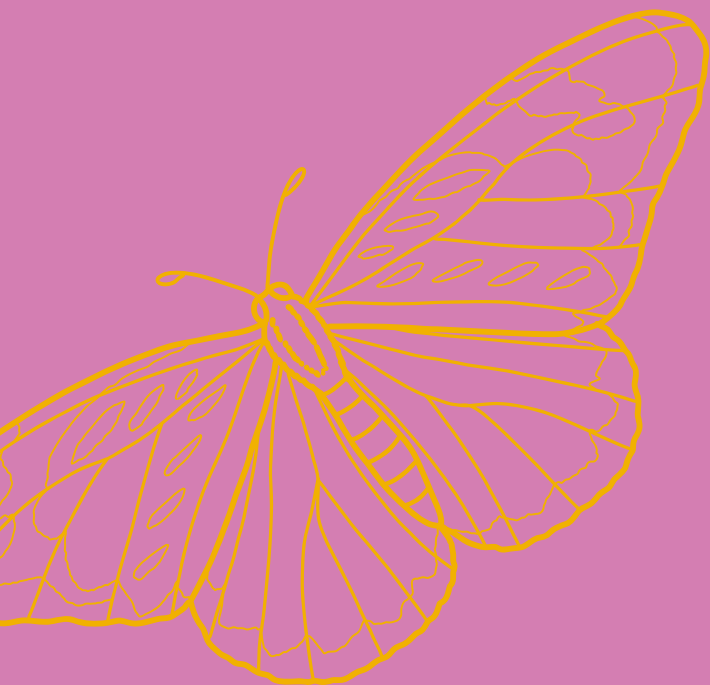




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E.A. Séguy, Papillons - Item 56

A unique firsthand account of one of the most consequential moments in human history

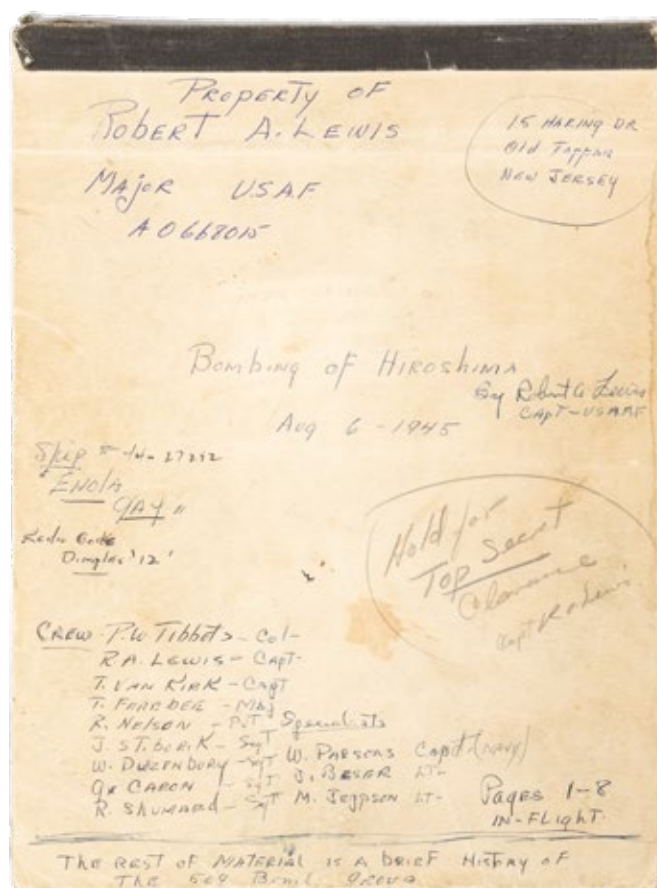
1. [World War II] [Bombing of Hiroshima] Lewis, Captain Robert A.

IN-FLIGHT AUTOGRAPH RECORD OF THE BOMBING OF HIROSHIMA, WRITTEN BY THE CO-PILOT OF THE ENOLA GAY

August 6, 1945. United States War Department-issued "Line of Position" notebook (203 x 270 mm). 27 pp. of autograph text in ink and pencil, including covers. The account of Captain Robert A. Lewis (1917 - 1983) occupies the first 8 pp., followed by his 14-pp. history of the 509th Composite Group written by him, 1 p. additional notes, and a 2-pp. song about the 509th. Lewis also filled out both covers of the record book with notes: on the front cover, the title "Bombing of Hiroshima," a list of the crew aboard the *Enola Gay*, and several other notes; and on the back cover, a sketch of the Hiroshima mushroom cloud as observed by Lewis from the plane (dated and initialed "09:30 8/6/45 R.A.L."). The pages were later numbered, and the pencil emendations, visible across all eight pages, were made by *New York Times* editor William L. Laurence (1888 - 1977).

Drab paper boards top bound in black cloth. Some light soiling to boards and a bit of wear to cloth binding. One leaf (p. 7 of the account) was torn from later in the notebook and taped in by Lewis at its current position (see below for a timeline of Lewis' account). In Very Good condition overall. This in-flight record documents the bombing of Hiroshima from the perspective of Captain Robert A. Lewis, co-pilot of the *Enola Gay*, on the journey to drop the "Little Boy" bomb. Over the course of the twelve-hour flight from Tinian, Northern Mariana Islands to Hiroshima and back again, Lewis recorded both what he saw - including a sketch of the mushroom cloud over the city - and what he felt - apprehension, confusion, shock, awe - as he and his crew entered history. Though Lewis' record is one of two firsthand accounts of the Hiroshima bombing written aboard the *Enola Gay*, it is the only account that documents the personal observations and emotional response of one of the crewmembers. The other documentation of the flight, the navigator's log of Theodore "Dutch" Van Kirk, is a purely technical account, recording data like timing and flight position but not including the historically valuable and emotionally impactful commentary present here. Lewis' record, then, provides an unequalled firsthand account of the flight of the *Enola Gay*.

Lewis wrote this account at the request of *New York Times* science editor William "Atomic Bill" Laurence, who had been given permission to document the mission aboard the *Enola Gay*. At the last minute, however, Laurence was barred from the flight (he was ultimately allowed aboard the plane that bombed Nagasaki). Laurence asked Lewis to record the *Enola Gay* mission in his stead, and Lewis took this notebook aboard to document his experiences: "A great deal of the notes were written in almost complete darkness. Half way through I ran out of ink," Lewis wrote. On August 6, 1945, the *Enola Gay* left Tinian at 2:25am. The plane passed over Iwo Jima within three hours, and, by 7:30, Lewis wrote: "we are loaded, the bomb is now alive and it's a funny feeling knowing its right in back of you. Knock wood. We started out climb to 30,000ft...well folks its not long now." At 8:15, the *Enola Gay* dropped the bomb. The "Little Boy" fell for forty-four seconds before detonating over a Hiroshima hospital, instantly killing tens of thousands of people and destroying nearly four square miles of the city.



