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# *W*HITMORE RARE BOOKS

## CATALOGUE 25

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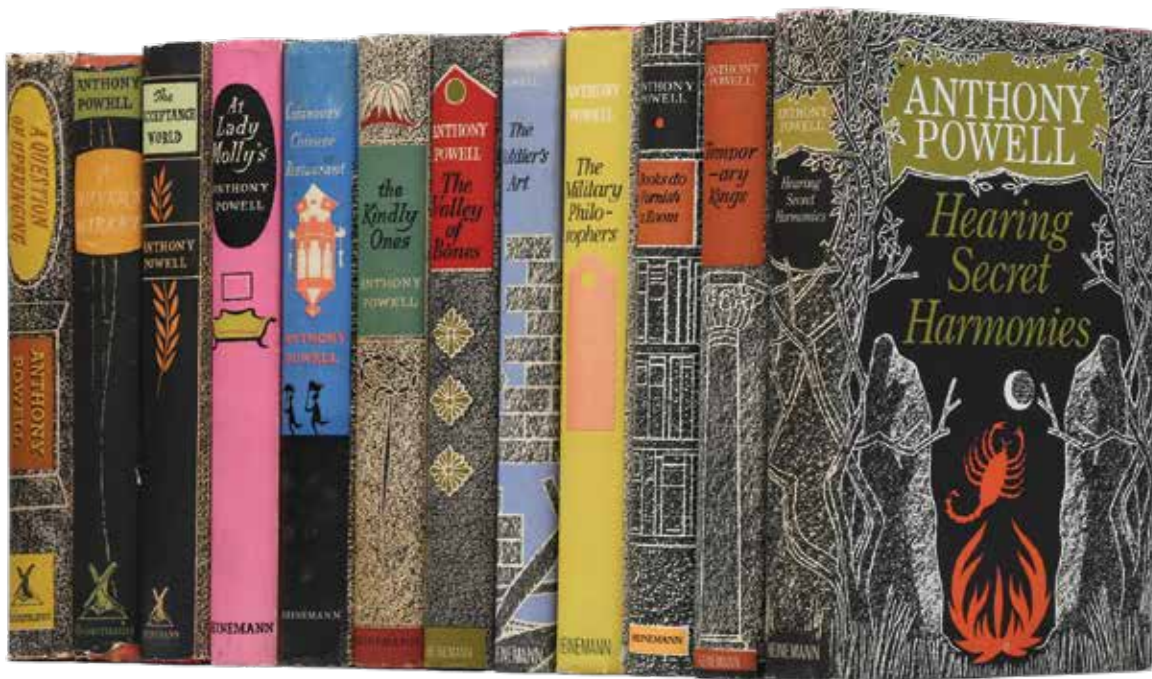
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*A Dance to the Music of Time (Complete Set in 12 vols.) - Powell, Anthony - item 57*

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

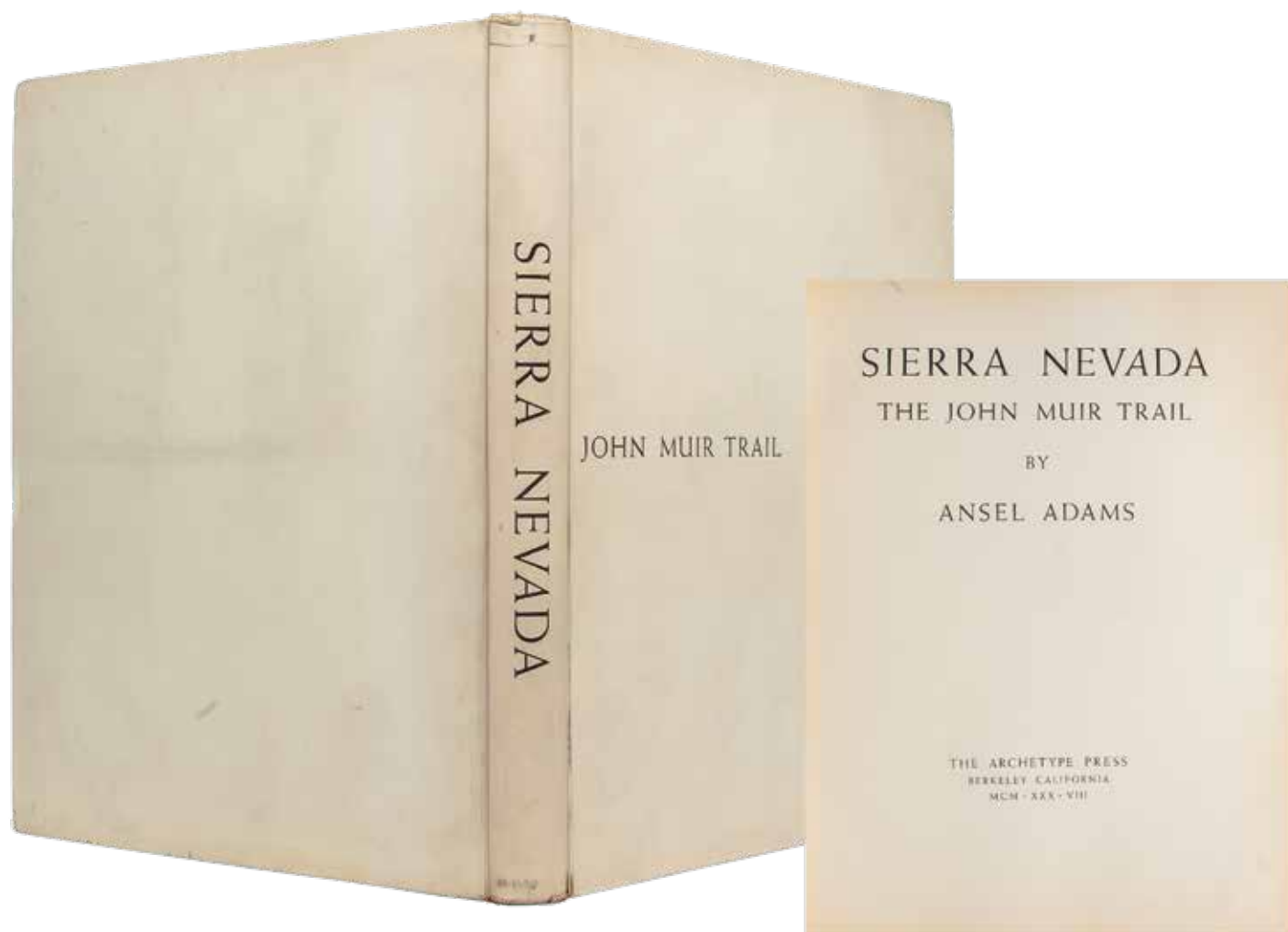
## 1. Adams, Ansel

### SIERRA NEVADA: THE JOHN MUIR TRAIL

#### *Signed Limited Edition*

Berkeley, CA: The Archetype Press, 1938. First edition. The famous early collection of Ansel Adams photographs taken along the John Muir Trail in the Sierra Nevada mountains of California. Limited to 500 copies, each signed by the artist, with 50 tipped-in photographic reproductions. A Near Fine copy with just slight wear at the spine ends and trivial soiling to the white cloth boards; internally with all plates in excellent condition.

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



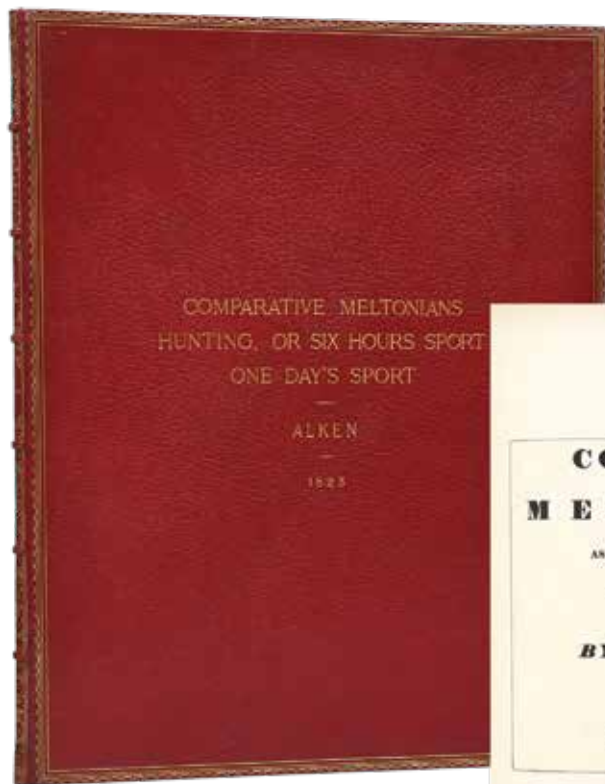
## 2. Alken, Henry Thomas

### COMPARATIVE MELTONIANS AS THEY ARE AND AS THEY WERE, BY BEN TALLY-HO. [WITH] HUNTING, OR SIX HOURS SPORT, [WITH] SHOOTING, OR ONE DAY'S SPORT OF THREE REAL GOOD ONES

London: Thomas M'Lean, 1823. First editions. 3 works bound as one, folio (430 x 335 mm). 20th-century dark red morocco by Riviere & Son, decorative spine gilt, gilt lettered front cover and spine, covers with border of drawer-handle tools enclosing gilt French fillet frame, gilt dentelles, green silk moiré endpapers, gilt edges. 18 hand-coloured plates in aquatint or soft-ground etching by Henry Alken, all, including title to Meltonians, professionally inset to larger sheets; 6 plates to each work, title to the first only. Charming engraved bookplate of Ernest G. Mocatta (1849-1947, City stockbroker), designed by Charles William Sherborn. Professional refurbishment to front joint and cover, scattered foxing mainly to margins, a few red marks to plates 3 and 5 of Meltonians, otherwise the plates clean and bright.

A fine trio of highly attractive works by "the dominant sporting artist of the early nineteenth century" (ODNB), here most handsomely presented. Comparative Meltonians is described by Tooley as "a very rare series, among the largest and finest of Alken's plates" and by Schwerdt as "one of Alken's most brilliantly coloured hunting sets." All three series are superbly spirited in Alken's best style. A "Meltonian" is synonymous with a member of the Quorn Hunt, one of England's most famous hunts, which meets at Melton Mowbray, Leicestershire. Comparative Meltonians nostalgically and amusingly contrasts the manners of the day with those of the past, to the poor showing of the former, where rudeness and thoughtless behaviour prevail. Hunting is a wonderfully animated set, showing the misfortunes of three cockney huntsmen who leave town at 8 o'clock, find difficulty in staying mounted at 9 o'clock, get hopelessly entangled with trees and fences over a culvert by 10, charge into a drove of pigs at 11, and by midday are paying off the local villagers ("making a good Blunt i.e., money - Apology for damage done") and leave town in the comfort of a coach. Shooting features a trio of cockney shooters out for a country jaunt who run across half a dozen locals ("Johnny Raws") and then things take a turn for the worse, resulting in a punch-up ("A regular Set too - Tipping the Johnny Raws a few London tactics"), with strength of numbers prevailing and the locals coming.

None of the three titles in Abbey; Dixon 53 for Comparative Meltonians ("beautiful and excessively rare"); Mellon/Snelgrove A18, A17, A49; Siltzer pp. 59 & 71; Schwerdt I p. 13; Tooley 23, 32 & 49.





*Epistolary verse narratives popular in their time, inscribed by the editor with lovely fore-edge paintings*

### 3. Anstey, John [Christopher]

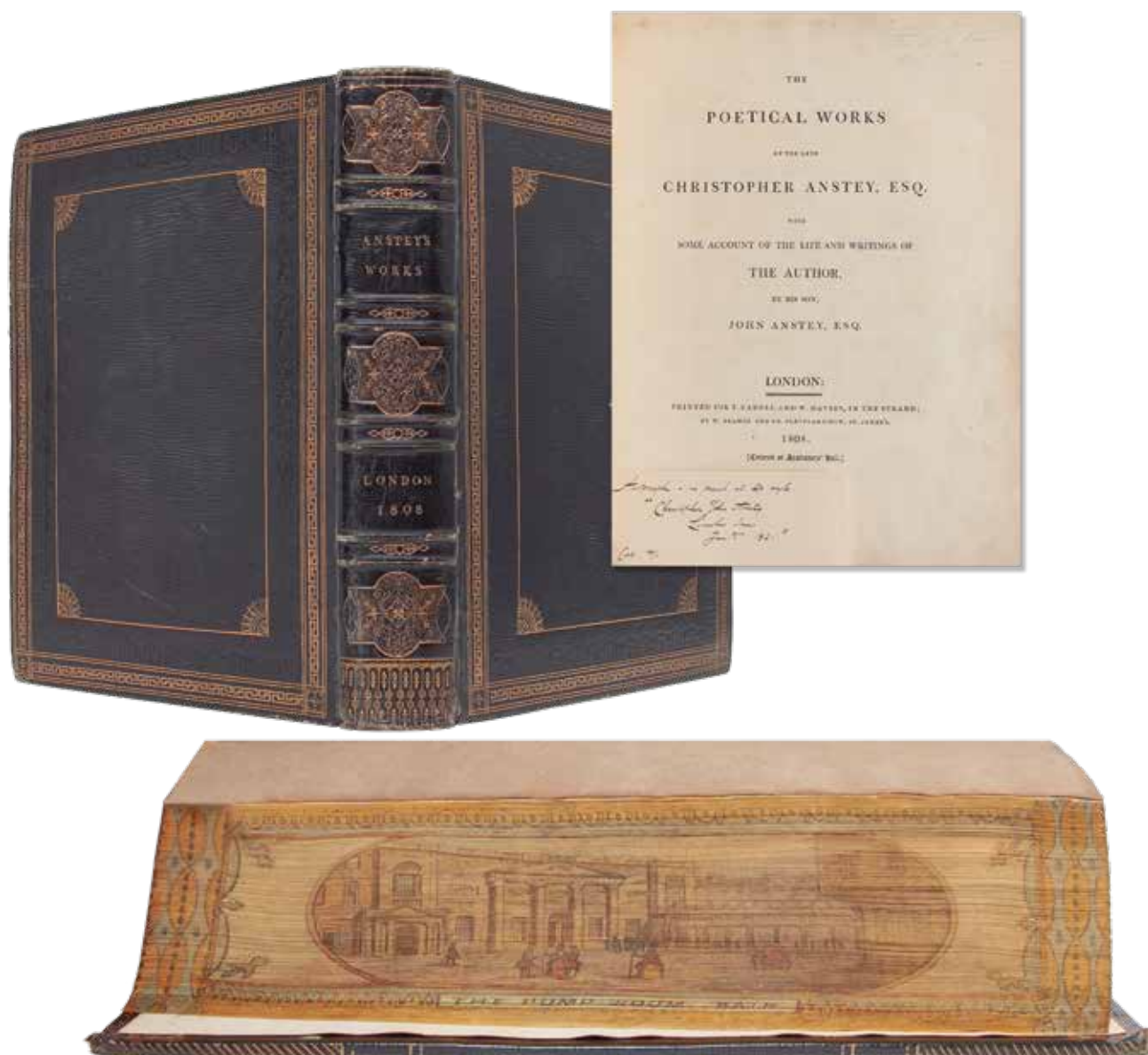
## THE POETICAL WORKS OF THE LATE CHRISTOPHER ANSTEY, ESQ.

*With double fore-edge painting*

London: Printed for T. Cadell and W. Davies, 1808. First edition. A finely bound copy in contemporary black full straight-grain morocco, bordered in gilt, all edges gilt, gauffered text-block. With a lovely double fore-edge painting pleasingly executed in 1897 by the artist and printmaker Frank Morley Fletcher, who has signed and dated the front free endpaper verso; the scenes illustrate Bath in acknowledgement of the author's most famous work, *The New Bath Guide* (1766). Marked in pencil on the title page: "Christopher John Anstey, Lincolns Inn, Jan. 11, 1821."

Fletcher (1866-1949) painted this fore edge in the same year as his first solo Japanese-style colour woodcut, *Meadowsweet*, which marked the beginning of his respected career in the execution and teaching of that technique. In the following year, Walter Crane appointed Fletcher as director of Reading's art department, and he went on to hold a variety of notable positions in art departments across Britain and, later, America.

John Anstey (bap. 1757, d.1819) was admitted to Lincoln's Inn as a barrister in 1781, and his profession was the theme of his own volume of poetry, *The Pleader's Guide* (1796). His father Christopher Anstey (1724-1805) made his name as a poet with *The New Bath Guide* (included here), which satirizes certain famous residents riding the wave of the town's fashionability. Praised by Horace Walpole as containing "so much wit, so much humour, fun, and poetry, so much originality, [as] never met together before", and by Thomas Gray as revealing "a new and original kind of humour" (ODNB), the work was frequently imitated and was illustrated by artists such as Rowlandson, Eglinton, and Cruikshank.



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

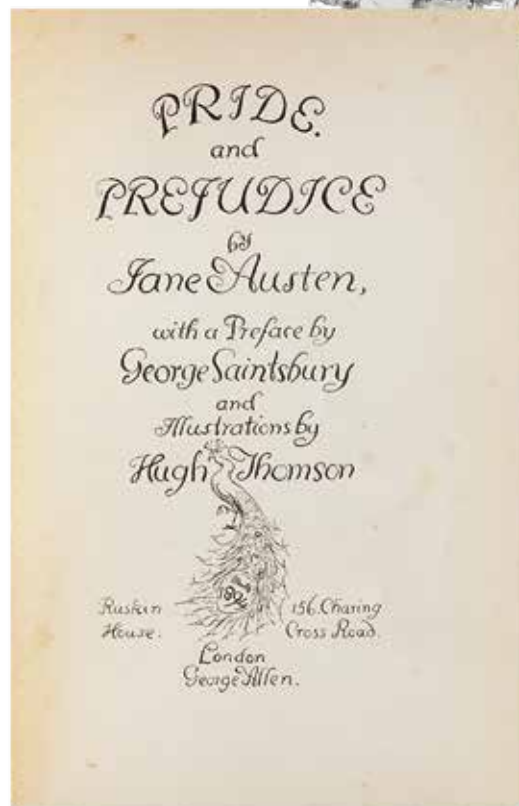
#### 4. Austen, Jane (Hugh Thomson, illustrator)

### PRIDE AND PREJUDICE

London: George Allen, 1894. First Thus. Iconic original green publisher's cloth binding stamped ornately in gilt to spine and front board with the peacock design. All edges gilt. Green coated endpapers. Frontispiece with tissue guard and illustrations by Hugh Thomson. A bright, attractive copy. Spine a bit rolled, slight damage to the lower board, inner rear hinge starting, but unrepaired. Light to moderate foxing to the early and late leaves.

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 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. Very Good +.





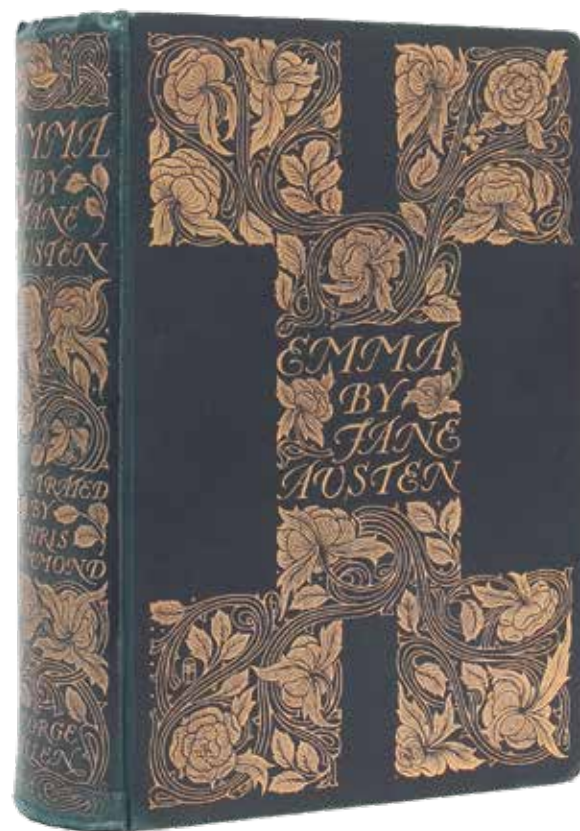
*Featuring Austen's beloved match-making heroine*

## 5. Austen, Jane (Chris Hammond, illustrator)

### EMMA

London: George Allen, 1898. First Thus. Illustrated by Chris Hammond. Original publisher's cloth binding stamped ornately in gilt to spine and front board. All edges brightly gilt. Green coated endpapers. A Near Fine copy of the book with the typical rolling to the spine and gentle wear to lower corners. A bright, attractive copy of this important comedy by a woman, about women, illustrated by a renowned female artist.

Much beloved among Austen's novels, Emma tells the story of a young woman's growth into self-awareness. Beginning her adulthood with a firm belief in her own generosity and skill at match-making, Emma Woodhouse makes a series of social errors that ultimately teach her the importance of quiet social observation and the ability to hold back personal opinion to allow others to choose their own life paths. A charming novel that displays Austen's own maturing wit, illustrated by one of the most in-demand female artists of the time. Near Fine.



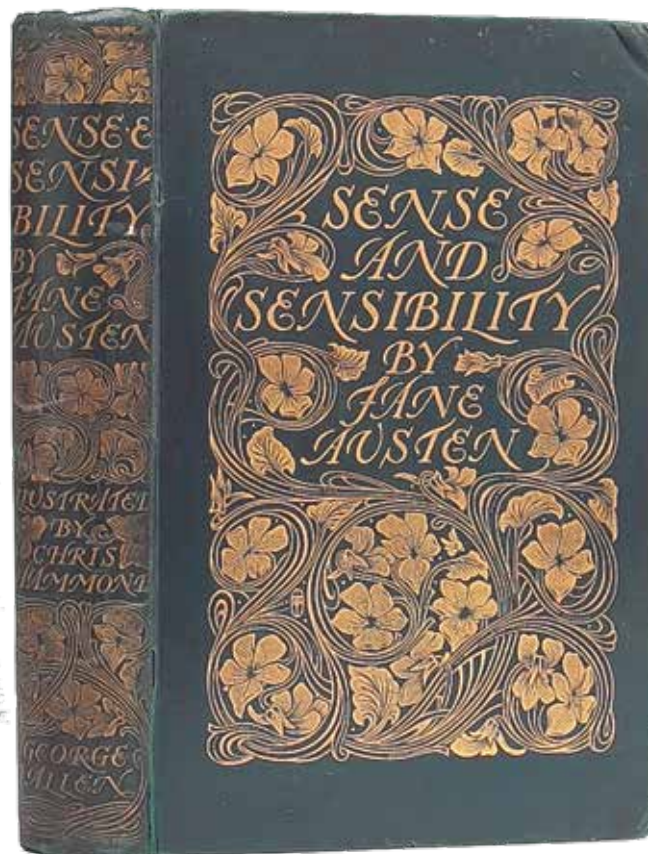
*The novel that launched Jane Austen's literary career*

## 6. Austen, Jane (Chris Hammond, illustrator)

### SENSE AND SENSIBILITY

London: George Allen, 1899. First Thus. Illustrated by Chris Hammond. Bound in the original publisher's green cloth with elaborate gilt stamping on the front board and spine. Dark green endpapers. All edges gilt. A Very Good+ copy overall with the spine rolled as is typical; spine a bit dulled and corners gently bumped. Previous ownership inscription on the half-title. Internally a surprisingly fresh and unfoxed copy. A charming addition to any collection.

At its initial release, Sense and Sensibility was a popular novel; and its success helped launch Austen's career. In depicting the personalities and loves of the Dashwood sisters, Elinor and Marianne, Austen questioned stereotypical approaches to femininity; in being fully sensible or fully emotional, neither woman can accomplish her goal of acquiring the right mate and entering into a happy life. For each, it's only through finding balance between these extremes – and thus accomplishing a deconstruction of binary views of womanhood – that they become individuals capable of loving and being loved. Illustrated with beautiful plates by Christine "Chris" Hammond, who built her reputation on designing art for Austen and George Eliot. Very Good +.



*A governess, a woman in the attic, and a novel that changed English literature*

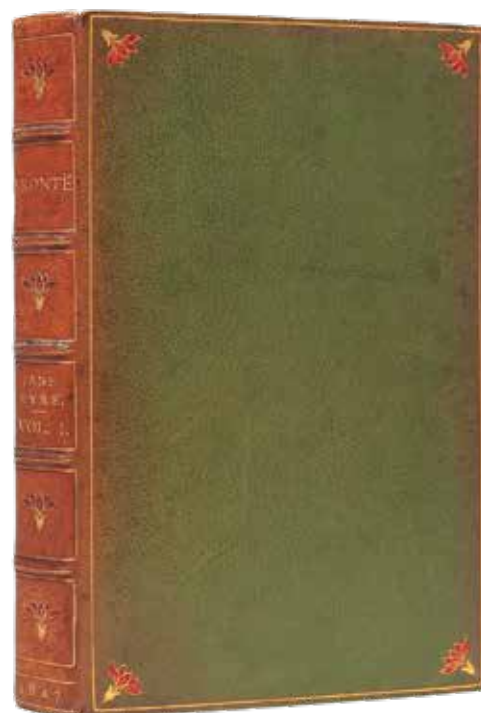
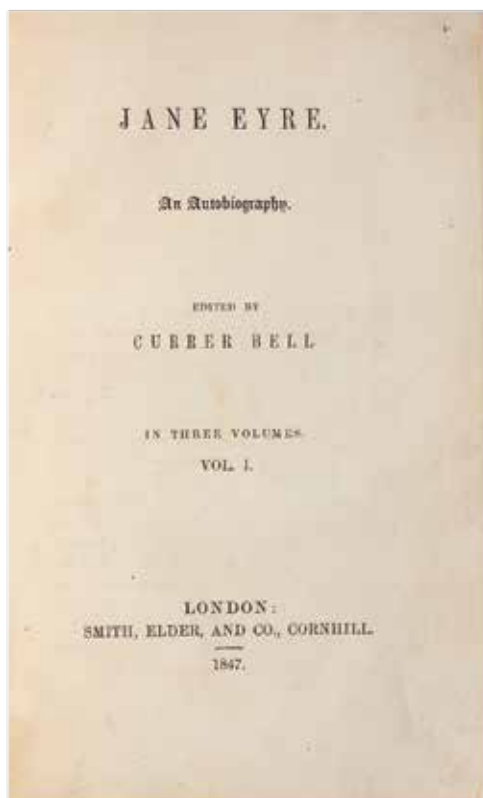
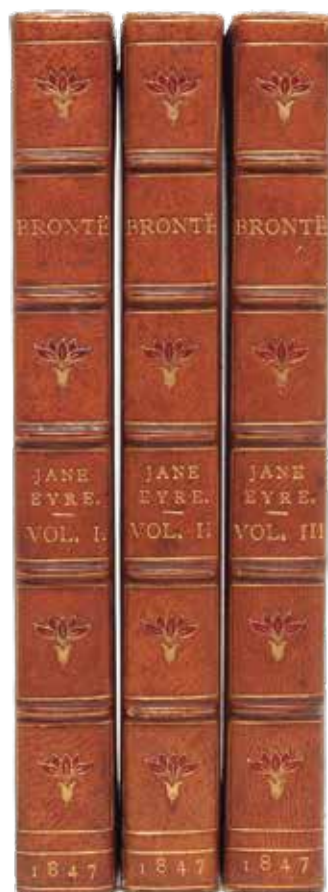
7. [Brontë, Charlotte] Bell, Currer

**JANE EYRE (IN 3 VOLS.)**

London: Smith, Elder & Co., 1847. First edition. Bound in full green pebbled morocco by Wood, cover with red floral devices and single gilt rule, spines similarly decorated in compartments with raised bands (uniformly faded to brown), top edges gilt; foxing to endpapers and contents, chiefly confined to front and end sections, with repairs to the gutter of the title page of vol. 3. With half-titles; [iv] 304; [iv] 304; [iv], 311, [1] pp. 3 vols. 8vo (7-1/2 x 4-3/4 inches; 190 x 120 mm.) First edition, without publisher's adverts or notice for the Calcutta Review found in some copies.

The first published novel by the Brontë sisters, in a small edition of about 500 copies. It was immensely popular and enthusiastically received. Readers and critics reacted to it passionately and dividedly, and it was speculated that the author was a woman. It was republished the following year, dedicated to Thackeray, with a new preface, and a third edition quickly followed. "Jane Eyre's impassioned individualism and personal acts of rebellion against authority and social convention were seen as vigorous and powerfully original, but also as alarmingly analogous to political ferment of the time" (ODNB). One of the first novels to master the first-person voice of its heroine in its full expression, it opened the door to the interiority of the novels of Joyce, Proust, and Woolf, who wrote about the novel in *The Common Reader*: "As we open Jane Eyre once more we cannot stifle the suspicion that we shall find her world of imagination as antiquated, mid-Victorian, and out of date as the parsonage on the moor, a place only to be visited by the curious, only preserved by the pious. So we open Jane Eyre; and in two pages every doubt is swept clean from our minds. The writer has us by the hand, forces us along her road, makes us see what she sees, never leaves us for a moment or allows us to forget her. At the end we are steeped through and through with the genius, the vehemence, the indignation of Charlotte Brontë."

Parrish. 87-89. Wolff 826a. Sadleir 846a. Ashley I:72. Grolier, English 83.





*Finely bound by Bayntun, Burton's daring narrative of participating in the sacred Hajj*

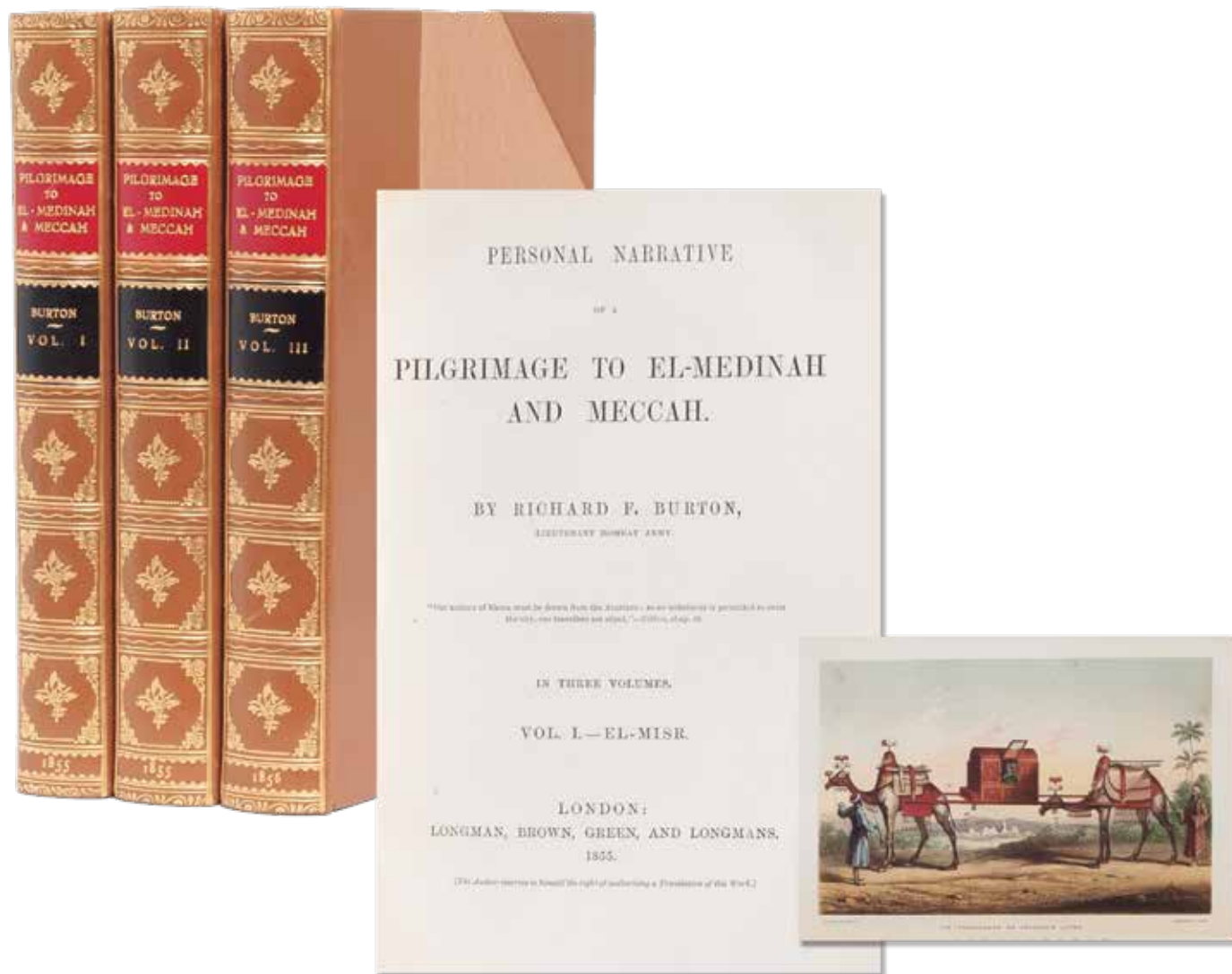
## 8. Burton, Richard F.

### PERSONAL NARRATIVE OF A PILGRIMAGE TO EL MEDINAH AND MECCA (IN 3 VOLS.)

London: Longman, Brown, Green, and Longmans, 1855. First edition. Finely bound by Bayntun in half calf over cloth, with gilt to spines. Top edges brightly gilt. Marbled endpapers. Bookplate of Frederic Gulielmi to front pastedown of each volume. Internally lovely, collating [xv], [1], 388; [2], iv, 426; x, [2], 448; lacking the adverts in vols. I and III, but including all 4 maps and plans, 5 color lithographed plates, and 8 tinted lithograph plates. A Fine set overall.

A formidable linguist, explorer, and storyteller, Burton spent decades traveling the British Empire. After years in India while stationed with the East India Company, Burton returned to England where he devised an audacious plan to undertake the sacred hajj, the pilgrimage to Mecca, which was forbidden to non-Muslims. He approached the Royal Geographic Society, presenting the goal of his pilgrimage as the removal of "that opprobrium to modern adventure, the huge white blot which in our maps still notes the Eastern and the Central regions of Arabia."

With support from the Royal Geographic Society, Burton left for Egypt in 1853. He spent time in Alexandria and Cairo where he perfected his Arabic as well as observing and embracing local customs and mannerisms to lessen the chance that his ruse would be discovered. Joining a caravan whose destination was Medina, Burton participated in the associated rites with the pilgrimage before returning to Egypt where he composed *Personal Narrative of a Pilgrimage to El Medinah and Mecca*. His narrative is remarkable both for its detail of an unfamiliar region and culture for nineteenth-century audiences as well as Burton's reflections on his status as an interloper. For example, when he finally reached the Kaaba at the heart of the Great Mosque, Burton offers this confession: "I may truly say that, of all the worshippers who clung weeping to the curtain, or who pressed their beating hearts to the stone, none felt for the moment a deeper emotion than did the Haji from the far north. It was as if the poetical legends of the Arab spoke truth, and that the waving wings of angels, not the sweet breeze of morning, were agitating and swelling the black covering of the shrine. But, to confess humbling truth, theirs was the high feeling of religious enthusiasm, mine was the ecstasy of gratified pride." Fine.





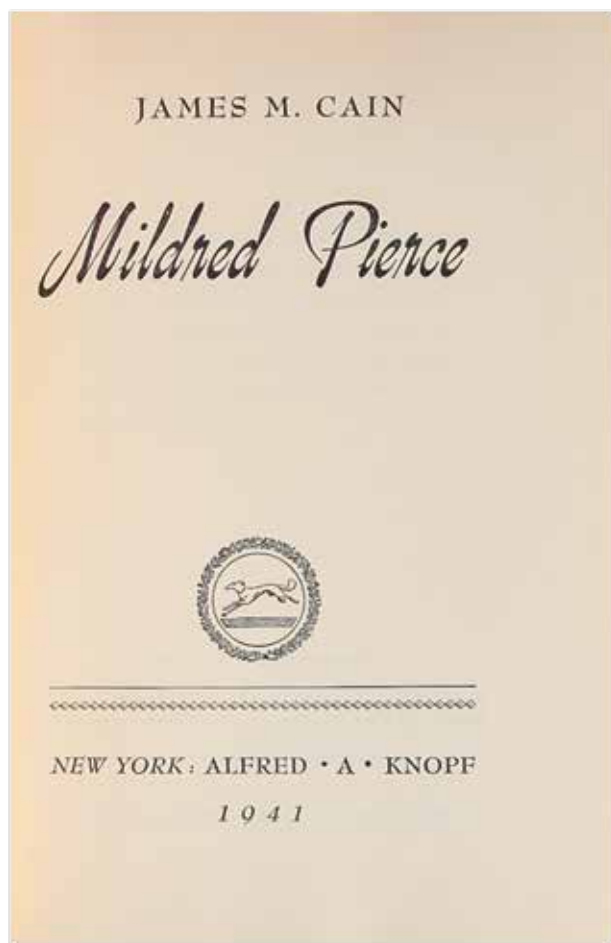
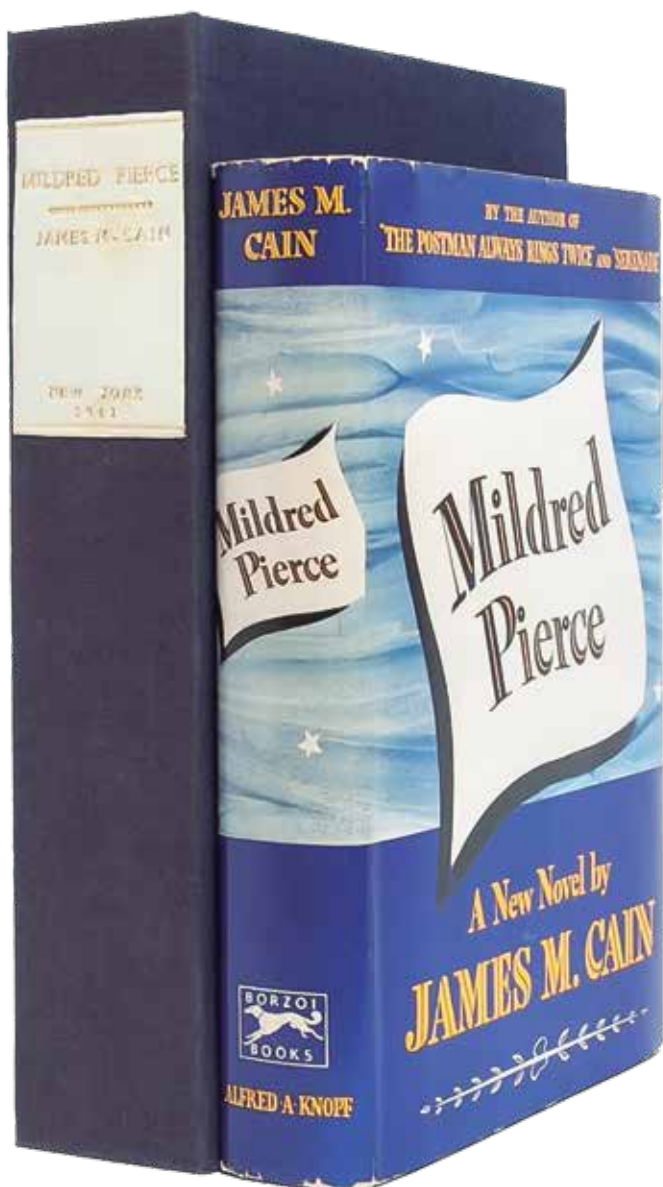
*"A novel of acute social observation and devastating emotional violence"*

**9. Cain, James M.**

**MILDRED PIERCE**

New York: Alfred A. Knopf, 1941. First edition. First printing. Original green cloth, titles to spine in gilt, publisher's device in blind to front cover, top edge blue, fore edge untrimmed. Negligible rubbing to board edges, cloth notably bright, hint of offsetting to pastedowns, contents clean, top edge a little faded, a fine copy in the like, price-clipped, jacket, slight rubbing and tiny nicks to spine and flap fold ends. With price-clipped dust jacket. Housed in a custom blue cloth solander box,

"In *Mildred Pierce*, noir master James M. Cain creates a novel of acute social observation and devastating emotional violence, with a heroine whose ambitions and sufferings are never less than recognizable" (Penguin). Addressing spousal neglect and abuse, the pressures of middle-class success, social ambition and mobility, and the limitations imposed on women in marriage, it stands as more than a classic LA novel. *Mildred Pierce* was adapted into a film in 1945, winning Joan Crawford an Oscar for best actress in the title role, with Eve Arden and Ann Blyth both nominated for Best Supporting Actress; it was more recently transformed by HBO into a miniseries starring Kate Winslet and Guy Pierce. Fine in Fine dust jacket.

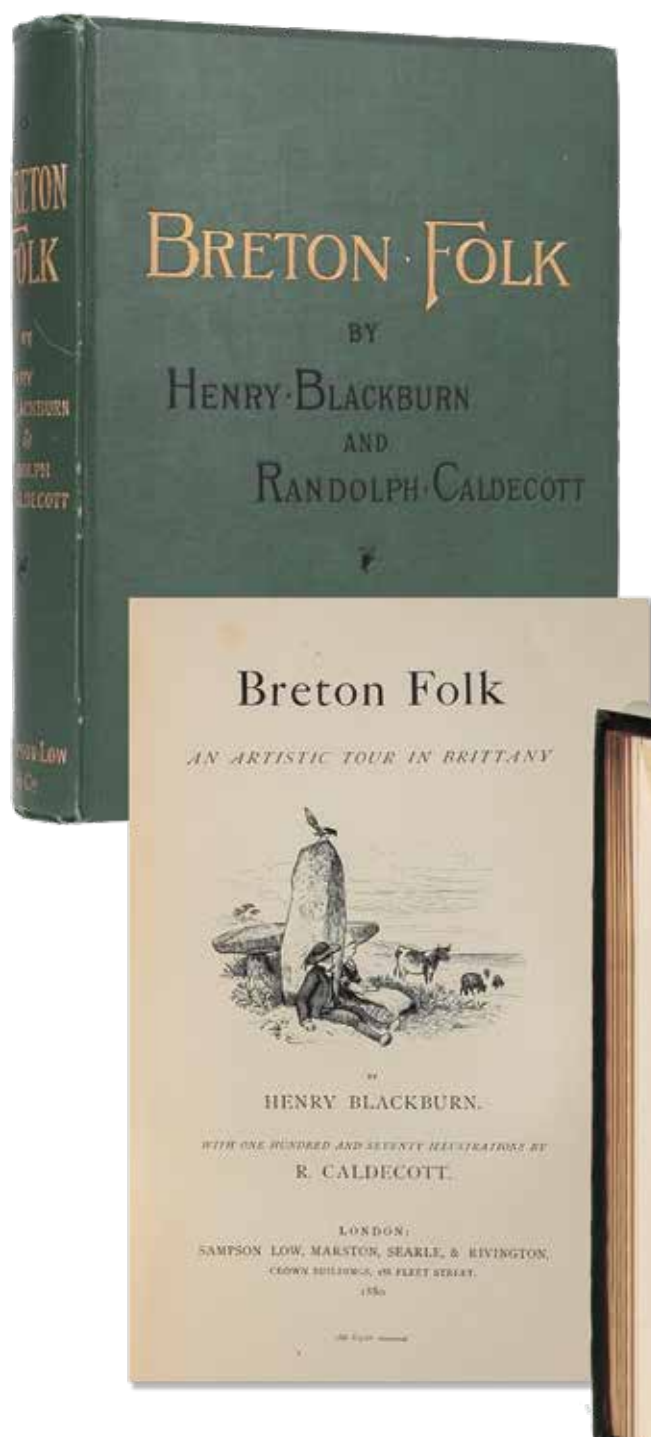


*Depicting the lives and rituals of people in Brittany***10. Caldecott, Randolph (Illustrator); Henry Blackburn****BRETON FOLK***With three original illustrations by Caldecott*

London: Sampson, Low, Marston, Searle & Rivington, 1880. First edition accompanied by three original illustrations for the work by the highly influential artist Randolph Caldecott, each initialed by him, and printed in the book as "In the Church of Le Folgoet" (p. 80), "Every Dog has his Day" (p. 87), and "A Domestic Scene" (p. 107). Original publisher's cloth binding embossed in gilt and black. All edges brightly gilt. Measuring 250 x 180mm. Bookplates of E.H. Mills and Doris Benz on the front paste-down. A copy in Fine condition, with original signed sepia illustrations for page 80, 87, and 107 by Caldecott laid in. Housed in a custom quarter-leather slipcase with chemise.

