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William Shakespeare, The Dramatic Works of Shakespeare. Revised by George Steevens (in 9 vols.) - Item 67

The original stories that catapulted Andersen to fame

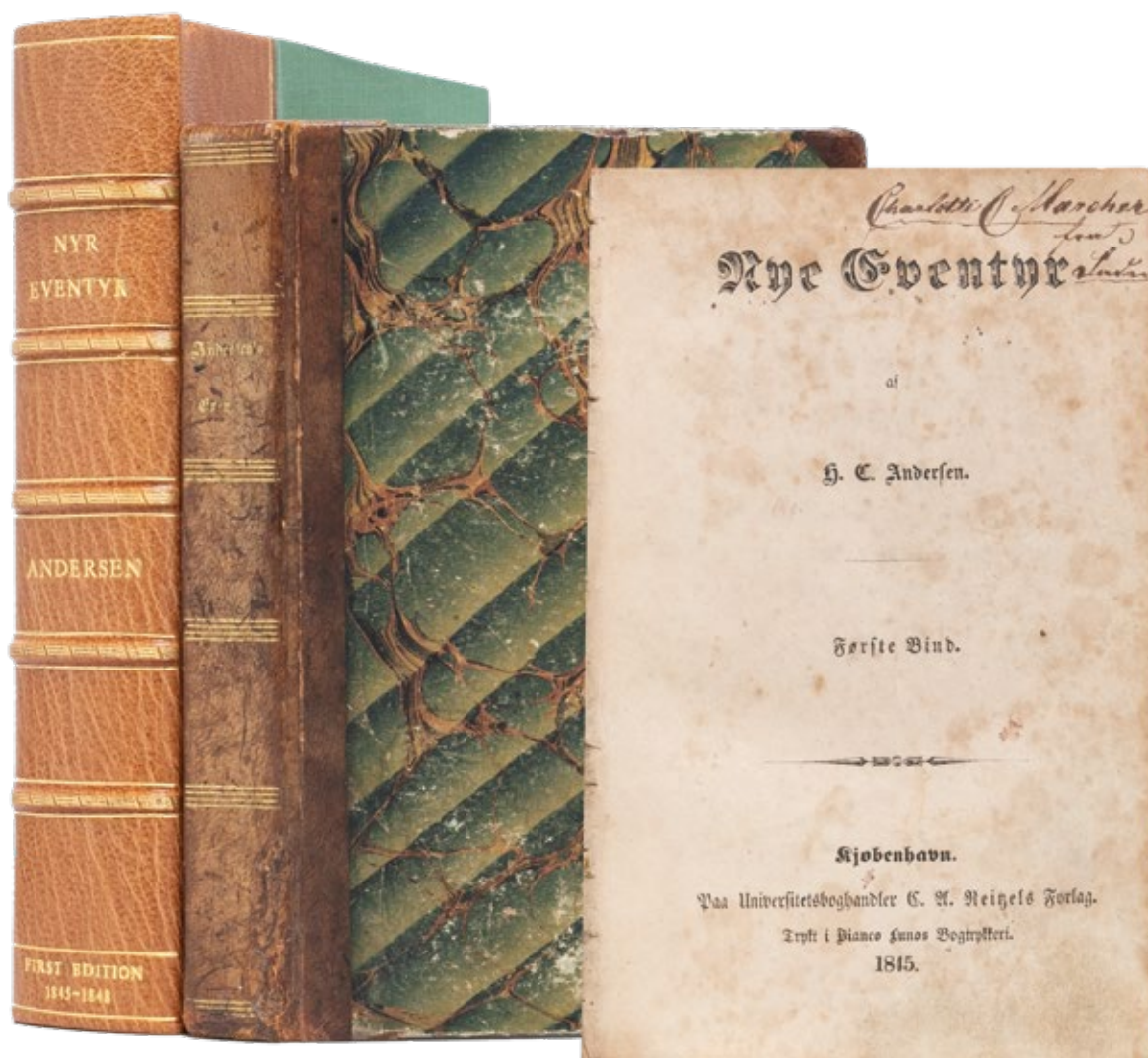
1. Andersen, Hans Christian

NYE EVENTYR

Kjøbenhavn: C.A. Reitzel, 1845-48. First editions, complete, two volumes (collections) bound together, of Anderson's second series of fairy tales, the first issue of Collection Two, the second issue of Collection One. Small octavo (6 1/4 x 4 in; 157 x 103 mm). Collection One: 47, [1, blank]; 68; 52 pp. Collection Two: 72; 60 pp. Two leaves, comprised of table of contents and dedication page to Collection Two, have been misbound out of sequence. Otherwise, complete with half titles for each volume, both shared title pages, both shared contents leaves, all dedication leaves, all half titles for each fairy tale, and all five regular title pages. Contemporary quarter calf over marbled boards, and marbled edges. Some light scattered foxing and toning, and an occasional inkspot. Otherwise a very nice copy. Housed in a quarter morocco clamshell case.

Nye Eventyr (New Fairy Tales), Andersen's second collection of stories, contains some of his most significant original texts including The Nightingale, The Ugly Duckling, The Snow Queen, The Red Shoes, and The Little Match Girl. Unlike Charles Perrault and the Brothers Grimm, who were primarily compilers, here Andersen "moved away from traditional folk material towards creating tales that came from his imagination. The words 'told for children' were omitted from the new title as Andersen sought to engage adults and children alike. He had found a genre in which he had a unique voice" (British Library Online Gallery). These brilliant and imaginative stories have become the cornerstones of Western children's literature, and the characters eternal psychological archetypes. Originally issued in parts; very few have survived in that state. The publisher, Reitzel, collected the individual parts in their original printings, added tables of contents, and published them in anthologies.

Nielsen 467 & 529.



The 'Killer Bible', illustrated with sixty two copper engraved plates from the old masters, a large paper edition in a wonderful Georgian full morocco binding

2. [Bible in English]

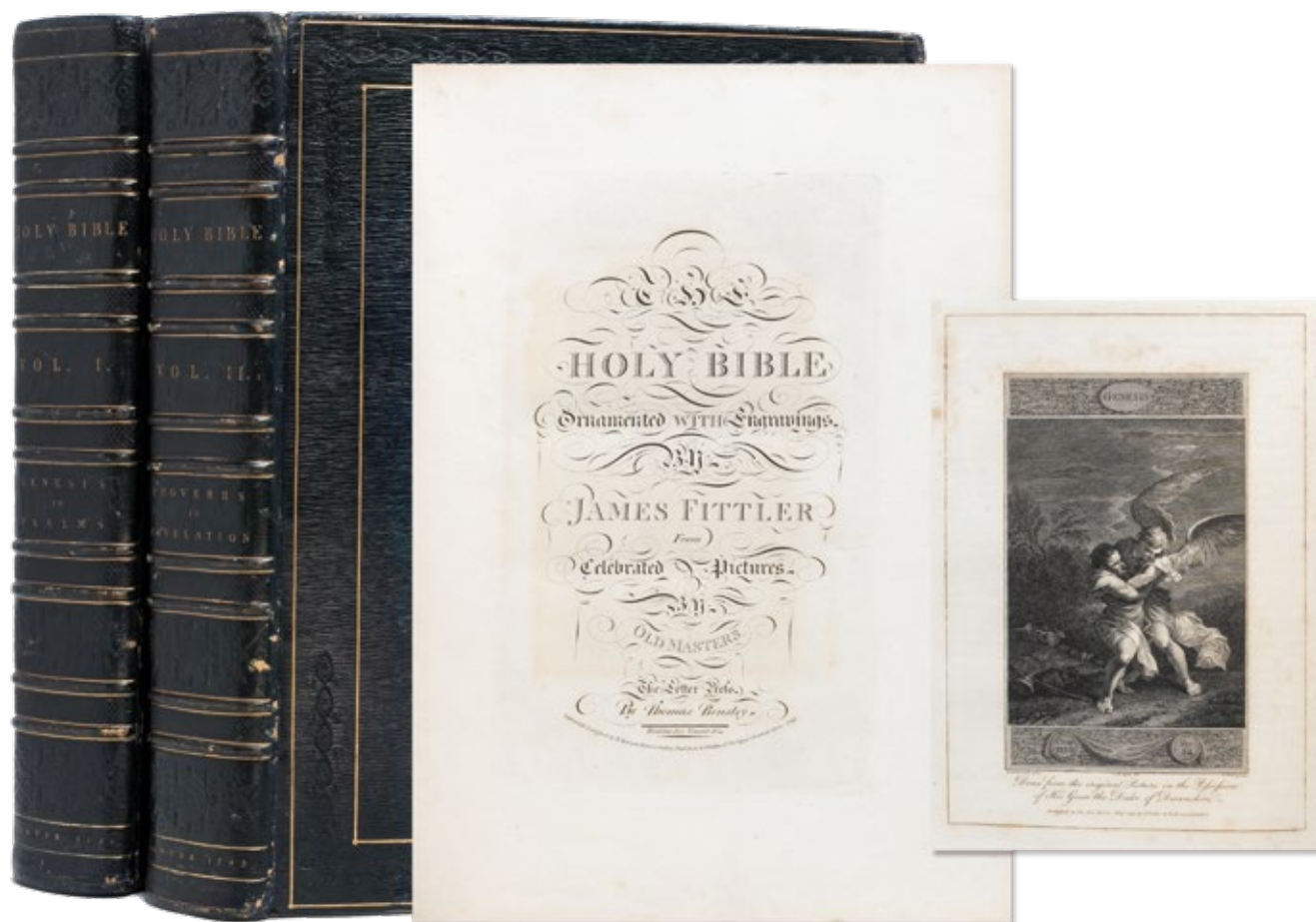
THE HOLY BIBLE ORNAMENTED WITH ENGRAVINGS BY JAMES FITTLER FROM CELEBRATED PICTURES BY OLD MASTERS (IN 2 VOLS.)

London: R. Bowyer, 1795. First thus. Two large quarto volumes (12 1/2 x 9 3/4 inches; 318 x 248 mm.). Unpaginated. Text in double columns. With two copper-engraved title-pages (with a separate title-page for the New Testament) and sixty-two plates (including two frontispieces) from the works of Dürer, Rembrandt, Van Dyck, Rubens, and others. Lower corner of 3H3 (possible paper-fault) torn away with no loss of text. Some foxing to a few of the plates, otherwise remarkably bright and fresh. Contemporary English full dark blue straight-grained morocco. Covers with two gilt borders surrounding blind-stamped Greek key design. Spines with five double raised bands ruled in gilt, blind-stamped Greek key design and lettered in gilt in compartments. Board-edges decorated in blind, elaborate gilt decorated turn-ins, gray liners and endleaves, all edges gilt. Gift signature to front flyleaf in volume one (dated 1841) and a tipped-in square of paper with another nineteenth century gift inscription. Some light scuffing to the boards, otherwise near fine.

A spectacular example of the large paper edition, this Bible sometimes called the "Killer Bible" for its typographical error in Mark VII, verse 27: "Let the children be killed" rather than "filled." It was richly illustrated by James Fittler (1758-1835), an esteemed British engraver of portraits and landscapes, who served as marine engraver to King George III. He produced illustrations for the Boydell Shakespeare and Dibdin's Aedes Althorpinae. In this edition Fittler based his engravings on Old Master paintings befitting the gravity of the text. The printer, Thomas Bentley, produced large editions for Thomas Macklin, Rudolph Ackermann, and Paul Colnaghi, all publishers of plate books, he also printed several of the earliest books for the Roxburghe Club.

ESTC lists three editions of the Bowyer and Fittler Bible: this one, which ESTC describes as the large paper edition; the regular two-volume quarto edition (also 1795); and a two-volume twelvemo edition (1796), which was issued in parts. Near Fine.

ESTC T95050.



"[A] great artistic creation, every detail of which is touched with loving care..."

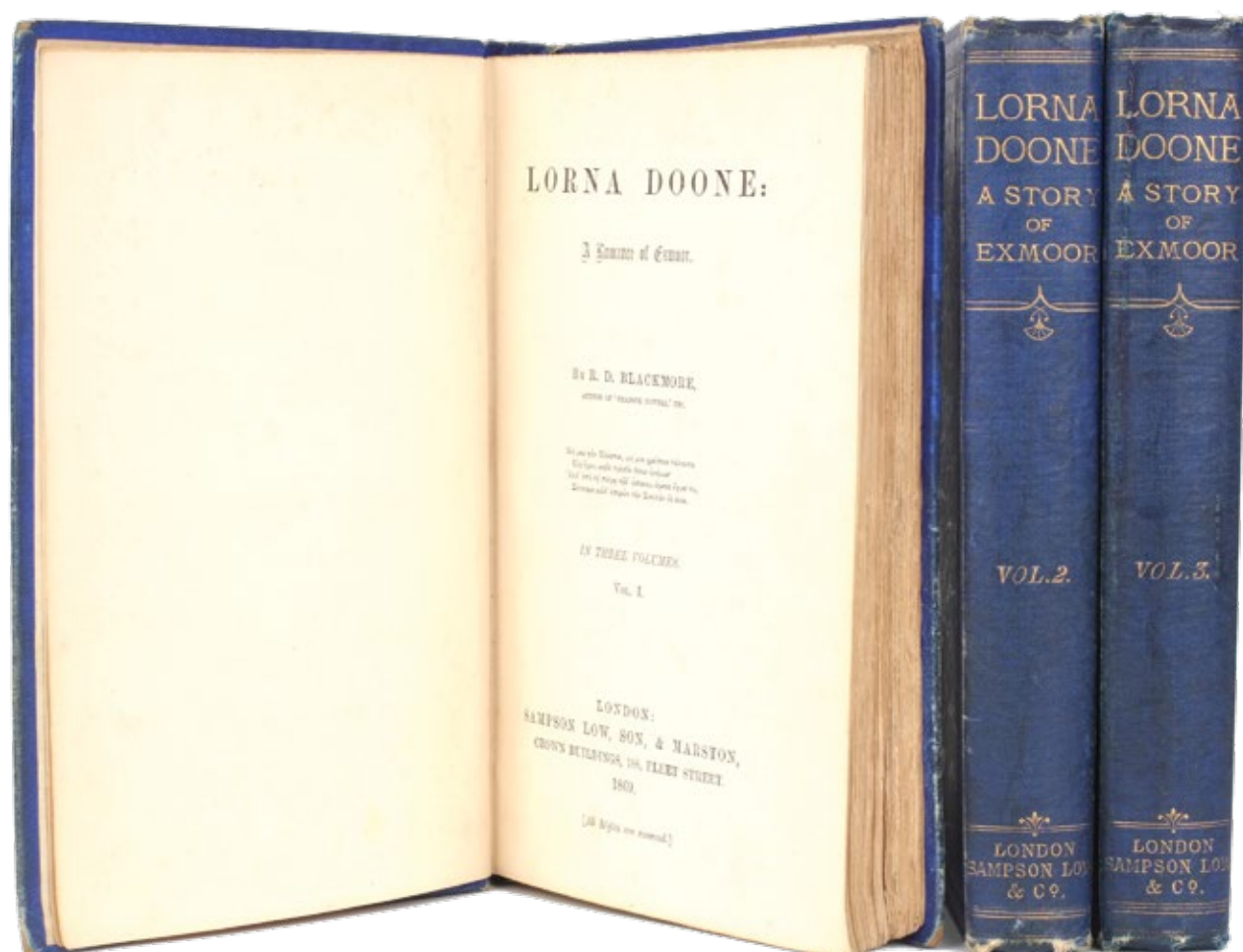
3. Blackmore, R. D.

LORNA DOONE: A ROMANCE OF EXMOOR (IN 3 VOLS.)

London: Sampson Low, Son, and Marston, 1869. First edition. Three volumes. Publisher's original blue-moiré fine-ribbed cloth, blind ruled borders to covers, gilt titles to spine (Carter's variant A). Earliest state of advertisement, 16pp. dated March 1869, to rear of third volume. A very good set indeed. Light wear to the spine ends and corners, front hinges and one rear hinge with minor, superficial splitting, but sound. Repaired marginal tears to B1 and B2 of the first volume. An unusually very well preserved set. One of 500 copies printed, although only 300 sold.

The classic Victorian romance by Richard Doddridge Blackmore. Set in 17th century England, and renowned for its depiction of the English countryside, the book follows the star crossed romance of humble farmer John Ridd and the noble Lorna Doone. Upon its release, Lorna Doone received an ambivalent reception, but when it was re-released in a single volume, it found widespread and lasting success. The book would go to inspire many literary romances of a similar vein. Lorna Doone has had many admirers, including Thomas Hardy, Robert Louis Stevenson, and even the famous Australian outlaw Ned Kelly. A contemporary review describes it thusly, "Lorna Doone is a work of genuine art, and of unusual power in all the essential elements of a good romance... It is nearly perfect; beyond all question one of the best novels of this and of several past seasons. Like the older novels of the great masters, it is not a mere story, but a great artistic creation, every detail of which is touched with loving care, and put in with masterly accuracy" (British Quarterly Review). Very Good.

Saldeir 227. Carter's More Binding Variants, 1938, p.1.



*First edition, first issue of Boswell's Life of Johnson, together with the scarce
The Principal Corrections and Additions' bound in at the end of volume two*

4. Boswell, James

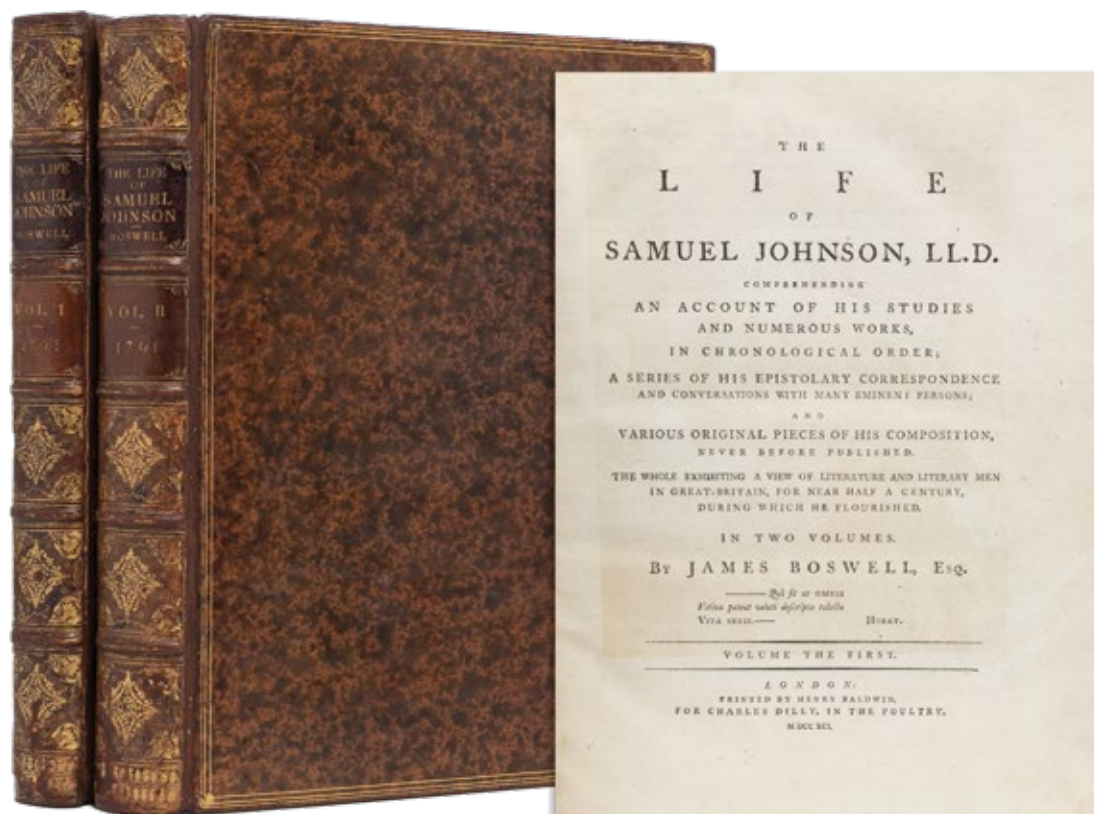
THE LIFE OF SAMUEL JOHNSON (IN 2 VOLS.) [BOUND WITH] THE PRINCIPAL CORRECTIONS AND ADDITIONS TO THE FIRST EDITION OF MR. BOSWELL'S LIFE OF DR. JOHNSON

London: Henry Baldwin, 1791, 1793. First edition. First issue with "gve" for "give" in the uncorrected state (line 10 on p. 135 in Volume I) and all of the errata uncorrected. Two quarto volumes (10 3/4 x 8 7/16 inches; 274 x 216 mm.). vii, [1, blank], [ix-xii], [16, "Table of Contents" and "Corrections and Additions"], 516; [2], 588 [i.e. 586] pp. Engraved frontispiece by James Heath from a portrait of Johnson by Sir Joshua Reynolds in Volume I, two engraved facsimile plates in Volume II. ("Round Robin..." facing p. 92 and "Fac Similes of Dr. Johnson's hand writing" facing p. 588). Together with [at the end of volume II]: BOSWELL, James. The Principal Corrections and Additions to the first edition of Mr. Boswell's Life of Dr. Johnson. London: Printed by Henry Baldwin for Charles Dilly, 1793. [Title, verso blank], 42 pp. Bound by Rivière & Son ca. 1910 in full mottled calf, covers with triple gilt rules. Spines with five raised bands, decoratively tooled in gilt in compartments, red and brown morocco labels lettered in gilt, gilt ruled board edges, decorative gilt turn-ins, marbled end-papers, all edges gilt. Expertly rebacked and corners strengthened (over fifty years ago) with original spines laid down. Occasional light foxing or staining to a few leaves, otherwise a fine copy of the first issue with the exceptionally rare Principal Corrections and Additions bound in at the end of volume two.

"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" (Macaulay). 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" (Macaulay). This was Boswell's last publication before his death in 1795.

Regarding the "gve" or "give" question: "gve" is the earlier state. "The first proof shows the word correctly spelled, but the lines are punctuated as follows: "Short, O short! then be thy reign, And give us to the world again." Boswell passed this in the proof, but in the revise (both proof and revise are in the possession of Mr. Adam) he directed the printer to remove the exclamation point in the first line and substitute it for the first period at the end of the second, which is in fact the punctuation of the printed text. When the changes were made the "I" dropped out, and the printer, not noticing what had happened, filled up the line by inserting a space between "gve" and "us". After a considerable part of the edition had been printed, the error was discovered and corrected in the press" (Pottle). The correct first issue as here reads: "Short, O short then be thy reign, And gve us to the world again!" Near Fine.

Courtney & Nichol Smith, pp. 172-3. Grolier, 100 English, 65. Pottle 79 & 113. Rothschild 464 & 466. Sterling 71. Tinker 338.



*A milestone in the history of chemistry***5. Boyle, Robert****NEW EXPERIMENTS AND OBSERVATIONS TOUCHING COLD**

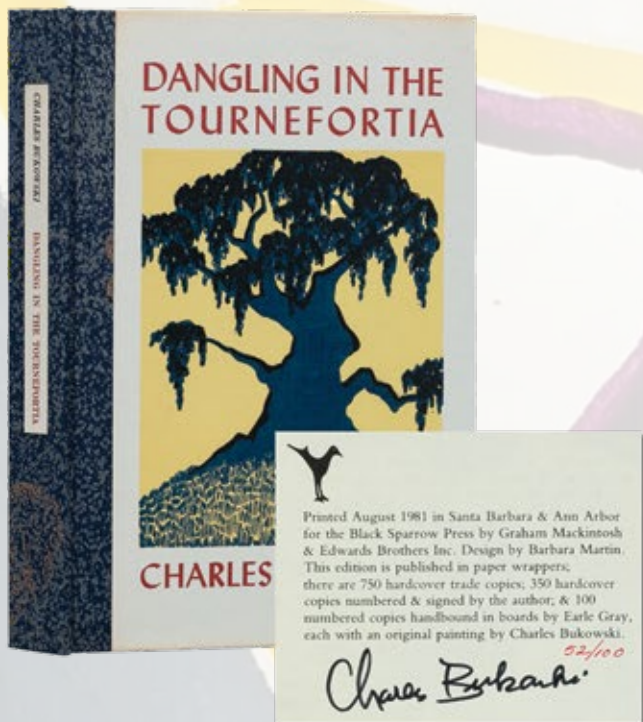
London: John Crook, 1665. First edition. Small octavo (6 3/8 x 4 1/8 inches; 163 x 105 mm.). [68], 696, [3, "An Advertisement"], [1, blank], 697-803, [1, blank], [3, "An Advertisement"], [1, blank], 805-845, [2, advertisements for the author's philosophical writings and forthcoming writings], [1, blank], 54 pp. Bound without the final blank leaf. Gathering aa ("An Advertisement to the Readers of The Following Experiments, by the Author of the foregoing History") bound after gathering a rather than before the text of "An Account of Freezing made in December and January, 1662" (54 pp. at end). Two folding engraved plates at the end. Title printed in red and black. Contemporary sprinkled sheep, neatly rebacked to style. Covers bordered in blind with single rule and decorative cornerpieces. Spine with four raised bands, ruled in blind, dark green morocco label lettered in gilt, edges sprinkled red. Light wear to corners. Some scattered light foxing and browning, a few small marginal dampstains, a few small rust stains. Four leaves pulling at gutter margin (pp. 395-403). Neatly repaired tear to Dd2 (pp. 403/404), just affecting a couple of letters, tiny hole (paper flaw) in Nn1 (pp. 545/546), just affecting a couple of letters. One plate trimmed just within platemark to facilitate folding. Early ink signature of Edward Kundall on title. Overall, a Fine copy.

"The treatise on 'Cold' is a milestone in the history of chemistry since it applies a quantitative tool, namely the thermometer, to study of the interaction of elemental substances and mixtures. This, together with his later 'Languid and Unheeded Motion', gives Boyle just claim to a place in the early history of ideas concerning the kinetics of chemical reactions (i.e. modern thermodynamics). In discussing cold, Boyle gives an account of his discovery of 'freezing mixtures' with the present-day interpretation of the phenomenon. He proved that ice has a smaller specific gravity than water and that it must therefore expand on freezing. The work is noteworthy also for a large number of important physiological observations. He describes the two modes of death from cold: that quite painless benumbing of the senses followed by torpor and death, which, happily, is the more common form of exitus; and secondly, the painful ending, experienced by those who ride horses and carry armour, which begins with abdominal pain, vomiting, &c., and terminates with physical exhaustion... He was aware that frogs and fish could be frozen in ice and revived if the thaw occurred slowly. He thought that the same might be true of swallows, but was not quite sure on the point. He was aware that extreme cold prevented the putrefaction of animal tissues, and realized that cold could be utilized for the preservation of meat" (Fulton).

Fulton 70; Honeyman 465; Wing B3996.



*Number 50 of 100, limited issue of the first edition,
signed by the author with original artwork*



6. Bukowski, Charles

DANGLING IN THE TOURNEFORTIA (SIGNED WITH ARTWORK)

Santa Barbara: Black Sparrow Press, 1981. First edition. Number 52 of 100 copies signed by the author on the limitation page, with an original oil painting from Charles Bukowski bound in after title page. A Fine copy in nearly Fine publisher's acetate. Cream boards with bright blue tree illustration and dark blue with grey and orange speckled cloth backstrip, maintaining paper title to spine. Slightest toning to board edges. Publisher's acetate with expected scuffing. Complete with blue end papers, tissue guard sheet and abstract painting by Bukowski tipped in after title page. A clean and bright copy, appearing virtually unread. The most limited issue of the first edition.

A ferocious collection of poems returning to some of the author's most trusted subjects—gambling, women, and writing—but with an additional sense of retrospection. Unafraid of recounting everything from the domestic to pornographic, Bukowski “brought everybody down to earth, even the angels” (Leonard Cohen). A classic Black Sparrow Press publication. Fine in Near Fine dust jacket.

Krumhansl 71.

Number 18 of 100 signed with artwork

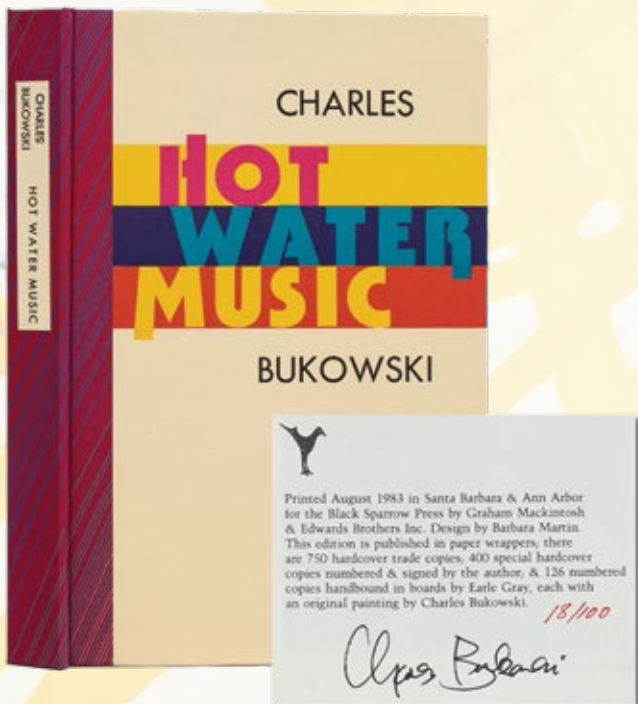
7. Bukowski, Charles

HOT WATER MUSIC (SIGNED WITH ARTWORK)

Santa Barbara: Black Sparrow Press, 1983. First edition. Number 18 of 100 [125] copies signed by the author on the limitation page, with an original oil painting from Charles Bukowski bound in after the title page. A Fine copy in Near Fine publisher's acetate. Tan boards with multicolored cloth backstrip maintaining paper title to spine. Publisher's acetate with expected scuffing and a deeper scratch on rear panel. The interior appears virtually unread with a tissue guard sheet and painting by Bukowski tipped in after the title page.

A collection of short stories filled with scenes of drinking, gambling, fornication, and survival all recounted with Bukowski's unabashed prose; some of the vignettes also feature Henry Chinaski (Bukowski's alter ego). A frenetic abstract painting bound at the front of the books captures the unapologetic emotional core of Bukowski's stories. Fine in Near Fine dust jacket.

Krumhansl 80.



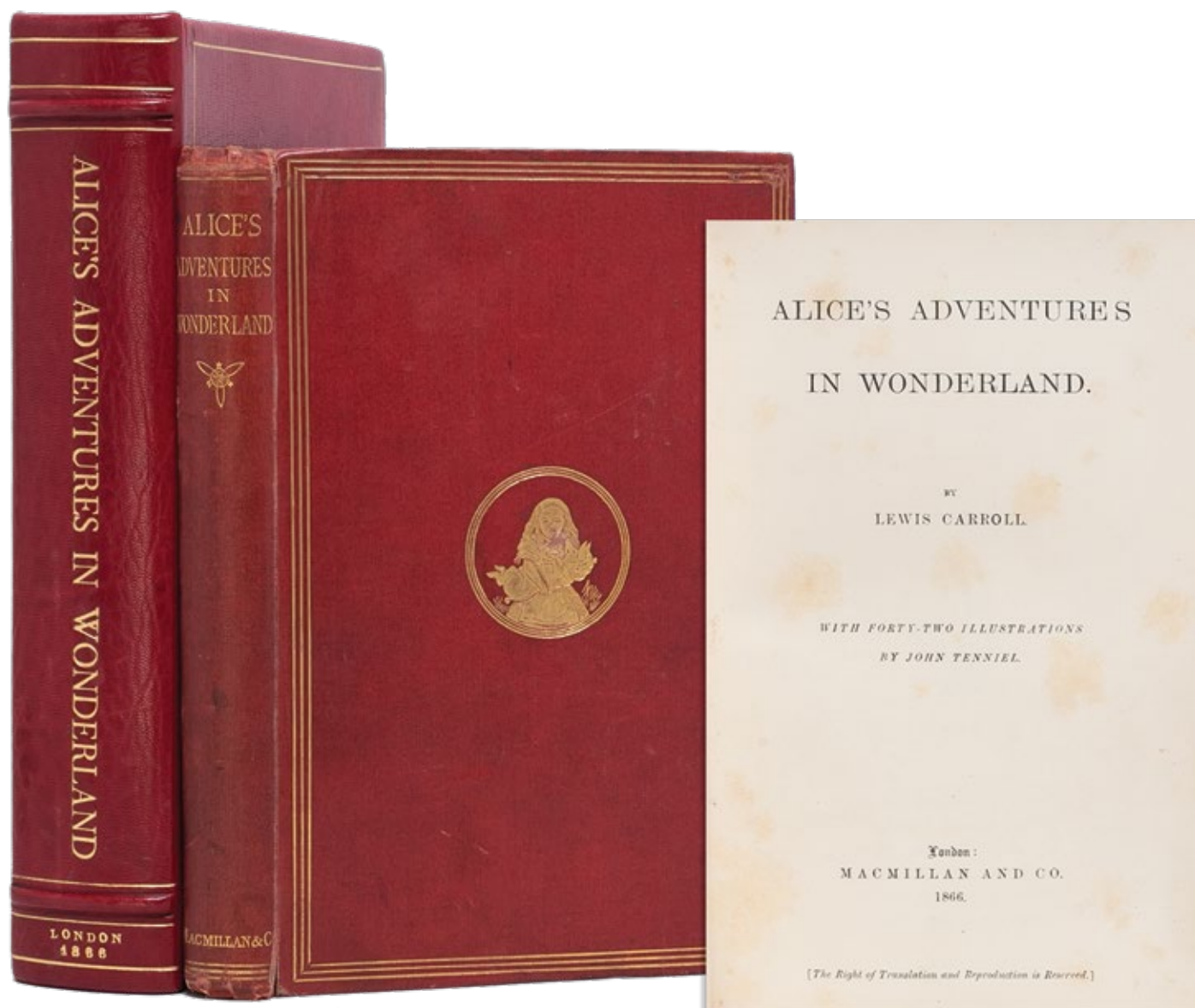
An exceptional copy of the first "published" edition of Alice

8. Carroll, Lewis

ALICE'S ADVENTURES IN WONDERLAND

London: Macmillan & Co., 1866. Second (first published) edition. The book that forever changed the face of children's literature. A bright copy in the original publisher's red, gilt-stamped cloth, gilt edges, light blue end papers (first issue). Inverted "S" on the last line of the contents page. Three small splits on the cloth along the spine, corners pushed in, crease running across the rear board. With a contemporary gift inscription to the original recipient: "Alice Meinertzhagen, with best love, AC, 2nd October 1866." Bookplates of Meinertzhagen and John Taylor Bottomley on the front end papers. Tipped in are Carroll's "Christmas Greetings" and "An Easter Greeting." Also tipped in are portraits of John Tenniel and Alice Liddel, as well as a portion of a magazine article tipped onto the rear paste-down. A book that is becoming increasingly difficult to find in collectible condition. Housed in a custom full red morocco clamshell case.

"On the surface, Alice's Adventures in Wonderland is a paradise of puns, paradoxes, and anthropomorphism. Underneath, it is a deeply honest portrayal of childhood and adulthood. What unites Carroll's wordplay and analytical anomalies with truth is Alice. She...fumbles through strange, increasingly grown up encounters, and remains honest and curious all the while. She is courageous in the act of growing up...Carroll's classic is an absurd yet magnificently perceptive form of entertainment unlike anything that came before or even after it" (Allen). Alice's impact was immediate. At a time when most children's books were highly didactic and focused on clear-cut morality, Wonderland offered something new and fantastical; it gave young readers an opportunity to be amused, to sort through logical puzzles, and to imagine a world unlike any other in literature. Thanks in part to Carroll, "children's books entered a new, more fantastical phase: instruction with delight" (Allen). Near Fine.



The exceptionally rare first translation into English of Chernyshevsky's radical novel

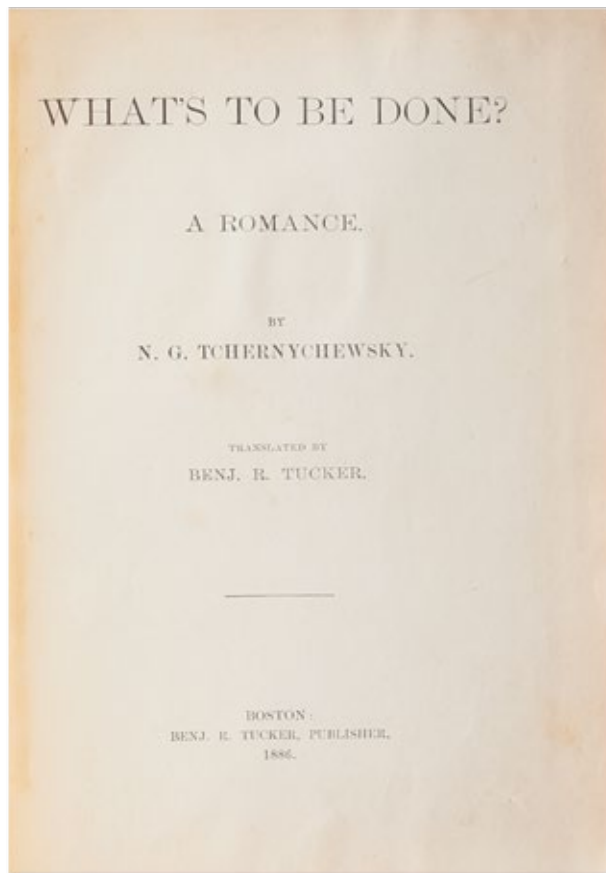
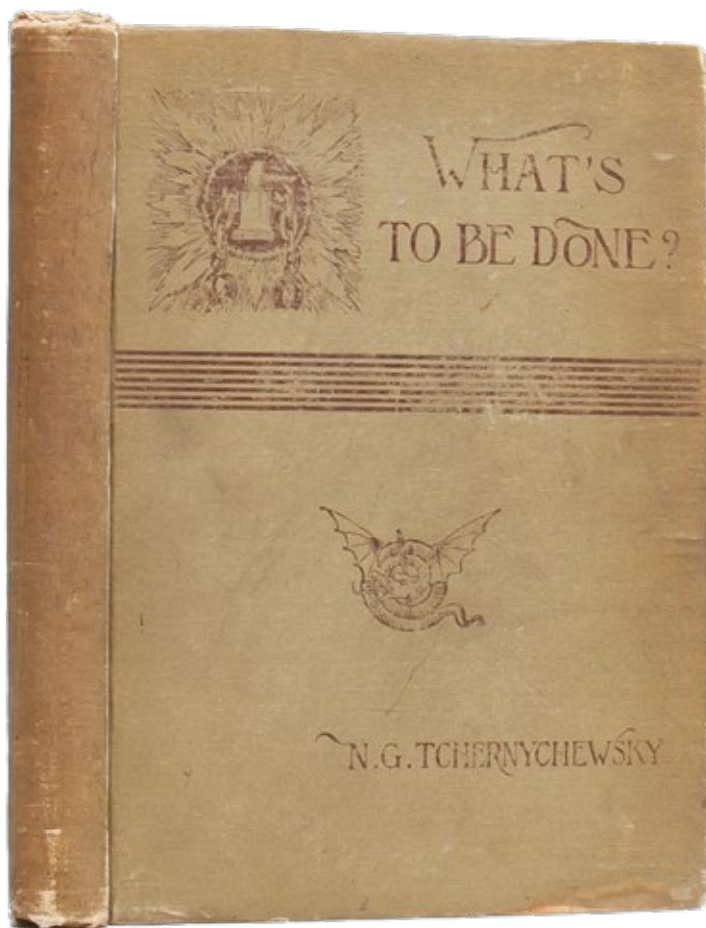
9. [Chernyshevsky] Tchernychevsky, N. G.

WHAT'S TO BE DONE? A ROMANCE

Boston: Benj. R. Tucker, 1886. First English language edition. A Very Good+ copy of this scarce first translation into English. Originally serialized in the journal *Sovremennik* between 1862 - 1863. Publisher's green cloth, stamped in brown on the front board. Some wear to the spine ends and corners, slight dampstain to the lower edge of the front board, brown stamping rubbed. Rear inner hinge just starting, but holding well. Complete and unrestored. With the penciled signature of Julian Hawthorne, Nathaniel Hawthorne's son, on the front free end paper. A few pencil annotations within the text and on the rear end paper, presumably also made by Julian Hawthorne.

"[T]he first and most influential of a long succession of tendentious radical novels" in Russian literature (Mirsky). This first translation into English was undertaken and self-published by Benjamin R. Tucker, an outspoken American anarchist who defied the Boston police by selling banned literature, including Whitman's *Leaves of Grass* among others. This may explain the scarcity of copies to come to market, with only one appearing in Rare Book Hub (from 1899 for a 2nd edition copy). And no other copies currently appearing with book dealers worldwide. Tucker published this in the same year that *War and Peace*, *Anna Karenina*, *Crime and Punishment* and a new translation of *Dead Souls* all came out in America.

Written during Chernyshevsky's imprisonment for his revolutionary activities, the novel was seen as a simple love story by the authorities, masking its true radical themes. It was written in part as a response to Turgenev's *Fathers and Sons*. Dostoevsky and Tolstoy both responded to this work in their writings, with Dostoevsky notably attacking Chernyshevsky's utilitarianism and utopianism in *Notes from the Underground* (1864). A hugely influential work, not only within literary circles, but socially and politically as well, often seen as inspiring the populist, nihilist and Marxist revolutionaries. Literary scholar Joseph Frank writes: "Chernyshevsky's novel, far more than Marx's *Capital*, supplied the emotional dynamic that eventually went to make the Russian Revolution." Very Good +.