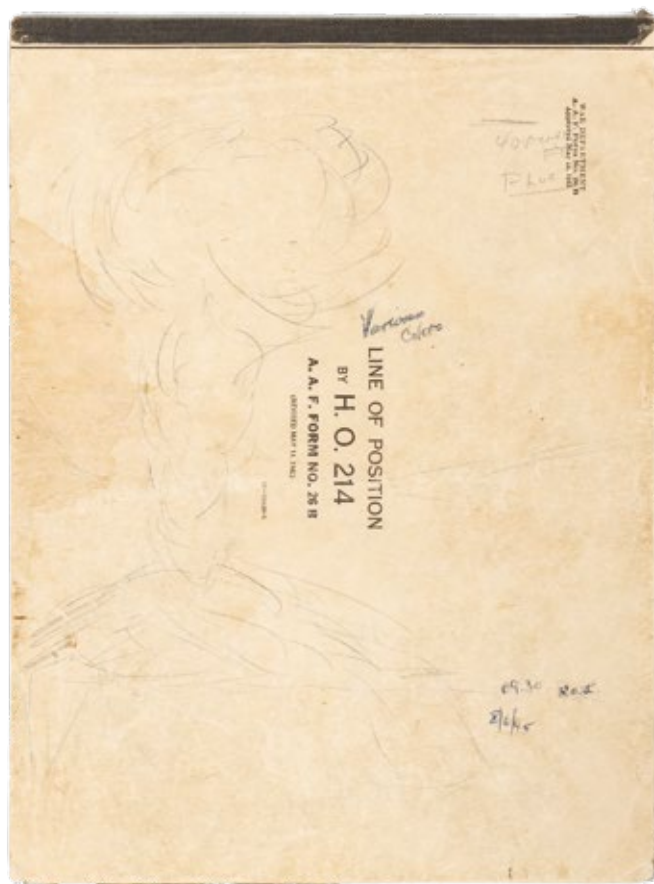
Of the moment the bomb struck Hiroshima, Lewis wrote: "We then turned the ship so we could observe results and there in front of our eyes was without a doubt the greatest explosion man has ever witnessed. The city was 9/10 covered with smoke...and a column which...reached 30,000 ft." In his later reflections, likely recorded within a few days, he added: "I am certain the entire crew felt this experience was more than anyone human had ever thought possible. It just seems impossible to comprehend. Just how many did we kill? I honestly have the feeling of groping for words to explain this...My God what have we done. If I live a hundred years I'll never quite get these few minutes out of my mind."

We now know that, by the end of 1945, the bomb had killed between 90,000 and 160,000 people, mostly Japanese civilians; another 60,000 to 80,000 people were killed after the "Fat Man" bomb was dropped on Nagasaki. The bombings also marked the end of World War II and concluded a period of hostilities between the United States and Japan sparked by the Japanese strike on Pearl Harbor four years earlier. Lewis' record, then, not only documents the flight of the *Enola Gay* but the last gasp of World War II, a years-long conflict that claimed millions of lives and culminated in the largest single moment of violence in human history, with tens of thousands killed in an instant. It also marks the advent of the Atomic Age, a period of unprecedented technological advancement and political upheaval; and the first moments of the Cold War. Lewis' record is a unique and invaluable document of a technological, political, and social turning point, not just one of the defining moments of the twentieth century but one of the most consequential moments in human history.

A note on the timeline of this account: Lewis' writing in this notebook spans several days, dated from August 6 to August 10 but probably extending a few days beyond. His account of the *Enola Gay* flight, dated August 6, comprises the pages later numbered 1-6 and 8. The sketch of the mushroom cloud over Hiroshima on the back cover is also dated August 6. Lewis' notes on the inside front cover are dated August 8. His "History of the 509th" is dated August 10 but appears in multiple colors of ink and may have been written over the course of multiple days. Lewis' reflection on the bombing, taped-in and numbered as p. 7, is on a leaf torn from later in the notebook, just after his "History of the 509th" but before the song that concludes his writing. It seems that Lewis reflected on his experience of the bombing some days later – possibly at Laurence's prompting – once news of the devastation in Hiroshima had reached the world and Lewis was beginning to grasp the historical significance of his own actions. It was in those reflections that Lewis arrived at one of the most affecting portions of his account: "My God what have we done. If I live a hundred years I'll never quite get these few minutes out of my mind." Laurence's autograph emendations appear throughout the eight pages of Lewis' account (though not in the rest of the writing), indicating that Laurence had prepared the account for publication in the weeks following the bombing. However, it seems that Laurence's article on the Hiroshima bombing using Lewis' account was never published, likely because Laurence had the opportunity to publish his personal account of the Nagasaki bombing in the *Times* on September 9, 1945.

Lewis' record has appeared at auction four times: it made \$37,000 at Sotheby's in 1971; \$85,000 at Sotheby's in 1978; \$391,000 at Christie's in 2002 (as part of the Malcolm Forbes sale); and \$543,000 at Heritage in 2022. Theodore Van Kirk's navigator's log made \$358,500 at Heritage in 2007 and \$372,500 at Sotheby's in 2016.

A full transcript of Lewis' account is available upon request.



BY H.O. 214

I am certain the entire crew felt this experience was ~~was~~ more than anyone human had ever thought possible. It just seems impossible to comprehend.

Just how many ^{Japs} did we kill? I honestly have the feeling ~~that~~ of groping for words to explain this or ^{I might say} my God what have we done.

If I live a hundred years I'll never quite get these few minutes out of my mind.

Looking at Capt. Parson, who he is as confident as the rest and he was supposed to have known everything and expected this much to happen.

After a few last looks I honestly feel the Japs must give up before we land at Tinian. They certainly don't care to have us drop any more bombs ~~like this~~ of atomic energy like this.

2. Ashendene Press; Miguel de Cervantes Saavedra

THE FIRST PART AND THE SECOND PART OF THE HISTORY OF THE VALOROUS AND WITTIE KNIGHT-ERRANT DON-QUIXOTE OF THE MANCHA

[Chelsea]: [The Ashendene Press], 1927-28. First Ashendene edition. One of 225 copies on Batchelor paper, out of a total edition of 245 copies. Two large folio vols (430 x 308 mm). Printed in red and black in Ptolemy type, text in double columns, border and initials designed by Louise Powell and cut on wood by W. M. Quick and Geo. H. Ford. A beautiful book.

