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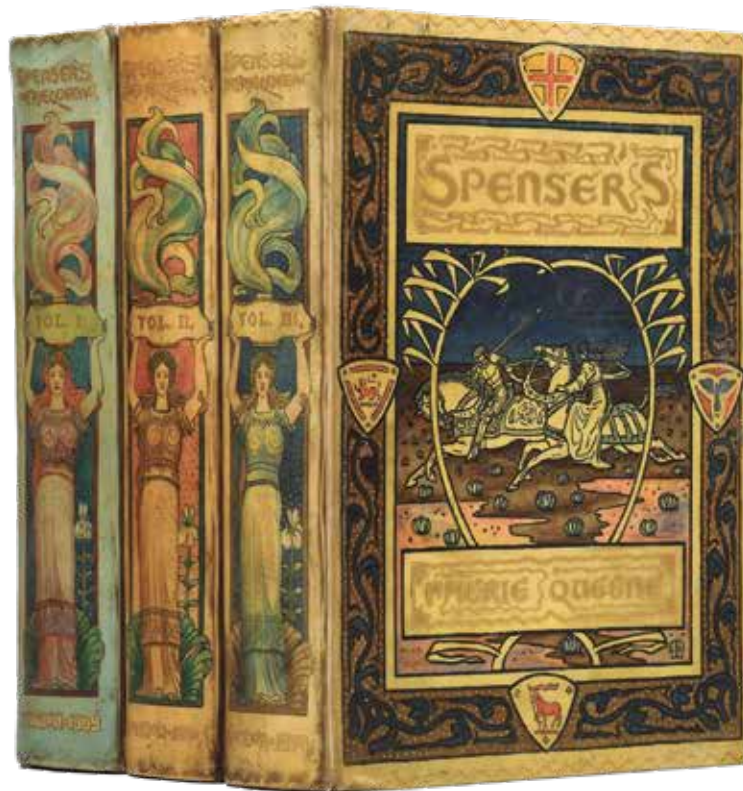
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The Faerie Queene (Fine bindings) - Spenser, Edmond; Cedric Chivers (binder) - item 66

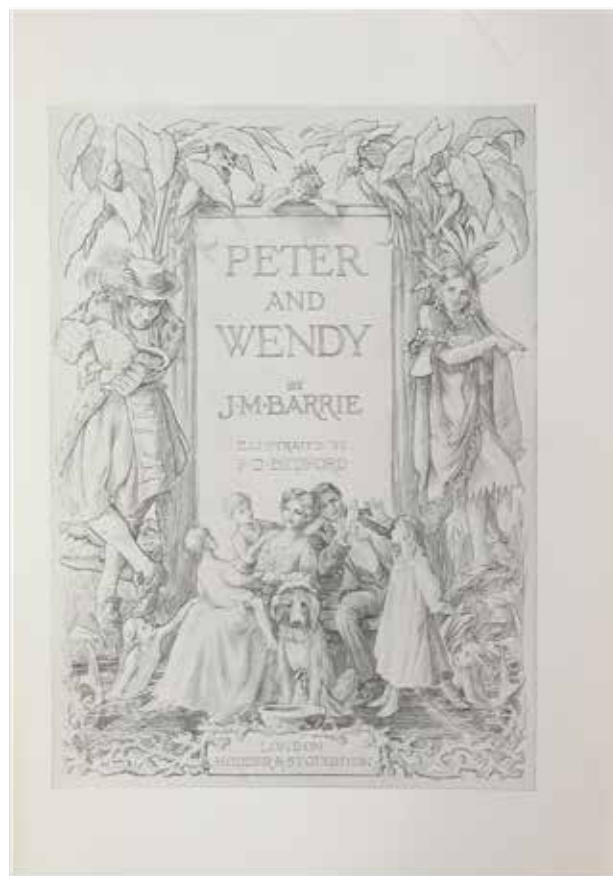
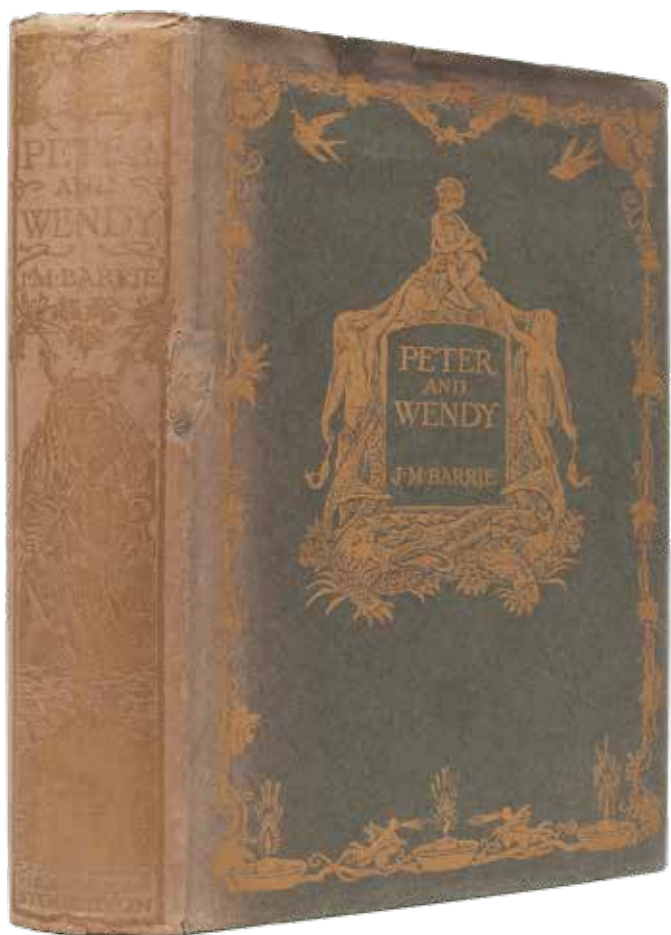
*Barrie's lasting contribution to children's literature, in the elusive dust jacket***1. Barrie, J. M.****PETER AND WENDY**

London: Hodder & Stoughton, [1911]. First edition. First impression of the expanded adaptation into novel form of the story made popular by the 1904 stage play *Peter Pan, or The Boy Who Wouldn't Grow Up*. Copies in dust jacket are uncommon. Octavo. Original green cloth, spine and front cover lettered and decorated in gilt with devices including Captain Hook and Peter Pan. With dust jacket. Frontispiece, pictorial title page, and 11 plates, all by F. D. Bedford. Extremities slightly bumped, some loss of color to cloth, browning to endpapers, foxing throughout, spine of dust jacket faded, extremities worn with closed tears, v-shaped tear to front joint (repaired on verso with archival tape); a Near Fine book in a Very Good + dust jacket.

The origins of Peter Pan as a literary character are somewhat protracted. Barrie had found fame as a writer of prose, initially with Scottish story-collections such as *Auld Licht Idylls* and *A Window in Thrums*, and then a sequence of novels that established him as a leading novelist of the 1890s. The character of Peter Pan first appeared as a book-within-a-book in his London story-collection *The Little White Bird* (1902), by which time Barrie was increasingly turning away from prose to concentrate on drama. His two plays of that year, *Quality Street* and *The Admirable Crichton*, were both successful but eclipsed by the enormous success of *Peter Pan*, which opened on 27 December 1904 and broke all previous theatrical records.

In 1906 Barrie sanctioned the publication of *Peter Pan* in Kensington Gardens, with the text extracted from *The Little White Bird* in which Peter is a seven-day-old infant, and illustrated by Arthur Rackham. Barrie reserved for himself the task of turning his theatrical success into a novel: *Peter and Wendy*. It tells the familiar story of the stage version, with Peter as an older child flying off with Wendy and the other Darling children to battle Captain Hook and his pirates, but Barrie added a final chapter to the book in which Peter returns for Wendy years later, when she is grown with a child of her own. The text of the stage play itself was not published until 1928. Near Fine in Very Good + dust jacket.

Grolier Club, *One Hundred Books Famous in Children's Literature*, 63.



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

2. Baudelaire, Charles

LES FLEURS DU MAL

Presentation Copy

Paris: Poulet-Malassis et de Broise, 1857. First edition. First issue with the running title misprint "Feurs" on pp. 31 and 108, p. 45 misnumbered 44, and the misprint "captieux" on p. 201. It is complete with the six pièces condamnées whose removal was ordered only six weeks or so after publication (Les Bijoux, Le Léthé, A celle qui est trop gaie, Femmes damnées, Lesbos and Les Métamorphoses du vampire). 12mo (189 x 122mm), half-title, later crushed brown morocco by L. Peeters of Antwerp, top edge gilt, others uncut, original yellow printed wrappers in their second state (with the five typographical faults uncorrected and with the price of 3F. on the backstrip) bound in, marbled paper slipcase, small area of loss to lower corner of upper wrapper. This copy has bound at the end two facsimiles of the lower wrapper, in state A and state B, together with a printed note regarding Vicaire's research into the two states (now superseded by Carteret's bibliography).

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

Important association copies have brought much more (including a large paper copy inscribed for Delacroix at Sotheby's in 2007 for €603,000), but these appear to be the closest comps from the auction record: €144,000 in 2021 at Aguttes (for André de Goy) €127,000 in 2012 at Piasa (for Edmond About); €168,000 in 2011 at Vernator and Hanstein (for Edmond Texier); and €169,000 in 2007 at Sotheby's (for Philarete Chasles). Many of these copies bound without wrappers (and many sold when the euro was much higher than it is today)



"If the English constitution survived the troubles of the next century, it was because the law had gained a new popular respect ...due to the enormous success of Blackstone's work"

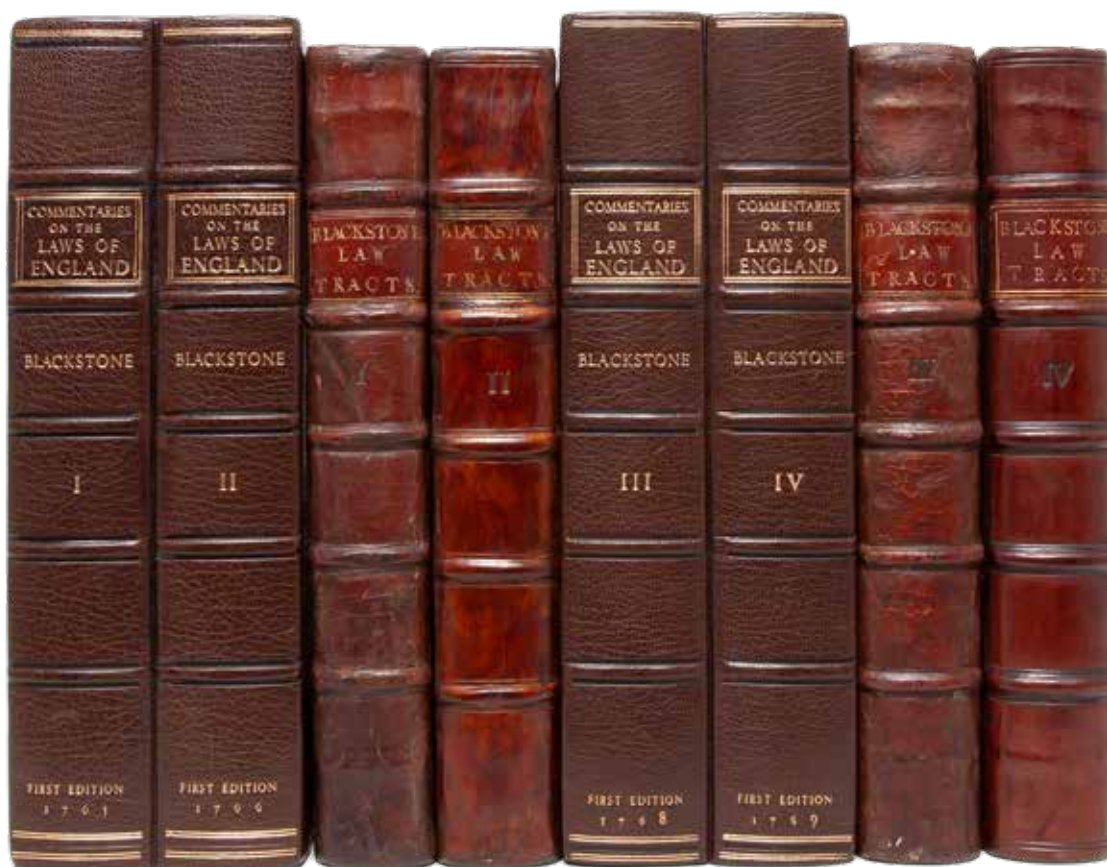
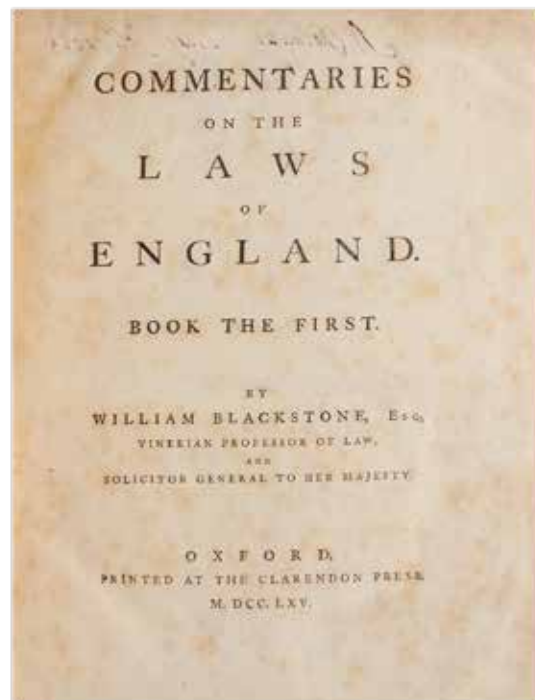
3. Blackstone, Sir William

COMMENTARIES ON THE LAWS OF ENGLAND (IN 4 VOLS.)

Oxford: Clarendon Press, 1765, 1766, 1768, 1769. First Editions. Four quarto volumes (250 x 194 mm) collating complete: [4], iii, [7], 4-473, [1], viii; [8], 520, xix, [1]; [8], 455, [1], xxvii, [1]; [8], 436, vii, [41]. With the engraved Table of Consanguinity and folding Table of Descendants in Volume II. Rare 8 page Supplement to the First Edition bound in at the end of the first volume. Contemporary full calf boards with original spine labels preserved on three of the volumes, replaced to style on the fourth. Repairs to the spines preserving the original leather on two of the volumes, rebaked to style on two. An excellent set internally, generally clean and wide-margined, with only slight occasional foxing. A few leaves with marginal dampstaining, heaviest on the final two leaves of volume 4. Signed by the original owner, Mountague Cholmeley 1765, and with his son's bookplate on the inner paste-down; contemporary marginal annotations throughout volume I. Housed in a full leather slipcase.

"Blackstone's great achievement was to popularize the law and the traditions which had influenced its formation...If the English constitution survived the troubles of the next century, it was because the law had gained a new popular respect, and this was in part due to the enormous success of Blackstone's work" (Printing and the Mind of Man). First published in 1765, Blackstone made a complex legal system based on precedents accessible to the average reader. The publication and great success of these commentaries marked a dramatic shift in the popular perception of the law within England and they became required reading for practitioners and scholars alike for many years.

PMM 212. Grolier 100 in English, 52. Rothschild 407. ESTC T57753.



A towering accomplishment in biography, rare in this original state

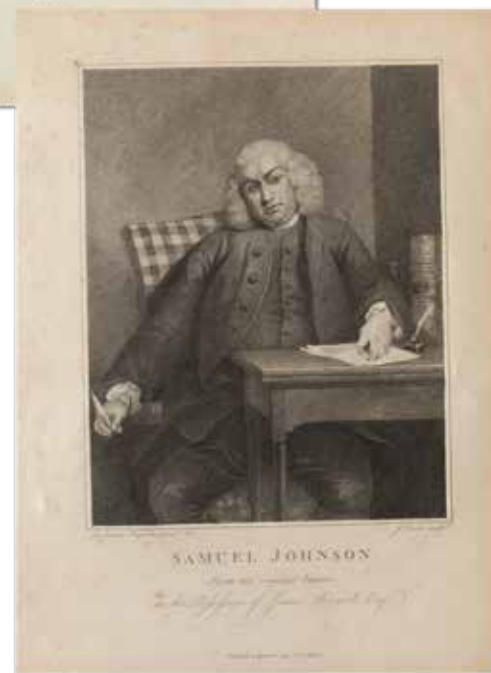
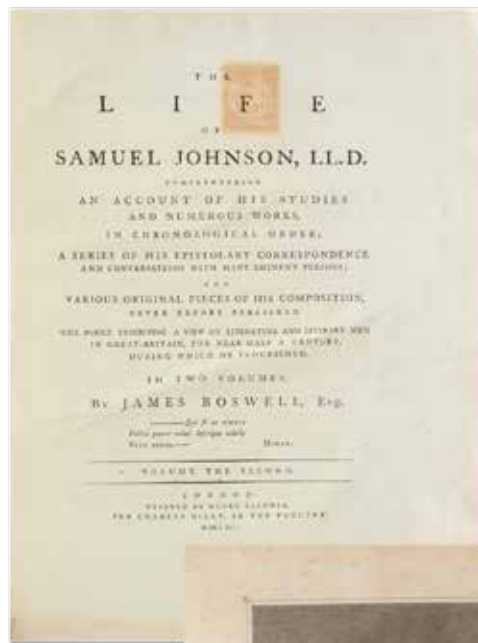
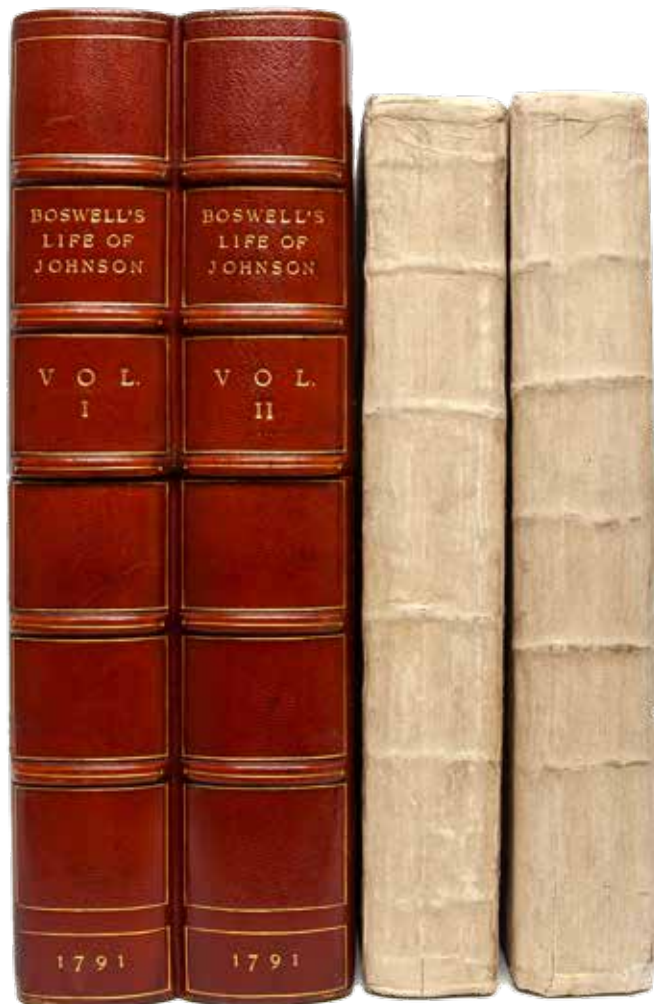
4. Boswell, James

THE LIFE OF SAMUEL JOHNSON, LL.D.

London: Henry Baldwin for Charles Dilly, 1791. First edition. 2 volumes, quarto (293 x 229 mm) untrimmed, in the original boards. Rebacked with white parchment to style (likely mid 20th century). Protected by a deluxe pull-off case by Sangorski and Sutcliffe in full brown morocco. Small morocco bookplates (Herschel V. Jones) to front paste-down of each volume with corresponding offsetting to adjacent leaves. Bookplates of Claud Russell. First state with Vol I page 135 in uncorrected state. Canceled leaves Mm4 and Nn1 in Vol I and E3, Oo4, Qq3, Zz1 and Eee2 in Vol II as called for by Pottle. Complete with aquatint portrait frontispiece engraved by James Heath after Sir Joshua Reynolds, and 2 engraved facsimile plates by H. Shepherd, but without the blank leaf at the beginning of Vol II. Small stain to the front board of Vol I, small loss of paper to the front board of Vol II. Internal contents generally in excellent condition, pages retaining their blue tint. An exceptional copy.

“Boswell is the first of biographers. He has no second. He has distanced all his competitors so decidedly that it is not worth while to place them” (Macauley). Indeed, drawing on his close and longstanding collaboration with Johnson as well as Johnson’s own diary, James Boswell released a book that was a popular success and helped to establish the modern genre of biography. Still considered an important resource on the life and times of the famed memoirist and dictionary compiler, Boswell’s Life of Johnson breathes vivid life into one of the most important British figures of the century. “We know of him not as he was known to men of his generation, but as he was known to men whose fathers he might have been...and long after his works may be forgotten, he will be remembered through Boswell’s Life” (Macauley).

Pottle 79; Rothschild 463-465; Grolier English Literature 65.



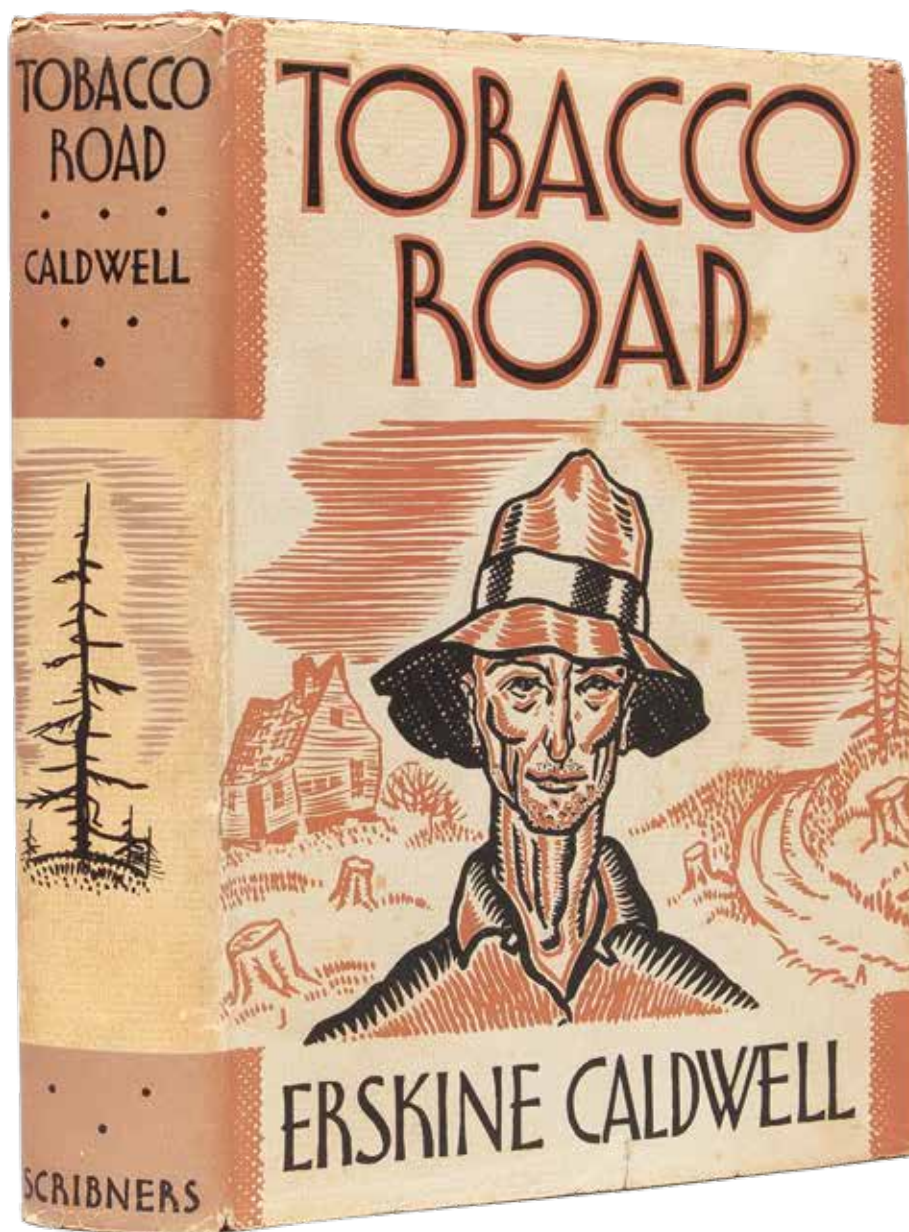
A controversial American classic establishing Caldwell as “the true mythmaker of post-bellum Southern literature”

5. Caldwell, Erskine

TOBACCO ROAD

New York: Charles Scribner's Sons, 1932. First edition. Octavo. Original brown cloth, spine and front cover lettered in blind and gilt, road motif blind to front, blue endpapers, fore edge untrimmed. With dust jacket. A lovely Near Fine copy of the book in a Very Good+ dust jacket. Cloth bright and clean, with just a touch of toning and foxing to the leaves. Jacket with the spine a bit toned and with slight edgewear and some overall foxing.

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





A finely bound copy of the sequel to Alice in Wonderland

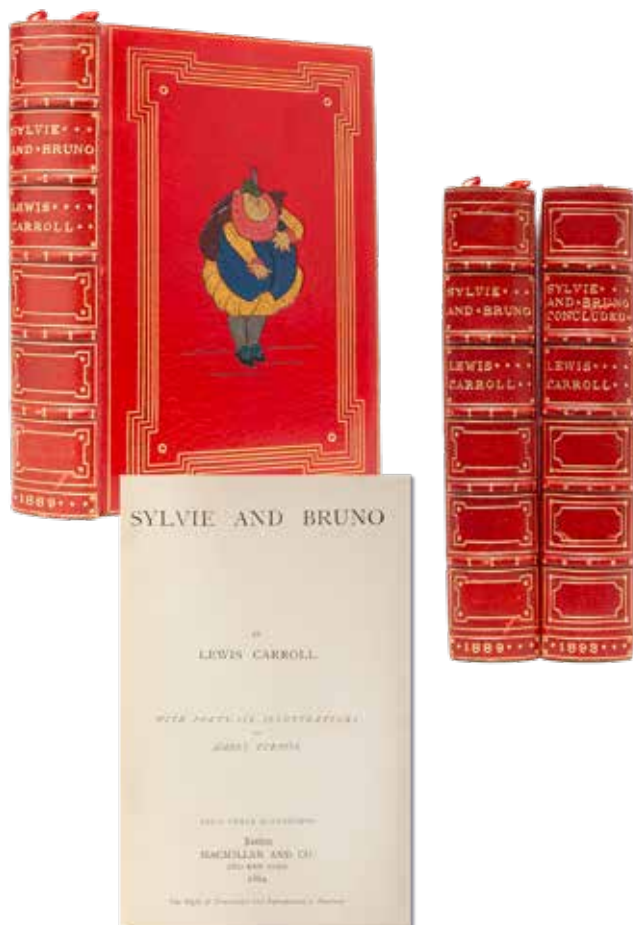
6. Carroll, Lewis [Charles Dodgson]

THROUGH THE LOOKING GLASS AND WHAT ALICE FOUND THERE

London: Macmillan & Co., 1872. First edition. Finely bound in three-quarter red crushed morocco over cloth boards with the Red Queen and White King stamped in gilt on the boards. All edges brightly gilt. Marbled end-papers and paste-downs. In excellent condition internally, with the first issue misprint “wade” for “wabe” on p. 21. Complete with all 50 engravings by John Tenniel. A faint contemporary gift inscription on the title page, a few spots of soiling or foxing throughout.

Carroll’s fantastical sequel to the classic Alice Adventures in Wonderland. Published in 1871, the book follows Alice as she enters a strange alternative world by stepping through a magical mirror. She soon encounters the nonsense poem Jabberwocky, which Martin Gardner called “the greatest of all nonsense poems in English,” and meets the famed Tweedledee and Tweedledum. Alice’s Adventures in Wonderland was a sensation when it was first published, and Through the Looking Glass received favorable reviews as well. The novel has been adapted into film, television, and stage. Carroll scholar Florence Becker Lennon calls the novel a “masterpiece—only a shade less than Wonderland” (Lennon). Fine.

Carroll’s later work in an exceptional Bayntun inlaid morocco binding



7. Carroll, Lewis [Charles Dodgson]

SYLVIE AND BRUNO [WITH] SYLVIE AND BRUNO CONCLUDED

London: Macmillan and Co., 1889, 1893. First editions. Finely bound by the Bayntun Bindery in two volumes in full crush red morocco. Boards ruled in gilt with an inlaid character from the work on the front board of each volume. Spines title in gilt with raised bands and spine compartments ruled in gilt. All edge gilt. Marbled end papers. Twin red silk bookmarks bound into each volume. An exceptional set with only a few slight scuffs to the spines and extremities, but both bindings in Fine condition overall (and unrestored). Original cloth bound into the rear of each volume. Volume I with early bookseller’s description (Newbegins) tipped onto the first blank. Bookplates of Leonard William Buck to the front paste-down of each volume. Housed together in a custom red cloth slipcase.

Together, Sylvie and Bruno along with Sylvie and Bruno Concluded form the final novel by Lewis Carroll. “It is essentially a philosophical tract on morality, politics, and religion...packed with puns, paradoxes, puzzles, poetry, and Carroll’s patented brand of inspired nonsense...Carroll entwines two plots, set in two alternate worlds, one the fairy kingdom of Elfland and the other a realm called Outland which mirrors and satirizes English society. In the former, Bruno and Sylvie endure adventures typical of classic fairy tales; in the latter, the two men vie for the love of a beautiful woman” (Publisher’s Weekly). A departure from the Alice books, here Carroll tackles a number of more adult themes and plots. Fine.

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

8. Coryate, Thomas

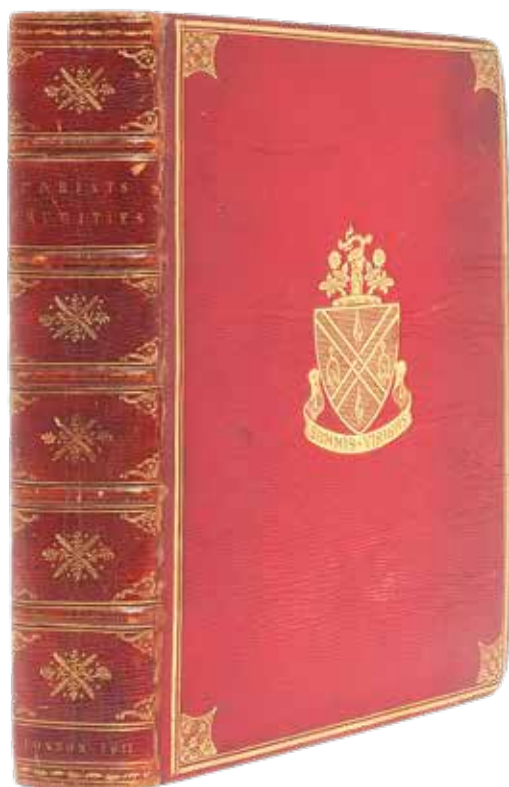
CORYATS CRUDITIES. HASTILY GOBLED UP IN FIVE MONETHS TRAVELLS IN FRANCE, SAVOY, ITALY... HELVETIA ALIA SWITZERLAND, SOME PARTS OF GERMANY AND THE NETHERLANDS...

London: Printed by W[illiam] S[tansby], 1611. First edition. Quarto in eights (8 1/8 x 6 inches; 206 x 153 mm). [-]2; a8-b8 ([-]1 inserted after a3); b4; c8-g8; h4-l4; B8-D8 (D3 inserted after preceding D); E8-3C8; 3D4; [-]2 (first is signed 3E3 and both are errata). The present copy collates the same as Pforzheimer. Illustrated with engraved title-page by William Hole and five engraved plates. Plates include the woodcut of the badge of the Prince of Wales as well as three folding plates. Also illustrated with two inter-textual engravings and numerous woodcut initials and head-pieces. With two leaves of errata. "Perfect copies with the plates intact are not common...The D.N.B. has repeated the statement that the Chetham copy is the only perfect one known" (Pforzheimer 218).

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

"There probably has never been another such combination of learning and unconscious buffoonery as is here set forth. Coryate was a serious and pedantic traveler who (as he states in his title) in five months toilsome travel wandered, mostly on foot, over a large part (by his own reckoning 1,975 miles) of western Europe. His adventures probably appeared to his contemporaries as more ridiculous than exciting, but at this remove, his chronicle by its very earnestness provides an account of the chief cities of early seventeenth century Europe which is at least valuable as it is amusing. It was probably his difficulties with the booksellers, which induced Coryate to solicit the extraordinary sheaf of testimonials prefixed to the volume...Among his panegyrist appear the names of Jonson, Chapman, Donne, Campion, Harington, Drayton...each contributor vying to mock poor Coryate with solemn ridicule" (Pforzheimer 218).

Cox 98. Keynes 70. Pforzheimer 218.



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

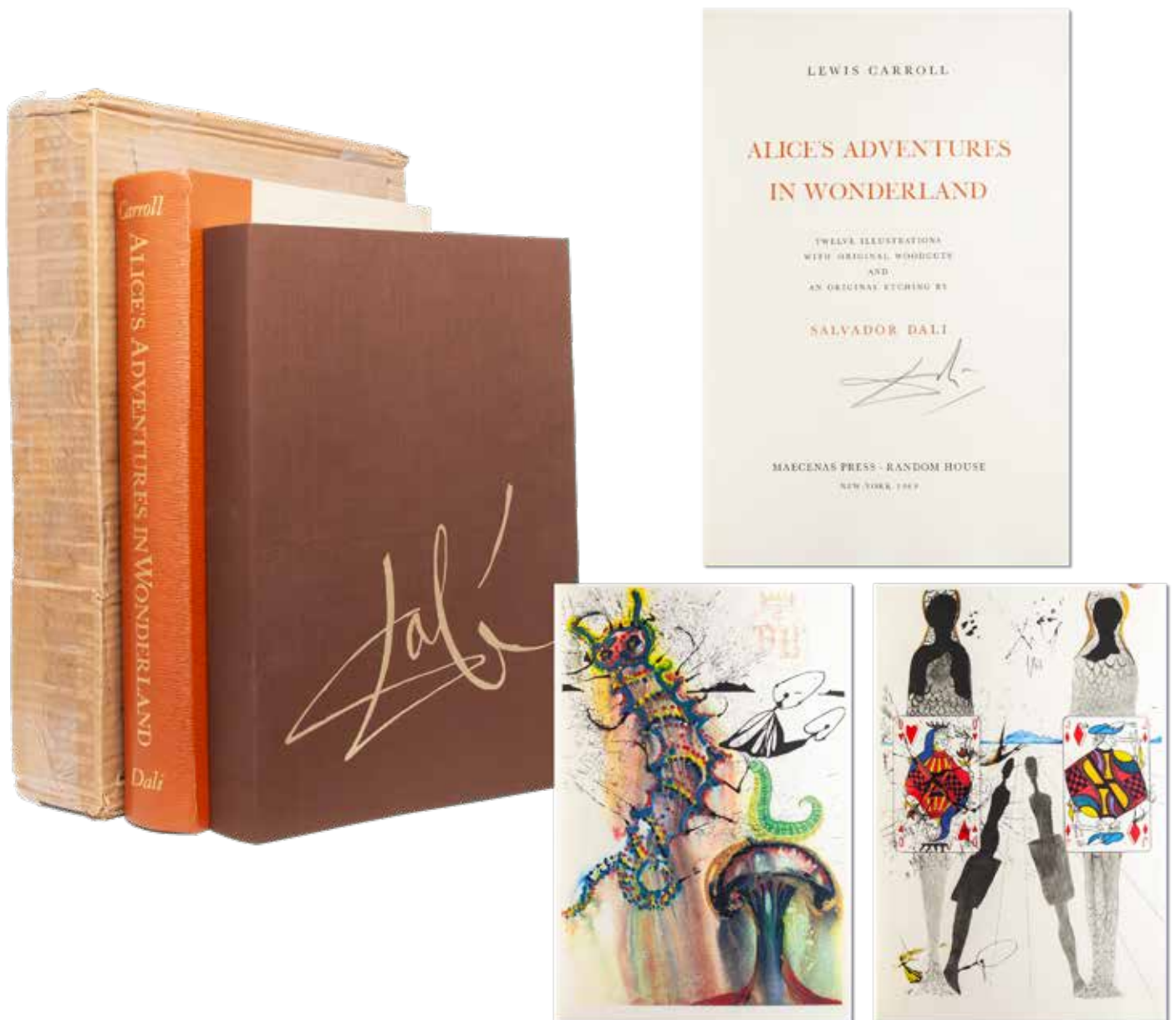
9. Dali, Salvador (illustrator); Lewis Carroll [Charles Dodgson]

ALICE'S ADVENTURES IN WONDERLAND

Signed limited edition

New York: Maecenas Press, 1969. First edition. Limited edition of 2500 copies, signed on the title page by Dali, this being number 1392. Folio measuring 430 x 285mm, with Mandure paper pages loose as issued and housed in the publisher's quarter leather clamshell case. Near Fine clamshell with about a 3 inch split at the top and a 1.5 inch split at the bottom of the front joint, unrestored. Complete with the original leather straps and horn clasps intact. Internally Fine; bright, clean, and complete, with the original etched frontis and all 12 original color illustrations present. Retaining the original shipping box from the publisher (also numbered 1392).

Based on the beloved fantasy by Lewis Carroll, Salvador Dali's rendition of Alice's Adventures in Wonderland exceeds surrealist expectations. As the reader travels through Dali's Wonderland, they are treated to a vivid, beautiful, unsettling illustrations, giving insight into how the painter experienced Carroll's fantasy. An unforgettable adaptation. Fine in Near Fine clamshell case.



“No better study of a nation’s institutions and culture than de Tocqueville’s Democracy in America has ever been written by a foreign observer; none perhaps as good” – NY Times

10. De Tocqueville, Alexis; Henry Reeve (translator)

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

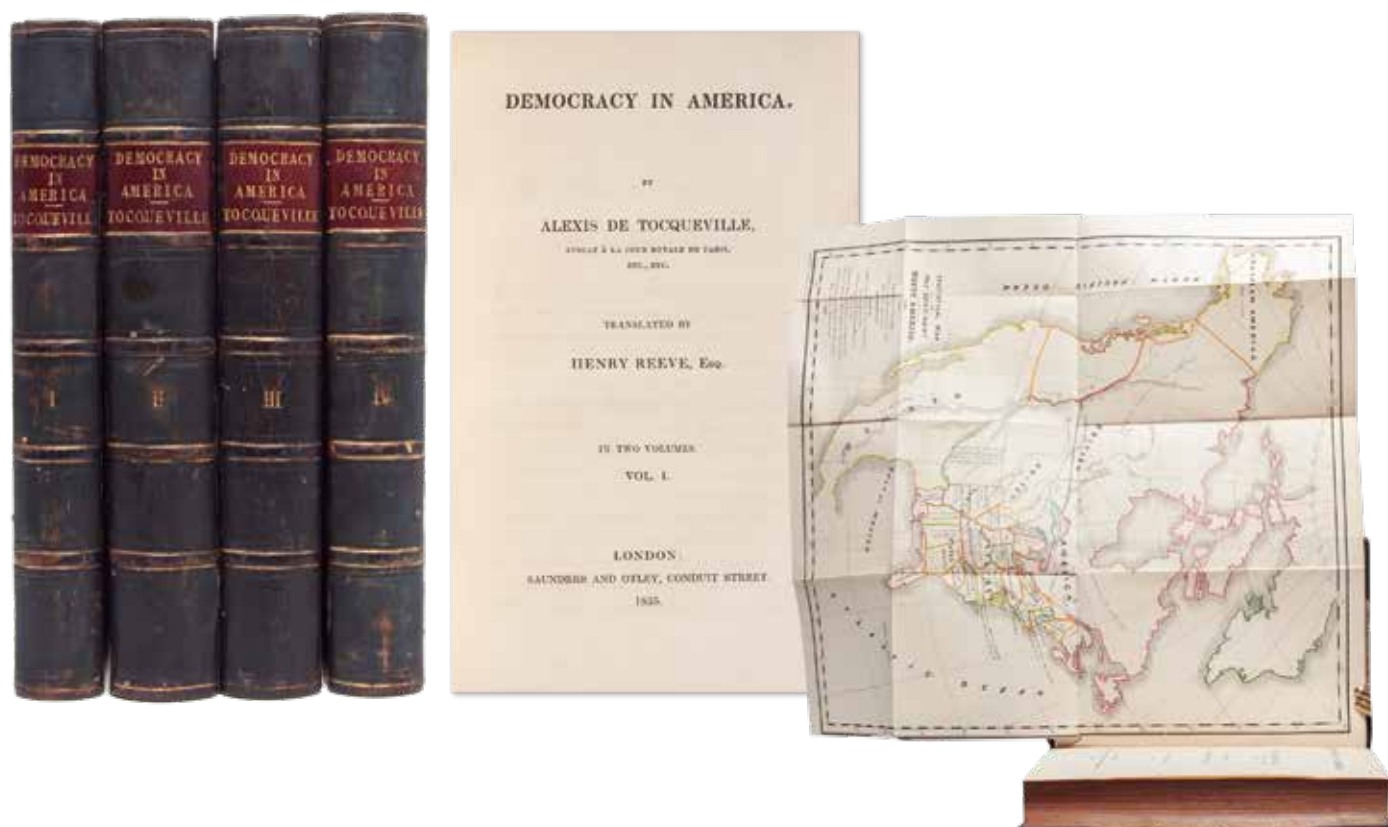
London: Saunders and Otley, 1835, 1840. First English language editions. Four octavo volumes (leaves 209 x 131 mm); bound in contemporary smooth half-calf over marbled boards with plain end-papers, all edges sprinkled red. Red morocco spine labels. Collating: xlv, 333, [1, advertisement]; viii, 462; xvi, 333, [1 printer’s imprint]; viii, 365, [1, blank]; complete with half-titles in volumes one and two and the folding map in volume two. An excellent set overall with all bindings intact and unrestored. A three-inch split to the bottom of the upper joint of volume two otherwise leather joints strong. A few little scuffs to the leather spines and marbled boards. Clean and fresh internally without repair, foxing or other blemish. Small modern bookplate on the front paste-down of each volume. The first complete English translation (with all four volumes) is extremely scarce at auction and in the trade.

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

Democracy in America was an immediate and sustained success. Almost from the beginning it enjoyed the reputation of being the most acute and perceptive discussion of the political and social life of the United States ever published. Whether perceived as a textbook of American political institutions, an investigation of society and culture, a probing of the psyche of the United States, or a study of the actions of modern democratic society, the book has maintained its place high within the pantheon of political writing.

“No better study of a nation’s institutions and culture than Tocqueville’s Democracy in America has ever been written by a foreign observer; none perhaps as good.” (The New York Times) Near Fine.

HOWES T-278, 279. Sabin 96062, 96063. Clark III:111. Library of Congress: A Passion for Liberty, Alexis de Tocqueville on Democracy & Revolution (Washington, 1989).