Formerly a banker, Caldecott (1846-1886) was launched on his career as an artist with the publication of his work in Henry Blackburn's (1830-1897) London Society magazine. The two quickly became close friends and would often travel together through Europe while collaborating on illustrated travel books such as Breton Folk. The horse and cattle fairs at Le Folgoet and Carhaix made "an exciting time for Caldecott, both on the road and at the fair; materials for his pencil were everywhere, and for three days there was little rest" (Blackburn).

A contemporary of Kate Greenaway and Walter Crane, Caldecott differed from them by revealing "a nerve of realism and truth in his illustrations. His horses smell, his mud sticks, and while his drawings are appealing and childlike, they are always truthful as to detail... Caldecott's wry, anecdotal humour, combined with his characteristically economical use of line, soon brought him an eager following among publishers and readers" (ODNB). Caldecott was a pioneer of the gift book market and children's book design, and the artists he inspired includes such celebrated names as Van Gogh, Beatrix Potter, Arthur Rackham, and E. H. Shepard. The Caldecott Foundation, which provides healthcare and education for vulnerable children, is named in his honour. A large selection of Caldecott's original illustrations for Breton Folk are now held at the V&A.



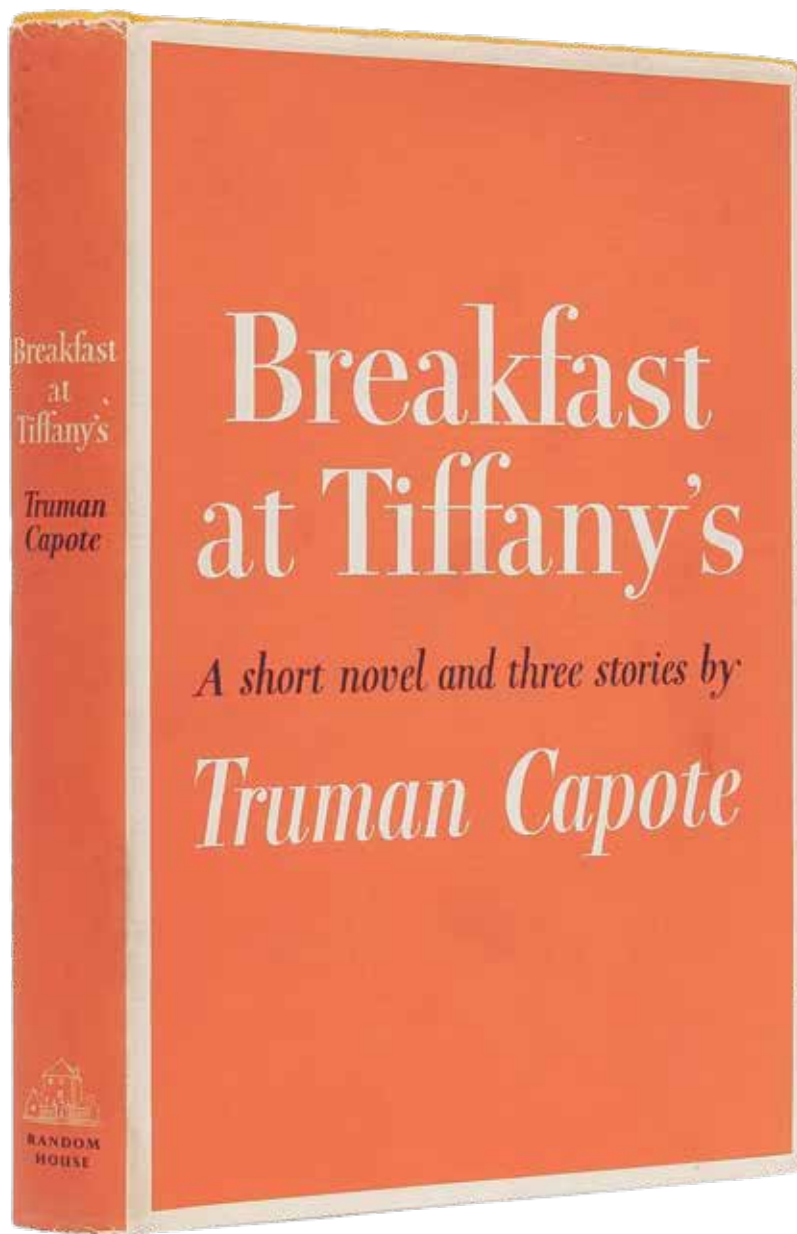
*A lovely copy, rarely found with an unfaded spine*

## 11. Capote, Truman

### BREAKFAST AT TIFFANY'S

New York: Random House, 1958. First edition. An exceptionally bright copy. The book is fine, appearing unread, with sharp corners, clear titles on spine and no ownership markings. Blue top-stain a bit faded. Dust jacket about fine, without any of the ubiquitous spine toning, but a touch of wear at the spine ends and rubbing on the rear panel. An American classic in literature, it was also the basis for the Oscar-winning film starring Audrey Hepburn in the iconic role of Holly Golightly. Capote's admitted favorite literary creation.

Long before Hepburn graced the screen as Holly Golightly, Capote was observing the New York socialites around him and gathering inspiration for the character who would help define his career. "Like every fiction, Holly Golightly was a composite of multiple nonfictions. She took her dreams of society from Truman's own mother, her existential anxieties from Capote himself, but her personality, which seemed so intimately hers, would come from the tight-knit coterie of Manhattan divas Truman so flagrantly adored. He called them his swans. For Capote, they were it: the most glamorous and often the most powerful girlfriends in town" (Wasson). From these origins, Capote brought Holly into the literary world, changing it forever with her unique blend of independence, raw ambition, and vulnerable elegance. Fine in about fine dust jacket.





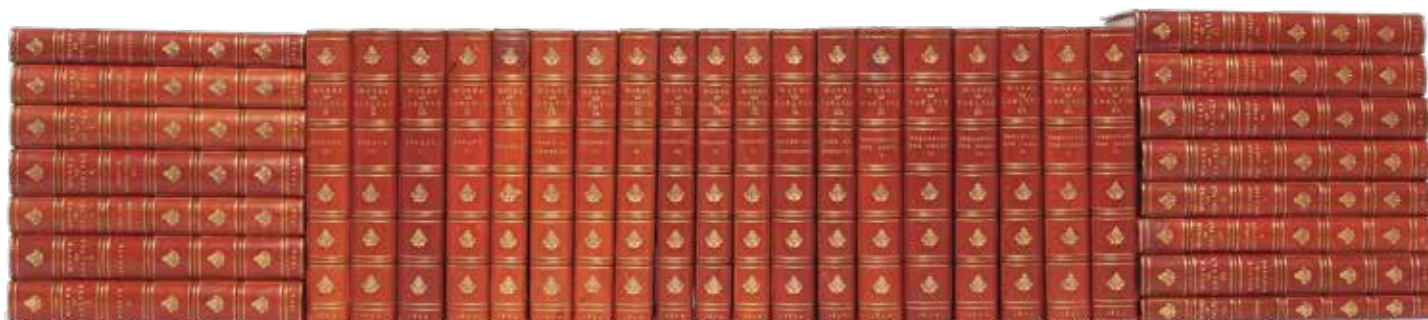
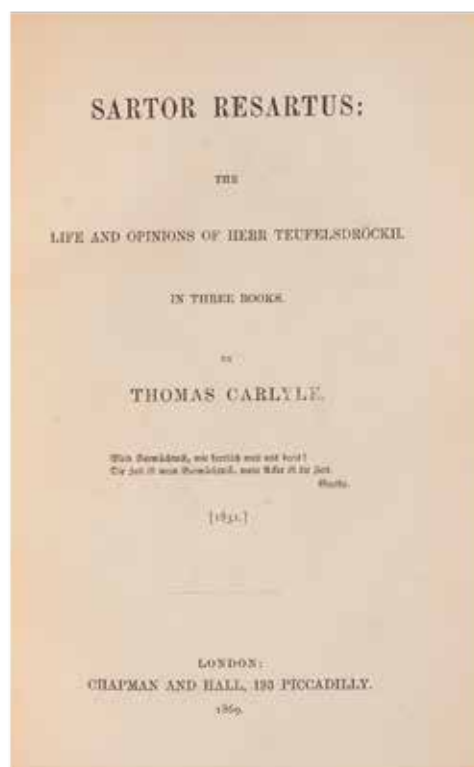
*The most lavish edition published within Carlyle's lifetime*

## 12. Carlyle, Thomas

### THOMAS CARLYLE'S COLLECTED WORKS [WITH] TRANSLATIONS FROM THE GERMAN BY THOMAS CARLYLE (IN 34 VOLS.)

London: Chapman and Hall, 1869-1874. First Thus. Library Edition. Thirty-four octavo volumes (207 x 133 mm) uniformly bound by Morrell ca. 1930 in three-quarter crushed brown levant morocco over brown cloth ruled in gilt. Spines with five raised bands, decoratively gilt lettered and tooled in compartments. Two volumes professionally repaired at top of spines. Engraved frontispieces and plates. The Library edition, originally issued in 30 volumes 1869-71, with three additional volumes (translations from the German) added in 1871 and also a thirty-fourth volume as General Index. A near fine set.

"In literature [Carlyle] was the pioneer who explored and made known the work of modern Germany. His literary judgments were penetrating, and (when he had a congenial subject) just; and on men like Voltaire, Burns, and Johnson he gave verdicts that approached finality. At a historian he is in the highest rank. Bating certain unimportant errors of detail, he illumined the past with astonishing insight and made his personages actual and his scenes dramatic. His style is an extraordinary farrago, leaping not flowing, coining strange words and performing extravagant evolutions; yet cumulatively it impresses as a great style, suffused with humor, irony, and passion; impossible to imitate, utterly personal, burning, and convincing" (British Authors of the Nineteenth Century). Beautifully bound by W. T. Morrell on London, established c. 1861 as successor to the firm begun by Francis Bedford, who, in turn, had assumed control of the esteemed bindery of Charles Lewis. Sarah T. Prideaux, in *Modern Bookbindings*, states that Morrell had a very large business that supplied "all the booksellers with bindings designed by his men," bindings that were "remarkable for their variety and merit." Near Fine.



*Strikingly beautiful inlaid bindings feature Carroll's much beloved characters*

### 13. Carroll, Lewis

## ALICE'S ADVENTURES IN WONDERLAND [WITH] THROUGH THE LOOKING GLASS

London: Macmillan & Co., 1869, 1873. Early editions. Two early editions: 16th thousand on the title page of Alice and 35th thousand on Looking Glass. Finely bound by Bayntun in full red morocco with inlaid morocco figures of the White Rabbit and the Frog. Each volume in exceptional condition with geometric gilt framing on the boards, raised bands to the spines, gilt titles and decorative compartments, all edges gilt. Handsome morocco turn-ins with a previous owner's bookplate on the front paste-down in each volume (Michael James Miscoe). Each volume with original cloth covers bound into the end. No cracking or wear. Exceptional condition copies of these perennial favorites.

Carroll's Alice in Wonderland is as memorable for its riddles and rhymes as it is for its rich cast of characters. Notable among them is Alice herself, an exceptionally curious and brave little girl who follows the White Rabbit down his hole and into the fantastical world of Wonderland. Ruled by the temperamental Queen of Hearts, Wonderland pushes Alice to push past logic and work toward creative and humorous solutions to social problems. By the time of the book's sequel, Alice has grown even more courageous and self-assertive, crossing through her living room looking glass to consort with chess-board rulers the Red and White Queens. Fine.



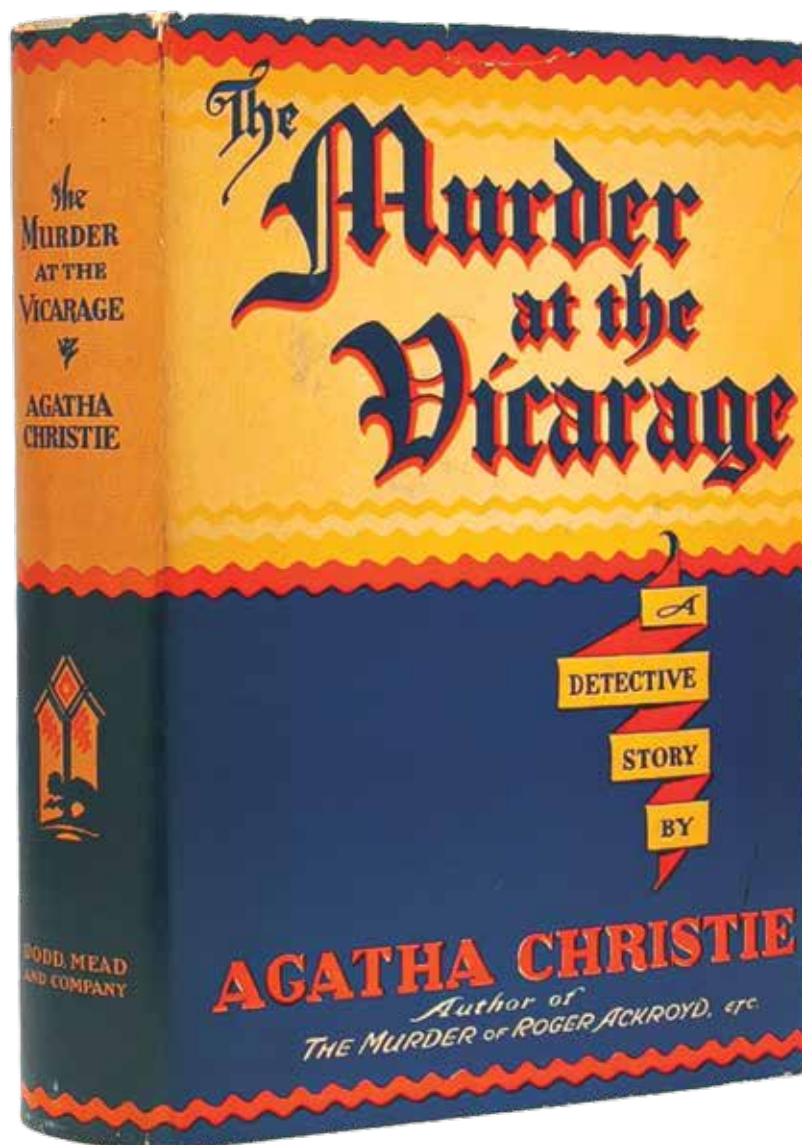
*The first appearance of the inimitable Miss Marple and her "Parish cats"*

#### 14. Christie, Agatha

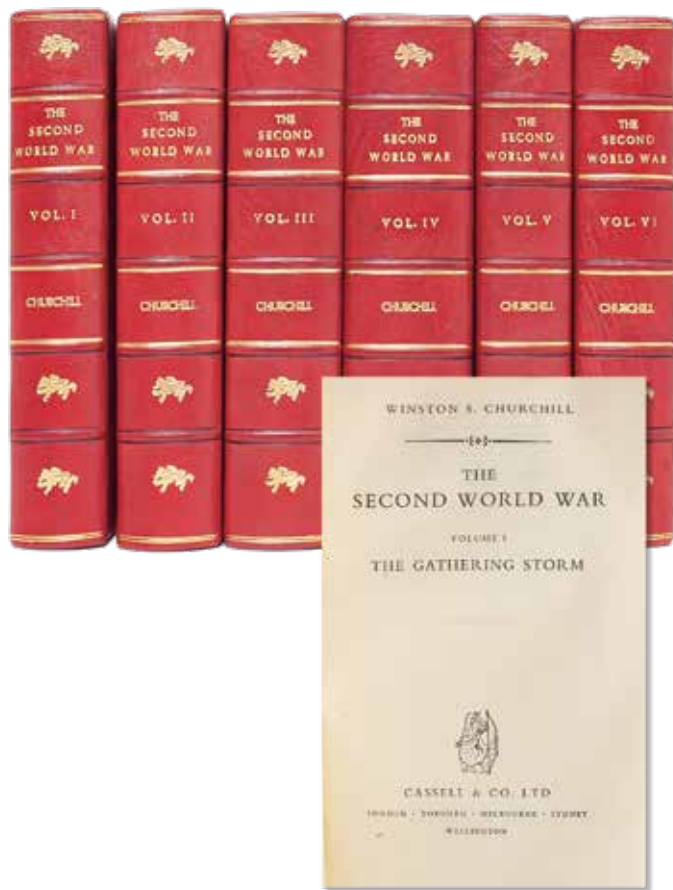
### THE MURDER AT THE VICARAGE

New York: Dodd Mead and Company, 1930. First American edition. A Fine book in Near Fine example of the earliest issued jacket without the price on the front flap. Previous ownership signature of Doris L. Benz to front endpaper, else internally clean and unmarked. Jacket with a few chips at spine ends and amateur tape repairs to a tear at front flap fold.

"Murder at the Vicarage is one of Agatha Christie's most popular books. It was the first of her mysteries to be published as part of her publisher Collins' new Crime Club series and the first novel to feature Miss Marple...Not only are we formally introduced to the village of St. Mary Mead and the 'Parish cats' otherwise known as Marple and her friends, but several other recurring characters are introduced, including the vicar and his wife, and Leonard and Giselda Clement...The novel was adapted for the screen, first with Joan Hickson in 1986 and again in 2004 with Geraldine McEwan in the starring role" (The Home of Agatha Christie). Fine in Near Fine dust jacket.







*"In War: Resolution, In Defeat: Defiance, In Victory: Magnanimity, In Peace: Goodwill"*

## 15. Churchill, Winston

### THE SECOND WORLD WAR (FINELY BOUND IN 6 VOLS.)

London: Cassell and Co. Ltd., 1948 - 1954. First editions. A lovely set bound in half morocco over marbled boards, with gilt spines and raised bands, plain endpapers. Complete with all maps. Just about Fine condition overall with some fading to the top-stains and one previous owner's name neatly written on the first blank leaf of volume 4. The six volume classic includes: The Gathering Storm; Their Finest Hour; The Grand Alliance; The Hinge of Fate; Closing the Ring; and Triumph and Tragedy.

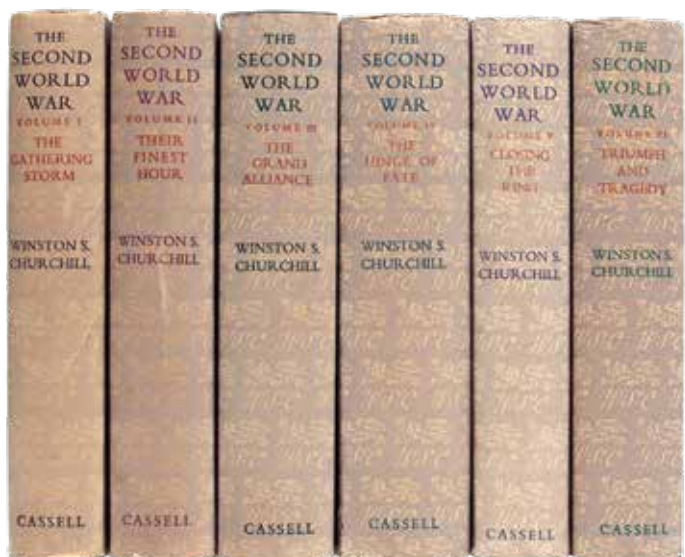
Churchill's immensely popular history of The Second World War. Churchill's work is, unsurprisingly, mostly focused on the British perspective of the conflict - and the book is as much memoir as it is history. Churchill was already a well-regarded and popular writer when he ascended to the Prime Ministership in 1940, and he made no secret of his intention to one day write a history of the conflict which was only then beginning. "I will leave judgments on this matter [World War 2] to history, but I will be one of the historians." Interestingly enough, Churchill was permitted by Clement Atlee and the Labour government - which had come to office in 1945 - to be allowed access to many of the government archives, in order to help furnish his narrative. (Though he was not allowed to reveal any official government secrets.) The book was a bestseller, and would make Churchill - for the first time in his life - a truly wealthy man. It is also the work that supposedly secured him the Nobel Prize for Literature. "So with Triumph and Tragedy end the Memoirs of the Second World War by Winston S. Churchill, a gigantic contribution to history by a historical giant..." (Contemporary New York Times review). Fine.

*In the original jackets*

## 16. Churchill, Winston

### THE SECOND WORLD WAR (IN 6 VOLS.)

London: Cassell and Co. Ltd., 1948 - 1954. First editions. A lovely set in original condition, complete with dust jackets. Books all Fine, with just a bit of foxing to the closed text block to the first two volumes, otherwise unmarked and appearing unread. Original dust jackets all Near Fine with very slight toning to the spines and the odd little nick to a spine end. Complete with all maps and plates. Fine in Near Fine dust jacket.



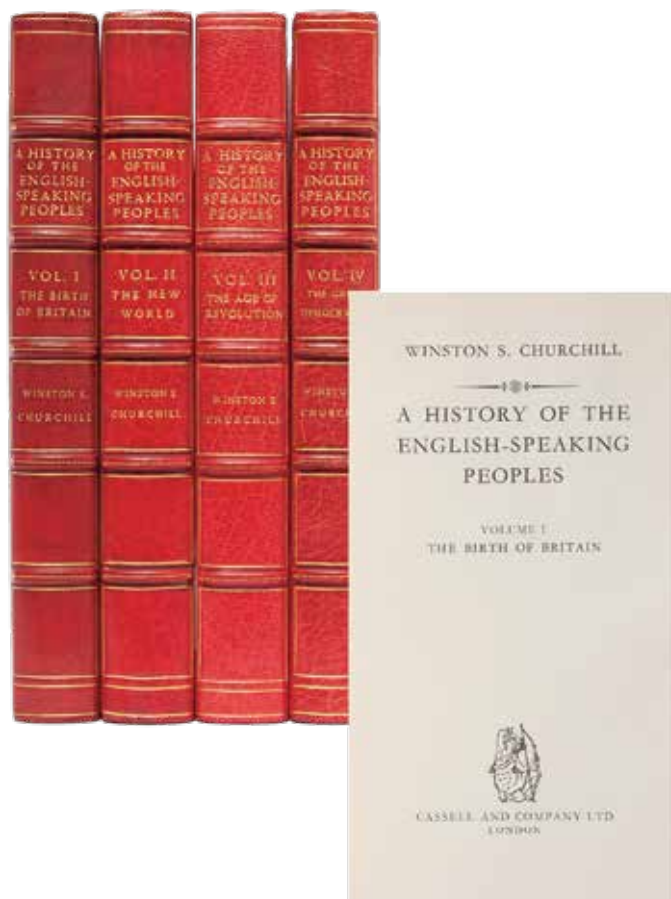
*A vivid and compelling history*

### 17. Churchill, Winston

#### **A HISTORY OF THE ENGLISH SPEAKING PEOPLES (IN 4 VOLS.)**

London: Cassell & Co, 1956-1958. First edition. Finely bound by Asprey in three-quarter red morocco over cloth boards, with gilt to spines, all edges gilt, marbled endpapers. A Fine set with just the odd spot to the closed text block. In all, an exceptionally pleasing set of this modern classic.

"Spanning four volumes and many centuries of history, from Caesar's invasion of Britain to the start of WWI, A History of the English Speaking Peoples stands as one of Winston Churchill's most magnificent literary works. Begun during Churchill's 'wilderness years' when he was out of government, first published in 1956 after his leadership through the darkest days of WWII had cemented his place in history, and completed when Churchill was in his 80s, it remains to this day a compelling and vivid history" (Bloomsbury). Fine.



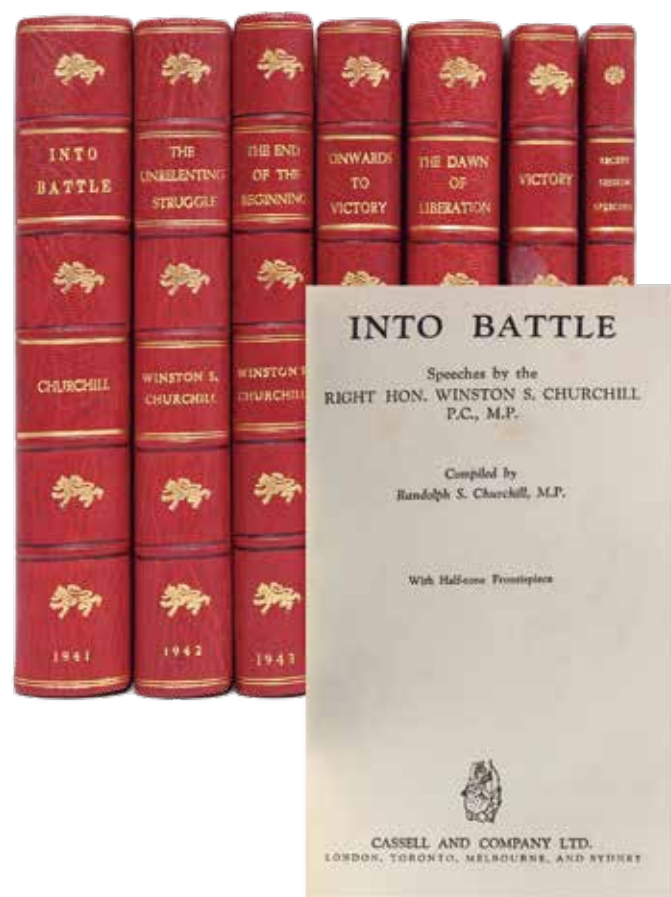
*Documenting some of Churchill's most powerful and memorable speeches*

### 18. Churchill, Winston

#### **WAR SPEECHES: INTO BATTLE; THE UNRELENTING STRUGGLE; THE END OF THE BEGINNING; ONWARDS TO VICTORY; THE DAWN OF LIBERATION; VICTORY; SECRET SESSION SPEECHES (IN 7 VOLS.)**

London: Cassell and Company, 1941 - 1946. First editions. Finely bound in three-quarters morocco over marbled boards, plain endpapers. All volumes Near Fine with occasional foxing and some volumes with a slight lean. Complete and pleasing overall.

"Legendary politician and military strategist Winston Churchill was a master not only on the battlefield but also of the page and podium. Over the course of forty books and countless speeches, broadcasts, and news items he addresses a country at war and at peace, thrilling with victory but uneasy with its shifting role on the world's stage" (Rosetta). The present set contains all seven volumes of his speeches, as Churchill identified the Nazi threat to Europe, rallied British troops and citizens during times of hardship, and ultimately moved into peacetime with an eye toward the nation's shifting role on the modern world stage. Near Fine.



*A story of redemption*

**19. Conrad, Joseph**

**LORD JIM. A TALE**

Edinburgh & London: William Blackwood & Sons, 1900. First edition. Original green cloth, titles to spine in gilt and to front board in black, untrimmed. Cloth extremely bright and fresh. Contemporary prize inscription covering most of the front end paper, light to moderate foxing throughout. In Near Fine condition overall.

First edition in book form, first impression, with all the first issue points, including the misprint "anyrate" p. 77, line 5, the omission of "keep" after "can" on p. 226, 7 lines from the bottom, followed by the misprint "cure" (instead of "cured") on the same line, and "his" p. 319, last line, printed slightly dropped below the line. The novel first appeared as a serial in Blackwood's Magazine from October 1899 to November 1900.

An adventure story touching on two of the most critical human experiences: failure and redemption. Early in his maritime career, a British seaman Jim joins fellow crew members in abandoning their ship and its passengers in a moment of danger. When the passengers are rescued by the French navy, Jim is the only member who stands trial, testifies, and as a result loses his certificate to sail. Jim's sense of shame and failure follow him throughout the novel, despite his friend Captain Marlow's encouragement to move forward and seek new successes. Since its publication, Lord Jim has been praised as one of Conrad's greatest works, along with Heart of Darkness, for its complex structure and compelling examination of the human psyche.

Modern Library 100 Best English Language Novels of the 20th Century. Le Monde's 100 Books in English. Near Fine.





*"A study of the world in which Marie Antoinette lived and the circumstances that connived to bring her to her tragic fate"*

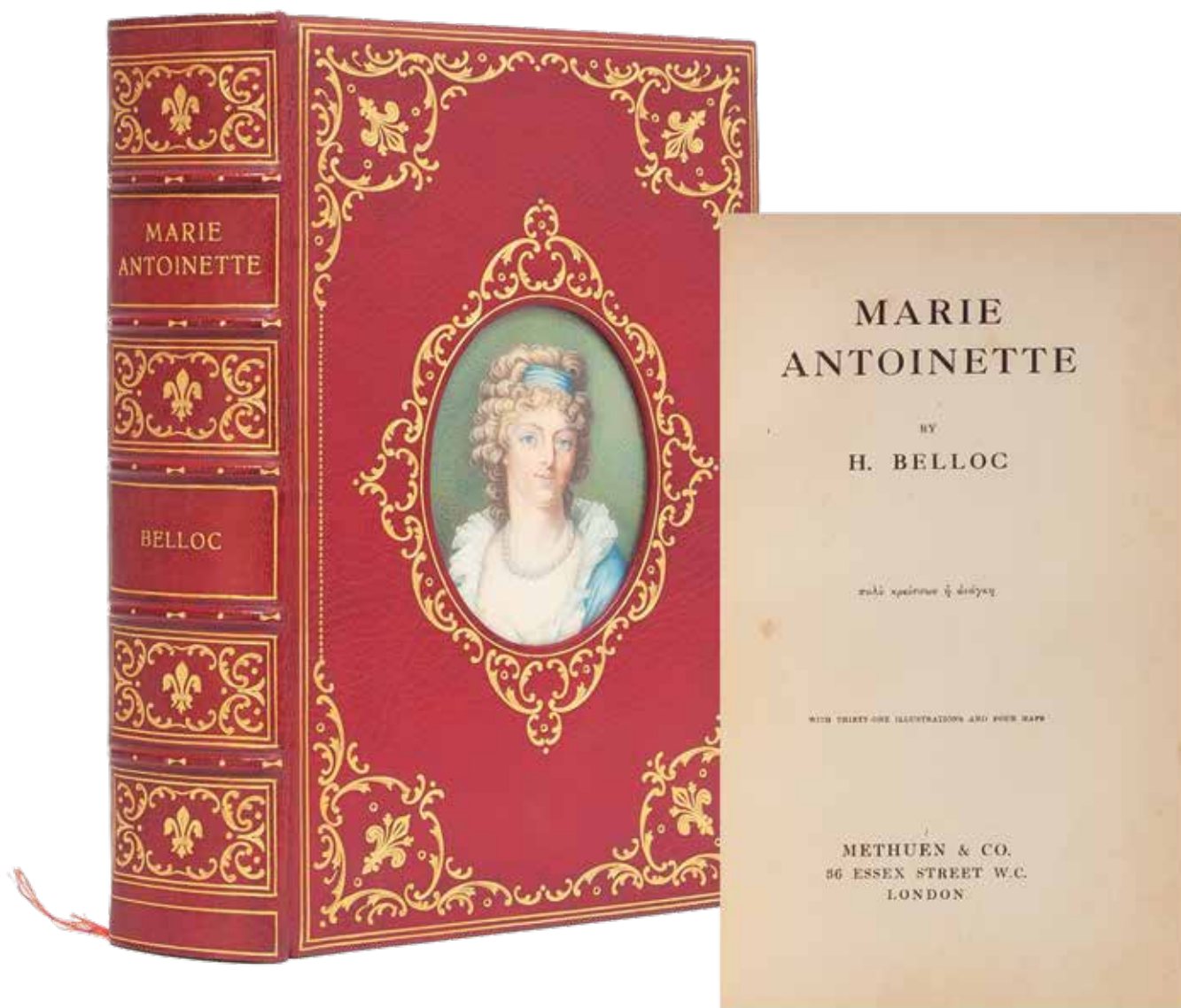
## 20. [Cosway-Style Binding] Belloc, Hilaire

### MARIE ANTOINETTE

#### *Extra-illustrated*

London: Methuen & Co., 1909. First edition. A lovely, Cosway-style binding by Bayntun-Riviere. Bound in full red crushed morocco with raised bands and gilt ornaments to the compartments. Lovely inset portrait of Marie Antoinette under glass on the front board. All edges gilt, marbled endpapers. Extra-illustrated with numerous additional plates besides the 31 illustrations and 4 maps called for.

Hilaire Belloc's Marie Antoinette "is not your usual biography. The author isn't interested in sharing anecdotes and discussing the daily life of this unfortunate queen, nor does he try to understand her personality. Instead, this is a study of the world in which Marie Antoinette lived and the circumstances that connived to bring her to her tragic fate. For Belloc, Marie Antoinette was a good and generous woman, but not a remarkable one. What was remarkable was the harrowing way she suffered during the French Revolution -- something the author believes was unavoidable" (Elegance of History). Unacquainted with French culture and class systems, kept in ignorance by the poor education offered many women, and controlled by the families around her, Marie Antoinette was a martyr to fate according to this biography -- one who can only be understood as a pawn on a larger chessboard of politics, economics, and culture. Here, her story is presented in a lovely fine binding featuring a striking portrait along with numerous plates and maps that situate her within her world. Fine.



*Stunning set of Shelley's prose and poetry, bound in the Cosway style*

## 21. [Cosway-Style Binding] Shelley, Percy Bysshe

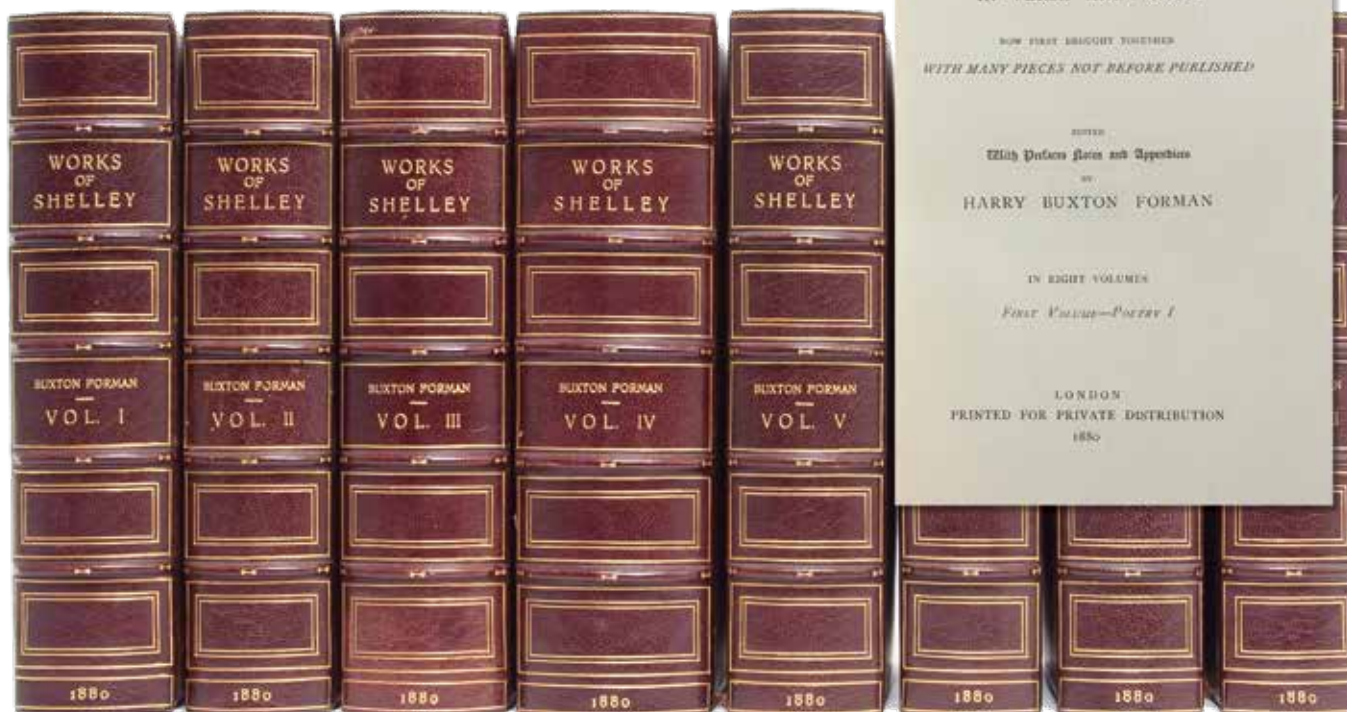
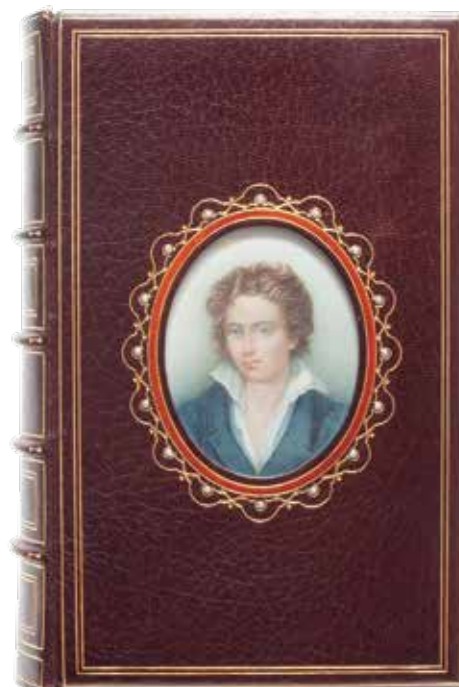
### THE POETICAL WORKS OF PERCY BYSSHE SHELLEY [WITH] THE PROSE WORKS OF PERCY BYSSHE SHELLEY (IN 8 VOLS.)

London: Reeves and Turner, 1880. First Thus. First edition edited by H. Buxton Forman. Together eight octavo volumes (214 x 136 mm.). Uniformly bound by Bayntun (Rivière) of Bath (stamp-signed in gilt on front turn-in) in mid twentieth-century dark brown crushed levant morocco. Covers with gilt triple fillet border, spines decoratively ruled and lettered in gilt in compartments with five raised bands, board edges with gilt-dotted rule, gilt inner dentelles, marbled endpapers, all edges gilt. Frontispieces and plates. A spectacular set. Volume I of The Poetical Works is set with a fine oval portrait miniature (81 x 62 mm) of Shelley, surrounded by an inner oval band of onlaid russet morocco within single gilt fillets and an outer decorative intertwining gilt border which is set with sixteen semi-precious stones. A superb example. From the library of William A. Foyle, with his bookplate on front pastedown.

"It would be difficult indeed to over-estimate the gains which have accrued to the lovers of Shelley from the strenuous labours of Mr. Harry Buxton Forman, C.B. He too has enlarged the body of Shelley's poetry (Mr. Forman's most notable addition is the second part of *The Daemon of the World*, which he printed privately in 1876, and included in his Library Edition of the Poetical Works published in the same year...but, important as his editions undoubtedly are, it may safely be affirmed that his services in this direction constitute the least part of what we owe him. He has vindicated the authenticity of the text in many places, while in many others he has succeeded, with the aid of manuscripts, in restoring it. His untiring industry in research, his wide bibliographical knowledge and experience, above all, his accuracy, as invariable as it is minute, have combined to make him, in the words of Professor Dowden, 'our chief living authority on all that relates to Shelley's writings.'

His name stands securely linked for all time to Shelley's by a long series of notable words, including three successive editions (1876, 1882, 1892) of the Poems, an edition of the Prose Remains, as well as many minor publications—a Bibliography (*The Shelley Library*, 1886) and several Facsimile Reprints of the early issues, edited for the Shelley Society" (Oxford Edition of *The Complete Poetical Works of Percy Bysshe Shelley*).

Granniss 89.





*The astronomer turns to the cosmos to predict Christ's imminent return, warning of the future that awaits*

## 22. Culpeper, Nicholas

### CATASTROPHE MAGNATUM: OR, THE FALL OF MONARCHIE. A CAVEAT TO MAGISTRATES, DEDUCED FROM THE ECLIPSE OF THE SUNNE, MARCH 29 1652

London: Printed for T. Vere and Nathe, 1652. First edition. Modern paper wrappers. Internally complete, collating [6], 76 and including the diagram and engraving of the solar eclipse. Title pages shaved with loss of date at footer; paper loss to lower corner of pages 15-16 and upper corners of pages 49-54 with no loss of text. Rare in trade and at institutions, the present work does not appear in the modern auction record and ESTC records only 11 copies (5 of these in North America). It is the only copy currently on the market.

The execution of Charles I in 1649 was considered by millenarians as the end of the fourth monarchy as described in the Book of Daniel. By 1652, the arrival of a total solar eclipse known as Black Monday was further viewed as the heralding of a new world order and the second coming of Christ. Herbalist and astronomer Nicholas Culpeper examines Daniel's prophecies against his own readings of the skies; and he opened his tract with Daniel 2. 21-22. "He changeth the times and the seasons, he removeth Kings, he setteth up Kings...he revealeth the deep and secret things." After explaining to readers the scientific nature of an eclipse, Culpeper draws a correspondence between the sun's role in the solar system and a monarch's role in a realm. In this sense, "an Eclipse of the Sun is a taking away of both light and vertue of the Sun from a particular people, by the interpolation of the body of the Moon," and it is a symbol of the unfolding stages of God's plan. Culpeper predicts earthquakes, pestilence, and "strange massacres, desperate tumults, fire and sword" will sweep across Europe, leading to the fall of unfaithful nations. Though he is pessimistic about how many of his readers will heed his words, he encourages the faithful to trust in God and grace to preserve them. Thus, he concludes his book with Ecclesiastes 12. 13-14: "Let us hear the conclusion of the whole matter; fear God and keep his commandments, for this is the whole duty of man. For God shall bring every work into judgment, with every secret thing."

ESTC R2956.





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

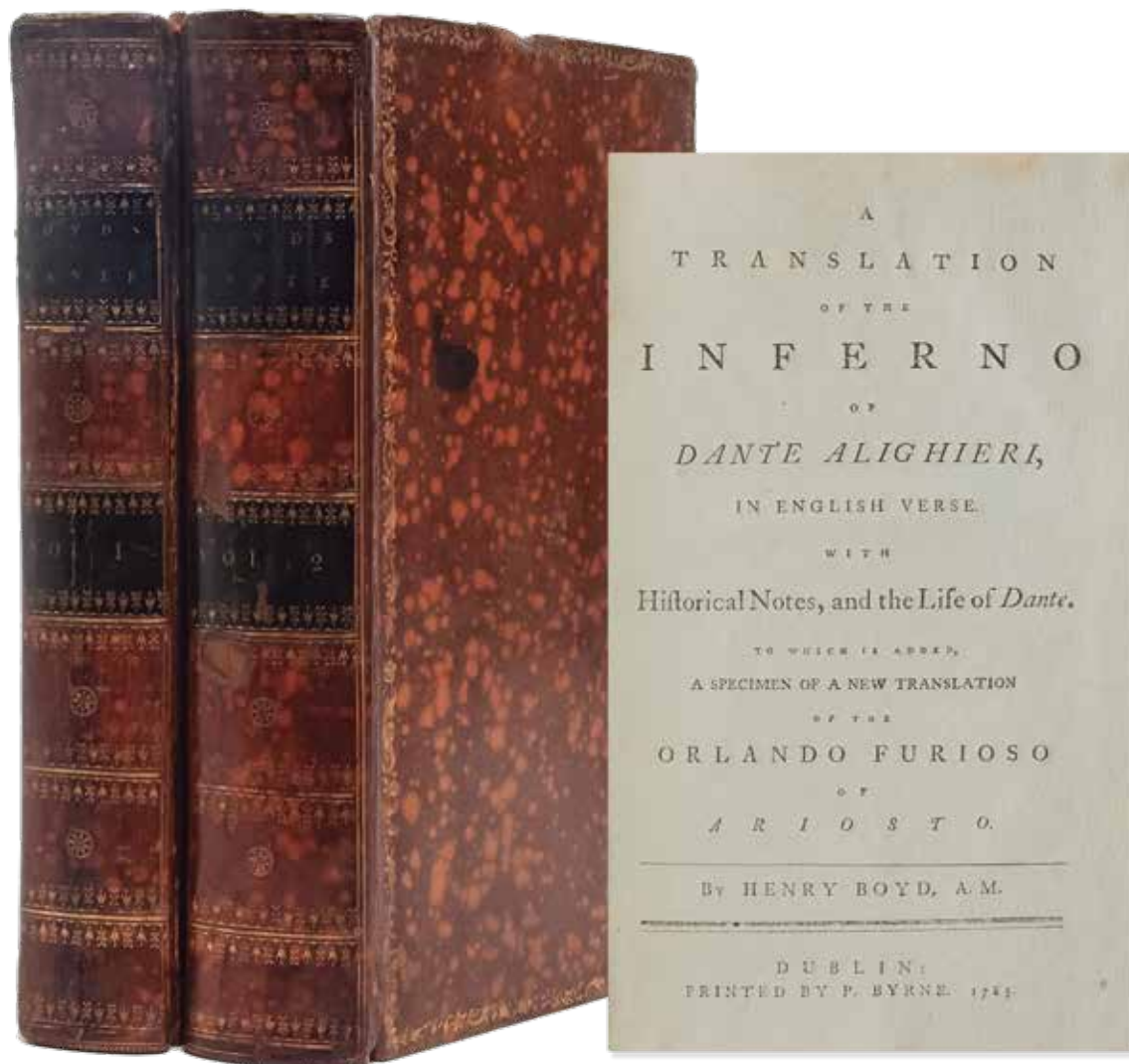
### 23. Dante, Alighieri; Henry Boyd

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

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

One of the world's great masterpieces and a foundational text of Italian literature, The Inferno constitutes the first part of Dante's Divine Comedy, tracing his narrator's epic journey through the bowels of Hell, into Purgatory, and finally to the embrace of Paradise. The entire Comedy would not be fully translated into English until 1802, by the present translator Henry Boyd. Boyd (1749 - 1832), a member of the Irish clergy. His translation would help bring Dante back into literary circles after he had fallen by the critical wayside in the aftermath of the Renaissance and Enlightenment. Thanks to Boyd's reintroduction of Dante's poetic vision here and then in The Divine Comedy, Dante soon regained his popularity; before the 19th century was up Longfellow would also try his hand at a translation and William Blake would make drawings of some of its more famous passages.