"First appearance of Ptolemy type. Ashendene knight-in-armour paper...taken as a single work *Don-Quixote* is the largest of the Ashendene books. It has an interesting alternative to Hewitt's drawn or printed initials, the successful but unrepeatable device of neo-Kelmscott initials, borders and opening words cut on wood from designs by Louise Powell. The new Ashendene type was imitated and adapted from the *Geographia* of Ptolemaeus, printed by Leonard Holle at Ulm in 1482. In two columns, with red used chiefly for headings and shoulder notes, decorated but not illustrated, this link with the Kelmscott past was an entirely successful venture" (Franklin).



"The happiest climax of Ashendene printing"

3. Ashendene Press; Thucydides; Benjamin Jowett (translator)

THE HISTORY OF THE PELOPONNESIAN WAR

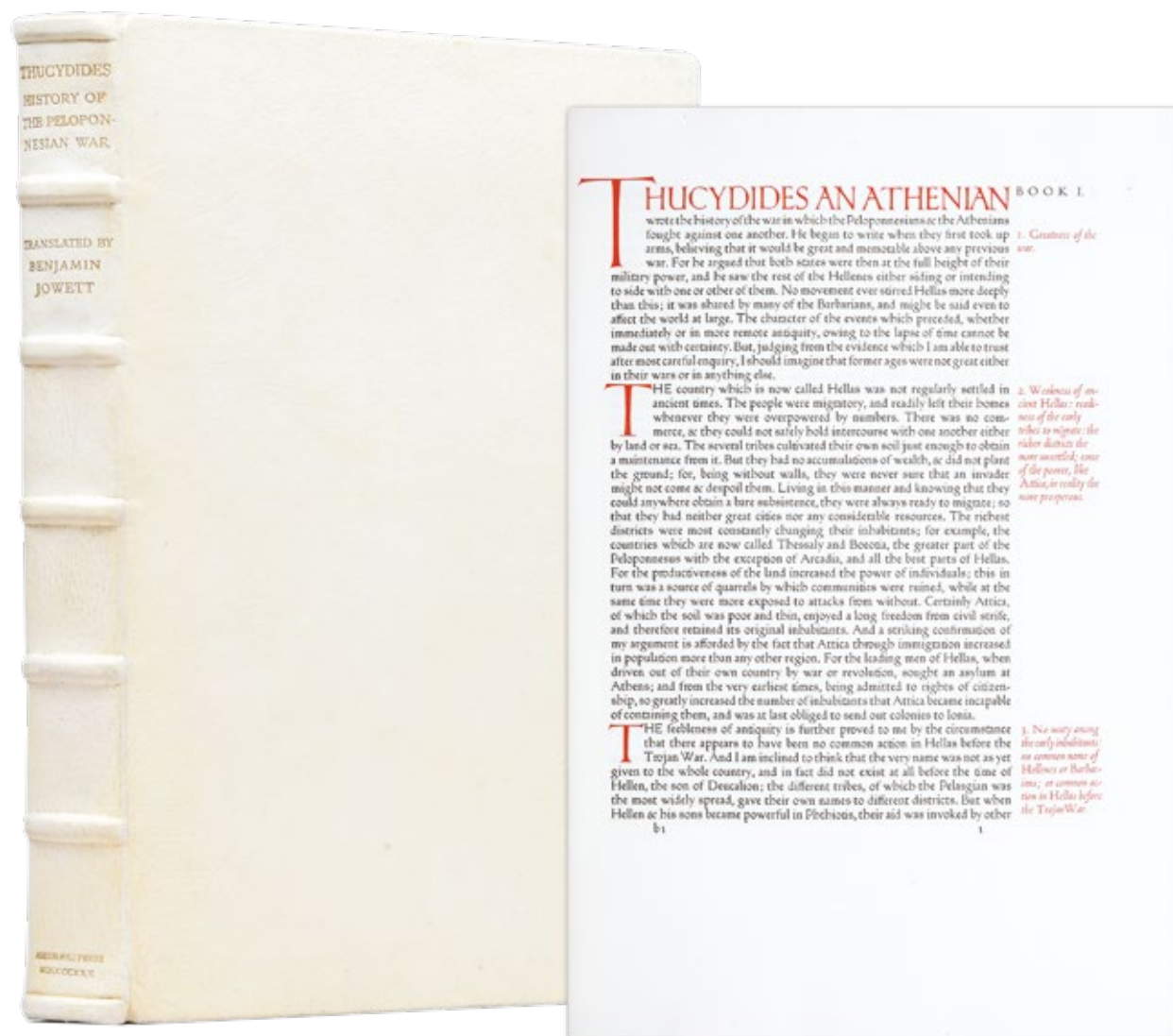
Chelsea: The Ashendene Press, 1930. First Ashendene edition. This copy one of 260 printed on paper (an additional twenty were printed on vellum). Bound in the original publisher's full white pigskin binding by W. H. Smith and Son, lacking the slipcase. In Near Fine condition overall, with a few faint marks to boards, but fresh internally.

Printed in black Ptolemy type with marginal chapter summaries in red Blado Italic type, the first time St. John Hornby used a different type for the side-notes. Three-line initials from the alphabet designed by Eric Gill for the Ashendene edition of More's *Utopia*. Marginal chapter summaries and opening lines designed by Graily Hewitt, printed in red.

Connoisseurs past and present have recognized this folio as a quiet paragon of the private press movement; the Ashendene Thucydides represents some of the best work from a press which "ranks with Kelmscott and Doves at the zenith of superb bookmaking" (Ransom, p. 95). This publication was one of last from the press, but here for the first time St John Hornby chose two different types for the main text and the marginalia. Both Sydney Cockerell and Colin Franklin particularly praised the typography, and the latter declared *The History of the Peloponnesian War* to be "the happiest climax of Ashendene printing" (p. 196).

The 1881 translation by Jowett is distinguished for its "elegance and polish" (ODNB).

Ashendene Bibliography XXVII. Franklin, p. 196. Ransom, *Private Presses and Their Books*, p. 95.