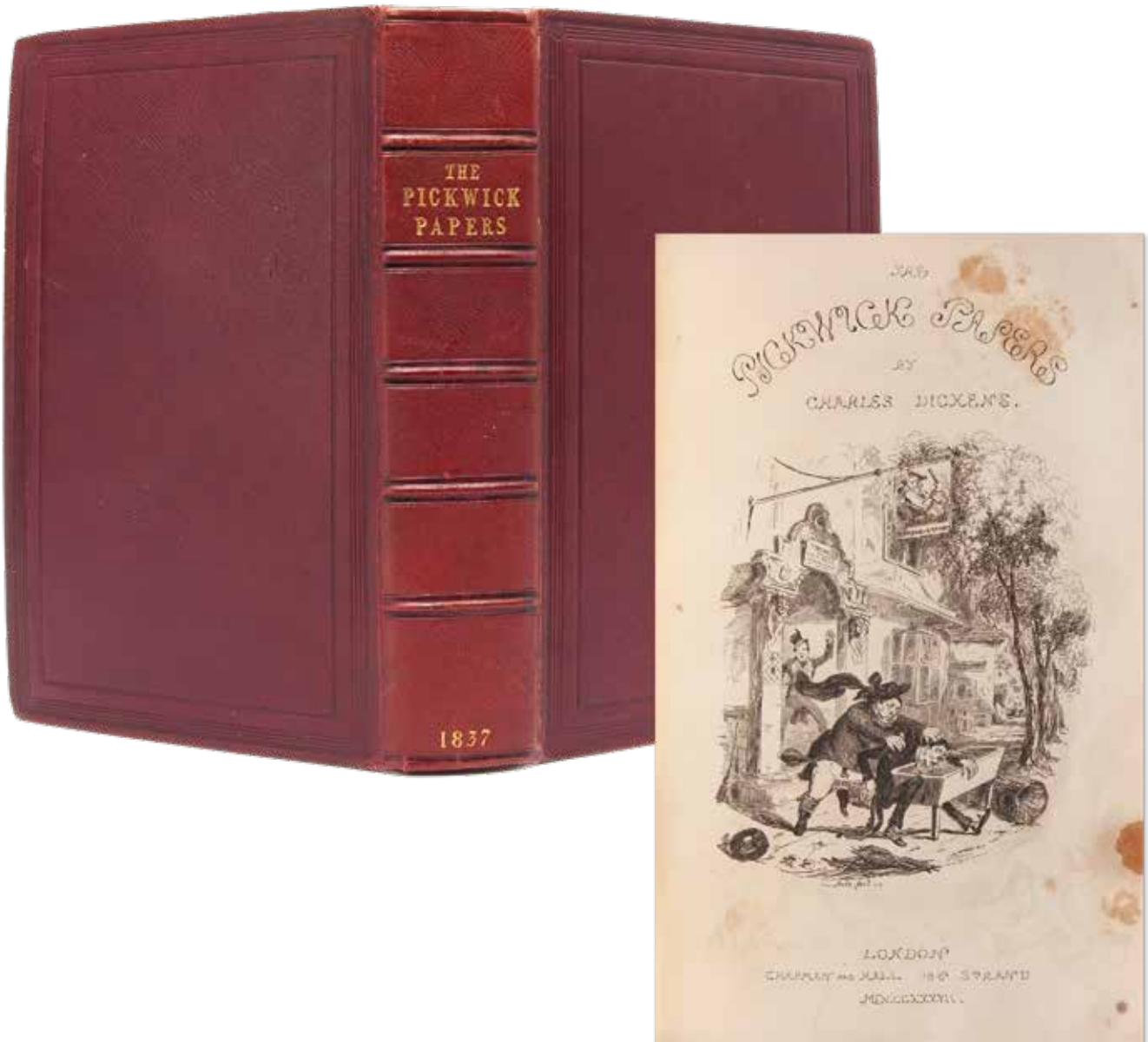
The novel that launched Dickens' career

11. Dickens, Charles

THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB

London: Chapman and Hall, 1837. First edition. Bound in the publisher's full crushed purple morocco, all edges gilt. Stamped in gilt on the spine and with blind rules on the boards and spine. With original yellow-coated end papers. Collating [xvi], 609, [1], complete with half title and 43 inserted plates. A few of Hatton and Cleaver's first issue points to the latter half of text; all plates in the Phiz states and with the later Chapman & Hall imprints. Given that the early parts continued to be reprinted (and corrected) while the later parts were produced, it is common for the cloth-bound (or publisher's morocco-bound copies) to have most of the earlier misprints corrected, as here. A lovely, Near Fine copy overall. One spot of offsetting on the first couple leaves, otherwise quite clean internally. The book complete and entirely unrestored.

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. Near Fine.



With an Autographed Envelope Signed by Dickens

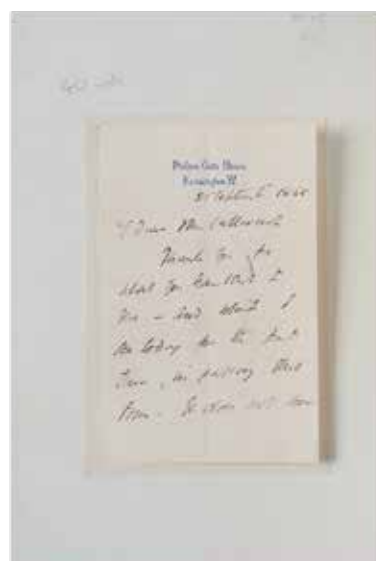
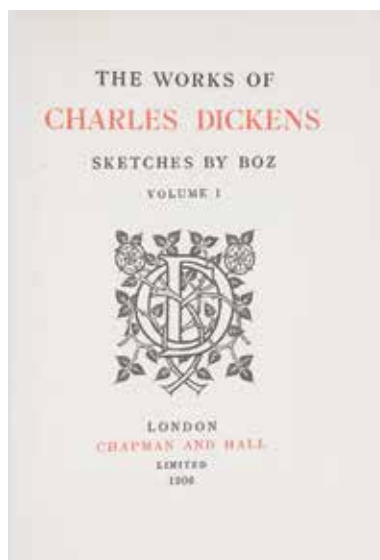
12. Dickens, Charles

WORKS

Signed limited edition (in 40 vols.)

London: Chapman and Hall, 1906 - 1908. The National Edition. Limited to 750 sets printed for England and America, this set unnumbered. Forty large octavo volumes. Set is uniformly bound by Riviere & Son in half brown levant morocco over brown cloth. Morocco double ruled in gilt. Spines lettered in gilt and compartments triple-ruled in gilt. Top edges gilt, others uncut. Spines slightly sunned and some occasional minor rubbing and shelfwear. Overall a very attractive and Near Fine set. With approximately 1,000 illustrations, with plates by Cruikshank, Browne, Leech, et al. Title-pages printed in red and black. With many reproductions or the original parts wrappers on colored paper.

Volume I with an envelope signed by Dickens and an ALS by John Foster, Dickens' biographer. On the first blank of volume I is a mounted small envelope addressed by Dickens to Edward Chapman (his publisher), and signed by Dickens on the lower left corner. Facing that page is a mounted autograph letter signed by John Foster (Dickens' friend and biographer) addressed to George Cattermole, the artist who illustrated *The Old Curiosity Shop*. Foster letter is on stationery and is dated 21 September, 1860. Two sixteenmo pages on one octavo sheet, folded.



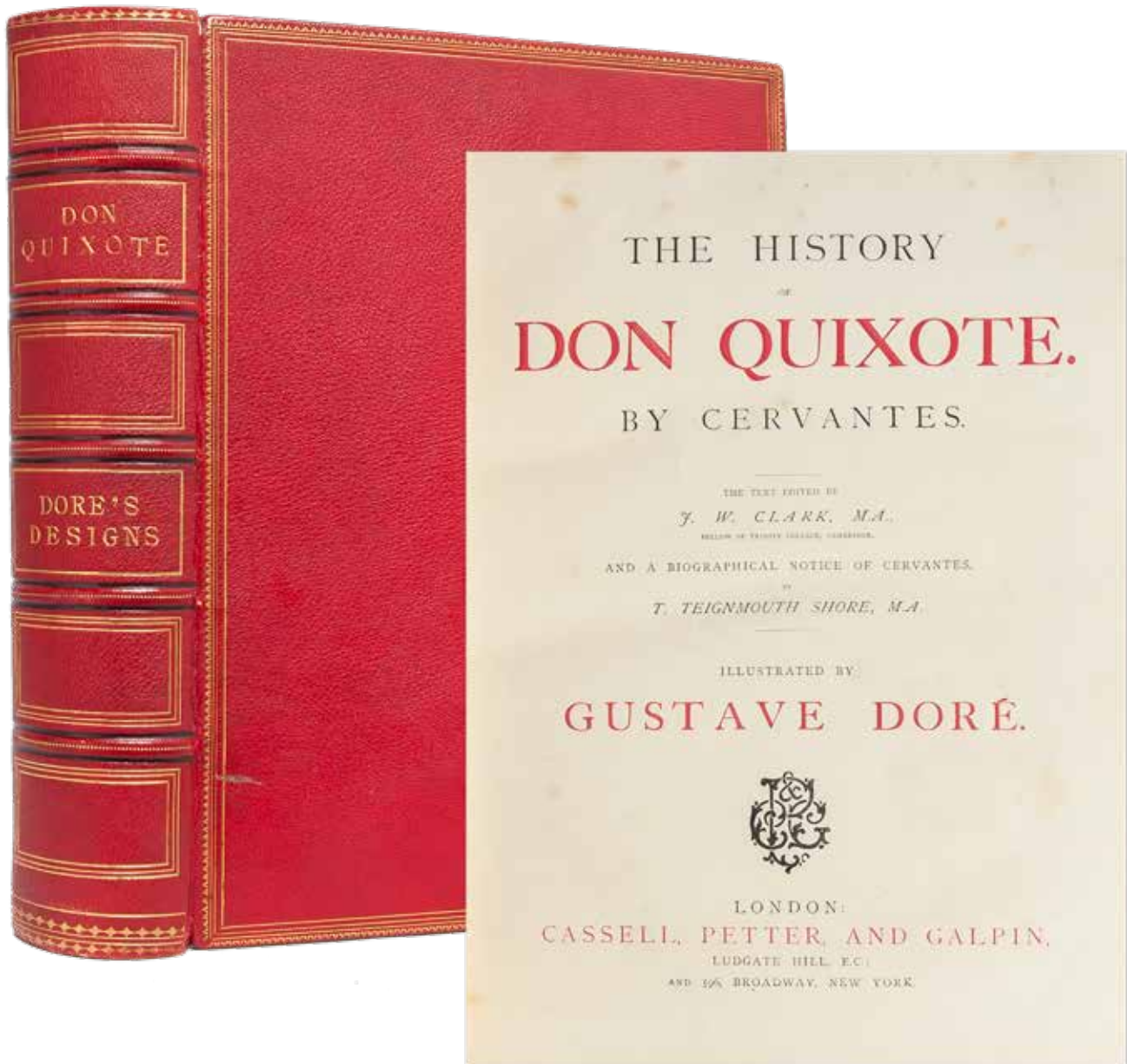
A beautiful, illustrated edition of Quixote's adventures

13. Dore, Gustave (illustrator); Miguel de Cervantes

THE HISTORY OF DON QUIXOTE

London: Cassell, Petter, and Galpin, [c. 1870]. early U.K. edition. An exceptionally Fine copy of this beautifully illustrated edition of Don Quixote. Finely bound in full pebbled morocco with gilt to spine and boards. All edges brightly gilt. Marbled endpapers. Measuring 310 x 235mm and collating complete with 118 full page plates: xxviii, 737. Truly a lovely example with just the odd spot of foxing internally.

"One of those universal works which are read by all ages at all times." (PMM 111 for the first edition). Originally published in two volumes a decade apart (in 1605 and 1615), Don Quixote is the most influential work of literature to emerge from the Spanish Golden Age. As a founding work of Western literature, it is often cited as the first modern novel. Here, a lovely illustrated edition that helped familiarize American readers of a variety of ages with the beloved adventure. Fine.



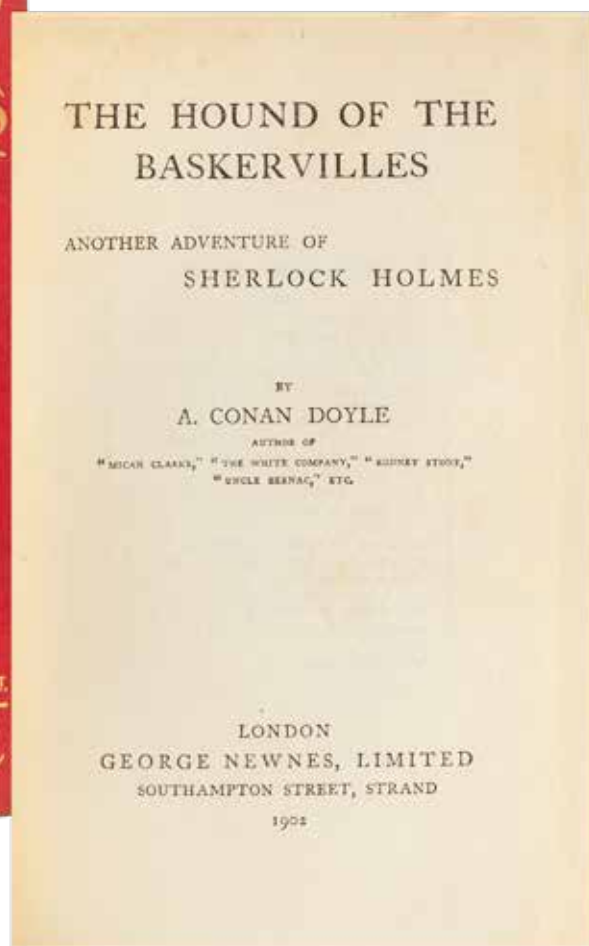
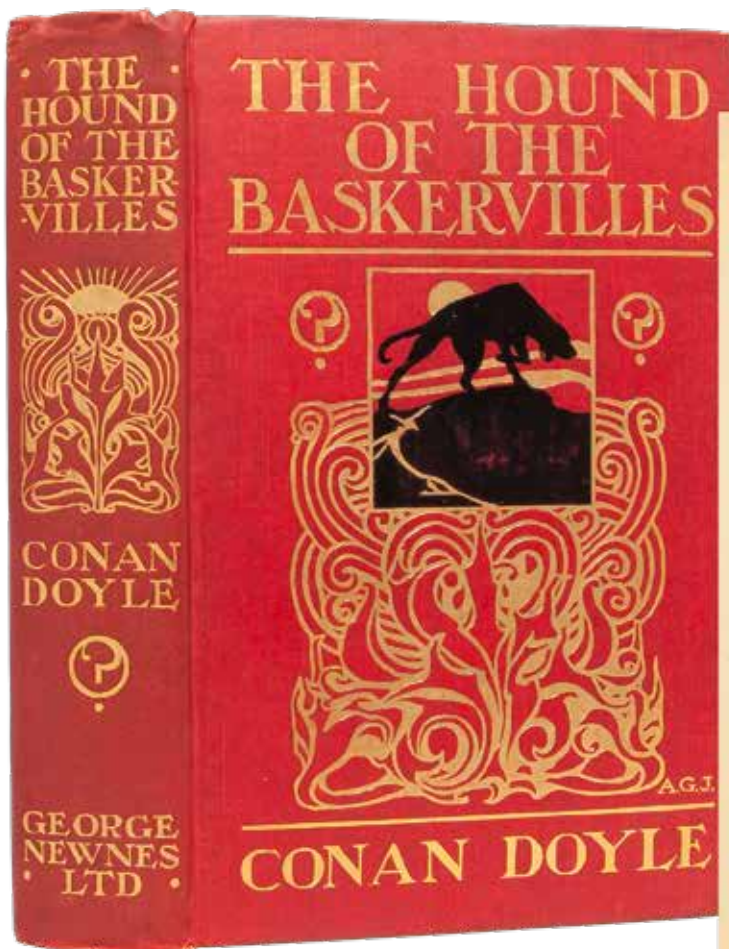
The most famous of all the Sherlock Holmes' stories

14. Doyle, Sir Arthur Conan

THE HOUND OF THE BASKERVILLES

London: George Newnes, Limited, 1902. First edition. First edition in book form after the serial publication in *The Strand Magazine* Aug. 1901 - April 1902. First issue with the misprint "you" for "your" on page 13 line 3. Nearly Fine. A lovely bright copy with almost no soiling to the cloth and gilt that still pops. Spine just slightly darker than front board. Clean internally without foxing. Complete with all sixteen plates (including frontis) by Sidney Paget. Housed in a red quarter-leather slipcase with chemise.

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



The final Sherlock Holmes novel in the rare dust jacket

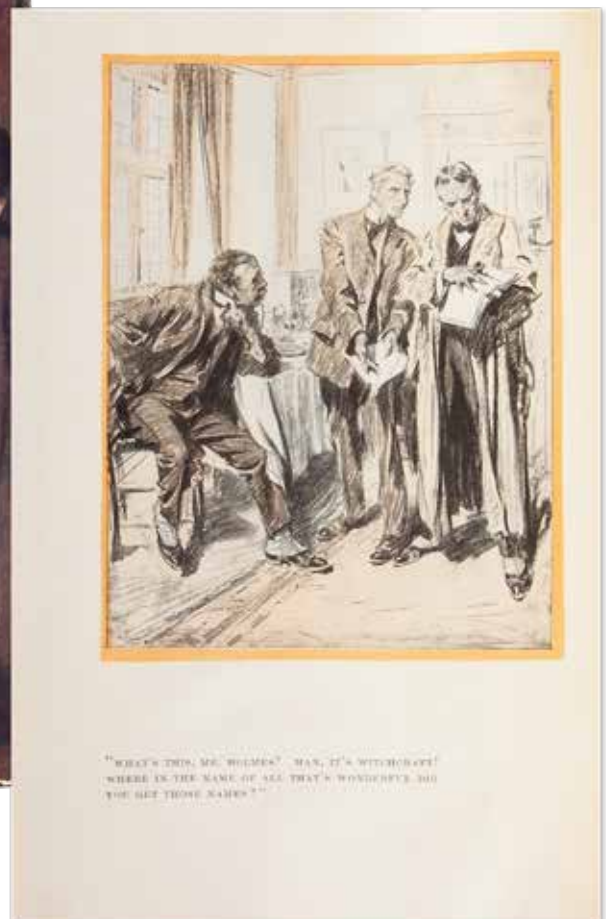
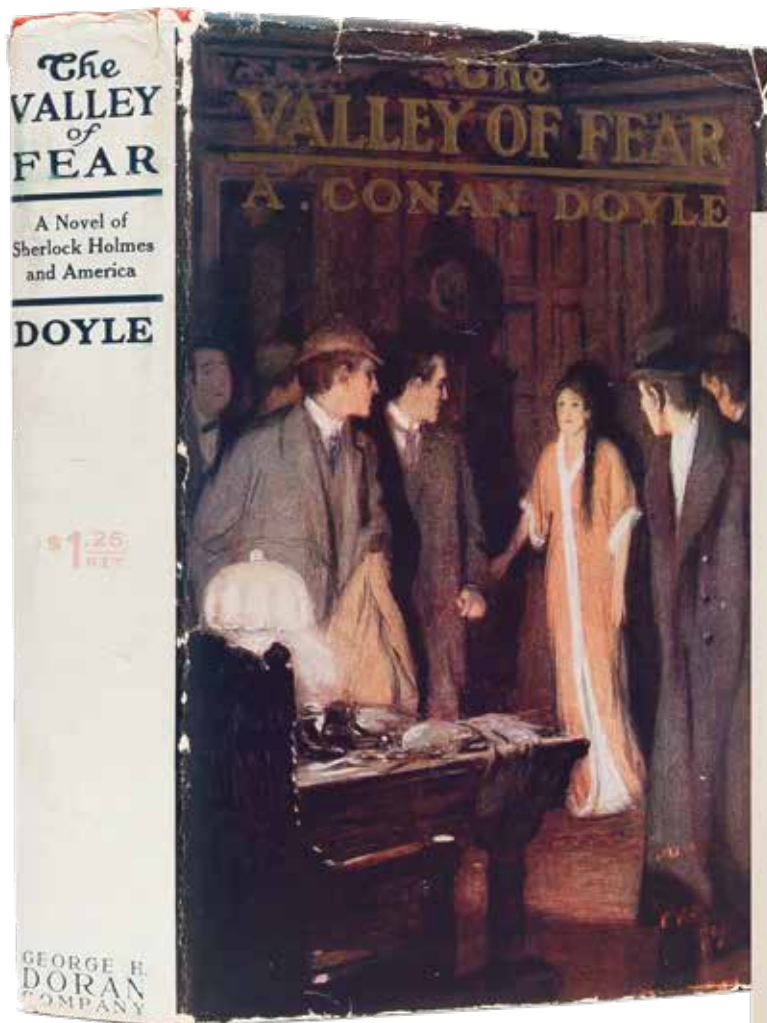
15. Doyle, Sir Arthur Conan

THE VALLEY OF FEAR

New York: George H. Doran, 1915. First edition. First printing, of the fourth and final novel in the Sherlock Holmes series (there were also a number of short story collections). It preceded the UK edition by three months. Original red cloth, spine and front cover lettered in gilt. With dust jacket. Frontispiece and 6 plates by Arthur I. Keller. Penciled ownership inscription of one J. M. Ackerley to front free endpaper. A Fine copy, square and fresh, in slightly worn dust jacket, shallow creases and short closed tears to extremities, but a bright and unusually well-preserved example. Housed in a red quarter-morocco clamshell case.

"A cipher message and a horrible murder in a Sussex village begin this dark and powerful tale as Sherlock Holmes battles with the forces of the criminal mastermind, Professor Moriarty. Central to the novel lies the story of a terrorist brotherhood and the hold it acquired over an American mining valley" (Oxford University Press). The final Sherlock Holmes novel, and critically noted as the darkest and most intense, *The Valley of Fear* shows Arthur Conan Doyle reaching the pinnacle of his talents as he introduces new characters, shows evolution in his longstanding characters, and tangles together the past and the present. Fine in Near Fine dust jacket.

Green & Gibson A39.c.



A collection of influential novels, finely bound

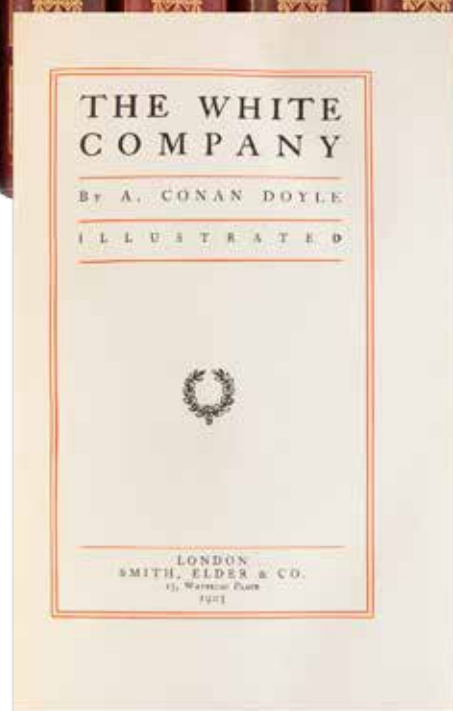
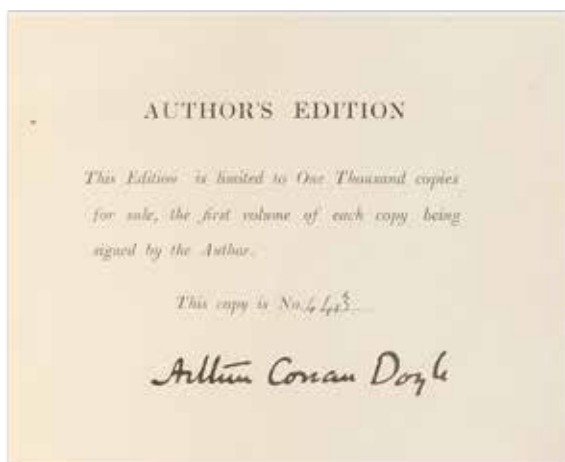
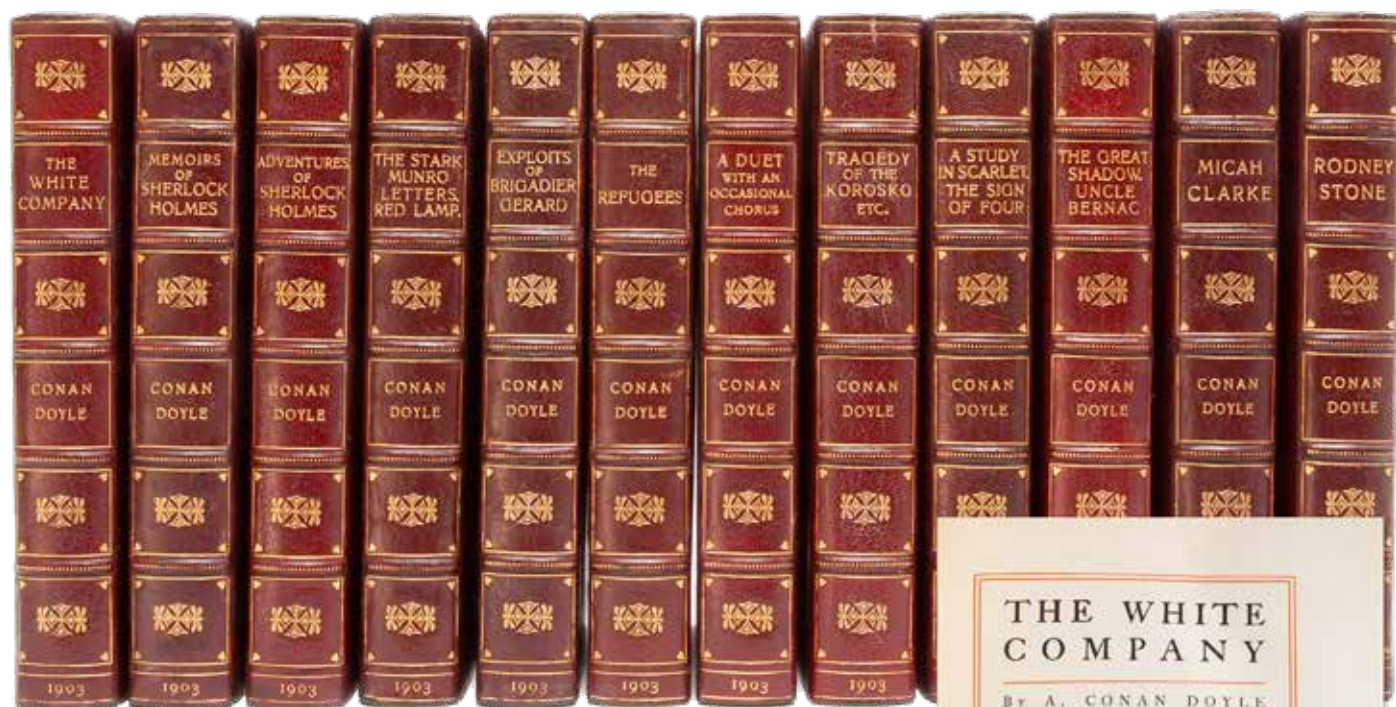
16. Doyle, Sir Arthur Conan

THE WORKS OF ARTHUR CONAN DOYLE

Signed author's edition (in 12 vols.)

London: Smith, Elder & Co., 1903. First Thus. Twelve octavo volumes, bound by Bayntun in three-quarter red morocco over red cloth boards, marbled end papers, top-edges gilt. A Near Fine set overall with all outer joints repaired, internally quite clean and fresh. Set number 443 out of a thousand, signed by the author in The White Company.

A contemporary collection of Arthur Conan Doyle's most influential novels, including A Study in Scarlet, The Sign of the Four, The Adventures of Sherlock Holmes and the Memoirs of Sherlock Holmes. All of Doyle's works, but Sherlock Holmes in particular, have remained highly influential; and the duo of Holmes and Watson endures in popular culture through film and television adaptations. Near Fine.



The first complete translation into English

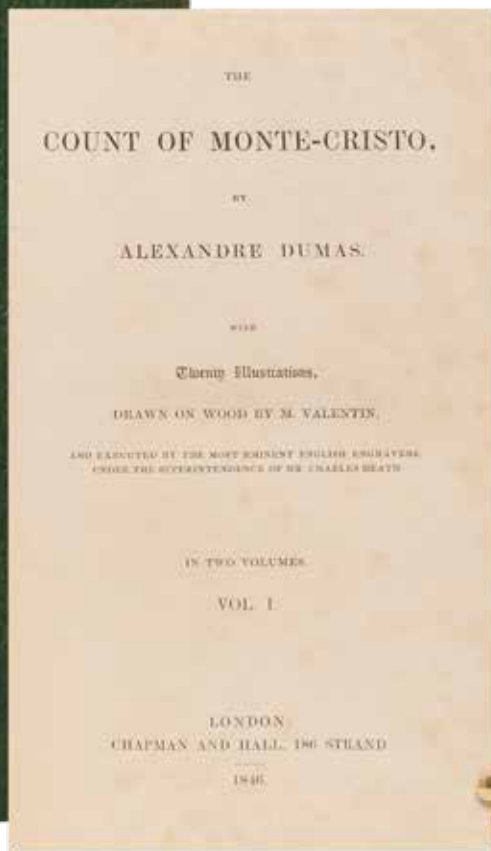
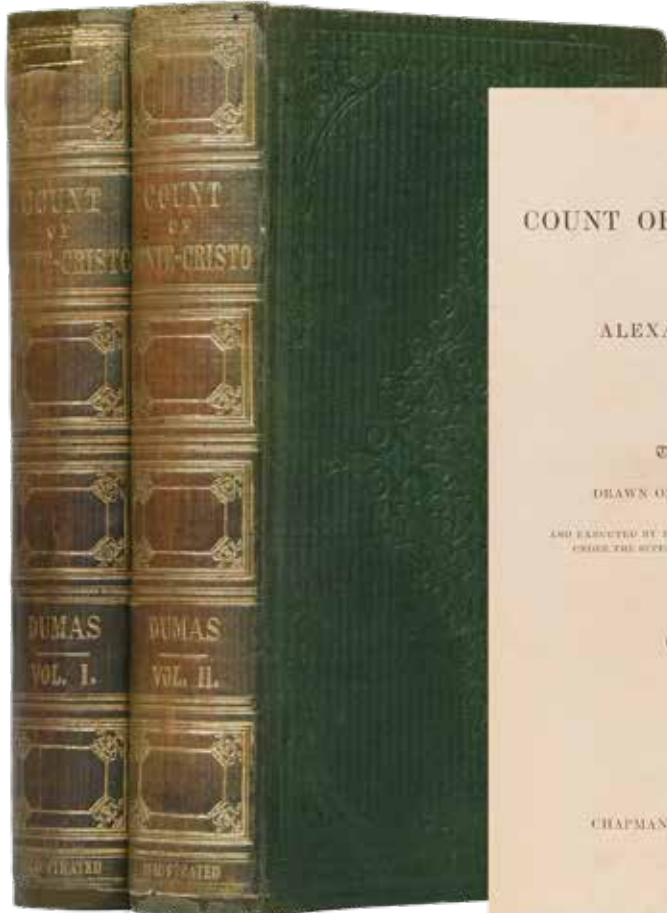
17. Dumas, Alexandre

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

London: Chapman and Hall, 1846. First complete English language edition. Original green wave-grain cloth, spines lettered and blocked in compartments in gilt, sides blocked in blind with decorative outer border enclosing large central ornamental device, pale yellow endpapers. Frontispieces and 18 wood-engraved plates. Bookseller's ticket of Jarrold & Sons to front pastedowns, inscription of "Eaton" to vol. I front free endpaper. Spines browned, head and tail repaired, small patch of restoration to head of vol. I, inner hinges cracked but firm, some foxing to plates, penciled note to vol. I, p. 220, otherwise generally clean. A very good copy in bright cloth.

The publication history of this novel in English is a bit complex. A part of the novel was published in English by Belfast publisher Simms and McIntyre under the title *The Chateau d'If* in April of 1846. This translation was released the following month in May. It wasn't until September and October, 1846 that the final 2 volumes of the Simms and McIntyre edition were released. While each edition has points to recommend it, we prefer this translation, as well as the 20 engraved plates found in this edition. This remained the standard English text until the Buss translation was released in 1996.

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



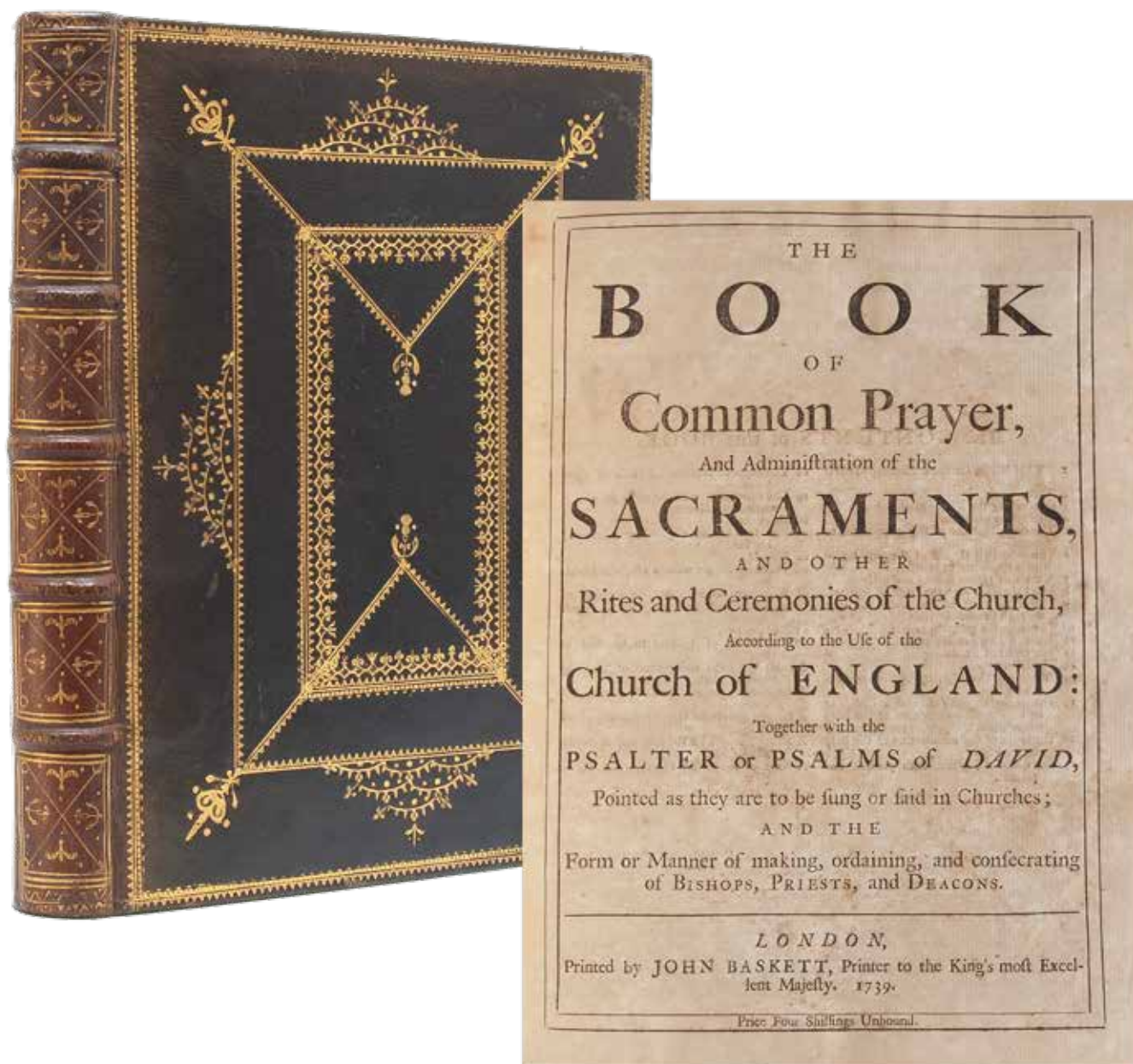
In a beautiful contemporary binding

18. [Early Religious Books] [Early Anglican Books]

THE BOOK OF COMMON PRAYER, AND ADMINISTRATION OF THE SACRAMENTS, AND OTHER RITES AND CEREMONIES OF THE CHURCH, ACCORDING TO THE USE OF THE CHURCH OF ENGLAND...

London: John Baskett, printer to the Kings most excellent Majesty, 1739. [bound with] The Whole Book of Psalms, Collected into English Metre... London: Printed by A. Wilde, 1737. Two books bound in one. Contemporary paneled black morocco stamped in gilt. All edges gilt. Marbled endpapers. Measuring 248 x 180mm and collating [299]; [52]. A beautiful example with just a touch of toning to the spine. Small stamp of Cornwell House (seat of the Penyston family) to front endpaper. Internally with some offsetting and toning but otherwise fresh.

A pair of cornerstone Anglican religious texts, which shaped daily practice in solitude, among families, or gathered in Church communities. Pleasing in a fine, contemporary binding stamped with crowns and thistles.



Eisenhower's memoirs about political and military strategies that led to Allied victory

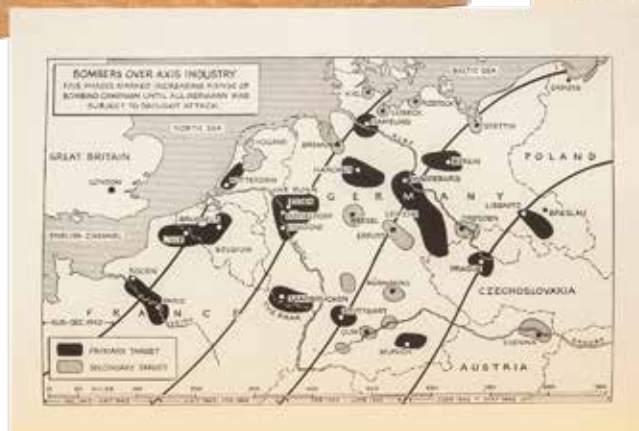
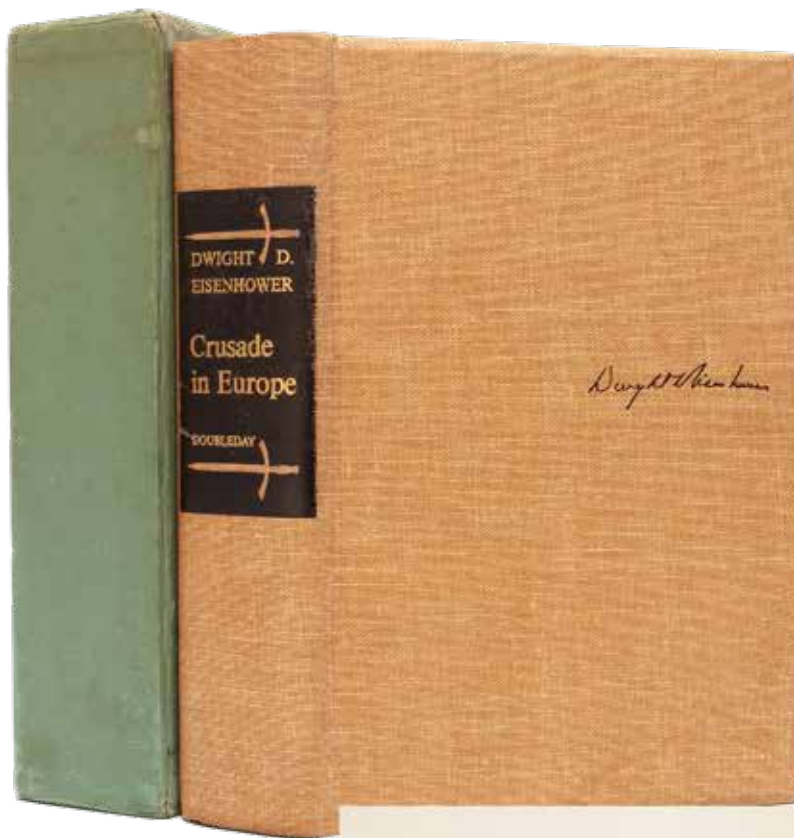
19. Eisenhower, Dwight D.

CRUSADE IN EUROPE

Signed limited edition

Garden City: Doubleday, 1948. First edition. Number 851 of 1426 copies signed by the author on a facsimile of the D-Day Order of the Day. Original publisher's buckram with label to spine. Top edge brightly gilt and fore-edge deckled. Pictorial endpapers. Complete with all maps. A Fine copy housed in a Near Fine publisher's slipcase with a bit of toning and shelf-wear.

In Foreign Affairs' contemporary review of the book, Robert Gale Woolbert declared that "some of the qualities that made Eisenhower a great commander of coalition forces—modesty, tact, humanity—are evident in these memoirs of his service in the recent war. Though he steadfastly sought to avoid politics, he was inevitably involved in important political decisions, on which he has some interesting things to say. Most of his narrative, however, is about high strategy and the manner in which victory was organized in the West" (Foreign Affairs, 1949). An important history of a war that continues to affect global politics today. Fine in Near Fine slipcase.

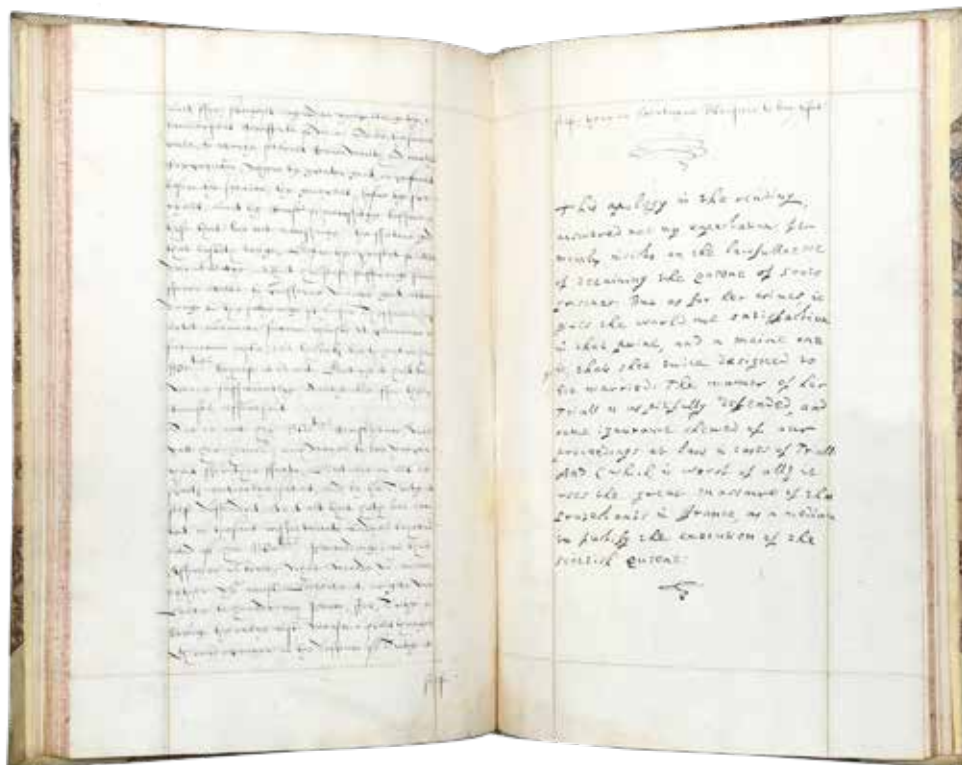


*Elizabethan political controversy: two manuscripts by the Feathery Scribe***20. ELIZABETH I, queen of England and Ireland****FOLIO VOLUME COMPRISING TWO TRACTS ABOUT ELIZABETH I: I) GEORGE PUTTENHAM, AN APOLOGY OR TRUE DEFENCE OF HER MAJESTY'S HONOURABLE AND GOOD RENOWN; II) SIR PHILIP SIDNEY, A LETTER TO QUEEN ELIZABETH TOUCHING HER MARRIAGE WITH MONSIEUR**

[N.P.]: c. 1630. Folio volume, containing two manuscripts both in the hand of the professional scrivener known as the Feathery Scribe, together 60 leaves (283 x 185 mm). Later half vellum. Puttenham: copy, headed "Queene Elizabeth's Apologie ffor hir Proceedinges against the Queene of Scottes, anno 1587," with comments on the treatise at the end in a different hand, on 100 folio pages. Sidney: copy, headed "A Letter written by Sir Phillip Sidney unto Queene Elizabeth touchinge hir Marriage with Mounseer," 19 folio pages. Headings in italic, the texts in secretary hand, written within ruled margins, with catchwords, obscured word (a name?) at end below the final flourish. Watermark of a pair of pillars surmounted by a bunch of grapes with a cross-bar bearing the letters GAD, similar to Heawood 3494, a watermark Heawood dates 1633. Excellent condition.

