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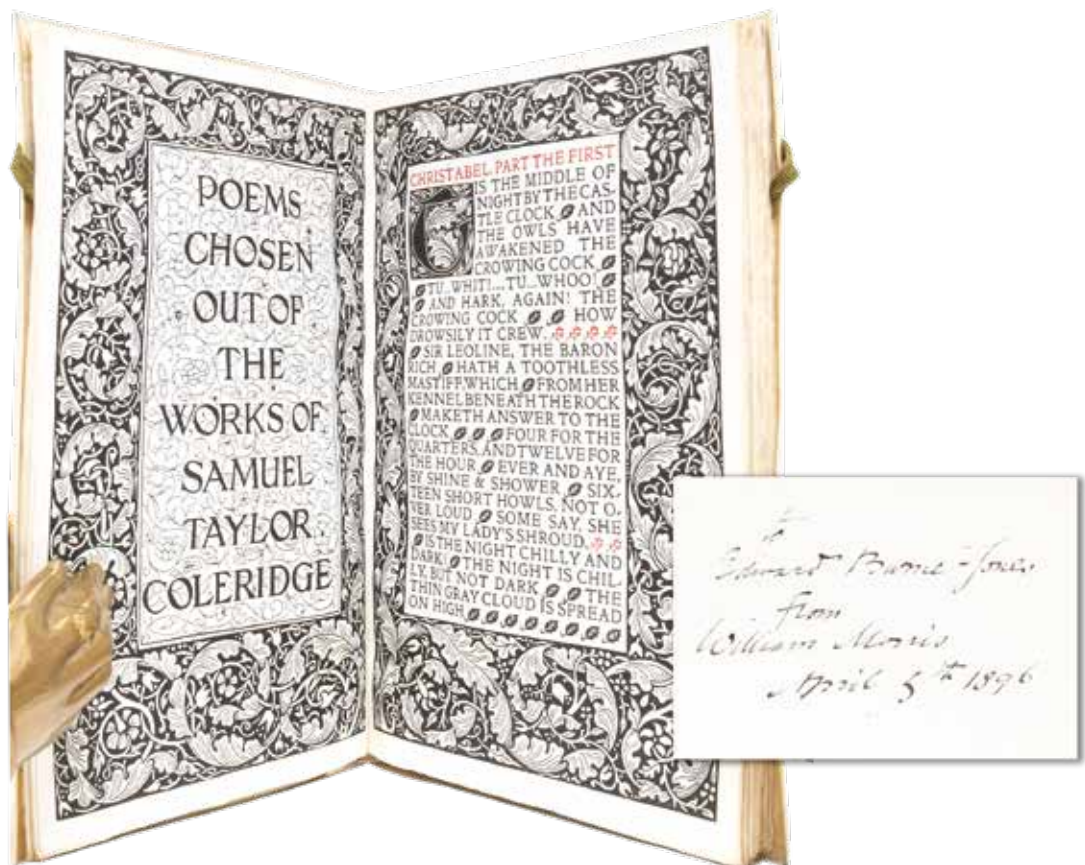
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One of Adams' most powerful collections, in excellent condition

1. Adams, Ansel

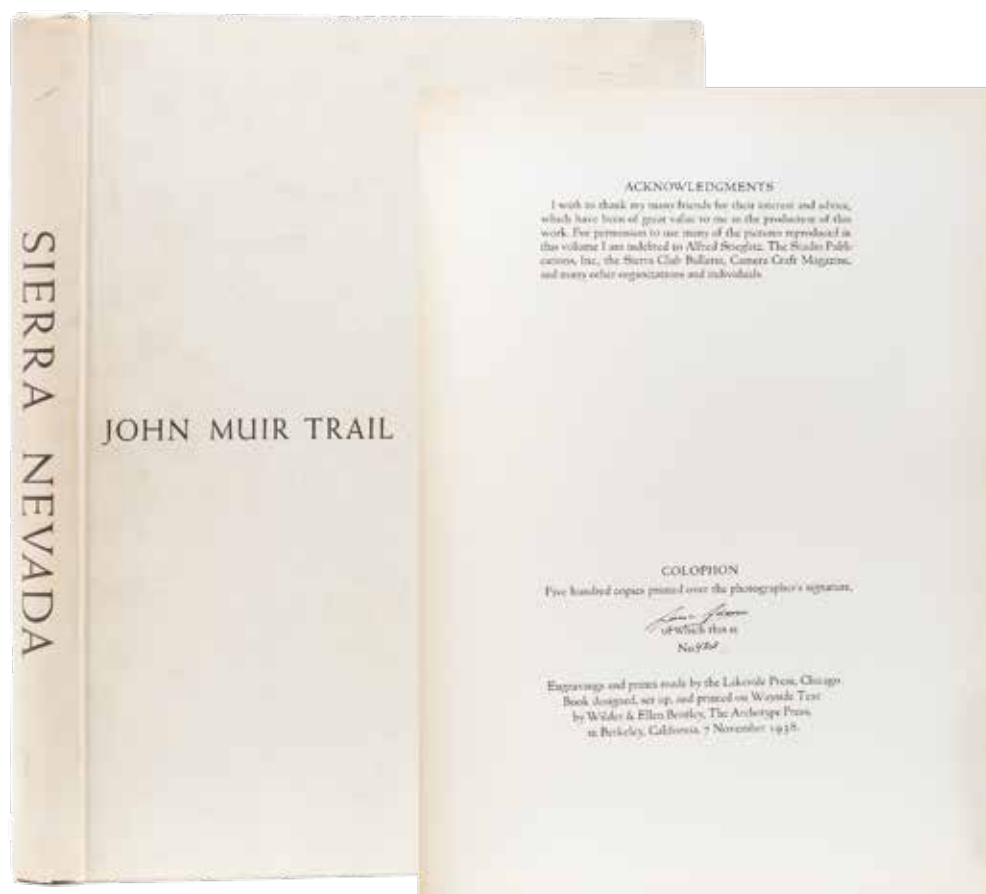
SIERRA NEVADA: THE JOHN MUIR TRAIL

Signed limited edition

Berkeley, CA: The Archetype Press, 1938. First edition. The famous early collection of Ansel Adams photographs taken along the John Muir Trail in the Sierra Nevada mountains of California. Limited to 500 copies, each signed by the artist, with fifty tipped-in photographic reproductions. A Near Fine copy with just slight soiling to the white cloth boards and a previous owner's bookplate on the front pastedown; internally with all plates in excellent condition.

A classic work from one of America's foremost photographers and environmentalists. Adams was famous for pioneering a number of important techniques which helped mark his signature black-and-white style and was, during his lifetime, "recognized as the foremost landscape photographer on earth." (*The Atlantic*)

Sierra Nevada: The John Muir Trail was compiled as a collection of Adams' work in an attempt to preserve Sequoia and Kings Canyon and have them declared as national parks – which happened two years after publication, in 1940, in part as a result of this book. The collection includes some of his most famous work, including "Half-Dome." John Szarkowski, Director of Photography at the MOMA wrote: "Ansel Adams attuned himself more precisely than any photographer before him to a visual understanding of the specific quality of the light that fell on a specific place at a specific moment...This sensibility to the specificity of light was the motive that forced Adams to develop his legendary photographic technique." Adams was awarded the Presidential Medal of Freedom in 1980.



One of the most important works of medieval English literature, printed here for the first time following the rediscovery of the sole surviving manuscript

2. [Arthuriana] Sir Frederic Madden

SYR GAWAYNE: A COLLECTION OF ANCIENT ROMANCE-POEMS, BY SCOTISH AND ENGLISH AUTHORS, RELATING TO THAT CELEBRATED KNIGHT OF THE ROUND TABLE...

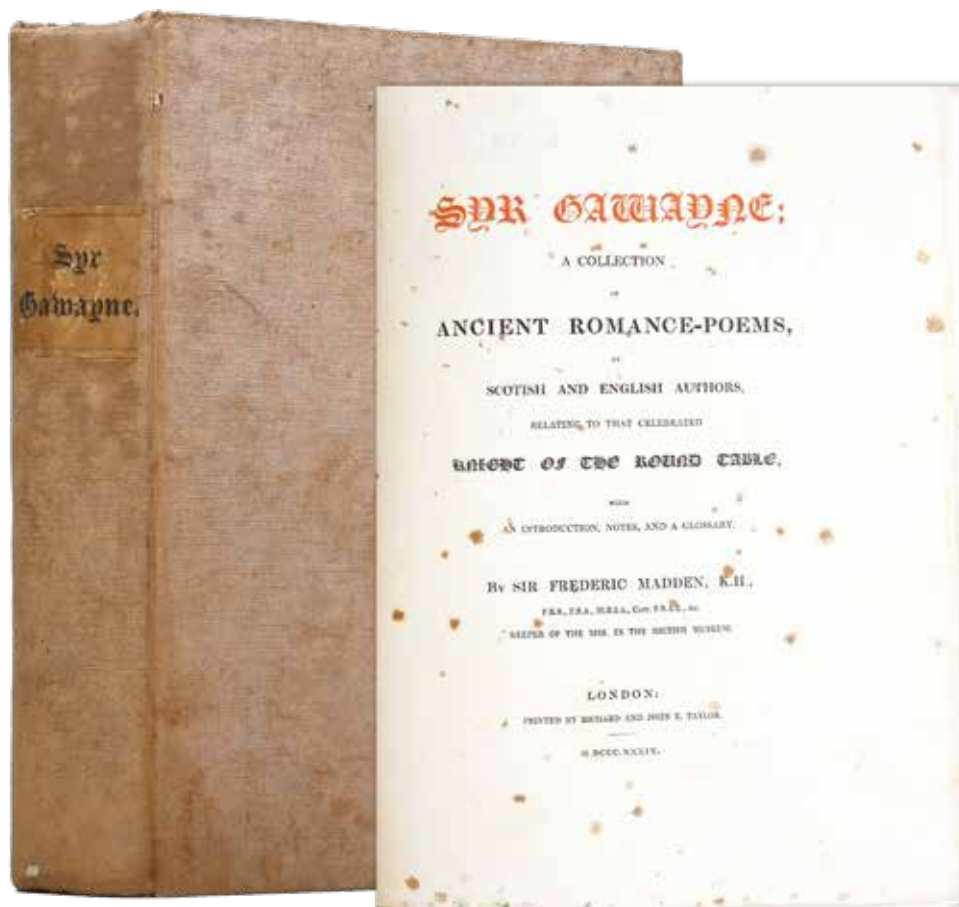
London: Printed by Richard and John E. Taylor [for the Bannatyne Club], 1839. First edition of one of the most important works of medieval English literature, printed here for the first time following the rediscovery of the sole surviving manuscript in the 1820s by Sir Frederic Madden. Quarto. With two photographic facsimile plates reproducing the manuscripts, four woodcut plates after illustrations in the Gawain manuscript. Title page printed in red and black. Original brown-grey cloth, paper spine label printed in black, edges untrimmed. Small spots of wear to extremities, foxing to cloth and occasionally to contents. A Very Good copy.

Composed around 1385-8, the poem survived alongside *Pearl*, *Cleanness*, and *Patience* in a single manuscript (BL MS Cotton Nero A X), likely produced around 1400. The manuscript's recorded history begins in 1607, when it entered the library of Henry Savile of Banke (1568 - 1617). After his death, much of Savile's library passed to the antiquarian Sir Robert Cotton (1570/1 - 1631), and by descent to his grandson, who bequeathed the Cotton library to the nation on his death in 1702; it later became one of the three foundational collections used to establish the British Museum in 1753. The manuscript was almost destroyed by a fire at Ashburnham House in 1731, during which the manuscript of *Beowulf* was singed and, it is thought, some four in ten volumes from Cotton's library were lost.

The poem remained almost entirely unknown until the 1820s, when a few lines were printed in the footnotes to the second edition of Thomas Warton's *History of English Poetry* (1824). The poem in its entirety was rescued from near-oblivion by Sir Frederic Madden, Keeper of Manuscripts at the British Museum and "a giant of Victorian scholarship" (ODNB). His edition was published at the suggestion of Sir Walter Scott by the Bannatyne Club, an organization founded to print rare works of Scottish interest.

The story of Sir Gawain and the Green Knight was an important influence on J. R. R. Tolkien, who produced his own scholarly edition and verse translation, and who described the poem as "one of the masterpieces of fourteenth-century art in England, and of English literature as a whole" (Tolkien, p. 72).

J. R. R. Tolkien, *The Monsters and the Critics and Other Essays*, 1984; A. G. Watson, *The Manuscripts of Henry Savile of Banke*, 1969.



One of 150 copies from the Ashendene Press

3. [Ashendene Press] Dame Juliana Berners

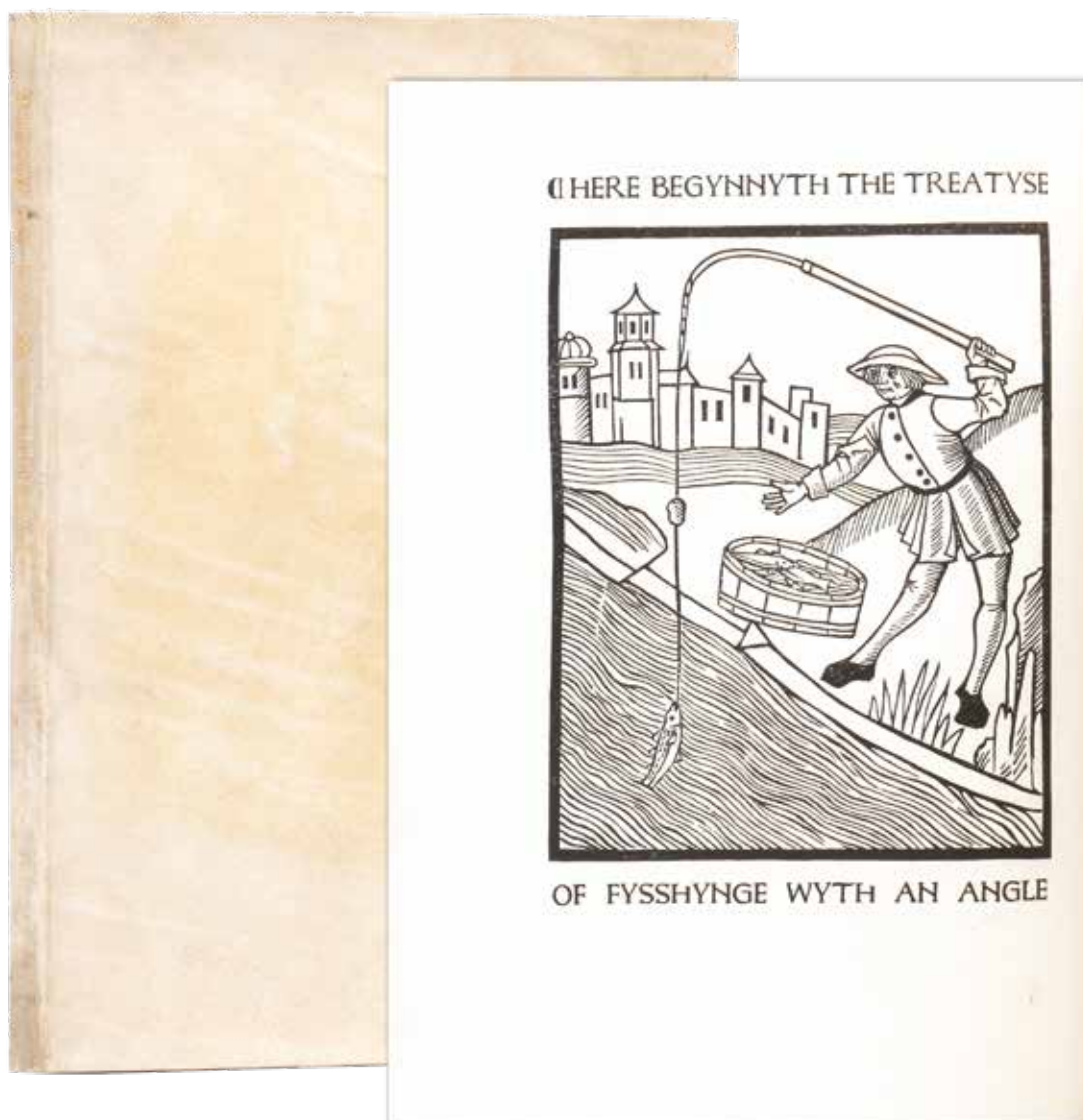
A TREATYSE OF FYSSHYNGE WITH AN ANGLE

Chelsea: Ashendene Press, 1903. First thus. First Ashendene edition, one of 150 copies on paper in Subiaco type (of which 125 were for sale). This was the first prose work to appear in the Ashendene Subiaco type, created by Emery Walker and Sydney Cockerell from the first roman type used by Sweynheym and Pannartz at the press they established in 1465 at Subiaco near Rome. Octavo. 48 pp. Frontispiece and other illustrations reproduced by Charles Keates by woodcut from the *Wynkyn de Worde Boke of Seynt Albans*. Handset in Subiaco type and printed in black with an opening initial flourished in red. Original limp vellum, spine lettered in gilt. Etched bookplate of James Curle (1862 - 1944), Scottish archaeologist, solicitor, and book collector. Spine mildly soiled, a Near Fine copy.

This treatise on fishing was included in the 1496 edition of *The Boke of Seynt Albans* printed by Wynken de Worde, which also included sections on hawking and hunting. Considered one of the earliest known English texts on recreational fishing and the first on fly fishing, it significantly influenced angling literature, most notably serving as inspiration for *The Compleat Angler* by Izaak Walton (1653).

The *Boke*, which first appeared in a 1486 edition, is generally attributed, at least in part, to Dame Juliana Berners, a noblewoman and prioress of the Sopwell Nunnery near St. Albans. Berners was the second woman writer to have her work printed in English, following a translation of Christine de Pizan's *Moral Proverbs* (*Enseignements moraux*) that was printed by William Caxton in 1478.

Franklin, p. 218; Hornby XVI, Ransom, p. 204.



The most famous illustrated edition of Austen's masterpiece

4. Austen, Jane; Hugh Thomson (illustrator)

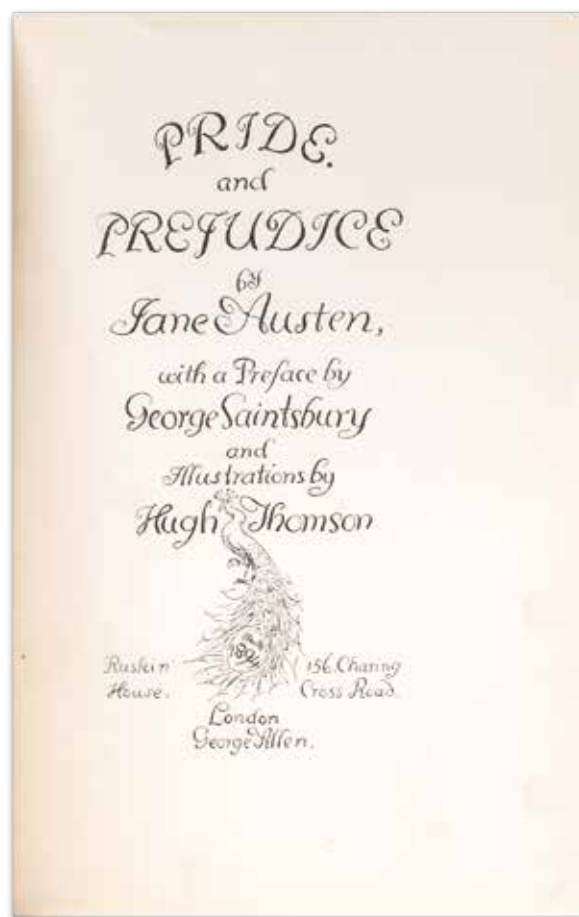
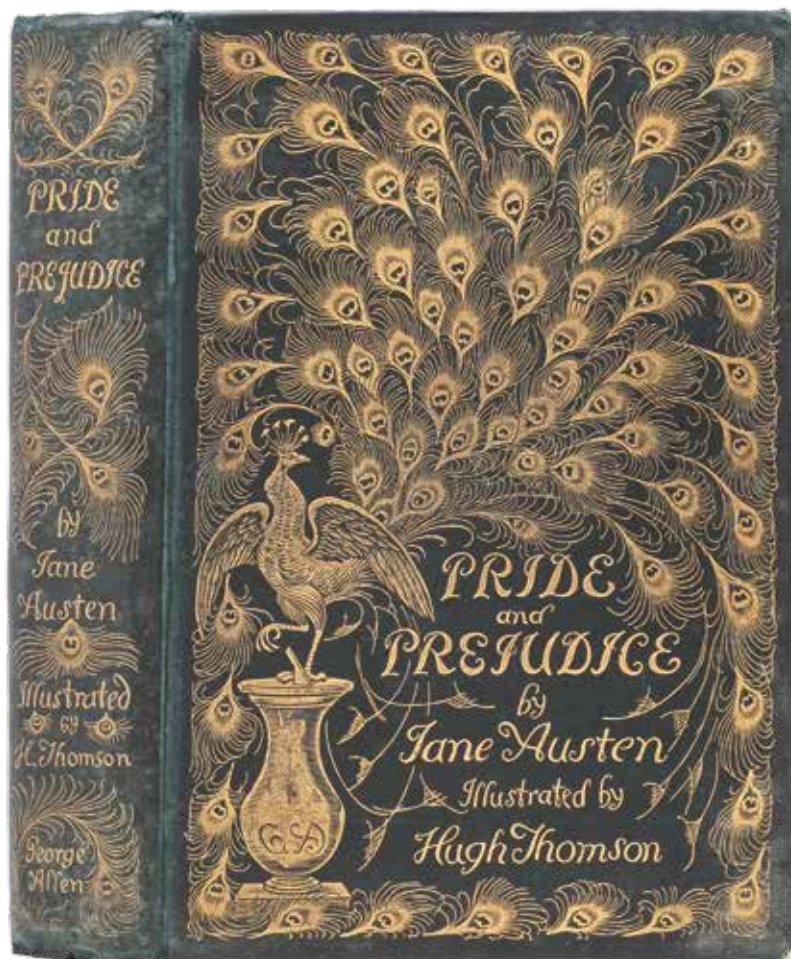
PRIDE AND PREJUDICE

Peacock edition

London: George Allen, 1894. First thus. Iconic original green publisher's cloth binding stamped ornately in gilt to spine and front board with the peacock design. This copy the taller variant with top edge gilt (other edges untrimmed) and plain end-papers. Frontispiece with tissue guard and illustrations by Hugh Thomson. A Very Good+ copy. Spine a bit rolled, spine gilt a trifle dulled and some spotting to the cloth on the lower board. Gilt peacock design on the front board still bright and fresh. "3/6" written in pen in the front free end-paper, otherwise internal contents are generally clean and attractive. Entirely unrestored.

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

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



"A modern classic of African American literature," especially scarce in an attractive dust jacket

5. Baldwin, James

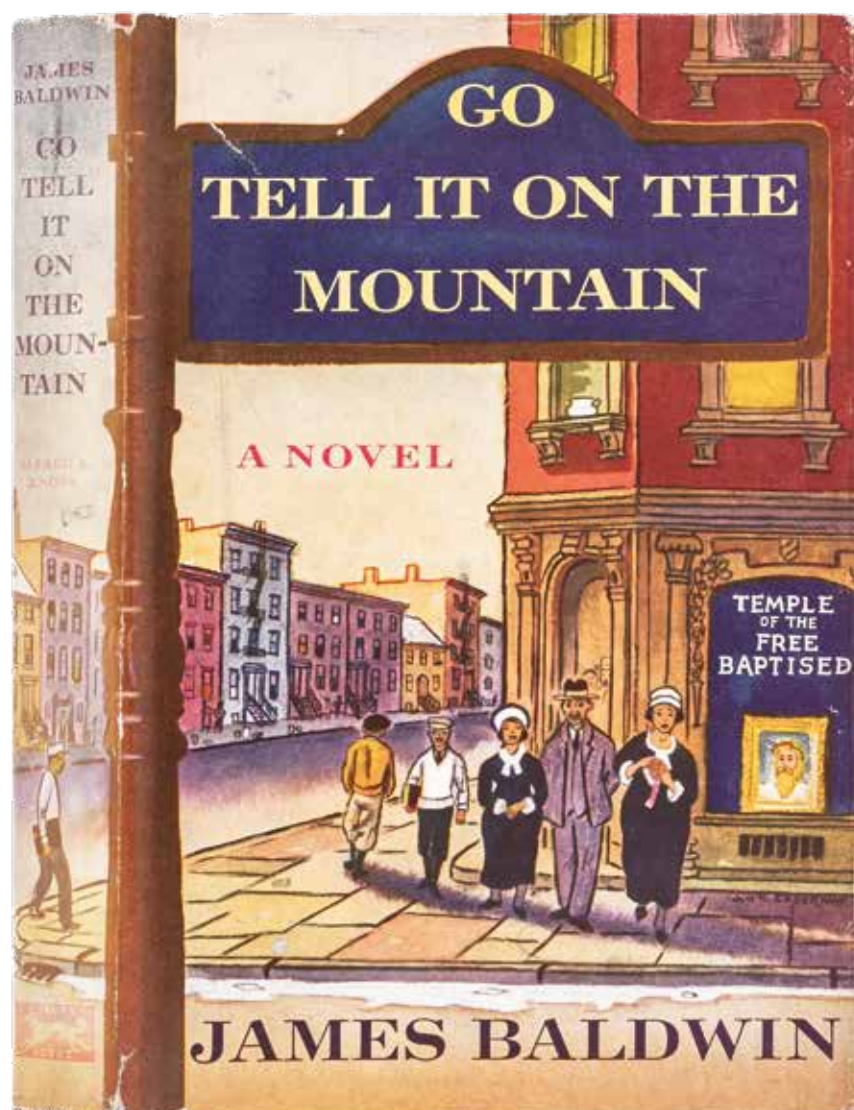
GO TELL IT ON THE MOUNTAIN

New York: Alfred A. Knopf, 1953. First edition, with "First Edition" stated on copyright page. Previous owner's bookplate to upper pastedown. Unrestored dust jacket with minimal wear at the spine ends and extremities. A short closed tear at the lower spine fold and a longer closed tear at the top of the front panel. An excellent, bright, and Fine copy of the book in the Near Fine dust jacket.

James Baldwin wrote *Go Tell It on the Mountain*, his first novel, while secluded in a village in the Swiss Alps. The autobiographical novel follows fourteen-year-old John Grimes and his family, exploring their history and internal lives from 1875 to the Great Depression and spanning from the South to Harlem. The novel was nominated for a National Book Award in 1954 and propelled Baldwin to prominence. The next year, he was awarded a Guggenheim Fellowship and wrote his second novel, *Giovanni's Room* (1956). *Go Tell It on the Mountain*, now a classic of twentieth-century American writing and a cornerstone in Black literary history, was included on *Time* magazine's list of the 100 best English-language novels released from 1923 to 2005.

"*Go Tell It on the Mountain*...was widely praised...Baldwin said in 1985 that in many ways the book remained the keystone of his career. '*Mountain* is the book I had to write if I was ever going to write anything else,' he said. 'I had to deal with what hurt me most. I had to deal, above all, with my father. He was my model. I learned a lot from him. Nobody's ever frightened me since'" (*New York Times*). The novel is widely considered Baldwin's "most fully crafted piece of fiction and by many accounts his best" (*African American Writers*, 3) and has been acclaimed as "a modern classic of African American literature" (*Stringer*, 40).

Blockson 5363.



Bradbury's most famous work in the fragile asbestos binding

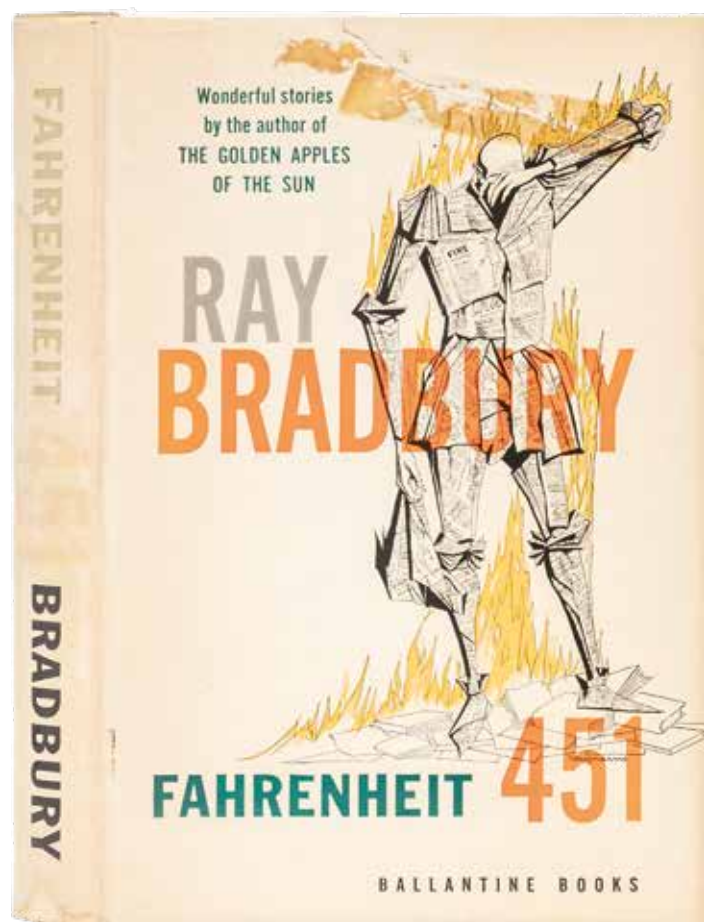
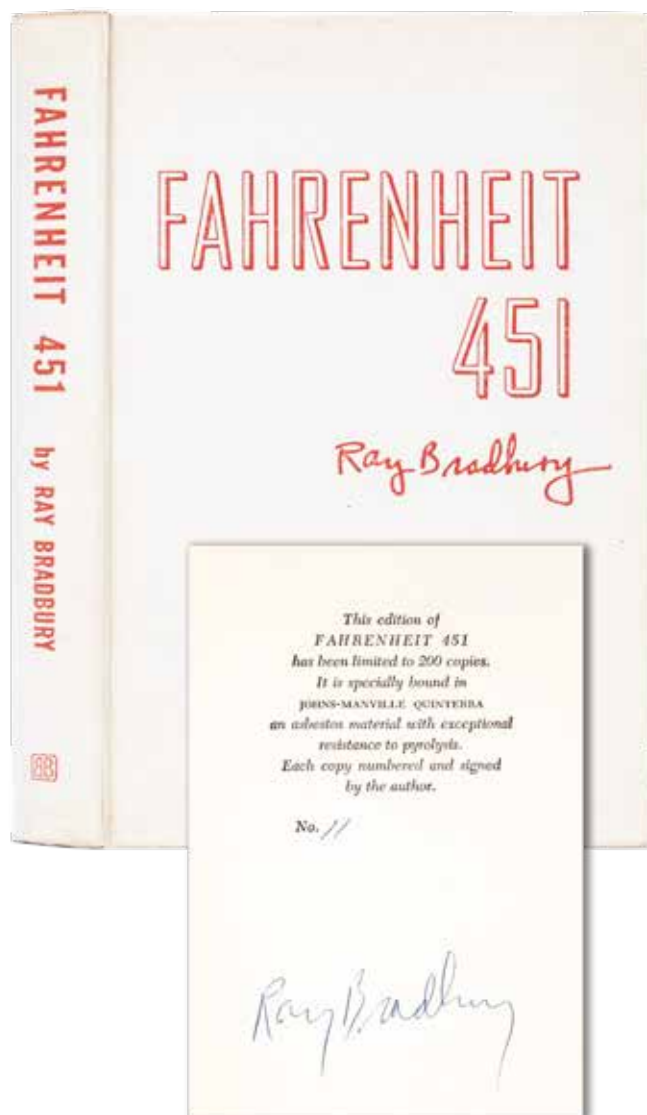
6. Bradbury, Ray

FAHRENHEIT 451

Asbestos signed limited edition

New York: Ballantine Books, Inc., 1953. First edition. Octavo. First hardback edition, signed limited issue, number 11 of 200 copies signed by the author and specially bound in Johns-Manville Quinterria, a textile made from chrysotile asbestos and therefore fire resistant. This is one of approximately fifty copies issued in an original dust jacket. The hardback edition was published in the trade and signed limited issues shortly after the novel's publication in the less desirable paperback format. Original white Johns-Manville Quinterria asbestos over boards, spine and front cover lettered in red. The fragile asbestos covers have been exquisitely preserved under the jacket. There is one small dampstain at the heel of the jacket (and matching dampstain at the heel of the book), otherwise the book is a Fine copy. The jacket is Very Good with the spine faded as often, a long tear on the front panel, closed with acidic cellotape, and the small dampstain at the foot of the spine. Despite the flaws a very presentable, fresh copy of a book that is very difficult to find in attractive condition.

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



Burke's "prophetic" analysis of the French Revolution, a key document in conservative thought

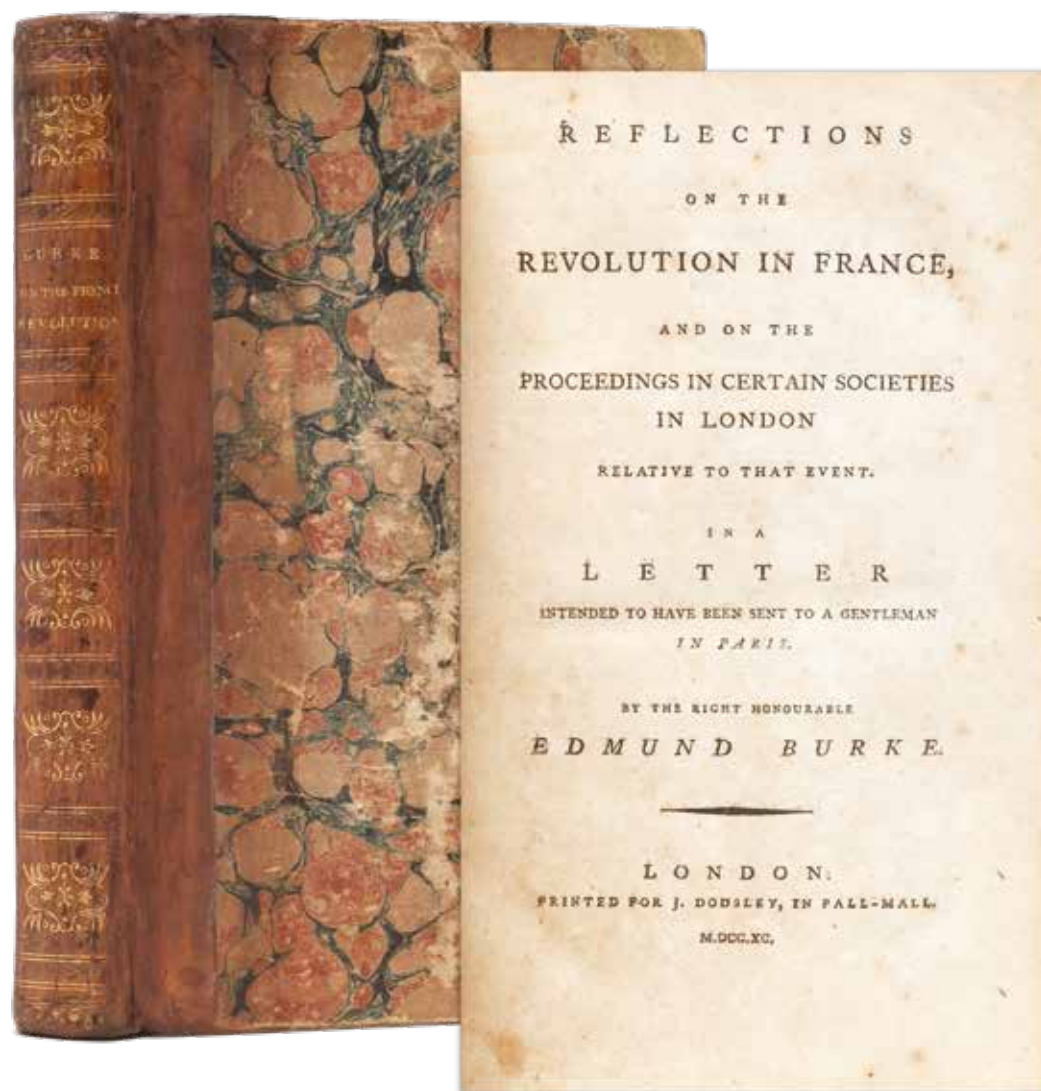
7. Burke, Edmund

REFLECTIONS ON THE REVOLUTION IN FRANCE, AND ON THE PROCEEDINGS IN CERTAIN SOCIETIES IN LONDON RELATIVE TO THAT EVENT

London: J. Dodsley, 1790. First edition, with the floating "x" at the bottom of p. 10 and the floating "*" at the bottom of p. 171. Near contemporary tan calf over marbled boards. Octavo. Measuring 122 x 206 mm. Collating complete: iv, 356 pp. Gilt spine. Joints professionally repaired, preserving original spine. Without the calf corners that presumably would have corresponded with the style of the spine. A couple spots of toning to endpapers. Two ink ownership signatures, one dated 1832, to preliminary blank; another ink ownership signature, dated 1817, to lower pastedown. Very fresh throughout aside from some foxing to first and last few leaves. A clean and attractive copy.

In his response to the brewing French Revolution, Whig politician and philosopher Edmund Burke (1729 - 1797) excoriates the revolutionaries for what he saw as their reckless destruction of French civilization and their rejection of tradition, aristocracy, and established institutions. The result was "one of the most brilliant of all polemics" and an outlining of conservatism as an ideology (PMM). Burke recognized the political upheaval in France as potentially inspiring to the British underclass; he wrote his *Reflections*, in large part, to warn the British against similar turmoil. "The *Reflections* achieved immediate success all over Europe, even though it cost Burke the allegiance of the Whigs... he finally enjoyed a European authority which he had never attained in his own country or with his own party. The other side found a trenchant spokesman in Paine's *Rights of Man*, which took the discussion beyond the limits of the government of France, but as the Terror grew, Burke seemed almost to be a prophet. In the eternal debate between the ideal and the practical, the latter had never had a more powerful or moving advocate, nor one whose own ideals were higher" (PMM).

Printing and the Mind of Man, 239. Todd, *A Bibliography of Edmund Burke*, 53a.



A stunning Cosway-style jeweled binding by Sangorski & Sutcliffe

8. Burns, Robert

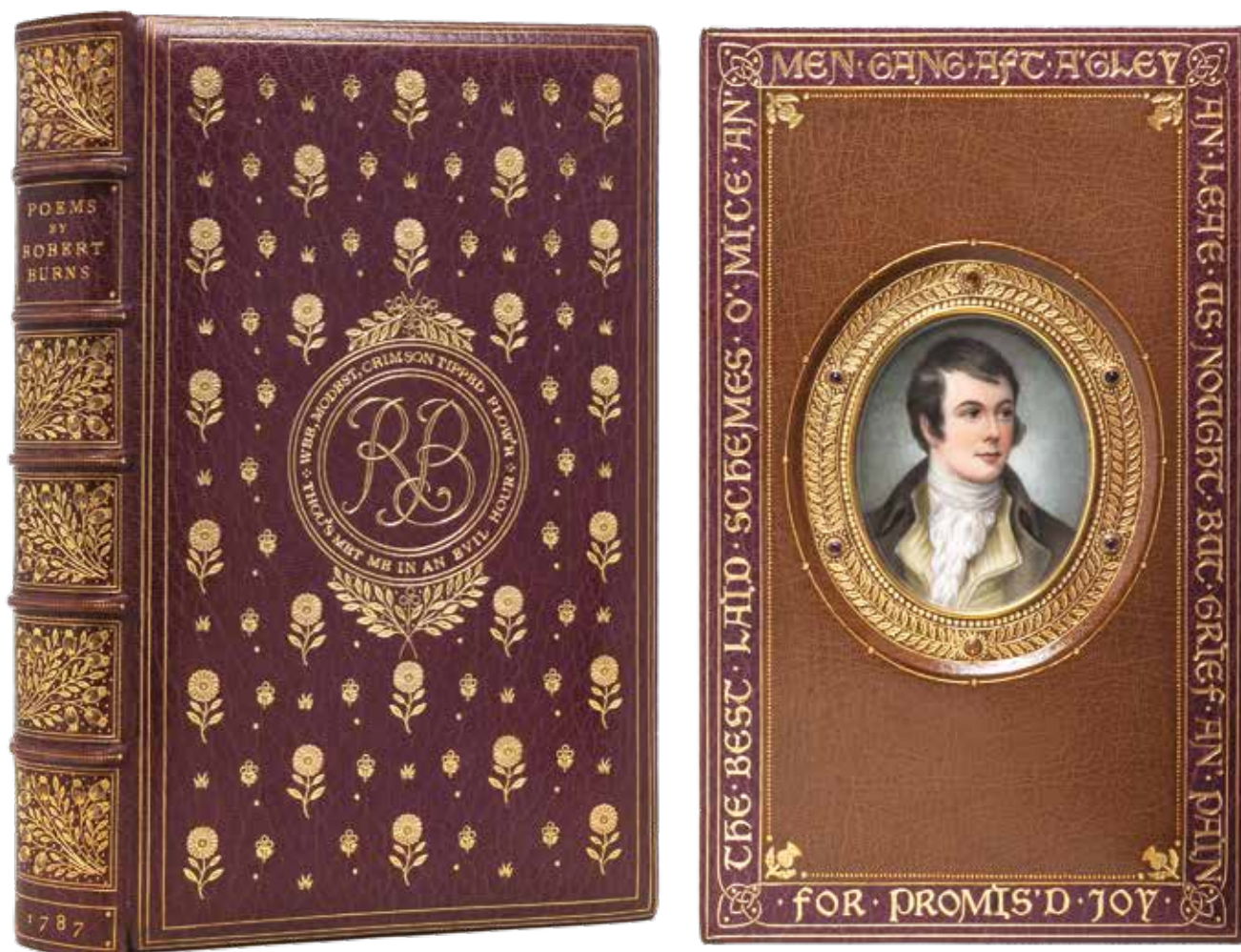
POEMS, CHIEFLY IN THE SCOTTISH DIALECT

Edinburgh: Printed for the Author, and sold by William Creech, 1787. Second edition. First Edinburgh edition (first published in Kilmarnock in 1786). First issue, with "Roxburgh" misprinted "Boxburgh" on p. xxxvii in the list of subscribers and "skinking" on p. 263, line 13 (the word was misprinted as "stinking" in later issues). In a fine and exceptionally beautiful jeweled Cosway-style binding by Sangorski & Sutcliffe at their very best, ca. 1925 (stamp-signed in gilt on rear turn-in). Octavo (212 x 127 mm). xlviii, [9]-368 pp. Complete with half-title and engraved frontispiece with tissue guard. The contents occasionally foxed with a few faint marks, discreet professional repairs to small closed tears at fore-edge of a couple leaves. Internally a Near Fine copy, crisp and wide-margined.

Bound in full purple crushed levant morocco, both covers elaborately decorated in gilt. Twenty-four large flowers on each cover done in morocco onlays. Large circular device in the center of both boards with a different quote by the poet on each. Spine lettered in gilt and decorated with large leaf sprays, each with nine onlaid violet flowers. Elaborate gilt turn-ins with another two quotes from the poet, including the immortal "Should auld acquaintance be forgot and never brought to min' we'll take a cup o'kindness yet for auld lang syne." The inside front cover in full brown crushed levant morocco with a very fine recessed oval hand-painted portrait miniature under glass, surrounded by a double leaf design in gilt set with four amethyst and two opal gemstones. Housed in the original clamshell case. Case expertly repaired and a little rubbed.

Preceded by only the rare Kilmarnock edition of 1786, this second edition was published in an edition of approximately 3,250 copies on April 17, 1787. Two printers were used, resulting in variations in some sheets of the edition. This edition includes twenty-two new pieces, including "To a Haggis," and the first appearance in print of "Death and Doctor Hornbook," which had been omitted from the Kilmarnock edition.

Egerer 2; Lamont 2; Rothschild 556.



Rare family presentation copy with a leaf of Carlyle's original manuscript

9. Carlyle, Thomas

THE FRENCH REVOLUTION. A HISTORY (IN 3 VOLS.)