The only complete collection of all Churchill's works

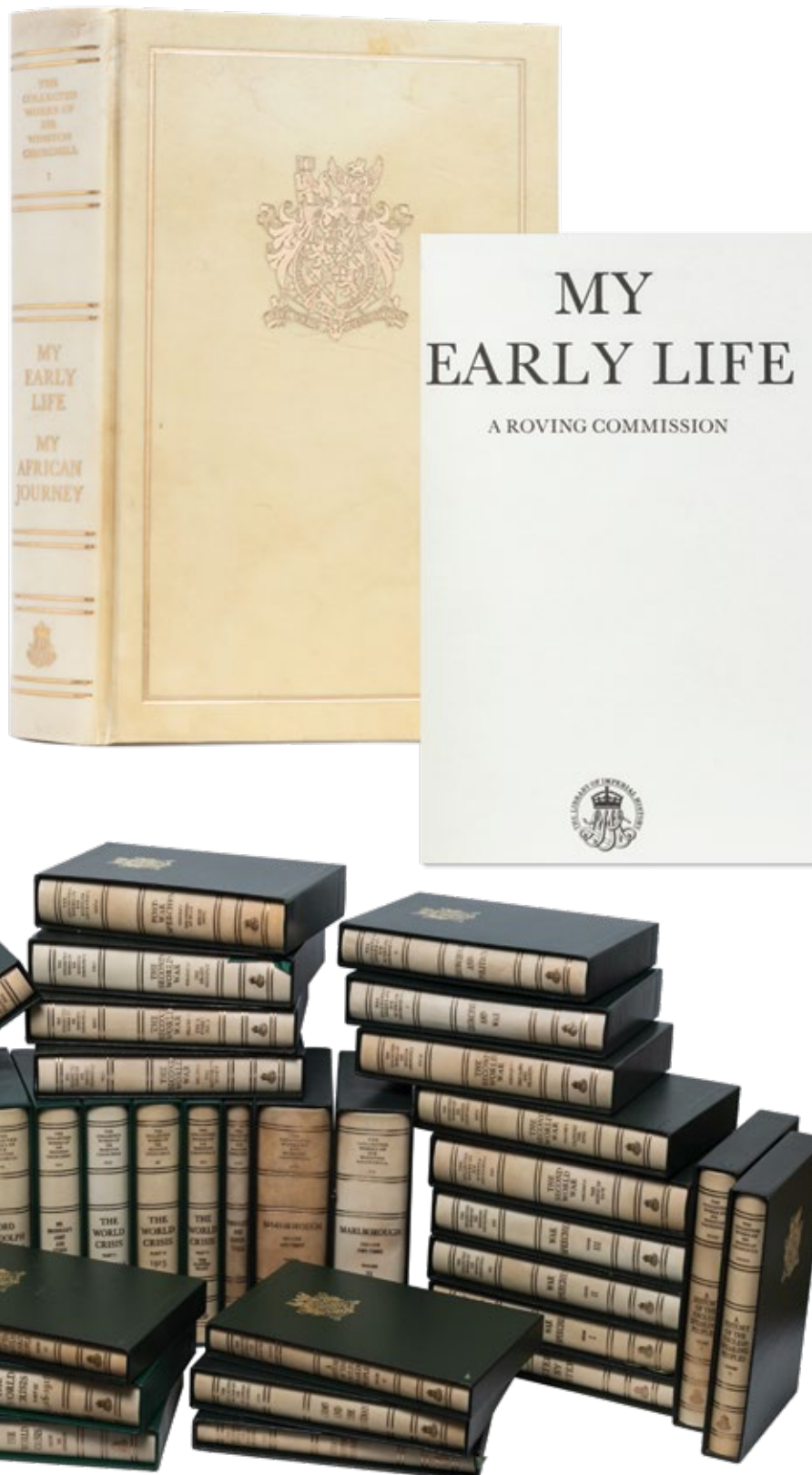
10. Churchill, Winston S.

THE FIRST COLLECTED WORKS [WITH] COLLECTED ESSAYS. CENTENARY LIMITED EDITION (IN 38 VOLS.)

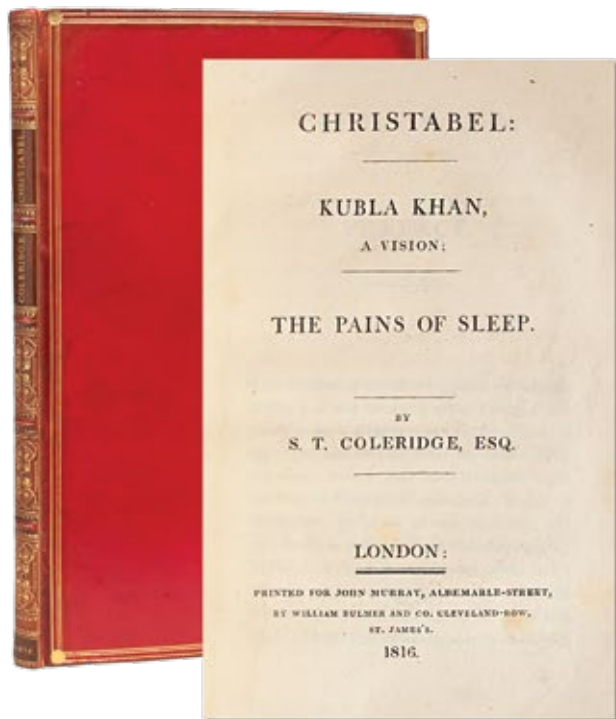
London: Library of Imperial History in association with the Hamlyn Publishing Group Ltd, 1973-1976. First thus. Set number 1321 of 1750. Complete in 38 octavo volumes. Original full vellum with 22-carat gold blocking, including titles to spines, armorial device to front boards and ruling to spines and front boards, marbled endpapers, gilt edges, printed on Archive Long-Life Text Paper. Housed in original green leatherette slipcases stamped with the Churchill arms in gilt. Illustrated throughout. A Near Fine set in Near Fine original publisher's slipcases. Some toning to the vellum, as usual, and slight rubbing to the slipcases, but generally a clean, fresh set.

A sumptuous publication of Winston Churchill's complete works. One of the most significant figures of the 20th century, Churchill's brilliant political and military mind is on full display in this set. The Centenary Edition—the only full collection of all his works—reproduces his 50 books in 34 volumes, with four volumes of essays. “The specifications were titanic: five million words in 19,000 pages, weighing 19 lbs, taking up 4.5 ft of shelf space. To achieve publication, 11 publishing houses in Great Britain, the United States and Canada released their individual copyrights in exchange for the promise that no other complete edition of Churchill works would be published until the expiration of international copyright in 2019” (Richard M. Langworth). The Library of Imperial History went bankrupt before the projected run of 3,000 sets could be completed, so “the print run never exceeded 2,000 copies and only 1,750 sets were ever published” (Cohen). Near Fine.

Cohen AA1; Woods p. 391.



*Hailed as Coleridge's best work, mythical
in its content and creation*



11. Coleridge, S. T. [Samuel Taylor]

CHRISTABEL: KUBLA KHAN, A VISION; THE PAINS OF SLEEP

London: John Murray, 1816. First edition. Bound in full red polished calf by Zaehnsdorf: gilt ruled on the boards, marbled end papers, all edge gilt. Bound without the half-title or ads. With the armorial bookplate of Duff Cooper, First Viscount Norwich, on the front paste-down. A bit of rubbing along the outer joint, but holding well. A few spots of foxing internally, mostly on the binder's blanks. A lovely copy of one of Coleridge's best works.

Mythical in both its content and creation, Kubla Khan emerged from one of Coleridge's laudanum induced dreams. By his own account, Coleridge dreamt of the Mongol emperor not in his historical context as a tyrant, but as a figure of contradiction and artistic complexity. "Coleridge's Khan is a kind of artist, summoning into being with a God-like command not only the beauty of the pleasure-dome but the ordered loveliness of its cultivated gardens, full of sweet smells and tinkling streams, all sheltered from the outside world by robust 'walls and towers'" (Perry). The final product is a poem hailed as one of Coleridge's greatest, and a landmark of Romanticism.

A story of redemption

12. Conrad, Joseph

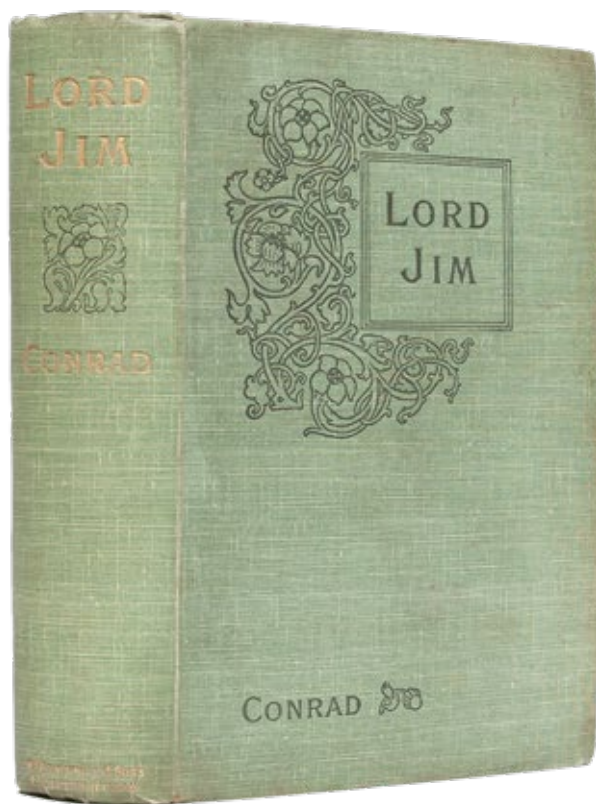
LORD JIM. A TALE

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

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

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

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



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

13. Cook, James; John Hawkesworth

COMPLETE SET OF COOK'S VOYAGES: AN ACCOUNT OF THE VOYAGES UNDERTAKEN BY THE ORDER OF HIS PRESENT MAJESTY FOR MAKING DISCOVERIES IN THE SOUTHERN HEMISPHERE, AND SUCCESSIVELY PERFORMED BY COMMODORE BYRON, CAPTAIN WALLIS, CAPTAIN CARTERET AND CAPTAIN COOK, IN THE DOLPHIN, THE SWALLOW, AND THE ENDEAVOUR

[Together with:] A Voyage towards the South Pole, and Round the World. Performed in His Majesty's Ships the Resolution and Adventure, in the years 1772, 1773, 1774 and 1775 [Together with:] A Voyage to the Pacific Ocean. Undertaken by the command of His Majesty, for making Discoveries in the Northern Hemisphere. London: W. Strahan and T. Cadell, 1773, 1777, 1785. Second edition, First edition, Second edition. Second edition of the 1773 Hawkesworth edition, complete with the "directions for placing the cuts" and The Chart of the Strait of Magellan, which are sometimes lacking. This edition includes the Preface to the Second edition with Hawkesworth's famous rebuttal to Alexander Dalrymple. Three quarto volumes (284 x 227 mm) bound in uniform contemporary calf, expertly rebacked; collating: [xx], xxxvi, [iv, directions for cuts], 456; xiv, 410; 395. Complete with 21 plates and charts in volume 1, 22 in volume 2 and 9 in volume 3, most of which are folding. Internal contents are generally in excellent shape; a few repairs the folding plates, minor foxing, but on the whole an attractive set. A Very Good set.

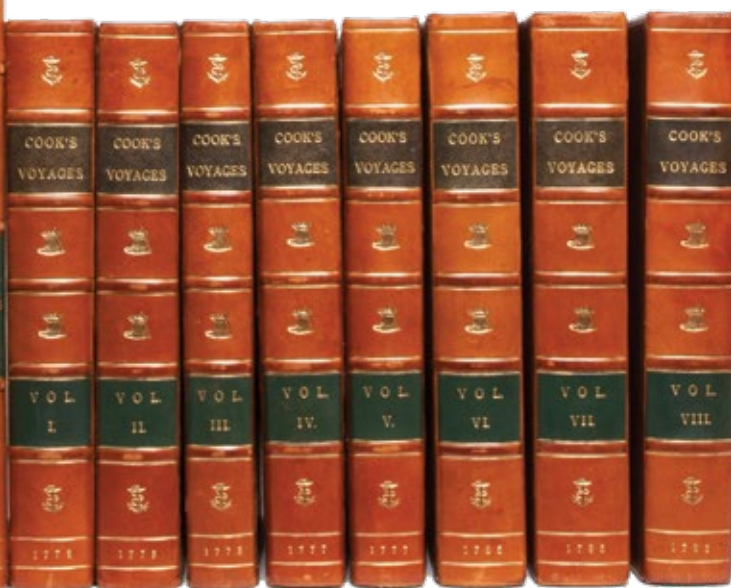
First edition of A Voyage Towards the South Pole. Two quarto volumes (291 x 230 mm) bound in contemporary calf, expertly rebacked; collating: xl, 378; [viii], 396. Complete with 37 plates and charts in volume 1 (including the frontis portrait of Cook), and 27 in volume 2 (including frontis), plus the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

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



"In his three voyages to the Pacific, Cook disproved the existence of a great southern continent, completed the outlines of Australia and New Zealand, charted the Society Islands, the New Hebrides, New Caledonia, and the Hawaiian Islands, and depicted accurately for the first time the north-west coast of America, leaving no major discoveries for his successors. In addition the scientific discoveries in the fields of natural history and ethnology were considerable and the drawings made by the artists were of great significance" (ODNB). On the heels of exploration came imperial exploitation. The Cook expeditions' mapping efforts enabled the British Empire to move safely and efficiently through the oceans in order to establish a world-wide system of economic and cultural control.

Beddie 648, 1216, 1553. PMM 223.



A novel tackling frontier expansion and the resulting conflicts between settler colonials and Indigenous peoples

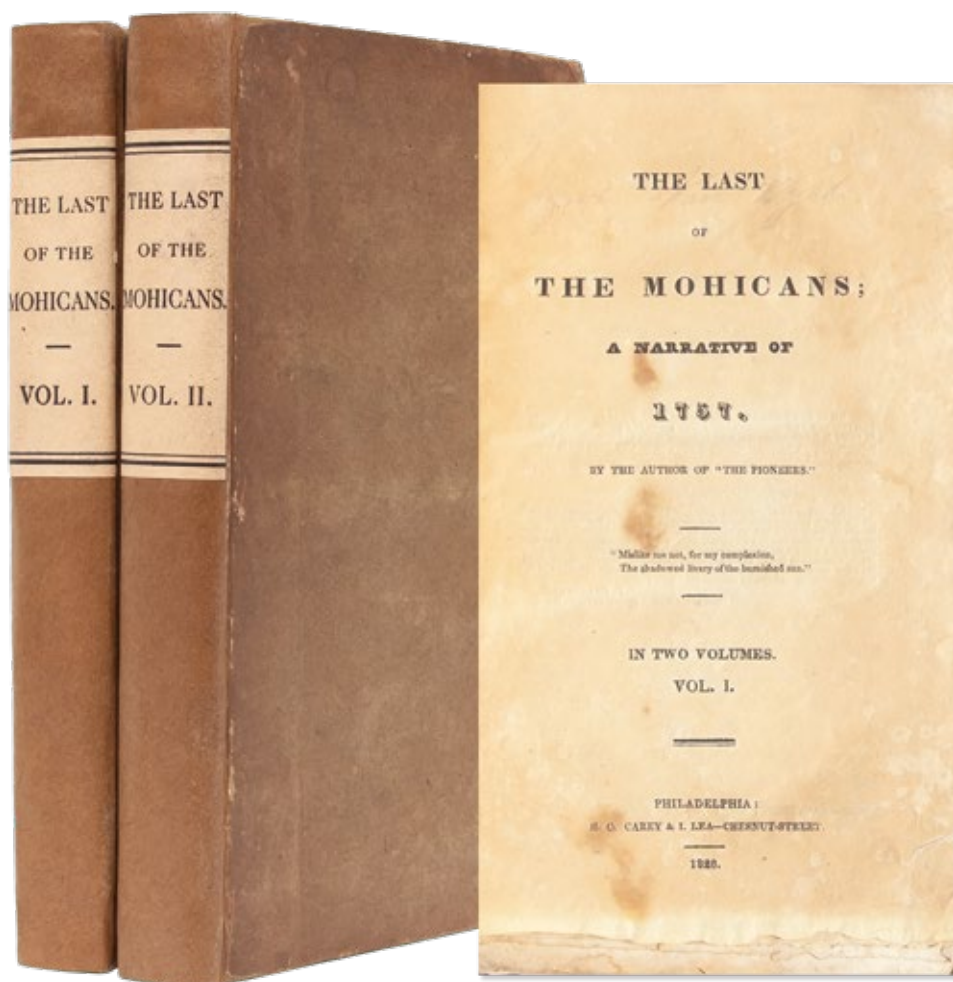
14. Cooper, James Fenimore

THE LAST OF THE MOHICANS

Philadelphia: H. C. Carey and I. Lea, 1826. First edition. An attractive set in original drab paper covered boards (rebacked with new spine labels). All internal contents including end papers original. Pages untrimmed (or varying sizes, as issued). Moderate foxing throughout, as is almost universal with unwashed copies of this book. Book one with all points noted in BAL, book two with the copyright page in state B (no priority). A pleasing example. Housed in a quarter-leather custom clamshell case.

One of the most popular and prolific American authors of the 19th century, Cooper's novels tackled themes that were of great concern in America's frontier expansion and the resulting conflicts between settler colonials and Indigenous peoples. Cooper is remembered particularly for The Leatherstocking Tales, a group of five novels following the life of frontiersman Natty Bumppo, of which The Last of the Mohicans is the second. Set during the French and Indian War, the novel takes place mostly in upstate New York, and centers on the journey of Cora and Alice Munro, the daughters of British Colonel George Munro, who are traveling to the safety of Fort William Henry. The threat of violence hovers over the party from the opening pages. Alice and Cora travel with an evolving cast of characters, including British soldiers, Native scouts, and the famous frontiersman Natty Bumppo. Tenuous alliances make for uneasy traveling conditions, as Cooper's characters are never quite sure whom to trust.

Cooper's novels played a part in establishing popular and problematic caricatures of Indigenous peoples, especially the pervasive myth that Indigenous peoples were disappearing from the early American landscape. Notably, Cooper writes in the Introduction to The Last of the Mohicans that "The whole of that wilderness, in which the latter incidents of the legend occurred, is nearly a wilderness still, though the red man has entirely deserted this part of the state. Of all the tribes named in these pages, there exist only a few half-civilized beings of the Oneidas, on the reservations of their people in New York. The rest have disappeared, either from the regions in which their fathers dwelt, or altogether from the earth." While a celebrated and admired adventure, The Last of the Mohicans also constructed a world in which Native Nations no longer played a part, causing a rhetorical invisibility that fed into the violence of Western expansion. Readers and scholars alike grapple with the legacy of Cooper's works. Numerous film adaptations, particularly one with Daniel Day-Lewis cast as Natty Bumppo, keep these debates about history alive.



"Yours very truly / Ch. Darwin"

15. Darwin, Charles

ON THE ORIGIN OF SPECIES BY MEANS OF NATURAL SELECTION

London: John Murray, 1859. First edition of "the most important biological book ever written" (Freeman), in which Darwin explained his concept of adaptation through natural selection, which became the foundation of modern evolutionary theory; 1,250 copies were printed. This copy has Darwin's distinctive signature clipped from an autograph letter and affixed to the front pastedown.

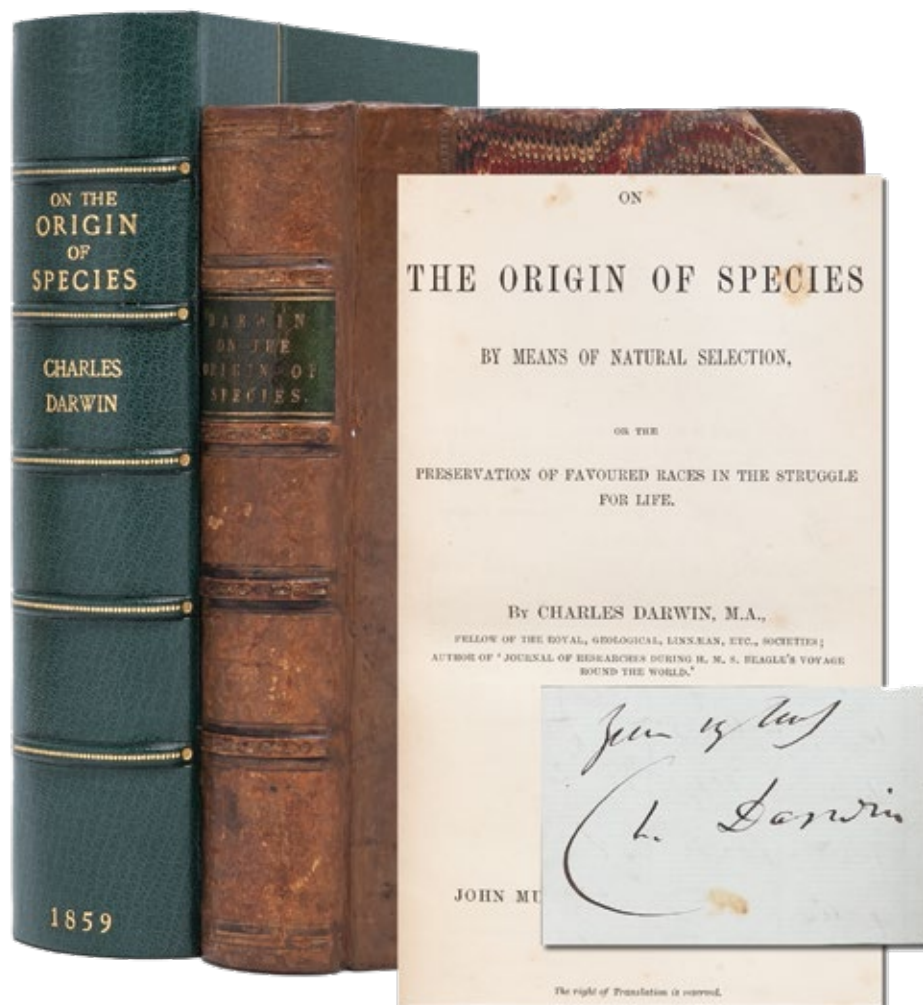
Octavo (187 x 120 mm), gathered and signed in 12s. Near-contemporary half calf, rebacked preserving the original spine, green morocco label, compartments and raised bands tooled in gilt and blind, green surface endpapers, red sprinkled edges. Folding diagram lithographed by W. West. Leather expertly refurbished, corners repaired, endpapers browned from turn-ins, with tiny chip at upper outer corner of the front free, endleaves and first gathering lightly foxed, contents evenly toned and generally clean bar occasional faint finger soiling and marginal emphasis in pencil to pp. 473–4, 485–6, and 489. A Very Good + copy.

Provenance: with the ownership inscriptions, on the front free endpaper recto and verso respectively, of the sportsman and amateur ornithologist Francis Hornby Birley (1850–1910; dated 1886 and addressed Dormansland) and his son, the neurologist James Leatham Birley (1884–1934; dated 12 July 1905). Francis won the FA Cup three times and made two appearances on the English national team; James is best known for his pioneering research into fatigue and stress in Air Force pilots during the First World War. Caroline Birley (1851–1907), Francis's sister and James's aunt, was an accomplished geologist and fossil collector; she willed her private collection to both the Natural History Museum in London and the Manchester Museum.

The Birley and Darwin families are connected through the Platt Hall estate in Lancashire, the main house of which was built in the mid-1760s for John and Deborah Carill-Worsley. Their descendants owned the estate until 1907 but periodically leased the Hall to tenants. The Birley family enjoyed one such tenancy, c.1800, and "intermarried with the Hornby family and became Lords of the Manor, maintaining the bloodline whenever they needed to exercise wealth and influence" (Russell). The Darwin family is linked to Platt Hall by the marriage in 1840 of John and Deborah's grandson Charles Carill-Worsley (1800–1864) to Mary Jane Darwin (1817–1872). They lived at Platt Hall, which was re-occupied by the Carill-Worsley family from 1841. Mary Jane was the daughter of Francis Sacheverel Darwin and a cousin of Charles Darwin.

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

Dibner 199; Freeman 373 (binding variant a, advertisements variant 3, no priority); Garrison-Morton 220; Horblit 23b; Norman 593; Printing and the Mind of Man 344b. Ernst Mayr, introduction to the Harvard University facsimile edition, 1964; Allan Russell, "Platt Hall, Rusholme", 100 Halls Around Manchester blog, 2020, available online. Very Good +.



A rare copy of Dombey and Son in the publisher's deluxe morocco binding

16. Dickens, Charles

DOMBEY AND SON

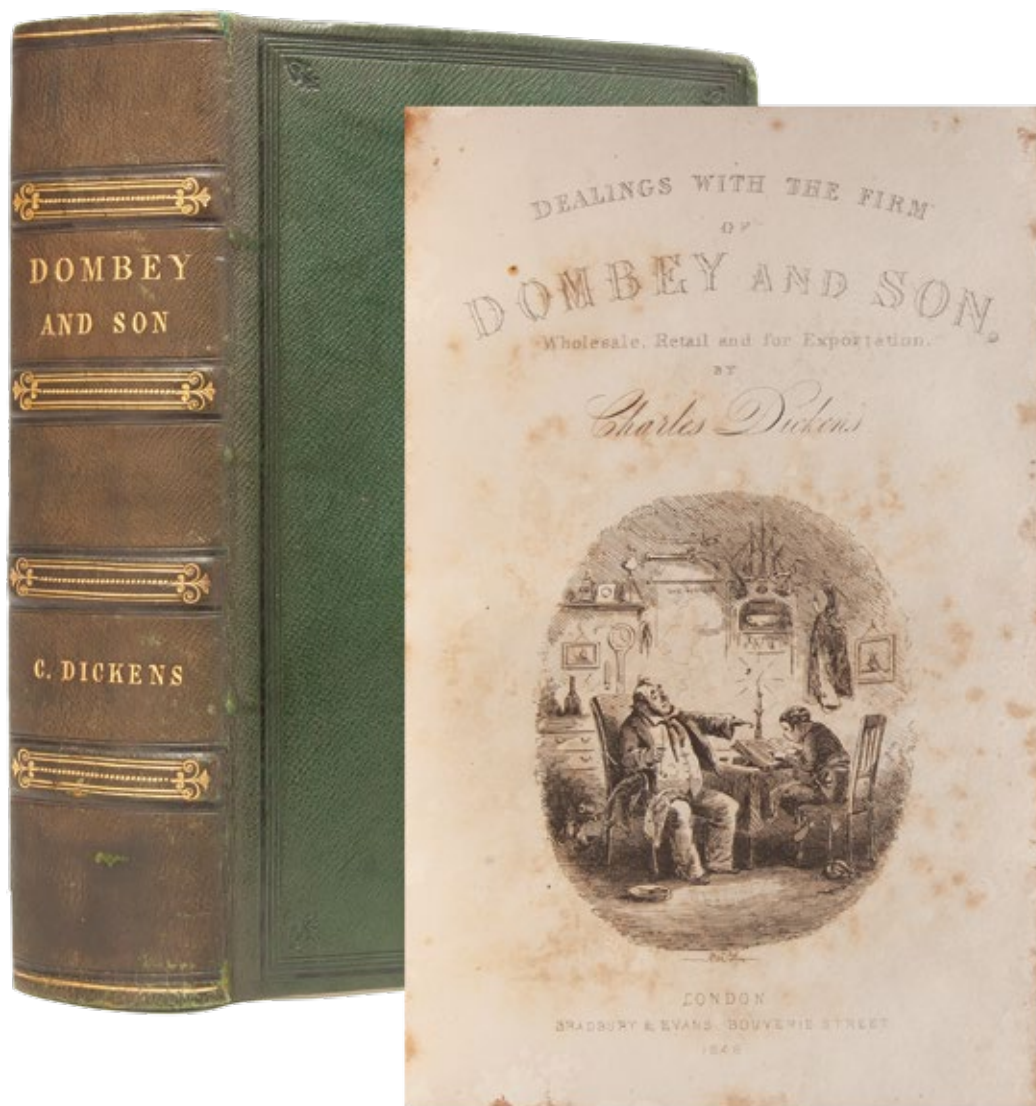
Extra-illustrated

London: Bradbury and Evans, 1848. First edition. A lovely, Near Fine copy of the book in the publisher's full green morocco. Spine titles stamped in gilt, all edges gilt, pale yellow end-papers. Complete with half-title, 2-line errata leaf (bound at the end) and all 40 original plates. Extra-illustrated with the additional 12 plates by H. K. Browne (Phiz) produced by Chapman and Hall in 1848 (produced in two parts, a first set of 8 additional plates and a second set of 4 additional plates, all depicting characters or scenes from the novel). Some foxing to the plates, as usual. With the first appearance of a "dark" plate in a Dickens' work, used more extensively in later novels like Bleak House and Little Dorrit.

The last copy at auction in the publisher's full morocco binding made 5,625 pounds at Sothebys in 2019 (part of the Larry Drizen collection) and did not include the rare extra suite of twelve Phiz plates produced by Chapman and Hall.

Dombey and Son tackles a number of key themes that appear throughout Dickens' authorial career—concerns about family duty, class position, child welfare, and the dangers of arranged marriages in particular. As the titular Dombey builds his shipping company, he fantasizes that his son will someday take over the business and continue his legacy. But England is changing rapidly due to the effects of industrialization, and its effects ripple throughout Victorian culture. One symbol of industrialization's promise (and its perils) is the railroad. In chapter six, Dickens calls the railroad's impact a "great earthquake." Dombey and Son grapples with the effects of industrialization, and the railroad is one of the novel's symbols for this momentous era. Near Fine.

Smith 8.



A great detective's debut: the first Sherlock Holmes story and the author's first published work

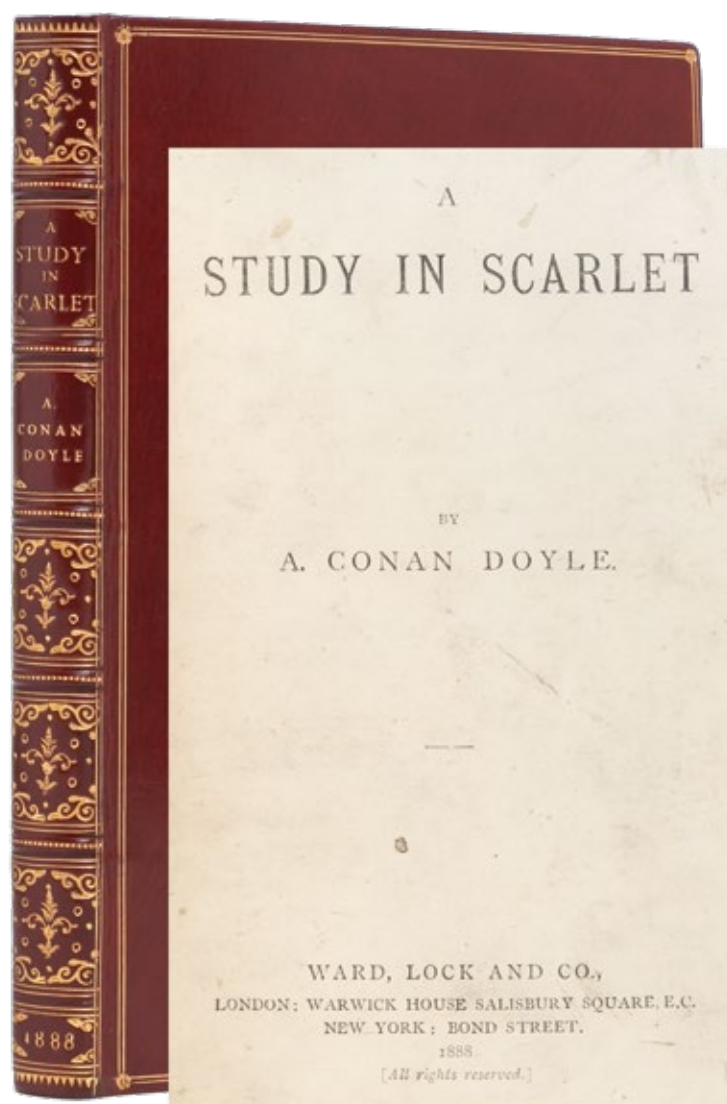
17. Doyle, Arthur Conan

A STUDY IN SCARLET

London: Ward, Lock and Co., 1888. First edition, second printing. First edition in book form of the first Sherlock Holmes story (preceded only by the story's appearance in Beeton's Christmas Annual 1887). Second impression with mis-spelling "younger" for younger in the second paragraph of the publishers' preface. A fine copy. Octavo (7 1/4 x 4 3/4 inches; 185 x 121 mm.). [iii] title; [iv] blank; [v] publisher's preface (with paragraph 2, line 3: younger); [vi] blank; [vii] contents; [viii] blank [1]- [169]; [170] blank; advertisements; [171- 182] pp. With six line drawings within the text by Charles Doyle, the author's father, on pp. 32, 57, 64, 98, 124, 158. The title-page has been very neatly repaired at the edges and pp. 75-78 with very slight fore marginal loss not affecting text. Bound without the leaf of advertisements preceding the title-page and the last leaf of advertisements at the end (pp. 183/4). Handsomely rebound in late nineteenth century style full red polished calf, covers double-ruled in gilt, spine with five raised bands decoratively tooled and lettered in gilt in compartments, gilt decorated board edges and turn-ins, cockerel endpapers, all edges uncut.

A Study in Scarlet was Doyle's first published work and the first story featuring Sherlock Holmes and Dr. Watson. Doyle's detective duo inspired countless stories and multiple film and TV adaptations. A Study in Scarlet's story is told in two parts; it first follows Holmes and Watson as they investigate the murders of two Americans, and the latter half shifts the location to Utah to reveal why the men were killed. Some have critiqued Doyle's harsh views on The Church of Jesus Christ of Latter-day Saints expressed in the text. Interestingly it was also the first mystery story to include a magnifying glass! Doyle began writing the story in 1886, but faced multiple rejections before it was published in "Beeton's Christmas Annual" for 1887 and then produced in book form the following year. Charles Doyle, Conan Doyle's father, produced the illustrations for this version. A rarity and keystone book for any collector of either Detective Fiction, Modern Literature or indeed for any collector of high spots.

Green and Gibson A1a.i.; De Waal 417



Some of the earliest and most iconic stories following Sherlock Holmes as he uses logic to uncover the truth

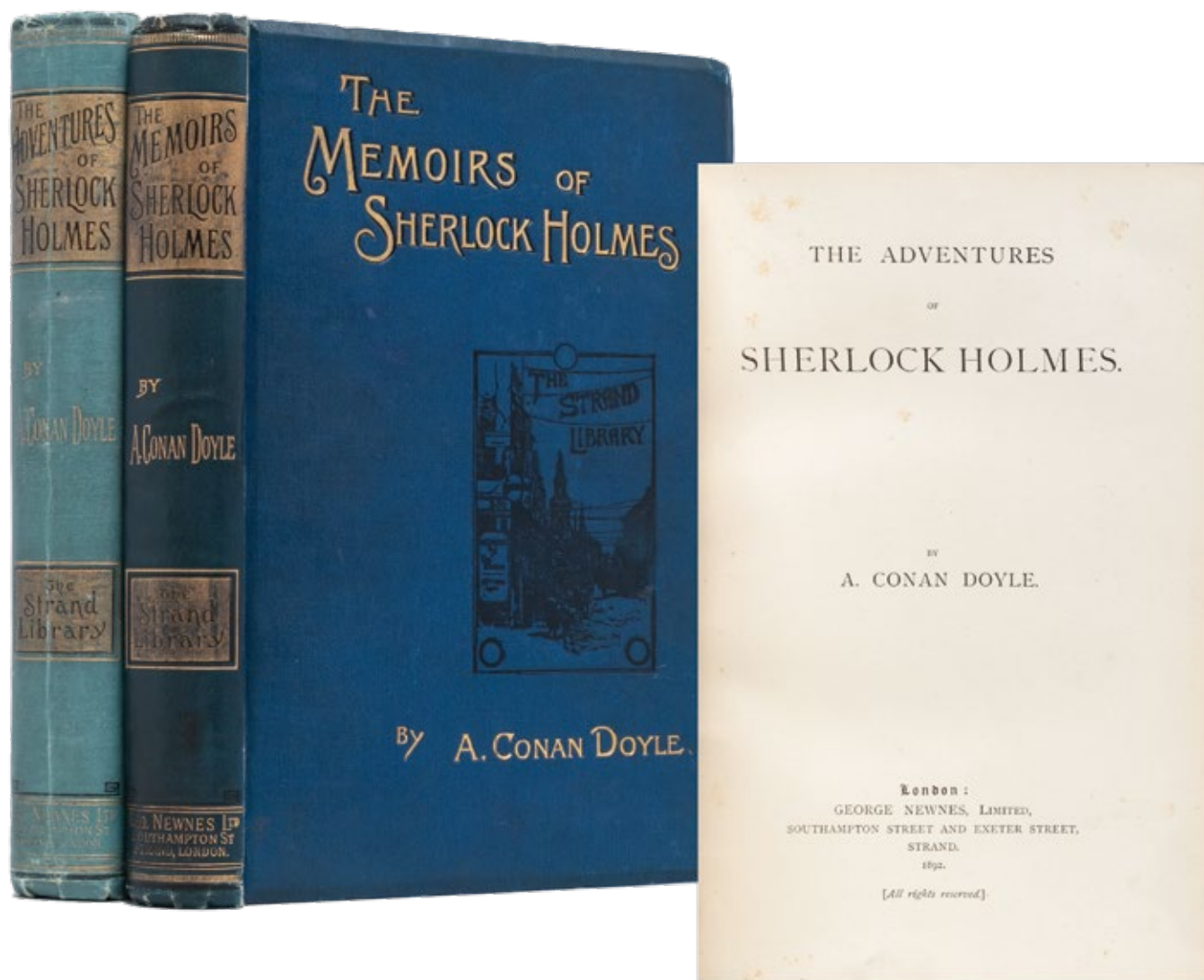
18. Doyle, Arthur Conan

THE ADVENTURES OF SHERLOCK HOLMES [WITH] THE MEMOIRS OF SHERLOCK HOLMES

London: George Newnes Ltd., 1892, 1894. First editions. Original blue publisher's cloth bindings stamped in gilt and black. All edges gilt. Handsome, Very Good copies overall. Inner hinges expertly tightened in both volumes. Adventures with all first edition points including blank sign on the front board, and "Miss Violent" uncorrected on page 317. Crease running up the spine of Adventures and a contemporary owner's name on the half-title. Light to moderate foxing in both volumes.

Containing the earliest twelve stories in a series that would make author Sir Arthur Conan Doyle and his investigator character infamous. Told from the perspective of Sherlock Holmes' loyal side-kick Mr. Watson, the stories fit within the field of Victorian literature that used fiction to comment on social injustice. Relying unflappably on logic to uncover the truth at the base of each case he confronts, Sherlock Holmes encourages readers to think past their own biases and prejudices when assigning guilt and blame. Notably, Doyle himself had studied medicine and drew on his own experience in the sciences when writing his stories.

Memoirs includes the first publication in book form of eleven popular Sherlock Holmes stories, including "The Final Problem" which introduces Holmes' adversary, the inimitable Professor Moriarty. Hailed as the most frequently portrayed literary character on film, Sherlock Holmes has for generations fascinated mystery aficionados with his deft observations, his extensive knowledge of forensic science and logic, and his fearlessness. While Memoirs closes with conflict between Moriarty and Holmes—seemingly to the death—the revelation of his staged demise and his reemergence in later novels solidified his literary immortality. A cornerstone of detective fiction. Very Good.



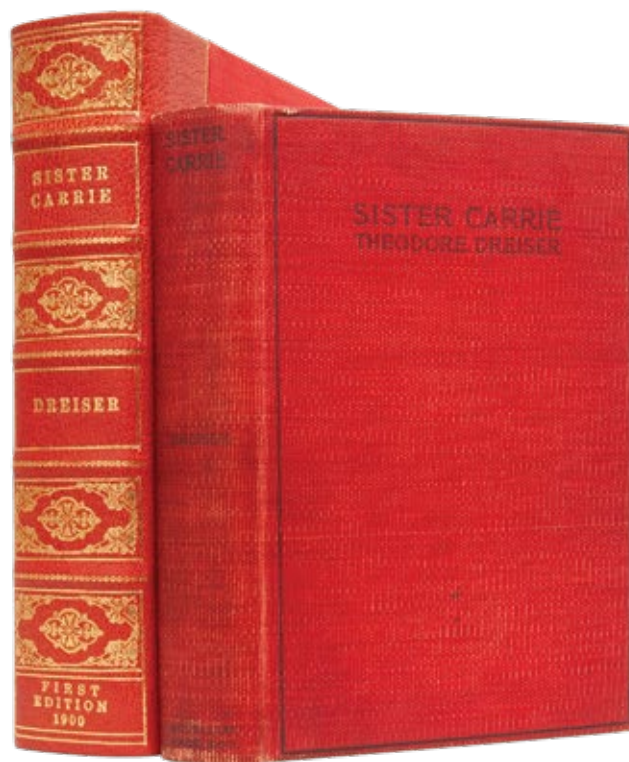
A lovely copy of the author's first book

19. Dreiser, Theodore

SISTER CARRIE

New York: Doubleday, Page & Co., 1900. First edition. A Near Fine copy of the book. Subtle repairs to the inner hinges, very slight wear to the boards, otherwise a sharp copy. Housed in a quarter-leather red custom clamshell case.

"An eighteen year old girl without money or connections ventures forth from her small town in search of a better life, in Theodore Dreiser's revolutionary first novel. The chronicle of Carrie Meeber's rise from obscurity to fame—and the effects of her progress on the men who use her and are used in turn, aroused a storm of controversy and debate upon its debut in 1900. The author's nonjudgmental portrait of a heroine who violates the contemporary moral code outraged some critics, including the book's publisher, Frank Doubleday, who tried to back out of his agreement his firm had made with Dreiser. But others were elated—and Dreiser's compelling plot and realistic characters continue to fascinate readers" (Dover). Listed as one of The Guardian's 100 Best Novels, the book was banned for immortality in 1916. Near Fine.



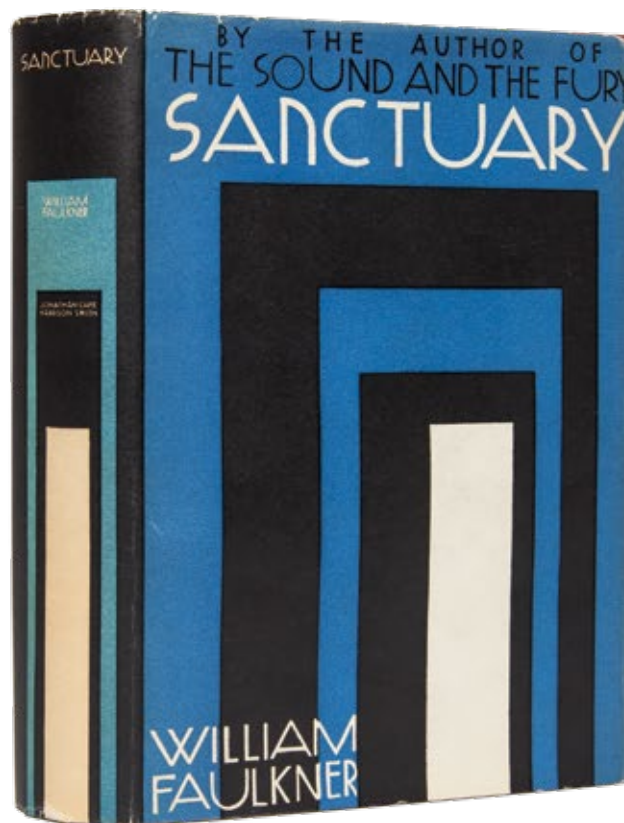
*Faulkner's exploration of modern morality
and the fall of men*

20. Faulkner, William

SANCTUARY

New York: Jonathan Cape & Harrison Smith, 1931. First edition. A lovely, Near Fine copy of the book with a previous owner's bookplate on the front paste-down and some minor dampstaining to the rear end leaves, otherwise a bright, crisp copy. In a Very Good+ to Near Fine dust jacket with the spine panel a bit toned and two clean tears on the rear panel, without loss (the larger about an inch long and a corresponding crease across the panel). Completely unrepared and unrestored, and presenting very well. This copy with grey pattern on the magenta end-papers, and price of \$2.50 on the bottom of the front flap.

Faulkner's controversial prohibition era novel was a commercial and critical success; and along with his novels *The Sound and the Fury* and *As I Lay Dying*, *Sanctuary* led to his Nobel Prize for literature in 1949. "The theme of *Sanctuary* is the discovery of reality with the concomitant discovery of evil...instead of victory and moral vindication, [the characters] receive a stunning kind of defeat...the traditional society has given place to a modern world in which amoral power is almost nakedly present" (Brooks). A stirring exploration of the modern world and the fall of men. Near Fine in Very Good + dust jacket.



With three watercolor portrait miniatures under glass, sumptuously extra-illustrated

21. [Fine Binding - Cosway style] Forster, John

THE LIFE AND ADVENTURES OF OLIVER GOLDSMITH (EXTRA-ILLUSTRATED IN 3 VOLS.)