ESTC T129133.



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

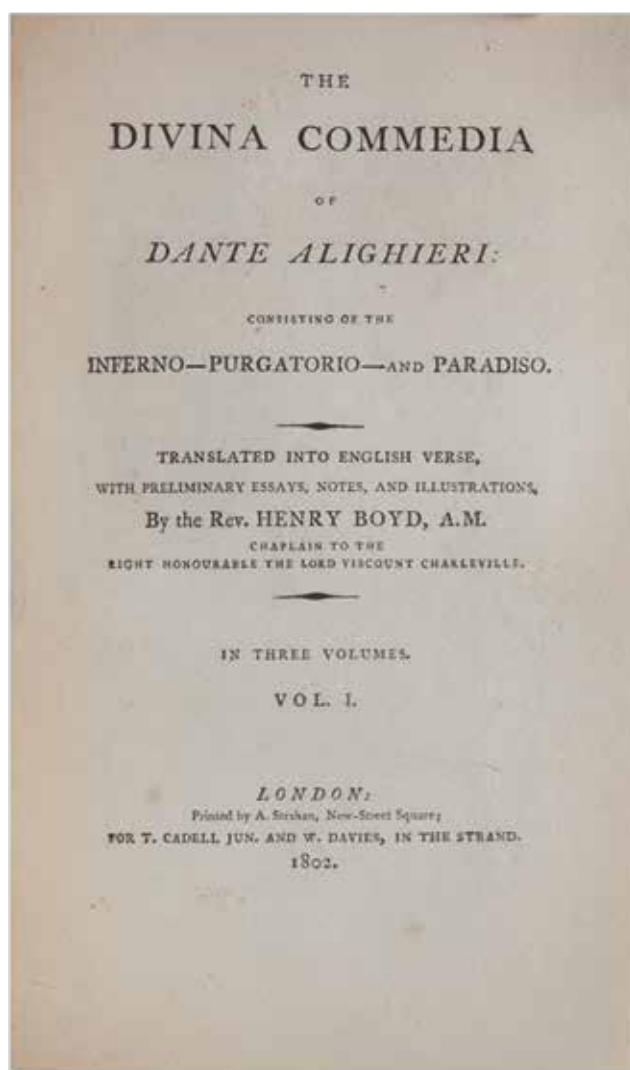
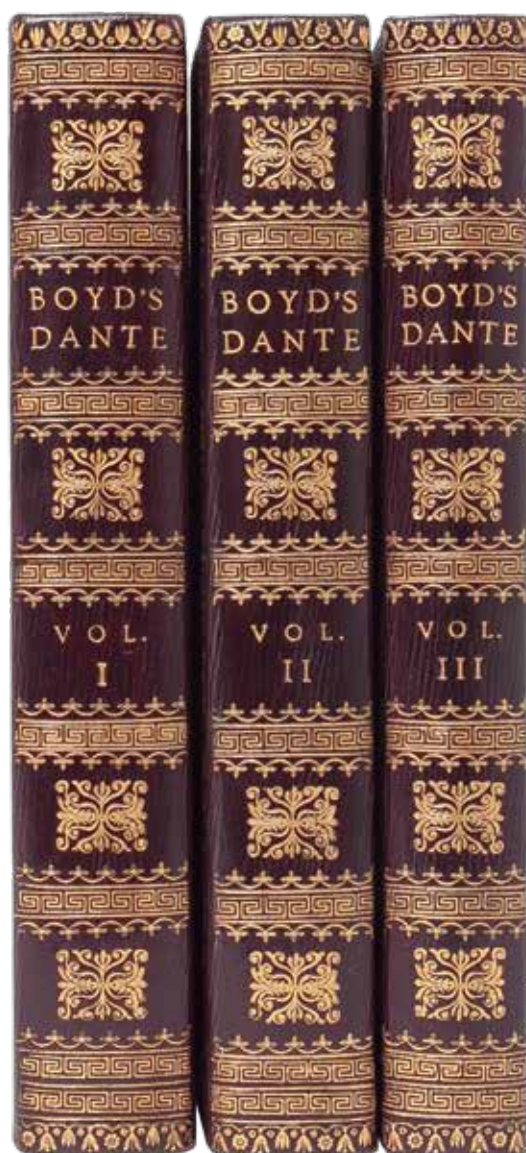
**24. Dante Alighieri (Rev. Henry Boyd, translator)**

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

London: A. Strahan for T. Cadell, 1802. First English language edition. The first complete translation into English of Dante's "Divine Comedy." Bound in recent, full maroon straight-grained morocco, smooth spines ruled and titled in gilt, marbled end papers, all edges sprinkled red. The odd spot or bit of foxing internally, heaviest in the third volume, but an excellent set overall. Three 8vo volumes (pages 211 x 132 mm), collating: vi, [2], 408; [ii], 56, [ii (divisional title)], 57-62, 65-384 (complete); [ii], 420pp., engraved frontispiece portrait plate of Dante by Thomas Stothard in vol.1; complete.

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

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



*A satire of London's elite, who engage in lewdness but only punish the poor for those same actions*

25. [Defoe, Daniel]

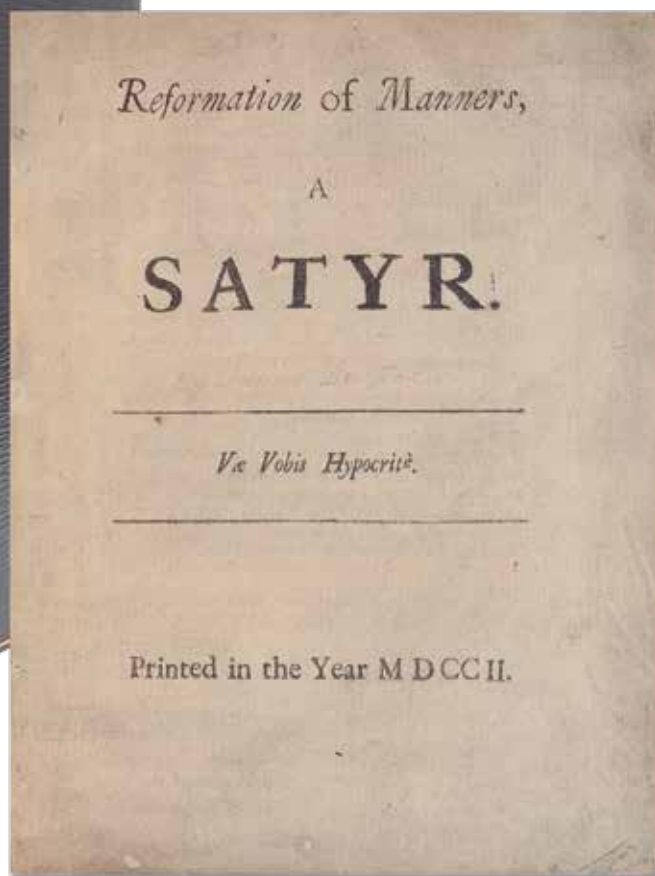
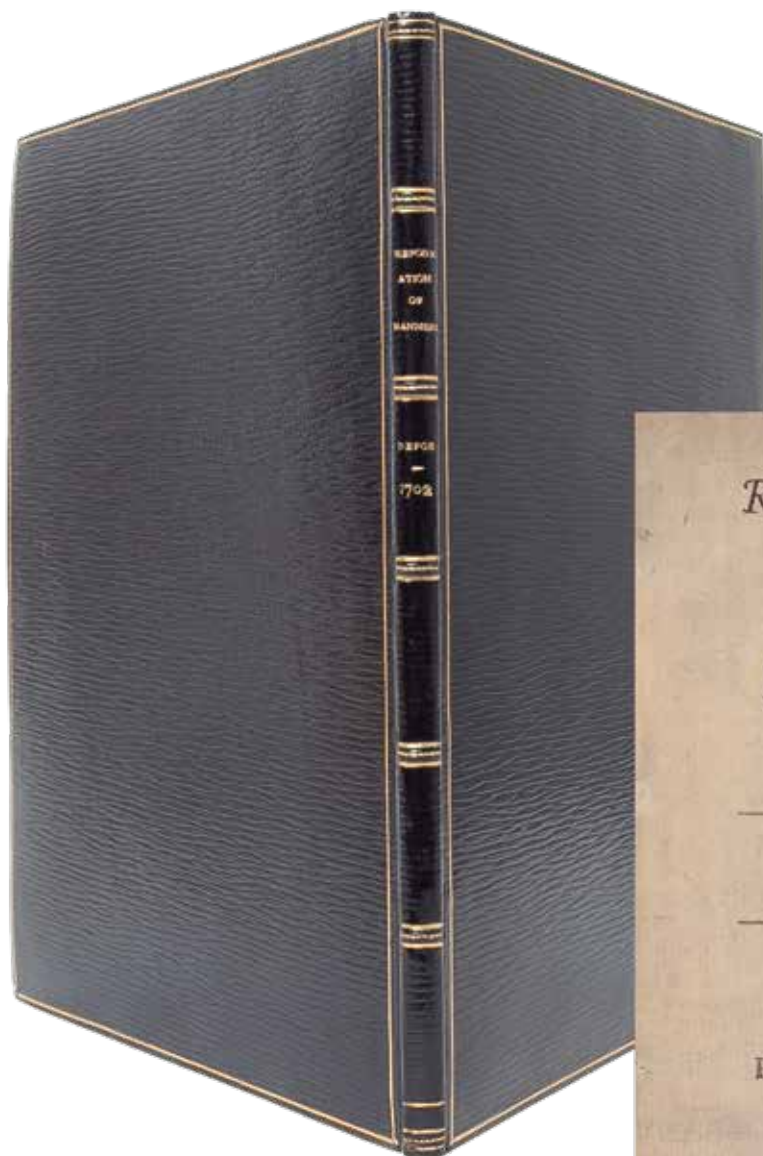
**REFORMATION OF MANNERS, A SATYR**

London: [N.P.], 1702. First edition. Second issue, with "Eys" corrected to "Eyes" on page 55 and signature D properly imposed. Bound in full blue straight-grain morocco by Riviere and Son, new end papers (from the time of the binding). Entirely untrimmed with pages measuring, 225 x 170 mm. Complete in 64 pages, later reduced to 32. Slight worming to upper margin of last few leaves, final leaf with marginal paper repair, otherwise and exceptional copy. With the bookplate of Doris Benz on the front paste-down. An exceedingly scarce work, rarely seen with uncut edges, as here. The last copy to appear at auction was sold by Swann Galleries in 1990.

Composed in heroic couplets, this satirical long poem reflects on the hypocrisy of certain members of the Society for the Reformation of Manners, established in 1691 to promote the polite and prosecute the rude. Defoe was passionately opposed to such presumptuousness, especially when enacted by those as filled with vice as those they publicly condemned. Defoe later joined the Edinburgh branch of the Society in 1707, but it was not long until his criticisms of the movement resurfaced. "While you punish the poor, and the rich go free, while you put the laws into the hands of men of vice to execute upon the vitious [sic], while magistrates commit the crimes they punish, you must expect to finish no reformation in Scotland, any more than they have in England" (Burch). The anonymous nature of the publication did not save Defoe from making "enemies among those who thought themselves, or friends, reflected upon; and he was compelled afterward to feel bitterly the offence he had given" (Lee).

The title page motto in this copy is spelled "Væ Vobis Hypocritè"; Foxon notes the existence of other copies with the spelling "Hipocritè" and observes that these are "apparently a new setting of type". In addition, copies with "Hypocritè" print "Eyes" as the final word of page 55, while the "Hipocritè" copies give "Eys." Both versions print 64 pages, and a subsequent edition consisting of 32 pages was printed later that year. The poem was included in Defoe's three poetry collections of the following year.

ESTC T68176. Foxon D145. Furbank & Owens 34. Moore 43. NBEL II, 885. Rothschild 733. Fine.





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

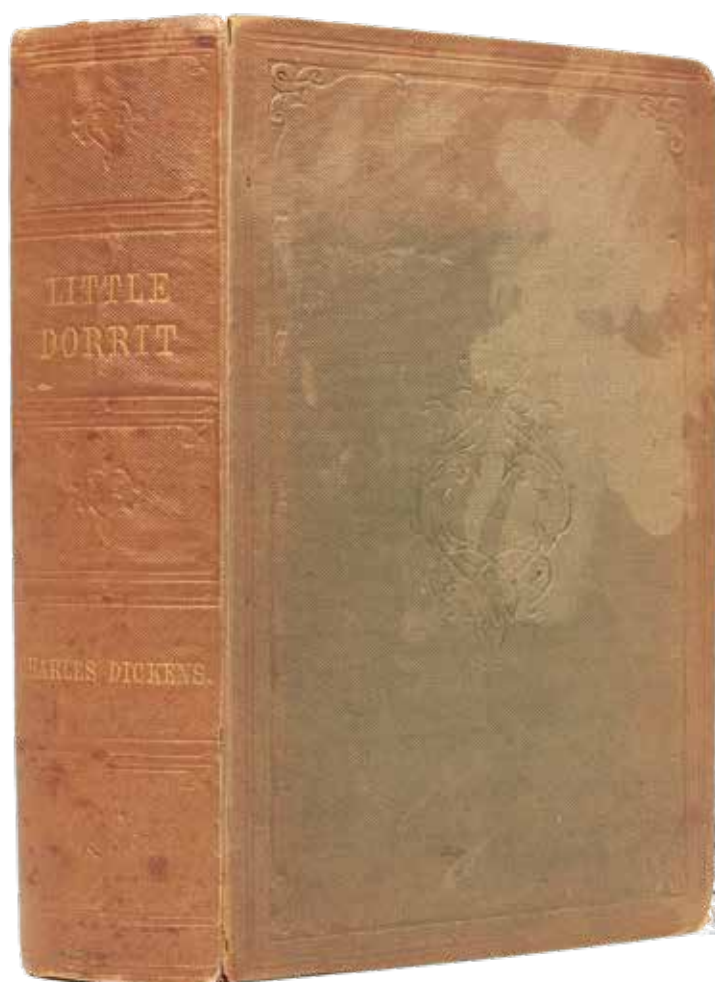
## 26. Dickens, Charles

### LITTLE DORRIT

London: Bradbury & Evans, 1857. First edition. Bound in the publisher's original green cloth. Collating xiv, 625 pages: complete, including frontis, extra engraved title page, and 38 plates. A Very Good+ copy with some staining to the boards, spine a bit toned with wear at the extremities. Internal contents with intermittent foxing, heavier near the plates and on the early and late pages. Despite the flaws, a handsome, unrestored copy of this later work by Dickens, in its original binding.

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

Very Good +.



*Dickens' first novel, here extra illustrated in a beautiful binding*

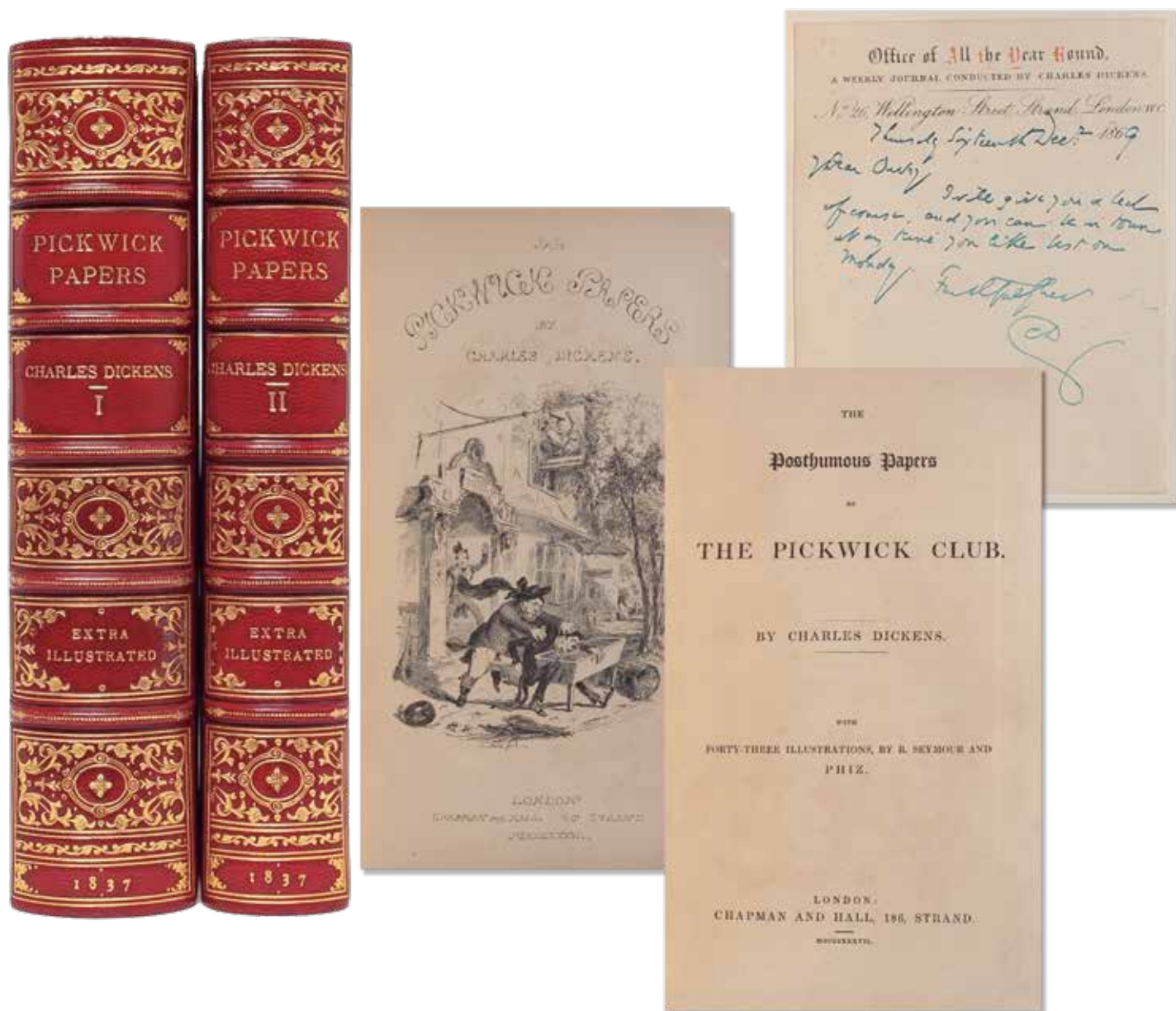
## 27. Dickens, Charles

### THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB

*Extra-illustrated and with signed letter*

London: Chapman and Hall, 1837. First edition. An exceptional, finely bound set in full red polished morocco by Zaehnsdorf (1921) in two volumes. Boards ruled in gilt, spines with raised bands, marbled end papers, all edges gilt. Autograph letter from Dickens to his lawyer, Frederick Ouvry written on "All the Year Round" stationery tipped in. And with the following illustrations: the 43 original illustrations, plus the 32 plates by T. Onwhyn (Sam Weller); 2 original Buss plates; 2 Buss plates in color; the 43 illustrations in later state, colored by hand; 12 colored plates by A. B. Frost; 18 views of places of interest mentioned in Pickwick; 11 colored plates from "Cries of London" by Cruikshank; and 4 additional portraits. Truly an exceptional and rare set. With the bookplate of Doris Benz on the front paste-downs.

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





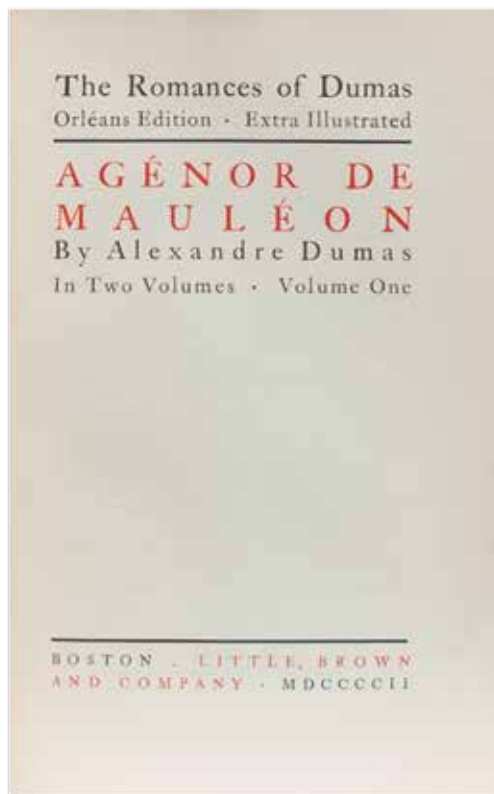
*Beautifully bound with water colored illustrations, a most exceptional gathering of Dumas' works*

## 28. Dumas, Alexandre

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

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

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





*"The theory of relativity has transformed astrophysics, and indeed the whole scientific outlook"*

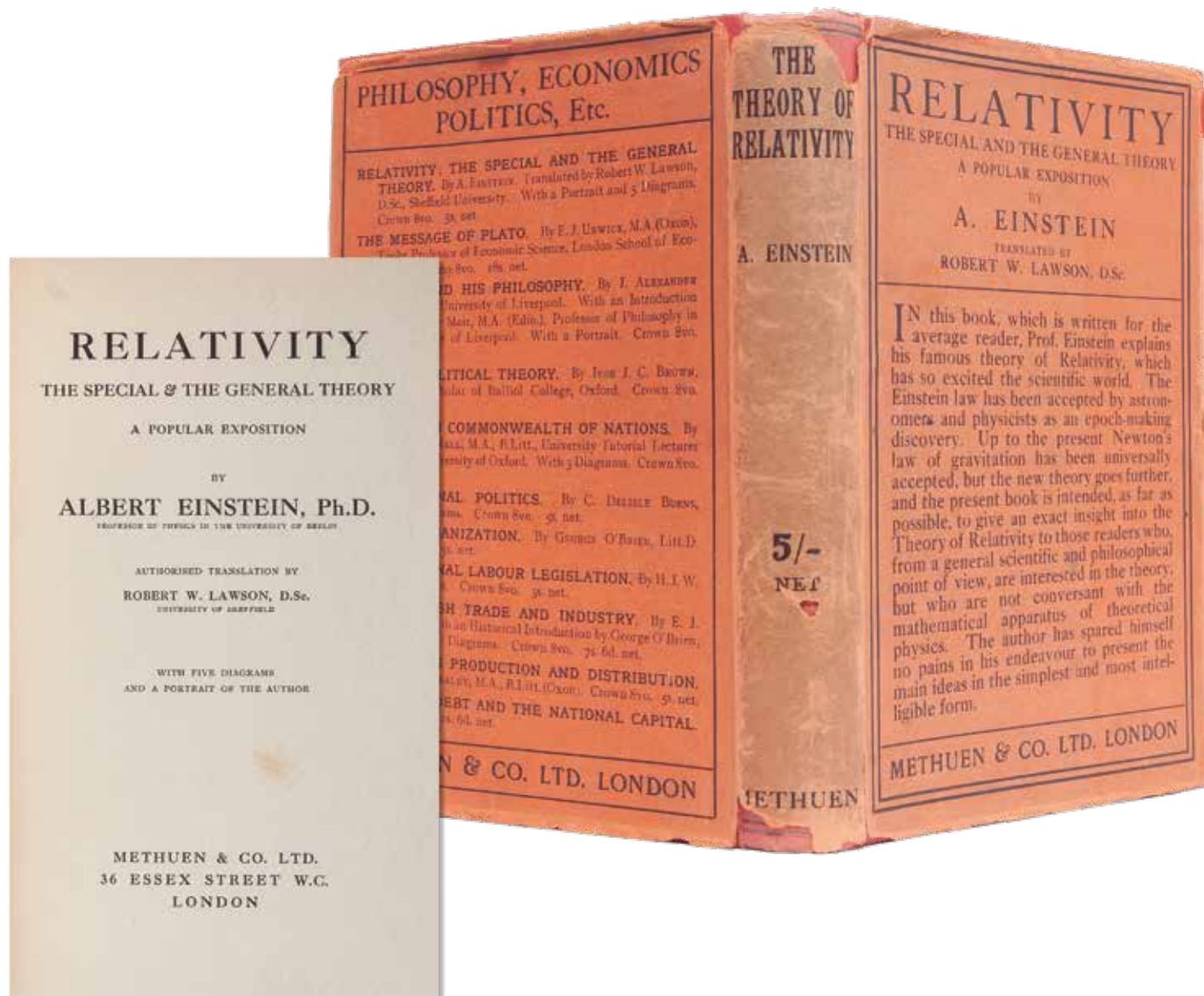
## 29. Einstein, Albert (Robert W. Lawson, translator)

### RELATIVITY THE SPECIAL AND THE GENERAL THEORY

London: Methuen & Co. Ltd., 1920. First edition in English. A Near Fine copy of the book with spine gilt oxidized, contemporary owner's name on the first blank (dated 1920). Dust jacket Very Good overall with some chips at the spine ends, toning to the spine and a few short tears at the flap folds. Housed in a custom clamshell case (by Stuart Brockman). Copies appearing at auction show various results. A copy at Sotheby's, July 2022, brought over £10,000, but the jacket is wrong, clearly showing that it's from an eighth edition. A copy at Sotheby's, Dec 2021, brought over £5,000, but it is lacking the lower third of the dust jacket on the rear panel.

Originally published in German in 1916, this is the first translation into English. In what remains some of his most influential work, Einstein determined that "the laws of physics are the same for all non-accelerating observers, and he showed that the speed of light within a vacuum is the same no matter the speed at which an observer travels" (Wired). Complex as the content of his work was, in writing the General Theory Einstein intended to give "an exact insight into the theory of relativity to those readers who, from a general scientific and philosophical point of view, are interested in the theory, but who are not conversant with the mathematical apparatus of theoretical physics" (PMM). His paper on the matter revolutionized what the scientific community knew about light, light speed, matter and energy -- all with a deceptively simple equation.  $E=MC^2$  would alter the future of science, bringing humankind a deeper understanding of how the universe functions; as with so many contributions, however, it also carried a dark side, ushering in the nuclear age and the development of atomic warfare.

PMM 408 (for the German edition). Near Fine in Very Good dust jacket.



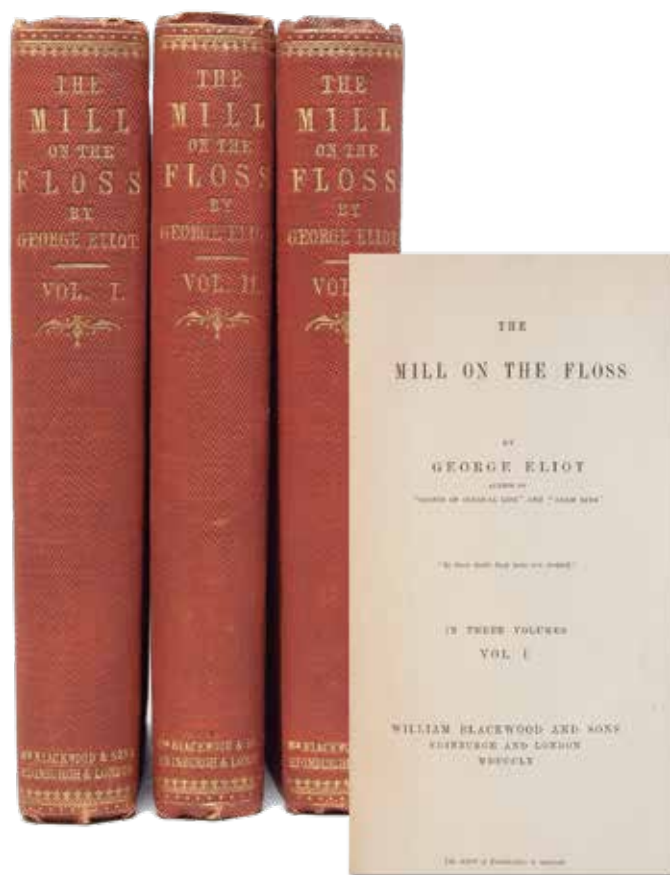
*George Eliot's most deeply autobiographical novel, a tragic story of broken filial bonds in the pursuit of selfhood*

### 30. Eliot, George [Mary Ann Evans]

#### THE MILL ON THE FLOSS (IN 3 VOLS.)

Edinburgh and London: William Blackwood and Sons, 1860. First edition. First issue without inserted advert leaf in vol. 1. Three volumes in the publisher's decorated cloth bindings (Carter's variant B). Books in Near Fine condition, spines and corners gently pushed, top edges a bit dusty, internal contents are fresh and clean. Complete with 16 page publisher's catalogue at the rear of volume 3 (listing Adam Bede in its seventh edition, correct for first issue). A lovely set overall.

The most autobiographical of Eliot's works, *The Mill on the Floss* follows the sibling relationship of Tom and Maggie Tulliver, growing up in the Dorlcote Mill in the village of St. Ogg. Incredibly close in childhood, the pair suffer an irreparable rupture in adulthood as Maggie navigates the complexities of courtship, desire, and womanhood. The trajectory of their tragedy mirrors in many ways that of Eliot (Mary Ann Evans) and her brother Isaac. Like the Tullivers, the pair had an incredibly close bond; and like Tom, Isaac would eventually exile his sister from his family and community because of her choice to live openly and unmarried with the philosopher George Henry Lewes. A highly personal and honest exploration of the possible costs women faced when choosing between filial and romantic duties. Near Fine.



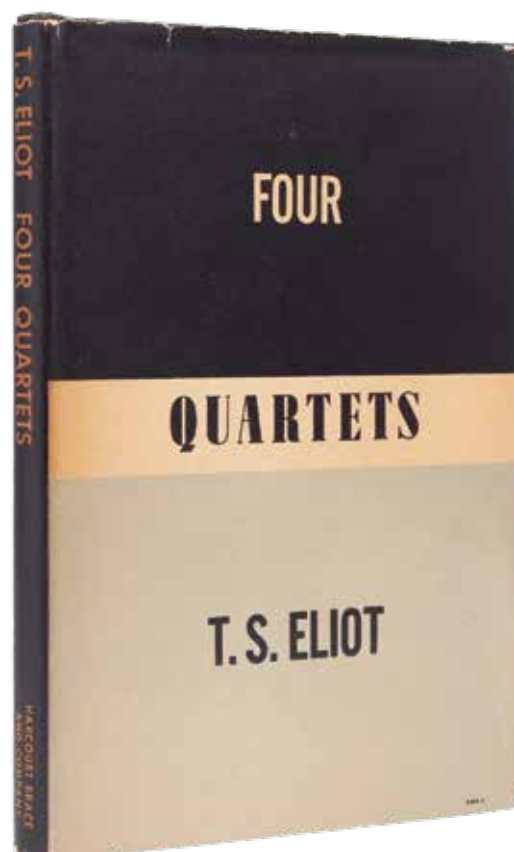
*First American edition with less than a thousand copies surviving after early recall*

### 31. Eliot, T. S. [Thomas Stearns]

#### FOUR QUARTETS

New York: Harcourt, Brace and Company, 1943. First American edition. One of 788 copies left after recall. Book Fine, clean and unmarked. In a solid Near Fine example of the first issue dust jacket that is gently age-toned and with a few little nicks to the spine ends and extremities.

"Considered by Eliot himself to be his finest work, *Four Quartets* is a rich composition that expands the spiritual vision introduced in *The Waste Land*. Here, in four linked poems (Burnt Norton, East Coker, The Dry Salvages, and Little Gidding), spiritual, philosophical, and personal themes emerge through symbolic allusions and literary and religious references from both Eastern and Western thought. It is the culminating achievement by a man considered one of the greatest poets of the twentieth century and one of the key figures in the evolution of Modernism" (Mariner Books). Fine in Near Fine dust jacket.



*Fitzgerald's powerful meditation on marriage,  
success and mental health*

### 32. Fitzgerald, F. Scott

#### TENDER IS THE NIGHT

New York: Charles Scribner's Sons, 1934. First edition. A very nearly Fine copy of the book with bright spine gilt, and just a small smudge to the edge of the rear board. Lacking the dust jacket (except for a portion of the rear panel, laid in). Internally an excellent copy, with some faint offsetting to the front endpaper, otherwise clean, fresh and appearing unread.

Nearing the end of his life, Fitzgerald contemplates marriage, success, and the emotional toll that mental health problems can take on a couple. This haunting novel set in the 1920s follows Dick and Nicole Driver's troubled marriage, and the damage imposed by his affair with a young actress. These same troubles were echoed in Fitzgerald's own family; his wife Zelda, having struggled her whole life with depression, had been placed long-term in a sanitarium, while Fitzgerald battled alcoholism and strove to re-launch his career in Hollywood. Unbeknownst to the author, this self-reflecting book would be the last of his lifetime. Near Fine.

*The novel that launched Fitzgerald's career  
and made his marriage possible*

### 33. Fitzgerald, F. Scott

#### THIS SIDE OF PARADISE

New York: Charles Scribner's Sons, 1920. First edition. A Very Good+ copy with some spotting to boards. Some shelfwear to extremities and spine ends, and a one inch snag to the cloth at the foot of spine. Light toning to front endpaper, else internally clean. First published in a print run of just 3,000 copies, which sold out within three days. Gatsby, by way of comparison, was published in an initial run of 20,000 copies.

Fitzgerald's somewhat autobiographical first novel about a mid-western boy who goes east for his education at Princeton. Cobbled together from several bits and pieces of writing and rushed to print in an attempt by the love-struck 22 year old Fitzgerald to entice Zelda with a life of literary celebrity, the couple wed the week after publication and began life among the cosmopolitan literati traversing Europe after the war. Yet to believe Fitzgerald's assertion that the book was only "a Romance and a Reading List" is to oversimplify its central themes. "When Amory Blaine proclaimed all wars fought, all gods dead, all faiths in man shaken, the generation emerging in 1920 thought it a battle cry, a celebration of license and indulgence, and made This Side of Paradise their bible" (Gross). In this sense, the novel not only launched Fitzgerald's career and allowed for his marriage, it also founded the key tensions that would shape all of his future work -- the push and pull between being a member of the Lost Generation with all its cynicism, and his deep moralism and his "need to impose order on a chaotic world...to struggle with love as both a unifying and divisive force" (Gross). Very Good +.



*An exceedingly scarce work in a very attractive Riviere binding*

### 34. Fletcher, John

## WIT WITHOUT MONEY. A COMEDIE, AS IT HATH BEENE PRESENTED WITH GOOD APPLAUSE AT THE PRIVATE HOUSE IN DRURIE LANE, BY HER MAJESTIES SERVANTS

London: Printed by Thomas Cotes for Andrew and William Crooke, 1639 [i.e. 1640]. First edition. First edition of "the best essay of Fletcher in the comedy of London life" (Schelling, I, p. 527). A highly popular work, it was frequently staged throughout the 17th century, including during the Interregnum when the theatre was officially banned. It is seldom encountered in commerce: the last copy to appear at auction was sold by Christie's in 2001.

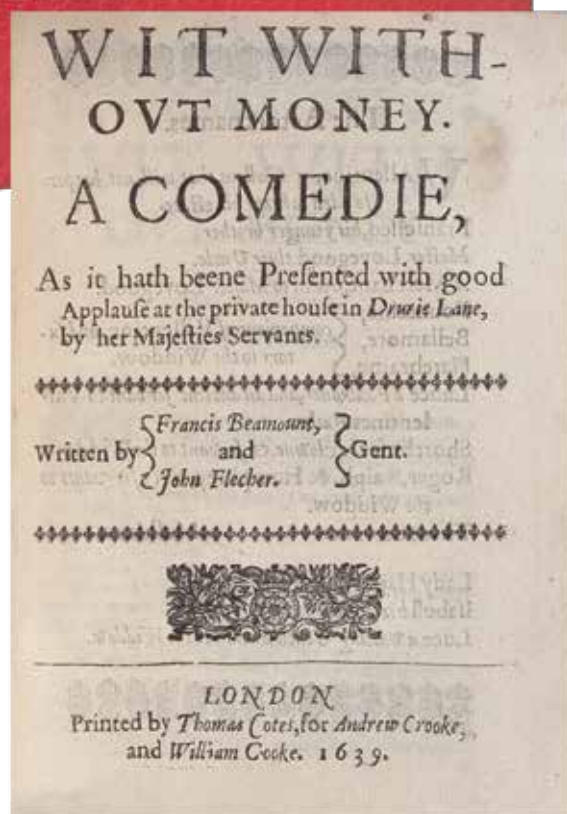
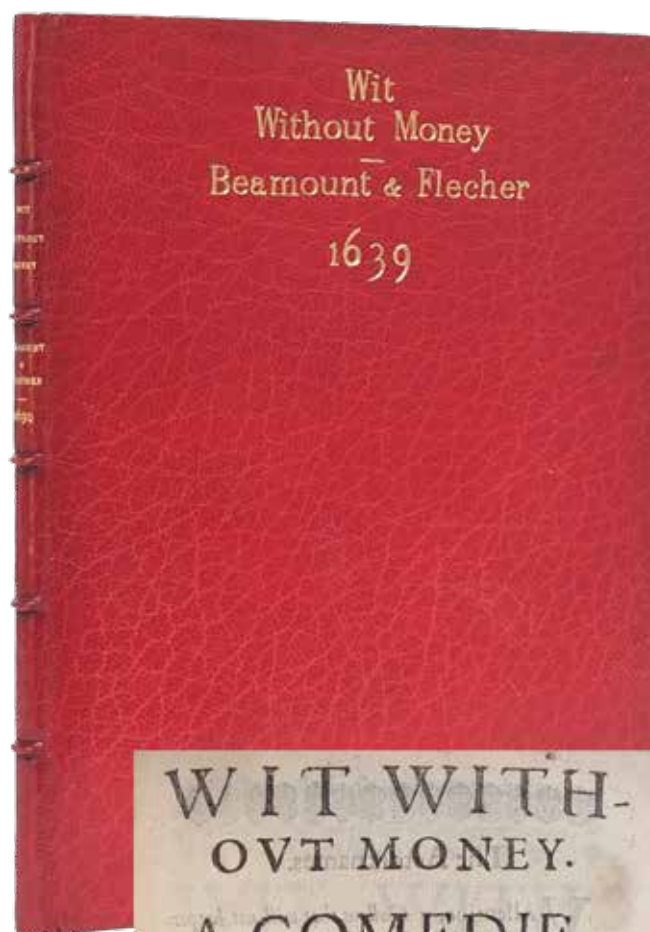
Small quarto (176 x 131 mm). Early 20th-century red crushed levant morocco by Riviere & Son, spine and front cover lettered in gilt, board edges and inner dentelles gilt, marbled endpapers, edges gilt. Title page with woodcut ornament and fleur-de-lis borders; pp. 2-3 with woodcut head- and tailpieces composed of coroneted harps and flowers.

Typed bookseller's description loosely inserted; label of Arbury Library, Cambridge on front pastedown; "1660" in contemporary hand to title page; some leaves with signatures provided in pencil. Binding bright, mild offsetting to endpapers from turn-ins, a little closely cropped at upper and lower margins without loss to text, occasional small marks but clean overall. A fine copy.

Written largely in prose rather than verse, *Wit Without Money* was likely first performed in 1614 (one year after Beaumont's retirement and two before his death) and was entered into the Stationer's Register in 1639 as a solo composition by John Fletcher. Yet in their own time as in ours, "Francis Beaumont and John Fletcher are forever linked as the English language's greatest writing duo," and the title page attributes the work to both (Elizabethan Drama). "Fletcher began to work with Beaumont in about 1607, at first for the Children of the Queen's Revels and its successor, and then from 1609 until Beaumont's retirement in 1613 mainly for the King's Men at the Globe and Blackfriars theatres...the canon of Beaumont and Fletcher plays is approximately represented by the 52 plays in the folio *Fifty Comedies and Tragedies* (1679)...Of these not more than 12 are by Beaumont or by Beaumont and Fletcher in collaboration...the others represent Fletcher either unaided or in collaboration with other dramatists" (Britannica).

A comedy of wits in which the squandered misogynist Valentine meets his intellectual match in the wealthy Lady Hartwell, *Wit Without Money* was able to maintain its popularity in print and onstage through the tumult of the Jacobean period, during the Civil War and even through the "guerilla theatre" era of the Interregnum (Griswold). When monarchy and theatre both returned to England with the Restoration, it was among the first revived plays; Andrew Crooke released a 1661 quarto edition, and the Samuel Pepys documented his own attendance at a performance in 1663 (Pepys Diary Project).

ESTC S101208; Greg, II, 563(a); Lowndes, I, p. 137; Pforzheimer 374; Tannenbaum 593. Felix Emanuel Schelling, Elizabethan drama 1558-1642, 1908. Fine.