An excellent copy in a handsome contemporary binding

4. Austen, Jane

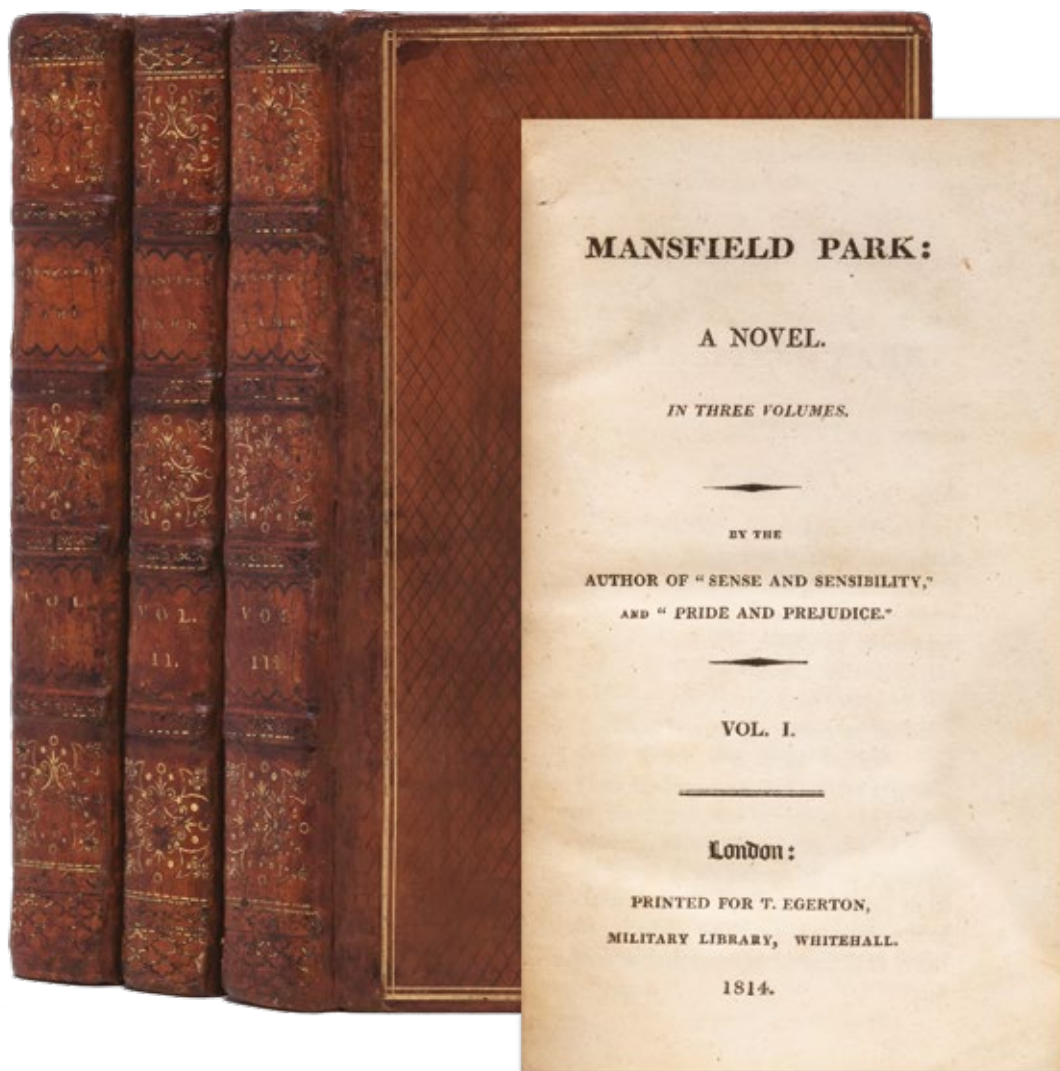
MANSFIELD PARK (IN 3 VOLS.)

London: Printed for T. Egerton, 1814. First edition. Three volumes, duodecimo (180 x 110 mm), bound without half-titles. A Very Good copy. Contemporary diced russia, rebaked with the original spines laid down, spines lettered and decorated in gilt, twin gilt border to covers, marbled sides and endpapers. Occasional light foxing and finger-soiling to contents, leaf N6 of vol. I chipped with loss to a dozen letters and a few more slightly grazed, a couple of gatherings in vol. III slightly proud. A very appealing copy in a handsome contemporary binding.

Begun in early 1811, around the same time as *Sense and Sensibility* was accepted for publication, *Mansfield Park* was published in May 1814 in an edition of 1,250 copies. The publisher John Murray later "expressed astonishment that so small an edition of such a work should have been sent into the world"; he took over publication of the second edition and of Austen's subsequent novels.

Mansfield Park was not widely lauded by critics upon its publication; in fact, it proved quite controversial, in particular for its heroine Fanny Price. Contemporary readers praised the novel, however. Lady Anne Romilly wrote to Maria Edgeworth in November 1814, "Have you read *Mansfield Park*? It has been pretty generally admired [in London], and I think all novels must be that are true to life which this is, with a good strong vein of principle running thro' the whole." The next month, Edgeworth herself wrote, "We have been much entertained with *Mansfield Park*" (quoted in Gilson). In the two hundred years since its publication, *Mansfield Park* has rightfully ascended to canonical status alongside Austen's other novels, and is now recognized as a complex analysis of class, a young woman's inner world, and the relationship between person, place and rural England.

Gilson A6.



One of the best-loved novels in English literature, in a contemporary binding and complete with the half-titles