A handsome manuscript containing two tracts on Elizabethan political controversies, last seen in commerce in 1933, when it was described as written "in a very neat old Court Hand," now identifiable as the distinctive and highly attractive hand of the prolific 17th-century scrivener known as the Feathery Scribe, who flourished particularly in the period 1625 - 40.

Although these texts are Elizabethan and written mostly in the secretary hand of that era, the Feathery Scribe was at his most prolific during the 11-year period of Charles I's personal rule. These and similar tracts were disseminated in that period of political turmoil with a view to establishing historical precedents. The second treatise here, in which Sir Philip Sidney respectfully petitions his monarch Elizabeth to abandon her proposed marriage to a Catholic, is the work that the Feathery Scribe copied more than any other. The polemical text was generated during the controversy over Elizabeth's projected marriage to François, duc d'Alençon (who had become duc d'Anjou). It had sharp relevance in the Stuart period, especially after Charles' marriage in 1625 to the French Catholic Henrietta Maria. It was first published in *Scrinia Caeciliana: Mysteries of State & Government* (London, 1663) and in *Cabala: sive Scrinia Sacra* (London, 1663).



Sidney's work and its textual transmission is discussed, with facsimile examples, in Peter Beal, *In Praise of Scribes*, Chapter 4, pp. 109-46 (with most MSS catalogued as Nos 1-37, with comments on their textual tradition, in Appendix IV, pp. 274-80). In this copy the text concludes with Sidney's original ending and a final spiraling flourish of the pen, rather than the additional valedictory coda discussed by Beal, p. 137.

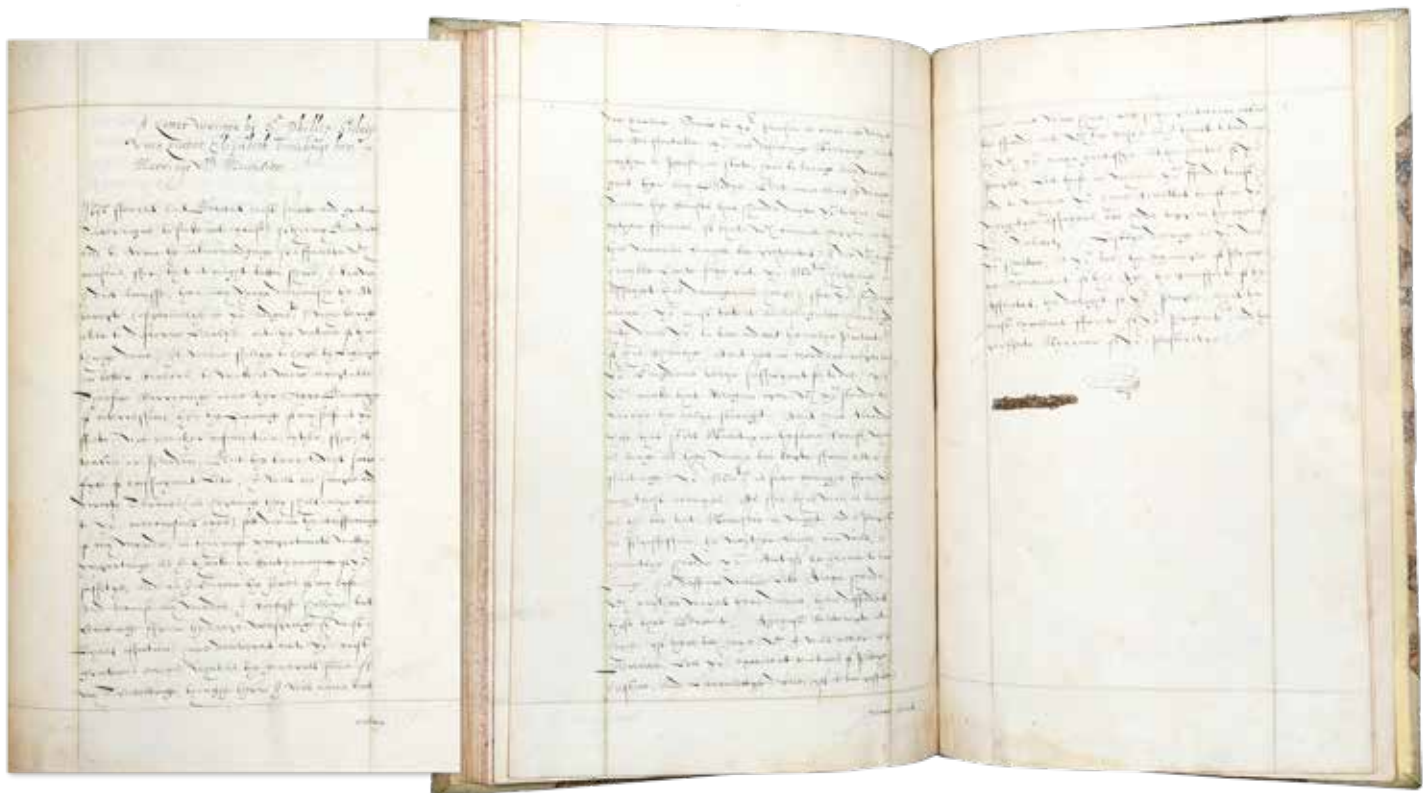
The first tract is George Puttenham's treatise on the execution of Mary Queen of Scots, beginning "There hath not happened since the memorie of man...". "This prose defence of Mary's execution presents sophisticated legal and political arguments in support of the government's decision to condemn Mary to death. The tract ... is assigned to Puttenham in two contemporary manuscripts (BL, Add. MS 48027, Harley 831), and there are no conflicting attributions" (ODNB). George Puttenham (1529-1590/91) is generally acknowledged to have been the author of *The Arte of English Poesie*, published anonymously in 1589. The tract circulated widely in manuscript but was not printed until 1867, as "A Justification of Queene Elizabeth in relation to the Affaire of Mary Queene of Scottes," in *Accounts and Papers relating to Mary Queen of Scots*, ed. Allan J. Crosby and John Bruce, Camden Society, 93, pp. 67-134.



The manuscript has comments on the Puttenham treatise at the end in a different hand (presumably a 17th-century reader who was a lawyer): "This apology in the reading answered not my expectation: it mainly insists on the lawfullnesse of detaining the Queene of Scots prisoner. But as for her crimes, it gives the world noe satisfaction on that point, and a maine one is that shee twice designed to bee married. The manner of her Triall is pitifully defended and some ignorance shewed of our proceedings at law in cases of Triall; and (which is worst of all) it uses the great massacre of the Protestants in ffrance as a medium to justify the execution of the Scottish Queene."

Provenance: Formerly Mostyn MS 261, from the library of Mostyn Hall, near Holywell, Flintshire, Wales, seat of Sir Thomas Mostyn, second Baronet (c.1651-1700?) and of Sir Roger Mostyn, third Baronet (1675-1739). With the armorial bookplate of Sir Thomas Mostyn, fourth Baronet (1704-1758), inscribed with his name, the date of 1744, and "no 55"; in addition, the book label of his library at Gloddaeth, Carnarvon and numbered "MS. No. 261" (inside front cover). Recorded in *Great Britain Royal Commission on Historical Manuscripts, 4th Report* (1874), Appendix, p. 361. The third Lord Mostyn's sale, Sotheby's, 13 July 1920, lot 35, to Maggs. Maggs's sale catalogues Nos 423 (1922), item 1127, and No. 550 (1931), item 987.

Literature: CELM PtG 5 & SiP 215, listed under "Untraced, miscellaneous." The volume mentioned in Woudhuysen, *Sir Philip Sidney and the Circulation of Manuscripts, 1558-1640*, pp. 151-2. Sidney: Peter Beal, *In Praise of Scribes: Manuscripts and their Makers in Seventeenth-Century England*, Oxford, 1998, No. 37. Feuillerat, III, 51-60. Duncan-Jones & Van Dorsten, pp. 46-57.



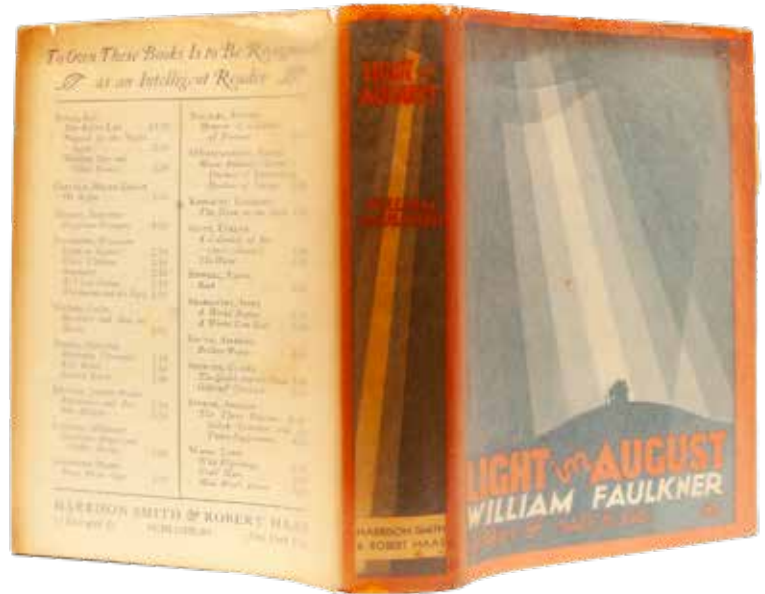
Faulkner's unforgiving portrait of a prejudiced Southern landscape

21. Faulkner, William

LIGHT IN AUGUST

New York: Harrison Smith and Robert Haas, 1932. First edition. A Fine copy of the book in about Fine jacket and original publisher's glassine. Book Fine and unused with just a few spots of dust to the orange top-stain. Dust jacket exceptionally bright and fresh, but with slight wear to the edges of the flaps. Original glassine with a long tear at the front flap fold and some overall toning.

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



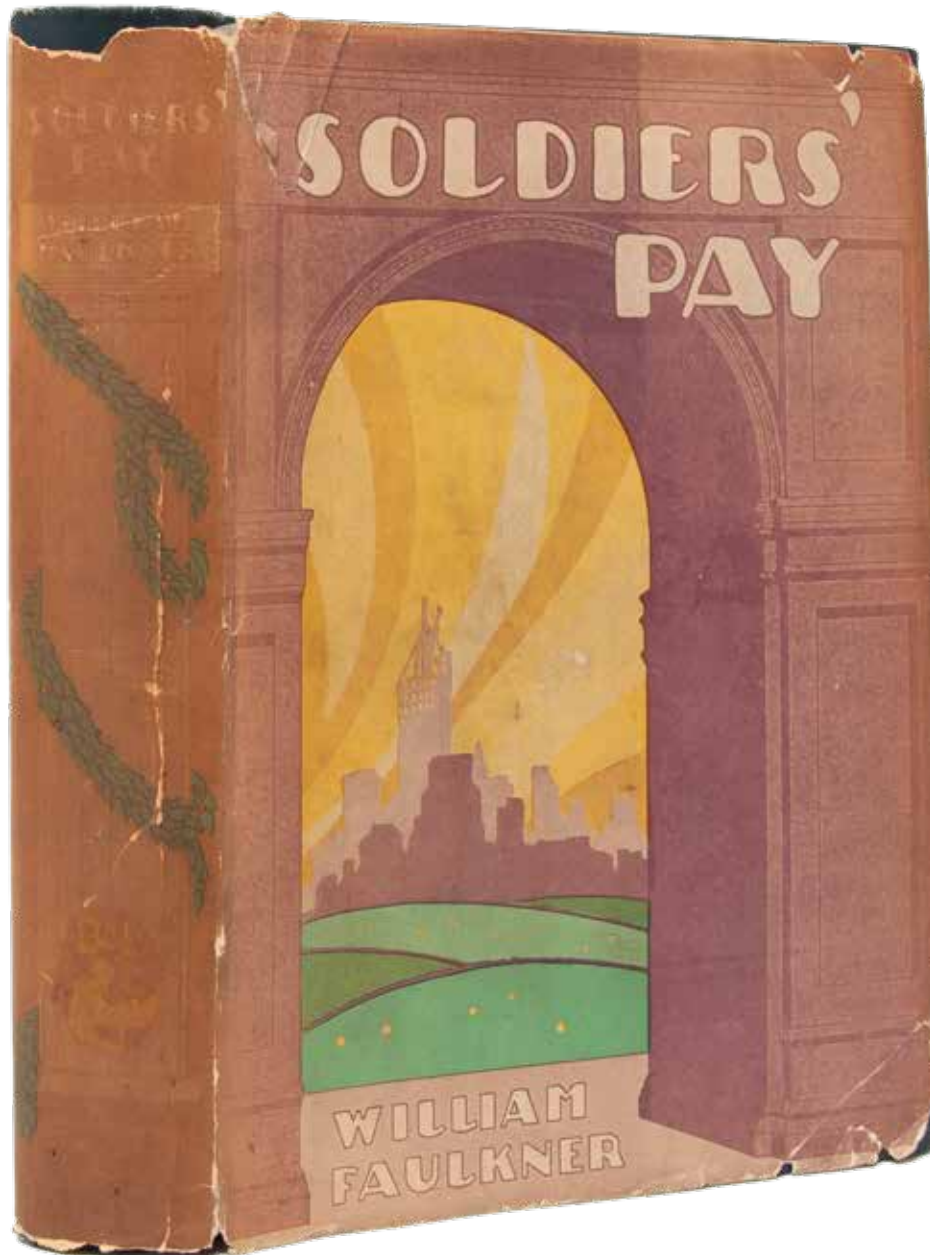
Faulkner's first novel in the uncommon original dust jacket

22. Faulkner, William

SOLDIER'S PAY

New York: Boni & Liveright, 1926. First edition. A Near Fine copy of the book in Very Good only dust jacket. Book clean and fresh, with a small Nashville bookseller's label on the rear paste-down. Dust jacket only Very Good on account of some moderate chipping at the spine ends and corners, one inch tear near the crown repaired on the verso with tape. Flap folds starting to crack, reinforced on the verso with archival, binder's tape. Spine a bit toned. An uncommon book in dust jacket, one of just 2500 copies originally printed.

"Soldier's Pay is William Faulkner's first published novel. It begins with a train journey on which two American soldiers, Joe Gilligan and Julian Lowe, are returning from the First World War. There they meet a scarred, lethargic, and withdrawn fighter pilot, Donald Mahon, who was presumed dead by his family. The novel continues to focus on Mahon and his slow deterioration, and the various romantic complications that arise upon his return home...Though the novel was a commercial failure at the time of its publication, Faulkner's subsequent fame has ensured its long-term success" (Standard Books). Over time, the themes of psychological damage and ideological disillusionment that were so uncomfortable to readers just emerging from the war came to be praised for their rawness and honesty. Near Fine in Very Good dust jacket.



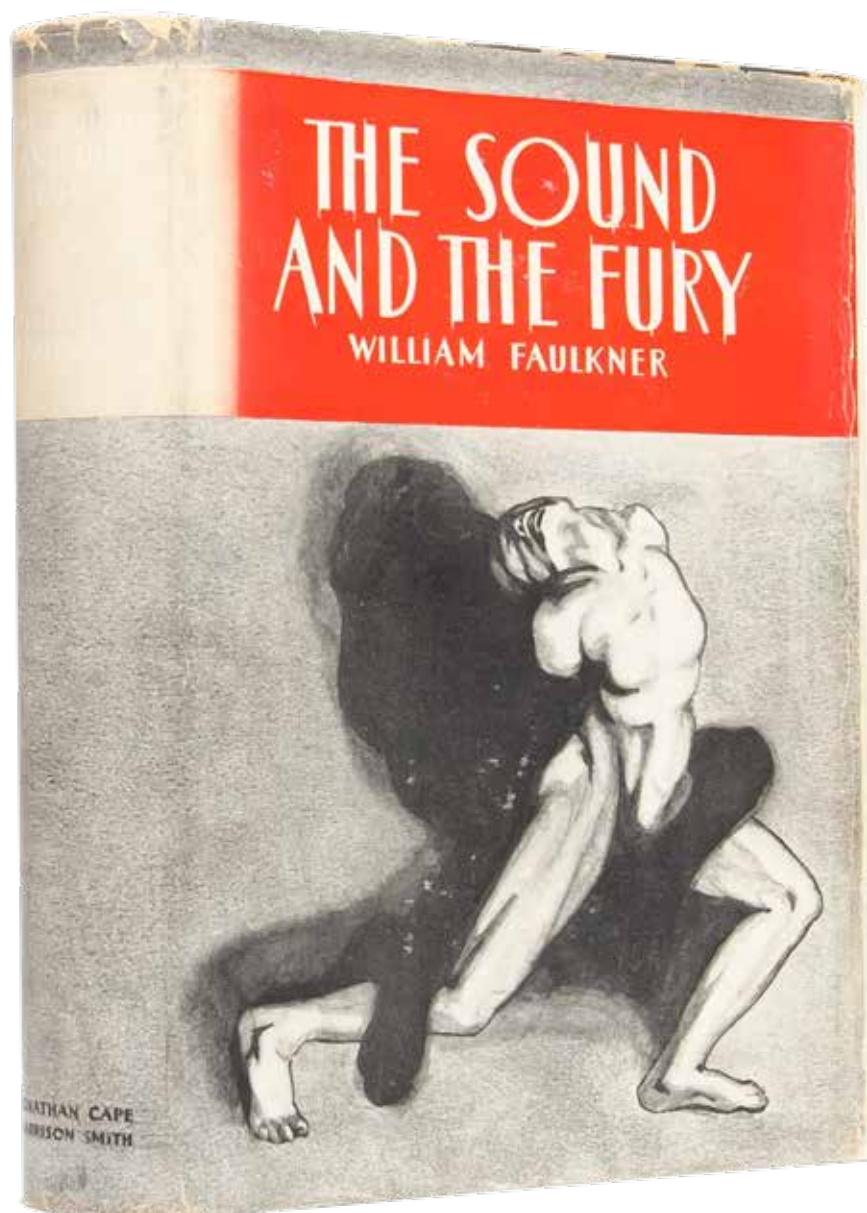
A towering classic and Nobel Prize winning novel

23. Faulkner, William

THE SOUND AND THE FURY

New York: Jonathan Cape and Harrison Smith, 1929. First edition. A Near Fine copy of the book in a Very Good+ dust jacket. Book with a bright white spine, previous owner's bookplate on the front paste-down and just slight toning and wear at extremities. Jacket with the spine well faded, as usual, and a small repair to the front lower corner, replacing a small chip. Additional wear at the crown, but no other repairs or restoration. First state jacket with "Humanity Uprooted" correctly priced at \$3.00.

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



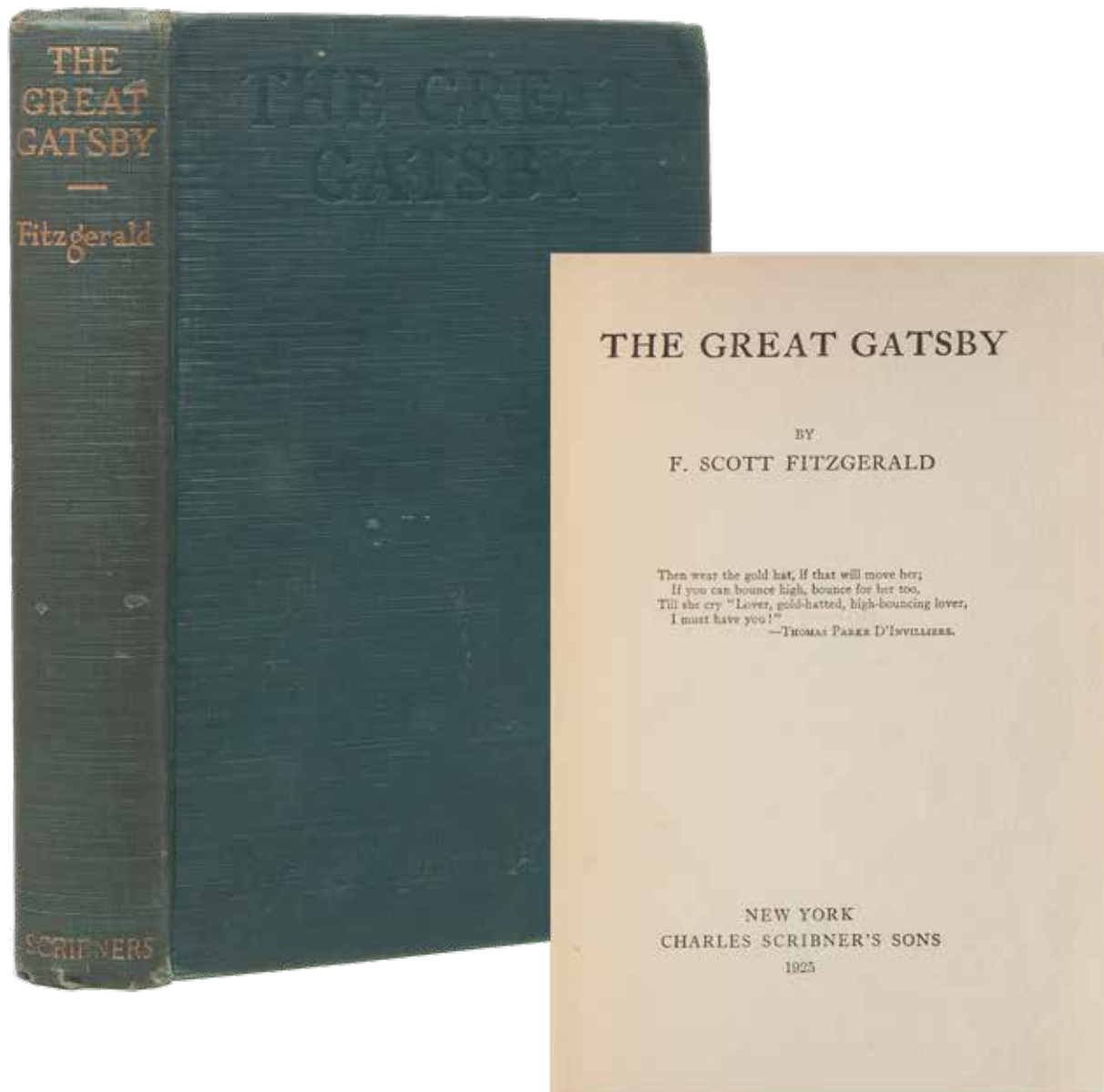
Fitzgerald's famous and haunting novel about wealth and desire during the Jazz Age

24. Fitzgerald, F. Scott

THE GREAT GATSBY

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

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



*Positioning intellectual engagement over visual pleasure, and asserting
Raphael as the realization of the classical ideal*

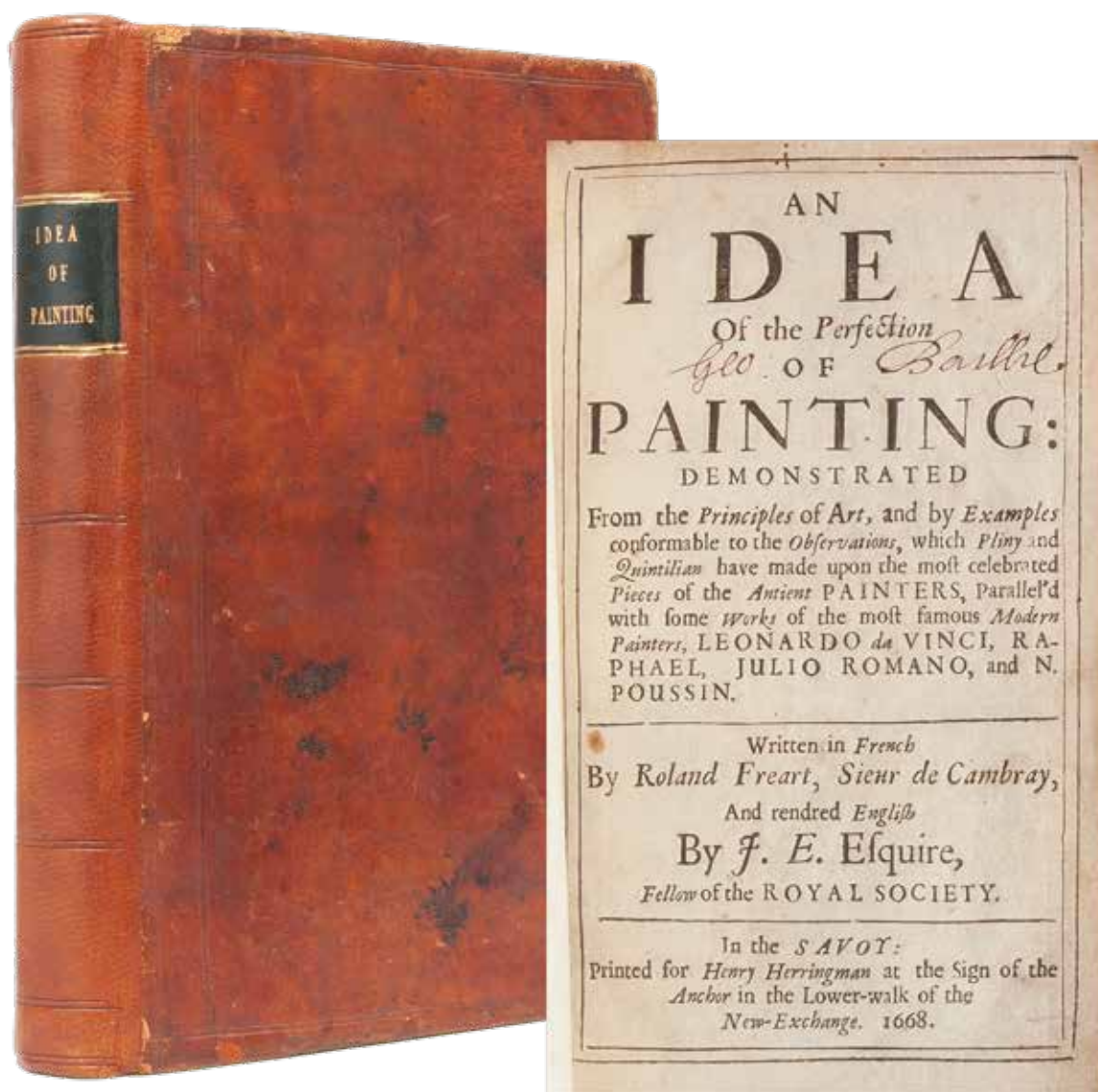
25. Freart, Roland sieur de Chambray; [John Evelyn (translator)]

AN IDEA OF THE PERFECTION OF PAINTING: DEMONSTRATED FROM THE PRINCIPLES OF ART AND BY EXAMPLES CONFORMABLE TO THE OBSERVATIONS, WHICH PLINY AND QUINTILLIAN HAVE MADE....

London: In the Savoy Printed for Henry Herringman, 1668. First English language edition. Contemporary calf rebaked to style with morocco and gilt to spine. Measuring 165 x 100mm and collating complete: [40], 136. Armorial bookplate of George Baillie and contemporary ownership signature of the same to the title page (with annotations in his hand to the recto of the front endpaper). Overall a fresh, unmarked copy internally.

"First published in French in 1662, Freart stressed the primacy of drawing and linear perspective over colour in painting, and the intellectual over the sensual and visual. He regarded the paintings of Raphael and Poussin as the realisation of the classical ideal; and he was critical not only of Rubens, Caravaggio, Tintoretto and Veronese but also of Michelangelo for extravagant and capricious composition" (Royal Academy). By the request of the Royal Society of London, the scholar and writer John Evelyn conducted the present translation, making the text available a year later to English speakers and readers who may not have access to the original French. An important English engagement with the artistic creations and emerging critiques of the century.

ESTC R8804.



The work that laid the foundation of the Arthurian legends

26. Geoffrey of Monmouth

BRITANNIAE UTRIVSQUE REGUM ET PRINCIPUM ORIGO...

Paris: Jocodus Badius Ascensius, 1508. First edition. Bound by H. Faulkner in full blue straight-grained morocco, likely early 19th century. Leather rubbed at the spine ends and along the front joint, but holding well and not cracking. Gilt and blind decorative borders to the boards and details to the spine compartments, marbled end papers, all edges gilt. With the armorial bookplate of Thomas Edward Watson on the front paste-down. Faint dampstain to several of the early leaves, and the odd spot of foxing, but generally a clean attractive copy.

Printed centuries after Monmouth's death, Britanniae transformed a scribal manuscript into a publicly accessible and highly popular history. Credited with laying the foundation for the legends of King Arthur and his Round Table, the book also recorded the tales of monarchs such as King Lear. A favorite text among the Latin grammar schoolboys of Shakespeare's day, Monmouth's history served as an inspiration and a source for some of Shakespeare's most famous tragedies.

Adams G444.



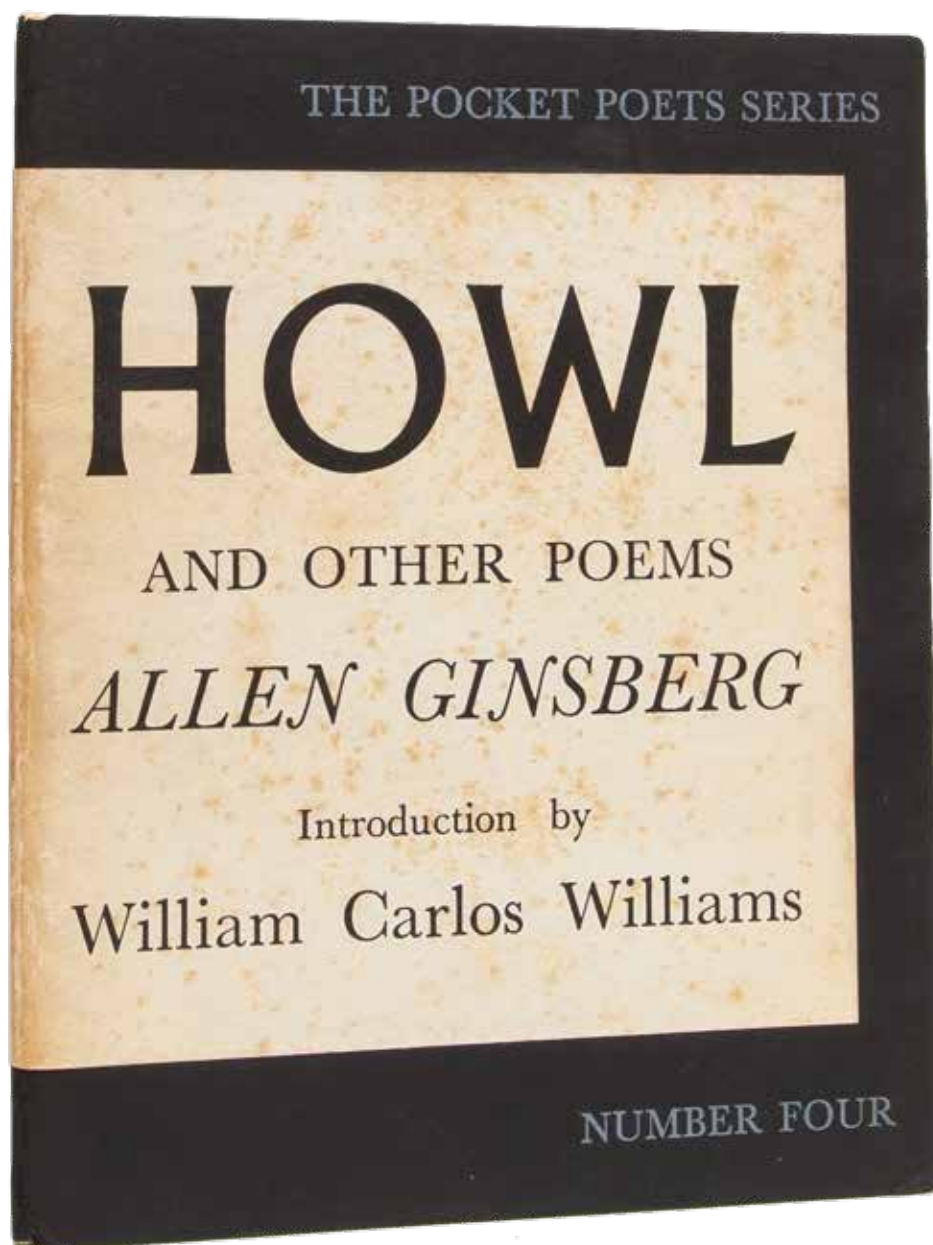
Ginsberg's masterpiece and a cornerstone of Beat literature

27. Ginsberg, Allen

HOWL

San Francisco: City Lights, 1956. First edition. First issue, priced 75 cents with Lucien Carr noted in the dedication, a 2-page introduction by William Carlos Williams, and no mention of printing on the copyright page. A Very Good+ or better copy with light foxing to the white overlay on the wrappers. Clean internally.

Allen Ginsberg's hugely influential poem, one of the great works of Beat Generation literature. Ginsberg had begun work on Howl years before its publication in 1956, partly at the urging of his therapist. The writer Kenneth Rexroth, one of Ginsberg's close friends, reviewed early drafts of the work, and thought it was too forced and constrained, and so Ginsberg rewrote the poem, removing many of the linguistic and syntactical limits he had originally labored under. This allowed him to develop the style for which the poem—and Ginsberg—are now famous for. Howl itself focuses on the experiences of Ginsberg's fellow travelers and beatniks of 1950s San Francisco and engendered no small amount of controversy upon its release. (The owner of City Lights Books, which first published the work, would be charged—and later acquitted—of obscenity.) Very Good +.



A beautiful and controversial work involving a deal with the devil

28. Goethe, Johann Wolfgang; [Samuel Taylor Coleridge]; [George Soane]

FAUSTUS, FROM THE GERMAN OF GOETHE

London: Boosey & Sons, 1821. First English language edition. First appearance of this controversial translation, over which attribution is still debated. Bound in twentieth century half calf with morocco and gilt to spine, measuring 270 x 215mm. Collating complete including half title, frontis and 26 plates (27 plates in all); viii, 86, [2]. A Near Fine copy with later ownership stamp to front endpaper and typical light scattered foxing throughout. In all, an extremely pleasing example of this classic narrative of temptation.

Considered the first substantial translation into English of Goethe's work, controversy still exists over who deserves credit for it. Though Coleridge had begun a translation for John Murray in 1814, he declared that it was never completed. "In 1820, when demand was high in England for a translation to accompany Retzsch's iconic illustrations, George Soane answered the call with a series of excerpted captions. He was followed by Daniel Boileau, who contributed to the Boosey edition...both sold out quickly, but Thomas Boosey had initiated plans for a second edition of this version two months before the first edition appeared. He thus turned to Coleridge for 'friendly advice'...The new text was twenty-nine pages longer, and could be bound with the plates or separately as an original publication" (Burwick & McKusick).

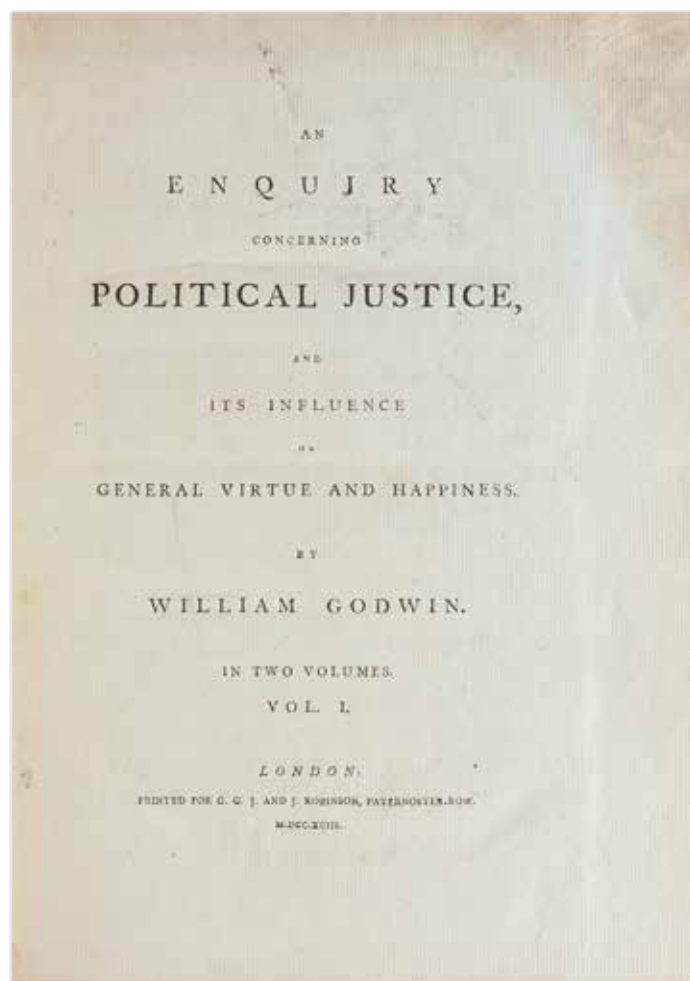


*The first modern articulation and defense of anarchism***29. Godwin, William****ENQUIRY CONCERNING POLITICAL JUSTICE**

London: Printed for G.G.J. and J. Robinson, 1793. First edition. Contemporary speckled calf with morocco and gilt to spines. Measuring 270 x 210mm. Collating complete, with half title to each volume and final errata leaf and directions to binder at rear of volume II as called for by ESTC and contents bound at front of volume II: xiii, [21], 378; [29], 380-895, [3]. Slight lean to volume I. Joints, spine ends, and corners skillfully renewed. Later bookplates of Harold Matthews to front pastedown of each; illegible early ownership signatures to front endpapers of each. Extensive pencil annotations to front and rear endpapers and throughout the margins of volume I; occasional pencil annotations to margins of volume II. Some offsetting to endpapers of both. Internally with occasional marginal toning and soiling. A pleasing copy in a sturdy, contemporary binding.

Considered the most important philosophical contribution of the novelist and political writer William Godwin, *An Enquiry Concerning Political Justice* “explored the idea of dismantling the power of the state...In the book, Godwin proposes that there should be no limits on freedom of thought and expression of the individual; and that the pursuit of knowledge should be the primary aim of the individual. Godwin states his belief that crime and moral failings derive from poor thinking and reasoning—thus they can be corrected and should not be punished. Godwin believes that these measures would ultimately have a fundamental impact both on the individual and on society at large, and that eventually the institutions of government would become redundant” (British Library). Within the wider international context of the French Revolution, Godwin’s ideas were shocking to a number of English readers—something evidenced by the extensive annotations in this copy that are made in a single hand in English, Latin, and Greek, and which contain rebuttals, references, and sometimes outbursts decrying the printed content.

ESTC T94275.



An exceptionally scarce cornerstone of modern dystopian fiction

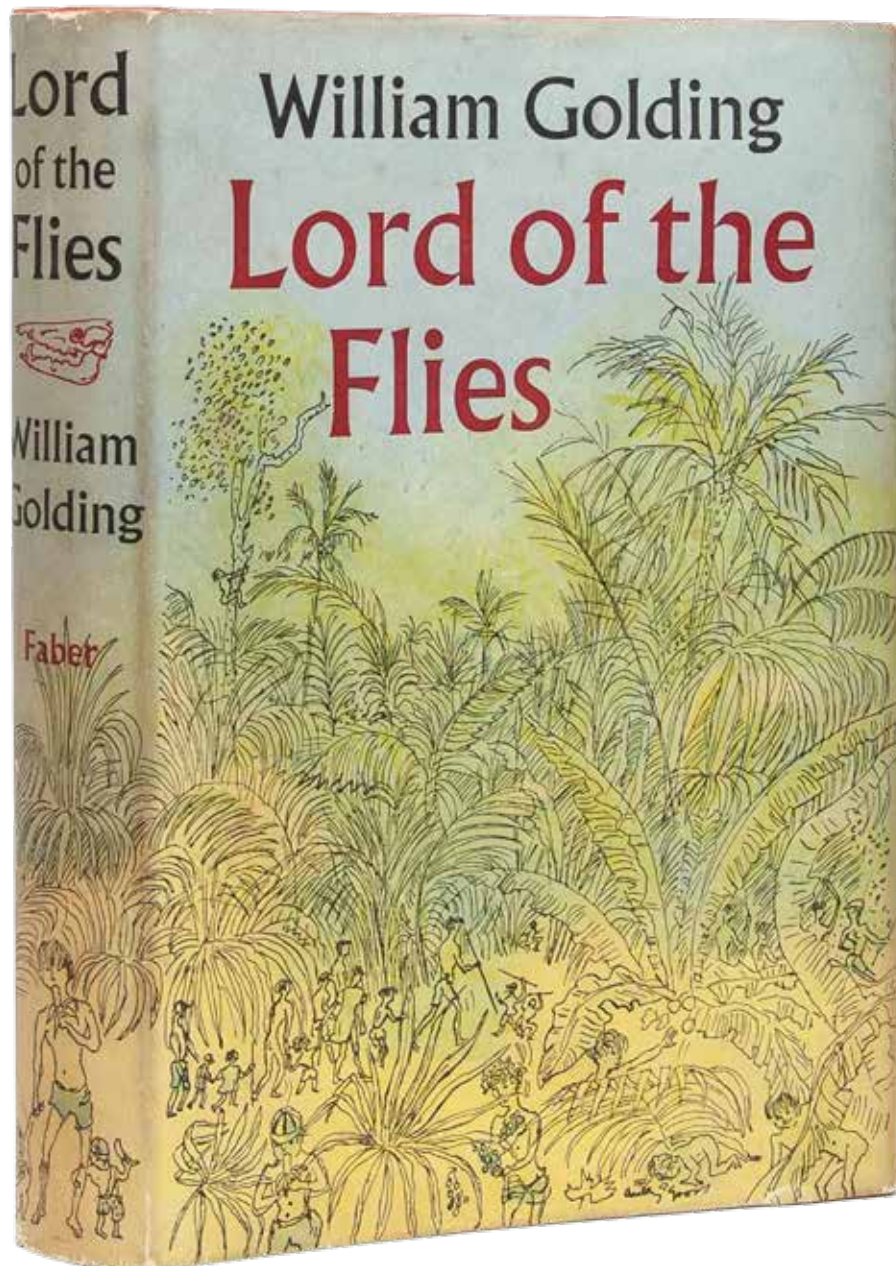
30. Golding, William

THE LORD OF THE FLIES

London: Faber, 1954. First edition. Octavo, original red cloth, in first issue dust jacket without reviews. Book Fine in Near Fine jacket with a few very short closed tears, a bit of faint foxing to rear panel. A beautiful copy. Housed in a custom clamshell box.

“At the dawn of the next world war, a plane crashes on an uncharted island, stranding a group of schoolboys. At first, with no adult supervision, their freedom is something to celebrate. This far from civilization, they can do anything they want. Anything. But as order collapses, as a strange howl echoes in the night, as terror begins to reign, the hope of adventure seems as far removed from reality as the hope of being rescued” (Buehler). So culturally recognizable that its title alone evokes violence and chaos, “Lord of the Flies will have you questioning your own motives and desires in a lawless world” (Lowry). Fine in Near Fine dust jacket.

Parker & Kermode, 314-15. Nobel Laureates in Literature, 153. Horror 100 Best 53.



