4 reversed "c" 4: complete. Roman type. Early blind tooled calf with some restoration and some minor surface chips. A pleasing, clean, intact example. Capital spaces with guideline letters in place. Few early marginal notes in a secretary hand and underlining in a 16th-17th century ink. Early ink titling along fore-edge mostly faded, with bolder titling to bottom edge. Second to last blank with small closed tears and one clean cut approximately three inches, excising upper corner at a shallow angle. Minor worming, mostly to preliminary and terminal leaves; occasional inoffensive soiling and marginal dampstaining throughout (but largely concentrated to outer margins of first 10 leaves and to inner margins) with text unaffected. Light stain to first blank along with early ownership signature. Contents tight and text bright. A pleasing, complete copy.

Synthesizing elements from various philosophical, religious, and literary traditions, Marsiglio Ficino became one of the most famous figures of the Italian Renaissance. Despite his close ties with the Catholic Church and its teachings, Ficino was deeply interested in the work of Greek philosophers Plato and Plotinus; and in his later career, it was his exegesis of the latter that drew him to write the *De Triplici Vita*: a three-part work *On Healthy Life*, *On Long Life*, and *On Obtaining Life from the Heavens*. "Of the three books of *De Vita*, the third proved most controversial, dealing as it did in places with seemingly heretical themes, including potentially idolatrous 'statue animation'...Ficino came close enough to theological unacceptability" that it risked his position of favor in the Papal Court (Stanford). In his own time, Ficino "provided Western European thinkers with authoritative versions of Plato, Plotinus, and other Platonizing thinkers, with his Latin translations of those texts becoming the standard for over three centuries" (Stanford). But as the new science took hold in the seventeenth and eighteenth centuries, works such as *De Triplici Vita* declined in popularity due to their "semi-mythical ancient sages, hidden natural sympathies, and interpretive style of philosophizing" (Stanford).

Goff F-161. Hain II, 7066. BMC III, 759. BMC III, 41. Walsh 2738, 2739.





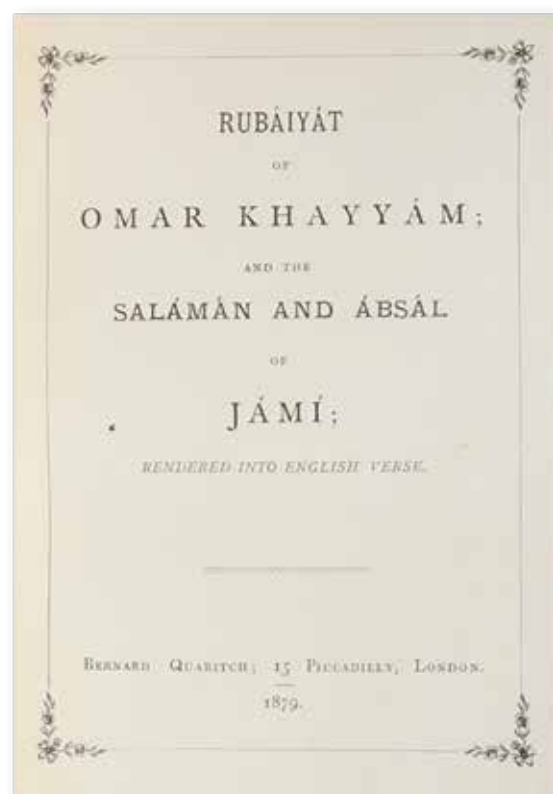
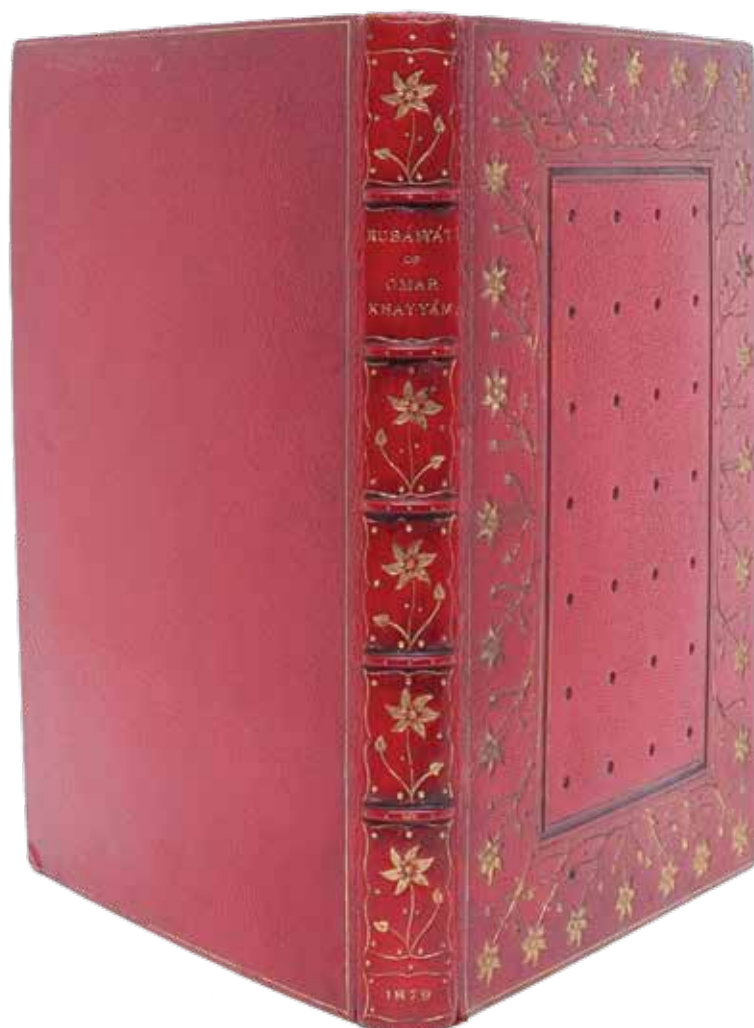
*Among the most quoted and most influential works in translation during the Victorian period*

### 31. [Fitzgerald, Edward]

#### RUBAIYAT OF OMAR KHAYYAM AND THE SALAMAN AND ABSAL OF JAMI

London: Bernard Quaritch, 1879. Fourth edition. Full red crushed morocco by Bumpus. Stamped in gilt and black on the front board and spine, vellum end papers, all edges gilt. An exceptional copy of this early translation into English, first published in 1859. Attractive bookplate of Countess Florence Onslow on the front paste-down. Signed by her on the half-title, dated 1890.

Fitzgerald attributed the original work to the famed astronomer and mathematician Omar Khayyam, and this collection of quatrains rapidly became a favored text of the Pre-Raphaelites. "Like the *Odyssey* or the *Vita Nuova* [it] was once the most widely known and quoted work of Victorian poetry in the world," and its place in Western culture at the time was secured by Fitzgerald's "epigrammatic, sophisticated, often mordant verses [that] display Fitzgerald's adroitness in handling this stanza form" (Warner). Yet with rise of Modernism, the *Rubaiyat* fell out of style for a time, its lush and romantic orientalism considered out of step with the concerns of those who were living through a devastating World War. But the beautiful surviving copies in exceptional vellum, silk, and leather, alongside recently released critical editions, have helped draw attention back to the *Rubaiyat*'s beauty and its role in inspiring so many monumental pieces of Victorian art and literature. Fine.



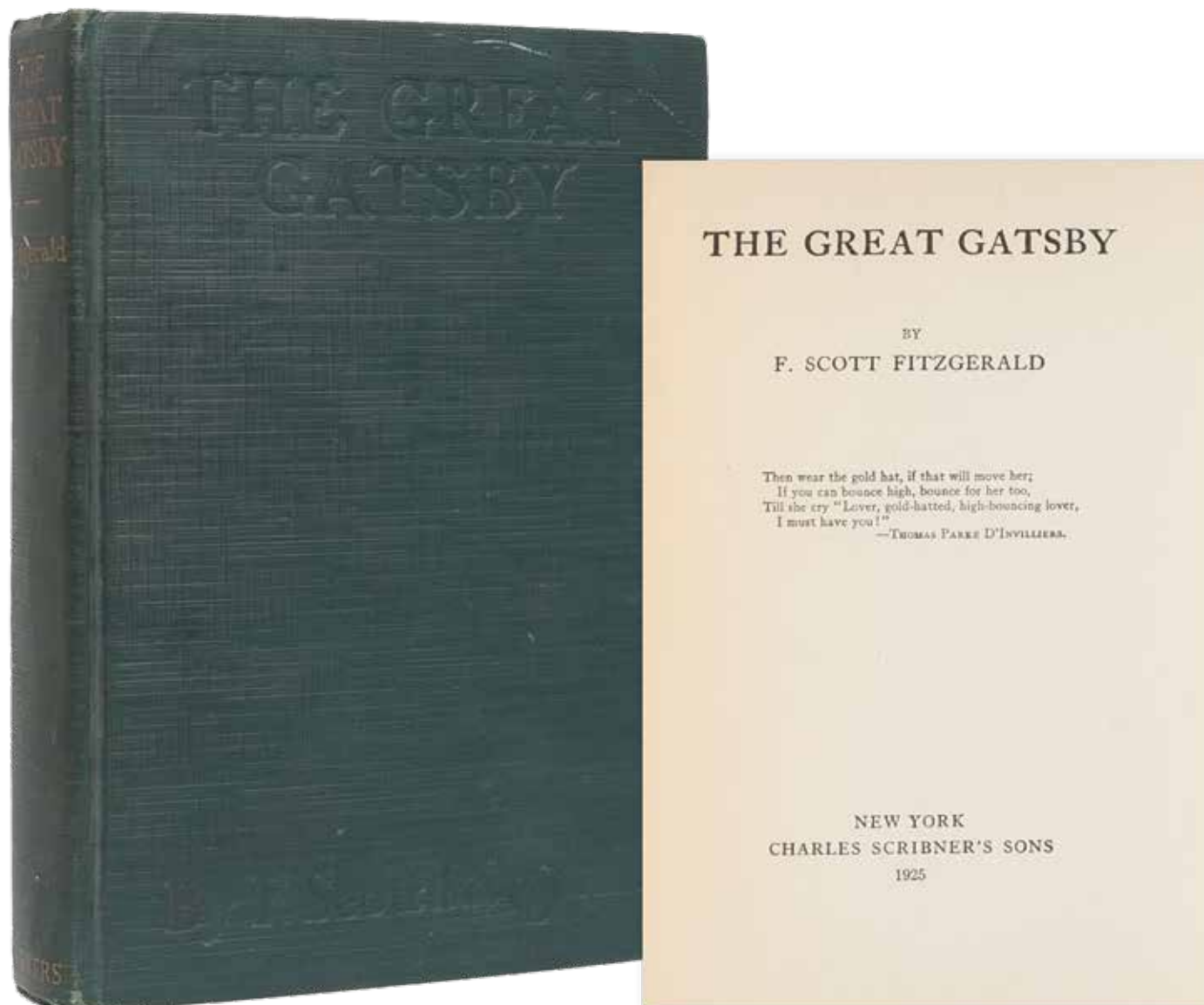
*Fitzgerald's famous and haunting novel about wealth and desire during the Jazz Age*

### 32. Fitzgerald, F. Scott

## THE GREAT GATSBY

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

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



*With exceptional illustrations documenting exotic birds, many now endangered*

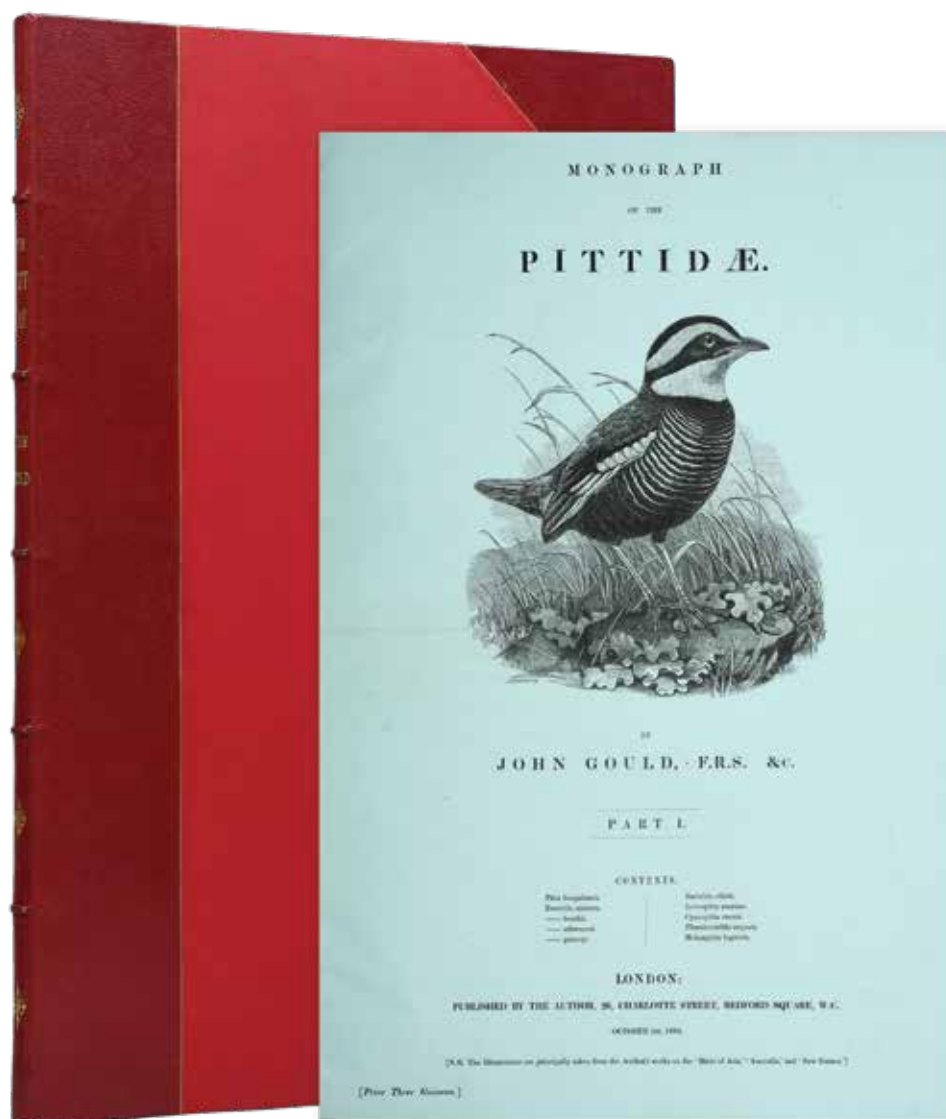
### 33. Gould, John

## MONOGRAPH OF THE PITTIDÆ

London: Published by the author, 1880. First and sole edition. 2 parts folio bound in one (555 x 368 mm). Late 20th century red half morocco for Henry Sotheran Ltd, with decorative gilt spine, sides and corners trimmed with a gilt single fillet, red cloth sides, marbled endpapers, gilt edges; original pale blue printed wrappers preserved. 10 hand-colored lithograph plates by John Gould in collaboration with William Hart and H. C. Richter, printed by Walter. A handsome copy.

The Pittidae, or Pittas, are a colorful family of around 40 species of forest-dwelling birds from tropical India, Asia and Australasia, with a couple of species living in Africa. Today, four species are listed as endangered and several more are either vulnerable or near-threatened, largely due to deforestation and the trade in cage-birds. Part I only was complete at the time of Gould's death; Part II was issued without plates, and no title page or preliminary letterpress was produced for either. This copy would appear to have professionally executed later hand-coloring. "The sheer number of imperial folio volumes on birds published by Gould has never been surpassed. He was the entrepreneurial naturalist of the 1800s in England, and the pioneer naturalist of Australia" (ODNB).

Fine Bird Books p. 78; Nissen IVB 377.





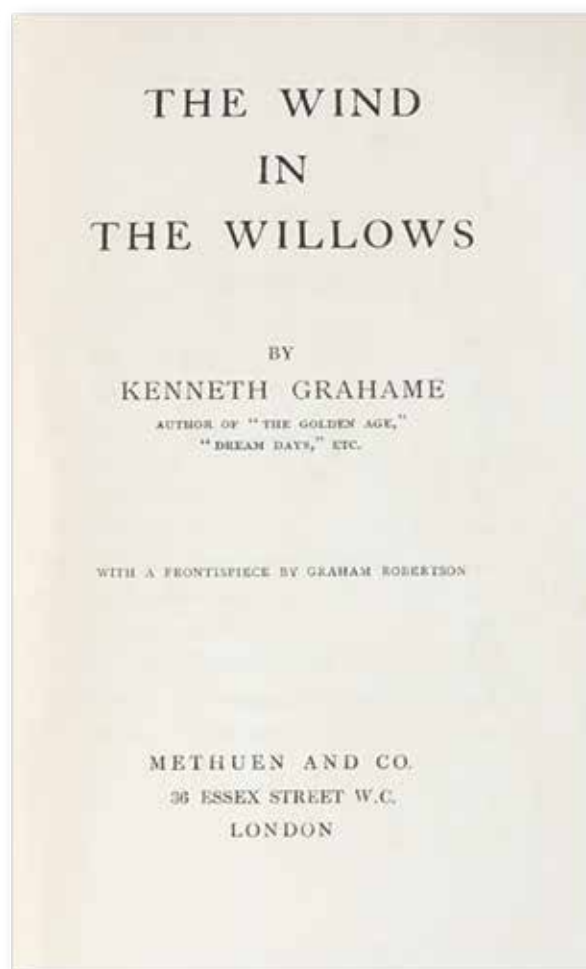
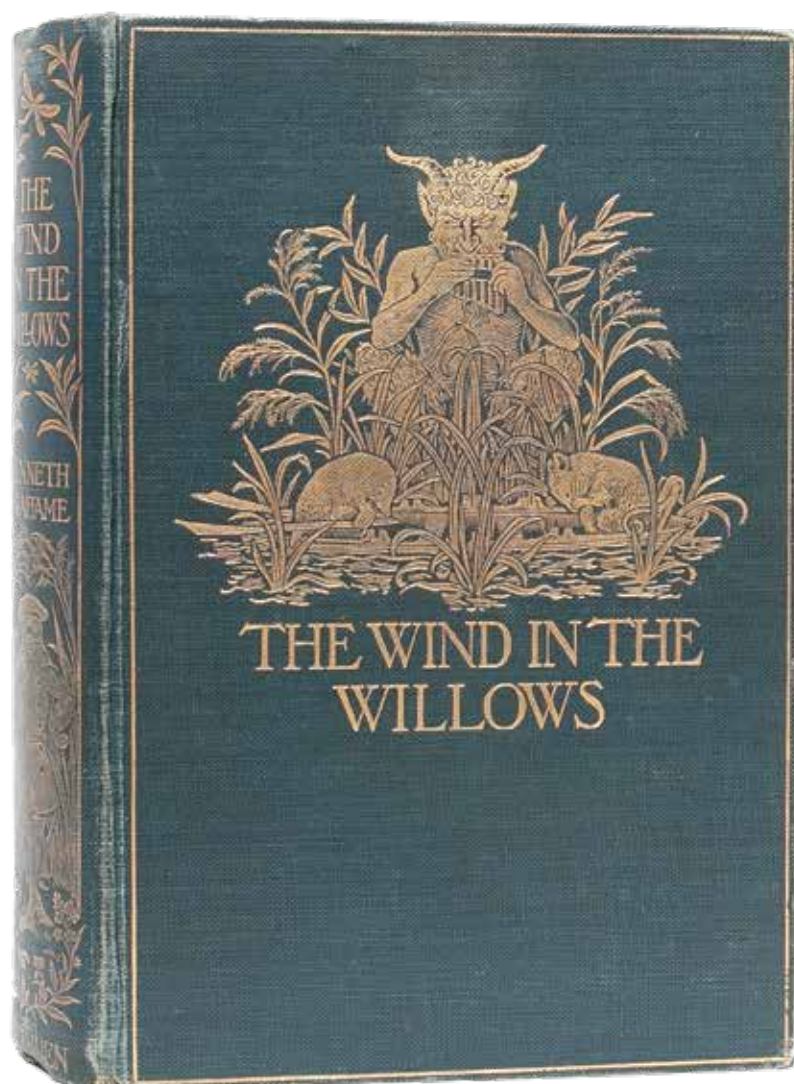
*"Whimsical, fascinating by its apparent seriousness and that sense of underlying poetry"*

### 34. Grahame, Kenneth

## THE WIND IN THE WILLOWS

London: Methuen and Co., 1908. First edition. A Near Fine copy of the book in the publisher's original green cloth binding, stamped in gilt. Minor wear at the spine ends, short one inch split to rear inner hinge, faint ghost from removed article on front free end paper, but generally in excellent condition internally.

Grahame's famed children's novel, featuring the beloved Mr. Toad, Rat, Badger, and Mole. Grahame began writing the book in 1908 – in his late 40s -- after leaving his position as Secretary of the Bank of England. Much of the plot of *The Wind in the Willows* had its origins both in the bedtime stories Grahame had invented to tell his own son, and in Grahame's childhood experiences in Berkshire county. The book might not have been published if not for the efforts of President Theodore Roosevelt, who lobbied Methuen to release it. While reviews were mixed, the book became a classic – and would be adapted into the well-known play *Toad of Toad Hall*, by A.A. Milne, in 1929. "The Wind in the Willows is a worthy companion to *The Golden Age* and *Dream Days*. It is whimsical, fascinating by its apparent seriousness and that sense of underlying poetry which Mr. Grahame somehow manages to convey through all his nonsense" (Contemporary New York Times Review). Near Fine.



## 15th century cheat-sheets for preparing effective sermons

## 35. Guillelmus Parisiensis &amp; Johannes de Verdena

## POSTILLA SUPER EPISTOLAS ET EVANGELIA DE TEMPORE ET SANCTIS. [BOUND WITH] SERMONES DOMINICALES CUM EXPOSITIONIBUS EVANGELIORUM

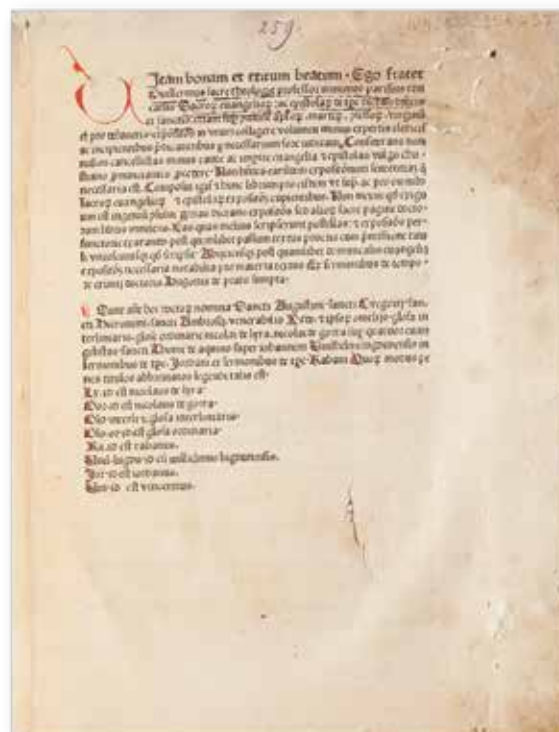
Reutlingen: Michel Greyff, not before 1480 & Reutlingen: Johann Otmar, not before 1484.

Contemporary pigskin over thick wooden boards, paneled and ruled in blind with later paper labels to spine. Decorative brass catch plates, lacking clasps. Minor tears to joints near crown and foot of spine; occasional wormholes and shelfwear. Square and tight. Measuring 279 x 197mm and collating [158]; [126]: lacking first and last blanks of first volume and lacking a1 (with three-word title and blank verso) and final blank of second volume. Rubricated throughout. Pastedowns and margins with occasional early marginalia and annotations. Paper flaws to several leaves with no loss, minor worming to preliminary and terminal leaves, and inoffensive scattered foxing and soiling throughout. A bit of separation within the text block near the last gathering. A wide margined and pleasing copy.



The Postilla offers interpretations useful to teachers and clergy of the New Testament, providing Gospels and Epistles to be read aloud on Sundays and feast days, and laying the foundation for sermons. The preface explains that Augustine, Ambrose, Jerome, and other Christian leaders' works provide the basis for the text. The second text shares this aim. Focusing only on the Evangelists, its colophon indicates that preachers who utilize this book can "sleep securely" rather than staying up late at night to develop sermons.

While the former was written by a Dominican and the latter by a Franciscan, both texts would have been consulted by educators and clergy seeking assistance in the development of their public sermons. Bound together, they provide a unique opportunity for acquiring items from the only two printers operating in Reutlingen in the 15th century, both specializing in educational material in Latin and German.





*Signed by Harte and the illustrators*

### 36. Harte, Bret

## THE WRITINGS OF BRET HARTE

*Autograph Edition (in 19 vols.)*

Boston: Houghton, Mifflin and Company, 1896-1903. First Thus. Autograph Edition. Limited to 350 numbered copies, signed by the author and dated "Septem. 1896." Nineteen octavo volumes (8 3/8 x 5 5/8 inches; 213 x 142 mm). Contemporary full dark blue levant morocco. Covers elaborately paneled in gilt within a double gilt fillet border, spines decoratively paneled in gilt, turn-ins ruled in gilt, red crushed levant morocco doublures ruled in gilt and with gilt cornerpieces, red watered silk liners, top edge gilt, others uncut. Minimal fading to spines. Photogravure frontispieces, vignette titles, and plates after drawings and paintings by Frederic Remington, James Montgomery Flagg, Alice Barber Stephens, W.L. Taylor, E. Boyd Smith, B. West Clinedinst, Mary Hallock Foote, and others, all on India paper mounted. Descriptive tissue guards. Each volume with at least one plate signed by the illustrator (the frontispiece of Volume V signed by Frederic Remington). A wonderful set.

Bret Harte (1836-1902) was an influential "American writer who helped create the local-color school in American fiction. In 1854 Harte left New York for California and went into mining country on a brief trip that legend has expanded into a lengthy participation in, and intimate knowledge of, camp life. In 1857 he was employed by the Northern Californian, a weekly paper. In about 1860 he moved to San Francisco and began to write for the Golden Era, which published the first of his Condensed Novels, brilliant parodies of James Fenimore Cooper, Charles Dickens, Victor Hugo, and others. He edited the periodical Californian, for which he engaged Mark Twain to write weekly articles. In 1868... Harte was named editor of the Overland Monthly. For it he wrote The Luck of Roaring Camp and The Outcasts of Poker Flat. Following The Luck of Roaring Camp, and Other Sketches (1870), he found himself world famous. He furthered his reputation with the poem Plain Language from Truthful James (1870), On it he based his best play, Ah Sin (1877), a collaboration with Twain" (Merriam-Webster's Encyclopedia of Literature). A twentieth volume Stories and Poems, was published twelve years after the first nineteen volumes, in 1915 (see BAL 7408).