*Born of the author's financial need, the novel goes on to become one of the most-read of the century*

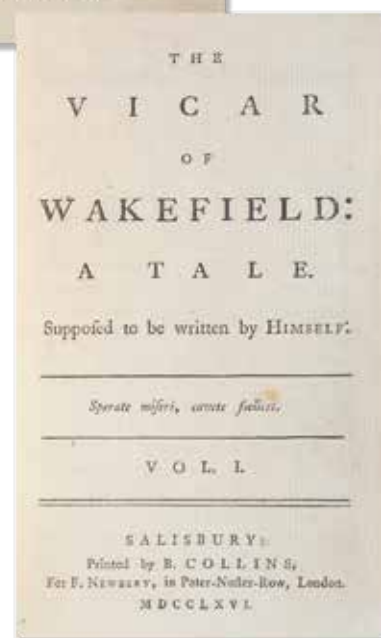
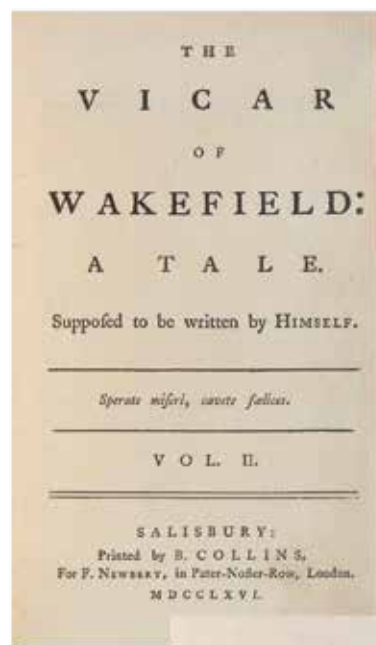
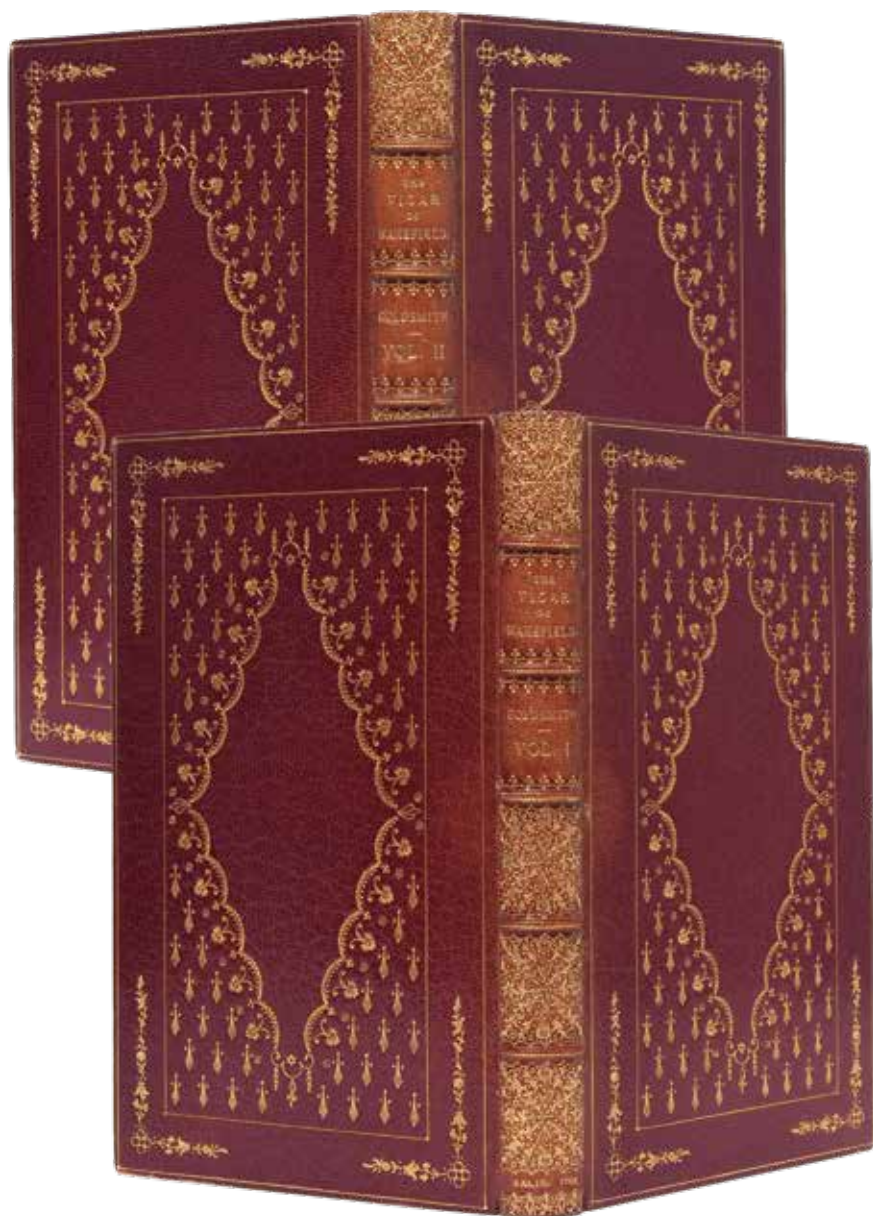
### 35. Goldsmith, Oliver

## THE VICAR OF WAKEFIELD (IN 2 VOLS.)

Salisbury: Printed by B. Collins for F. Newbery, 1766. First edition. Finely bound by Riviere & Son in full crushed morocco ornately stamped in gilt to spine and boards. All edges gilt. Inner dentelles gilt. Blue coated endpapers. Measuring 155 x 90mm and collating complete: [2], 214; [2], 223, [1, blank]. A first edition plagued by misprints and errors, there are four variants identified with no priority; the present is Temple Scott's variant B, with no catchword on page 213 of volume I, the correct catchword "him" on volume II page 39 and the correct page number on volume II page 159. A lovely copy outside and in, with just light sunning to spines; bookplates to early leaves, else fresh and with no signs of use. Housed in a custom cloth slipcase.

Reportedly published as a means for thwarting debt, The Vicar of Wakefield became one of the most popular novels of the late 18th century. Mixing irony with sentimentalism, it paints a portrait of village life "narrated by Dr. Primrose, the title character, whose family endured multiple trials -- including the loss of their fortune, the seduction of a daughter, the destruction of their home by fire, and the vicar's incarceration -- before all is put right at the end" (Britannica). Plagued by numerous errors in its first edition, the printed work's imperfection was noted with amusement by its author in the printed advertisement: "There are an hundred faults in this Thing, and an hundred things might be said to prove them beauties. But it is needless. A book may be amusing with numerous errors, or it may be very dull without a single absurdity."

ESTC T146176. Grolier English Hundred 53. Scott B.



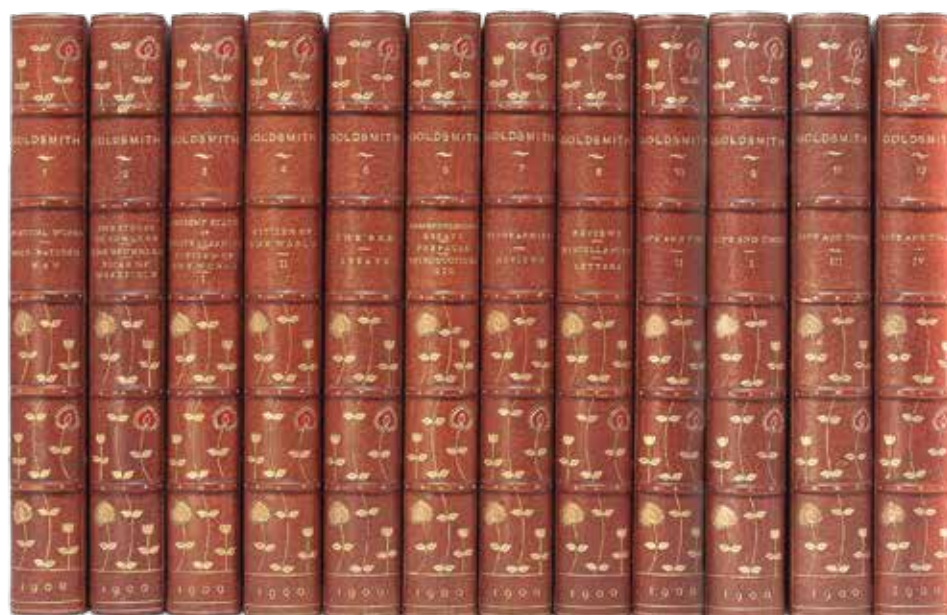


*Wakefield Edition of Goldsmith's works, handsomely bound by the Macdonald Bindery***36. Goldsmith, Oliver****THE WORKS OF OLIVER GOLDSMITH (IN 12 VOLS.)**

New York: Harper & Brothers, 1900. First Thus. The Wakefield Edition, limited to 500 numbered sets, this being copy 468, with frontispieces to volumes I-VIII signed by the artists. Twelve large octavo volumes (9 13/16 x 6 3/8 inches; 248 x 163 mm.). Bound by MacDonald (stamp-signed) in contemporary three-quarter brown crushed levant morocco over marbled boards. Five raised bands with gilt dots. Compartments with gilt decoration and red morocco inlays. Top edges gilt. Ninety-six full-page plates on Japanese vellum, including frontispieces, with captioned tissue guards, a total of ninety-six illustrations by Arthur I. Keller, Albert Sterner, Alfred Fredericks, F. Luis Mora, W.P. Snyder, Charles Brughton, and others. Extra-illuminated title pages. A Fine set.

Contains highlights from Goldsmith's prolific career, including: Poetical Works; Good Natured Man; She Stoops To Conquer; The Grumbler; Vicar of Wakefield; Present State of Polite Learning; Citizen of the World; The Bee; Essays; Unacknowledged Essays; Introductions; Prefaces; Biographies; Reviews; Miscellanies; Letters; Life and Times (four volumes).

The book binder of the present set, "James Macdonald (1850-1920) was born in Scotland. In 1873 he came to the United States and worked with William Matthews, one of America's pre-eminent binders. He left Matthews when he had saved enough money to start his own binding business. The Macdonald bindery, established in 1880, soon became one of the most sought-after binderies in this country. In an interview with the New York Herald in November 1910, James Macdonald acknowledged that hand-binding in the industrial age was a dying art, '...the world is moving away from the art of the book lover. The world is swifter now, but it is not so thorough in many things as it once was. The average man has become used to the product of the machine. Today he knows no other standard. He has lost his touch for half-tones- for the cover of a book has its half-tones.' After the Club Bindery closed in 1909 "James Macdonald purchased the largest part of the tools" (Thompson). Unaffected by the changing developments of the book and binding industry, the Macdonald bindery produced some of the finest bindings of its time both for themselves and for publishers and bookstores such as: Brentano's, Scribner's, E. Dutton and Co., Gotham Book Mart and others" (Christie's).





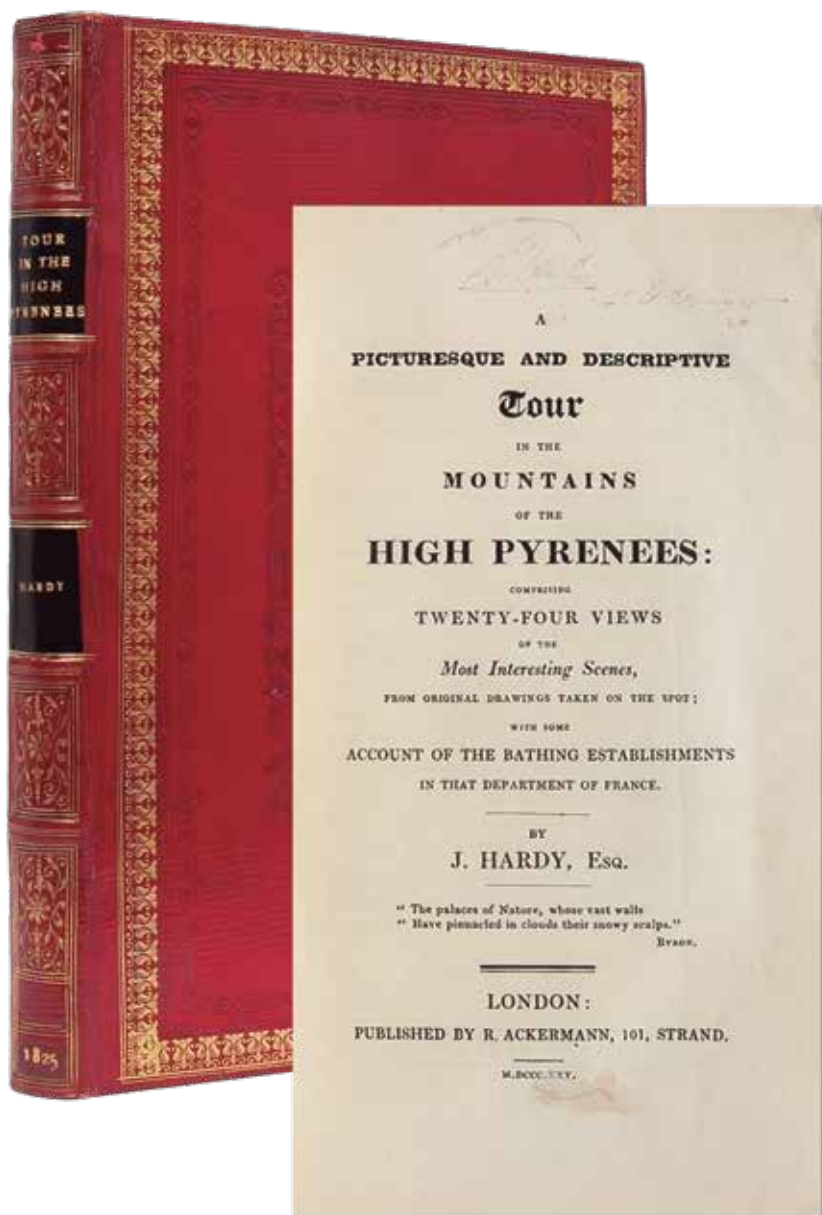
*Touting the beauty and health benefits of the region*

**37. Hardy, Esq. Joseph**

## **A PICTURESQUE AND DESCRIPTIVE TOUR IN THE MOUNTAINS OF THE HIGH PYRENEES: COMPRISING TWENTY-FOUR VIEWS...**

London: R. Ackermann, 1825. First edition. Bound in full red straight-grain morocco, stamped in blind and gilt, black morocco spine labels, all edges gilt. Frontis map trimmed a little close, complete with 24 tipped-in color plates. Faded signature on the title page, slight paper repair to the first three leaves. Pages measure 219 x 130 mm. Morocco bookplate of Doris Benz on the front paste-down.

"Fueled by transport improvements and expanding British global influence, Victorian travel writing emerged in the period as a commercially popular and successful genre, which became a predominantly middle-class preserve. Journeys of missionaries and merchants fostered colonial expansion, while as the British Empire grew in scope...travelogues could serve as accounts of individual experience, instructions for future travelers, advice on imperial administration, religious admonition, reports on scientific discoveries, or a combination of all of these" (O'Connell). Joseph Hardy's narrative is an exemplar, documenting his attraction to the Pyrenees Mountains as stemming from their proximity to France as well as his need for healthy air and activity. In its map and lovely colored plates, the book proves to indeed be picturesque and descriptive, urging like-minded tourists to embark on a journey like Hardy's -- or, if that isn't accessible, to live vicariously through his work. Near Fine.



*Hemingway's blatant take-down of Sherwood Anderson to break his Boni and Liveright contract*

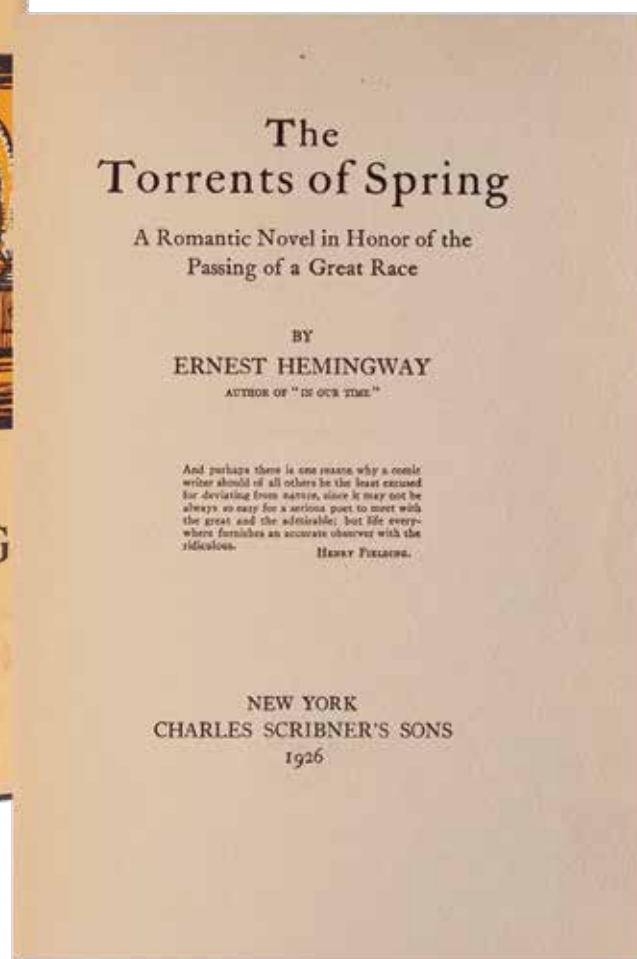
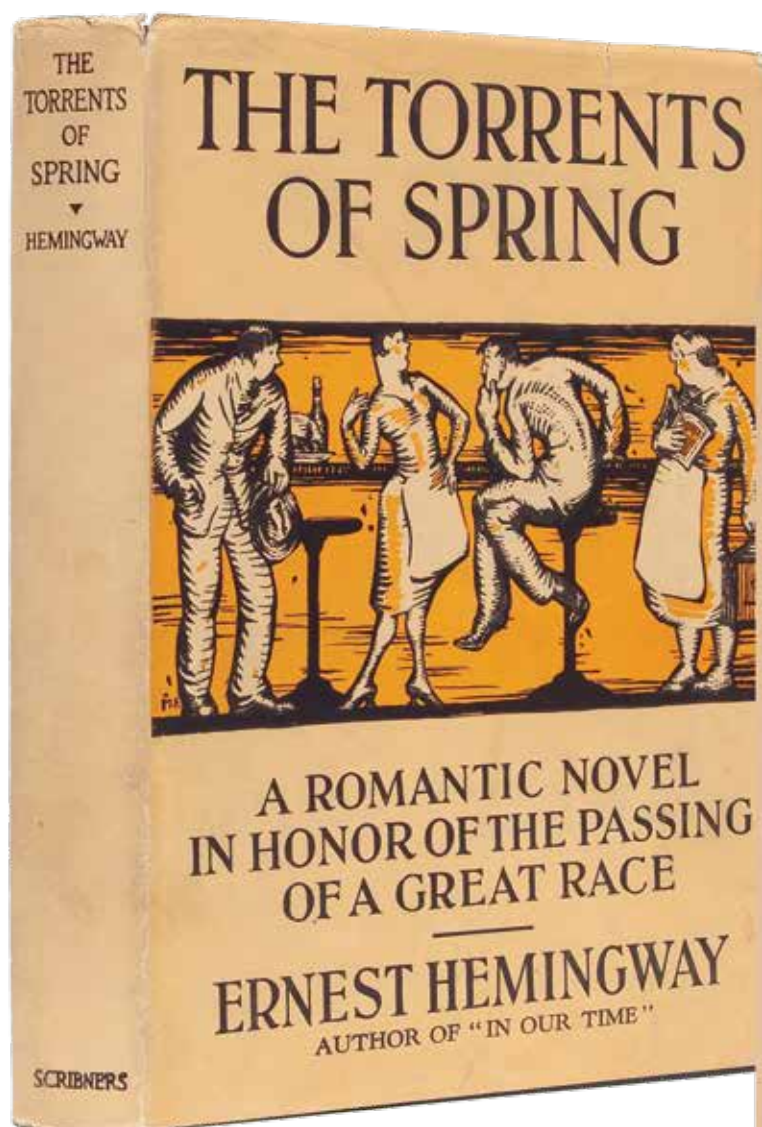
### 38. Hemingway, Ernest

#### THE TORRENTS OF SPRING

New York: Charles Scribner's Sons, 1926. First edition. First edition. One of 1250 copies issued. A Near Fine copy in like dust jacket. Book spine a trifle faded and cocked, a few little scuffs to the front board, internal contents are clean. Near Fine dust jacket with a few short tears at the crown and extremities, a couple faint dampstains on the rear panel, but generally presenting well.

An early work of satire by the young Hemingway, who aimed his humor at the style of writers such as Sherwood Anderson, John Dos Passos, and D.H. Lawrence and separated himself from the pack as a result. "The delightful entertainment of *Torrents of Spring*, if not precisely what might have been expected of the author of *In Our Time*, is full-blooded comedy, with a sting of satire at the expense of certain literary affectations...It is almost in the nature of literary vaudeville, which will appeal mainly to Mr. Hemingway's fellow craftsmen. He is not parodying merely a manner but a philosophy and an attitude, a fundamental approach" (contemporary New York Times review).

Hanneman A4a. Near Fine in Near Fine dust jacket.



*A book that remains strikingly and troublingly relevant*

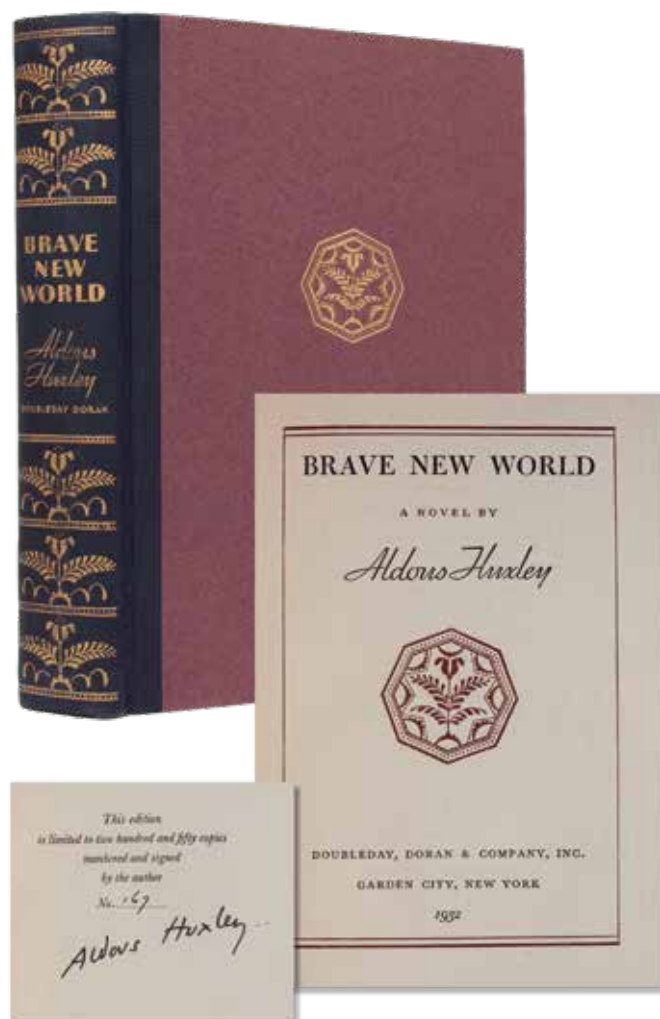
### 39. Huxley, Aldous

## BRAVE NEW WORLD

### *Signed Limited Edition*

Garden City: Doubleday, Doran & Company, Inc., 1932. First American edition. Limited to 250 copies, signed by the author. A Fine copy with a touch of rubbing to the gilt on the spine, otherwise a brilliant copy. Only about 10% of the pages have been opened, with the vast majority of the book uncut and unread. Lacking the publisher's slipcase.

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

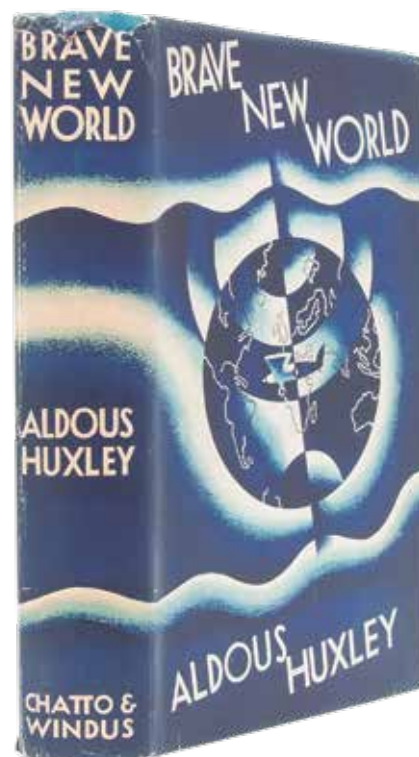


*Huxley's influential dystopian novel  
in excellent condition*

### 40. Huxley, Aldous

## BRAVE NEW WORLD

London: Chatto & Windus, 1932. First edition. A Nearly Fine copy of the book on account of gentle cocking of the spine in VG+ dust jacket with a few small chips at the crown and corners; spine slightly toned. Contemporary owner's name on the front endpaper. Overall a pleasing copy.





*"The most amazing and endearing one-man feat in the field of lexicography"*

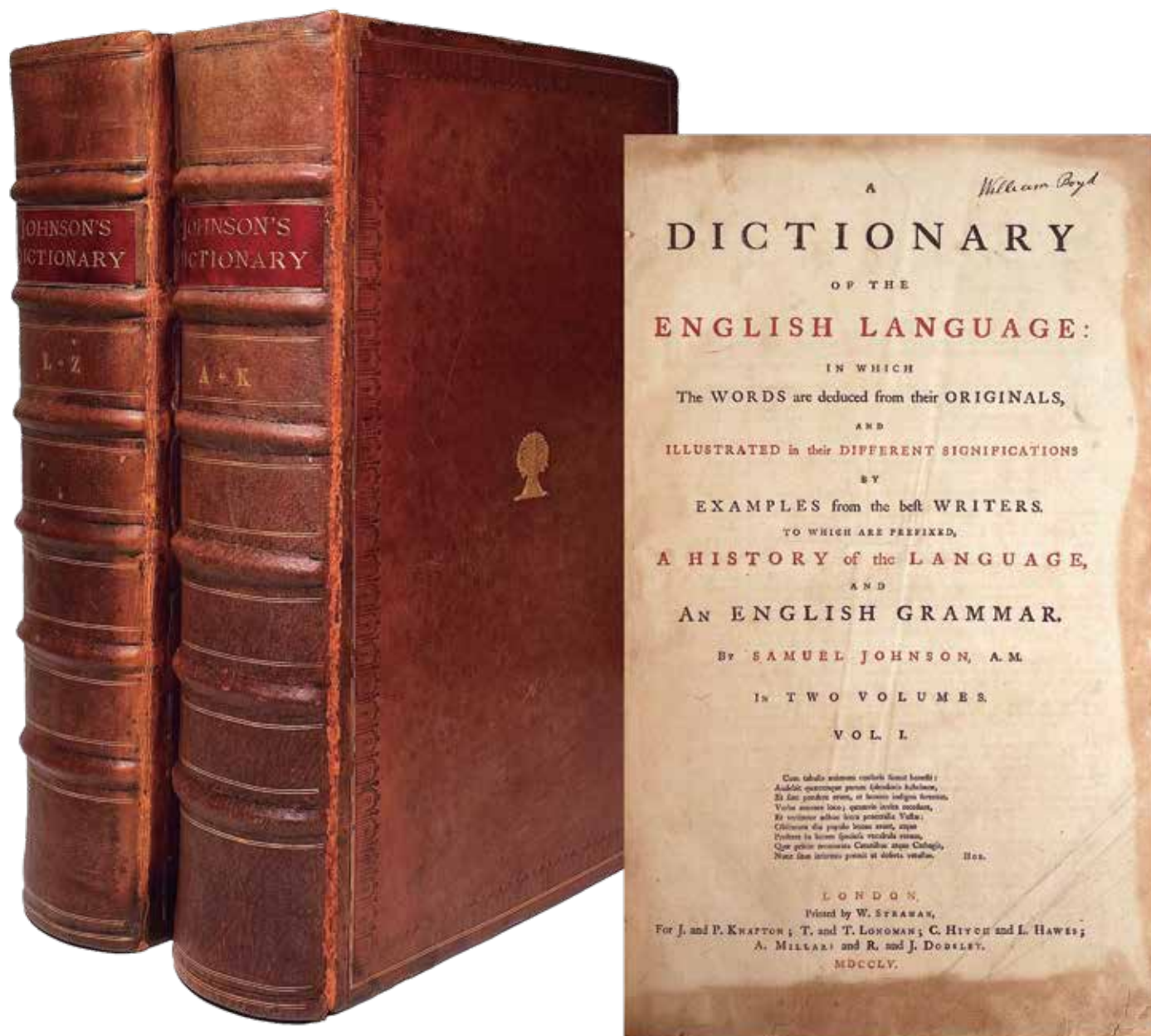
#### 41. Johnson, Samuel

### A DICTIONARY OF THE ENGLISH LANGUAGE (IN 2 VOLS.)

London: Printed by W. Strahan for J. and P. Knapton, 1755. First Edition. Two large folio volumes (410 x 255 mm), collates complete. Bound in early full calf, expertly rebound to style, some wear to board edges and corners. Spines and boards gilt; morocco spine labels; plain grey end papers. Small bookplate on front paste-down of English actor F. Wyndham Goldie (1897-1957), Sotheby's tag from their 1948 sale. First three leaves of volume one on stubs, some closed tears and small chips to the margins, no text affected. Minor scattered foxing and periodic contemporary marginalia. Outer joint of volume one showing some wear, but holding well. Overall a pleasing copy of this important book.

"The most amazing and endearing one-man feat in the field of lexicography" (Printing and the Mind of Man). Johnson's dictionary is one of the most famous reference works in history. "The dictionary took just over eight years to compile, required six helpers, and listed 40,000 words. Each word was defined in detail, the definitions illustrated with quotations covering every branch of learning. It was a huge scholarly achievement, more extensive and complex than any of its predecessors...the dictionary was enormously popular and highly respected for its epic sense of scholarship" (British Library).

PMM 201. Grolier 100 in English, 50. Rothschild 1237.



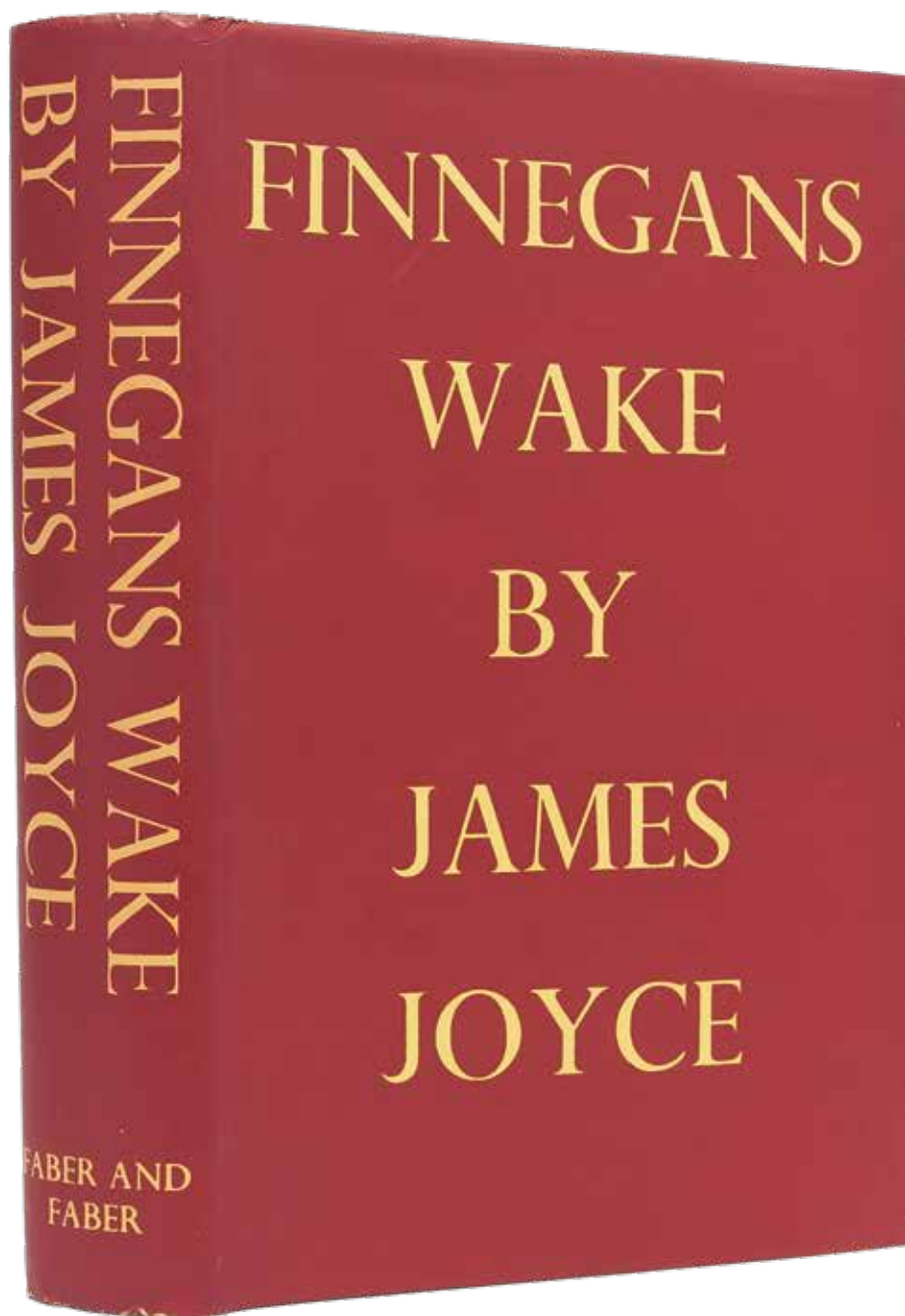
*A Modernist masterpiece of incredibly complexity*

**42. Joyce, James**

**FINNEGAN'S WAKE**

London: Faber and Faber, 1939. First trade edition. A Fine copy of the book, bright and appearing unread. In a Fine price-clipped dust jacket with only the slightest wear at the extremities. Jacket spine titles a trifle toned. Overall an exceptionally bright, clean copy.

Among the most influential and complex Modernist works, Finnegans Wake "blends the reality of life with a dream world. The motive of the novel, inspired by the 18th century Italian philosopher Giambattista Vico, is that history is cyclical...the novel's plot is nearly as complex as the linguistic tactics deployed by Joyce, who combined a number of languages and utilized complex sonic implications to create an atmosphere of wordplay and hidden meaning throughout the entirety of Finnegans Wake" (Britannica). A natural progression from his earlier masterpiece Ulysses, Finnegans Wake shows Joyce pressing his ability to weave together numerous languages, cultural mythologies, and national literatures to defy boundaries and binaries we so often lean on to understand the world. Fine in Fine dust jacket.



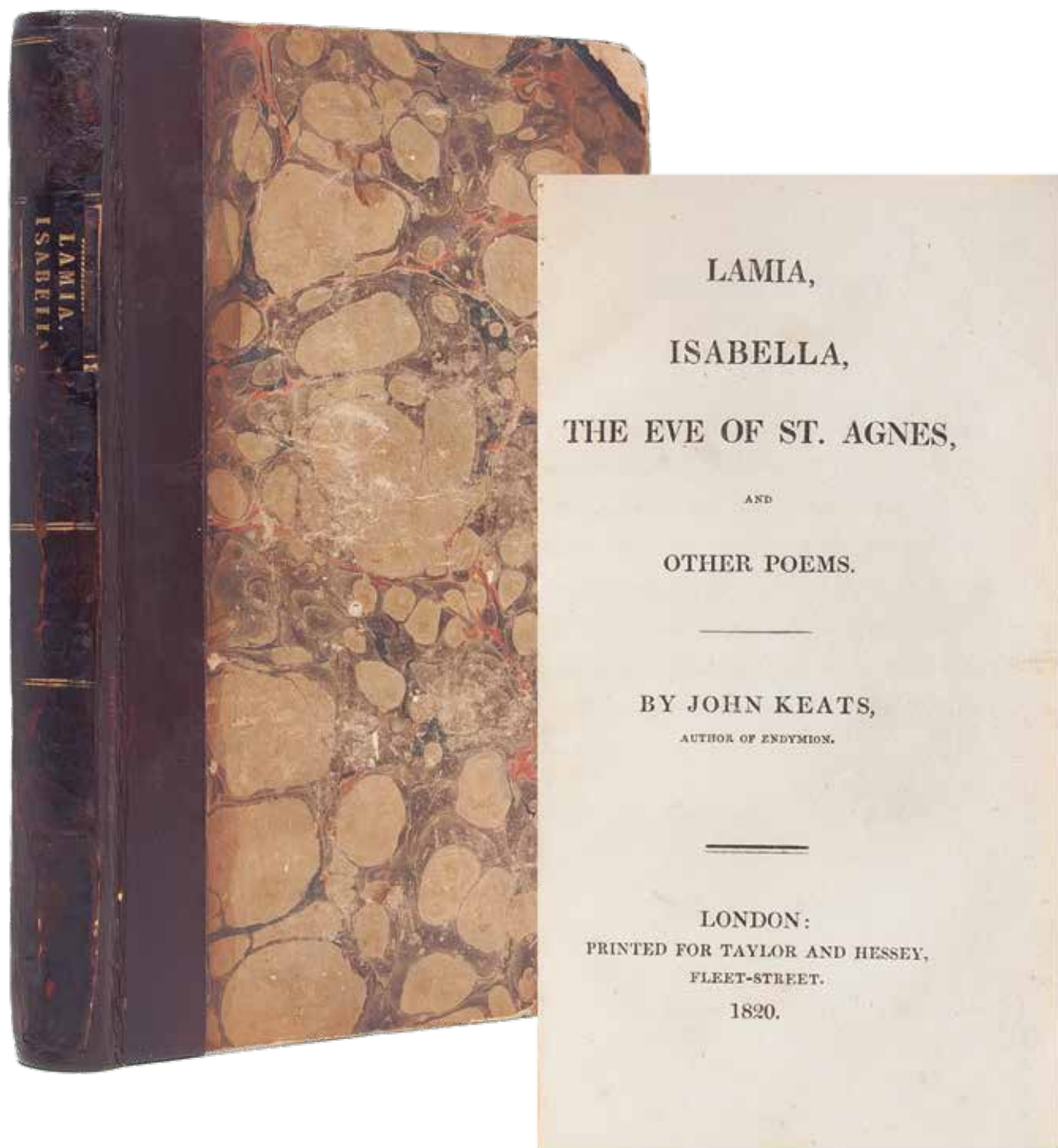
*His greatest work, written in an astonishing burst of creative genius in 1819*

#### 43. Keats, John

### LAMIA, ISABELLA, THE EVE OF ST. AGNES, AND OTHER POEMS

London: Printed for Taylor and Hessey, 1820. First edition. Bound in contemporary quarter calf over marbled boards. Rebacked with most of the original spine laid down. Bound without half-title and ads, otherwise complete. Inner margin at title page a bit tight, no other leaves affected.

"In the summer of 1820, Keats published this collection, his third and final volume of poetry. A few months earlier, he had started coughing up blood; and the following February, he would die of tuberculosis in Rome, aged just twenty-five. This volume contains his greatest work, written in an astonishing burst of creative genius in 1819. It includes *Lamia*, his tale of love and betrayal in ancient Corinth as well as his six famous odes, now considered among the most famous verses in the English language" (Penguin).





*Among the first academics to consider Kerouac's work, Granville Jones receives the author's corrections and extensive notes*

#### 44. Kerouac, Jack

### **COLLECTION DOCUMENTING KEROUAC'S CORRESPONDENCE WITH A SCHOLAR TRYING TO POSITION HIS WORK IN THE AMERICAN CANON**

[Northport, NY]: April 13, 1961. Collection of three pieces documenting Jack Kerouac's engagement with one of the earliest academics to publish on his work. Includes a 2 page Typed Letter Signed and dated April 13, 1961, a 13 page carbon typescript of Granville Jones' draft of Jack Kerouac and the American Conscience with Kerouac's handwritten notes and corrections on four pages, and the transmittal envelope with the author's Northport, NY address. Unfolding only four years after Kerouac's novel *On the Road*, this interaction provides scholars with unique opportunities for considering how and at what rate Kerouac's views on writing, politics, identity, and culture shifted, how the academy perceived Kerouac and the Beats in their own time, and the extent to which Kerouac valued scholarly discussion regarding his literary career and creations. A graduate student at the time he contacted Kerouac, Jones would finish his thesis in fulfillment of Columbia University's graduate degree requirements; and it would be revised and published in 1963 in *Lectures on Modern Novelists*, which was part seven of the Carnegie Series in English. Among the earliest scholarly pieces written about Jack Kerouac and his published works, Granville Jones' thesis and later article is one of only five academic pieces reported by OCLC on the subject between 1957 and 1963.

Upon the 1957 release of *On the Road*, Gilbert Millstein lamented in his September New York Times review that despite being of historic importance as "an authentic work of art...it will be condescended to by, or make uneasy, the neo-academics and the 'official' avant-garde critics, and it will be dealt with superficially elsewhere as merely 'absorbing' or 'intriguing.'" But he stresses that Kerouac's novel marks his generation as distinct in outlook and experience from its predecessors the Lost Generation and the Depression Generation. "The Beat Generation was born disillusioned; it takes for granted the imminence of war, the bareness of politics, and the hostility of the rest of society...It does not know what refuge it is seeking, but it is seeking" (Millstein).

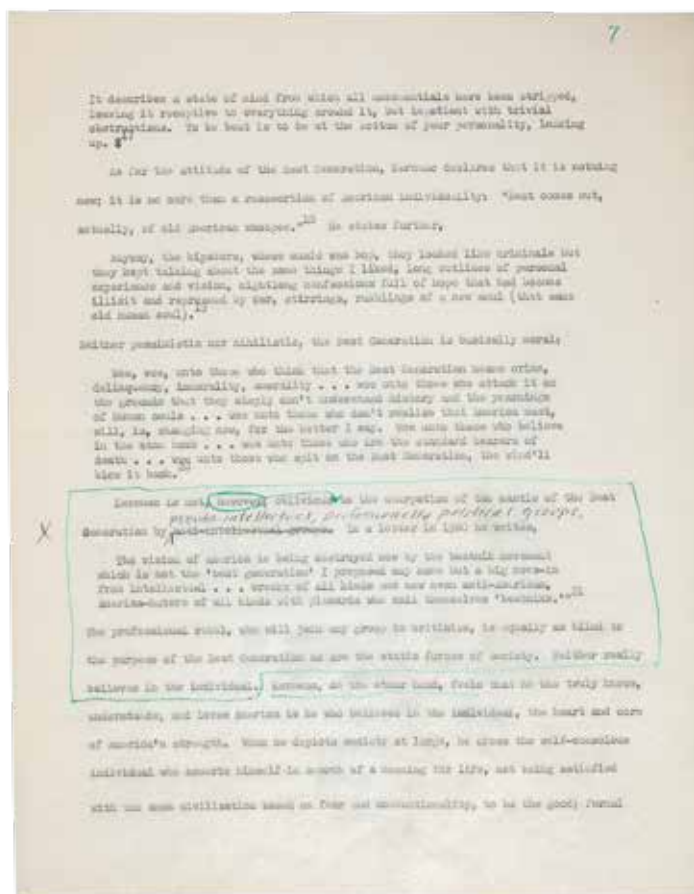
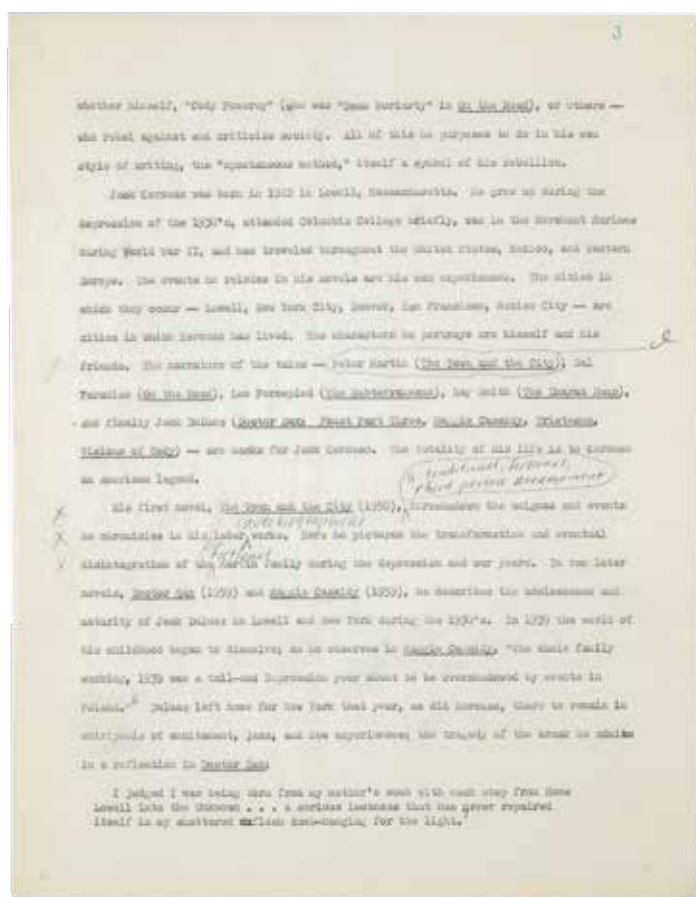
The value of Kerouac's work and its articulation of a specific American moment was not lost on Granville H. Jones as he completed his graduate degree at Columbia University in 1961. Rather than delving into the existing literary canon for his thesis topic, Jones opted to emphasize a living writer who voices "a constant awareness of America and being American" and who uses "autobiography to picture more clearly, more honestly, the America he knows" (*American Conscience*, draft). In this sense, Jones sought to build the next phase of the American canon.



Unlike those scholars studying long-dead authors, Jones had an opportunity to contact Kerouac -- something he did on at least two occasions. In the April draft of his thesis, he quotes extensively from "a letter in 1960" where Kerouac describes "the vision of America being destroyed by the beatnik movement which is not the 'beat generation'" (American Conscience, draft). This same draft (marked in Kerouac's hand throughout, and near this quotation to clarify that the beatniks are "pseudo-intellectual, professionally political") is accompanied by further discussion in a two page letter. There, Kerouac expands on his thoughts, describing how beatniks search out "a chance to dissent at a safer level" rather than living out their resistance (TLS). As he considers how Jones' thesis positions him among other literary greats, Kerouac also takes the chance to articulate where he sees himself. In key ways, he pushes an association between himself and Walt Whitman. "As you know, Whitman loathed Bohemians too. He was a loner...I can just see Whitman crossing Washington Square Park during a Sunday afternoon folkmusic riot and going out the other end alone...you must realize it will be hard for you to fit me into your theory of American poetry...I have as many contradictions as those infidel stars of Walt's...I like to pray alone. And drink alone" (TLS). He also distances himself from some of his own contemporaries. Noting that he is "constantly upbraided because I won't join them (Ginsberg, et al) in attending various dull functions where 'everybody' gathers, such as poetry readings and silly new plays" he highlights the importance of individuality in art rather than conforming to a movement (TLS). Indeed, he asserts, "I entirely disapprove of Camus' injunction that you cannot be an artist today without a total commitment to liberal policies...France adores this cretin" (TLS). For Kerouac, correspondence with Jones was not a casual matter. It was, rather, a chance to influence how an academic saw him. In doing so, he might gain "that Academic recognition that would bring importance to his art, and not the temporary admiration for the wrong reasons coming from the wrong thinkers" (Maher). It was a means for creating a lasting legacy.