Presentation copy

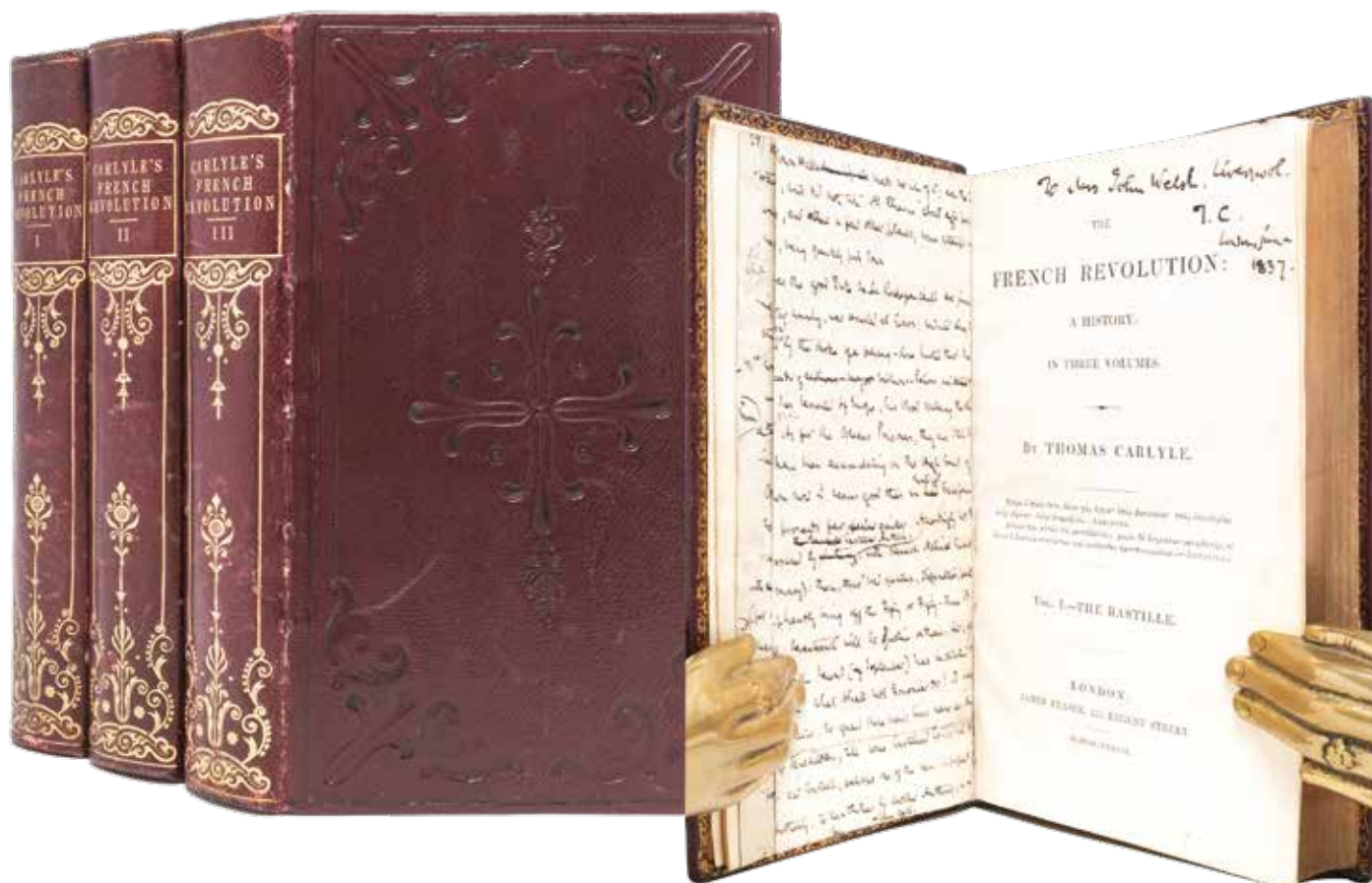
London: James Fraser, 1837. First edition. Bound for presentation and inscribed by the author to his mother-in-law on the title page of the first volume: "To Mrs. John Welsh. Liverpool. T.C. London, June 1837." A leaf of the original manuscript, written across two sides, is bound in facing the title. Three volumes, octavo (182 x 115 mm). All volumes bound without half-titles, volume two bound without leaf of publisher's advertisements at rear. Contemporary full purple morocco. Housed in custom red morocco book-form case. Margins of manuscript leaf slightly trimmed. Volume three signature P4 bound after P8. Aside from light rubbing to extremities and very minor sunning to spines, bindings bright and fresh. Scattered light foxing. A highly attractive, Near Fine copy. Presentation copies of Carlyle's magnum opus are extremely scarce.

The History was published in May 1837. Grace Welsh (1782 - 1842), the mother of Jane Welsh Carlyle (1801 - 1866), is recorded as visiting the couple in London at the end of May. Grace had not approved of her daughter's choice to marry Carlyle in October 1826. In Jane's own words, writing to him without her mother's knowledge made her "as nervous as if I were committing a murder" (ODNB). Grace leased the pair a modest home in Edinburgh shortly after their marriage, but relations between mother and daughter remained fraught throughout their lives. While writing the History, Carlyle observed of one maternal visit that "Jane and her mother cannot live together" (quoted in Ireland, p. 151).

The manuscript leaf preserves the text for pp. 58-62 of volume three, discussing the aftermath of the September Massacres of 1792. It runs to forty-five lines and contains several corrections and crossed-through sections, including some two and a half lines not printed on p. 59. The final manuscript of the History was largely destroyed after publication, with only fragments remaining. This copy remained in the Welsh family until 1938, when it was sold at Sotheby's after the death of Mary Chrystal, the granddaughter of Jane Welsh's uncle.

Carlyle's History remains one of the most authoritative accounts of the early Revolution. The work established his reputation as an intellectual and influenced many of his contemporaries – including Dickens, whose *Tale of Two Cities* drew heavily from it. "The book at once captured the English-speaking world, and has, outside France, moulded popular conceptions of the French Revolution down to the present day" (PMM).

Dyer, p. 85. *Printing and the Mind of Man*, 304. Annie Elizabeth Ireland, *Life of Jane Welsh Carlyle*, 1891.



The only complete collection of Churchill's works

10. Churchill, Winston S.

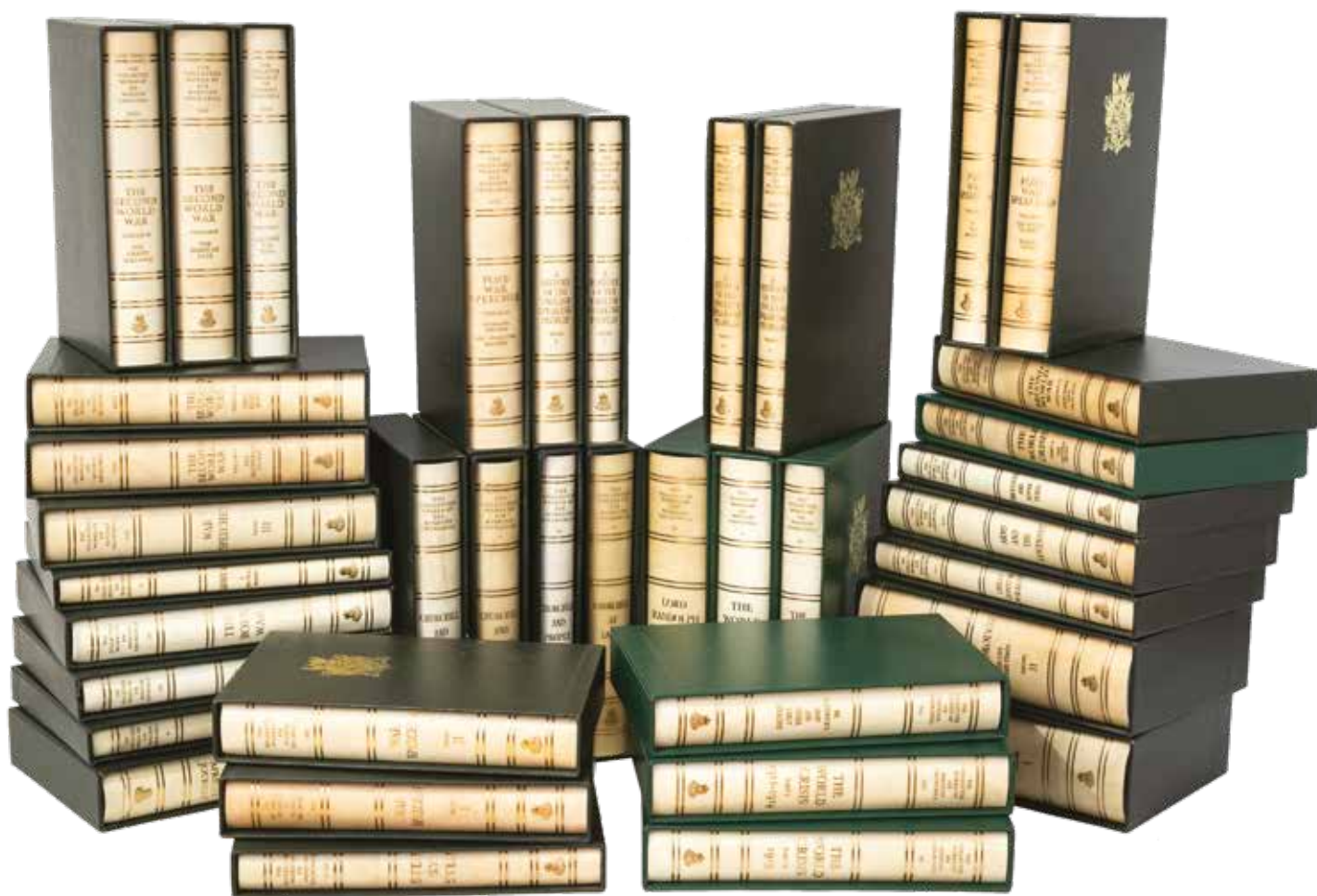
THE FIRST COLLECTED WORKS [WITH:] COLLECTED ESSAYS. CENTENARY LIMITED EDITION (IN 38 VOLS.)

London: Library of Imperial History in association with the Hamlyn Publishing Group Ltd., 1973-1976. First edition. Thirty-eight volumes, octavo. Each volume 9¾ inches (248 mm.) tall and cumulatively occupying approximately 60 in. of shelf space. Original full vellum with twenty-two-carat gold blocking, including titles to spines, armorial device to front covers and ruling to spines and front covers, gilt edges, and marbled endpapers. Printed on Archive Long-Life Text Paper. Housed in original green imitation leather slipcases stamped with the Churchill arms in gilt. Plates and text illustrations throughout. Typical natural variation to the tone of the vellum bindings but cleaner than often, front free endpapers a little rippled from bookplates, a few slipcases with light skinning and peeling as often encountered. An excellent, Near Fine set.

A sumptuous publication of Winston Churchill's complete works. One of the most significant figures of the twentieth 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 fifty books in thirty-four volumes, with four volumes of essays. "The specifications were titanic: five million words in 19,000 pages, weighing nineteen pounds... To achieve publication, eleven 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).

This set includes the four-volume Centenary Limited Edition of Churchill's collected essays and journalistic writings, again intended to be limited to 3,000 sets, and not always present.

Cohen AA1; Woods p. 391.



With a manuscript leaf from 'Oak Openings' bound in

11. Cooper, James Fenimore

WRITINGS OF J. FENIMORE COOPER. AUTHOR'S AUTOGRAPH EDITION (IN 33 VOLS.)

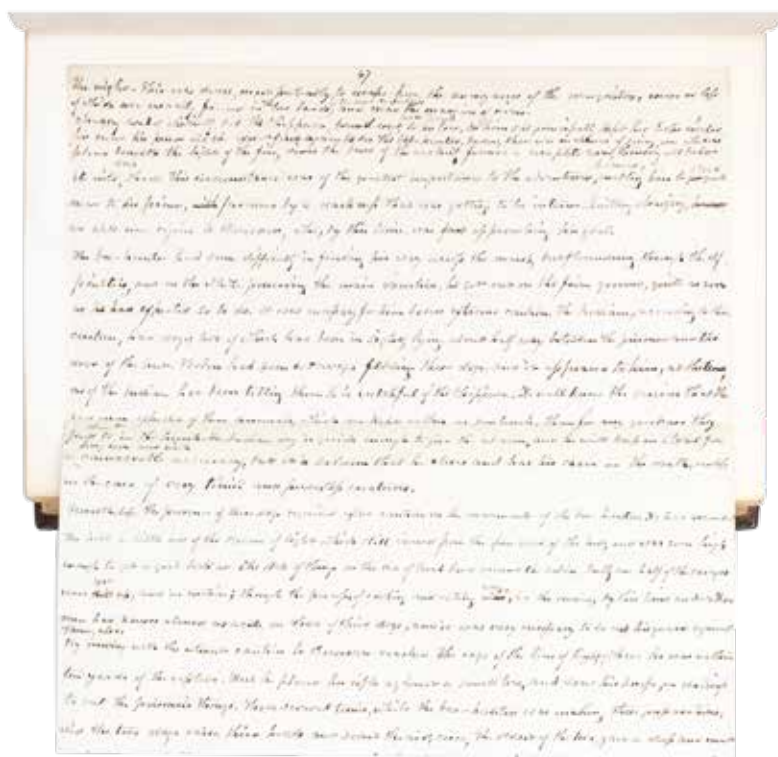
New York: G. P. Putnam's Sons, 1895 - 1900. First edition. 33 volumes occupying approximately 52 inches (132 cm.) of shelf space. Number 34 of 63 sets with a manuscript page bound into one volume (*The Spy*). This set with a page from chapter six of *Oak Openings* in the author's hand, forty lines with corrections. Also with hand-colored steel engraved frontispieces and additional engravings. Each volume sumptuously bound in three-quarter green morocco over marbled linen with silk ribbon markers. The set is in Fine condition with spines uniformly and gently toned, but the leather whole and unworn, internal contents fresh and clean.

The manuscript leaf begins:

"...the night. This was done most probably to escape from the annoyance of the mosquitos, more or less of which are usually found in the low lands of the new countries, and near the margins of rivers.

Margery could distinctly see the Chippewa, erect and bound to his tree. On him she principally kept her looks riveted, for near his person did she expect first again to find the bee-hunter. Indeed, there was no chance of seeing one who was placed beneath the light of the fire, since the brow of the acclivity formed a complete cover, throwing all below it into deep shade. This circumstance was of the greatest importance to the adventurer, however, enabling him to steal quite near to his friend, favored by a darkness that was getting to be intense. Quitting Margery, we will now rejoin le Bourdon, who by this time was approaching his goal..."

Cooper was one of the best-loved, nineteenth-century American novelists, most remembered for his *Leatherstocking Tales*, but prolific in his output. The Author's Autograph Edition is the finest set of Cooper's writings available.



A remarkable inscribed set with the plates in two states, both hand-colored and plain

12. Cruikshank, George

GEORGE CRUIKSHANK'S FAIRY LIBRARY

Inscribed first editions

A complete first edition set of George Cruikshank's *Fairy Library*, bound together, as follows:

Hop-O'My-Thumb and The Seven-League Boots. London: David Bogue, [1853]. Inscribed on title-page, "To the Revd. Thomas Hugo with the regards of Geo. Cruikshank Augt. 9 1853."

The History of Jack & the Bean-Stalk. London: David Bogue, [1854]. Inscribed on the list of illustrations, "Revd. Thos. Hugo with the regards of...Geo. Cruikshank."

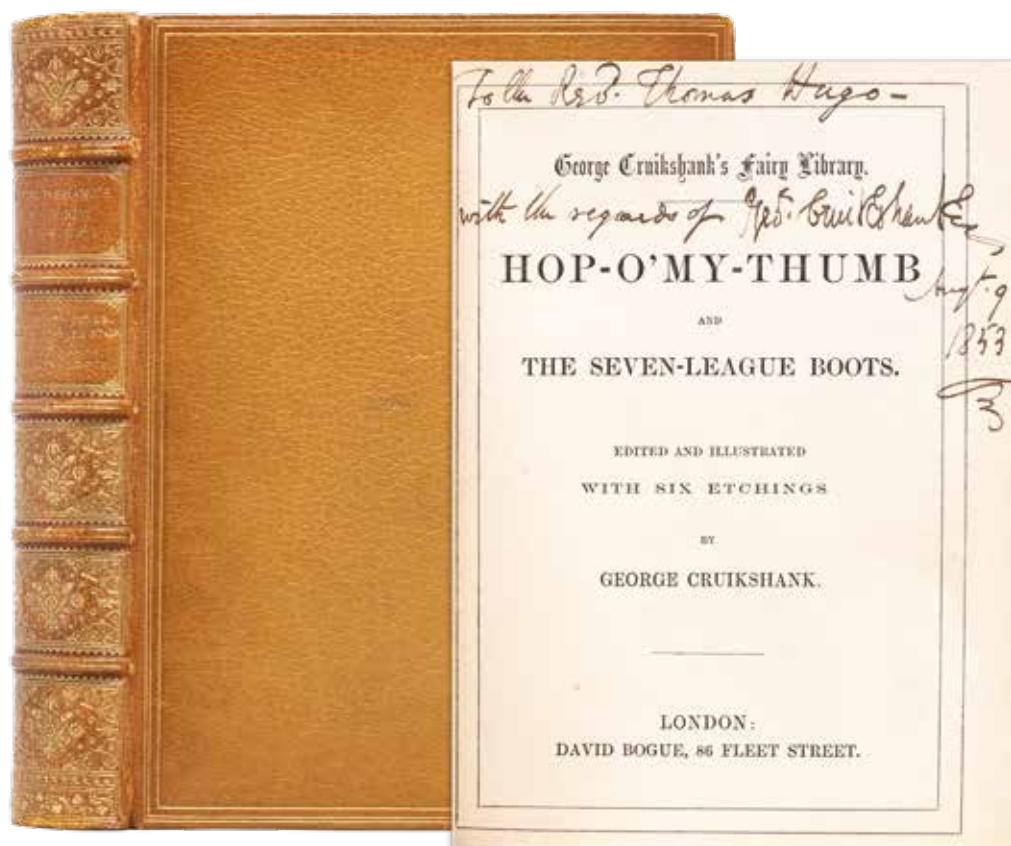
Cinderella and the Glass Slipper. London: David Bogue, [1854]. Inscribed on the recto of the list of illustrations, "Revd. Thos. Hugo...with the regards of Geo. Cruikshank."

Puss in Boots. London: Routledge, Warne & Routledge... F. Arnold, [1864]. With the notice "To the Public" on the inside of the front cover repeated on separate leaf in different type, and no list of plates. Cohn notes that *Puss in Boots* "is extremely rare."

Four octavo volumes bound in one (172 x 128 mm). Plates in two states, hand colored and plain. Fifty-one black and white etchings, including frontispieces, on thirty plates. Bound by Francis Bedford in full citron morocco. Original green front covers for each volume bound in. The back covers are not present. A Fine copy.

Likely the first issues of these titles, though it is impossible to confirm without the back covers. However, the first three titles are inscribed by George Cruikshank to the Reverend Thomas Hugo (1820 - 1876) and the first inscription is dated August 9, 1853. Hugo, author of *The Bewick Collector* (1868), was a major collector of contemporary printed illustration. Cruikshank sent him several inscribed works, including the proofs of the plates in *Hop-O'My-Thumb*, which are now held at Princeton (Patten, *George Cruikshank's Life*). Hugo was also "A ripe scholar, a refined English gentleman, and a stanch High Church priest...He was elected a Fellow of the Societies of Antiquaries, Literature, the Linnaean, and a host of others" (*A Bibliography of Printing*, p. 348).

Cohn 196-199.



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

13. Dalí, Salvador (illustrator); Lewis Carroll

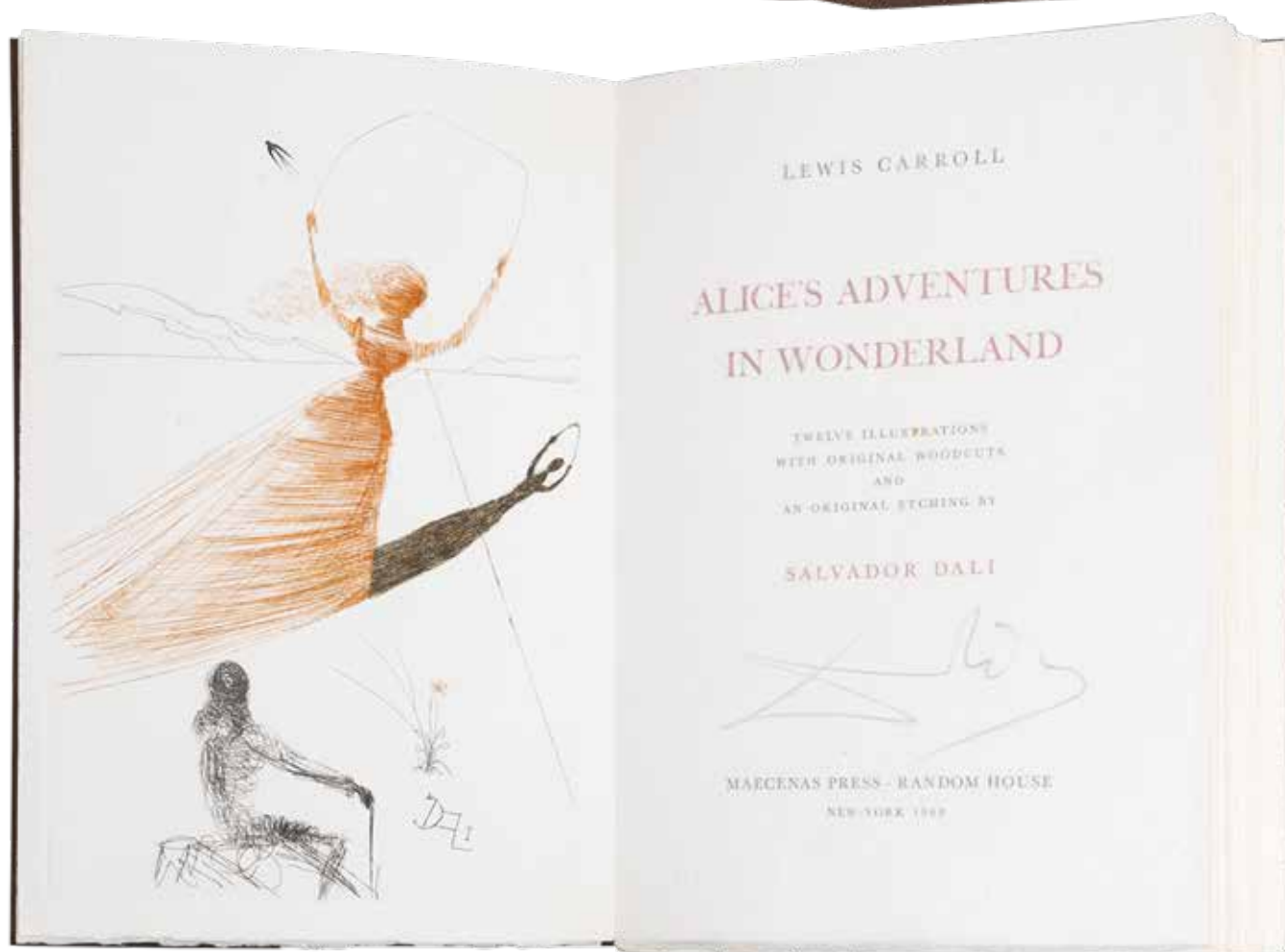
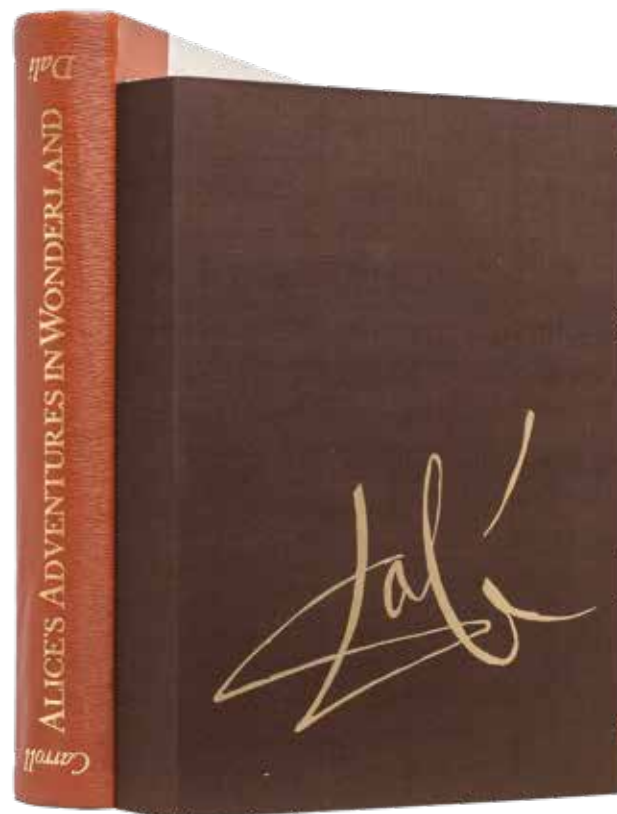
ALICE'S ADVENTURES IN WONDERLAND

Signed limited edition

New York: Maecenas Press, 1969. First edition. One of 2,500 copies, signed on the title-page by Dalí, this being number 1,638. Folio measuring 430 x 285 mm., with Mandeure paper pages loose as issued and housed in the publisher's quarter leather clamshell case. Complete, with the original etched frontispiece and all twelve original color illustrations present. A Fine set in Fine clamshell, with the original leather straps and clasps intact. This set basically as new, with the original paper wrapper, shipping box, and packing material (all with matching limitation numbers).

Based on the beloved fantasy by Lewis Carroll, Salvador Dalí's rendition of *Alice's Adventures in Wonderland* exceeds surrealist expectations. As the reader travels through Dalí's Wonderland, they are treated to a brilliantly colored illustration, giving insight into how the painter experienced Carroll's story.

An unforgettable adaptation and a striking feat of book artistry.



An exceptional copy of Dickens's commentary on English bureaucracy, family unrest, and economic precarity

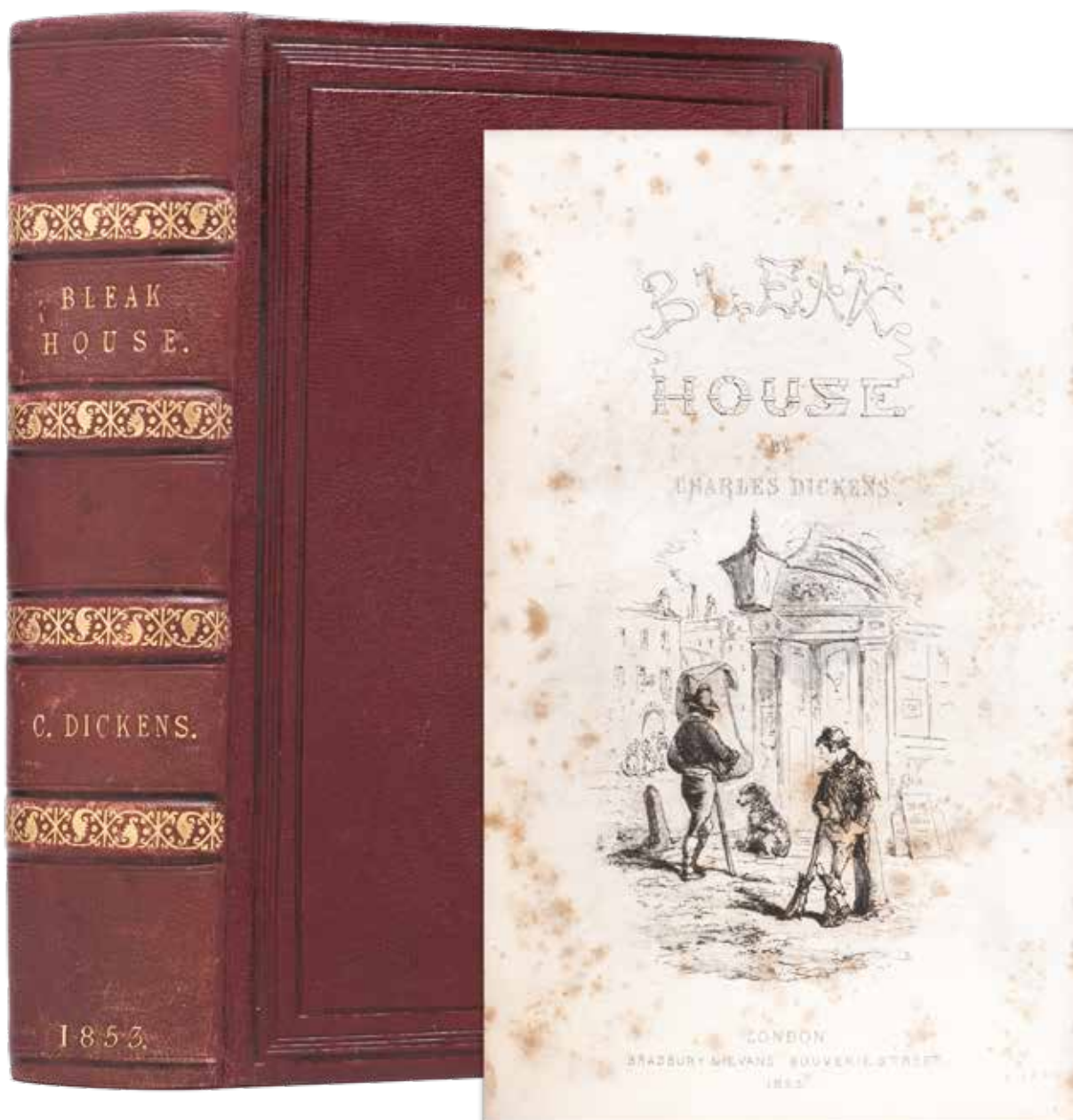
14. Dickens, Charles

BLEAK HOUSE

London: Bradbury & Evans, 1853. First edition. Complete with all forty plates, including the frontispiece, title-page and the ten "dark plates." With all three typographical errors associated with the first edition, first issue: p. 19, line 6: "elgble"; P.209, line 23: "chair" instead of "hair"; and p. 275, line 22: "counsinsip" instead of "cousinship." In a lovely example of the publisher's full purple morocco deluxe binding. All edges gilt, yellow-coated end papers. In Near Fine, unrestored condition with just light to moderate foxing throughout, but generally an exceptional survivor.

One of Dickens' finest novels, the action in *Bleak House* revolves around a never-ending set of related Chancery Court cases to resolve the inheritance of a considerable estate. Dickens, unsurprisingly, turns his pen to a biting condemnation of the system and the need for reform. A complex novel and filled with subplots, it engages and titillates the reader from start to finish. Noted by some for Inspector Bucket's prominent role in investigating a murder, which earned it a spot on the Haycraft-Queen cornerstone list of detective fiction, the novel is also memorable for its complex representation of femininity: "There's more to Esther than simple good nature. As the book progresses she reveals a dark, angry wit. It is a wit that can still strike a chord today" (*The Guardian*).

An important social commentary and Dickens at his best.

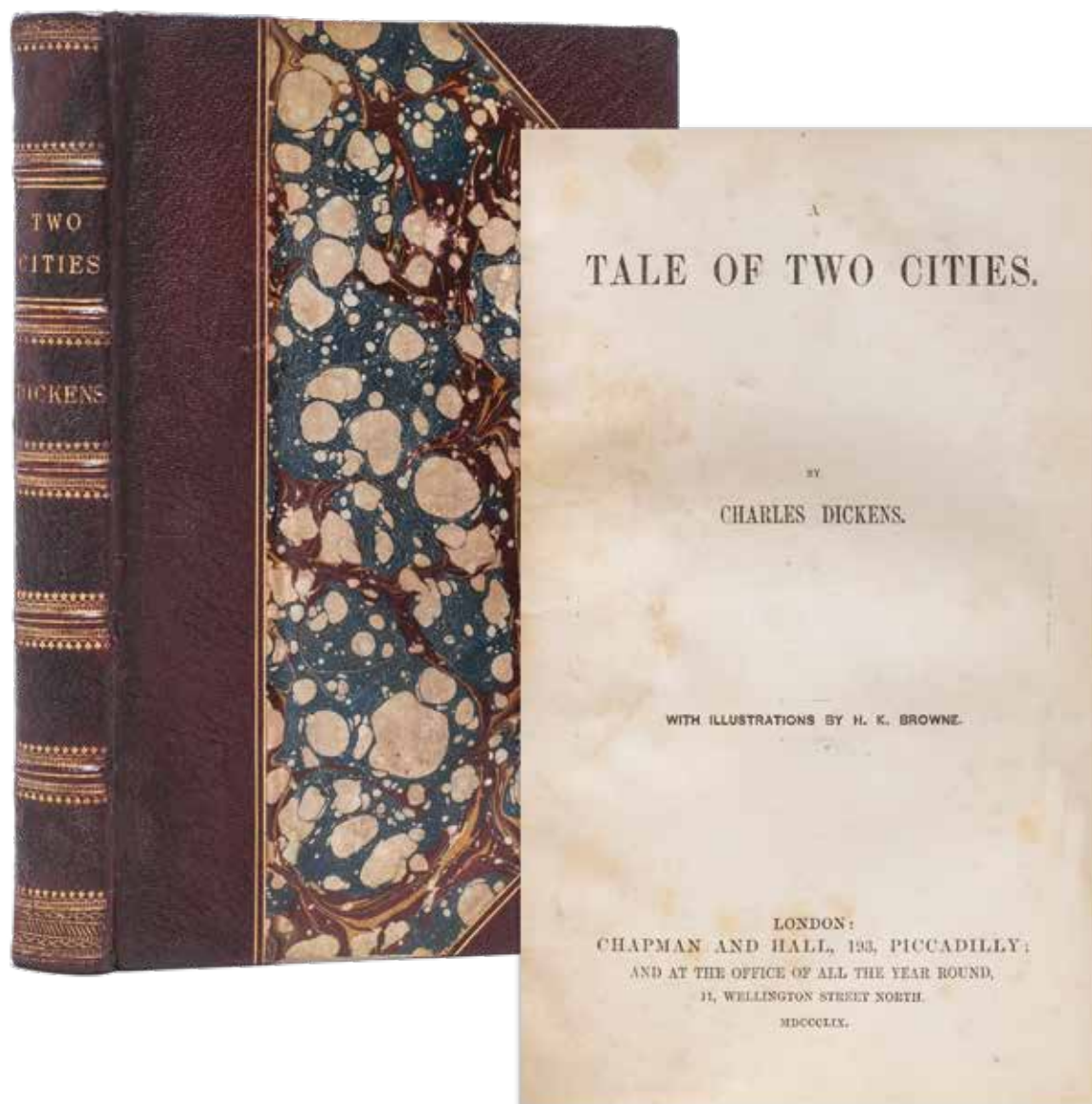


*Dickens' classic work on the French Revolution***15. Dickens, Charles****A TALE OF TWO CITIES**

London: Chapman and Hall, 1859. First edition. Octavo (leaves 212 x 133 mm). First edition, bound from the original monthly parts as published from June to December 1859, with the stab-holes visible; this copy with the earliest state of p. 213 misnumbered "113" and the signature "b" present on the list of plates, as preferred by collectors. Bound by Maclehose, Glasgow, in three-quarter burgundy morocco over marbled boards. Outer joints professionally repaired, a short tear to the printed title page (no loss), with light-moderate foxing, mostly near the plates and a few stains to the leaves (80-81 and 98-99). Engraved frontispiece, vignette title and fourteen plates by H. K. Browne (Phiz); despite the flaws a handsome copy overall.

Dickens's great historical romance, set during the French Revolution, remains one of his best known and most widely read works. The novel was also serialized in the weekly journal *All the Year Round* from April 30 to November 26, 1859, and published in book form on November 21, 1859. *A Tale of Two Cities* is considered one of the greatest of Dickens' works and contains one of the most recognizable openings in the English language: "It was the best of times, it was the worst of times." Originally released in parts, after its completion *A Tale of Two Cities* became (and remains) one of the most widely read novels in history, selling over two hundred million copies to date. The book follows events in London and Paris around the time of the French Revolution, and Dickens used Thomas Carlyle's history of the French Revolution as both a source and inspiration. A complex novel of opposites and foils, its exploration of national and individual identity, selfish and selflessness, love and sacrifice has inspired countless operas, musicals, and films including a 1935 movie nominated for an Academy Award for Best Picture.

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



A superb, singular and most desirable collection of Dickens artwork

16. Dickens, Charles; Kyd (pseudonym of Joseph Clayton Clark, illustrator)

TWELVE ORIGINAL CHARACTER STUDIES FROM DAVID COPPERFIELD

[n.p., London?]: [n.d., ca. 1893]. Original artwork. Twelve fine original pen-and-ink and watercolor drawings illustrating *David Copperfield*, signed by the artist. Quarto (286 x 225 mm). Done on fine laid paper. Original blue wrappers with "12 Original Character Studies from 'David Copperfield' Drawn in Colors by 'Kyd'" in ink manuscript on front wrapper. Wrappers expertly repaired. Housed in a green cloth portfolio. Near Fine.

Kyd has faithfully recreated some of the immortal and lovable characters from one of Charles Dickens's most famous novels. The characters of the novel here represented are David Copperfield; Mr. Creakle; Uriah Heep; Betsey Trotwood; Mr. Micawber; Mrs. Micawber; Tommy Traddles; Mr. Murdstone; Daniel Peggotty; Ham; Mrs. Gummidge and Mr. Dick.

Joseph Clayton Clark, a.k.a. "Kyd" (1856 - 1937), worked as a freelance artist with a particular affection for Dickens, his Dickens illustrations first appearing in 1887 in *Fleet Street Magazine*, with two collections soon to follow: *The Characters of Charles Dickens* (1889) and *Some Well Known Characters from the Works of Charles Dickens* (1892). Beginning in the 1920s, he earned his living from watercolor sketches, mainly of Dickens' characters, which he sold to and through the London book trade. Frederic G. Kitton gives him early notice in his classic text, *Dickens and His Illustrators* (1890); Kyd's watercolors were at that date already being avidly bought by major Dickens collectors (Kitton, p. 233).

"As a character 'Kyd' emulated those of Dickens and his own illustrations - slightly larger than life. In his style and dress he was mildly flamboyant for the period...He seldom varied his attire from a grey suit, spats, homburg hat, gloves and was never without a carnation or substitute flower in his button hole" (Sawyer, Kyd, p. 7).



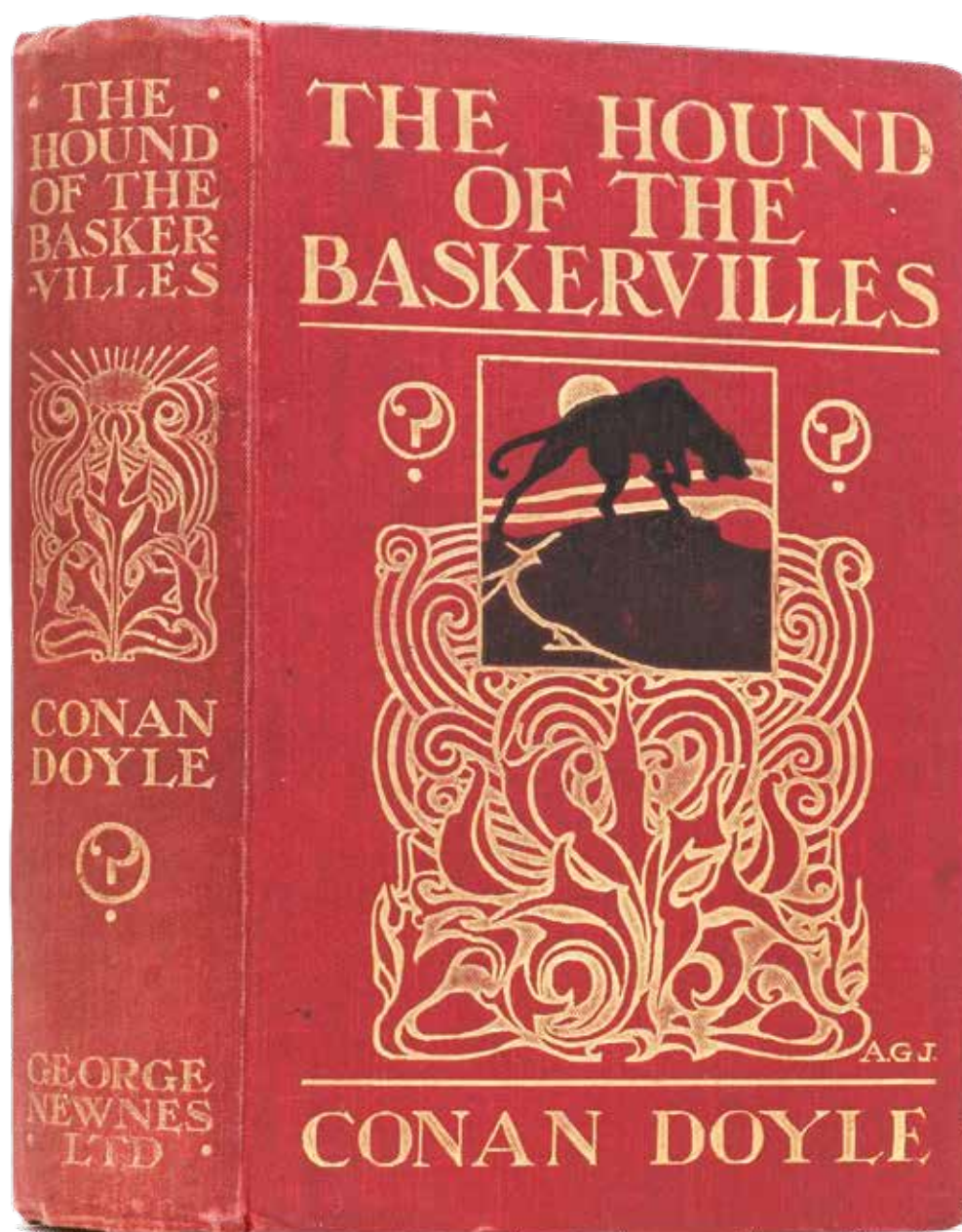
The most famous of all the Sherlock Holmes stories

17. Doyle, Sir Arthur Conan

THE HOUND OF THE BASKERVILLES

London: George Newnes, Limited, 1902. First edition in book form after the serial publication in the *Strand Magazine* August 1901 - April 1902. First issue with the misprint "you" for "your" on page 13, line 3. Complete with all sixteen plates (including frontispiece) by Sidney Paget. A lovely, bright copy with minimal soiling to the cloth and gilt that still pops. Contemporary owner's name on the front paste-down in pencil (dated 1902). Minor foxing to the end papers, otherwise text generally clean. Near Fine.

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



"The premiere source of European knowledge of China for much of the eighteenth century"

18. [Du Halde, Jean-Baptiste] [Richard Brookes, translator]

THE GENERAL HISTORY OF CHINA CONTAINING A GEOGRAPHICAL, HISTORICAL, CHRONOLOGICAL, POLITICAL, AND PHYSICAL DESCRIPTION OF THE EMPIRE OF CHINA, CHINESE-TARTARY, COREA, AND THIBET (IN 4 VOLS.)

London: Printed by and for John Watts, 1736. First edition in English. First published in French in Paris the previous year. Four volumes, octavo (120 x 192 mm). [14], 509; [12], 438; [14], 496; [14], 464 pp. Complete with nineteen plates (eleven folding), including the four frontispieces, and four folding maps. Full contemporary polished calf. Volumes one and two rebacked with original spines laid down. Some edgewear and bumping to corners. Armorial bookplate to upper pastedown of each volume. Small hole to upper flyleaf of volume one; upper flyleaf of volume four coming loose (but still holding). Archival tape repair to verso of one map. Small contemporary ink ownership signature to each title-page. A very handsome set, remarkably clean and fresh throughout. Near Fine.

Though Jean-Baptiste Du Halde (1674 - 1743) never traveled to the land he described in his work, he used the accounts of Jesuit missionaries to compile an encyclopedic description of all aspects of Chinese society - from religion to language to silkworm breeding. *The General History of China* was "more elaborate and authentic than any other account of the empire that had appeared previously...it was an encyclopaedia of information, a rich quarry for writers who happened to be interested in Chinese affairs in the mid-eighteenth-century" (Löwendahl, *Bibliotheca Asiatica*). The work "served as the premier source of European knowledge of China for much of the eighteenth century" and was admired by Voltaire (Royal Collection Trust).