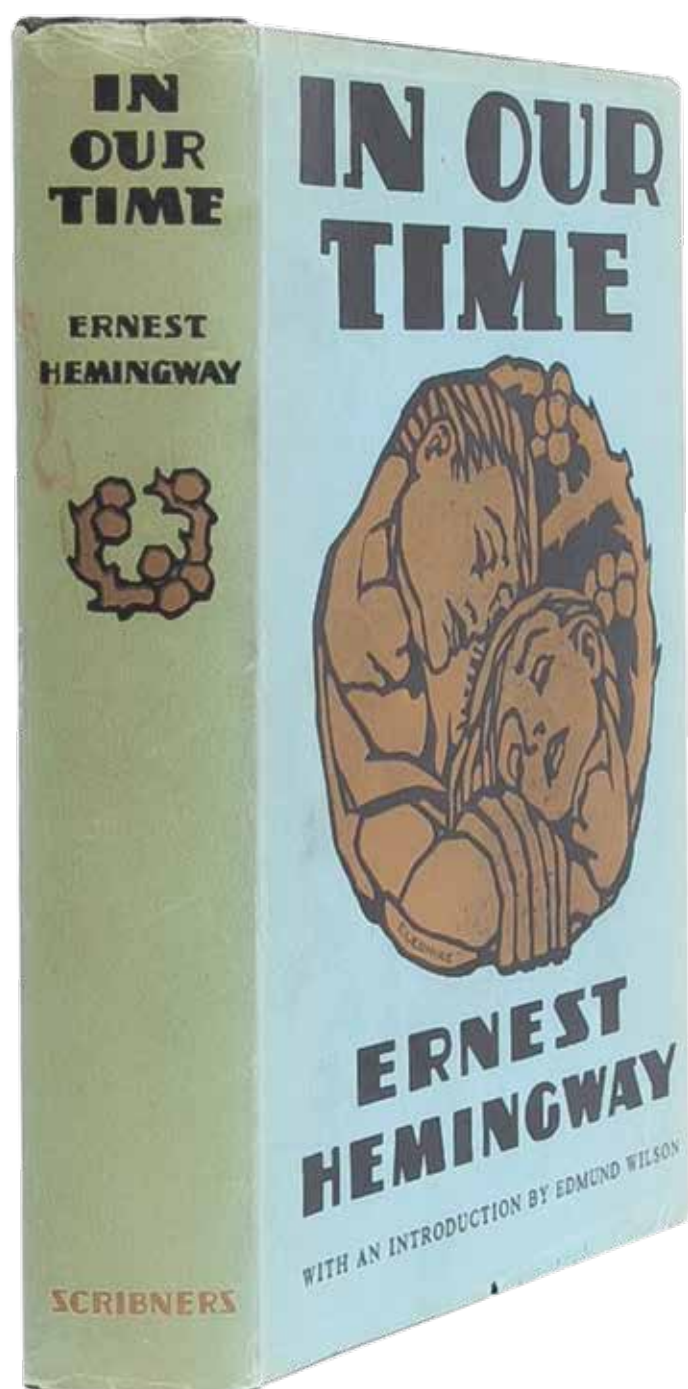
*The book that launched Hemingway into the literary elite*

### 37. Hemingway, Ernest

#### IN OUR TIME

New York: Charles Scribner's Sons, 1930. First edition thus, Third Overall. A Fine copy of the book with just a few old bookseller notations to the rear end paper. In a strong Near Fine dust jacket with just a bit of fading to the spine and a few trivial nicks to the edges of the jacket.

Having got hold of a copy, F. Scott Fitzgerald wrote immediately to Maxwell Perkins: "This is to tell you about a young man named Ernest Hemingway [sic]... its remarkable & I'd look him up right away. He's the real thing" (10 October 1924). *In Our Time* earned Hemingway a place beside Sherwood Anderson and Gertrude Stein among the most promising American writers of the time, and is today considered one of the most original short story collections in 20th-century literature. Fine in Near Fine dust jacket.



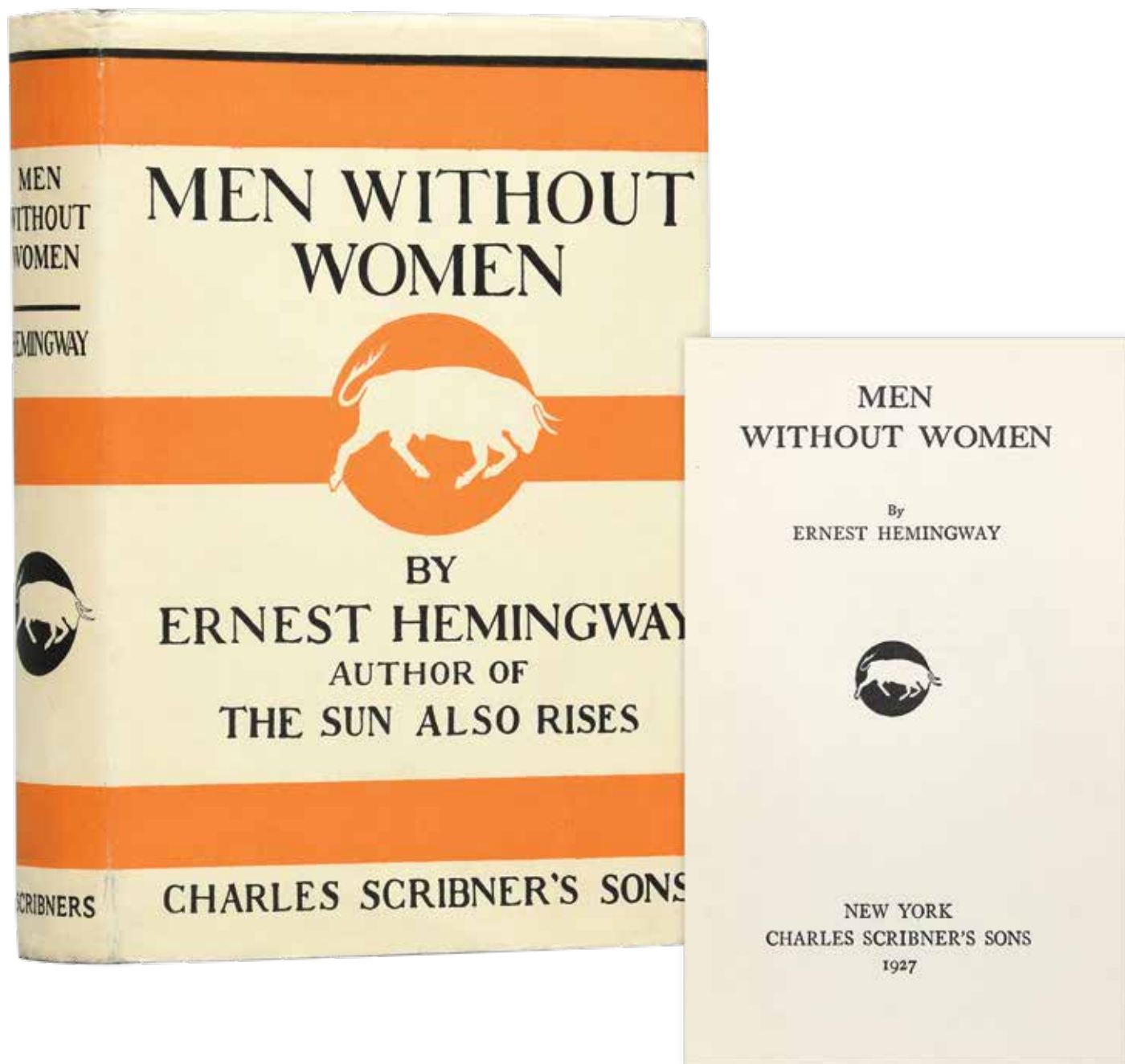
*Hemingway's early short fiction, "as clear and crisp and perfectly shaped as icicles, as sharp as splinters of glass"*

**38. Hemingway, Ernest**

**MEN WITHOUT WOMEN**

New York: Charles Scribner's Sons, 1927. First edition. A bright, Fine copy of the book in like dust jacket. With all first issue points, including unbroken font for page number 3, no printing on the bands of the dust jacket. Top stain a trifle dulled on the book, dust jacket with extremely minor wear on the rear spine fold, but about as bright and fresh as one could hope for.

The 14 stories in this early collection "are as clear and crisp and perfectly shaped as icicles, as sharp as splinters of glass. It is impossible to read them without realizing that seldom if ever before has a writer been able to cut so deeply into life" (Time). Included are The Killers, Ten Indians, Today is Friday, and Hills Like White Elephants. Considered among the most masterful of Hemingway's short fiction. Fine in Fine dust jacket.



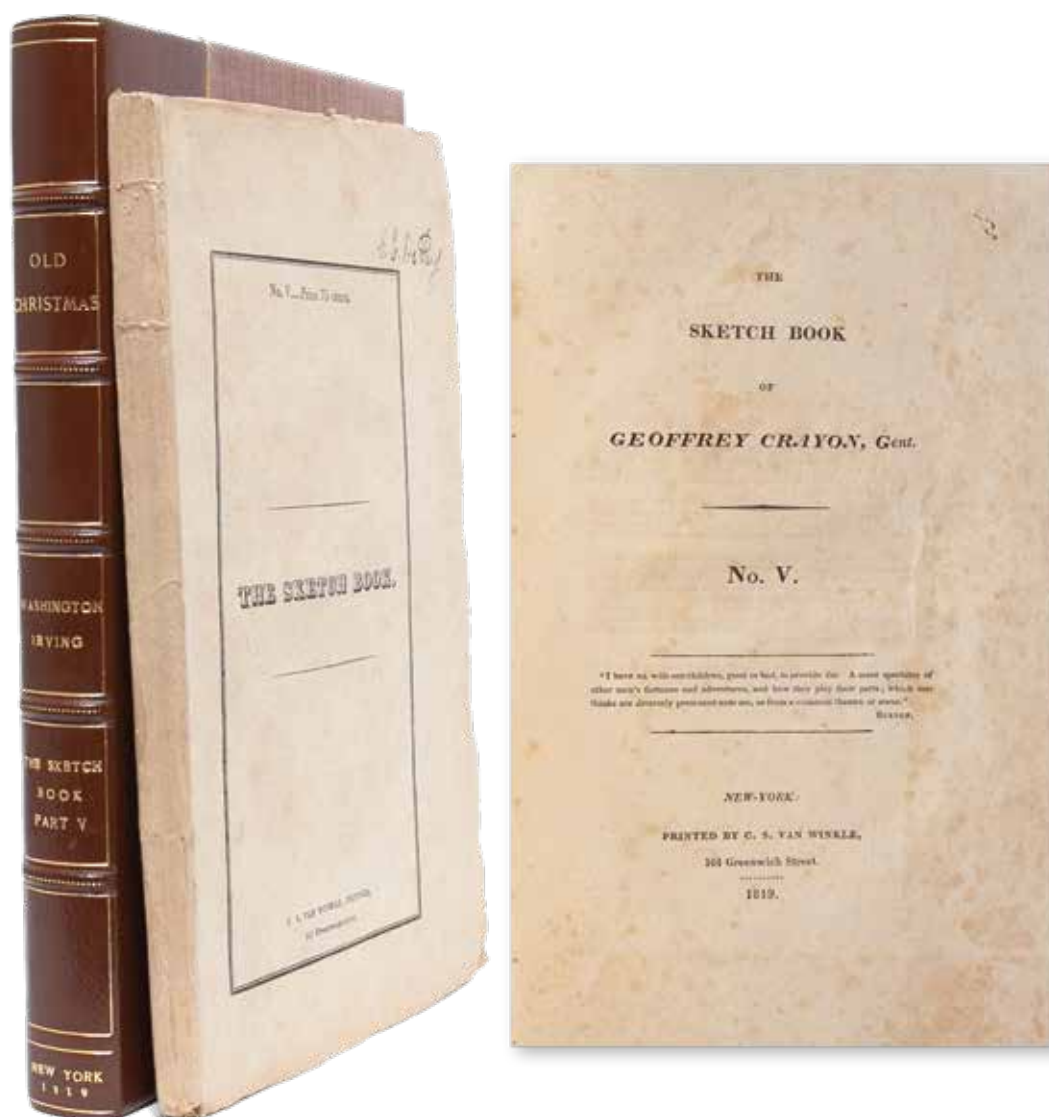
*Scarce in original wraps, the story that is credited with “creating Christmas in America as we know it”*

### 39. Irving, Washington

#### SKETCH BOOK (PART 5)

New York: C. S. Van Winkle, 1819. First edition. A completely unrestored part 5 in wrappers in exceptional condition. The wrappers show very little wear or damage, with a previous owner's name on the front wrapper. Light foxing and/or minor dampstaining to a few leaves, but generally internal content in excellent condition. A remarkable example of part 5 of Irving's masterpiece, in its original state. The Greenhill-Martin set (all 7) in parts was sold in 1990, spines were renewed and then it sold again in 2014 for over \$34,000. While sets often turn up in bindings, genuine, unrestored parts in wrappers are rare. Housed in a custom slipcase with chemise.

“The Sketch Book was a celebrated event in American literary history. The collection was the first American work of short stories to gain international success and popularity” and while “most of the book's 30 off pieces concern Irving's impressions of England, six chapters deal with American subjects” (Britannica). The present volume contains Old Christmas, a story for which Irving is “often credited with creating Christmas in America as we know it...Among the story's major contributions to Christmas in America was his promotion of St. Nicholas as a beloved character, laying the groundwork for the figure we'd eventually embrace as Santa Claus” (NEH). Prior to Old Christmas, Americans had disparate practices and traditions for the holiday, shaped in part by their immigrant heritage as well as by Puritanical bans against excessive celebrating and drinking. Irving helped consolidate the nation around rituals, images, and ideas now common today. “Charles Dickens later fine-tuned the Christmas story, but Irving laid the foundation. Americans embraced Irving's vision of Christmas as their own” (NEH). Near Fine.





*Drawing its hero from a quiet seaside life and into adventure among Elizabethan pirates and privateers*

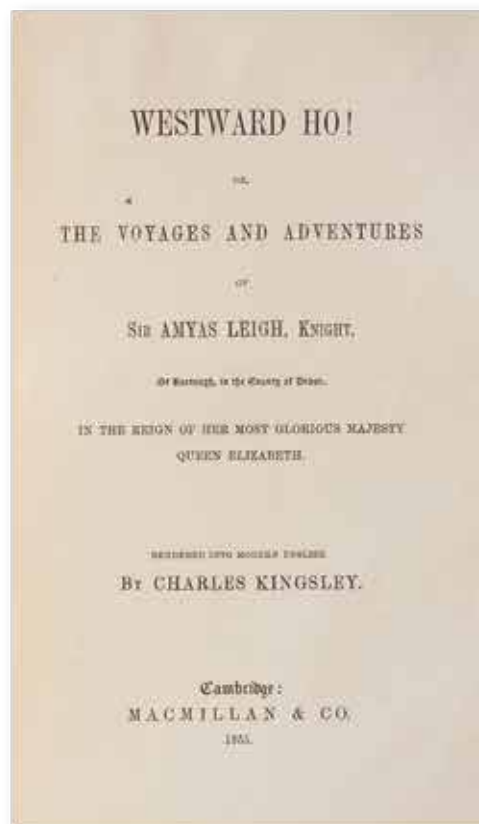
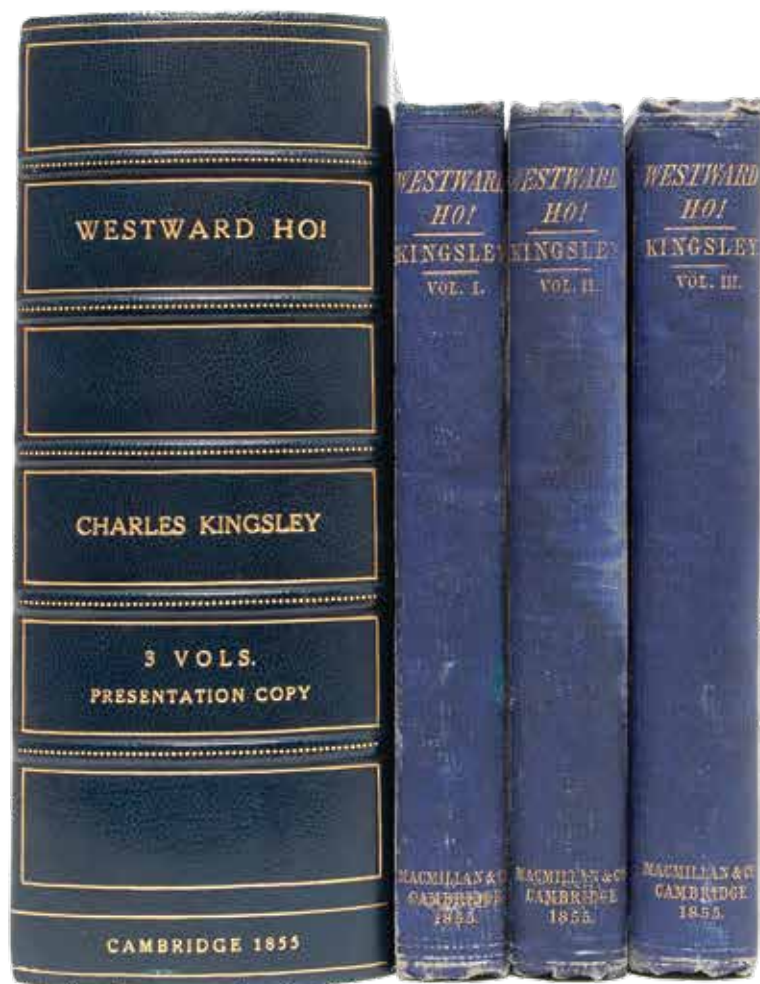
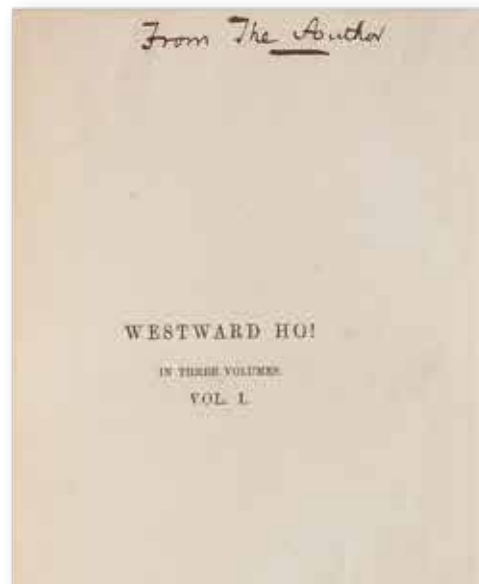
#### 40. Kingsley, Charles

### WESTWARD HO!

#### *Presentation Copy*

Cambridge: Macmillan & Co., 1855. First edition. A Near Fine set in original cloth. Presentation copy, inscribed "From The Author" in a secretarial hand on the half-title of volume one. Volume one with discrete repair to the crown and minor color touch-up to the cloth. Volume two with a small snag to the cloth on the rear board, slight loss of color to the spine. Volume three with just a bit of bumping to the corners and spine ends pushed in. Half-titles in each volume, preliminary ad leaf in volume one and 16 page catalogue in the rear, dated April 1855 (Saldier notes a Feb. catalogue for the first edition). An exceptional set of this celebrated adventure tale. Housed in a mid-twentieth century custom clamshell case, and with an early James F. Drake description tucked in.

"Beginning in the fictional seaport of Bideford Quay in Devon, during the reign of Elizabeth I, Charles Kingsley's monumental novel follows the fortunes of Amyas Leigh, a young man who sets sail for a life of adventure on the high seas. After battling pirates and treasure hunting in the Caribbean, while setting out to rescue his beloved Rose Salterne, Amyas joins Sir Francis Drake as he prepares to face England's greatest threat -- the Spanish Armada" (Day). As celebratory as Kingsley is about the Elizabethan past, his massive novel also draws connections between that time and his own, urging readers to see parallels between England's past clashes with Spain and its current tensions with the French and their emperor Napoleon. Near Fine.



*Virtually unopened since purchase, with all the original materials*

## 41. Lennon, John

### BAG ONE

#### *Complete Portfolio*

New York: Cinnamon Press, 1970. First edition. First edition, first printing, one of 300 sets, the 13 prints uniformly signed in pencil lower right by Lennon and numbered lower left. The first edition was issued in 300 portfolios numbered in Arabic numerals in a vinyl bag and 45 hors-commerce sets lettered in Roman numerals without the bag. Title page, A-Z poem, 7 black portrait lithographs, 6 erotic sepia lithographs and statement of limitation page all on BFK Rives paper with two edges untrimmed. Sheet sizes 58.4 x 76 cm. All held in a brown paper band and housed in a brown card folder with blue moire silk spine. Entire contents housed in the publisher's white vinyl carrying case with titles to front in black, lined in blue moire silk with two internal buckled straps, lockable zip with key and owner's name tag attached. Bag lightly marked, otherwise a complete set in excellent condition with the original internal packing. Complete sets of any iteration of Bag One are extremely rare in commerce. This set has stayed in the possession of the original purchaser until now and has rarely been opened since publication. Unusually, it retains all its original packaging, including the unbroken paper wraparound band holding the lithographs together, the interior cardboard bag linings, and the small metal key for the golden zip-lock that is often missing.

John and Yoko married on 20 March 1969. Their honeymoon was devoted to a "bed-in for peace" lasting seven days in the Amsterdam Hilton Hotel. During this time, they gave interviews publicizing their peace message and promoting "Bagism," a satire of prejudice which had first been launched in late 1968. The drawings for Bag One were created by Lennon in two bursts of artistic inspiration in 1969: the earliest images depict the public events of their marriage and honeymoon; the others are more personal images showing Lennon and Ono in various sexual positions. The design recalls both the simplicity of Richard Hamilton's sleeve design for the White Album and the iconic white outfits worn by John and Yoko for the wedding in Gibraltar. Publication of Bag One was simultaneous with the first exhibition of the lithographs, at the London Arts Gallery in New Bond Street in January 1970. The show was disrupted by Scotland Yard, who seized eight of the lithographs on display and attempted to prosecute the gallery and its American owner Eugene Schuster on the grounds of obscenity. The lithographs were subsequently exhibited at Lee Nordness Galleries, New York City, in February 1970. The New York opening night was a showy affair, packed with celebrities, including Salvador Dalí with his pet ocelot on a leash.



*One of the best-selling children's books of the 20th century, and the first in the Chronicles of Narnia*

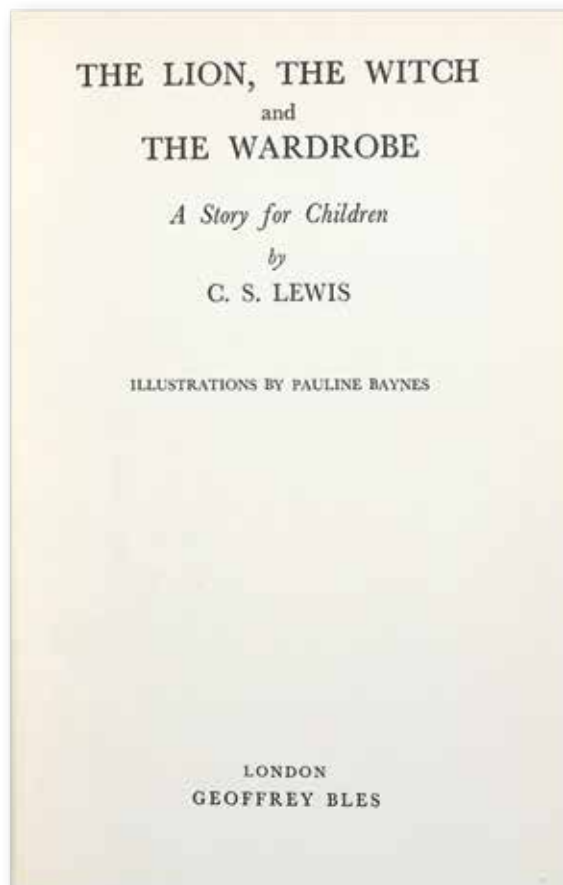
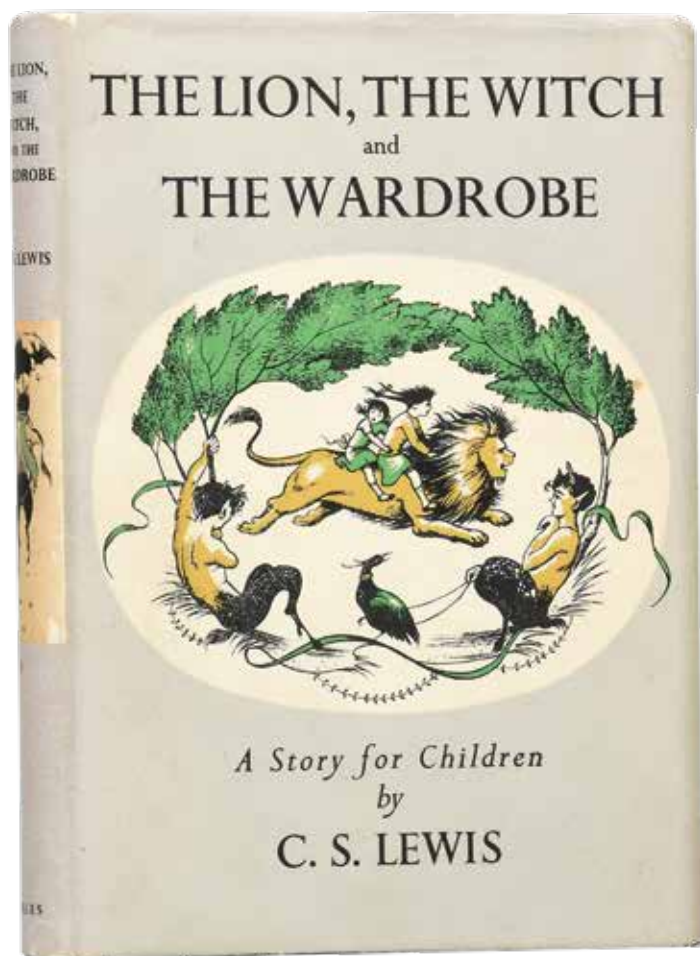
42. Lewis, C. S.

## THE LION THE WITCH AND THE WARDROBE

London: Geoffrey Bles, 1950. First edition. First impression. Original green cloth, spine lettered in silver. With dust jacket. Color frontispiece and black and white illustrations within the text by Pauline Baynes. Spine and extremities slightly sunned, minor foxing to edges; a crisp and near-fine copy. Dust jacket extremities slightly worn with minor loss and short tears, some small repairs to reverse, toning to extremities of flaps; very minor abrasion to spine, a near-fine and vibrant example of a rare jacket.