London: Bradbury and Evans/Chapman & Hall, 1848. First edition. Three octavo volumes (8 x 4 7/8 in; 204 x 123 mm.) collating: xvii, [4], 232; 233-448; [2], 451-704 pp. A fine set with etched half-title, three additional title-pages printed in red and black, and fifty black and white text illustrations as issued, with over seventy-five extra engraved portraits and views. Bound c. 1930 by Sangorski and Sutcliffe for Brentano's (stamp-signed) in full crushed teal blue morocco over beveled boards with elaborate gilt-rolled borders and gilt-tooled frame. Spines with five raised bands elaborately decorated and lettered in gilt in compartments. Gilt-ruled board edges, broad, gilt-rolled dentelles. Gilt-tooled beige morocco doublures featuring three watercolor portraits in sunken panels bordered with red morocco under glass of Oliver Goldsmith, Samuel Johnson, and David Garrick respectively, with gilt laurels. White moiré silk flyleaves. Beveled edges. All edges gilt. Some expert repairs to the outer joints of each volume. With the bookplate of Samuel Wieder. Housed in the original felt-lined, marbled paper-covered slipcase with blue morocco edges.

This biography details the life of Anglo-Irish author Oliver Goldsmith (1730-1774), probably best known for his novel *Vicar of Wakefield* (1766), the most popular book of the 18th century. Here however readers encounter a different side to his craft. Part of The Aldine Poet Series—a twenty-year long and fifty-three volume project of new editions of classic British poets from Chaucer through to the nineteenth century—this book highlights Goldsmith's poetry. Apart from poetry and novels, Goldsmith wrote plays and legend has it, the children's story *The History of Little Goody Two-Shoes*. Goldsmith was a noted Irish wit and a member of Samuel Johnson's famed literary club, who Johnson praised in a memorial epitaph as: "In genius, vivid, versatile, sublime. In style, clear, elevated, elegant." Contemporaries celebrated Goldsmith's ability to craft deceptively complex characters, most notably in the case of Charles Primrose, the vicar from *The Vicar of Wakefield*.

The story of the Sangorski & Sutcliffe Bindery reads like something out of a novel—when two of Douglas Cockrell's talented apprentices, Frances Sangorski and George Sutcliffe, were laid off during an economic downturn they began working out of an attic. Eventually their bindery would be famous for its intricate multicolored leather inlays and elaborate gold and jeweled bindings. Although named after the English miniaturist Richard Cosway (1742-1821), the desirable "Cosway Binding" with its jewel-like portrait miniature set into a fine binding was first developed at the turn of the century by J.H. Stonehouse, director of London's Henry Sotheran Booksellers. Their miniatures were painstakingly crafted by the talented painter Miss C. B. Currie (1849-1940). As the style grew in popularity, other publishing houses quickly began to reproduce this technique—each developing their own desirable take on the aesthetic—referred to as "Cosway style." Near Fine.



*The first three chapters of Genesis with two original watercolors and
an original unpublished Pochoir plate in a superb art deco binding*

22. [Fine Binding - Gonin] Schmied, Francois-Louis (illustrator); Joseph Charles Mardrus (translator)

LE CREATION

Paris: F.K. Schmied, 1928. Number 8 of 175 copies signed by the artist, from a total edition of 195. This unique copy with two original watercolor drawings and an original color wood-engraved pochoir variant of plate XI "Le Glaive Flamboyant" which was not used. Folio (13 3/8 x 9 5/8 inches; 340 x 245 mm.). Printed on Velor Paper. Twelve color-printed wood-engraved pochoir plates by Schmied, (numbers I -VIII & X signed by Schmied in pencil), twenty-eight color-printed text illustrations throughout, most plates and illustrations heightened in gold or silver, with a twenty-two leaf decomposition of plate VIII, and with an additional forty-two leaf suite of the wood-engravings printed in black.

All leaves mounted on stubs: Front wrapper, verso blank; [4, blank], [2, half-title, verso blank], [2, original signed full-page aquarelle (a larger version of the smaller 'text' illustration on page XXII, verso blank)], [2, original signed aquarelle "Variante from l'Adam" (a variation of plate 7 on page XXIX)], [2, Dedication from Mardrus to Schmied, [verso] limitation statement, [1-2, title-page, verso blank], 3-16, Preface, [1]-[LXXXIX, verso blank], [6, blank], [2, Suite des gravures en couleurs de l'exemplaire, numbered and signed in pencil "8 15/xx F.L. Schmied", verso blank], [Duplicate suite of color illustrations 28 leaves printed on Chine, one signed in pencil by Schmied], [2, blank], [Rejected color plate "Planche dite = refusée / Cette composition a été remplacée par moi / dans l'ouvrage, par la Planche no. XI / F.L. Schmied"], [Decomposition of plate VIII "Frontispiece - L'Eden" (The Garden of Eden) 22 leaves], [2, blank], [Suite-témoin des gravures sur bois de l'exemplaire numbered and signed in pencil "8 F.L. Schmied", verso blank], [42 leaves], [2, blank] pp. Occasional very minor offsetting from color plates to opposite text leaf.

Bound by Gonin ca. 1928, signed in gilt on front turn-in. The superb binding designed by Schmied for the publishers featuring an adaptation of the first plate "La Création". Maroon morocco over red morocco, front cover with large vertical inlaid mosaic panel of pink and two shades of brown Stingray Shagreen. At the top and bottom of this panel are two small and two large inlaid panels of dark brown and light brown morocco. The title "La Création" is inlaid in tan morocco and the foreedge of the board is decoratively ruled in silver. Smooth spine lettered in gilt, lower cover with similar foreedge of the board design - but in gilt. Gilt-ruled inside covers surrounding doublures of olive green calf with linear decorations in tan morocco and gold and silver fillets, red and gold cloth decorated endleaves, blue marbled endpapers, all edges uncut. Housed in a later suede-lined, red morocco edged slip case by Isabelle Devauchelle. Loosely inserted is slip with "2 aquarelles originales", the original typed catalog description of Parisian bookseller Pierre Chretien with his silver book ticket.

Raised by bibliophile parents, the brothers André and Philippe Gonin first opened their publishing house in 1920 and ran the shop in Paris until 1939, when they relocated to Lausanne. Driven to produce high quality illustrated classics for collectors, like Virgil's Georgics with woodcuts by Maillol, their publications remain desirable. This book reproduces the first three chapters of Genesis, which spans the creation of the world to Adam and Eve's expulsion from the Garden of Eden. Here the material choice for the inlaid binding (stingray leather) speaks directly to the book's major themes—namely the God's benevolence and power. For some Christians, stingrays signify the power of faith. Descriptions of the creatures can be found in ancient texts as well as in medieval bestiaries.

Ritchie 27 (p. 33).



An early edition in a superb multi-colored inlay binding by Kelliegram

23. [Fine Binding - Kelliegram] Carroll, Lewis

ALICE'S ADVENTURES IN WONDERLAND

London: Macmillan, 1872. Early edition. Twenty-Ninth Thousand printed on the title page. Small quarto (7 x 4 5/8 inches; 178 x 117 mm.). [xii], [1]-192 pp. Wood engraved frontispiece with original tissue-guard, numerous wood-engraved text illustrations. A few very light marginal smudges. Bound ca. 1910 by Kelliegram of London, stamp-signed in gilt on rear turn-in. Full hunter green crushed levant morocco, the covers beautifully decorated with multi colored leather inlays depicting ten different Alice characters. The front cover with a large central inlay of the Mad Hatter, surrounded by Father William's Son, the Dodo, the Mock Turtle and the Duchess, all within a gilt-stamped frame. The rear cover similarly decorated with a large central inlay of the White Rabbit, surrounded by the Mouse, the Duck, the Eaglet and the Cheshire Cat, all within a gilt-stamped frame. Spine with five raised bands decoratively tooled and lettered in gilt in compartments, gilt ruled board edges and turn-ins, ochre silk liners and endleaves, all edges gilt.

"On the surface, Alice's Adventures in Wonderland is a paradise of puns, paradoxes, and anthropomorphism. Underneath, it is a deeply honest portrayal of childhood and adulthood. What unites Carroll's wordplay and analytical anomalies with truth is Alice. She...fumbles through strange, increasingly grown up encounters, and remains honest and curious all the while. She is courageous in the act of growing up...Carroll's classic is an absurd yet magnificently perceptive form of entertainment unlike anything that came before or even after it" (Allen). Alice's impact was immediate. At a time when most children's books were highly didactic and focused on clear-cut morality, Wonderland offered something new and fantastical; it gave young readers an opportunity to be amused, to sort through logical puzzles, and to imagine a world unlike any other in literature. Thanks in part to Carroll, "children's books entered a new, more fantastical phase: instruction with delight" (Allen).

With its amazing whimsical design, this copy is a prime example of a Kelliegram binding. Known for their highly detailed pictorial inlaid color leather bindings, the London-based firm Kelly and Sons was one of the longest running in the trade. Started in 1770 by John Kellie, various family members continued the business into the early twentieth century. Charming, beautiful, and occasionally whimsical, the inlaid designs were often inspired by in-text illustrations. Fine.



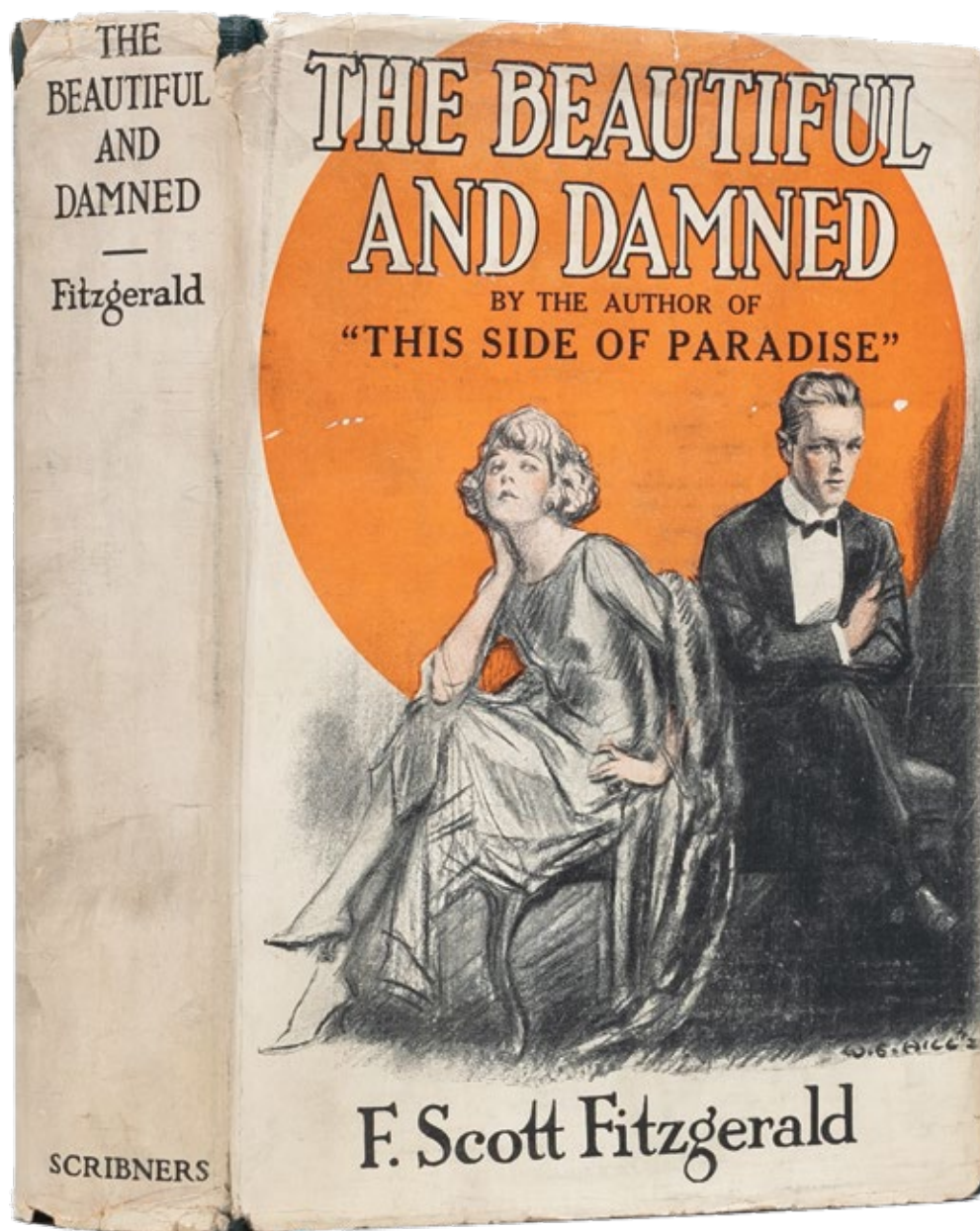
Fitzgerald's dazzling novel of greed and vice in the Jazz Age

24. Fitzgerald, F. Scott

THE BEAUTIFUL AND DAMNED

New York: Charles Scribner's Sons, 1922. First edition. A lovely, Near Fine copy of the book in a Very Good unrestored dust jacket. Previous owner's name and Baltimore address (dated March 4th, 1922) on the front end paper. Top edge a bit dusty, but the boards are fresh and the spine gilt is very bright. Very Good dust jacket with small chips and tears at the spine ends and corners. First issue book and jacket with the title in white (outlined in black).

"Set in an era of intoxicating excitement and ruinous success, changing manners and challenged morals, F. Scott Fitzgerald's second novel chronicles the lives of Harvard-educated Anthony Patch and his beautiful, willful wife Gloria. This biting ironic story eerily foretells the fate of the author and his own wife Zelda—from its giddy romantic beginnings to its alcohol-fueled demise. A portrait of greed, ambition, and squandered talent, *The Beautiful and the Damned* depicts an America embarked on the greatest spree in history, a world Fitzgerald saw with clear eyes...One of his best known works, Gertrude Stein correctly predicted it 'will be read when many of his well-known contemporaries are forgotten'" (Wolff). Near Fine in Very Good dust jacket.



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

25. Fitzgerald, F. Scott

TENDER IS THE NIGHT

New York: Charles Scribner's Sons, 1934. First edition. A Fine copy of the book (one that has always had its jacket) with correspondingly bright spine gilt and clean boards. A touch of staining to the fore-edge of the page-block affecting 25 or so leaves. In a Very Good + original dust jacket with the \$2.50 price and correct reviews by Eliot, Mencken and Rosenfeld on the front flap. Jacket toned on the spine and with old tape stains on the verso at the spine ends, not affecting the front of the jacket. Overall a very presentable copy of the book in jacket. Housed in a custom clamshell case.

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

Printed in a relatively small print run, so attractive copies are uncommon. Fine in Very Good + dust jacket.



First edition, first issue of Fleming's first James Bond novel

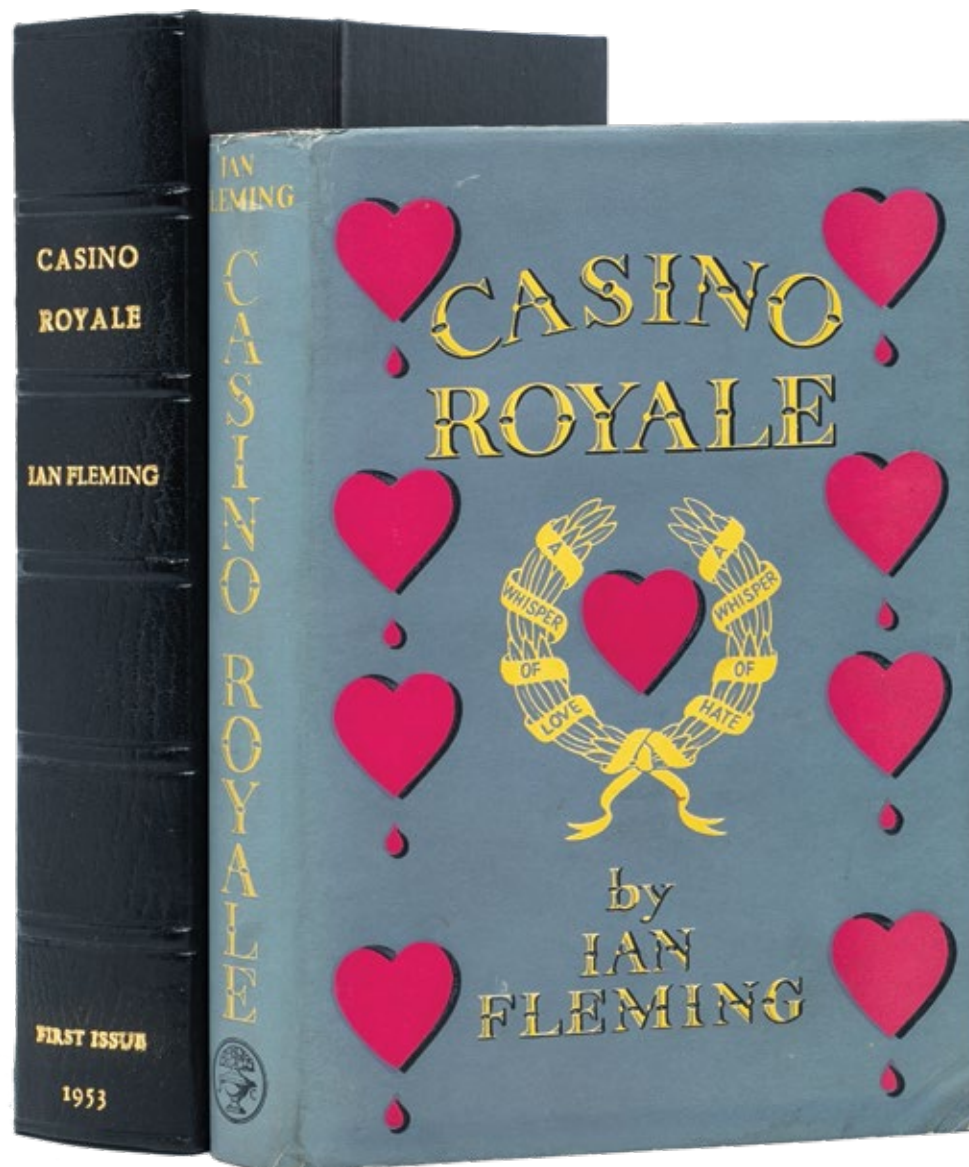
26. Fleming, Ian

CASINO ROYALE

London: Jonathan Cape, 1953. First edition, first impression, in the first issue dust jacket, without the Sunday Times review on the front flap. According to Biondi and Pickard, the jacket "is genuinely rare in fresh condition", as here. Octavo. Original black boards, spine lettered in red, heart device on front cover in red, bottom edge untrimmed. Book clean and appearing unread. Dust jacket without chips or tears, but with a thin line of offsetting (mostly visible on the lower edge of the rear panel and flaps), likely from an old-style jacket protector. From the collection of Jon Gilbert, the Fleming bibliographer, with his bookplate and typed description laid in. Housed in a black quarter-leather custom clamshell. A Near Fine copy in like dust jacket.

Fleming's first James Bond novel—where the world renowned series began. Casino Royale follows Bond as he attempts, over a game of cards, to ruin evil banker and KGB member Le Chiffre. The book also introduces the characters of Vesper Lynd and Felix Leiter. Fleming wrote the book at a furious pace—it took two months—from his estate in Jamaica. The idea from the novel came from Fleming's own experience serving in the Naval Intelligence Division of the Admiralty during World War II. He went on a trip to Portugal which, because of its neutrality, was home to spies from both Axis and Allied powers and it's thought Fleming lost a great deal of money playing cards against a high level German spy. The book inspired a 1967 comedy, starring David Niven, Woody Allen, and Orson Welles as well as a more faithful 2006 adaptation with Daniel Craig, Eva Green, and Mads Mikkelsen. In a contemporary review in The Daily Telegraph, John Betjeman wrote: "Ian Fleming has discovered the secret of the narrative art ..." Near Fine in Near Fine dust jacket.

Biondi & Pickard 40; Gilbert Ala (1.1)



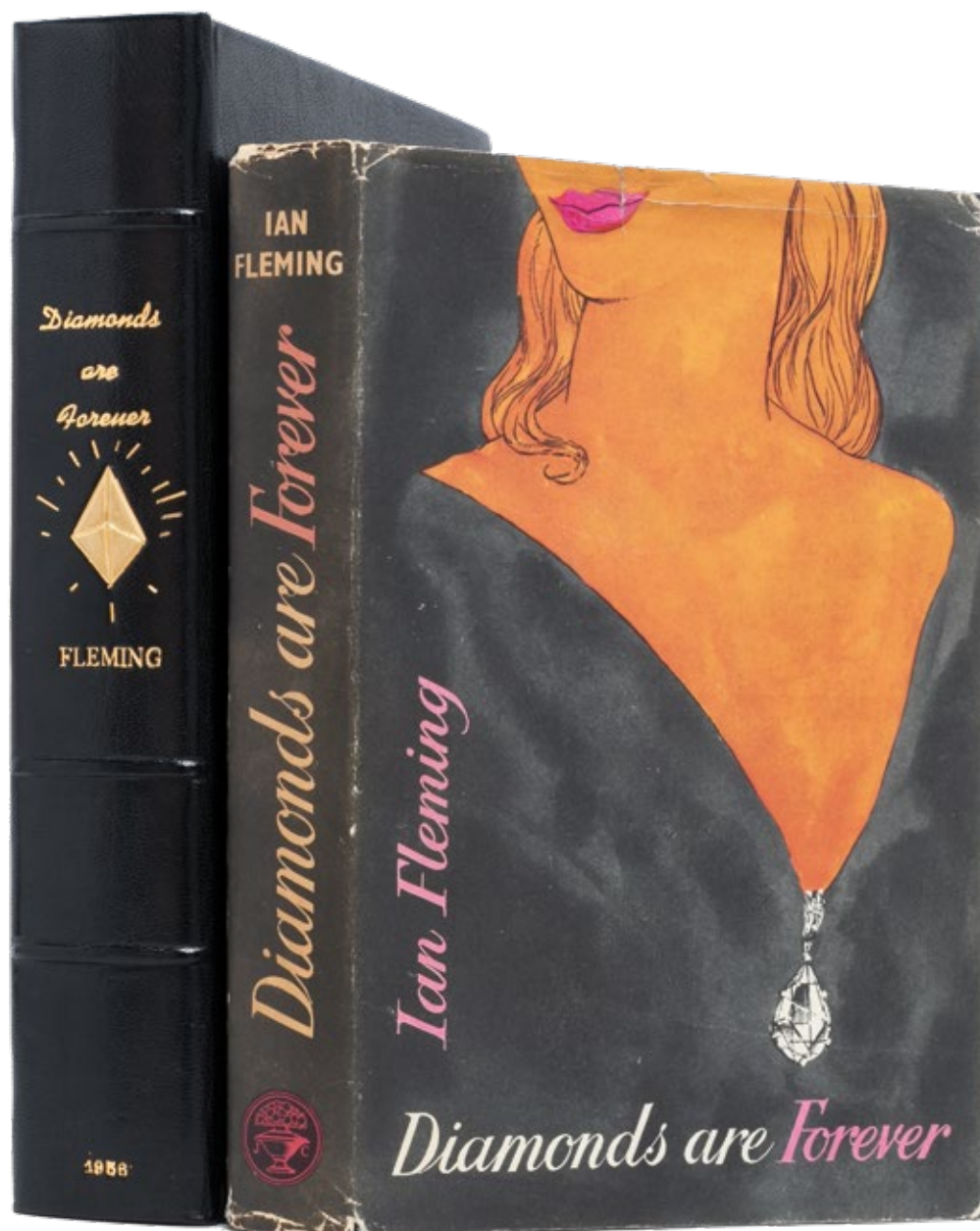
A handsome copy of one of the most famous Bond books

27. Fleming, Ian

DIAMONDS ARE FOREVER

London: Jonathan Cape, 1956. First edition. A Near Fine copy in Very Good+ dust jacket. Book with one spot on the front board and slight impressions on the rear board and spine. Light foxing to the closed text block and preliminary and terminal leaves. Spine lettered in silver. Date of "27 March 1956" stamped in purple ink on the rear end paper (the day after publication). Dust jacket publisher clipped on the corners, but retaining the original price. Slight toning to the spine and minor wear at the extremities (with 2 small chips). A few short tears (unrepaired), but generally a handsome copy of the first impression. Housed in a custom, black, full-morocco clamshell case.

Lauded as one of the fifty greatest British writers since 1945 by The Times, Ian Fleming sold over thirty million Bond novels within his lifetime. Fleming wrote his fourth Bond novel, *Diamonds Are Forever*, while at his Goldeneye estate in Jamaica after reading an article on diamond smuggling. In this novel, Bond investigates a diamond smuggling ring in Sierra Leone and traces it to the Spangled Mob, a ruthless American gang run by Jack and Seraffimo Spang. Acting as a diamond smuggler, Bond infiltrates the mob and meets Tiffany Case, a beautiful gang member who assists him in shutting down the ring. The book was well received and later adapted into a film starring Sean Connery. Near Fine in Very Good + dust jacket.



A splendid example of Miss Currie's work

28. [Fore-Edge Painting] Currie, Miss C.B. (artist); Oliver Goldsmith

THE MISCELLANEOUS WORKS OF OLIVER GOLDSMITH

London: Macmillan and Co., 1902. The Globe edition. Octavo (7 ¹/₈ x 4 ³/₄ inches; 180 x 121 mm.). [ii, Miss Currie signed limitation, verso blank], [i-v], vi-lx, [iii], [1]-695, [1] pp. Inserted photogravure portrait frontispiece of "Mr. Quick as Tony Lumpkin". Laid-in is the original catalog description and receipt from Zeitlin & Ver Brugge, Los Angeles, dated March 5th, 1986. Bound ca. 1931 by Rivière & Son for Henry Sotheran. Full dark blue straight-grain morocco, covers elaborately tooled in gilt and blind, spine with five raised bands, decoratively tooled in gilt and blind, and lettered in gilt in compartments. Gilt-ruled board edges, gilt decorated turn-ins, gray endpapers, all edges gilt. With the bookplate of Brooklyn Public Library (Ramsay fund) on front paste-down. Housed in a fleece-lined quarter black morocco clamshell case, spine with five raised bands, lettered in gilt in compartments. With a very fine fore-edge painting by Miss C.B. Currie of Lucan House, Dublin. Inserted limitation leaf at front "This is No. 157 of the Books/with Fore-edge Paintings/by/Miss Currie/The Painting under the gold/is a view of/Lucan-House, Dublin./Signed/ C.B. Currie". A very fine example.

Goldsmith was an Irish novelist, playwright, and poet whose facility among different genres brought him fame and friendship with many great eighteenth-century British authors. Kept busy by writing quickly and voluminously for Grub Street, the center of London's disreputable part of the literary world, Goldsmith nevertheless also found time to hone novels such as *The Vicar of Wakefield*, poems such as *The Deserted Village*, and plays such as *She Stoops to Conquer*. Contemporaries celebrated Goldsmith's ability to craft deceptively complex characters, most notably in the case of Charles Primrose, the vicar from *The Vicar of Wakefield*. Goldsmith counted Samuel Johnson among his closest friends, and Johnson wrote the epitaph that appears on Goldsmith's memorial in Westminster Abbey's famous Poets' Corner: "To the memory of Oliver Goldsmith, poet, philosopher and historian, by whom scarcely any style of writing was left untouched and no one touched unadorned, whether to move to laughter or tears; a powerful, yet lenient master of the affections, in genius sublime, vivid, and versatile, in expression, noble, brilliant, and delicate, is cherished in this monument by the love of his companions, the fidelity of his friends, and the admiration of his readers."

"The miniature painter "Miss C.B. Currie" (b. December 12, 1849; d. April 2, 1940) was one of the most prominent fore-edge artists in the twentieth century. A master of the art of miniature painting, she excelled as a copyist working for Henry Sotheran Booksellers, London. She became famous for her miniature paintings applied to two art forms. First on ivory, mounted on Rivière bindings and named by her employer as "Cosway" bindings. Later she expanded her work into the art of painting on the fanned edge of a book – called a fore-edge painting. Most of these paintings were signed and numbered by the artist. Whereas fore-edge painting history is replete with unknown artists, Currie is a notable exception. Even today, many fore-edge artists remain anonymous. In the book world, the name Miss C.B. Currie is widely recognized, yet her personal life and real name remained guarded and unknown until now. It turns out her name was, in fact, partly a pseudonym. Though her work is highly prized, there is no known published biography. Her correct full name was recently discovered to be Caroline Billin Curry. During her entire artistic career Curry used the slightly altered version of her name "Currie". Her true full name is not to be found in any published record of her work from Sotheran's. Her private affairs remain mostly unknown to us, and sadly no portrait photograph is known... The earliest year Currie fore-edge paintings appear in Sotheran catalogues is a 1913 supplemental leaf, and after that not until 1924 (see Currie 20). Since nineteen fore-edge paintings were made prior to 1924 and none of these appear in the Sotheran catalogues available to me from 1910-1923, it is unclear as to when the fore-edge painting effort really began. She may have made a few fore-edge paintings from ca. 1911 to 1914, and then discontinued until after the war. The number 172 was reached by 1933 and it seems unlikely that many more were done after that date..." (Weber).

Provenance: Bloomsbury Book Auctions, London, Feb. 6th, 1986, lot 153, purchased by E. Joseph, London; Sold to Zeitlin Ver Brugge (1986); Sold to Randall Moscovitz (1986).

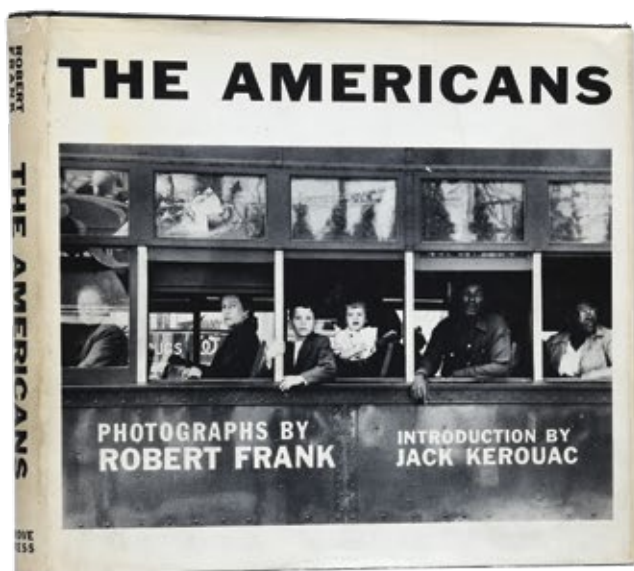
Weber. *Annotated Dictionary of Fore-Edge Painting...* Catalogue Raisonné No. 157 (p. 343 with color photograph).



One of the most important photobooks ever made

29. Frank, Robert; Jack Kerouac

THE AMERICANS



New York: Grove Press, 1959. First American edition. Oblong quarto. Original black cloth, lettering to spine in gilt. With the photographic dust jacket, collage on the back panel designed by Alfred Leslie. Presented in a champagne cloth clamshell box with black sides. 83 full page black and white photogravures by Frank throughout. Light wear to base of spine, unclipped dust jacket minimally rubbed with three small pieces of tape strengthening folds to verso, a very nice copy.

First US edition, first printing, entailing the first appearance of Jack Kerouac's poetic introduction constituting his own ode to America. Frank's *Les Américains* was originally published in France on 15 May 1958 by Robert Delpire as part of its *Encyclopédie Essentielle* series. In the French edition Frank's photographs were accompanied by text by authors such as Simone de Beauvoir, Erskine Caldwell, William Faulkner, Henry Miller and John Steinbeck. In this edition the photos are not accompanied by that text; Kerouac's controversial introduction instead was added which further cemented Frank's position as *bête noire* of US photography. Near Fine in Near Fine dust jacket.

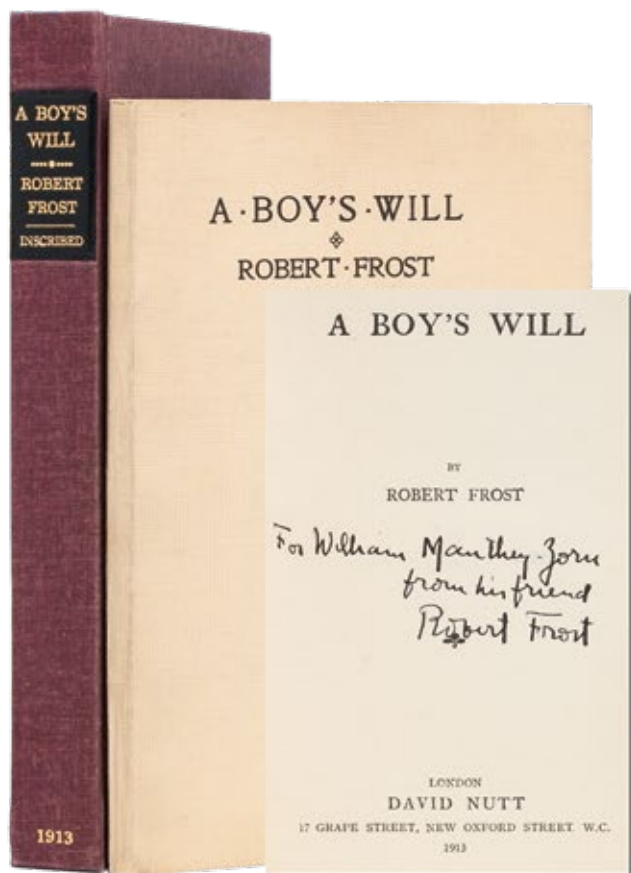
Roth 101, p. 150; Parr & Badger I, p. 247.

Robert Frost's first commercially published collection, inscribed by the author to a family friend

30. Frost, Robert

A BOY'S WILL

Presentation copy



London: David Nutt, 1913. First edition. Second issue, binding "D", in cream linen-paper wraps, stamped in black, and with four-petaled flowers. Rubber-stamped "Printed in Great Britain" on the copyright page. Inscribed to William Manthey-Zorn, the son of Otto Manthey-Zorn, a professor of German at Amherst who, with his wife Ethel, were neighbors and good friends to Robert and Elinor Frost. A lovely Near Fine copy overall with the wrappers a bit wavy, but otherwise bright and fresh. Housed in a custom maroon cloth clamshell with a black morocco spine label.

Robert Frost's first commercially published collection of poems, the text is semi-autobiographic, reflecting in-part on the early years of Frost's life, and engages with themes of nature, introspection, and emotional life. *A Boy's Will* was described by Ezra Pound in a contemporary review as "a little raw...[with] the tang of the New Hampshire woods, and it has just this utter sincerity." Frost's poems were praised for their directness and honesty. Near Fine.

Crane A2; Clymer and Green p. 20

"One of the ageless historical works"

31. Gibbon, Edward

THE HISTORY OF THE DECLINE AND FALL OF THE ROMAN EMPIRE (IN 6 VOLS.)

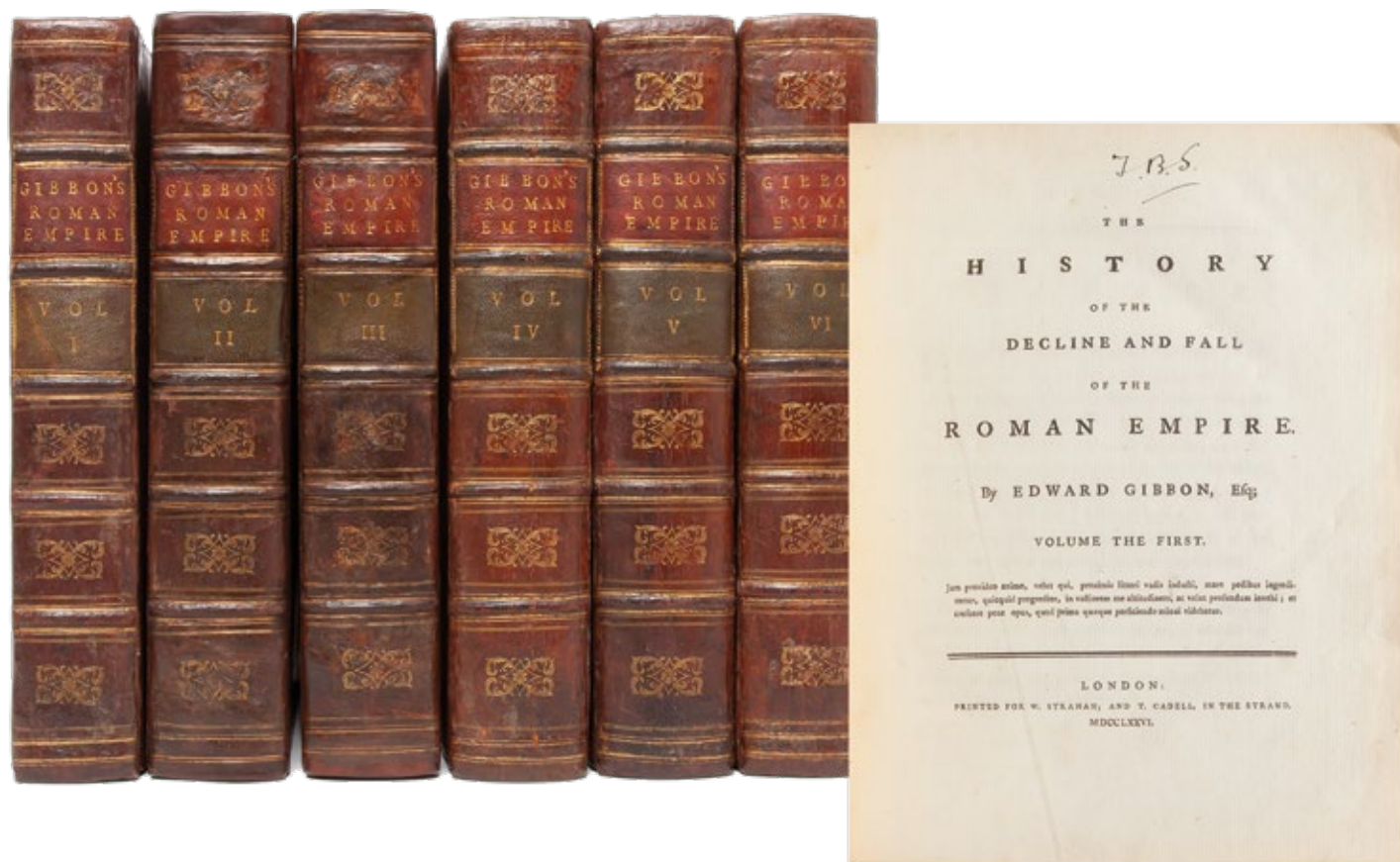
London: W. Strahan and T. Cadell in the Strand, 1776 - 1788. First editions. First state of volume 1 (with all errata uncorrected and cancels as called for). 6 volumes, quarto (273 x 210 mm). Contemporary polished calf, with skillful repairs to the spines, red and green morocco spine labels, raised bands, compartments elaborately decorated and ruled in gilt, boards framed in gilt. Engraved portrait frontispiece by Hall after Joshua Reynolds (dated 1 February 1780) issued with the first edition of vol. 2, but bound in vol. 1, as usual; 2 engraved maps to vol. 2; 1 engraved map in vol. 3. Complete but for the half-title to vol. 1.

With the cancel leaves and uncorrected errata as called for by Norton: vol. 1 with cancels X4 and a4 (so signed), errata leaf uncorrected, bound at the end; vol. 2 with cancels G1 and L11, errata leaf; vol. 3 with p. 177 correctly numbered, p. 179 line 18 with uncorrected spelling of "Honourous", errata leaf; vol. 4 with cancels H3 and L2; vol. 6 with errata for vols. 4-6 on 4Uv.

Generally a clean set internally. Some minor foxing throughout and several leaves toned in vols. 2 and 3. Ill-advised ferns pressed at p. 592-3 and a corner torn at p. 469 (no text affected) of vol. 2. Vols. 4 and 5 with a previous owner's penciled name scrawled on an early blank. Vol. 5 with marginal dampstains to the preliminary leaves (no text affected). Overall a handsome set.

"This masterpiece of historical penetration and literary style has remained one of the ageless historical works which...maintain their hold on the layman and continue to stimulate the scholar...Gibbon brought a width of vision and a critical mastery of the available sources which have not been equalled to this day" (PMM). Scholars continue to discuss how Gibbon participates in eighteenth century trends of genre blurring and bending, using paradigms of the romance novel alongside emerging modern scholarship to create a fascinating and readable history. Others note how "Gibbon's work occupies a peculiar position in the political and economic climate of the late eighteenth century because of its subject matter. The majority of the political structures considered in the Decline and Fall are absolutist monarchies dominated by the figure of the sacred king"—a major contrast to the rise of democracies and the calls for economic mobility being made across Europe and the U.S. (Cosgrove). An epic history in an incredibly addictive form.

Grolier English 58; Norton 20, 23, 29; Printing and the Mind of Man 222; Rothschild 942.



Ginsberg's masterpiece and a cornerstone of Beat literature

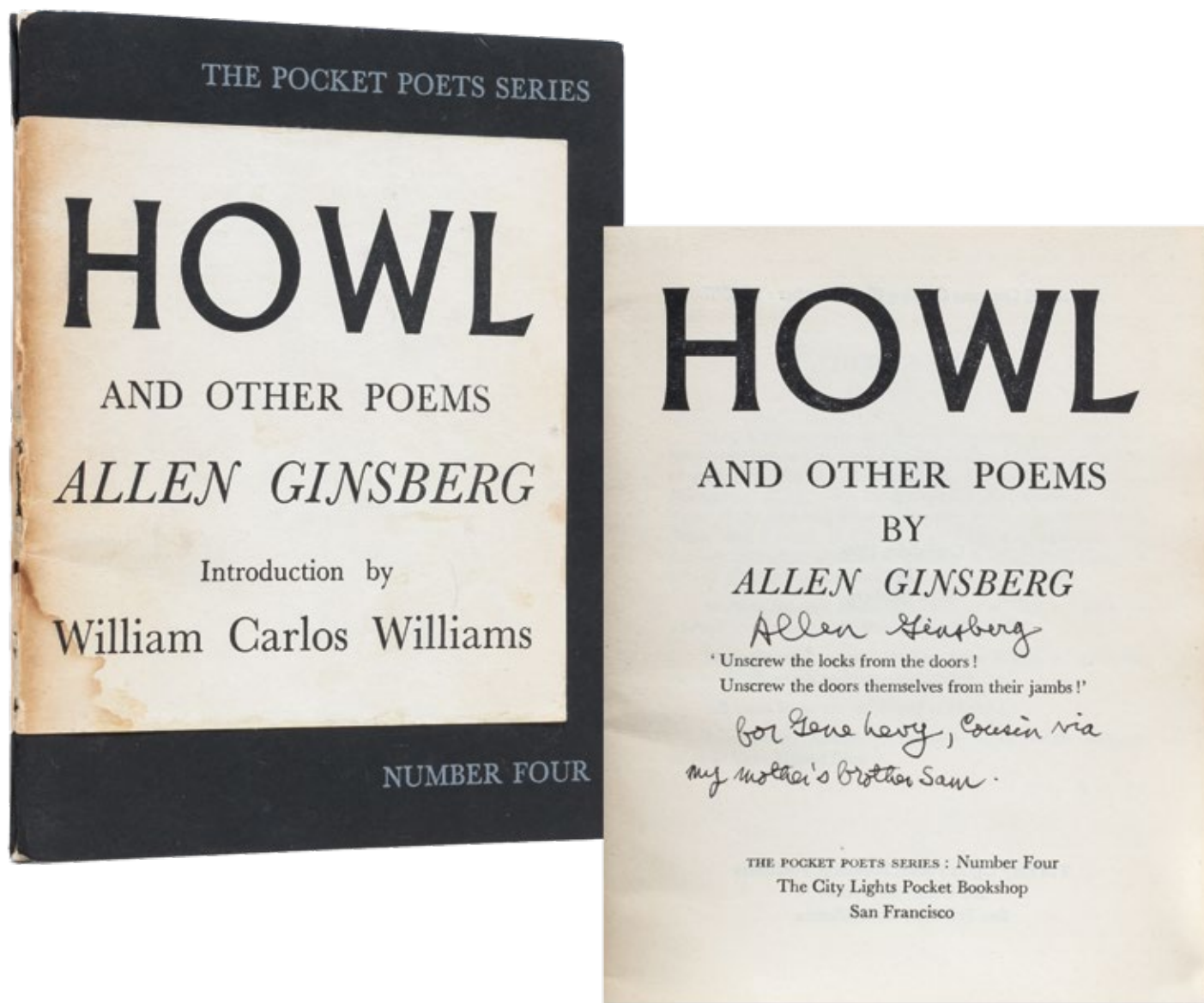
32. Ginsberg, Allen

HOWL

Presentation copy

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. Presented by the author to his cousin: "Allen Ginsberg | for Gene Levy, cousin via my mother's brother Sam." A Very Good copy with toning to the spine and a dampstain affecting the lower part of the white label, near the spine. Some wear at the spine, especially near the staple, but holding. Internal contents are generally clean. A scarce family presentation copy.