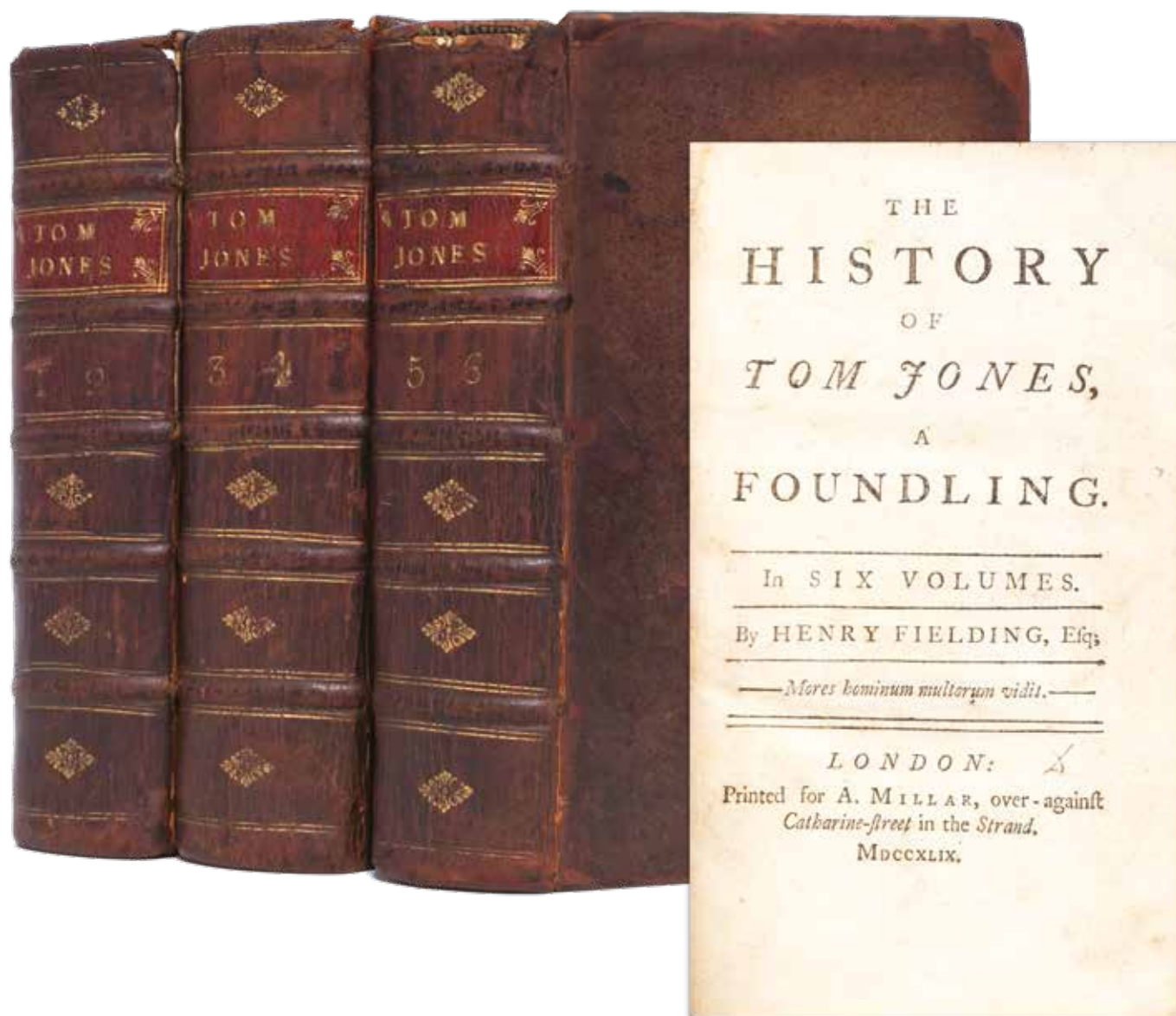
*The Bradley Martin copy of Fielding's masterpiece***19. Fielding, Henry****THE HISTORY OF TOM JONES, A FOUNDLING (IN 3 VOLS.)**

London: Printed for A. Millar, 1749. First edition of one of the great novels of the eighteenth century, which "established the tradition of the comic novel in English" (ODNB). Six volumes in three, twelvemo. lxii, [2, errata], 214; [ii], 324; [ii], 370; [ii], 312; [ii], 294; [ii], 304 pp. Complete, but for final blanks. Marginal chip to leaf C12 in volume six, not touching text. Bound in an unrestored, contemporary binding. Front joint cracked on volume one, holding by the cords. Lacking the rear free end paper in volume one. Minor chipping to the crowns, heaviest on volume three. Housed in three custom purple morocco pull-off boxes and chemises by Mounteney. A well-preserved, unrestored copy, Very Good.

This set has all the points to distinguish it from the virtually identical second edition which followed: vol. I, errata leaf after contents; vol. VI, B5 unsigned; and the following cancels, all signed with their respective volume numbers: vol. I, B9-10; vol. II, B4-5; vol. III, H8-10, M3, Q11; and vol. V, N8. This copy also has a cancel at vol. II, N12 (not called for in Rothschild).

Provenance: Baron Carlingford (bookplate); Harold and Mildred Greenhill (bookplates); H. Bradley Martin (bookplate and sale, Sotheby's April 30, 1990, lot 2840); Irwin Silver (Sotheby's April 26, 2005, making \$9,000).

One of the earliest and most successful examples of the British novel, particularly the comedic genre. All 2,000 copies of the first printing were subscribed prior to the official release, prompting two more printings in 1749. *Tom Jones* was a bestseller in its day and has never gone out of print; it continues to inspire and amuse new generations of readers.



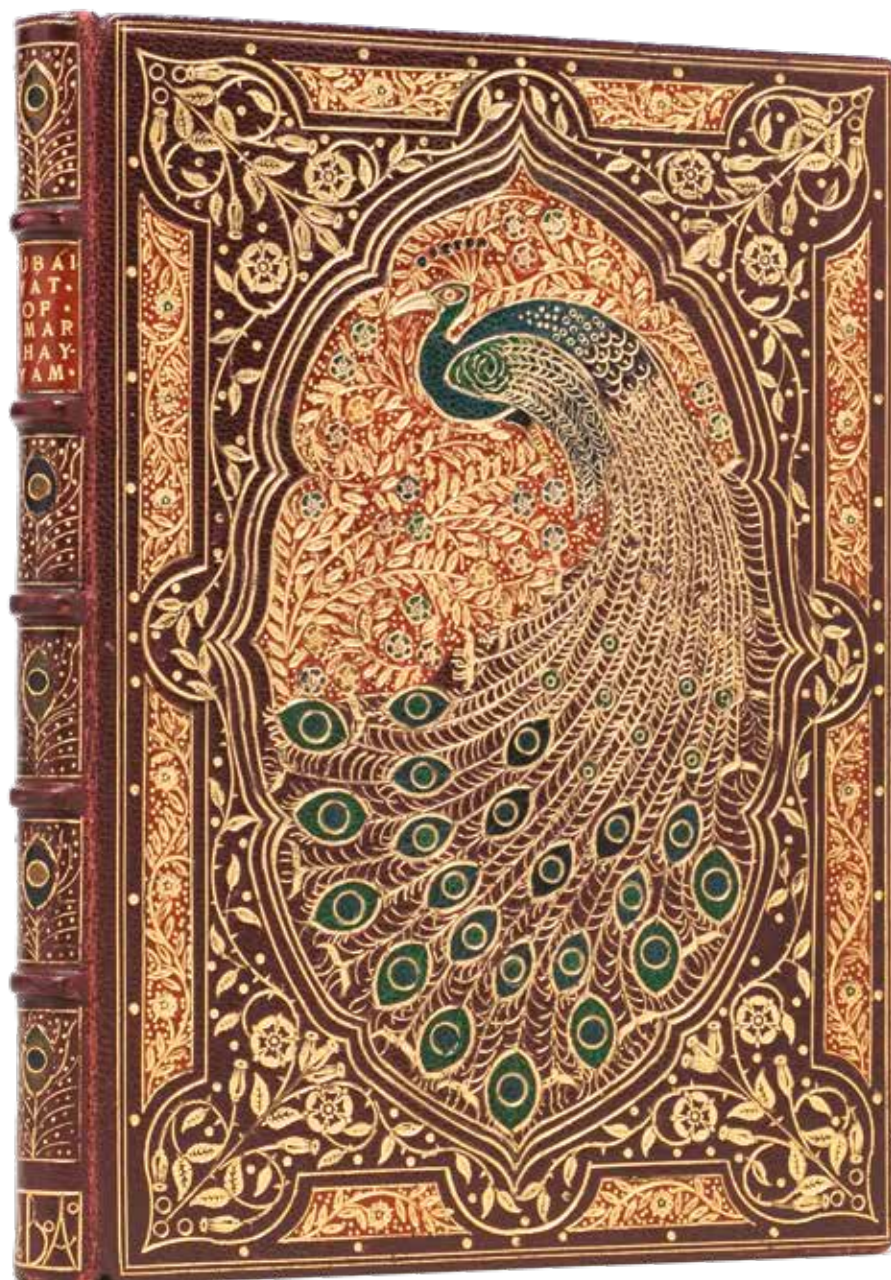
An exquisitely bound copy of one of the most influential works in translation during the Victorian period

20. [Fine Binding - Amateur] Edward Fitzgerald

RUBAIYAT OF OMAR KHAYYAM

Stratford-Upon-Avon: The Shakespeare Head Press, 1927. Later edition. Exquisitely bound, apparently by an amateur binder, although possibly an apprentice at Sangorski. Full maroon crushed morocco with an elaborate peacock design in gilt and inlaid morocco on the upper board. Lower board in a more muted style, reminiscent of the Dove's Bindery. All edges gilt, with silk endpapers and paste-downs, and then with a second set of patterned endpapers. Very slight rubbing along the front and rear joints, holding well. Housed in a custom lined slipcase. A Near Fine copy.

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



An exquisite Cosway binding with two fine miniatures

21. [Fine Binding - Cosway] Edith Walford Blumer

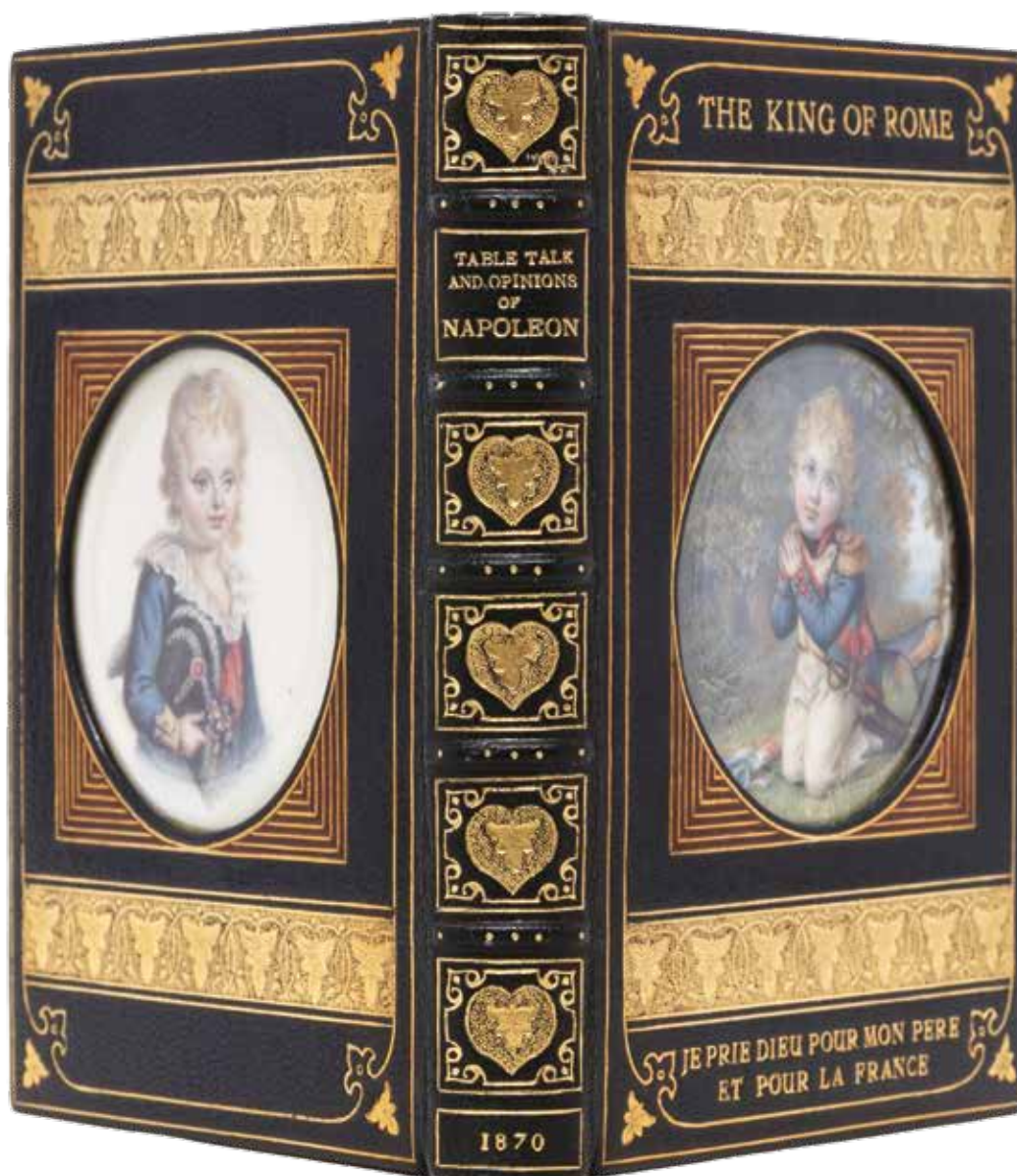
THE TABLE TALK AND OPINIONS OF NAPOLEON BUONAPARTE

London: Sampson Low, Son, and Marston, 1870. Third edition. Sixteenmo (146 x 99 mm). [iv], [i]-iv, [1]-199, [1, blank] pp. Title-page printed in red and black and with oval portrait of Napoleon. Head and tailpieces throughout the text.

Exquisitely bound in richly gilt, full blue crushed levant morocco ca. 1920 by Riviere & Son, with their stamp on the lower front turn-in, and that of Mrs. C. B. Currie on the rear turn-in. Both covers with gilt rules framing complimentary portraits of Napoleon II painted by Currie (both portraits 67 mm. in diameter). Housed in the original fleece-lined blue cloth slipcase. A very Fine and exquisite example of a real Cosway binding.

Caroline Billin Curry (1849 - 1940), usually credited as "Miss C. B. Currie," was one of the most skillful book craftspeople of her day. She became famous for her miniature paintings, which first appeared on the so-called "Cosway" bindings (named in honor of the portraitist Richard Cosway) created in the Riviere bindery for Henry Sotheran Booksellers. Later she expanded her work into the art of fore-edge painting. The Cosway style, rooted in the artistry of Curry and the Riviere bookbinders, was later adopted by many other binderies and became a popular aesthetic for luxury books.

Provenance: Stephen Ratcliffe. Cosway Bindings [p. 30]; Swann Galleries New York, January 14, 1993, lot 277.



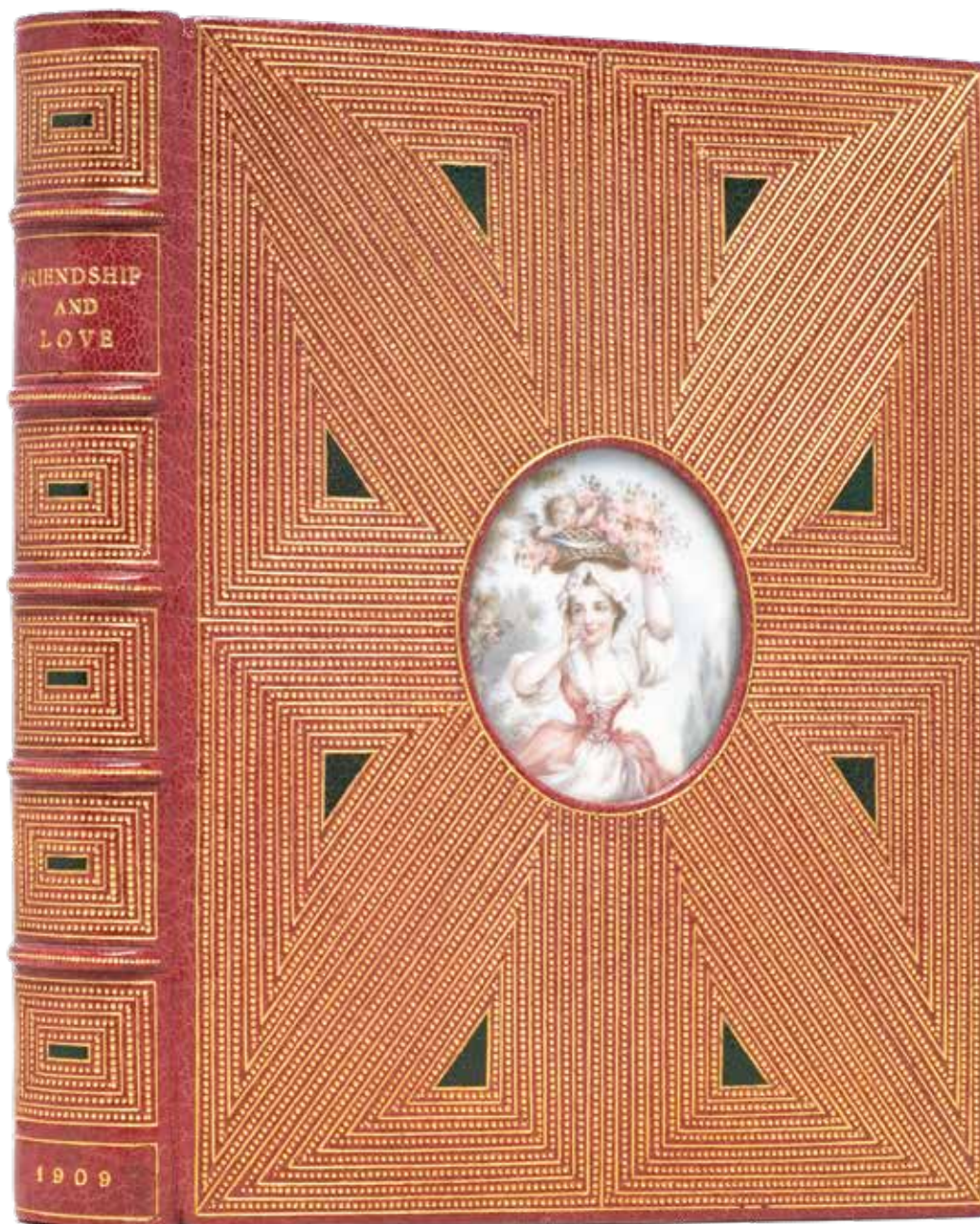
An exceptional example of the Riviere bindery's true Cosway binding

22. [Fine Binding - Cosway] [Emerson, Shelley, Landor, Bacon, Montaigne, Lytton]

FRIENDSHIP AND LOVE FROM THE PHILOSOPHERS

London: Arthur L. Humphreys, 1909. First thus. An exquisite binding in full crushed pink morocco by Riviere & Son from designs by J.H. Stonehouse (stamped on the front turn-in). No artist attributed, but the miniature is quite probably the work of Miss C. B. Currie [Caroline Billin Curry] (1849 - 1940). Exceptional gilt-work with repeating geometric patterns to form an eight-sided star. With a charming miniature portrait of a woman carrying a basket of flowers. Spine compartments decorated in similar style. Top edge gilt. Dark green silk endpapers. A code written on the title-page in blue ink, otherwise clean and unmarked. A Fine copy overall and an exceptional example of the Riviere bindery's true Cosway binding.

This collection brings together essays on love and friendship by Ralph Waldo Emerson, Percy Shelley, Walter Savage Landor, Francis Bacon, Michel de Montaigne, and Edward Bulwer Lytton. In the first of two essays on love, Shelley writes, "What is love? ...It is that powerful attraction towards all that we conceive, or fear, or hope beyond ourselves, when we find within our own thoughts the chasm of an insufficient void, and seek to awaken in all things that we are, a community with what we experience within ourselves...This is Love. This is the bond and the sanction which connects not only man with man, but with everything which exists." The timeless words of these authors are here presented in a beautiful binding that suits a grand celebration of romance, companionship, community, and family.



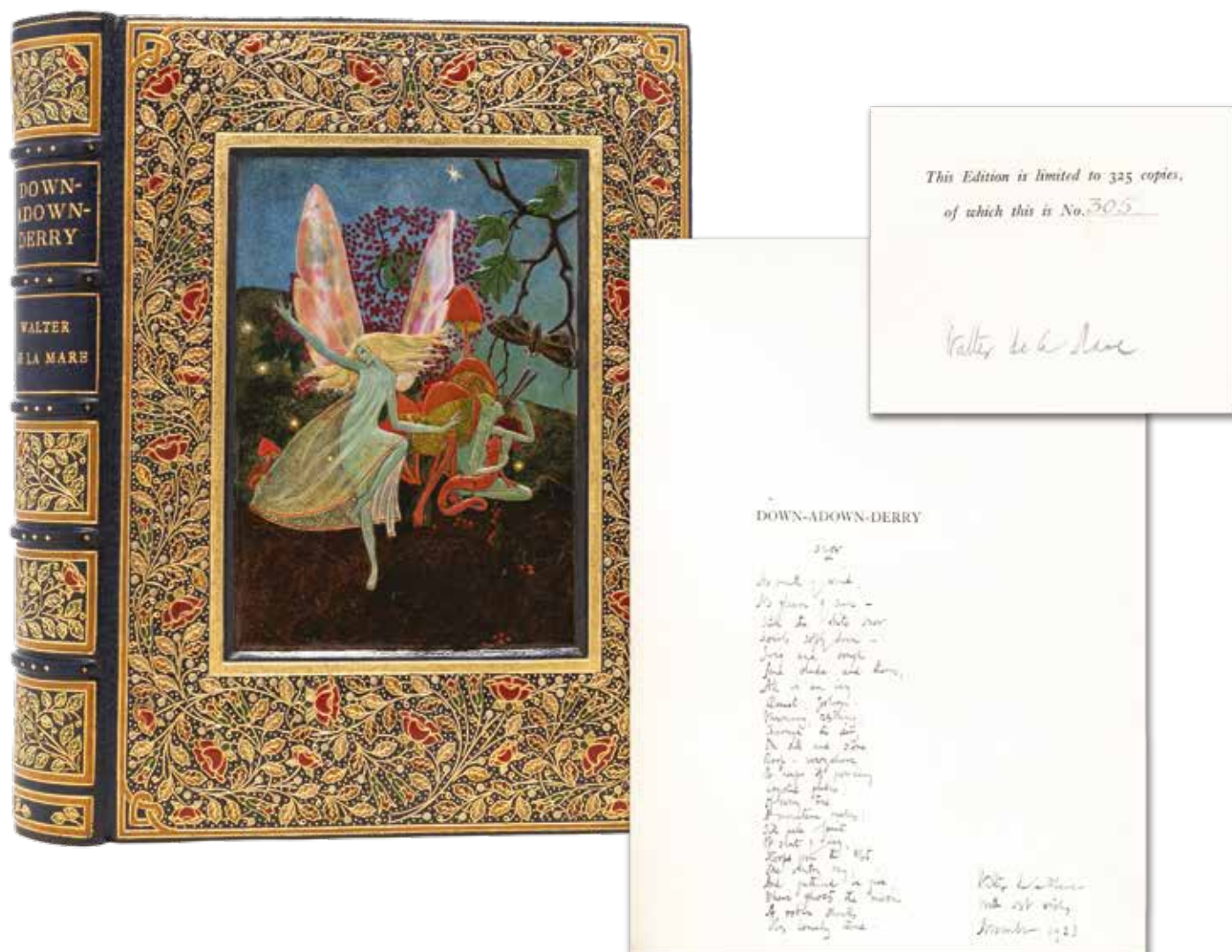
*Fairy poetry in an extravagant and sumptuous binding***23. [Fine Binding - Riviere & Son] Walter de la Mare; Dorothy P. Lathrop (illustrator)****DOWN-ADOWN-DERRY***Inscribed first edition with manuscript poem*

London: Constable & Co. Ltd., 1922. First edition. Signed limited edition, one of 325 copies signed by Walter de la Mare. Also signed and inscribed "Walter de la Mare with best wishes - November 1923" on the half-title with the full text of the poem "Snow" in his hand. The poem, beginning with "No breath of wind," is one of the author's most popular lyrics, and is published here for the first time.

Quarto (252 x 180 mm). Frontispiece, two color plates, pictorial title page, thirty-seven full page illustrations in black and white, and numerous illustrations in the text by Dorothy P. Lathrop. Exquisitely bound by Riviere & Son (stamp-signed) in contemporary blue morocco. Covers with pictorial design in textured and painted morocco and mother-of-pearl onlays. Doublures with pictorial design in textured and painted morocco. Free endpapers in white morocco with floral and leaf design and morocco onlay. Housed in a contemporary black ribbed-morocco box with clasps. Fine.

A contemporary review of this work preferred de la Mare to Stevenson: "I welcome in particular a beautiful volume by Mr. Walter de la Mare...It is a book of fairy poems, many of which the admirers of Mr. de la Mare have already read in *Songs of Childhood*, but there is in this volume the additional distinction of illustrations by Miss Dorothy P. Lathrop. Not since Stevenson wrote his *Child's Garden of Verses* has there been any volume of quite the same quality adapted for children, and Mr. de la Mare is a far finer lyric poet than Stevenson" (Shorter).

Clement Shorter, "A Literary Letter," *The Sphere*, November 1922, p. 128.



Presentation copy to Cyril Connolly, a fellow Etonian and writer

24. Fleming, Ian

YOU ONLY LIVE TWICE

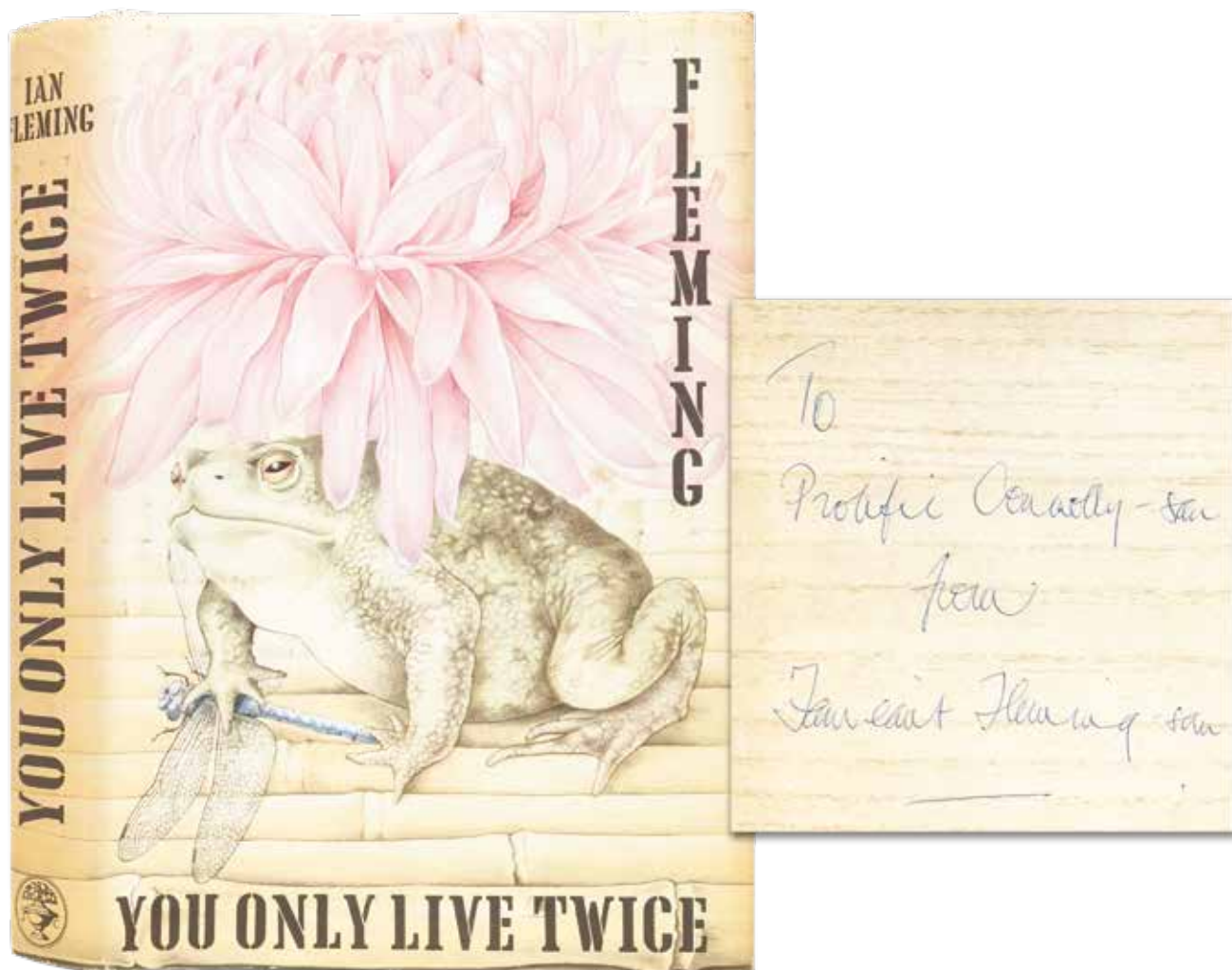
Presentation copy

London: Jonathan Cape, 1964. First edition, first impression, first state (the copyright page giving "First Published 1964" rather than "First Published March 1964"). Author's presentation copy inscribed to his colleague and friend Cyril Connolly on the front free endpaper: "To Prolific Connolly-san, from Ian can't Fleming-san." This is one of eighteen known presentation copies recorded by Gilbert "from the early bound stock." Fleming had first met Connolly at Eton. They met again in Kitzbühel in Austria during 1938, when "Connolly arrived in town in pursuit of a woman...who turned out to be Ian's first girlfriend" (Lycett, p. 92). Over subsequent years, Fleming "had grown to like Connolly – one of his few journalistic colleagues of whom that could be said – and had played a part in confirming his appointment to the *Sunday Times*'s panel of regular book reviewers" (Lycett, p. 224). The inscription includes Fleming's use of the Japanese honorary title "san," used as a mark of respect as in the novel (Tiger Tanaka, the head of the Japanese Secret Service, refers to 007 throughout as "Bondo-san").

Octavo. Original black boards (Gilbert's binding A), spine lettered in silver, Japanese lettering on front cover in gilt, patterned endpapers. With the dust jacket. Extremities a little bumped, a few negligible marks to edges; top edge of unclipped jacket slightly rubbed, toning to spine and joints. A Near Fine copy in a Very Good jacket.

You Only Live Twice was the final Bond book published during the lifetime of Fleming, who died later that year. It is the final volume in the "Blofeld trilogy" and was based on Japanese material which Fleming gathered during his five-week foreign jaunt for the *Sunday Times*. The novel is titled after a poem by Bashō: "You only live twice: / Once when you are born, / And once when you look death in the face" (p. 7). The film adaptation was released three years later, starring Sean Connery, and with the screenplay written by Roald Dahl.

Gilbert A12a (1.2). Andrew Lycett, Ian Fleming, 1995



"One of the ageless historical works"

25. Gibbon, Edward

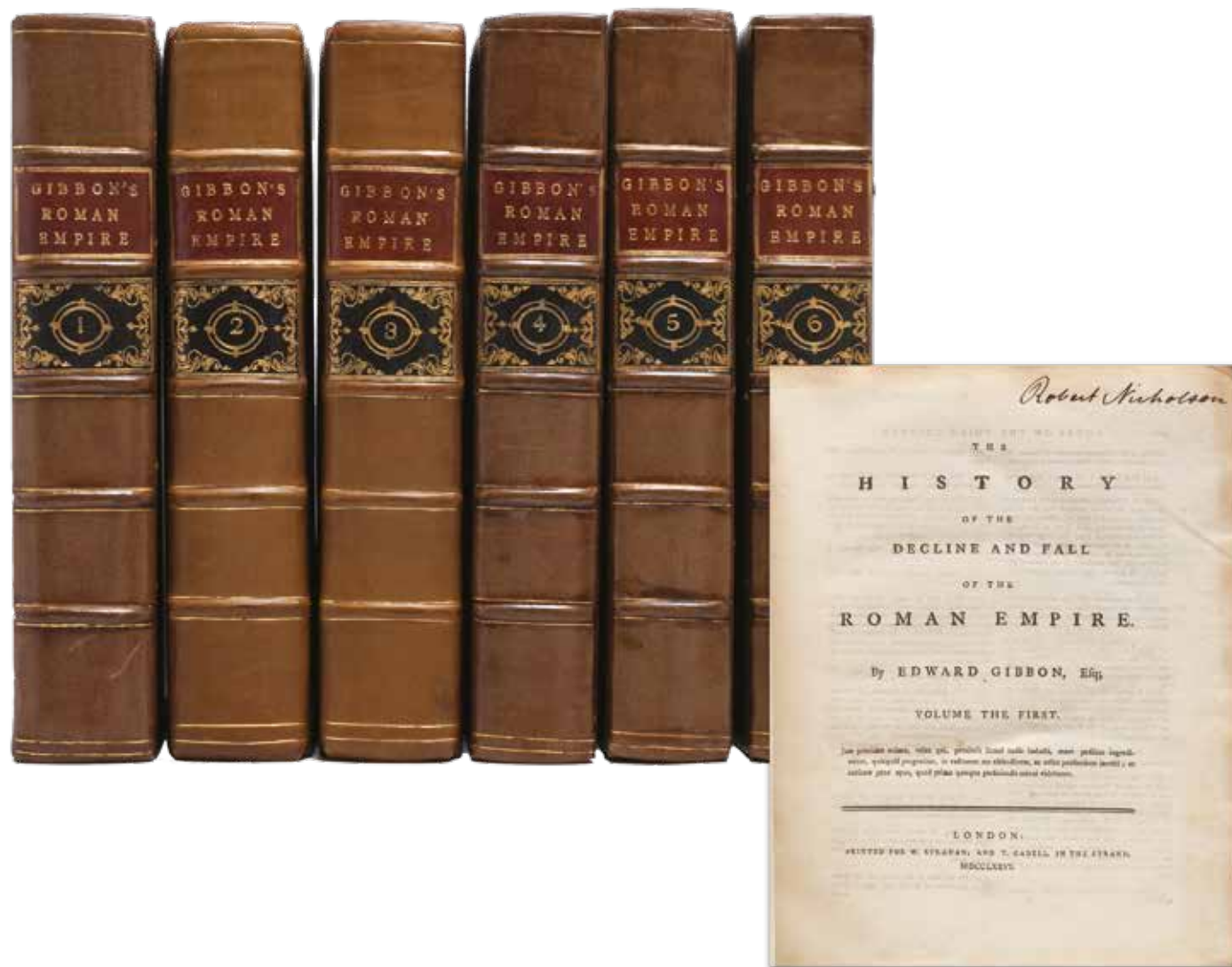
THE HISTORY OF THE DECLINE AND FALL OF THE ROMAN EMPIRE (IN 6 VOLS.)

London: W. Strahan and T. Cadell in the Strand, 1776 - 1788. First editions. First state of volume one. With the cancel leaves and uncorrected errata as called for by Norton: volume one with cancels X4 and a4 (so signed), errata leaf uncorrected and bound at the beginning (leaves a and a2 bound out of order in the Notes), with the two leaves of advertisements at the end; volume two with cancels G1 and L11, errata leaf; volume three with p. 177 correctly numbered, p. 179 line 18 with uncorrected spelling of "Honourous," errata leaf; volume four with cancels H3 and L2; volume six with errata for volumes four to six on 4Uv.

Six volumes, quarto (volume one 264 x 213 mm., others 271 x 216 mm.) Modern full speckled calf to style. One volume with bookplate. Engraved portrait frontispiece by Hall (dated February 1, 1780) bound into volume two, as issued; two engraved maps in volume two; one engraved map in volume three (Western map bound into volume two and Eastern map bound into volume three). Complete with all half titles. Bindings in excellent condition overall. Various levels of foxing throughout, generally light to moderate, some leaves heavier. Early owner's name on the title page to volume one. A modern reader has made extensive marginal notations in pencil in volumes four through six. All bindings uniform in size, but the text block to volume one a bit shorter than the other volumes. Clearly a set that was made up at the time of rebinding. Each volume housed in a full speckled calf clamshell box. Very Good.

"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). An epic history in an incredibly addictive form.

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



A lovely example of this cornerstone of modern dystopian fiction

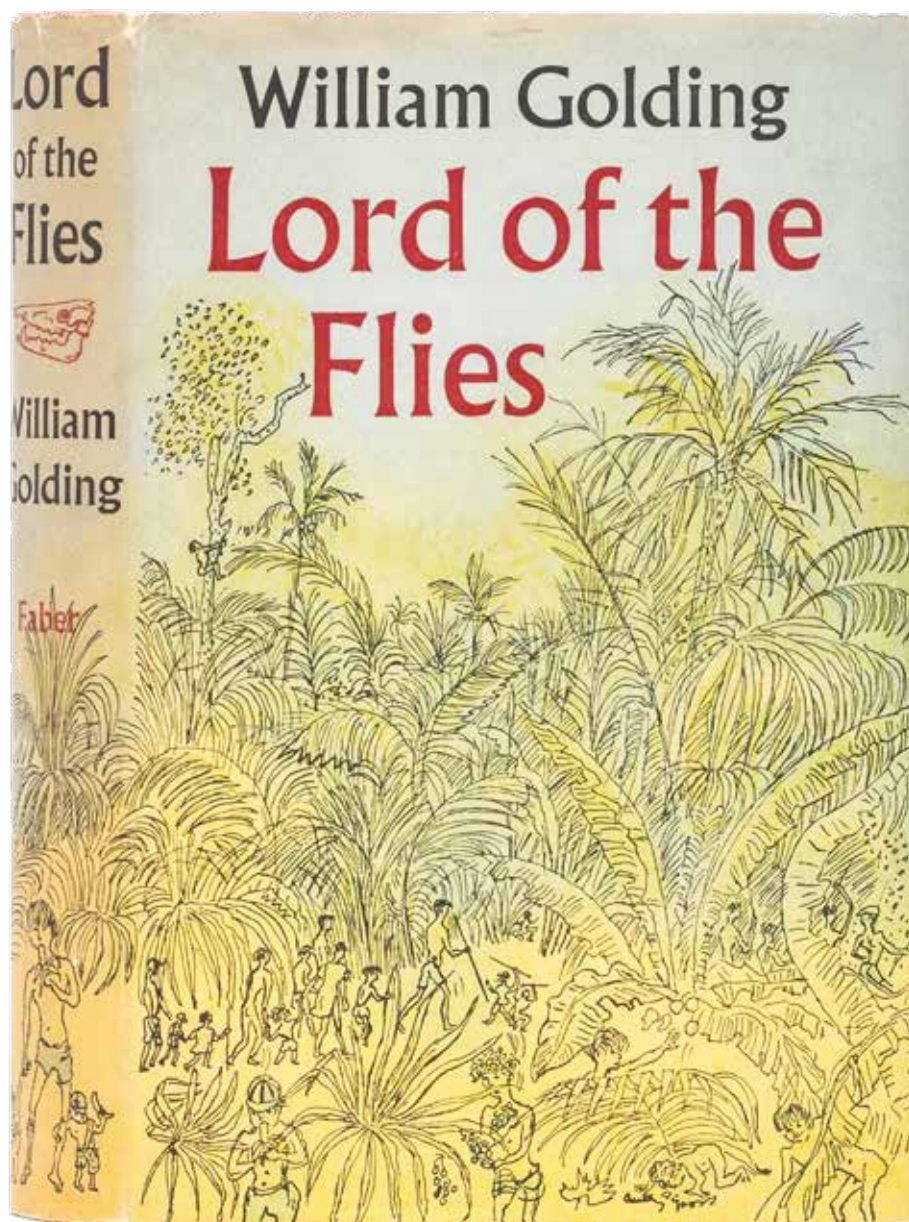
26. Golding, William

THE LORD OF THE FLIES

London: Faber, 1954. First edition. Original red cloth with white lettering on spine in pictorial dustwrapper. A Fine copy, in a very nearly Fine dustwrapper, bright and crisp with just the slightest toning to the jacket spine. Book with 9/54 written in pencil on the rear paste-down. Perhaps a review copy since the book was published on September 17th of 1954. An excellent copy, rarely found in this condition. Housed in a quarter-leather clamshell case.

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

Parker & Kermode, 314-15. Nobel Laureates in Literature, 153.



A fine original watercolor for Kate Greenaway's first illustrated book

27. Greenaway, Kate

FROGS AND SNAKES

Original artwork

London: 1870. Original watercolor (8 x 9 in.), handsomely matted and framed. One of six watercolor designs for the children's toy book *Diamonds and Toads* (Frederick Warne & Co., 1871).

This fantastically vivid watercolor drawing from early in Greenaway's career depicts a young woman holding a tankard and looking horrified as frogs and snakes jump and slither out of her mouth. At the left is an old woman, who, in the story, has cursed the girl to drop creatures from her mouth when she speaks. Greenaway used her sister, Fanny, as a model for the young woman in the illustration.

Kate Greenaway (1824 - 1901) was commissioned to illustrate *Diamonds and Toads*, an entry in the *Aunt Louisa's Toy Books* series, in 1869. The toy book incorporates six of her illustrations: an "ambitious project" that took her over a year. She earned "£36 from the color printer, Kronheim, for her watercolor designs" (Engen). It was her first illustrated book and marked the beginning of a long and prolific career as one of the most beloved children's illustrators of the nineteenth century.

Diamonds and Toads was first published by Charles Perrault, who initially titled the story "Les Fées" ("The Fairies"). It was also eventually included in Andrew Lang's *Blue Fairy Book* (1889).

See Spielmann & Layard, pp. 49, 285.



First edition in book form of Hardy's extraordinary drama of rural English life

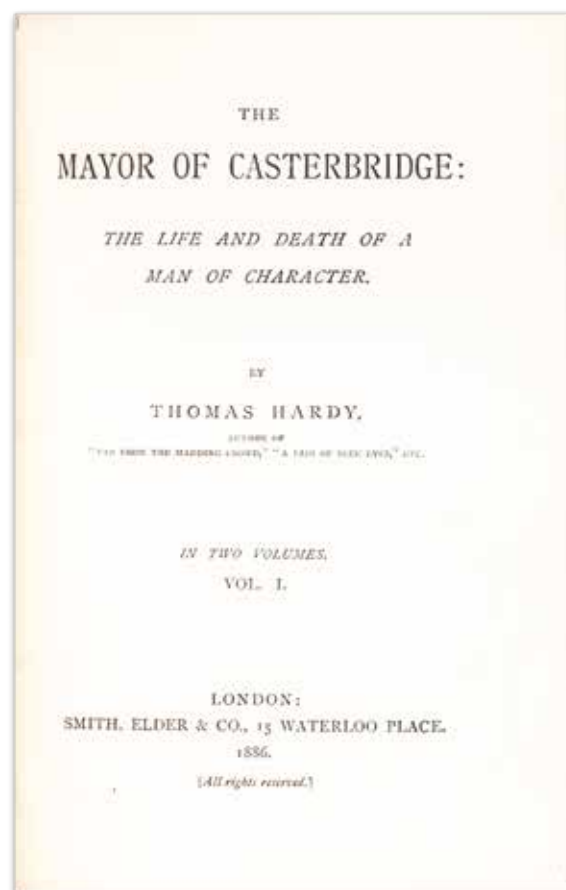
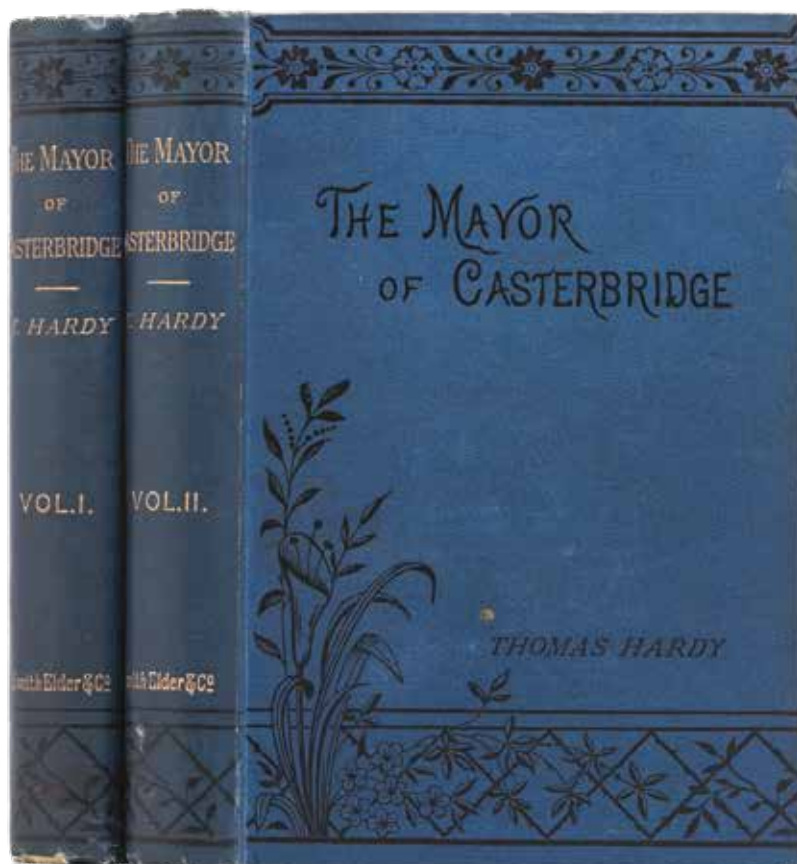
28. Hardy, Thomas

THE MAYOR OF CASTERBRIDGE (IN 2 VOLS.)

London: Smith, Elder & Co., 1886. First edition in book form, representing the first publication of the novel in its entirety following its serialization, in bowdlerized form, in *Graphic and Harper's Weekly* from January to May 1886. The book was published on May 10, 1886 in 758 copies, of which only 650 were bound; it is consequently scarce, especially so in the original cloth. Two volumes, octavo. Publisher's advertisement leaf at end of each volume. Original blue cloth, spines lettered in gilt, decorative bands and floral decorations to spines and front covers in black, grey floral-patterned endpapers. This copy is from the library of Edwin B. Holden (1861 - 1906), an American book collector and the president of the Grolier Club, with his bookplates. Housed in a custom blue cloth slipcase and chemises. Cloth fresh, a few tiny marks, extremities minimally rubbed with a hint of wear to foot of spine of volume one. A Near Fine copy.