Hammett's masterpiece and the basis for the classic 1941 film starring Bogart

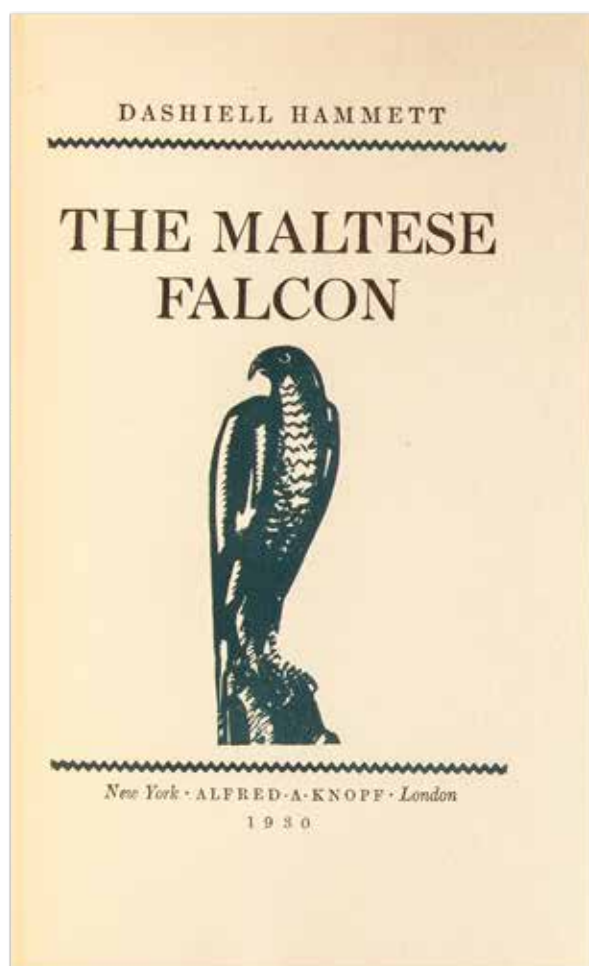
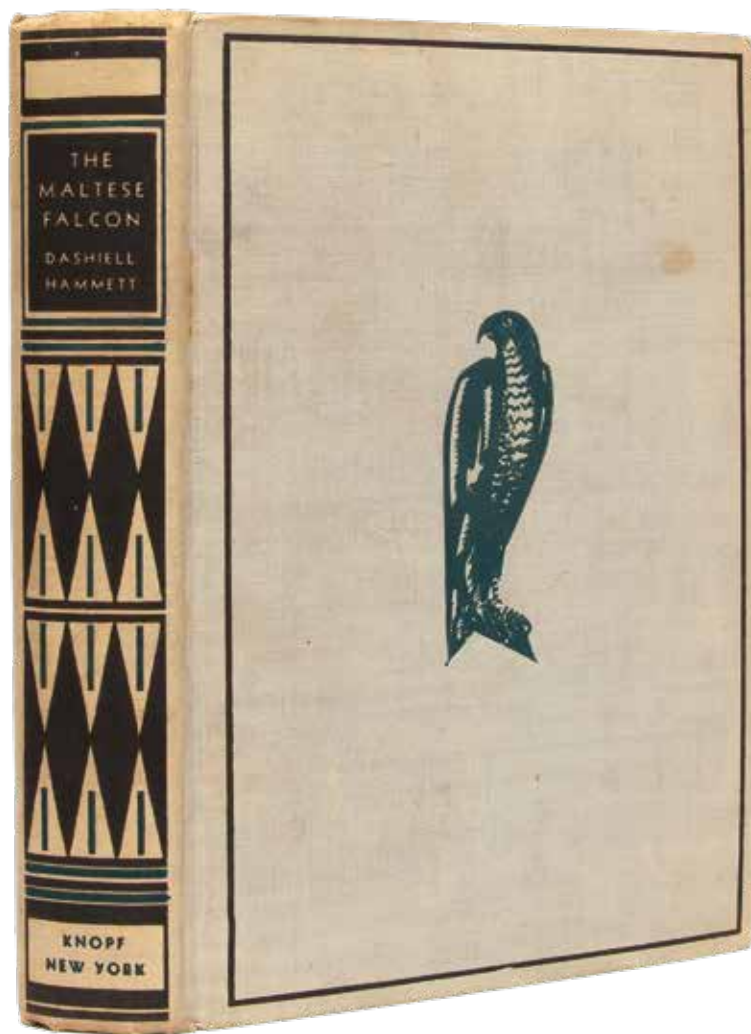
31. Hammett, Dashiell

THE MALTESE FALCON

New York: Alfred A. Knopf, 1930. First edition. A solid Nearly Fine copy of Hammett's masterpiece, lacking the original dust jacket. Spine just minutely toned, otherwise very bright and fresh.

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

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



An important collection of children's stories with notable psychological complexity

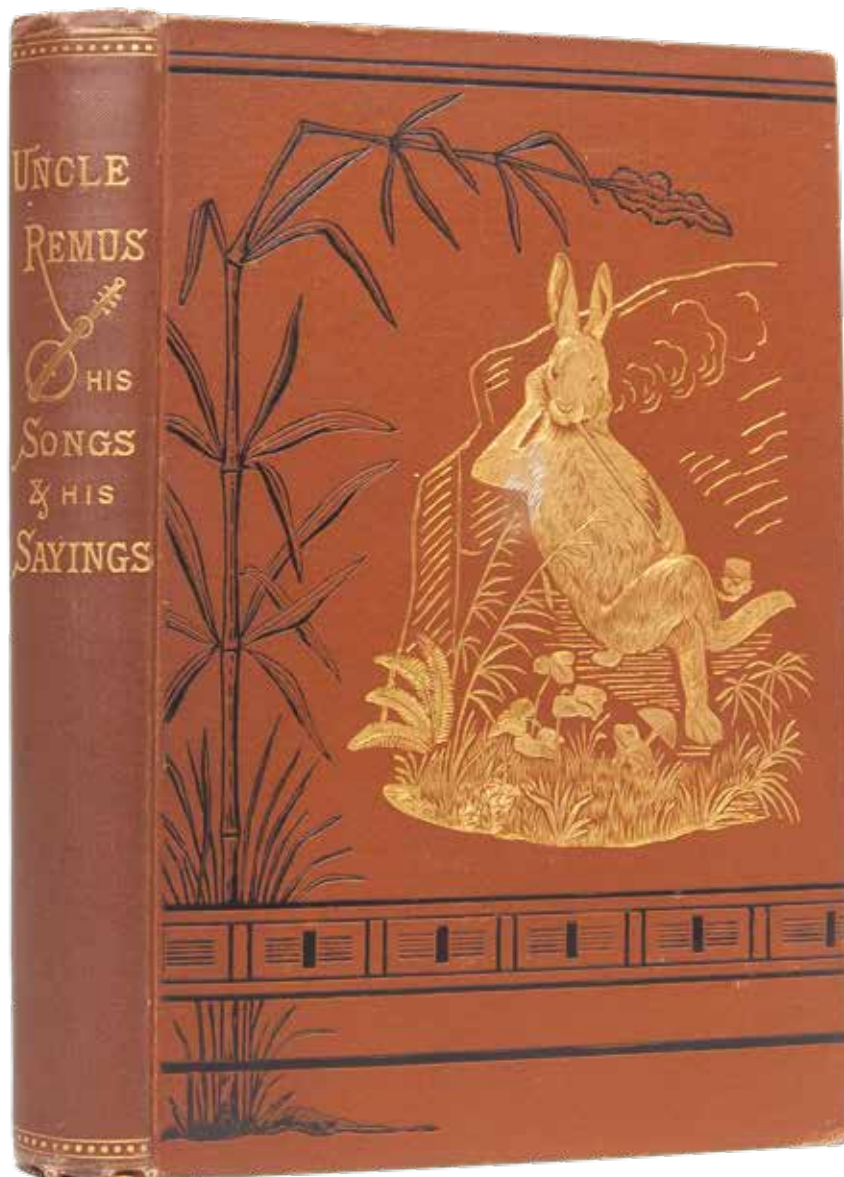
32. Harris, Joel Chandler

UNCLE REMUS HIS SONGS AND HIS SAYINGS THE FOLK-LORE OF THE OLD PLANTATION

New York: D. Appleton and Company, 1881. First edition. First printing with "presumptive" on page 9 and the correct ads in the back per BAL. Bound in the publisher's brown cloth, one of several cloth variants. A just about Fine copy of the book with a previous owner's name and some pencil bookseller notations on the first blank, otherwise clean and fresh.

First published in 1881, Uncle Remus was a landmark collection of African American fables and oral tradition that was adapted and edited by Joel Chandler Harris. The work includes 185 tales, which are woven together through the character of Uncle Remus, an older formerly enslaved man who tells the stories to a group of children. The stories were actually written in a dialect devised by the author to resemble what he considered a Black Southern speech pattern. Many stories center around the character of Br'er (Brother) Rabbit, a kind of clever trickster. Read widely, the book was extremely popular as many people had not been exposed to the tales, lifestyles, and ways of speaking that the book depicted. Despite its acclaim, the book is controversial, particularly for its portrayal of Uncle Remus. On both the Grolier Club's and Merle Johnson's lists for most important works of American literature. Fine.

BAL 7100.



Presented to a Florida neighbor

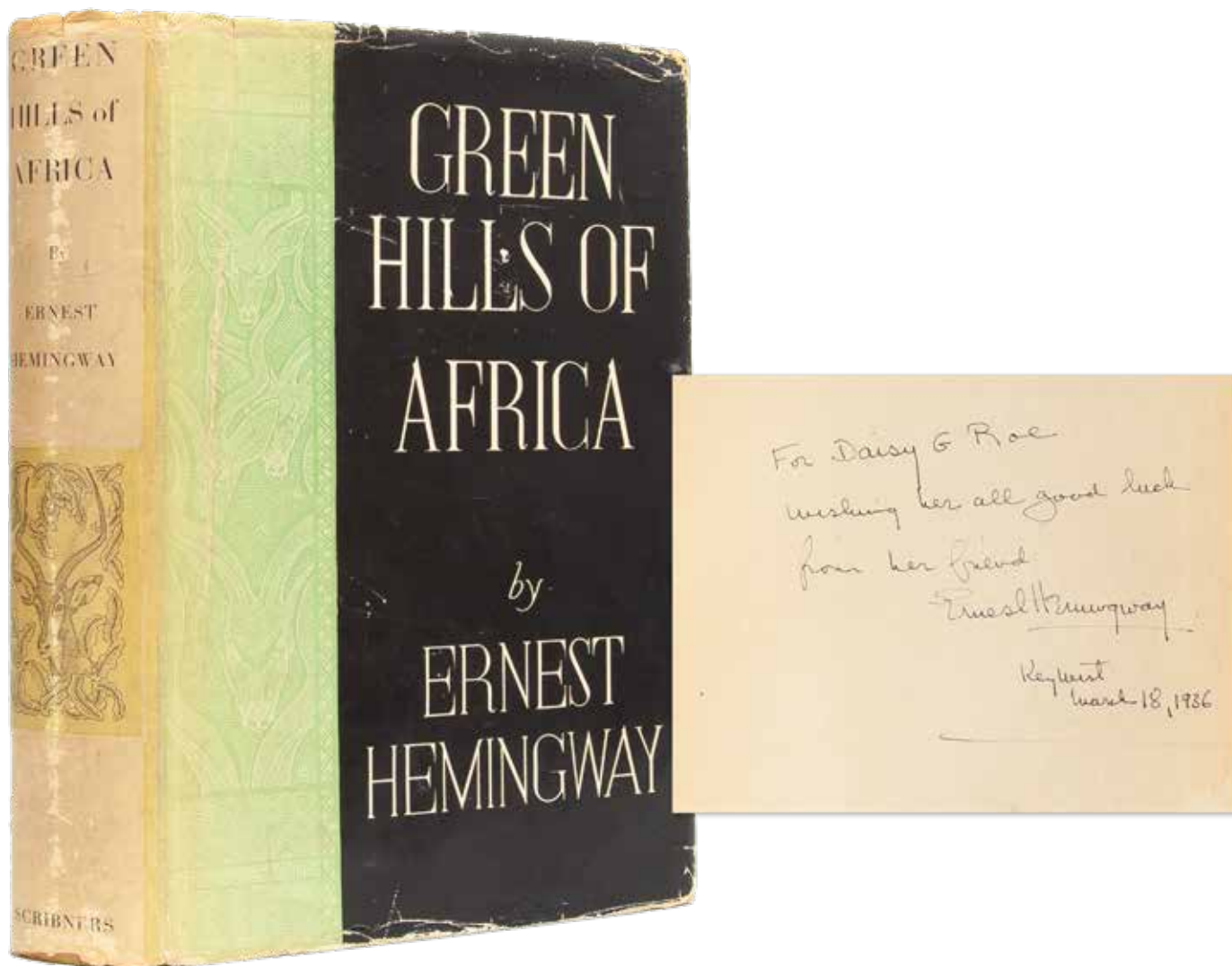
33. Hemingway, Ernest

GREEN HILLS OF AFRICA

Inscribed first edition

New York: Charles Scribner's Sons, 1935. First Edition. First printing in early issue dust jacket with green bar on rear panel extending through nine lines of the blurb. A Very Good copy in like dust jacket. Book with spine toned, fading to the boards and a faint dampstain to front board. Price-clipped dust jacket with spine toned, a large crease running down the front panel, and some chipping and wear at the spine ends and extremities. Inscribed by the author: "For Daisy G. Roe | Wishing her all good luck from her friend Ernest Hemingway. Key West March 18, 1936." The recipient Daisy G. Roe was a Florida neighbor who had recently married up-and-coming politician (and future Jacksonville, Florida mayor) Caulie F. Whitehead. Authentic signed Hemingway material is becoming scarce on the market.

After publishing *Winner Take Nothing* in 1933, "Hemingway went to Africa to shoot the bounding kudu and to reply to his critics. The result is *Green Hills of Africa*... It is the most literary hunting trip on record" (*New York Times*). Here Hemingway "attempted to write an absolutely true book to see whether the shape of a country and the pattern of a month's action can, if truly presented, compete with a work of the imagination." It stands as one of his most memorable books set in the continent and, along with *The Snows of Kilimanjaro*, helped to establish his reputation as a safari-hunter and outdoorsman. Very Good in Very Good dust jacket.



THE SUN
ALSO
RISES

ERNEST
HEMINGWAY

THE SUN ALSO RISES



WARRIORS

ERNEST HEMINGWAY

Author of

"IN OUR TIMES" and "THE TORRENTS OF SPRING"

A novel of the lost generation, exceptionally scarce in jacket

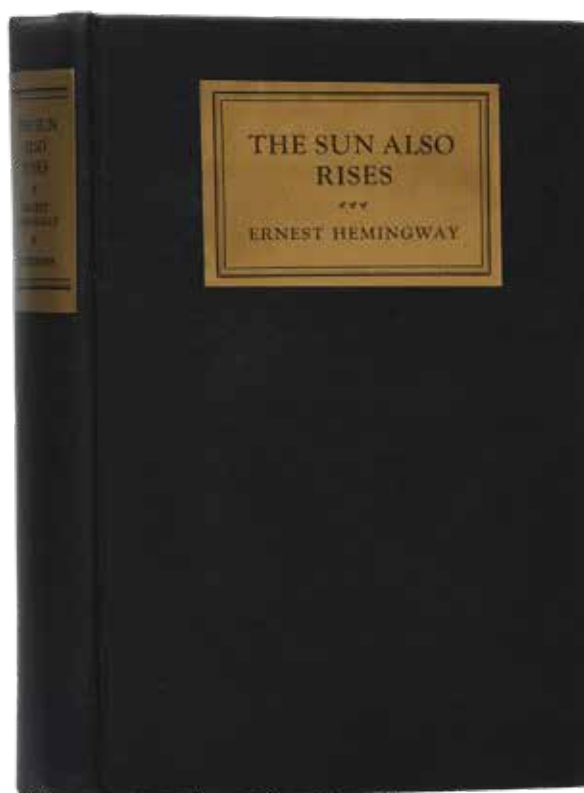
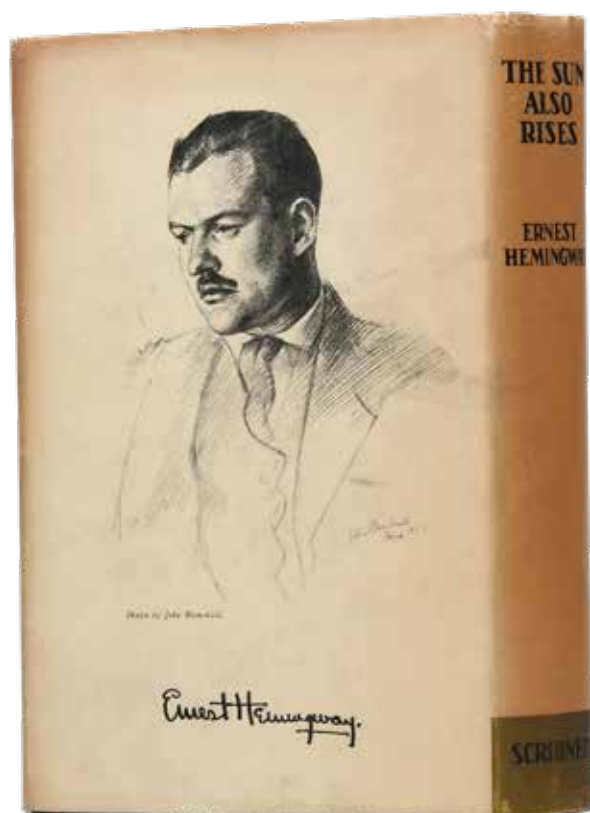
34. Hemingway, Ernest

THE SUN ALSO RISES

First printing, first issue, with a remarkable example of the iconic dust jacket, entirely without loss or restoration, and rare thus. All the first issue points are present for the book: “stopped” on p. 181, line 26; “down-staris” on p. 169, line 34; and “BOOK THREE” instead of “BOOK III” (p. [235]); and for the jacket: Hemingway’s earlier title incorrectly cited as “In Our Times.” Original black cloth, gold labels to spine and front cover lettered in black, fore edge untrimmed. With dust jacket, not price-clipped, designed by Cleonike Damianakes. Housed in a black quarter morocco solander box by the Chelsea Bindery. Title-page vignette by Damianakes. A nearly Fine copy of the book with slight cracking to the inner hinges, holding firm, and a small red smudge to the lower page block. The cloth and title labels fresh. Near Fine jacket in superb condition with only the most minimal pushing at ends and corners, very small closed tear at bottom edge of front panel, tanning to spine panel and somewhat around edges.

Hemingway’s second novel is a roman à clef, drawing on his and Hadley’s tumultuous time in Paris in the 1920s. The book is dedicated to Hadley, and quotes as its epigraph Gertrude Stein’s enduring description of Hemingway and his peers as “a lost generation.” “The Sun Also Rises did not rock the country, but it received a number of hat-in-the-air reviews and it soon became a handbook of conduct for the new generation... how much of the novel seems as marvelously fresh as when it first appeared! Count Mippipopolous, his wound, and his champagne; the old couple from Montana on their first trip abroad; the busload of Basque peasants; the whole beautiful episode of the fishing trip in the mountains, in the harsh sunlight, with bright water tumbling over the dam; then by contrast the dark streets of Pamplona crowded with riau-riau dancers, who formed a circle round Brett as if she were a revered witch—as indeed she was, and as Jake in a way was the impotent Fisher King ruling over a sterile land—in all this there is nothing that has gone bad and not a word to be changed after so many years. It is all carved in stone, bigger and truer than life; and it is the work of a man who, having ended his busy term of apprenticeship, was already a master at twenty-six” (Cowley).

Grissom A.6.1.a. Hanneman 6A.



Pope's exceptionally lovely large-paper edition of Homer's Odyssey

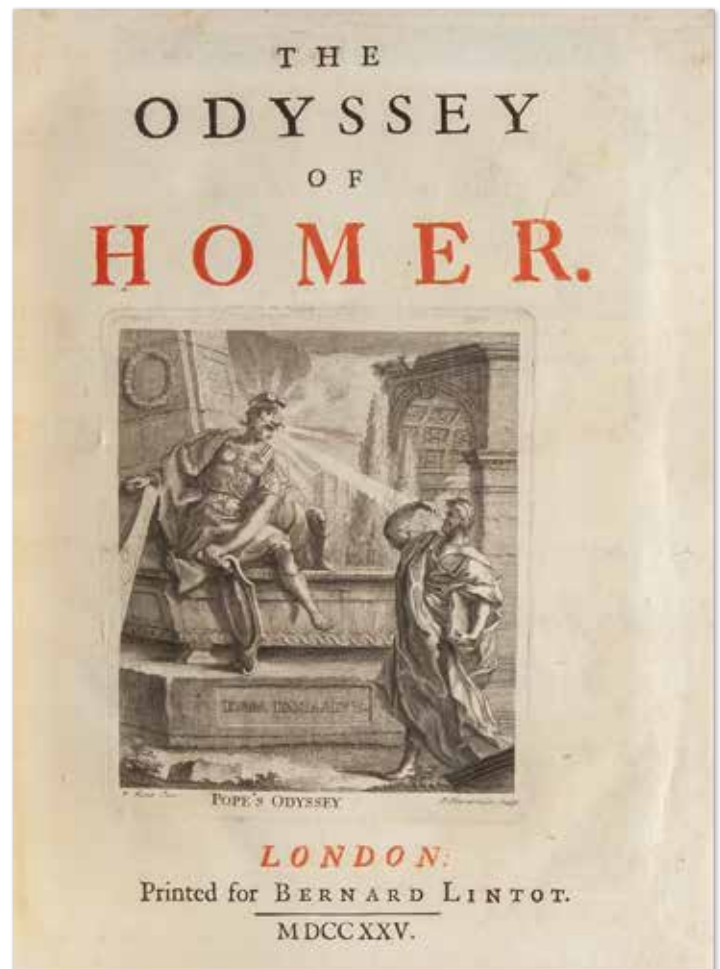
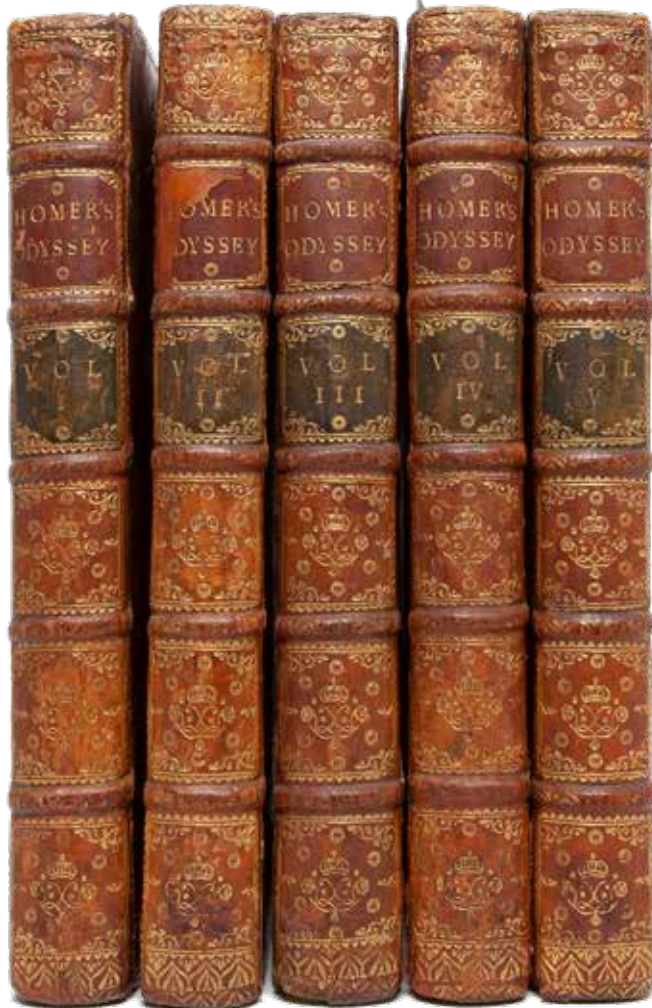
35. Homer; Alexander Pope (translator)

THE ODYSSEY OF HOMER (IN 5 VOLS.)

London: Bernard Lintot, 1725-1726. First edition. Full contemporary calf with gilt rules on the boards. Brown and green morocco spine labels, raised bands and compartments decorated in gilt. Plain end papers, text block speckled brown. Subscriber's quarto edition (leaves 267 x 210mm) collating complete including frontis portrait in volume 1, privilege leaves to all volumes, subscribers list, index and errata: [14], xxiv, 279, [1, blank]; [4], 335, [1, blank]; [4], 363, [1, blank]; [4], 319, [1, blank]; [4], 317, [11]. Joints cracked but holding (likely some careful repairs to stabilize) with some bumping and gentle shelfwear to corners and spine ends with minor loss to crown of volume I and foot of volume III. Chipping to spine labels of volumes I-II. Offsetting to pastedowns. Discreet ownership stamps to front endpapers. Long closed tear professionally repaired with no loss of text on pages 91-91 of volume IV. Internally a bright, fresh copy without reader's marks or foxing. A pleasing copy of Pope's famous translation of the Homeric epic.

"Alexander Pope was an outsider in his own society, struggling for acceptance and using his literary talents to succeed. As a Catholic, he was barred from attending English universities from taking positions reserved for men of his own class, such as naval or military commissions. The publication of Pope's translations of the Iliad and the Odyssey was a carefully planned enterprise that ultimately provided him with financial independence for the rest of his life" (University of Michigan). By the time of the Odyssey's release, Pope had proven to be a successful translator; and "contrary to the marginal role authors usually had in the publishing process, Pope made important decisions regarding page layout and the selection of typefaces" (University of Michigan). In this sense, it was more than a financial success and assisted in providing Pope with professional authority and a literary reputation.

ESTC T67135.



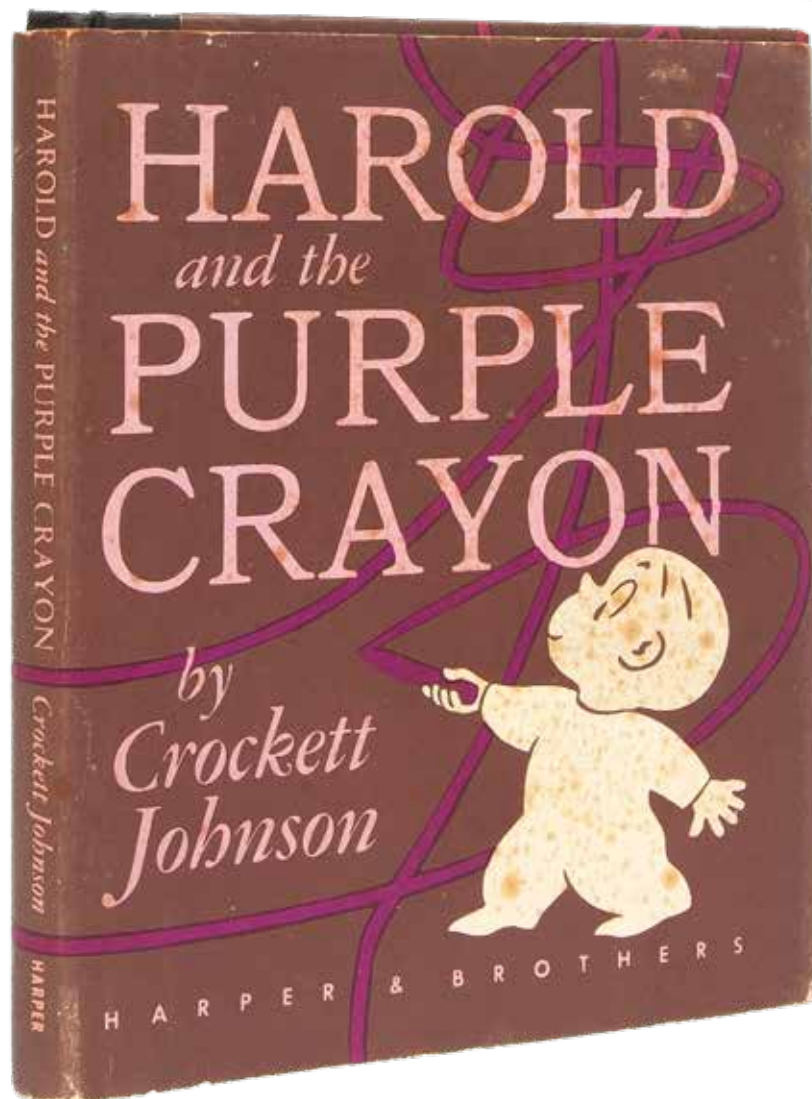
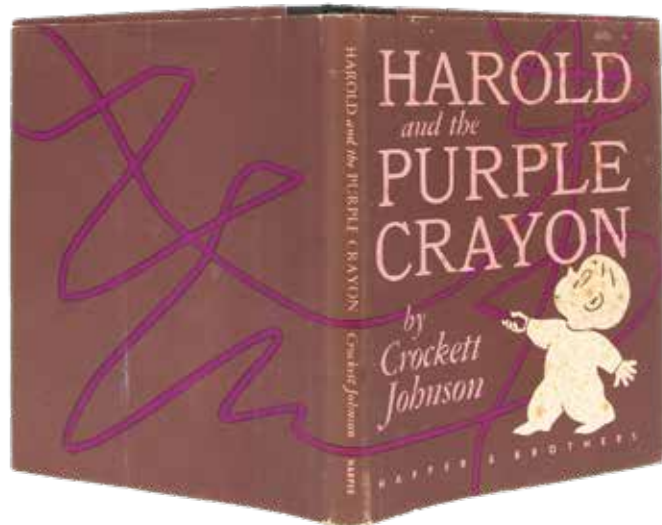
A lovely copy of this famous picture-book, exploring the possibilities of art

36. Johnson, Crockett

HAROLD AND THE PURPLE CRAYON

New York: Harper & Brothers, 1955. First edition. A lovely copy of this children's high spot. Book very Nearly Fine in like dust jacket. Book with a bit of foxing to the closed top-edge of the text-block, and a neat owner's name on the front paste-down. Jacket also with foxing affecting mostly the front panel, but without chips or tears, or even any fading to the pink spine lettering. Original \$1.50 price at the bottom of the front flap. A superior example of this wonderful book.

One of the most imaginative children's books of its time, *Harold and the Purple Crayon* captivated readers with the allure of the magical. Johnson was originally known for the comic-strip *Barnaby*, but had more lasting success with his children's literature. The adventures of Harold and his purple crayon bring to life a world of artistic possibilities and freedom. As a contemporary *New York Times* review asked, "Do we look at art to learn things, or to feel things? I'd vote for feeling, and that's why the art book I most recommend is *Harold and the Purple Crayon*" (Solomon). Near Fine in Near Fine dust jacket.



One of 100 copies signed by Joyce

37. Joyce, James

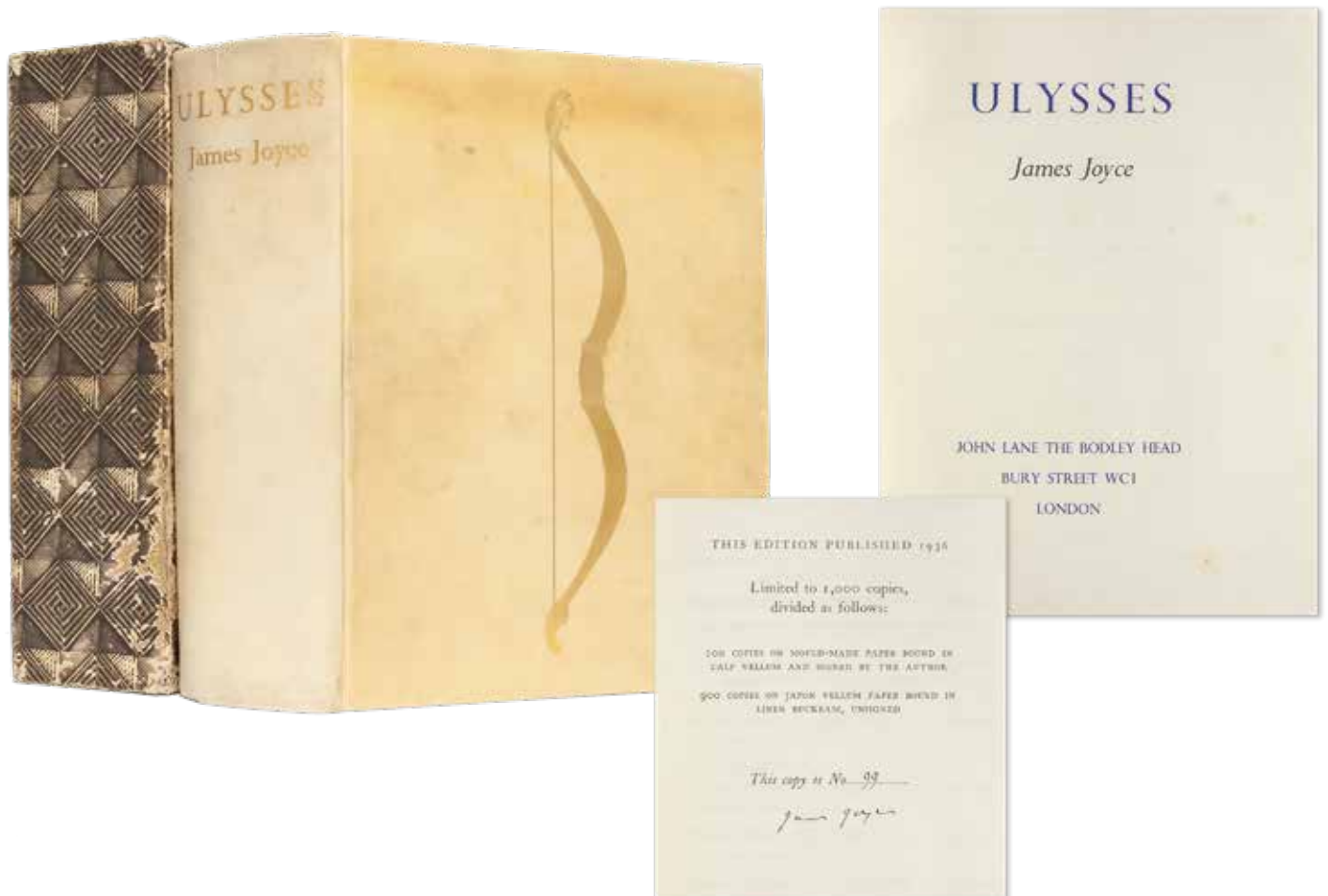
ULYSSES

Signed limited edition

London: John Lane The Bodley Head, 1936. First Thus. Number 99 of 100 copies, signed by the author. A Near Fine copy overall. Original vellum boards with gilt Homeric bow after the design by Eric Gill. Top edge gilt, others untrimmed, some toning to the vellum with faint marks to the covers, light spotting to edges of text block, endpapers, and margins of preliminary and terminal leaves. Housed in the Very Good original slipcase. A bit scuffed and edge worn, but intact and unrepaired.

Joyce's masterwork of modernism, one of the great books of the 20th century. Though it follows a single day in the life of Dubliner Leopold Bloom—June 16th, a day which has since become a worldwide holiday—Ulysses' complex structure is actually inspired by Homer's Odyssey. The book's stream of consciousness prose and its experimental nature were groundbreaking, and many of the techniques Joyce used have since become standard fare. Ulysses took Joyce over seven years to write, and the story of its publication became an epic in itself. The work was first released in serial from 1918 to 1920 in the magazine *The Little Review*, and published in Paris in a limited first edition in 1922 by Sylvia Beach, the owner of the Shakespeare and Company bookstore. It was not, however, released in the UK and United States, where the book had quickly been banned. In fact, copies were smuggled into both countries until a landmark obscenity trial cleared the book for American publication in 1934. Joyce claimed that he "put in so many enigmas and puzzles [into Ulysses] that it will keep the professors busy for centuries arguing over what I meant, and that's the only way of insuring one's immortality." *Time* has certainly proven him correct. "Ulysses is the most important contribution that has been made to fictional literature in the twentieth century. It will immortalize its author with the same certainty that Gargantua and Pantagruel immortalized Rabelais, and *The Brothers Karamazov* Dostoevsky. It is likely that there is no one writing English today that could parallel Joyce's feat" (*contemporary NY Times Review*, 1922). Near Fine in Very Good slipcase.

Slocum & Cahoon A23; Gill 357.



First edition of Keats' first book, with an exceptional Pre-Raphaelite Brotherhood association

38. Keats, John

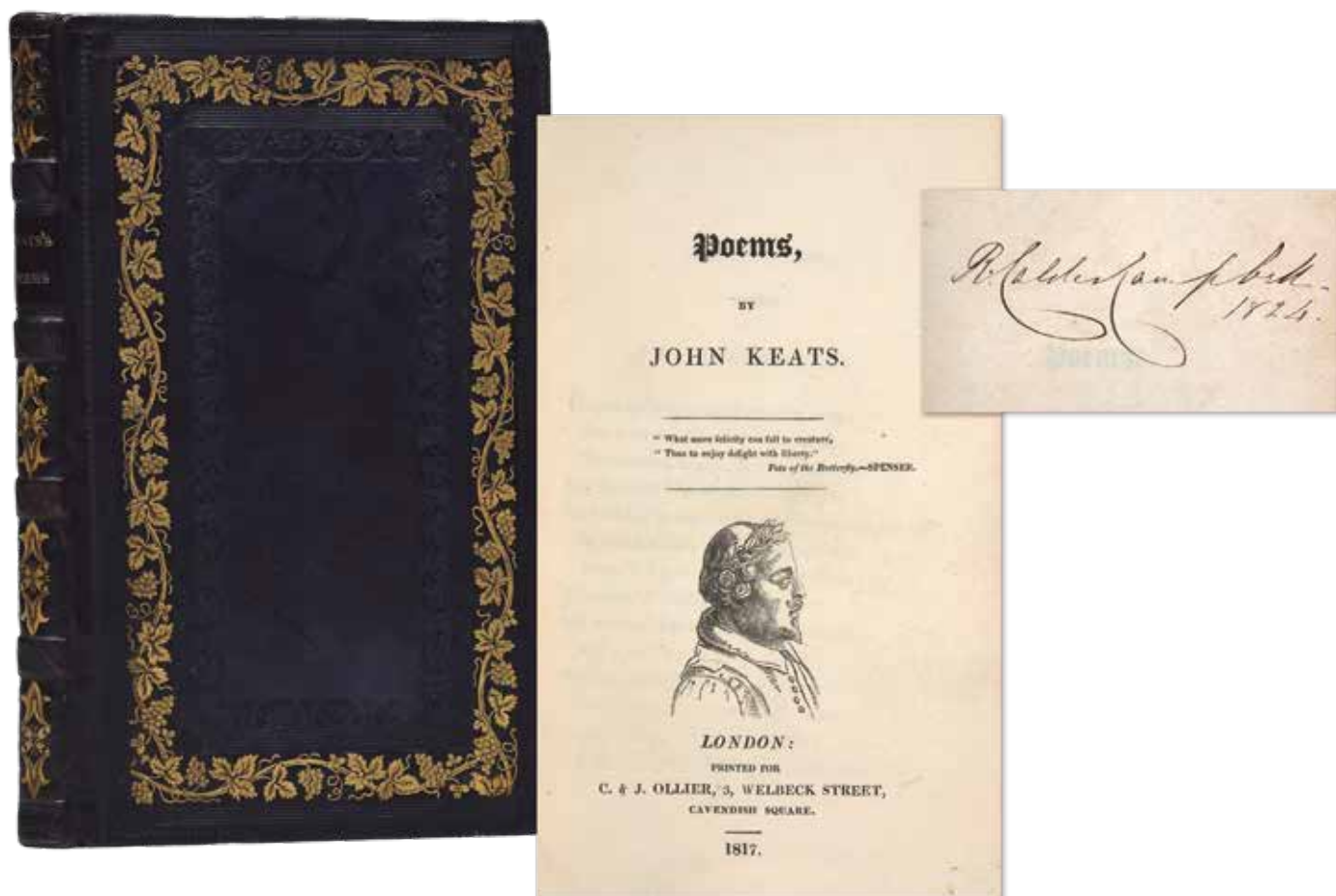
POEMS

Association copy

London: C & J Ollier, 1817. First edition. Octavo (161 x 195 mm). Near-contemporary purple calf, spine lettered in gilt, floral tool to compartments, decorative panels to sides with concentric borders of dog-tooth rolls, rules, and palmette frame in blind, vine shoot roll in gilt, marbled edges and endpapers. Housed in a custom blue silk chemise and blue morocco slipcase. With the half-title. Wood engraving of Edmund Spenser on title page. Extremities lightly rubbed, occasional corrections and underlining to text, light manuscript notes on final blank. A Fine copy, very attractively bound and with an exceptional association. From the library of the poet Robert Calder Campbell, with his ownership inscription dated 1824 on the first blank. A soldier-poet and early literary mentor to Dante Gabriel Rossetti, Calder Campbell was responsible for the cult of Keats among the Pre-Raphaelite Brotherhood.

After retiring from the Indian army in 1839, the recipient Calder Campbell published three volumes of poems, a novel, and his memoirs, and contributed to a number of literary annuals, including William Michael Rossetti's *Germ*. William noted in his diary on 15 November 1849 that Calder Campbell "offers his services for our Magazine, and will hunt up subscribers," and later wrote that Calder Campbell "took to my brother most heartily; was a firm believer in his future, and watched with the kindest interest his actual stage of development... he was a lively writer in a minor way, an amusing chatty talker, who had seen many things here and there, and knew something of the publishing world, and a straightforward, most unassuming gentleman, whose society could do nothing but good to a youth like Rossetti" (Rossetti).

Provenance: Robert Calder Campbell. This copy later passed into the collection of inventor George Merryweather (1794-1870), with his bookplate on the front pastedown. The book was later in the library of noted bibliophile Natalie Knowlton Blair (1887-1951), with her label on the front pastedown (her sale, 3 December 2004, lot 181a).



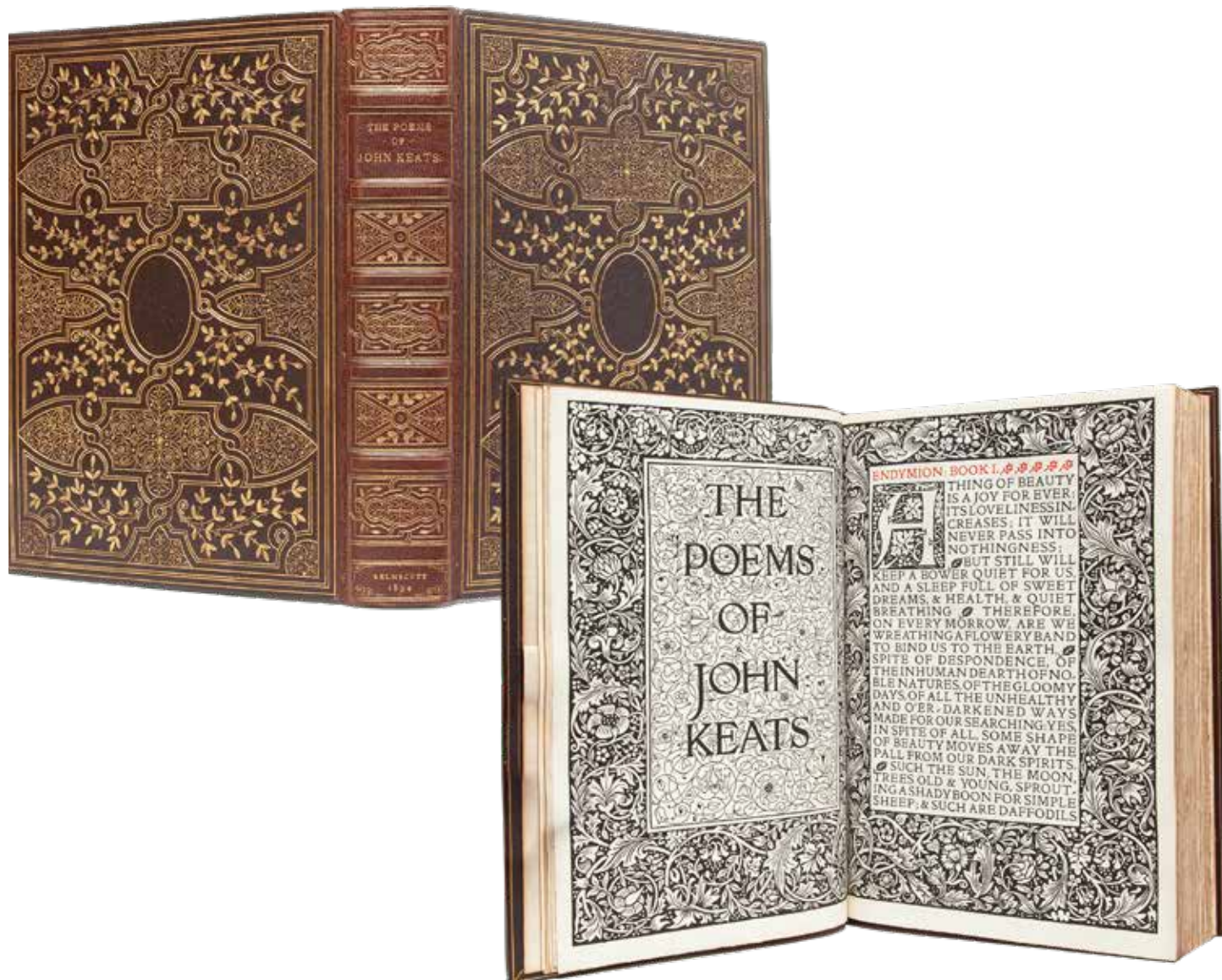
An exceptional work of poetry taken to the highest levels of book arts

39. Keats, John

THE POEMS OF JOHN KEATS

Hammersmith: The Kelmescott Press, 1894. First edition. One of 300 copies printed on paper (seven were done on vellum). Bound by Zaehnsdorf in full olive, crushed morocco in the “Fanfare” style. Binding dated 1900 and with the Zaehnsdorf oval exhibition stamp on the rear end paper. Full leather and gilt doublures, leather end papers, all edges gilt. Binding just slightly toned at the spine, otherwise a Fine copy overall. A stunning binding by one of the premier UK binderies of the last century. Bookplate of Matthew Chaloner Durfee Borden (1842 - 1912) on the verso of the front end paper. Borden, a banker and textile manufacturer, sold his collection of private press and fine bindings in 1913 through the American Art Association Galleries. Housed in a cloth slipcase.