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.



The first translation into English of anything by Goethe

33. Goethe, Johann Wolfgang von

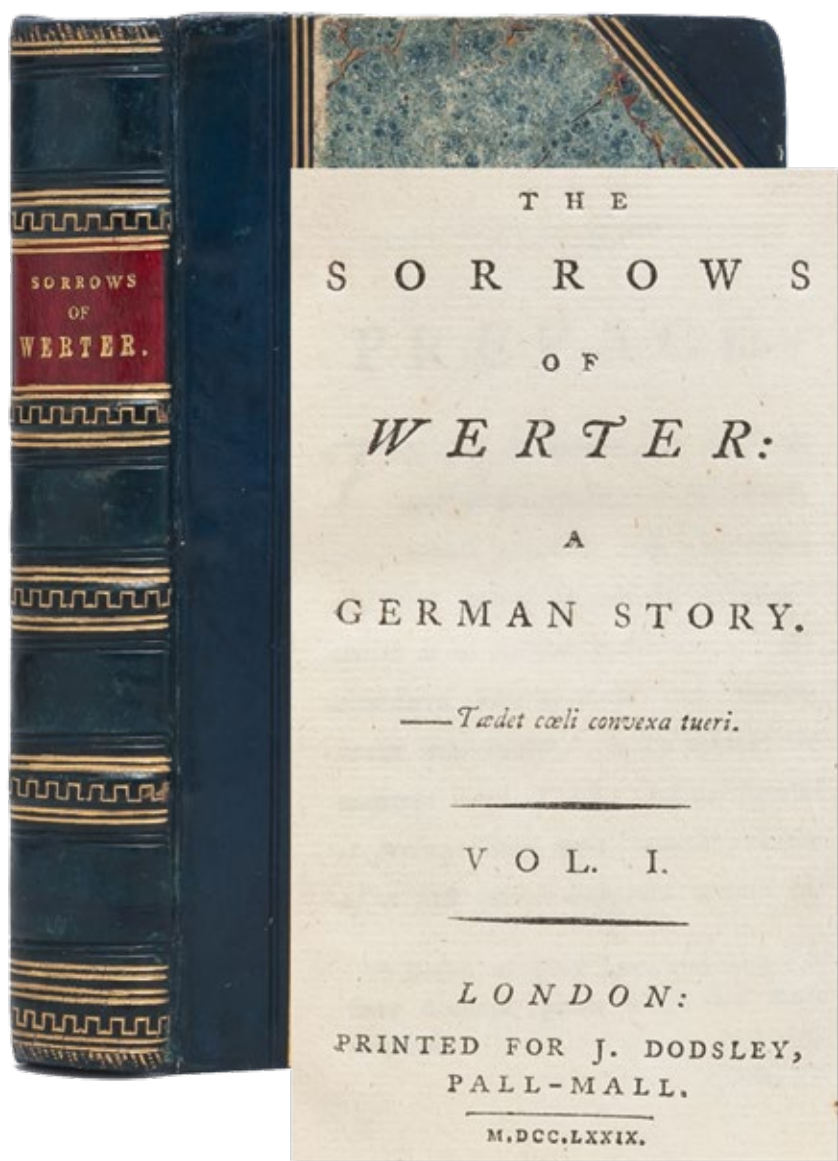
THE SORROWS OF WERTER [WERTHER]: A GERMAN STORY

London: Printed for J. Dodsley, 1779. First English language edition. 2 vols. in 1. 1st edition in English, translated by Daniel Malthus, father of the celebrated economist. 19th century 3/4 calf, no half-titles, sides a little rubbed else a nearly fine, clean copy of a very scarce book. The auction record shows 2 copies sold in the last 40 years, 1 of them twice.

First edition in English of Goethe's sensational novel, one of the foundational texts of European Romanticism. The novel was first published in German in 1774, when its author was 24. This English translation, by Daniel Malthus, is based on one of three early French translations of Goethe's original text. Malthus (1730-1800) was a friend of Rousseau and the father to the economist Thomas. His translation was praised by Goethe in 1783 as having "good feeling, good sense, and good taste" (Lewisohn), and it was reprinted several times, with six further English versions following in the 30 years after its publication.

As well as contemporary German philosophy and music, the novel was influenced by Goethe's readings of English literature: he responded to and admired Samuel Richardson's epistolary novels and Oliver Goldsmith's *The Vicar of Wakefield*, and he was, like Werther, a passionate reader of James Macpherson's *Ossian*. The novel also serves as an important precursor to British Romanticism, though Goethe's rich and strange evocations of the relationship between nature and the imagination would be unmatched by anything in English for another 20 years.

Ludwig Lewisohn, *Goethe: The Story of A Man*, 1949; Charles Ryskamp, "Boswell and Walter James, Goethe and Daniel Malthus", *Eighteenth-Century Studies in Honor of Donald F. Hyde*, 1970, esp. pp. 224-9.



34. Hardy, Thomas

THE TRUMPET MAJOR (IN 3 VOLS.)

London: Smith, Elder and Co., 1880. First edition in book form, one of 1,000 sets produced, rare in such fresh examples of the original cloth illustrated from Hardy's own drawings. Of the edition, 600 sets were issued with two blind rules on the rear covers; 150 in the present three-rule binding were issued not long thereafter; and the final 250 unbound sheets were issued two years later.

3 volumes, octavo. Original red diagonal-fine-ribbed cloth, spines lettered on gilt ground and stamped in gilt and black with design of the standard, sword, and bugle, front covers lettered in black with pictorial design of an encampment and mill from a drawing by the author, rear covers with triple blind rules, cream endpapers. Cloth and gilt bright, minor bumps to spine ends, vol. II rear inner hinge cracked but holding, contents fresh. Housed in a custom green cloth folding box. A near-fine set.

Set during the Napoleonic war, the author's sole historical novel was written to commemorate the 75th anniversary of Trafalgar and incorporates comic elements to move away from its darker predecessor, *The Return of the Native* (1878). *The Trumpet Major* was published on 26 October before the conclusion of the slightly bowdlerized serial in *Good Words*, which ran from January to December 1880. It was a triumphant success with the critics, though inadequate public appetite led to remaindering.

This set is from the library of the famous American book collector A. Edward Newton (1864-1940), author of *Amenities of Book Collecting* (1918) and a driving force in the campaign to establish the American Memorial to Thomas Hardy near the writer's birthplace in Higher Bockhampton. Newton wrote *Thomas Hardy, Novelist Or Poet?* (1929) to raise funds for the monument and he then published *A Thomas Hardy Memorial* (1931) to celebrate its construction. Newton's sale took place at Parke-Bernet in 1941; this set has his engraved bookplate, dated 1909, on the front pastedowns. Near Fine.

Purdy, pp. 31-5; Sadleir 1115; Woolf 2995.



Hemingway's semi-autobiographical WWI romance, among his best works

35. Hemingway, Ernest

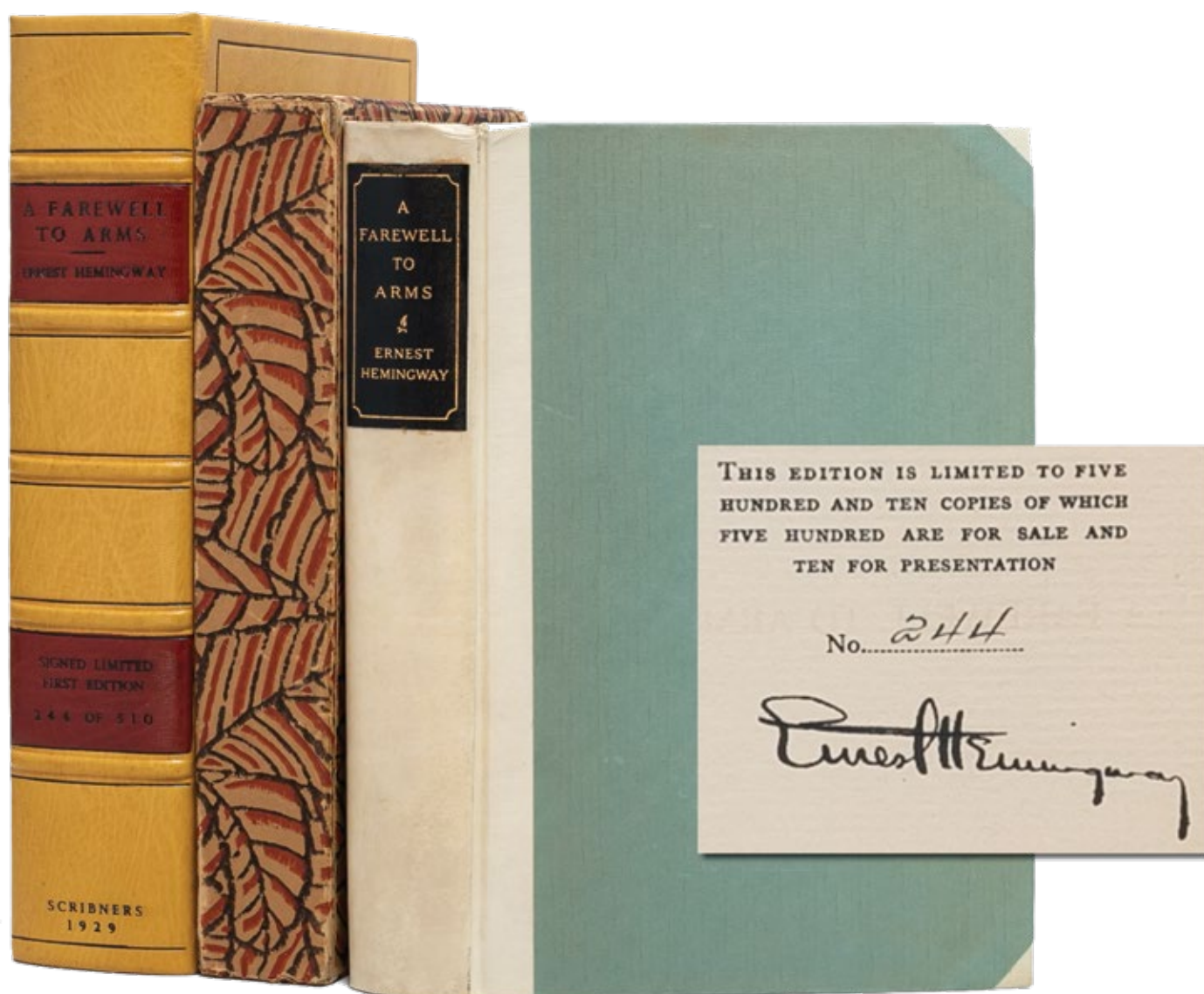
A FAREWELL TO ARMS

Signed limited edition

New York: Charles Scribner's Sons, 1929. First edition. Number 244 of 510 copies of the signed, limited edition, printed on large paper. Available simultaneously with the trade edition. Original half japon, over paper boards, black morocco spine label. Spine head bumped, small skinning to head of spine label, binding faintly toned. Slight rubbing and wear to slipcase. Housed in the publisher's leaf-patterned slipcase, and additionally housed in a custom yellow morocco clamshell.

"Written when Ernest Hemingway was thirty years old, and lauded as the best American novel to emerge from WWI, *A Farewell to Arms* is the unforgettable story of an American ambulance driver on the Italian front, and his passion for a beautiful English nurse. Set against the looming horrors of the battlefield, this gripping, semi-autobiographical work captures the harsh realities of war and the pain of lovers caught in its inexorable sweep. Hemingway famously rewrote the ending to the novel 39 times to get the words right. The result is what the *Washington Times* called 'a towering ornament of American literature'" (Hemingway Library). Near Fine.

Grissom A.8.1.a2; Hanneman A8b.



Rare presentation copy of Hemingway's first book

36. Hemingway, Ernest

THREE STORIES AND TEN POEMS

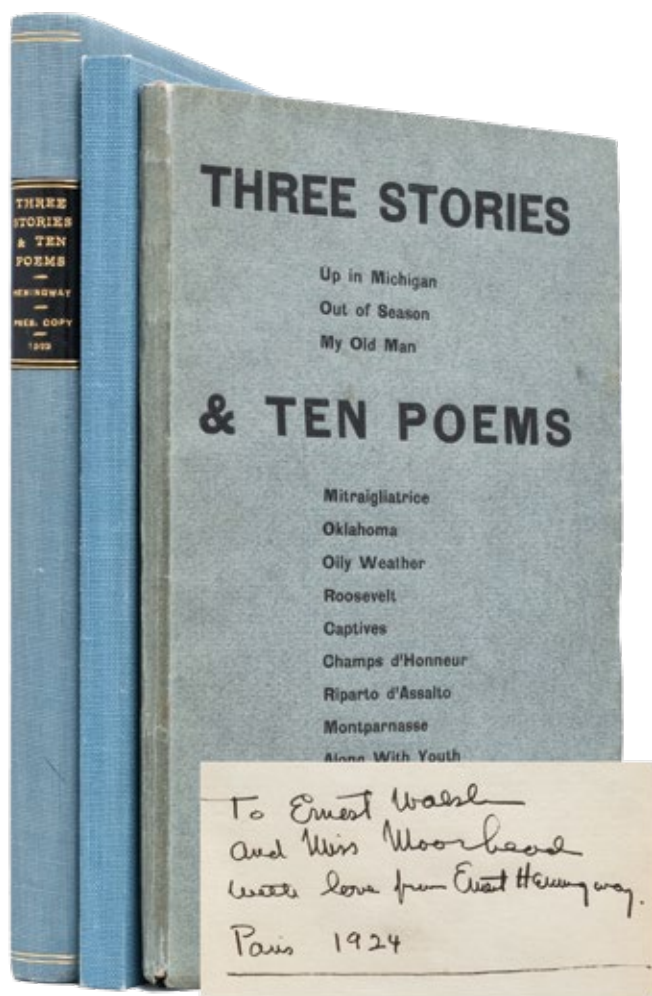
Presentation copy

Paris: Contact Publishing Company, 1923. First edition. A fantastic presentation copy of Hemingway's first book. Inscribed by the author: "To Ernest Walsh and Miss Moorhead with love from Ernest Hemingway Paris 1924." An unrestored copy in Near Fine condition. Spine very slightly toned and a little pushed at the foot, minor soiling to the wrappers, otherwise in excellent condition. Housed in custom blue slipcase with chemise.

The first book by one of the most significant American writers. A small edition for an author at the beginning of his career, just 300 copies were printed. The publisher made use of the same printer that Sylvia Beach employed for *Ulysses*. As the title suggests, the collection combines three previously unpublished stories ("Up in Michigan," "Out of Season" and "My Old Man") and for new poems ("Oklahoma," "Captives," "Montparnasse," and "Along With Youth") with six poems that had previously appeared in a literary magazine. Hemingway's talent was immediately apparent: "No other writer... stepped so suddenly into fame, or destroyed with such insouciance so many other writers or ways of writing or became such an immediate symbol of an age" (Connolly).

This copy was presented to Ernest Walsh and Ethel Moorhead, the co-founders and editors of the literary magazine in Paris: *This Quarter*. Ethel Moorhead, known best for her suffragette activism, was a poet and artist. She met Ernest Walsh through Ezra Pound, who had befriended the poet after he was injured in a plane crash during WWI. Together Walsh and Moorhead published many of the early-20th century's literary greats, including Brancusi, Joyce, Boyle, Pound, Man Ray, and Stein, to name a few. Walsh would die young at 31 from tuberculosis; Hemingway, in his *A Moveable Feast*, characterized Walsh as "dark, intense ... poetic, and clearly marked for death."

Provenance: Ernest Walsh and Ethel Moorhead (presentation inscription); Sherrill Bigelow (bookplate); Harry Bacon Collamore (bookplate); purchased from Seven Gables Bookshop, Inc., New York, 1 December 1976. From the William A. Strutz Library. Near Fine.



An unforgettable story about poverty, human dignity, and redemption

37. Hugo, Victor

LES MISERABLES (IN 3 VOLS)

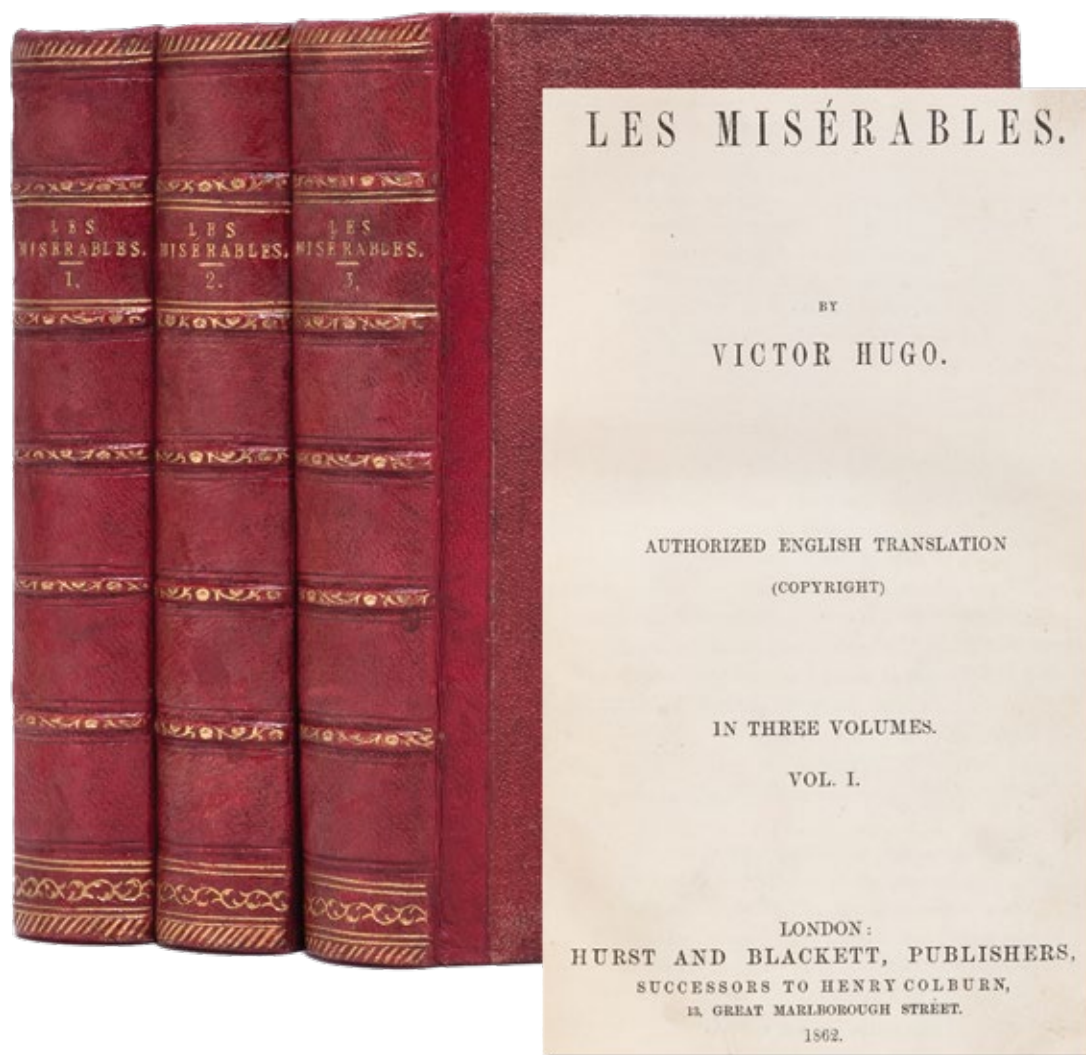
London: Hurst Blackett, 1862. First U.K. edition. An attractive set of Hugo's masterpiece and the first completed English language translation. 3 volumes, octavo (182 x 116 mm). Contemporary red quarter roan, spine lettered and decorated in gilt, red pebble-grain cloth sides, marbled endpapers and edges. Ownership inscription dated 1865 to half-title. Head of vol. I spine expertly repaired, bindings a little marked, edges rubbed, minor corner wear, scattered foxing, inner hinge cracked at last page of vol. I. An excellent set.

First authorized English edition. Released in October within months of the original French-language book, it was preceded only by the first two installments of the American pirated version (Fantine in June and Cosette in July of the same year). The British edition remains considerably scarcer than its US counterpart.

Sir Charles Lascelles Wraxall, a military historian, was an eccentric choice of translator. He was recommended to Hugo by Alphonse Esquiros, a controversial French politician and author exiled to Britain, where he taught at the Royal Military Academy. Wraxall "fancied himself an expert on Waterloo" and "did not hesitate to alter the meaning of Hugo's novel whenever he disagreed with passages pertaining to Napoleon Bonaparte's downfall" (Grey).

Widely regarded as one of the greatest novels of the 19th century, although contemporary reviews were mixed. Hugo's massive work follows the struggles of ex-convict, Jean Valjean, as he seeks spiritual redemption, despite the past ever following upon his heels. It is a social commentary not just on modern France, but upon all communities where there is crime, hunger, poverty and injustice. Moreover, Hugo inserts his own commentaries throughout the work, whether they relate to the current action or not. Successfully adapted to the screen and the stage, most recently by Tom Hooper in 2012 for Universal Pictures. A work that speaks across time and place and continues to touch and inspire its readers.

Tobias Grey, "The Legacy of 'Les Miserables': Charting the Life of a Classic," The New York Times, accessible online.



Huxley's influential dystopian novel in exceptional condition

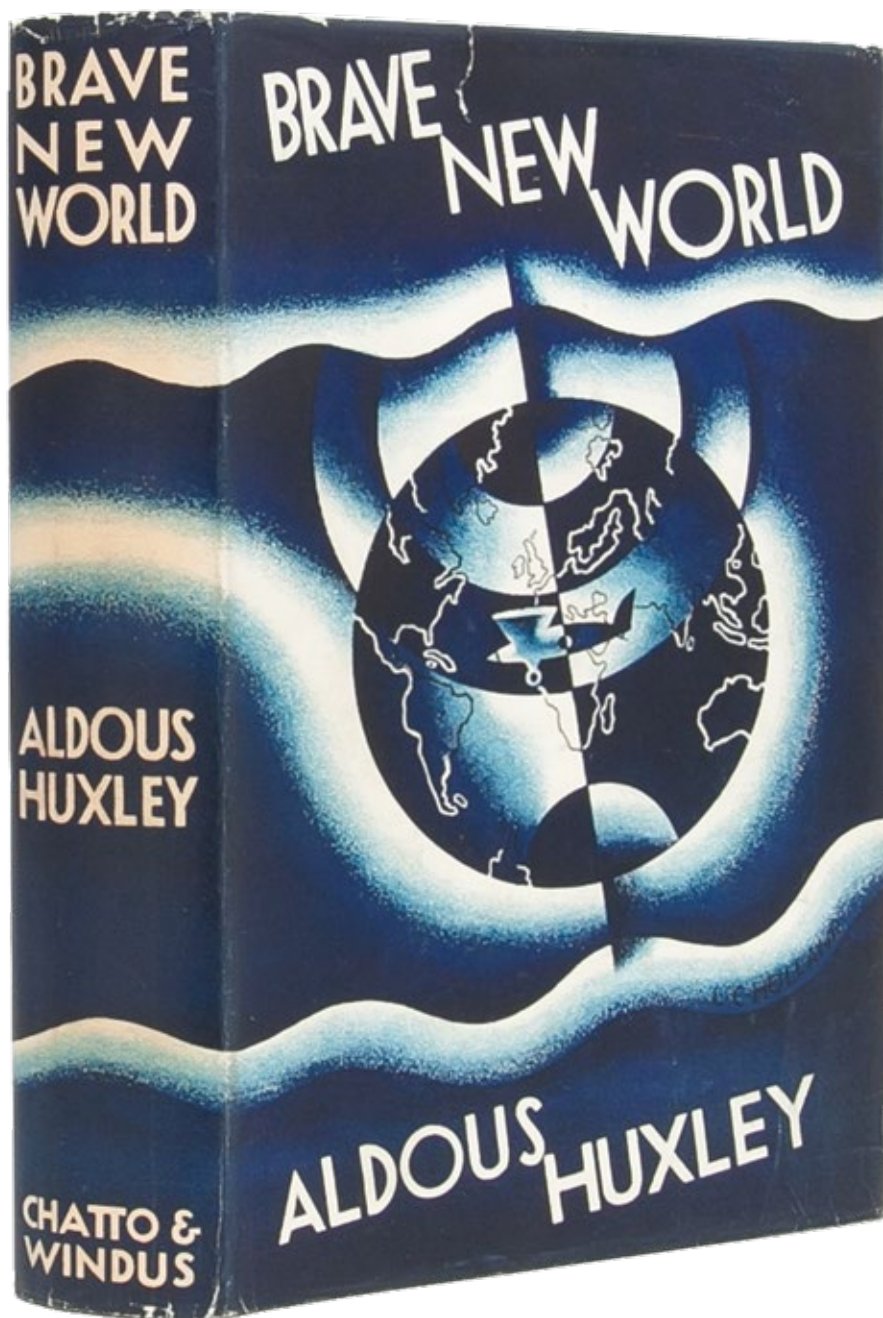
38. Huxley, Aldous

BRAVE NEW WORLD

London: Chatto & Windus, 1932. First edition. Octavo. Original blue cloth, spine lettered in gilt, top-edge blue, bottom edge untrimmed. A Fine copy of the book in Near Fine jacket. Book spine just a trifle toned and rolled. Dust jacket price clipped and with a few small tears to the panels, but extremely fresh overall. Housed in a custom quarter-leather clamshell case.

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

Bromer A29.3.I.



40. Joyce, James

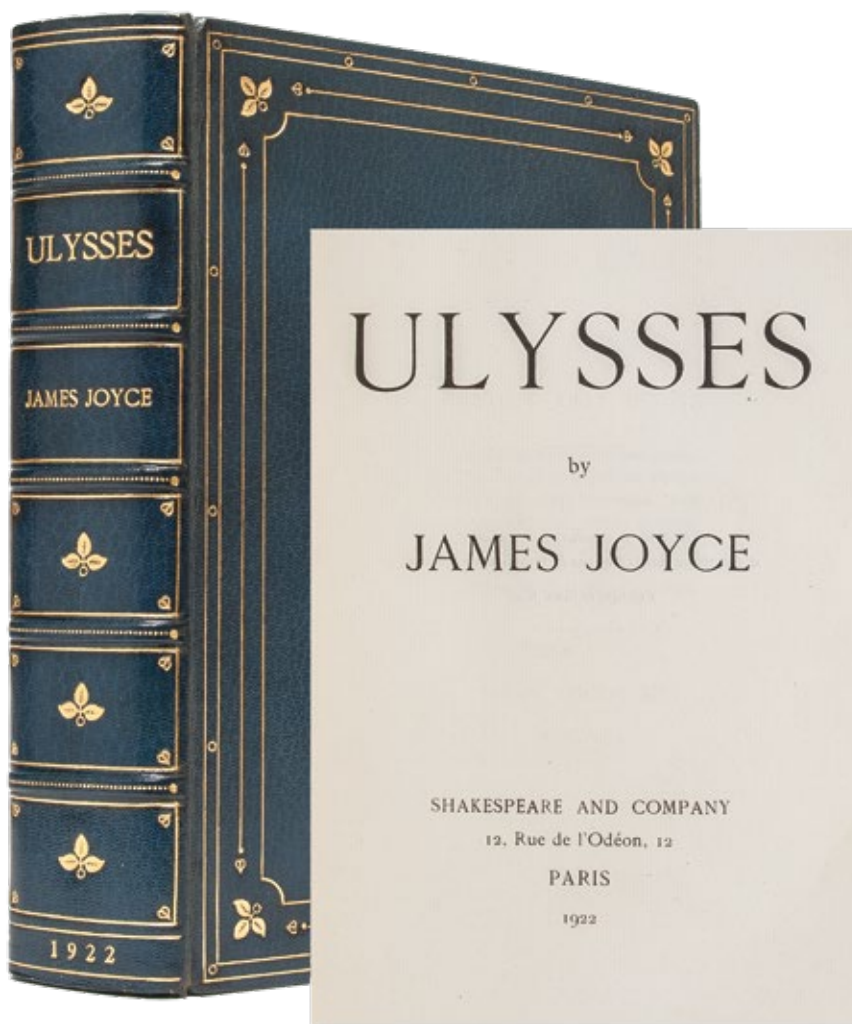
ULYSSES

First edition - Large Paper copy

Paris: Shakespeare and Company, 1922. First edition. Exquisitely bound in full navy morocco by the Chelsea bindery. Gilt details on the boards, spine and turn ins, top edge gilt, silk moire end papers and paste-downs, original front wrapper bound in. One of 150 large paper copies, this copy number 231, originally sold to John Clark. Binding Fine. Internal contents are generally in excellent condition, a bit of toning to the front wrapper and the occasional marginal spot.

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). Fine.

Slocum and Cahoon A17.



Previously unknown original story by a youthful Kerouac

41. Kerouac, Jack

ORIGINAL ILLUSTRATED TYPESCRIPT STORY, WITH TYPED LETTER, SIGNED ("JACK K."), TO MRS. A. B. CHANDLER ("DEAR MRS. CHANDLER"), DATED APRIL 12, 1950

Lowell, MA: c. 1938. 4 pp. typescript; 1 pg. letter with franked envelope. Typescript 4to.; letter 8vo. Four leaves typescript, rectos only; original drawing in blue pencil at top of first leaf, with small sticker; several typed emendations throughout; lightly tanned at edges; a few minor chips to last leaf; letter typed recto and verso; one autograph emendation; signed in black ink, with autograph postscript; with typed, franked envelope; several autograph annotations on rear; lightly stained.

A previously unknown story by a juvenile Jack Kerouac, part of a series of tales he wrote in Lowell, MA, alongside his childhood friend, William "Billy" Chandler, who Kerouac later featured as a character (Tommy Campbell) in his first novel, *The Town and the City*. It was almost certainly that book's February 1950 publication which prompted Chandler's mother to write to Kerouac, and his charming response, included with the typescript, registers his pleasant surprise that any of his early work still existed.

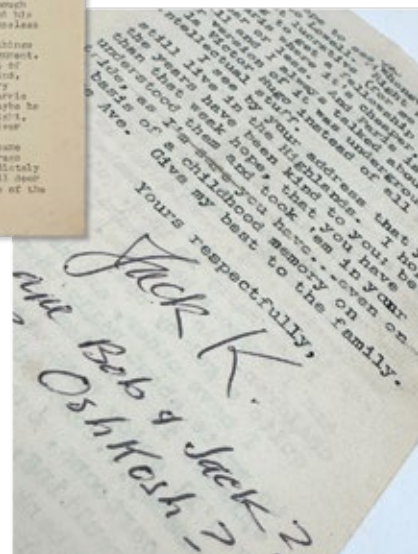
In the note, Kerouac states that "Your letter was most kind, and most welcome, and is most treasured now," adding that his mother and sister "were also interested in reading it." He continues, "That you have some of Billy's boyhood writings, and some of mine, moved me most; and I sure would like to see them sometime, perhaps the next time I visit Lowell, if that is acceptable to you and I'm sure it is." After commenting on Mrs. Chandler's other children, Kerouac writes, "I have other, and better stories to write about Billy than the brief episode in this last book, and I'm sure you'll enjoy them when they're written someday...concerning our newspaper, our cartoons, our marble racehorses, pole-vaulting, boxing, sand-traps on the sandbank and then the time we haunted the Boston waterfront." The recollections are all the more poignant as Chandler died during World War II, a fact Kerouac alludes to with, "...Paris is something Bill and I always talked about... only, our version of it was underground sewers a la Victor Hugo instead of all this intellectual stuff."

This typescript was one of the youthful writing samples Mrs. Chandler had referred to. The four page story follows the exploits of Ken Harris, "a very capable employee of the Davis Agency of Crime Detection," as he pursues the gangster Vince Perrelli at a waterfront warehouse on a stormy autumn night. Harris "trudged along with mammoth strides, stopping only long enough to light a cigarette, pull his coat collar up tight around his neck, his wet hat brim lower over his face in an almost useless effort to escape the raging torrent," as "thunder roared and lightning flashed angrily."

While at times utilizing the melodramatic language of the era's popular hard-boiled crime narratives – "Ken's heart began to race wildly"; "Shoot first and find out who you shot afterward"; "Thunder roared, and with it the barks of stabbing automatics"; "sent a hot slug sizzling by Ken Harris' head": "fury of a cyclone" – the plot is nonetheless tightly composed, with well-wrought action sequences and dialogue, and Kerouac also incorporated some rather sophisticated vocabulary for a teenager, such as "Stygian darkness." An extra embellishment is Kerouac's original illustration at the top of the first page, executed in blue pencil, depicting Ken Harris' approach to the Atlantic Storage Company warehouse, illuminated only by a single streetlight, perhaps one of the "cartoons" he mentions in the letter to Mrs. Chandler.

The story ends with a cliffhanger, punctuated only by a terminal ellipsis, so Kerouac clearly intended the adventure to continue. As the University of Massachusetts at Lowell has in its Kerouac collection a copy of a radio script written by him, listed under the name of Billy Chandler, those types of serials were indeed part of the many projects the two boys worked on together.

While the location of the action is not named, it is almost certainly Lowell, which, as a former mill town, had numerous warehouses along the Merrimack and Concord Rivers, as well as on the banks of its commercial canal system. Kerouac specifically mentions Kerry Street, a residential block that may reference someone he knew there, and the "East River" is likely a stand-in for the city's Eastern Canal, where today the Jack Kerouac Commemorative and Park are situated.



Virtually unopened since purchase, with all the original materials

42. Lennon, John

BAG ONE

Complete Portfolio

New York: Cinnamon Press, 1970. First edition, first printing, one of 300 sets, the 13 prints uniformly signed in pencil lower right by Lennon and numbered lower left. The first edition was issued in 300 portfolios numbered in Arabic numerals in a vinyl bag and 45 hors-commerce sets lettered in Roman numerals without the bag. Portfolio. Title page, A-Z poem, 7 black portrait lithographs, 6 erotic sepia lithographs and statement of limitation page all on BFK Rives paper with two edges untrimmed. Sheet sizes 58.4 x 76 cm. All held in a brown paper band and housed in a brown card folder with blue moire silk spine. Entire contents housed in the publisher's white vinyl carrying case with titles to front in black, lined in blue moire silk with two internal buckled straps, lockable zip with key and owner's name tag attached. Bag lightly marked, otherwise a complete set in excellent condition with the original internal packing. Near Fine.

Complete sets of any iteration of Bag One are extremely rare in commerce. This set has stayed in the possession of the original purchaser until now and has rarely been opened since publication. Unusually, it retains all its original packaging, including the unbroken paper wraparound band holding the lithographs together, the interior cardboard bag linings, and the small metal key for the golden zip-lock that is often missing.

John and Yoko married on 20 March 1969. Their honeymoon was devoted to a "bed-in for peace" lasting seven days in the Amsterdam Hilton Hotel. During this time, they gave interviews publicizing their peace message and promoting "Bagism," a satire of prejudice which had first been launched in late 1968 with their joint "appearance" inside a large bag at London's Royal Albert Hall. The drawings were created by Lennon in two bursts of artistic inspiration in 1969: the earliest images depict the public events of their marriage and honeymoon; the others are more personal images showing Lennon and Yoko in various sexual positions. With typical Lennon wit, the portfolio's title punningly combines Bagism, the Hindu term bhagwan, and the fact of its presentation in a bag. The design recalls both the simplicity of Richard Hamilton's sleeve design for the White Album and the iconic white outfits worn by John and Yoko for the wedding in Gibraltar.

Publication of Bag One was simultaneous with the first exhibition of the lithographs, at the London Arts Gallery in New Bond Street in January 1970. The show was disrupted by Scotland Yard, who seized eight of the lithographs on display and attempted to prosecute the gallery and its American owner Eugene Schuster on the grounds of obscenity. The lithographs were subsequently exhibited at Lee Nordness Galleries, New York City, in February 1970. The New York opening night was a showy affair, packed with celebrities, including Salvador Dalí with his pet ocelot on a leash. The lithographs were on view in a specially created environment where spectators were asked to remove their shoes.



An important and early study on crowd psychology

43. Mackay, Charles

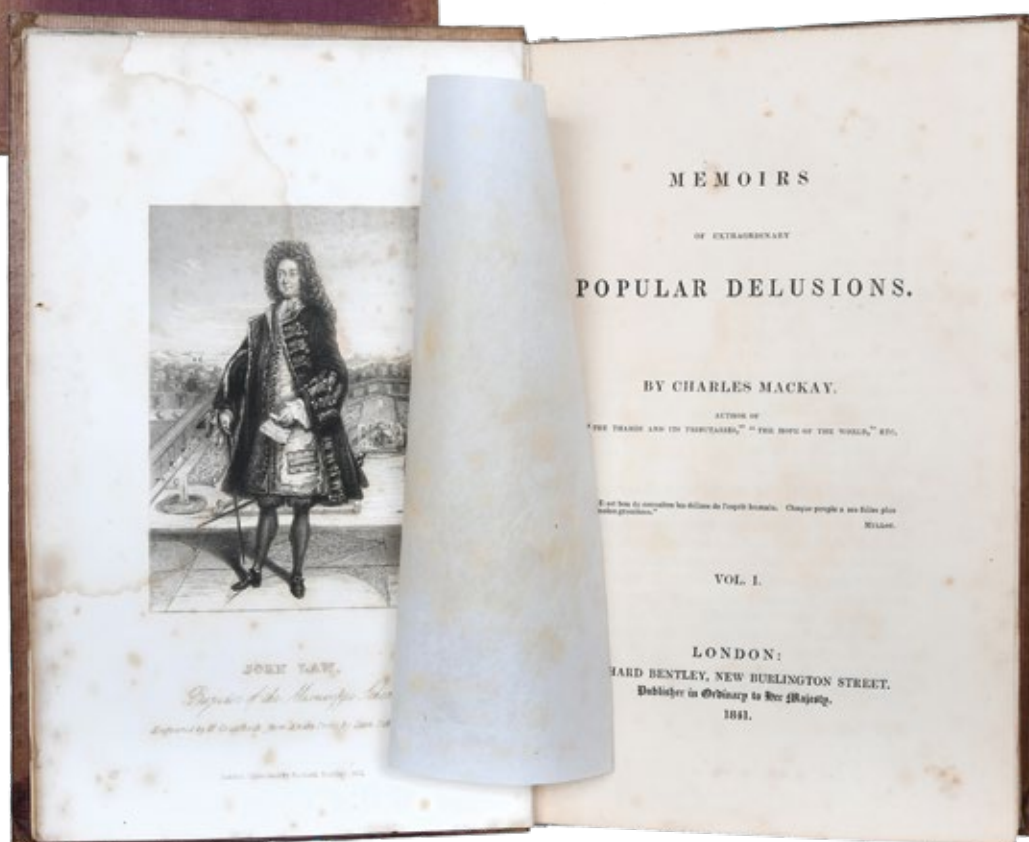
MEMOIRS OF EXTRAORDINARY POPULAR DELUSIONS (IN 3 VOLS)



London: Richard Bentley, 1841. First edition. Octavo (226 x 143 mm). Original purple cloth, spines ruled in blind and lettered in gilt, covers with floral border blocked in blind, pale yellow endpapers with printed advertisements. Engraved frontispiece to each vol., all with original tissue guards, two plates in Vol. III. Contemporary bookseller's ticket of Sharland, Southampton, to front pastedown of each volume. Light bumping and rubbing, a few discrete repairs to the cloth, cloth and extremities sunned as usual, tidemarks to covers and outer leaves of Vol. I, minor browning and foxing to contents: a very good copy.

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

Dennistoun & Goodman 58; Kress C.5560; Zerden, pp. 77-8; not in Goldsmiths' or Mattioli.





*Limited, illustrated edition, signed
by the author and illustrator*

44. Martin, George R. R.

A GAME OF THRONES SERIES

Signed Limited Editions

Atlanta; and Burton, MI: Meisha Merlin; Subterranean Press, 2000 - 2018. Firsts thus. Books 1 and 2 published by Meisha Merlin, both number 79 of 500 copies. Books 3 and 4 published by Subterranean Press, also numbered 79. Books 5 and 6, by Subterranean Press, numbered 30. (Note: the print run for book 6 expands to 800 copies.) An exceptionally Fine, unread set in pristine jackets and slipcases. Signed by the author and the illustrator on the limitation pages.

One of the most impactful modern fantasy series, A Song of Ice and Fire [Game of Thrones] has inspired generations of fans and two television series. Set in the Seven Kingdoms of Westeros, George R. R. Martin's epic novels are a masterclass in worldbuilding. Readers follow a rich cast of heroes and villains as they vie for power often to violent and tragic ends. Each book is packed with vivid storytelling; a must-have while awaiting the publication of the final two novels. Fine in Fine dust jacket.

*Bestselling fantasy series, signed by
the author in 3 books*

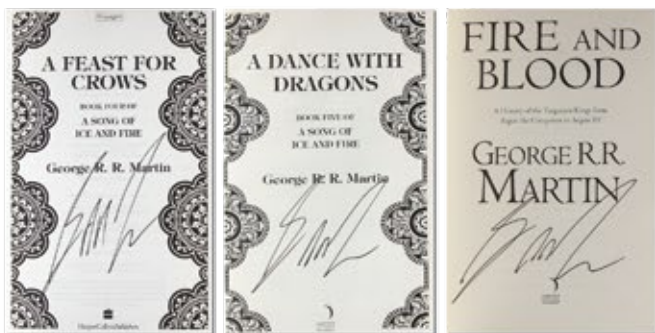


45. Martin, George R. R.

A GAME OF THRONES SERIES

3 Signed

London: Harper Collins / Voyager, 1996 - 2018. First U.K. editions. A Fine set of the first UK printings of the A Song of Ice and Fire [Game of Thrones] books 1-6, including: A Game of Thrones; A Clash of Kings; A Storm of Swords; A Feast for Crows (signed); A Dance with Dragons (signed); and Fire and Blood (signed). The last three books signed directly on the title pages. All books in Fine, unread condition, with Fine dust jackets.