Like Hardy's classic novels *Far from the Madding Crowd* (1874) and *Tess of the d'Urbervilles* (1891), *The Mayor of Casterbridge* is set in Wessex, the fictional English region of his own invention. The novel follows the life of its titular mayor, from his early twenties to his death, as he presides over his Dorchester-inspired country village. *Casterbridge* "is an extraordinary book...not a love story but a tragedy built around a single man...The book is squarely centered on this one man, strong, ignorant, energetic, driven by a sense of what he might achieve, which he fulfills once he sets his mind on doing so" (Tomalin, p. 205). Though the novel has received criticism for being too densely packed with events – the format of serial fiction pressed Hardy to craft a more elaborate plot than he had initially intended – it is a "deeply imagined and meditated work, dramatic and poetic, the narrative is shaped on a grand scale and paced with extraordinary moments" (Tomalin, p. 207).

Purdy, pp. 50-51; Sadleir, *XIX Century Fiction*, 1111; Tomalin, *Thomas Hardy* (2007); Webb, pp. 19-20.



Perhaps the best known and most important novel to depict the Lost Generation

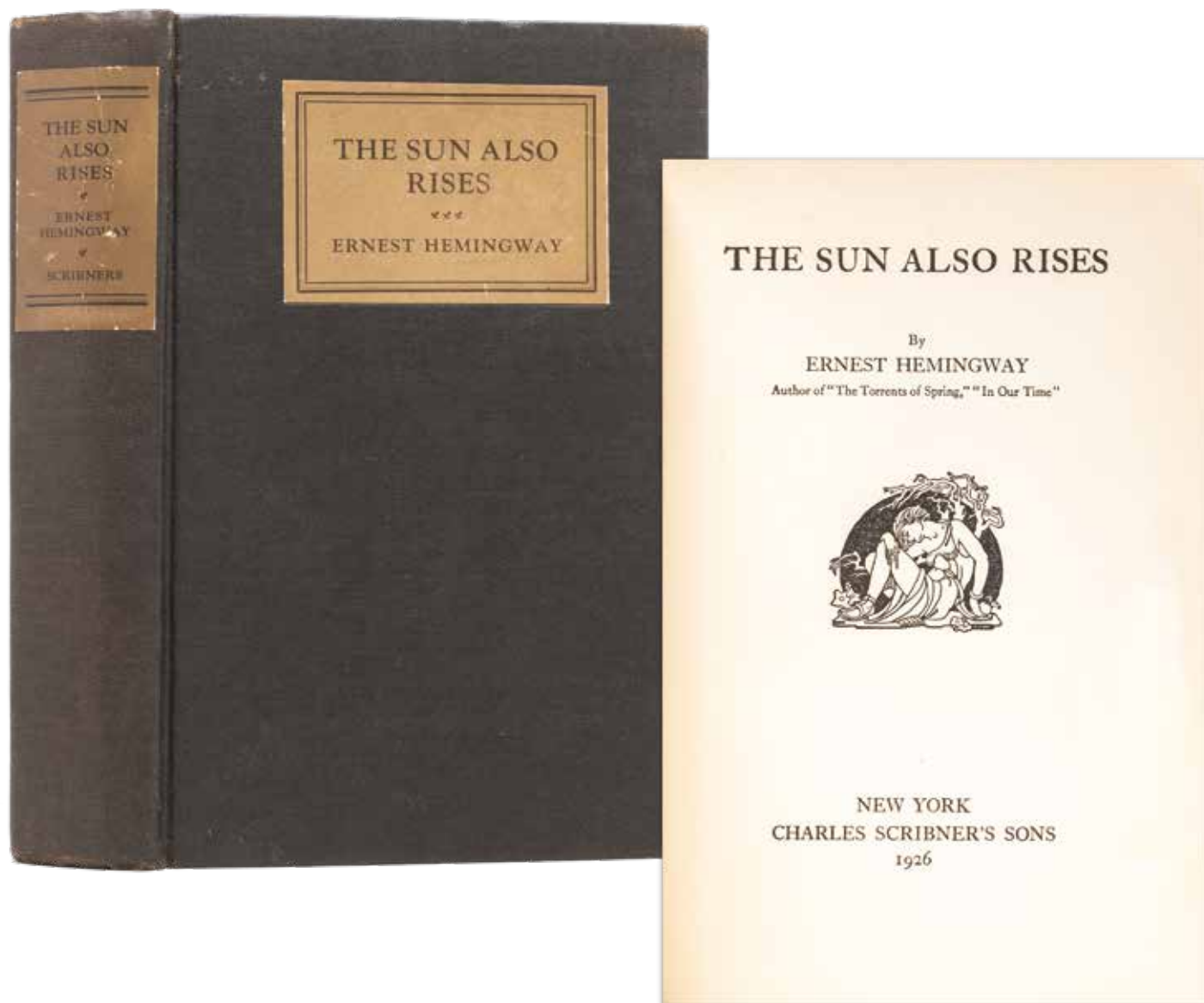
29. Hemingway, Ernest

THE SUN ALSO RISES

New York: Charles Scribner's Sons, 1926. First edition, first state, with "stopped" on page 181 uncorrected. Black publisher's cloth, retaining the delicate gold paper labels to spine and front board. A Very Good+ copy of the book. Offsetting from a small envelope on the rear flyleaf, some discoloration to the front flyleaf as well. Housed in a black custom clamshell case.

Hemingway's classic novel – a roman à clef about a group of American and British expats in Spain, centered around the characters of Jake Barnes and Lady Brett Ashley. Based on Hemingway's own experiences in Spain in the 1920s, visiting there with his wife and friends and watching bullfighting, it is without question one of the great American novels. Perhaps the most important to depict the Lost Generation, the novel was an immense success – college students began to emulate the dress and manner of the characters and Hemingway was made a household name. The first printing of the novel was only around 5,000 copies, but this, and a second printing of a few thousand copies, quickly sold out.

"Hemingway writes as if he had never read anybody's writing, as if he had fashioned the art of writing himself" (contemporary review in *The Atlantic*).



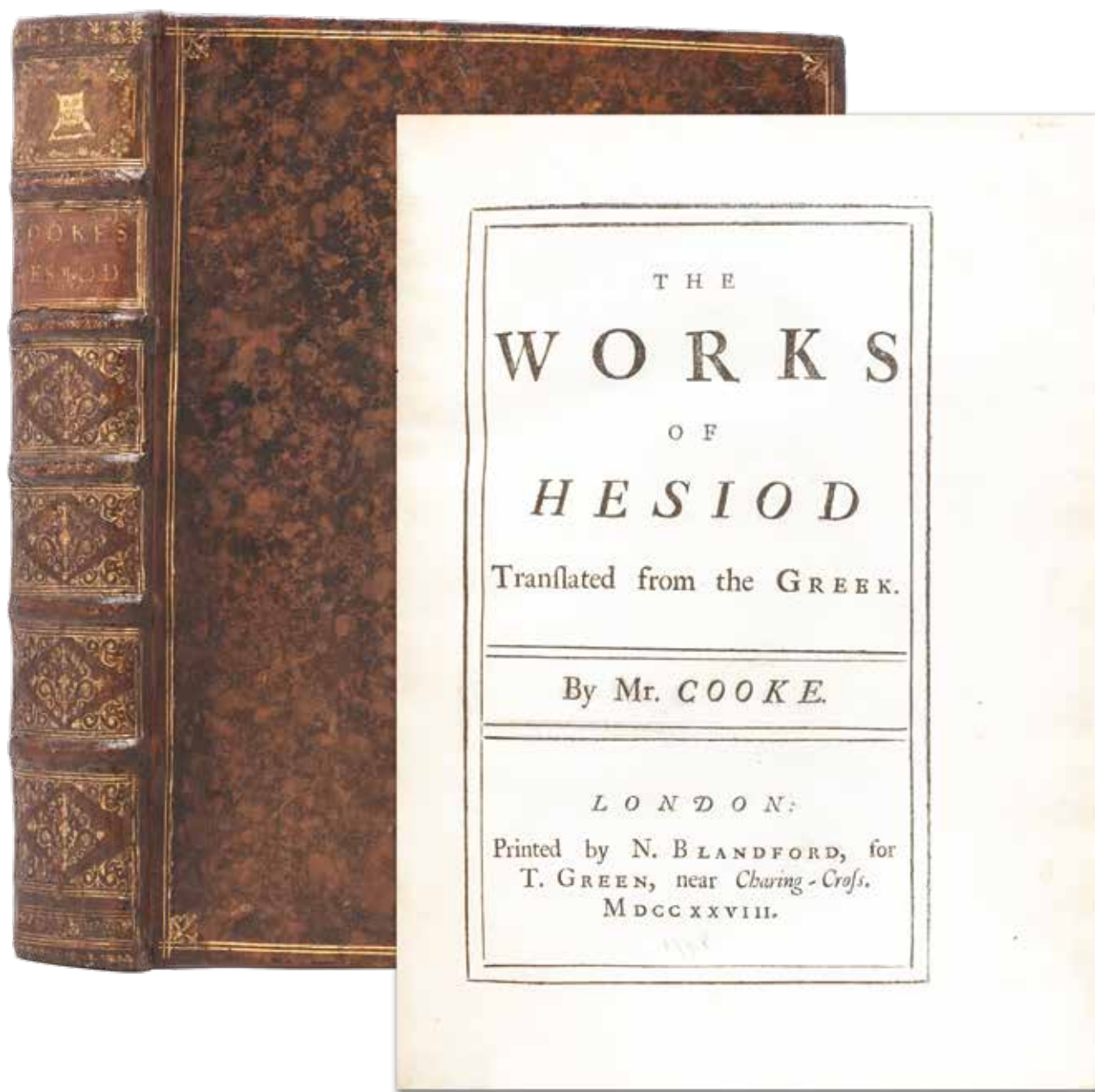
Rare first English edition of Hesiod's genealogy of the Greek gods

30. Hesiod; Thomas Cooke (translator)

THE WORKS...TRANSLATED FROM THE GREEK BY MR. COOKE

London: Printed by N. Blandford for T. Green, 1728. First thus. The rare first collected edition in English. Two volumes in one, quarto. 260; [2], 203 pp. Collating complete, with separate title-pages and frontispieces for each volume. Full contemporary mottled calf ruled in gilt with gilt spine. Expertly rebaced with original spine laid down. Spine in five compartments with raised bands. Twentieth century armorial bookplate to upper pastedown and corresponding ink ownership inscription to upper flyleaf. Some dampstaining to last few leaves at fore-edge. Otherwise, a fresh, bright copy throughout. Near Fine.

Thomas Cooke's translation of Hesiod, which includes the first English translation of *Theogony* and the second translation of *Works and Days*, remained the standard until Sir Charles A. Elton's 1815 edition. Cooke (1703 - 1756) was a prolific translator who is now best remembered for this translation (for which he earned the nickname "Hesiod Cooke") and for featuring in Pope's *Dunciad*. He also produced translations of Cicero, Virgil, Plautus, and Terence, as well as an edition of Andrew Marvell's poetry.



*Among the most influential of political treatises in English,
warning humans against a free state of nature that is "solitary, poor, nasty, brutish, and short"*

31. Hobbes, Thomas

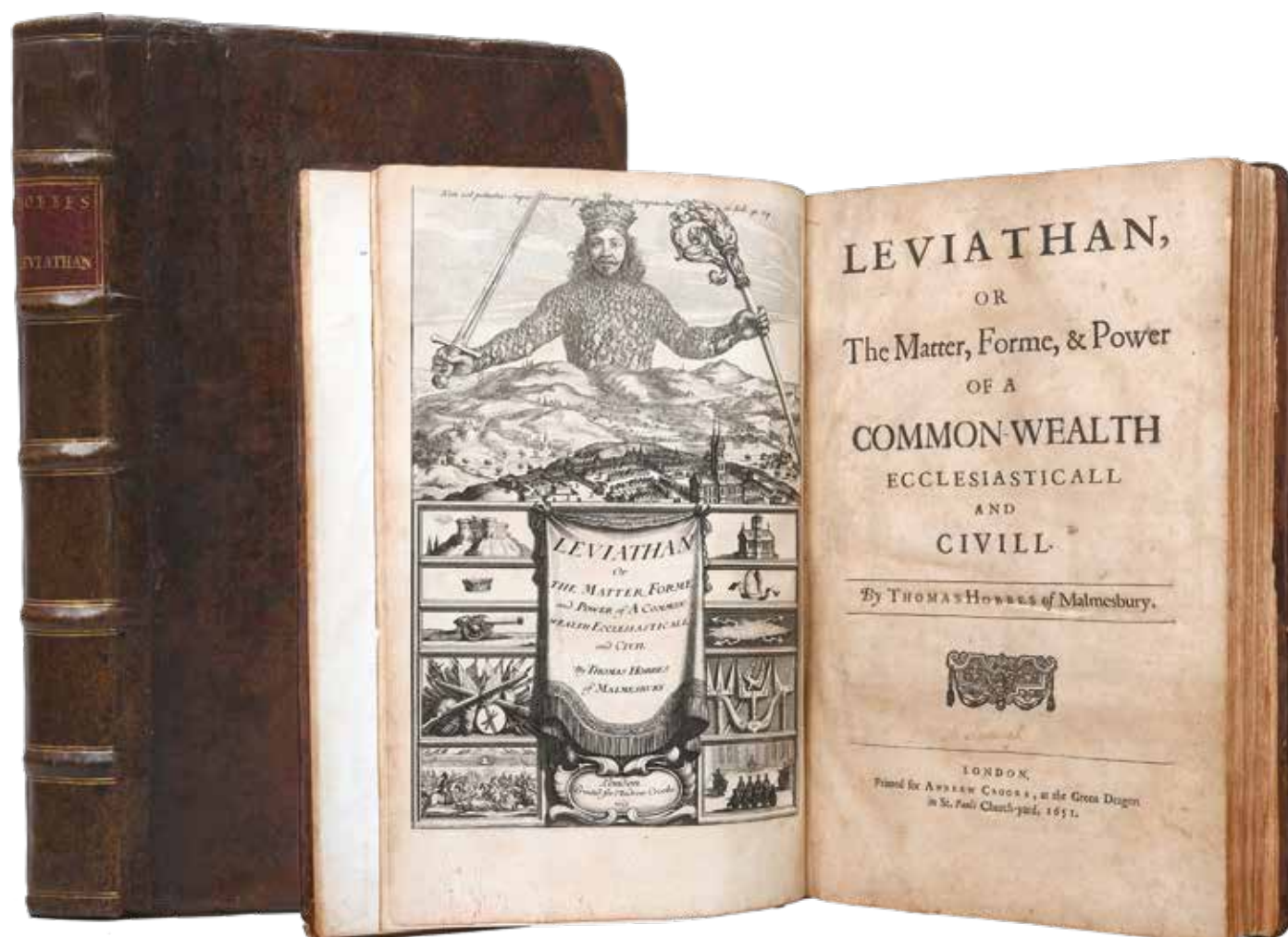
LEVIATHAN

London: Printed by Thomas Warren and Richard Cotes for Andrew Crooke, 1651. First edition. Small folio (282 x 184 mm), pp. [vi], 248, 247-256, 261-396. Engraved frontispiece, folding letterpress table following F3, winged head ornament on printed title page (indicating the true first edition). Contemporary calf, recently rebacked to style. Early nineteenth-century manuscript list of names on upper endpaper and faint eighteenth-century signature to title page. Light rubbing, minor foxing to otherwise crisp contents, a couple of neatly repaired spots of worming to gutter of engraved title page. Very Good.

There are three editions of *Leviathan* with imprints dated 1651. This, with a winged head ornament, is indisputably the first. The date on the other two is fictitious and both were printed in Amsterdam much later: the edition with a bear ornament was printed around 1670, and that with a triangular type ornament around 1695-1702.

As a survivor of England's bloody Civil War and numerous political uprisings throughout the Tudor period, it is unsurprising that Thomas Hobbes would theorize life in the state of nature as "solitary, poor, nasty, brutish, and short." "The State, it seemed to Hobbes, might be regarded as a great artificial monster made up of individual men, with an existence which could be traced from its generation through human reason under pressure of human needs to its destruction through civil strife proceeding from human passions. The individual (except to save his own life) should always submit to the State, because any government is better than the anarchy of the natural state...Though Hobbes's ideas have never appealed to proponents of the individual rights of men, or at the other end of the scale to the modern totalitarians with their mystical visions of Volk, the fundamental nature of his speculation has stimulated philosophers from Spinoza to the school of Bentham, who reinstated him in his position as the most original political philosopher of his time" (*Printing and the Mind of Man*).

ESTC R17253. PMM 138. Pforzheimer 491.



Scarce first edition of a masterwork of gothic intrigue, foreshadowing 'Jekyll and Hyde'

32. [Hogg, James]

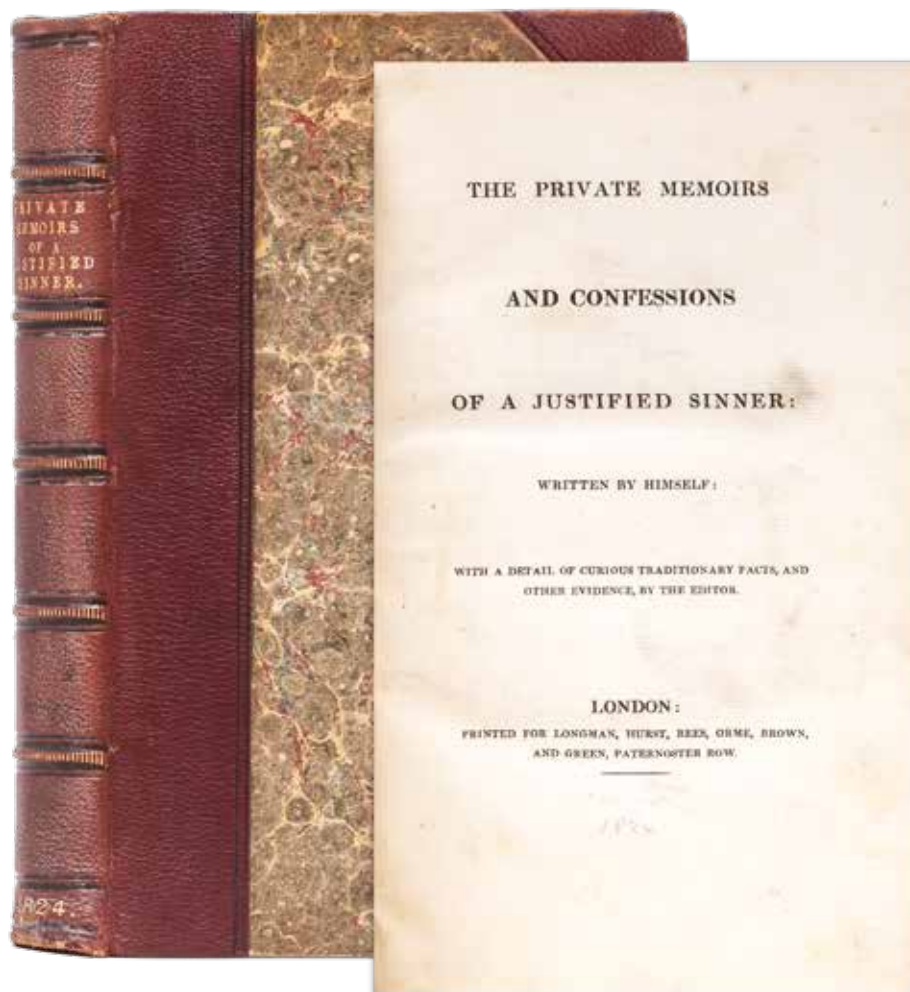
THE PRIVATE MEMOIRS AND CONFESSIONS OF A JUSTIFIED SINNER

London: Longman, Hurst, Rees, Orme, Brown, and Green, 1824. First edition. First printing, one of just a thousand copies; reports indicate that fewer than three hundred actually sold. In 1828, the leftover sheets were reissued with a new title page as *The Suicide's Grave; or, Memoirs and Confessions of a Sinner*, and a severely bowdlerized version was published in 1837 as volume five of *Tales and Sketches by the Ettrick Shepherd*. The work was not published again in unexpurgated form until 1895.

Octavo. [4], 390 pp. Mid-nineteenth-century half burgundy morocco over marbled boards. A bit of edgewear and some sunning to spine. Top edge gilt. Marbled endpapers with armorial bookplate (Holcombe Ingleby) to upper pastedown. Publication date of MDCCCXXIV at foot of title page erased (with the paper rubbed thin) and replaced with a pencilled-in date of 1824. Light occasional foxing, but largely clean throughout. A Very Good copy of a scarce item.

Part gothic novel, part psychological mystery, and part satire, "*The Private Memoirs and Confessions of a Justified Sinner* is a startling tale of murder and madness set in a time of troubles like our own. Robert Wringhim is a religious fanatic: one of God's chosen who believes himself free to disregard the strictures of morality – a view in which he is much encouraged by the elusive, peculiarly striking foreigner who becomes his dearest friend. Describing the seductive mutual dependence of these soulmates and the way – efficient at first, then increasingly intoxicated – they go about settling scores with their (and of course God's) enemies, James Hogg presents a powerful picture of evil in the world and in the heart and mind. This work of black humor, acute psychological insight, and, in the end, deeply compassionate humanity is one of the masterpieces of literature in English" (*New York Review of Books*).

The novel also influenced Robert Louis Stevenson, who wrote that "the book since I read it, in black pouring weather on Tweedside, has always haunted and puzzled me...[It was] without doubt a real work of imagination, ponderated and achieved...I never read a book that went on the same road with the *Sinner*" (letter to George Saintsbury, May 17, 1891). Stevenson later explored that same road, however: Hogg's themes of the duality of the self and the multifaceted nature of evil were reexamined by Stevenson in both *The Strange Case of Dr Jekyll and Mr Hyde* (1886) and *The Master of Ballantrae* (1889).

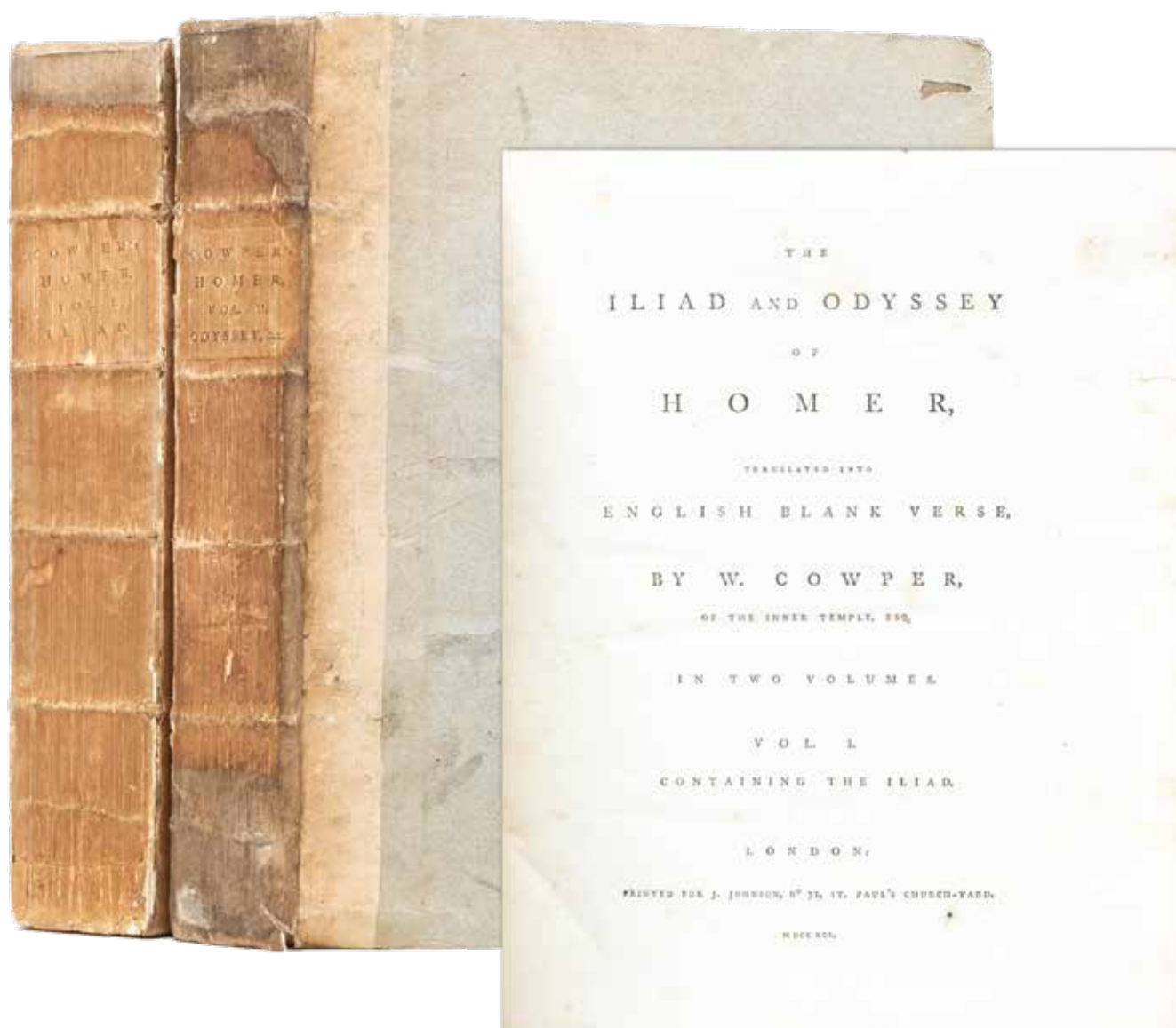


*Cowper's English translation of Homer, rare in the original boards***33. Homer; William Cowper (translator)****THE ILIAD AND ODYSSEY OF HOMER TRANSLATED INTO ENGLISH BLANK VERSE (IN 2 VOLS.)**

London: Printed for J. Johnson, 1791. First edition of Cowper's translation. Publisher's blue paper boards with original spine labels. Two volumes, quarto. xvii, [11], 668; [1], 583 pp. A large copy, untrimmed and partially unopened. From the library of Estelle Doheny, with her bookplate to upper pastedown of each volume. Some chipping and dustsoiling to boards, mostly to volume one. A very clean set overall with just a bit of foxing to first and last few leaves of each volume. A fresh, Near Fine set, a remarkable survival and rare in this original state. Housed in custom half polished calf slipcases with chemise.

William Cowper's translation is considered a "conscientiously literal" rendering of the text, adopting a "Miltonian" blank verse in an attempt to capture the plain, direct tone of the Greek (Arnold, *On Translating Homer*). Though the translation was criticized by some as lacking the flow and ease of the original text, and for relying too much on reference to Milton, it was also regarded as "a lofty achievement in scholarship and poetry" that appropriately preserved the Homeric "nobility" and is generally preferred over Alexander Pope's 1715 translation (*The Cambridge History of English Literature*). Overall, Cowper presented an appealing translation that is here preserved in its rare and attractive original state – in the publisher's boards, untrimmed, and partially unopened.

This copy sold for over \$2,400 during the Estelle Doheny collection sale at Christie's in 1988. Estelle Doheny (1875 - 1958) was a renowned book collector who, most notably, owned a copy of the Gutenberg Bible that is now held at Keio University in Tokyo. Doheny lived in Southern California with her husband, the oil tycoon Edward L. Doheny, and the Carrie Estelle Doheny Memorial Library in Camarillo is named for her.



"Among the most beautiful books ever produced"

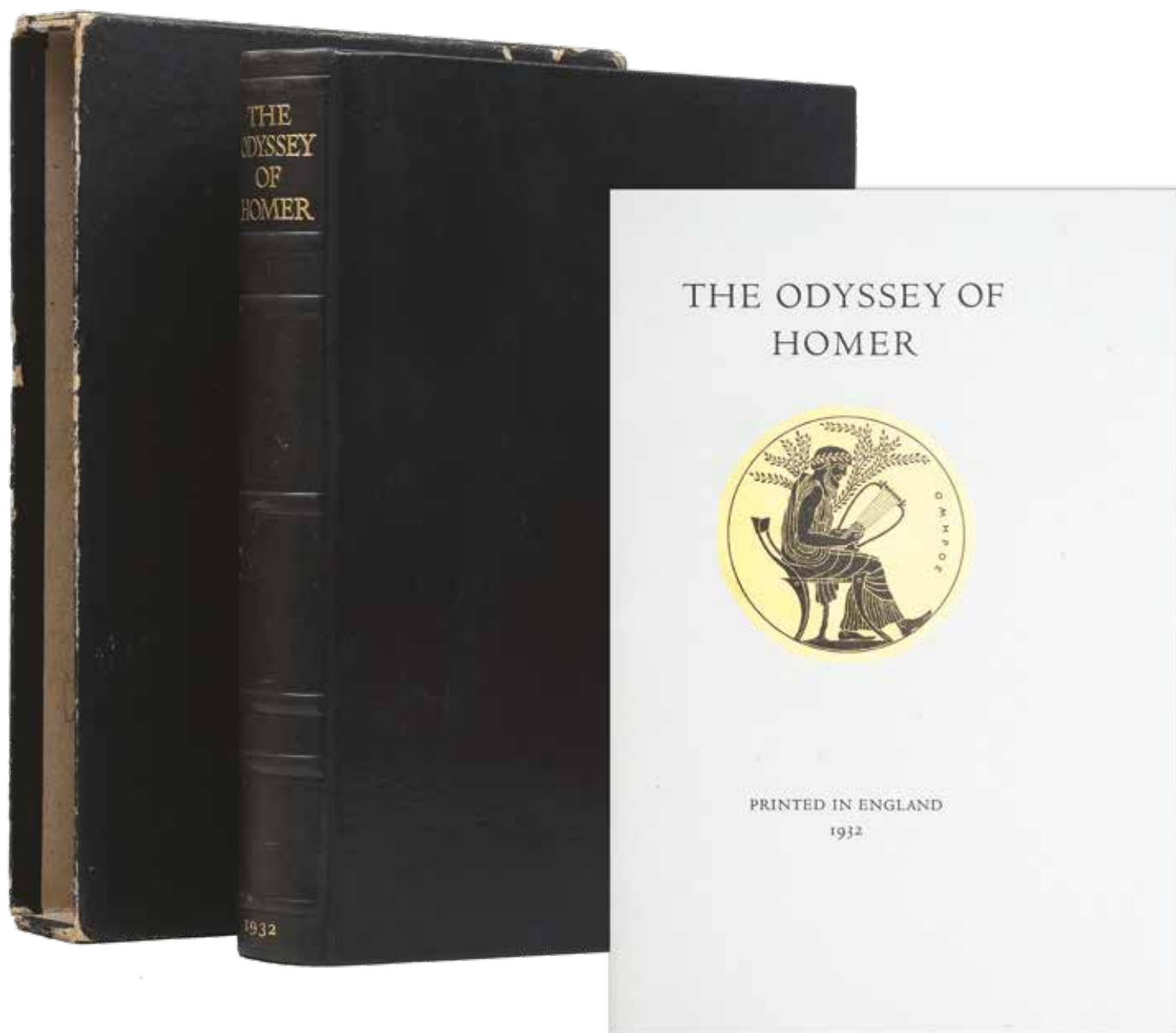
34. Homer; T. E. Lawrence (translator)

THE ODYSSEY OF HOMER

London: Printed in England [Emery Walker, Wilfred Merton, and Bruce Rogers], 1932. First thus. First and limited edition of Lawrence's translation, one of 530 unnumbered copies. Quarto. With twenty-six woodcut roundels printed in gold and black (tissue guards laid in at the first several roundels). Original black morocco by W. H. Smith, spine lettered in gilt, top edges gilt, others untrimmed. Housed in the original black card slipcase. A lovely copy, Fine and fresh, retaining the original slipcase. Slipcase with some joints repaired.

"Inspired by reading *Seven Pillars of Wisdom*, Bruce Rogers persuaded Lawrence to undertake a new translation of *The Odyssey*. Begun in 1928 and published in 1932, the translation was undertaken during Lawrence's free time while serving in the ranks. It was published in a beautiful edition by Emery Walker, Wilfred Merton and Bruce Rogers" (O'Brien).

In *Art of the Printed Book*, Joseph Blumenthal described this edition as "among the most beautiful books ever produced." O'Brien A141.



James' highly acclaimed novel, the cornerstone of the "modern movement"

35. James, Henry

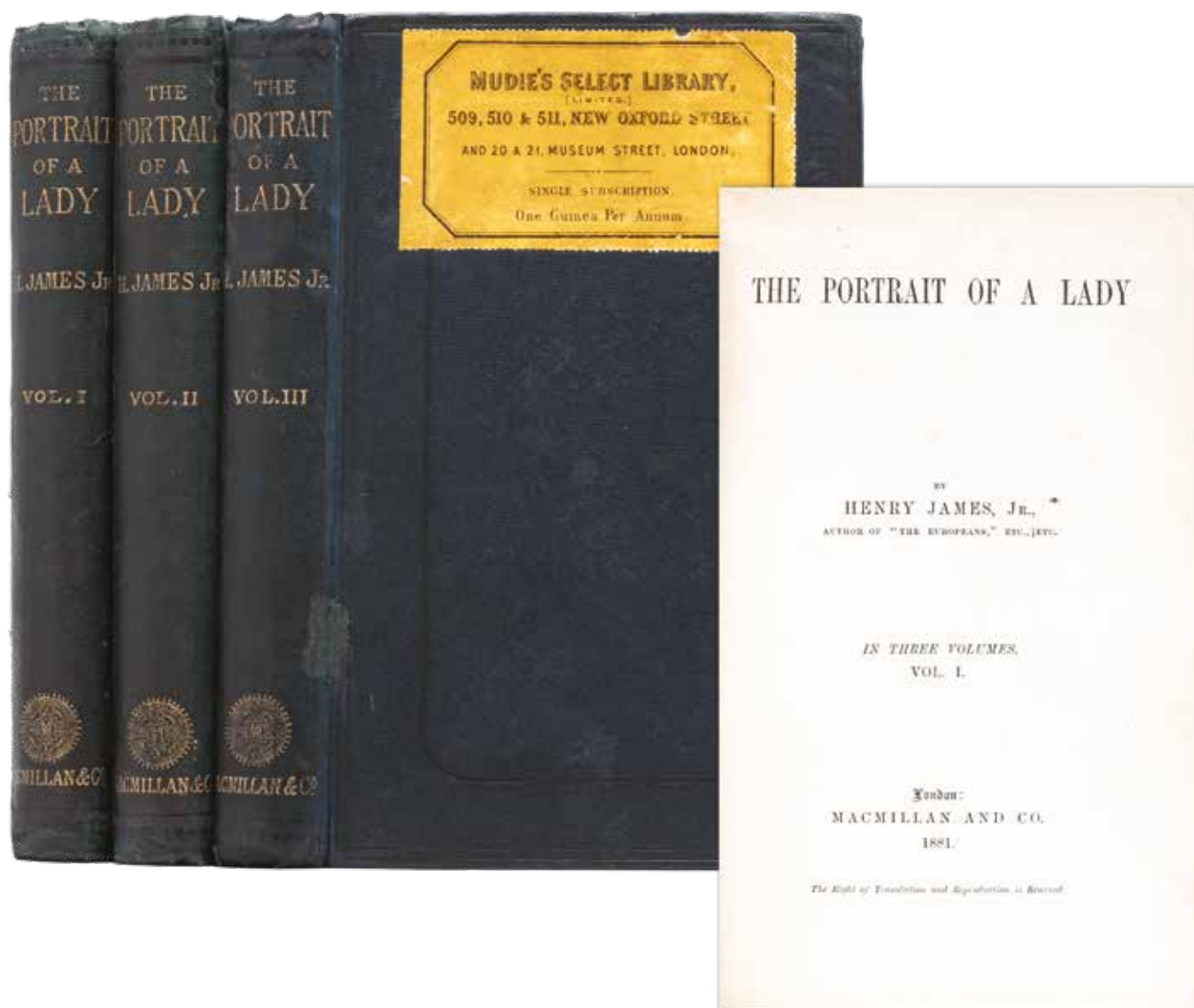
THE PORTRAIT OF A LADY (IN 3 VOLS.)

London: Macmillan & Co., 1881. First edition. Three volumes, octavo. Publisher's 24 pp. advertisements dated April 1881 at end of volume three. Publisher's dark blue-green cloth, spines lettered in gilt, black borders on front covers, blind borders on rear covers, brown coated endpapers. Mudie's yellow label to upper boards. Lean to spines, restoration to spine edges, wear to cloth extremities, light ring-marks to volume one front cover, inner hinges of first two volumes reinforced, inner hinges of volume three split but sound. Some occasional foxing, but generally clean. A Very Good set.

First edition of James's highly acclaimed novel, the earliest published in Connolly's one hundred key books of "the modern movement." Through James, Connolly writes, "the world of the American expatriates first found its voice...*Portrait of a Lady* supplies a key theme to be revised by the Americans of the Twenties, the expatriate Bohemians."

The novel was published in a run of 750 copies in November 1881, following serialization in *Macmillan's Magazine* and the *Atlantic Monthly* from October 1880. This copy has the earlier advertisements dated 1881, "probably inserted through error or through shortage at the bindery of the more contemporary catalogue" (Edel & Laurence). Most copies were issued with advertisements dated December 1881. There were two binding styles, without priority: dark blue cloth, and the present dark blue-green cloth with a fine-bead grain.

Connolly, *The Modern Movement* 1; Edel & Laurence A16(a); Sadleir 1281. Very Good.



One of the most important eighteenth-century works on Japan

36. Kaempfer, Engelbertus; J.G. Scheuchzer (translator)

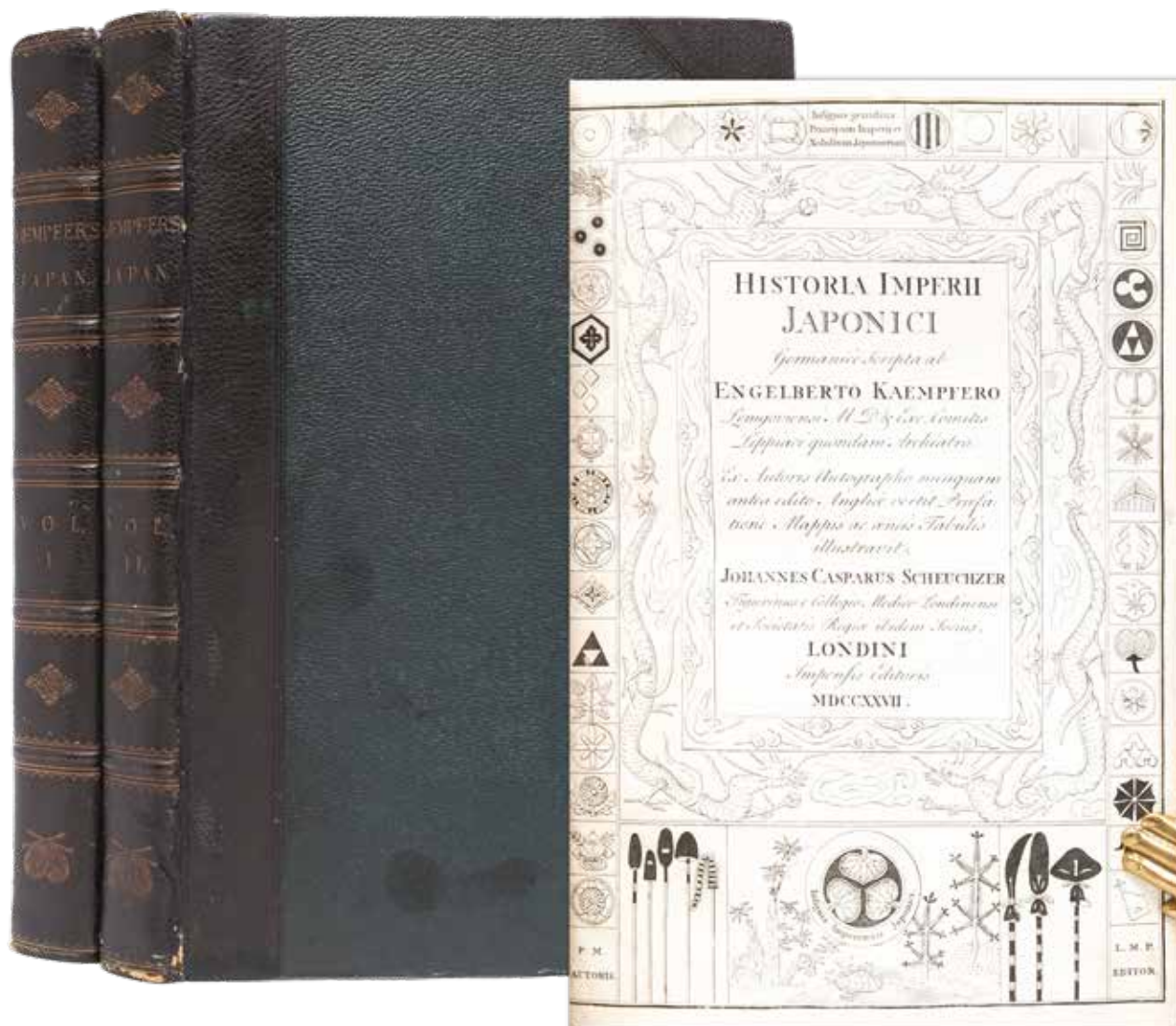
THE HISTORY OF JAPAN (IN 2 VOLS.)

London: Printed for the Publisher, and sold by Thomas Woodward... and Charles Davis, 1728. Second edition in English and the first to include the Appendix on the 1673 English voyage to Japan. The first English edition was published in 1727 and is identical with the exception of the Appendix on the English voyage. Two volumes, folio (338 x 219 mm). [12], lii, [1]-391, [1, blank], [4, explanation of the plates]; [4], 393-612, 75, [1, blank], [2], 11, [1, blank], [4], [6] pp. Complete with engraved title-page (dated 1727) in volume one and forty-five engraved plates, of which two are folding, six are single-page, and the remainder are double-page. Bound ca. 1850 for Harrison of 59 Pall Mall, London. Three-quarter dark green morocco over green pebbled cloth boards, ruled in blind. Extremities a little rubbed. Inner hinges expertly reinforced and some tissue reinforcement to versos of plates. A remarkably clean copy of this important work, Near Fine.

Kaempfer's *History* "was the most comprehensive European account of Japan for over a century and the first such work in English. [The work] contained plates taken from authentic Japanese woodblock prints, including...the first contemporary depiction of Edo to appear in European literature. The book's influence was wide-ranging and it remained an important account of Japan and Japanese life until well into the nineteenth century" (Royal Collection Trust).

"Kaempfer (1651 - 1716) was a well-known German physician and naturalist with a passion for travelling. Before his arrival in Japan, he had accompanied the Swedish embassy under Louis Fabricius to Persia...then engaging as surgeon with the Dutch fleet, visited India and Batavia, and at length reached Japan, where he stayed three years collecting material for his work. Here he secured the good will of the authorities so completely that he was allowed to travel where and as he pleased...His *History of Japan* has long been recognized as the most authoritative account of that country published at the time" (Cox).

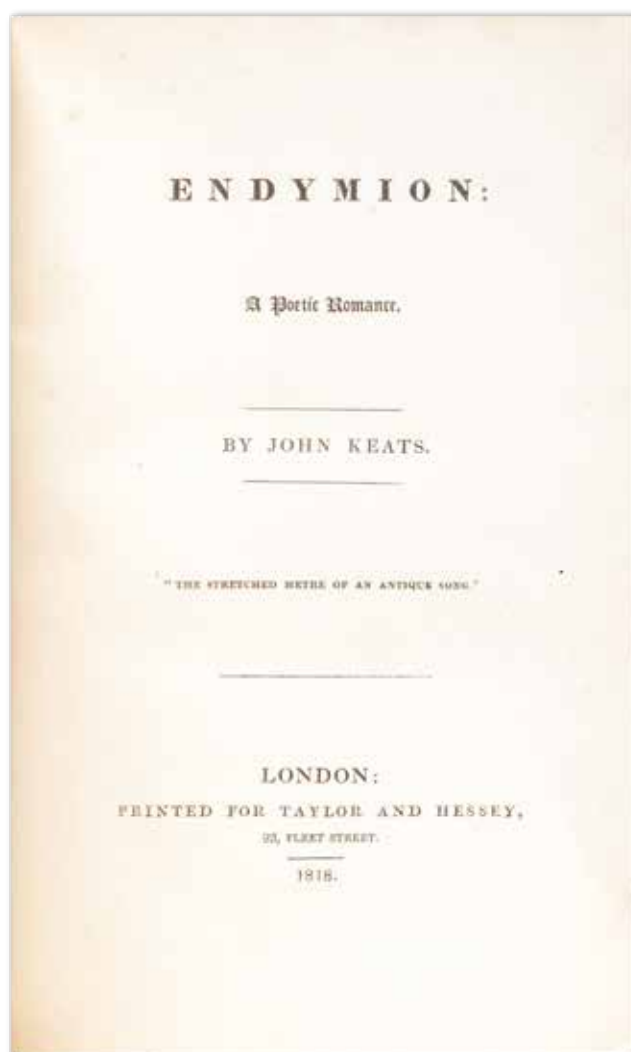
Cordier, *Japonica*, pp. 414-415; Cox I, p. 332; Garrison-Morton 6374; Wellcome III, p. 376.