William Morris was perhaps the most prominent designer of the British Arts and Crafts movement, though during his life he also achieved fame for his writings and poetry. He founded the Kelmescott Press in his late 50s, ultimately as a way to revive what he believed were the decaying standards of book printing, and to recover the beauty of early, hand printed incunabula. The present work, printed by him and finely bound by Zaehnsdorf, ensures that John Keats’ main poetic concerns about lasting beauty are represented through the book’s physicality. “A thing of beauty is a joy forever: Its loveliness increases, it will never pass into nothingness.” The creator of some of the most famous lines in English verse, Keats’ works are odes to the timelessness of the idea of beauty, even as its reality fades. Among his core themes are the tension between man’s mortality and the immortality of his muse, and the role art plays in assisting the creation of a lasting legacy. Fine.



Presented to a newly elected California Congressman

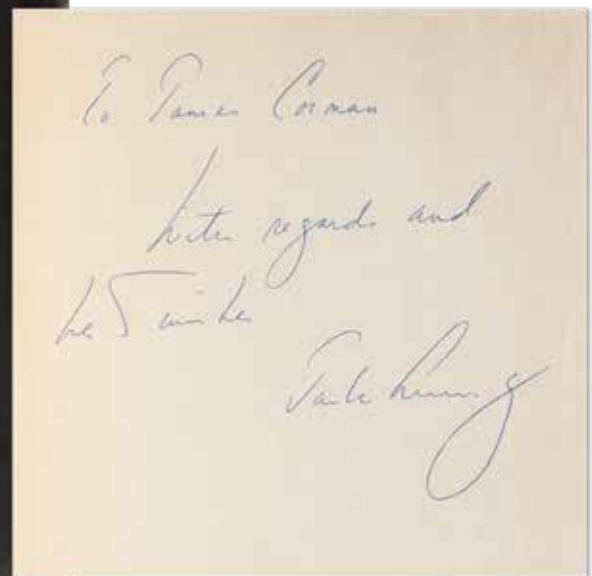
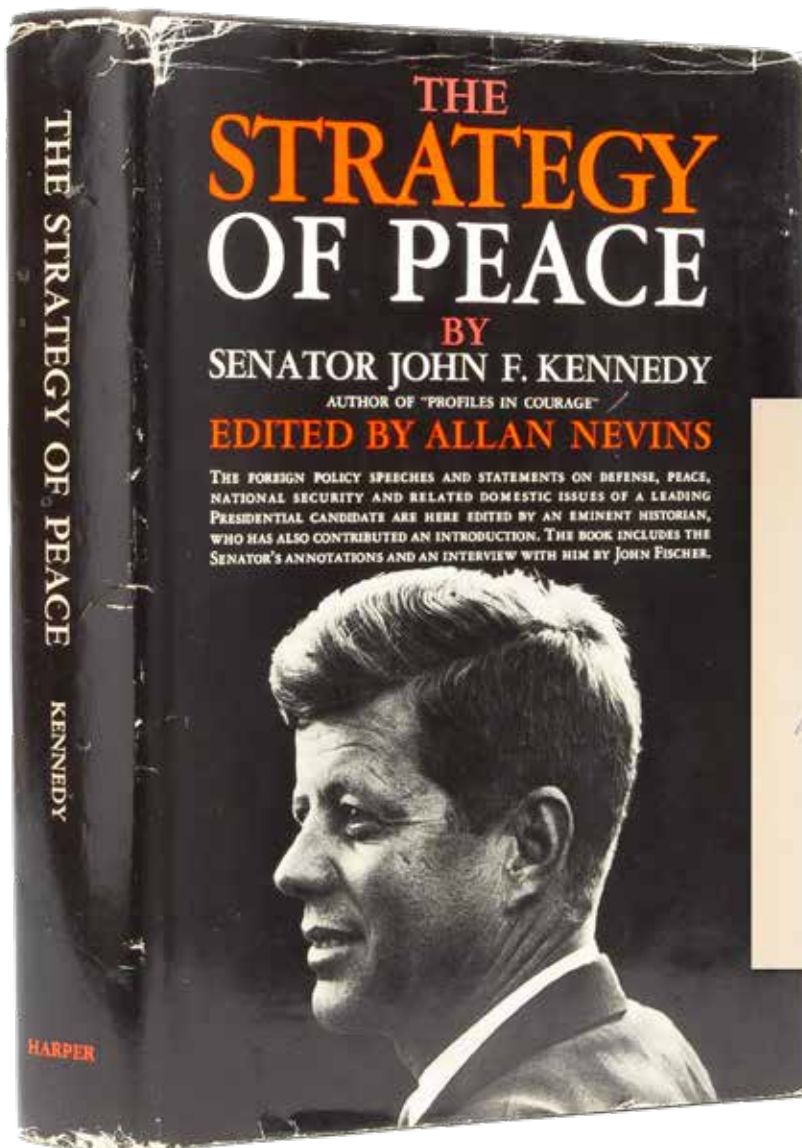
40. Kennedy, Senator John F.

THE STRATEGY OF PEACE

Presentation copy

New York: Harper Brothers, 1960. First edition. A Near Fine copy in a Very Good+ dust jacket. Jacket with some rubbing, chipping, and shelfwear to the spine ends, corners, and edges. Inscribed on the front endpaper: "To James Corman with regards and best wishes, John Kennedy." The recipient, LA City Councilman and later California Congressman James C. Corman, was elected to the House of Representatives in the year of publication. An up-and-coming Democratic party star, he served from 1961 to 1981, often telling people "In with President Kennedy and out with President Carter" as he ended a career that included five years as the Democratic Congressional Campaign Committee chairperson.

A collection of John F. Kennedy's stirring and powerful political speeches, *The Strategy of Peace* emphasized the president's belief that "the freely spoken and freely challenged word" were cornerstones of democracy. Included within are addresses to the Senate, public speeches on foreign and domestic policy, and JFK's thoughts on the leading questions of his own turbulent era. Near Fine in Very Good + dust jacket.



*"Knowledge and intellection serve a Tolstoi...and I am not going to be a Tolstoi.
Surely, I will be a Kerouac, whatever that suggests"*

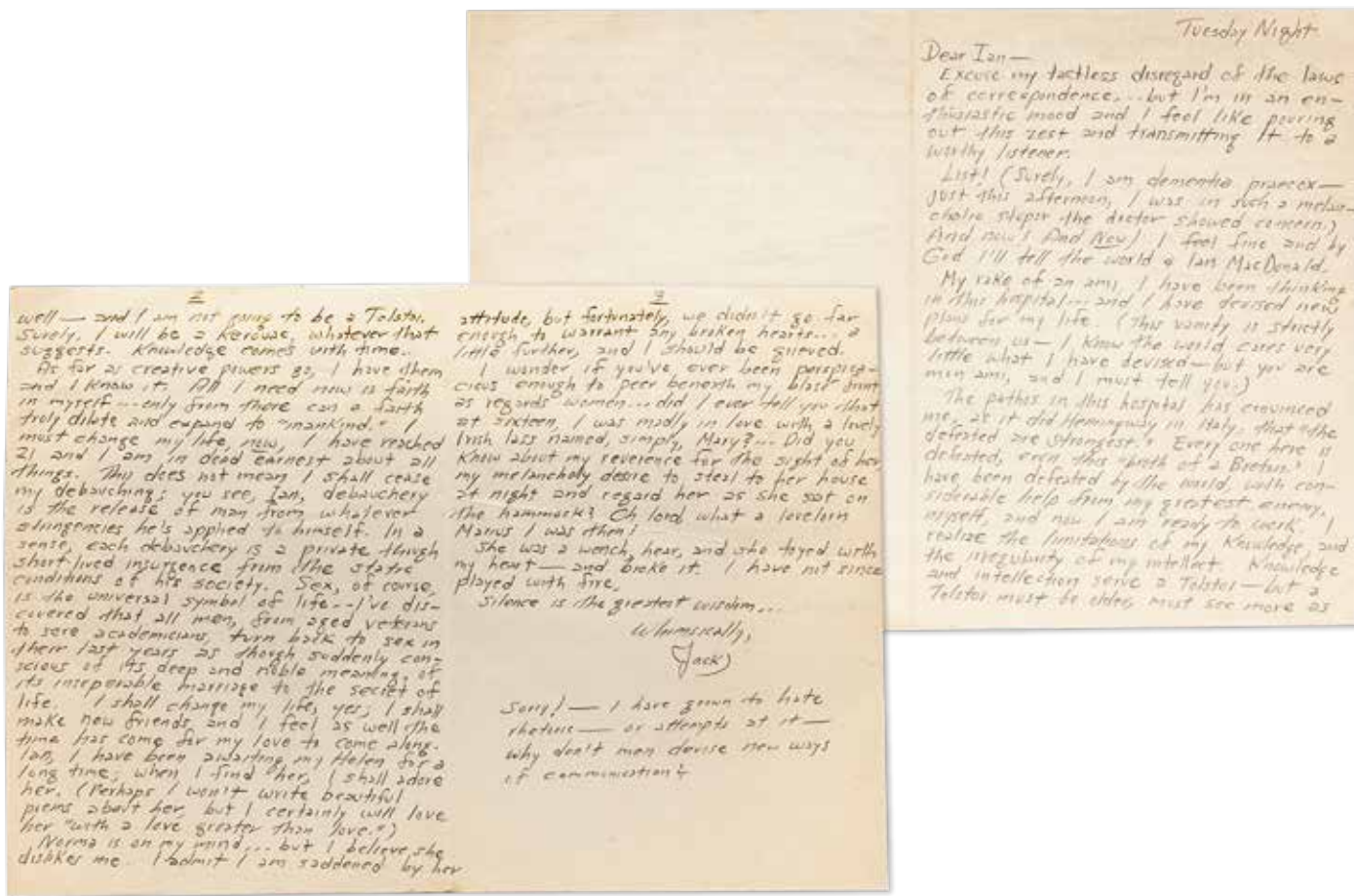
41. Kerouac, Jack

AUTOGRAPH LETTER SIGNED (ALS) TO A FRIEND ABOUT HIS "CREATIVE POWERS" AND BEING "READY TO WORK"

[N.P.]: [1943]. Original Autograph Letter Signed and addressed to childhood friend Ian MacDonald. 3 pages handwritten in pencil on 1 sheet measuring 11.5 x 8 inches. In excellent condition overall, the letter has a vertical center fold line intact. Strong and legible, including his signature "Jack" on page 3. An exceptional letter from the 21 year old Kerouac to his friend Ian, regarding his plan to become a great writer and to have faith in his own creative powers.

Written during his 1943 hospital stay shortly before his Naval discharge for "dementia praecox," this letter captures Kerouac's youthful determination and optimism about beginning a literary career and developing a unique voice. From the letter's opening, Kerouac admits that while he had been very depressed earlier in the day, "I'm in an enthusiastic mood and I feel like pouring out this zest and transmitting it to a worthy listener...I have been thinking in this hospital—and I have devised new plans for my life." Kerouac reflects on what a writer needs in order to create, and where he might fit among the literary greats. "The pathos in this hospital has convinced me, as it did Hemingway in Italy, that the 'defeated are the strongest,'" he writes to Ian. "I have been defeated by the world, with considerable help from my greatest enemy, myself, and now I am ready to work. I realize the limitations of my knowledge and the irregularity of my intellect. Knowledge and intellection serve a Tolstoi—but a Tolstoi must be older, must see more as well—and I am not going to be a Kerouac, whatever that suggests. Knowledge comes with time. As far as creative powers go, I have them and I know it." Despite struggling and failing to adjust to the expectations of military life, Kerouac begins to conceive of how well his individuality might fit within a wider literary community. He also considers what skill he currently has and needs to have faith in, as well as those parts of himself that he should focus on developing through life experience. Leaving a time of war and shifting into a new period, Kerouac shares his excitement. An exceptional letter revealing the development of the young man into "a Kerouac."

Jack Kerouac: Selected Letters, Vol 1 (1940-1956), 56-57.



*Settling into country life and a period of creative productivity, Kerouac writes
"I could never live in NY again...No more city life for me as long as I live"*

42. Kerouac, Jack

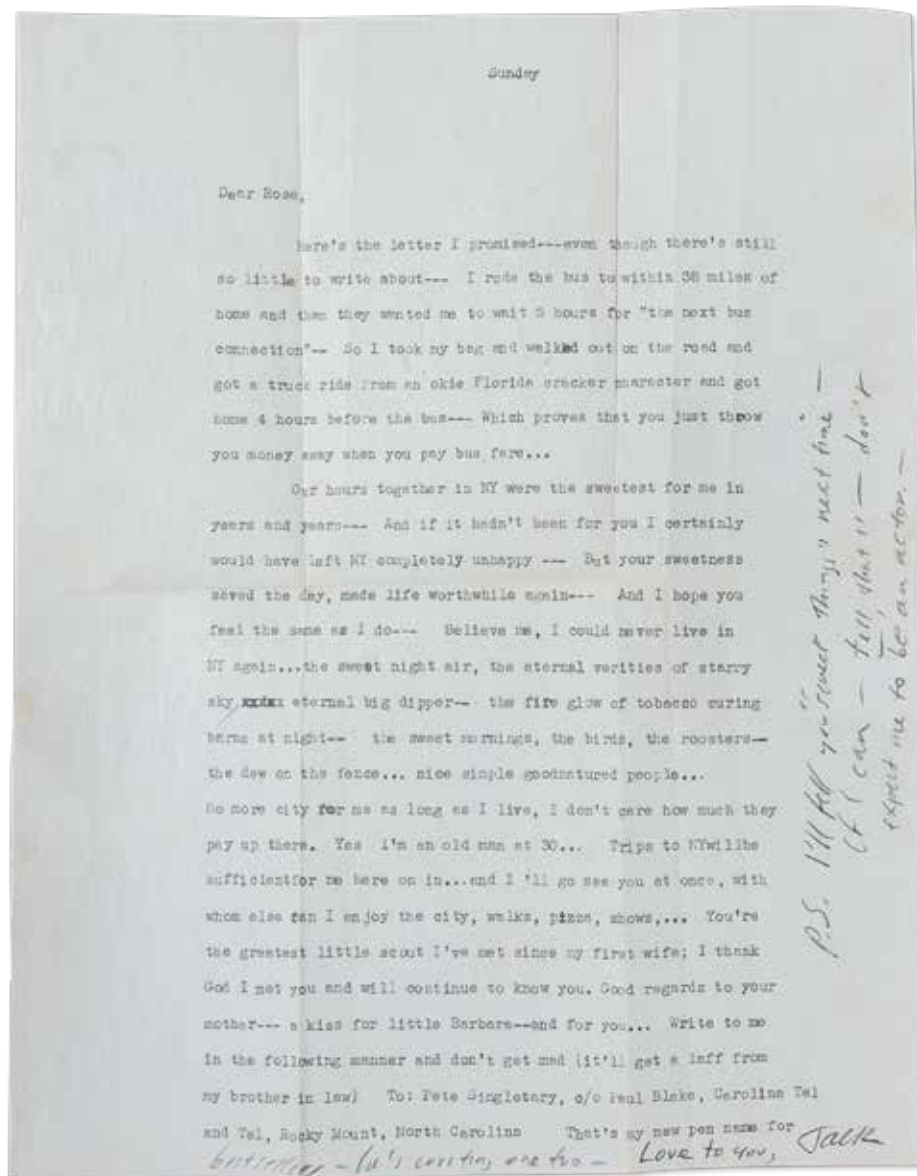
TYPED LETTER SIGNED ON HIS RETURN HOME FROM VISITING WILLIAM S. BURROUGHS IN MEXICO, REFLECTING ON LEAVING NEW YORK

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

Reflecting on his travels home from Mexico City, where he had been visiting fellow Beat William S. Burroughs, Kerouac already sounds like the writer who will produce *On the Road*. "I rode the bus to within 38 miles of home and then they wanted me to wait 5 hours for 'the next bus connection'-- So I took my bag and walked out on the road and got a truck ride from an okie Florida cracker merchant and got home 4 hours before the bus-- Which proves that you just throw your money away when you pay bus fare."

By this point, with his spontaneous prose piece *Doctor Sax* completed, Kerouac was focusing more fully on what would become his masterpiece *On the Road*. Though by his own account he typed the novel in three weeks, Kerouac was a serious craftsman and spent the years from 1947-1956 working and reworking the narrative both in his head and in notebooks. Having left New York behind, he would do the bulk of his writing at his sister's home in North Carolina and in a home he shared with his mother in Florida. His letter to Rose shows the care he put into this decision, as he opens up about what the country gives him: "Believe me, I could never live in NY again...the sweet night air, the eternal verities of starry sky, eternal big dipper--the fire glow of tobacco curing barns at night--the sweet mornings, the birds, the roosters--the dew on the fence...nice simple goodnatured people...No more city for me as long as I live, I don't care how much they pay up there. Yes, I'm an old man at 30...Trips to NY will be sufficient for me here on in."

Rocky Mount would, for the remainder of Kerouac's life, remain a haven of peace and creativity. "Kerouac's sister and brother-in-law rented a little cottage that Kerouac used for his retreat....He details his lonely walks, observing the farmhouses and tobacco fields covered in snow" (Dorfner). This letter marks a shift for Kerouac's sense of home.



43. Kipling, Rudyard

COMPLETE SET OF SCHOOL LISTS, ETC. FOR THE UNITED SERVICES PROPRIETARY COLLEGE, WESTWARD HO, N. DEVON

Bideford: Wilson Bros. (printer), 1878 - 1882. First editions, first impressions, of a complete set of school lists issued during Kipling's four years at the United Services Proprietary College in Devon. Only one other incomplete set is recorded and the present collection is therefore a unique opportunity to find a published record of the author's school days, from which he drew significant inspiration for *Stalky and Co.* Kipling attended the United Services Proprietary College between January 1878 and July 1882. The work, extracurricular activities, and relationships he developed in these formative years influenced the author he would become.

In both the April and July 1878 List after Examination publications, Kipling's name appears among the member of the lower third form. By Christmas 1878 we get a sense that Kipling is beginning to settle and reveal his abilities: he is listed as a prize winner in English. By July 1880, now in the Upper Fourth Form, Kipling is listed as second in his section for Latin, tied for fifth place in French but, notably, far down the list in Mathematics. Kipling's struggle with math would be a feature of his school career. In the July 1882 list, Kipling wins the first prize for English Verse. He is also listed first in the top set for English, 14th in the top set for French, and fifth in the top set for Latin.

The present collection also provides insight into Kipling's development outside the classroom. On 5 June 1880 he read a paper entitled "On Insect Life" to the Natural History Society, and in December 1881, the "Christmas Pastimes" included a performance of Sheridan's *The Rivals* in which Kipling played the role of Sir Anthony Absolute. These school publications include the names of Kipling's schoolmates and masters, later to be immortalised in *Stalky and Co.*, including Lionel Dunsterville (*Stalky*), George Charles Beresford (*M'Turk*), Cornell Price (*The Head*), M. H. Pugh (*Prout*), and W. C. Crofts (*King*). Writing in 1961, Roger Lancelyn Green stated "the danger of having a real school as the background of *Stalky and Co.* is that we find it almost impossible not to assume that the characters were real people also—and their behaviour and adventures more or less true to life." It is significant that Kipling dedicated *Stalky and Co.* to Cornell Price, his old headmaster at the United Services College.

The 14 pieces octavo, sextodecimo or broadside comprise: List after Examination for April 1878, List after Examination for July 1878, Prospectus and School List for Christmas 1878, April 1879, July 1879, Christmas 1879, April 1880, July 1880, December 1880, April 1881, July 1881, December 1881, and July 1882, and Roll-call list, etc. for April 1882. A set of nine pamphlets, comprising "the school's file copies of its prospectuses" that was exhibited at the Grolier Club, New York, from February to March 1929 (item 2 in the published catalogue). The exhibition also included a copy of the List after Examination for April 1878 (item 3 in the published catalogue), but not for July 1878. Housed in a red cloth chemise with a red morocco-backed slipcase. Wrappers slightly worn with minor loss to extremities, occasional foxing and minor ink stains, yearly groups of pamphlets sewn together in top left corners with gummed label to most groups; a very good and attractive set of these rare items. It is tempting to assume that the present is a unique collection of Kiplingiana.

Grolier Club, *Catalogue of the Works of Rudyard Kipling*, 1930.



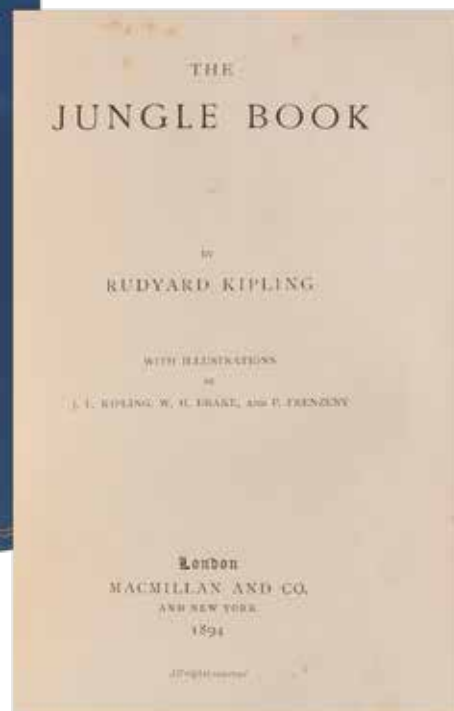
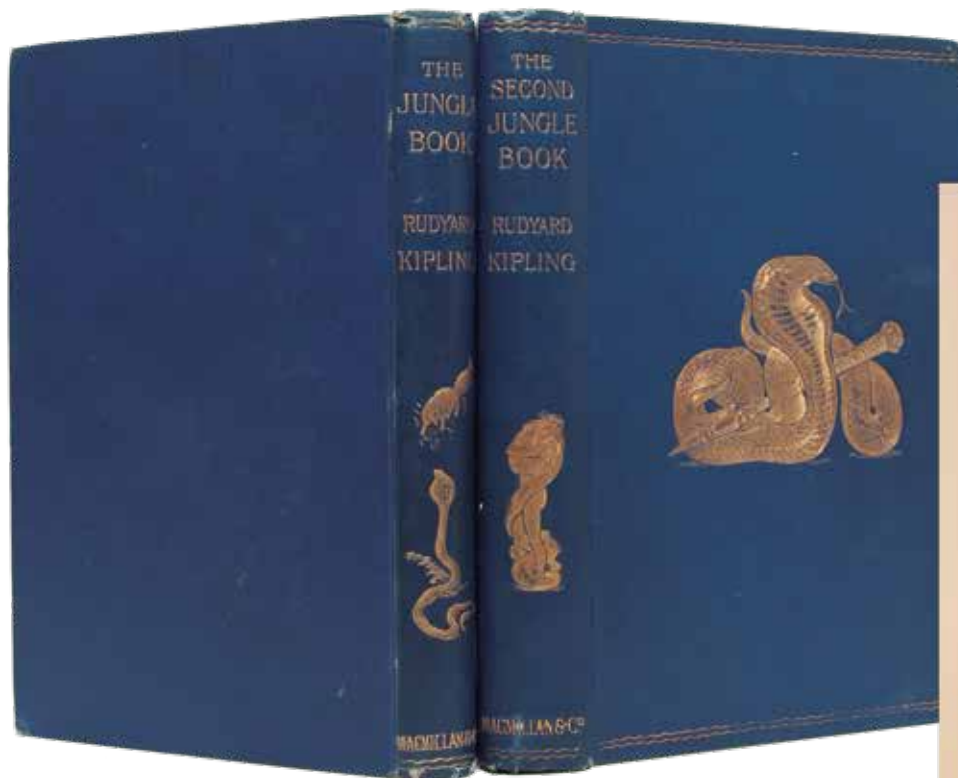
A work of genius, focusing on man's relationship to nature

44. Kipling, Rudyard

THE JUNGLE BOOK [WITH] THE SECOND JUNGLE BOOK

London: Macmillan, 1894, 1895. First editions. Original publisher's cloth bindings with gilt to spines and boards. All edges gilt. Dark green endpapers. Book one Near Fine, book two just slightly less, but a well-matched set overall. Spines bright and unfaded, with just a bit of wear at the spine ends and corners. A few spots to the front cover of book one and the occasional spot of foxing throughout. Book two with heavier foxing at pages 208-09, obscuring a few words, and rear inner hinge splitting, but holding well. Overall, an attractive pair of Kipling's most memorable works. Housed in a custom clamshell box that is a little worse for wear.

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



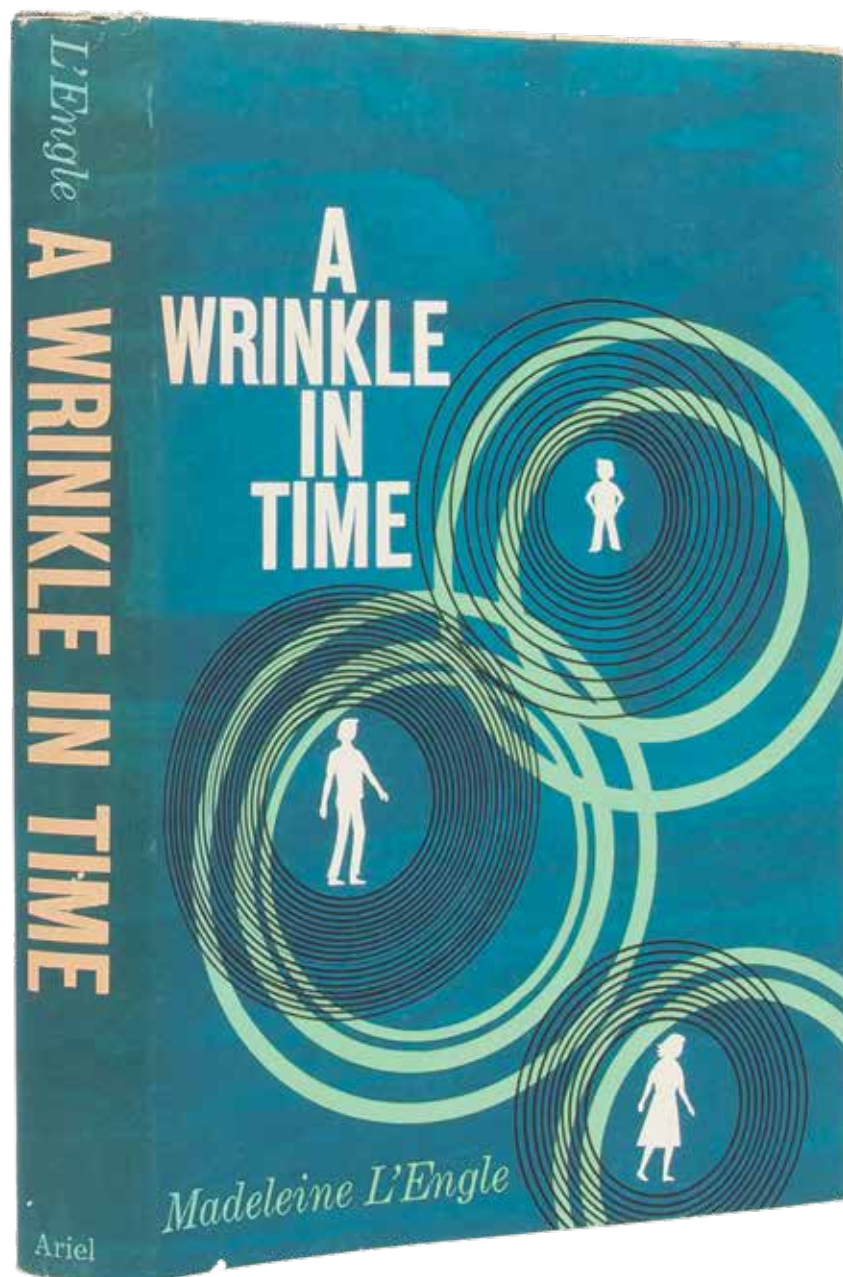
Notoriously scarce work of juvenile science fiction

45. L'Engle, Madeleine

A WRINKLE IN TIME

[New York]: Ariel Books; Farrar, Straus and Cudahy, 1962. First edition. An excellent, very Nearly Fine copy of the first edition. Slight sunning to the spine ends of the book and a touch of damage to the flap folds of the jacket. Otherwise an exceptional survivor of a book that often turns up the worse for wear. Jacket first state, with no Newberry medal affixed (or any evidence of removal as on many copies).

The author's best-loved work, and one that is notoriously uncommon in the first edition. Originally rejected by 26 publishers before John C. Farrar took a chance on the publication, perhaps explaining the relative scarcity of copies. One of the book's early reviewers wrote: "I couldn't get it out of my mind - it has a curious magic, it casts a spell over one." The truth of this is evident from the generations of readers who have been struck by the power of this unusual work of science fiction and fantasy, featuring a young girl's quest to save her family. Fine in Near Fine dust jacket.



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

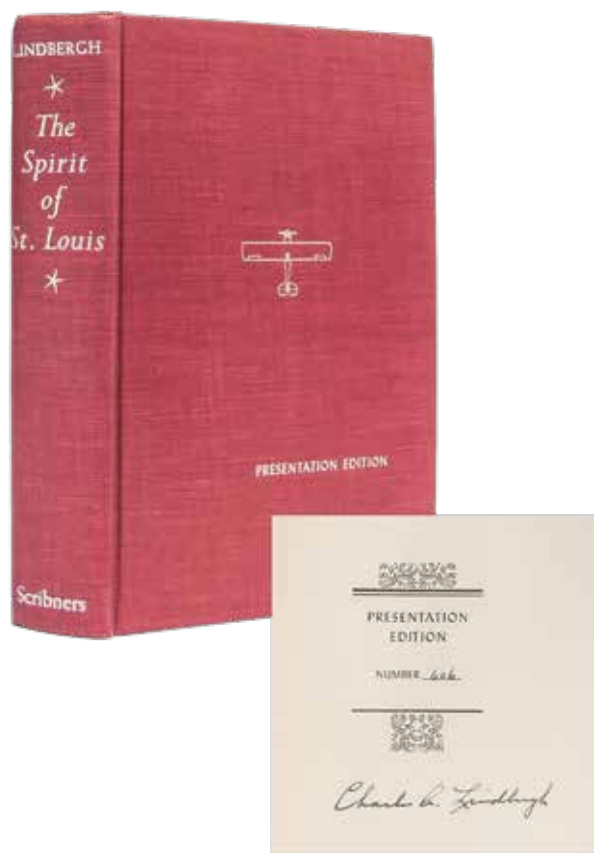
46. Lindbergh, Charles A.

THE SPIRIT OF ST. LOUIS

Signed limited edition

New York: Charles Scribner's Sons, 1953. First edition. A just about Fine copy of the book with the top-stain a bit faded otherwise in excellent shape. In the original publisher's acetate that is a little rubbed, 2 minor chips and a small closed tear to the foot of the spine. Signed by the author on the limitation page. Number 606 of 1000 copies, although the limitation is unstated.

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



Lindbergh's account of his pioneering solo light across the Atlantic

47. Lindbergh, Charles A.

"WE"

Signed limited edition

New York: G. P. Putnam's Sons, 1927. First edition. Number 922 of a thousand copies signed by the author and publisher. A very nearly Fine copy of the book with some spotting to the lower board. In the publisher's original glassine with a few small chips and tears and also with some spotting to the lower panel. Lacking the publisher's box.

Written with an eye for the mechanical aspects of his aviation journey, Charles Lindbergh records his pioneer solo flight across the Atlantic in We. Lindbergh wrote this book only two months after completing his historic flight, which would inspire Amelia Earhart and countless other pilots to continue pushing the boundaries of modern aviation. Horace Green, in his 1927 review of We, applauds the meticulous attention to detail revealed in the pilot's narrative, noting that "the outstanding feature is the fact that Lindbergh's success was laid on careful foundations... his plans are exact, careful and weighed in the balance" (The New York Times). Near Fine in Very Good + dust jacket.



Locke's critical work on empiricism in modern philosophy

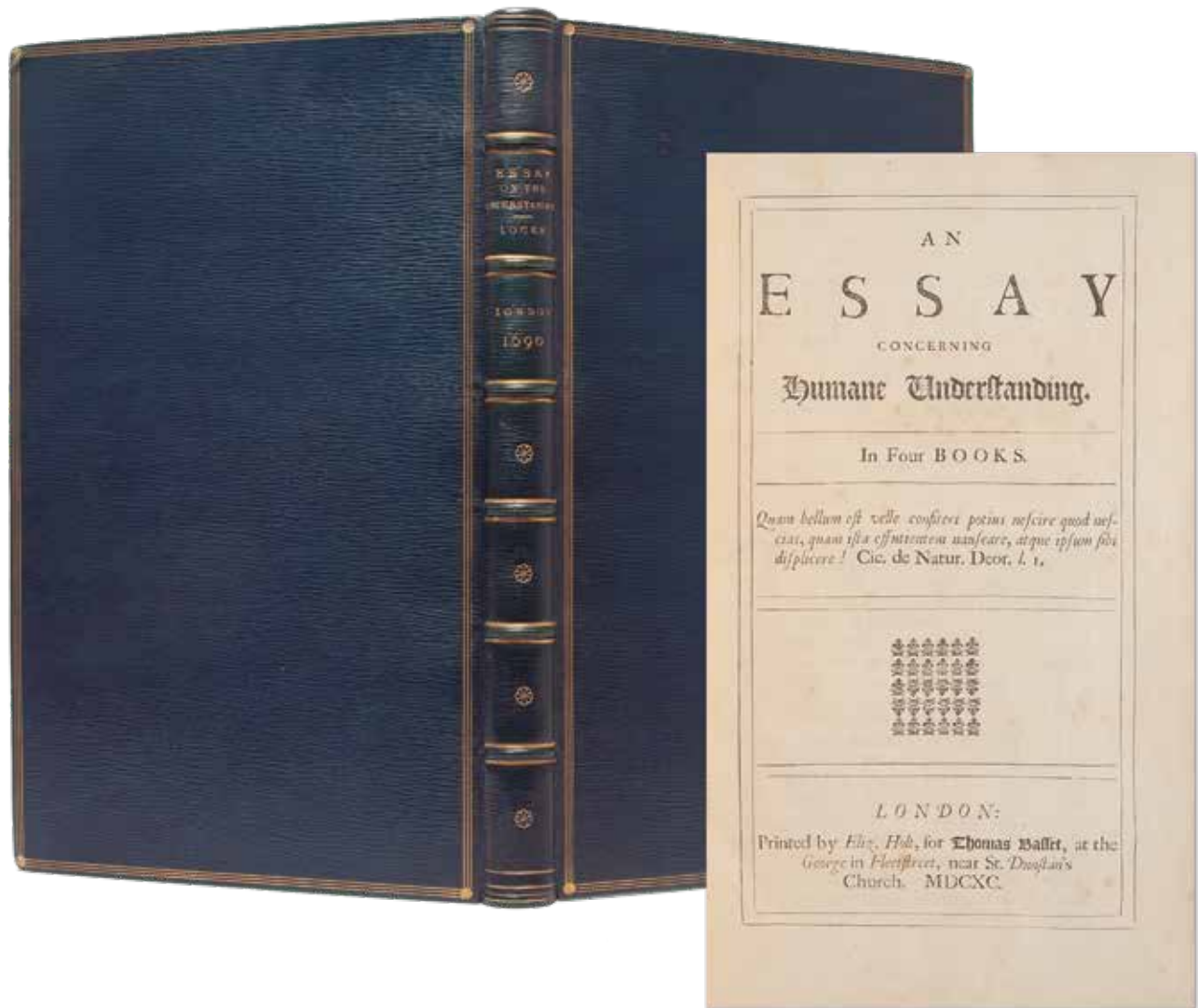
48. Locke, John

AN ESSAY CONCERNING HUMANE UNDERSTANDING

London: by Eliz. Holt, for Thomas Basset, 1690. First edition. Folio (325 x 194 mm). 19th-century blue straight-grain morocco by Francis Bedford, spine lettered in gilt in second and third compartments, floral tool in other compartments, beaded gilt roll and rule to spine bands, triple gilt rule to turn-ins, marbled endpapers, edges gilt. Housed in a custom cloth slipcase. Contemporary correction in ink as usual for this issue: "certainly" on the last page of the "Epistle Dedicatory" corrected to "extremely," and the word "some" inserted before "Discovery" on the first page of the "Epistle to the Reader," possibly in Locke's hand. Bookplate of artist and designer George Abraham Crawley (1864-1926) to front pastedown, and of 20th-century Maryland collector Charles MacGarvey to the front free endpaper. Tiny burn/paper flaw holes to C2, D1, S4, 2A2, and 2I2 with some loss to individual letters but no impact on legibility, very skillful paper repairs by Bedford to S3, 2H4, and 2T3 (none affecting text), some minor spotting to title page else a very clean copy, elegantly bound and decently margined.

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

Attig 228. ESTC R22993. Garrison-Morton 4967. Grolier English 36. Grolier One Hundred 72. Pforzheimer 599 (in a Bedford binding matching this). Printing and the Mind of Man 164. Hook & Norman 1380. Wing L-2738. Yolton 61A.



A rare contemporary presentation copy of McCarthy's third novel

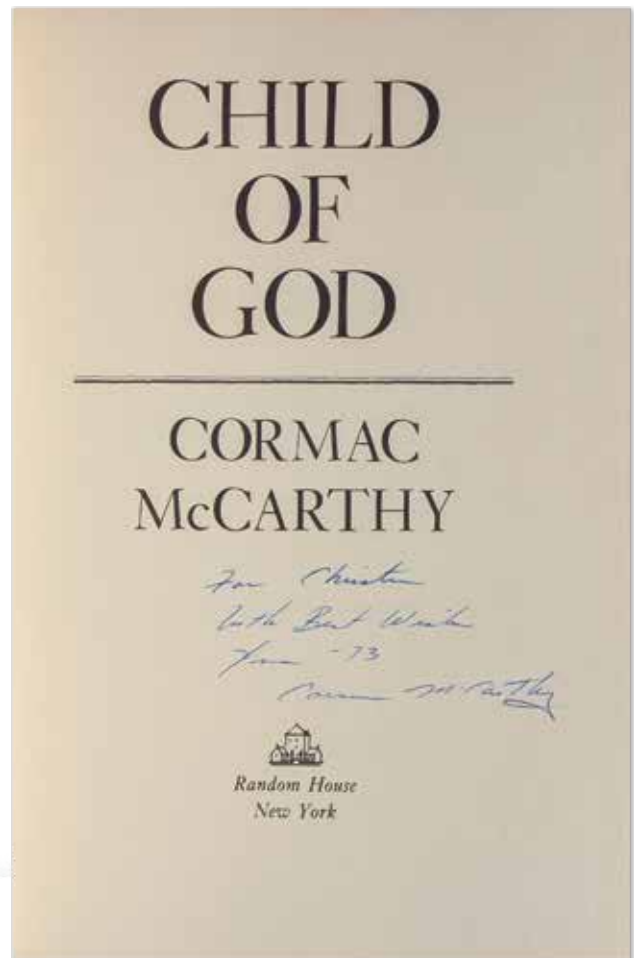
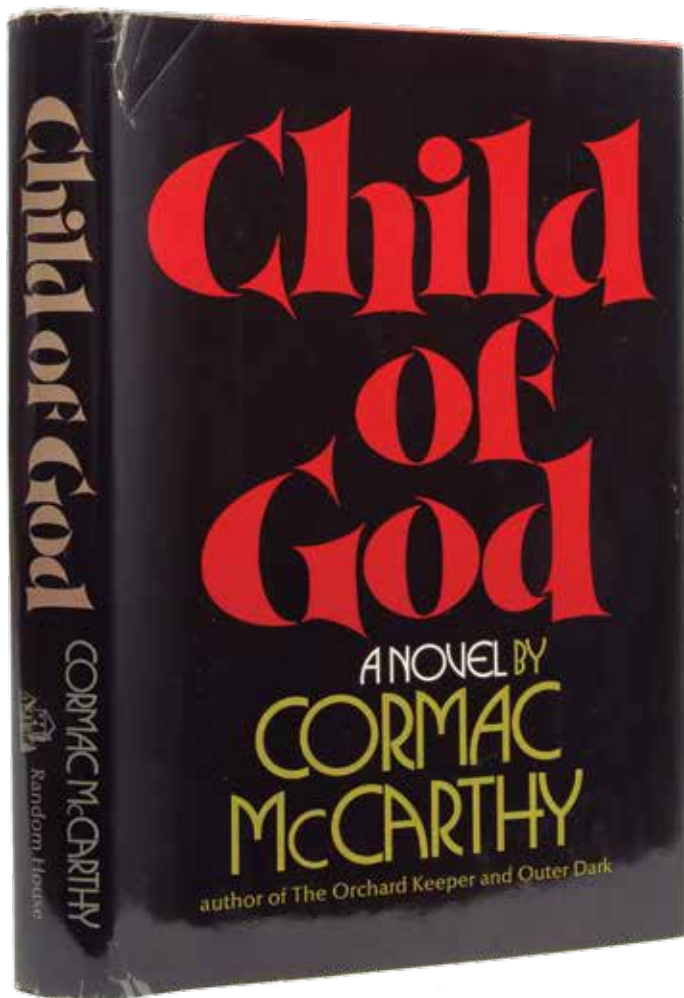
49. McCarthy, Cormac

CHILD OF GOD

Presentation copy

New York: Random House, 1973. First edition. A Near Fine copy of the book in a Very Good+ dust jacket. Jacket price clipped, with spine a bit faded and one small tear at the top of front panel, near the spine. Inscribed by the author: "For Christer | With Best Wishes | Xmas -73 | Cormac McCarthy." A rare contemporary presentation copy by McCarthy to Swedish book collector Christer Olsson. Olsson has written his name at the top of the first two leaves and someone has written on the rear end paper: "Dave Styles made the photograph of Cormac."

Published in 1973, *Child of God* follows the story of Lester Ballard, a deviant and depraved pariah living in the Tennessee mountains. The book was McCarthy's third novel and like much of his work is deeply concerned with violence and moral desolation. It has been praised for how it "prompts comparison with the work of the ancient Greek playwrights for its deep religious feeling and stubborn insistence on the mystery of existence" (*Chronology of American Literature*). The novel was recently adapted into a film, directed by James Franco. Near Fine in Very Good + dust jacket.