"Air raids over London during WWII compel four siblings – Peter, Susan, Edmund, and Lucy – to find safety in the remote house of a kindly but aloof Professor who 'lived in the heart of country.' There is much to discover in the bucolic space: woods, mountains, owls, eagles, and even snakes. But the children will soon discover that the Professor's house, staffed by three servants, holds even more mystery. It is filled with unexpected places, including a room which holds nothing but a large wardrobe, which Lucy opens one rainy day, never dreaming that she's found a passage into the mythical world of Narnia" (Scholastic). The first book in Lewis's Chronicles of Narnia and one of the best-selling children's books of the 20th Century, *The Lion, the Witch, and the Wardrobe* is a tale of heroism, redemption, filial loyalty and friendship.

The Grolier Club, *One Hundred Books Famous in Children's Literature* 90; Cotsen 6446.





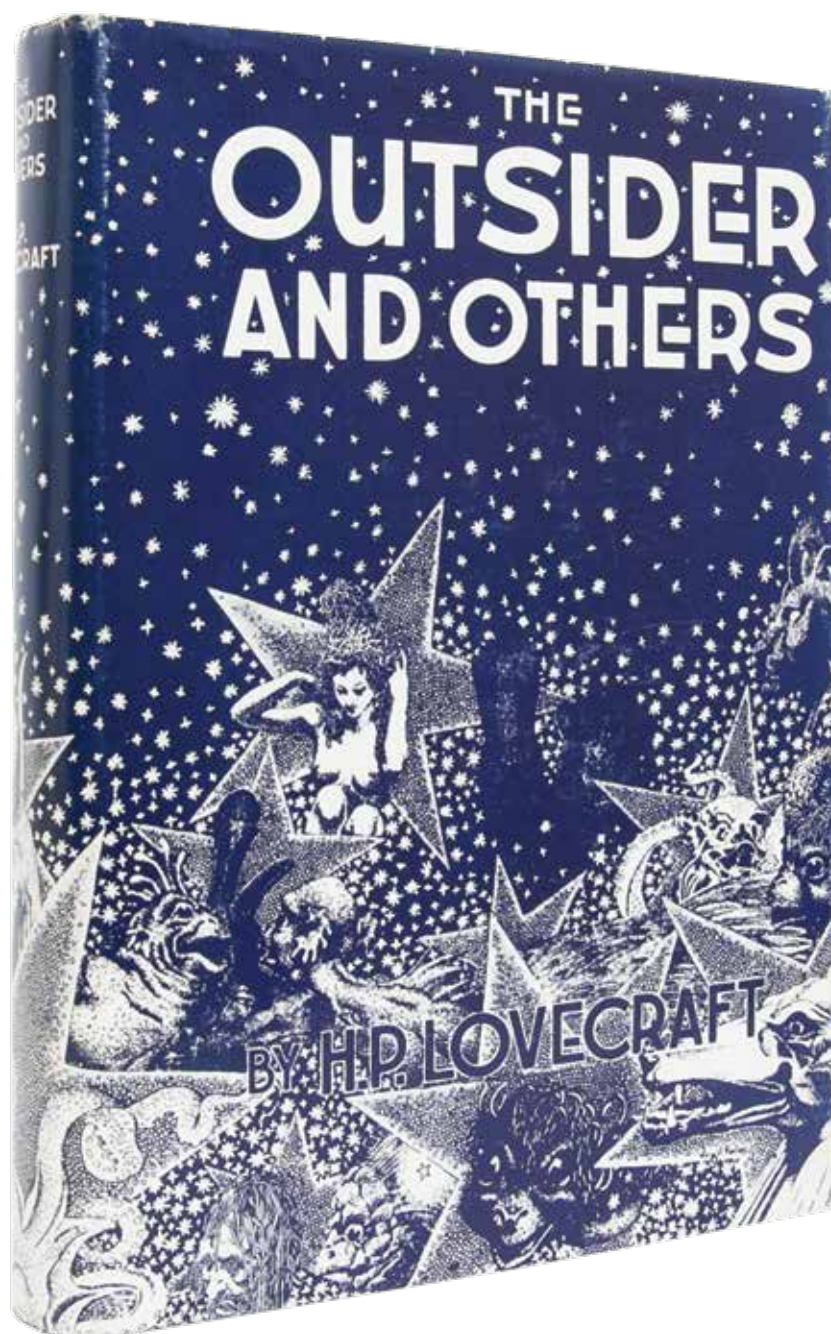
*A milestone memorial volume that cemented Lovecraft's place in American horror and fantasy literature*

#### 43. Lovecraft, H. P.

### THE OUTSIDER AND OTHERS

Sauk City, WI: Arkham House, 1939. First edition. An exceptional, Fine copy in like dust jacket of Lovecraft's first book. Extremely uncommon in this condition, with just over 1200 copies originally produced.

In response to the horror icon's death in late 1837, a set of Lovecraft's friends collected some of the author's most outlandish fiction into a single memorial volume. The Outsider and Others is thus an exemplar of Lovecraftian "weirdness" containing pieces previously seen only in pulp magazines. At its release, it was hailed as "a major book in the history of American supernatural fiction...with the indescribable characteristics of a powerful mind at work" (Bleiler). Lovecraft has deservedly been compared to Edgar Allan Poe for his mastery of the uncanny, and his works continue to resonate today. Fine in Fine dust jacket.



*"One of the real masterpieces of golf literature"*

#### 44. MacDonald, Charles Blair

### SCOTLAND'S GIFT: GOLF. REMINISCENCES 1872 - 1927

New York and London: Charles Scribner's Sons, 1928. First edition. First impression, number 234 of 260 copies signed by the author. Original half japon, morocco label to spine, red boards, top edge gilt, others untrimmed. Tipped-in colour frontispiece and 5 plates, illustrations throughout, folding map at rear. A Fine copy, vellum bright and the red boards vivid, entirely sound and clean within, extraordinary.

"One of the real masterpieces of golf literature" (Murdoch 475). This edition is one of the most highly valued books on American golf history. Macdonald was an influential champion of golf in the United States and laid out several well-known courses, including the National Gold Links of America, The Creek Club, Piping Rock Club, Greenbrier Hotel course, and the Yale University golf club.

Murdoch 475. Fine.

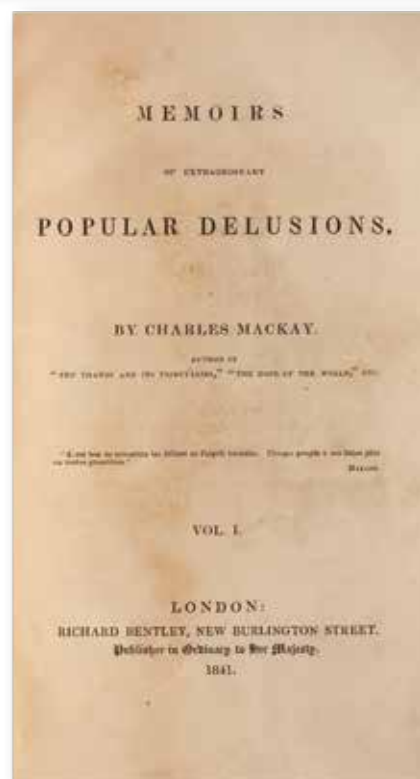
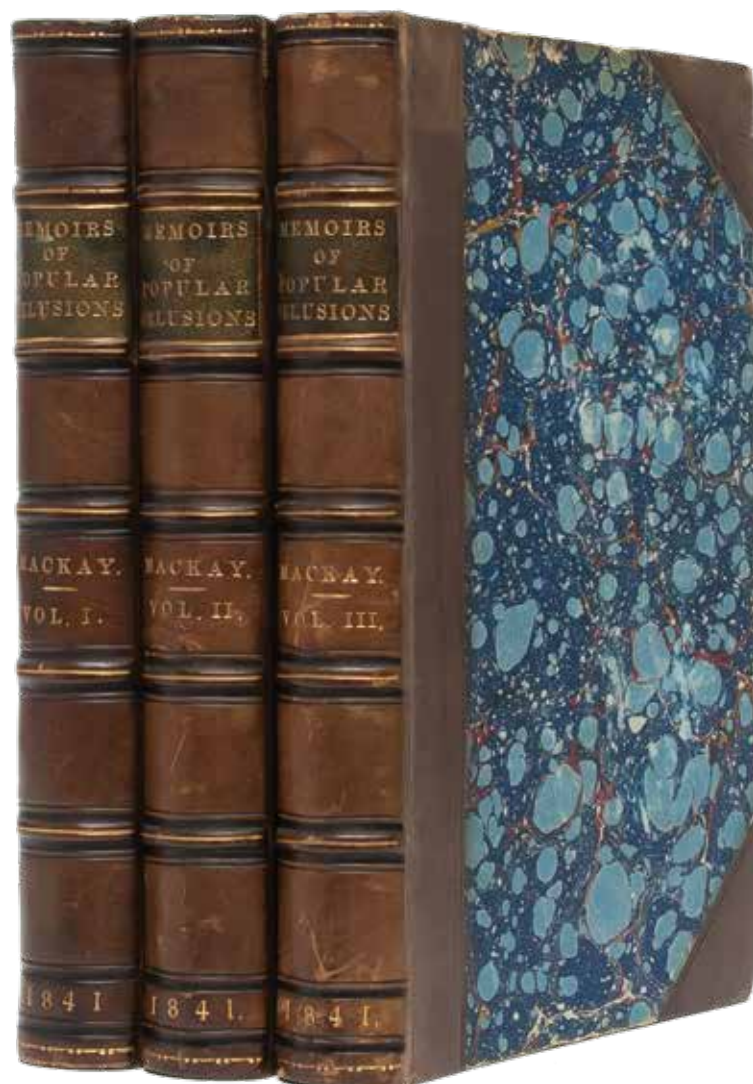




*An important and early study on crowd psychology***45. Mackay, Charles****MEMOIRS OF EXTRAORDINARY POPULAR DELUSIONS (IN 3 VOLS.)**

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

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





*The only surviving patristic commentary on the Psalter*

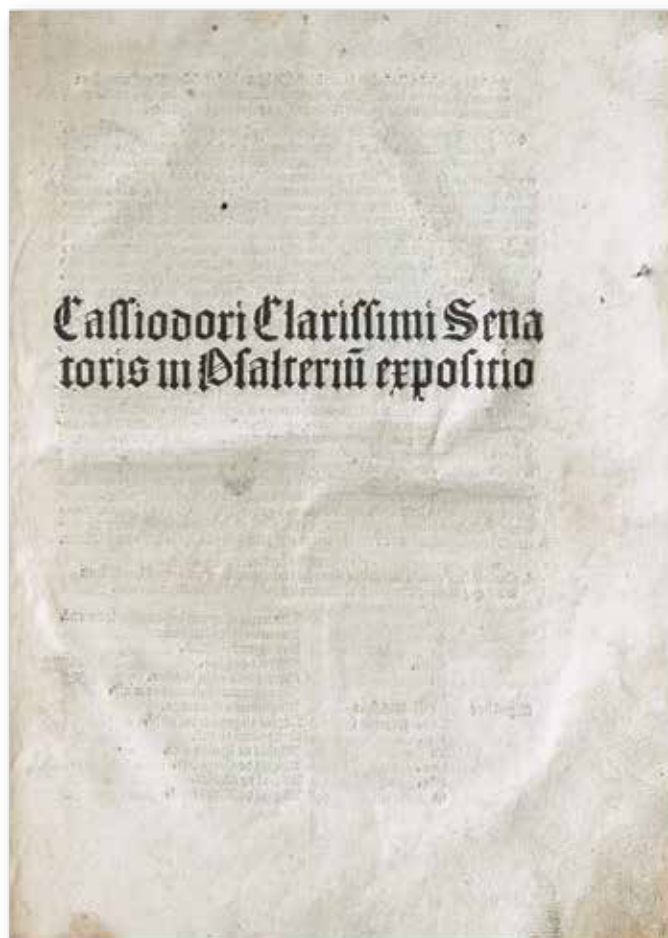
**46. Magnus Aurelius Cassiodorus**

**EXPOSITIO IN PSALTERIUM**

Basel: Johann Amerbach, 1491. First edition. Contemporary wooden boards with later sheepskin spine, original brass catches and clasps, and later leather thongs. Fifteenth century ink titling to fore-edge. Some minor wormholes to boards, but overall, an exceptionally square, tight copy. Measuring 298 x 210mm and complete in 340 unnumbered leaves printed in double column Gothic type. Book tightly bound with glosses to inner margins sometimes affected. Internally with some darkening to final gathering and small wormhole through the first 40 leaves of text; several closed marginal tears not affecting text. In all, a very nearly Fine copy of what appears to be the only incunabular printing of this title.

A beautifully preserved copy of the only surviving patristic commentary on the complete Psalter. As a commentator, Magnus Aurelius Cassiodorus "is visibly interested not only in the spiritual benefits to be derived from an enlightened reading of the Psalms, but also in the didactic benefits. He made of the Psalter a textbook in the liberal arts" (O'Donnell). Turning to the homilies of St. Augustine, Expositio cuts to the heart of the Psalms and presents readers with a clearer guide for study and comprehension.

As a physical object, the text is also a thing of beauty and a landmark in printing. The printer Amerbach (1430-1513) primarily produced works of theology or Bibles; and he was the first printer in his city to use Roman type.



*From Milne to his wife Daphne, a special family presentation*

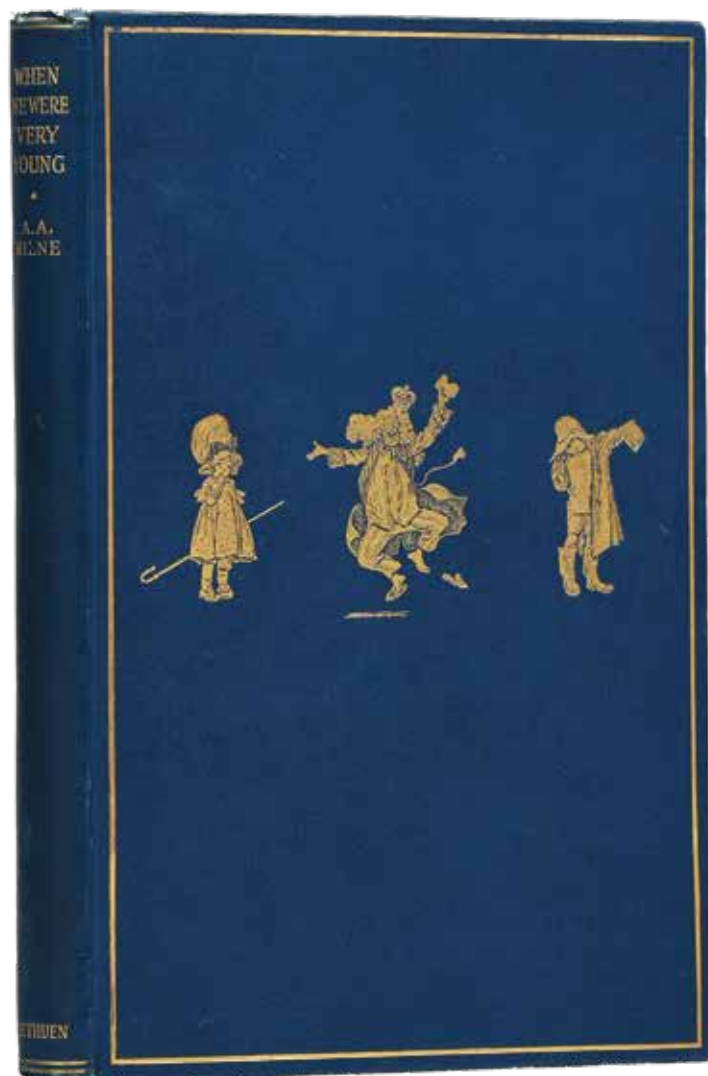
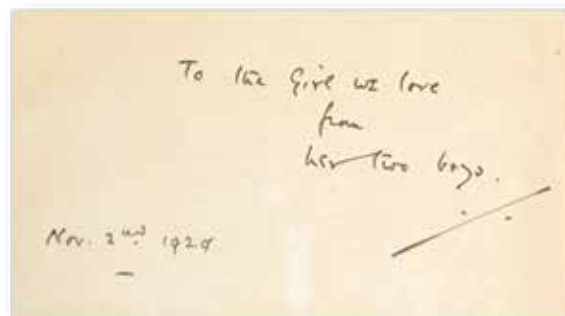
#### 47. Milne, A. A. and E. H. Shepard

### WHEN WE WERE VERY YOUNG

#### *Presentation Copy*

London: Methuen, 1924. First edition. An important presentation copy of the first Pooh book, inscribed by Milne (on behalf of himself and his son, Christopher Robin) to his wife Daphne: "To the girl we love from her two boys. Nov 2, 1924." Illustrated by Ernest Shepard. A beautiful copy with a special family association.

Christopher Robin Milne was the dedicatee of the present work and the inspiration for the Christopher Robin of the Pooh books. The only copy of comparable importance was the dedication copy inscribed to Christopher Milne "Billy's own book / from his loving Blue. / Nov: 1924", which was sold in Sotheby's London, 12 December 2002, lot 463, £45,000. "When We Were Very Young is not the work of a poet becoming playful, nor of a lover of children expressing his love, nor of a prose-writer knocking together a few jingles for the little ones, it is the work of a light-verse writer taking his job seriously even though he is taking it into the nursery. It seems that the nursery, more than any other room in the house, likes to be approached seriously" (Milne). Near Fine.



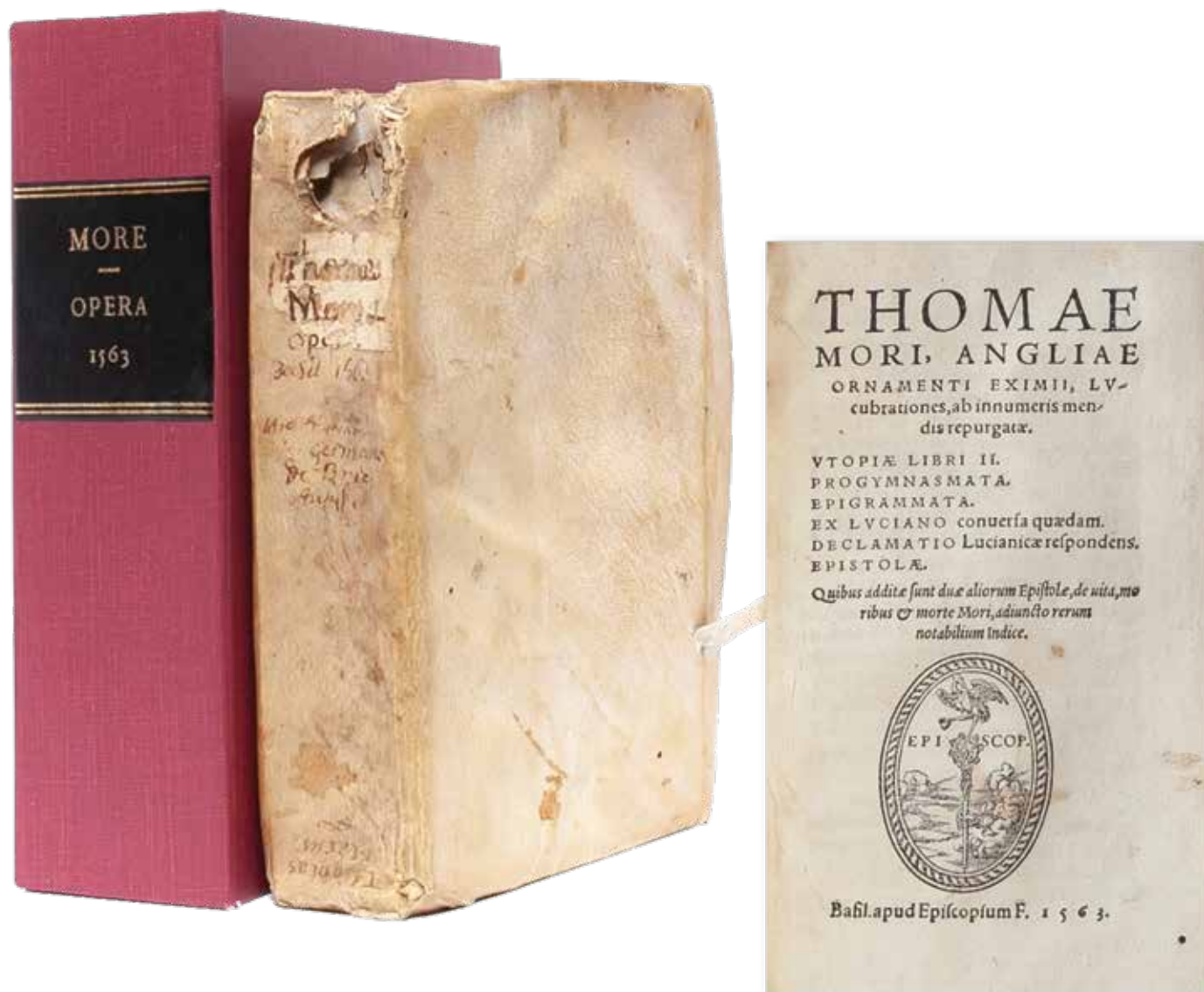
*The first appearance of Utopia within a collection of More's works*

**48. More, Sir Thomas**

**LUCUBRATIONES, AB INNUMERIS MENDIS REPURGATAE. UTOPIAE LIBRI II. PROGYMNASMATA. EPIGRAMMATA...**

Basel: Apud Episcopium F., 1563. First collected edition. The first collection of Thomas More's Latin works and the first collected edition to contain Utopia. Small octavo (181 x 111mm) in contemporary limp vellum with yapp edges. Spine lettered in manuscript. Remains of three out of four leather ties. Small 3/4 inch hole at crown of spine. Collating [32], 530, [45, index], [1, printer's device]: complete, including the full-page woodcut map of Utopia by Ambrosius Holbein on page 53. Faint dampstain in the lower gutter of several gatherings. Small ink spot on page 459 affecting several letters. A truly excellent copy housed in a custom red cloth clamshell.

Sir Thomas More -- the English humanist, statesman, chancellor, and martyr -- remains among the most influential of English early modern thinkers. A prolific writer, he is most remembered for his book Utopia. "A Greek name of More's coining, from ou-topos ("no place") and a pun on eu-topos ("good place"), More's Utopia describes a pagan and communist style city-state in which the institutions and policies are entirely governed by reason. The order and dignity of such a state provided a notable contrast to the unreasonable polity of Christian Europe, divided by self-interest and greed for power and riches...Among the topics tackled in Utopia were penology, state-controlled education, religious pluralism, divorce, euthanasia, and women's rights" (Britannica). In this volume, Utopia was published for the first time alongside More's other influential treatises and letters written in defense of other contemporary thinkers.



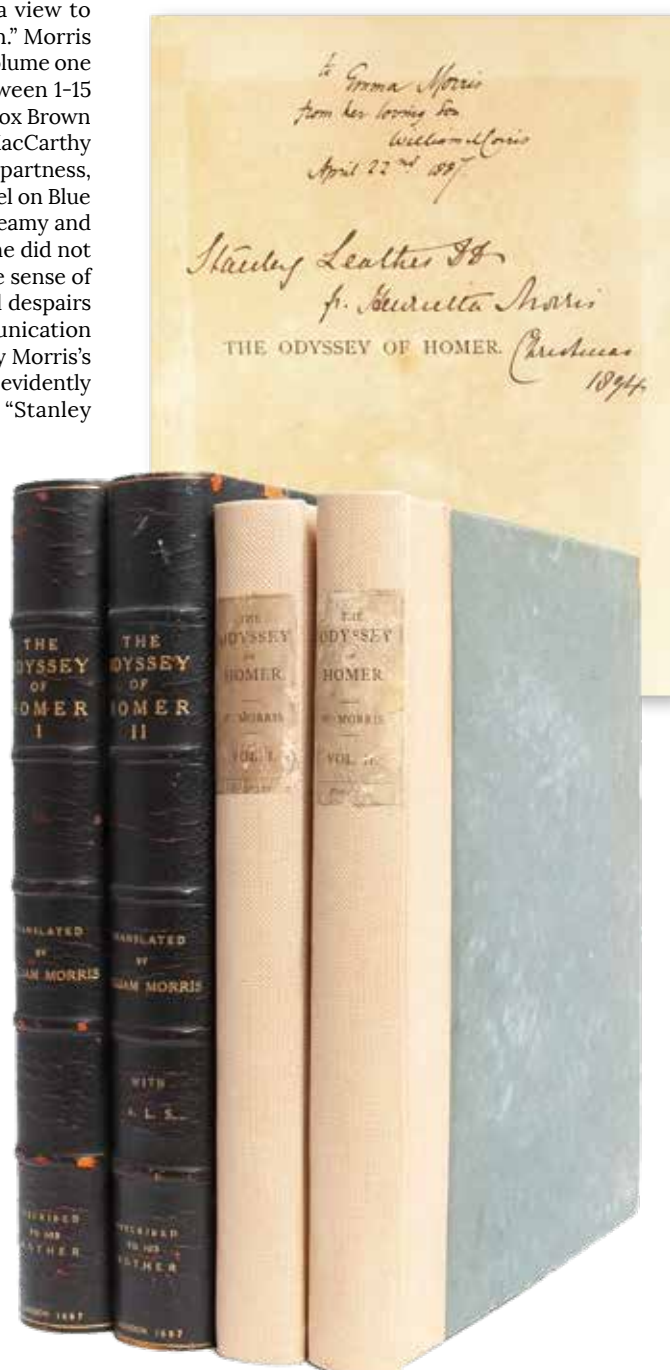
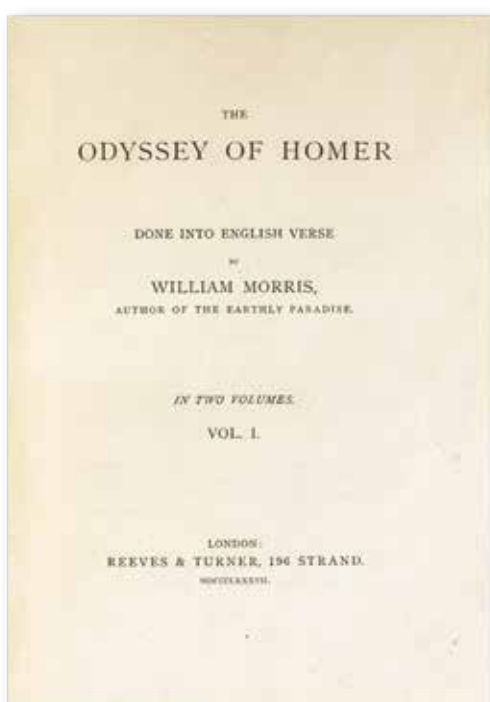


*Presentation copy from William Morris to his mother Emma***49. Morris, William; Homer****THE ODYSSEY OF HOMER***Presentation Copy*

London: Reeves & Turner, 1887. First thus. Fine paper issue, presentation copy from the translator to his mother, "to Emma Morris from her loving son William Morris April 22nd. 1887" and "to Emma Morris from her loving son Nov: 12th 1887." 2 volumes, octavo (224 x 170mm). Cloth-backed light-blue boards, printed paper label to spines, top edge trimmed, others untrimmed. Two-page publisher's advertisement leaf at rear of volume one. Housed in later chemises and morocco-backed slipcase. Inscriptions from William Morris to his mother and later inscriptions from Morris's sister on half-titles. Extremities worn. New cloth spines retaining original boards and printed paper labels, minor loss and abrasions to labels, some light spotting and browning, new endpapers (free endpapers retained), tear to original rear free endpaper of volume two; very good copies which are remarkably clean. Slipcase worn. Near Fine.