*An exquisitely bound copy of Keats' ode to the timelessness of beauty***37. Keats, John****ENDYMION**

London: Taylor and Hessey, 1818. First edition. With second issue slug on the verso of the half-title: "T. Miller, Printer, Noble street, Cheapside." Exquisitely bound in early twentieth-century full green crushed morocco by Riviere & Son for Sotherans. Elaborate gilt floral pattern on both boards and spines, with interlacing vines, leaves and flowers. Internal contents appear washed at the time of the rebinding, but clean and fresh throughout. Outer joints at the crown just starting, but boards are holding well. Housed in a custom cloth slipcase with chemise. Near Fine.

With one of the most famous opening lines in English verse, Keats' *Endymion* is an ode to the timelessness of beauty: "A thing of beauty is a joy forever: Its loveliness increases, it will never pass into nothingness." In retelling the mythical tale of the shepherd Endymion's love for the moon goddess Cynthia, Keats also explores the tension between man's mortality and the immortality of his muse; in doing so, he comments allegorically on the fact that, while a poet himself may ultimately die, the beauty of his work will live on. This exquisite Riviere & Son binding is an appropriate capsule for Keats' sentiments.



Inscribed by William Morris to Edward Burne-Jones

38. [Kelmscott Press] Samuel Taylor Coleridge

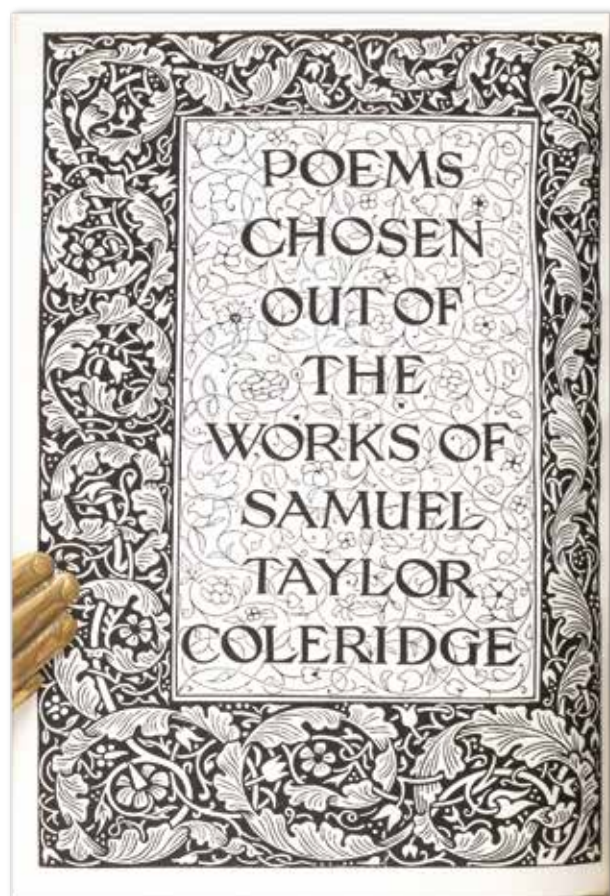
POEMS CHOSEN OUT OF THE WORKS OF SAMUEL TAYLOR COLERIDGE

Presentation copy

Hammersmith: The Kelmscott Press, 1896. First Kelmscott edition. Presentation copy inscribed by Morris on the second blank seven days before publication, "To Edward Burne-Jones from William Morris, April 5th 1896." Burne-Jones's book label, printed in Morris's Golden type, to upper pastedown. This is one of three hundred copies printed on paper; there were also eight on vellum. Burne-Jones designed books for the Kelmscott Press between 1892 and 1898. At the end of his life, the artist wrote: "Morris's friendship began everything for me; everything that I afterwards cared for." Morris and Burne-Jones met in 1853 as undergraduates at Exeter College, Oxford. Bonded by a mutual admiration for medieval culture and a desire to resist industrialization's impact on art, they abandoned their divinity studies and, at the suggestion of their friend Dante Gabriel Rossetti, moved together to London. Their collaboration became one of the most defining creative partnerships of the arts and crafts movement, shaping its ideals through their work in painting, design, and book arts.

Small quarto. Ornamental woodcut title page, woodcut border to opening text page, woodcut initials, printer's device on last page. Contents printed in Golden type in red and black. Original limp vellum with yapp edges, smooth spine lettered in gilt in Golden type, edges untrimmed, several gatherings uncut, green silk ties. With the bookplate of Burne-Jones to upper pastedown. Front cover bowed, front joint nicked at tie, vellum lightly marked, contents crisp and clean. A Near Fine copy.

Peterson A38. Near Fine.



Morris meets More

39. [Kelmscott Press] Sir Thomas More

UTOPIA

Hammersmith: The Kelmscott Press, 1893. First Kelmscott edition, one of 300 copies printed on paper (eight copies on vellum were also produced). Octavo. Two woodcut borders, three- to ten-line initials, all engraved by William Harcourt after designs by Morris. Contents printed in red and black in Chaucer type, transcription of title-page on a6r in Troy type. Original limp vellum with yapp edges, smooth spine lettered in gilt in Troy type, edges untrimmed, several gatherings unopened, light blue silk ties. Small faint stain at foot of front cover, loss to one tie, bookseller's ticket to lower pastedown. Contents crisp and clean. Near Fine.

More's *Utopia* was written in Latin and published in Louvain in 1516. This edition follows the text of the first English version, translated by Ralph Robinson and published in 1551; William Morris owned a copy of Robinson's second edition of 1556. The press began working on this at Cockerell's suggestion on February 29, 1892, and the book was printed during July and early August 1893.

Peterson notes that, "of the 300 copies issued, forty had been ordered in advance by an Eton master, with the intention of distributing them as prizes among the boys of the college, but when the work appeared with a compromisingly Socialistic introduction by Morris, the order, from motives of prudence, had to be cancelled. However the copies were all disposed of before a year was out, so Morris did not suffer any loss."

Peterson A16.



Kent's illustration masterpiece, inscribed by both the illustrator and the printer for a subscriber

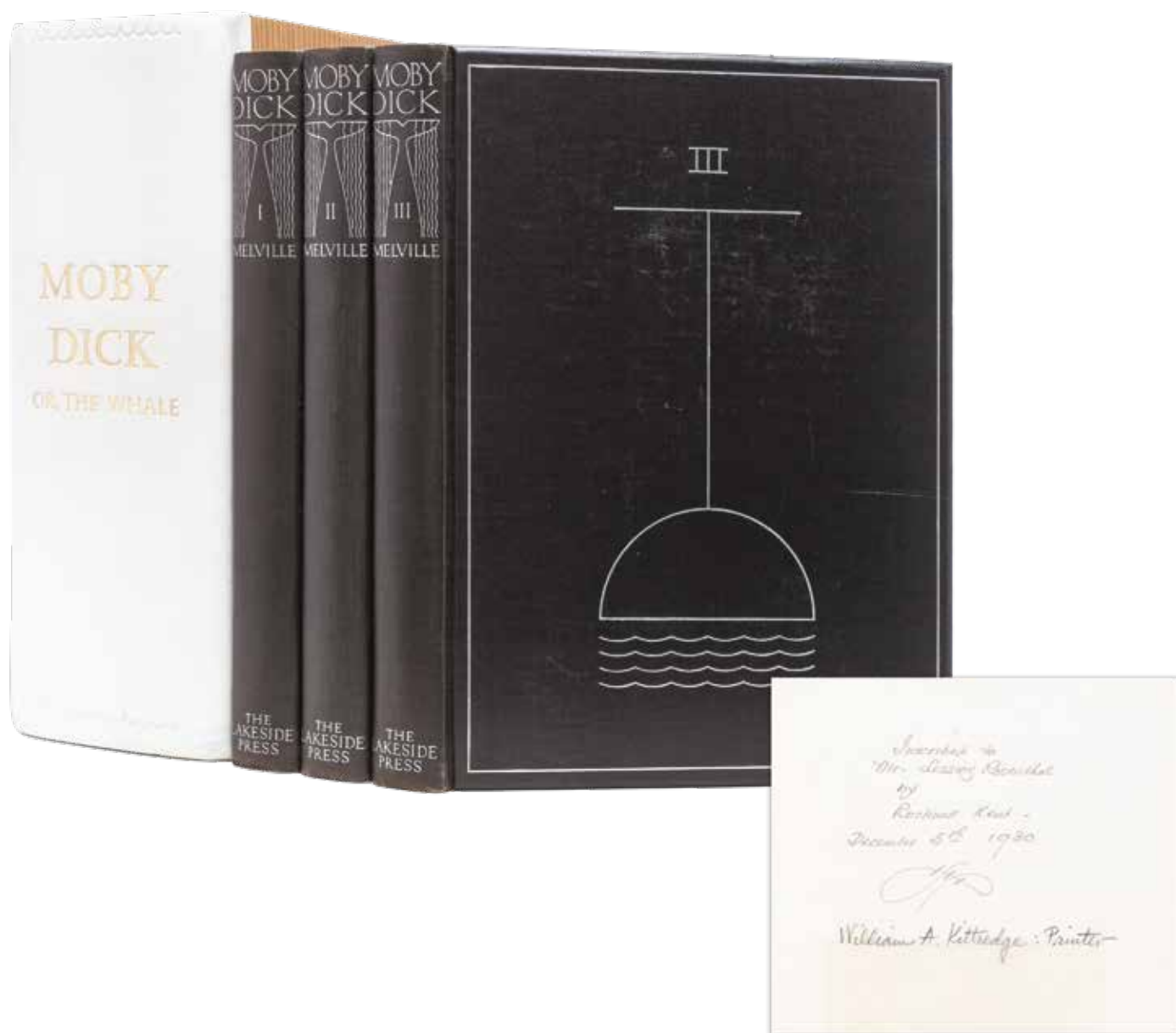
40. Kent, Rockwell (illustrator); Herman Melville

MOBY DICK (INSCRIBED TO AN ORIGINAL SUBSCRIBER) (IN 3 VOLS.)

Chicago: The Lakeside Press, 1930. First edition thus. One of 1,000 copies of Kent's illustration masterwork. Kent inscribed this copy in pencil on the front free endpaper: "Inscribed to Mr. Lessing Rosenthal by Rockwell Kent - December 5th 1930." Also signed: "William A. Kittredge: Printer" just below Kent's inscription. On the rear paste-down is: "11/28/30 R. R. Donnelly & Sons co. 3 vols subscription price."

With the full complement of 280 woodcut illustrations (eight more than the trade edition). Printed on fine rag paper in a large format. The three volumes are all in Near Fine condition overall with just slight rubbing to the boards and Rosenthal's bookplates to upper pastedowns. Lacking the original metal slipcase and original acetate jackets, but this set is housed in a luxurious custom slipcase with a white leather spine, wood-paneled boards and a lined inner compartment. The case was likely made for Mr. Rosenthal.

The Lakeside Press Moby Dick is one of the most famous illustrated books of the twentieth century and a towering example of Rockwell Kent's art. Lessing Rosenthal (1868 - 1949) was a Chicago lawyer and book collector educated at Johns Hopkins and Northwestern. Books and illustrations from his personal collection are now housed at the University of Chicago Library. Rosenthal hailed from a family of both lawyers and bibliophiles: his father, Julius Rosenthal (1827 - 1905), also practiced law in Chicago, served as the librarian of the Chicago Law Institute for twenty-five years, and was the director of the Board of the Chicago Public Library. The pair were partners in their own law firm.



Kesey's masterpiece, a cornerstone of modern fiction

41. Kesey, Ken

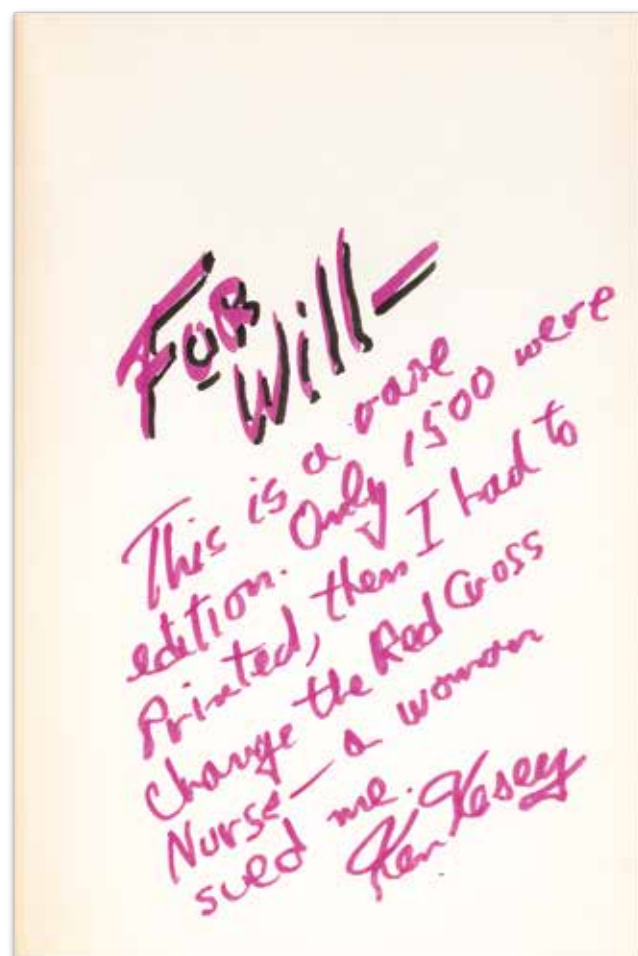
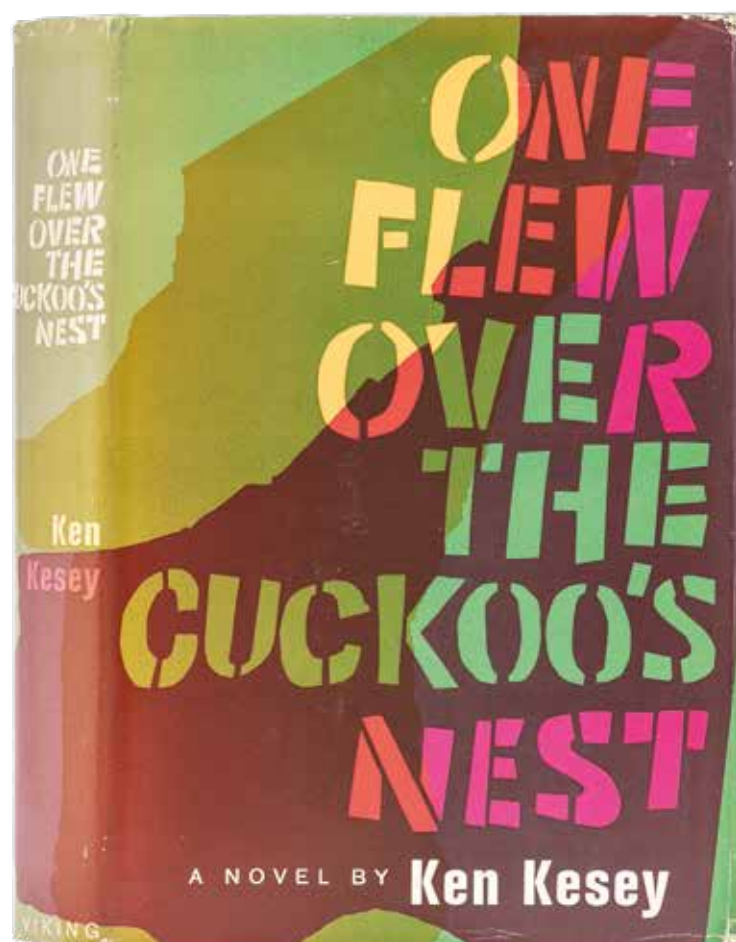
ONE FLEW OVER THE CUCKOO'S NEST

Inscribed first edition

New York: The Viking Press, 1962. First edition. A Fine copy of the book in nearly Fine dust jacket. Book clean in bright green cloth with yellow stamping. Topstain just a bit faded. Dust jacket complete and very fresh with just a touch of fading to the spine. With all first issue points in the book and on the dust jacket ("fool Red Cross woman" p. 9; Kerouac blurb on the front flap, etc.). Housed in a blue quarter-leather clamshell case.

This copy was inscribed to a collector in the fall of 2001, shortly before Kesey's death: "To Will - This is a rare edition. Only 1500 were printed, then I had to change the Red Cross nurse - a woman sued me. Ken Kesey." The story of Kesey's change to the novel, referenced in the inscription is well known. Gwen Davis (the assumed "fool Red Cross woman") sued Kesey for the unflattering portrayal. Ironically, Davis later published a novel about a nude therapy group and was herself sued by the therapist for her own thinly-veiled caricature.

Kesey's masterpiece, a cornerstone of modern fiction and an enduring study of the human mind. Kesey's first published novel was born out of his participation in an experimental hallucinogenic drug research program at Menlo Park Veterans Hospital while working towards a creative writing degree at Stanford University. Set in a psychiatric facility populated by colorful characters, the story raises questions of sanity and institutional power. A counterculture classic and basis for multiple adaptations including the 1975 film, starring Jack Nicholson, which won of all five major Academy Awards, including Best Picture, Best Director, and Best Screenplay.



The true first edition of Kircher's "standard text for the study of Chinese [language] until the nineteenth century"

42. Kircher, Athanasius

CHINA MONUMENTIS

Amsterdam: Johannes Janssonium á Waesberge & Elizium Weyerstraet, 1667. First edition. Folio (9 x 243 mm). [*4], [**4], 1-237, [238-248, index] pp; [*4], [**4], A4 - Gg3, index Gg4 - Hh4; 8 ff. (incl. the engraved title). Finely engraved allegorical frontispiece title-page. Twenty-three engraved plates (one of which is folding), two double-page engraved maps, and fifty-nine engravings in the text. Early vellum over boards, covers ruled in blind and with central blind-stamped device. Spine with five raised bands, ruled in gilt. Red morocco label lettered in gilt. Endpapers renewed many years ago, all edges stained red. Upper and lower joints cracked but sound. A wonderful example with the plates and maps bright and fresh, Near Fine.

"The true first edition of Kircher's profusely illustrated account of China, based on descriptions by many European explorers, including many Jesuits such as Kircher himself. [This edition] is larger in size, the Amsterdam and Antwerp counterfeit prints of the same year are about five centimeters smaller and with the engravings redone. The engravings are based on these explorers' sketches and original images imported from Asia. This work includes the first Chinese vocabulary ever printed in the West...the standard text for the study of Chinese until the nineteenth century" (Merrill).

Merrill 20; Brunet III, 666-67; Caillet II, 361.5773; Clendening 9.14; De Backer I, 428-29.21; Ebert 11397; Graesse IV, 21; Sommervogel IV, 1063-65.24.



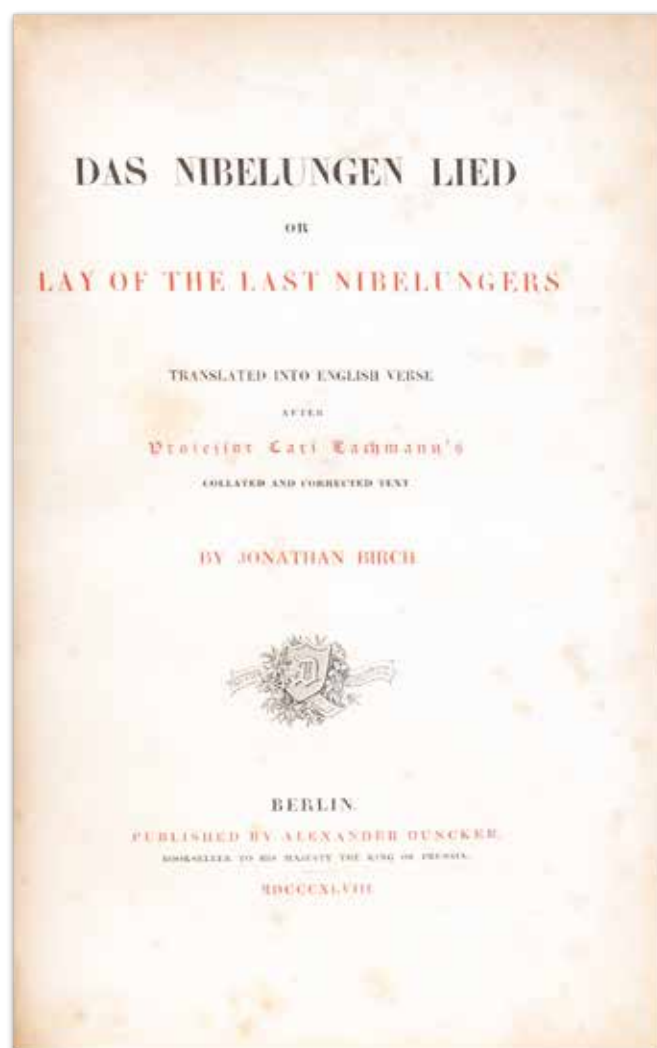
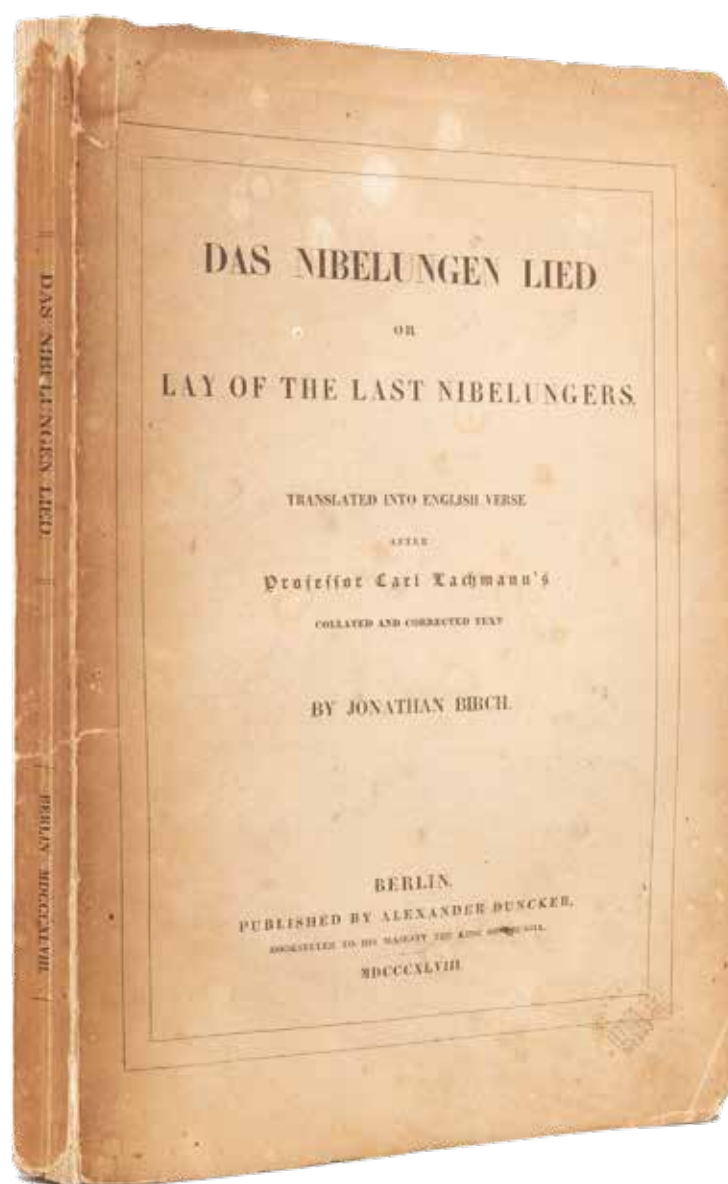
A twelfth-century German epic poem that inspired Wagner and Tolkien

43. Lachmann, Karl; Jonathan Birch (translator)

DAS NIBELUNGEN LIED, OR LAY OF THE LAST NIBELUNGERS. TRANSLATED INTO ENGLISH VERSE

Berlin: Alexander Duncker, 1848. First edition in English. Quarto. Original wrappers printed in black. German copyright stamp to front wrapper. Wrappers toned and faintly spotted, some small loss to spine ends, discreet repair to front joint, contents foxed. Housed in a custom grey quarter pigskin folding case. A well-preserved, Very Good copy of a scarce and fragile book. This work is rare in commerce.

Das Nibelungenlied is a twelfth-century German epic poem that inspired Wagner's epic cycle *Der Ring des Nibelungen* and Tolkien's *Lord of the Rings*. Lachmann published the first modern edition in 1816, after a careful study of the eleven known manuscripts of the heroic legend. This English translation by Jonathan Birch was commissioned by Frederick William IV, King of Prussia, and is dedicated to him. Birch and the king had known each other since 1807, when Frederick, then heir apparent, and his younger brothers stayed for eighteen months at the house of Johann Argelander, where Birch was an apprentice. The Brothers Grimm also supported the work's publication and are included in its list of patrons.



The "prescient" classic by one of the greatest sci-fi authors writing in English

44. Le Guin, Ursula

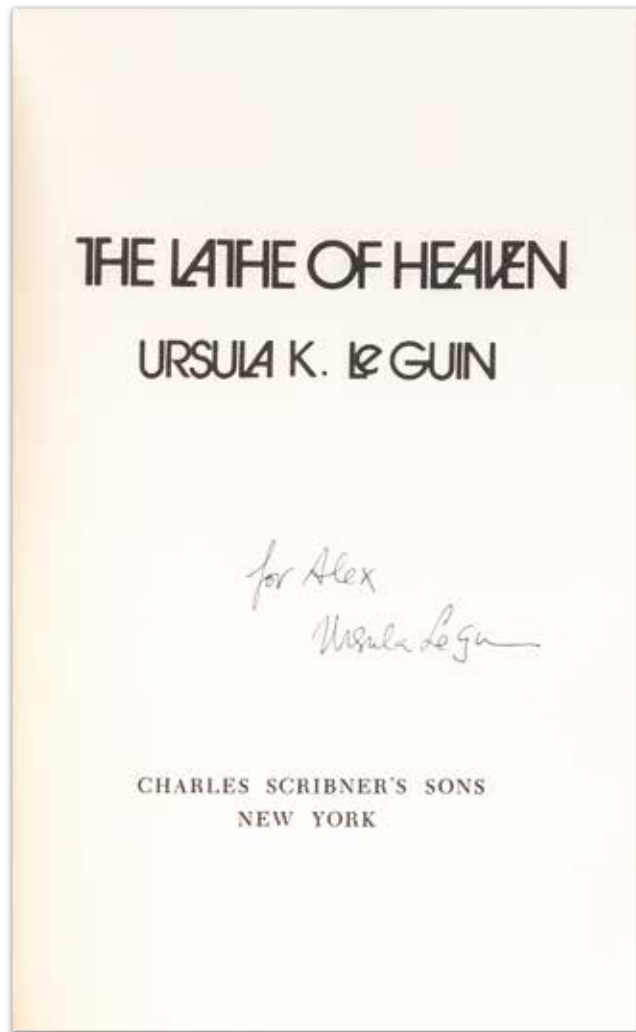
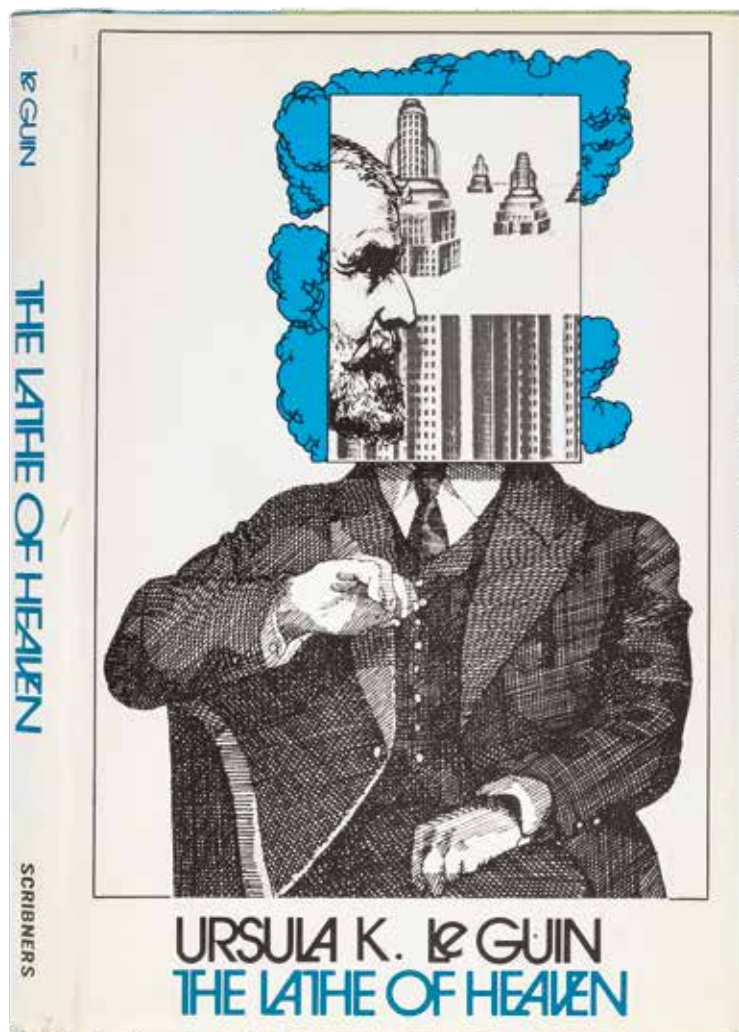
THE LATHE OF HEAVEN

Inscribed first edition

New York: Charles Scribner's Sons, 1971. First edition. Inscribed by the author on the title page: "For Alex Ursula Le Guin." A Fine copy of the book in like dust jacket. Book with spine gilt a bit dulled (as often), otherwise fresh and unread. In a lovely, Fine dust jacket with a miniscule nick to the foot of the spine, otherwise virtually pristine.

"In a future world racked by violence and environmental catastrophes, George Orr wakes up one day to discover that his dreams have the ability to alter reality. He seeks help from Dr. William Haber, a psychiatrist who immediately grasps the power George wields. Soon George must preserve reality itself as Dr. Haber becomes adept at manipulating George's dreams for his own purposes. *The Lathe of Heaven* is an eerily prescient novel... that masterfully addresses the dangers of power and humanity's self-destructiveness, questioning the nature of reality itself" (Le Guin website).

Undisputably one of the most important science fiction and fantasy authors writing in English, Ursula K. Le Guin (1929 - 2018) authored many classics of the genre, including *The Left Hand of Darkness* (1969), a groundbreaking work of feminist speculative fiction that won both the Hugo and Nebula awards; and the *Earthsea* series (1968 - 2001), widely beloved by young readers and adults alike. Le Guin was awarded numerous Hugo, Nebula, and Locus awards during her sixty-year career, and was the second woman honored as a Grand Master by the Science Fiction and Fantasy Writers of America. She was also named a living legend by the Library of Congress in 2001 and was awarded a National Book Foundation Medal for Distinguished Contribution to American Letters in 2014. Her works are treasured as much for their vibrant worlds (the haunting, labyrinthine Tombs of Atuan and the frozen landscapes of Gethen come to mind) as their astute social commentary and insights on gender, spirituality, power, and self-discovery.



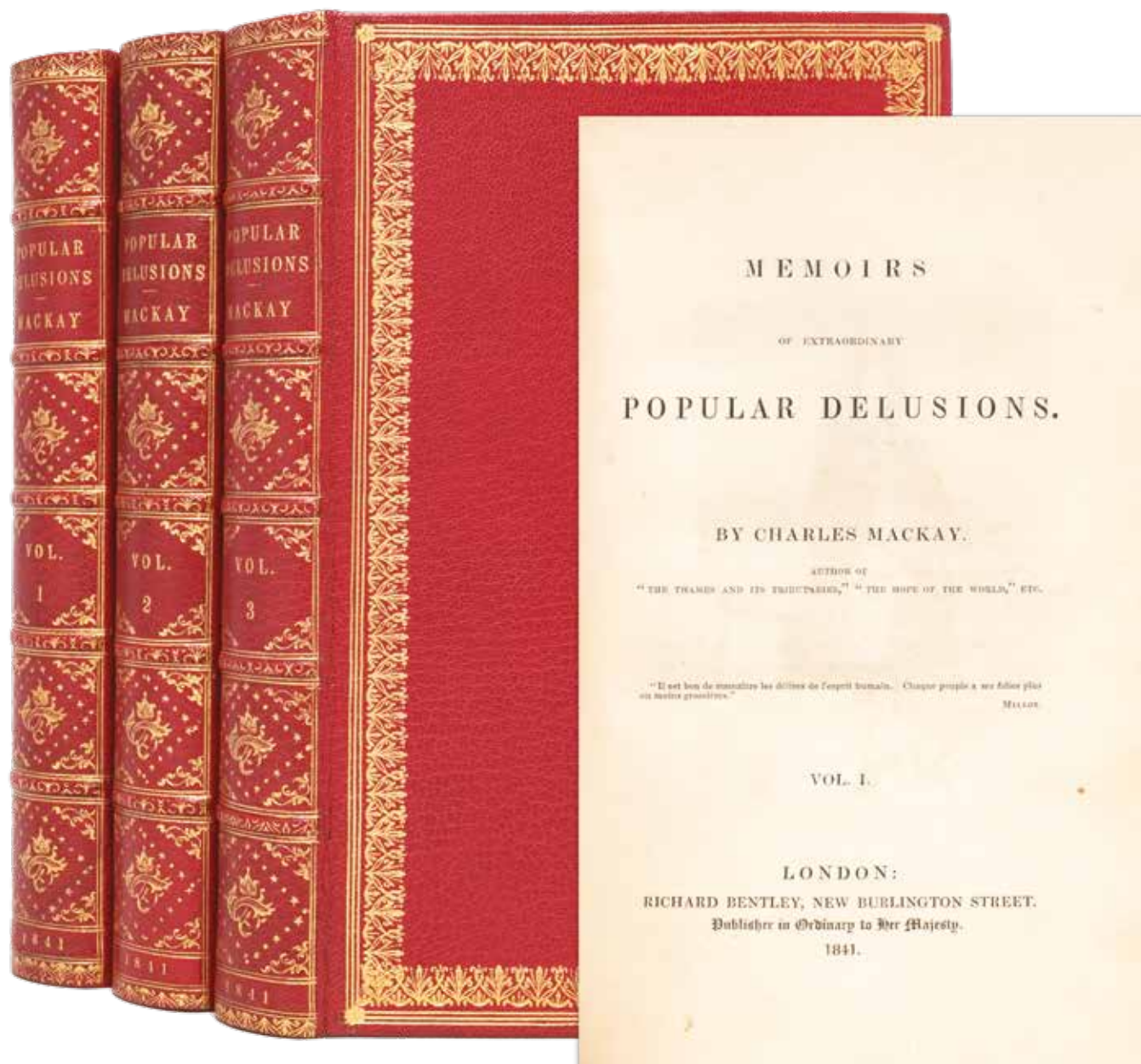
*An important and early study on crowd psychology***45. Mackay, Charles****MEMOIRS OF EXTRAORDINARY POPULAR DELUSIONS (IN 3 VOLS)**

London: Richard Bentley, 1841. First edition. Octavo. With five engraved portraits: a frontispiece in each volume and two additional portraits in volume three. Without the half-titles. Attractively rebound in full period-style red morocco. Occasional smudges to text. An excellent, Near Fine copy.

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 to large-scale and serious political issues such as crusades and economic bubbles. Mackay writes, "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."

The impact of Mackay's work has been remarkably far-reaching, influencing such diverse fields as popular psychology and the charting of the stock market – as noted by *The New York Times*, which urged: "Any investor who has not read Charles Mackay's 'Tulipomania,' from his classic *Extraordinary Popular Delusions*, first published in 1841, should grab this book for that exercise alone."

Norman 1406. Kress C.5560.



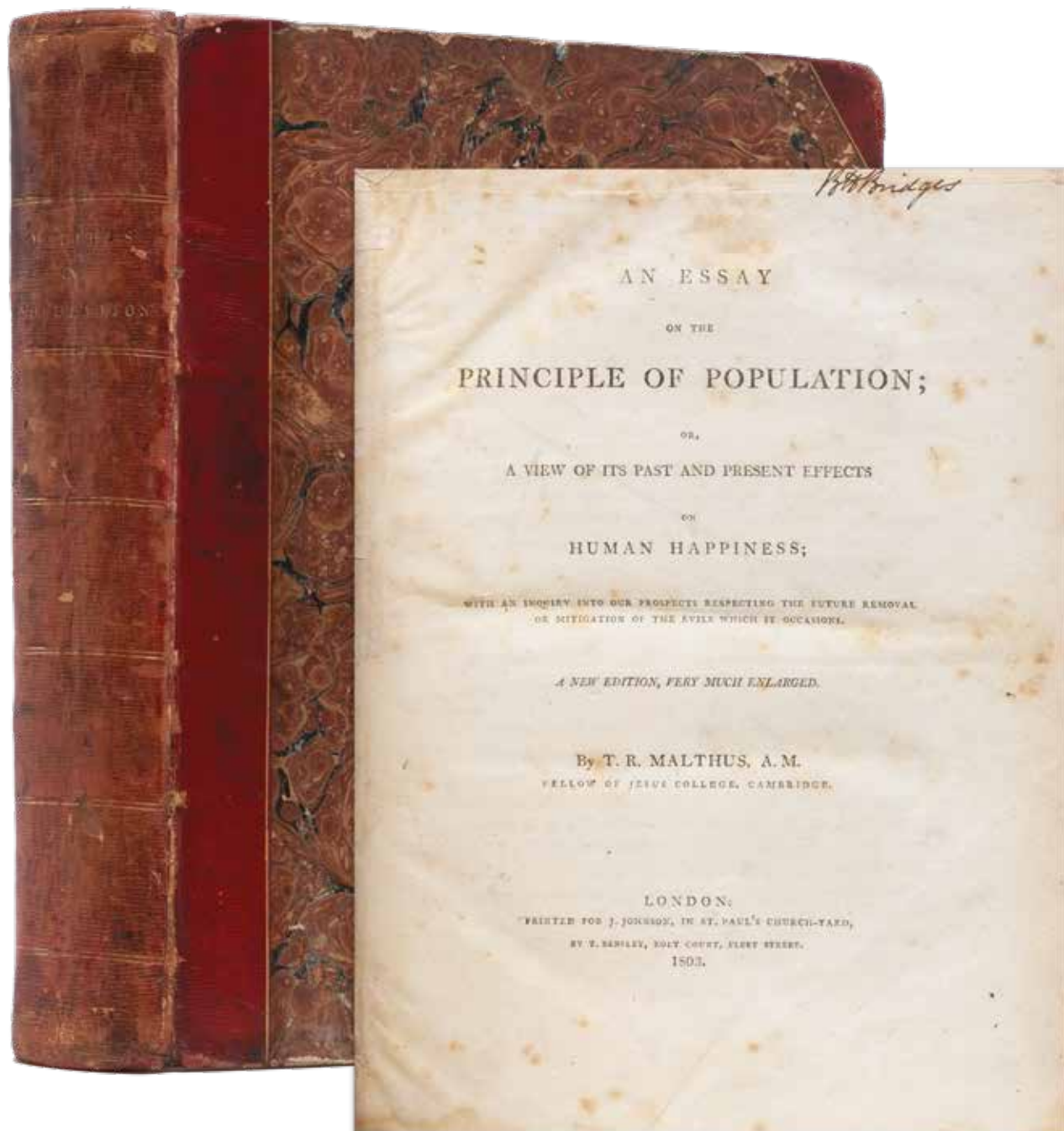
One of the most influential works of political economy ever written

46. Malthus, Thomas

AN ESSAY ON THE PRINCIPLE OF POPULATION

London: J Johnson, 1803. Second edition. Quarto (leaves 268 x 203 mm): [xii], 610, complete. Contemporary red straight-grain morocco over marbled boards. Smooth spine, lettered in gilt, with gilt bands. Marbled end papers and text block. Lower front corner worn with some loss. Lower board dampstained. Previous owner's name on the title page. Light to moderate foxing throughout the text. Minor marginal dampstaining to the lower edge of many leaves. Housed in a full red morocco clamshell case. Very Good.

"One of the most influential works of political economy ever written" (Yale). The text, among other things, famously argued that projected population growth and food production would not increase at the same rate, thus leading to an increased cost of living and a decreased quality of life. Malthus first published the book anonymously in 1798 to great success, but its popularity drove him to reissue an expanded and revised version under his own name, the 1803 edition offered here. His theories – believed by Darwin and denounced by Engels – are still debated today.



McCarthy's masterful meditation on brutality, death, and the American West

47. McCarthy, Cormac

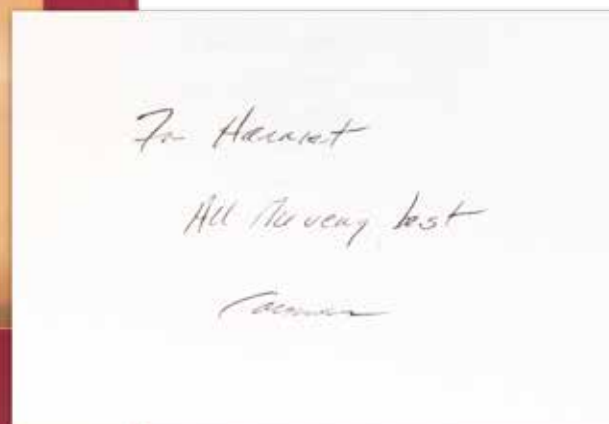
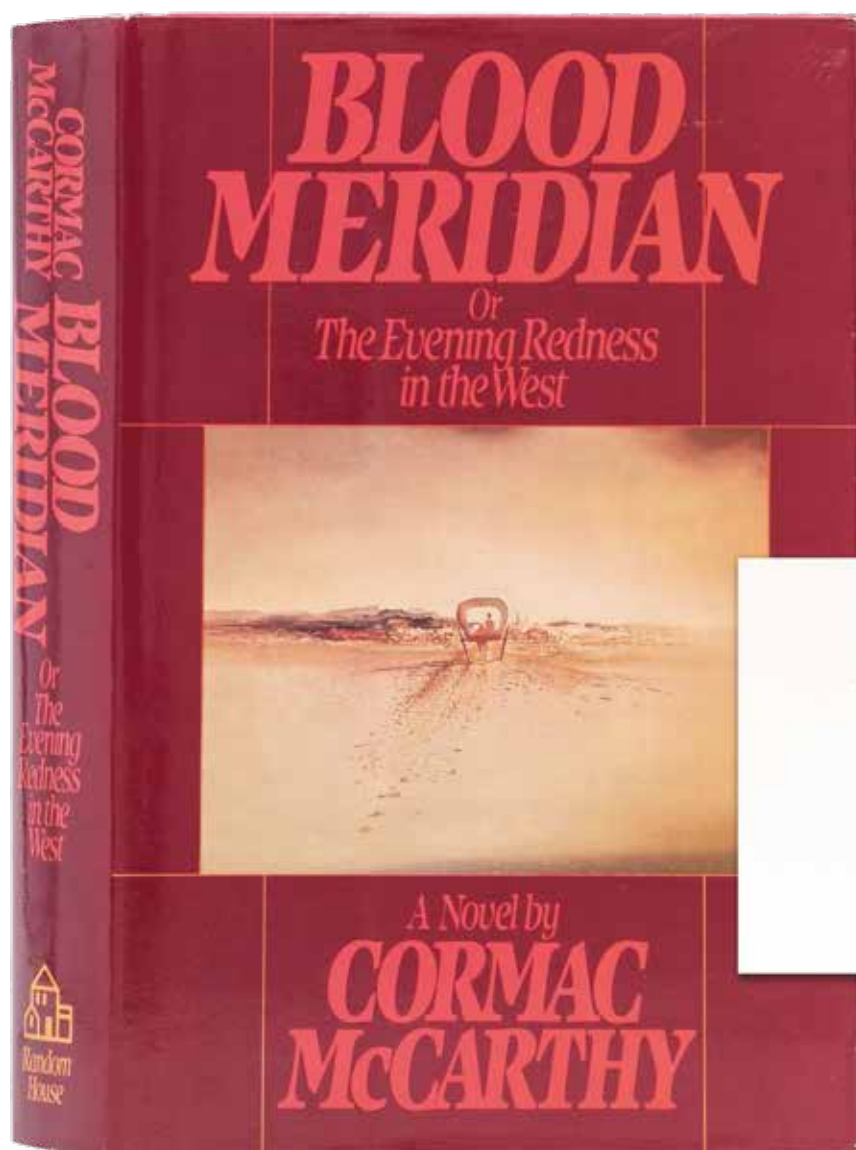
BLOOD MERIDIAN

Inscribed first edition

New York: Random House, 1985. First edition. McCarthy's masterwork, front-runner for best American novel from the 1980s. Warmly inscribed by the author on the first blank: "For Harriet | All the very best | Cormac." Octavo. Original red cloth-backed red boards, spine lettered in gilt and ruled in metallic red. With the original dust jacket. Title page and facing page illustrated with map of New Mexico. A Fine copy of the book in like dust jacket. Book clean, with no remainder mark. Jacket with bright, vibrant colors and only the slightest wear to the tips of the corners.

McCarthy's masterful meditation on brutality, death, and the American West. Set in the mid-nineteenth century, *Blood Meridian* follows the adventures of "The Kid," who joins the violent Glanton Gang, and his relationship with the imposing and demonic figure of Judge Holden. Published in 1985, the novel was McCarthy's fifth book, but the first to take place in the American Southwest. Writer David Foster Wallace called it "[p]robably the most horrifying book of this century, at least [in] fiction" and critic Harold Bloom referred to *Blood Meridian* as "the greatest single book since Faulkner's *As I Lay Dying*." It appears on *Time* magazine's list of the 100 greatest English novels from 1923-2005.