First publication of Melville's masterpiece, "the finest story of the sea ever written"

50. Melville, Herman

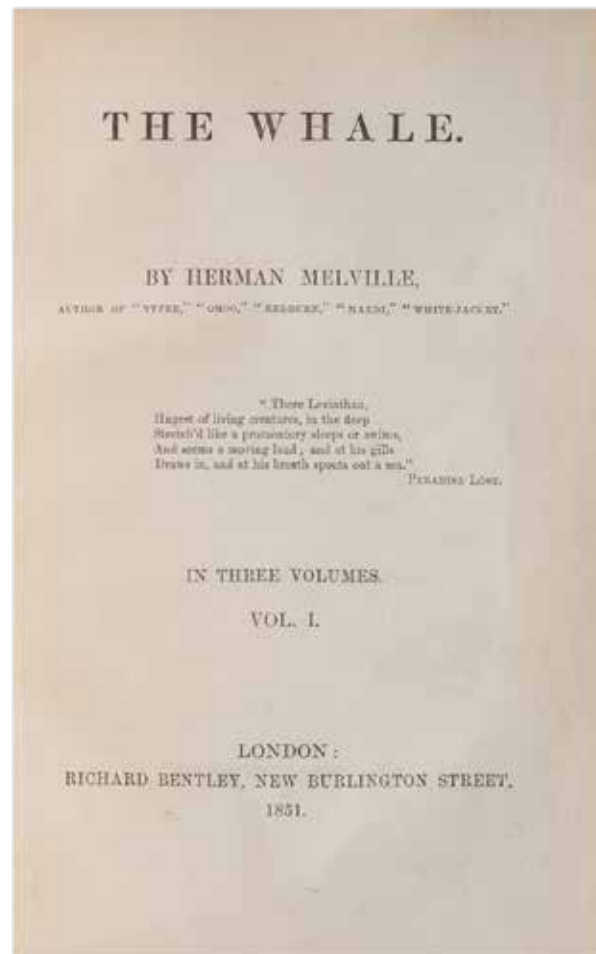
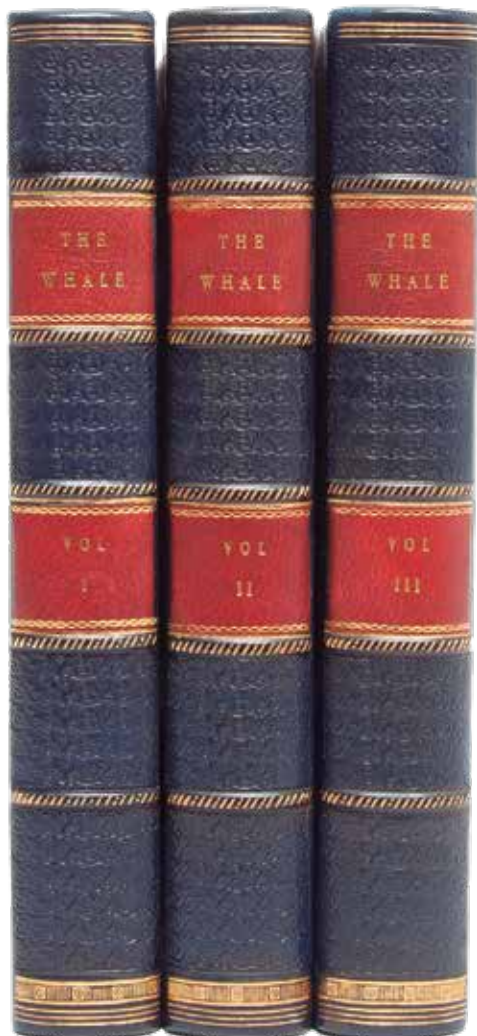
THE WHALE; OR, MOBY DICK

London: Richard Bentley, 1851. First edition. True first edition of Moby Dick, preceding the American edition by a month and containing substantial textual differences. Just 500 copies were printed, many of which didn't sell, leading to a remaindered edition with 1853-dated title pages. An excellent, clean set bound to style in modern blue calf over marbled boards. Red morocco spine labels, plain end papers, edges sprinkled red. Half-title in volume 1 only, as called for (a concession made by the publisher for disregarding Melville's late change to the title). One of the rarest and most desirable of the triple deckers.

The English edition was set up from the proof sheets of the American edition, published by Harper a month after Bentley's edition. Without Melville's knowledge, Richard Bentley extensively edited the novel, toning down the profanity and irreverent references and cutting approximately 35 passages, including the epilogue. The lack of the epilogue, which accounts for Ishmael's survival, prompted negative reviews of the novel as a whole, most notably in the London Spectator, criticizing a first person narrative ending with the death of all involved. The experience of "seeing his book mutilated and mocked had the effect of angering Melville permanently against publisher and critics" (Delbanco p. 178).

As he finished writing Moby-Dick, Melville confided to Nathaniel Hawthorne that, "I have written a wicked book, and feel spotless as the lamb." This wicked book was mostly ignored upon publication, but since the early decades of the twentieth century, Moby-Dick has been reevaluated and claimed as one of the greatest novels ever written in English. It is a work that has challenged readers with its arcane knowledge of the whaling industry, but rewarded those same readers with meditations on the best and worst of humanity: greed and power, friendship and sympathy, violence and rebirth, devotion and loneliness.

BAL 13663. Grolier American 60. Sadlier 1685 - "one of the rarest of three-deckers." Andrew Delbanco, Melville: His World and Work, 2006.



The rarest issue, one of twenty, and the first appearance of Tigger

51. Milne, A. A.; E. H. Shepherd (illustrator)

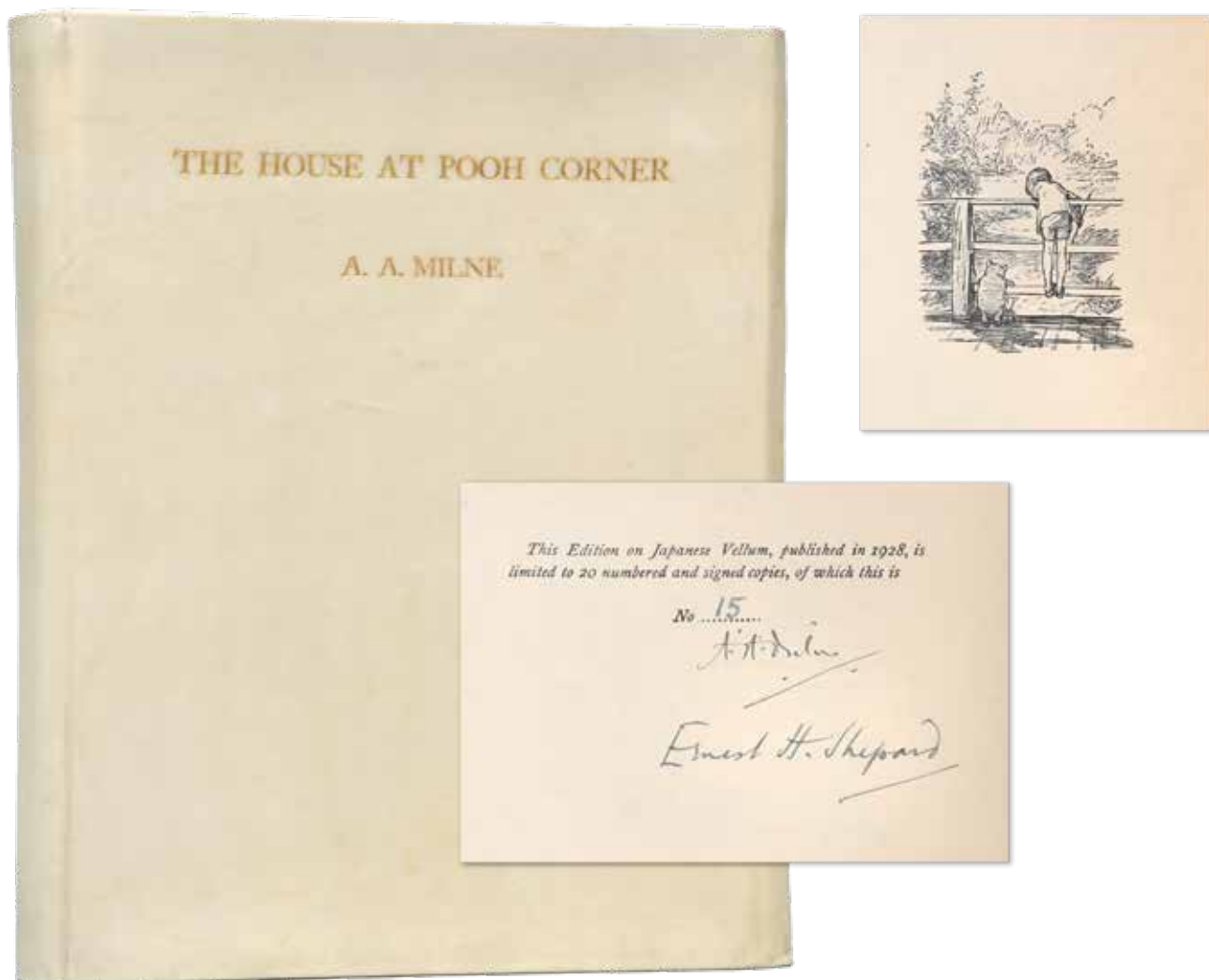
THE HOUSE AT POOH CORNER

Signed limited edition

London: Methuen & Co, 1928. First edition. Signed extra limited edition, number 15 of 20 large paper copies, printed on Japanese vellum and bound in vellum, signed by both the author and illustrator. Quarto. Original full stiff vellum with yapp edges, front cover lettered in gilt. Housed in a custom black morocco folding box. Illustrated throughout by E. H. Shepard. Minor foxing to inside edge of vellum, covers very slightly bowed; a near-fine copy with unopened gatherings. This is the most luxurious and exclusive issue of the various formats issued of the first editions of A. A. Milne's Winnie-the-Pooh books, and features the first appearance of Tigger.

Milne had bought his son a stuffed tiger, "Tigger," and told Shepard that he was longing to see the illustrations for this new character, who would become one of the author's most popular creations. In the opinion of Milne's biographer, Ann Thwaite, "The House at Pooh Corner is probably now the most loved and popular of all. It introduces Tigger and the game of Poohsticks" (Thwaite).

Published on 11 October 1928, The House at Pooh Corner was received by critics with a delight tinged by sadness. "The Times Literary Supplement congratulated Milne on avoiding 'the temptation to repeat his successful formula mechanically,' though it was 'sad to see the stories end'" (Thwaite). The book was published in the UK in three issues: the present extra limited issue of 20 copies bound in vellum, a limited issue of 350 copies on large paper, and a regular trade issue.



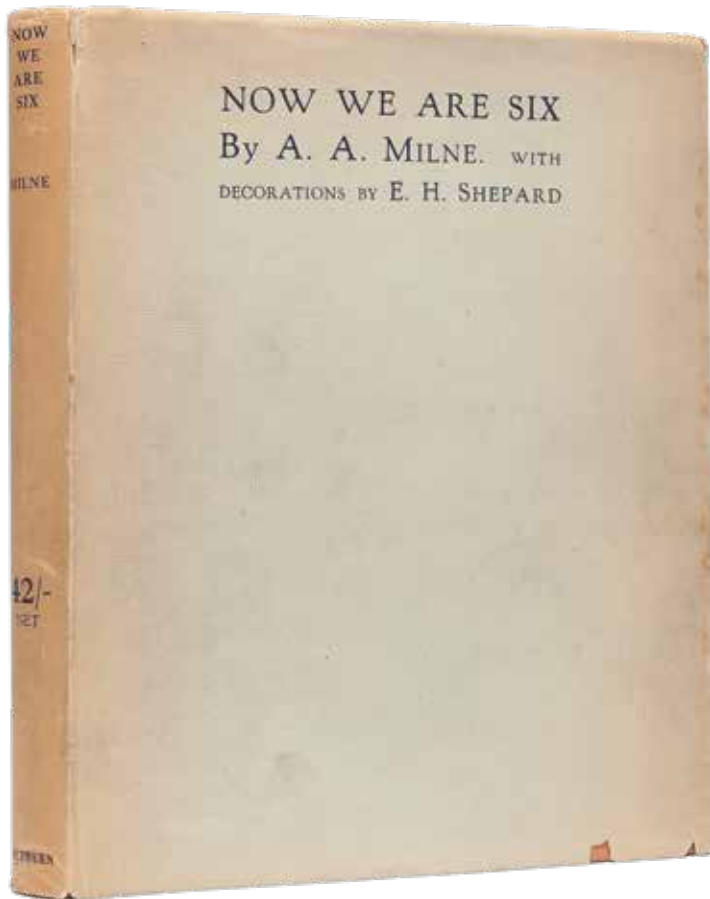
52. Milne, A. A.; E. H. Shepard (illustrator)

NOW WE ARE SIX

Signed limited edition

London: Methuen & Co., 1927. First edition. A Fine copy of the book in Near Fine dust jacket. Number 16 of 200 copies, signed by the author and illustrator. Original buckram cloth spine over orange paper-covered boards, paper label on the front board (and a spare tipped in at the rear end paper). A few pencil notations from bookseller and previous owner on the end papers, otherwise clean and fresh throughout. Dust jacket a bit faded at the spine and extremities, one short tear at the crown and two small chips at the lower edge of the front panel. Housed in a blue custom cloth clamshell with morocco spine label. A charming copy of this Winnie-the-Pooh children's classic.

Now We Are Six is a collection of poems that is part of the larger Winnie-the-Pooh imaginative world, even though these poems are mostly children's verses. Milne and illustrator Ernest H. Shepard still pepper the book with written and illustrated allusions to the Hundred Acre Woods, hence this post-script from the volume's introduction: "Pooh wants us to say that he thought it was a different book; and he hopes you won't mind, but he walked through it one day, looking for his friend Piglet, and sat down on some of the pages by mistake." Fine in Near Fine dust jacket.



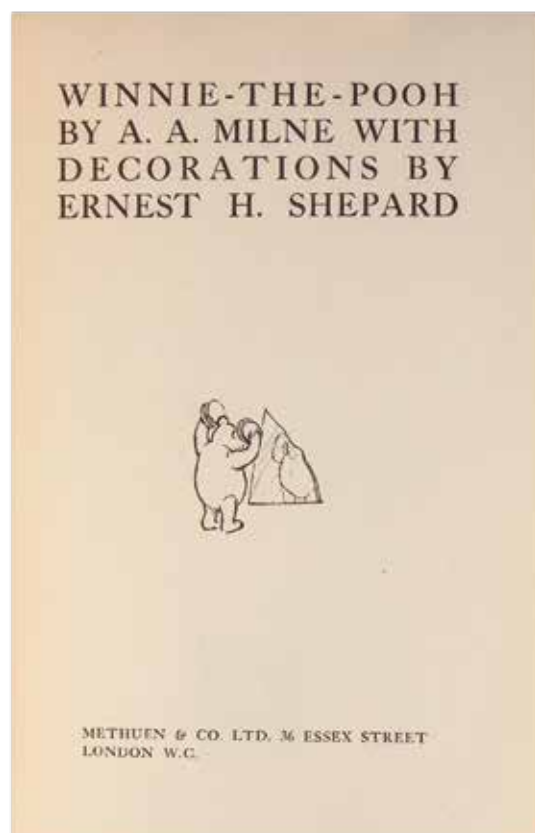
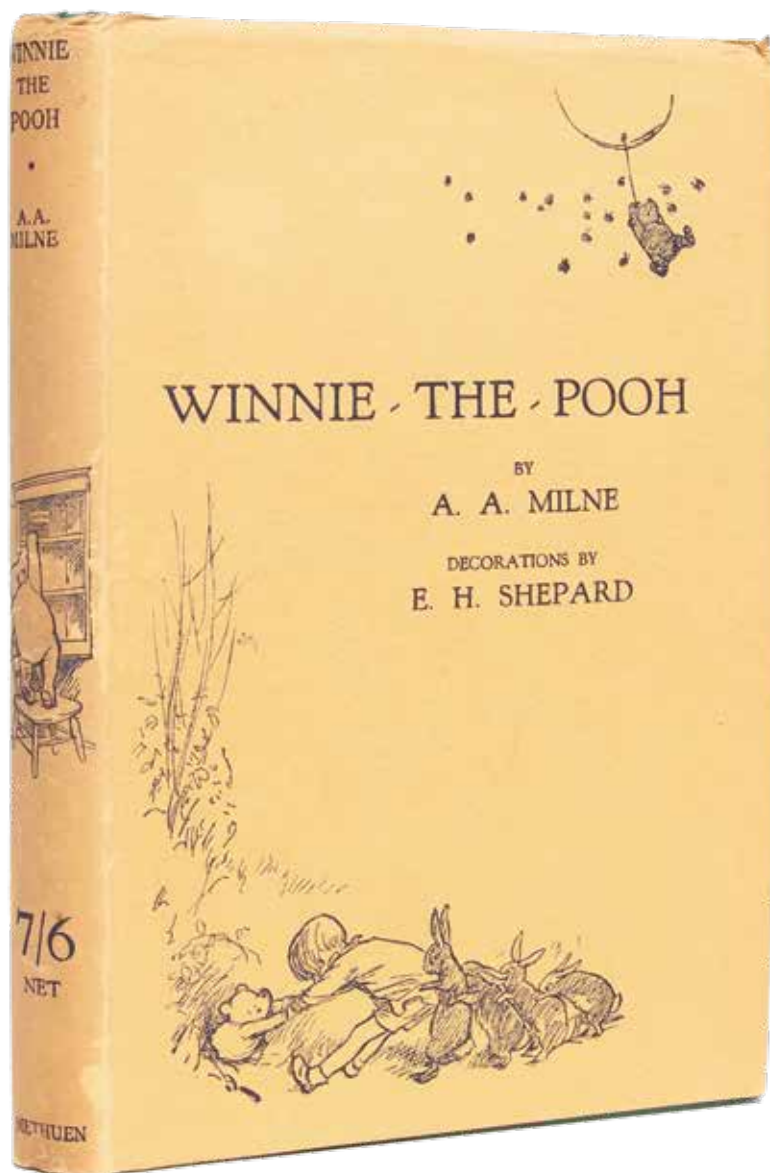
"Pooh's secret is the kindness and generosity of spirit of the characters toward each other"

53. Milne, A. A.; E. H. Shepard (illustrator)

WINNIE-THE-POOH

London: Methuen & Co., Ltd., 1926. First edition. A Fine copy in Near Fine dust jacket. Fresh cloth and bright gilt, having been well protected by the dust jacket. Near Fine jacket with some (unnecessary) tape reinforcements on the verso. Spine just a bit toned. First state jacket with "117th thousand" at the top of the rear panel.

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



“The earliest serious effort to illustrate an important work of English poetry”

54. Milton, John

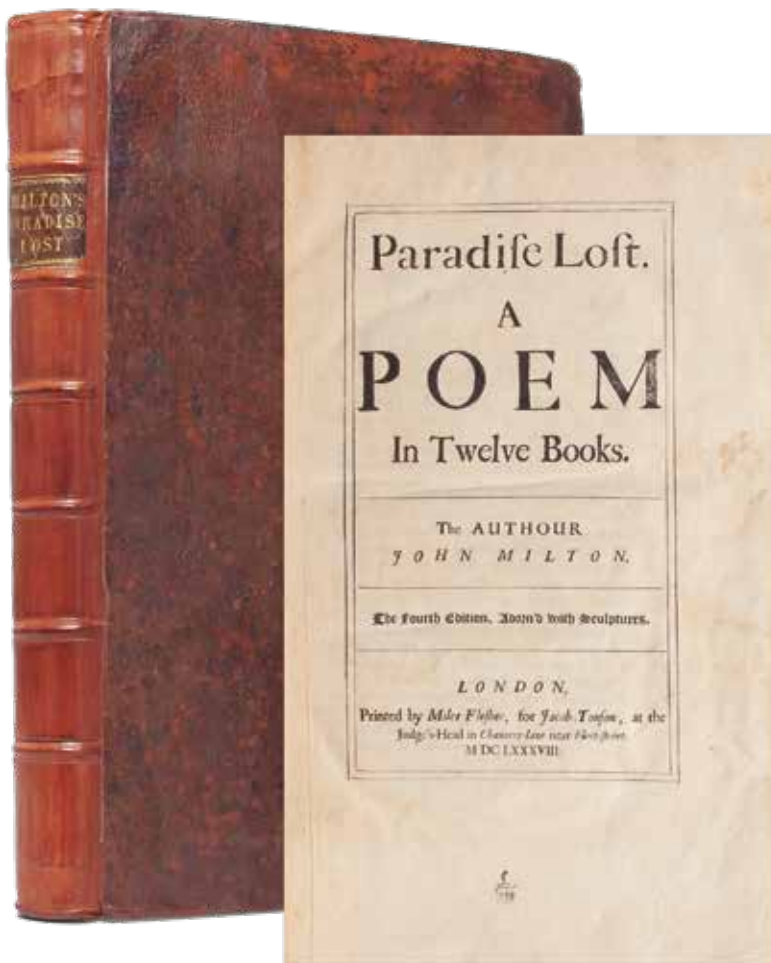
PARADISE LOST. A POEM IN TWELVE BOOKS. [BOUND WITH] PARADISE REGAIN'D. A POEM IN IV BOOKS

London: Printed by Miles Flesher for Jacob Tonson [and] by R.E for Randal Taylor, 1688. Fourth edition of Paradise Lost (3rd of Regain'd), first illustrated and first folio edition. Two volumes bound in one, a large paper copy. Folio (pages measure: 375 x 234 mm), collating: [4], 343, [7]; [2], 66. Complete with a frontispiece portrait of Milton and 12 plates, mainly by J. B. Medina in Paradise Lost. No plates produced for Paradise Regain'd, bound without Samson Agonistes (despite mention of it on the title page to the second volume). Contemporary English speckled calf; rebacked with the original morocco spine label preserved. Original plain end papers. A small ownership stamp on the title page, otherwise without writing or marks. A few faint marginal dampstains and areas of soiling or foxing, but on the whole an excellent copy internally.

The first illustrated edition of Paradise Lost with a full page engraving at the beginning of each of the twelve books. The 1688 Milton was also one of the earliest examples of a subscription edition in England (together with the Shakespeare Second Folio), the copyright jointly owned by Jacob Tonson and Richard Bentley. It is scarce to find bound with Paradise Regain'd since it was done by a different printer.

Milton's commanding epic, considered one of the finest works in the English language. According to Samuel Johnson Paradise Lost was “a poem which...with respect to design may claim the first place, and with respect to performance, the second, among the productions of the human mind.” Milton was in his late fifties—and blind—when the book was composed and so wrote the work almost entirely through dictation. He worked through incredible hardship, coping with the physical illness, gout, as well as the death of his young daughter and wife. Despite its genius, the book did not become immediately popular until the 1688 edition. Most of the plates were by John Baptist Medina, and the ones depicting Satan surveying his kingdom and the rebel angels in his court are particularly vivid and notable.

ESTC R15589. Coleridge 93b. Pforzheimer 720.



Grace, forgiveness, and life after death are restored by one major sacrifice

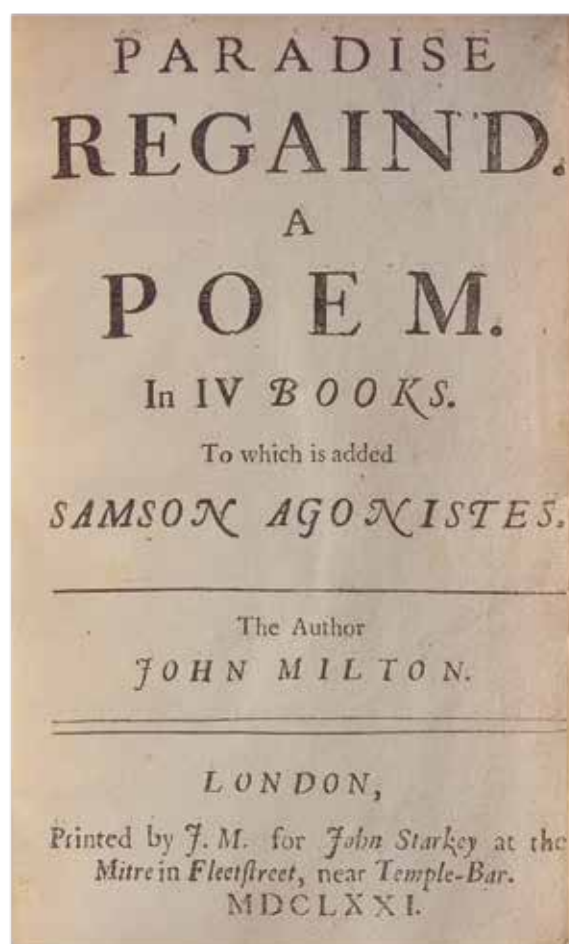
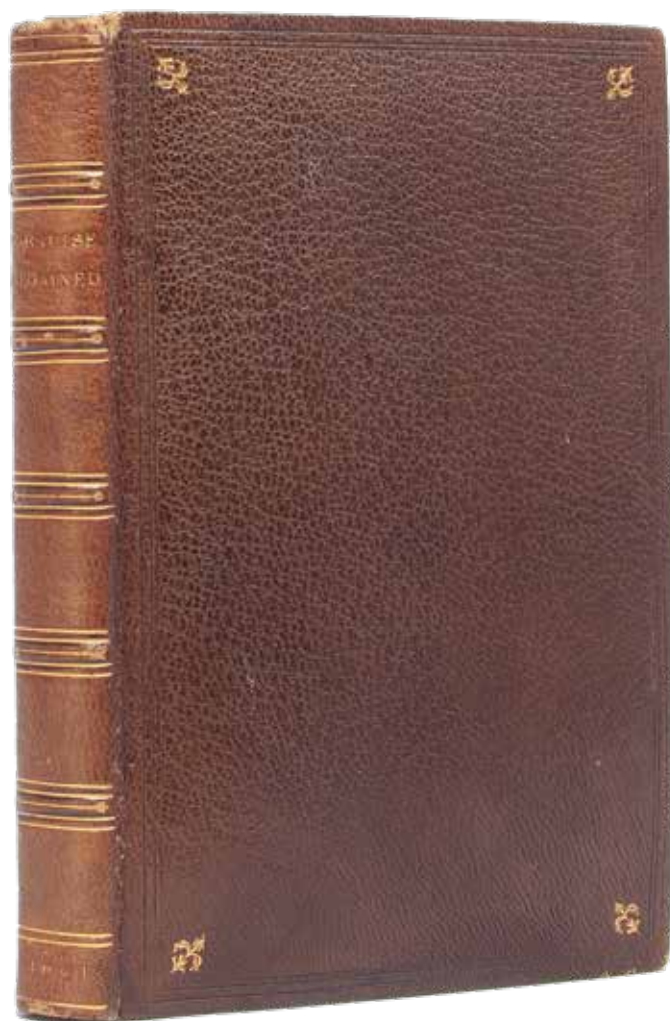
55. Milton, John

PARADISE REGAIN'D. A POEM. IN IV BOOKS. TO WHICH IS ADDED SAMSON AGONISTES

London: Printed by J. M. for John Starkey at the Mitre in Fleetstreet, near Temple Bar., 1671. First edition. A Near Fine copy overall, bound in early 20th century full crushed morocco with simple blind-rules and small gilt fleurons in the corners. Decorative gilt turn-ins and all edges gilt, plain end papers. Leaves measure 175 x 111 mm. Complete with the original license leaf and the errata leaf: [4], 111, [1], 101, [3]. First issue with the misprint on page 67 with "loah" later corrected to "loth." An excellent copy internally, clean and unmarked, but with a handful of short marginal tears and some leaves trimmed a bit tight (no loss to text). One small chip at the crown and slight fading to the spine, otherwise binding in excellent shape. Samson Agonistes with a separate dated title page and new page numbering, but continuous register.

A more hopeful conclusion following the devastation depicted in his epic *Paradise Lost*, the pairing of *Paradise Regain'd* and *Samson Agonistes* offered readers two paths to human salvation. Posed as Adam and Eve were with temptation and the opportunity to defy God's commandment, the Son instead maintains his purity and fulfills his duty to sacrifice himself for humanity's original sin. "*Paradise Regain'd* dramatizes for the reader the inner workings of the mind of Jesus, his perception, and the interplay of faith and reason in his debates with Satan" (*Britannica*). Though the Son reveals his humanity and his doubts, his ability to perfectly complete his mission is ultimately possible due to his position as God on Earth. Milton counterbalances this ideal with the very problematic, very human hero of *Samson Agonistes*. Samson's ego, doubt, and depression are relatable to readers who recognize their inability to fully live up to Christ's example; and Samson's efforts to heal and find grace amid tragedy provide a different model marked by imperfection. "Eyeless in Gaza" and at the depths of his fall from grace, Samson narrates his inner thoughts, experiences, and anguish. In doing so, he is able to regenerate himself and regain his faith, "gradually recovering his trust in God, and becoming a free moral agent capable of one final heroic act" of sacrifice (Langer).

ESTC R299.



“One of the most remarkable first novels produced by an American writer” – New York Times

56. Mitchell, Margaret

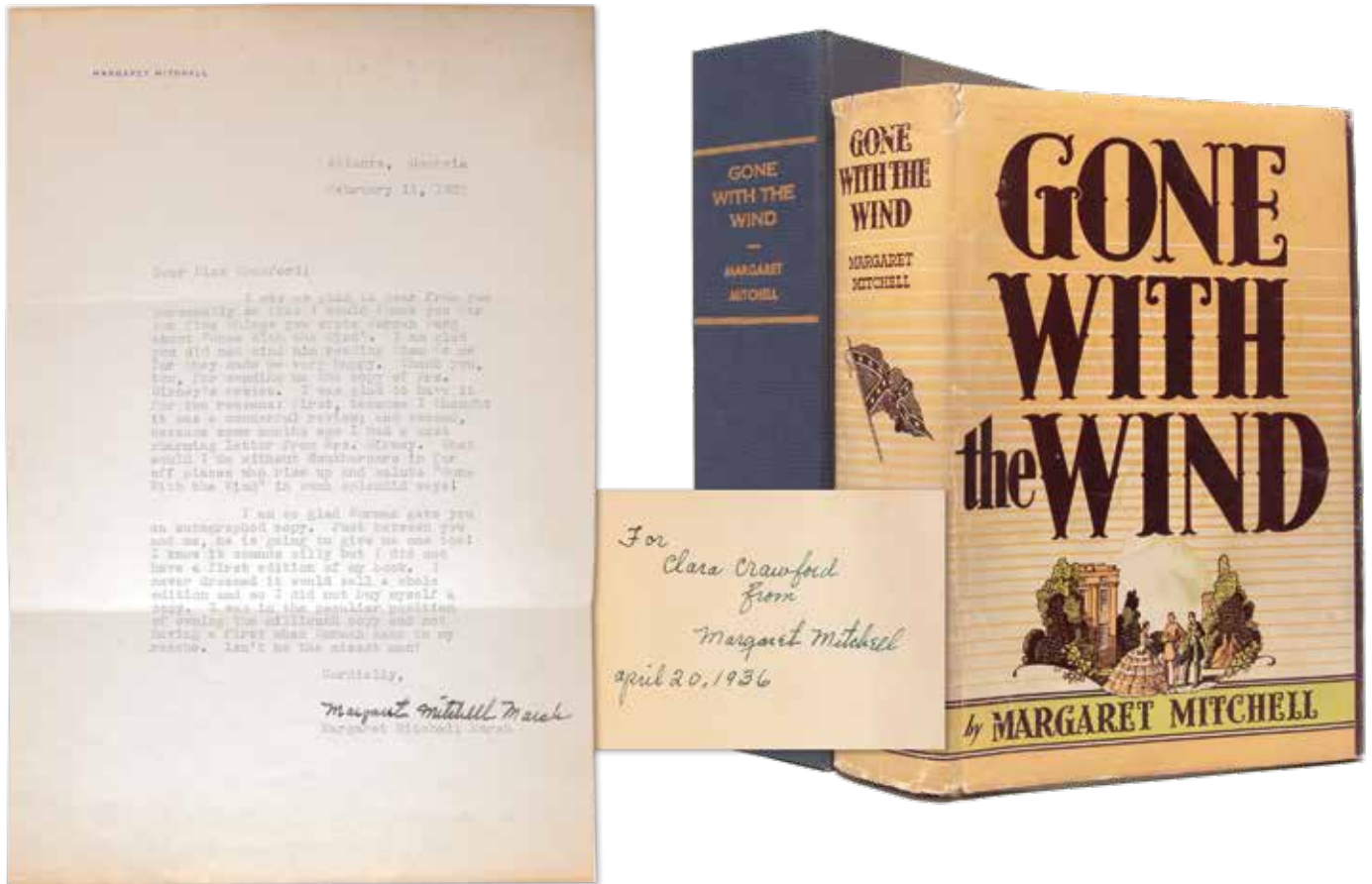
GONE WITH THE WIND

Inscribed first edition

New York: Macmillan, 1936. First edition. First printing, May 1936, in first issue jacket. A Near Fine copy of the book with inner hinges professionally closed. In a VG+ jacket with creasing and signs of wear to spine ends, along panel edges, and at the flaps. Inscribed on the front endpaper “For Clara Crawford from Margaret Mitchell. April 20, 1936” and accompanied by a one-page Typed Letter Signed from Margaret Mitchell to the recipient on February 11, 1937, outlining the circumstances of how Crawford acquired this first edition at such an early date. The book wasn’t officially released until June 30th, 1936. This is among the earliest dated inscriptions that we can find. Housed in a custom clamshell case.

According to the TLS accompanying this signed first edition, Mitchell had inscribed this copy for Clara Crawford at the request of Norman Berg. Berg, a friend of Mitchell’s and the Southeastern rep for Macmillan, had set aside several first edition copies before they were released in stores; and even Mitchell herself turned to him for a copy. She writes to Crawford: “I am so glad Norman gave you an autographed copy. Just between you and me, he is going to give me one too! I know it sounds silly, but I did not have a first edition of my book. I never dreamed it would sell a whole edition and so I did not buy myself a copy. I was in the peculiar position of owning the millionth copy and not having a first when Norman came to my rescue.”

Set in Georgia during the Civil War and Reconstruction, the novel follows the fall of the South as experienced by Scarlett O’Hara, one of American literature’s most ruthless characters. More than a war story, *Gone with the Wind* is an attempt to whitewash the sins of chattel slavery by focusing instead on the resilience and humanity of its slave-holding white characters. “Mitchell carefully analyzes the nature of human resilience, and hold up hopefulness as the critical tool for getting through the worst of times” (The Guardian). Popular from its release and an almost-immediate best-seller, *Gone with the Wind* won the Pulitzer Prize the following year and would be transformed into one of the most iconic Hollywood golden-era films, starring Vivien Leigh and Clark Gable. No other work of literature more fully mythologizes old Southern gentility and Lost Cause propaganda than *Gone with the Wind*. Near Fine in Very Good + dust jacket.



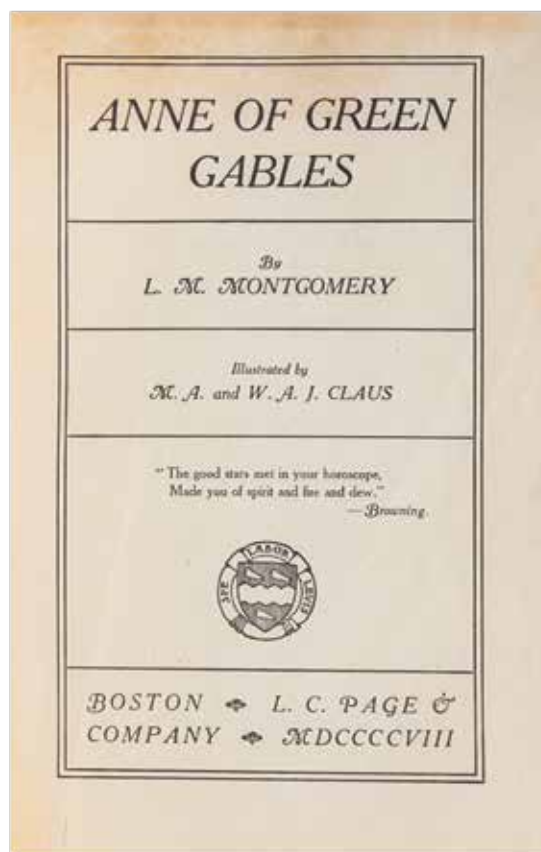
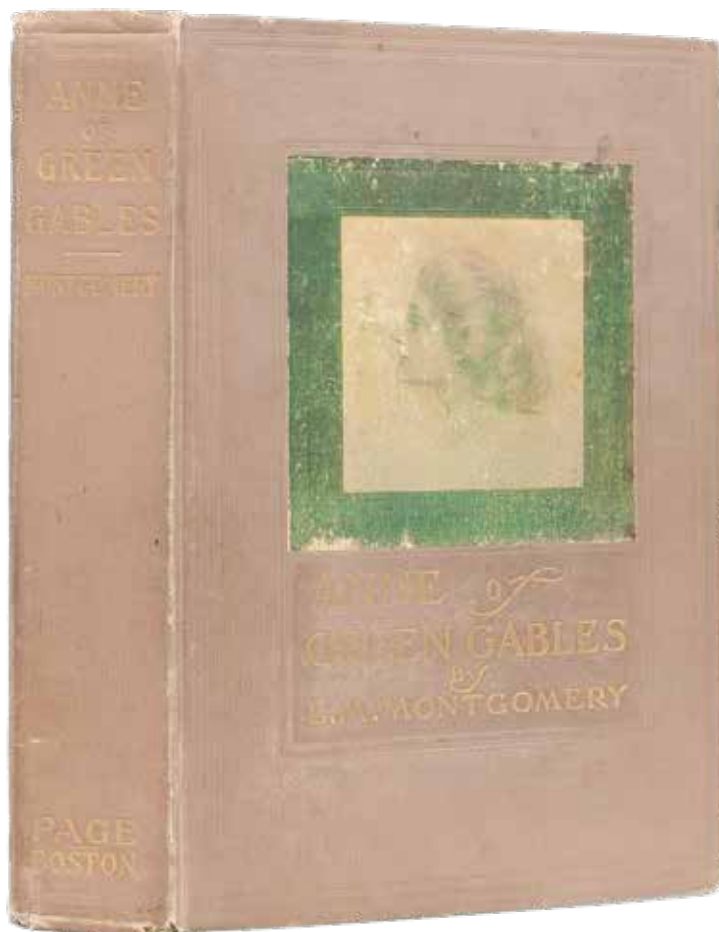
The scarce first edition of Montgomery's classic work

57. Montgomery, L. M. [Lucy Maud]

ANNE OF GREEN GABLES

Boston: L. C. Page & Company, 1908. First edition. Montgomery's scarce first book and the first in the Anne series. A Very Good copy in tan cloth (one of three cloth variations, no priority established). Some rubbing to the pictorial illustration on the front board, spine cocked. Inside rear hinge repaired. Complete with all 8 illustrations and publisher's catalogue at the rear. Some foxing close to the plates. Contemporary owner's name on the front free end paper. Overall a presentable copy of a scarce work.

An instant best seller upon its publication in 1908, *Anne of Green Gables* was a coming-of-age novel that nearly didn't come to print due to the resistance of literary agents who doubted the appeal of an unknown author's red-headed girl-heroine. But Anne's hardships, resilience, and optimism has won over generations of readers just as she did the residents of Avonlea. Beginning in Anne's eleventh year, the novel follows her as she finds an unexpected adopted family not only with the Cuthbert siblings Marilla and Matthew who become her parents, but also within the wider community. Perhaps because of her own human foibles and imperfections, "Anne finds a home as well as 'kindred spirits' who fall under the spell of her gift for seeing beauty and possibility in the world. In the novel, the emotional complexity of Montgomery's art lies in the way that adult characters who are hardened in some way—the stern Marilla, Anne's adoptive mother, or the rigid widow Aunt Josephine Barry—become more compassionate human beings under Anne's influence" (Smithsonian Magazine). An exceptional, touching, and memorable story that encourages all readers to find the joy and beauty in their own uniquely imperfect selves. Very Good.



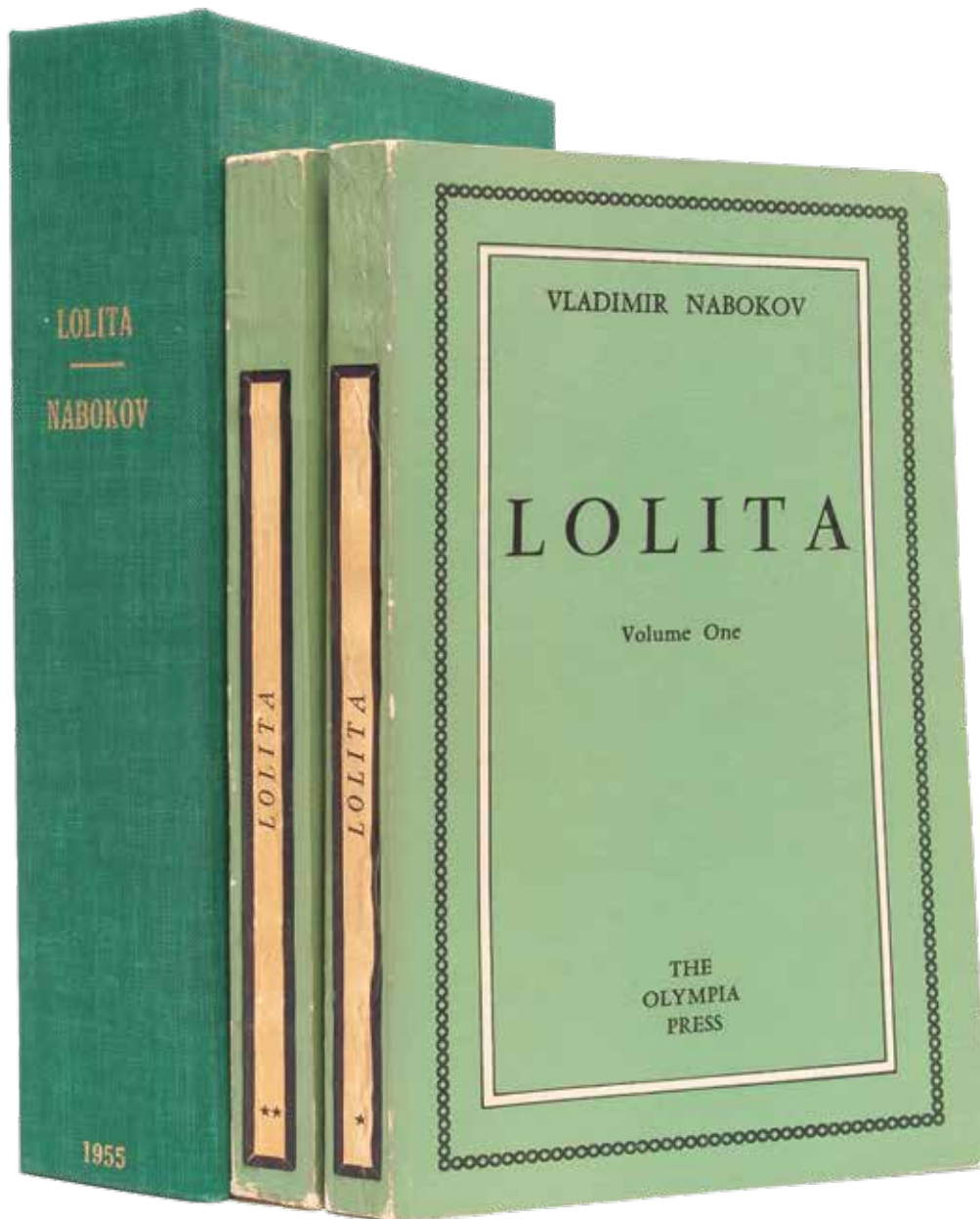
Nabokov's lyrical and unsettling literary masterpiece

58. Nabokov, Vladimir

LOLITA (IN 2 VOLS.)

Paris: The Olympia Press, 1955. First Edition. True first issue of both volumes with the price of 900 Francs printed on the back of each cover. A Near Fine set with the spine a trifle toned, but otherwise clean, fresh copies, appearing unread. Volume 2 with a slight paper flaw affecting one gathering where it looks like the pages bound in have a slight uncut edge (but this appears to be a bindery issue). Housed in a custom clamshell case.