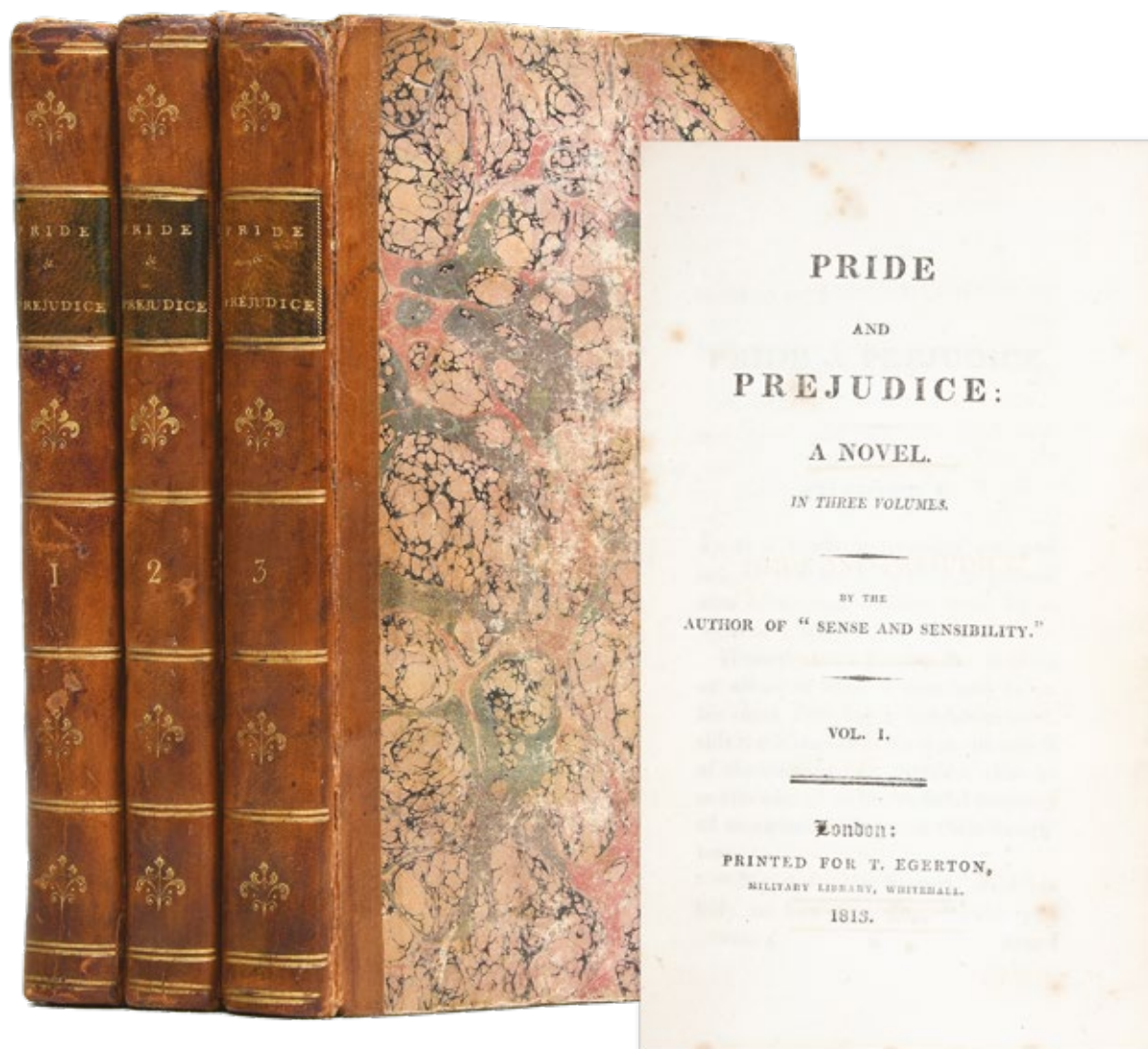
5. Austen, Jane

PRIDE AND PREJUDICE (IN 3 VOLS.)

London: Printed for T. Egerton, 1813. First edition. Three volumes, twelvemo (171 x 100 mm), pp. iv, 307, [1]; iv, 239, [1]; iv, 323, [1]; complete with half-titles. A Very Good copy. Contemporary half calf, smooth spines with gilt rules and device, green morocco spine labels, marbled sides, sides and corners with blind roll. Housed in custom red half calf folding box. Etched bookplate and monogram labels on front pastedowns by Anna Airy for Sir Harry Newton, second Baronet (1875 - 1951), Conservative MP whose significant literature and science collection sold at auction in 2007. A few joints tender, rubbing to marbled sides, edges worn, inner hinges cracked, all holding, contents foxed, occasional small tear, paper flaw partially affecting one word on vol. II, sig. I10v, long horizontal closed tear to vol. III, sig. L9.

Austen began writing the novel in October 1796, while she was, like her protagonist, "not one-and-twenty." Initially titled *First Impressions*, Austen finished the novel in August 1797 at Steventon. It was declined by the publisher Cadell, and subsequently underwent major revisions. The title also had to be changed to *Pride and Prejudice*, as the Minerva Press had published a novel entitled *First Impressions* by Margaret Holford in 1800. Finally, in late 1812, the novel was accepted by Egerton and published in early 1813 in boards in an edition of probably 1,500 copies (Keynes). 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." Over two hundred years later, the story is as popular as ever, widely read and frequently adapted.

Garside and Schöwerling 1813:7. Gilson A3. Keynes 3. Sadleir 62b



Early Gothic novel that inspired Byron, Keats, Poe, and Lovecraft

6. [Beckford, William]

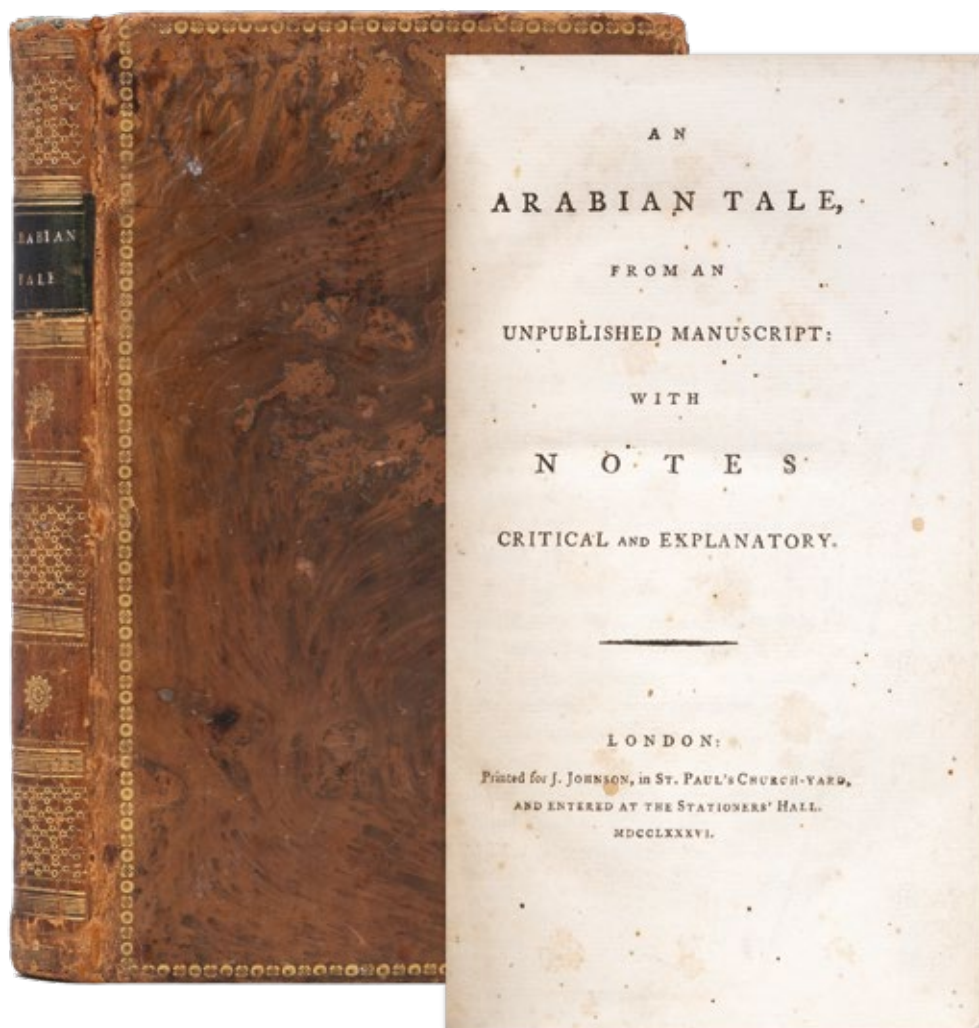
[VATHEK] AN ARABIAN TALE, FROM AN UNPUBLISHED MANUSCRIPT, WITH NOTES, CRITICAL AND EXPLANATORY