Between this 1961 draft and the final publication of Jack Kerouac and the American Conscience two years later, Jones conducted extensive revisions to the piece. Clearly shaped by his first-hand experience with Kerouac, Jones' commitment to the writer's legacy has expanded. But even as his own voice grows in eloquence and authority, Jones retains the most important phrasings the author provided him in the draft annotations. These, authentically Kerouac's, are present in this article, which laid the groundwork for Kerouac studies.

An unpublished letter, which does not appear in Jack Kerouac: Selected Letters and which, along with the accompanying annotations, opens the door for scholars and collectors to seriously consider Kerouac's collaboration with an academic scholar on shaping his literary legacy. Near Fine.



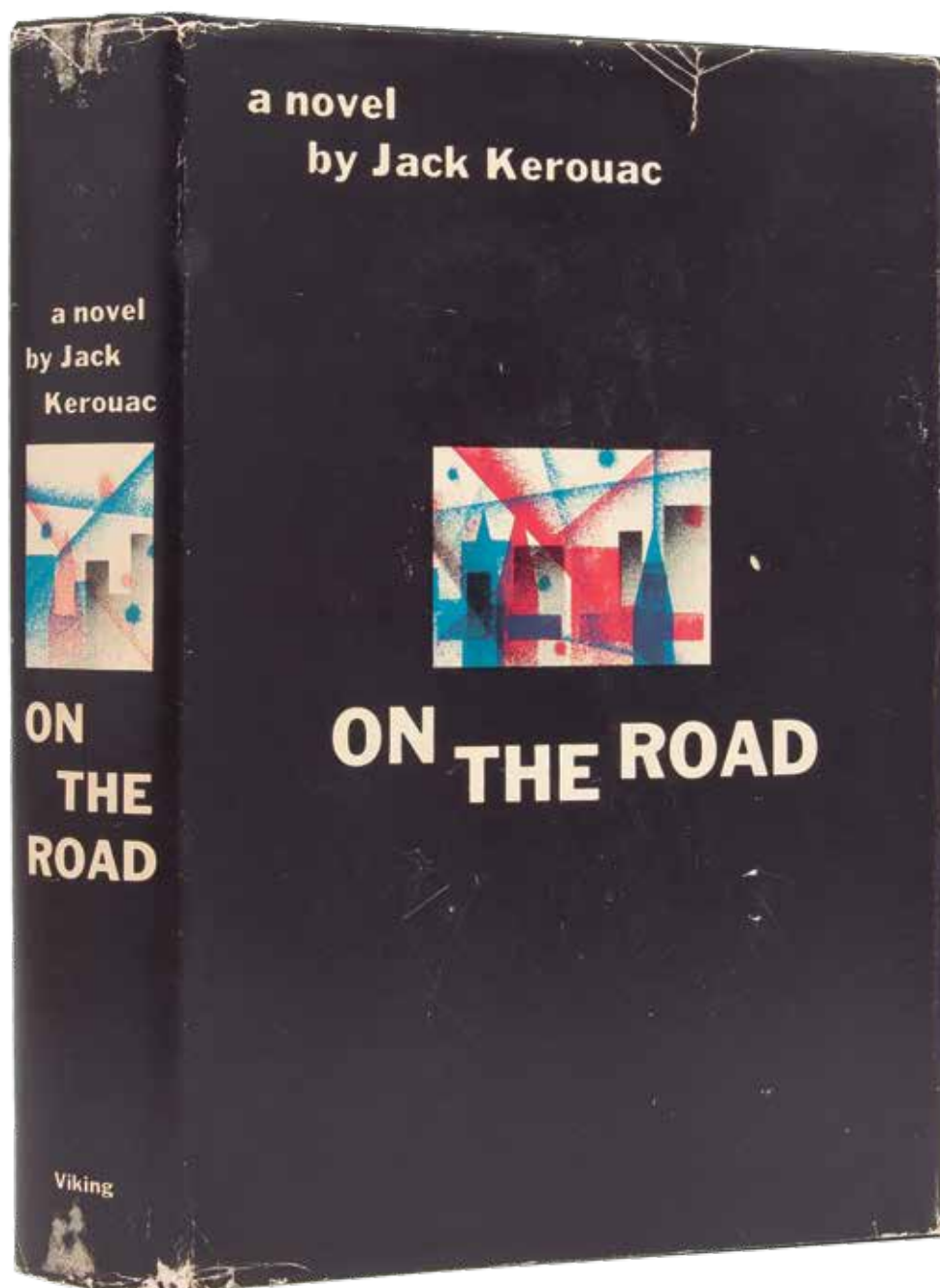
*"The only people for me are the mad ones..."*

45. Kerouac, Jack

**ON THE ROAD**

New York: The Viking Press, 1957. First edition. A Nearly Fine copy with a small spot to the red top-stain, internally clean and unmarked. In a Very Good+ unrestored first issue jacket. A few short tears (no loss) and some rubbing at the spine ends and corners, otherwise a very attractive example.

"It changed my life like it changed everyone else's," Bob Dylan said of *On The Road*. Jack Kerouac's classic *Roman A Clef*, published in 1957, was the defining work of the beat generation. It follows the travels of Sal Paradise, a stand in for Kerouac himself, and is based on a series of journeys Kerouac took from 1947 to 1950. The work was typed up on a continuous "scroll" of sheets that Kerouac had taped together. *On The Road* appears on both Modern Library's list of the 100 best novels of the century and on Time Magazine list of the 100 best English language novels from 1923-2005. "[I]ts publication is a historic occasion... the most beautifully executed, the clearest and the most important utterance yet made by the generation Kerouac himself named years ago as 'beat,' and whose principal avatar he is" (Contemporary New York Times review). Near Fine in Very Good + dust jacket.





*"Our England is a garden that is full of stately views"*

## 46. Kipling, Rudyard

### THE GLORY OF THE GARDEN

[New York]: [Privately printed by Walter Gilliss], [November, 1922]. First separate edition. First issue. Broadside (285 x 388 mm) with single fold. Printed in red and black with decorative gilt borders. Bookplate of E. H. Mills to chemise. Minor offsetting to verso from bookplate; a fine and bright copy. Housed in a custom red cloth chemise with full red morocco pull-off slipcase.

Kipling's poem first appeared in *A History of England* in 1911. This separate broadside publication was an unauthorized edition and, apparently, done by Walter Gilliss (1855-1925), the "typographical advisor" to Kipling's publisher F. N. Doubleday. Richards cites an auction catalogue from 1936 to suggest that only six copies were printed of this first issue.

An eight stanza poem in quatrains, Kipling's "The Glory of the Garden" is a fine example of the author's patriotic poetry. It describes Britain through an extended metaphor of a well-designed and maintained garden. Harkening back to the perfection of Eden, Kipling states that this garden has natural beauty but must be sustained through committed work. There were two issues. In the first, the words "the" and "terraces" are printed as one word in the third line of the first column, and, in the following line, the words "the" and "eye" are printed "thee ye." These typographical errors were corrected for the second issue which, in some copies, omitted Kipling's name in the lower right corner.

Richards notes that the publication "appears to have been done solely for Gilliss's pleasure." This would account for the scarcity of copies. A later edition was produced by Alan Tabor, a graduate of the Manchester School of Art and the Royal Academy of Art, who arranged with Kipling to issue an edition of 5,000 copies.

Livingston 352; Stewart 361; Ballard CLX; Grolier 423; Richards E1-119. Fine.



*An early Kipling rarity and first appearance of a classic ghost story*

## 47. Kipling, Rudyard

### QUARTETTE, THE CHRISTMAS ANNUAL OF THE CIVIL AND MILITARY GAZETTE

Lahore: The Civil and Military Gazette Press, 1885. First edition. First edition, first impression, of the book written by members of the Kipling family. Octavo. Original wrappers, printed in black. Housed in a red cloth chemise with a red morocco-backed slipcase. Ownership signature on front wrapper. Loss to most of spine, minor chip at top right corner of front wrapper, some slight rust-staining; a very good copy and a particularly attractive example. Published in an edition of 250 copies, it is rare in original wrappers and with advertisements at the end. The book includes the first appearance of "The Phantom 'Rickshaw'" and "The Strange Ride of Morrowbie Jukes, C. E."

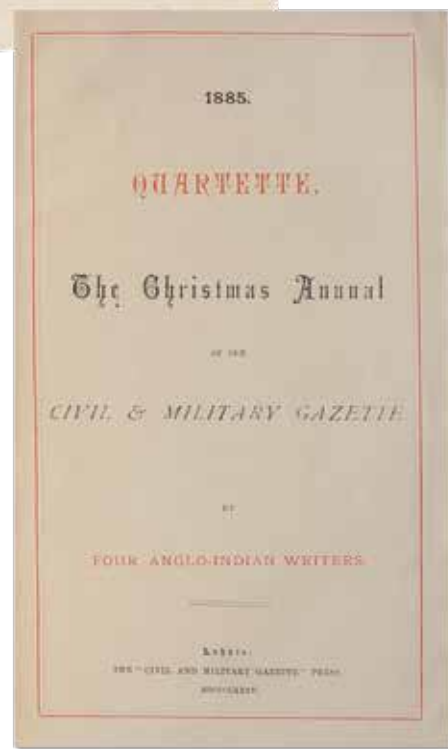
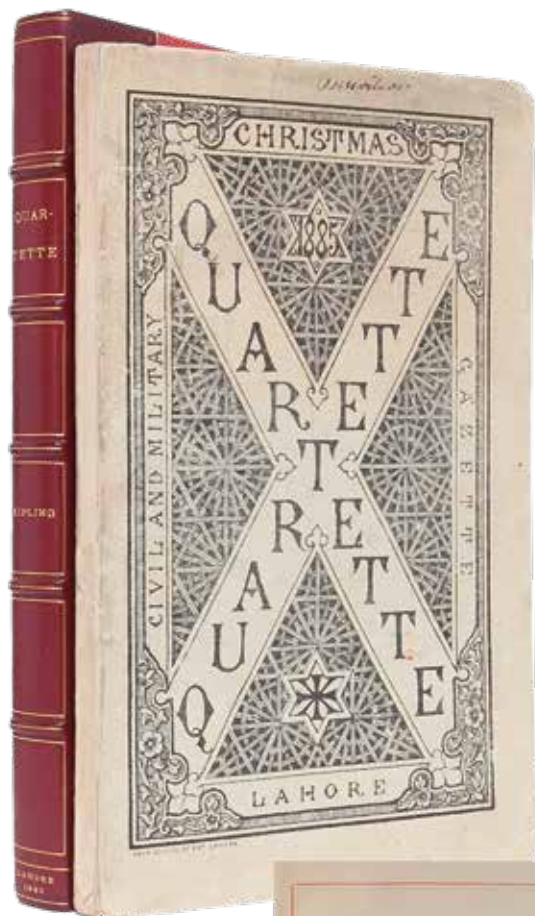
Kipling described the conception of this work in his autobiography, *Something of Myself* (1937). He noted that "in the cold weather of [18]85 we four made up a Christmas annual... which pleased us a good deal and attracted a certain amount of attention. (Later, much later, it became a 'collector's piece' in the US book-market, and to that extent smudged the memories of its birth)."

The 16 pieces, comprising eight in prose and eight in verse, were written by "four Anglo-Indian writers" (as described on the title page and remaining anonymous throughout the book) who were Kipling, his father, mother, and sister. Kipling had initiated the publication with the Civil and Military Gazette and it was sold by subscription.

This slim volume gave the 19 year old writer an opportunity to publish his work and he contributed half of the texts. The ghost stories would become better-known and were reprinted within *The Phantom 'Rickshaw* and other tales in 1890. Kipling's father had been somewhat against publication of *Quartette* and wrote to Margaret Burne-Jones that he had hoped that someone would "rap [Rudyard's] knuckles for the unwholesomeness of 'The Phantom 'Rickshaw' and the coarseness of the 'Tragedy of Teeth.'"

The binding of the publication was particularly chaotic. According to Kipling, the work took place at night by candlelight and he provided workers on overtime with tots of brandy and plugs of free tobacco to encourage the "forty odd men besides binders to keep *Quartette* going". Publication was announced on 19 December and the front cover was possibly designed by John Lockwood Kipling, then serving as the first principal of the Mayo School of Art in Lahore. Richards notes that the advertisements "sometimes vary in number". He states "copies are known with only three leaves, or four leaves or six or even eight, with a blank final yellow leaf, instead of the more standard seven. Copies were also bound without advertisements (at Kipling's direction for family members)... In some copies the last of the seven leaves of advertisements is pink rather than pale yellow." Additionally, "the rear endsheet has been excised from some copies... with the stub pasted to the terminal leaf of advertisements." The present copy carries seven leaves of which the final leaf is pink.

Martindell 4; Livingston 5; Stewart 7; Ballard VII; Grolier 18; Richards A4. Very Good +.



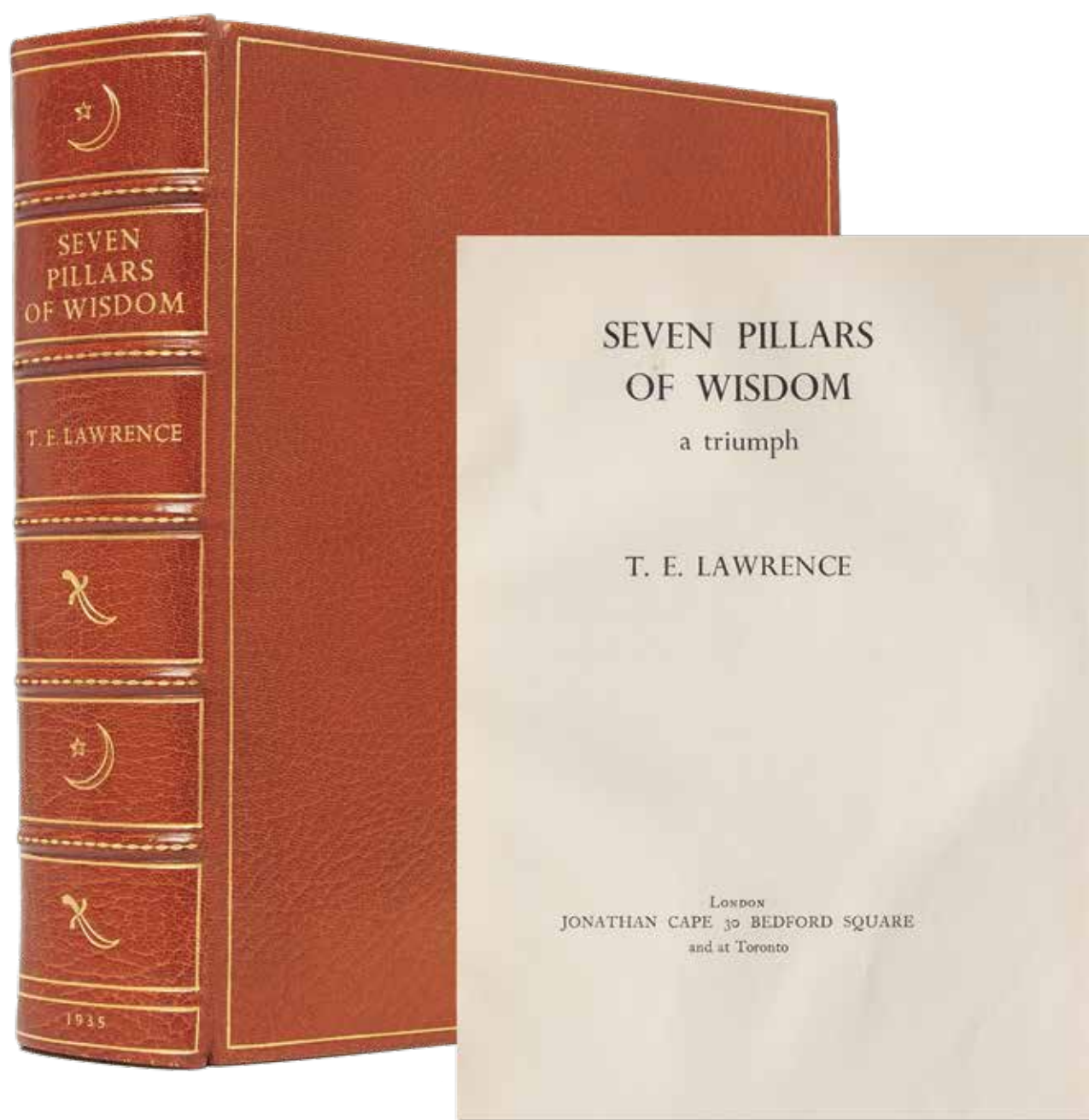
*A remarkably accurate military history interwoven with heroic adventure and spiritual insight*

**48. Lawrence, T. E.**

**THE SEVEN PILLARS OF WISDOM**

London: Jonathan Cape, 1935. First trade edition. Finely bound by Bayntun-Riviere in full crushed brown morocco. Raised bands on the spine with gilt titles and decorative ornaments, all edges gilt. Marbled end papers. Illustrated with a black and white portrait frontispiece, 53 additional plates and 4 maps by Eric Kennington, William Rothenstein, Augustus John, William Roberts and others. An exceptionally pleasing copy of this important work.

A remarkably accurate military history interwoven with heroic adventure and spiritual insight, *The Seven Pillars of Wisdom* was itself an epic in its creation given Lawrence's multiple manuscripts and drafts that slowed the final release for almost a decade. During the process, Lawrence remained grateful to his subscribers and guaranteed that there would be no library or review copies in his lifetime; and he worked to ensure that each copy in the subscribers' edition would be unique. The release of the trade edition in 1935 made his epic narrative accessible to the public and cemented his reputation in the modern imagination.





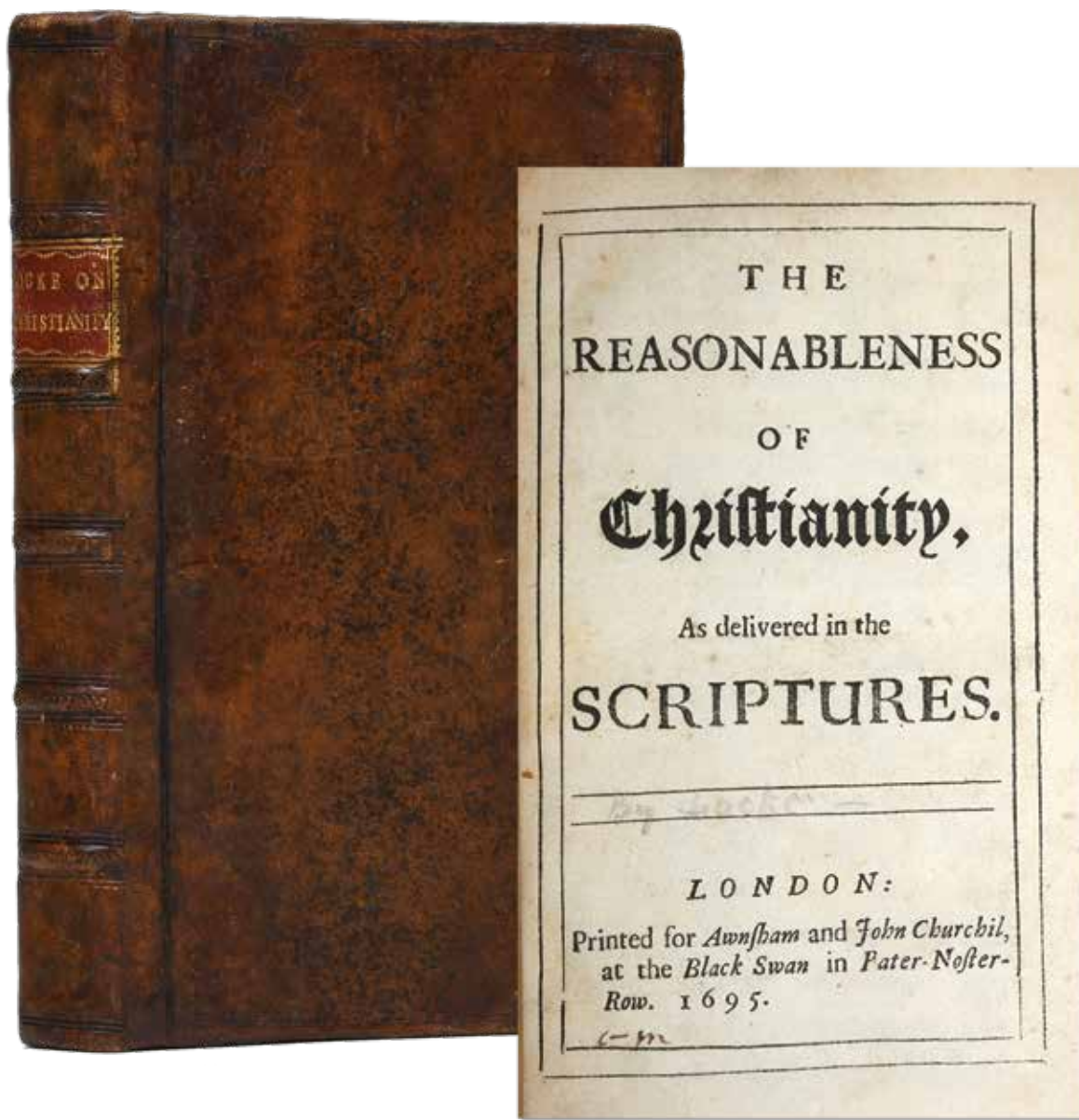
*A philosopher's approach to religion, which stirred controversy*

**49. Locke, John**

**THE REASONABLENESS OF CHRISTIANITY**

London: 1695. First edition, second state, of Locke's key theological treatise, "a work of apologetics, intended to set out 'the doctrine of our Saviour and his apostles, as delivered in the Scriptures, and not as taught by the several sects of Christians.' Octavo (170 x 107 mm). Contemporary speckled calf, rebaked and recorned to style with red morocco label, red speckled edges. Later 18th-century bookplate of one Thomas Mills to front pastedown, early shelfmark inscription to front free endpaper. Short closed tear at head of B1 and foot of B2, light browning, slight worming at foot of B3-B8, slight chip to upper outer corner of E5 and E8, none affecting text, light browning to endpapers and sporadic light foxing to contents. A very good copy. There were three states of the first edition, distinguished by the number of errata listed on the errata leaf, but without any changes to the text between first and second state. Locke's own interleaved copy at Harvard is also in the second state.

The Reasonableness of Christianity was published anonymously near the beginning of August 1695, and at once aroused controversy. The enterprise of presenting Christianity as reasonable caused little offence, but many readers regarded the version of Christianity advocated as unduly attenuated: a simple requirement of acknowledging Jesus to be the Messiah seemed to indicate sympathy with the anti-trinitarianism of the Socinians" (ODNB). Locke followed the work with a Vindication in November 1695, and a Second Vindication in 1697, in response to assaults on the work by the Calvinist divine John Edwards. Yolton 229.



*Rarely found in such condition, the first appearance of Melville's famous novel  
under the familiar title Moby Dick*

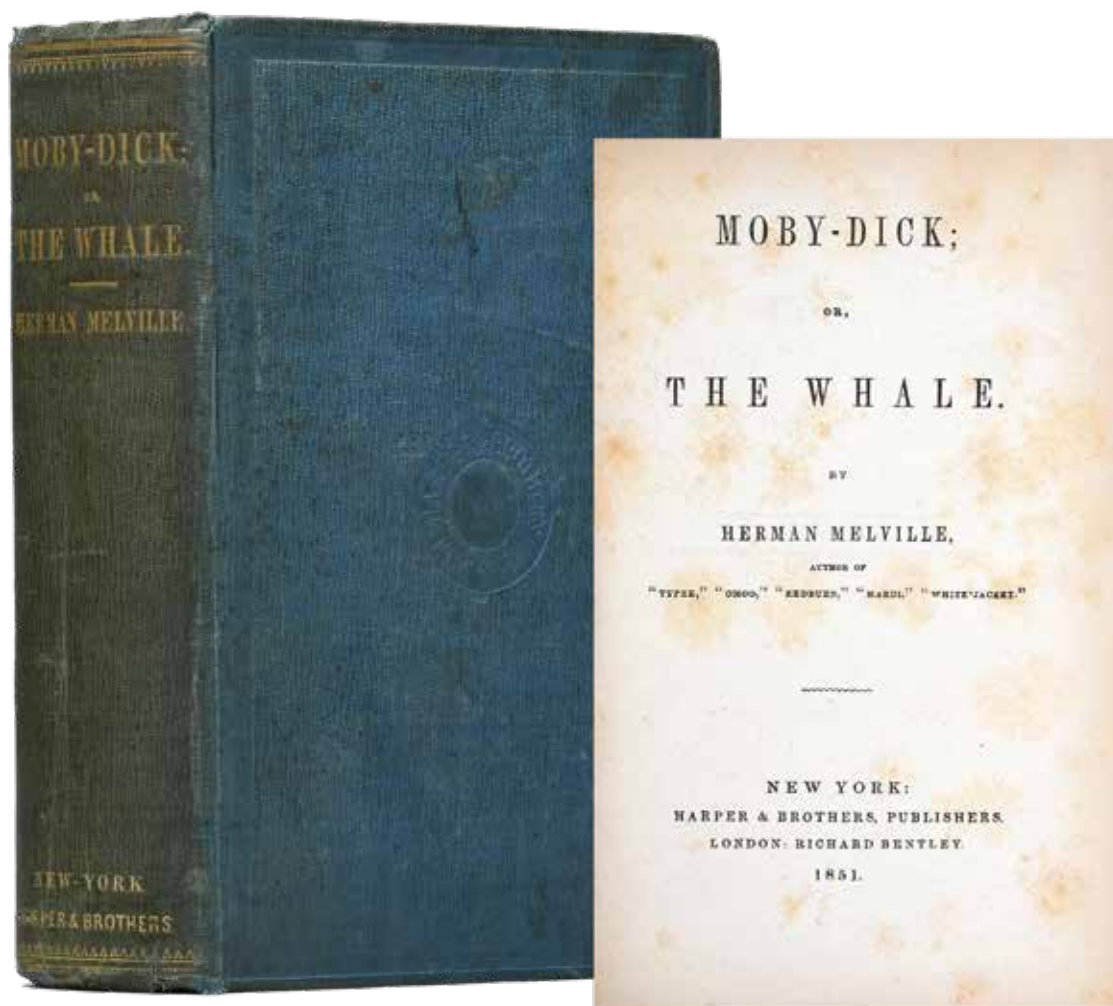
## 50. Melville, Herman

### MOBY DICK

New York: Harper & Brothers, 1851. First American edition. The present copy is in the first binding, BAL's "A" state in blue, with orange endpapers and the publisher's device stamped centrally on the covers. Copies in first issue bindings appear in black, blue, grey, green, purple-brown, red, and slate coloured cloth, without any priority - as Sadleir notes, it was the custom of American publishers in the 1850s and 1860s to bind an edition in cloths of various colours, for the purpose of window display. Original blue cloth, spine lettered in gilt with decorative band in gilt at head and foot, covers blocked in blind with thick one-line border and central publisher's life-buoy device, orange coated endpapers. With 6 pp. publisher's advertisements at rear. Contemporary engraved bookplate of D. Rosell, Jr. on front pastedown. Spine a touch slanted and darkened, ends and corners gently bumped and worn with minor loss at foot (minor tear neatly secured), cloth soiled with a few faint marks and small split along rear joint, shallow knock at lower edge of front cover; orange endpapers with usual offsetting, inner hinge expertly repaired, contents foxed as often, free of annotations and otherwise clean bar the occasional mark, small closed tear at lower edge of leaf 2.7 (pp. 37-8) due to overhanging corner. A very good copy overall. Housed in a dark blue quarter morocco solander box by The Chelsea Bindery.

Melville's famed novel of a sea captain engaged in an obsessive chase after his nemesis, the white whale Moby Dick, and possessing one of the most famous openings in literature: "Call me Ishmael." The US edition was the first to appear under the familiar title, and contains 35 passages and the epilogue omitted from the English edition which slightly preceded it. Moby-Dick was originally issued in London earlier the same year, set from the New York sheets and titled *The Whale*. Now universally acclaimed, at the time the novel was a "complete practical failure, misunderstood by the critics and ignored by the public; and in 1853 the Harpers' fire destroyed the plates of all his books and most of the copies remaining in stock" (DAB, vol. 12, p. 523) - it is estimated that only about sixty copies survived.

BAL 13664. Grolier American 60. Johnson High Spots 57. Sadleir 221, 229.



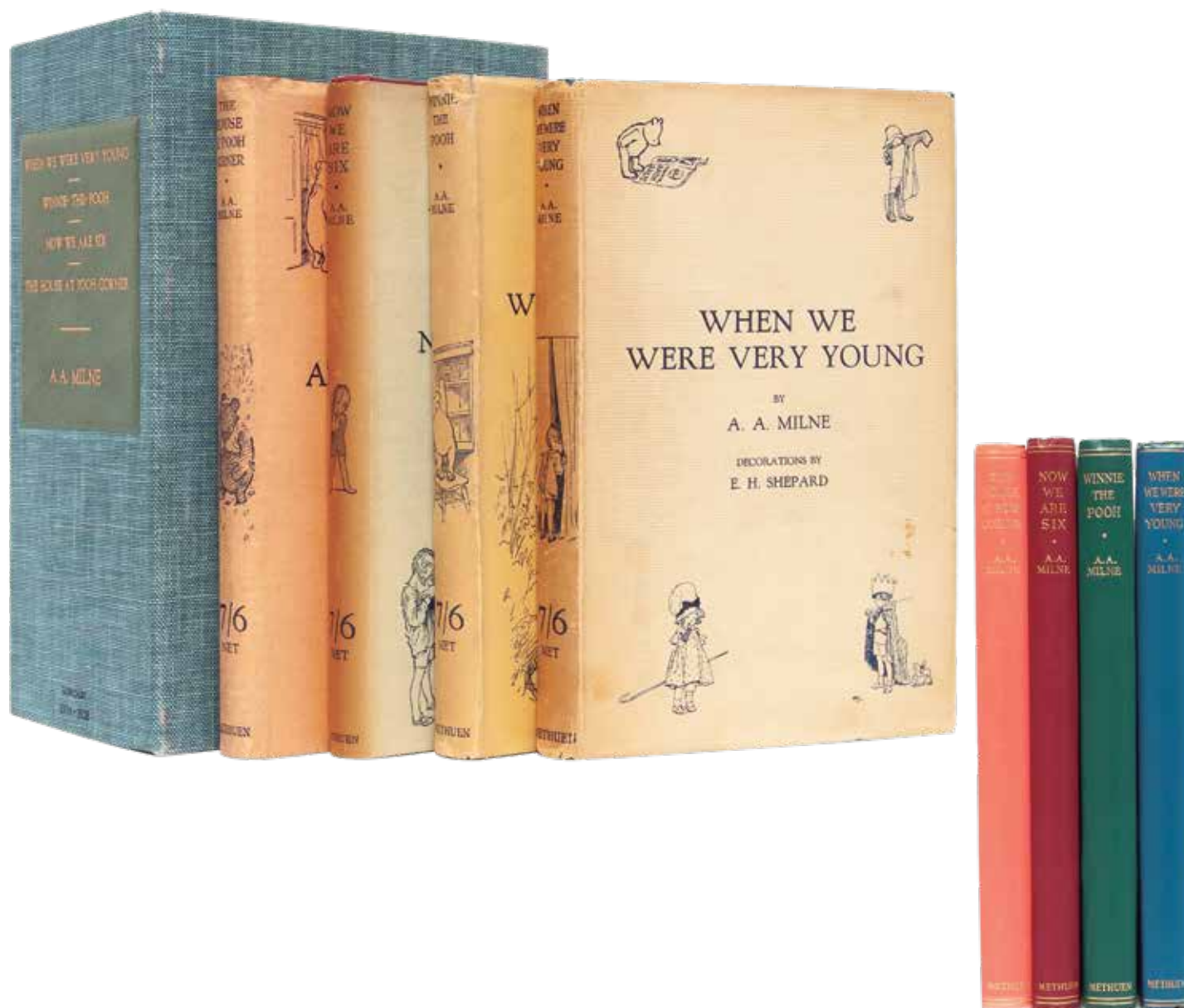
*From a period of pain and healing emerged unforgettable children's books about kindness and friendship*

**51. Milne, A. A. (E. H. Shepard, illustrator)**

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

London: Methuen & Co. Ltd., 1924, 1926, 1927, 1928. First editions. A Fine set in Near Fine jackets. WWWVY in the second state, with IX on the contents page. Slight toning to the jacket spine and a few minor nicks, but much better than typically found. Winnie the Pooh jacket with slight toning to the spine and one short tear at the crown repaired on the verso with archival adhesive. Now We Are Six with some toning to the jacket spine, otherwise a fresh copy. House at Pooh Corner with a few spots of foxing to the closed text block and a touch of soiling at the jacket crown. Overall, a lovely set, preserved in a custom clamshell case.

A set of children's classics treasured the world over, the Pooh Books' "sweet, oft-befuddled bear actually evolved out of A. A. Milne's unquiet time on the Western Front during WWI. Injured at the First Battle of Somme in 1916, his time in the trenches left Milne with 'shell shock' (what we now call PTSD). The following year, he uprooted his family, moving from London to the quieter country retreat of Crotchford Farm. Milne and his only child, Christopher Robin...spent countless hours exploring the woodlands of the Ashdown Forest, often accompanied by his son's stuffed animal collection" (Smithsonian Magazine). From these periods of pain and healing came a series of books about friendship and kindness that continue shaping people's lives from childhood through adulthood. And while film and television produced by Disney have across the decades re-shaped some of the stories and images of "that silly old bear" and his friends, the originals still endure. Fine in Near Fine dust jacket.





*Large plate issue of the finest illustrated edition of Paradise Lost*

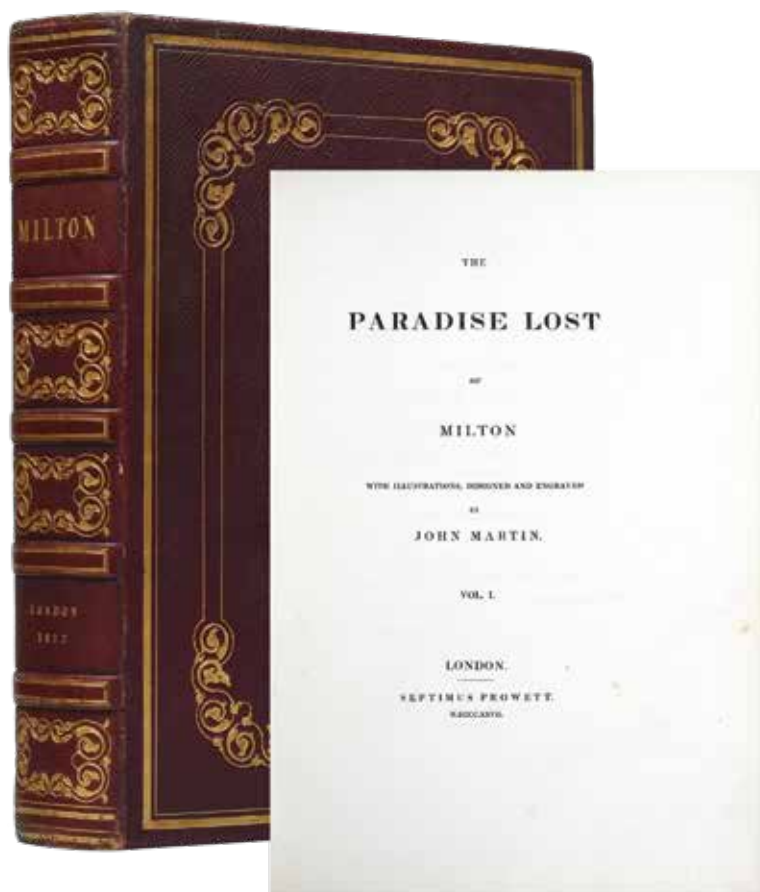
## 52. Milton, John (John Martin, illustrator)

### THE PARADISE LOST OF MILTON

London: Septimus Prowett, 1827. First Thus. Two volumes bound in one, large quarto (380 x 270 mm). Contemporary burgundy morocco, elaborately gilt-tooled, turn-ins and edges gilt. With 24 mezzotint illustrations by Martin with tissue guards, in the larger format. Offsetting from plates, occasional light foxing, chiefly to margins.

A handsome copy of the more desirable large plate issue. John Martin's *Paradise Lost* maintains a strong claim to be the finest illustrated edition of the poem ever produced. Already famous as an artist for his bold and melodramatic paintings, Martin was commissioned by Septimus Prowett to turn his talents to Milton. Unlike other artists in the period who were commissioned for book illustration, who generally produced paintings which were then replicated as engravings, Martin produced his illustrations directly as mezzotints. The possibilities of mezzotints, which allow far greater detail and experimentation with lighting than usual steel engravings, were fully exploited by Martin, and in turn *Paradise Lost* "was ideal material for Martin, who echoed Milton's solemnity while opening out his cadences in the imagery of groves and chases bathed in silvery light and an underworld where fires tongue the darkness and bridges span nothingness and Satan's armies infest the gloom. In mezzotint Martin's vision thrived" (ODNB).

Martin engraved each illustration twice, on a larger and a smaller plate size. The work was issued in eight different formats, four with the larger plates and four with the smaller. There is no priority between the larger or smaller plate issues, or the eight formats. Yet the plate size is a major consideration for the collector and certainly to be preferred, as the larger plates are superior in detail and execution; the smaller mezzotints "suffer greatly from reduction" (Ray). Prior to their publication in the present book form, the plates were first published in 12 parts from 1825 to 1827.



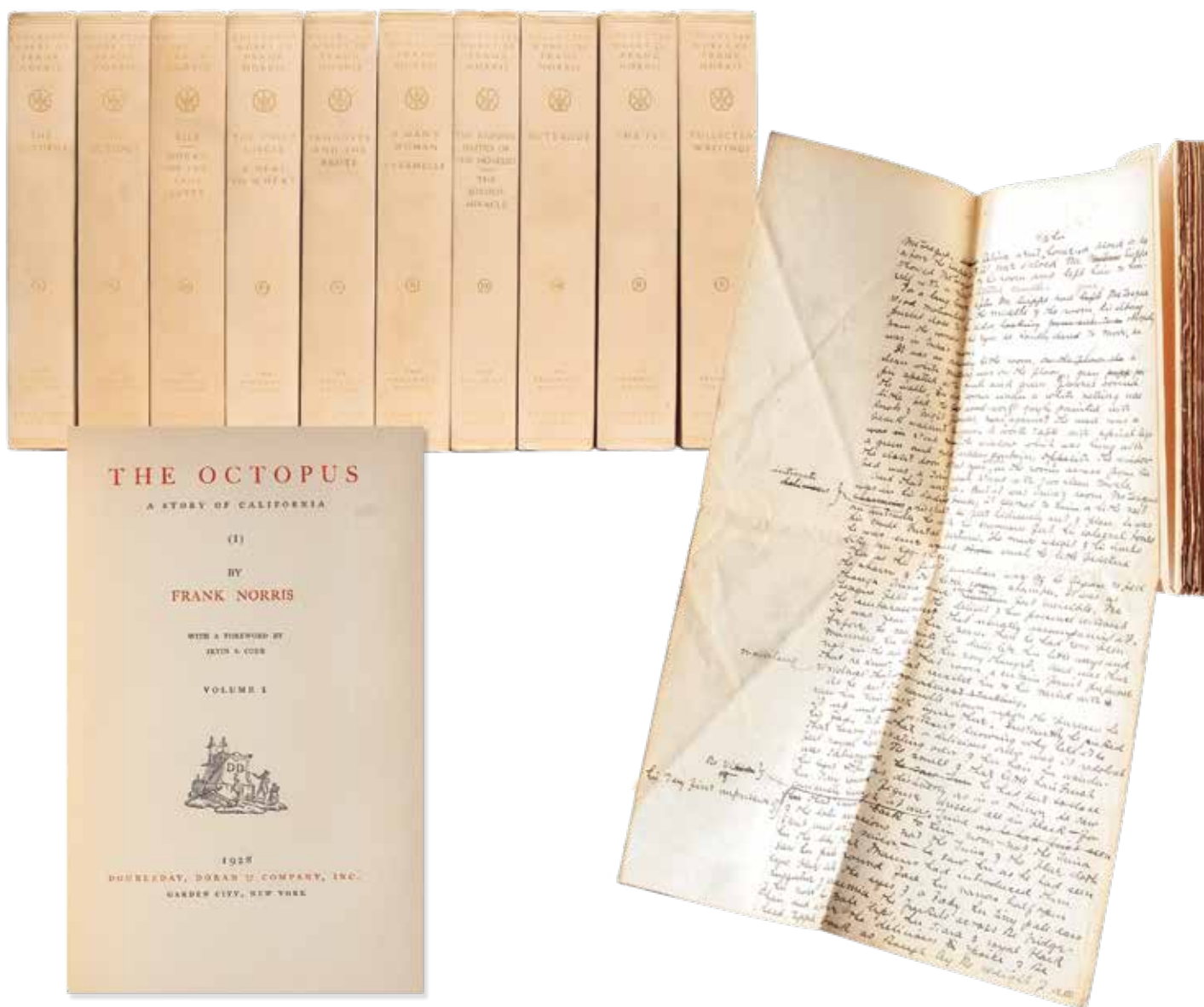
*"A vividly authentic and highly readable picture of life in California at the turn of the 20th century"*

### 53. Norris, Frank

## THE ARGONAUT MANUSCRIPT LIMITED EDITION OF FRANK NORRIS'S WORKS (IN 10 VOLS.)

Garden City: Doubleday Doran & Company, 1928. First edition. Number 193 of 245 sets produced. This set with the original holograph manuscript page present from McTeague tipped in, written in Norris' hand. The manuscript page text passage corresponds to the last line of page 76 through line 25 on page 78 of the first edition of McTeague. It describes McTeague's thoughts about and a description of the bedroom of Trina. Bound in publisher's white parchment paper boards with gilt monogram on the front cover. Title page printed in red and black. A Fine set overall with just a hint of toning to the spines, otherwise fresh and clean.

Despite being born in Chicago and living in locales from Paris to South Africa in his time as a correspondent, the American novelist and naturalist Frank Norris is most often associated with California as a result of how his key works "present a vividly authentic and highly readable picture of life in California at the turn of the 20th century" (Britannica). McTeague, a naturalist work set in San Francisco and centered on spousal murder, and The Octopus, "dealing with the economic and social forces involved in the production, distribution, and consumption of wheat" in California placed Norris "in the front rank of American novelists" (Britannica). Here, his key fiction and non-fiction works are drawn into one place, encapsulating a career which "sought to describe with realistic detail the influence of heredity and environment on human life," and which functioned as an "agent for social betterment" (Britannica). Included at the front of this set is a manuscript sheet in the author's hand. Fine.