One of the most impactful modern fantasy series, A Song of Ice and Fire has inspired generations of fans and two television series. Set in the Seven Kingdoms of Westeros, George R. R. Martin's epic novels are a masterclass in worldbuilding. Readers follow a rich cast of heroes and villains as they vie for power often to violent and tragic ends. Each book is packed with vivid storytelling; a must-have while awaiting the publication of the final two novels. Fine in Fine dust jacket.

Karl Marx's magnum opus and "one of the most consequential books in history"

46. Marx, Karl; Frederick Engels (editor); Samuel Moore and Edward Aveling (translators)

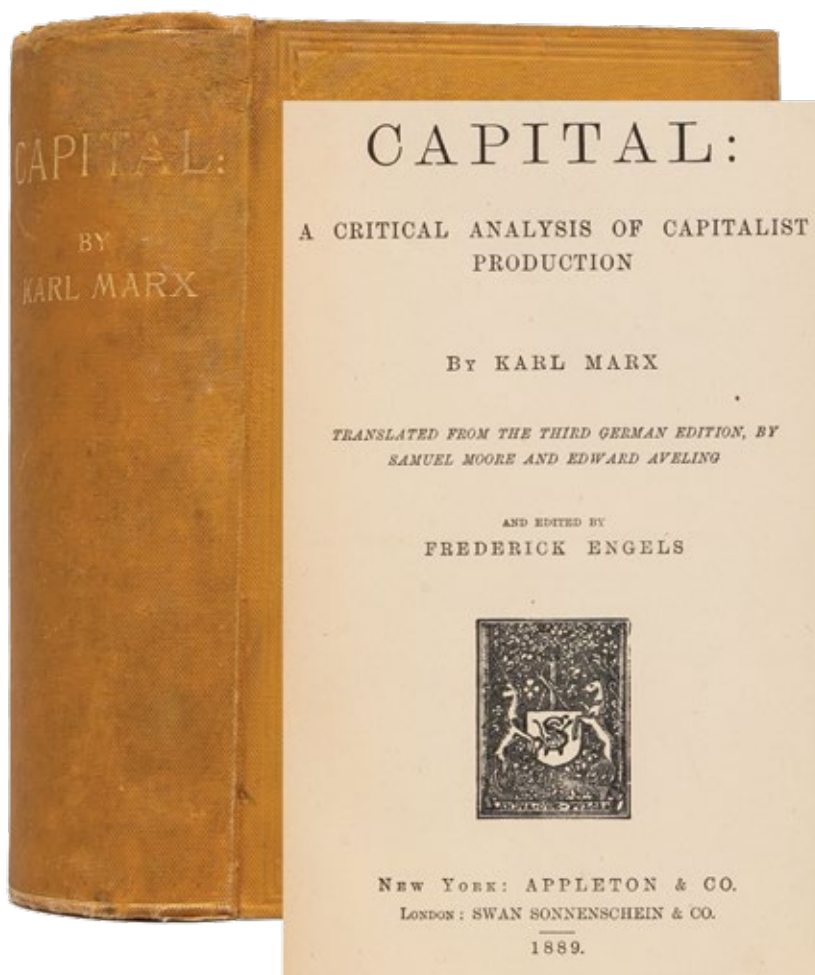
CAPITAL: A CRITICAL ANALYSIS OF CAPITALIST PRODUCTION

New York: Appleton and Co., 1889. First American edition. The first US appearance of Marx's groundbreaking work. This edition is a reissue in one volume of the first UK edition, by Swan Sonnenschein in 1887. It uses UK sheets with an Appleton title page. It almost certainly beats the Humboldt edition to the US market. That edition was released in parts in late 1890 (and in early 1891), and we assume the book version was produced around the same time (it does not have a dated title page).

A Near Fine copy of the book. A small repair to the cloth at the crown and the front inner hinge repaired. Some mottling to the cloth. Internal contents are generally clean and fresh. Bookplate of Stephen A. Tyler (former Rice University Professor) on the front paste-down. A handsome copy overall.

One of the most profound and influential thinkers of any age, Karl Marx (1818-1883) is known not only for championing socialism, but also for developing the social sciences, and his important work in economics and political philosophy. Capital: A Critical Analysis of Capitalist Production, originally published in German as *Das Kapital*, is Marx's magnum opus and "one of the most consequential books in history" (Princeton). Written at the height of the industrial revolution while Marx lived in exile in the UK, the book is the culmination of his economic theory and a polemic against the evils of capitalism. Originally planned to be three volumes, only one volume was published during his lifetime, with the final two finished posthumously by Engels based on Marx's notes. This English version was translated by Samuel Moore (who also translated *The Communist Manifesto*) and Edward Aveling (the partner of Marx's youngest daughter, Eleanor).

The text expresses Marx's historic materialism approach: more than just a theoretic or economic model, he looks at the historic record and the social circumstances that have led modern societies to embrace this economic system. Informed by Hegel's dialectics and materialism, Marx adopted a "natural history" method to demonstrate how societies develop economic classes as they attempt to structure themselves around certain types of labor. Capital argues that capitalism is driven by the exploitation of labor at the hands of the owners of the means of production. The capitalist's chronic desire to increase "value" results in an untenable system headed towards inevitable collapse. An incredibly influential book—one that inspired revolutions—whose impact is still felt today. Near Fine.



One of the finest artistic and anthropological records of the Native Americans ever published

47. McKenney, Thomas L.; James Hall; Charles Bird King (illustrator)

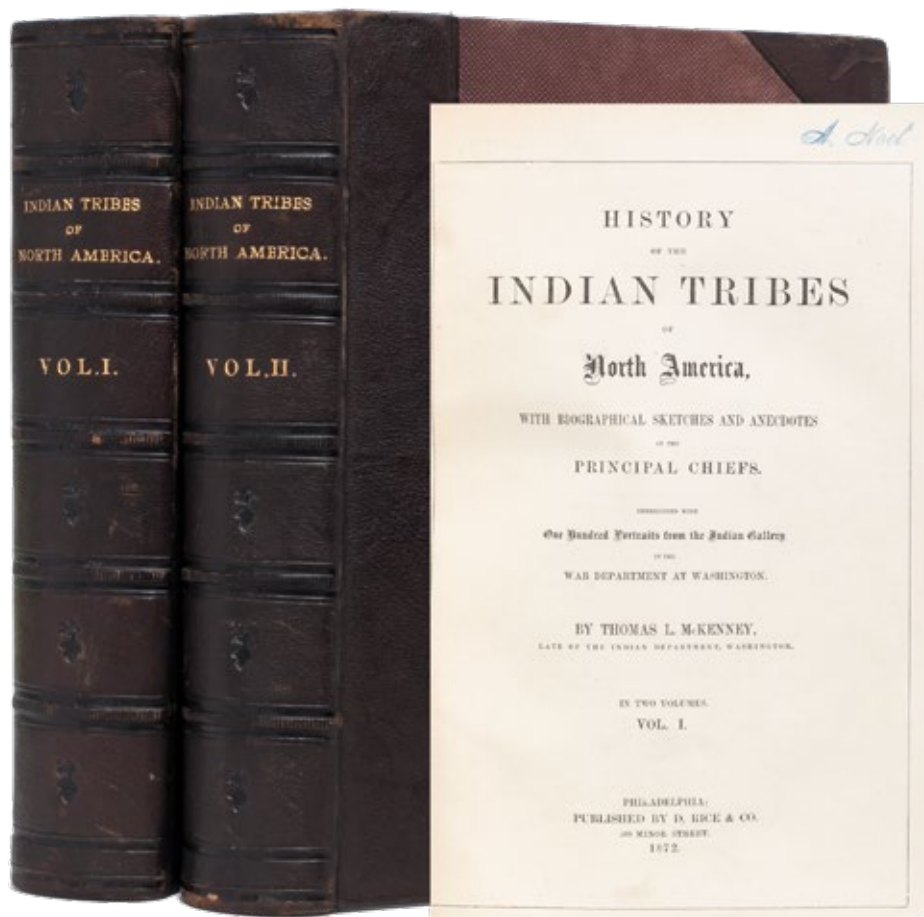
HISTORY OF THE INDIAN TRIBES OF NORTH AMERICA (IN 2 VOLS.)

Philadelphia: D. Rice & Co., 1872. Later printing. Two large octavo volumes (10 11/16 x 7 5/8 inches; 272 x 194 mm.). [iv], [1]-450; [1]-541, [1, blank] pp. Complete with *ninety-nine hand-colored lithographic plates heightened with gum arabic, as enumerated in the list of illustrations at the beginning of each volume (61 in volume one, and 38 in volume two, all with original tissue-guards). Some occasional and very minor foxing otherwise a near fine and clean example, the lithograph plates with superb hand coloring. Bound in original half dark brown morocco over diced brick-red cloth, spines with five raised bands decoratively ruled and decorated in blind in compartments, second and third compartments lettered in gilt, marbled endpapers. Cloth sides with some minor discoloration, otherwise fine. Small neat blue ink stamp "A. Noel" on top blank margin of both title-pages. All are highly prized today.

Most cataloguers take their cue from the title page which states 'one hundred illustrations' but this is incorrect as the list of plates makes clear. The plates are after illustrations, chiefly by Charles Bird King, selected from the Indian Gallery, of important chiefs and characteristic individuals in native dress from the various Indian tribes and nations of pre-1830 America. This work was first published in three volumes in folio between 1836 and 1844, with 120 hand colored plates. It was reissued in octavo with the plates reduced in 1850. Several octavo editions were published between 1850 and the 1870s, with varying number of plates, some maintaining the original 120 and some abridged to contain as few as forty or fifty plates. All are highly prized today.

Thomas McKenney (1785-1859), who served as both superintendent of Indian trade and head of the Bureau of Indian Affairs, initiated a project to document Native American leaders that visited Washington D.C. While McKenney's anthropological study and preservation gives us histories and portraits of significant Native Americans, he nonetheless was an agent of government policies which suppressed the very people he chose to memorialize. "McKenney engaged the services of Charles Bird King (1785-1862), a well-known Washington portraitist, who had studied under the great Benjamin West and others, to paint this series of portraits" (Smithsonian). After years of work, these portraits would be reproduced as hand-colored lithographs in the History of the Indian Tribes of North America. "With each portrait is connected a biographical sketch of the individual whom it is intended to represent, interspersed with anecdotes and narrations. The work contains also a historical account of the various Indian tribes within the borders of the United States" (Sabin 43410a). Tragically, an 1865 fire in the Smithsonian would destroy King's original oil paintings. Beautifully reproduced here, the lithographs reveal the personalities and nobility of their subjects. Near Fine.

Bennet, p. 79 (folio); Field, p. 256 (folio); Howes M-129; Sabin 43411 (first octavo).



A handsome first edition set of the four "Pooh" books in their original dust jackets

48. Milne, A. A.; Ernest H. Shepard (illustrator)

WHEN WE WERE VERY YOUNG [WITH] WINNIE-THE-POOH [AND] NOW WE ARE SIX [AND] THE HOUSE AT POOH CORNER

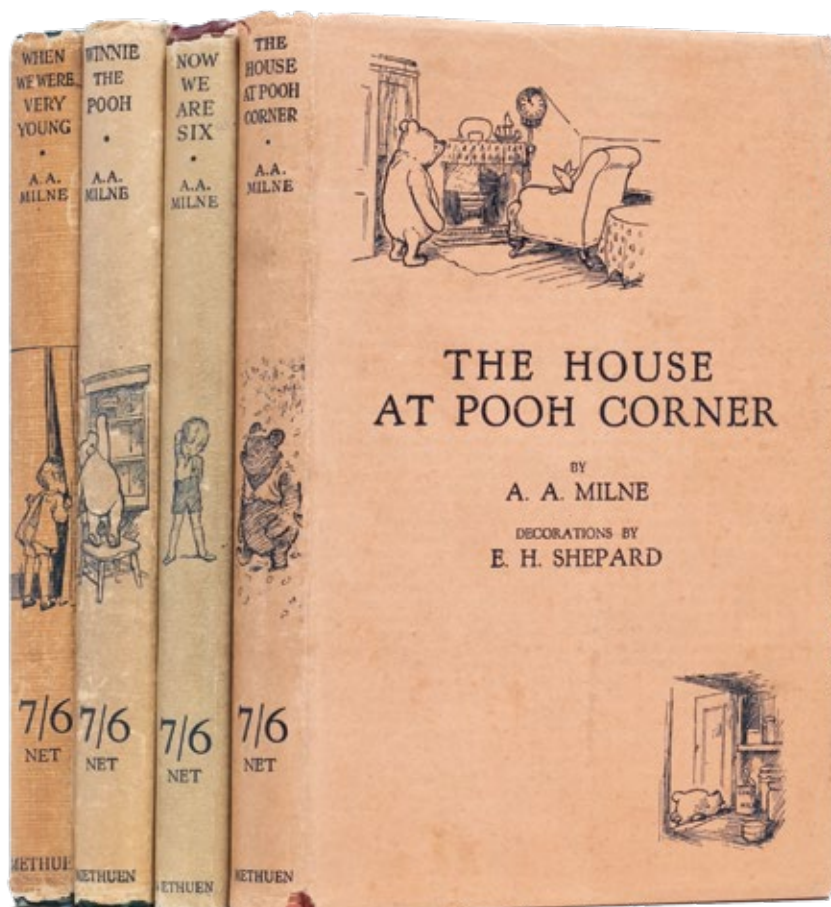
London: Methuen & Co., 1924. First edition, second issue. A near fine copy, second issue with p. ix numbered. Small octavo, x, [2], 99, [1] pp. Numerous text illustrations. Bound in publisher's dark blue cloth, gilt ruled front cover pictorially stamped in gilt, back cover pictorially stamped in gilt, spine lettered in gilt, plain endpapers, top edge gilt. Minimal rubbing to corners and spine extremities. Neat contemporary ink name and date "November 28th 1924" on front blank. In the original cream-colored pictorial dust jacket printed in dark blue. Jacket spine with minimal browning and a few tiny chips to head and tail of spine with no loss of text.

[Together with:] MILNE, A[lan] A[lexander]. Winnie-the-Pooh. With Decorations by Ernest H. Shepard. London: Methuen & Co., [1926]. First edition. A near fine copy. Small octavo, xi, [5], 158, [2] pp. Numerous text illustrations. Bound in publisher's dark green cloth, gilt ruled front cover pictorially stamped in gilt, spine lettered in gilt, pictorial endpapers, top edge gilt. Slight discoloration from jacket on free-endpapers. Neat near contemporary ink name and date "January 11th 1927" on front blank. In the original yellow-colored pictorial dust jacket printed in dark blue. Jacket spine with minimal browning and minimal wear to head and tail of spine with no loss of text.

[And:] MILNE, A[lan] A[lexander]. Now We Are Six. With Decorations by Ernest H. Shepard. London: Methuen & Co., [1927]. First edition. A near fine copy. Small octavo, x, [2], 103, [1] pp. Numerous text illustrations. Bound in publisher's maroon cloth, gilt ruled front cover pictorially stamped in gilt, spine lettered in gilt, pink pictorial endpapers, top edge gilt. Minimal rubbing to corners and spine extremities. In the original pale green-colored pictorial dust jacket printed in dark blue. Jacket spine with minimal browning and a small chip to head of spine with no loss of text.

[And:] MILNE, A[lan] A[lexander]. The House at Pooh Corner. With Decorations by Ernest H. Shepard. London: Methuen & Co., [1928]. First edition. A near fine copy. Small octavo, xi, [1, blank], 178, [2] pp. Numerous text illustrations. Bound in publisher's salmon cloth gilt ruled front cover pictorially stamped in gilt, spine lettered in gilt, pictorial endpapers, top edge gilt. Minimal discoloration from jacket on free-endpapers. Original peach pictorial endpapers printed in black. In the original salmon pictorial dust jacket printed in dark blue. Jacket spine with minimal browning and one tiny chip to tail of spine and one very small (3/8 inch) closed neat tape repair to lower back panel with no loss of text.

A near fine and quite wonderful set of this 'Children's Classic'—the four "Pooh" books in their original dust jackets—housed together in a pale orange cloth clamshell case with printed label on spine. Near Fine in Near Fine dust jackets.



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

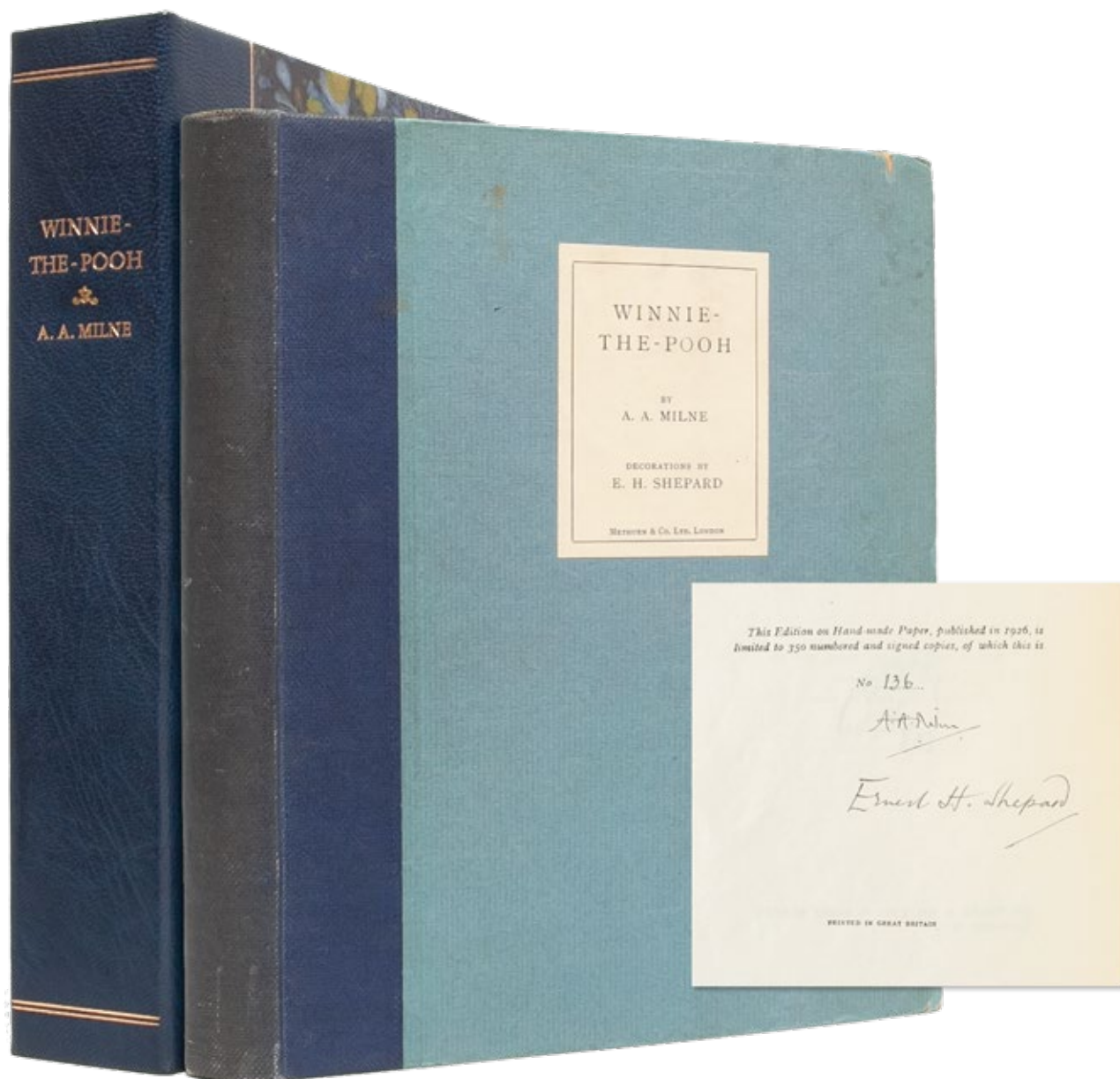
49. Milne, A. A.; Ernest H. Shepard (illustrator)

WINNIE-THE-POOH

Signed limited edition

London: Methuen, 1926. First edition. Number 136 of 350 copies signed by A. A. Milne and the illustrator, E. H. Shepard, who helped bring Winnie the Pooh to life. Original blue quarter cloth over blue boards with paper label to front. A Very Good+ to Near Fine copy with the spine lightly sunned and small bumps to corners and wear to the board edges. Previous owner's name on the front paste-down, otherwise an excellent copy internally. Retaining the large folding map to the rear. Housed in a handsome clamshell case.

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

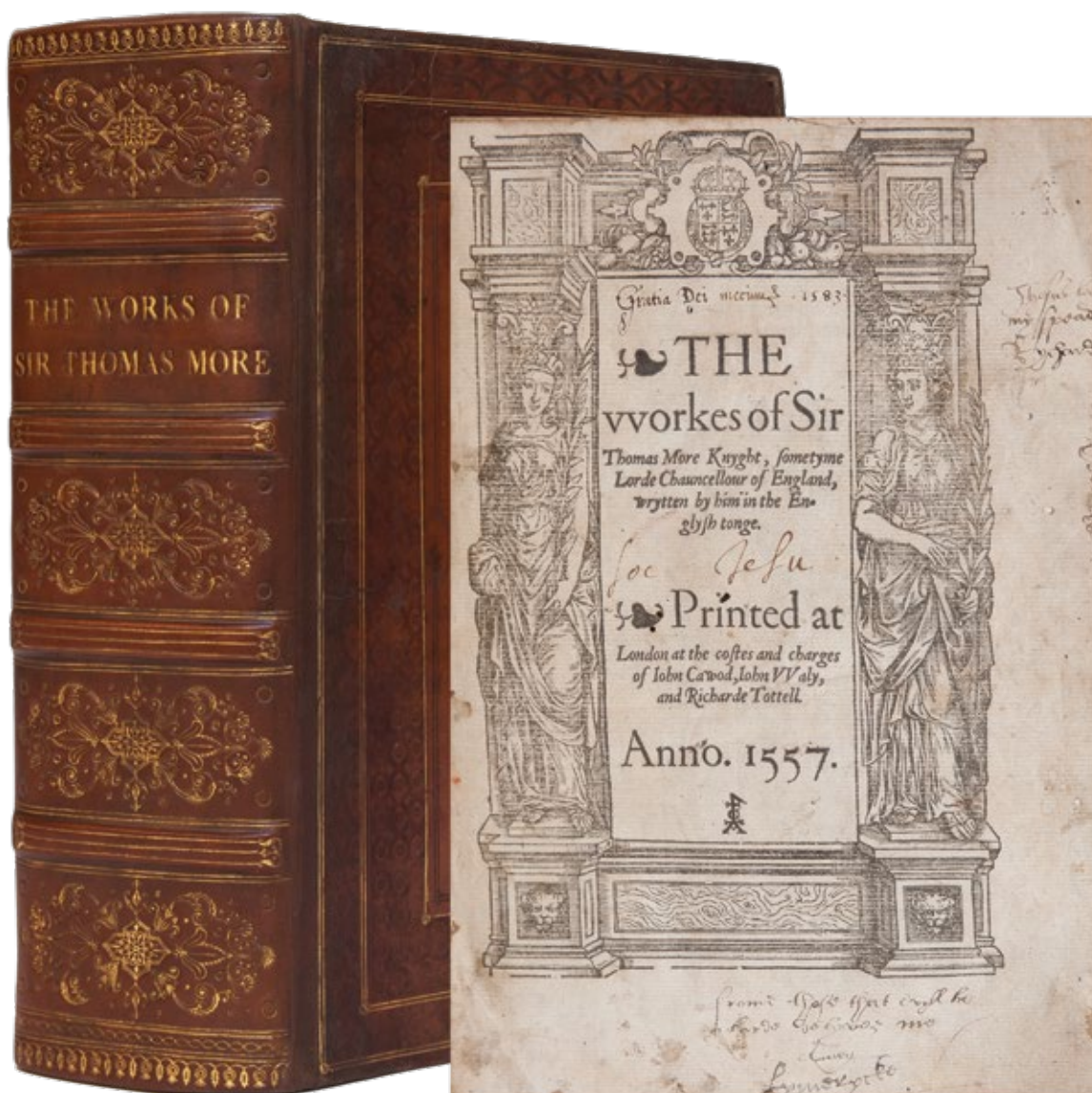


*The first collected edition of Sir Thomas More's works***50. More, Sir Thomas****THE WORKES OF SIR THOMAS MORE KNYGHT, SOMTYME LORD CHANCELOUR OF ENGLAND, WRYTTEN BY HIM IN THE ENGLYSH TONGE**

London: John Cawood, John Walley, and Richarde Tottel, 1557. First edition. Bound in a late 18th century or early 19th century full calf binding. Boards ruled in gilt and blind and decoratively blindstamped. Modern rebacking with four raised bands, gilt title and stamping in the spine compartments. All edges of page block gilt with elaborate gauffering. Black letter, text generally in double-column. Folio (pages 260 x 190 mm), collates complete: [18 leaves of preliminaries, including the title and blank leaf], 1458, [lacking final blank]. Collation as in Pforzheimer, including the inserted leaf between CC5 & 6. Title page with minor soiling and contemporary ownership marginalia (dated 1583), with occasional marginalia throughout in the same hand. Page 51 with the upper corner torn, affecting the first two lines of text (supplied in manuscript). Closed marginal tear to page 405, entering text, but no loss. Slight browning or soiling to the occasional leaf, but on the whole a very pleasing copy.

The first collected edition of More's works, edited by his nephew, William Rastell, who arranged the material in chronological order and added marginal notes. A massive volume that rarely turns up complete or in acceptable condition. The book, dedicated to Queen Mary, includes many of More's most controversial works, such as *A Dyalogue of Syr Thomas More, knt, which criticizes Tyndale, Luther and their followers*. It also includes *A Dyalogue of Comforte Agaynste Tribulacyon*, written during the earliest time of his imprisonment in the Tower of London following his refusal to condone Henry VIII's divorce from Catherine of Aragon and thereby accept the English throne's supremacy over Papal authority. It is a work written for the comfort of his own family, advocating prayer in times of persecution.

Pforzheimer 743.



A lovely set of Muir's works with an original manuscript page bound in

51. Muir, John

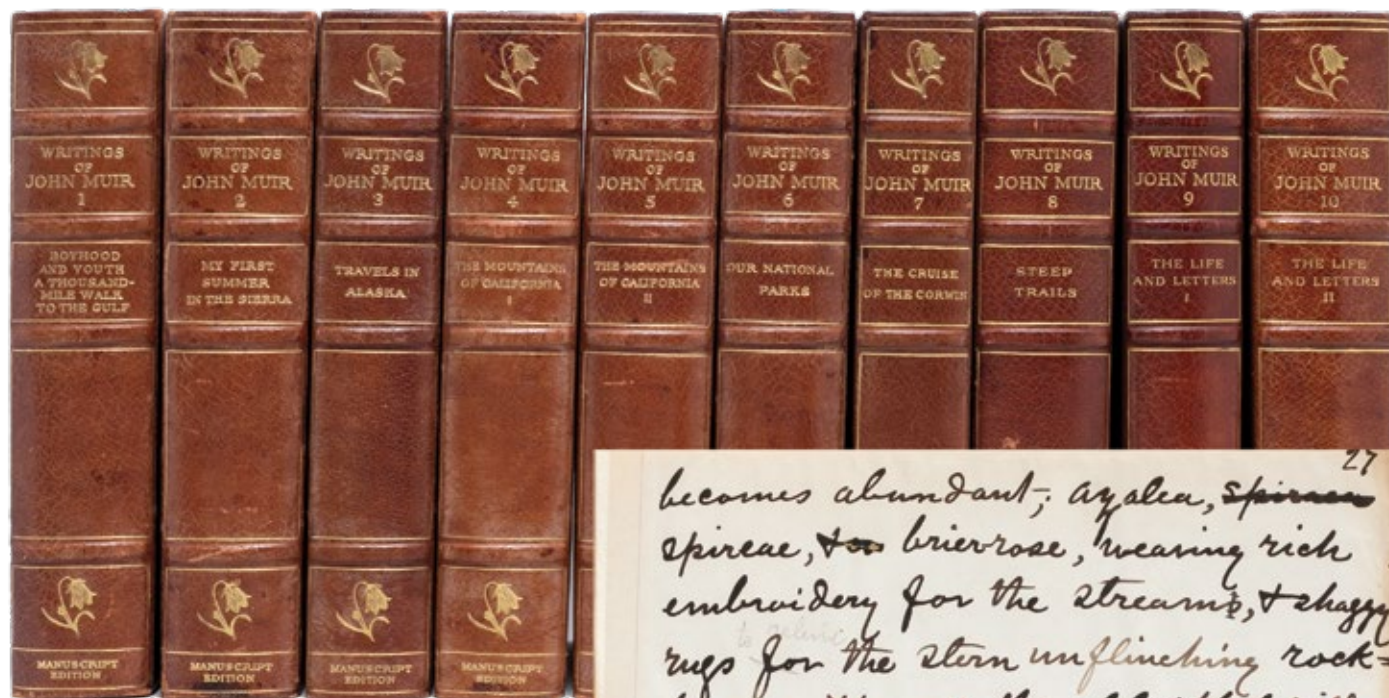
THE WRITINGS OF JOHN MUIR

Manuscript Edition

Boston and New York: Houghton Mifflin Company, 1916 - 1924. First edition. A lovely, Near Fine set of Muir's works with an original manuscript page bound into the first volume. Manuscript reads: "...becomes abundant; azalea, spireae, & brierrose, weaving rich embroidery for the streams, & shaggy rugs for (crossed out in pencil and written above is 'to relieve') the stern unflinching rock-bosses. Through this delightful wilderness Canon Creek roves like a blessed Arab, without any constraining channel; throbbing & wavering, now in sunshine, now in thoughtful shade..." (published in Chapter 5 of The Mountains of California)

Number 192 of 750 numbered sets. Bound in the publisher's three-quarter burgundy morocco over cloth boards, marbled end papers, top edges gilt, complete with all text, maps and plates. Hand-colored frontis illustrations in volumes 1 - 8. Volumes 9 and 10 with frontis portraits. Large fold-out map of Yosemite in volume 2 (with a marginal tear, map not affected). Spines uniformly faded. Minor rubbing to spine ends and joints, some wear to the corners. Interior contents generally clean and fresh.

One of America's most important naturalists and preservationists - and a monumental figure in both the history of the environmental movement and the state of California. Muir not only founded the Sierra Club, but was instrumental in the establishment of both Yosemite and Sequoia National Parks. Though Muir is known chiefly as an American figure, he was born in Scotland - and came over as a boy when his family immigrated to the Midwest. Muir maintained an interest in spirituality and nature from his youth. Indeed, he explored the American wilderness extensively after he finished college, walking at one point over 1000 miles from Kentucky to Florida. Eventually he would settle in Northern California, where he would make his most significant impact, exploring the Sierras and Yosemite. "He knew the mountains and forests of the West as they are known only to one who has dwelt in loneliness among them, hardened his body and nourished his soul in their splendorous solitudes" (New York Times). Near Fine.



27
becomes abundant; azalea, ~~spireae~~
spireae, ~~too~~ brierrose, weaving rich
embroidery for the streams, & shaggy
rugs for the stern unflinching rock-
bosses. Through this delightful wild-
erness Canon Creek roves like a
blessed Arab, without any constraining
channel; throbbing & wavering, now
in sunshine, now in thoughtful shade
a blessing

A superb presentation copy of O'Hara's first book

52. O'Hara, John

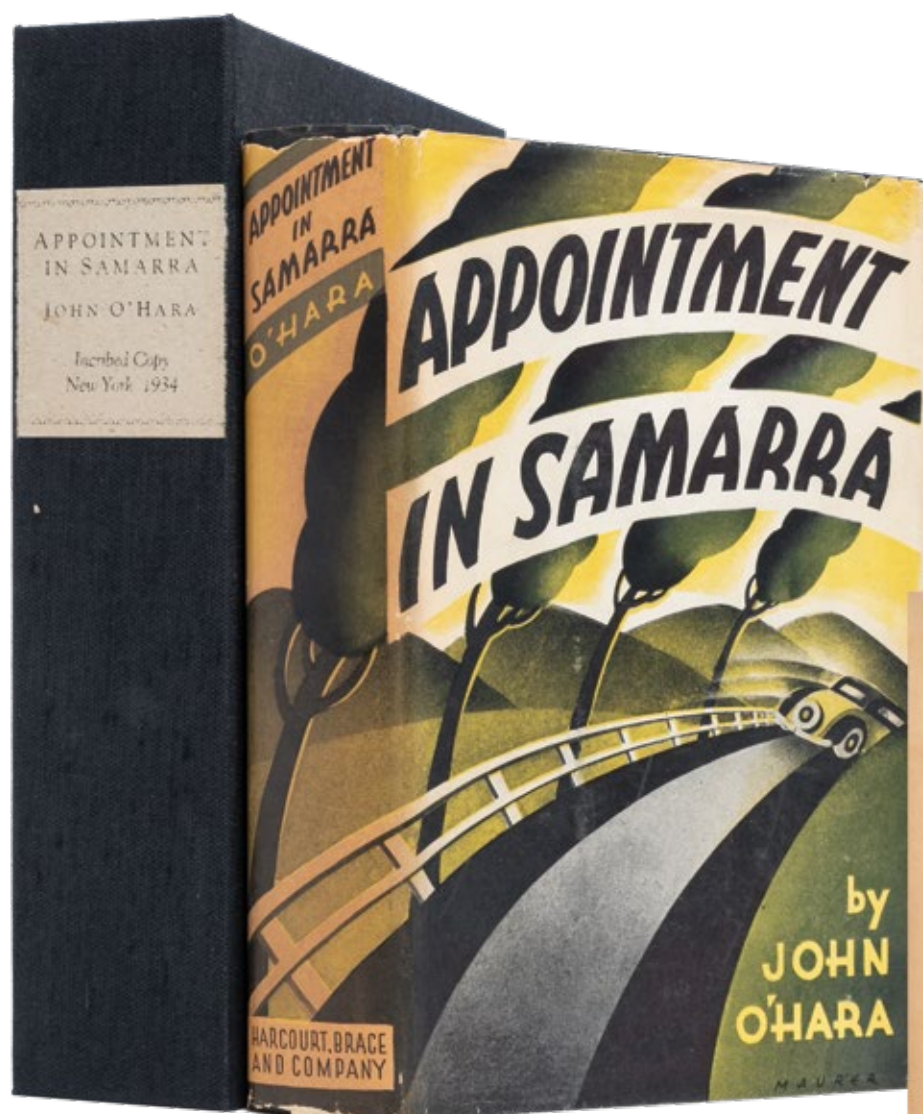
APPOINTMENT IN SAMARRA

Presentation copy

New York: Harcourt, Brace and Company, 1934. First edition. A presentation copy of the author's first book: "To Harold D. Winney "Wrap it up, take it home, give it to the kiddies to play with." Fadiman, New Yorker | John O'Hara September 28, 1934." A Near Fine copy in like dust jacket. Book with the inner hinges expertly closed. "First edition" stated on the copyright page, with the errata slip tipped in to the dedication page. Dust jacket spine a trifle toned and some minor chipping at the extremities. Housed in a black cloth clamshell case.

An exceptional copy of O'Hara's masterpiece. A controversial first novel by John O'Hara, exploring death and the decay of the American dream. The story tracks the final three days of Julian English's life as he engages in erratic, self-destructive behavior eventually resulting in his suicide. Despite all the trappings of success—ownership of a successful Cadillac dealership, youth, a wife, and local social-standing—Julian is compelled to escape. O'Hara's style gives none of the story away easily; much of the narrative is communicated through an omniscient narrator with facts confirmed in surprising ways. A gritty and tragic tale. O'Hara inscribed this copy to Harold D. Winney, a fellow New Yorker contributor, quoting the legendary editor of the magazine's book review section (Clifton Fadiman). O'Hara wrote for the New Yorker magazine for more than 20 years. Near Fine in Near Fine dust jacket.

Provenance: Harold D. Winney (presentation inscription); Heritage Book Shop, Inc., 1999. From the William A. Strutz Library.



To Harold D. Winney
 "Wrap it up, take it
 home, give it to
 the kiddies to play
 with." - Fadiman, New Yorker
 John O'Hara
 Sept. 28, 1934

A monument of conceptual art, inscribed by Ono

53. Ono, Yoko

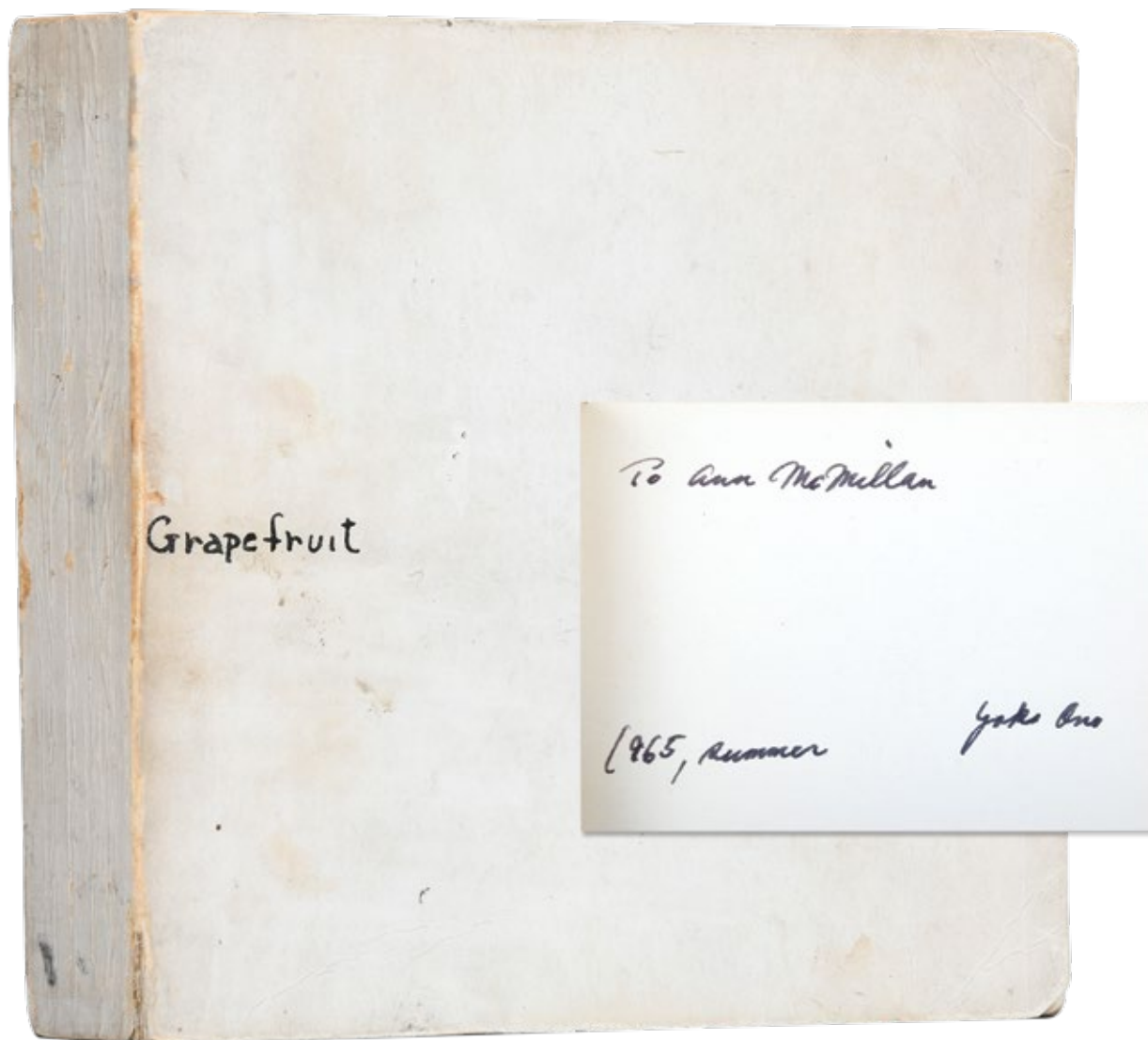
GRAPEFRUIT

Inscribed first edition

Tokyo: Wuntemaum Press, 1964. First edition, first printing, limited to 500 copies, inscribed on the first blank, "To Ann McMillan, 1965, Summer. Yoko Ono". Square octavo. Original perfect-bound white wrappers, lettering to front cover in black. Covers lightly dust soiled and marked, tiny chip to corner of front cover, corner of fore edge knocked affecting back cover and last six pages, otherwise internally a very bright and clean copy.

This artist's book earned and has maintained fame as an early example of conceptual art, making her a predecessor to men like Kosuth and Weiner, who popularized the approach. "The original Grapefruit is split into five sections—Music, Painting, Event, Poetry, Object—with each page offering a conceptual direction for work yet to be created...After Ono married John Lennon, Simon & Schuster published a new edition of Grapefruit, though this version included some editorial revisions and additions—the most prominent among the latter being a short foreword authored by Lennon" (The New Yorker). Grapefruit was not published in the UK until 1970, with an introduction by John Lennon. Lennon later acknowledged that his song Imagine was drawn from Ono's poems in the book, and in recognition of this Ono was credited as the song's co-writer by the National Music Publishers Association in June 2017.

In 1965, Yoko represented Japan in a four-part radio series on WBAI, New York City. She was interviewed by the avant-garde composer and the station's music director, Ann McMillan, about traditional wartime and post-war tunes. Yoko explained the culture and thought behind several tunes including Manchu Musume and Tonarigumi. Near Fine.



Original title page design for Arthur Rackham's illustrated version of William Shakespeare's play "The Tempest"

54. Rackham, Arthur (artist)

ARIEL, IRIS, CERES & JUNO

Original artwork

London: 1926. Original pen-and-ink and watercolor drawing, signed "Arthur Rackham" on lower right-hand corner. Image and board size: 15 1/8 x 10 7/8 inches; 384 x 276 mm. Matted, framed and glazed, frame size: 25 3/4 x 20 3/4 inches; 654 x 526 mm.

This ethereal watercolor was created for the title-page of Rackham's illustrated edition of Shakespeare's *The Tempest* (London: William Heinemann, Ltd. [1926]). Although the drawing in the title-page was uncolored, here he has added background and full watercolor to the image to enhance its salability. It is a charming image depicting a pastoral scene with the airy spirit Ariel dancing and holding a flute-like instrument. Ariel, who had been trapped for years in a tree by Sycorax was released by Prospero and serves him throughout the play until he is freed in the final act. Dressed in a pale blue smock, his joyous expression suggest that he has recently been freed from the tree nearby. Intriguingly, the tree in the foreground is somewhat different to Rackham's usual arboreal style, lacking the signature faces and arms. In the top half of the watercolor, Iris, Ceres, and Juno dance above the long branch, each of them playing an instrument: a lute, a shawm or flute and a tambourine. With a few exquisite strokes of pen and brush, Rackham is about to capture a singular transportive moment.