London: Printed for J. Johnson, 1786. First edition. Octavo (leaves measuring 195 x 115 mm). [viii], 334 pp. A Very Good copy, remarkably clean and fresh throughout. Appears to be lacking upper free endpaper, otherwise complete, with the errata leaf and the blanks. Unrestored contemporary tree calf with some edgewear, spine a bit rubbed, with upper joint beginning to separate at head (still holding firm). Early armorial bookplate of the Earl of Clare to upper pastedown and small ink ownership inscription (dated 1972) to preliminary blank. Leaf O3 with a tear, neatly repaired, with no loss of text. Overall a very appealing example.

The first edition of William Beckford's Gothic novel *Vathek*, first written in French and here translated by Beckford's literary collaborator, Samuel Henley, who also supplied over a hundred pages of commentary. This edition predates the first appearance of the text in French, which was published in Lausanne in December of 1786 (but with a title-page dated 1787).

The novel, which tells the story of the titular Caliph's corruption by a djinn and his journey into hell, stands as an early example of the Gothic genre, appearing between Walpole's *Castle of Otranto* (1765) and the works of Anne Radcliffe in the 1790s. *Vathek* went on to inspire Byron, Keats, Poe, and Lovecraft, the latter of whom called the novel, "Classic in merit, and markedly different from its fellows because of its foundation in the Oriental tale rather than the Walpolesque Gothic novel...Beckford, well read in Eastern romance, caught the atmosphere with unusual receptivity; and in his fantastic volume reflected very potently the haughty luxury, sly disillusion, bland cruelty, urbane treachery, and shadowy spectral horror...His seasoning of the ridiculous seldom mars the force of his sinister theme, and the tale marches onward with a phantasmagoric pomp in which the laughter is that of skeletons feasting under Arabesque domes" (Lovecraft, "Supernatural Horror in Literature").

See Kenneth W. Graham, "Vathek in English and French," in *Studies in Bibliography* 28 (1975) pp. 153-166.



"The culmination of its author's genius"

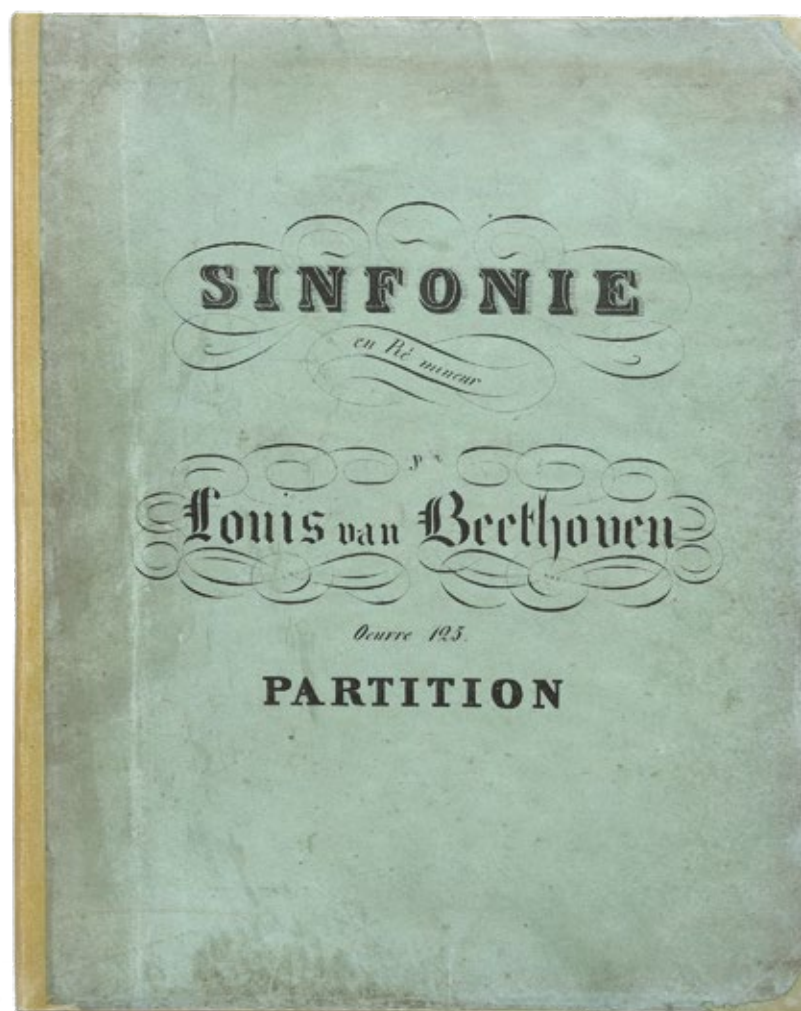
7. Beethoven, Ludwig van

[FULL SCORE OF BEETHOVEN'S NINTH SYMPHONY] SINFONIE MIT SCHLUSS-CHOR ÜBER SCHILLERS ODE: "AN DIE FREUDE" FÜR GROSSES ORCHESTER, 4 SOLO- UND 4 CHOR- STIMMEN, COMONIRT UND SEINER MAJESTAET DE, KÖNIG VON PREUSSEN FRIEDRICH WILHELM III. 125TES WERK

Mainz & Paris: B. Schotts Söhnen & Antwerp, A. Schott, 1826. First edition of the full orchestral score for the Ninth Symphony, first trade issue, published 28 August 1826, without the list of names found in prepublication copies for subscribers and without the metronome markings added to copies from December onwards. Folio. Lithographic title page incorporating arms of Prussia, 226 engraved plates. Without the two-page list of subscribers; plates numbered 2322, often corrected from 2321; plate number present on p. 172 and absent on p. 191; "Partition" printed on front wrapper. Original light blue wrappers printed in black, rebaked and relined, edges untrimmed. Housed in a custom green cloth solander box. Pencil inscription "Coll. Jan. 1974" at head of title page. Wrappers a little rubbed and marked, extremities restored, first and last page of contents toned, sporadic foxing. A Very Good copy.