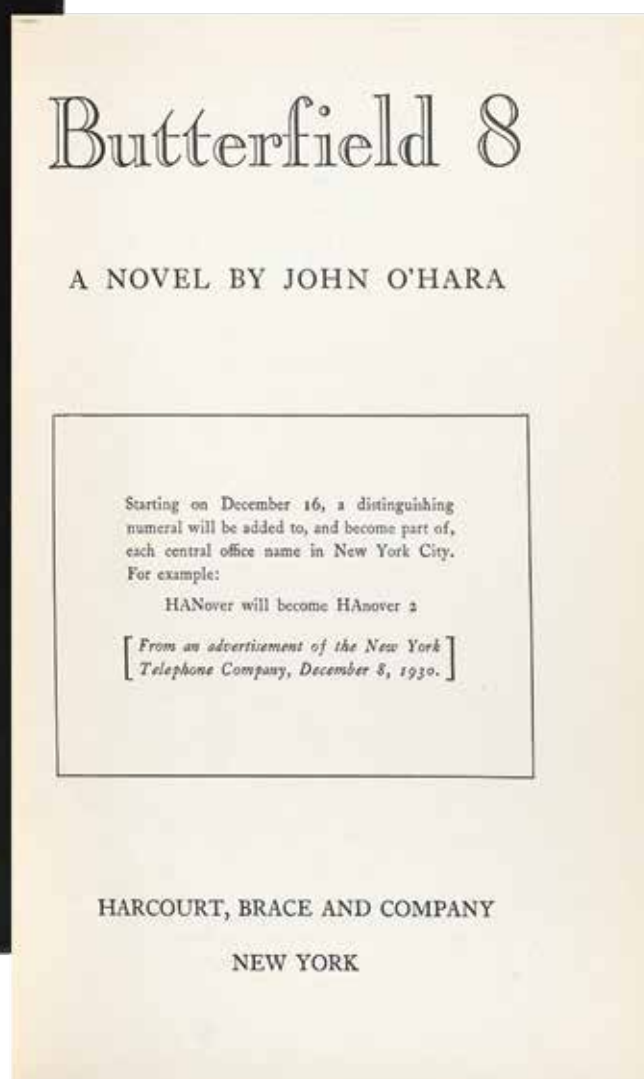
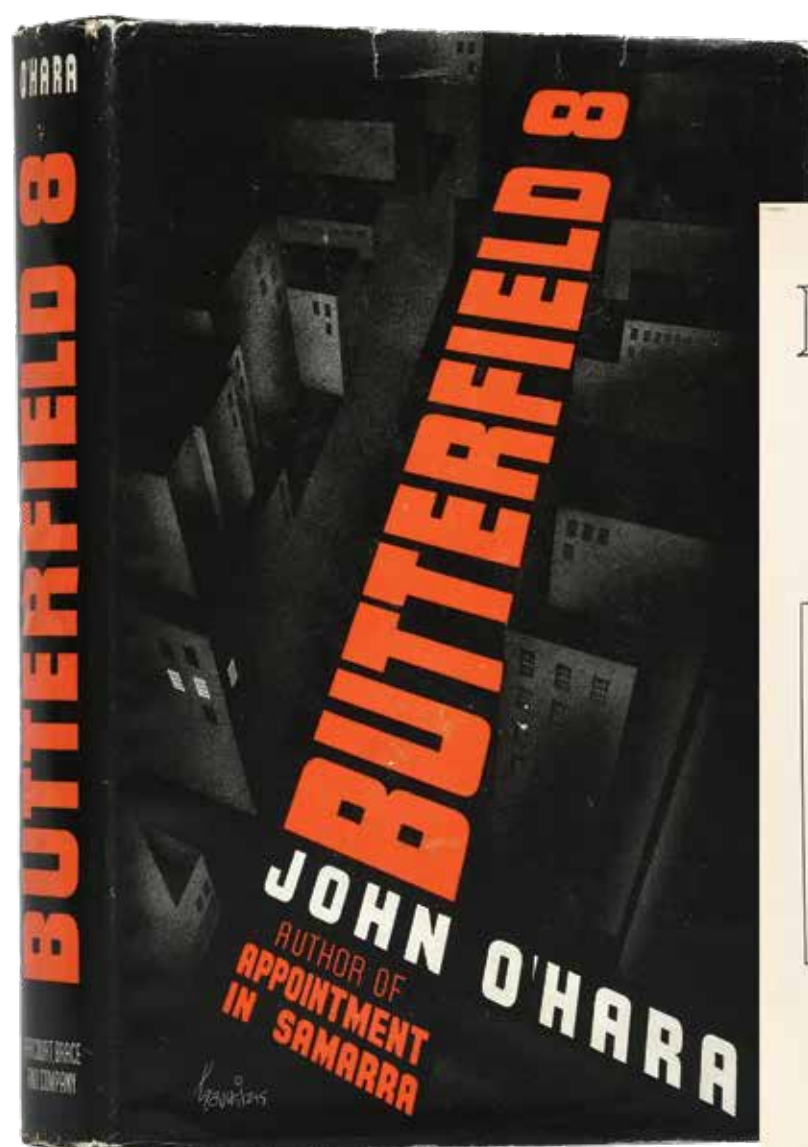
*O'Hara's gritty and intimate depiction of sexual relationships for-pay in 1930's Manhattan*

#### 54. O'Hara, John

### BUTTERFIELD 8

New York: Harcourt Brace and Company, 1935. First edition. First impression. Original glossy black cloth, lettering to spine in gilt. With dust-jacket. Extremities slightly bumped, browning to endpapers, minor scratch to fore-edge; a Near Fine and sharp copy. Dust jacket slightly soiled with extremities frayed with minor tears, but quite fresh overall. Housed in a custom black morocco-backed folding box.

The author's second novel, a realist roman a clef based on the life of murdered flapper Starr Faithfull, was filmed in 1960 to critical acclaim. Starring Elizabeth Taylor, who would win her first Oscar for the role, the narrative follows the tragic affair of Manhattanite and sex worker Gloria Wandrous with a wealthy married man. Both the novel and film emphasize Wandrous' family background, sexual history, circle of friends, and the ensuing economic struggles that might lead a woman into the dangerous world which ultimately brought her to her end. Near Fine in Near Fine dust jacket.





**55. Paine, Thomas**

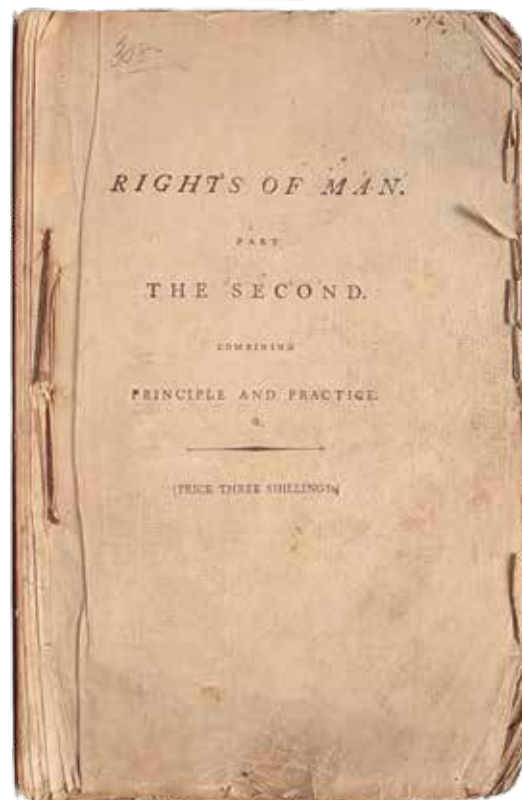
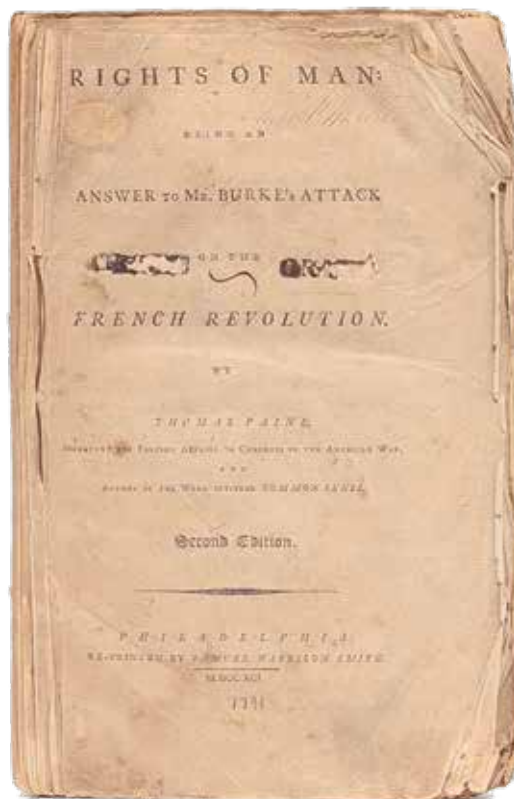
**RIGHTS OF MAN**

Being an Answer to Mr. Burke's Attack on the French Revolution. Philadelphia: Re-Printed by Samuel Harrison Smith, 1791. First American edition. An exceptional survivor in wrappers as issued. With both issue points present: stating "Second Edition" on the title page and containing the infamous "Jefferson extract." Measuring 220 x 140mm and collating complete: [1]-105, [1, blank]. With general toning and light soiling throughout. Contemporary ownership signature to title page, with loss to paper (but no text) where a prior owner's name has been defaced. Edges and upper right corner chipping and bumped; rear leaf present but detached, with loss including text from a portion of the upper left corner. The last true first London edition to sell at auction (one of just about 100 copies that were sold before the run was recalled hours after release) which was a 1st edition of part one and a 2nd edition of part two, sold for \$250,000. Here we have the first American edition of part one. ESTC records copies at only 14 institutions, all within the U.S. We could find only one other copy in the modern auction record.

[Together with]. Paine, Thomas. Rights of Man. Part the Second. London: J. S. Jordan, 1792. Fourth Edition. Collating complete; xv, [1], 178. Bound, like its companion, in original printed wrappers and measuring 220 x 140mm. Paper at header of title page removed, likely to prevent ownership identification. With general toning and light soiling throughout; edges somewhat chipped. Loss of paper to rear wrap. Together a pair of exceptional survivors. Housed in a custom quarter morocco slipcase with chemise.

The circumstances surrounding the first American edition of Rights of Man (denoted by its Second Edition statement on the title page and the presence of the unlicensed extract of Thomas Jefferson's private letter about it) were marked by exceptional speed. "The first printing of Rights of Man appeared in London on 22 February 1791, a date which prompted Paine to tip the dedication to the President into the first bound copies. That issue was recalled by the publisher within a few hours, but not until more than one hundred copies had been sold" (National Archives). Stateside, a copy reached the hands of John Beckley, who shared it with Thomas Jefferson and James Madison. As a result of these swift exchanges, Beckley's instructions for Jefferson to send the pamphlet to merchant and revolutionary Jonathan Bayard Smith resulted in Smith's son, nineteen year old printer Samuel Harrison Smith, producing the first American edition of Rights of Man. "The work was speedily issued" and released on "Tuesday, the 3rd of May...Exactly one week had elapsed since Jefferson transmitted Beckley's copy to the father of the publisher" (National Archives). Marked "Second Edition" on its title page, Harrison's publication identified "the Secretary of State as the one who had 'transmitted a copy of this Pamphlet for republication' and in omitting the explanation that this had been done at Beckley's desire, Smith permitted his readers the inference that it was Jefferson who had sponsored the publication" (National Archives). Controversy ensued. Among the results were Smith's reprinting of an altered text, marked as the "Second Philadelphia edition, from fourth London edition, corrected and enlarged" and containing one less page: removing the notorious Jefferson extract.

ESTC W36410. Evans 23664. PMM 241. Very Good.



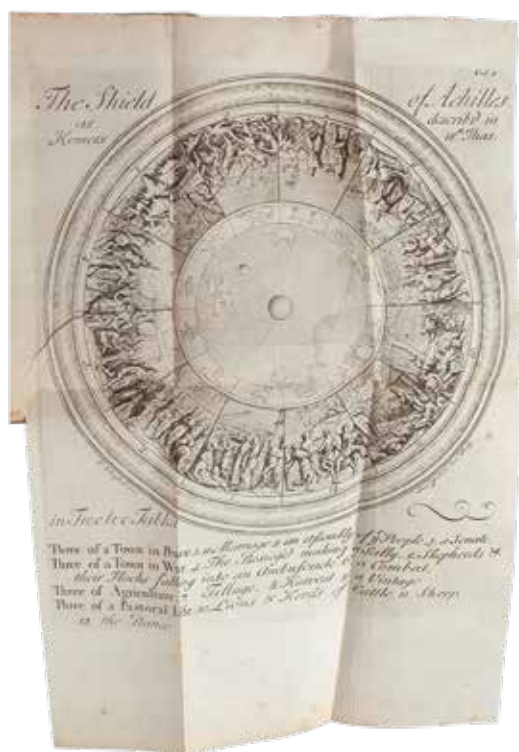
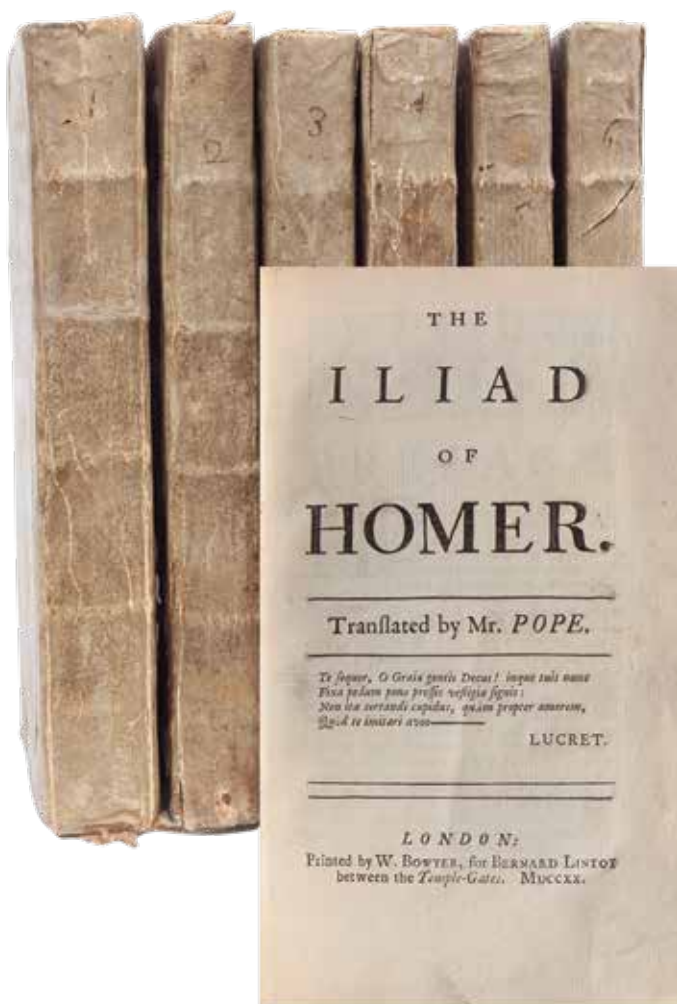
*"The greatest translation ever achieved in English or in any other language"*

## 56. Pope, Alexander; Homer

### THE ILIAD OF HOMER, TRANSLATED BY MR. POPE (IN 6 VOLS.)

London: W. Bower for Bernard Lintott, 1720. Six 12mo. volumes (pages 175 x 108 mm). Contemporary vellum with marbled paper boards. Volume one with a split at the spine professionally closed, the other volumes untouched. A few short splits in the vellum, but generally holding well. Collating [36], 70, [2], 250, [2]; [5], 6-19, [3], 242; 225, [3]; [6], 267, [3]; [6], 249, [9]; [6], 190, [56]: complete with dedications and adverts to front and rear of volumes and including the frontis portrait of Homer, as well as the four folding plates. Plate measure as follows: Frieze 187x153mm; Greek Map 281 x 200mm; Illustration of Troy 248x177mm; Shield of Achilles 320x244mm (with 3.25 inch closed tear at center). Previous owner's name on title pages, Robert Kingston, dated 1754; occasional inoffensive early marginalia throughout. On the whole, an authentic early set, the first issue in this smaller format.

"In 1713, when he was only 25 years old, Alexander Pope assumed a momentous risk. Barred by his Roman Catholic religion from the normal apparatus of Government and private patronage, he took subscriptions for a large-scale project that filled his life for the next seven years and established his absolute preeminence among the poets of his time. The result was a version of Homer's Iliad that Samuel Johnson pronounced the greatest translation ever achieved in English or in any other language" (Wills). This work has stood the test of time, providing English speakers with an accurately ritualistic version of Homer that captures the scenes of sacrifice, prayer, combat, and oratory so critical in the Greek world view. An incredible translation of one of the world's greatest adventure stories.





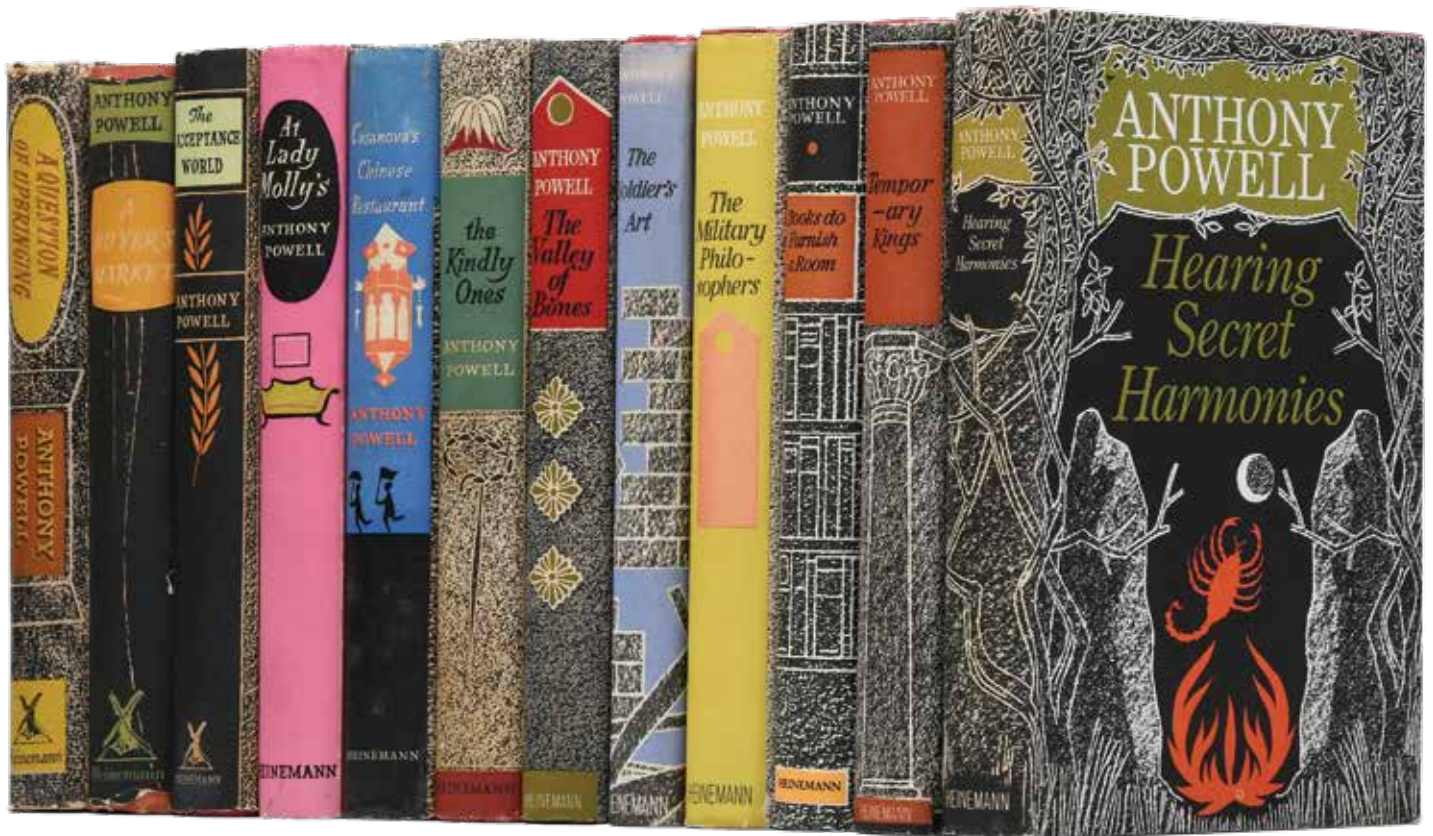
**57. Powell, Anthony**

**A DANCE TO THE MUSIC OF TIME (COMPLETE SET IN 12 VOLS.)**

London: William Heinemann, 1951-1975. First editions. First impressions, of the complete series of the author's celebrated novel sequence. 12 volumes, octavo. Original red cloth, spines lettered in gilt on black ground, publisher's device in blind on rear covers. With dust jackets.

A complete set, including *A Question of Upbringing*; *A Buyer's Market*; *The Acceptance World*; *At Lady Molly's*; *Casanova's Chinese Restaurant*; *The Kindly Ones*; *The Valley of Bones*; *The Soldier's Art*; *The Military Philosophers*; *Books Do Furnish a Room*; *Temporary Kings*; *Hearing Secret Harmonies*. *A Dance to the Music of Time* is the work on which Powell's reputation rests. The series, likened by Evelyn Waugh to "a continuous frieze in high relief, deep cut and detailed" (ODNB), covers more than 50 years in the life of Nicholas Jenkins. "The novel is less about Jenkins than about the world he belongs to, in which the more raffish elements of the establishment commingle with the upper echelons of bohemia, the usual catalysts being their wives, mistresses, and lovers. Observing how these incoherent bodies interact, and the bizarre unions that result, Jenkins discerns a pattern dictated by the rhythm of life - hence the theme of the novel, which is that its characters, like the Seasons in Poussin's painting, are engaged in a ritual dance to the music of time" (ibid.)

Near Fine in Near Fine dust jacket.





*Rand's comprehensive outline of Objectivism, presented to a colleague*

## 58. Rand, Ayn

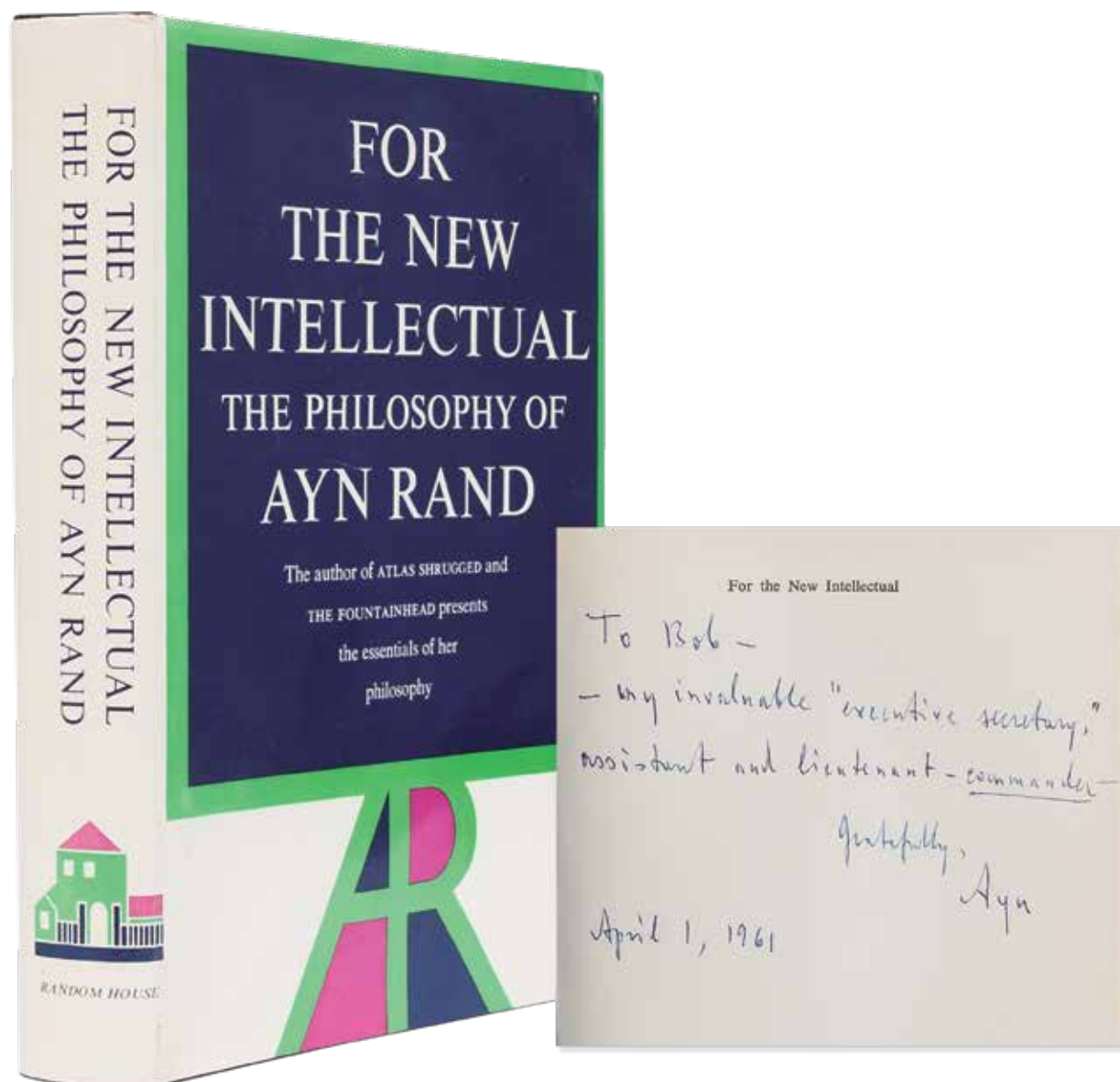
### FOR THE NEW INTELLECTUAL

#### *Presentation Copy*

New York: Random House, 1961. First edition. Original black publisher's cloth binding. Small bump to top front corner. Dark blue endpapers with mild offsetting. Near Fine in a like jacket, which is unclipped and shows only slight creasing and wear to corners. Inscribed and signed by Rand on the half title in the year of publication: "To Bob -- my invaluable 'executive secretary,' assistant and lieutenant commander-- Gratefully, Ayn. April 1, 1961." Robert Hessen, to whom this copy was inscribed, was Rand's trusted personal assistant.

Rand's chronicle crediting Aristotle with the rise of Western civilization and calling for the present generation of intellectuals to prevent civil destruction by continuing to value and promote abstract ideas and individuality. "In response to the practical problems of the 1960s many public figures were calling for a retreat from intellectual concerns in favor of blind tradition or range-of-the-moment pragmatism. Ayn Rand rejected this approach...For the New Intellectual is Rand's manifesto on the fundamental producers and their enemies in Western civilization, the philosophical ideas responsible for this conflict, and the philosophy necessary to lead Western civilization to new heights" (Ayn Rand Lexicon).

Bonhams lot 3187 (2005). Provenance: From the private collection of Jay T. Snider. Near Fine in Near Fine dust jacket.



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

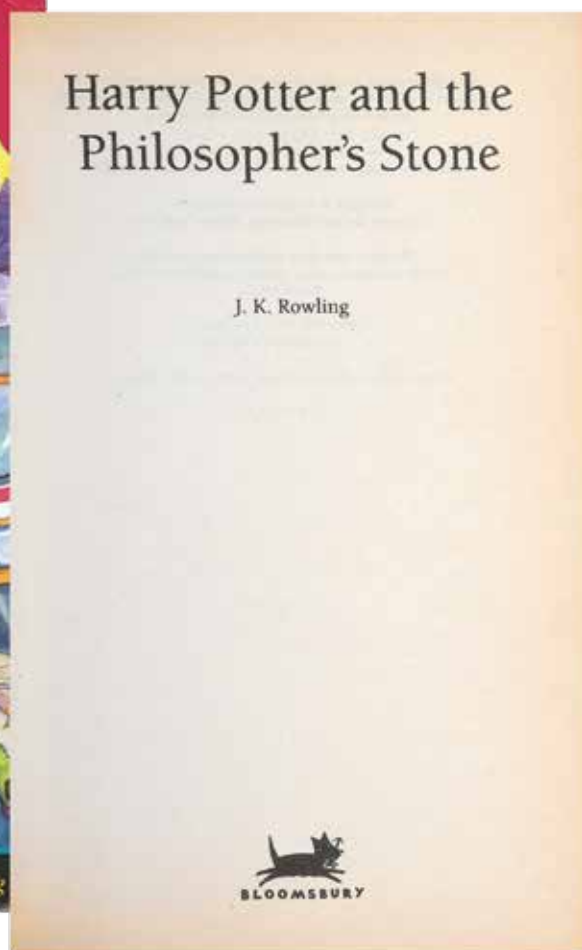
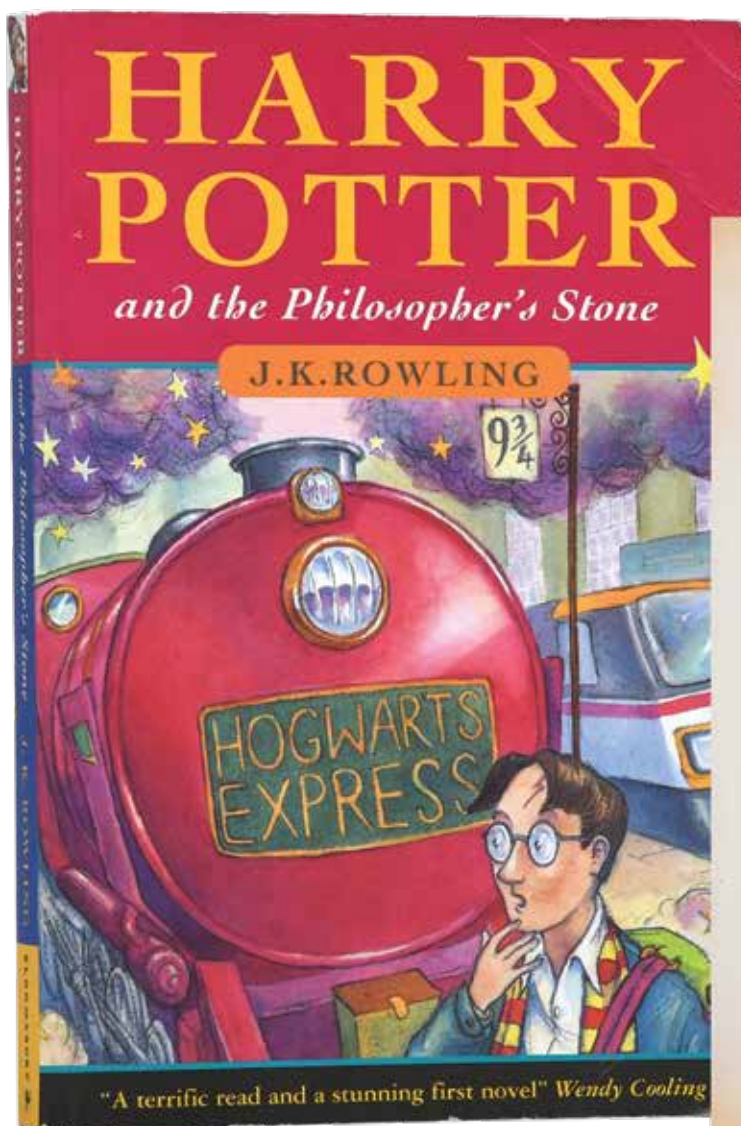
**59. Rowling, J. K.**

**HARRY POTTER AND THE PHILOSOPHER'S STONE**

London: Bloomsbury, 1997. First edition. First edition, first impression, paperback issue of the first Harry Potter book. Both paperback and hardback issues of the first impression were published on 26 June 1997. This is one of 5,150 copies in wrappers, with all the required points of the first impression: Bloomsbury imprint, 10-down-to-1 number line, the list of equipment on p. 53 with "1 wand" appearing twice in the list, and the misprint "Philosopher's" on the back cover. Original illustrated wrappers, spine and front wrapper lettered in white, yellow, dark green and black. Some creases to wrappers, extremities slightly rubbed, light crease to center of spine, light toning to contents as usual. A Near Fine and bright copy. Housed in a red quarter morocco solander box by the Chelsea Bindery.

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

Errington A1(aa); Grolier One Hundred Books Famous in Children's Literature, 2015, no. 100. Near Fine.



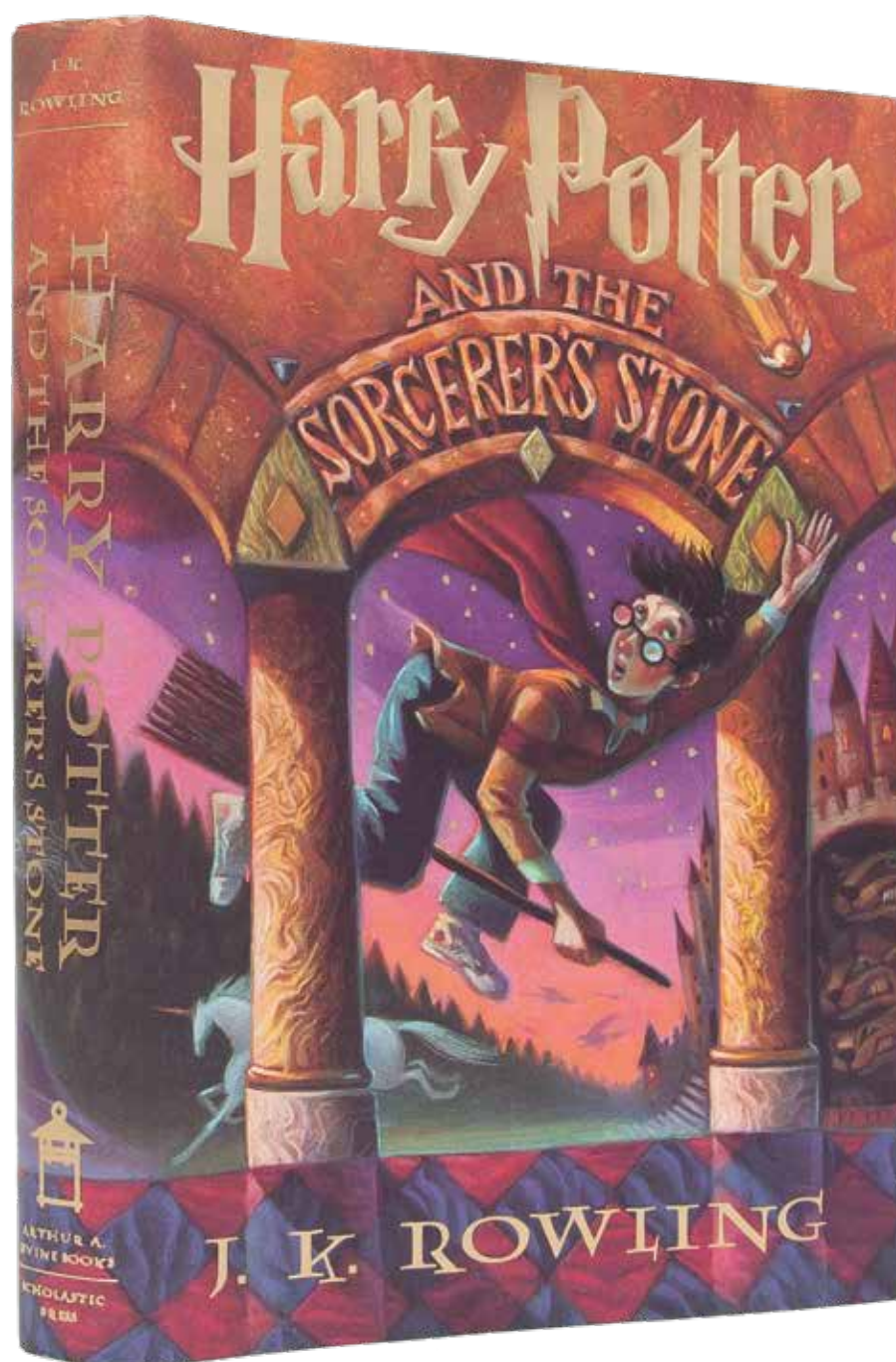
*A Fine copy of the book that reshaped popular culture and introduced the Muggle world to magic*

**60. Rowling, J. K.**

**HARRY POTTER AND THE SORCERER'S STONE**

New York: Arthur A. Levine Books, 1998. First American Edition. A Fine copy of the book in like jacket. Unmarked and appearing unread. Overall, a lovely copy of a book that reshaped popular culture. This first print run was limited to 30,000 copies. Later volumes in the series had initial print runs that soared into the millions.

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





*A lovely copy, warmly inscribed by the author; with the security hologram*

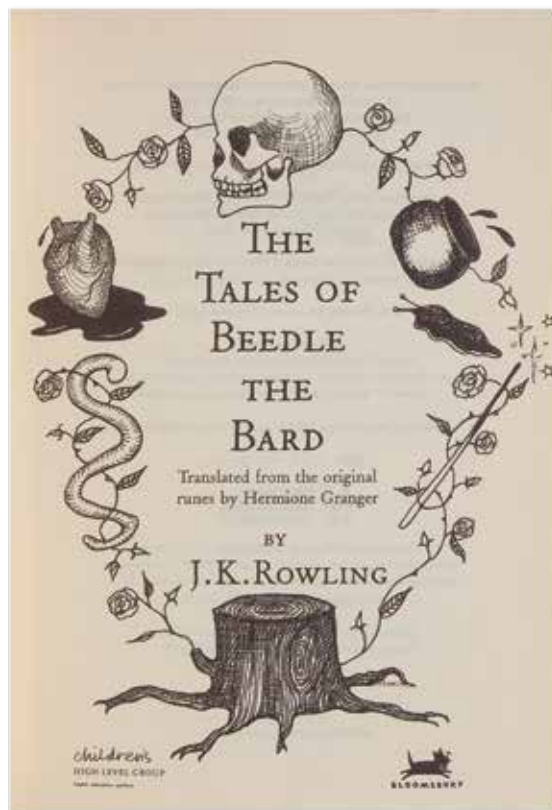
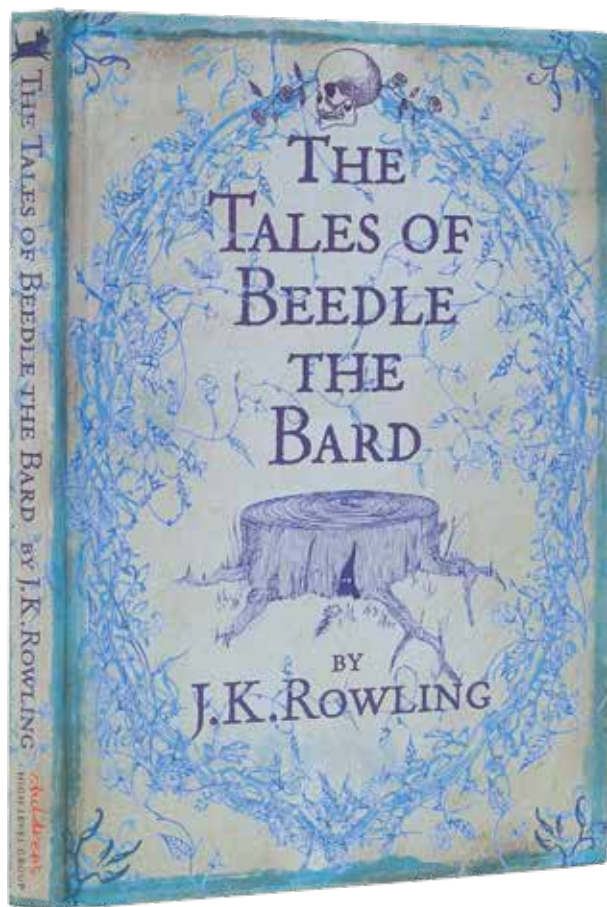
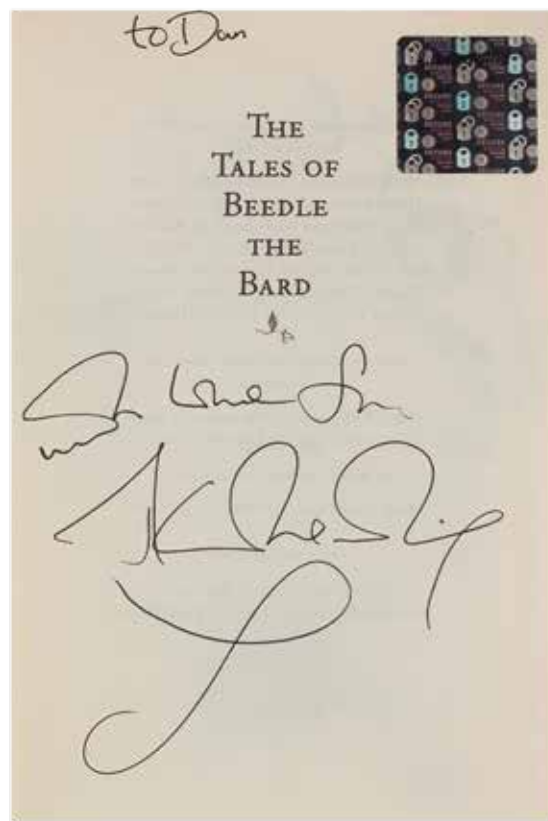
**61. Rowling, J.K.**

**THE TALES OF BEEDLE THE BARD**

*Signed First Edition*

London: Bloomsbury / Children's High Level Group, 2008. First trade edition. A Fine copy in the publisher's original illustrated boards. Slightest bumping to the corners, otherwise unworn. No dust jacket, as issued. Warmly inscribed by the author: "To Dan with love from J. K. Rowling" with security hologram on the half-title.

After the success of the Harry Potter series, Rowling created this spin-off work of short stories, including "The Tale of the Three Brothers" which figures prominently in the plot of "The Deathly Hallows" as well as four other short tales. The author originally created seven handwritten manuscripts in 2007 as gifts for the people associated with the series, auctioning one off for charity (it brought 1.95 million pounds). The following year it was published and released in this edition and in a deluxe edition. However, unlike previous releases, there was only one signing event for this book, at the National Library of Scotland for a group of around 200 children, ages 8 - 11, selected through a lottery. The warmth of this inscription implies a more personal connection and is likely a copy given by the author to a friend. Fine.



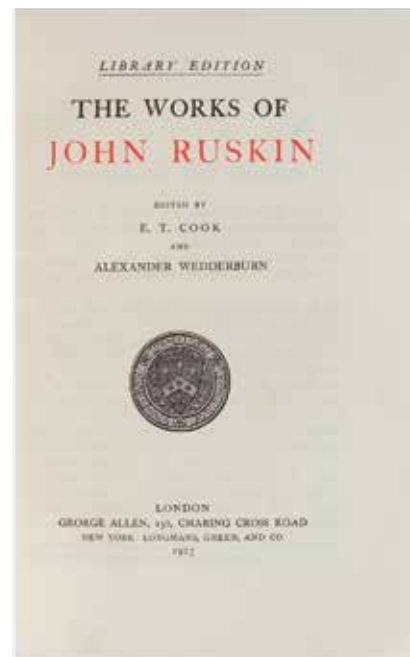
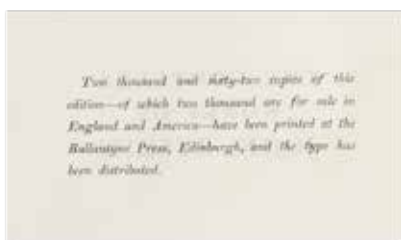
*All of Ruskin's output, in a limited, fine binding set*

## 62. Ruskin, John

### THE WORKS OF JOHN RUSKIN (IN 39 VOLS.)

London: George Allen, 1903-1912. First Thus. Library Edition. Limited to 2,062 copies (of which 2,000 are for sale). Complete in thirty-nine large octavo volumes (9 1/2 x 6 1/2 inches; 242 x 165 mm.). Bound in contemporary three-quarter green levant morocco over green cloth boards ruled in gilt. Spines with five raised bands, decoratively tooled and lettered in gilt, top edge gilt, others uncut, marbled endpapers. Several volumes sunned at spine. Frontispieces and plates (including chromolithographs, photogravures (some tinted blue or sepia), and engravings), numerous text illustrations, and facsimiles. Printed at the Ballantyne Press, Edinburgh. With the bookplates of Ernest Ridley Debenham. Overall, a Near Fine set.

"The object of the editors has been to put the readers of this edition in possession of a complete collection of Ruskin's published Writings." It includes "all Ruskin's books now current in other editions...a reissue of all publications by him now out of print or only privately circulated...all his letters, articles, and other scattered writings, printed but not heretofore collected...and a collation of all the different editions, thus bringing together within the pages of each book everything that he at any time published in it." This edition also includes "all the illustrations inserted by Ruskin in his books, and all the drawings by him which have hitherto been published [many printed from the original plates]. These are an essential portion of his work." The last volume contains a bibliography, a catalogue of the manuscripts, and a full index to Ruskin's works.





*Illuminated with a large miniature of the wound in Christ's side*

### 63. Saint-Jacques Anthology

## A COMPILATION OF DEVOTIONAL AND OTHER TEXTS IN LATIN, ILLUMINATED MANUSCRIPT ON PARCHMENT

Southern Netherlands (Liège?): perhaps the middle of the 14th century. A remarkable anthology of texts from the library of the Benedictine Abbey of Saint-Jacques, Liège, illuminated with one large miniature depicting the Wound in Christ's Side notable for its early date, bound in the substantial remains of a medieval binding.