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



An epic collaboration blending poetry and large-scale illustration

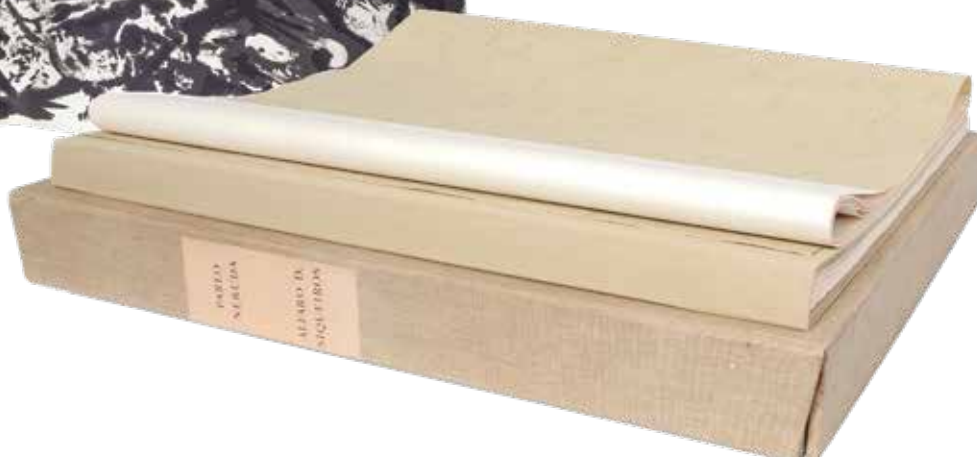
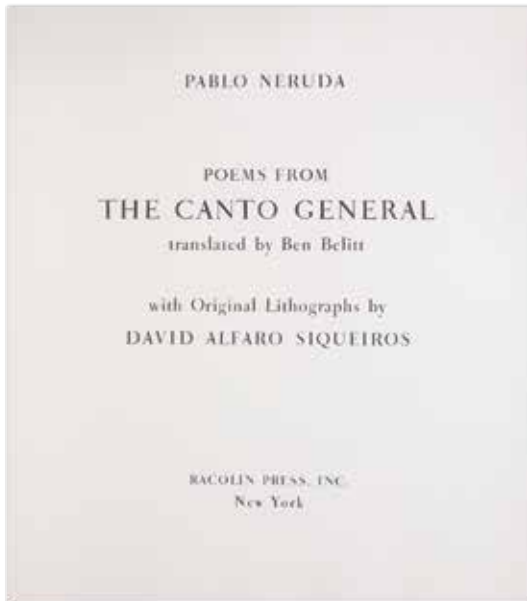
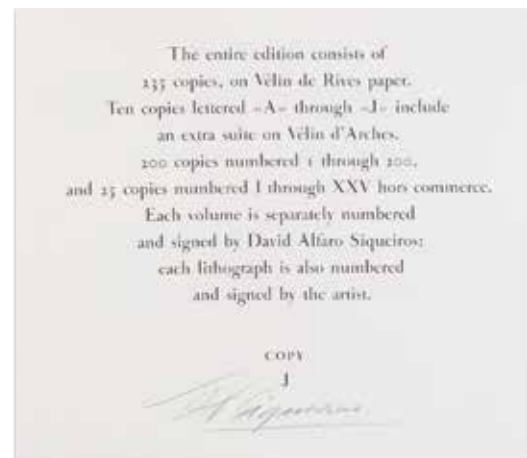
59. Neruda, Pablo; David Alfaro Siqueiros (illustrator)

POEMS FROM THE CANTO GENERAL

Signed limited edition

New York: Racolin Press, 1968. First Thus. Out of a limitation of 235, one of ten lettered copies A-J (this copy being J), signed by the artist on the limitation page and on each of the 10 lithographs. A truly striking combination of poetry and visual arts, measuring an impressive 1040 x 600mm. Complete as issued in 63 pages with 10 lithographed and signed illustrations. Housed in the original publisher's linen clamshell with just a touch of fraying to spine ends. Of the 14 copies listed at institutions according to OCLC, only three are of the lettered limitation (B at Illinois, D at Hamilton, and G at Stony Brook). While individual lithographs frequently come up at auction, only one complete copy is documented in Rare Book Hub.

A collaborative masterwork, *Poems from the Canto General* pairs some of Neruda's most important political lyrics with muralist David Alfaro Siqueiros large-scale lithographs. Originally conceived as a more traditional *livre des artistes*, the scale of Siqueiros' contribution altered the production, leading to the lithographs being included as a separate suite of gently folded pages rather than intermixed with Neruda's text. Prior to the collaboration, the two artists had already achieved fame; they had also worked on earlier iterations of the *Cantos*. "The friendship between Neruda and Siqueiros was born in Mexico, when Neruda worked there as Chilean consul and the painter languished in jail after having organized an armed assault on the home of Leon Trotsky" (Trinity). From this "ideological affinity" as well as their shared "artistic and social sensibilities" that the groundwork of their friendship was laid (Trinity). *Canto General* was in many ways the most perfect outcome—a complete artistic call for the liberation of all peoples on the continent. Fine in Near Fine clamshell.



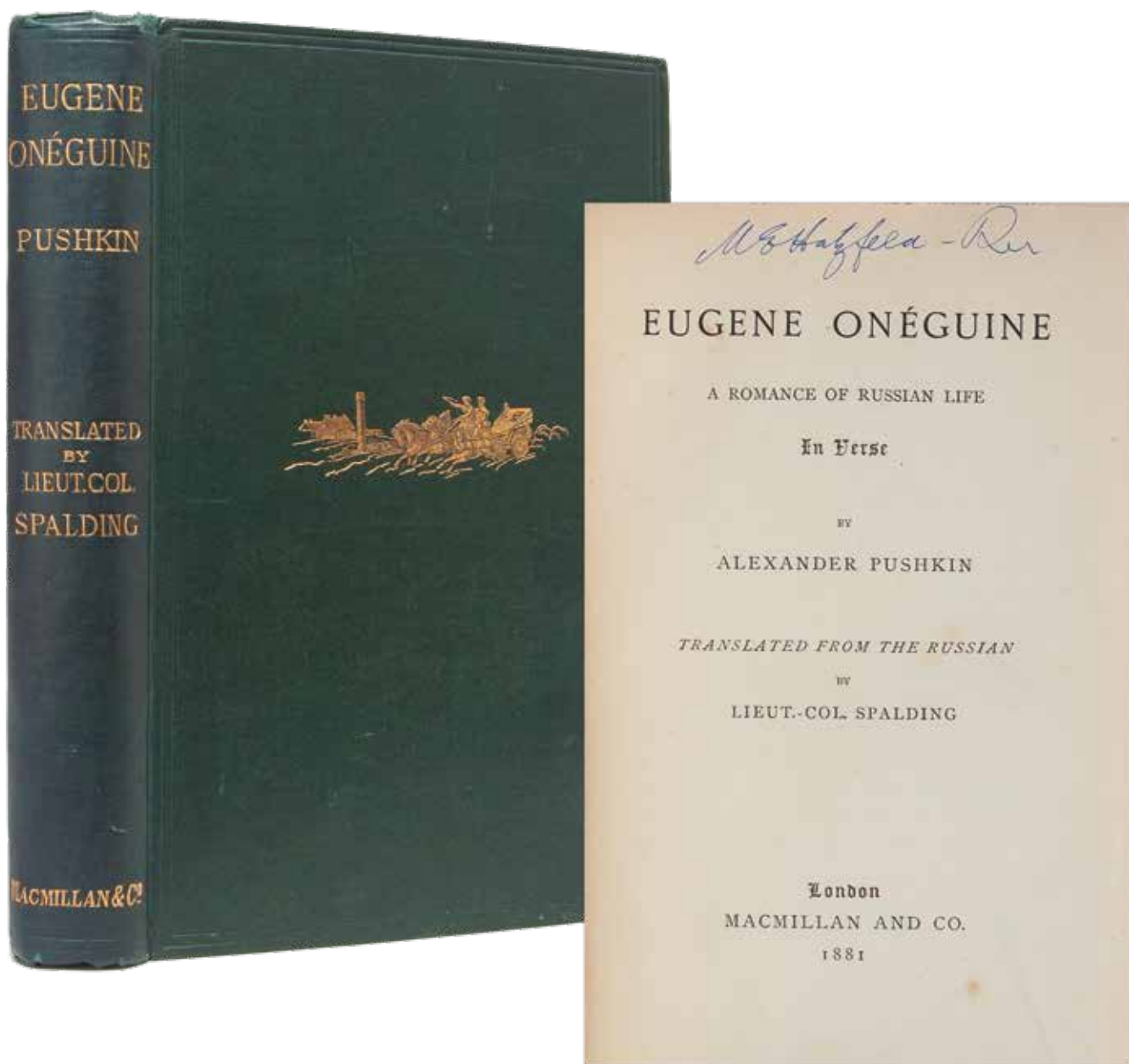
A careless young man's life ends with regret after the losses of both his lover and his best friend

60. Pushkin, Alexander

EUGENE ONEGUINE: A ROMANCE OF RUSSIAN LIFE IN VERSE

London: Macmillan and Co., 1881. First English language edition. Translated by Lieut.-Col. Spalding. A Near Fine copy of this scarce and important work. Original green cloth with bright gilt on the spine and front panel; brown-coated end papers; octavo: xxiv, [4], 276. Slight foxing on the preliminary and terminal leaves, a previous owner's name on the title page, otherwise a lovely copy overall.

Generally considered the greatest Russian poet, Pushkin is credited with founding modern Russian literature. Eugene Onegin is Pushkin's only novel, written in iambic tetrameter. A keystone to the canon of Russian literature, it has been credited with providing numerous writers of the period with a prototype for their youthful protagonists. Focused on a selfish hero whose life ends in regret following his egotistical rebuffing of a virtuous young woman and his careless entry into a duel with his closest friend, Eugene Onegin also provided a plot for one of Tchaikovsky's celebrated lyric operas. Near Fine.



From the private library of Ayn Rand, containing her marginal annotations in chapters on free will and ethics

61. [Rand, Ayn;] Henry Hazlitt

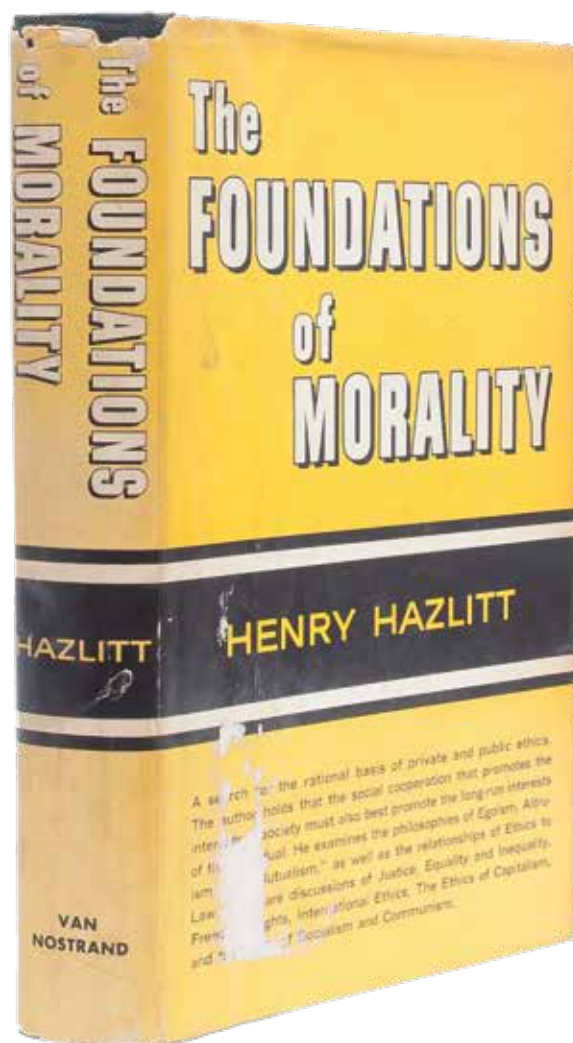
THE FOUNDATIONS OF MORALITY

Association copy

Princeton: Van Nostrand, 1964. First edition. Publisher's cloth binding with black spine and yellow boards. Some rubbing to front and rear boards with edges slightly toned, else a bright and fresh copy overall. In its unclipped black and yellow jacket. Spine sunned and panels rubbed and toned; remnant of removed adhesive tag to front cover; chips and small closed tear to bottom of rear panel; paper loss to crown of spine. Provenance: the private library of Ayn Rand. The present copy contains Rand's marginalia and underlining.

Hazlitt's *Foundations of Morality* "probes deeply into the ultimate basis of both private and public ethics. Morality, he finds, is essential to the very existence of human society. So far from there being any fundamental antagonism between the long-run interests of the individual and those of society, these interests coincide. The social cooperation that best serves the interests of the whole society is at the same time the great means by which each individual serves his own long-run interests." In their ethical, political, and economic views, Hazlitt and Rand largely align. "Ayn Rand and Henry Hazlitt made the same point in different ways" (Tamny). Indeed, the two authors, who were also friends in their personal lives, influenced each other's views even prior to Rand's composing *The Fountainhead* (Burns). In the present copy, Rand uses blue ink to score important sections in chapters including *Intuition & Common Sense*, *Vocation & Circumstance*, and *Free Will & Determinism*. By the time of Hazlitt's book release, Rand had become a major cultural force; and the present copy shows evidence of her immersion and continued study into Objectivism's role in cultural ethics. Near Fine in Very Good dust jacket.

Bonham's lot 3145 (2005). Provenance: From the private library of Ayn Rand.



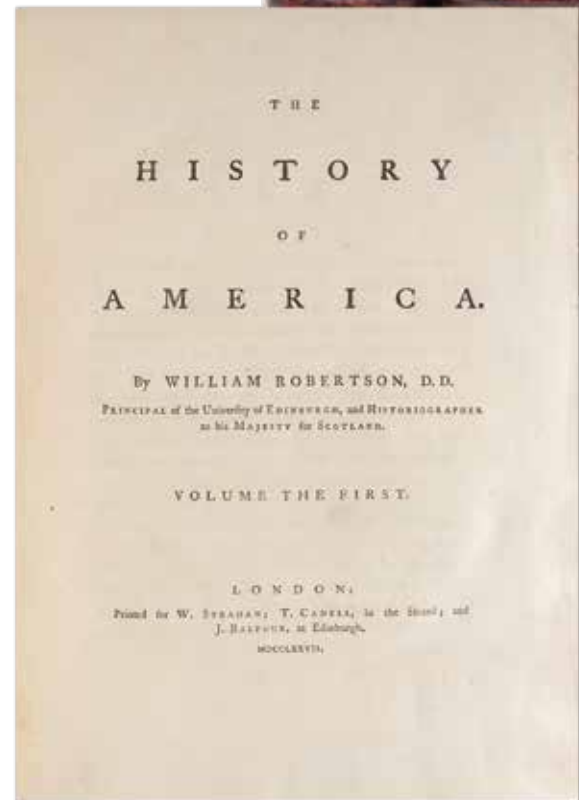
"The first sustained attempt to describe the...conquest and settlement of Spanish America"

62. Robertson, William

THE HISTORY OF AMERICA (IN 2 VOLS.)

Edinburgh: for W. Strahan; T. Cadell; and J. Balfour, 1777. First edition. Two large Quarto volumes (263 x 200 mm) in full contemporary mottled calf. Red and green morocco spine labels. Minor touch-ups to the spine joints, but in excellent contemporary condition overall. Collating: xvii, [7], 488; [4], 535, [1], [20, index and errata]; complete with four folding maps (often lacking) and one folding plate (of Aztec paintings, facing p. 482 of vol 2). Half titles present, but pasted to the front free end papers. Two small paper flaws repaired on the last two leaves of the first volume, otherwise a Fine copy internally. Bookplate of Robert J. Hayhurst on the paste-down of vol I.

An exceptional set of Robertson's important early work on early Spanish colonization efforts in North America. Scottish historian Robertson contributed significantly to our understanding of global politics and Western conceptions of social progress. The History of America is considered one of his key works, and it is celebrated as "the first sustained attempt to describe the... conquest and settlement of Spanish America" as well as the resulting "development of commerce, assisted by law and private property" (Brading). Indeed, it has been credited for its prescient balance as history of conquest, for "in it the views of sixteenth century and later writers are synthesized clearly and cautiously, with due allowance for bias" and it contains vivid descriptions of and appreciations for aboriginal societies (Honour). An influential member of the Scottish Enlightenment, Robertson would go on to become a founding member of the Royal Society of Edinburgh. Near Fine.



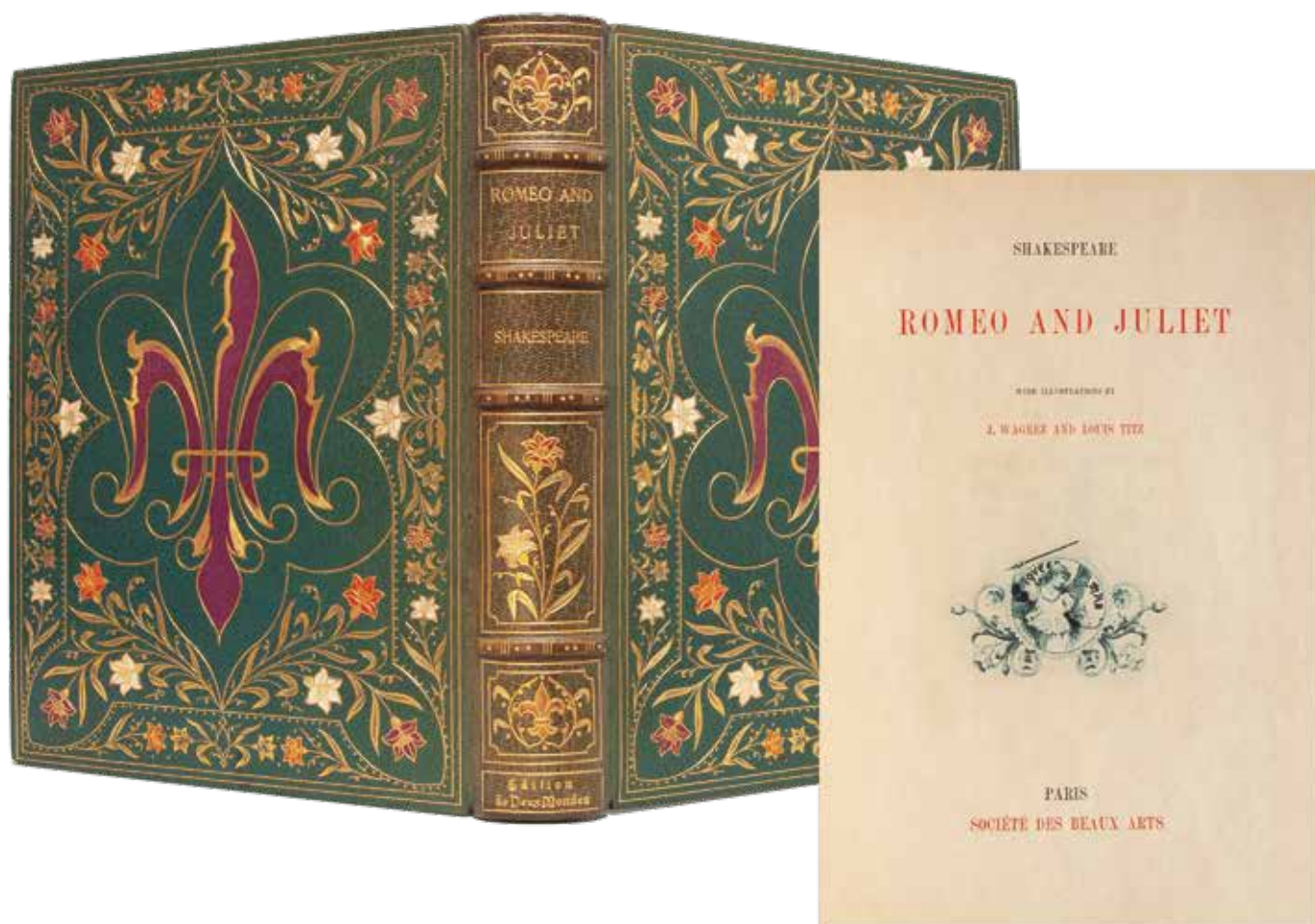
A gorgeously bound example of one of Shakespeare's most staged and quoted tragedies

63. Shakespeare, William

ROMEO AND JULIET

Paris: Societe des Beaux Arts, [c. 1895]. First Thus. An exquisite copy of *Romeo and Juliet*. Part of the Edition de Deux Mondes, limited to 20 copies printed on Japon vellum, this copy "H". Bound in full crushed blue morocco with inlaid morocco pieces of various colors for the flowers and the central fleur-de-lis on the boards. Inner gilt dentelles and full morocco doublures with a painted miniature of Juliet in the front. Silk moire end papers. Each illustration in three states, plain, india proof and hand-colored, by J. Wagrez and Louis Titz. An exceptionally beautiful and lavish production, preserved in a cloth dust wrapper.

Among Shakespeare's most staged, adapted, and quoted tragedies, *Romeo and Juliet* is still considered one of Shakespeare's greatest love stories. It has become the archetype for "star-crossed" young lovers. Indeed, the very term "star-crossed" was coined by Shakespeare in this play. The story of *Romeo and Juliet* had seen several early versions in Italy and Europe, eventually being translated into an English poem by Arthur Brooks in 1562. But Shakespeare's masterful adaptation to the stage in 1595 eclipsed all the others. "During his 52 years on earth, he enriched the English language in ways so profound it's almost impossible to fully gauge his impact" (Anderson, BBC). While much has been written about the plot of *Romeo and Juliet*, the fact that we continue to study and debate it proves its lasting value. "The point of the play isn't so much the exhilaration of young love or the dunderheadedness of young love. Rather (as often with Shakespeare) the point is the language itself" (Berlatsky).



A posthumous collection of critical works on the natural sciences, logic, and the arts

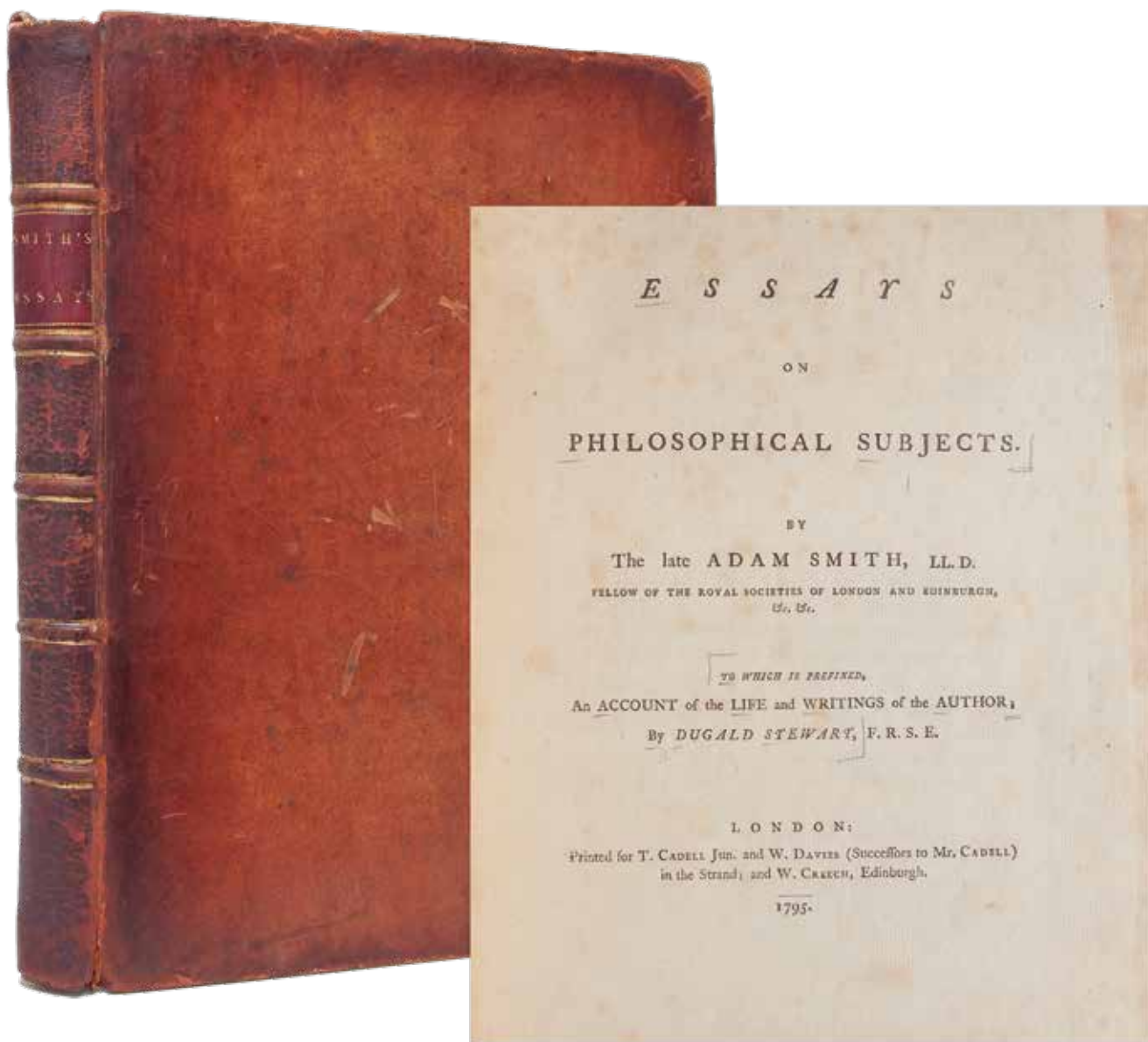
64. Smith, Adam

ESSAYS ON PHILOSOPHICAL SUBJECTS...

London: printed by T. Cadell and W. Davies, 1795. First edition. Contemporary full calf with gilt and morocco to spine. Measuring 275 x 210mm and collating complete: xcv, [1, blank], 244. A square, unrestored copy with some dryness to spine and cracking to joints near spine ends; loss to crown of spine and minor shelfwear to board edges. Armorial bookplate of R. B. A. Macleod to front pastedown with early ownership signature of R. Macleod to front endpaper. Occasional light spotting at margins, but overall fresh and unmarked.

Published five years after his death, *Essays on Philosophical Subjects* reflects “Smith’s wide learning and varied interests,” cementing his place in the Scottish Enlightenment by including “histories of astronomy, ancient logic and physics; essays on the ‘imitative’ arts and the affinity among music, dancing and poetry; and a critical review of Samuel Johnson’s famous dictionary, which Smith originally published in the *Edinburgh Review* (1755-56)” (Semantic Scholar). An exceptional collection of critical thought, from a scholar who infamously required that many of his surviving papers be destroyed upon his death.

ESTC T33499.



“Where the competition is free, the rivalry of competitors, who are all endeavoring to justle one another out of employment, obliges every man to endeavor to execute his work with exactness”

65. Smith, Adam

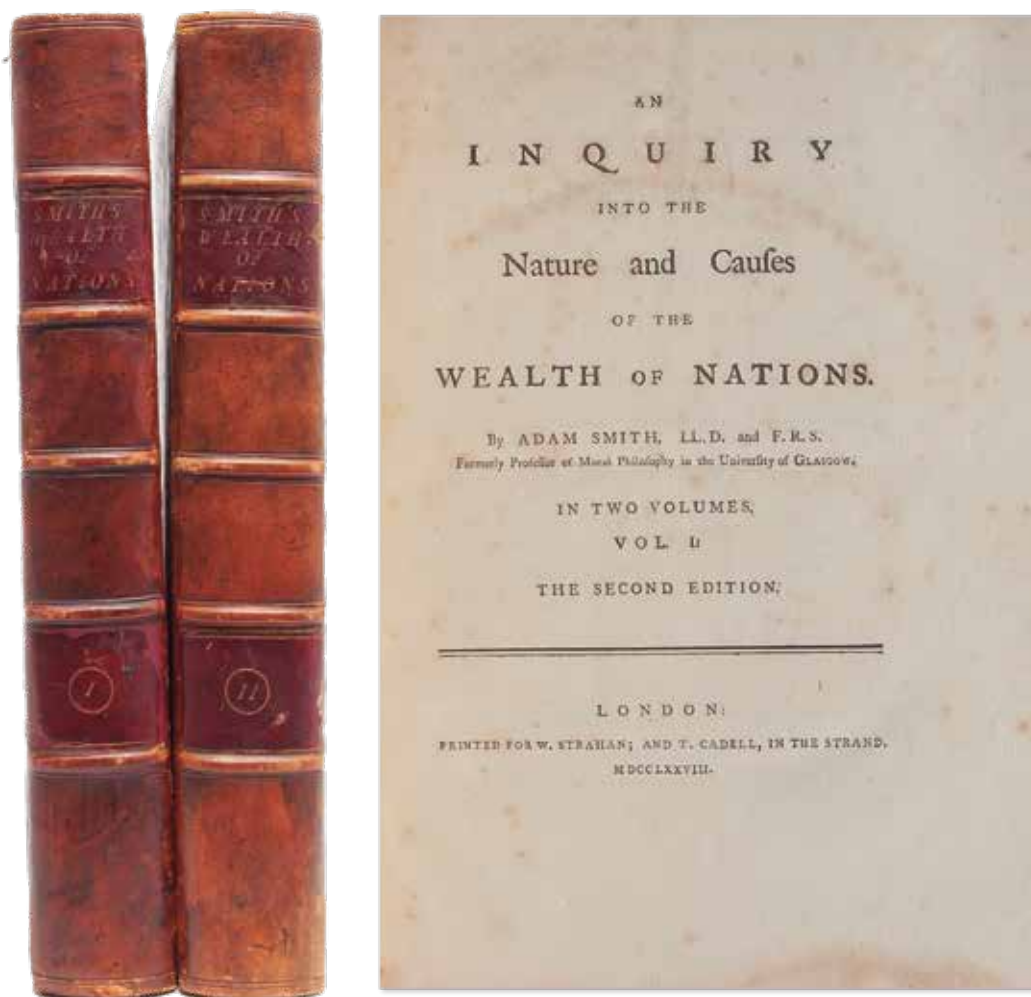
AN INQUIRY INTO THE NATURE AND CAUSES OF THE WEALTH OF NATIONS (IN 2 VOLS.)

London: for W. Strahan and T. Cadell, 1778. Second edition. 2 volumes, quarto (282 × 225 mm), half title in volume 2 (as called for), bound without the final blanks in each volume: [8], 510; [8], 589, [1, blank]. Contemporary tree calf, rebacked, preserving original red morocco spine labels, plain endpapers. Engraved armorial bookplate of the Leigh family of Stoneleigh Abbey (“Tout Vient de Dieu”) and two Japanese booksellers’ tickets to the front paste-down. Some insect damage to the leather boards, corners worn, light to moderate foxing throughout, mostly in volume I, a few tears or blemishes, one or two signs of a contemporary reader’s engagement with the text; a very good copy overall.

Second edition, first published in 1776, of this classic of economic thought, the only other edition to be published in quarto format, one of 500 copies. Long considered a straight reprint, this edition in fact contains “a number of alterations large and small, some providing new information, some correcting matters of fact, some perfecting the idiom, and a large number now documenting references in footnotes” (Todd).

Published in the same year as the American Declaration of Independence, Adam Smith’s *The Wealth of Nations* was a magnum opus that shaped not only the future of a new republic, but that also urged longstanding sovereign governments to reconsider how and when they regulated markets. Arguing that economic growth comes not from government planning “but as the natural outcome of many people pursuing their own self-interest in the confines of an ordered polity,” Smith encouraged economists and political policy-makers to leave free markets to their own operations and focus instead on fulfilling the duties of peace keeping, education, and public infrastructure that they owed their citizenry (*The Wall Street Journal*). Very Good.

ESTC T95117. Einaudi 5329. Goldsmiths’ 11663. Kress B.154. Tribe 15. Vanderblue 3. See also PMM 221.



In an exceptionally lovely vellucent binding

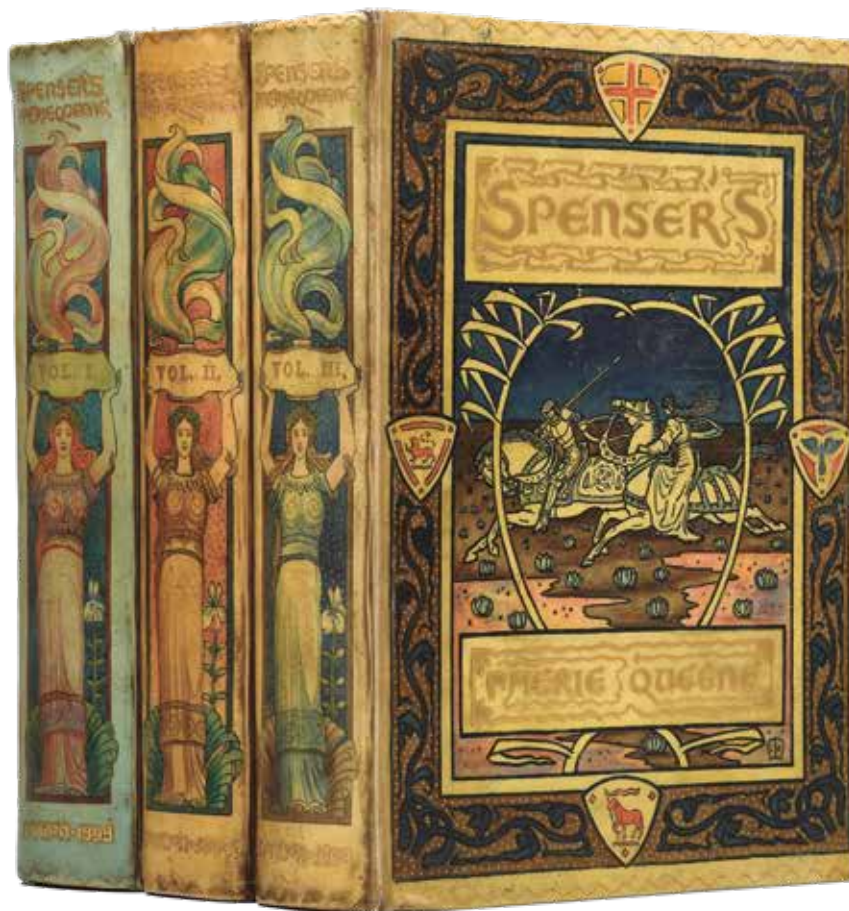
66. Spenser, Edmond; Cedric Chivers (binder)

THE FAERIE QUEENE

London: J. M. Dent & Co., 1897. First edition. First Fairfax-Muckley edition, one of 100 large paper copies in three volumes rather than two, this one of an unspecified but very small number of copies bound by Cedric Chivers after a design by L. Fairfax Muckley, and a splendid example of Chivers's pioneering "vellucent" bindings, superbly executed. 3 volumes, quarto. Original vellum by Cedric Chivers of Bath, hand-painted with design following the story and its themes, then richly enhanced with gilt tooling, turn-ins with wavy gilt roll, floral printed endpapers, top edges gilt, others uncut. Housed in the original cloth slipcase (expertly repaired at the joints). With woodcut illustrations throughout, printed in red and in black.

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

The example here is a vibrant specimen of the method, executed early in his career. As usual, the design is based around the plot, themes, and essence of the book in question. The front covers have a broad decorative border incorporating heraldic devices, the center panel depicting a knight in armor, mounted and in flight, leading a horse upon which a woman is mounted; the rear covers with a circular centerpiece depicting a dragon in a fury; the spines depict a woman in Grecian dress, holding aloft a smoking incense burner. In this case, and unusually for Chivers (and indeed for any binder), the cover designs were cut in wood and printed onto the covers, and then afterwards colored in by hand. In so doing, Chivers ensured a uniformity of the intrinsic design between the covers, then providing variation with a different color scheme on each of the covers. This is one of 100 large paper copies on handmade paper, with a further trade issue of 1,250 ordinary copies. The number of copies that Chivers bound is not stated, but no more than a handful of examples could be traced in auction records, and these few and far between.



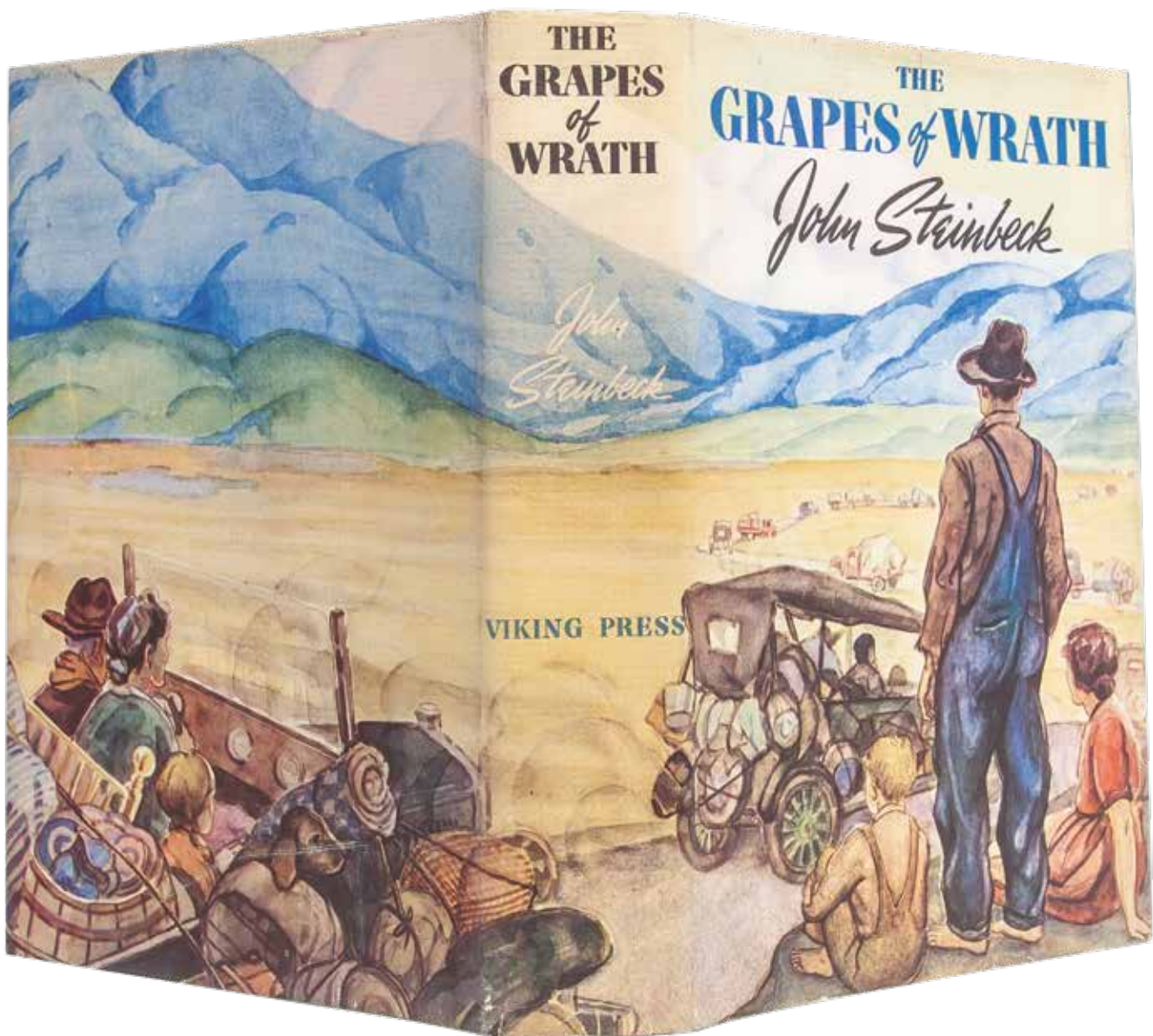
Steinbeck's masterpiece, a literary testament to the devastation of the Great Depression

67. 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 with a bright yellow top-stain. Jacket exceptionally bright, without fading or toning, two short pieces of tape professionally removed from verso. Housed in a custom clamshell case.

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

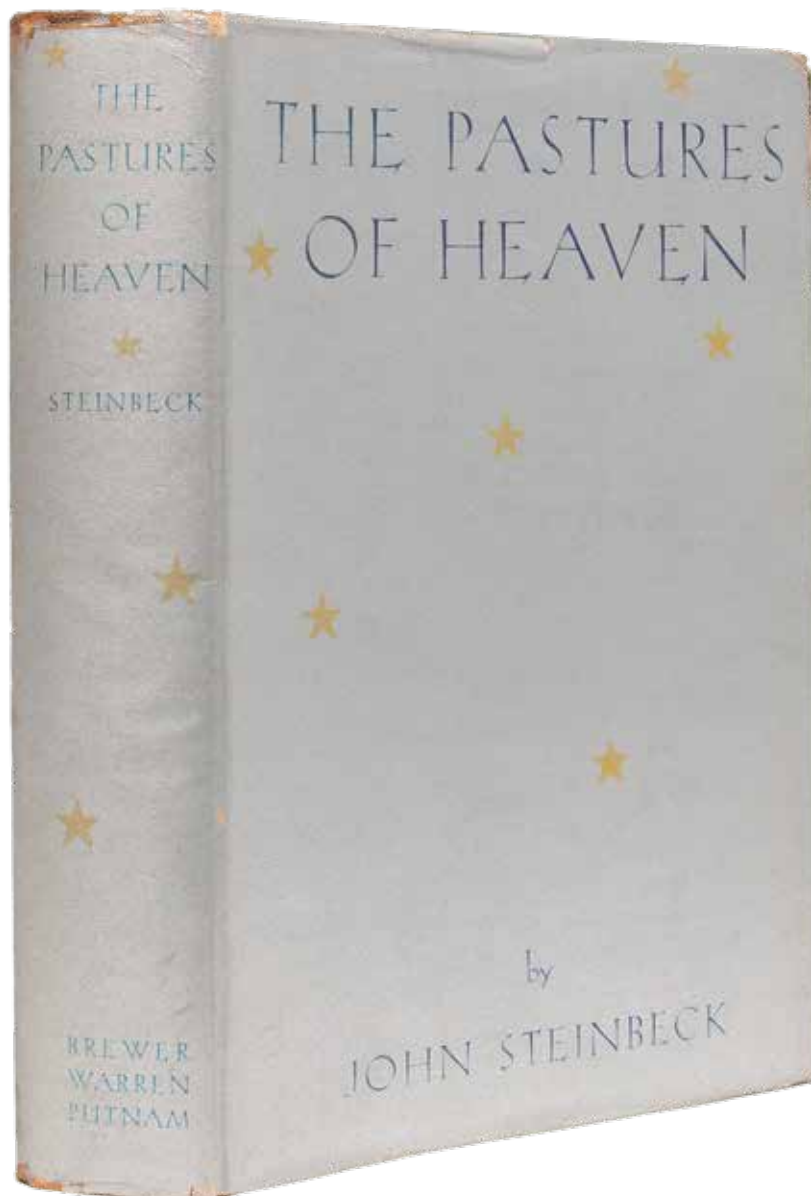


68. Steinbeck, John

PASTURES OF HEAVEN

New York: Brewer, Warren and Putnam, 1932. First edition. A Fine copy of the book in Near Fine dust jacket. Book with one small bookseller's ticket at the rear paste-down and inoffensive offsetting to the endpapers, aligning with the dust jacket flaps. Spine a trifle toned. First issue dust jacket in excellent, Near Fine condition overall. Jacket is the proper size for the book and the jacket wear matches up to corresponding blemishes in the cloth. A few little nicks at the crown and top front corner, slight rubbing to the rear panel, but an excellent, unrestored copy overall. Jacket designed by Lynd Ward. One of just 650 copies sold of the first edition.