Eugene LeMire notes that "this book is Morris's first experiment with a view to producing a combination of the best quality materials with artistic design." Morris inscribed these volumes in the month of publication. LeMire suggests that volume one was published between 1-15 April and that volume two was published between 1-15 November. It appears Morris sent a copy of the second volume to Ford Maddox Brown (on 11 November) before he had sent the present copy to his mother. Fiona MacCarthy in her biography of Morris notes that "Morris sensed his mother's curious apartness, superficially vivacious, intellectually inert: not unlike the mother in *The Novel on Blue Paper*, 'whose sweet and kindly feelings hardly included passions, as her dreamy and vague mind hardly included reason'. Emma Morris was good natured, but she did not like disturbances. She was one of nature's compulsive glossers over; and the sense of loss so deep and sharp in Morris's writing is not just a matter of his marital despairs but also derives from a complex knowledge of the hazards of real communication between sons and their mothers". The volumes are additionally inscribed by Morris's sister, Henrietta Morris. Upon the death of Emma Morris in 1894, Henrietta evidently helped disperse her mother's library. These copies were presented to "Stanley Leather, D.D."

Buxton Forman 127; LeMire A-40.01; Fiona MacCarthy 1994.



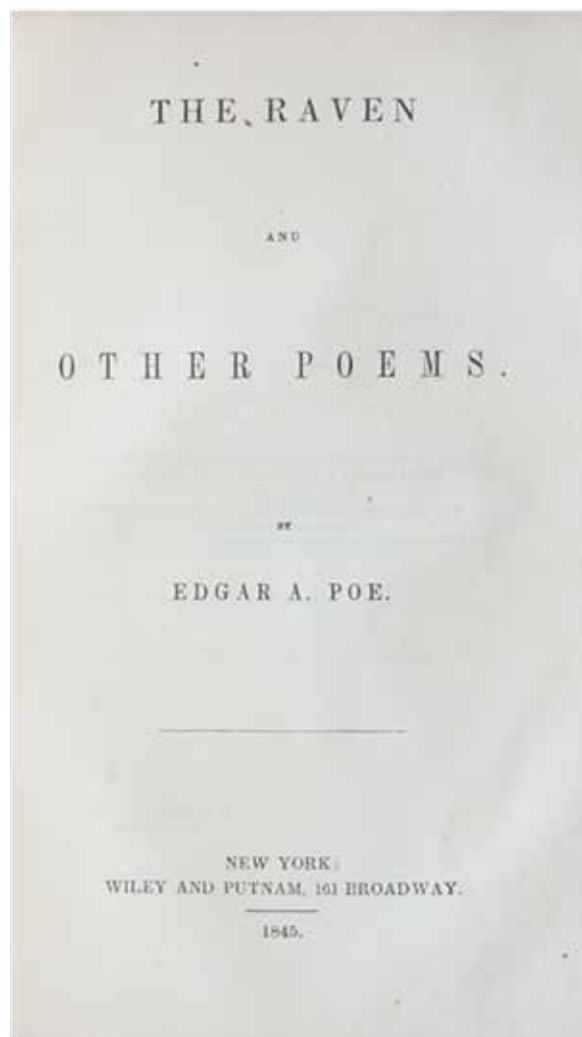
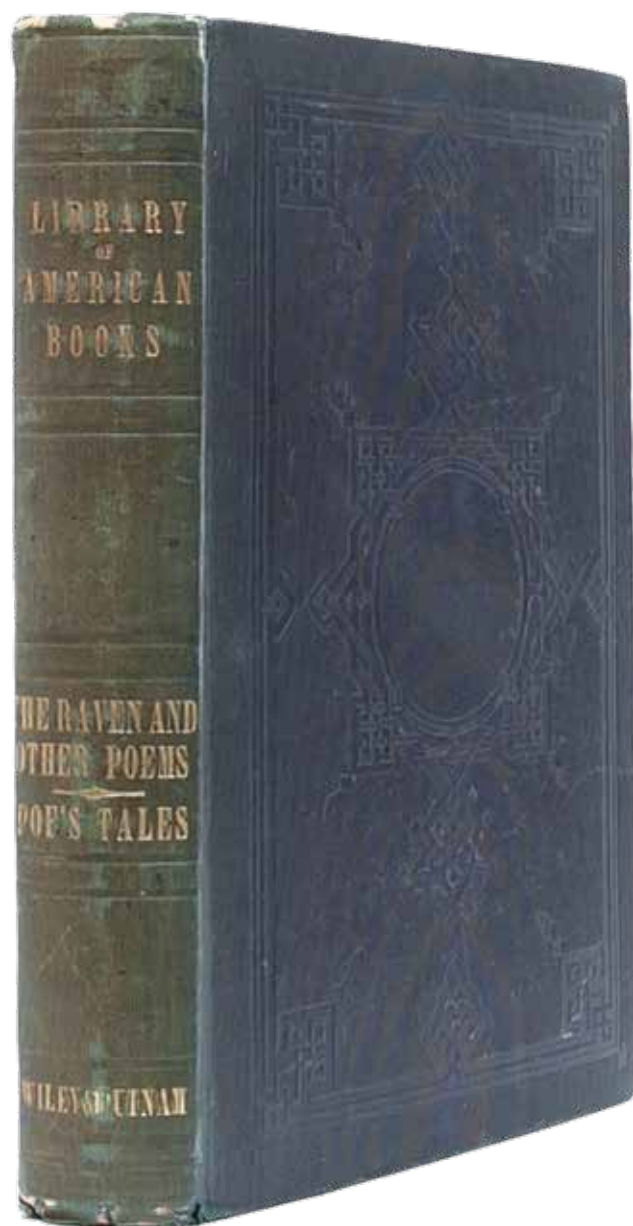
*The single most famous poem in American literature*

**50. Poe, Edgar A.**

**THE RAVEN AND OTHER POEMS [BOUND WITH] TALES**

New York: Wiley & Putnam, 1845. First edition. 2 volumes bound in one; first issue of *The Raven* and third issue of *Tales* without the typesetter's slug. Publisher's dark blue cloth stamped in blind and gilt. Tan endpapers. Minor chipping to spine ends, but generally a Near Fine, bright copy. Four pages of advertisements beginning with *German Romance* at the end of both works. Very minimal foxing throughout, more significantly to the center of the book's inner margins and the second work, which has a faint dampstain near the top page edges never affecting text. An exceptional copy of a rare and important work.

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





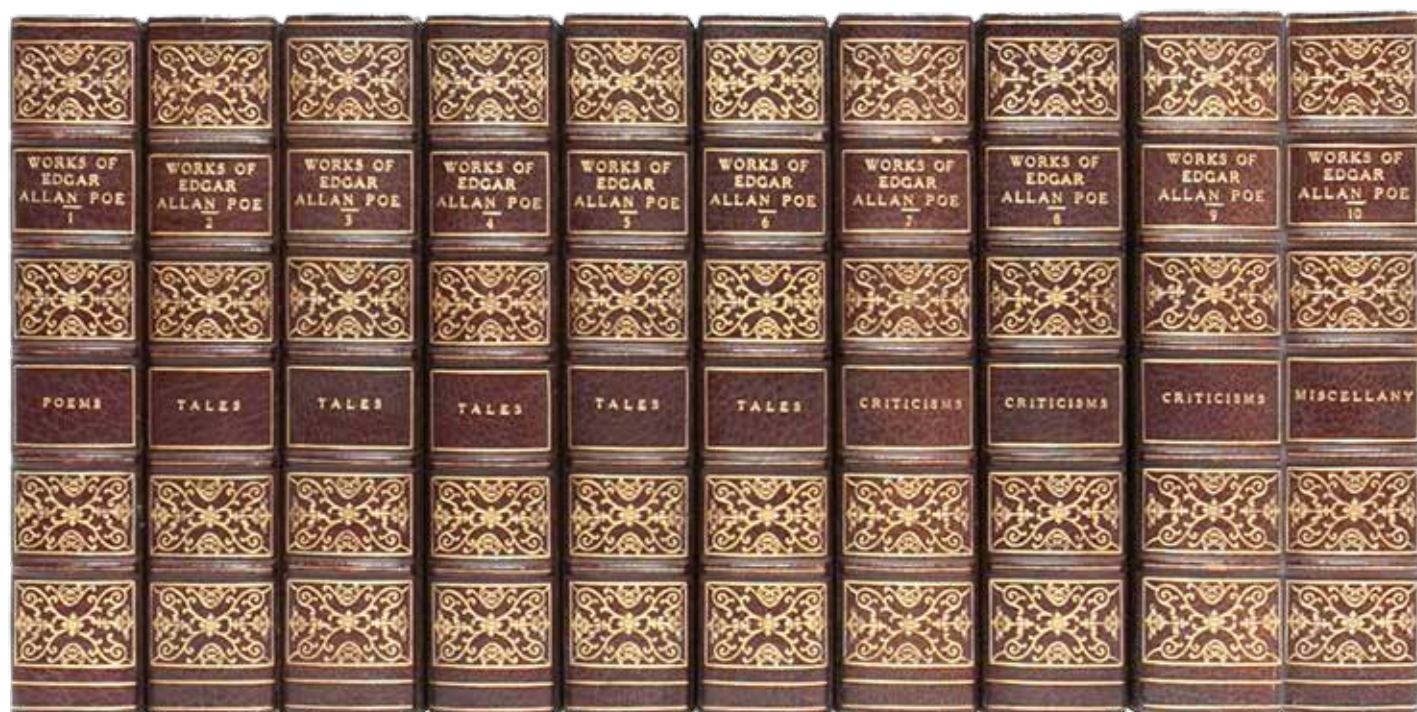
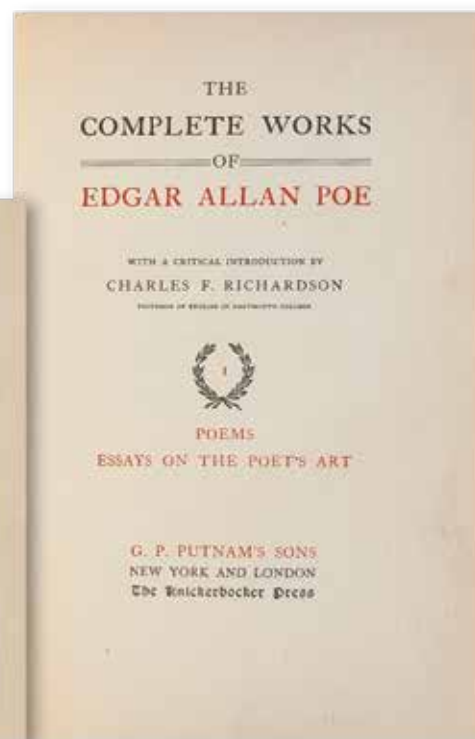
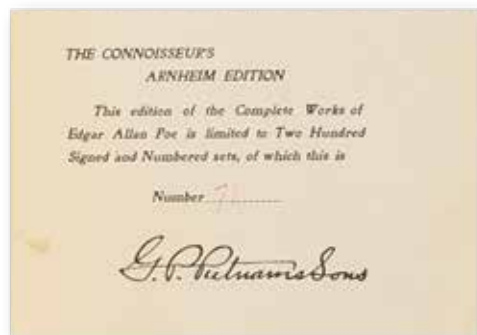
*Beautifully bound and illustrated set of Poe's influential works*

**51. Poe, Edgar Allan; Charles F. Richardson**

**THE COMPLETE WORKS OF EDGAR ALLAN POE**

New York and London: G. P. Putnam's Sons/Knickerbocker Press, 1902. First Thus. One of 200 sets of the Connoisseur's Arnheim Edition (each volume numbered 71), signed by the publisher on the limitation page. Illustrated by Frederick Simpson Coburn. Finely bound in dark plum levant morocco with arabesque gilt stamping on the front and rear boards, five raised bands on the spines, top-edges gilt, inner doublures of blue levant morocco, silk moire end-papers. An exceptionally attractive set. Bindings in excellent, unrestored condition, without wear or cracking to the joints (or spine ends). Gilt top-edges a little rubbed. Beyond the odd little nick or scuff a Fine set.

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





*A foundational feminist novel*

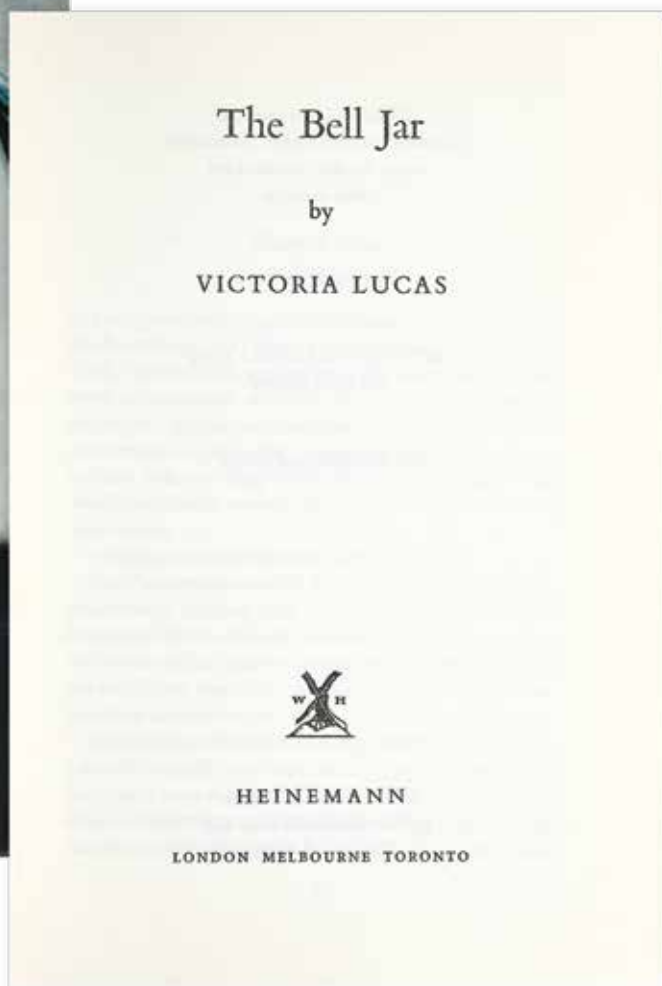
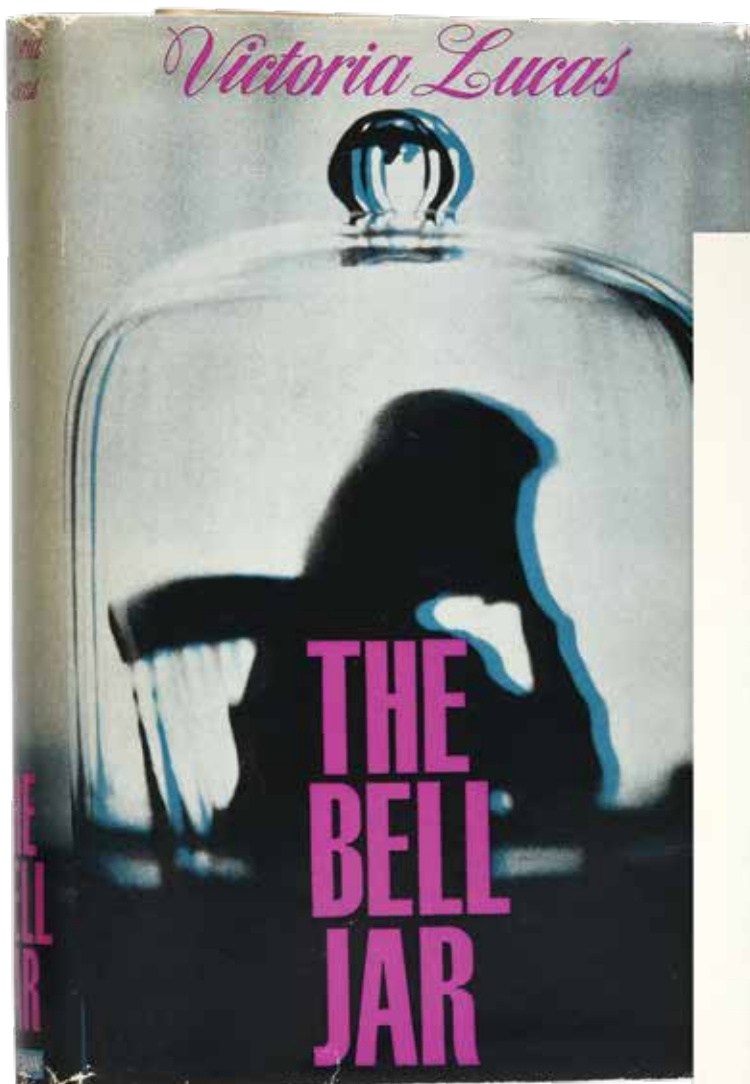
52. [Plath, Sylvia] Victoria Lucas

**THE BELL JAR**

London: Heineman, 1963. First edition. Octavo. Original black boards, spine lettered in gilt. With dust jacket, designed by Thomas Simmonds. A Near Fine copy (in like jacket), mild vertical crease to cloth up spine, some spotting restricted to top edge of text block, otherwise wholly sound, smart, and fresh. The jacket minimally rubbed to ends and corners, minor closed tear to bottom edge of front panel.

Through her character Esther Greenwood, Plath unfolds a fictionalized account of her own life that is "told with blistering honesty and vivid attention to detail. It's a raw, unsettling book with flashes of brilliance, a roman a clef that's a tormented footnote to Plath's tormented poetry" (The Guardian). Like Plath herself, Esther struggles in the space between genius and madness; having escaped from a controlling mother, she seeks to own her life but falls into a deep and smothering depression. "Esther's predicament is how to develop a mature identity as a woman, and be true to that self rather than conform to societal norms. It's this quest that makes *The Bell Jar* a founding text of Anglo-American feminism" (The Guardian).

The Guardian 100 Best Novels. Feminist Companion 859. Near Fine in Near Fine dust jacket.



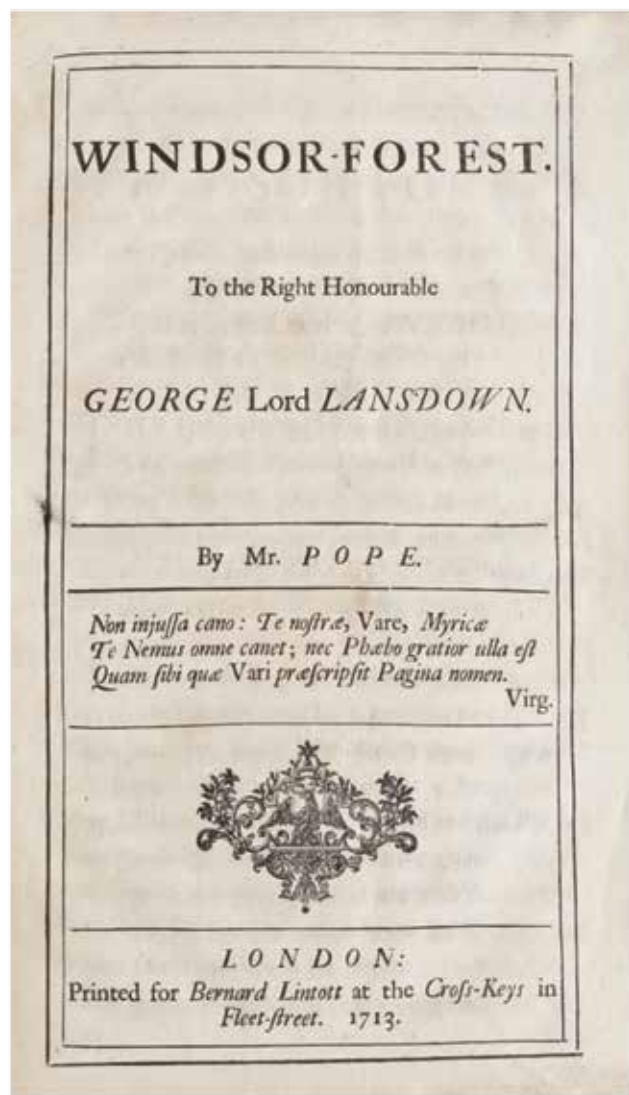
*Setting a literary precedent for the use of English topography in reflecting on British history*

### 53. Pope, Alexander

## WINDSOR-FOREST

London: Bernard Lintott, 1713. First edition. An excellent copy of this early work by Pope. Folio. Bound in modern blue-grey wrappers. Internal contents generally clean and fresh. Housed in an old-style cloth chemise case. A lovely copy of a relatively uncommon work.

"A political georgic composed to celebrate the Peace of Utrecht. Modeled in large part on John Denham's Cooper's Hill, Pope's Windsor Forest became the model for dozens of eighteenth-century topographic poems in which descriptions of particular places were used as the vehicles for historical reflections on British history" (Spenserians). A century later, the George Taylor would reflect in the Quarterly Review of October 1825, "In Windsor Forest, the poet elevated his strain by combining the descriptions of external nature with feelings accordant to the actual state of society... it undoubtedly contains many passages of animated sentiment, and of beautiful description." Fine.



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

**54. Rand, Ayn**

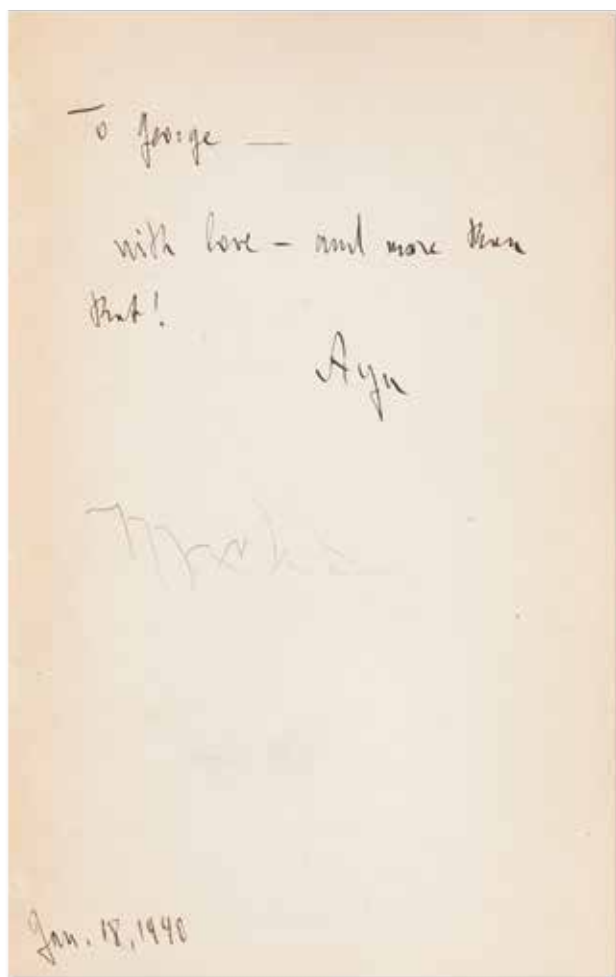
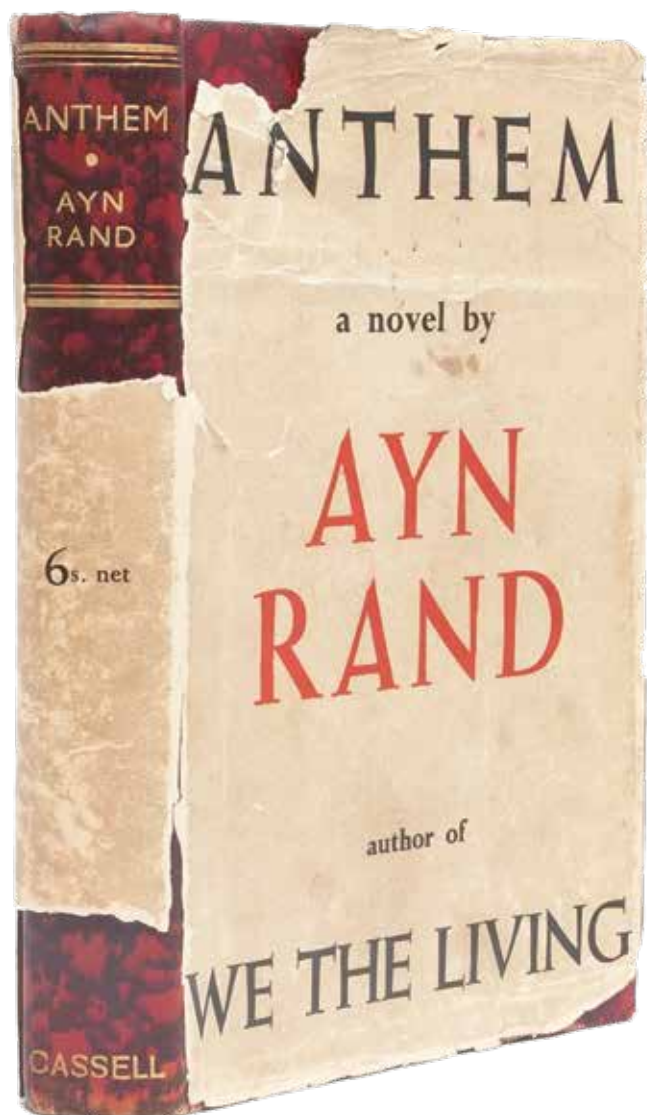
**ANTHEM**

*Presentation Copy*

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

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

Bonhams lot 3169 (2005). Provenance: From the private collection of Jay T. Snider. Very Good + in Fair dust jacket.