"Any page of his work reveals his originality, a passionate voice given equally to ugliness and lyricism" (contemporary *New York Times* review).



"There's a family of ducks walkin' down the street!"

48. McCloskey, Robert

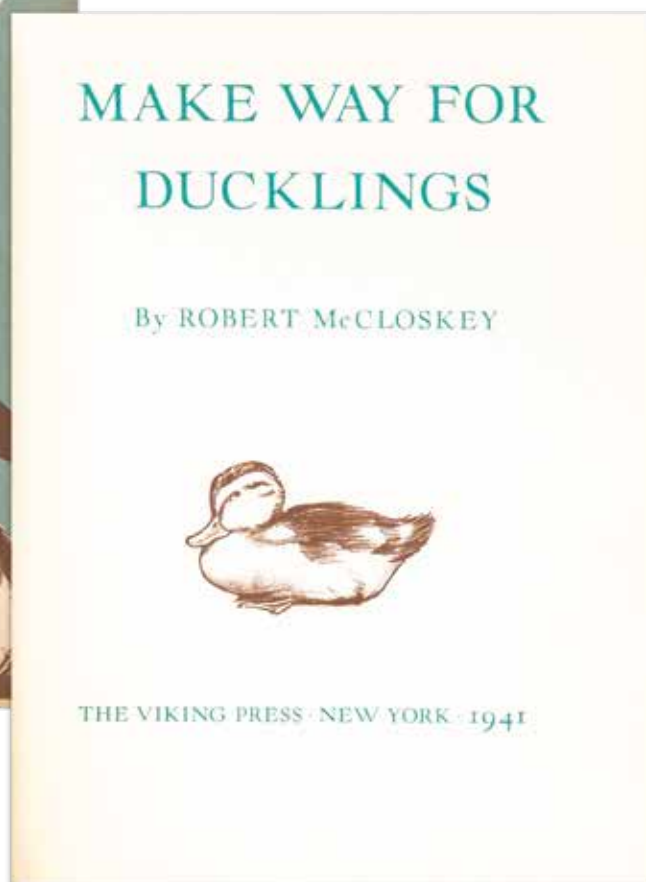
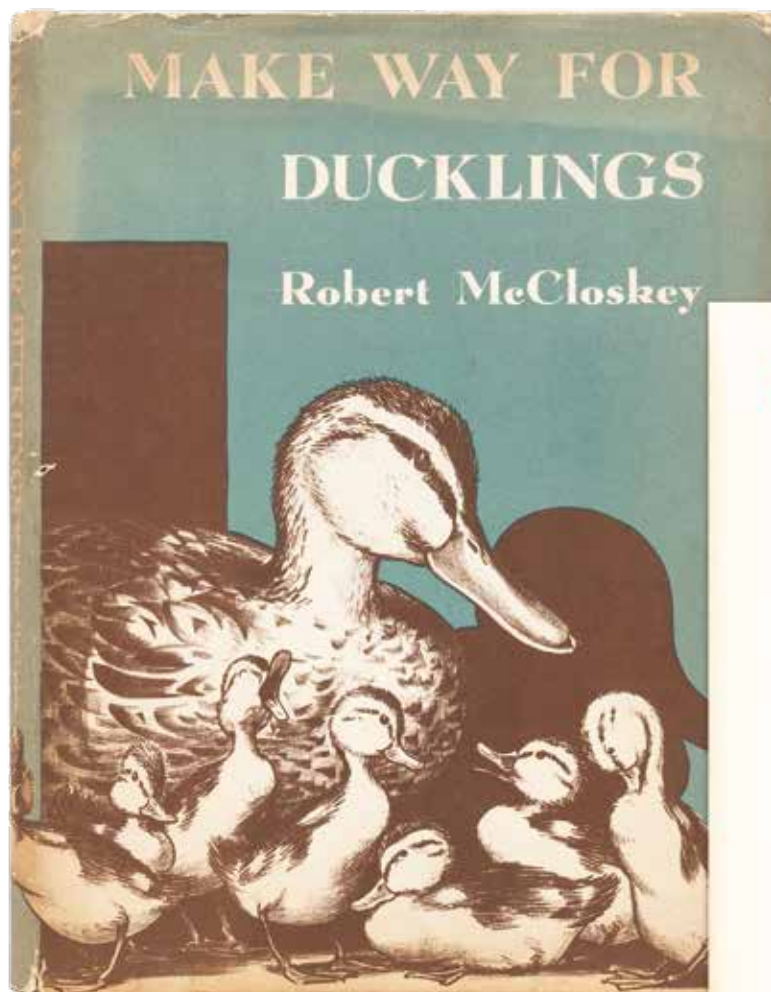
MAKE WAY FOR DUCKLINGS

New York: The Viking Press, 1941. First edition of McCloskey's Caldecott-winning book, beautifully written and illustrated with sepia drawings by him. With the rare original dust jacket. Folio. Publisher's beige cloth with a bit of faint foxing. Endpapers toned from binder's glue. Scarce unrestored dust jacket toned, with chipping to spine ends and wear to corners. A Very Good copy in like dust jacket.

Make Way for Ducklings was inspired by real-life incident in which a family of ducks halted Boston traffic multiple times as they ventured through the city. Robert McCloskey's story and illustrations are so widely beloved for their depiction of Boston that *Make Way for Ducklings* was named the official children's book of Massachusetts by state legislators in 2000. The iconic imagery of Mrs. Mallard and her eight ducklings was further immortalized by a bronze statue by sculptor Nancy Schön erected in the Boston Public Garden.

"While he was working on the illustrations... McCloskey realized he needed live models. He bought four mallard chicks at a market and brought them home to his New York City apartment. When he went to Boston to sketch backgrounds, he brought back six more ducks. 'All this sounds like a three-ring circus,' he says, 'but it shows that no effort is too great to find out as much as possible about the things you are drawing. It's a good feeling to be able to put down a line and know that it is right'" (Silvey, 443).

Grolier Children's 100, 85.



Barry Moser's masterpiece, inscribed to his friend, with 270 additional illustrations

49. Moser, Barry (illustrator)

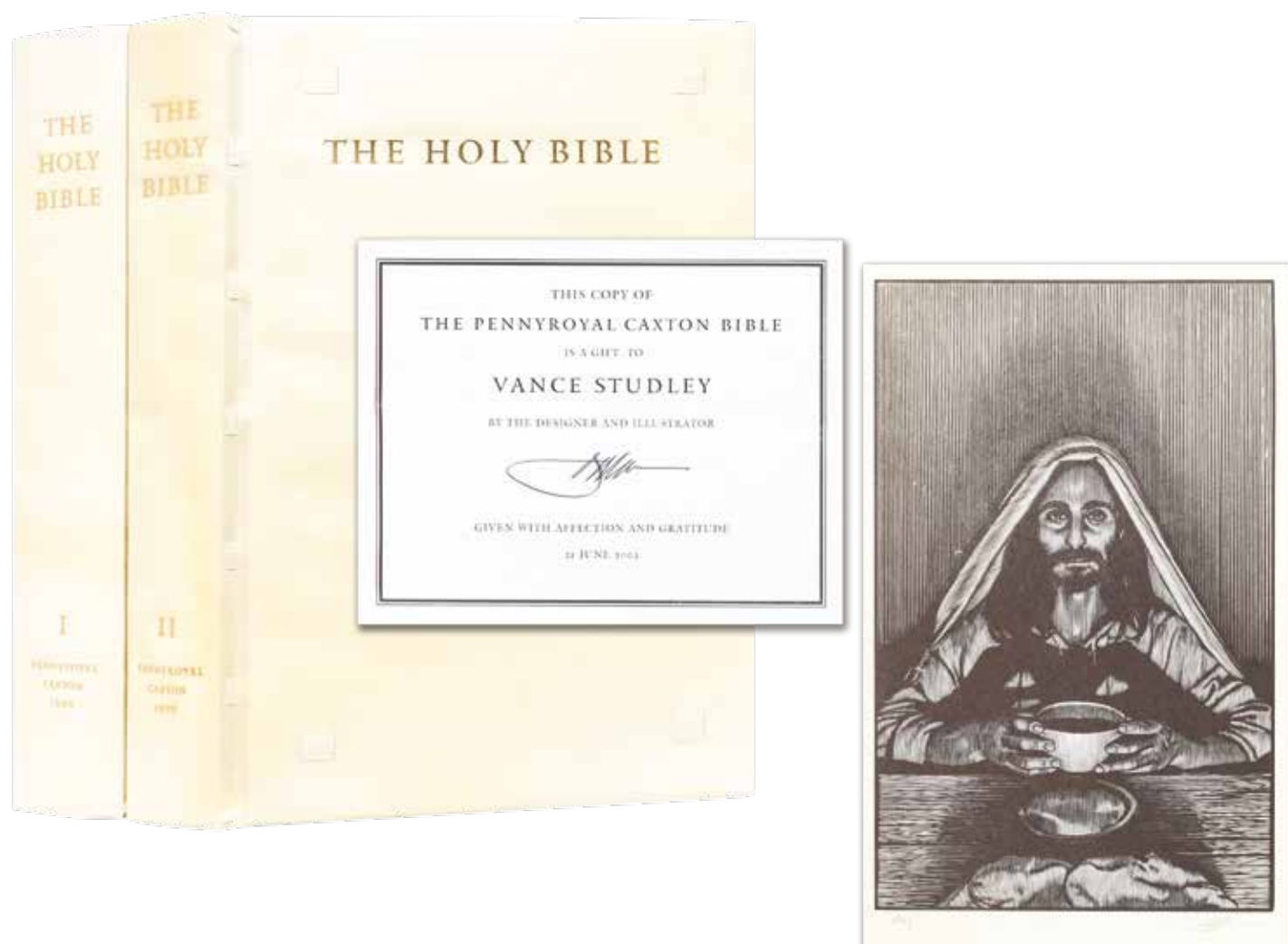
THE HOLY BIBLE

Presentation copy

North Hatfield, Massachusetts / New York City: The Pennyroyal Caxton Press, 1999. First edition. Signed and inscribed "For Vance" in pencil by Barry Moser and with a typed sheet laid in, signed in ink by Moser: "This copy of the Pennyroyal Caxton Bible is a gift to Vance Studley by the designer and illustrator...Given with affection and gratitude. 21 June 2003." With an additional sheaf of 270 engravings printed on handmade Japanese kitakata paper (including some duplicates) by Harold McGrath, each signed in pencil by Barry Moser and lettered "AP." About half of the plates are also numbered in pencil by Moser. These plates appear to be a collection of proofs or extras rather than the suite of 280 plates issued with the deluxe edition. Additional plates housed in a custom complementary clamshell case.

One of 400 regular copies (fifty deluxe copies in seven volumes were also produced), this copy unnumbered. Two volumes, folio. Illustrated throughout with 232 engravings by Moser. Bound in the original full vellum by Claudia Cohen and Sarah Creighton. In the original gray cloth clamshell cases (case of volume one a bit scuffed). A lovely, Fine example of Barry Moser's masterpiece, inscribed to his friend and collaborator. Vance Studley founded and served as the director of Archetype Press, a teaching press at the Art Center College of Design in Pasadena. He also produced fine press books independently under the Kerberos Press imprint and wrote the bestselling manual *Making Artist's Tools* (1983).

"As the new millennium approached, Barry Moser turned his attention to the King James Bible. Working with a team of expert craftsmen and scholars for more than four years, Moser produced the Pennyroyal Caxton Bible. It is the only twentieth-century Bible with illustrations for every book of both the Old and New Testaments that were invented and executed by a single artist" (Pennyroyal Press website). The Bible is widely considered to be Barry Moser's masterpiece. Illustrated with over 230 striking engravings, printed letterpress on custom Zerkall paper, and featuring the collaborations of renowned book artists like Claudia Cohen and Harold McGrath, it is a lofty achievement in illustration and craft.



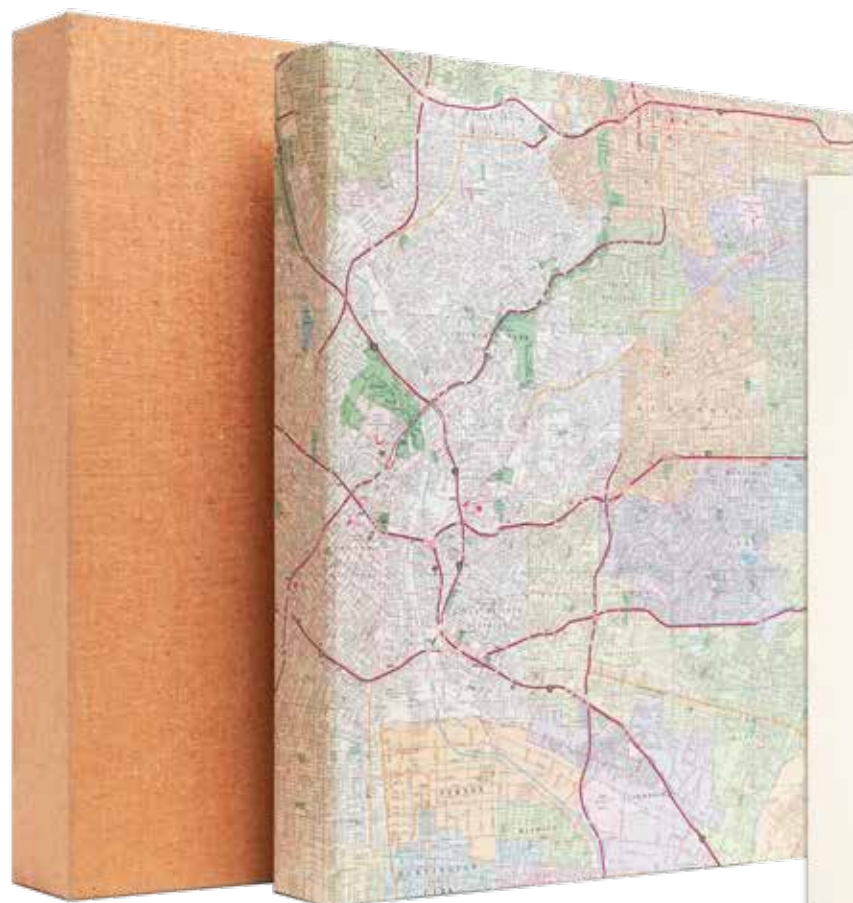
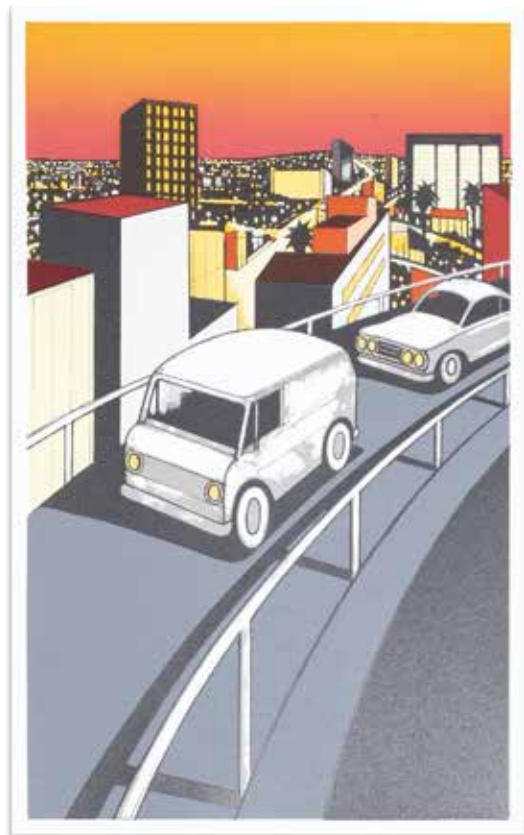
50. Mudd, Harvey; Ken Price (illustrator)

THE PLAIN OF SMOKES

Signed limited edition

Santa Barbara, CA: Arabesque Books, 1981. First edition. A Fine copy of this modern art book. One of 150 numbered copies (this 116), housed in the original publisher's slipcase with folding map portfolio, housing the loose folded folio sheets. Complete with the twenty original serigraph prints done by Gary Lichtenstein, two of which are signed by Ken Price (and numbered according to this limitation). Two small booklets lain in: "A Note on the Text and Images" and "A Note on the Printing."

Environmentalism meets poetry in Harvey Mudd's ode to Los Angeles, *The Plain of Smokes*. In his third book of poetry Mudd engages with Wordsworth, Philip Marlowe, Elizabeth Browning, while traversing a cityscape filled with freeway overpasses and billboards and smog. Accompanying the nostalgic and celebratory verse are prints bursting with the vivacity and kitsch of the 1980s. Sculptor and artist Ken Price, a core member of the Los Angeles art scene (alongside Ed Ruscha) that boomed after the 1960s, designed the prints. While predominantly black and white images, sudden interruptions of vibrant colors seem to radiate the Southern California heat. A contemporary *Los Angeles Times* review described the book as "a remarkable package, stimulating wherever it is not stunning, a combination of urban sensitivity, accessible imagery and rare bookmaking care."



One of the most beautiful books of the Golden Age of Illustration

51. Nielsen, Kay

EAST OF THE SUN WEST OF THE MOON

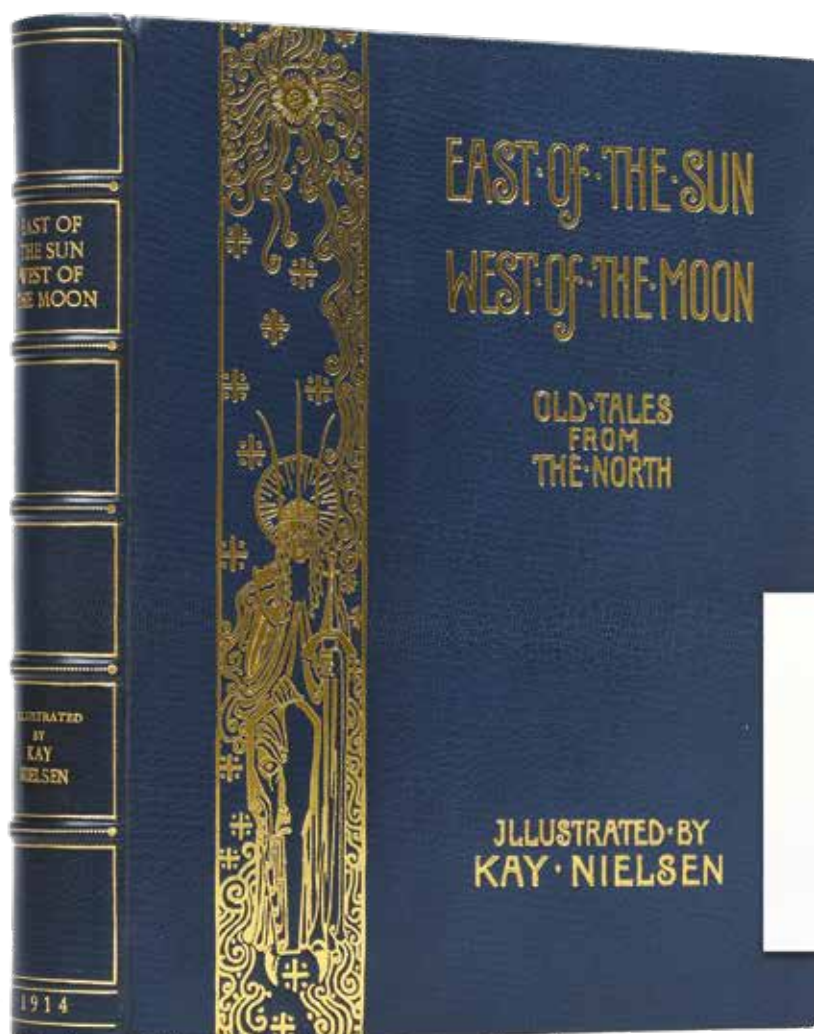
Signed limited edition

London: Hodder & Stoughton, [1914]. First edition. Signed limited edition, number 4 of 500 copies signed by the artist. Quarto (277 x 223 mm). Frontispiece and twenty-four color plates by Nielsen. Finely bound by the Chelsea Bindery in blue morocco. Fine.

"By general consent, Nielsen's most spectacular and celebrated book is *East of the Sun and West of the Moon*, *Old Tales from the North*...First published in 1914, this beautiful volume has been reprinted many times up to the present day... Nielsen's unique style and talent for combining the eerie and fantastic with beautiful decorative effect was at its peak with this set of illustrations" (Dalby, *The Golden Age of Children's Book Illustration*, p. 90). The richness of Nielsen's color images for this lavish illustrated book of Norse pagan mythology was achieved by a four-color process, in contrast to many of the illustrations prepared by his contemporaries, such as Rackham and Dulac, which characteristically utilized a traditional three-color process.

East of the Sun and West of the Moon was Nielsen's second illustrated book, preceded by *In Powder and Crinoline* in 1913. Nielsen was the son of the director of the Royal Danish Theater and, after World War I, himself became principal designer for the Danish State Theater. His theater background led to years of artistic involvement in the Walt Disney Company, where his art was used in *Fantasia*. He also provided concept art for iconic films like *Sleeping Beauty* (1959) and *The Little Mermaid* (1989), which was not released until decades after his death; and he was credited as inspiring the visual development of Disney films as recent as *Frozen* (2013).

Grolier Children's 100, 66. Richard Dalby, *The Golden Age of Children's Book Illustration*, 2002.



"The best fable in the English language"

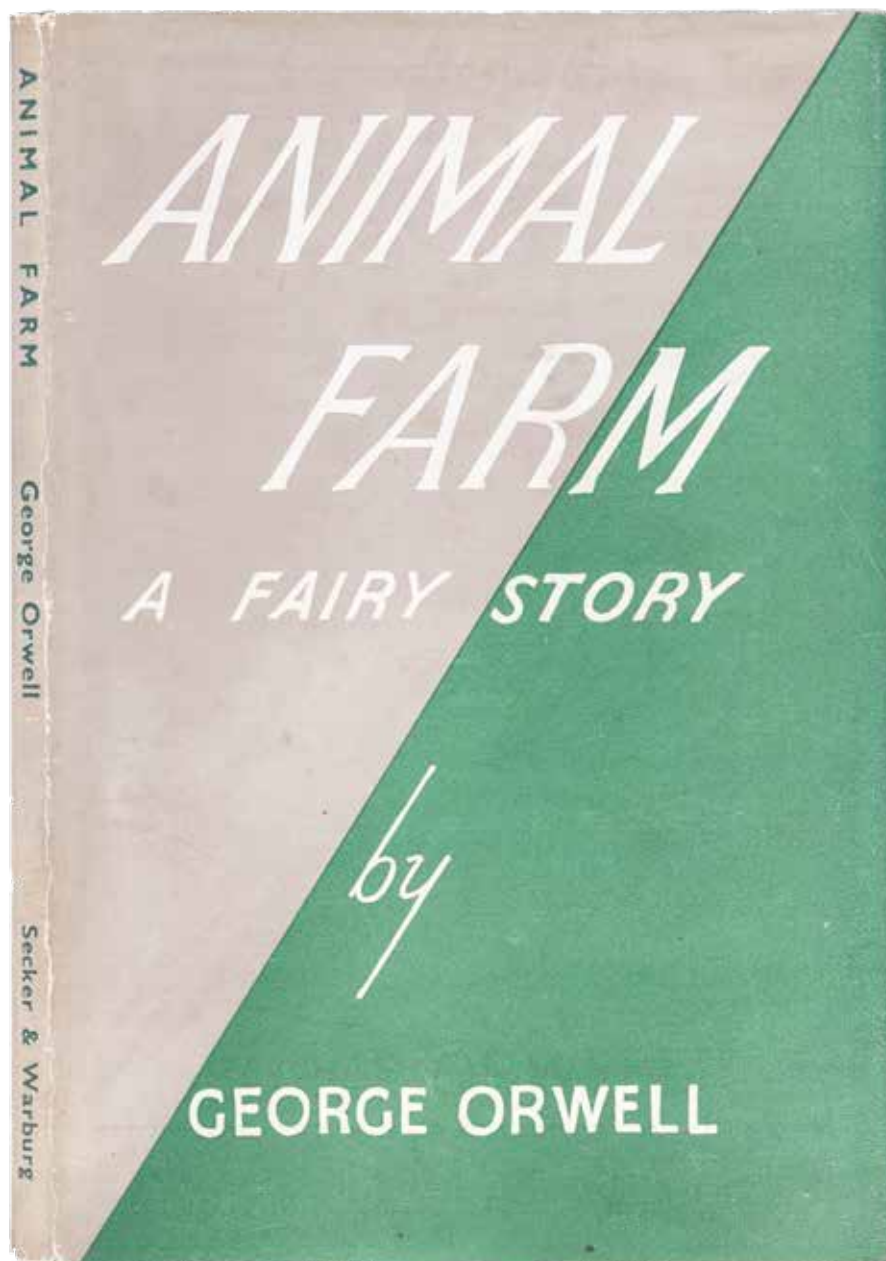
52. Orwell, George

ANIMAL FARM: A FAIRY STORY

London: Secker & Warburg, 1945. First edition. First printing, with "May 1945" imprint. Because of wartime paper shortages, the first printing of this book was only 4,500 copies and the dust jacket was usually printed on the reverse of Searchlight Books jackets (as here in blue). Slim octavo. Publisher's green cloth. Book with very slight foxing to endpapers only and some toning to spine ends. Original dust jacket bright and crisp with minimal wear. A Near Fine copy in like jacket.

"The best fable in the English language" (Connolly). Orwell's satirical masterpiece, which has earned him his place in the canon alongside Defoe and Swift, was completed in 1944 and was rejected by four major publishers as "inappropriate" before being accepted and released by Secker & Warburg in 1945. It brought Orwell instant fame and a massive international readership; 250,000 copies were sold in the first year alone. It has, since then, survived as an example of how literature can translate complex ideas in simple and understandable terms. "Orwell believed passionately and politically that no meaningful idea was too difficult to be explained in simple terms to ordinary people" (ODNB).

Fenwick A.10a.



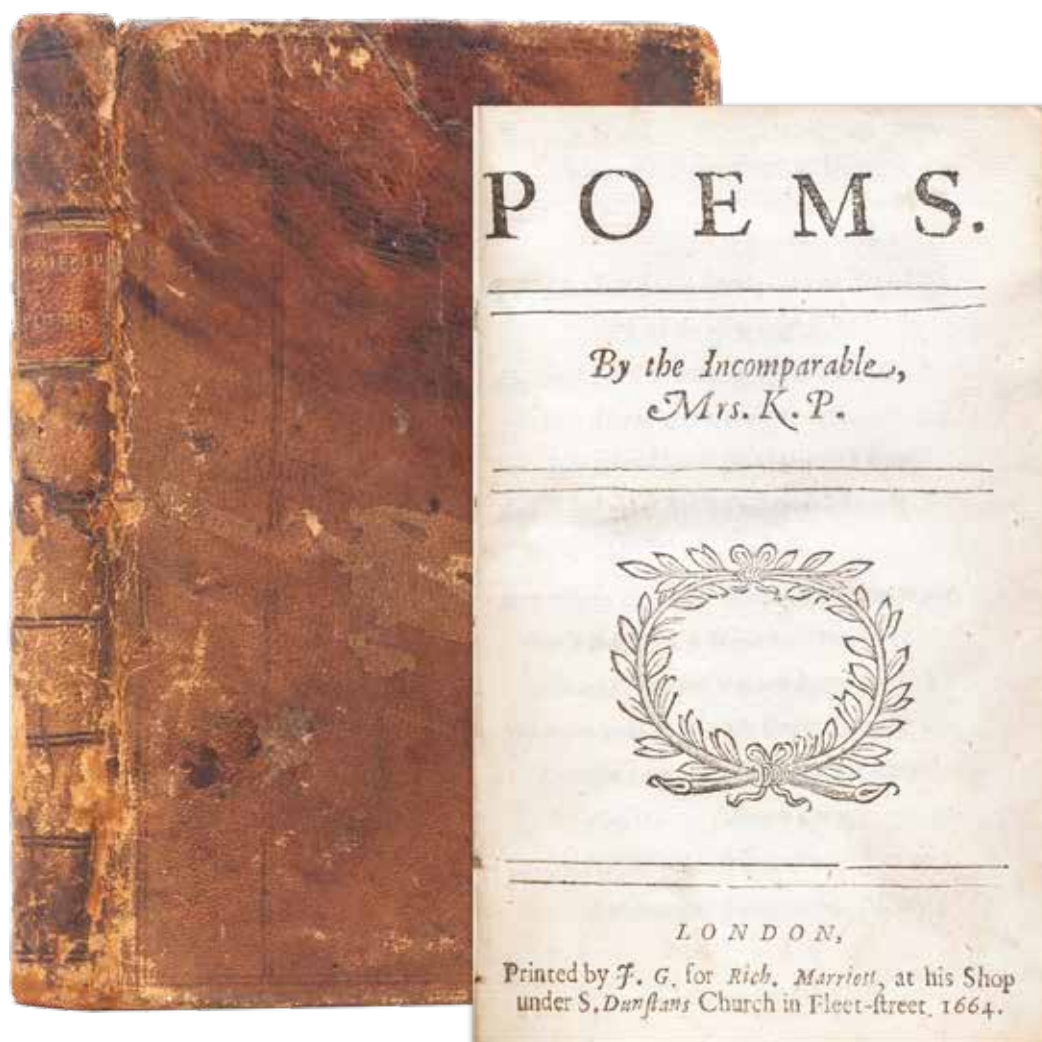
*First edition of the collected poems of the "English Sappho"***53. Philips, Katherine****POEMS. BY THE INCOMPARABLE, MRS. K.P.**

London: Printed by J.G. for Rich. Marriott, 1664. First edition. Small octavo (168 x 112 mm); A-Q8 R4; 130 leaves, pp. [xvi], 242, [2]. Contemporary English blind-ruled sheep, eighteenth-century brown morocco label. The present copy includes the "Imprimatur" leaf A1 and the errata and blank leaves Q7-8 bound as printed; in some copies, these leaves are bound at the rear after the final poem "Upon Mr. Abraham Cowley's Retirement." Woodcut wreath device to title, woodcut initial to B1. A few abrasions and spots of wear to sheep, front free endpaper partly excised, occasional small stains and light finger-soiling to contents. Very Good.

First edition of the collected poems of the Katherine Philips (1631/2-1664), the Anglo-Welsh royalist, known to her friends and admirers as the "Matchless Orinda" and the "English Sappho," a nod her intense poetic celebrations of love and companionship between women. This unauthorized edition was published in January 1664 and withdrawn by the publisher the same month. Although her poems circulated in manuscript among a large and influential network, Philips wrote that she "never writ any line in my life with an intention to have it printed." She was outraged by this pirate edition; the publisher, Richard Marriott, expressed his regret in the *London Intelligencer* and promised to cease selling the book. Despite Philips's misgivings, the text of the 1664 *Poems* closely follows that of the manuscripts she circulated and differs only slightly from the 1667 authorized edition, which Philips did not live to see through the press.

Philips's poetry has had many notable admirers over the centuries and has enjoyed renewed scholarly interest in the last forty years. John Dryden claimed to be a distant relation, writing that Philips was one "to whom I had the Honour to be related, and also to be known." John Keats, over a century later, celebrated Philips in a letter to John Hamilton Reynolds, describing how he was "gladdened in the extreme on opening the other day a book of poetry written by one beautiful Mrs. Philips," copying out her poem "To Mrs. M. A. at Parting" and praising the "most delicate fancy" of her work.

Grolier, *Wither to Prior* 668; Wing P2032.



With four lithographs by Picasso

54. Picasso, Pablo (illustrator); Jaime Sabartés

PICASSO: TOREROS. WITH FOUR ORIGINAL LITHGRAPHS

New York: George Braziller, 1961. First edition in English, first printing, published simultaneously with the French edition. Translated from the French by Patrick Gregory. Oblong folio. 153 pp. With over a hundred full-page illustrations by Picasso, including four lithographs (one of which is in twenty-four colors) designed especially for this publication and printed by Mourlot Frères. Publisher's pictorial red cloth. Corners a bit bumped. Small bookplate to corner of upper flyleaf. Dust jacket with some rubbing to corners and edges. A Near Fine copy in like dust jacket.

Toreros reproduces Picasso's illustrations of Spanish bullfighters, adding four original lithograph designs created by Picasso for the publication: "La Pique," "Le Picador II," "Jeu de la Cape," and "Les Banderilles." The illustrations are accompanied by commentary by Jaime Sabartés (1881 - 1968), an artist, writer, and lifelong friend of Picasso: "The friendship of Picasso and Sabartés, in recent years the artist's secretary, goes back more than sixty years, to their youth in Barcelona" (*The Artist and the Book*, 240).

"All true 'aficionados' are drawn to the bull-ring by the same irrepressible enthusiasm. Each of them is prey to the same desire, the same passion: to see his torero 'torear,' his one and only 'diestro,' the matador of his predilection, the being who commands his fervent admiration - often for reasons quite unknown to the aficionado himself. Perhaps it is the matador's elegance, his boldness, or his courage; perhaps it is his skill with the cape or the 'muleta'..." (p. 1).



Poe's only novel

55. Poe, Edgar Allan

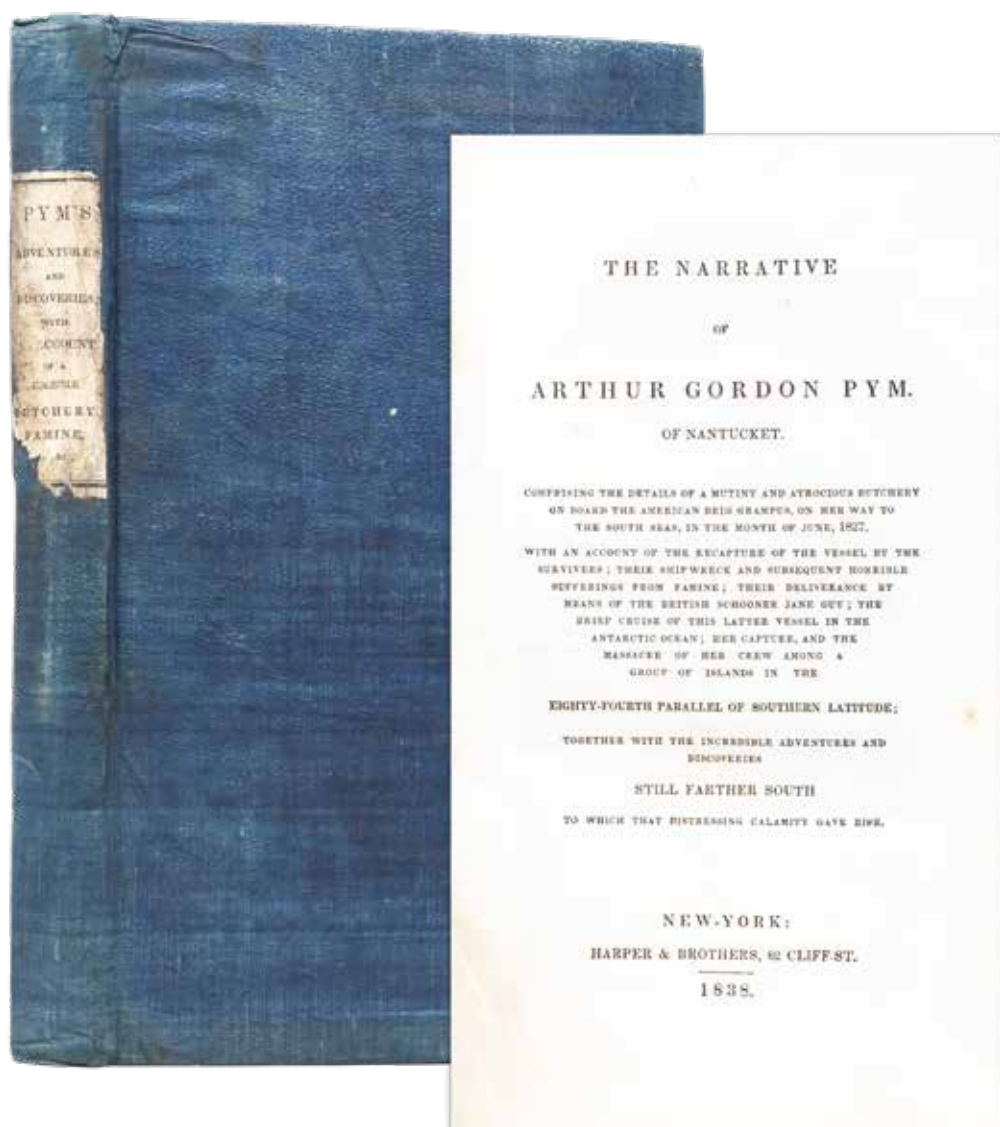
THE NARRATIVE OF ARTHUR GORDON PYM. OF NANTUCKET

New York: Harper & Brothers, 1838. First edition. Publisher's blue cloth retaining original paper spine label. Twelvemo. 201, [1, blank], 14 [publisher's catalogue] pp. Collating complete, retaining the two-page preliminary catalogue (dated May 1838), the terminal publisher's catalogue, and the flyleaves. With leaf F2 (p. 65) incorrectly signed "G2," as called for in BAL. Some bubbling and a bit of dampstaining to cloth. Spine label a bit chipped at lower corner. Remarkably clean throughout aside from some dampstaining to first and last few leaves. Tear to upper flyleaf neatly repaired with a thin strip of archival tape. Housed in a custom blue cloth slipcase with chemise. A Very Good+ copy, bright and attractive, in the publisher's cloth.

The Narrative of Arthur Gordon Pym, Poe's only novel and an underappreciated classic, follows the dark adventures of a stowaway on board a New England whaling ship. Poe was drawn to the idea of writing a longer work because of the difficulty he was having sustaining a career with his short stories. Although *Pym* contains Poe's trademark mastery of the uncanny, he was also inspired by a number of contemporary travel accounts of the South Seas and areas near the Antarctic.

The novel's reception was tepid, but it would later be recognized as a hidden masterpiece that exerted a strong influence on both American literature and the literature of the fantastic. *Pym* is thought to have helped inspire Melville's *Moby Dick* – the works share some strong familiarities of theme and structure – as well as the author Jules Verne, who even wrote his own sequel to the work. In fact, the novel gained a great deal of respect abroad before American critics re-evaluated it. Baudelaire would translate it and Borges called it "Poe's greatest work." Lovecraft too was an admirer, and used many of its elements in his own story, "At the Mountains of Madness."

BAL 16128. Wright I, 2052.



56. Pushkin, Alexander; George Borrow (translator)

THE TALISMAN...WITH OTHER PIECES

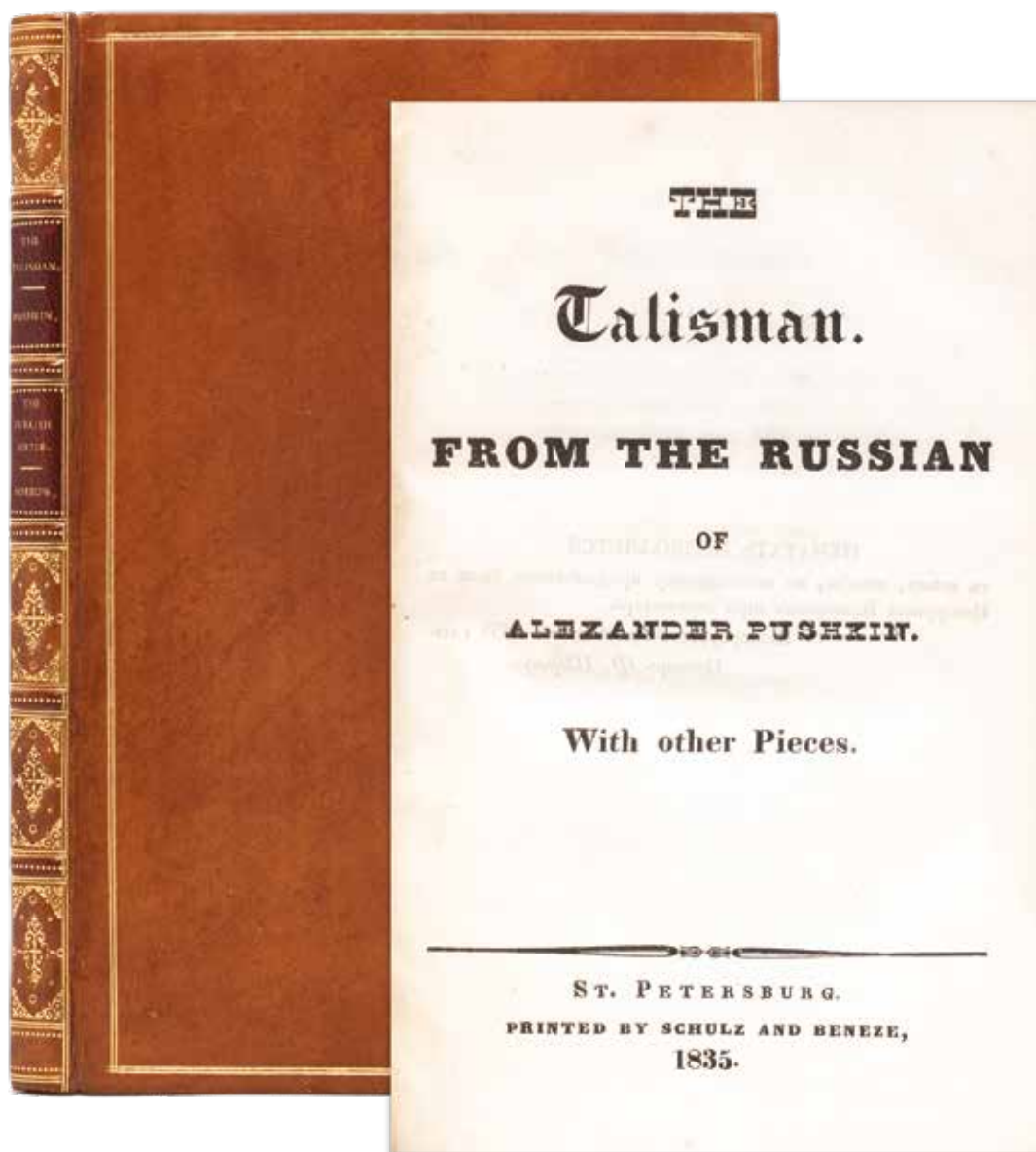
St. Petersburg: Printed by Schulz and Beneze, 1835. First edition of Pushkin in English, one of a hundred copies published. Translated by George Borrow, the miscellany contains the poems "The Talisman" and "The Mermaid" by Pushkin, along with "Ancient Russian Songs," "Ancient Ballad," and "The Renegade" from other sources.

Bound with: *The Turkish Jester, or, The Pleasantries of Gogia Nasr Eddin Effendi*. Translated from the Turkish by George Borrow. Ipswich: W. Webber, 1884. First edition of Borrow's miscellany of Turkish tales, one of 150 copies (this being copy number seven).

Two works bound in one, octavo (181 x 117 mm). Finely bound in modern calf by the Baker Bindery, Alabama, with twin red spine labels, gilt-decorated compartments, gilt rules to covers and board edges, gilt roll to turn-ins, edges gilt. Minor foxing to initial leaves. An excellent, Fine copy of a rare work.

"And said: until thy latest minute / Preserve, preserve my Talisman; / A secret power it holds within it – 'Twas love, true love the gift did plan."