"John Steinbeck's first short story collection, Pastures of Heaven is a cycle of loosely connected short stories typifying Steinbeck's early writing style. Each story is linked to the next by setting and the appearance of the Munroes, a family that comes to live on the abandoned and seemingly cursed Battle Farm in the Pastures. The text offers an in depth exploration of individual and family problems against a backdrop of farming in rural central California...Throughout the book, Steinbeck explores themes familiar to his later works, such as farming in rural America, the importance of the landscape, human frailties, and family and marital relationships. He also delves into controversial subject matter such as mental instability and the oppression of Native Americans" (Steinbeck in the Schools). Fine in Near Fine dust jacket.



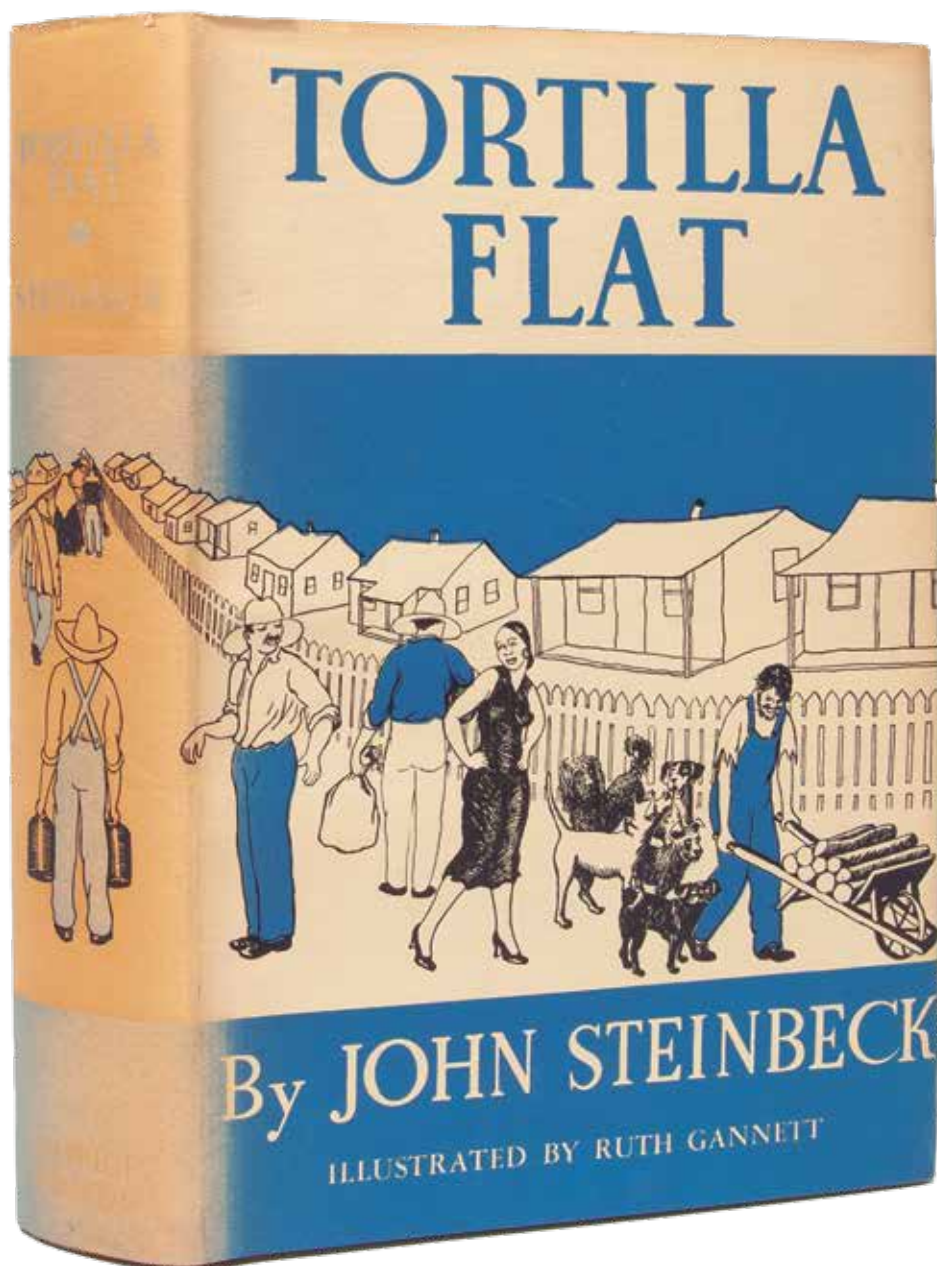
Modeled on the Arthurian legends of knights of Camelot, an important early work

69. Steinbeck, John

TORTILLA FLAT

New York: Covici Friede, 1935. First edition. A Fine copy of the book with a bright blue topstain and appearing unread. One small bookseller's ticket on the rear paste-down. Dust jacket Near Fine with typical fading to the spine, otherwise fresh, clean and unrestored. Housed in a custom clamshell box.

Steinbeck's vivid and joyous portrayal of the residents of Tortilla Flat, set in Monterey, California. The book was modeled on the Arthurian legends of knights of Camelot, a story that had seized Steinbeck's imagination since he had been a child. Tortilla Flat was the first book Steinbeck wrote that received both warm reviews and good sales and was referenced by the Swedish Academy when Steinbeck was awarded the Nobel Prize for Literature in 1962. It was also adapted into a 1942 film, starring Spencer Tracy and Hedy Lamarr. "Mr. Steinbeck tells a number of first rate stories in his history of Danny's house. He has a gift for drollery and for turning Spanish talk and phrases into a gently mocking English. The book is consistently amusing" (contemporary New York Times Review). Fine in Near Fine dust jacket.



One of the greatest gothic horror stories ever created

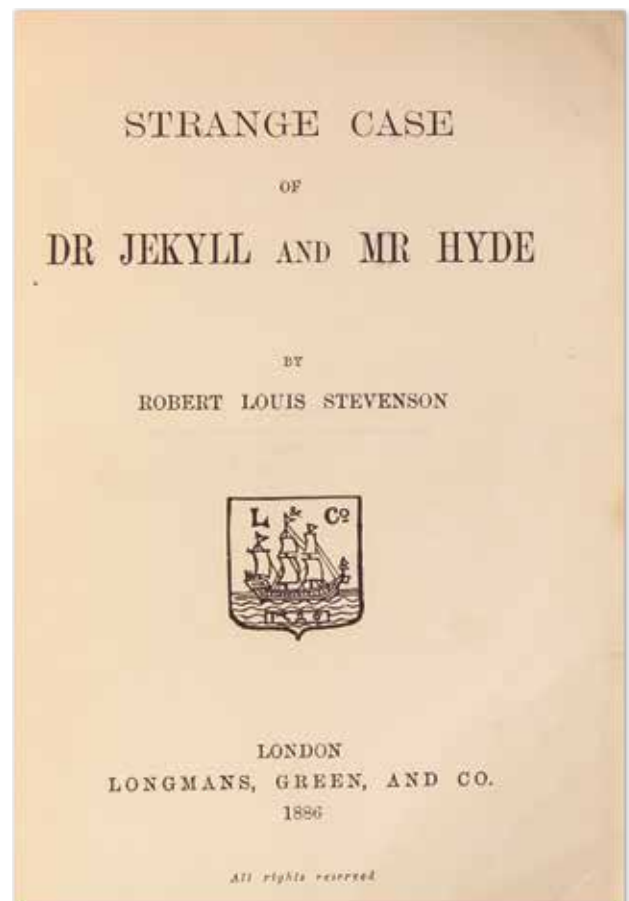
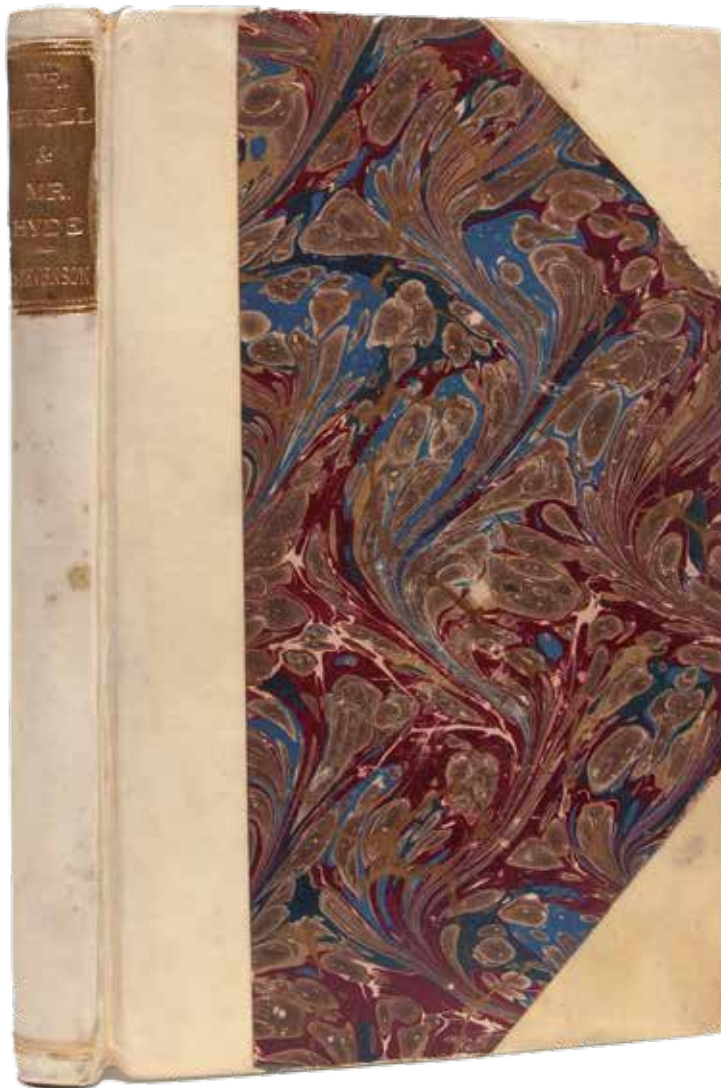
70. Stevenson, Robert Louis

STRANGE CASE OF DR. JEKYLL AND MR. HYDE

London: Longmans, Green, and Co., 1886. First UK edition. Rebound in three-quarter vellum over marbled boards, top edge stained red, green morocco spine label. A very handsome, rebound copy of the first edition. Bound without the original wrappers, but with the final leaf of ads, as seen in the first printing. Book in Near Fine condition overall, with just a few small repaired tears to the early leaves.

A major work of intellectual and creative genius, standing with Shelley's Frankenstein and Wilde's Dorian Gray as one of the greatest gothic horror stories ever concocted. A nuanced portrayal of a character able to release his immoral alter-ego by drinking a potion, Stevenson's novel reveals how, in time, a dark alter-ego becomes capable of overshadowing the good. An immediate best-seller, it has remained a favorite tale and spawned numerous adaptations, most recently Marvel's Incredible Hulk. Near Fine.

Prideux 17.



An Abolitionist appeal to white Americans to consider the evils of slavery

71. Stowe, Harriet Beecher

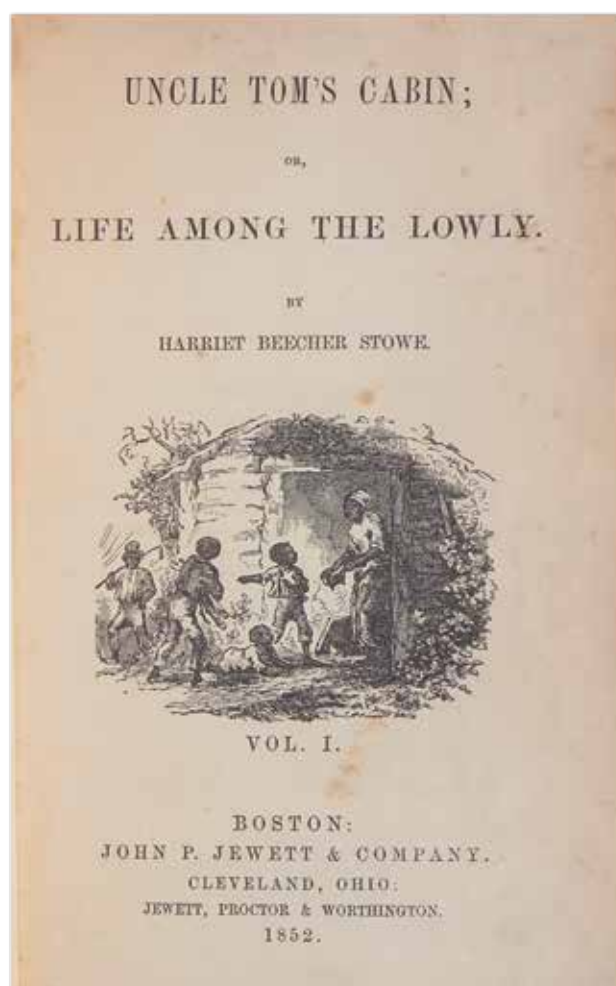
UNCLE TOM'S CABIN; OR, LIFE AMONG THE LOWLY [WITH] THE KEY TO UNCLE TOM'S CABIN

Boston: John P. Jewett & Company, 1852. First edition. A beautiful set finely bound in early 20th century 3/4 crushed red morocco over red cloth. Spines with raised bands, gilt details and inlaid green morocco petals. Top edges gilt, red cloth end papers. Each volume with bookplate of Rixey Smith to the front paste-down. The correct first printing with Hobart and Robbins slug on the copyright pages, no printing quantities noted on the title pages.

The Key to Uncle Tom's Cabin an early London edition, published by Clark, Beeton and Co. Slight chipping to the half-title and title pages at the upper corners, otherwise the volumes are clean and fresh throughout. Minor wear at the spine ends and joints, but overall a solid, pleasing set.

Perhaps the most influential social novel in American history. In 1850, Congress passed the Fugitive Slave Act, which mandated that escaped slaves had to be returned to their owners upon capture, even if they were discovered in a free state. Stowe began her book as a protest to this law—and it would go on to become the most popular novel of the 19th century. "Uncle Tom's Cabin exploded like a bombshell. To those engaged in fighting slavery it appeared as an indictment of all the evils inherent the system they opposed; to the pro-slavery forces it was a slanderous attack on 'the Southern way of life'... the social impact of Uncle Tom's Cabin on the United States was greater than that of any book before or since" (Printing and the Mind of Man). Indeed, the reaction to the book was so widespread, that it would inspire stage shows, plays, and even inspire pro-slavery counter-works, such as Aunt Phillis's Cabin and The Planter's Northern Bride. An apocryphal story of the time claimed that upon meeting Stowe, Abraham Lincoln said: "So this is the little lady who started this great war." Near Fine.

PMM 332.



A lovely copy of Toole's riotously funny masterpiece

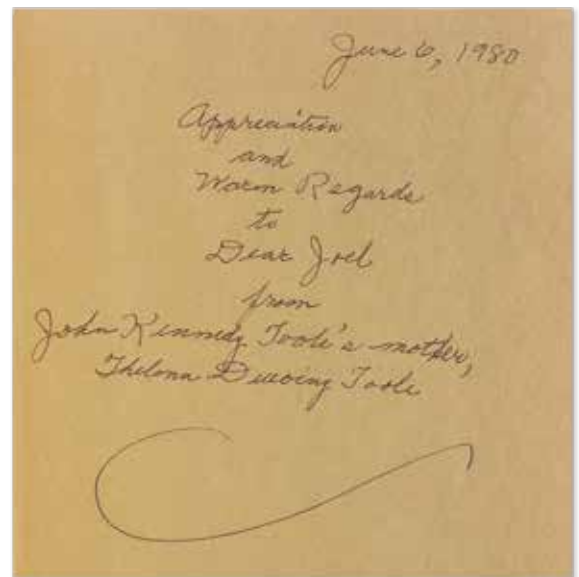
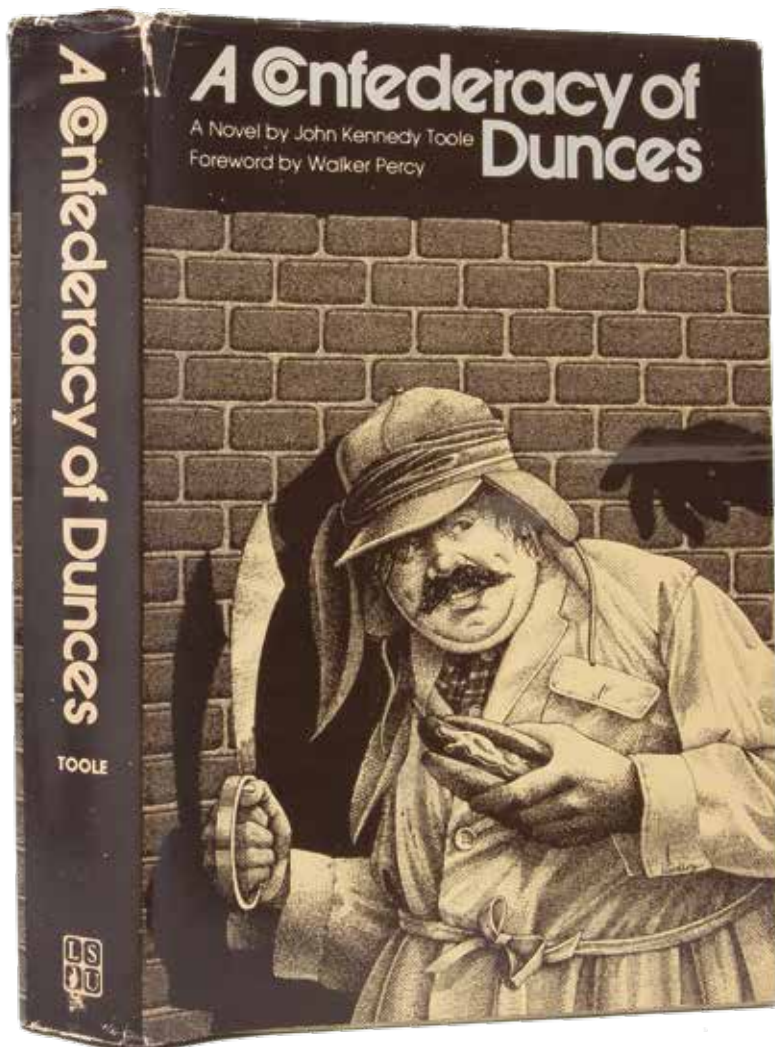
72. Toole, John Kennedy

A CONFEDERACY OF DUNCES

Presentation copy

Baton Rouge, Louisiana: Louisiana State University Press, 1980. First edition. True first printing in correct, first issue jacket. A Fine copy of the book in Very Good+ jacket. Jacket with a few small chips and tears at the crown and minor rubbing to the corners. Inscribed by the author's mother: "June 6, 1980 | Appreciation and warm regards to Dear Joel from John Kennedy Toole's mother, Thelma Ducoing Toole." This copy was presented to Joel L. Fletcher by Thelma Toole in the year of publication. Fletcher met and became friends with John Kennedy Toole in 1960 and knew him while he was working on the manuscript for this book. After Toole's suicide, Fletcher became friends with the author's mother, Thelma. Fletcher wrote a book about his friendship with both called *Ken & Thelma*, published in 2005. A remarkable presentation copy to someone intimately familiar with Toole and his writing. With a letter of provenance from Joel Fletcher.

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



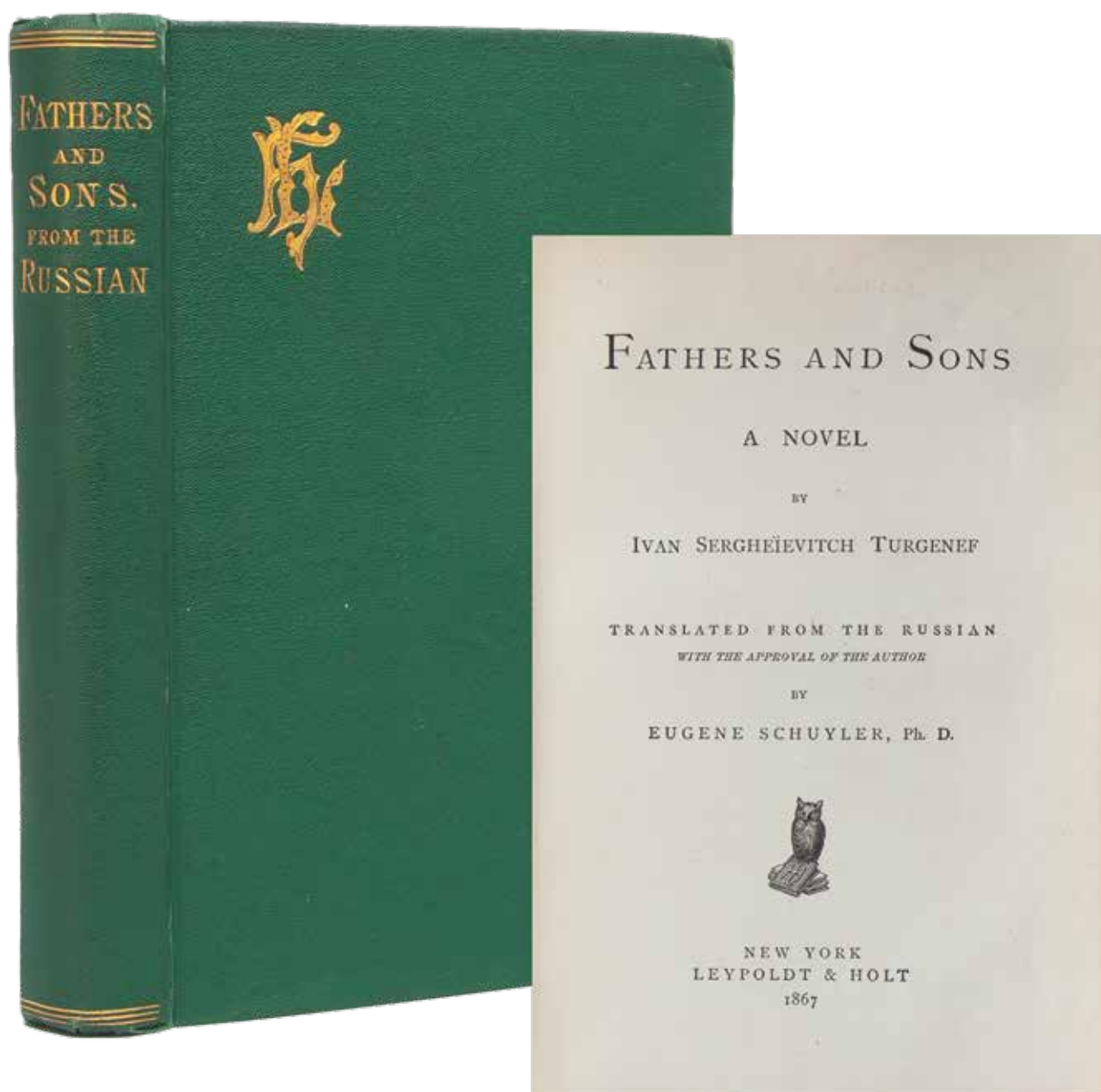
Turgenev's highly influential work, one of the earliest modern Russian novels

73. Turgenev, Ivan Sergheievitch

FATHERS AND SONS

New York: Leypoldt & Holt, 1867. First English language edition. Translated from the Russian by Eugene Schuyler. A stunning, Fine copy of the book bound in the publisher's green cloth. Bright spine gilt, uncracked hinges and bright white pages.

Originally published in Russia in 1862, this book remains the author's most important literary contribution. It tracks the growing divide between generations of Russians who adopt western theories first of liberalism then nihilism. As with many other works of this period, it also follows the emotional growth and love interests of parallel characters. Its influence can be felt in later works by Tolstoy and Dostoevsky as well as numerous western authors. Along with Gogol's *Dead Souls*, this work is considered one of the earliest modern Russian novels. Fine.



"Today perhaps the novel's greatest significance lies in its conception of childhood, as a time of risk, discovery, and adventure"

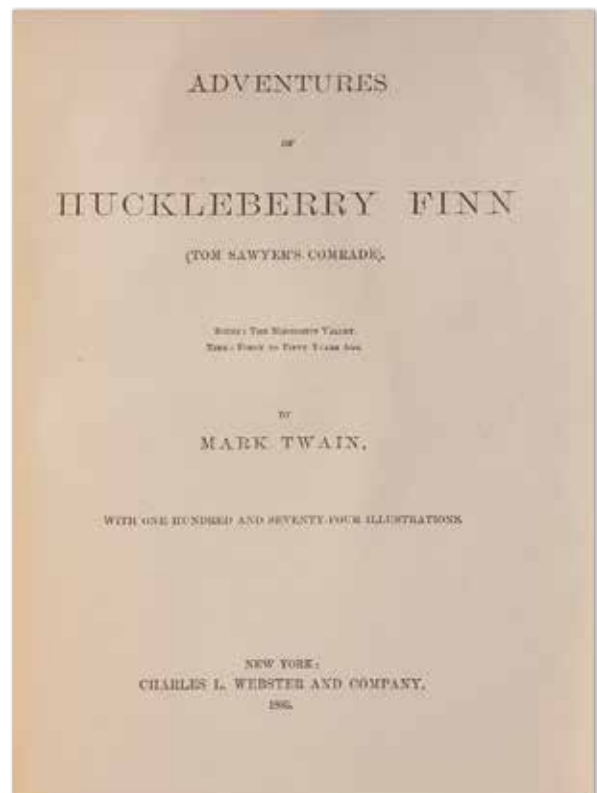
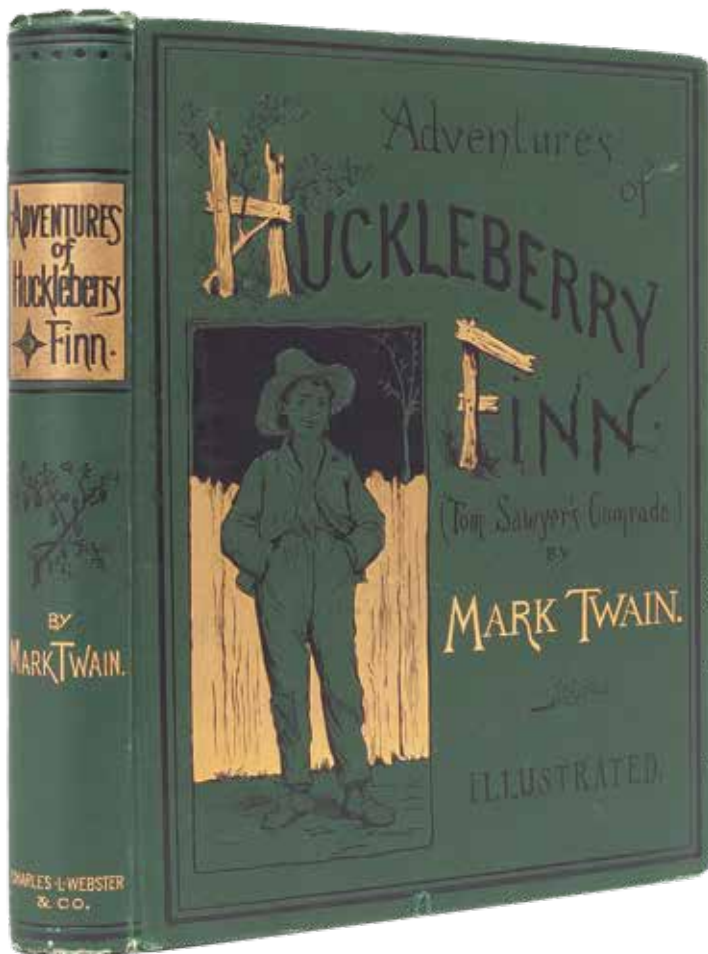
74. Twain, Mark [Samuel L. Clemens]

ADVENTURES OF HUCKLEBERRY FINN

A Near Fine copy of the book, boards and spine extremely bright and fresh. A bit of wear at the spine ends and corners, one small tear in the cloth repaired at the lower edge of the front board. Morocco bookplate of George Staehle on the front paste-down, some offsetting on the endpaper opposite. With all three generally accepted first printing points. Also with a facsimile of the offensive plate on p. 283 laid in. Housed in an old-style cloth jacket with slipcase.

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

BAL 3415. MacDonnell 31.



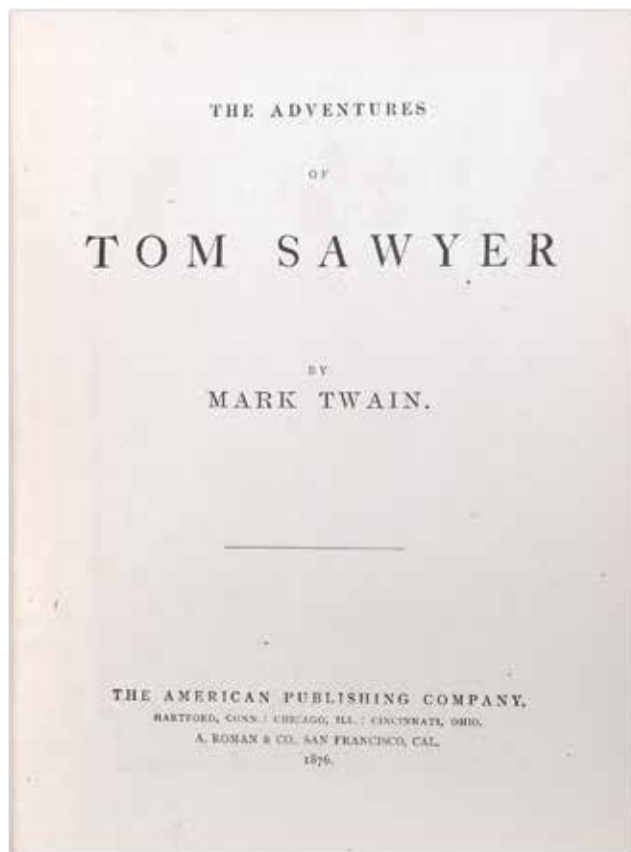
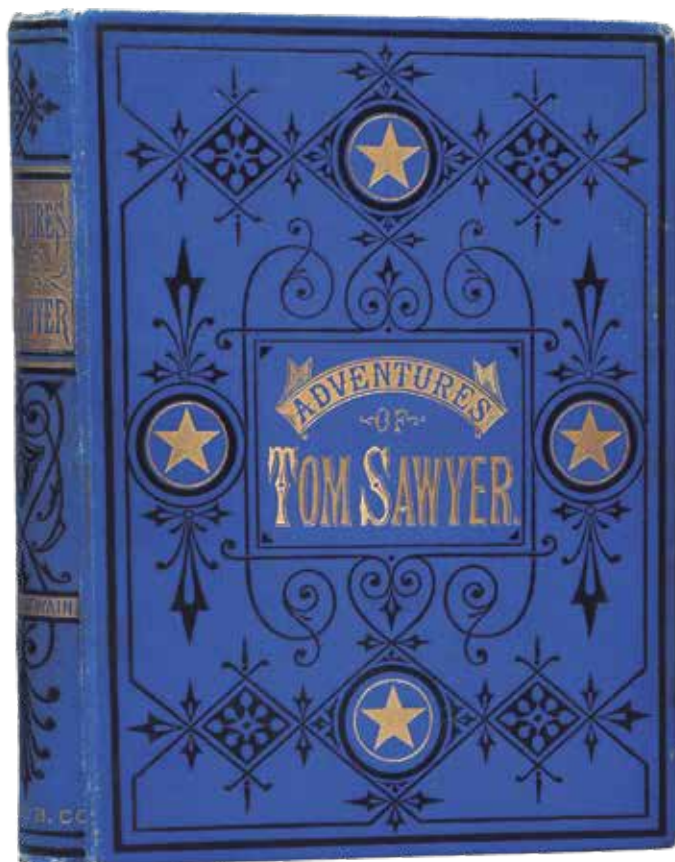
Tom Sawyer “gives incomparably the best picture of life in that region as yet known to fiction”

75. Twain, Mark [Samuel L. Clemens]

THE ADVENTURES OF TOM SAWYER

Hartford, Conn.: The American Publishing Company, 1876. First edition. First printing, the superior cloth issue with gilt edges. The American edition was originally available at \$2.75 for cloth, \$3.25 for cloth copies with gilt edges or bound in library-style leather, and \$4.25 for “half-turkey, elegantly bound.” As with much American work of this era, the leather bindings have not generally fared well and the blue cloth with gilt edges is preferred by discerning collectors, such as Mildred Greenhill, whose copy this was, many of whose books were passed into the library of H. Bradley Martin. Original blue cloth, decoratively stamped and lettered in gilt and black, peach coated endpapers, all edges gilt. Frontispiece and numerous wood-engraved text illustrations by True Williams and others, 4-page publisher’s advertisements at end, versos of half-title and preface blank. Light wear to spine ends and corners, few minor smudges to rear cover, front hinge partly cracked but holding, yellowed tape repairs to pp. 33-34, faint offsetting to facing pages, else clean. A bright and sharp copy.

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



In the Deep South, a charismatic politician discovers that mixing with corrupt figures ultimately corrupts him

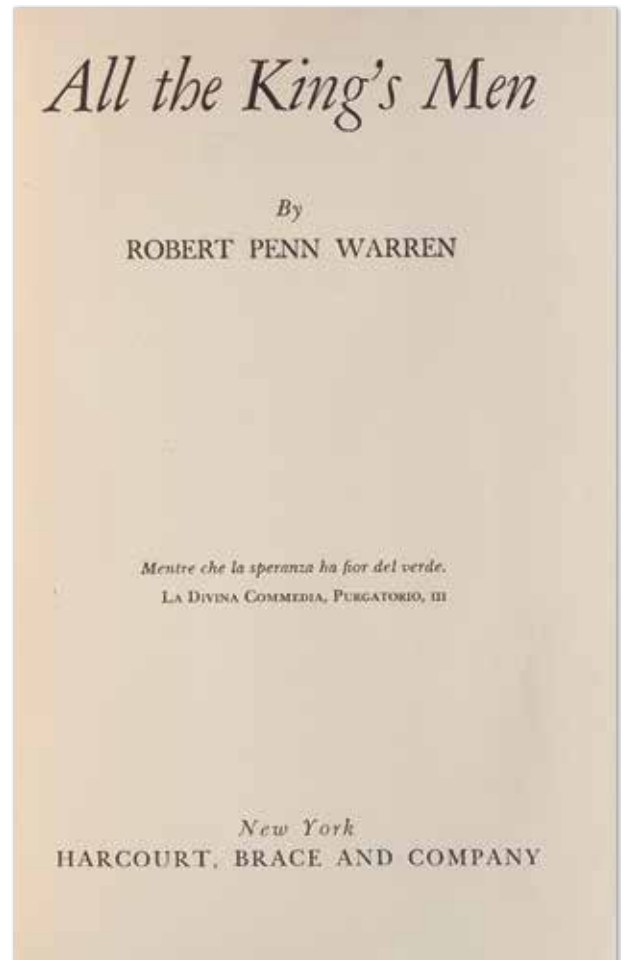
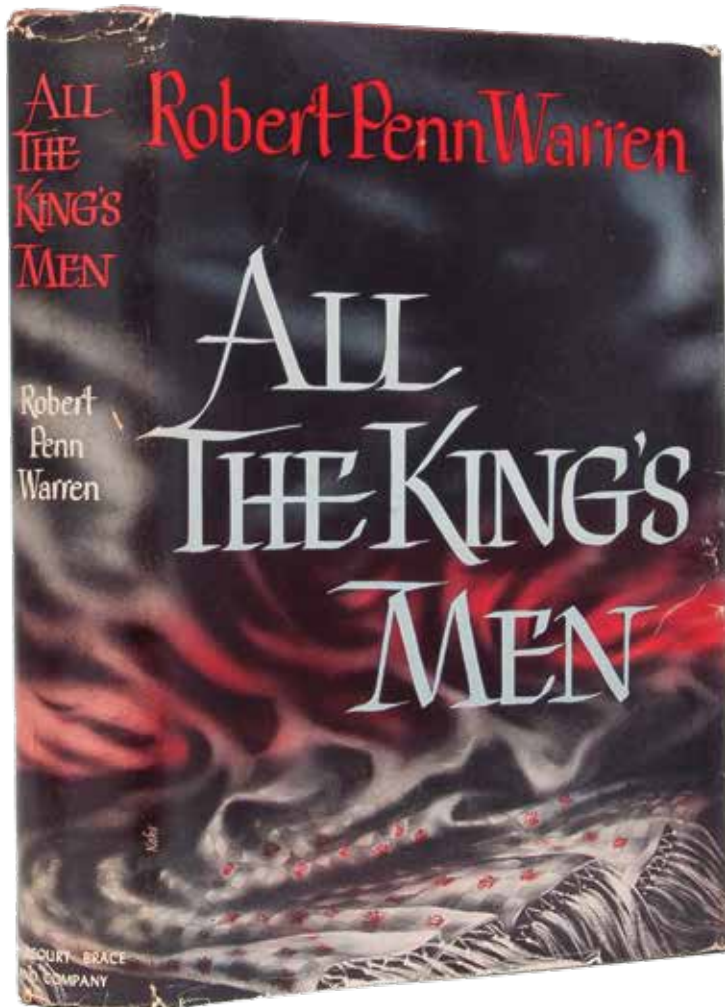
76. Warren, Robert Penn

ALL THE KING'S MEN

New York: Harcourt Brace, 1946. First edition. First printing (Sinclair Lewis blurb on the rear panel). A Near Fine copy in like jacket, retaining its bright colors. Slight offsetting to the front end papers, top edge of text block a bit spotted. Jacket with slight wear and minor chipping to the spine ends, one small tape repair to the jacket verso. Jacket verso also shows some foxing. An important work of political fiction.

Drawing its title from the nursery rhyme Humpty Dumpty, Warren's political novel follows the rise and fall of charismatic populist governor Willie Stark. Though Stark enters public service in the Depression-era Deep South with ambitions of holding crooked politicians and unethical businessmen in Louisiana accountable, he finds over time that mixing with the corrupt ultimately corrupts him. At its release, the New York Times hailed it as "magnificently vital reading, a book so charged with dramatic tension it almost crackles...All the King's Men is really a double story, that of Willie, the hick from the red-neck country who rose to power through eloquence, leadership, and ruthless mastery of dirty politics, and that of three 'aristocrats' drawn into Willie's orbit...well intentioned waverers between opposing systems" (19 August 1946). Since its appearance in print, All the King's Men has not only become a classic of literature but has inspired countless film and theatrical adaptations, as well as serving as the inspiration for later political critiques including the Watergate-focused All the President's Men.

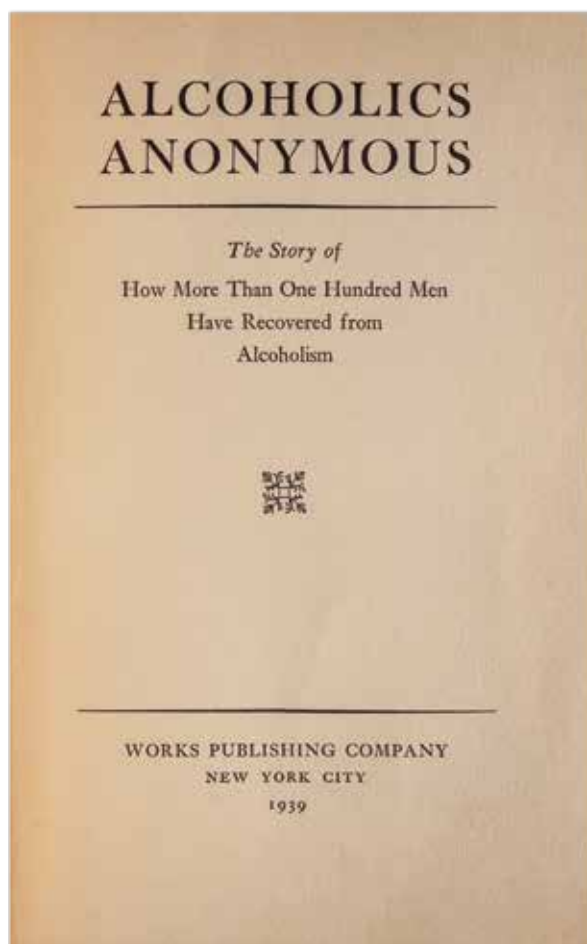
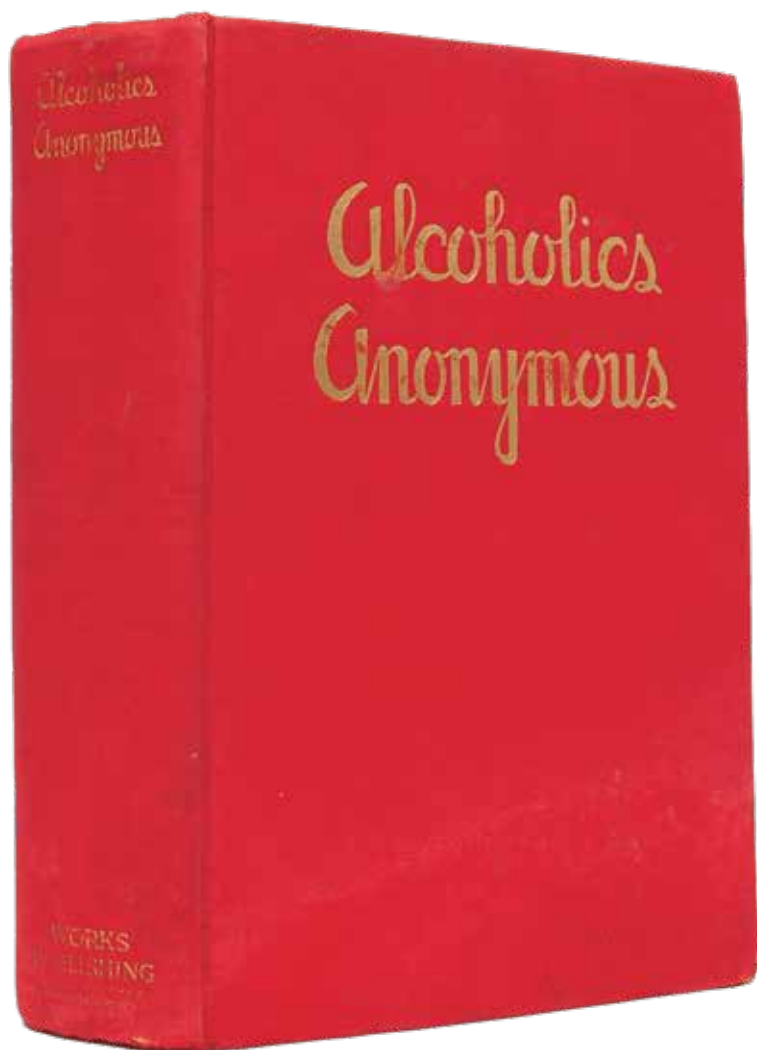
Near Fine in Near Fine dust jacket.



*A First Printing copy of The AA "Big Book"***77. Wilson, Bill; and Dr. Bob Smith****ALCOHOLICS ANONYMOUS**

New York: Works Publishing Company, 1939. First edition. A Very Good copy of the book, one of approximately 5,000 first edition copies. Boards with a dampstain affecting the cloth at the lower quarter, some associated red staining to the paste-downs and end papers. Most leaves unaffected. Gilt titles on front board and spine mostly complete, but rubbed a bit more at the base of the spine. Lacking the scarce dust jacket.

One of the best selling books of all time having sold more than 30 million copies, the "Big Book" inspired one of America's longest lasting and most enduring social movements. First published in 1939, *Alcoholics Anonymous: The Story of How More Than One Hundred Men Have Recovered from Alcoholism* is colloquially known as "The Big Book" because of the heft of the paper used in this edition. By William Griffith Wilson (Bill W.) and Robert Holbrook Smith (Dr. Bob), the book chronicles both their personal stories and the path they took to redemption that would later become known as the "twelve step program." The Big Book has been translated into numerous languages and was designated by The Library of Congress as one of the 88 books that shaped America. "Lest this title should arouse the risibles in any reader let me state that the general thesis of Alcoholics Anonymous is more soundly based psychologically than any other treatment of the subject I have ever come upon. And it is a subject not to be neglected, for, irrespective of whether we live under repeal or prohibition, there will be alcohol addicts, precisely as there are drug addicts" (contemporary New York Times review). Very Good.



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