Parchment, c.130 × 95 mm, vi + 141 leaves, apparently complete except for excised blanks. Bound in the substantial remains of a medieval binding: sewn on four bands laced into slightly bevelled wood boards covered with undecorated brown leather; the spine with an added 18th-century(?) title piece at lettered in gilt capitals "Augustinus | de | Verba dei", the base of the spine lettered "MS. [SAE]C. XV"; the sewing broken at fols. 56–57 and 88–89; the spine restored, with new joints.

Collation: i10–ix (1st is the pastedown, 6th, 8th, 9th blanks excised); 1–48, 5–712 (fols. 1–68); 86+1 (7th inserted; fols. 69–77), 912 (fols. 78–89); 108 1114, 1212, 1312, 144 (the last is the pastedown) (fols. 90–140), catchwords except at the end of codicological units, leaf-signatures "a" in quire 10; prickings often survive in all outer margins suggesting that the books preserves its full medieval dimensions; ruled in plummet for 21–23 lines per page, written in gothic script by several hands, rubrics in red, capitals stroked in red in some sections, illuminated with a large miniature of the Wound in Christ's Side, one fine five-line puzzle initial, the interior with fine penwork decoration in the form of hybrid creature reserved against a hatched background (fol. 1r), two-line initials and one-line paraphs alternately red or blue, the initials often with penwork ornament, sometimes filing a margin, and sometimes incorporating a human face.

The composition of the volume is complex and would reward further research. In overview, it is composed of four main parts, the first with texts by Augustine, Anselm, and David of Augsburg (quires 17); the second an ordo for giving communion to a sick monk (quire 8); the third with prayers to the Virgin (quire 9); and the fourth a miscellaneous collection of prayers, devotions, a miniature of the Wound of Christ, and texts concerning the use of images (quires 1015, with a change of scribe and layout at the beginning of quire 12, fol. 122).







## Illumination

One large miniature depicting the Wound in Christ's Side (fol. 119v). The last few decades have seen an explosion of interest in medieval images of the Wound in Christ's Side. In most depictions of the Crucifixion the wound is shown as a horizontal laceration, but when shown separate from Christ's body it is often depicted in close-up and vertically, and this has led many scholars to read the image in other ways. As David S. Areford puts it, "Although the mandorla-shaped wound suggested the presence of Christ's body and the totality of his suffering, its fleshy form certainly encouraged other corporeal associations. In this regard, several scholars have explored the erotic, gendered, and psychosexual aspects of these images, interpreting the wound as a not-so-veiled substitute for the vulva or vagina" ("Reception", *Studies in Iconography*, 33 (2012), pp. 7388; written as a follow-up to his "The Passion Measured: A Late-Medieval Diagram of the Body of Christ", in *The Broken Body: Passion Devotion in Late-Medieval Culture*, ed. by A. MacDonald et al. (Groningen, 1998), pp. 21138).



Images of the Wound in Christ's Side are often part of a series of images including his other wounds, or are incorporated into larger ensembles, such as the Arma Christi, and are typically 15th-century, so the present image is especially notable for its early date and for the fact that the Wound is the only image in the entire manuscript, whose text concludes with two pieces discussing of the use of images in religious devotion (fols. 139v/140v).

## Provenance

i) Written no earlier than the 1330s (see fol. 77v) perhaps in northern France but more likely in the southern Netherlands, and in view of the later provenance, in all likelihood at Liège. The involvement of an illuminator and several scribes, some doing relatively short stints, suggests collaboration within a monastic setting rather than production in a professional lay workshop.

ii) The Benedictine Abbey of Saint-Jacques, Liège: inscribed with their ownership notes at least nine times, in various forms, including "Liber monasterii sancti Jacobi Leodiensis in insula", and with their shelf-mark "F. 57" (fol. 1r). The presence of so many ownership inscriptions in any manuscript is extremely unusual, and is perhaps explained by how small and potentially easy to steal this volume would be. Included in their sale: *Catalogue des livres de la bibliothèque de la célèbre ex-abbaye de St. Jacques à Liège...* le 3 mars 1788, lot 343 (catalogue available via Google Books).

iii) Unidentified American bookseller, early 20th century(?), with his pencil price 75.00, later crossed-through and reduced to 35.00 (fol. i verso, upper left corner).

iv) Until recently in an American private collection.

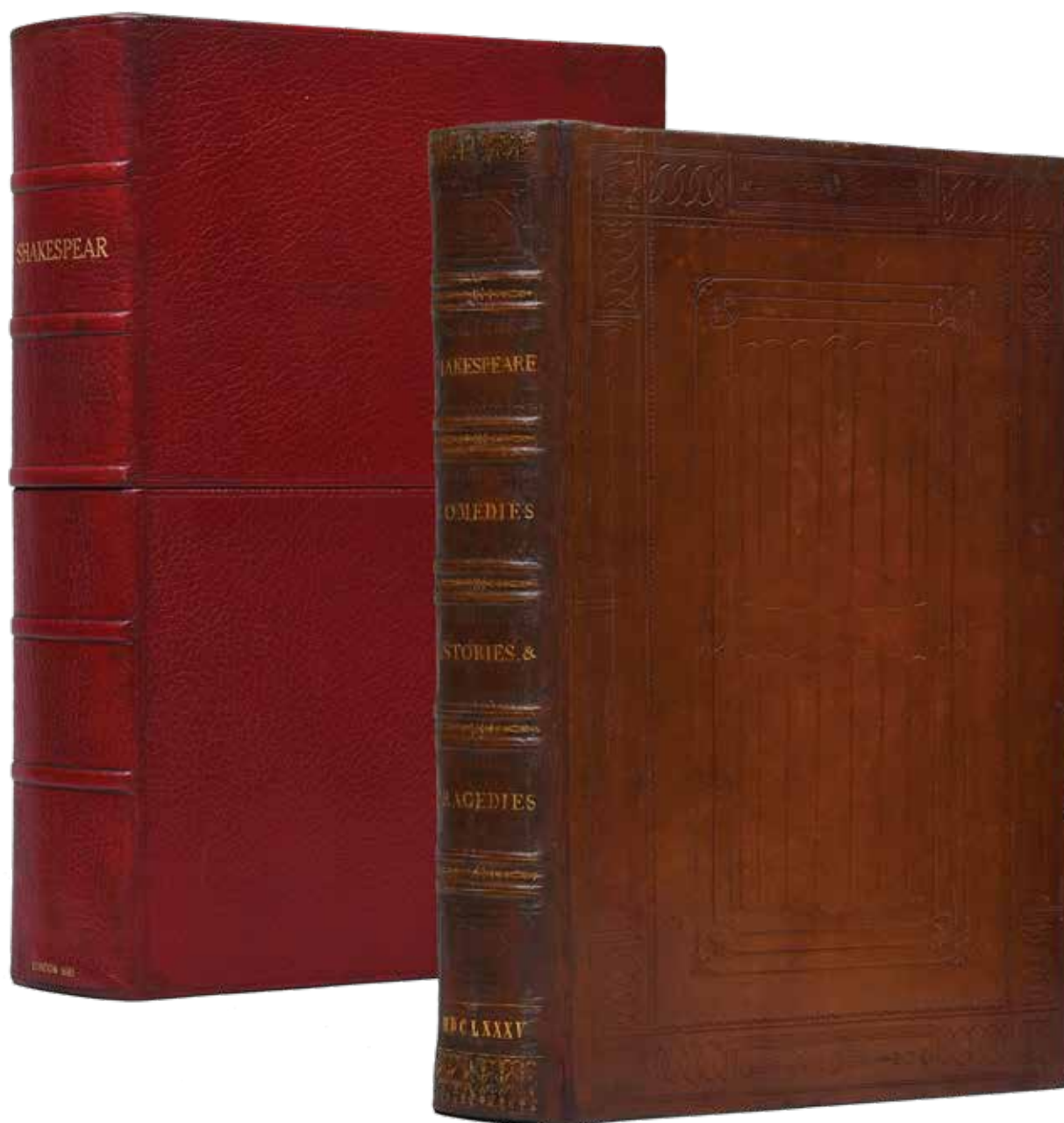


*The last of the 17th-century editions of Shakespeare's works, and the most grandly produced*

**64. Shakespeare, William**

**COMEDIES, HISTORIES AND TRAGEDIES. PUBLISHED ACCORDING TO THE TRUE ORIGINAL COPIES.  
UNTO WHICH IS ADDED, SEVEN PLAYS, NEVER BEFORE PRINTED IN FOLIO ....**

London: for H. Herringman, E. Brewster, and R. Bentley, 1685. Fourth Folio. Folio (350 x 223 mm). Early 19th-century Russia calf, spine divided in six compartments by five pairs of double raised bands with gilt leaf spray rolls between, wide floral rolls in gilt at head, four compartments lettered in gilt between blind rolls, date in roman numerals in lower compartment over earlier date in Arabic numerals, double silk-sewn endbands, sides paneled in blind, board edges with gilt hatching at corners, turn-ins gilt, leather inner hinges, drab endpapers, gilt and gaufered edges. Engraved portrait by Martin Droeshout above the verses To the Reader on verso of the first leaf, title with fleur-de-lis device (McKerrow 263), double column text within typographical rules, woodcut initials. A few manuscript text corrections, manuscript index of the plays on front blank leaf. Some skillful repairs to spine ends and joints, ten leaves (B3, E5, F3, F4, H2, H4, H5, I3, R1, 3S3) with minor paper repairs closing small tears, paper flaws, or extending torn corners, none with any loss of text, three leaves (TT3-5, Henry VIII) apparently supplied from another genuine copy, some scattered spots and minor stains as commonly met with; overall, a very good copy in an impressive binding. Housed in a custom red morocco solander box with folding chemise.



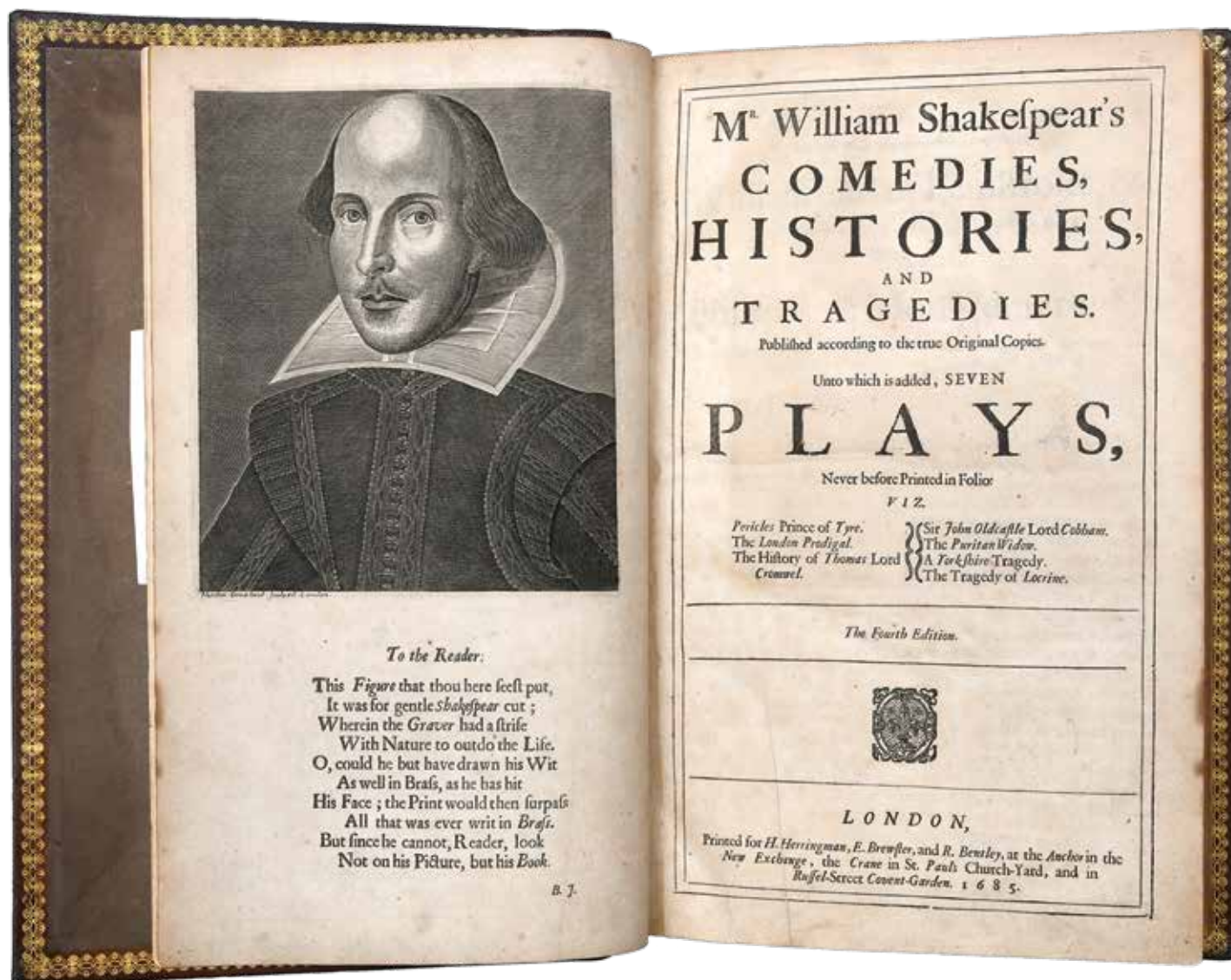


The 1623 first folio was edited by John Heminge (d. 1630) and Henry Condell (d. 1627), and seven plays were added by Philip Chetwin (d. 1680) for the third folio of 1663, of which only one, *Pericles*, is today recognized as the work of Shakespeare. This fourth folio was a straight reprint of the third, issued by Henry Herringman in conjunction with other booksellers, with three settings of the title-page. In common with the Third, the Fourth Folio dropped the final "e" from Shakespeare's name, a spelling that persisted until the beginning of the 19th century.

The most immediately striking aspect of the Fourth Folio is its height: Herringman and his co-publishers used a larger paper size to increase the number of lines per page and decrease the bulk of the book. Although this is the only edition in which each play does not start on a fresh page, it is in a larger font and more liberally spaced than the three earlier editions. (The two pages of L1 are set in smaller type, presumably after the discovery that some text had been omitted.) The printer of the Comedies has been identified from the ornaments as Robert Roberts. The Fourth Folio remained the favored edition among collectors until the mid-18th century, when Samuel Johnson and Edward Capell argued for the primacy of the First Folio text.

Provenance: without mark of ownership, but from the Davenport Library of Robert Walsingham Martin (1871-1961) of New Rochelle, banker, book and manuscript collector, Grolier Club member, sold at auction by Parke-Bernet Galleries, New York City, 12 November 1963, lot 407, with the clipped auction description tipped to the front pastedown.

Bartlett 123; Gregg III, p. 1119; Jaggard p. 497; Pforzheimer 910; Wing S-2915.





*Leaves from some of Shakespeare's most important histories, tragedies, and comedies, drawn from the very first folios collecting his work*

## 65. Shakespeare, William

### FOUR LEAVES FROM EACH OF THE FOUR FOLIOS

[London: 1623, 1632, 1664 and 1685]. Four folio leaves, disbound, preserved in a specially-printed folder (dated 1979). First Folio leaf trimmed at head with loss to top rule (no text affected), one wormhole glancing a letter, a little soiled, tiny patch of repair to bottom fore corner; light soiling to others with very faint dampstaining to Second Folio leaf. Overall very good.

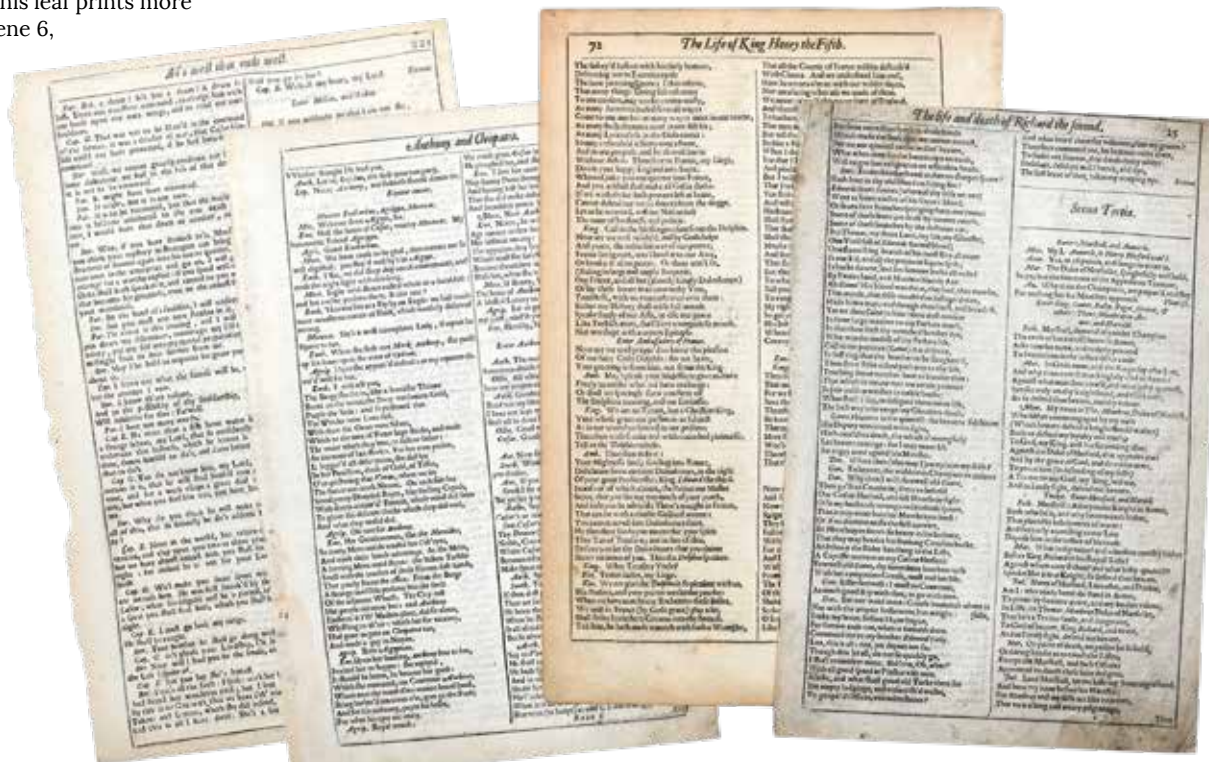
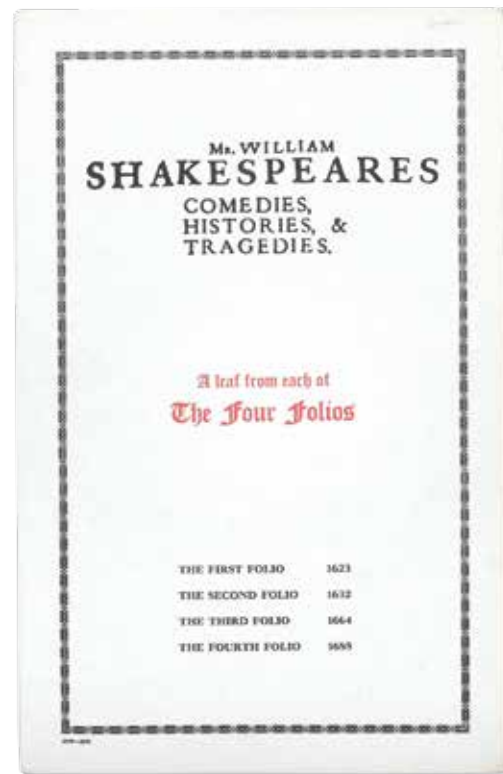
Comprising:

1. First Folio (1623). A leaf from Richard II: f. c1 (pp. 25-26 of the Histories). This leaf prints all but the first three lines of Act I Scene 2, and almost two thirds of Act I Scene 3. These scenes include the interview between John of Gaunt and the Duchess of Gloucester, and the important scene in which Henry Bolingbroke and Thomas Mowbray prepare to enter the lists against one another, only for the King to interrupt the single combat, and to banish both of them.

2. Second Folio (1632). A leaf from Henry V: f. 14 (pp. 71-72 of the Histories). The leaf prints the latter part of Act I Scene 1. It begins with the lengthy explanation of Henry's claim to the throne of France given by the Archbishop of Canterbury and the Bishop of Ely, and then continues with the magnificent rebuke to the French ambassador (We will in France (by Gods grace) play a set, Shall strike his fathers Crowne into the hazard... His Iest will savour but of shallow wit, When thousands weepe more then did laugh at it.). The final 17 lines of this leaf are the beginning of the second Chorus: Now all the Youth of England are on fire, And silken Dalliance in the Wardrobe lyes'.

3. Third Folio (1663-4). A leaf from Antony and Cleopatra: f. Aaaa2 (pp. 825-826). This leaf prints part of Act II Scene 2, the whole of Act II Scenes 3 and 4, and a very large part of Act II Scene 5. The most notable lines in II 2 are those of Enobarbus, with his famous description of Cleopatra: The Barge she sat in, like a burnisht Throne, Burnt on the water...; 'Age cannot wither her, nor custom steal [sid Her infinite variety: other women cloy The appetites they feed, but she makes more hungry Where most she satisfies'

4. Fourth Folio (1685). A leaf from All's Well that Ends Well. f. T1 (p. 221-2). This leaf prints more than half of Act III Scene 6, all of Act III Scene 7 and Act IV Scene 1, plus about 40 lines of Act IV Scene 2.



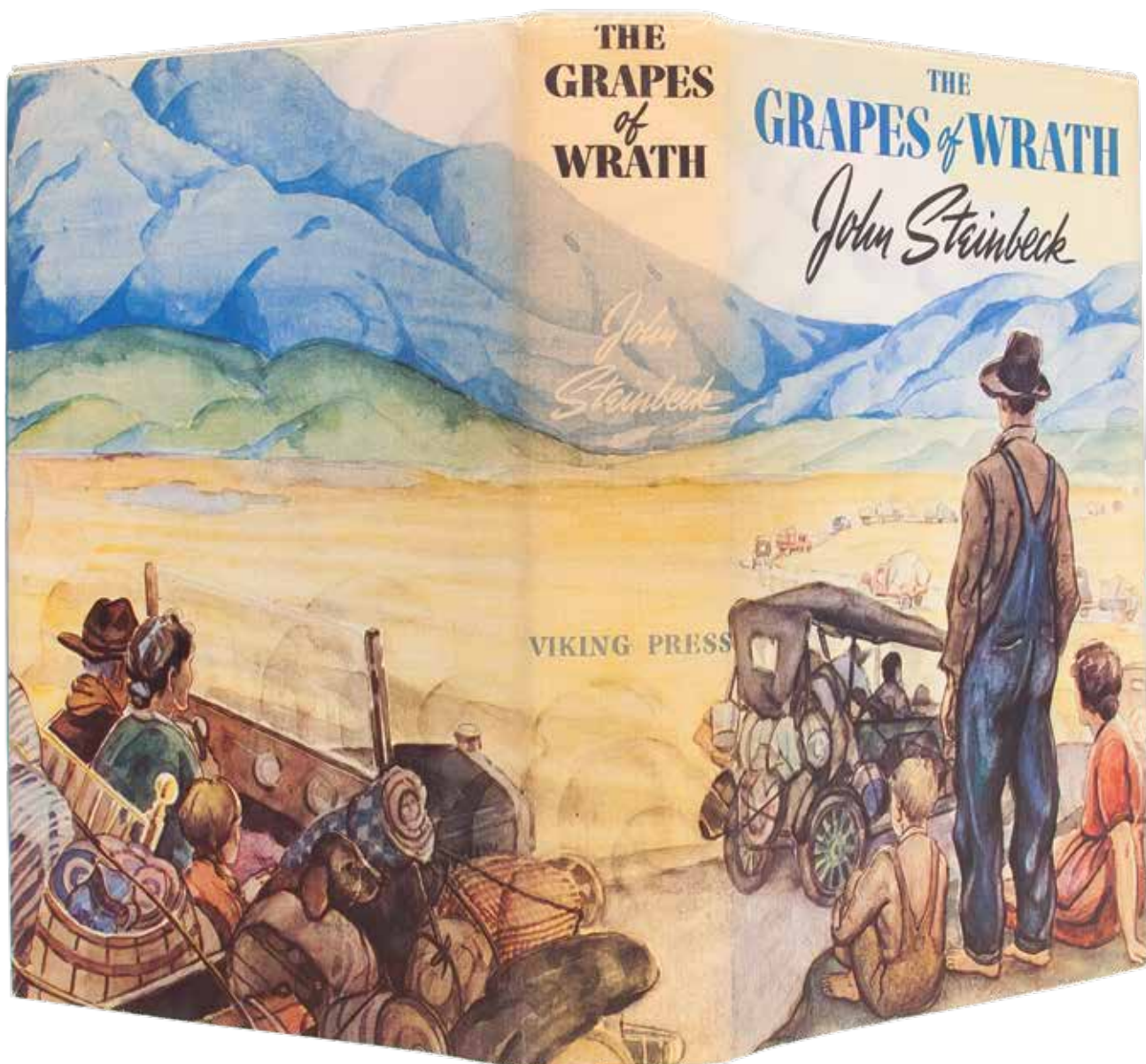
*Steinbeck's masterpiece, a literary testament to the devastation of the Great Depression*

## 66. Steinbeck, John

### THE GRAPES OF WRATH

New York: Viking Press, 1939. First Edition. A Fine copy of the book in a price-clipped dust jacket that is otherwise in Fine condition (retaining critical "First Edition" slug on the lower flap). No previous ownership markings, an extremely clean, fresh copy.

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





*Presented to Guy Reedy, a longtime friend who received signed copies of each of the author's books*

**67. Steinbeck, John**

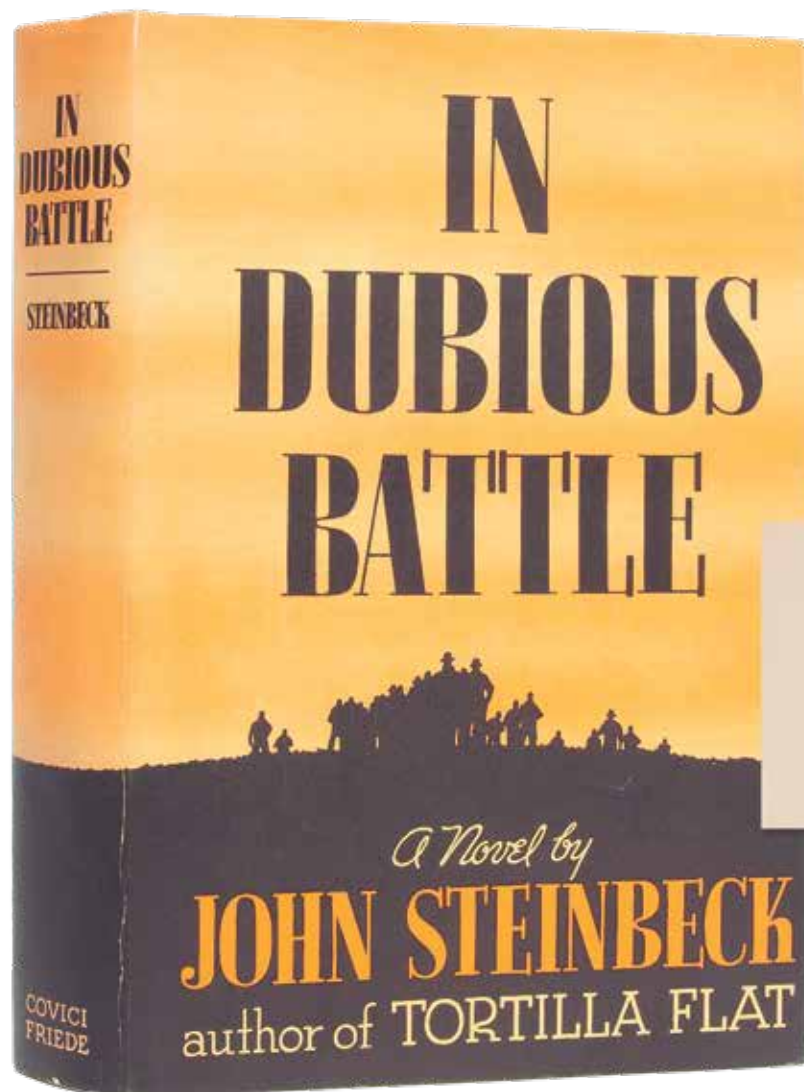
**IN DUBIOUS BATTLE**

*Presentation copy*

New York: Covici Friedi, 1936. First edition. First trade edition, first printing. Octavo. Original orange cloth, lettering to spine in black, rules to covers and spine in red, top edge red. With dust jacket. Housed in a custom green morocco-backed folding box. Some minor marks to front free endpaper; a fine copy which is bright and crisp. Extremely minor rubbing to extremities, else a fine and bright example of an unclipped jacket. Presentation copy inscribed by the author "For Guy G. B. Reedy, John Steinbeck" on front free endpaper. A signed limited edition was also issued by the publishers in 1936. Steinbeck met Reedy when he moved to New York in the early 1920s and both men worked on the construction of Madison Square Garden. Steinbeck left after seeing a co-worker fall to his death, but the two remained close, and Steinbeck inscribed first editions of all his books for Reedy.

Steinbeck later wrote about his experiences in New York in his 1953 essay, *Making of a New Yorker*: "The city had beat the pants off me. Whatever it required to get ahead, I didn't have it. I didn't leave the city in disgust I left it with the respect plain, unadulterated fear gives. New York is an ugly city, a dirty city. Its climate is a scandal, its politics are used to frighten children, its traffic is madness, its competition is murderous. But there is one thing about it once you have lived in New York and it has become your home, no place else is good enough. All of everything is concentrated here, population, theater, art, writing, publishing, importing, business, murder, mugging, luxury, poverty. It is all of everything. It goes all right. It is tireless and its air is charged with energy."

Goldstone & Payne A5(b) Fine in Fine dust jacket.



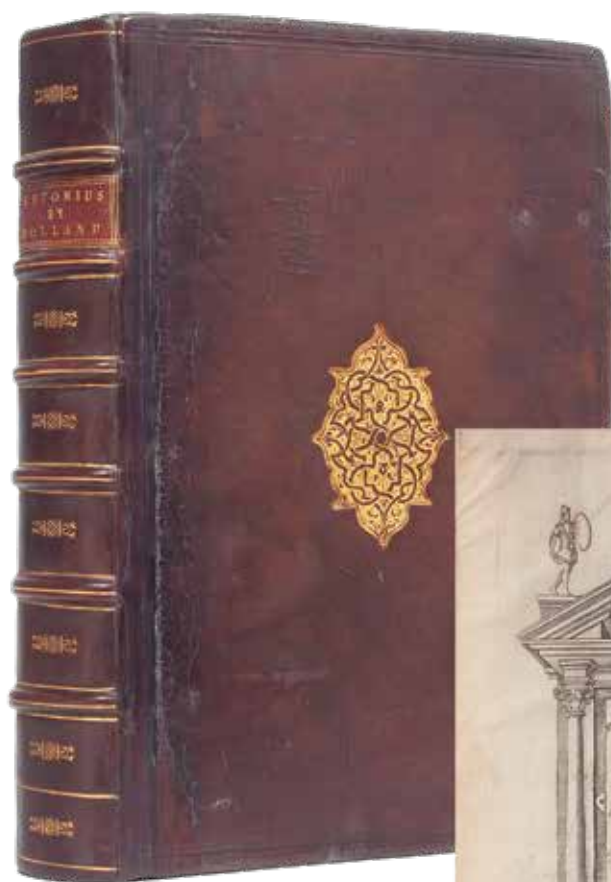


*Two important histories of imperial Rome***68. Suetonius (Philemon Holland, translator)****THE HISTORIE OF TWELVE CAESARS, EMPERORS OF ROME  
[BOUND WITH] THE HISTORIE OF JUSTINE**

London: William Jaggard and Matthew Lownes, 1606. First editions. First thus. Contemporary calf with gilt to boards, rebacked to style with gilt and morocco to spine. Measures 280 x 185mm. Collating [8], 272, 39, [24] pages; [8], 138, [39]; occasional mispagnations to first volume and second volume bound without final blank, else both complete. Previous owner's bookplate and stamp to verso of title. Early repairs to first two leaves of first volume; occasional tanning or marginal stains not affecting text. Some chips and marginal loss to both volumes not affecting text; 2 inch closed tear to Ff5 of second volume. Overall, a pleasing copy of two early English volumes on Roman imperial history.

Published during a period of England's imperial expansion, The Historie of the Twelve Caesars and The Historie of Justine both spoke to the Stuart court's fascination with succession, conquest, and divine right. Not only were England and Scotland nearing their formal union under King James, but the first charters for colonies including Virginia were being adopted. Likely seeking favor from the crown, translators and publishers turned to classical antiquity for stories of powerful rulers and lasting empires. The present works emphasize the biographies and important roles played by Rome's rulers during the nation's height.

ESTC S113501 and S117759.

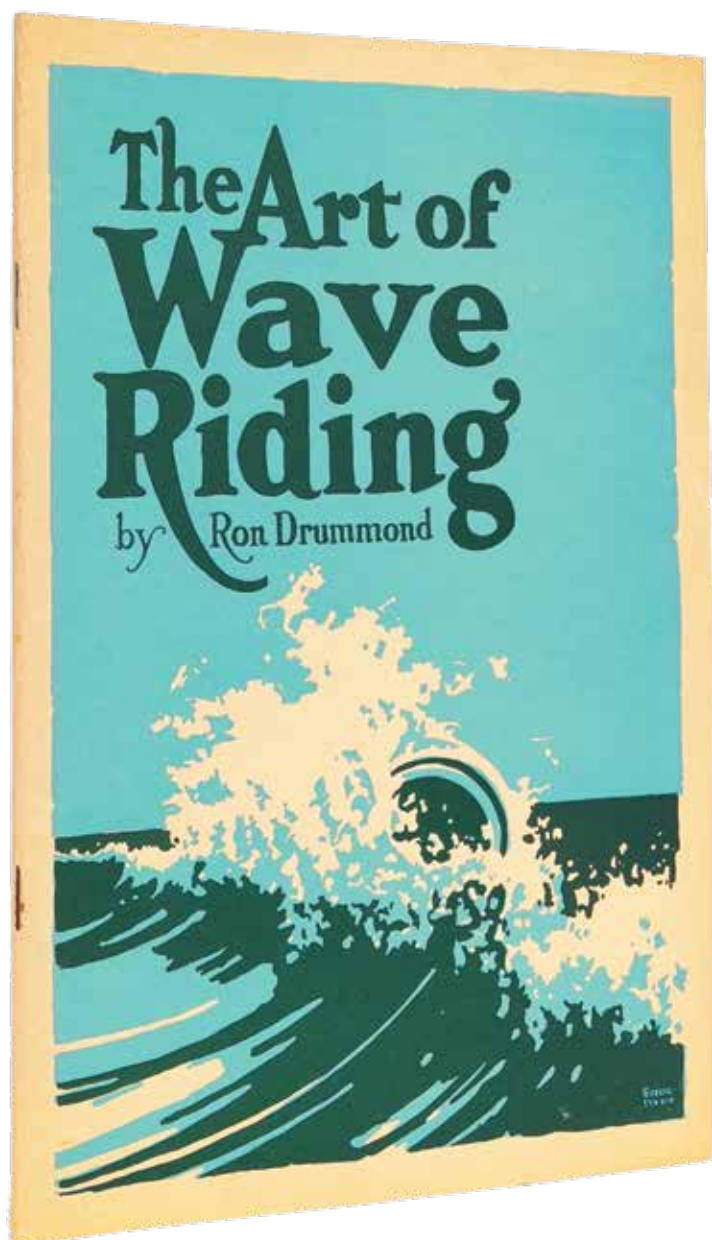


**69. [Surfing] Drummond, Ron**

**THE ART OF WAVE RIDING**

Hollywood: Cloister Press, 1931. First edition. Original pictorial wraps, measuring 230 x 160 and complete in 26 pages. Illustrated throughout. A Fine copy of a scarce book that had an initial print run of about 500 copies, and which is noted as the first manual on surfing.

Considered a cornerstone of any collection of early surfing books, Ron Drummond's self-published piece describes the art of "wave riding," or body surfing. In doing so, it became the first published work on surfing of any kind. In addition to walking readers through catching and riding a variety of wave sizes and types, Drummond moves beyond the practical to consider the role of community in the sport and its growth. An icon of early surfing, Drummond intended the slim booklet as a means to promote "this superb sport which in my opinion is still in its initial stages of development." Indeed, Drummond's prediction proved too. An exceptionally popular sport that has drawn hobbyists and professionals, has generated its own California and Hawaii countercultures, and lives in the popular imagination through film and television depictions.



*The first Harlem Renaissance novel to openly address colorism in Black communities,  
in the exceptionally rare original dust jacket*

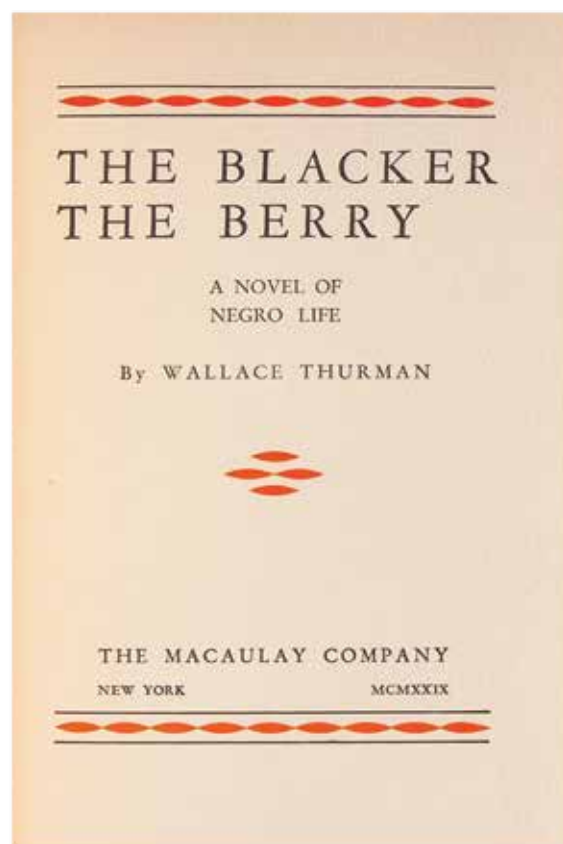
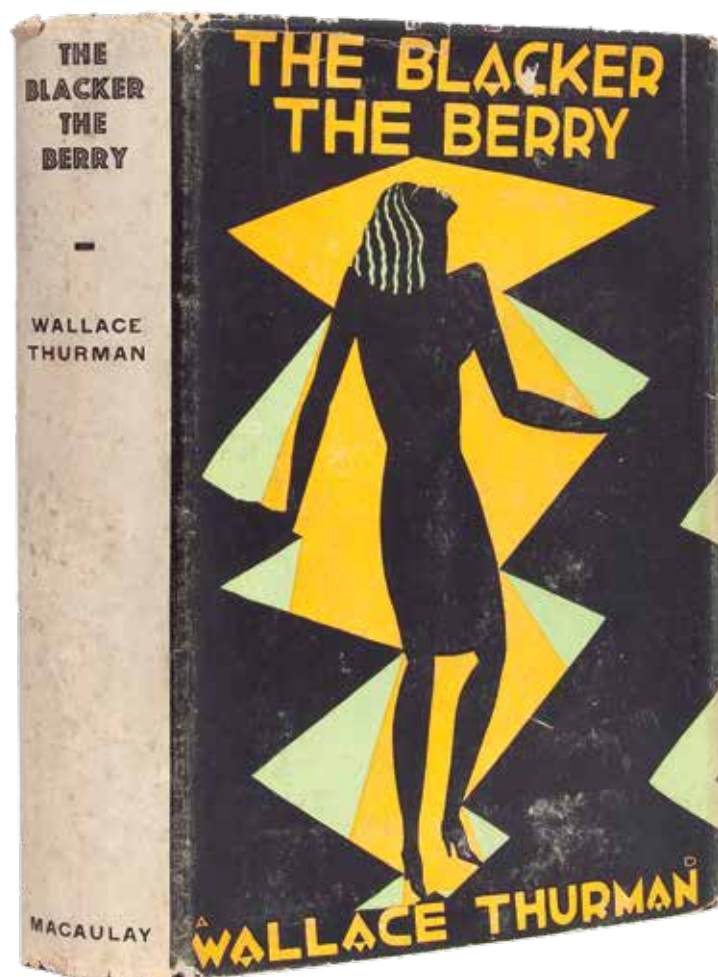
## 70. Thurman, Wallace

### THE BLACKER THE BERRY: A NOVEL OF NEGRO LIFE

New York: Macaulay Company, 1929. First edition. A Near Fine copy in like dust jacket. Contemporary owner's name and address on the front free and paper and rear paste-down, dated May 30, 1929. Another family member's name on the front paste-down and a small stamp that reads "Powell." Spine a bit cocked, slight wear to the board edges. Dust jacket complete and unrestored, appearing original to this copy of the book. Jacket designed by Aaron Douglas. Slight wear at the extremities, but a remarkable example, given how few of these have survived. No copy in jacket appears in the auction record.

"A source of controversy upon its 1929 publication, this novel was the first to openly address color prejudice among Black Americans" (University of Georgia). Deploying the gritty realism that had become a hallmark of Harlem Renaissance fiction, Thurman presents a narrative about the deeply entrenched white supremacist attitudes that have insidiously ingrained themselves into Black communities and individuals; and he exposes the resulting internalized racism that urges Black people to seek to shed their own blackness generation by generation in pursuit of a white ideal. Thurman's novel follows Emma Lou, a protagonist who despairs of her skin's darkness while living in a rural Black community that hopes "to get whiter and whiter ever generation" and who presents a contrast to her matriarchs' placement in "an elite circle of Black Americans who are fair skinned" (Rottenberg). Emma Lou not only has to contend with the racism of white people; she is also "the ostracized member of her family and their exclusive social set...whose hue is constantly evoked with disdain" (Rottenberg). Throughout the novel, Emma Lou gets further removed from her family and community, ultimately rejecting them to seek a new life first in Los Angeles and then in Harlem. Though she sees Harlem as a place of promise, "Emma Lou discovers that though the largest Black metropolis is indeed unlike any other space, it is not by any means a panacea for all her woes" (Rottenberg). Indeed, so many of them come from the views infused into her by her family and society at large.

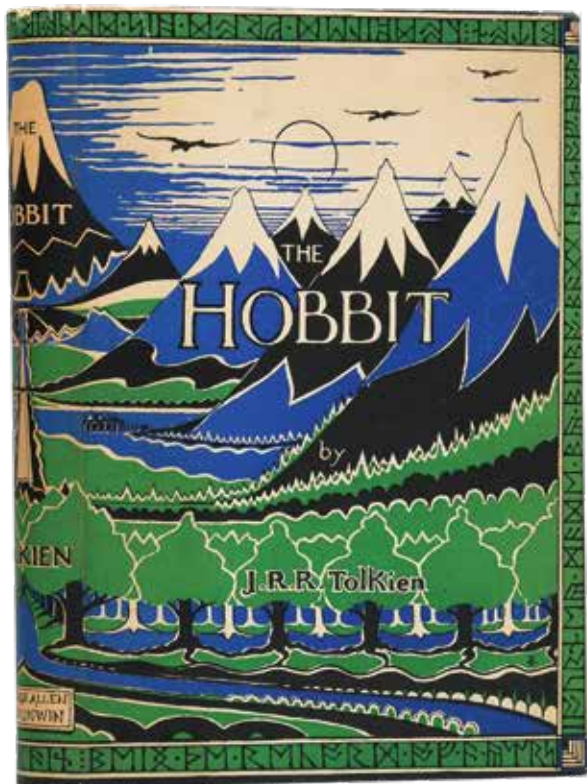
The Blacker the Berry made history for its critique of color prejudice within Black spaces; it has also increasingly gained attention for its depictions of disability and "sexuality outside the confines of marriage and heteronormativity" (Rottenberg). In this sense, Thurman "makes it clear that Harlem is more than a Black mecca...it is a site of considerable--even revolutionary--social and personal possibilities, a stage for upheavals and transformations of identity that could reorganize and complicate the way the self is perceived and presented" (Scott). Near Fine in Near Fine dust jacket.