Arthur Rackham (1867-1939) is perhaps the most acclaimed and influential illustrator of the Golden Age of Illustration. A prolific artist even from his youth, Rackham got his start as an illustrator working for the Westminster Budget Newspaper (1892). Over the next few years, he took on more and more commissions for children's books, hitting his career high in the first three decades of the twentieth century. Rackham turned his imaginative pen to every classic—from Shakespeare to Dickens to Poe.



An elegant celebration of Rackham's illustrations with rare proof plate

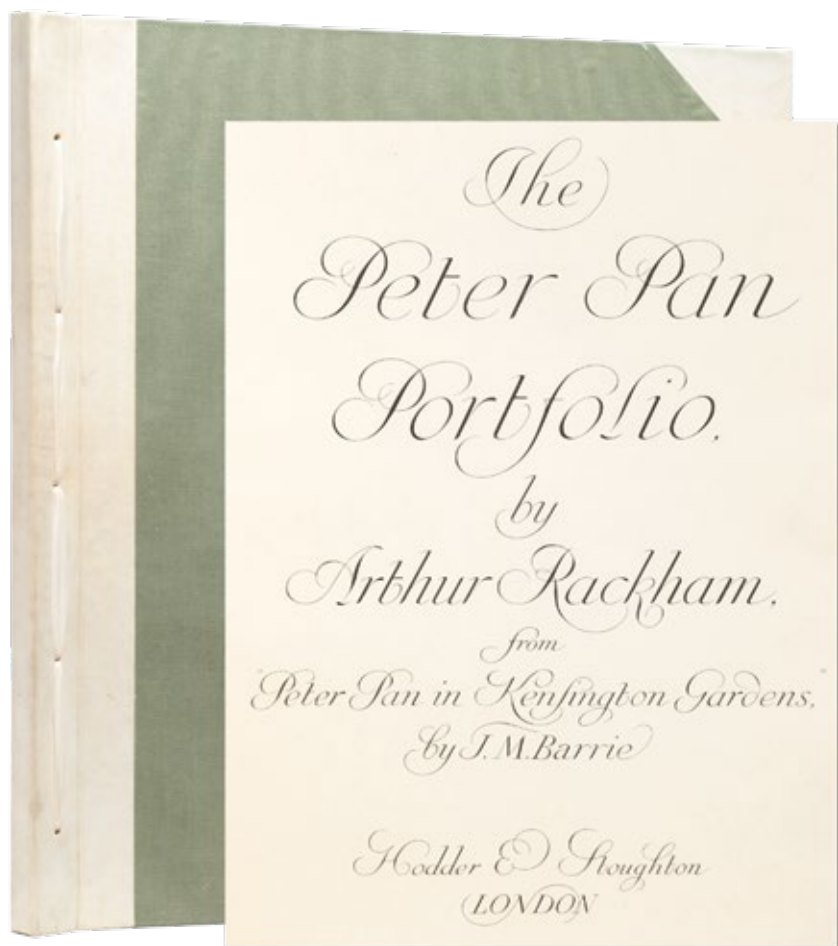
55. Rackham, Arthur (illustrator)

THE PETER PAN PORTFOLIO

Signed limited edition

London: Hodder & Stoughton, 1912. First edition. Number 140 of 500 copies, signed by the publisher and printer on the limitation page. Measuring 22 x 20 inches and collating complete with all 12 plates and textual tissue guards. Plates mounted on Chippendale boards hand-finished with gold frames. Bound in the publisher's half parchment over green fabric boards, retaining three of the four original silk ties. A lovely, fresh copy overall that has been carefully preserved in the original publisher's box. Publisher's box with printed title on the top cover. Slight wear to the extremities of the box and some scratches to the lower portion of the box. Laid in the back is a paper folder reproducing the title page (bearing the purple stamp for Edinburgh bookseller Otto Schulze & Co) with printed advertisements for the portfolio, holding a loose proof-plate (also stamped with its cancelation).

This portfolio with illustrations excerpted from Peter Pan in Kensington Gardens, was designed specifically to highlight Rackham's craft. According to the publisher, the plate reproductions were made to be as close as possible in size to Rackham's original watercolors and were elegantly mounted so that each picture could potentially be detached and hung separately (although we are glad that the original owners chose to forgo this option keeping the portfolio intact). The inclusion of a canceled plate attests to the high standards maintained for this publication. Arthur Rackham (1867-1939) is perhaps the most acclaimed and influential illustrator of the Golden Age of Illustration. A prolific artist even from his youth, Rackham got his start as an illustrator working for the Westminster Budget Newspaper (1892). Over the next few years, he took on more and more commissions for children's books, hitting his career high in the first three decades of the twentieth century. Rackham turned his imaginative pen to every classic—from Shakespeare to Dickens to Poe. "Rackham's illustrations to Grimm, Hans Andersen or Poe show him at his most imaginative and observant of human nature, while his gnomes, fairies and gnarled anthropomorphic trees in Peter Pan in Kensington Gardens or A Midsummer Night's Dream represent his more fantastic side.... He was - and remains - a soloist in front of an orchestra, a player with the responsibility to interpret and add a personal lustre to great works with variations of infinite subtlety and grace" (James Hamilton). Near Fine in Near Fine dust jacket. Rial 113.



"The first book illustrated wholly by Rackham to be issued in a limited edition"

56. Rackham, Arthur (illustrator); Washington Irving

RIP VAN WINKLE

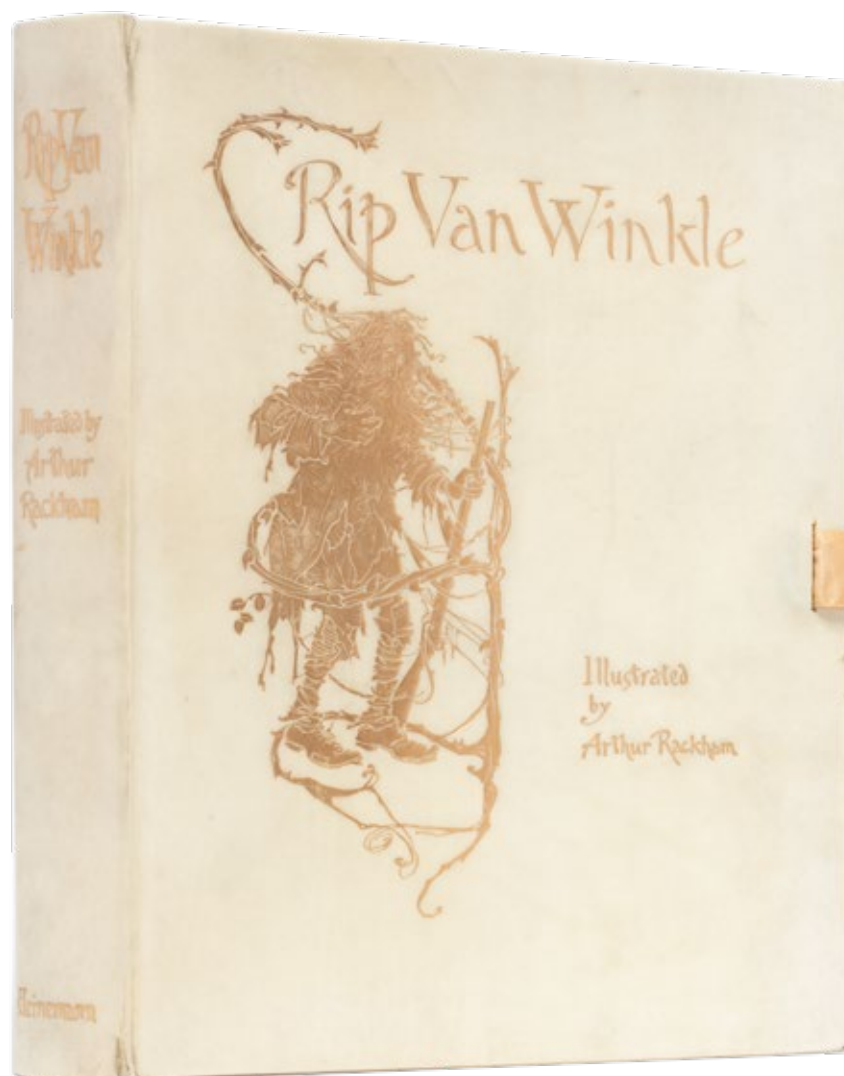
Signed limited edition

London: William Heinemann, 1905. Deluxe edition. Number 163 of 250 copies signed by the artist on the limitation page. 50 color plates on heavy brown paper with lettered tissue-guards at end, with one facing title page. Bound in vellum with gilt title on spine and title and image of the title character on front cover, replaced silk ties. Front inner hinge just starting. Interior text pages clean with minor foxing on fly leaves and interior paste-downs. Top of text block gilt with rest of edges uncut.

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

Arthur Rackham (1867-1939) is perhaps the most acclaimed and influential illustrator of the Golden Age of Illustration. A prolific artist even from his youth, Rackham got his start as an illustrator working for the Westminster Budget Newspaper (1892). Over the next few years, he took on more and more commissions for children's books, hitting his career high in the first three decades of the twentieth century. Rackham turned his imaginative pen to every classic—from Shakespeare to Dickens to Poe. Near Fine.

Riall 69.



57. Rackham, Arthur (artist); Izaak Walton

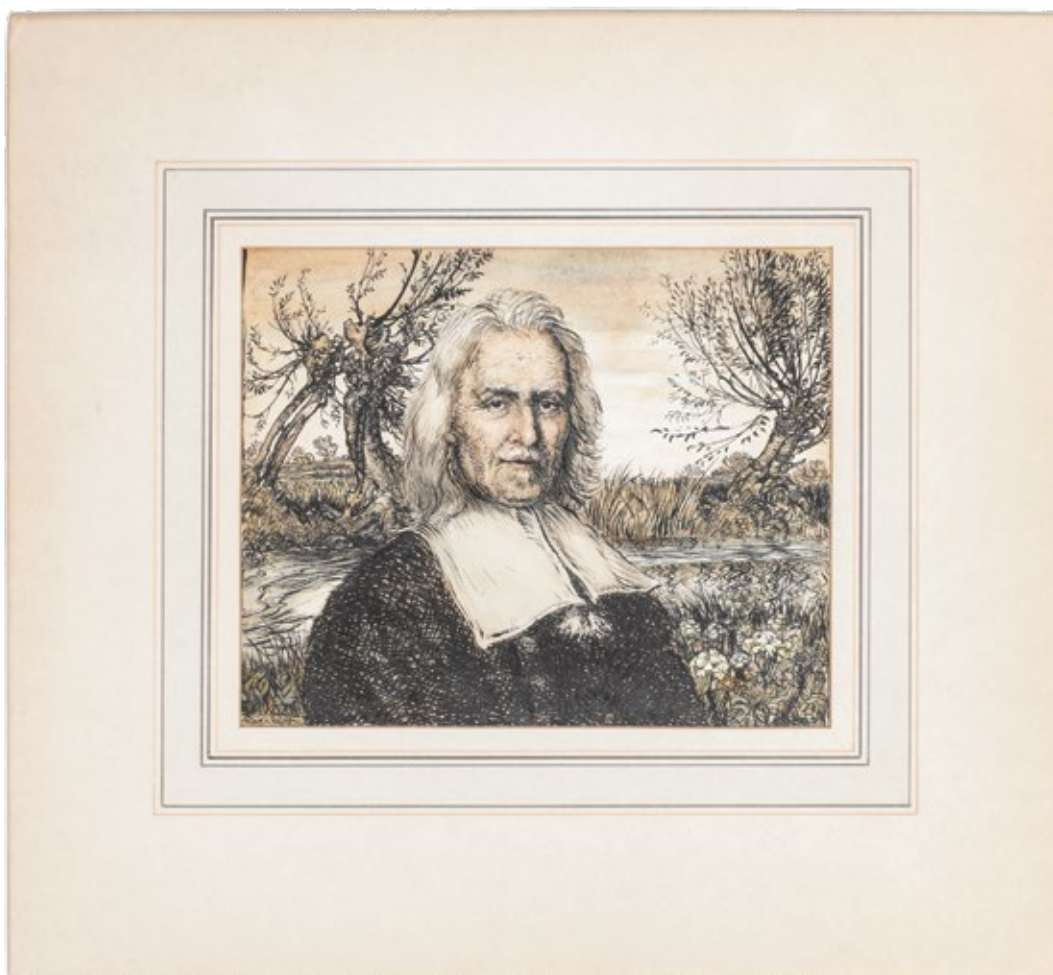
IZAAK WALTON PORTRAIT FROM “THE COMPLEAT ANGLER”

Original artwork

1925. Original watercolor and pen and ink drawing on paper, mounted onto card (drawing measures 6 3/8 x 7 5/8 inches, paper sheet 8 1/8 x 9 1/4 inches). Verso of card with: “To be returned to A. Rackham | Insurance value 30 pounds” written in pencil. Housed in gilt frame with “Old Church Galleries” sticker on back. Additional four provenance labels underneath the rear brown framing paper. The first reads: “38. Izaak Walton.” Second is a sticker of authenticity: “F.R. It is important that this label should never be destroyed. The evidence it bears of the registered stock number has in the past proved to be of very great value for purposes of identification and authenticity. Artist: Arthur Rackham; Title: Isaac Walton; Registered Number D. 13846 6 1/2 x 7 1/2” with an additional smudged area, larger sticker from “Ernest Brown & Phillips, Ltd. The Leicester Galleries.” A fourth sticker identifies the piece in a December 1935 exhibition of Rackham’s work, with the purchaser named as “Captain E. Merry”; additional numerical pencil markings on back.

A bust-length portrait of Izaak Walton (1593-1683) in front of landscape background. The black and white ink illustration was used in Rackham’s illustrated edition of *The Compleat Angler*, published 1931 (on page 19). Rackham added the watercolor when offering this piece for sale at Leicester Galleries. Izaak Walton was an English author and biographer, who is remembered for his beloved book *The Compleat Angler* (1653). The fishing guide mixed practical advice with folklore, and would eventually be illustrated by Arthur Rackham. In that book, “No fewer than six plates have landscape backgrounds, plates which should remind us of Rackham’s very serious reputation as a landscape painter, with a fine vision of natural forms” (Gettings).

Arthur Rackham (1867-1939) is perhaps the most acclaimed and influential illustrator of the Golden Age of Illustration. A prolific artist even from his youth, Rackham got his start as an illustrator working for the Westminster Budget Newspaper (1892). Over the next few years, he took on more and more commissions for children’s books, hitting his career high in the first three decades of the twentieth century. Rackham turned his imaginative pen to every classic—from Shakespeare to Dickens to Poe. Fine.



One of the rare copies issued with hand-colored illustrations

58. Repton, Humphry; John Claudius Loudon (illustrator)

THE LANDSCAPE GARDENING AND LANDSCAPE ARCHITECTURE OF THE LATE HUMPHREY REPTON

With hand-colored illustrations

London: Printed for the Editor, 1840. First collected edition. Contemporary calf, rebaked with original spine laid down retaining one morocco label with the second replaced. All edges marbled. Marbled endpapers. Measuring 215 x 130mm and collating xxxi, [1], 619: bound without half title, else complete including 253 engraved illustrations, of which 181 are expertly hand-colored. A lovely, square copy with minimal foxing to preliminary and terminal leaves; remainder of textblock fresh. Contemporary ownership signature of J. Henry Baylis to front endpaper. An exceptional example of the scarce issue with colored plates, which was released at a price of 5/6d (compared to the standard issue price of 2/6d). The most recent colored copy on the market sold at Christie's in a modern binding in 2012. Housed in a custom clamshell.

One of the rare hand colored copies of what Loudon hoped would be an extended series celebrating Repton's work, the present title ultimately stood alone with no further volumes printed. As it is, the impressive tome documents the historically important work of Humphry Repton, who actively engaged in "the principal styles and contemporary debates of landscape design," including "perspective tricks to disguise differing water levels, and instructions on the use of cattle as a natural measure of scale." It is both a textual and visual reminder of the innovations taking place in the 19th century, as a wider number of public and private spaces were engineered for human use and enjoyment.

Provenance of the library of James Henry Baylis, architect and surveyor of Swansea, Wales. His most notable work was the design and construction of the Goat Street Synagogue, which stood for 82 years until it was destroyed during the 1941 "Three Nights Blitz."



59. Ricardo, David

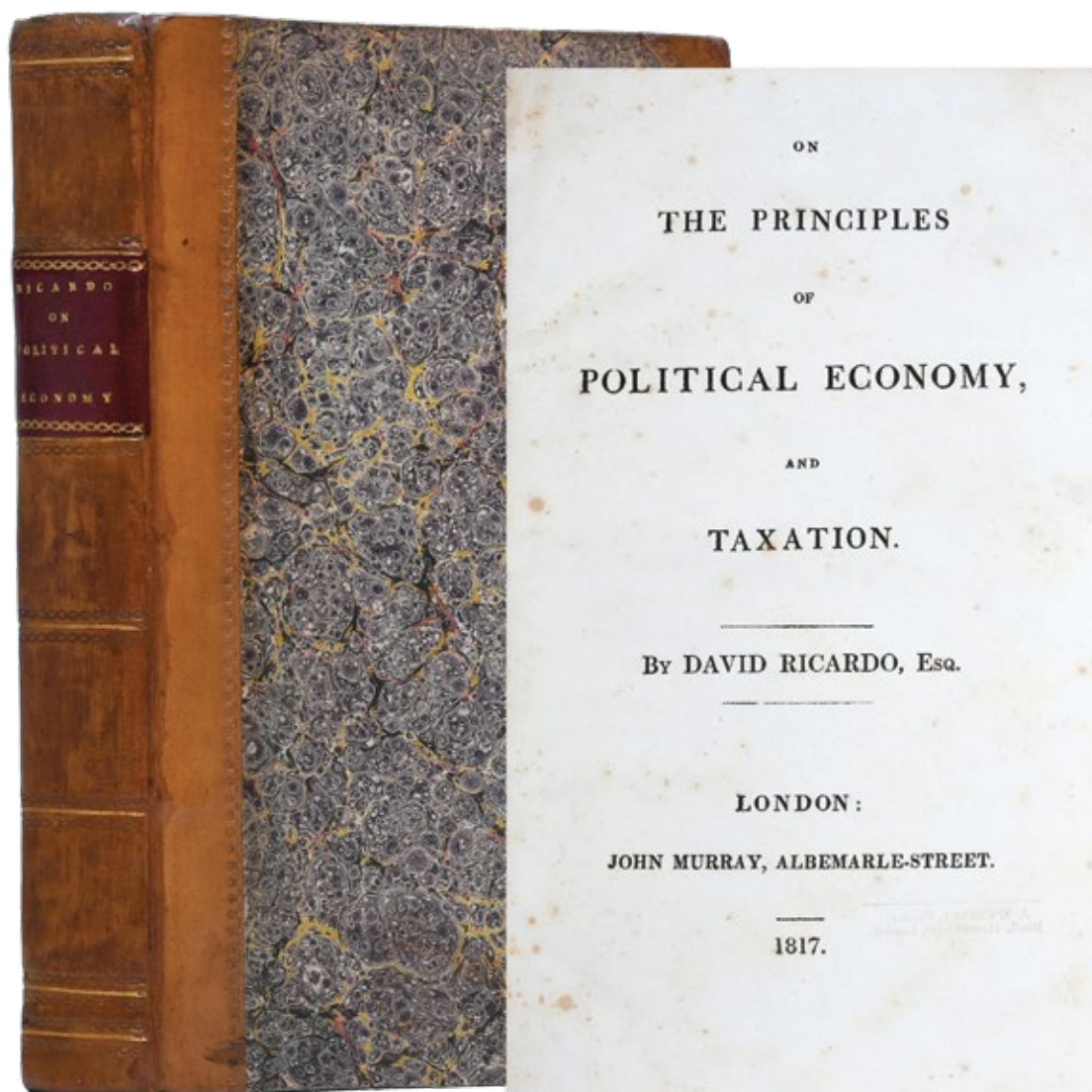
ON PRINCIPLES OF POLITICAL ECONOMY

London: John Murray, 1817. First edition. Octavo (209 x 128 mm). Contemporary half calf, later red morocco label, marbled sides. Joints and extremities neatly restored, light browning to endpapers and spotting to contents. An excellent copy.

First edition of Ricardo's fundamental contribution to economics, establishing a systematic and scientific approach to the discipline, and setting forth both the labor theory of value and the theory of comparative advantage. His approach and methods influenced all succeeding generations of economists and provided an enduring foundation of arguments for free trade. Ricardo's approach to political economy was informed by his friendships with Mill, Bentham, and Malthus, and particularly by his reading of Smith's *Wealth of Nations* in 1799. In 1815, Mill and others urged Ricardo to set out the *Principles* as a systematic account of his theories. The work outlines a newly developed labor theory of value, the theory of international comparative advantage, monetary theory, and the influence of taxation.

Notably, Ricardo's emphasis on mathematical abstraction led him to develop the concept of the economic model: "Ricardo saw the study of economics as a pure science whose abstractions were capable of quasi-mathematical proof. His deductive methods have proved of great use in the elementary analysis of economic problems, and in the subjects which are capable of his rigid analysis, currency and banking, it has proved of lasting value" (PMM). His defense of free trade, based on the comparative advantage to both economies, has been enduring, with influence on the preference for free trade by Britain within the 19th century and on the free trade revival in neoliberal economics.

Goldsmiths' 21734; Kress B.7029; PMM 277; Sraffa 4907 (first state "his" misprinted as "hi" in the footnote on p. 330, second state with "in" correctly printed on the first line of p. 97).



The first quarto edition in the deluxe binding, the most ambitious work ever published in England with 250 lithographed plates

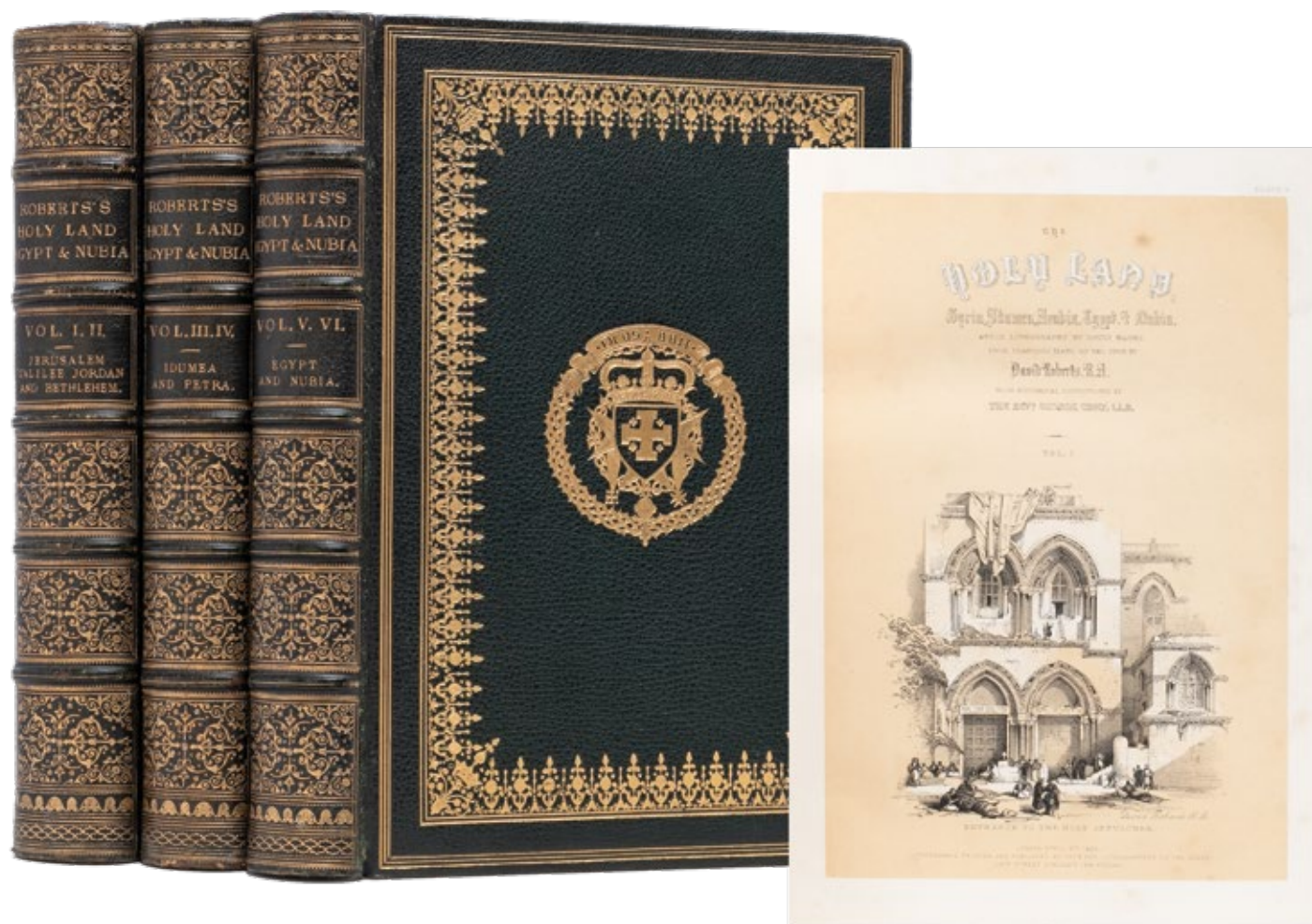
60. Roberts, David

THE HOLY LAND, SYRIA, IDUMEA, ARABIA, EGYPT, & NUBIA (IN 3 VOLS.)

London: Day & Son, 1855-1856. First quarto edition. A Near Fine set. Six volumes bound in three quarto volumes (11 1/2 x 7 7/8 inches; 292 x 200 mm.). Complete with 250 tinted lithograph plates, including frontispiece portrait in Volume I, title-pages, and maps (untinted), all with tissue guards. Bound in original 'deluxe' binding (by Bickers and Son, London). Full dark green hard-grain morocco with triple fillets surrounding an elaborate, richly decorative gilt panel. Spines with five raised bands, elaborately decorated and lettered in gilt in compartments, gilt ruled board edges, gilt decorated turn-ins, marbled end-papers, all edges gilt. Rectangular engraved bookplate of S. Scott on front paste-downs. Some light intermittent foxing, mainly marginal, affecting the verso of the plates and the text. A wonderful set in its original deluxe binding.

One of the most significant travel publications of the 19th century is David Roberts' (1796-1864) masterpiece The Holy Land, Syria, Idumea, Arabia, Egypt, & Nubia. Living in a period that saw increased British interest in travel and archaeology in the Middle East, Roberts planned a painting expedition that would last from 1838-39. "Roberts was the first professional artist to visit the Near East without a patron or a connection to a military expedition or missionary group" (MET). Landing in Egypt, he passed through Suez, Mount Sinai, Petra, Gaza, Jerusalem, Dead Sea, the Lake of Tiberias, the ruins of Baalbek, and Alexandria documenting the ancient monuments and foreign locales he saw along the way. Robert's previous career as a house and theatrical scenic painter (before becoming a topographical artist) is evinced by the highly detailed and theatrical nature of these illustrations, which enmesh orientalist sentiment with architectural accuracy. Upon his return to England, Roberts found a publisher in Francis Graham Moon. Together they sought subscribers to fund their luxurious production by hosting displays of the primary watercolors; Queen Victoria would become a supporter of the project. The prolific Louis Haghe would be responsible for all 250 lithographs reproducing Robert's picturesque scenes. Here in the quarto edition of Robert's monumental publication, the sublime images have been reduced in size, but maintain their transportive quality. Near Fine.

Abbey, Travel, 388.



A fine association copy of Christina Rossetti's first book; privately printed by her grandfather, inscribed by Christina Rossetti to her aunt E.H. Polidori, the bibliographer Charles Plumptre Johnson's copy

61. Rossetti, Christina G.

VERSES

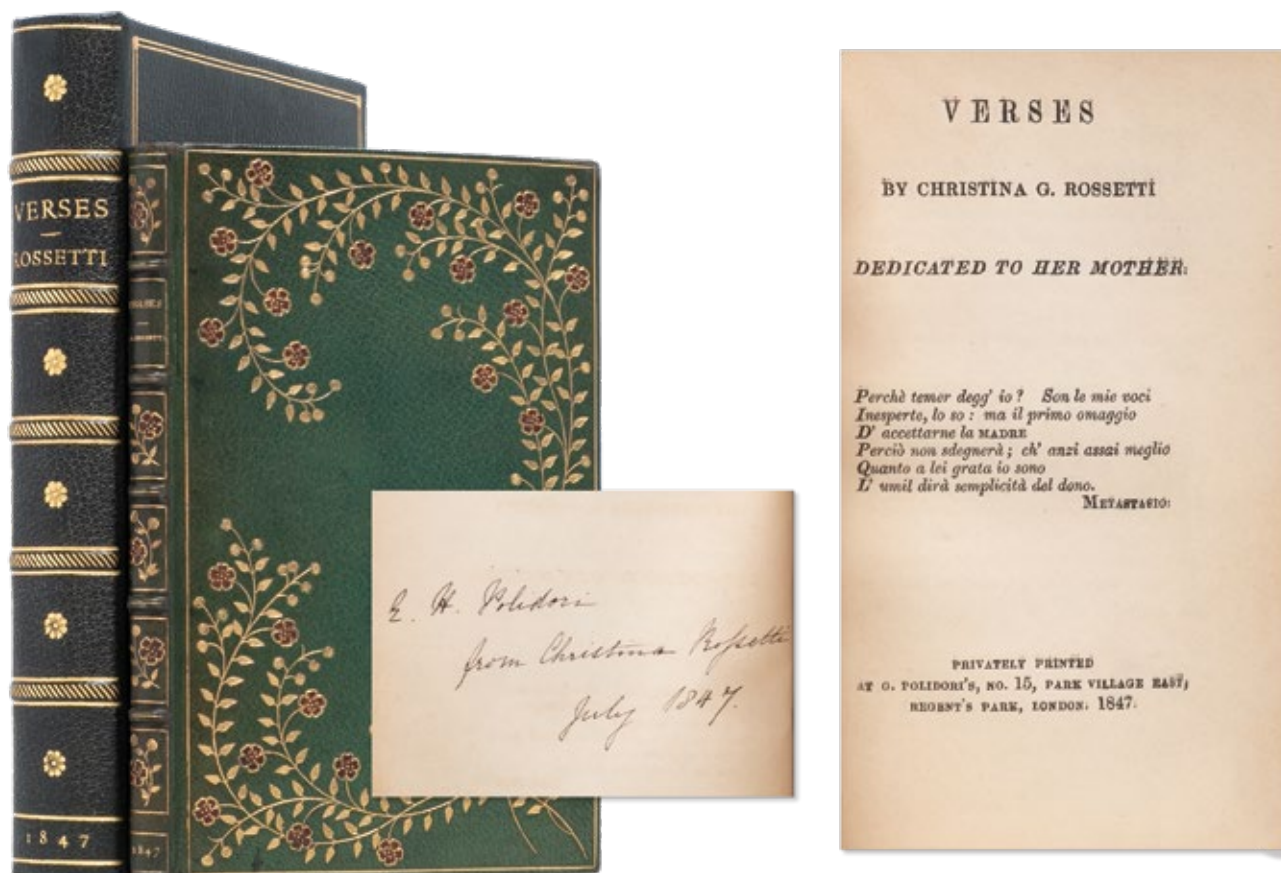
Presentation copy

London: G. Polidori's, 1847. First edition. A Fine copy, inscribed on front blank "E.H. Polidori / from Christina Rossetti / July 1847." Small octavo (6 1/4 x 3 7/8 inches; 159 x 98 mm.). [iv], 66, [2, blank] pp. Page 55-56 are in the corrected state: dated 1847 at the end; stanza 5, line 1 reads "And now that thou art gone"; stanza 5, line 3 reads "And see the clouds"; stanza 6, line 1 reads "Yes, oftentimes I sit beneath it now"; stanza 8, lines 1-2 have quotation marks; stanza 8, line 1 ends with a semi-colon. A superb exhibition binding by Zaehnsdorf ca. 1900. Full green morocco, covers with an elaborate floral decoration in gilt with red morocco inlays. Spine with five raised bands elaborately gilt with red morocco floral inlays and lettered in gilt in compartments, gilt-ruled board edges, decorative gilt turn-ins, tan morocco liners and endleaves, all edges gilt. Joints expertly and invisibly repaired. Publishers blue patterned cloth wrappers bound in. With the engraved bookplate of Charles Plumptre Johnson on verso of front endpaper and the armorial bookplate of Dr. Samuel L. Sieger on first blank leaf. Housed in a full dark green morocco clamshell case, spine with five raised bands decorated and lettered in gilt in compartments.

A spectacular rare first edition in a beautiful 'Exhibition' binding of Christina Rossetti's first book. Printed by her grandfather Gaetano Polidori's private press in Park Village East near Regent's Park when the author was just sixteen years old, the delicate book contains 42 poems, two of which are in Italian. It includes the first poem Rossetti ever wrote—a birthday present for her mother – as well as the poems The Dead City and The Water Spirit's Song, and several centered around the rose, the author's personal emblem (Marsh, Hayward). A highly important and delightful example of a young poet's talent foreshadowing her creative career to come.

This volume was presented to Eliza Harriet Polidori (1809-1893), Christina Rossetti's maternal aunt, a brave woman who worked as one of Florence Nightingale's nurses in the Crimean War and "managed the stores at the Barrack Hospital at Scutari" where injured soldiers were brought from battle to be treated (Bostridge). Christina wished to serve alongside her aunt at the barrack Hospital, but was rejected due to her young age. Dante Gabriel Rossetti took a less favorable view of Polidori, calling her his "maniac aunt" in a letter to William Bell Scott in 1854 (Fredeman). Following Polidori's death by cancer, Christina would inherit her aunt's fortune. Fine.

Fredeman 44.2; Hayward 267; Ashley IV, p. 99; Tinker 1784; CBEL III, 497; CBEL (3) IV, 659; Marsh pp. 32-41, 72-76.



The second book in the incredibly successful Harry Potter series

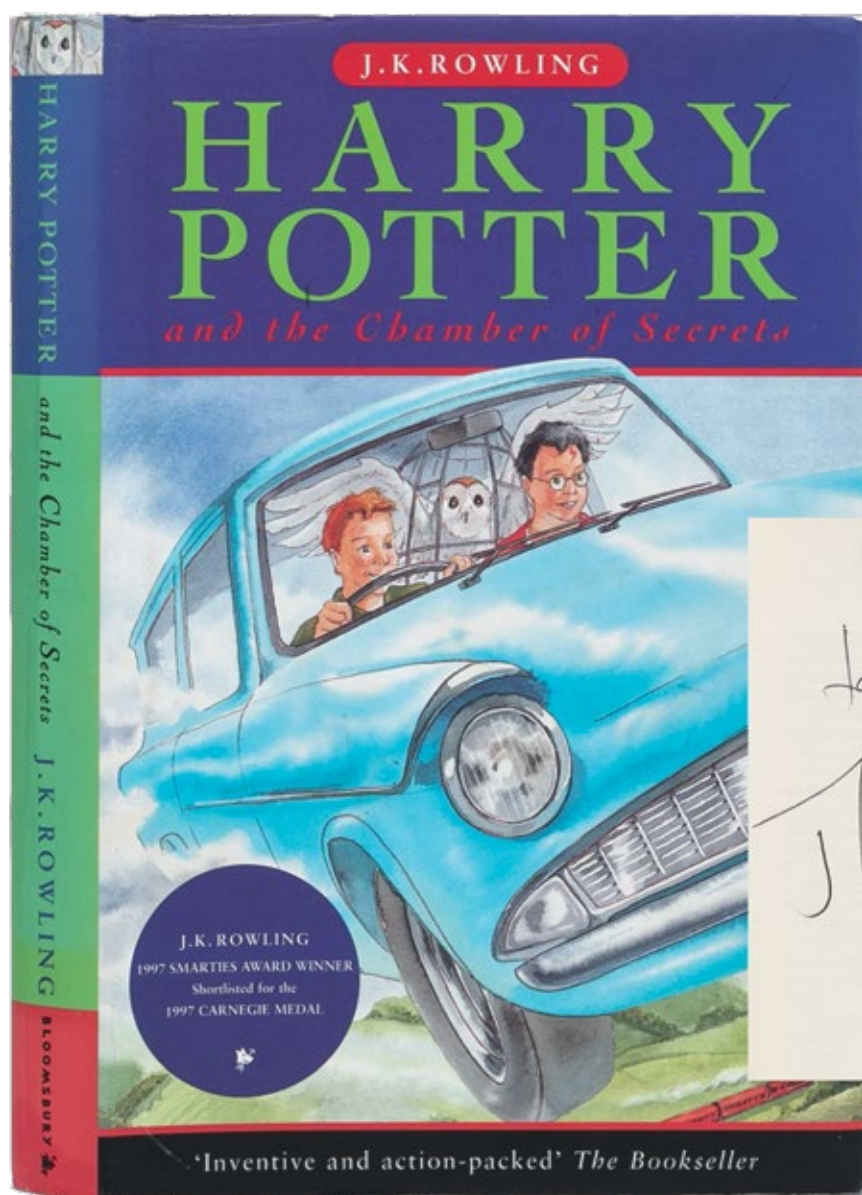
62. Rowling, J. K.

HARRY POTTER AND THE CHAMBER OF SECRETS

Inscribed first edition

London: Bloomsbury, 1998. First edition. Full number-line on the copyright page, original price of 10.99 (pounds) on the front flap. Inscribed by the author on the dedication page "To Roz J K Rowling." A Near Fine copy in like dust jacket. Previous owner's name on the front free end paper and the binding a bit cocked. Dust jacket with some rubbing at the extremities but without any real chips or tears.

The second novel in J.K. Rowling's unbelievably popular Harry Potter series, the book follows Harry Potter and his friends as they investigate a series of attacks on students at Hogwarts, possibly emanating from the Chamber of Secrets. "The Chamber of Secrets" was, of course, an instant bestseller and won Rowling the British Book Awards Children's Book of the Year for the second year in a row. Strangely enough, Rowling requested the manuscript back for revisions after delivering it to the publishers, worried that it might not live up to the success of her first book. The book was also adapted into a film in 2002, directed by Chris Columbus, starring Daniel Radcliff and Emma Watson. "Hogwarts is a creation of genius" (Contemporary Review from The Times Literary Supplement). Near Fine in Near Fine dust jacket.



To Roz
J K Rowling

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

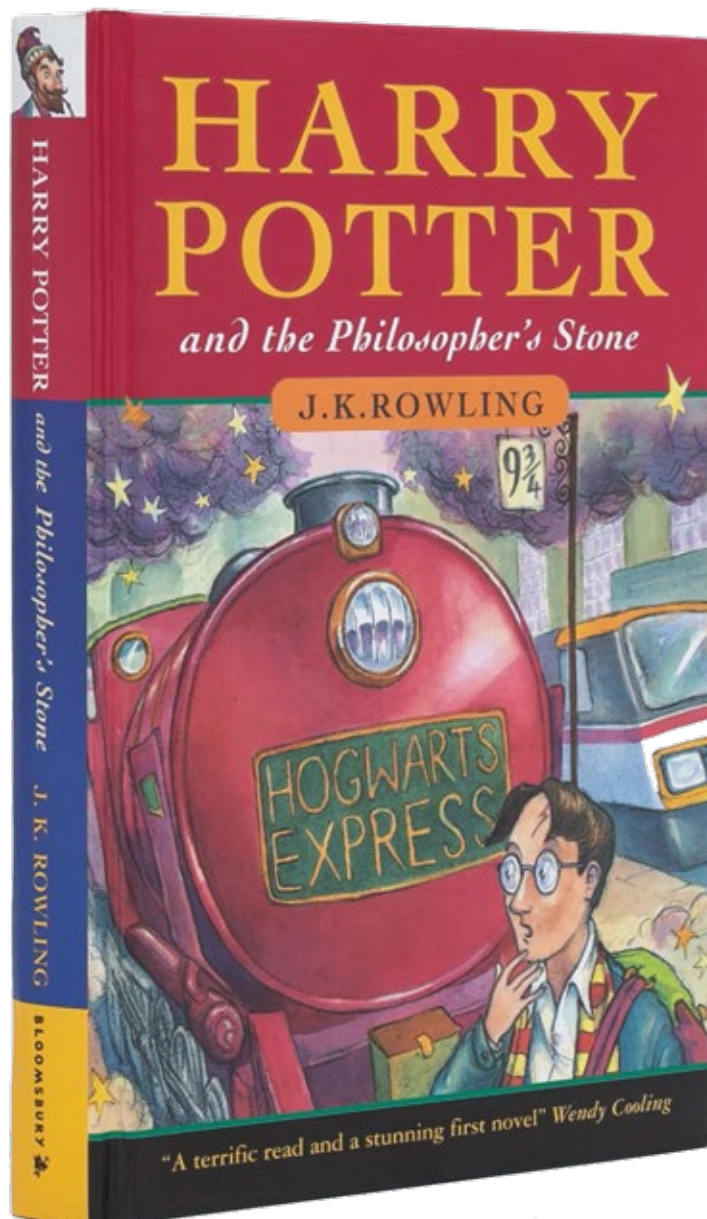
63. Rowling, J. K.

HARRY POTTER AND THE PHILOSOPHER'S STONE

London: Bloomsbury, 1997. First edition. First impression of the preferred hardcover issue, with all the requisite points: Bloomsbury imprint, 10-down-to-1 number line, and in the list of equipment on page 51 "1 wand" appearing twice, "Philospher's" typo on the rear board. Original matte laminated boards without a jacket. A Fine copy, appearing unfaded and unread. No names or markings internally. A clean sharp copy. Only 500 copies of the first printing of Philosopher's Stone were issued in this hardback format, of which more than half were taken by libraries and rendered undesirable for collectors. Housed in a custom quarter-leather clamshell case.

Harry Potter is the most successful book franchise of all time, with over 600 million copies of the books in print, and with spin-off film and media projects worth billions. The true first edition has been no less meteoric in its rise to the top of collectors' lists for modern books. Copies consistently set new records at auction. "The books' ultimate appeal lies in the universal themes of good triumphing over evil and the importance of love. No matter what age, gender, or race you are, there is something relatable in the Harry Potter series. The series' large fan following pioneered the way for young adult book series to turn into movie franchises. Harry Potter was among the first, and it remains the most successful to date. Indeed, the series has surpassed any other franchise as a world-wide cultural phenomenon due to the creation of theme parks and real-life quidditch teams, and the great lengths that fans go to in order to show their devotion to the series" (McFadden). Fine.

Errington A1(a); Grolier, Children's 100, 100.