Beethoven's final complete symphony redefined the genre, breaking new ground by incorporating vocal soloists and a chorus in its final movement. It was a model for Berlioz, Bruckner, Mahler, Brahms, and Wagner. He composed the symphony between spring 1823 and February 1824. Towards the end of the process, he decided to incorporate Friedrich Schiller's "An die Freude" into the final movement – a poem that he had attempted to put into music since the early 1790s. The symphony premiered at the Theater am Kärntnertor Vienna on May 7, 1824, marking a triumphant public return for Beethoven, who had not appeared on stage in over a decade. At either the end of the scherzo or the symphony – accounts vary – Beethoven, then almost completely deaf and unaware of the audience's reaction, had to be gently turned around by the contralto Caroline Unger so he could see the enthusiastic applause. He died in March the following year.

Fuld, p. 563. Hirsch 395. Hoboken 502. Kinsky 813-832.



8. Berkeley, George

A TREATISE CONCERNING THE PRINCIPLES OF HUMAN KNOWLEDGE

Dublin: Aaron Rhames for Jeremy Pepyat, 1710. First edition.

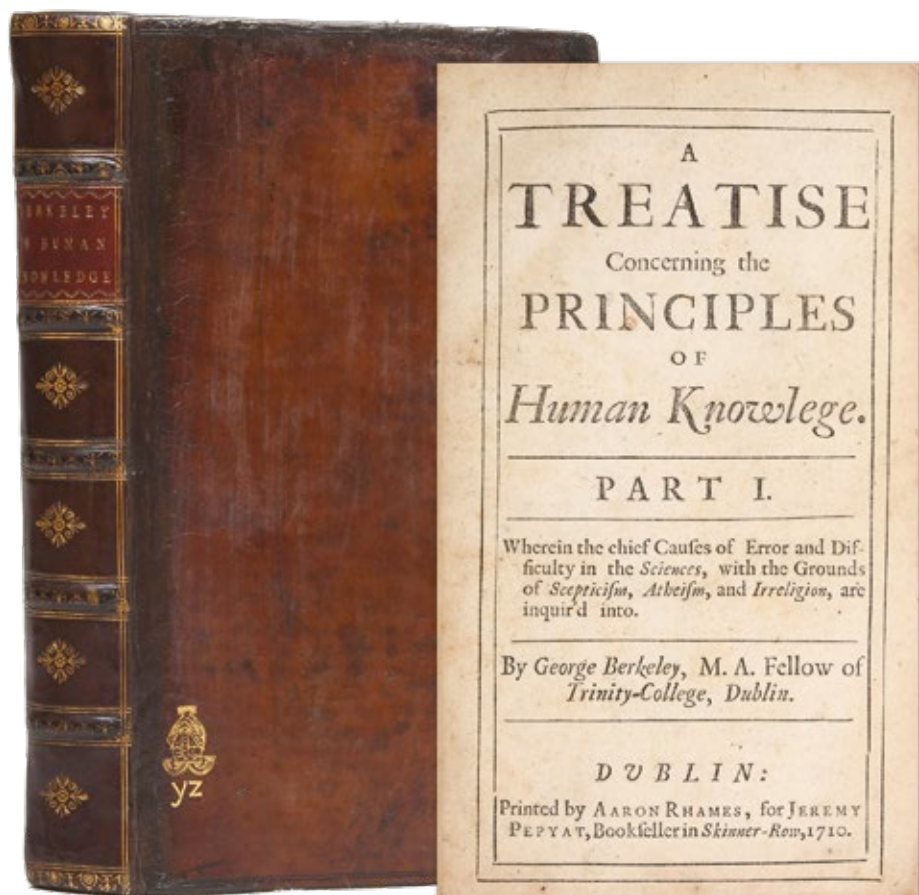
[Bound with:] Collier, Arthur. *Clavis Universalis*. London: Robert Gosling, 1713.

Octavo (200 x 125 mm): A-2E4; 111 (of 112) leaves, lacking final blank 2E4. Contemporary calf, very skillfully rebacked to style, paneled in blind, no pastedowns as bound. Pencil nineteenth-century ownership signature of one James Kennedy to head of title page, another owner's name neatly excised to its right (not affecting title border); Kennedy's penciled annotations throughout and doodle to front free endpaper. Extremities neatly restored. A couple of faint ring-stains and a few very minor scratches and splashes to calf; contents a little browned and soiled, very minor worming in inner margin (glancing text). A very good copy, in a simple, most probably Irish binding.

The *Treatise* is Berkeley's major work, "the classic exposition of his philosophy of immaterialism as an antidote to infidelity" (Oxford DNB). This is the first and only published part of the work; the second part was lost while still in manuscript. In the *Treatise*, Berkeley argues that "no object can exist without a Mind to conceive it. Without the preexistence of the Mind, matter and substance, cause and effect, can have no meaning... Thus the universe is the sum of human experience" (PMM, 176). The work "set out his idealistic philosophy in detail, arguing that the concept of 'material substance' is at once absurd and explanatorily useless. He pointed out that even philosophers who posit the existence of material bodies cannot explain how matter can produce ideas in the mind, or how purely mental phenomena like ideas could resemble or correspond to non-mental, material substances. Perhaps his most shocking claim in favour of his metaphysics was his oft-repeated contention that his principles were in strict accord with common sense and inimical to skepticism" (Grattan-Guinness, p. 122).

Though his importance was not widely recognized in his day, Berkeley is now regarded as a crucial figure in eighteenth-century philosophy. He was heavily influenced by Locke, whose "speculation...about the meaning and necessity of matter" he challenges in the *Treatise*; in turn, both Berkeley and Locke had a major impact on Hume (PMM). Hume's *Treatise of Human Nature* (1739 - 1740) develops many of Berkeley's ideas into their final form.

Keynes, Berkeley, 5. Norman, 196. PMM, 176. Grattan-Guinness, *Landmark Writings in Western Mathematics, 1640-1940*, 2005.