Line A3; Knapp 17 & p. 365



A remarkably fine copy of Pyle's piratical classic

57. Pyle, Howard; Merle Johnson (compiler)

HOWARD PYLE'S BOOK OF PIRATES

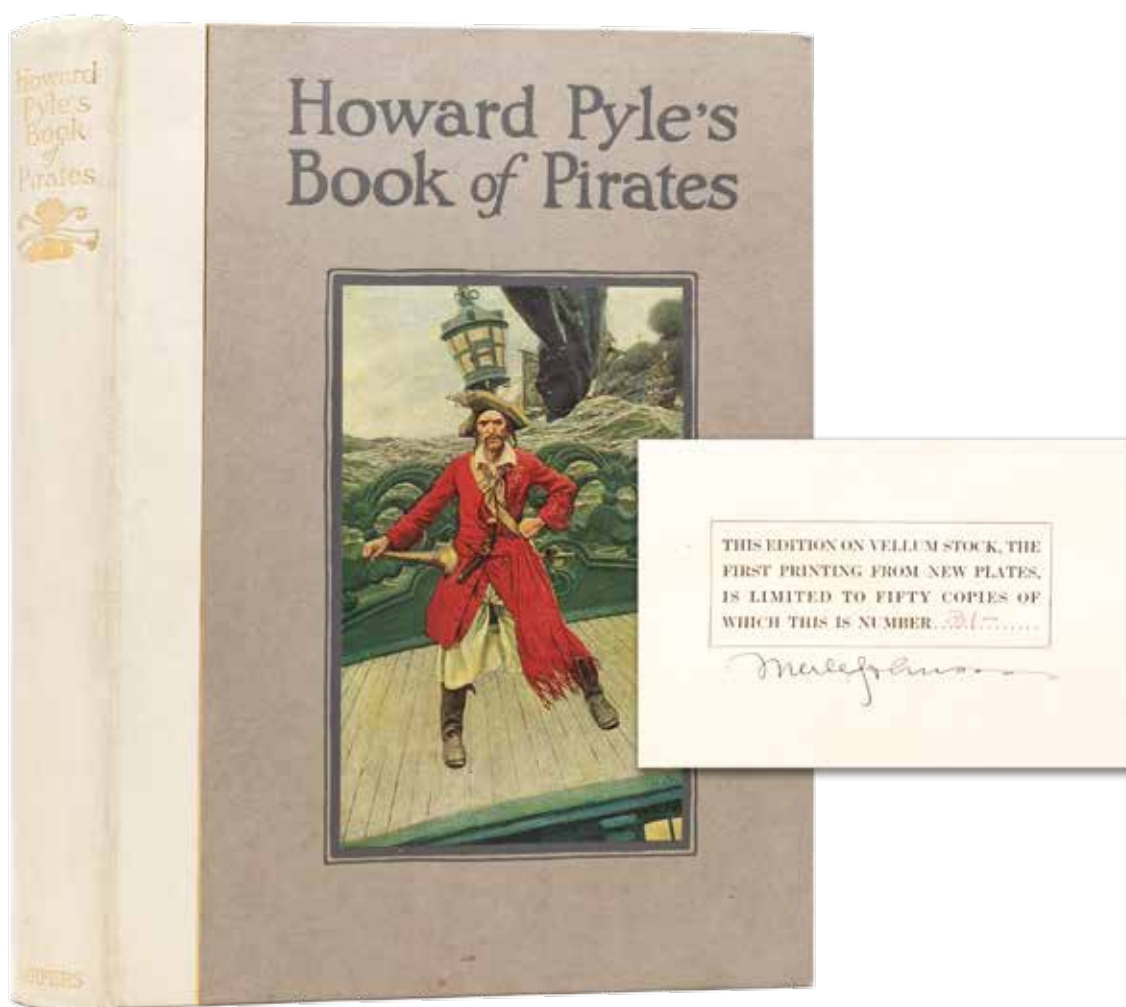
Signed limited first edition

New York & London: Harper & Brothers, 1921. First edition. One of fifty copies on Japanese vellum signed by compiler Merle Johnson. Publisher's white cloth over gray paper boards with color plate of a pirate. Folio (235 x 310 mm). With thirty-six plates by Howard Pyle (twelve of which are in color) along with head- and tailpieces and text illustrations. Toning to lower flyleaf and a small blemish to edge of upper board, otherwise a pristine copy, remarkably bright and fresh. Housed in a custom quarter black morocco slipcase. Fine.

Published posthumously, *Howard Pyle's Book of Pirates* collects the artist's most iconic piratical illustrations and prose. As Merle Johnson notes in the foreword, "Pirates, Buccaneers, Marooners, those cruel but picturesque sea wolves who once infested the Spanish Main, all live in present-day conceptions in great degree as drawn by the pen and pencil of Howard Pyle." Indeed, it was Pyle who, in large part, invented the modern conception of pirates' appearance and dress that persists to this day in characters like Jack Sparrow. Pyle's swashbucklers are here captured in all their brutality and romance.

Pyle (1853 - 1911) was one of the most prominent and popular American illustrators of his day. Throughout his thirty-five-year career, Pyle contributed extensively to periodicals as well as illustrated editions of Woodrow Wilson, Robert Louis Stevenson, *The Merry Adventures of Robin Hood* (1883), and several Arthurian legends including *The Story of King Arthur and His Knights* (1903). He also wrote and illustrated the children's classic *Otto of the Silver Hand* (1888), one of the first historical novels written for a juvenile audience. His work was admired by William Morris and by Vincent Van Gogh, who wrote in a letter to his brother, "Do you know an American magazine called *Harper's Monthly*? There are things in it which strike me dumb with admiration, including sketches of a Quaker town in the olden days by Howard Pyle."

American National Biography.



A children's classic and the breakout work of illustrator Arthur Rackham

58. Rackham, Arthur (illustrator); J. M. Barrie

PETER PAN IN KENSINGTON GARDENS

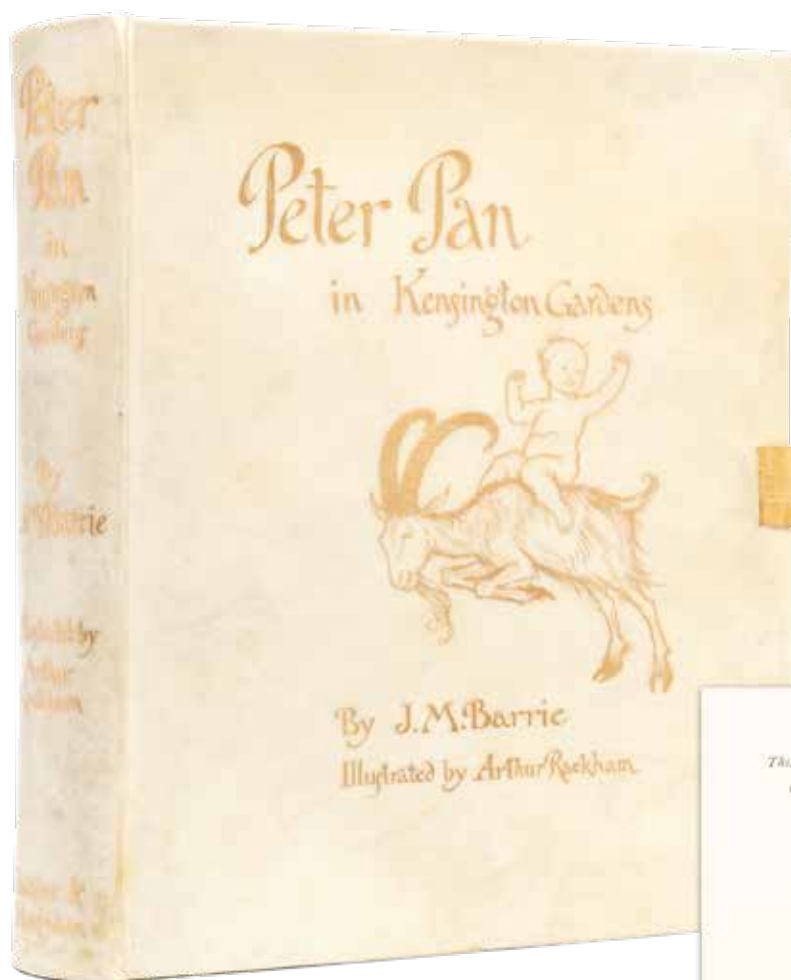
Signed limited edition

London: Hodder & Stoughton, 1906. First edition. One of 500 copies, numbered and signed by the artist. Large quarto (273 x 225 mm). xii, 125, [1] pp. Color frontispiece and forty-nine color plates (collected at the end of the text) mounted on heavy brown paper, with descriptive tissue guards. Four black and white drawings (two on the title and one each on p. 1 and p. 14). Publisher's vellum over boards pictorially stamped and lettered in gilt on front cover and spine, top edge gilt, others untrimmed, silk ties replaced. Endpapers of the same heavy brown paper with map of Kensington Gardens on front free endpaper. Housed in a fleece-lined, three-quarter tan morocco clamshell case, spine with five raised bands, decoratively tooled and lettered in gilt in compartments. A bit of foxing to edges. A bright, Near Fine copy.

In the more lighthearted chapters of his novel *The Little White Bird* (1902), J.M. Barrie introduced the world to the timeless character of Peter Pan. Those chapters are reissued here, beautifully illustrated by Arthur Rackham. It was one of the great successes of his career: *Peter Pan in Kensington Gardens* "was the book which first made Rackham's work famous" (*The Oxford Companion to Children's Literature*).

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* in 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.

Latimore and Haskell, p. 27. Riall, p. 74.



*Rackham brings Scrooge to life***59. Rackham, Arthur (illustrator); Charles Dickens****A CHRISTMAS CAROL***Signed limited edition*

London: William Heinemann, [1915]. First thus. One of 525 copies signed by Arthur Rackham. Large quarto (291 x 230 mm.). xv, [1, blank], 147, [1] pp. Twelve color plates mounted on heavy brown paper, with descriptive tissue guards printed in red, and twenty drawings in black and white. Title-page printed in red and black. Publisher's vellum over boards pictorially stamped and lettered in gilt on front cover and spine. Yellow silk ties replaced. The inner hinges have been expertly strengthened and there is a small (one inch) neat repair to the top of the front free end-paper. With an additional front free endpaper. Very faint tape marks on endpapers from a removed protective jacket. A Near Fine copy, very clean and bright, the vellum very fine and the gilt stamping on the front cover and spine much brighter than is usually seen. Housed in a felt-lined clamshell case.

"[Rackham] is not usually remembered as an illustrator of Dickens, but *A Christmas Carol* (1915) was decidedly successful, for he contrived to adapt the tradition of 'Phiz' and Cruikshank to his own characteristic style in the pictures of Victorian London and at the same time found scope for his fantasy in the ghost scenes. We also find him here developing his special talent for silhouette, rare among illustrators..." (Hudson, *Arthur Rackham*, p. 106).

Dickens' most beloved Christmas story of Ebenezer Scrooge's redemption after being visited by three spirits on Christmas Eve. Scrooge is made to see the dangers and consequences of his miserly ways and awakens the following morning infused with the spirit of Christmas giving. "A tale to make the reader laugh and cry – to open his hands, and open his heart to charity even toward the uncharitable...a dainty dish to set before a King" (Contemporary review in London's *Athenaeum* magazine).

Latimore and Haskell, pp. 44-45. Riall, pp. 124-125.



Poe's haunting tales, brought vividly to life through Rackham's illustrations

60. Rackham, Arthur (illustrator); Edgar Allan Poe

TALES OF MYSTERY AND IMAGINATION

Signed limited edition

London: George G. Harrap & Co., Ltd, 1935. First thus. One of 460 copies signed by Arthur Rackham. Publisher's full vellum decorated in gilt. With twelve color plates, each with a captioned tissue guard, and seventeen black-and-white illustrations by Rackham. A bit of toning to vellum. Late-twentieth-century auction record clippings pasted to upper flyleaf. Ink ownership inscription, dated 1941, and corresponding bookplate to preliminary blank. In the publisher's slipcase, a bit soiled with edges reinforced with tape. A Fine copy in the Good slipcase.

Rackham's illustrations visually intensify the macabre aspects of Poe's work and makes it accessible to a wide readership. Included in this selection are Poe's famous stories and poems including "The Purloined Letter," "The Mystery of Marie Roget," "Annabel Lee," and "The Raven." "According to Rackham, the illustrations he provided for Poe's *Tales of Mystery and Imagination*, in 1935, frightened even him, and whilst this might only be expected when a fine illustrator meets a fine and frightening text...The best plates are...indicative of a grandeur and vision one might not so far have perceived in Rackham...Perhaps not a book or set of illustrations for a night's reading in bed, alone" (Gettings 163-164).

Latimore and Haskell, 72. Riall, 180.

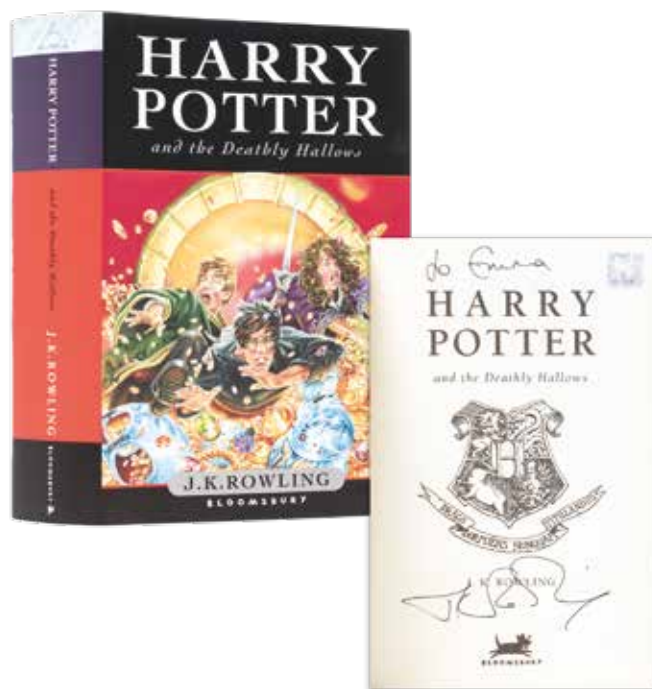


61. Rowling, J. K.**HARRY POTTER AND THE DEATHLY HALLOWS***Inscribed first edition*

London: Bloomsbury, 2007. First edition. The seventh and final book in the Harry Potter series, inscribed by the author directly on the title page, with the security hologram, "To Emma J. K. Rowling." From the midnight signing event at the Natural History Museum in London on July 21, 2007, following the release of the book. A Fine copy in like dust jacket. Comes with a signature authentication sheet.

The final volume of J.K. Rowling's beloved, immensely popular children's book series. Harry Potter and the Deathly Hallows charts the exciting conclusion of Harry Potter's struggle with the evil wizard, Lord Voldemort. Deathly Hallows has been translated into over 120 languages and, upon its release, the work was the fastest selling book of all time – over fifteen million copies were purchased in the first day it appeared on shelves. The popularity of the series dictated that the publisher spent an immense amount of money to keep the book's plot a secret (a plan which would ultimately prove fruitless when the work was leaked before publication). Deathly Hallows appeared on Time's list of the "Top Ten Fiction Books of 2007" and would be adapted into a two-part film – as part of the larger Harry Potter film series – starring Daniel Radcliffe, Emma Watson, and Ralph Fiennes. The two-part film would be nominated for a number of Academy Awards.

"J.K. Rowling's monumental, spellbinding epic..." (contemporary New York Times review)

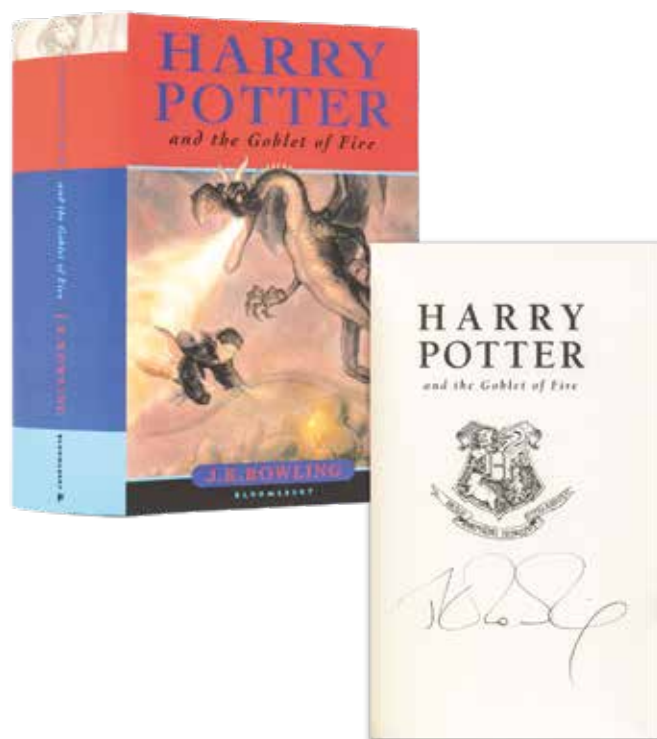


Harry's fourth adventure, set during the grand and dangerous Triwizard Tournament

62. Rowling, J. K.**HARRY POTTER AND THE GOBLET OF FIRE***Signed first edition*

London: Bloomsbury, 2000. First edition. The fourth book in the Harry Potter series, signed by the author on the half-title at the December 9, 2000 signing event at City Hall, Candleriggs, Glasgow as a charity event for Maggie's cancer charity. A Fine, pristine copy in like dust jacket. Comes with a signature authentication sheet.

Taking place in Harry Potter's fourth year of magical education at Hogwarts School of Witchcraft and Wizardry, Goblet of Fire represents a key shift in Harry's growth as a hero. Armed now with full knowledge about his family history, Harry is no longer in pursuit of his identity and sets out on his mission of defeating Voldemort with courage and purpose. An important and exciting volume in Rowling's beloved fantasy series.



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

63. Shakespeare, William

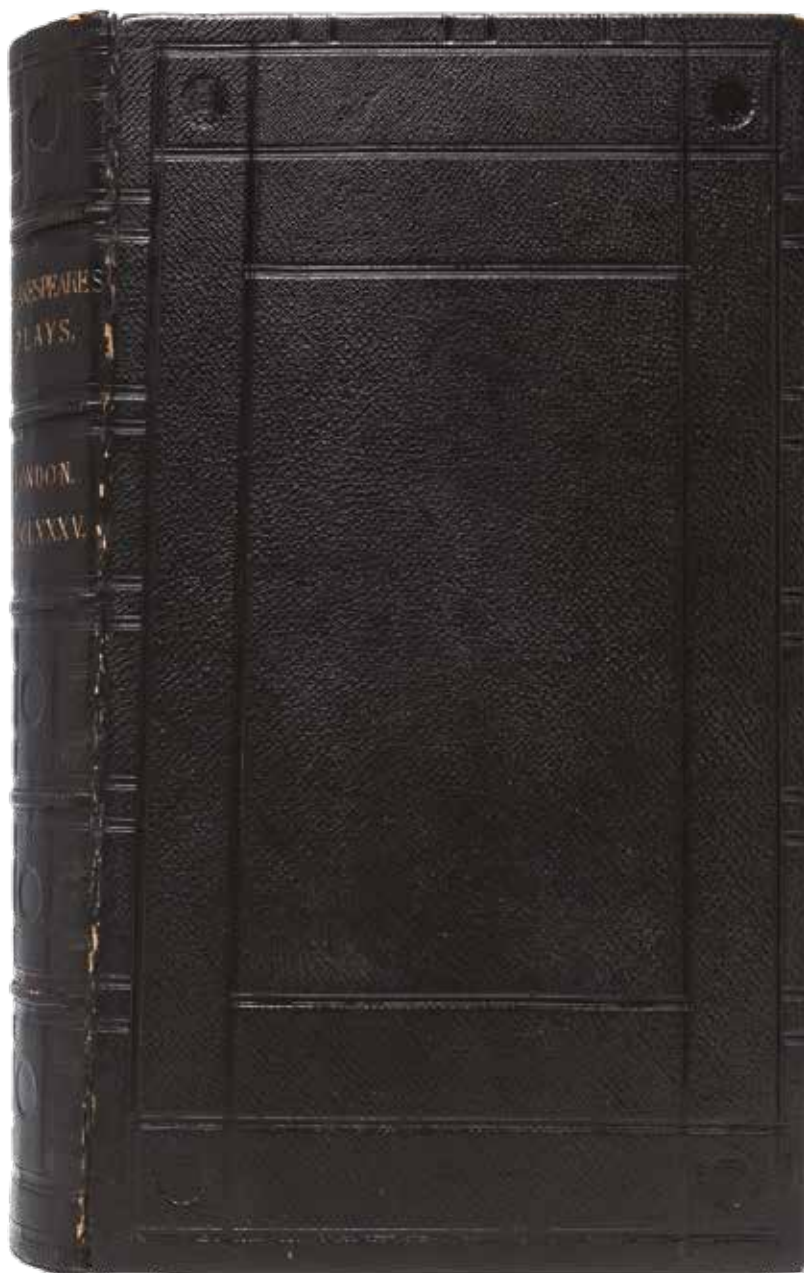
COMEDIES, HISTORIES AND TRAGEDIES. PUBLISHED ACCORDING TO THE TRUE ORIGINAL COPIES. UNTO WHICH IS ADDED, SEVEN PLAYS, NEVER BEFORE PRINTED IN FOLIO....

London: for H. Herringman, E. Brewster, and R. Bentley, 1685. Fourth folio. Folio (357 x 228 mm). Bound in a handsome nineteenth-century Victorian full black morocco binding. Boards stamped in blind, spine titled in gilt, with intricate gilt turn-ins. All edges gilt. 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. Minor wear or scuffing to the joints and spine ends. Title page with ink stains and minor foxing to the frontispiece. One leaf inserted from another genuine copy of the 4th folio (leaf *ccc6, page 300 in Titus Andronicus), but otherwise a complete and honest copy of the book. Minor foxing, staining or rust holes to a few leaves (rust holes affecting a few letters on E2 and Cccc), a few leaves with printer's flaws (the page number on Ff4 and leaves Oo3-4 where the ink impression gets fainter). A few minor marginal repairs to small chips or tears at the edges of the leaves (T3, Ll1, *Ddd3, Nnn6, Ppp6, Aaaa3), but no text affected or supplied, and no margins extended. In all a very attractive and authentic example of one of the greatest works of literature of all time.

With distinguished provenance, starting with the early woman's ownership signature of Elizabeth Young to the title-page. Young also owned copies of other seventeenth-century editions of Shakespeare, which are now held in a bound volume at the Folger Library. An inscription by Young in that volume reveals that she inherited it from her "Grandmother Batthwist" (i.e., Bathurst?); a second inscription indicates that Young's daughter inherited the book in turn. Also with the bookplate of Thomas Jefferson McKee on the front pastedown, whose exceptional collection (including this book) was auctioned at Anderson's, NY, April 29-30, 1901. And with the morocco monogram bookplate of Annie Burr Jennings (1855-1939) of Fairfield, CT, great aunt of First Lady Jacqueline Kennedy Onassis.

Needless to say, the fourth folio contains some of the finest works ever written in English, and continues the distinguished legacy of Shakespearean publishing that began with the early quarto editions and the monumental first folio of 1623. The 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 reprint of the second issue of the third folio, issued by Henry Herringman in conjunction with other booksellers.

The most immediately striking aspect of the fourth folio is its height: Herringman used a larger paper size and a larger, more liberally spaced font, to grand effect. The fourth folio remained the favored edition among collectors until the mid-eighteenth century. It was also the basis for most eighteenth-century editions of Shakespeare, including those published by Jacob Tonson (1655 - 1736) and his successors, who had purchased the rights to some of the plays from Herringman's heirs. The Tonson editions were "highly successful in popularizing the plays" for a new generation of readers and performers (Oxford DNB). It was the fourth folio, then, that ensured continued interest in Shakespeare's work throughout the eighteenth century and carried his legacy into the modern era.





To the Reader.

This Figure that thou here seest put,
It was for gentle *Shakespeare* cut;
Wherein the *Graver* had a strife
With Nature to outdo the Life.
O, could he but have drawn his Wit
As well in Beasts, as he has hit
His Face; the Print would then surpass
All that was ever writ in Brass.
But since he cannot, Reader, look
Not on his Picture, but his Book.

27

M^r William Shakespear's
COMEDIES,
HISTORIES,
AND
TRAGEDIES.

Published according to the true Original Copies.

Unto which is added, SEVEN

PLAYS,

Never before Printed in Folio.

F. 12.

Pericles Prince of Tyre.
The London Prodigal.
The History of Thomas Lord
Cornwall.

Sir John Oldcastle Lord Cobham.
The Puritan Widow.
A Yorkshire Tragedy.
The Tragedy of Lucius.



LONDON,

Printed by *H. Herrington, E. Brewster, and R. Bentley*, at the Anchor in the
New Exchange; the Crane in *St. Pauls Church-Yard*, and in
Royal Street Covent-Garden. 1635.

Shakespeare's iconic tragedy, extracted from the Fourth Folio

64. Shakespeare, William

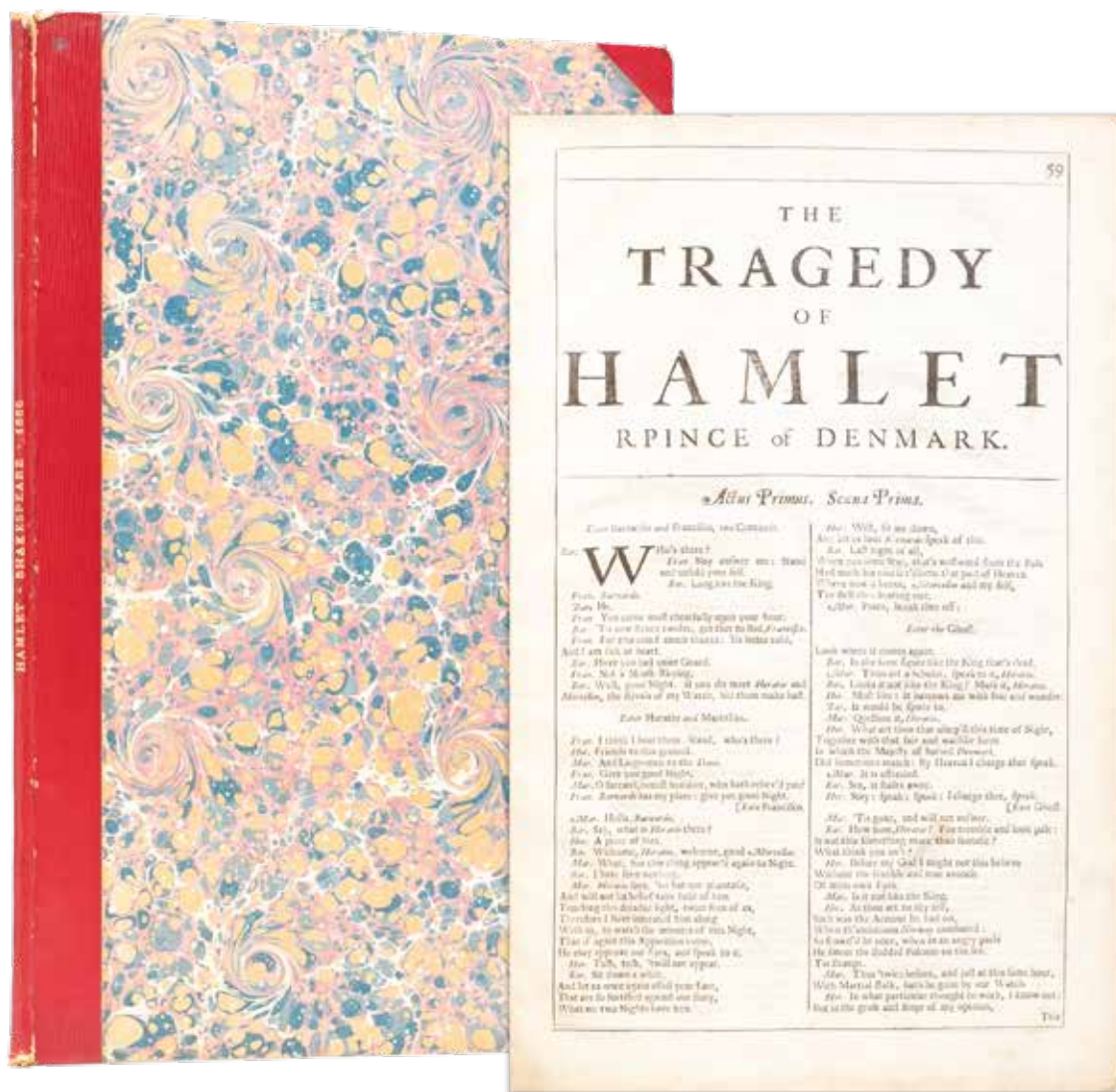
THE TRAGEDY OF HAMLET, PRINCE OF DENMARK

Extracted from the Fourth Folio

[London]: [for H. Herringman, E. Brewster, and R. Bentley], [1685]. Fourth folio. Twentieth century half red straight grain leather over marbled boards. Complete text of *Hamlet*: 13 ff. (pp. 59-86). A tall, wide-margined copy. Small (about 1 cm.) burn mark to fore-edge of a few leaves (with no loss). Overall a clean and attractive copy with just a bit of foxing and marginal dampstaining. Early ink marginalia to one leaf. Very Good.

These thirteen leaves, comprising the text of *The Tragedy of Hamlet, Prince of Denmark*, were extracted from a copy of Shakespeare's fourth folio (with the distinctive "RPINCE" misspelling in the title of the play). The first folio was published in 1623, five years after Shakespeare's death, followed in 1632 by the second folio and in 1664 by the third. The fourth folio, the final seventeenth-century edition of Shakespeare's works, was a reprint of the second issue of the third folio, issued by Henry Herringman as a part of his larger project of publishing pre-Restoration playwrights in folio.

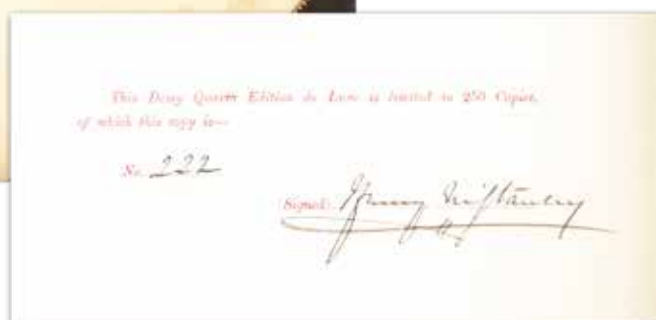
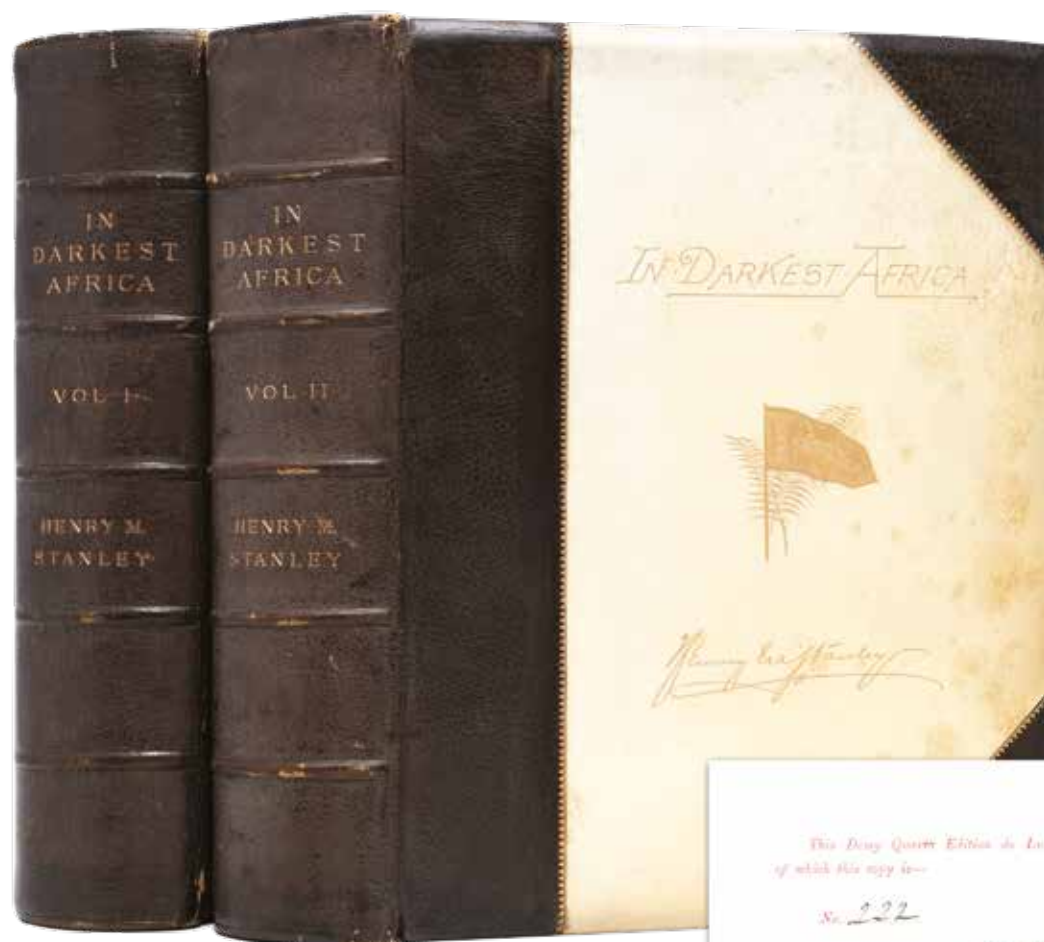
The fourth folio was also the most grandly produced edition of Shakespeare's works to that point. The most immediately striking aspect of the fourth folio is its height: Herringman used a larger paper size to increase the number of lines per page and decrease the bulk of the book. The result was a stately production, presaging Shakespeare's iconic status within the English-language literary canon.



*A classic nineteenth-century African exploration narrative***65. Stanley, Henry M.****IN DARKEST AFRICA***Signed limited edition*

New York: Charles Scribner's Sons, 1890. First edition. One of 250 deluxe large-paper copies signed by Henry Morton Stanley. The American issue, published in the same year and using the same sheets as the English issue. Publisher's half dark brown morocco over vellum with gilt lettering and flag emblem. Two volumes, quarto. xv, [1], 529, [1]; xv, [1], 472 pp. Collating complete with plates (including frontisportraits of Stanley and six etchings signed in pencil by M.G. Montbard) and three fold-out color maps. Some rubbing to edges of boards and some spots of discoloration to vellum. Edges untrimmed, occasionally toned. Volume two with the original black bookmark ribbon (lacking in volume one). A bright, Near Fine set overall.

In Darkest Africa is the account of Henry Morton Stanley's (1841 - 1904) expedition to assist Emin Pasha, the embattled governor of Equatoria (now part of Sudan). Though his attempt was initially seen as heroic by the English and American public, Stanley later drew criticism for the high expense (and fatality rate) of his expedition, as well as for his motives in undertaking the venture. "Although Stanley was widely acclaimed as a hero on his return to Britain, the Emin Pasha relief expedition was far from a success...In addition to the 'relief' of the unwilling Pasha, Stanley had a number of other objectives, including the enhancement of the authority of both Leopold's Congo state in the west and Mackinnon's newly formed Imperial British East Africa Company in the east. More immediately, he had hoped to obtain Emin's valuable cache of ivory" (ODNB). Stanley was a "masterful story-teller," however, and this popular, widely-praised account of his journey became a classic of nineteenth-century African explorer narratives.



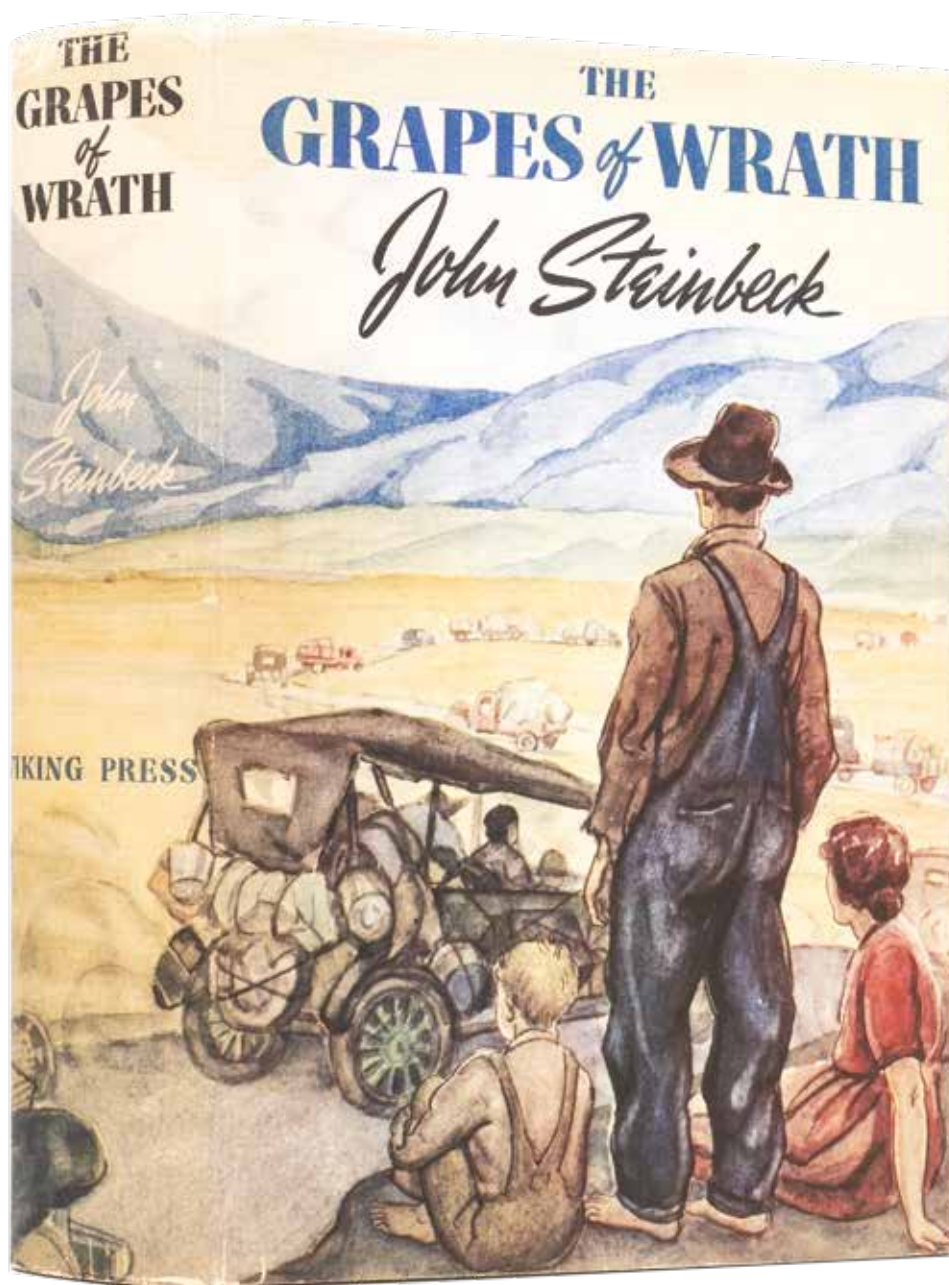
Steinbeck's masterpiece, a literary testament to the devastation of the Great Depression

66. Steinbeck, John

THE GRAPES OF WRATH

New York: Viking Press, 1939. First edition. A Near Fine copy in like dust jacket. A few spots to the topstain, otherwise a bright, fresh copy. First issue dust jacket retains the original price and "First Edition" slug on the front flap. Slight toning to the spine and a little rubbing at the spine ends. Housed in a blue clamshell case.

Steinbeck's classic account of the Dust Bowl and Depression era struggle of the Joad family, *The Grapes of Wrath* is a quintessential American classic. It would win both the National Book Award and Pulitzer Prize; and the Nobel Prize committee would refer to it as Steinbeck's "epic chronicle" upon giving him the award in 1962. The book was the best-selling novel of 1939 and became instantly controversial upon its release for its interest in the rights of farmers and workers. 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).



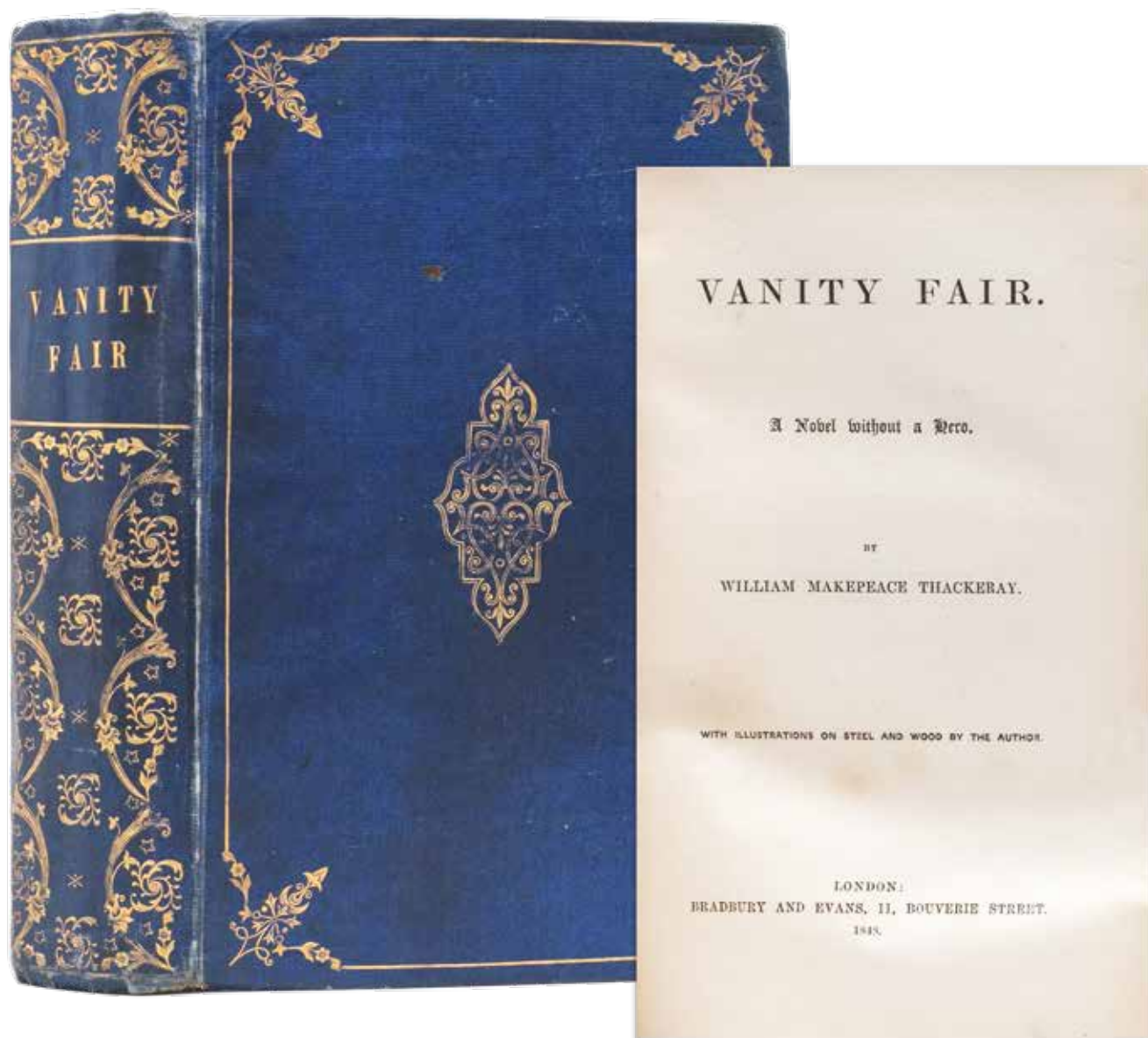
The author's masterful social drama, a "novel without a hero"

67. Thackeray, William Makepeace

VANITY FAIR

London: Bradbury & Evans, 1848. First edition. First issue with the heading on p. 1 in rustic type, the advertisement for "The Great Hogarty Diamond" before the frontispiece and the illustration of "the marquis of Steyne" on p. 336 (later suppressed). Illustrated by the author in forty steel engraved plates and numerous woodcuts throughout the text. A Very Good+ copy in an early blue cloth binding. Minor wear to the spine ends and corners, some bubbling to the cloth, likely reacting to moisture. Inner rear hinge repaired. Bookplate and early owner's name on the upper free endpaper. Housed in a blue quarter-leather slipcase with chemise. A handsome copy overall.

Considered by its author to be a novel without a hero, *Vanity Fair* follows Becky Sharp as she seeks to improve her position within the Victorian social strata. One of literature's most important early iterations of the female anti-hero, Miss Sharp helped to expose the truth that women were not merely domesticated angels, but could be just as ambitious and driven as their male counterparts; her foil Amelia reveals that even an apparent paragon of femininity was imperfect. A contemporary reviewer noted "Thackeray's theory of characterization proceeds generally on the assumption that the acts of men and women are directed not by principle but by instincts...There is not a person in the book who excites the reader's respect, and not one who fails to excite his interest. The morbid quickness of the author's perceptions of the selfish element, even in his few amiable characters, is a constant source of surprise. The novel not only has no hero, but implies the non-existence of heroism" (contemporary *Atlantic Monthly* review).