71. Tolkien, J. R. R.

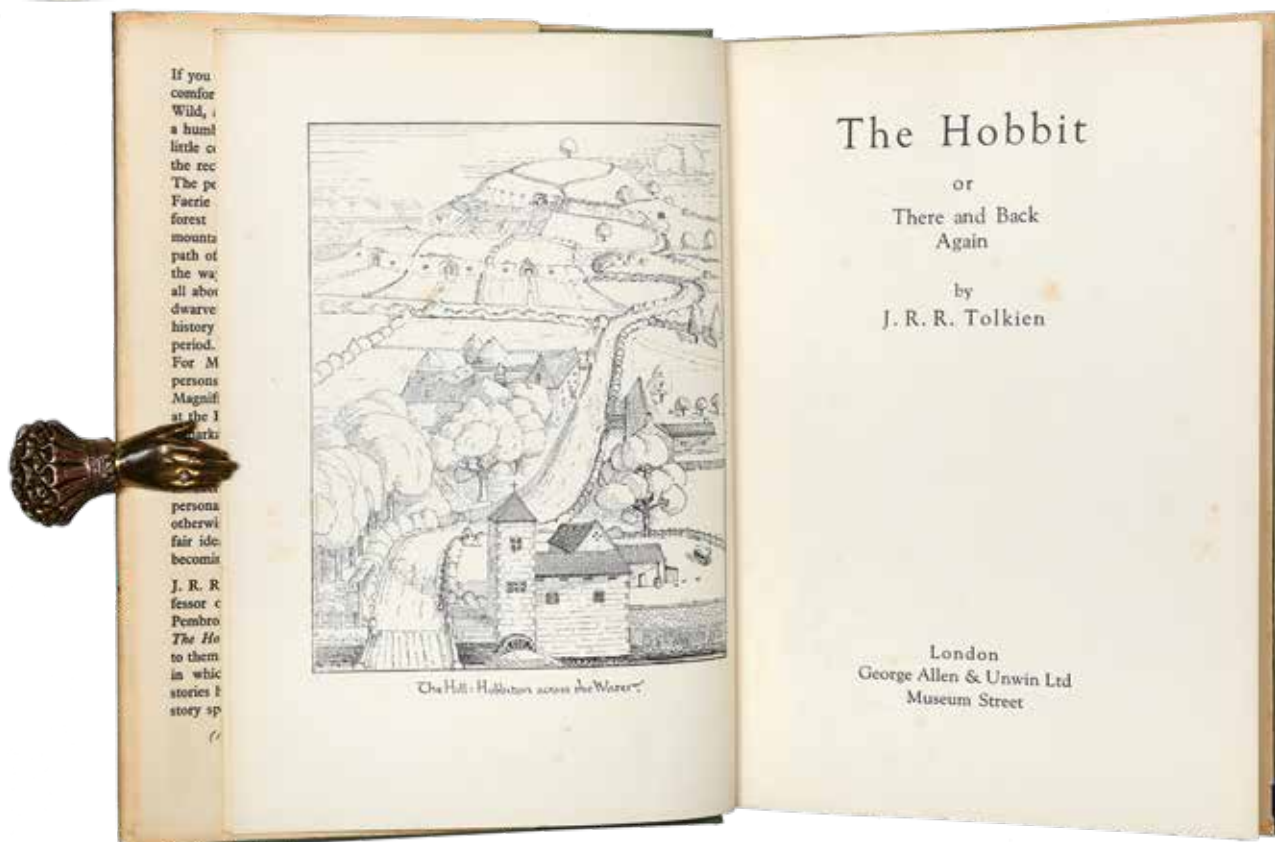
THE HOBBIT



London: George Allen and Unwin, 1937. First edition. First impression, in the first issue jacket with the hand-correction for "Dodgeson." Octavo. Original green cloth, spine and front cover lettered in dark blue, binding blocked with design in dark blue, top edge green, map endpapers printed in black and red. Map endpapers printed in red and black, frontispiece, and 9 illustrations by the author. A sharp, Near Fine copy in like dust jacket, extremely uncommon in this unrestored condition. Book with just minor leaning to spine, head of spine very slightly bumped, occasional internal foxing. Slightly toned dust jacket with head and foot of spine worn with tears and minor loss, other short closed tears. Housed in a custom green morocco-backed folding box.

The Hobbit follows the exploits of Bilbo Baggins as he joins a company of Dwarves set on retaking their former kingdom from the dragon Smaug. A brilliant piece of writing, for any genre. Just 1500 copies were originally printed, though the book has now been translated into fifty languages and sold a hundred million copies worldwide. "Though all is marvelous, nothing is arbitrary: all the inhabitants of Wilderland seem to have the same unquestionable right to their existence as those of our own world, though the fortunate child who meets them will have no notion—and his unlearned elders not much more—of the deep sources in our blood and tradition from which they spring." (C. S. Lewis for the Times Literary Supplement, Oct., 1937)

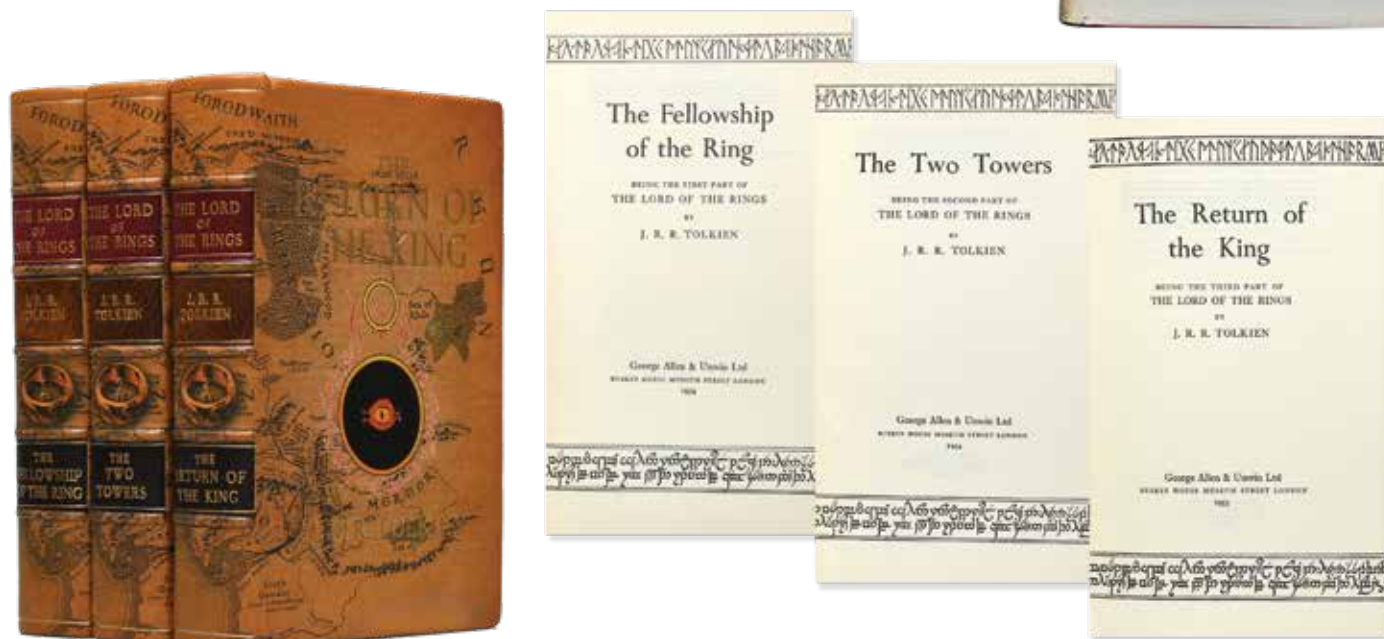
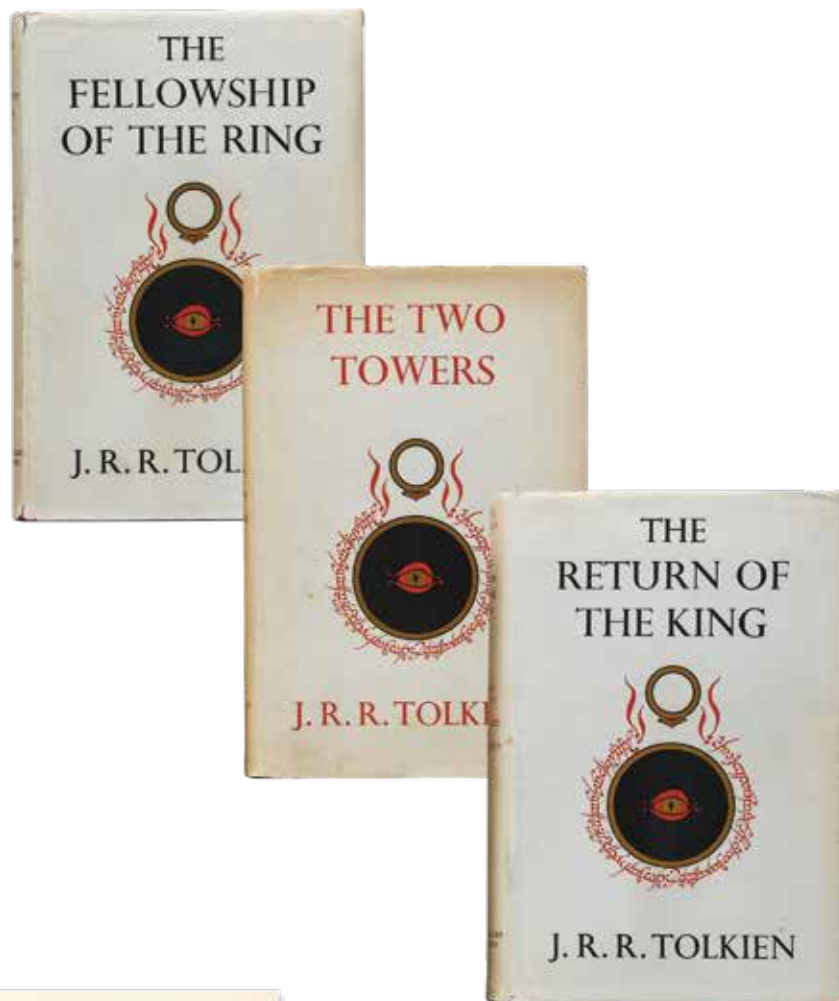
Hammond & Anderson A3a. Grolier Club, One Hundred Books Famous in Children's Literature 81. Near Fine in Near Fine dust jacket.



*One of the cornerstones of the epic fantasy genre***72. Tolkien, J.R.R.****THE LORD OF THE RINGS, COMPRISED OF: THE FELLOWSHIP OF THE RING, THE TWO TOWERS, AND THE RETURN OF THE KING**

London: George Allen & Unwin Ltd, 1954-5. First editions, first impressions, of the greatest fantasy trilogy of the modern era. 3 volumes, octavo. Original red cloth, spines lettered in gilt, top edges red. With the dust jackets. 3 folding maps after Christopher Tolkien, printed in red and black. Ownership stamps on front pastedown in volumes one and three. Spines and some corners slightly bumped, toning to endpapers as usual, slight leaning to spines; a crisp and near-fine set. Some light toning to dust jackets, extremities slightly worn with short tears and minor loss, minor damp staining to spine of volume two; a very good and attractive set of unclipped and unrestored jackets. Attractive copies in unrestored dust jackets are now rare in commerce. Each housed in a custom brown morocco solander box with lettering in gilt, "Eye of Sauron" motif in colours, image of the author, and map design.

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





*Mental and moral deterioration follow a husband's aggressive suspicions about his wife*

**73. Trollope, Anthony**

**HE KNEW HE WAS RIGHT**

London: Virtue & Company, 1868-1869. First edition. A bright, Near Fine set with all 32 parts in original, unrestored condition. Complete with all advertisements described by Sadleir. Slight edgewear, resultant minor chips to faintly toned spines, spine of final number torn but holding, closed tear to fore margin of no. 3 front ad, final two leaves of no. 19 haphazardly opened, text unaffected, very occasional foxing and soiling, overall a remarkably bright and clean set in unrestored condition. Near-fine Housed in a quarter blue leather pull-off case with chemise. Illustrated by Marcus Stone.

The publication of *He Knew He was Right* marked a definite change in Trollope's work. Rather than falling back on a study of social manners, he based his novel on careful psychological analysis in order to explore the mental and moral degeneration of a suspicious husband. Following Louis Trevelyan as he falls in love with Emily Rowley, then begins to distrust her, socially isolate her, and abuse her for her resistance, Trollope is less concerned with the social pressures external to Trevelyan and more concerned with his interiority. "From obstinate egoism to proud and dangerous reserve, from reserve to desolate monomania, Trevelyan travels with tragic certainty. The final stages of his mental and moral dilapidation have a wild affliction unusual in the controlled world of Trollope characters" (Sadleir).

Trollope's interest in psychology was at the cutting edge of the period, predating more successful attempts at the turn of the century. And the author himself feared his attempt fell short: "I look upon this story as being nearly altogether bad" (Trollope Society). Yet it marked an important shift for Trollope and the period he represented. Such experimentation was made possible by Trollope's position at the time. *He Knew He was Right* appeared at the height of Trollope's popularity, when he was the unchallenged leader among contemporary novelists. Despite the risk he took in shifting his approach, the author received the unusually large sum of £3,200 for the copyright (approximately £415,000 today). Near Fine.





*An adventure story, a coming of age tale, an expression of nostalgia for the natural spaces lost to industrialization -- in the least common binding*

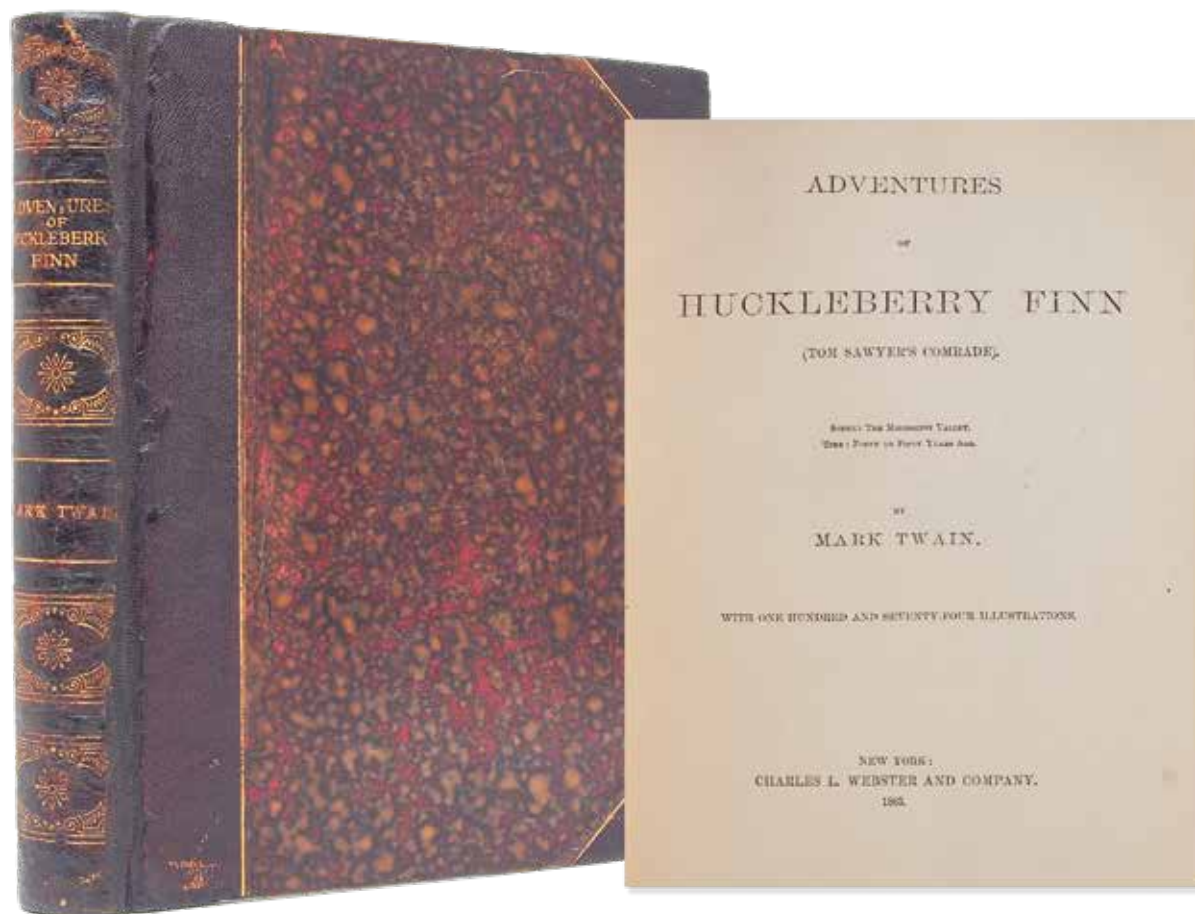
#### 74. Twain, Mark [Samuel L. Clemens]

### ADVENTURES OF HUCKLEBERRY FINN (W. CURVED FLY)

New York: Charles L. Webster & Company, 1885. First edition. Original publisher's half-morocco binding with marbled edges and end papers, rebacked with original spine laid down. A first printing copy according to MacDonnell with "Huck Decided" on p. 9, "Him and Another Man" listed as being on page 88 in the list of illustrations, and "with the was" on p. 57. With the exception of those three points, the remaining states of various leaves do not indicate a later printing. This copy contains: the title leaf conjugate (BAL state 3); the portrait frontispiece with "Heliotype Printing Company," but tablecloth not visible (BAL state 2); p. 283 conjugate with a definitely curved fly (BAL state 1); p. 155 printed as "15" (BAL state 1); and retaining the final blank (typical for leather-bound copies). A few short closed tears to pages (one on the rear endpaper professionally secured) and a few finger smudges, otherwise pages are quite clean, fresh and unfoxed.

Scarce in the publisher's morocco and with the first state of Uncle Silas' trousers. Of the 30,000 first printing copies, only approximately 500-600 were bound in the publisher's half-morocco binding.

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. Very Good +.

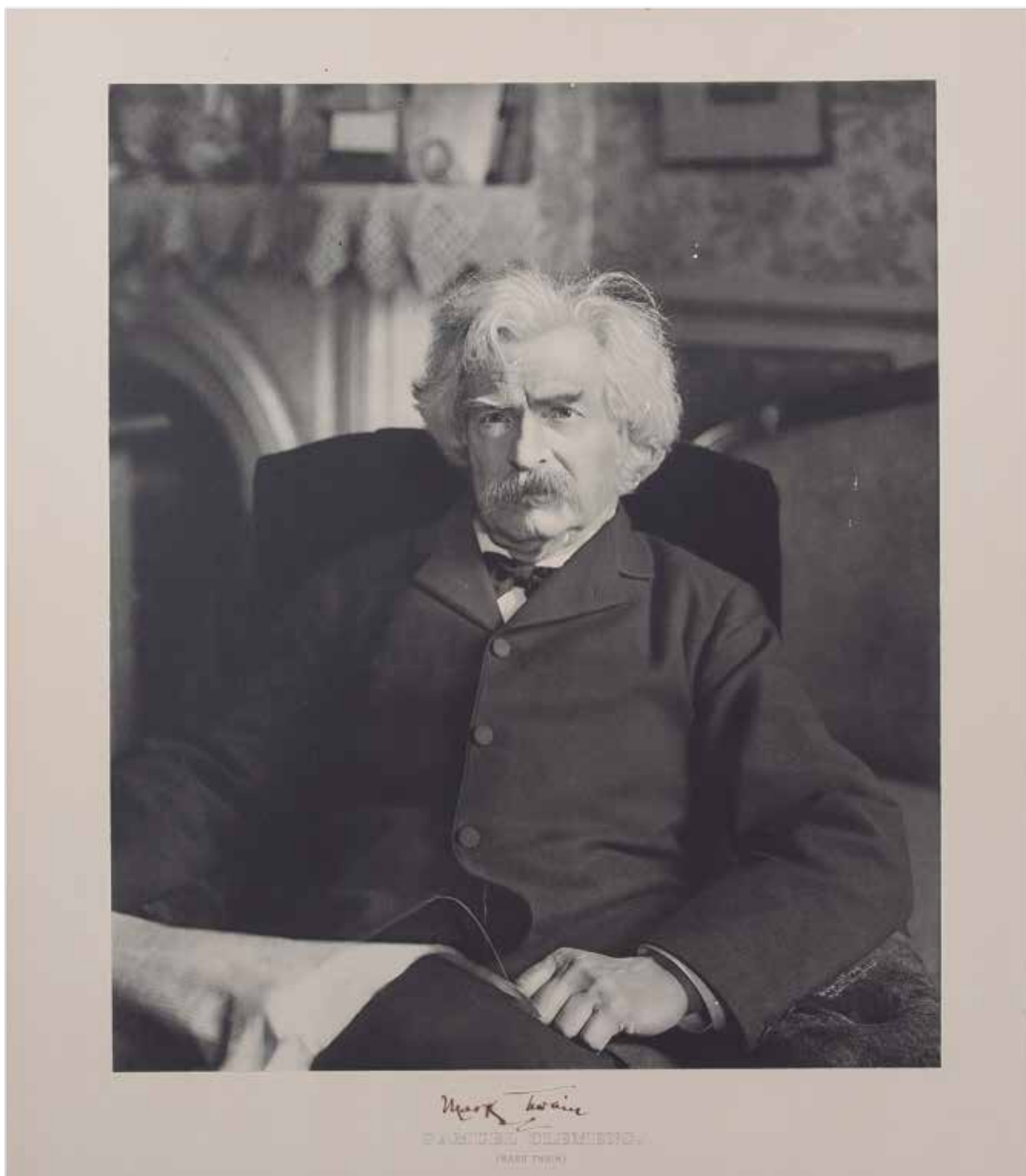


*Scarce large photo signed by the author*

**75. Twain, Mark**

**LARGE SIGNED PHOTOGRAPH PORTRAIT OF MARK TWAIN**

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



*A novel about the narcotic and addictive power of language*

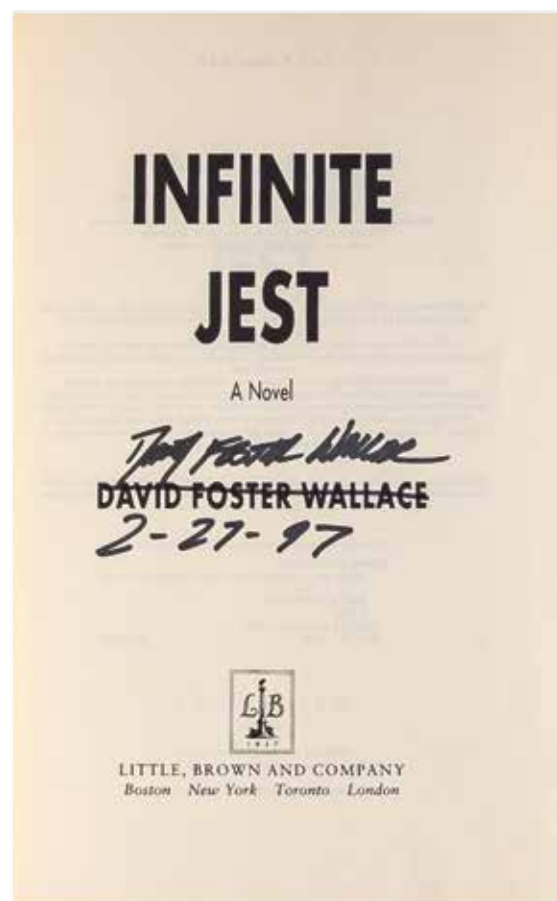
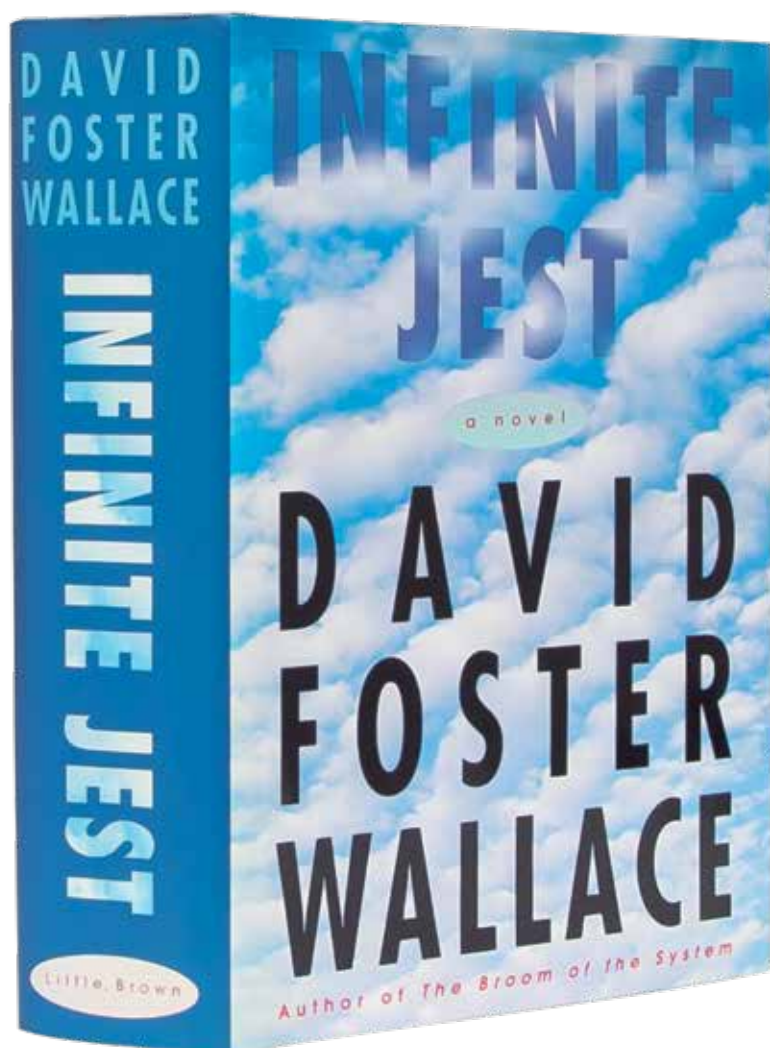
**76. Wallace, David Foster**

**INFINITE JEST**

*Signed First Edition*

Boston: Little, Brown & Co., 1996. First edition. Fine in like jacket, with discoloration from publisher's glue on the front endpaper. Jacket is bright, unmarked, and pleasing. Signed and dated by the author on the title page: "David Foster Wallace. 2-27-97."

"Infinite Jest is more or less evenly split between the story of the Incandenza family, dysfunctional proprietors of a tennis academy, and that of the residents of a halfway house for addicts, separated from their luckier counterparts by 'a tall and more or less denuded hill.' One houses America's winners; the other, its losers. The two groups rarely interact, and the sections of the book dedicated to them differ in tone: the first is more comic, the second more realist, even heart-string-pulling. The unique feel of the novel comes from this juxtaposition...but what may be most special about it is its experimental quality. Infinite Jest is a novel about the narcotic power of language" (The New Yorker). Fine in Fine dust jacket.





*A charming copy of Wilde's ironic commentary on courtship and marriage*

**77. Wilde, Oscar**

**THE IMPORTANCE OF BEING EARNEST. A TRIVIAL COMEDY FOR SERIOUS PEOPLE BY THE AUTHOR OF LADY WINDERMERE'S FAN**

*Signed First Edition*

London: Leonard Smithers & Co, 1899. First edition. First edition, first impression, number 74 of 1,000 copies, additionally signed "Oscar Wilde" with ownership inscription "Spencer Grey, from" added in Egerton Spencer Grey's hand. Early 20th-century half green morocco for Hatchards, spine lettered in gilt, green cloth sides, marbled green endpapers, top edge gilt, original covers and spine bound in at end. Bookplate of C. W. Clementine, dated 1901, on front free pastedown. Spine faded, one corner slightly rubbed, some spotting and browning, a very good and attractive copy.

The barrister Egerton Spencer Grey (1863-1950) was Assistant Official Receiver at the Bankruptcy Court, Carey Street, when Wilde was bankrupted in 1895. (In *De Profundis*, Wilde movingly recalls Robert Ross's kindness in doffing his hat to him amid the thronged corridors of Carey Street.) Grey had been promoted to Official Receiver in Bankruptcy by the time Wilde's estate was discharged from bankruptcy in July 1906 and had some correspondence with Wilde's publishers at that time. The catalogue of manuscripts and letters of Oscar Wilde and his literary circle held in the Williams Andrews Clark Memorial Library (University of California) lists, for example, a copy of an indenture made on 3 January 1906 between Grey and Methuen. Under the circumstances, it is unlikely that Wilde presented this copy to Grey. More probable is that Grey obtained a previously signed copy from Wilde's chattels, either at the time of the bankruptcy or at its discharge, and added his own name as if he were its recipient. It is touching that Grey seems anxious to record his association with Wilde. The book, as presented in the original publisher's binding, does not include a preliminary blank. The present copy, bound by Hatchards, has two preliminary blanks on two different stocks of paper. The blank with Wilde's signature matches the paper of the text with chain lines running horizontally. It is assumed, therefore, that Wilde originally signed the front free endpaper of the book as originally issued. We have previously sold a copy of *An Ideal Husband* in which Grey also added his name as the recipient above Wilde's signature.

Mason 381.



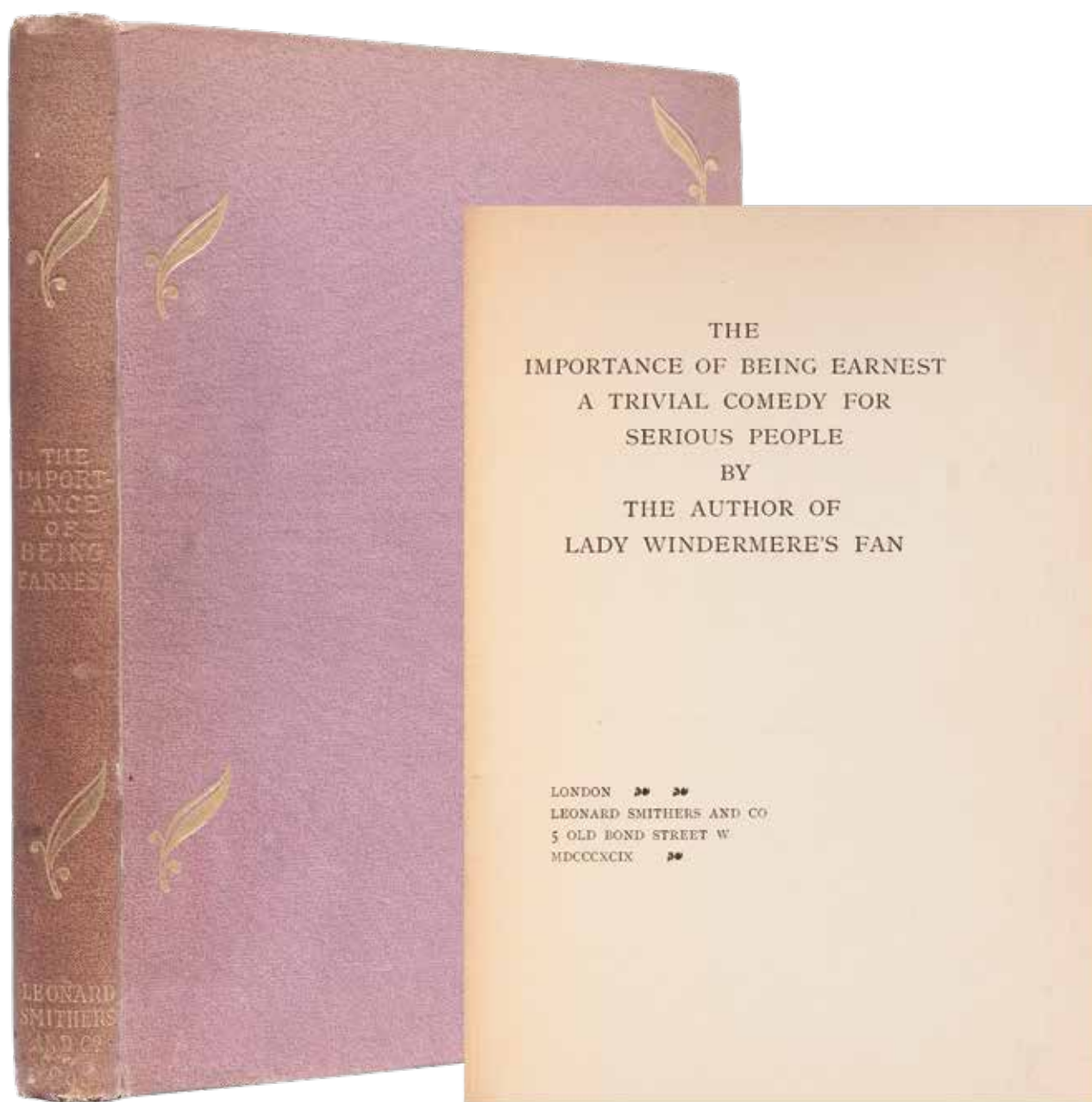
*"Treat all trivial things in life very seriously, and all serious things of life with a sincere and studied triviality"*

## 78. Wilde, Oscar

### THE IMPORTANCE OF BEING EARNEST

London: Leonard Smithers and Co., 1899. First edition. One of 1000 numbered copies. A Near Fine copy, spine toned, slight bubbling to cloth on front board, previous owner's bookplates and notes on front paste-down, Louis Auchincloss and Emily O'Neill Davies (wife of William H. Vanderbilt III). Slight abrasions at the top of the front free end paper and faint dampstain, likely to remove a bookplate.

Wilde's comedic masterpiece, a social satire, attempts to "treat all trivial things in life very seriously, and all serious things of life with a sincere and studied triviality." The importance of this work can hardly be overstated. As a comedic play, it is second only to Shakespeare. First performed on the stage in 1895, it received much critical acclaim and public approbation, but its run was short-lived. Shortly after opening, Wilde entered into legal battles which ultimately led to his imprisonment and subsequent exile to Paris. As a result, he would produce no other comic or dramatic work. To this day, Wilde's dialogues and word play in *The Importance of Being Earnest* continue to inspire and amuse audiences worldwide. Near Fine.



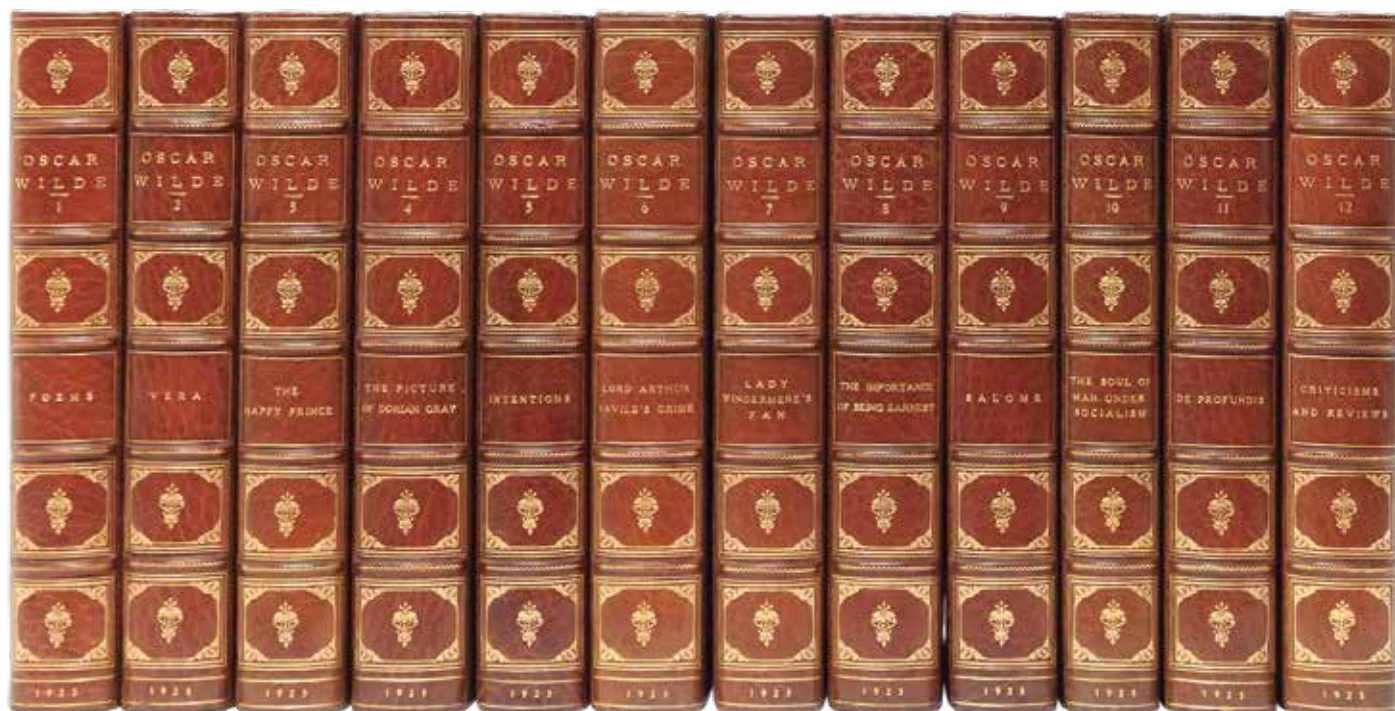
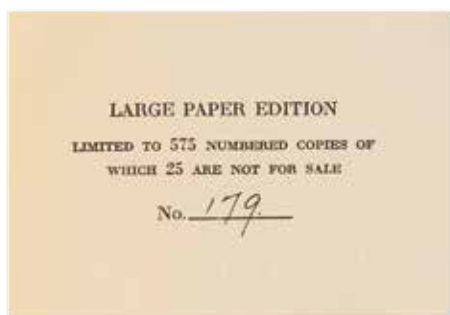
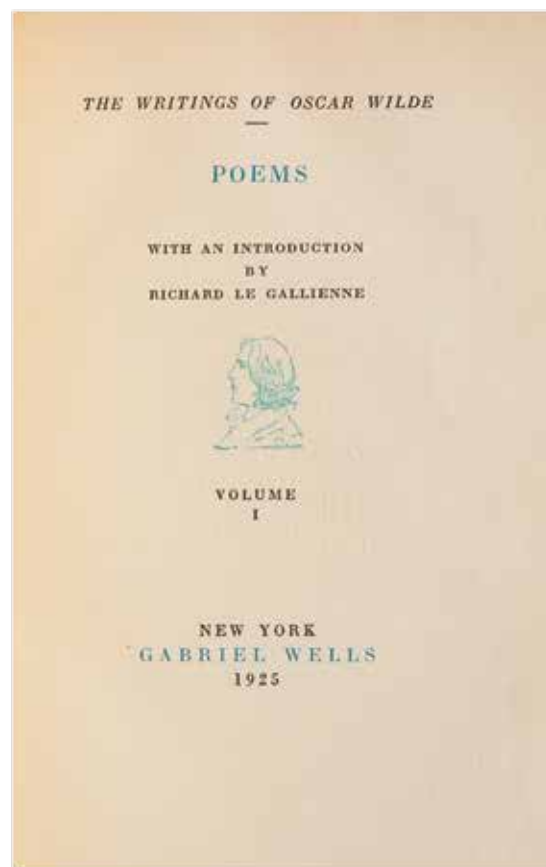
*A handsomely produced large paper copy, with introductions by literary luminaries*

## 79. Wilde, Oscar

### THE WRITINGS OF OSCAR WILDE (IN 12 VOLS.)

New York: Gabriel Wells, 1925. Limited to 575 numbered copies, this set being number 179. Twelve octavo volumes (221 x 143 mm.). Handsomely bound by Stikeman & Co., N.Y. ca. 1925 (stamp-signed in black on front endpapers). Full dark green crushed morocco, covers decoratively bordered and tooled in gilt. Spines with five raised bands, decoratively tooled and lettered in gilt in compartments. Red and green liners elaborately bordered and lettered in gilt, red moire silk end-leaves, top edge gilt, others uncut. Spines uniformly faded to olive green, small circular stain on front board of volume one. Title pages printed in pale blue and black, each carrying a profile portrait of Wilde in pale blue. A Near Fine set.

The handsomely produced Large Paper Edition was put out by the celebrated New York bookseller Gabriel Wells who, during the 1920s, competed in the sale rooms with the great A.S.W. Rosenbach (1876-1952). It includes introductory material by several literary luminaries including W. B. Yeats (The Happy Prince), Padraic Colum (Criticisms and Reviews), John Drinkwater (The Importance of Being Ernest/An Ideal Husband), Arthur Symons (Salome), and Wilde's one-time lover Richard Le Gallienne (Poems).





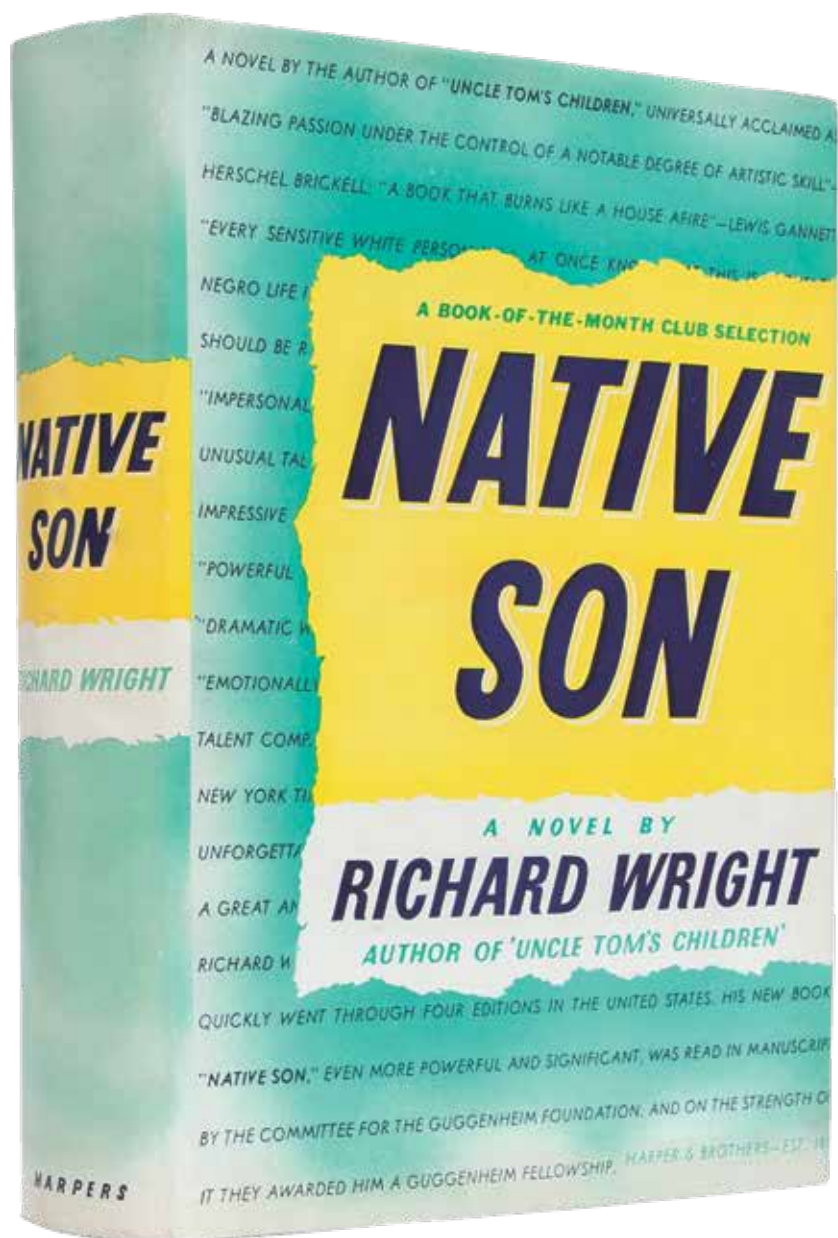
*A difficult and important novel about racism in America, in the correct first state jacket*

## 80. Wright, Richard

### NATIVE SON

New York: Harper & Brothers Publishers, 1940. First edition. First issue binding in dark blue cloth, with a date of 1940 on the title page, "First Edition" stated on the copyright page and a publisher's code of "A-P" just below the edition statement. Jacket is first issue priced at \$2.50 and without blurbs on the spine. A Fine copy in like dust jacket. Extremely uncommon in this condition. Housed in a green custom clamshell case.

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 film in 1986, there have been rumors since 2019 that another film may be in process. Fine in Fine dust jacket.



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