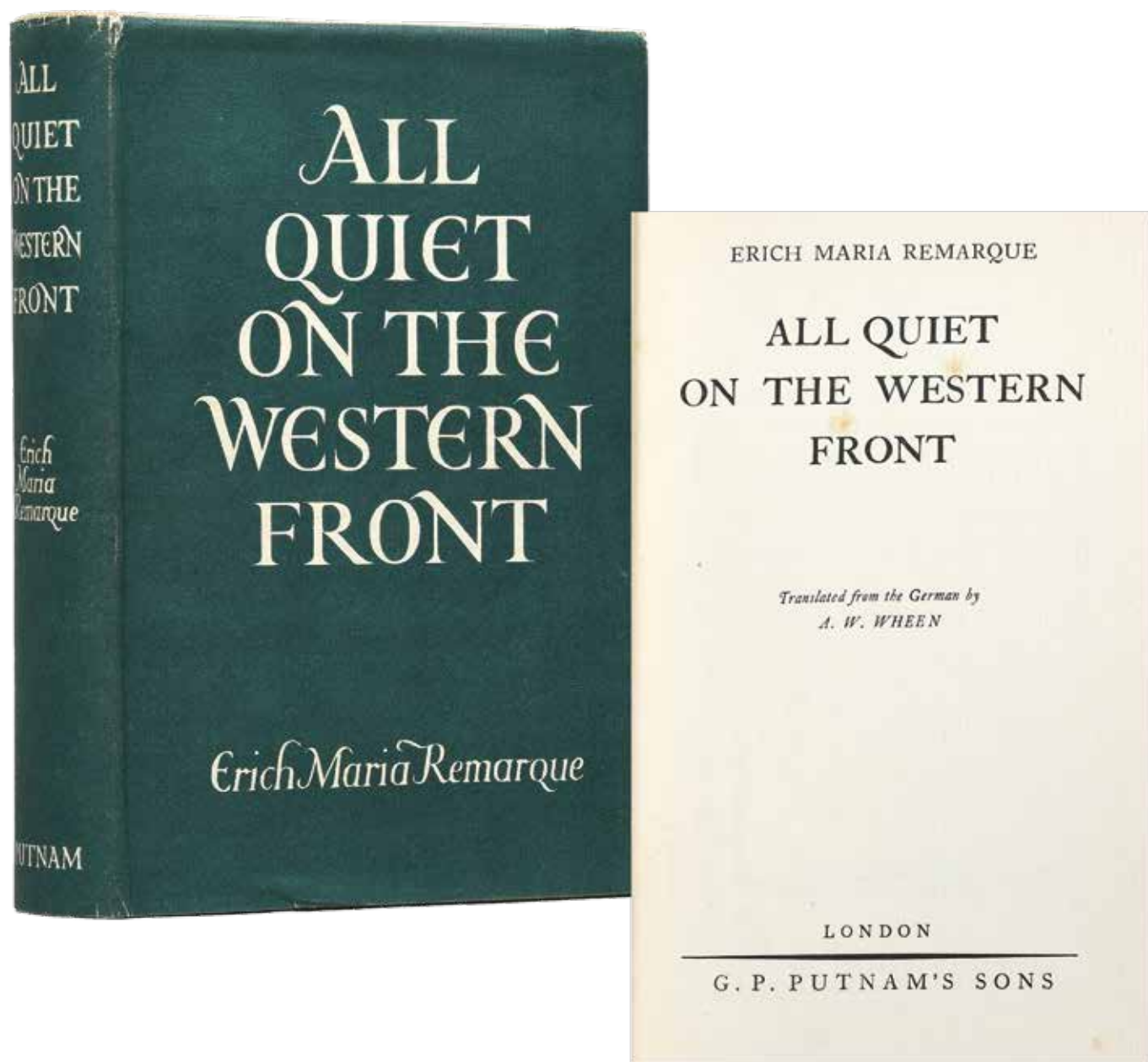
*A lovely copy of this pivotal war story*

**55. Remarque, Erich Maria.**

**ALL QUIET ON THE WESTERN FRONT**

London: G. P. Putnam's Sons, 1929. First English language edition. First impression, in the first state jacket with "German Opinions" on the front flap. Original beige cloth, lettering to spine and front cover in green, top edge green. A Near Fine copy in like dust jacket. Slight foxing to edges and browning to endpapers. Extremities of dust jacket slightly worn with small tears, but a lovely example overall. Housed in a custom green cloth folding box.

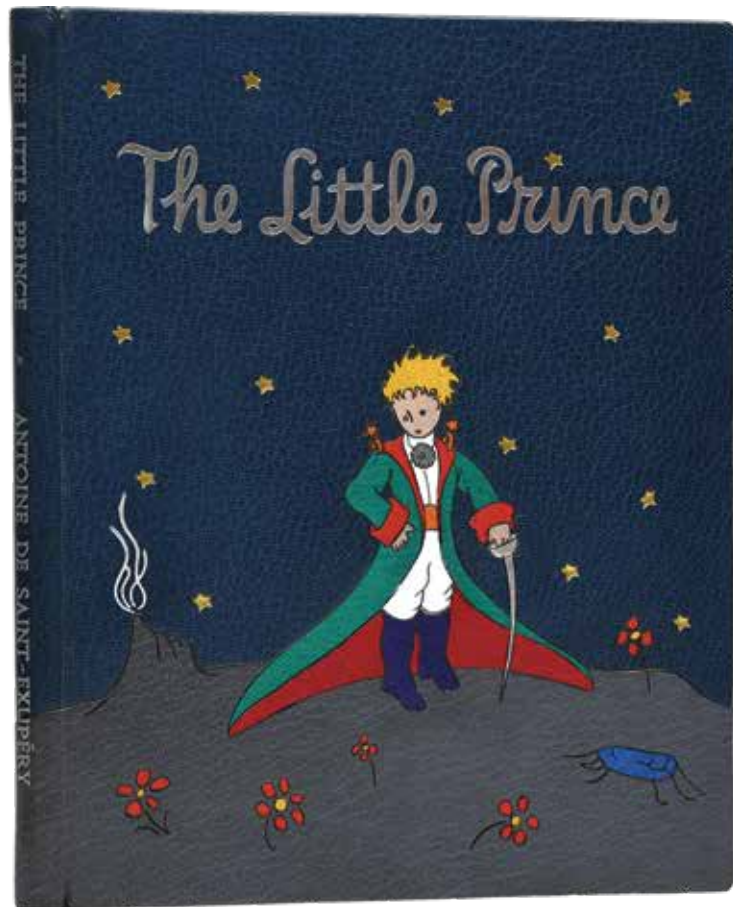
Originally serialised in the Vossische Zeitung in late 1928 and published in German as *Im Westen nichts Neues* in January 1929. The first edition in English was published three months before the US edition. Remarque's elegy to the generation that had been "destroyed by war, even though it might have escaped its shells" sold 2.5 million copies in 22 languages in its first eighteen months in print (Falls). It was adapted into a critically acclaimed film in 1930, directed by Lewis Milestone. Near Fine in Near Fine dust jacket.



*"Men have forgotten this truth...You become responsible forever for what you have tamed"*

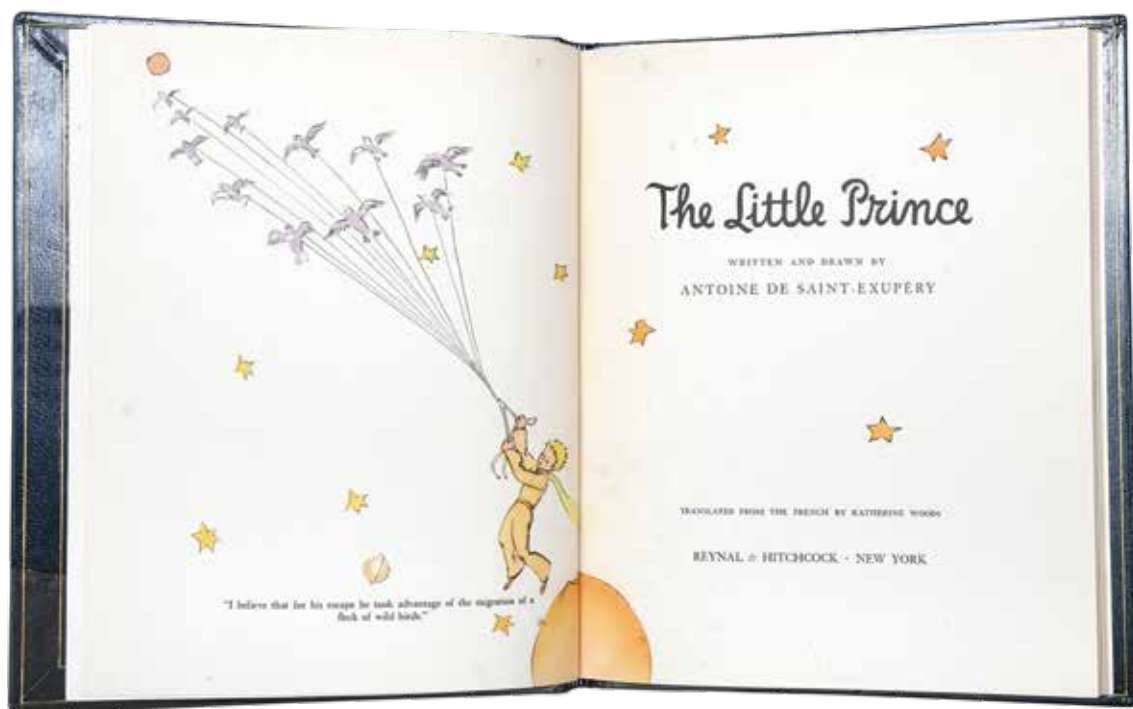
56. Saint-Exupery, Antoine de

THE LITTLE PRINCE



New York: Reynal & Hitchcock, 1943. First edition, first printing. The original manuscript was in the author's native French, but it was both written and published in America, the English and French editions appearing in April 1943, perhaps simultaneously. Finely bound by the Chelsea Bindery in dark blue morocco, titles to spine and front board in silver holographic foil, wraparound onlay of the little prince standing on the moon, twin rule to turn-ins gilt, burgundy endpapers, gilt edges. Illustrated throughout by the author. A Fine copy.

Over the course of eight days, the mysterious Little Prince recounts the story of his brief life to an aviator stranded in the Sahara after a plane crash. A best-selling children's book from the time of its release, it also remains a philosophical and spiritual work that touches adult readers. As the Little Prince shares his observations about the worlds he has visited, including our own, we have the opportunity to reflect on the kind of people we become as we enter adulthood -- and how we might work to make ourselves and the world a kinder place. Indeed, while the Little Prince often laments the foibles and tragedies of the human world, it is in nature he finds positive truth. The Rose, the Fox, and the Snake carry important lessons about love, commitment, and the finite nature of life. Saint-Exupery, himself a World War II aviator, would tragically die in a plane crash shortly after the book's release. It stands as his lasting legacy, a work of genius.



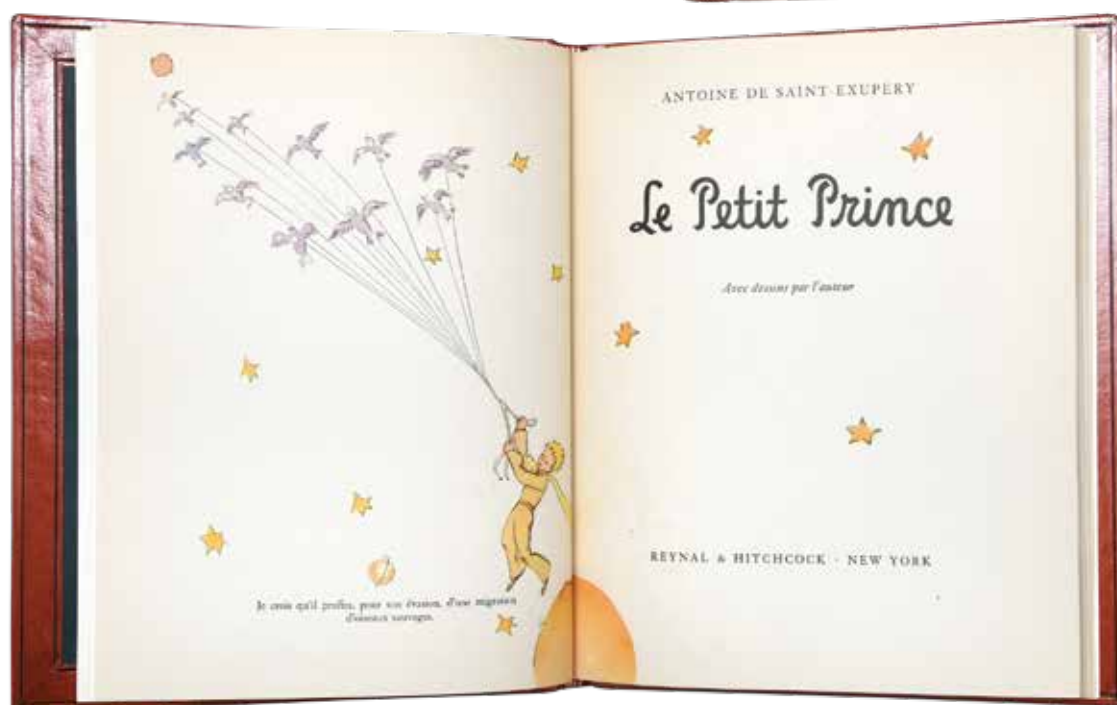
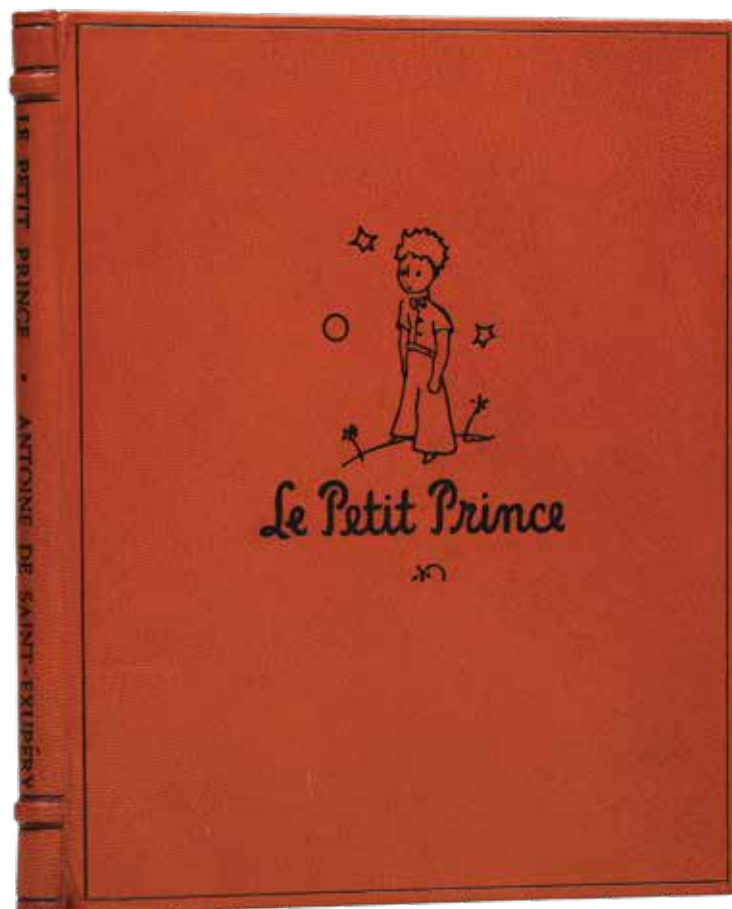
*"All grown-ups were once children...but only a few of them remember it"*

## 57. Saint-Exupéry, Antoine de

### LE PETIT PRINCE

New York: Reynal & Hitchcock, 1943. First edition, first printing. The original manuscript was in the author's native French, but it was both written and published in America, the English and French editions appearing in April 1943, perhaps simultaneously. Finely bound by the Chelsea Bindery in terracotta morocco, titles to spine in black, two raised bands, pictorial block of The Little Prince to front board in black, twin rule to turn-ins in black, dark green endpapers, gilt edges. With color illustrations by the author. A Fine copy.

Over the course of eight days, the mysterious Little Prince recounts the story of his brief life to an aviator stranded in the Sahara after a plane crash. A best-selling children's book from the time of its release, it also remains a philosophical and spiritual work that touches adult readers. As the Little Prince shares his observations about the worlds he has visited, including our own, we have the opportunity to reflect on the kind of people we become as we enter adulthood -- and how we might work to make ourselves and the world a kinder place. Indeed, while the Little Prince often laments the foibles and tragedies of the human world, it is in nature he finds positive truth. The Rose, the Fox, and the Snake carry important lessons about love, commitment, and the finite nature of life. Saint-Exupéry, himself a World War II aviator, would tragically die in a plane crash shortly after the book's release. It stands as his lasting legacy, a work of genius.





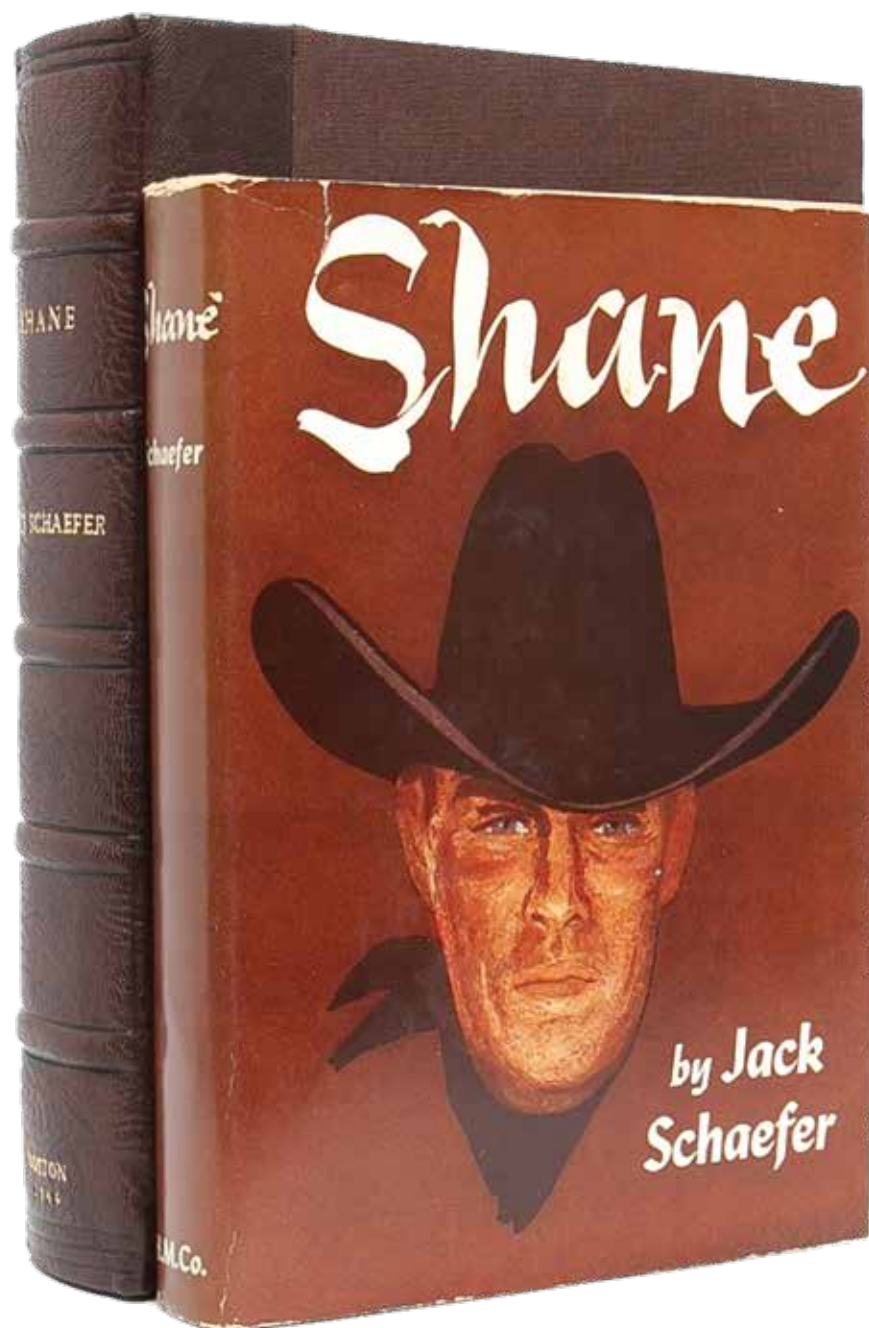
*An enigmatic gunslinger arrives in a quiet town and is drawn into conflict*

**58. Schaefer, Jack**

**SHANE**

Boston: Houghton Mifflin, 1949. First edition. Octavo. Original cream cloth-grain boards, titles to spine and front cover in black. With dust jacket. Cloth bright and fresh, binding square and tight, light foxing to top edge of book block, contents clean and fresh, a Fine copy in very Nearly Fine jacket, not price-clipped, minor rubbing to edges, short closed tear to head of front and rear panels. Housed in a custom brown morocco-backed brown cloth solander box.

First edition in book form, first printing, this copy in notably attractive condition. Shane is a classic of the western genre and was the author's first book. The story was initially published in 1946 as a three-part serial in the pulp magazine Argosy under the name Rider from Nowhere. Schaefer revised and significantly expanded the work for the present book. In 1953 Shane was adapted into a film of the same name starring Alan Ladd. Fine in Near Fine dust jacket.



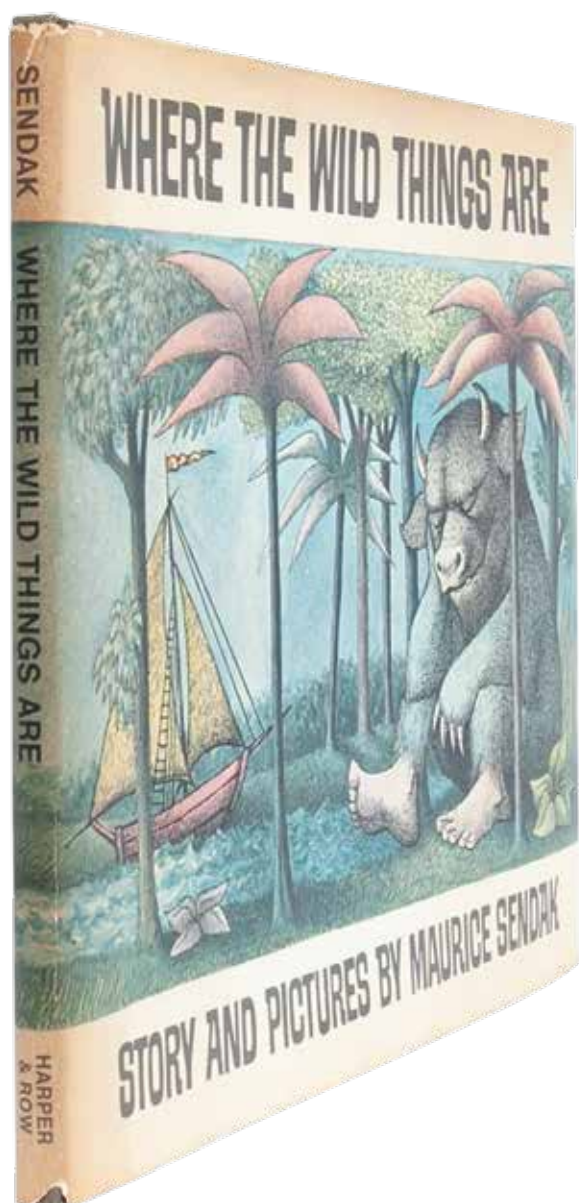
*Sendak's most famous book, in attractive condition*

## 59. Sendak, Maurice

### WHERE THE WILD THINGS ARE

New York: Harper & Row, 1963. First edition. A lovely copy of Sendak's most famous work. Book in Near Fine condition having been protected by its original dust jacket. A few little finger smudges to margins of the pages, otherwise a clean, attractive copy. In a Near Fine dust jacket with some overall age toning, most noticeably at the spine. A small chip at the base of the spine and marginal wear at the crown. In all a copy that is far above average. With all issue points on both the book and dust jacket for the true first.

One of the most famous and most beloved children's picture books of all time. Where The Wild Things Are was first published in 1963 – it would win the Caldecott Medal the next year -- and follows the adventures of the troublemaking Max, who after being sent to bed without dinner, ends up on a mysterious jungle island with the “wild things” of the title. Sendak was originally just an illustrator but soon decided to write his own books as well. Interestingly, Where the Wild Things Are was originally supposed to depict the story of a child who escaped to a land filled with horses but because Sendak couldn't draw horses well, he changed the animals to “Wild Things.” The book was voted by readers of the School Library Journal the number one picture book of all time in 2012. “Mr. Sendak has gone from strength to strength...His illustrations for Where the Wild Things Are in which a child manages to control the terrifying grotesques summoned by his imagination, are already classics” (Contemporary New York Times Review of a Sendak Exhibition). Near Fine in Near Fine dust jacket.



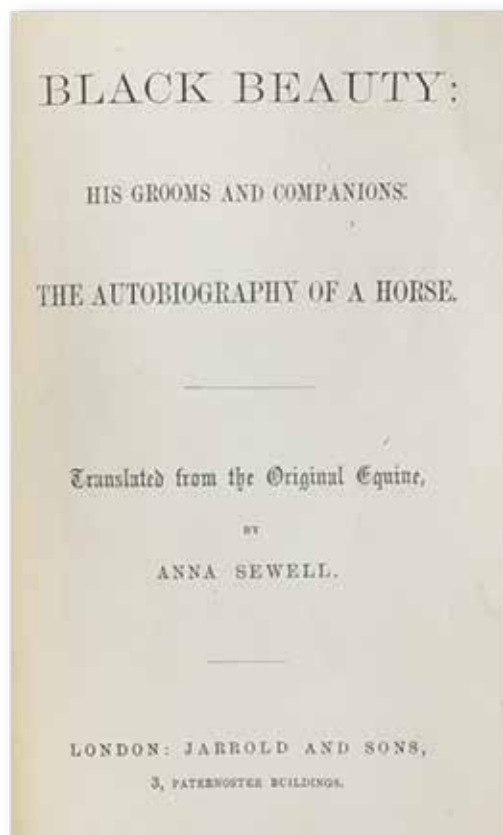
*More than a beloved children's story, Black Beauty stands among  
the most influential social protest novels of its time*

**60. Sewell, Anna**

## BLACK BEAUTY: HIS GROOMS AND COMPANIONS

The Autobiography of a Horse. Translated from the Original Equine. London: Jarrold & Sons, [1877]. First edition. Bound in Carter's C blue cloth binding stamped in gilt and black. Brown coated endpapers. A lovely example with just a bit of fading and rolling to the spine, and gentle wear to extremities. Inner hinges professionally repaired. Early bookplate of Clarence H. Young to front pastedown. Internally clean and complete including frontis and rear adverts: viii, 9-247, [9]. A lovely example of a book that is difficult to find in collectible condition, housed in a custom quarter morocco clamshell.

Written during the last years of her life, Black Beauty was Anna Sewell's attempt to draw attention to the mistreatment of animals, particularly horses, in Victorian England. Told in the first person, through Black Beauty's point of view, the novel highlighted animal sentience and attachment, human cruelty, and the dangers of treating living creatures as automata in an increasingly mechanized world. This anthropomorphic tale raised a public outcry for legislative action to alleviate the dire condition of animals and became a symbol for contemporary animal rights activists. It has been heralded as one of the most important social protest novels in Britain. Near Fine.