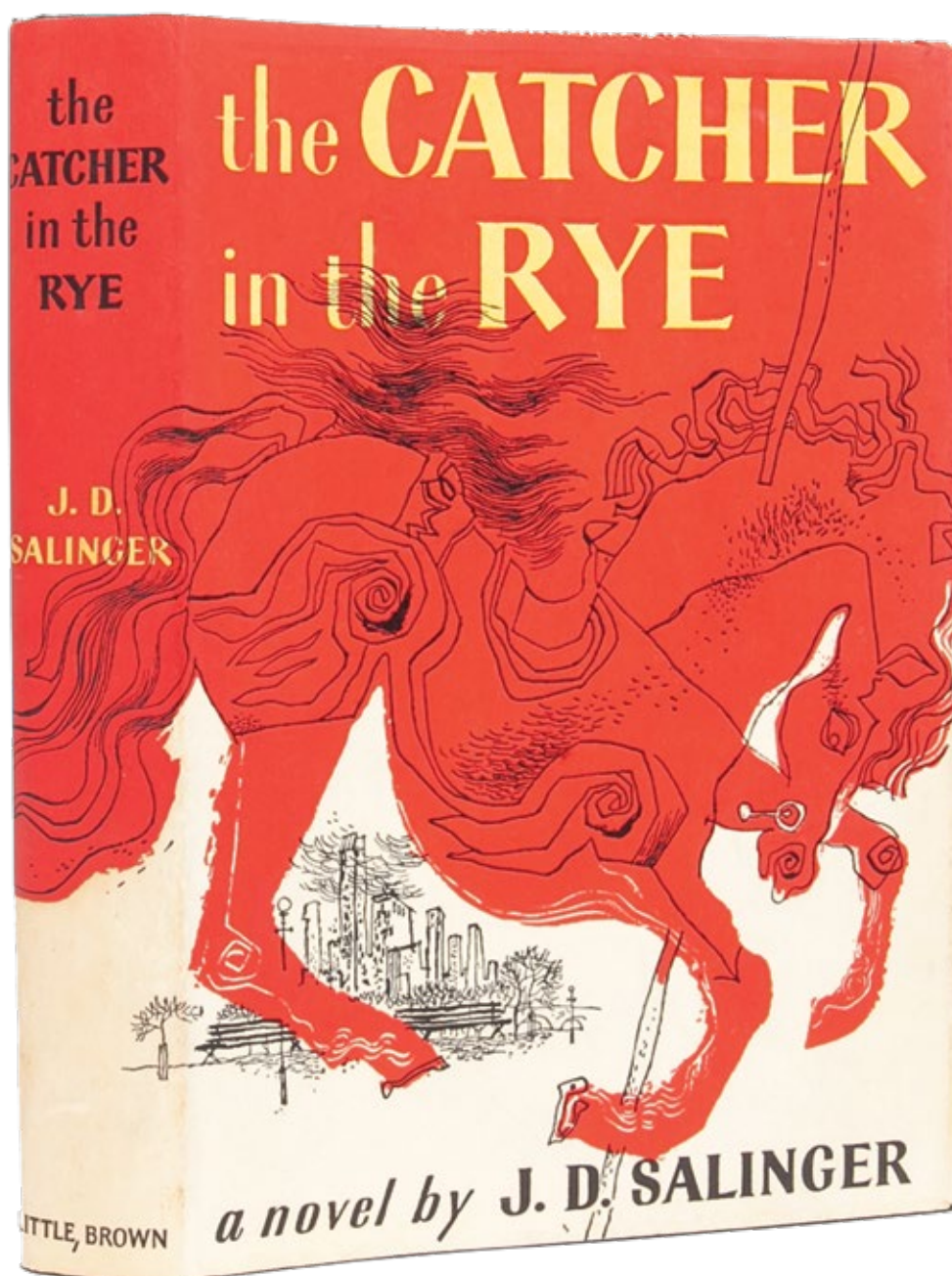
Salinger's quintessential coming-of-age novel, one that defined a generation

64. Salinger, J. D. [Jerome David]

THE CATCHER IN THE RYE

Boston: Little, Brown & Co., 1951. First edition. A Fine copy of the book in like dust jacket. Exceptionally bright and fresh, extremely scarce in this condition. Jacket with only negligible wear at the extremities, but retaining all the vivid red and yellow colors on the front panel and spine. With all relevant issue points, including original price (in the correct place on the flap), Salinger's hair touching the upper edge of the rear panel, and "First Edition" stated on the copyright page. Housed in a custom red quarter-leather slipcase with chemise.

Salinger's novel was not the first coming-of-age story to highlight teenage angst, but it sits squarely at the pinnacle of those efforts. It offers Holden Caulfield's perspective on school, New York City, sexuality, family and friends, and, of course, phonies, with a subtext on alienation and loneliness running throughout the book. "In American writing, there are three perfect books, which seem to speak to every reader and condition: Huckleberry Finn, The Great Gatsby, and The Catcher in the Rye. Of the three, only Catcher defines an entire region of human experience: it is—in French and Dutch as much as in English—the handbook of the adolescent heart" (The New Yorker). Fine in Fine dust jacket.



The fourth folio, the last of the 17th-century editions of Shakespeare's works, and the most grandly produced, this issue with the three booksellers imprint

65. Shakespeare, William

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



London: for H. Herringman, E. Brewster, and R. Bentley, 1685. Fourth Folio. Folio (346 x 227 mm). Early 18th-century sprinkled calf, rebaked to style and corners restored, red morocco label, sides with double gilt rules, red sprinkled edges. Housed in a custom full morocco folding case. Engraved portrait by Martin Droeshout above the verses To the Reader on verso of the first leaf, double column text within typographical rules, woodcut initials. Frontispiece skillfully remargined at upper and inner margins not affecting text and with 4 cm tear extending up from foot of portrait plate almost imperceptibly closed, expertly washed and pressed, erasing early 18th-century ownership marks on blank recto; title leaf expertly washed and apparently with removal of the original ownership inscription next to the edition statement; skillful paper extensions to outer and lower edges of 19 leaves (2B3-4, *3C3-4, 2T4, 3A1, 3A3-4, 3B5, 3F2-5, 3K2, 3Q3-4, 4B5-6, 4C1), A1 shorter at outer margin and 4B3-4 shorter at foot, these leaves all likely supplied from other genuine copies; several leaves with skillful paper repairs, mostly closed tears at foot, not affecting text except Z2 repaired with loss of two words at beginning of last line on verso, small hole in 2O4 with loss of one letter on recto and touching two letters on verso, 3A2 repaired with loss of a few letters on recto, 3A4 with closed tear at head with small loss to three lines either side; these restorations apparently all completed before 1918 to judge from the Anderson Galleries description; occasional scattered spots, stains, and blemishes typical of early reading; overall, a very good copy.

The 1623 first folio was edited by John Heminge (d. 1630) and Henry Condell (d. 1627), and seven plays were added in 1664 by Philip Chetwin (d. 1680) for the second issue of the third folio, of which only one, *Pericles*, is in part the authentic work of Shakespeare. This fourth folio was a straight reprint of the second issue of the third folio, issued by Henry Herringman in conjunction with other booksellers, part of Herringman's larger project of publishing pre-Restoration playwrights in folio. The Shakespeare volume was first of a trio completed by the Beaumont and Fletcher folio of 1679 and the Ben Jonson folio of 1692.

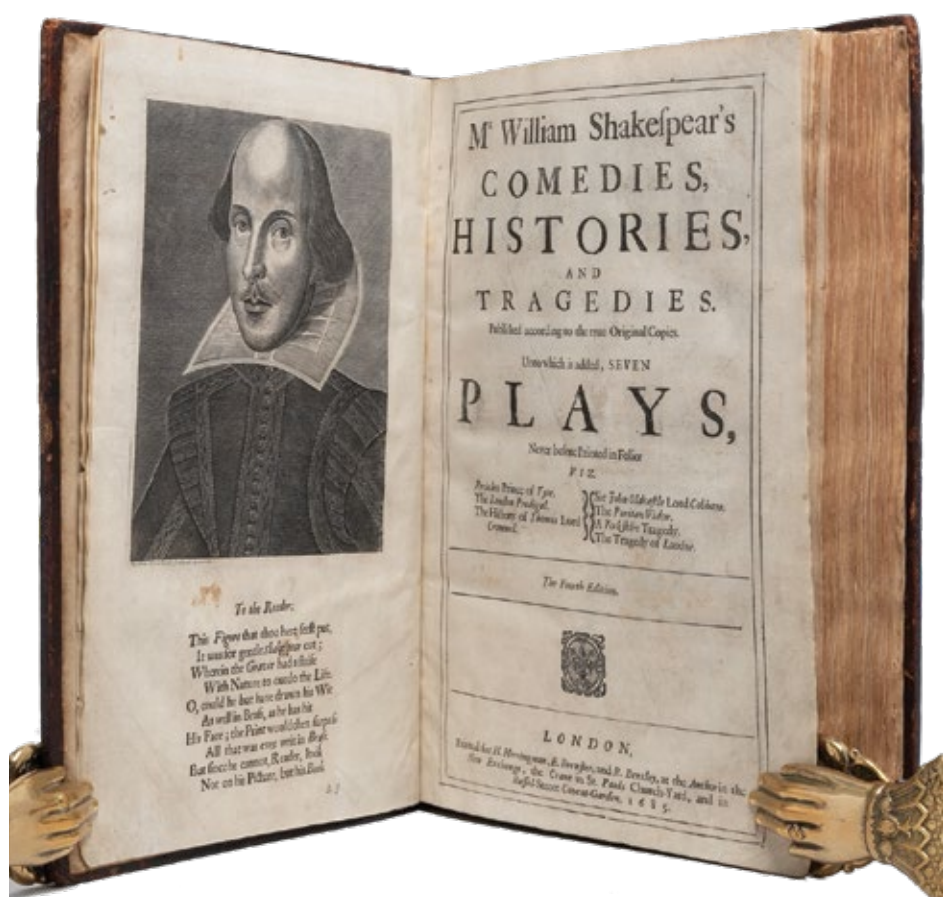
The most immediately striking aspect of the fourth folio is its height: Herringman used a larger paper size to increase the number of lines per page and decrease the bulk of the book. Although this is the only edition in which each play does not start on a fresh page, it is in a larger font and more liberally spaced than the three earlier editions. (The two pages of sig. L1 are set in smaller type, presumably after the discovery that some text had been omitted.) The text was set from a copy of the third folio divided into three portions and sent to three different London printers. The Comedies were printed by Robert Roberts, the Histories and first four Tragedies by Robert Everingham, and the remaining Tragedies by Everingham's former master printer, John Macock; the three parts are separately paginated.

There were three issues, with slightly different imprints. Macock printed the title page for Herringman's copies, "to be sold by Joseph Knight and Francis Saunders", the booksellers to whom Herringman had entrusted his retail business. Roberts printed the title pages for the other issues from a single type setting, with either three booksellers named, as here, or with four, adding Richard Chiswell. There is no known precedence among the three issues.

The fourth folio remained the favored edition among collectors until the mid-18th century, when Samuel Johnson and Edward Capell argued for the primacy of the first folio text. In common with the third, the fourth folio dropped the final "e" from Shakespeare's name, a spelling that persisted until the beginning of the 19th century.

Provenance: the erased inscriptions on the blank recto of the frontispiece include a date of 170[?]; with the bookplate of the English educator Edward Clarke Lowe (1823-1912); bookplate of the New York lawyer William Temple Emmet (1869-1918); his sale, Anderson Galleries, New York, 21-23 Oct. 1918, lot 690; pencil stock numbers of later booksellers, including one from Heritage Book Shop on the rear pastedown. This copy is not recorded in the online Shakespeare Census.

Bartlett 123; Gregg III, p. 1121; Jaggard, p. 497; Pforzheimer 910; Wing S-2915. For identification of the printers, see Christopher N. Warren et al., "Who Rprinted [sic] Shakespeare's Fourth Folio?" *Shakespeare Quarterly*, Vol. 74, Issue 2, Summer 2023.



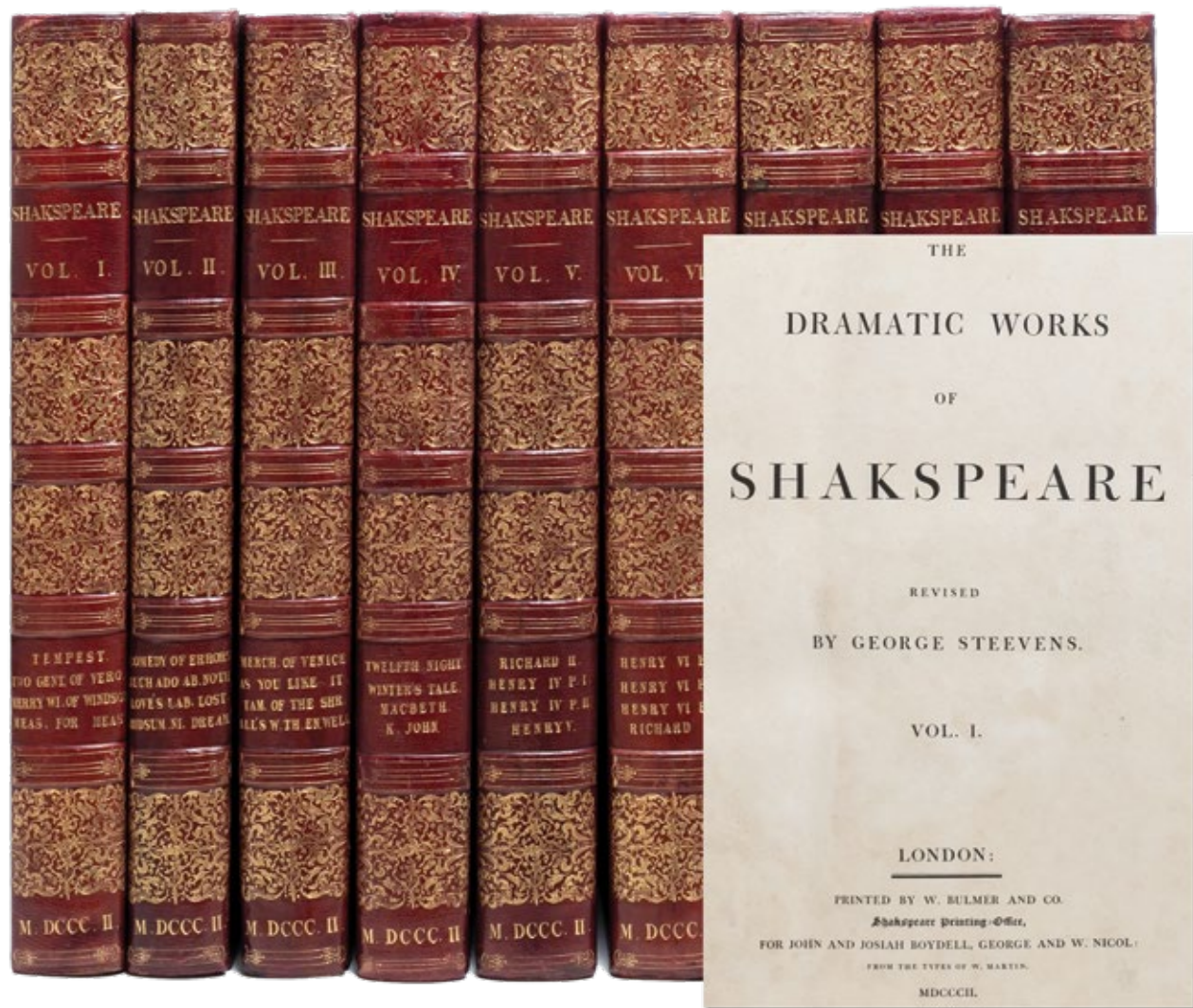
An exceptionally handsome illustrated Shakespeare set

66. Shakespeare, William

THE DRAMATIC WORKS OF SHAKESPEARE. REVISED BY GEORGE STEEVENS (IN 9 VOLS.)

London: W. Bulmer and Company for John and Josiah Boydell, and George Nichol, 1802. First thus. Nine volumes. Large thick folio (each volume measures approximately 13 by 17 inches), contemporary full burgundy morocco, raised bands, elaborately gilt-decorated covers and spines, all edges gilt. This set with 1802 general title page for each volume, all half titles, and a complete complement of 96 folio plates, including the second frontispiece bust of Shakespeare not listed in the Directions to the Binder (not bound in this copy), which calls for 95 plates. Includes the important prefaces of Pope and Johnson. Two leaves in Volume II from *Much Ado About Nothing* supplied from a smaller copy. Scattered foxing, a few instances of faint dampstaining; magnificent contemporary binding with modest wear to boards. A beautiful copy of a historic edition of Shakespeare.

Among the most celebrated editions of Shakespeare, this huge undertaking put its publisher, Boydell, into bankruptcy due to the excessive cost of the production. At the Lord Mayor of London's suggestion, Parliament passed a special act allowing for a lottery which made it possible to finish the work. A truly monumental labor of devotion, all aspects of this edition are impressive. "According to the prospectus, issued in 1786, a type foundry, an ink factory, and a printing house were all specially erected for the production of this edition" (Jaggard). While Jaggard calls for 100 plates for this set, complete copies can have anywhere between 95 and 100 plates due to Boydell's inconsistent methods of assembling the volumes; 96 plates seems to be the most common plate-count.



Sir Edmund Gosse's copy

67. Spenser, Edmund

THE FAERIE QUEENE [WITH:] THE SECOND PART OF THE FAERIE QUEENE (IN 2 VOLS.)

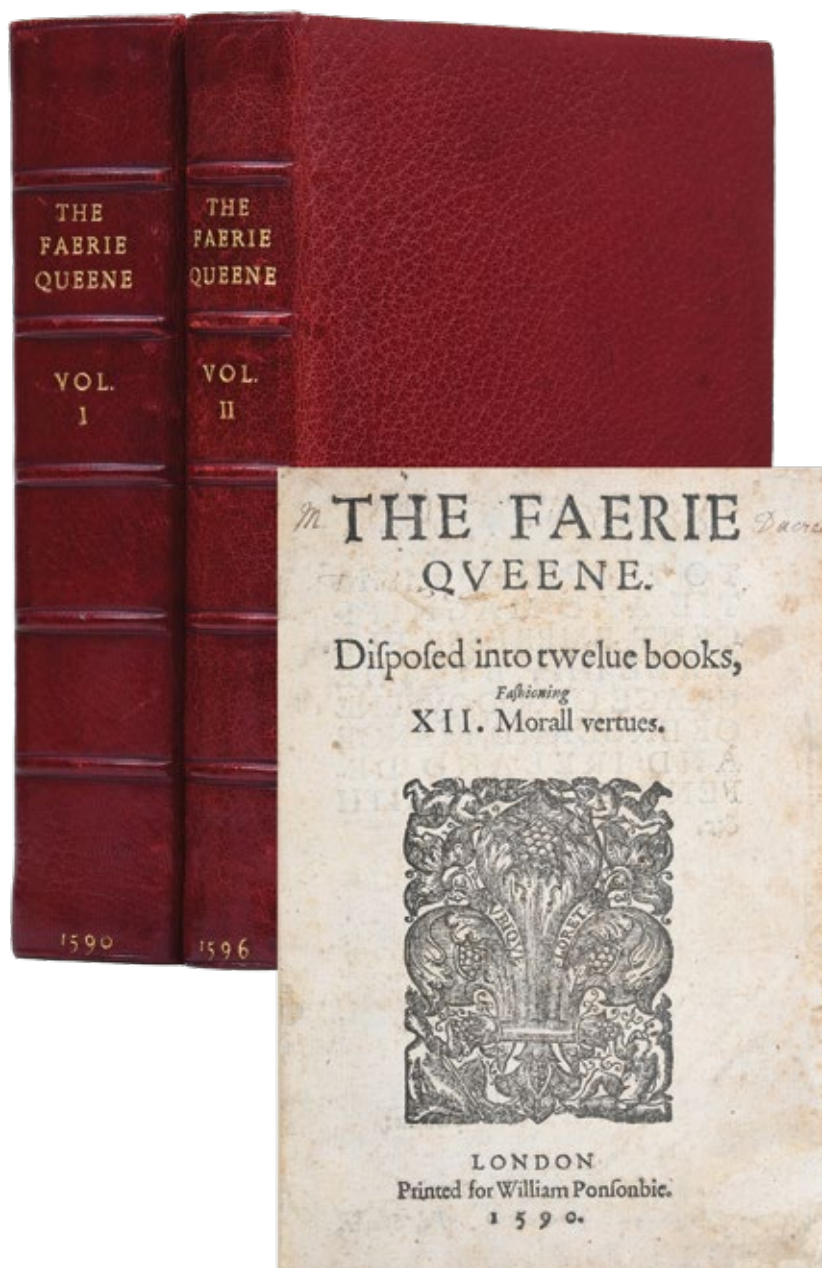
London: [John Wolf] for William Ponsonbie; [Richard Field] for William Ponsonby, 1590, 1596. First edition. Two vols, quarto (188 x 131 mm). Early 20th-century crushed red morocco, gilt-lettered on spine, board-edges gilt-ruled and turn-ins gilt, edges gilt, by Roger de Coverley & Sons; in two-part full morocco slipcase. Woodcut printer's device on each title [McKerrow 242 & 222], full-page woodcut on M5v of Vol. I, typographical ornaments and initials. The first part with title-page soiled and repaired at lower fore-corner; other leaves with similar discreet marginal repairs, with some catchwords restored; the supplied leaves have been sized, pressed, and repaired, with some numbers and letters restored in ink facsimile. The second part trimmed close at the top, affecting the headlines slightly on three leaves (Q5, Cc5-6); Hh2 and li6 have corner repairs. Occasional minor soiling or spots in both volumes.

This copy has the first part (Vol. I) with the widely spaced date line on title and the "1" of "1590" under the "r" of "for" in the imprint, printed dedication on verso of title-page, also p. 332 lines 4 and 5 without the Welsh words and spaces left for them, leaves Pp6-8 (the rejected version of the terminal complimentary sonnets) supplied from another copy; with the final signature Qq1-4 printing the final version of the sonnets. With the misnumbering of pages as noted in Pforzheimer, except that on pp. 486-7, which are correctly numbered, and with the number "3" is present at p. 403 (but printed backwards). The second part has the misnumberings noted in Pforzheimer, in addition, p. 269 is misnumbered 271.

First edition of both parts, printing the complete text of the Spenser's classic work, except for two cantos of *Mutabilitie* which did not appear until the folio edition of 1609. One of the longest poems in the English language, Spenser's allegorical masterpiece was written in honor of Queen Elizabeth I. Her virtues are extolled through six books—Holiness, Temperance, Chastity, Friendship, Justice, and Courtesy—each dedicated to the adventures of a medieval knight. In artfully constructing this epic Spenser drew from Arthurian legend, Italian romance, and medieval and classical authors. He even created his own form of stanza, now called Spenserian stanza, which consists of "eight lines of 10 syllables followed by one 12 syllable line" (*Britannica*). John Dryden notes that "Spencer more than once insinuates, that the Soul of Chaucer was transfus'd into his Body; and that he was begotten by him Two hundred years after his Decease" (Dryden, f. A1). The project was years in the making; he began working in the 1570s, and the first part, offered here, was not published until 1590. Although no manuscript versions are extant, a letter to his friend Gabriel Harvey from 1580 (Three Proper, and wittie familiar Letters) and a citation Abraham Fraunce of a stanza from "2.book.cant.4" in his *Arcadian Rhetorick* (1588) reveals that Spenser had been circulating the text within his literary circle. An ambitious poetic project in support of Elizabeth's reign, ensuring Spenser court patronage and a place in the English literary canon.

Provenance: Sir Edmund William Gosse (bookplates); William Carman (his sale, Parke-Bernet, 26 January 1965, lot 255); purchased from Seven Gables Bookshop, Inc., New York, 1975. Gosse, a passionate reader from a young age, wrote and lectured prolifically about literature. Gosse wrote a critical essay for Grosart's edition of the works of Spenser (10 vols, 1880–88), while his other most extensive treatment of Spenser appears in a chapter on Elizabethan literature in *A Short History of Modern English Literature* (1898), wherein he praises Spenser as the greatest English poet of the 1590s.

ESTC S117748; Grolier, Langland to Wither 231 & 233; Hayward 22; Pforzheimer 969 & 970; STC 23081 & 23082. John Dryden, "Preface" in *Fables Ancient and Modern*, 1700; Edmund Spenser, *Three Proper, and wittie familiar Letters*, 1580.



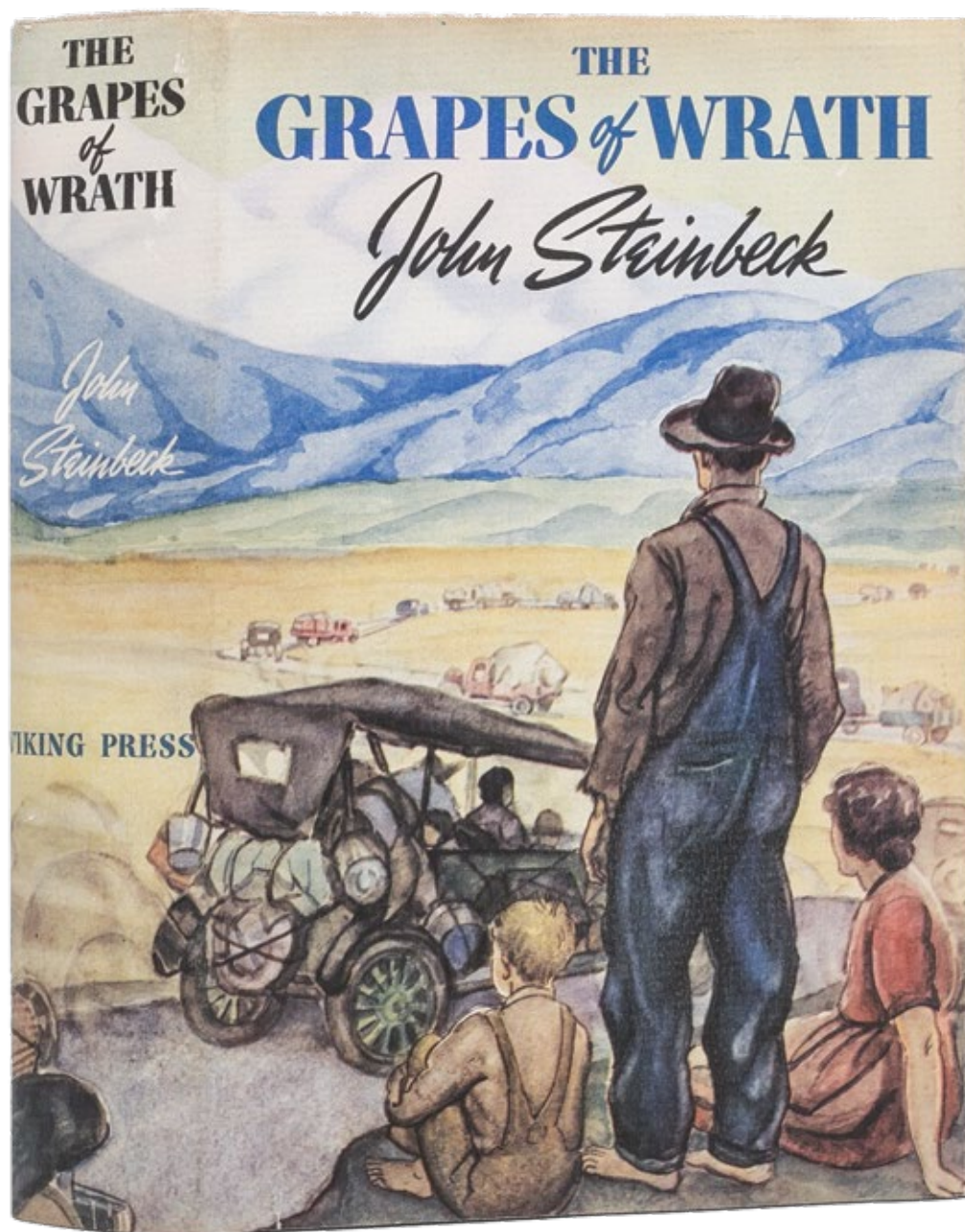
Steinbeck's masterpiece, a literary testament to the devastation of the Great Depression

68. Steinbeck, John

THE GRAPES OF WRATH

New York: Viking Press, 1939. First edition. A Fine copy of the book in like dust jacket. An extremely clean, fresh copy with a bright yellow top-stain. Jacket exceedingly bright, without fading or toning; just one short (quarter-inch) tear at the lower edge of the front panel. No repairs, restoration, previous owner's markings or any other faults. An exceptional copy.

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



A rare presentation copy of Steinbeck's second novel

69. Steinbeck, John

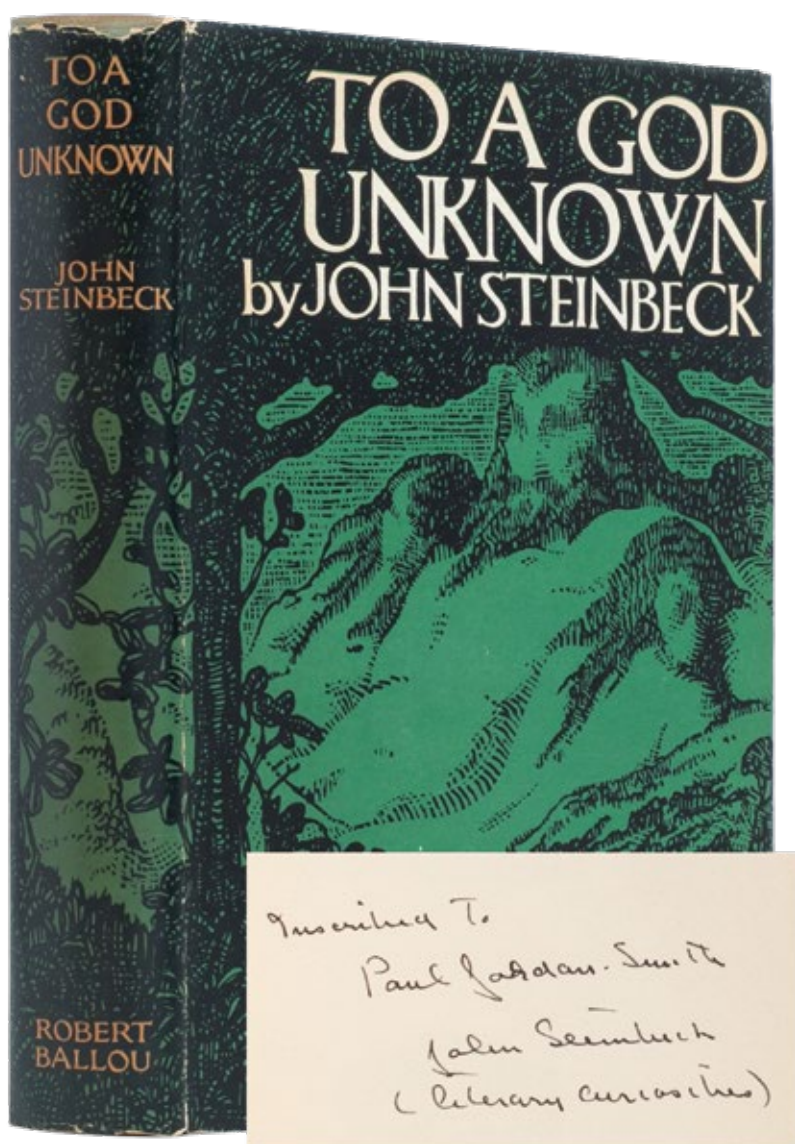
TO A GOD UNKNOWN

Presentation copy

New York: Robert A. Ballou, 1933. First Edition. A Fine copy of the book in Very Good+ dust jacket. A presentation copy: "Inscribed To Paul Jordan Smith | John Steinbeck | (literary curiosities)." With Paul Jordan Smith's bookplate on the front paste-down, and William Strutz's small book label. A Fine, fresh copy, appearing unread with just a touch of toning to the edges of the cloth. Jacket with the spine toned and small chips at the crown, otherwise an attractive example. Scarce to find signed or inscribed. One of just 598 copies produced by Ballou.

A moving exploration of man's relationship with nature and faith. Steinbeck's second novel took him five years to complete, following the lukewarm reception of his first book "Cup of God." The story follows the struggles of rancher Joseph, his brothers, and their families as they try to manage their homestead in the face of increasing draught. More than just an economic threat, the draught causes a spiritual reckoning, which demands the ultimate sacrifice. Set in Salinas Valley, Steinbeck uses Christian, pagan, and classical illusions to craft his modern-day American parable. Only later in his career did critics come to appreciate the novel's mystical and environmental themes.

This copy was inscribed to Paul Jordan Smith (1885-1971), a writer, editor and literary critic for the Los Angeles Times. Smith was an early supporter of Steinbeck's work. Steinbeck also presented copies of *Cup of Gold* and *Pastures of Heaven* to Smith to him, as well as maintained cordial correspondence. Fine in Very Good + dust jacket.

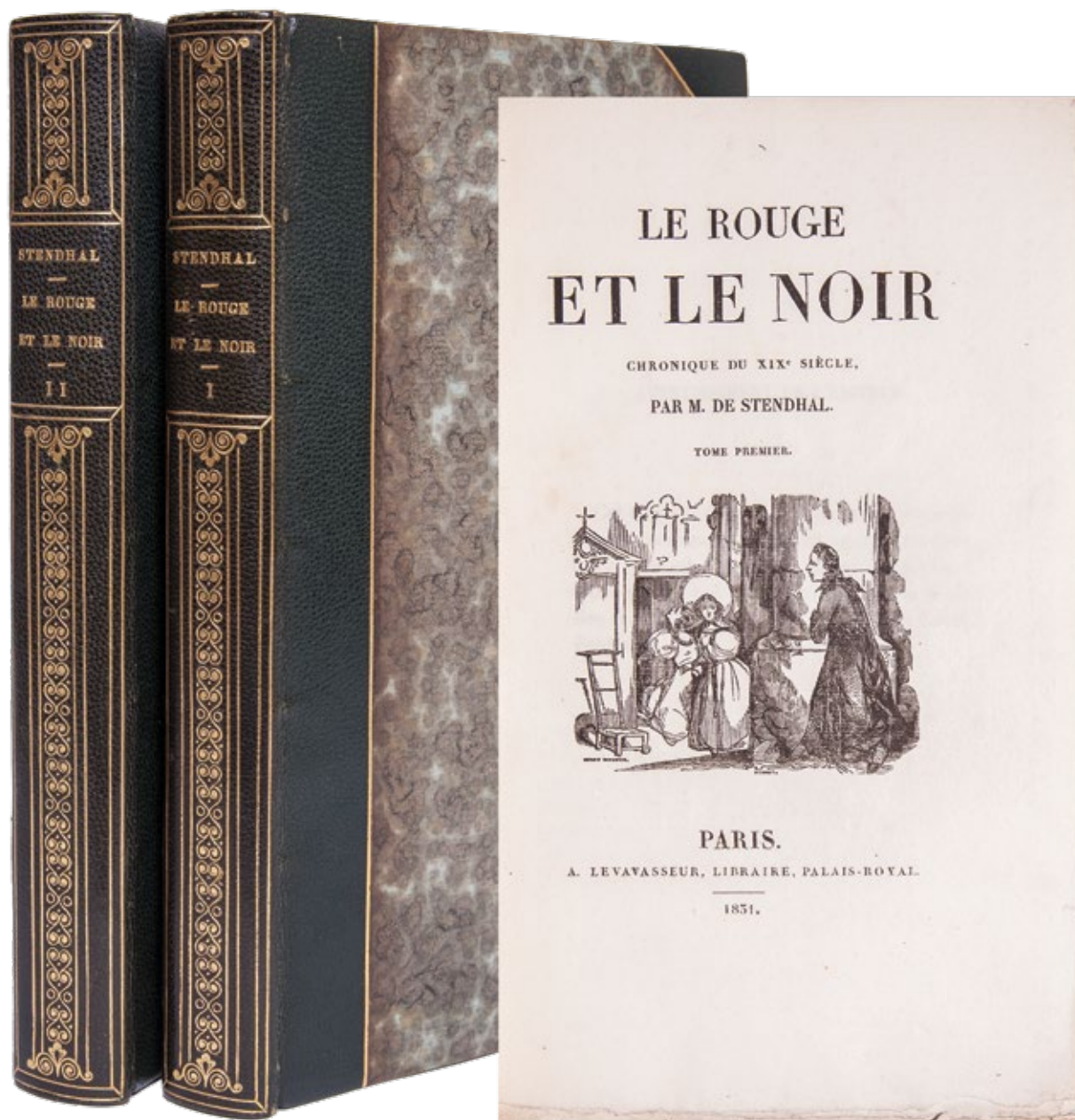


70. Stendhal, Henri Beyle

LE ROUGE ET LE NOIR. CHRONIQUE DU XIXE SIÈCLE

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

Stendhal's surprisingly modern bildungsroman about the rise and fall of the romantic Julien Sorel, who attempts to climb the rungs of French society and surpass the expectations of his modest, rural upbringing. The novel is not only an exploration of Julian's own psychological and spiritual struggles but also a satire of the clergy and French society in general. It was only after Stendhal's death that *The Red and The Black* (and many of his other texts) were appreciated for their complex form and style. Today he is considered one of the fathers of psychological realism. "Stendhal's mind was of the first order... he wrote his two novels, which so few people have read, in a spirit of fearless liberty" (Joseph Conrad). Fine.



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

71. Thoreau, Henry David

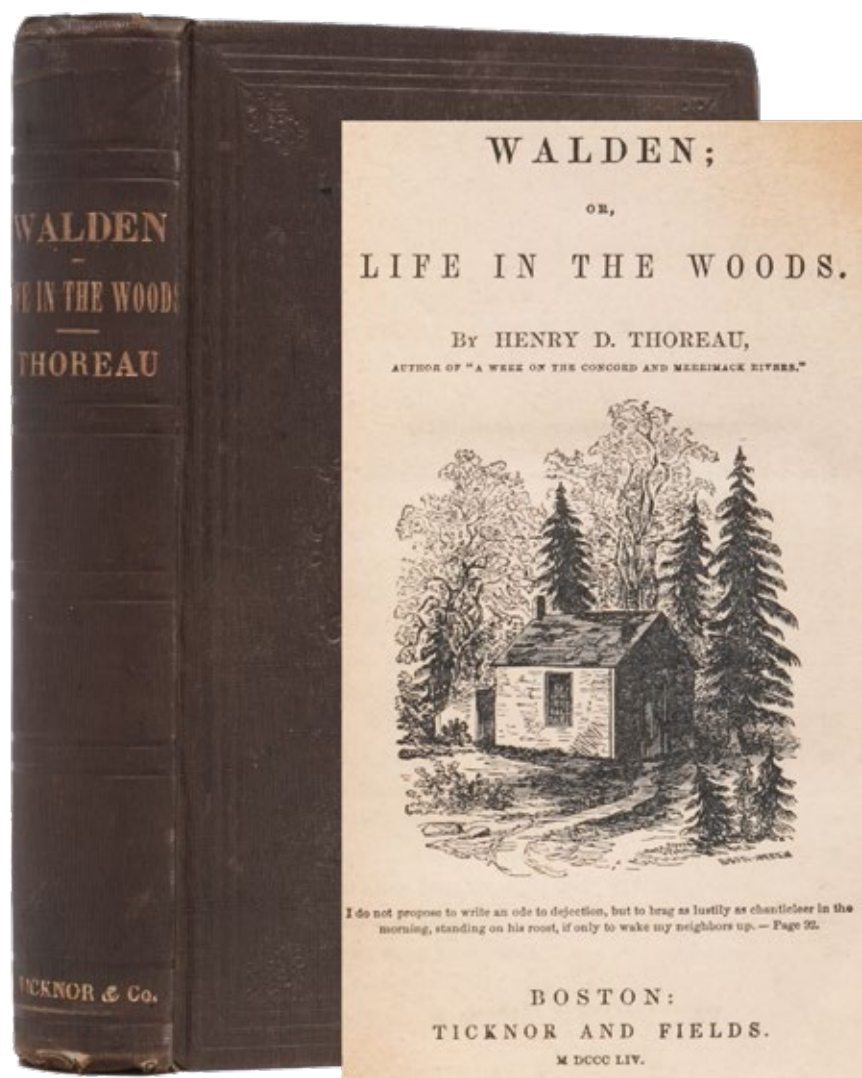
WALDEN: OR, LIFE IN THE WOODS

Boston: Ticknor and Fields, 1854. First edition. Original publisher's cloth binding embossed in blind. Yellow endpapers. Includes adverts at the rear dated May 1854 (The earliest date of adverts is April 1854, but the book was not published until July of that year. BAL states that advert dates are of "no known bibliographical significance"). A Near Fine copy, with slight discoloration to the front board and minor rubbing to the base of the spine. Darkening to the upper corner of the first fifty pages. But a copy that appears unused and unread, extremely clean and fresh. Housed in a custom slipcase with chemise. One of just 2,000 copies of the first edition, the importance of which cannot be overstated.

"Henry David Thoreau lived for two years, two months, and two days by Walden Pond in Concord, Massachusetts. His time in Walden Woods became a model of deliberate and ethical living" as he grappled with the environmental and social challenges of his own time (Walden Project). A reformer seeking truth and balance in nature, Thoreau wrote of his experience in the present text; and his words continue inspiring world leaders, climate change activists, and those who simply aim to find their own best version of life.

"I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practise resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartan-like as to put to rout all that was not life, to cut a broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms, and, if it proved to be mean, why then to get the whole and genuine meanness of it, and publish its meanness to the world; or if it were sublime, to know it by experience, and be able to give a true account of it in my next excursion" (Thoreau).

BAL 20106.



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

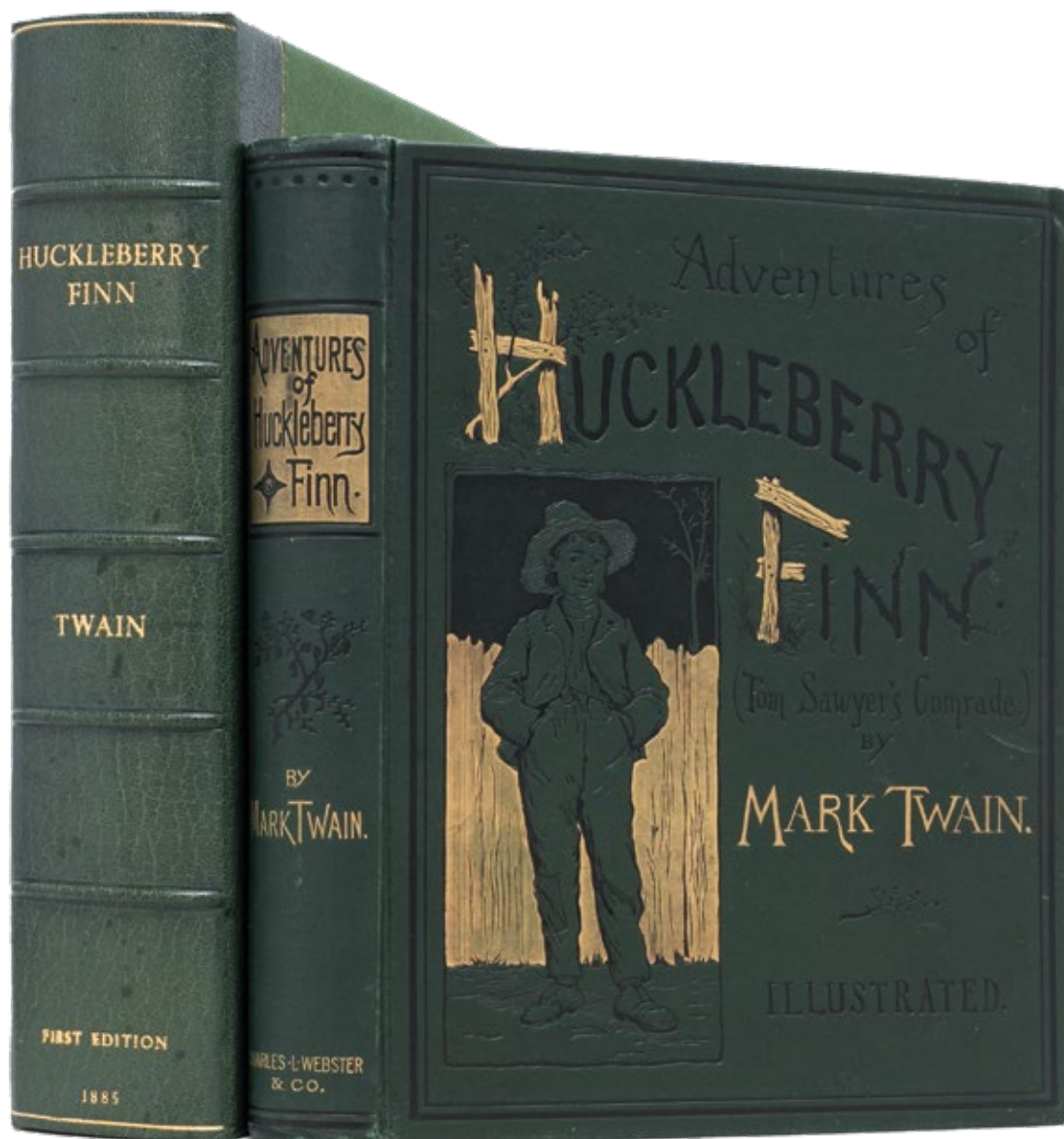
72. Twain, Mark [Samuel L. Clemens]

ADVENTURES OF HUCKLEBERRY FINN

New York: Charles L. Webster and Company, 1885. First American edition. A solid, Nearly Fine copy of the book, with no repairs or restoration. Cloth generally fresh and bright and in excellent condition internally. Slight foxing to the closed text block and a few leaves with marginal finger smudging. Slight separation to the text block at the frontis. With all three generally accepted first printing points and the frontis bust of Twain in the first state. A copy in Fine condition made \$52,920 at Christies in 2023. Housed in custom quarter-leather clamshell over cloth boards.