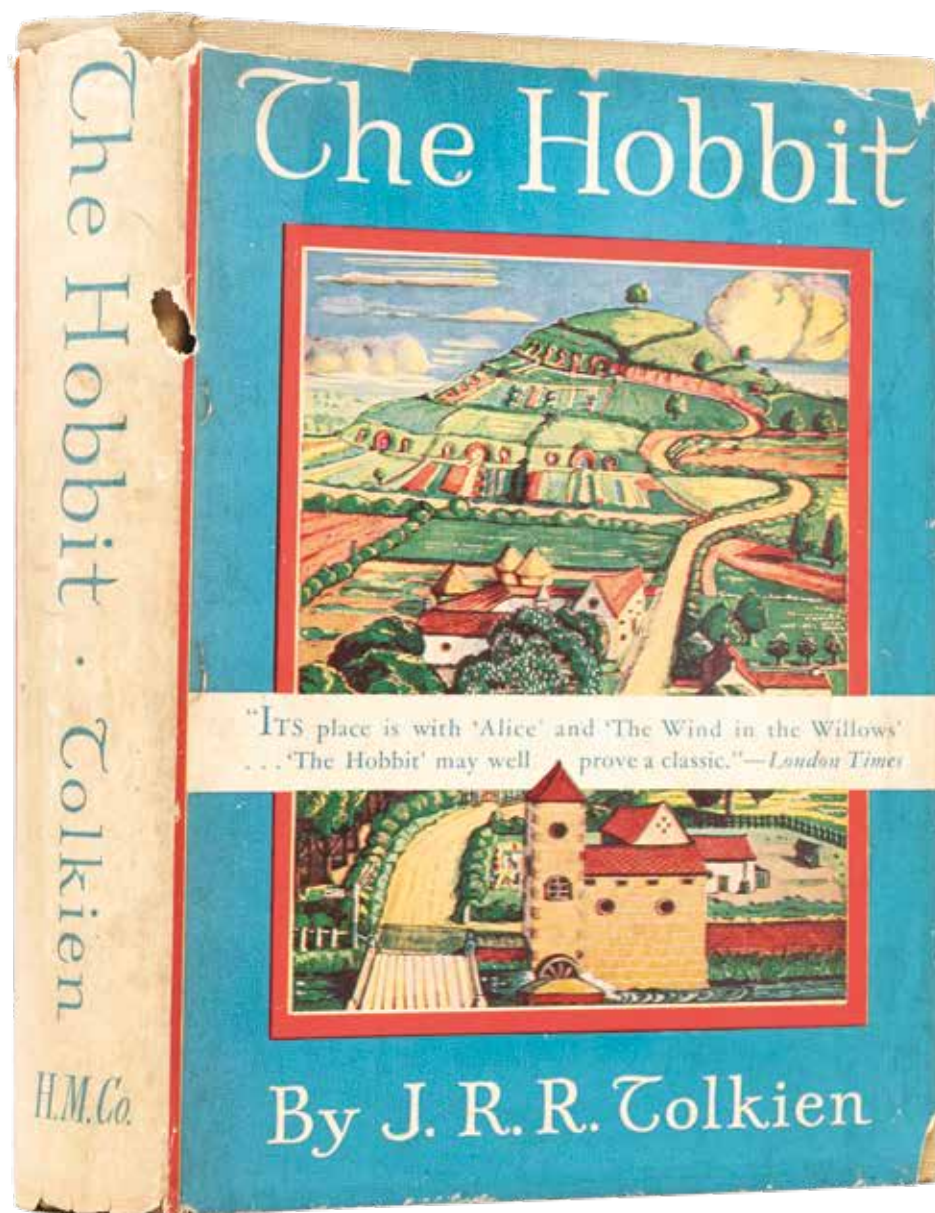


68. Tolkien, J. R. R.

THE HOBBIT

Boston: Houghton Mifflin Company, 1938. First American edition. A Near Fine copy of the first American printing of this iconic work of imaginative fiction. Bowing Hobbit on the title page and misprint at Chapter VII (as required for the first printing), complete with the four color plates and numerous black and white illustrations. Boards only minimally toned/soiled, very slight loss at the upper corner of the text block (possibly nibbled?), but free of previous ownership markings and likely unread. In a Good+ example of the scarce first American dust jacket. Jacket price-clipped and with loss along the top of the front panel and at the crown. Despite the defects, a relatively attractive and unrestored example. Housed in a custom quarter leather clamshell case with chemise.

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



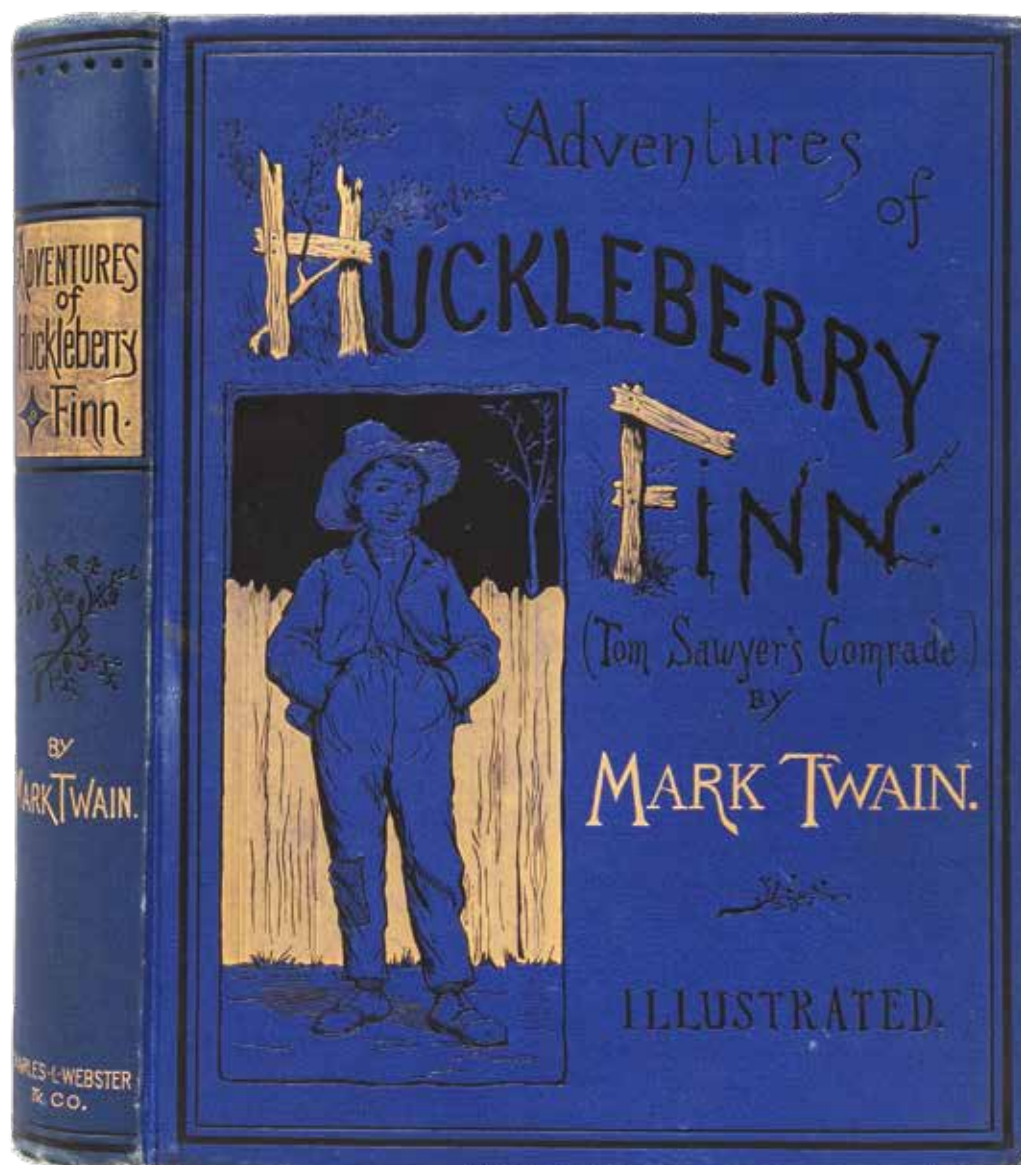
"The novel's greatest significance lies in its conception of childhood, as a time of risk, discovery, and adventure"

69. Twain, Mark [Samuel L. Clemens]

ADVENTURES OF HUCKLEBERRY FINN

New York: Charles L. Webster and Company, 1885. First American edition. A solid, Near Fine copy of the book, with no repairs or restoration. Spine gilt is quite bright. Cloth generally fresh and clean and in excellent condition internally. Lower spine and lower corners a bit rubbed. A small dime-size stain to the lower margin of the first few leaves. With all three generally accepted first printing points. A copy in Fine condition made \$52,920 at Christies in 2023 (in green cloth). A rare copy in the publisher's blue cloth, designed to match the style of *Tom Sawyer* (also issued in blue cloth). It is estimated that there are twenty copies in green cloth for every one in blue cloth (MacDonnell). And, copies in either blue or green cloth will be prized in this condition. Housed in custom slipcase with chemise. Near Fine.

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 nor the Widow Douglas nor 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. BAL 3415. MacDonnell, 31.



Exceptionally rare presentation copy of Twain's first book, dated May 9, 1867

70. Twain, Mark [Samuel L. Clemens]

THE CELEBRATED JUMPING FROG OF CALAVERAS COUNTY, AND OTHER SKETCHES

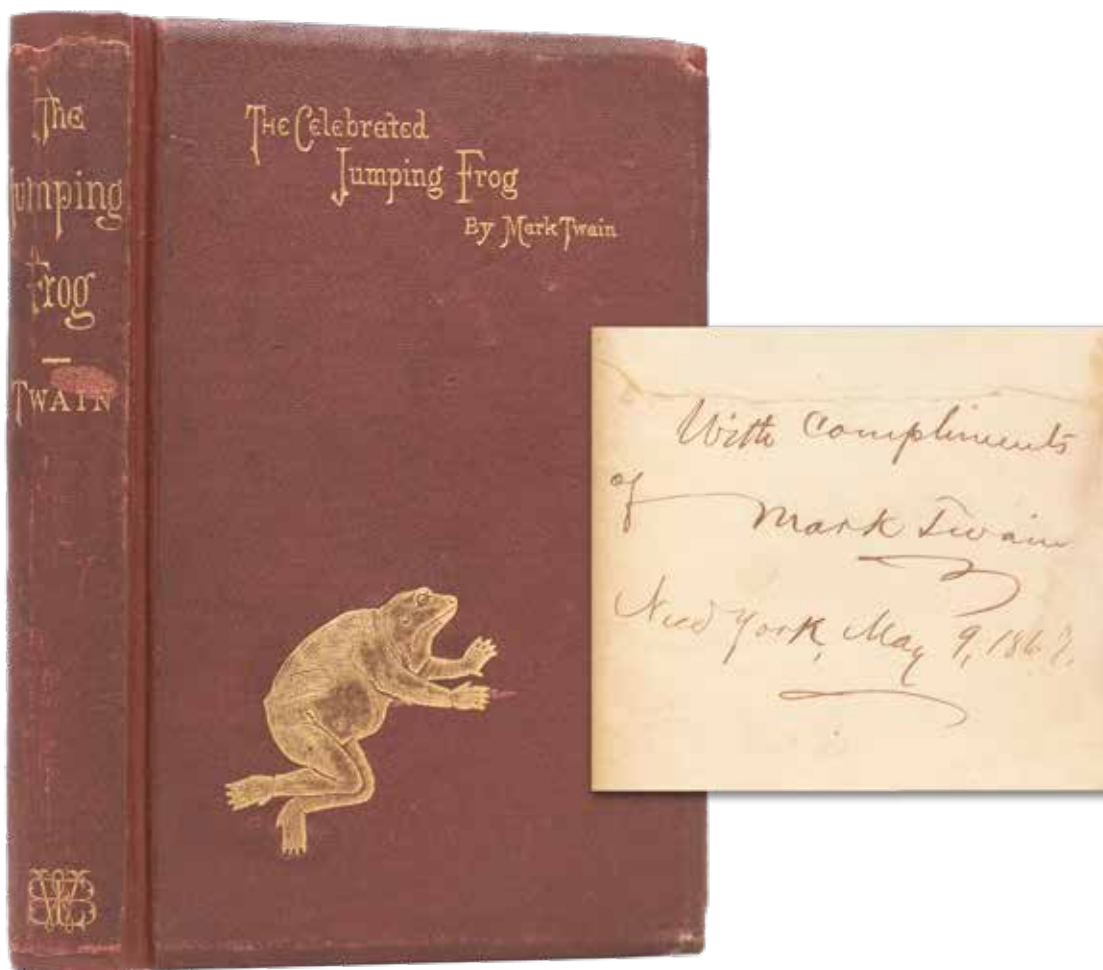
Presentation copy

New York: C. H. Webb, 1867. First edition. Presentation copy, inscribed on the blank recto of the advertisement leaf: "With compliments of Mark Twain New York, May 9, 1867." The original recipient's name has been torn away (and the advertisement leaf has been repaired with a section from another first edition copy). The novel was published in April 25, 1867, making this one of the earliest presentation copies known. The copy Twain presented to his mother was dated May 1st, and two other copies were dated May 10th (the day Twain gave a lecture at the Brooklyn Athenaeum). This copy last sold in 1991 at Christies in the Chester L. Davis sale. Another early presentation copy for John Stanton (Cory O'Lanus) sold in 2004 for \$114,000.

First edition, first issue of Mark Twain's first book. This copy features the gilt stamp of the leaping frog in the lower left corner, rather than centered on the board; 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. The book has been carefully restored with a new spine (with the original spine laid down) and new endpapers. There is faint dampstaining throughout and the dampstaining to the inscribed leaf matches up with the rest of the book. Pencil notations to verso of final blank, including what looks like a name: C. Wood. And while it is not the only known presentation copy of *Jumping Frog*, this is undoubtedly one of a handful of copies of the first issue extant and the first to hit the market since the auction result in 2004. Housed in a simple, quarter-leather slipcase with chemise.

Mark Twain, with his account of the jumping frog, produced the most famous tale in California history – if not the history of the American West. 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."

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



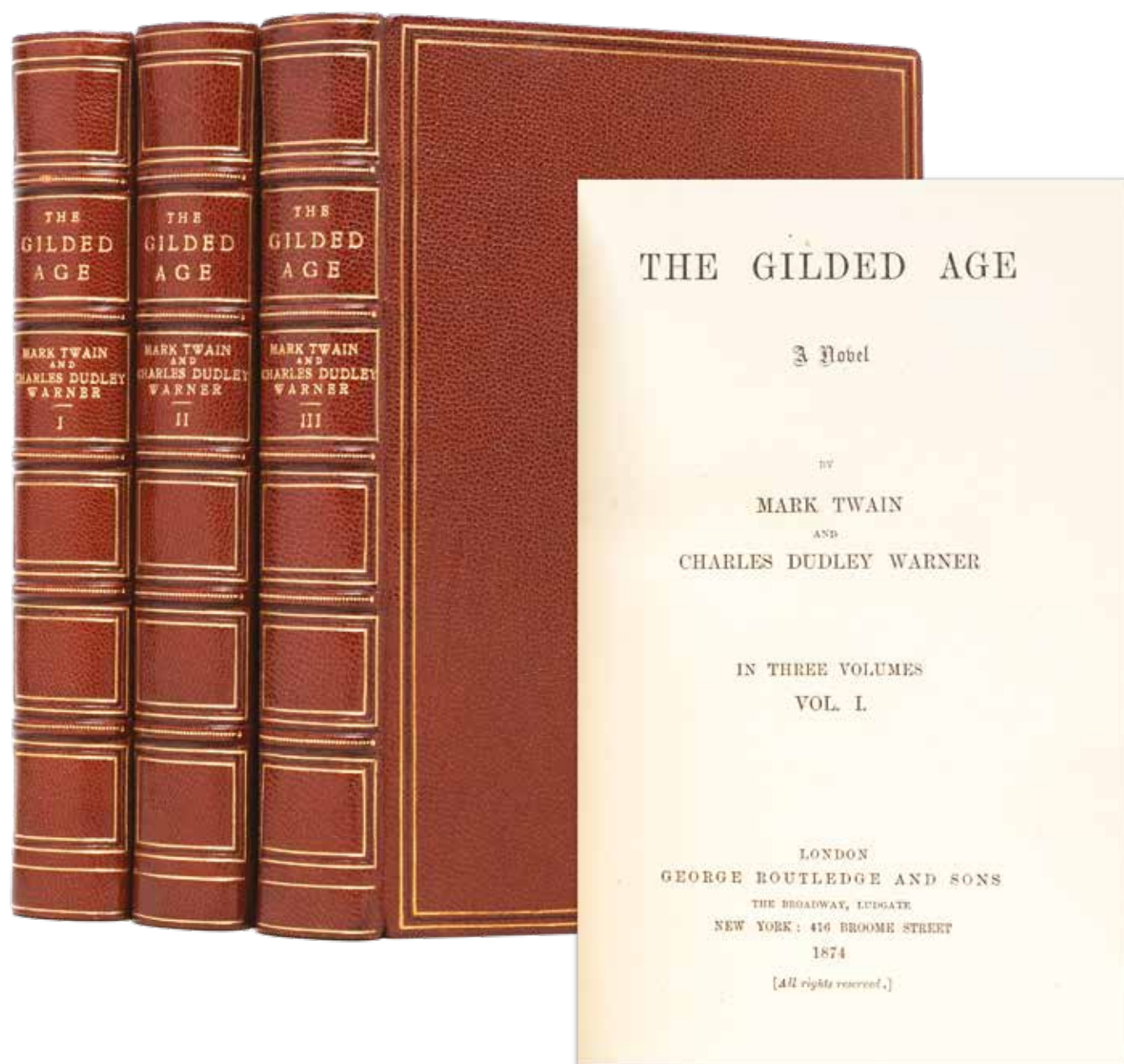
Twain's only triple decker, an exceptional rarity

71. Twain, Mark; Charles Dudley Warner

THE GILDED AGE

London: George Routledge and Sons, 1874. First UK edition. Finely bound by Zaehnsdorf in full brown morocco with double gilt rules on the boards and spine compartments. Top edges gilt, marbled end papers. A Fine copy, complete with all half-titles. Clean and fresh throughout. A few leaves in volume three a little bent at the lower margin. Otherwise an exceptional copy inside and out. Fine.

"The Gilded Age, a period of gross materialism and blatant political corruption in US history during the 1870s, gave rise to important novels of social and political criticism. The period takes its name from the earliest of these, *The Gilded Age*, written by Mark Twain in collaboration with Charles Dudley Warner. The novel gives a vivid and accurate description of Washington, DC and is peopled with caricatures of many leading figures of the day, including greedy industrialists and corrupt politicians" (Britannica). Among these notable "robber barons" were, recognizably, John D. Rockefeller, Andrew Carnegie, Cornelius Vanderbilt, and J.P. Morgan.



One of the major works of Twain's late years

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

WHAT IS MAN?

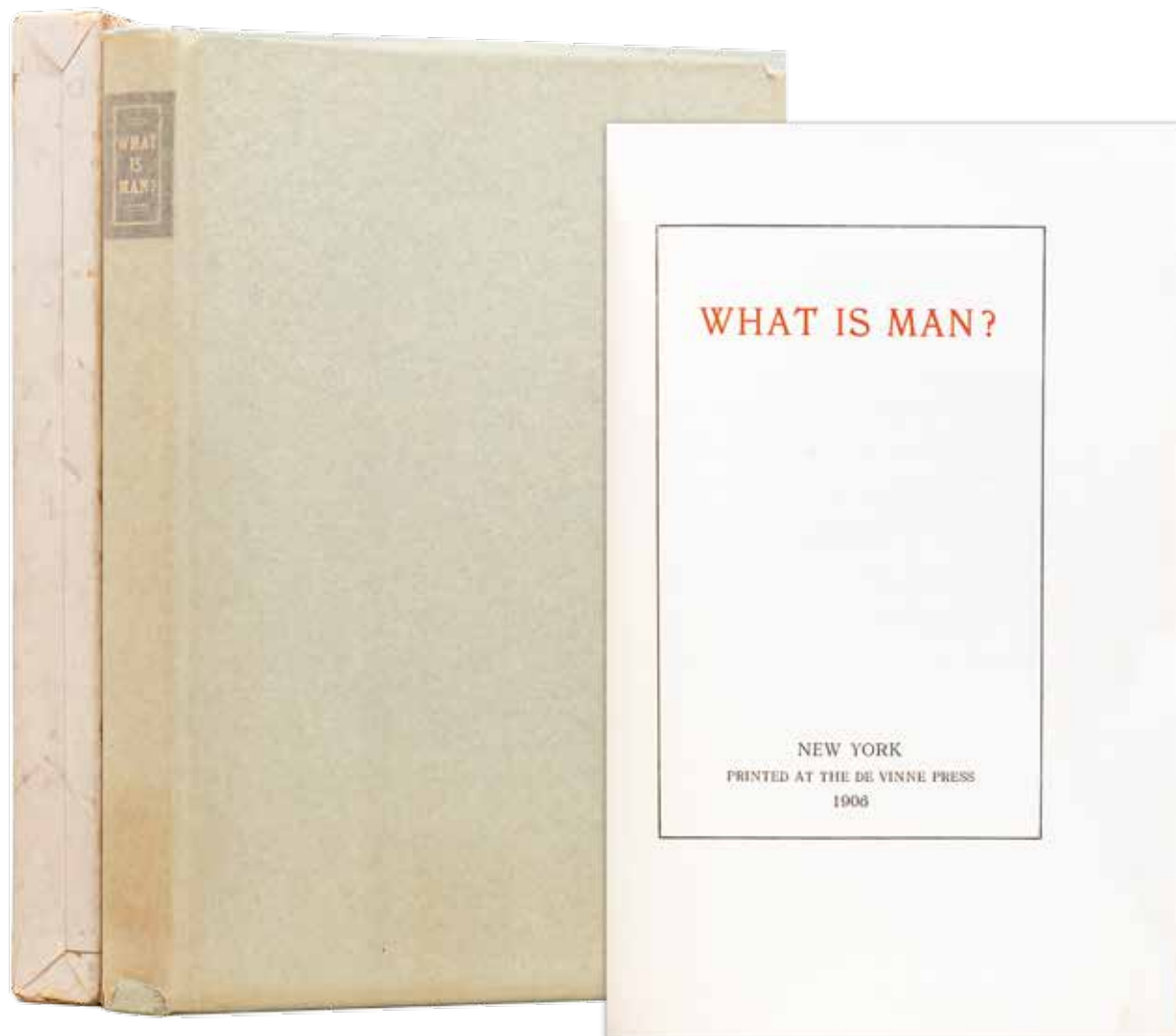
Limited edition

New York: De Vinne Press, 1906. First edition. Number 45 of a limited run of 250 numbered copies. Second issue, as usual, with p. 131 ending, "thinks about | it" (APG). Original blue-gray boards, morocco label, gilt, original glassine and original, unrestored box. A fresh, Fine copy with a previous owner's bookplate, otherwise pristine. In a Near Fine example of the scarce publisher's glassine jacket and the original white paper-covered box. Minor splitting to the lower joints of box, but still holding well and unrestored.

In one of the major works of Twain's late years, he sets forth his Deterministic philosophy using Socratic dialogue form. Twain originally published the work anonymously, even concealing his identity from the publisher. The author's earnest debate on the nature of man, free will and destiny. The work also inspired science fiction writer Isaac Asimov in his story "...That Thou Art Mindful of Him," the title of which completes Psalm 8-4, the verse quoted by Twain for his own title.

Because Twain had the print run delivered directly to his home, giving away only an estimated eight copies in his final years, the remainder of the run disappeared for a time after his death. Copies began resurfacing in the 1930s and again in the 1950s in New York, predominantly sold through Seven Gables Bookshop. They have again become scarce in recent years.

BAL 3490.



Scarce signed limited edition of Doris Ullman's striking portraits of the Gullah people

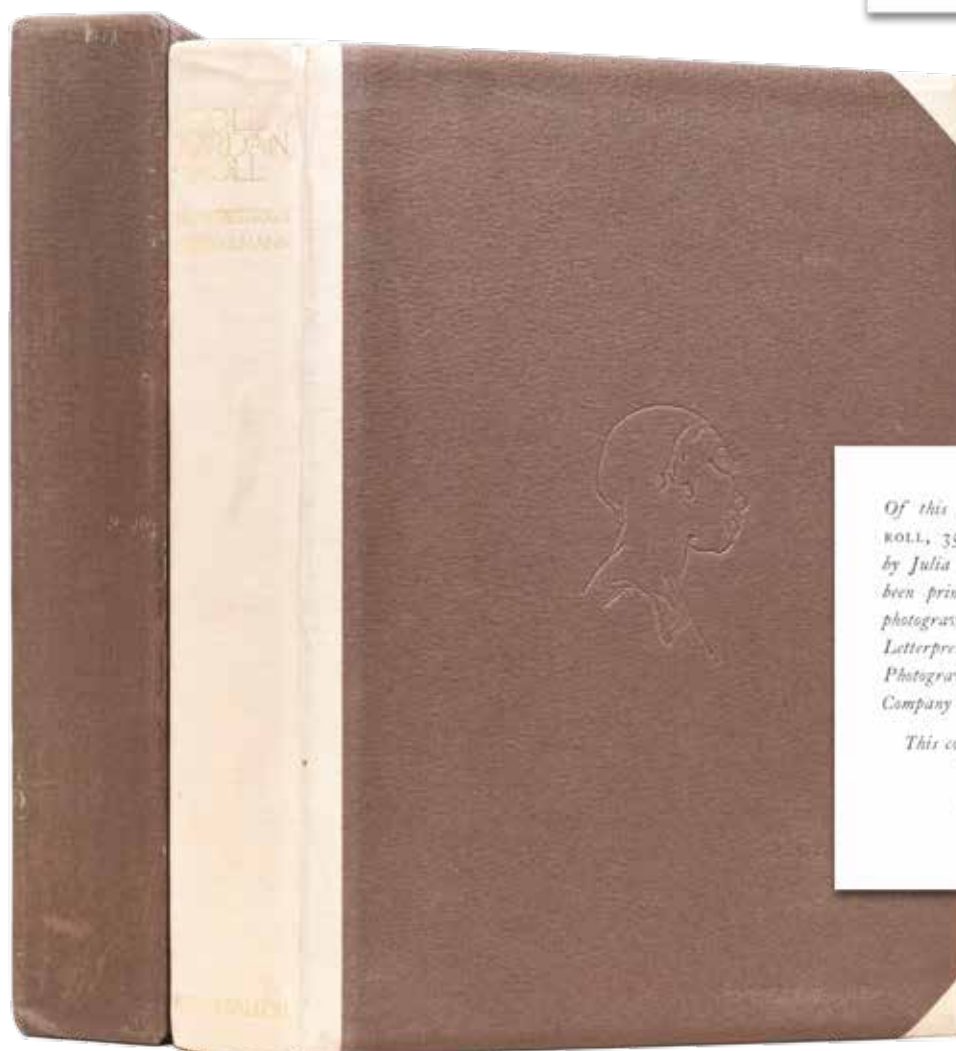
73. Ullman, Doris; Julia Peterkin

ROLL, JORDAN, ROLL

Signed limited edition

New York: Robert O. Ballou, 1933. First edition. One of 350 copies (327 for sale) signed by Julia Peterkin and Doris Ullman, with an additional photogravure signed by Ullman. 341 pp. Complete, with all ninety copperplate photogravures and accompanying tissue guards. Publisher's half buff cloth over blind-stamped brown paper boards. Spine titled in gilt. Slight bubbling to cloth at spine. Some faint scuffing to boards. With the publisher's brown paper slipcase, somewhat scuffed. A Fine copy in the Very Good+ slipcase.

Roll, Jordan, Roll is a photographic account of the Gullah people, the descendants of enslaved Africans living in the coastal areas of the southern United States. Begun in 1929, Ullman's project spanned several years, producing a series of portraits that are "rich in tonal range and unified in soft focus...[and] reveal a distinct photographic account, attuned to the dignity and grace of Gullah people" (MoMA). *Roll, Jordan, Roll* is now regarded as one of the finest photography books of the twentieth century and is praised for its portrayal of Black subjects as dignified individuals rather than stereotypes. Julia Peterkin, who won the Pulitzer Prize in 1929 for her novel *Scarlet Sister Mary*, provided the text for the book.



Of this special edition of ROLL, JORDAN, ROLL, 350 copies, each numbered and signed by Julia Peterkin and Doris Ullman, have been printed by letterpress and copper-plate photogravure ♦ Of these 327 are for sale ♦ Letterpress by The Maple Press Company ♦ Photogravure by the Photogravure and Colour Company ♦ Binding by the J. F. Tapley Co.

This copy is number 217

*Julia Peterkin
Doris Ullman*

The landmark time travel novel that popularized the genre

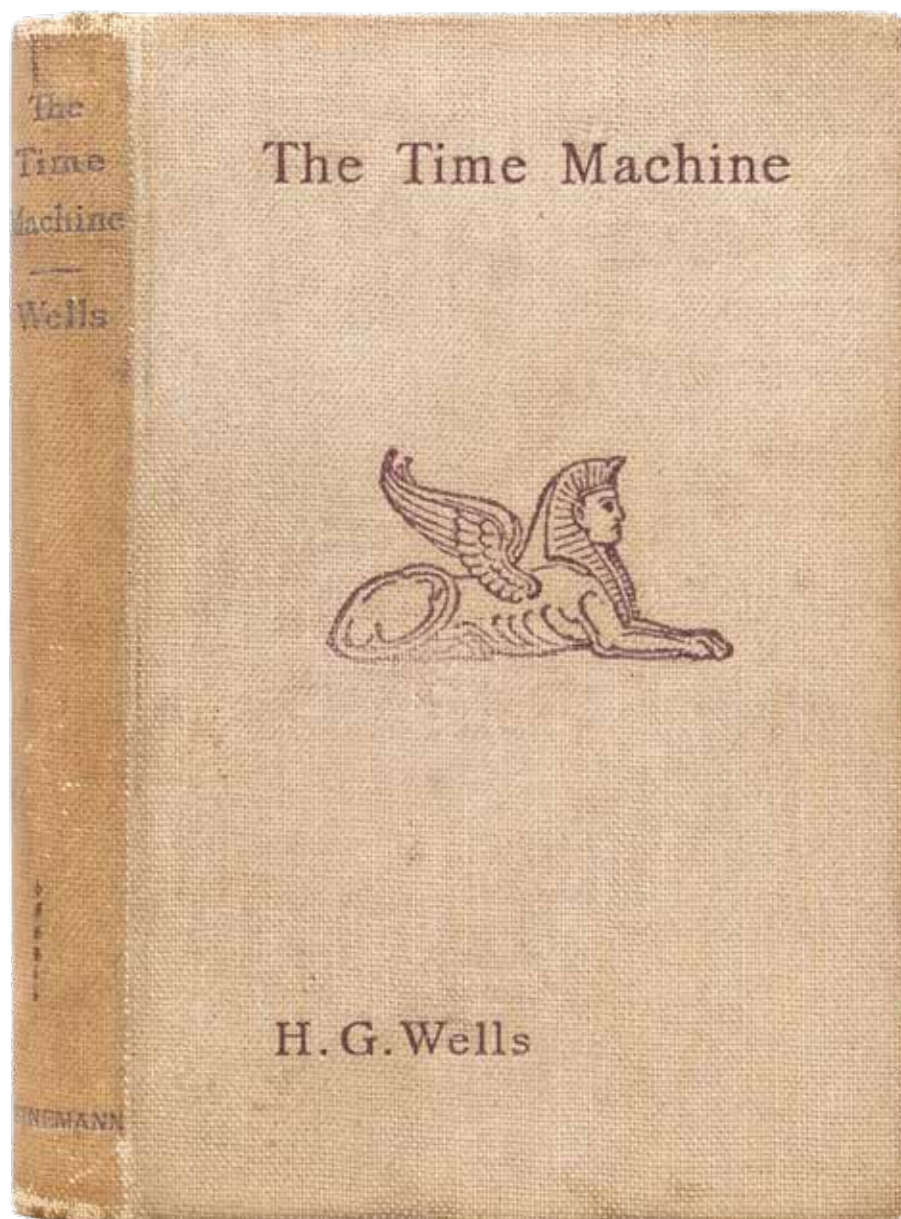
74. Wells, H.G.

THE TIME MACHINE

London: William Heinemann, 1895. First U.K. edition. First issue, with the 16 pp. catalogue in the rear starting with "The Manxman." Publisher's tan buckram stamped in purple, a bit faded. Top edge and fore-edge untrimmed, bottom edge rough trimmed. Early twentieth century bookplates to upper endpapers. Offsetting to flyleaves but otherwise clean throughout. Partially unopened. Edges untrimmed. A Very Good+ copy of H.G. Wells' iconic and influential time travel novel.

"With his first novel, *The Time Machine*, which was immediately successful, Wells began a series of science fiction novels that revealed him as a writer of marked originality and an immense fecundity of ideas" (Encyclopedia Britannica). Setting the tone for the bulk of his career, *The Time Machine* reveals Wells' passionate interest in the relationship between individual men and their society, and his fascination with how science could assist or hold men back from true progress. Adapted to radio, television, and film, the novel follows the Time Traveler as he uses his machine to see the future and encounter yet-unknown societies. Though Wells was not the first person to utilize time travel as a literary device – Twain's *A Connecticut Yankee in King Arthur's Court* (1889) and Jane Loudon's *The Mummy! A Tale of the Twenty-Second Century* (1827) come to mind as earlier examples – he coined the term "time machine" and certainly popularized the concept of time travel for generations of science fiction authors and readers.

Currey 424.



A finely bound set of Wells' most influential works, signed by the author

75. Wells, H. G.

THE WORKS

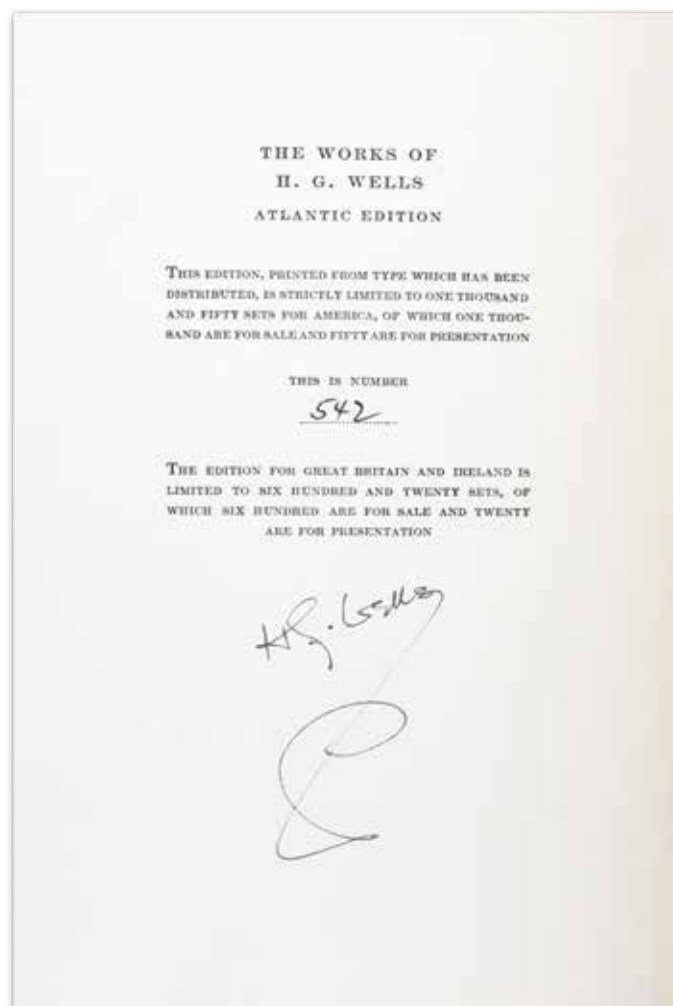
Signed limited edition

New York: Charles Scribner's Sons, 1924-1927. First edition. The Atlantic Edition, number 542 of 1,670 copies signed by the author on the limitation leaf of volume one. This is one of 1,050 copies from the American issue (the remaining 620 were published in Britain by T. Fisher Unwin). 28 volumes, octavo (226 x 150 mm). Each volume includes a new preface by Wells. Photogravure frontispieces with tissue guards in all volumes, title-pages printed in red and black. Original green crushed half morocco by Stikeman & Co. for Scribner's. Top edge gilt, others untrimmed. Some pages unopened. Armorial bookplate in each volume. Gilt bright, spines uniformly sunned, a few bumps and a touch of rubbing to corners, one closed tear to pp. 1-2 in volume twenty-five. A Near Fine set overall, signed in volume one by the author.

Wells, remembered now as an author, historian, and champion of liberal social ideals, made his greatest contributions in the genre of science fiction. Though he was also an active political essayist, works like *The Time Machine*, *War of the Worlds*, and *The Invisible Man* have stood the test of time and continue to influence literature and film alike. More than simply sensational depictions of the future, these novels present incredible thought experiments that encourage readers to consider the nature of good, evil, and humanity. The present set, signed by the author, brings together his most influential titles.

In the introduction, Wells is reflective: "Here in these collected volumes are fantasy, fiction, discussion, and stated case, all openly and deliberately experimental, all in essence sketches and trials. This edition is a diary of imaginations and ideas much more than a set display, the record of a life lived in a time of great readjustment rather than of creative achievement."

Wells 89.



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

76. Wilde, Oscar

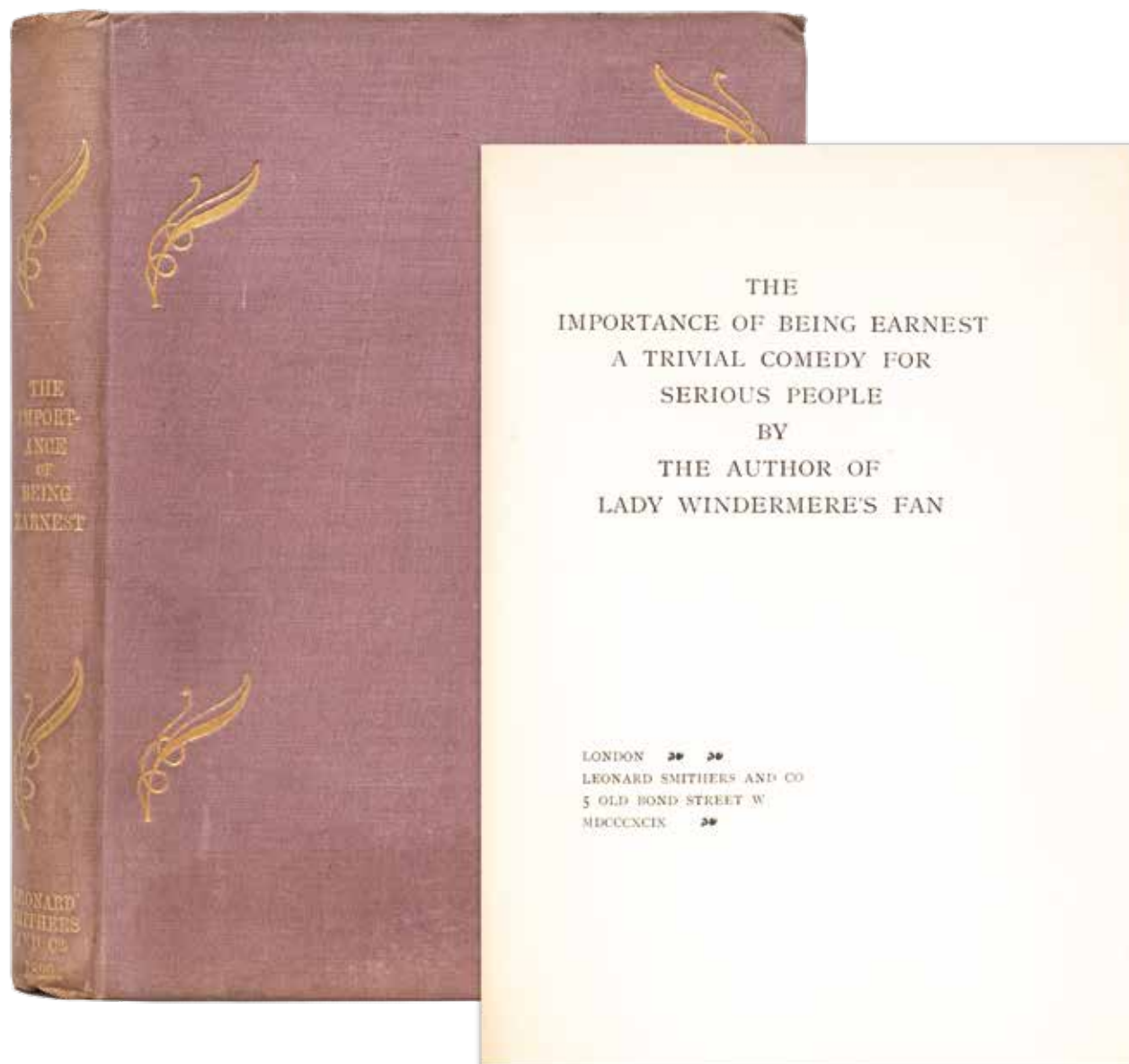
THE IMPORTANCE OF BEING EARNEST

London: Leonard Smithers and Co., 1899. First edition. One of 1,000 copies (this copy unnumbered, like many). Publisher's pink cloth binding with gilt leaf devices designed by Charles Shannon. In remarkable condition, fresh and unmarked aside from some faint discoloration to edges of boards and minor fading to spine. A very attractive, Near Fine copy of a book that is difficult to find in this condition.

Wilde's comedic masterpiece, a social satire, attempts to "treat all trivial things in life very seriously, and all serious things of life with a sincere and studied triviality." The importance of this work can hardly be overstated. As a comedic play, it is second only to Shakespeare, containing "some of the wittiest dialogue ever written for the stage. It is...one of the finest comedies in the English language" (CBEL).

First performed at the St. James Theatre in 1895, it received much critical acclaim and public approbation, but its run was short-lived. Shortly after opening, Wilde entered into legal battles which ultimately led to his imprisonment and subsequent exile to Paris. As a result, he would produce no other comic or dramatic work. Still, Wilde's dialogues and wordplay in *The Importance of Being Earnest* continue to inspire and amuse audiences worldwide.

Mason 381.



Presented to "Stapo the Squab from Reckless Pelham"

77. Wodehouse, P.G.

THE INTRUSION OF JIMMY

Presentation copy

New York: W. J. Watt & Company, 1910. First edition, presentation copy, with a lengthy inscription by the author to the playwright John Stapleton, with whom he collaborated on a theatrical adaptation of the novel. The extremely rare jacket is unrecorded by McIlvaine, and only one other example has appeared at auction (the extensively restored Blaisdell-Heineman copy). Wodehouse's high-spirited inscription on the front free endpaper reads in full: *To Stapo the Squab from Reckless Pelham, The Boy Rounder of Seventh Avenue. May 15. 1910. "She don't give a darn / For staying on the farm. / Writes home sayin' / She's doin' mighty well, / But it seems kind of funny, / That she's always wanting money, / And Ma says 'The girl's up to some kind o' Hell!' Wal, I swan, I must be a-gittin' on. Git dap, Lusitania, it looks like as if the comet wuz comin'."*

Octavo. Color frontispiece with tissue guard and four plates, all illustrated by Will Grefe. Publisher's black cloth. Dust jacket remarkably bright, extremities lightly chipped with loss to just a couple of letters on spine, short split to foot of front flap fold, a couple of small paper reinforcements to verso, unpriced as issued: a Fine copy in the well-preserved, Good+ jacket.

The Intrusion of Jimmy was originally serialized in the December 1909 issue of *Ainslee's Magazine* as *The Gem Collector*. It attracted the attention of the American theatre producer William A. Brady, who suggested Wodehouse and Stapleton collaborate on a stage version. Wodehouse inscribed this copy for Stapleton four days after publication. The play opened on Broadway in August of 1911 and was subsequently adapted into a silent film in 1915, making this the first Wodehouse story to be filmed. Alongside Wodehouse and Stapleton, a young Cecil B. DeMille received an early screenwriting credit.

Jasen 13; McIlvaine A13a.



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INDEX (by item number)

- Adams, Ansel – 1
Arthuriana – 2
Ashdene Press – 3
Austen, Jane – 4
Baldwin, James – 5
Barrie, J.M. – 58
Bradbury, Ray – 6
Burke, Edmund – 7
Burns, Robert – 8
Caryle, Thomas – 9
Carroll, Lewis – 13
Children's Books – 23, 48, 51, 58, 61, 62, 68, 69
Churchill, Winston S. – 10
Coleridge, Samuel Taylor – 38
Cooper, James Fenimore – 11
Cruikshank, George – 12
Dalí, Salvador – 13
Dickens, Charles – 14, 15, 16, 59
De la Mare, Walter – 23
Doyle, Sir Arthur Conan – 17
Du Halde, Jean-Baptiste – 18
Fielding, Henry – 19
Fine Bindings – 8, 20, 21, 22, 23, 37
Fleming, Ian – 24
Gibbon, Edward – 25
Golding, William – 26
Greenaway, Kate – 27
Hardy, Thomas – 28
Hemingway, Ernest – 29
Hesiod – 30
Hobbes, Thomas – 31
Hogg, James – 32
Homer – 33, 34
James, Henry – 35
Kaempfer, Engelbertus – 36
Keats, John – 37
Kelmscott Press – 38, 39
Kent, Rockwell – 40
Kesey, Ken – 41
Kircher, Athanasius – 42
Lachmann, Karl – 43
Le Guin, Ursula – 44
Mackay, Charles – 45
Malthus, Thomas – 46
McCarthy, Cormac – 47
McCloskey, Robert – 48
Melville, Herman – 41
More, Sir Thomas – 39
Moser, Barry – 49
Mudd, Harvey – 50
Nielsen, Kay – 51
Orwell, George – 52
Peterkin, Julia – 74
Philips, Katherine – 53
Picasso, Pablo – 54
Philosophy and Social Thought – 7, 9, 31, 35, 45, 46
Poe, Edgar Allan – 55, 60
Price, Ken – 50
Pushkin, Alexander – 56
Pyle, Howard – 57
Rackham, Arthur – 58, 59, 60
Rowling, J.K. – 61, 62
Shakespeare, William – 63, 64
Stanley, Henry Morton – 65
Steinbeck, John – 66
Thackeray, William Makepeace – 67
Tolkien, J.R.R. – 68
Twain, Mark – 69, 70, 71, 72
Travel and Exploration – 1, 18, 36, 65
Ullman, Doris – 73
Wells, H.G. – 74, 75
Wilde, Oscar – 76
Wodehouse, P.G. – 77



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