*A masterpiece of gothic horror and the prototype of all modern science fiction*

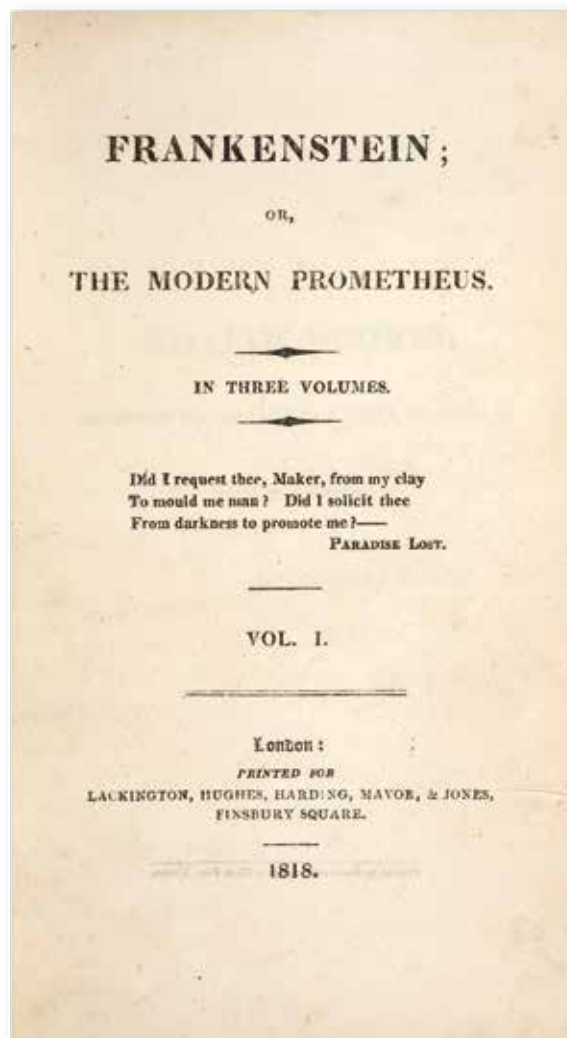
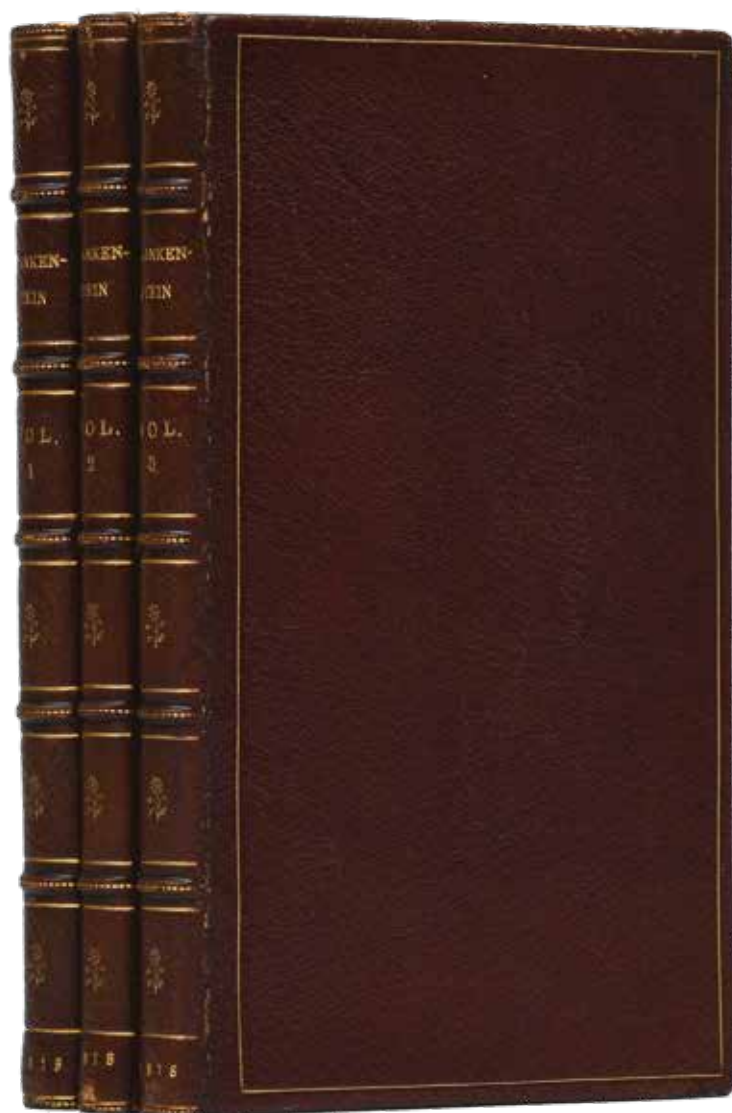
**61. Shelley, Mary**

**FRANKENSTEIN; OR, THE MODERN PROMETHEUS (IN 3 VOLS.)**

London: for Lackington, Hughes, Harding, Mavor, & Jones, 1818. First edition of Mary Shelley's masterpiece of Gothic horror and early polemic against the hubris of modern science, one of 500 copies printed. 3 volumes, duodecimo (171 x 102 mm). Bound c.1900 in brown morocco, spines lettered in gilt, gilt turn-ins, marbled endpapers, gilt edges. Bound without half-titles and terminal advertisements. Front endpapers and initial binder's blank of vol. I a little split and loosening in hinge, light spotting and sporadic minor interior soiling (more substantial to vol. I pp. 37/8 and 177-end, vol. II p. 52, and vol. III pp. 91-4), a few page corners lightly creased, small chip at lower outer corner of vol. I pp. 153/4, minor paper restoration at upper outer corner of vol. III pp. 47/8 not affecting text, repaired closed tear to vol. III pp. 131/2 slightly affecting text without loss; these flaws generally minor, still a very good copy. Housed in red half morocco solander box.

Written when Mary Shelley was only 19, Frankenstein is not the only memorable remnant of that "wet, ungenial summer" of 1816 at the Villa Diodati (Polidori's *The Vampyre* has the same origin), but it is certainly the most famous. Frankenstein effortlessly transcends the typical Gothic novel: ruined castles, graveyards and charnel houses appear only briefly or in the distance, and diabolical agency is replaced by human, natural and scientific powers. And unlike most Gothic novels Frankenstein is modern rather than mock-medieval: Mary Shelley managed to reconcile the Prometheus theme, then occupying both her husband Percy Bysshe Shelley and Lord Byron, with the most up-to-date scientific preoccupations, anticipating many of the themes of science fiction. The original manuscript now in the Bodleian shows her husband's editorial hand in various places, particularly in the unsigned preface describing the circumstances of its origin, and in the plangent cadences of the closing paragraph.

Tinker 1881; Wolff 6280.



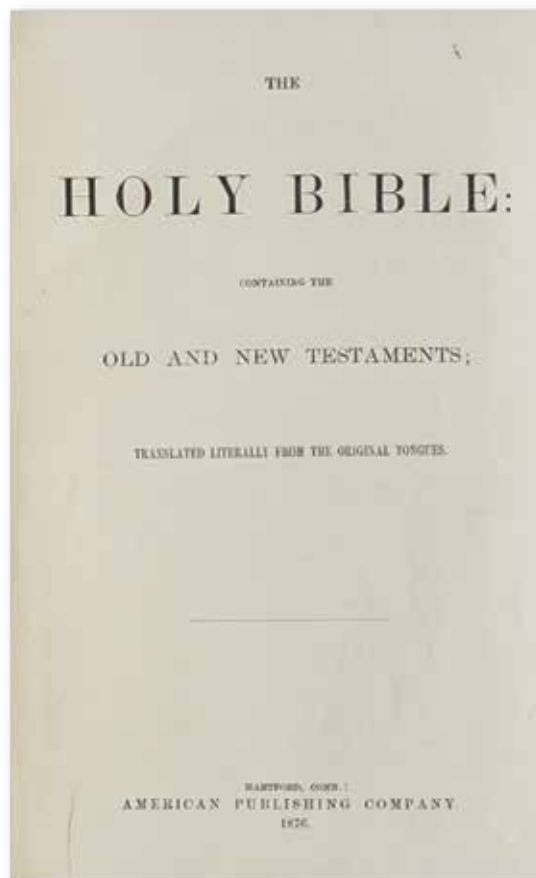
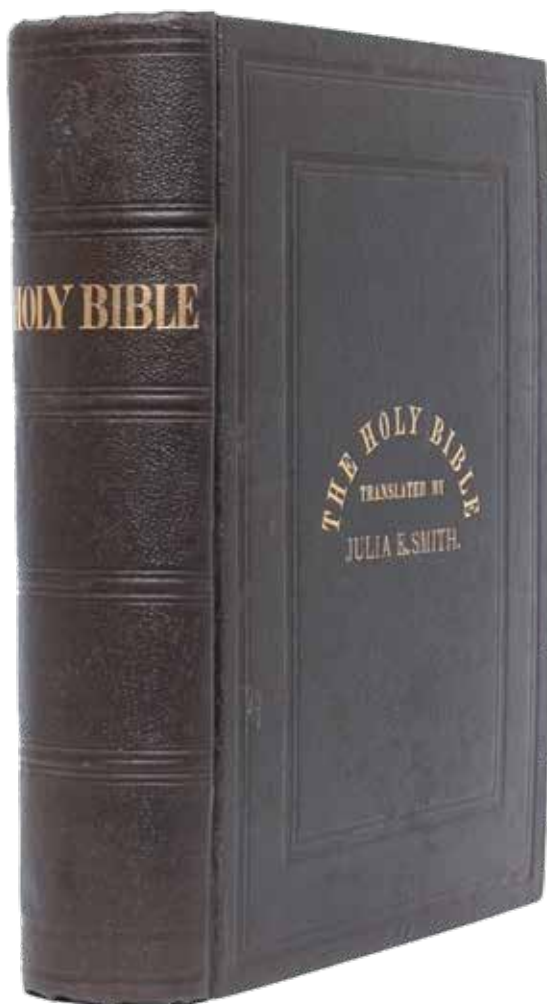
*The first full translation of the Bible ever published by a woman,  
a “feminist Bible” and milestone for women’s history*

**62. [Smith, Julia, translator]**

**THE HOLY BIBLE: CONTAINING THE OLD AND NEW TESTAMENTS; TRANSLATED LITERALLY FROM THE ORIGINAL TONGUES**

Hartford: American Publishing Co., 1876. First edition. First appearance of the Julia Smith translation, one of 950 copies bound in cloth from a total issue of 1,000. Dark brown cloth ruled in blind and titled in gilt with gilt spine. Red speckled edges. Buff endpapers. Collates complete: [2], [1-3], 4-892, [1-3], 4-276. (Pagination restarts at 1 for the New Testament.) Some gentle rubbing to the boards, but in all a surprisingly bright, fresh, fully unrestored copy of the first full translation of the Bible ever published by a woman.

“Of all the Biblical scholars and translators to have worked on the Bible, Julia Evelina Smith is said to be the most interesting and most overlooked. A self-published professional translator and American women’s suffrage activist, Smith was the first woman to translate the Bible, doing it from its multiple original languages into English” (Mota). Together with her sister Abby, a self-trained poet and linguist, she independently funded the project in its entirety. Not surprisingly for sisters who were “engaged in the tax resistance and suffrage movements in Connecticut, where the pair were born,” Julia and Abby approached their work as activists as well as scholarly and spiritual in nature. After all, Julia wanted the project to support the cause of equality and “hoped to demonstrate that women should have the right to vote because they were not intellectually inferior to men” (Speedie). The project also posed an opportunity for supporting women as craftspeople and business owners, showcasing their capability for producing fine material books. To this end, Julia “selected a publishing house where the typesetting, operation of the presses, and editing were all done by women” (Speedie). Their publication inspired action on multiple fronts, not least of all in prompting “a much more aggressively ideological treatment of the Bible, *The Woman’s Bible* (1895). Edited by Elizabeth Cady Stanton, one of the most vociferous promoters of women’s suffrage, this book consisted of a series of excerpts from the Bible which were deemed to concern women, and were accompanied by commentaries written by Bible experts, scholars...a notable feature of the remarks on the roles and images assigned to women in the traditional Bible is their reliance on Smith’s Bible as an authority” (von Flotow). In her appendix, Stanton declared that “Julia Smith’s translation stands out unique among all translations. It is the only one ever made by a woman.” In every sense, the sisters created a “feminist Bible” that remains a milestone in women’s history (Stern).



*A visually rich re-imagining of Spenser's chivalric epic*

**63. Spenser, Edmund; illustrated by Walter Crane; edited by Thomas J. Wise**

**SPENSER'S FAERIE QUEENE (COMPLETE IN 19 PARTS)**

London: George Allen, 1894-1897. First Thus. Quarto. Complete in 19 parts, each in its original paper wrappers. Housed in two large red cloth clamshell cases. A lovely copy overall, unrestored, unfaded and undamaged. One of Crane's most distinguished works of illustration.

"An epic poem written in the sixteenth century by Edmund Spenser, *The Faerie Queene* follows the adventures of numerous medieval knights. Written in a deliberately archaic style, it draws on the history and myth surrounding King Arthur and the Round Table. Each book follows the adventures of a knight who represents a particular virtue (holiness, temperance, chastity, friendship, justice, and courtesy) and who has that quality in him or herself tested" (British Library). Ripe for popularity during the Victorian period, when these same qualities were highly valued, the present version of *The Faerie Queene* is richly illustrated by popular artist Walter Crane. Fine.





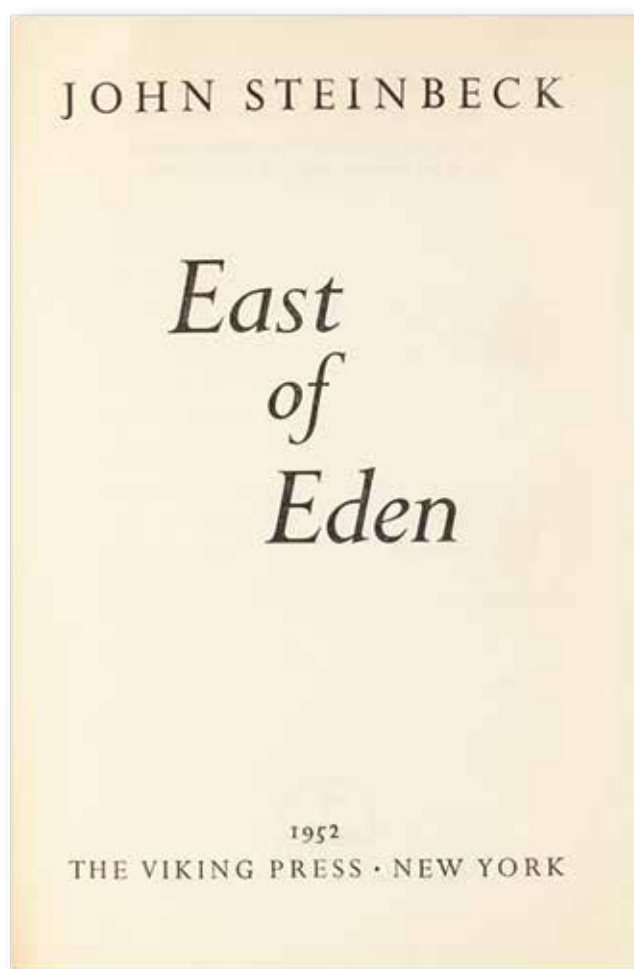
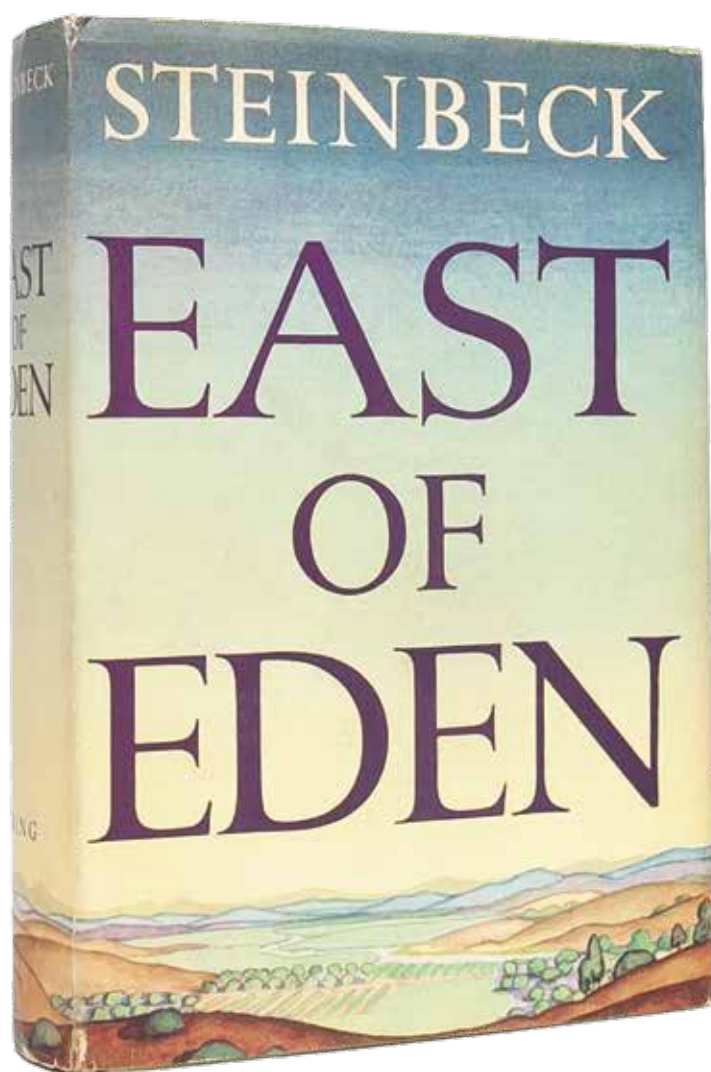
*"I think everything else I have written has been, in a sense, practice for this"*

**64. Steinbeck, John**

**EAST OF EDEN**

New York: The Viking Press, 1952. First edition. First state, with "bite" on page 281. Near Fine book in like jacket. Jacket bright, without the usual toning to the spine, just a few little knicks to the spine ends and small stains on the rear panel. A pleasing copy overall retaining the bright pastels of the jacket.

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



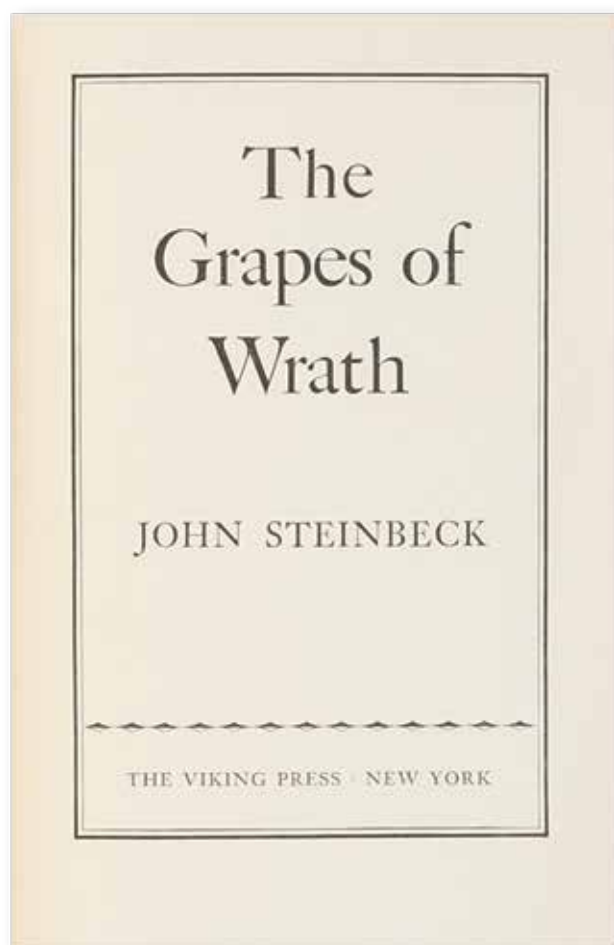
*Steinbeck's masterpiece, a literary testament to the devastation of the Great Depression*

## 65. Steinbeck, John

### THE GRAPES OF WRATH

New York: Viking Press, 1939. First Edition. A Near Fine copy of the book in a bright Very Good + dust jacket. No previous ownership markings. Some age toning to the jacket, slight wear at the extremities and a faint tape-ghost on the verso near the crown.

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





*A superb set of Sterne's work in first editions, including his groundbreaking novel Tristram Shandy*

## 66. Sterne, Lawrence

### COLLECTED SET OF STERNE'S WORKS IN FIRST EDITION (IN 24 VOLS.)

London: T. Becket and P.A. de Hondt, 1760-1775. First editions. Twenty-four volumes uniformly bound in polished calf by Zaehnsdorf, with morocco labels and gilt to spines and boards. All edges stained yellow. Marbled endpapers. Measuring 150 x 95mm (pages). Occasional small scuffs to boards or chipping to spine extremities. Front joint of Tristram Shandy volume I professionally repaired. All titles collating complete and internally clean. Overall a Near Fine set of several scarce and important works, including Sterne's pivotal novel Tristram Shandy.

The complete set includes:

The Life and Opinions of Tristram Shandy, Gentleman (in 9 vols). London: [N.P.], 1760-67. First edition, first state. With half titles as called for in volumes 4-6 and 9; Sterne's signature in ink at the header of the first chapters in volumes 5, 7, and 9; with the black leaf at E5 of volume I; with the marbled leaf between L4-5 in volume 3; with the frontis after Hogarth in volume 4; including the errata on the verso of title page to volume 7 (first state).

A Sentimental Journey (in 2 vols). London: T. Becket and P.A. de Hondt, 1768. First edition. Complete with the half titles and list of subscribers.

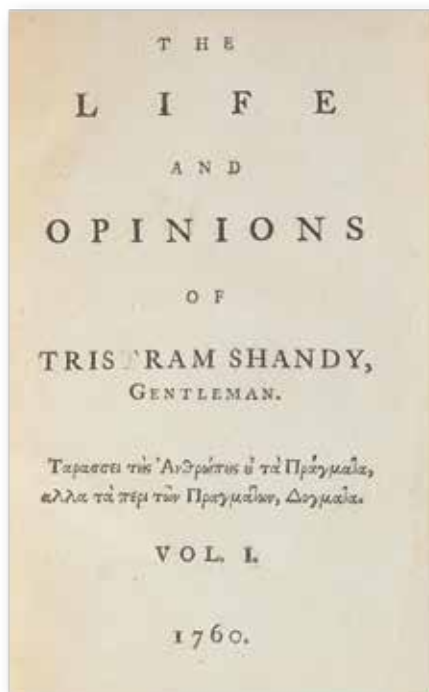
Sermons of Mr. Yorick (in 7 vols.). London: T. Becket and P.A. de Hondt, 1760-69. First edition. With the frontis, and lists of subscribers in volumes 1, 3, and 4.

Letters to his Most Intimate Friends (in 3 vols.). London: T. Becket and P.A. de Hondt, 1775. First edition. With the frontis and half title to volume I.

Letters to His Friends on Various Occasions. London: T. Becket and P.A. de Hondt, 1775. First edition.

Letters from Eliza to Yorick. London: T. Becket and P.A. de Hondt, 1775. First edition. With half title.

Letters from Yorick to Eliza. London: T. Becket and P.A. de Hondt, 1775. First edition.





*A lovely, unrestored copy of Lucretius' only known work*

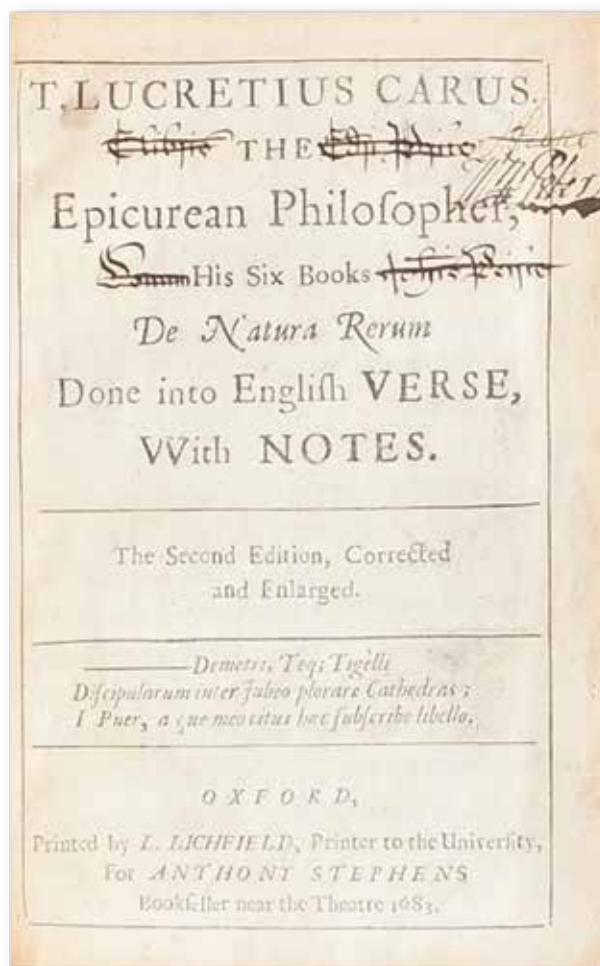
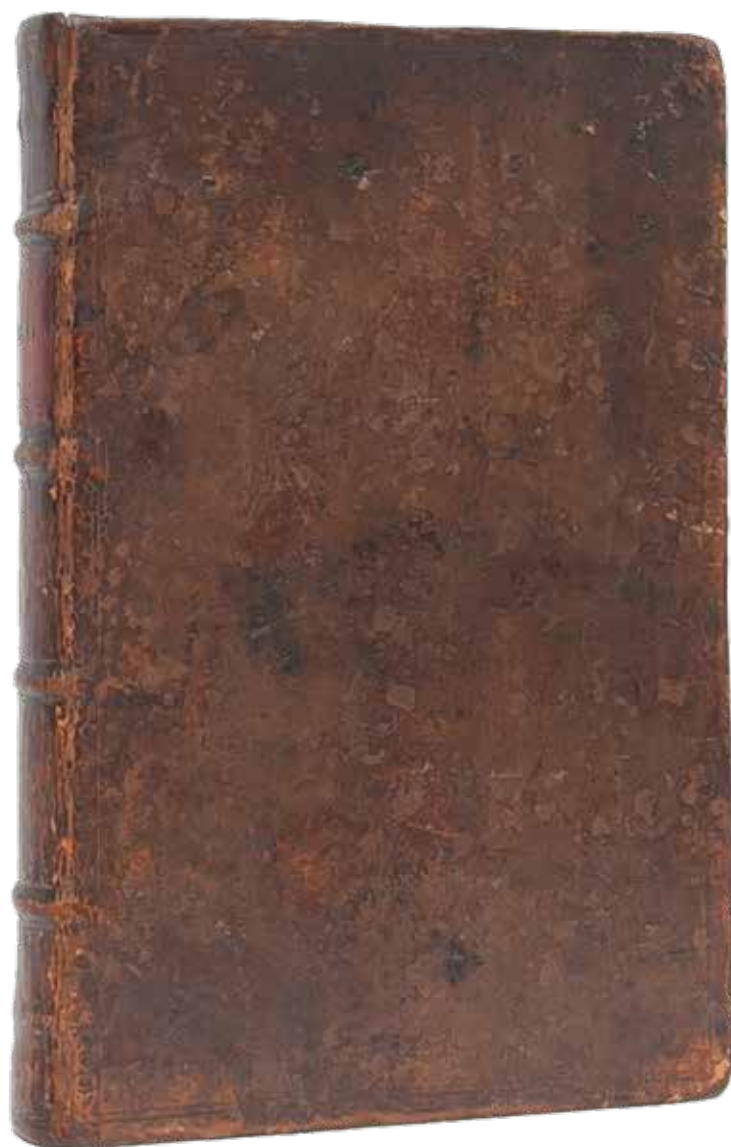
## 67. T. Lucretius Carus

### T. LUCRETIUS CARUS. THE EPICUREAN PHILOSOPHER, HIS SIX BOOKS DE NATURA RERUM DONE INTO ENGLISH VERSE, WITH NOTES

Oxford: Printed by L. Lichfield, Printer to the University, for Anthony Stephens, 1683. Second edition in English. Bound in full contemporary calf with a red morocco spine label, marbled page edges, plain end papers. Measuring 175 x 110mm and collating [46], 223, [1, blank], 59, [1, blank]: complete, including frontis. A beautiful copy, unrestored externally and internally. Binding is square and tight with the most gentle bumps to corners. Contemporary ownership signatures defaced on title page not affecting text and some ink blots to header of A2r not affecting text, else a fresh and unmarked copy. With copies at only 14 U.S. institutions according to ESTC.