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.



*The book that launched Mark Twain's writing career***73. Twain, Mark [Samuel L. Clemens]****THE CELEBRATED JUMPING FROG OF CALAVERAS COUNTY, AND OTHER SKETCHES**

New York: C. H. Webb, 1867. First edition. First issue, of Mark Twain's first book. "Copies were bound simultaneously in green, terra cotta, dark brown, lavender, blue deep purple, maroon and red cloth" (MacDonnell, "The Primary First Editions of Mark Twain", *Firsts*, Vol. 8, no. 7/8). This copy features the gilt stamp of the leaping frog centered on the cover, rather than the usual position of the lower left corner (no priority has been established between the two); it has all of the points of a first issue as delineated by BAL, including the leaf of ads by the title page and unbroken type on pages 21, 66 and 198.

Small octavo in green cloth, brown coated end papers. A Very Good+ copy overall. Inner joints expertly closed. Slight fraying and rubbing at the spine ends and corners. Minor foxing to the preliminary and terminal leaves. A previous owner's name written in ink on the first blank and a few pencil markings in the margins throughout the text. Housed in a green quarter-leather slipcase with chemise.

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

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



The first "gothic" novel

74. [Walpole, Horace] Translated by William Marshall from the Original Italian of Onuphrio Muralto

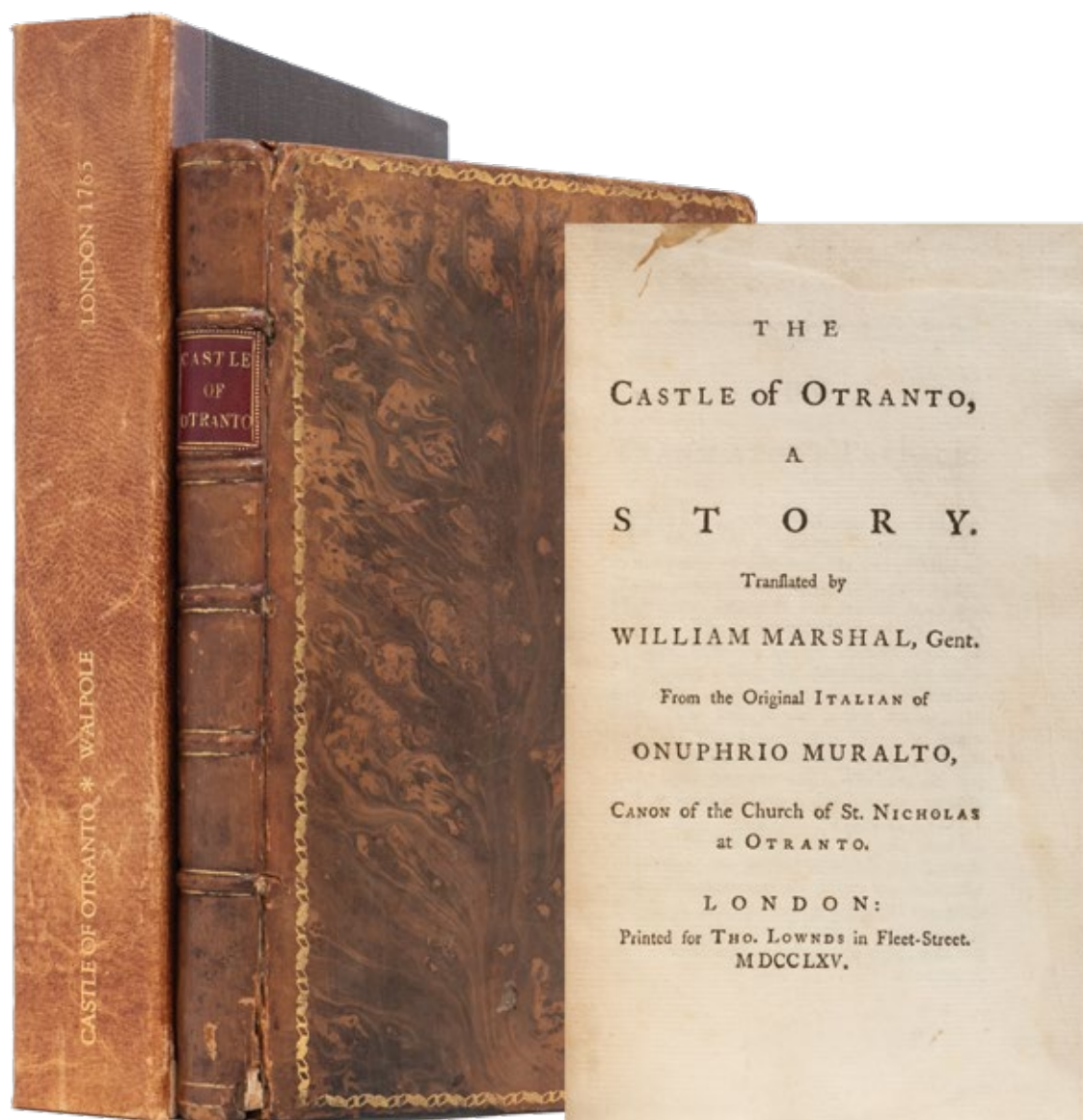
THE CASTLE OF OTRANTO, A STORY

London: Printed for Tho. Lownds in Fleet-Street, 1765. First edition. An exceptional copy of Walpole's gothic masterpiece. Bound in unrestored contemporary full tree calf. Boards ruled in decorative gilt, red morocco spine label with five raised bands, top edge stained brown. A little splash from the top-stain at the upper margin of the first blank and the title page, otherwise an exceptionally clean, Fine copy internally. Front outer joint cracked, but holding by the cords. One small chip to the leather at the base of the spine. Rear outer joint just starting near the crown. Housed in a custom clamshell case, lined with red velvet.

Hailed as the first Gothic novel, Horace Walpole was inspired by a nightmare. An early adopter of medievalism, Walpole drew from chivalric romance and epic stories to craft a dramatic tale of prophecy, inheritance, secret identity, and romance. Framed as if the book is an English translation of an Italian retelling of a high medieval story, the novel follows Manfred's misguided schemes to avoid an ancient prophecy and maintain his rulership over his castle in Otranto. Like his famous dwelling, Strawberry Hill, Walpole's text evokes a fantastical medieval aesthetic in its design to transport and entertain a modern audience. The haunting novel's "influence on Poe is manifest, and it has survived in such novels as Bram Stoker's Dracula and in modern mystery stories and horror films" (PMM).

Provenance: Frederick J. O. Montagu (bookplate); William E. Stockhausen (his sale, Sotheby Parke Bernet, 20 November 1974, lot 484). From the William A. Strutz Library.

PMM 211.



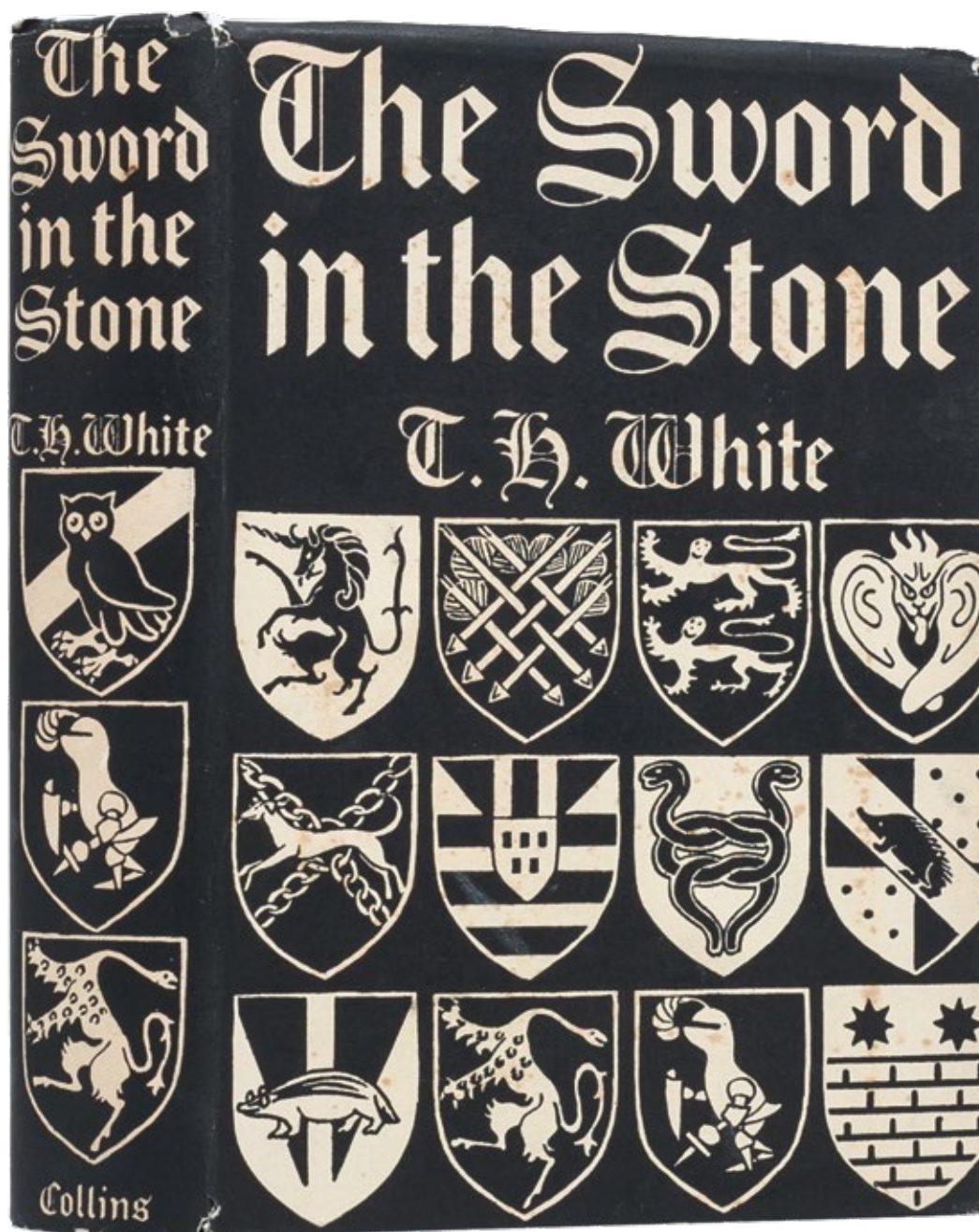
A cherished Arthurian fantasy recounting the adventures of Merlin and a young King Arthur

75. White, T. H.

THE SWORD IN THE STONE

London: Collins, 1938. First edition. A Near Fine copy in like dust jacket. Black cloth printed in white on the spine. Book with slight foxing to the closed textblock and a previous owner's name on the front pastedown. Dust jacket entirely unrestored and is not price clipped. Minor chips and tears to the spine ends and corners, but a sharp copy overall.

A beautiful copy of White's most famous book, his modern interpretation of the Arthurian legend (based on Malory's *Le Morte D'Arthur*). Adapting Arthurian legend for modern readers, White provided Arthuriana fans with a backstory on the childhood and education of the boy who would become king. Tracing Arthur's youth and training with Merlin, the novel also put the young hero in contact with other familiar Medieval figures including Robin hood. Basis for the beloved 1962 Disney film of the same name and a classic of modern literature in its own right. "The single finest fantasy novel written in our time, or for that matter ever written, by any conceivable standard must be T.H. White's" (Carter). Near Fine in Near Fine dust jacket.



The preferred second issue with the first appearance of the sequel celebrating Lincoln containing the poems "Lilacs" and "O Captain! My Captain!"

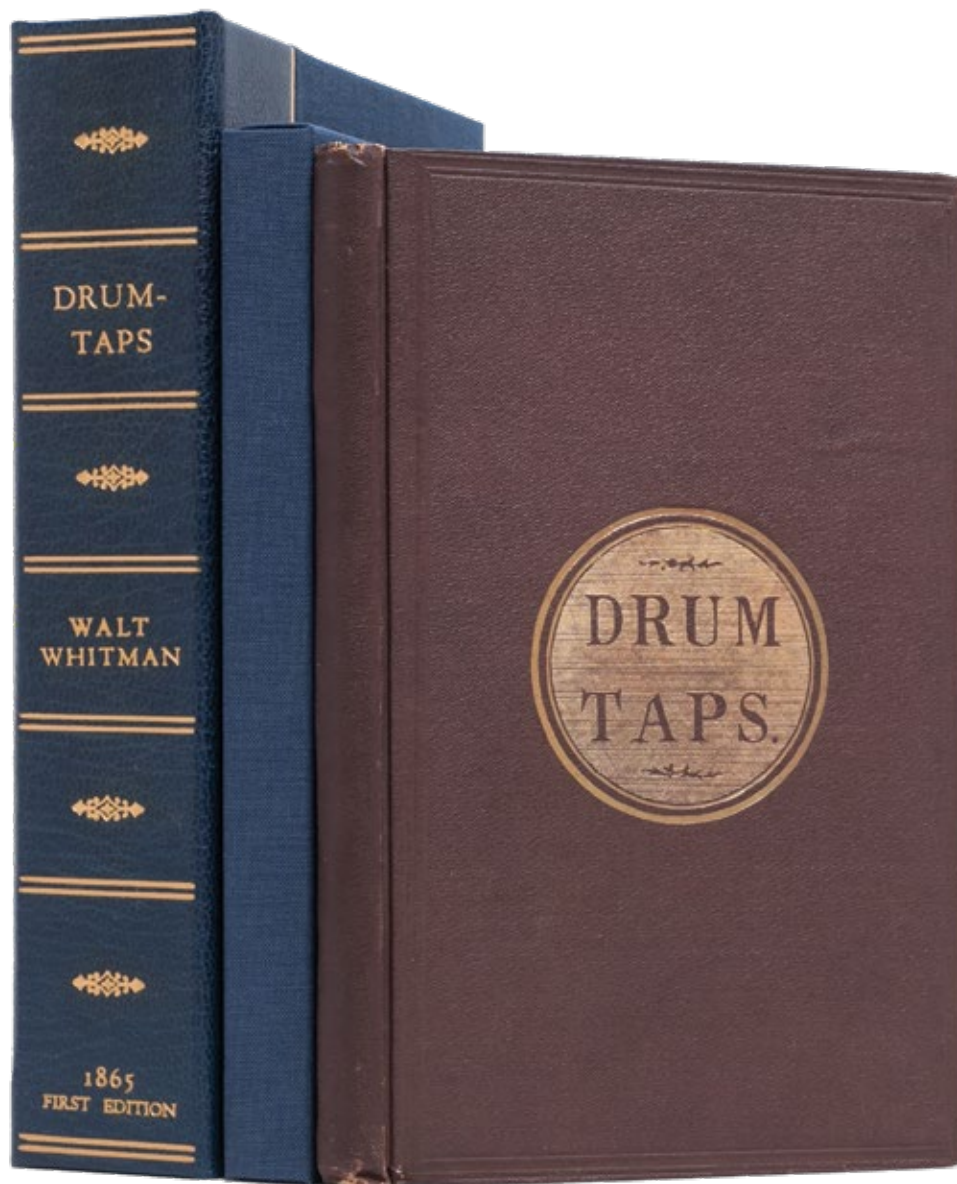
76. Whitman, Walt

DRUM TAPS [BOUND WITH] SEQUEL TO DRUM-TAPS. WHEN LILACS LAST IN THE DOOR-YARD BLOOM'D

New York and Washington: 1865-6. First edition. The important and preferred second issue, one of only 1000 copies. 12mo, original brown cloth, gilt- and blind-stamped medallions, speckled edges; pp. (iv), 5-72, (3), 4-24. Armorial bookplate of bibliographer and poet Percy L. Babington. Housed in a custom chemise and clamshell box. Text clean, inner paper hinges expertly reinforced, minuscule rubs to cloth extremities. A near-fine copy.

How does a poet reflect upon his countrymen's experience in war? Whitman's *Drum-Taps* offers readers a poetic catalogue of the patriotic fervor, fear of battle, and profound tragedy of the American Civil War. After Lincoln's assassination Whitman delayed the book's publication so that he might add his elegies to the president, "When Lilacs Last in the Dooryard Bloom'd" and "O Captain! My Captain!" as well as 16 other poems, bound in with separate pagination, table of contents, and title page. Deeply moving, the poems in *Drum-Taps* and *Sequel to Drum-Taps* draw from Whitman's firsthand experience as a volunteer nurse during the war and his meditation on the lives lost during conflict. Now some of his most famous poems, these were also incorporated into later editions of *Leaves of Grass*. Near Fine.

Myerson A3.1a2. Wells & Goldsmith, 11. BAL 21398.



Wilde's only book of children's stories, written "for childlike people"

77. Wilde, Oscar

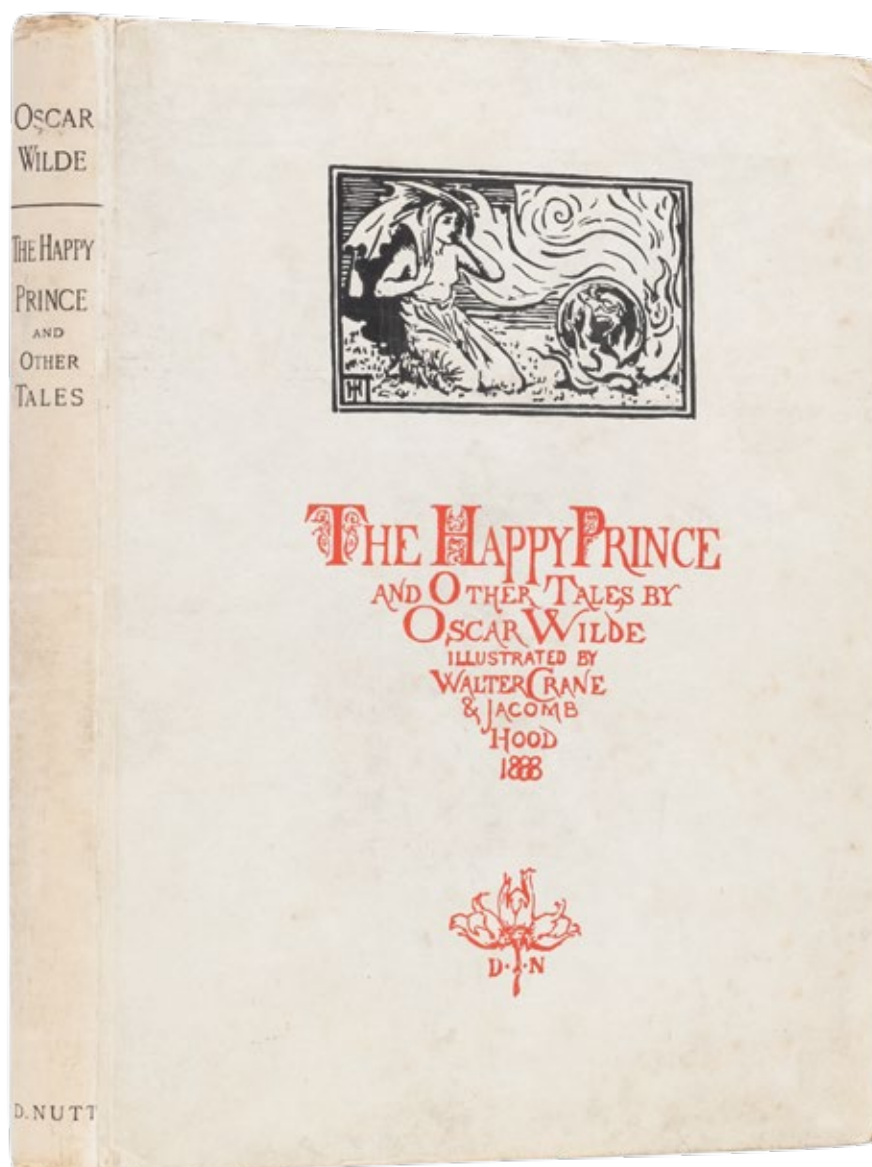
THE HAPPY PRINCE AND OTHER TALES

London: David Nutt, 1888. First edition. Small quarto. Original cream-coloured paper-covered boards, titles to spine black, title and publisher's device to front cover red with vignette black. Housed in an orange morocco backed bookform slipcase and chemise. Frontispiece with tissue-guard and 2 plates by Walter Crane, 12 head- and tailpieces by Jacomb-Hood. Corners gently bumped, some minor marks to covers, some very mild spotting within, an excellent copy overall.

An exceptional copy of Wilde's only collection of children's stories, including *The Selfish Giant*, *The Nightingale and the Rose*, *The Devoted Friend*, and *The Remarkable Rocket*. Wilde's "reputation as an author dated from the publication of the *Happy Prince and Other Tales* in London in May 1888. The *Athenaeum* compared him to Hans Christian Andersen, and Pater wrote to say that 'The Selfish Giant' was 'perfect in its kind,' and the whole book written in 'pure English' - a wonderful compliment" (Ellmann).

This copy has the florid ink ownership inscription, dated 1892, of "Walter Spindler", likely British artist Walter E. Spindler (1878-1940), active in the 1890s and notable for his portraits of French actress Sarah Bernhardt. Wilde was infatuated with Bernhardt, and wrote *Salome* especially with her in mind for the lead role. He later declared: "The three women I have most admired in my life are Sarah Bernhardt, Lily Langtry, and Queen Victoria. I would have married any one of them with pleasure."

Mason 313 ("1,000 copies were printed").



Considered to be Wilde's "first successful dramatic production"

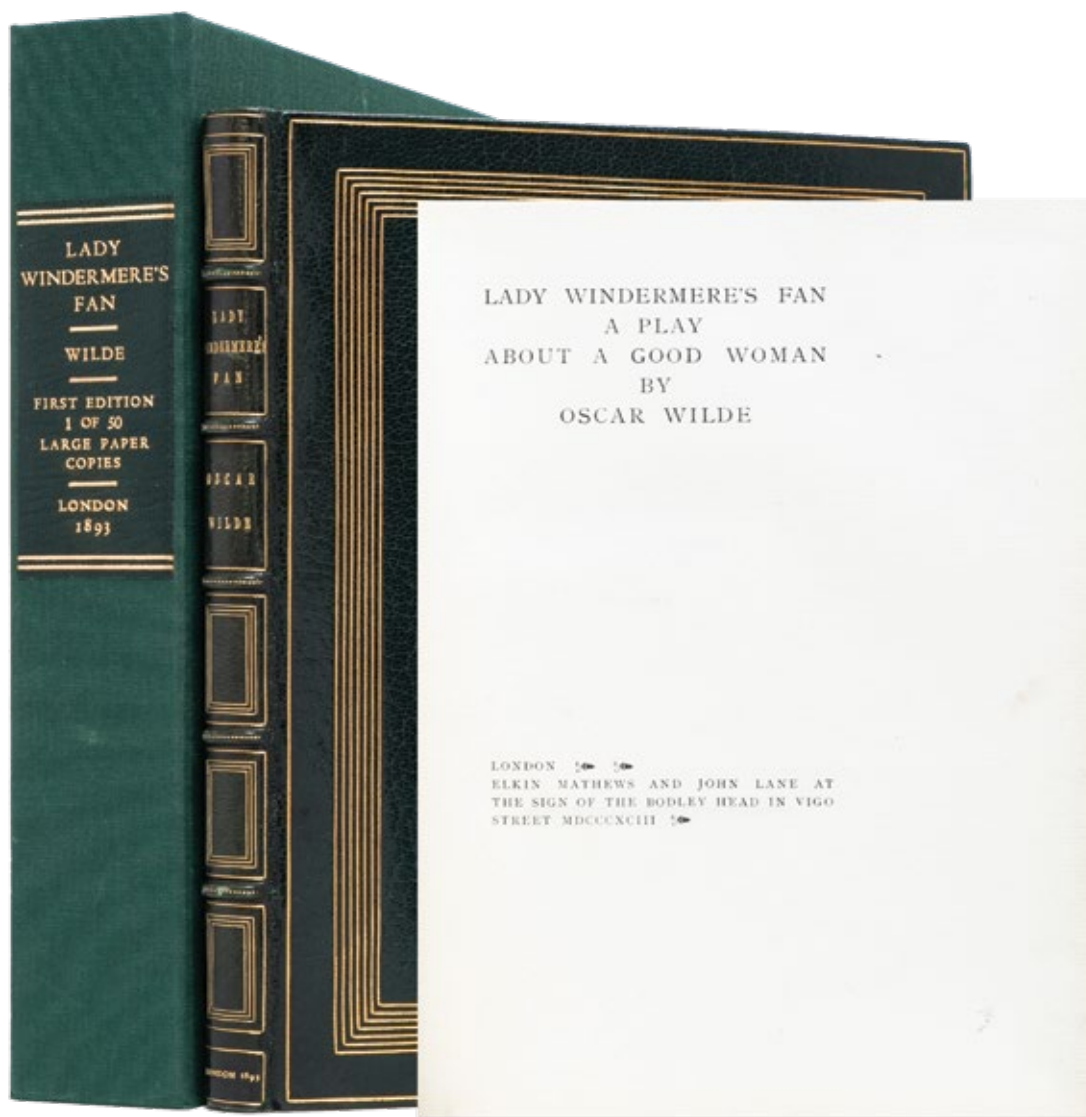
78. Wilde, Oscar

LADY WINDERMERE'S FAN

London: Elkin Mathews and John Lane, 1893. First edition. One of 50 large-paper copies on hand-made paper. A Fine copy. Quarto (8 5/8 x 6 5/8 inches; 220 x 169 mm.). [i, blank], [i], limitation], [iii-xvi], 132 pp. Handsomely bound by Zaehnsdorf ca. 1897 (stamp-signed in gilt on front turn-in) and with their exhibition stamp in black on rear paste-down. Full dark green crushed levant morocco, covers bordered in gilt enclosing a six-line gilt border. Spine with five raised bands decoratively framed and lettered in gilt in compartments, gilt-ruled board edges, multi gilt-lined turn-ins, top edge gilt, others uncut. With the bookplates of the renowned collector C. S. Ascherson (dated 1897) and Paul Louis Weiller (also a famous book collector and a great friend of J. Paul Getty) on front paste-down. Housed in a felt-lined dark green cloth clamshell case, spine with leather label, lettered in gilt. A couple of tiny and unobtrusive minor stains on blank borders otherwise a clean copy in a wonderful and early, if somewhat austere binding by the great firm of Zaehnsdorf.

Oscar Wilde's *Lady Windermere's Fan*, A Play About a Good Woman was his "first successful dramatic production" and one of his many masterpieces (Mendelssohn). His talent for astute adaptations of traditional comedic tropes like the long-lost child or mistaken motivations are utilized to full effect in this narrative. The four-act comedy was infamously first performed on 20 February 1892. In addition to pulling on popular stars to perform, Wilde had the young men of his entourage arrive at the premier wearing green carnations in their buttonholes—something that scandalized attendees when, in a metatheatrical moment, one of the characters onstage appeared with one as well, referencing its cost and symbolism for decadent immorality. Prim attendees were, in fact, surrounded by a generation of young men devoted to such aesthetic ideals and wearing the same flower.

Mason, 358.



"Out of poetic imagination and ordinary compassion he has spun a poignant and luminous story"

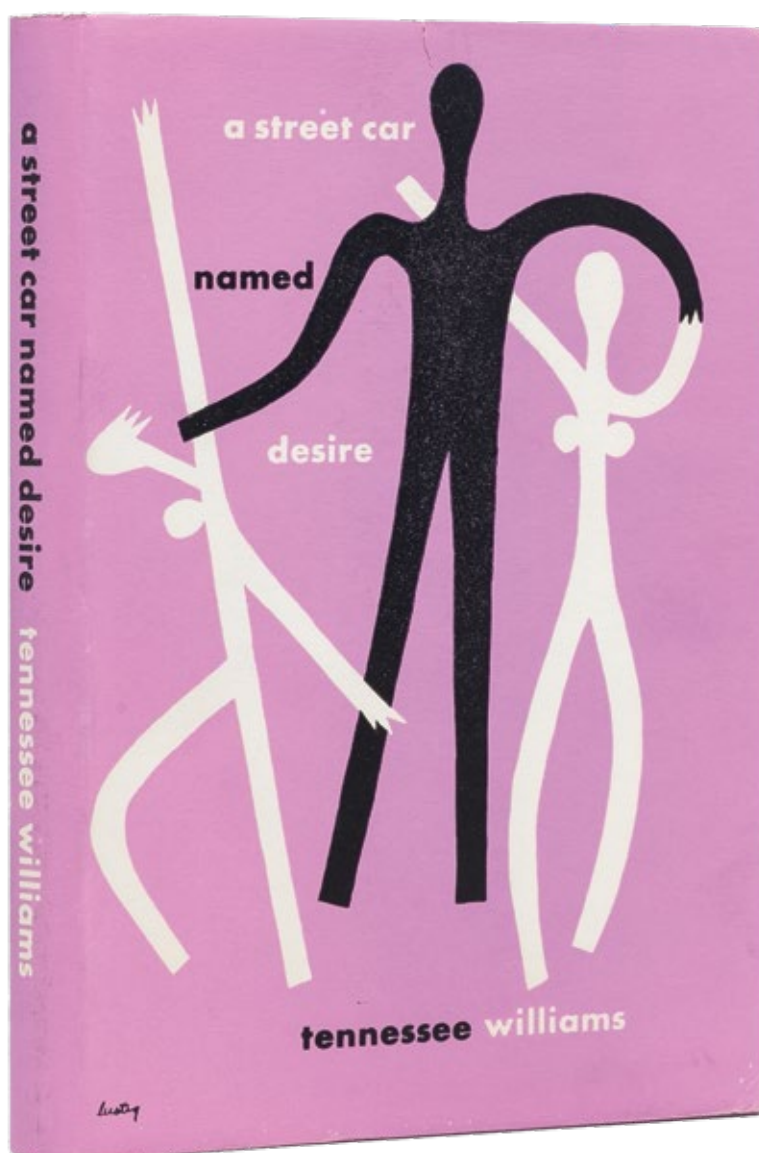
79. Williams, Tennessee

A STREETCAR NAMED DESIRE

New York: New Directions, 1947. First edition. A Fine copy of the book in like dust jacket. One small nick to the upper board and a short half-inch closed tear at the top of the front panel, but neither defect pushing this copy below Fine. Completely untuned and unfaded and exceptionally scarce as such. With a signed promo photo of Vivien Leigh laid in. Leigh won the Oscar for Best Actress for her role as Blanche in the 1951 film adaptation by Elia Kazan starring her, Marlon Brando and Kim Hunter. Exceptionally scarce in this condition. Housed in a custom clamshell case.

A lovely copy of this theater and film highspot. Tennessee Williams' 1947 masterpiece, a Pulitzer Prize winning work that remains one of the great plays of the American theatre. A Streetcar Named Desire follows Blanche DuBois as she moves to New Orleans to live with her sister, Stella, and Stella's husband Stanley. Like many of Williams' plays, some of the characters are thought to be inspired by members of Williams' own family.

A Streetcar Named Desire originally premiered on Broadway on December 3rd 1949, starring Marlon Brando and Jessica Tandy and directed by Elia Kazan. The London production involved such theatrical luminaries as Vivian Leigh and Laurence Olivier. Of course, the play would be adapted in a classic film version in 1951, which would win four Academy Awards including Best Actress, and was chosen as the Library of Congress as "culturally, historically, or aesthetically significant." "But Mr. Williams is entitled to his own independence. For he has not forgotten that human beings are the basic subject of art. Out of poetic imagination and ordinary compassion he has spun a poignant and luminous story" (Contemporary New York Times review). Fine in Fine dust jacket.



Woolf's modernist masterpiece, her most important novel

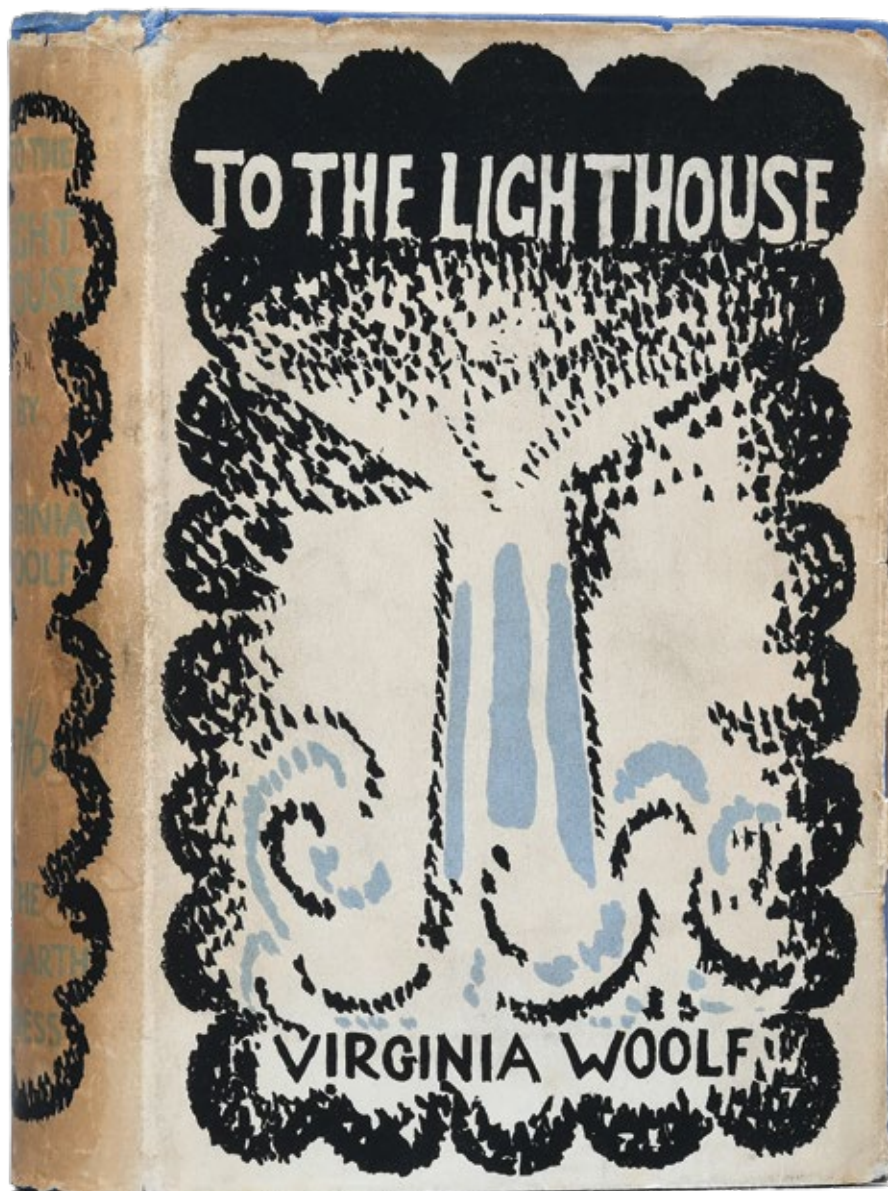
80. Woolf, Virginia

TO THE LIGHTHOUSE

London: The Hogarth Press, 1927. First edition. Octavo. Original blue cloth, spine lettered in gilt, top edge yellow. With dust jacket, designed by Vanessa Bell. Discreet ownership inscription to front pastedown. A few bumps to extremities, contents lightly foxed, else clean; jacket unclipped, spine toned and faintly stained, top edge lightly chipped, expert reinforcement to verso: a very good copy in very good jacket.

Woolf's modernist masterpiece, perhaps her most important novel. *To the Lighthouse*, published in 1927, follows two visits of the Ramsey family, a decade apart, to the Isle of Skye. The book, however, is noted less for its plot than for Woolf's radical style and presentation of perspective, including her depiction of time. Woolf drew from much of her own life for inspiration for the novel, and certain characteristics of the Ramseys often echo aspects of Woolf's own parents and relations. Indeed the character of Lily Briscoe, the painter, is often thought of as a stand in for Woolf herself, her struggles with art mirroring Woolf's own. *To the Lighthouse* appears on both Modern Library's list of the 100 best English-language novels of the 20th century and *TIME* magazine's list of the one best English-language novels from 1923 onward. "Nothing happens, and everything happens... indeed more beauty and penetrative characterization than can here be described resides within this book..." (Contemporary Review in *The Spectator*). Very Good in Very Good dust jacket.

Connolly, *The Modern Movement*, 54; Kirkpatrick A10; Woolmer 154.



The Bradley Martin copy of Woolf's first book, in exceptional condition

81. Woolf, Virginia

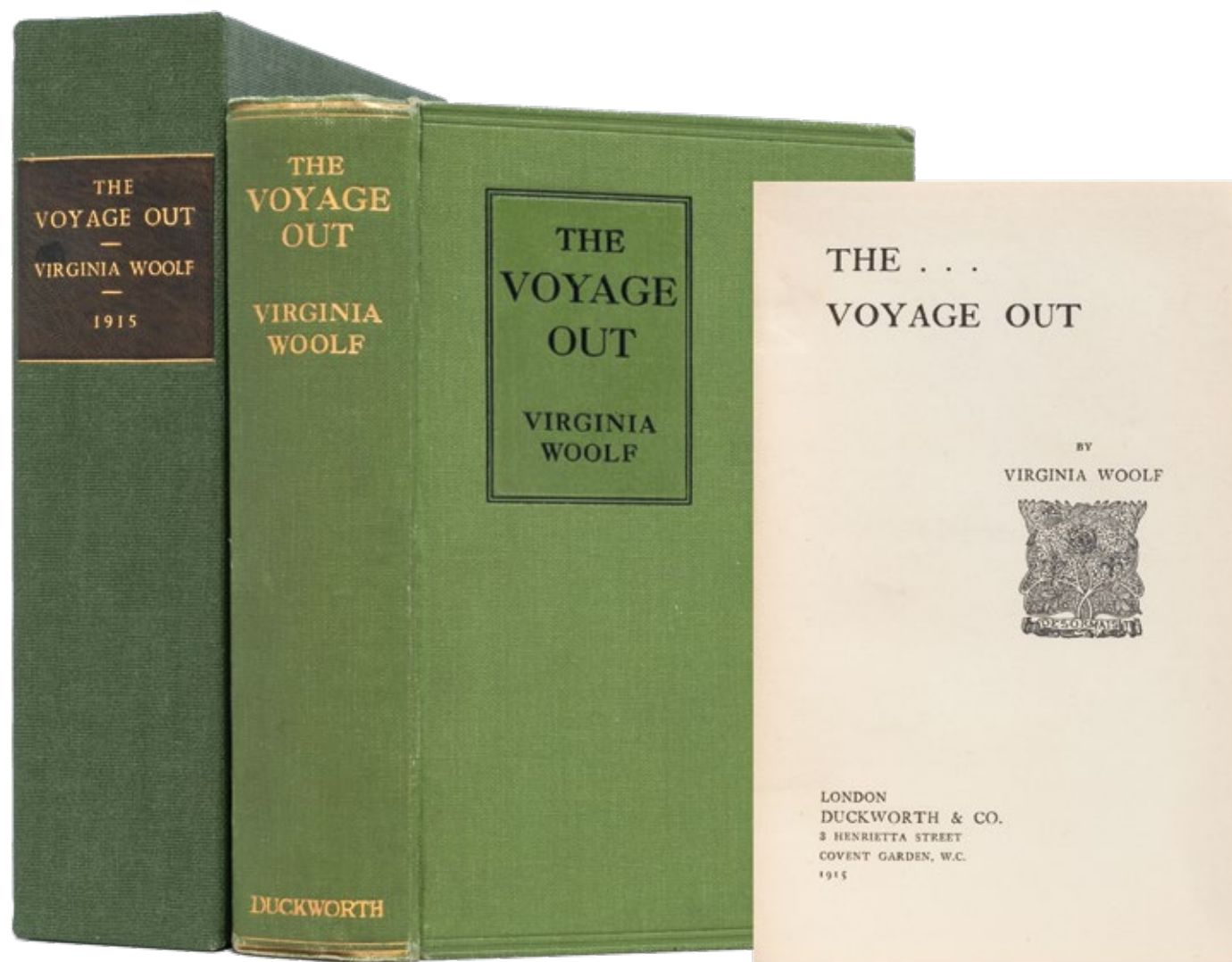
THE VOYAGE OUT

London: Duckworth, 1915. First edition. Octavo, original green cloth. Interior clean, just a touch of rubbing to corners and spine ends, cloth fresh. A superb, about-fine copy, with exceptional provenance. Bookplate of R.D. Jackson on front pastedown. Housed in a custom clamshell box.

Virginia Woolf's earliest novel *The Voyage Out* evidences her desire to experiment with form and foreshadows the modernist literary structures apparent in her later work. From the early years of the 20th century until its publication in 1915, Woolf wrote and rewrote the book—constantly fine-tuning and altering the narrative, style, and tone—leaving a few versions and burnt drafts in her wake. According to Kirkpatrick, 2000 copies were printed on March 26, 1915 (Kirkpatrick). “She wanted to transform the novel in ways that now seem quite consistent with contemporary experiments in modern art but which were for her, in 1908, solitary ambitions” (Gordon). In this book, as in her later work, Woolf left a lasting impact on the “modern novel” (ODNB).

Bradley Martin sale, May 1, 1990, lot 3328 (this copy). From the celebrated library of H. Bradley Martin, with his bookplate in the clamshell box. Martin amassed one of the world's finest book collections, prominently featuring American, English, and French literature, as well as important American historical documents and fine ornithological books. The sale of his 10,000-volume collection spanned two years, 1989-90, and the quantity and quality of his holdings led to comparisons with such earlier collectors as Robert Hoe and J.P. Morgan.

Kirkpatrick A1a.



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