The second edition in English of the first complete translation of Lucretius, the Roman poet and philosopher. His only known work is the present title, a poem on the philosophy of the Epicureans. In its own time, *De Natura Rerum* was an influential work, shaping the likes of Virgil and Horace before falling out of favor and all but disappearing from the canon until the 15th century. Thomas Creech, a Sherborne School headmaster and classical translator, did the first translation to English in 1682; and popularity led to the rapid release of the present second edition expanded with notes.

ESTC R23065. Near Fine.

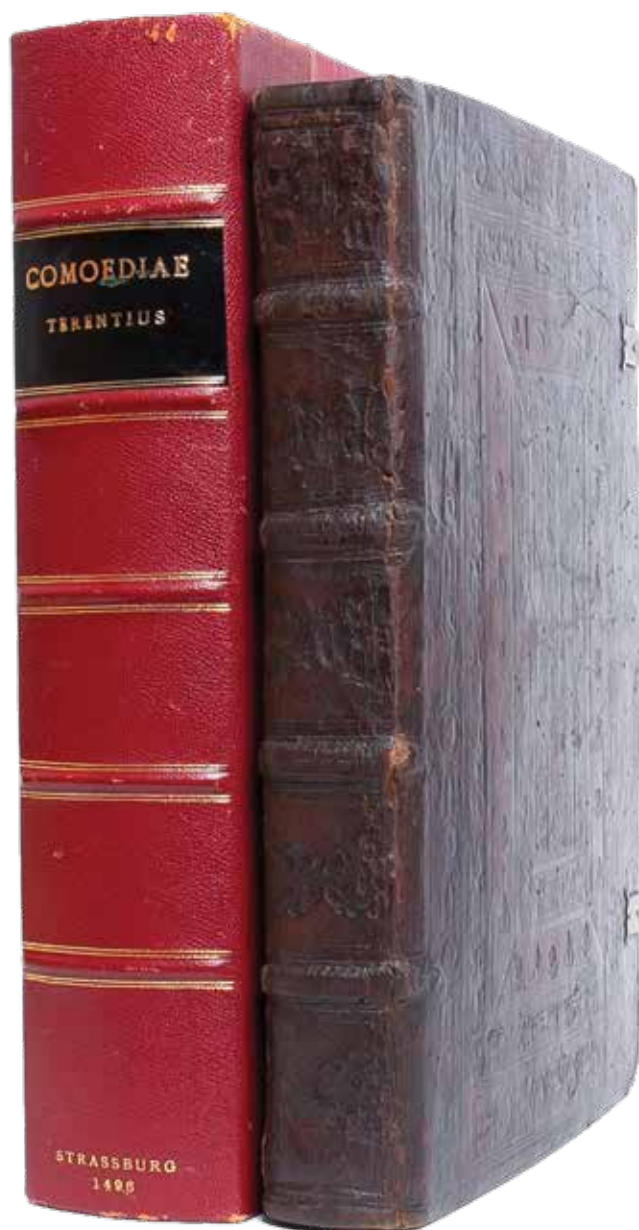


**68. Terence**

**COMOEDIAE**

Strassburg: Johann Gruninger, 1 November 1496. Second illustrated edition. First of the Gruninger printed editions. Folio measuring 290 x 208mm and bound in early sixteenth century German calf over wooden boards with brass clasps, paneled and tooled with the date 1535 stamped onto both covers. Fore-edge lettered in ink "Terentius." Several repairs to spine and some light shelfwear. Bookplate of Abel E. Berland to front pastedown. Collating a6, b-c8, d-z6, A-E6, F8: complete including 165 woodcuts, of which eight are full page. Two woodcuts (b8 recto and c1 verso) colored by hand and one portion colored on b5 recto. Rubricated on the first thirty leaves. Internally pleasing, with several small chips to fore-edge of title, which bears a small tape repair; small rust hole catching several letters on d6; small repair to lower margin of 15; and occasional worming, dampstaining, or cropping to marginalia. In all, an excellent copy with a distinguished provenance, housed in a custom case with chemise.

Considered one of the greatest Roman comic dramatists, Terence was the author of six verse comedies that established what we now know as the comedy of manners. Little is known about his life; enslaved by a Roman senator, Terence eventually gained an education and his freedom. "Most of the information available about Terence relates to his career as a dramatist. During his short life he produces six plays" and enjoyed both popular success as well as facing "the hostility of jealous rivals" (Britannica). The present contains his dramatic oeuvre, beautifully illustrated.





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

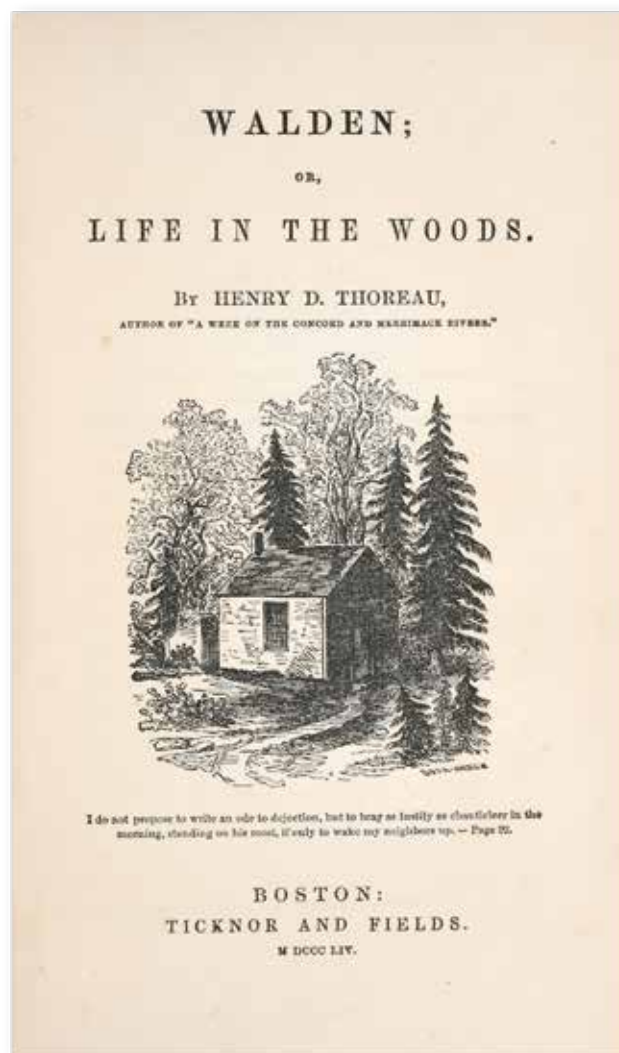
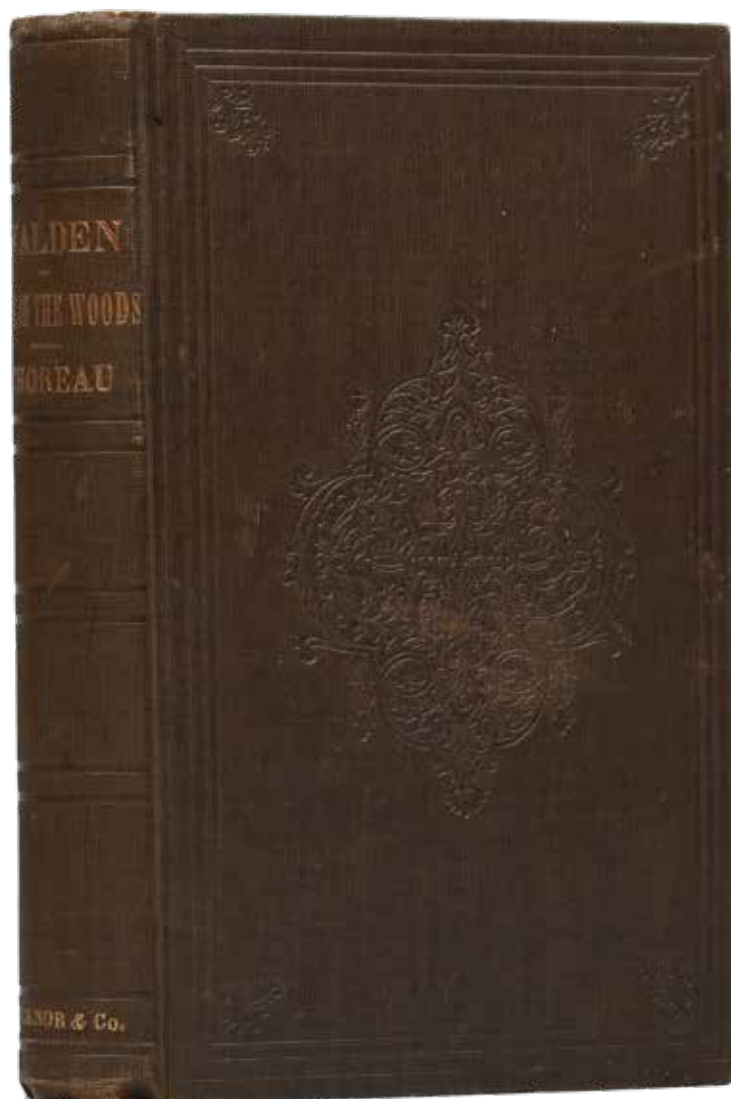
## 69. Thoreau, Henry David

### WALDEN; OR, LIFE IN THE WOODS

Octavo. Original brown ribbed cloth, spine lettered in gilt, large decorative device within panels in blind to endpapers, pale yellow endpapers. Housed in a custom brown morocco slipcase with chemise. Wood-engraved title-page vignette of Thoreau's hut, chart of Walden Pond (with the publisher's imprint - later state but no priority of issue), and 8-page publisher's catalogue dated June 1854 bound between the rear endpapers. Cloth exceedingly fresh, minimally rubbed at ends and tips, gilt spine titles slightly bronzed, hinges entirely sound, a few minor marks within but generally a very clean, Fine copy. One of just 2,000 copies of the first edition.

"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 practise 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.





*A cornerstone of world literature*

**70. Tolstoi, Count Lyof N.**

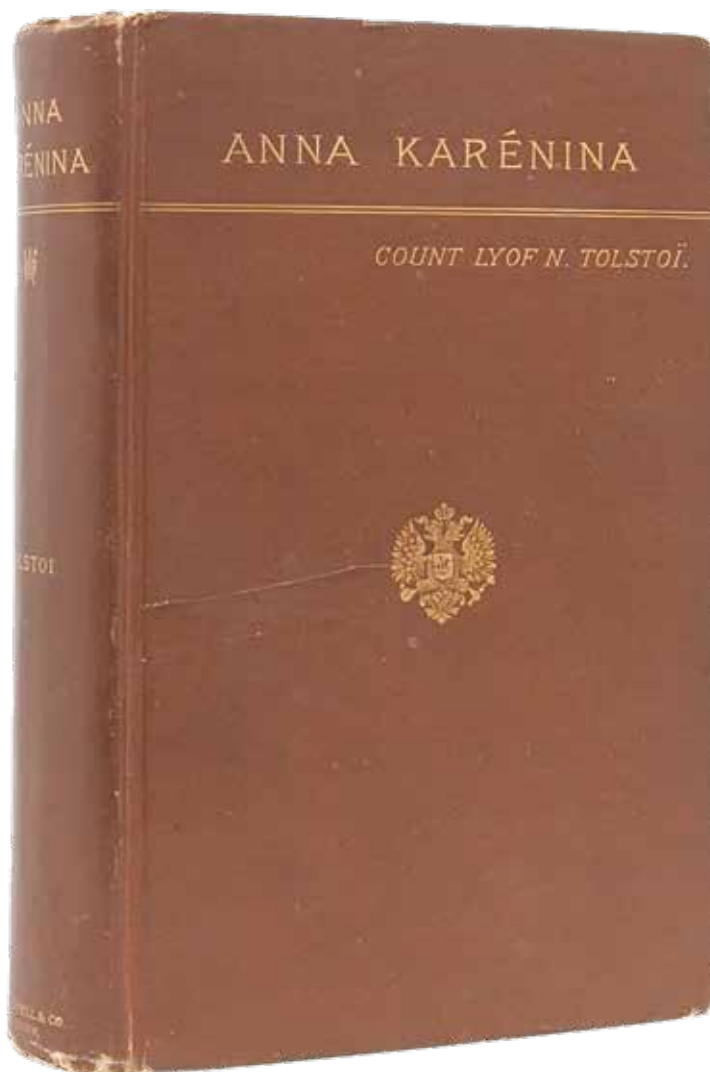
**ANNA KARENINA**

New York: Thomas Y. Crowell & Co., 1886. First American edition. A Very Good+ to Near Fine copy of the first translation into English (preceding the London issue). Slight wear to the spine ends and extremities, otherwise an excellent copy. Previous owner's bookplate on the front end-paper. With the generally accepted first issue points: no other titles by the same author listed, publisher's monogram on the title page and with five pages of ads in the rear, starting with "Crowell's Red Line Poets," no translations of any Russian books listed, and with the correct end-papers.

Anna Karenina was originally published in parts in the Russian Messenger from 1873 to 1877. It first appeared in book form in 1878 with the English language translation coming out eight years later. Tolstoy himself thought that Anna Karenina – as opposed to War and Peace – was his first true novel.

Anna Karenina's epic sweep encompasses Russian politics, philosophy and religion, and the challenges humans face as a result of their economic class. Yet what has earned the novel a lasting place in the literary canon is its complex representation of relationships between men and women. "Of all the nineteenth century novels written by men, Anna Karenina is the one most centrally concerned with women, the one which attempts most thoroughly and honestly to confront them in all aspects of their lives" (Greene). Regardless of their individual differences, Anna, Kitty, and Dolly are often punished for violating the contradictory expectations placed on them as wives, mothers, and lovers. "Tolstoy grasped that the same principles of behavior that shape men's characters apply to women as well...but that a woman feels even more heavily than man the weight of social pressures which work on and warp her character" (Greene). A cornerstone of world literature.

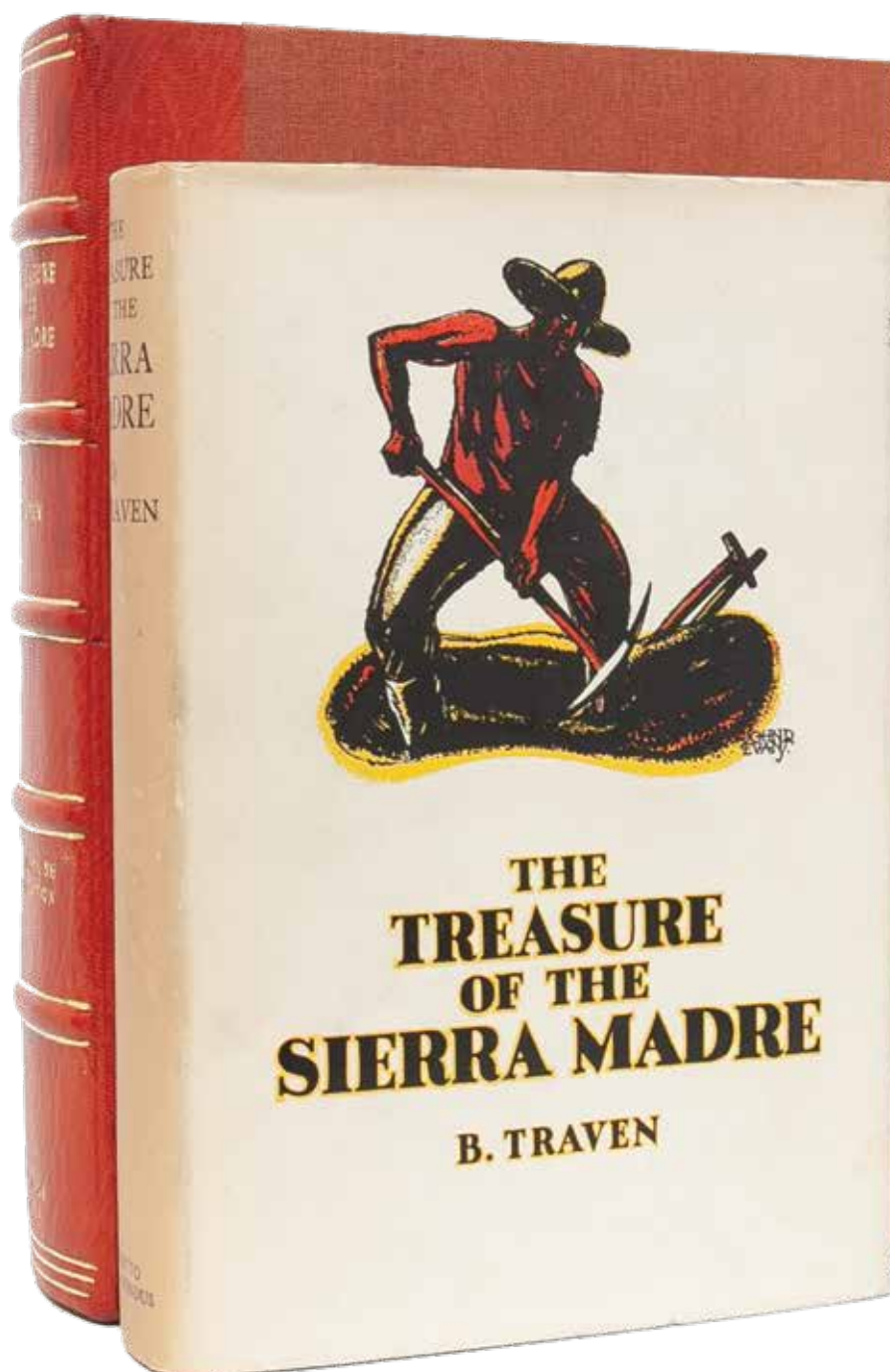
Christian Science Monitor Top 10 Books of All Time. Very Good +.



*The basis for the classic Bogart film***71. Traven, B.****THE TREASURE OF THE SIERRA MADRE**

London: Chatto & Windus, 1934. First English language edition. A Fine copy in a very Nearly Fine dust jacket with the spine just a bit toned and the price clipped. Original brown cloth, lettering to spine in gilt, top-edge brown. Publisher's promotional leaflet loosely inserted. Housed in a custom brown quarter-leather clamshell case.

First translation into English by Basil Creighton; originally published as *Der Schatz der Sierra Madre* in 1927. Set just after the Mexican Revolution of the 1920s the novel follows three American prospectors searching for gold in the Mexico, at risk from bandits, Federales and each other. The basis for the 1948 John Huston film starring Humphrey Bogart. The publisher's leaflet comprises a four-page publication with reviews of *The Death-Ship* and *The Treasure of the Sierra Madre*. Fine in Near Fine dust jacket.



*True first edition, preceding the American, in attractive condition*

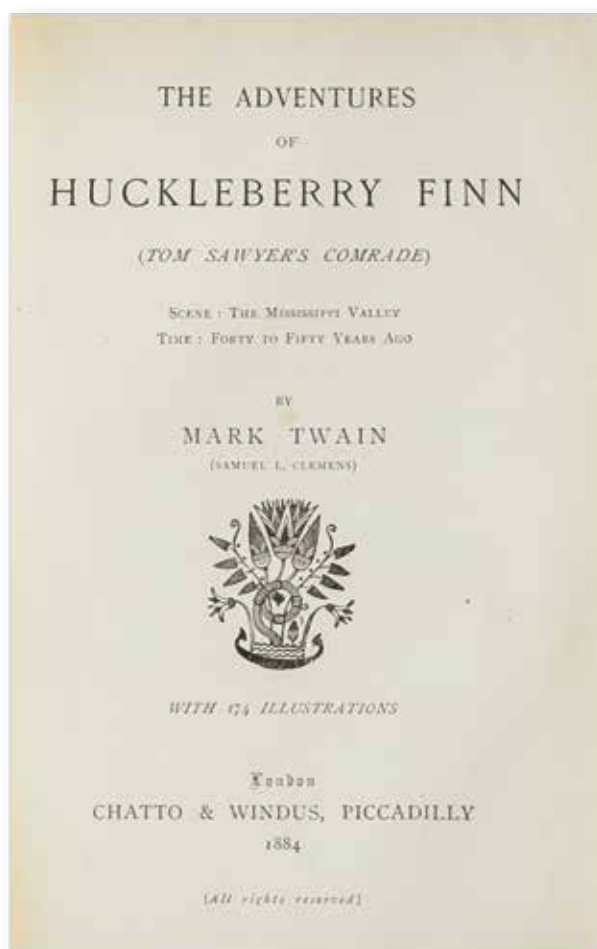
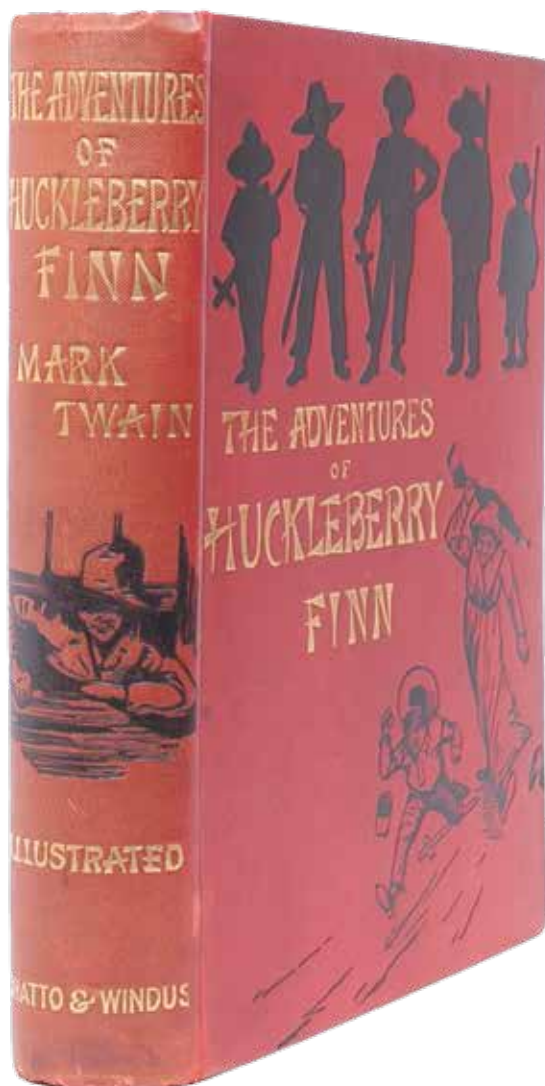
**72. Twain, Mark [Samuel L. Clemens]**

**ADVENTURES OF HUCKLEBERRY FINN**

London: Chatto & Windus, 1884. First edition. True first edition, preceding the US edition. A Nearly Fine copy in the original red cloth stamped in gilt and black. Slight wear at the spine ends, otherwise an excellent copy overall. With the correct, first issue ads, dated October 1884.

Recounting the adventures of Huckleberry Finn as he flees his own abusive father and aids Jim in his escape from slavery, Twain's novel has been praised for its "distinctly American voice," putting at its center two common people who find an uncommon friendship. "Today perhaps the novel's greatest significance lies in its conception of childhood, as a time of risk, discovery, and adventure. Huck is no innocent: He lies, steals, smokes, swears, and skips school. He accepts no authority, not from his father or the Widow Douglas or anyone else. And it is the twin images of a perilous, harrowing odyssey of adventure and perfect freedom from all restraints that so many readers find entrancing" (Mintz). A metaphor for a young and rebellious nation, as well as its individualist inhabitants, Huckleberry Finn defies genre by being simultaneously an adventure story, a road novel, a coming-of-age tale, an expression of nostalgia for the expansive natural spaces lost to industrialization, and an exploration of race and class. Listed on the American Scholar 100 Best American Novels and one of the 100 Best Novels Written in English.

BAL 3415. MacDonnell, 31. Near Fine.





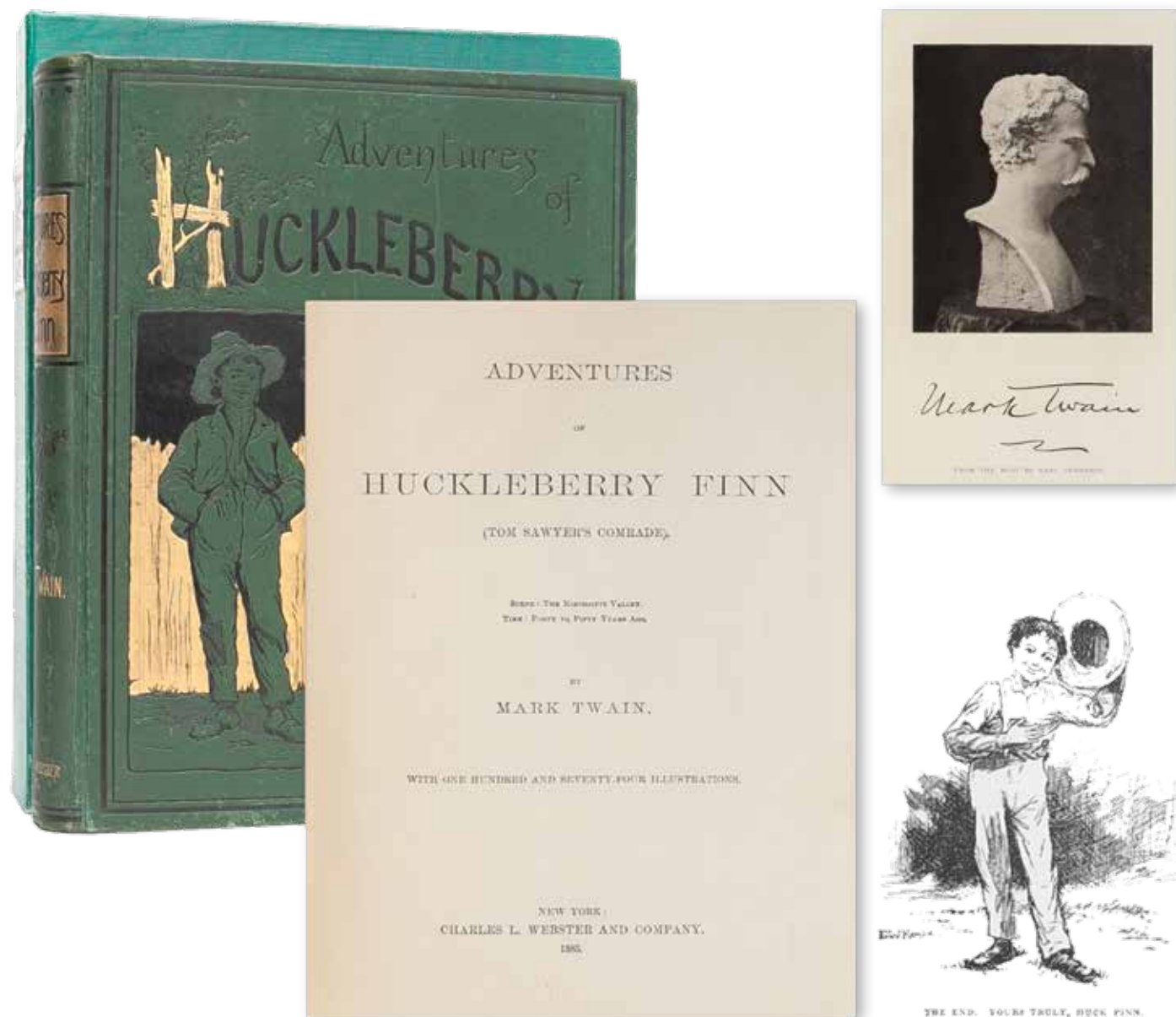
*A lovely copy of Twain's perennial classic; "It's the best book we've had." – Hemingway.*

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

#### ADVENTURES OF HUCKLEBERRY FINN

New York: Charles L. Webster and Company, 1885. First American edition. A Near Fine copy, with only minimal wear to the spine ends or corners. Lower part of rear board with some staining. Internal contents with a few little smudges or spots of foxing, rear end paper with slight insect damage. Overall a very handsome copy of this American classic. Housed in a custom cloth clamshell. With the first state of the frontis portrait as well as the three commonly accepted first issue points on pgs. 9, 13 and 57.

Recounting the adventures of Huckleberry Finn as he flees his own abusive father and aids Jim in his escape from slavery, Twain's novel has been praised for its "distinctly American voice," putting at its center two common people who find an uncommon friendship. "Today perhaps the novel's greatest significance lies in its conception of childhood, as a time of risk, discovery, and adventure. Huck is no innocent: He lies, steals, smokes, swears, and skips school. He accepts no authority, not from his father or the Widow Douglas or anyone else. And it is the twin images of a perilous, harrowing odyssey of adventure and perfect freedom from all restraints that so many readers find entrancing" (Mintz). A metaphor for a young and rebellious nation, as well as its individualist inhabitants, Huckleberry Finn defies genre by being simultaneously an adventure story, a road novel, a coming of age tale, an expression of nostalgia for the expansive natural spaces lost to industrialization, and an exploration of race and class. Listed on the American Scholar 100 Best American Novels and one of the 100 Best Novels Written in English. Near Fine.



*Released posthumously, using signed sheets that had been stored for half a century*

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

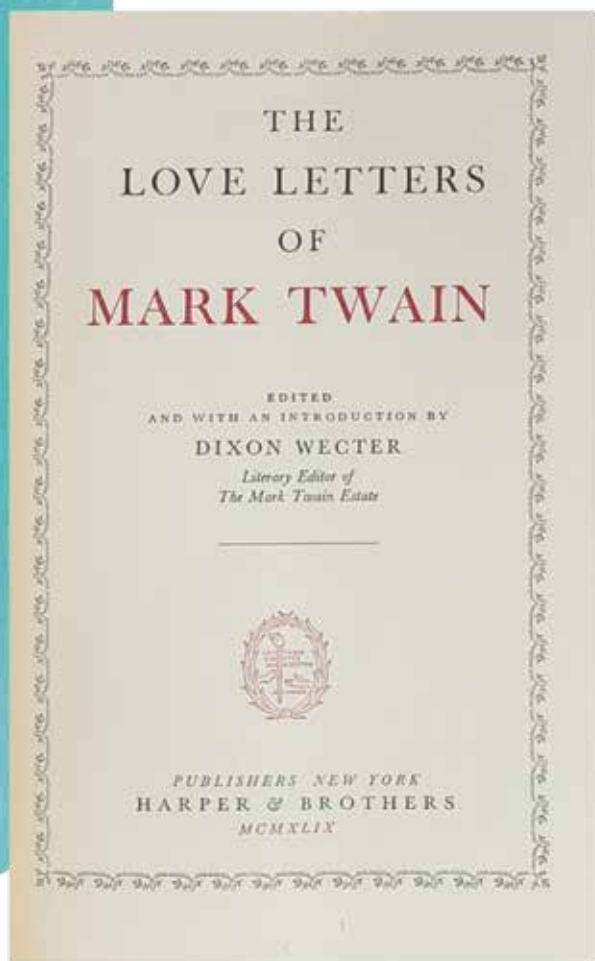
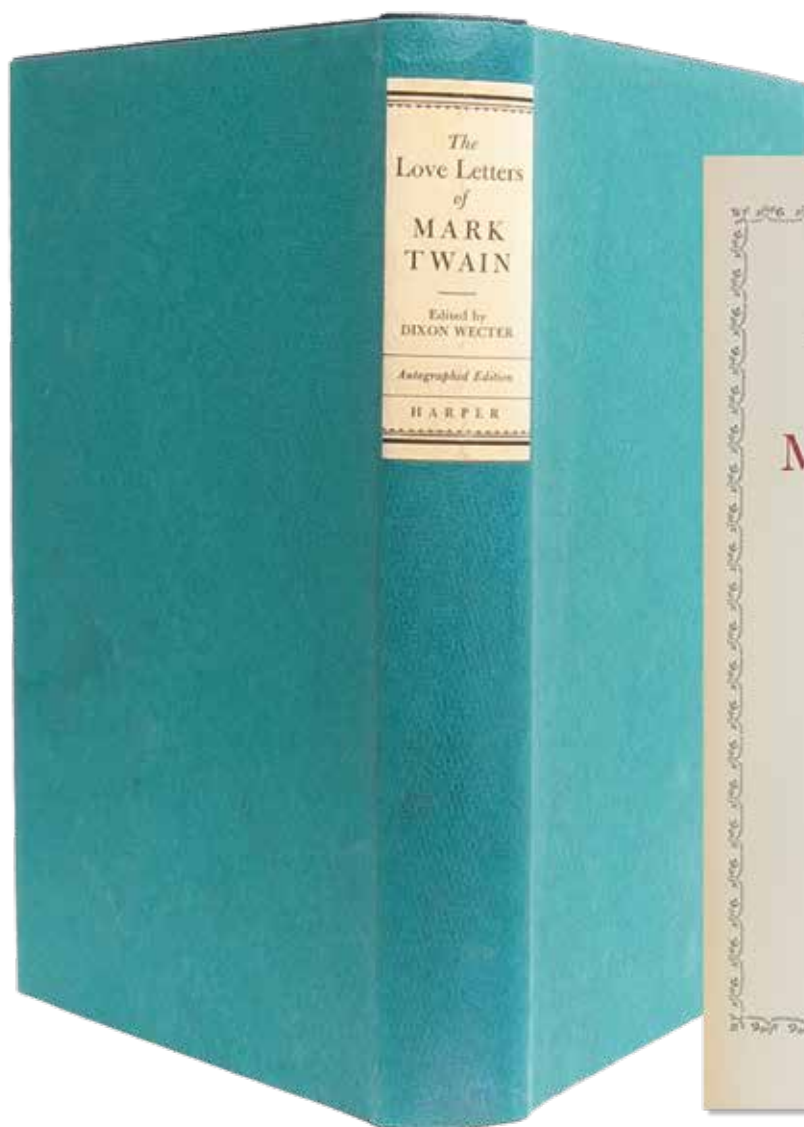
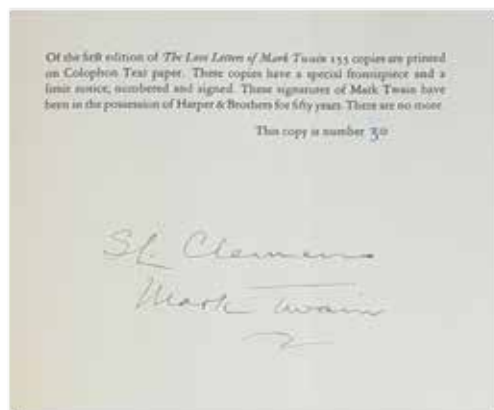
### THE LOVE LETTERS OF MARK TWAIN

#### *Signed Limited Edition*

New York: Harper & Brothers, 1949. First edition. Number 30 of 155 numbered large paper copies signed by Twain on a specially inserted limitation page. A Fine copy in a very nearly Fine jacket retaining its paper spine label and with just a hint of spotting to the rear panel. In a beautifully preserved original slipcase with a hint of wear to corners and a bright paper label to the top panel.

A bit of a printing oddity, the signed limited edition of Love Letters was released almost 40 years after Twain's death. Using an entire batch of signed pages from the author which had "been in the possession of Harper & Brothers for fifty years," the Twain Literary Estate Editor Dixon Wecter created a memorial to one of America's most beloved authors. Here, personal and moving letters from Twain are gathered in one place, allowing readers to connect with the writer on a more intimate level.

BAL 3579. Fine in Fine dust jacket.



*Twain's first piece of historical fiction, and the only one of his novels to be released in a special printing for private circulation*

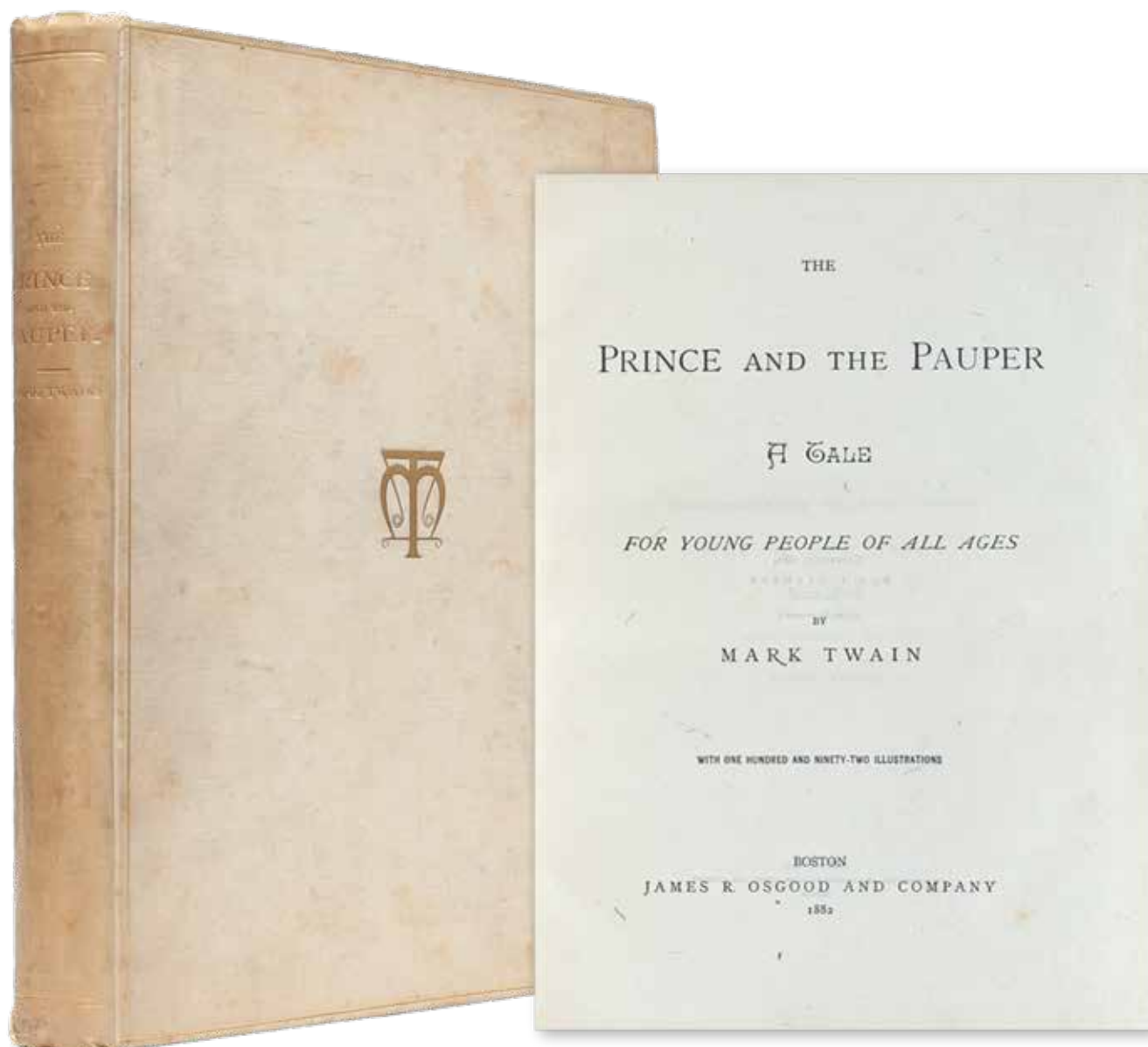
**75. Twain, Mark [Samuel L. Clemens]**

**THE PRINCE & THE PAUPER: A TALE FOR YOUNG PEOPLE OF ALL AGES**

Boston: James R. Osgood & Co., 1882. First edition. Special printing of the first edition, for private circulation. China paper bound in white linen stamped in gilt. Top edge gilt. A Near Fine copy with slight fraying and some chipping to spine ends and soiling to the boards; internally fresh and bright. Housed in a custom clamshell.

Set in the Tudor palace of Henry VIII, Twain's first attempt at historical fiction used the doppelganger motif to explore what might happen if Prince Edward and a pauper named Tom Canty were switched into each other's lives. Like many of Twain's works, the novel contains incisive political and social critiques about class hierarchy and human kindness. But *The Prince and the Pauper* is notably the only one of his books for which special author's copies were prepared. Released in an extremely small number, these China paper copies are of very great rarity. BAL notes that "the precise number of copies...printed [on China paper, or India paper as Clemens calls it] is not known. A copy in NYPL is inscribed by the author: "This is one of six copies that were printed on India paper ... (No, there may have been eight) ..." No copy seen at auction for the last 25 years.

BAL 3402\*.





*Walton's foundational work on fishing, handsomely bound*

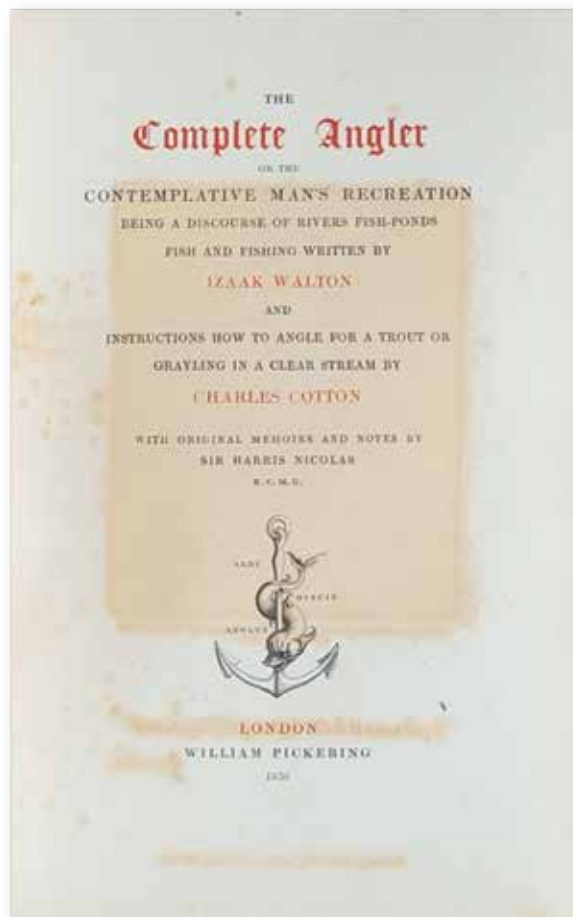
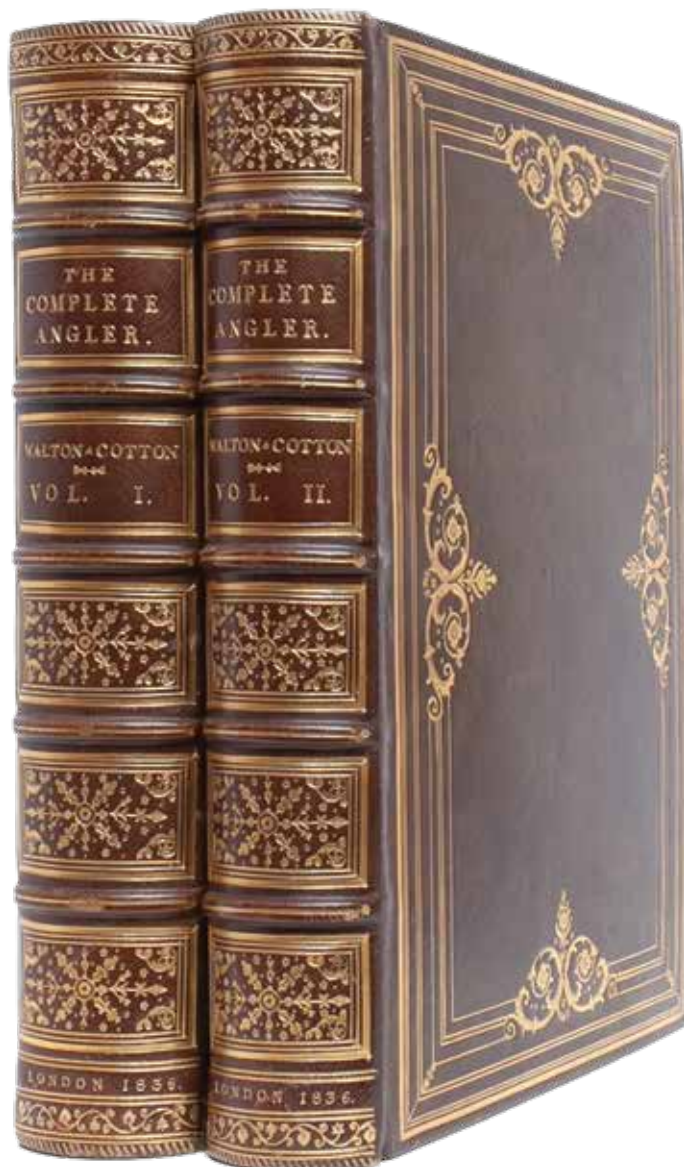
**76. Walton, Izaak and Charles Cotton**

**THE COMPLETE ANGLER OR THE CONTEMPLATIVE MAN'S RECREATION**

London: William Pickering, 1836. First Thus. First Nicolas edition (true first published in 1653). Full green crushed morocco. Covers paneled in gilt, spines paneled and lettered in gilt in compartments, board edges ruled in gilt, turn-ins ruled in gilt, all edges gilt, marbled endpapers. Two large octavo volumes. Collating [16], ccxii, [6], 129, [1, blank]; [4], 131-436, [32]: complete, including frontis and 14 plates. Vignette illustrations throughout. Occasional light foxing. Title-pages printed in red and black. An extremely handsome copy.

Walton's famous pastoral work on fishing, *The Compleat Angler*, is combined here with additions by Robert Venables and Charles Cotton on the art of fly fishing in particular. Walton, the son of innkeepers, moved to London to become an ironmonger but would spend the last forty years of his life collecting information and writing on fishing. The book was first published in 1653 but re-released in numerous editions both due to its popularity and Walton's propensity to revise and contribute more chapters to it. It has stayed in print since it was first published and is noted for its well observed descriptions of English country life. "The Compleat Angler has something in common with 'Lady Chatterley's Lover:' while many know the title, few have actually read it. Yet it's the most frequently reprinted book in the English language after the Bible" (The Guardian).

Coigney 44. Horne 43. Oliver 41.



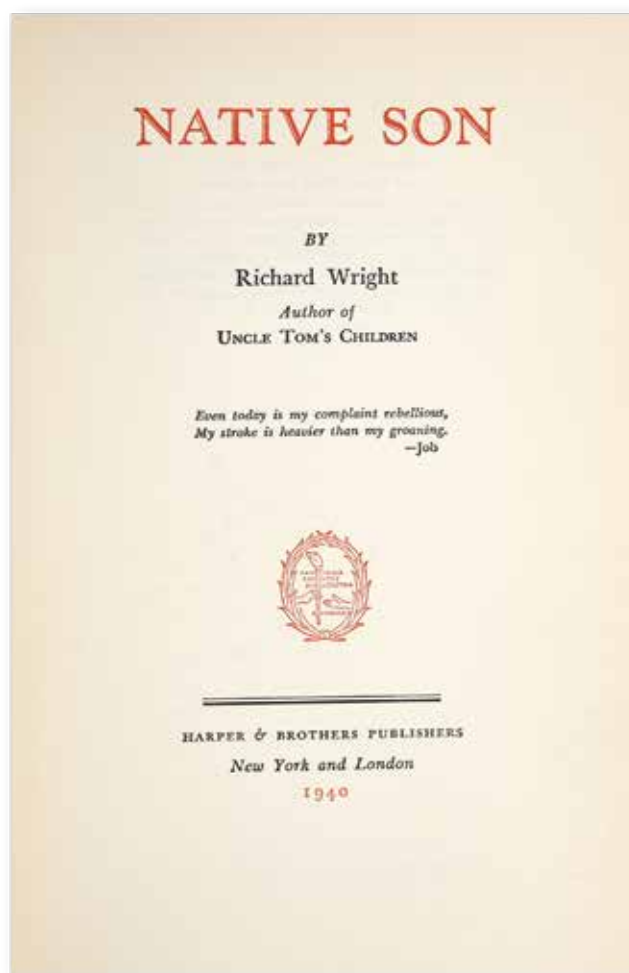
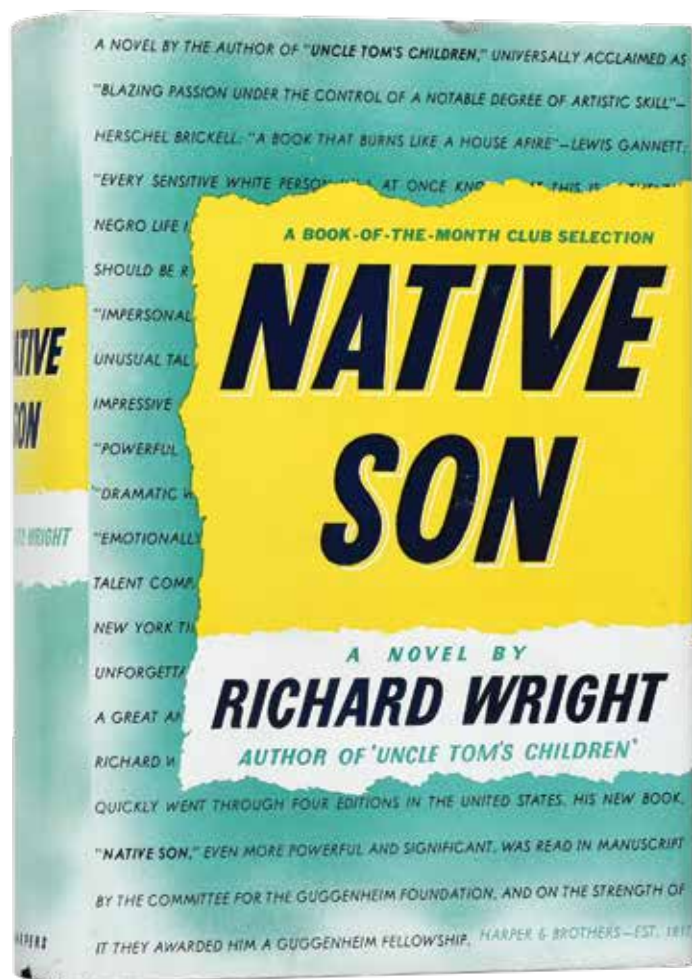
*A cornerstone of Black American literature in the correct first state jacket*

## 77. Wright, Richard

### NATIVE SON

New York: Harper & Brothers, 1940. First edition. first printing, first issue binding and dust jacket. This copy features the required printing code "A-P" on the publisher's imprint page. Original blue cloth, spine and front board lettered in red on grey, and blue on red. With dust jacket. Housed in a custom black morocco-backed folding box. Ownership signature to front free endpaper. Extremities slightly bumped; a near-fine copy. Extremities of jacket slightly frayed with minor loss to spine tips, adhesive tape repairs to reverse, crease to rear panel; an exceptionally fresh and vibrant example of an unclipped jacket.

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



## A Return To In-Person Events



### 62nd New York International Antiquarian Book Fair

April 21-24, 2022 - Booth C-8

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

<https://www.nyantiquarianbookfair.com>



### PBFA York Book Fair (Booth TBD)

September 9-10, 2022

Knavesmire, Suite,  
York Racecourse, YO23 1EX

<https://yorkbookfair.com/complimentary-tickets/>



### Firsts London (Booth TBA)

September 15-18, 2022

Saatchi Gallery  
Duke of York's Square, King's Road London SW3 4RY

<https://www.firstslondon.com/>



### Seattle Antiquarian Book Fair (Booth TBD)

October 08-09, 2022

Seattle Center Exhibition Hall

<http://www.seattlebookfair.com>



### Boston International Book Fair (Booth TBD)

November 11-13, 2022

Hynes Convention Center  
900 Boylston Street, Boston, MA 02115

<https://bostonbookfair.com>



\*Scan the codes with your phone's camera to visit each link.

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