Inscribed by Ambrose Bierce to his daughter with an intimate ALS

9. Bierce, Ambrose

THE COLLECTED WORKS

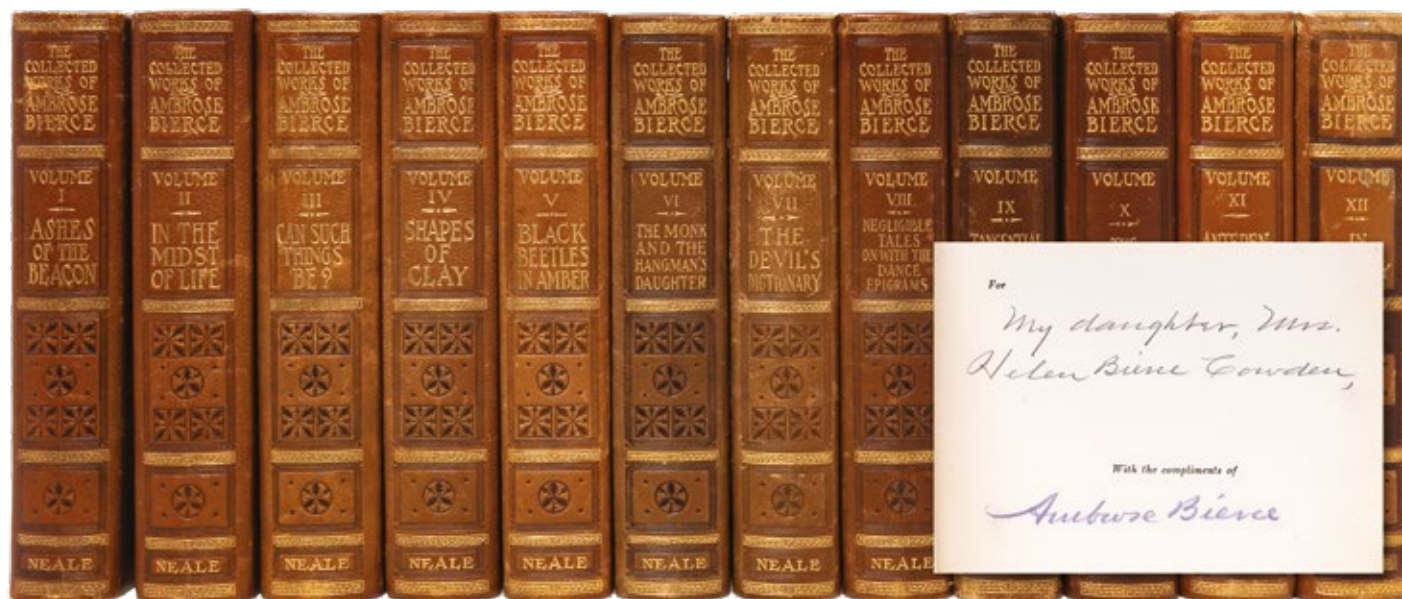
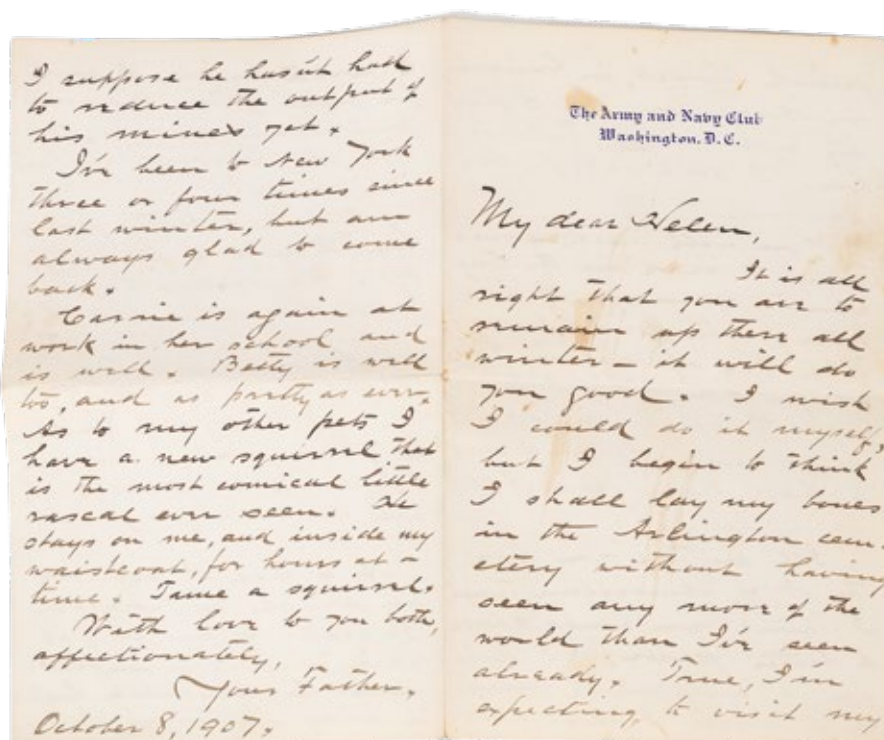
Family presentation copy

New York and Washington: The Neale Publishing Company, 1909-1912. Signed limited edition. Inscribed by Bierce to his daughter: "My daughter, Mrs. Helen Bierce Cowden - Ambrose Bierce." Also, with an excellent five-page ALS from Bierce to his daughter in the original mailing envelope mounted to the preliminary blank. One of 250 copies of the autograph edition, this being copy thirty-three.

A Near Fine set. Twelve volumes, octavo (155 x 222 mm), together occupying about 52 cm (20 inches) of shelf space. Full contemporary light brown morocco stamped in gilt and dark brown with gilt "AB" device on each board. Red watered silk endpapers and doublures with gilt turn-ins. Some trivial degwear to boards. A very attractive set.

The intimate and humorous ALS from Bierce to his daughter, dated October 1907, addresses Bierce's travel plans ("I'm expecting to visit my friend Howes in Galveston in November, but I shall try not to see Galveston") and Helen's reading habits (Bierce recommends against the *New York American*), reflects on his own periodical writing, wishes Helen and her husband Harry well, and concludes with an update on his new "pet" squirrel: "I have a new squirrel that is the most comical little rascal ever seen. He lays on me, and inside my waistcoat, for hours at a time. Tame a squirrel!" A full transcript of the letter is available upon request.

This set collects the scope of Bierce's writing throughout his illustrious career, including the famed *Devil's Dictionary*; his *Tales of Soldiers and Civilians* (here titled *In the Midst of Life*), the war stories that inspired Hemingway; and his numerous essays. Publication of the set concluded in 1912, the year before Bierce's mysterious disappearance in Mexico, making the *Collected Works* was the last of Bierce's publications issued before his presumed death.



Bradbury's most famous work in the preferred asbestos binding

10. Bradbury, Ray

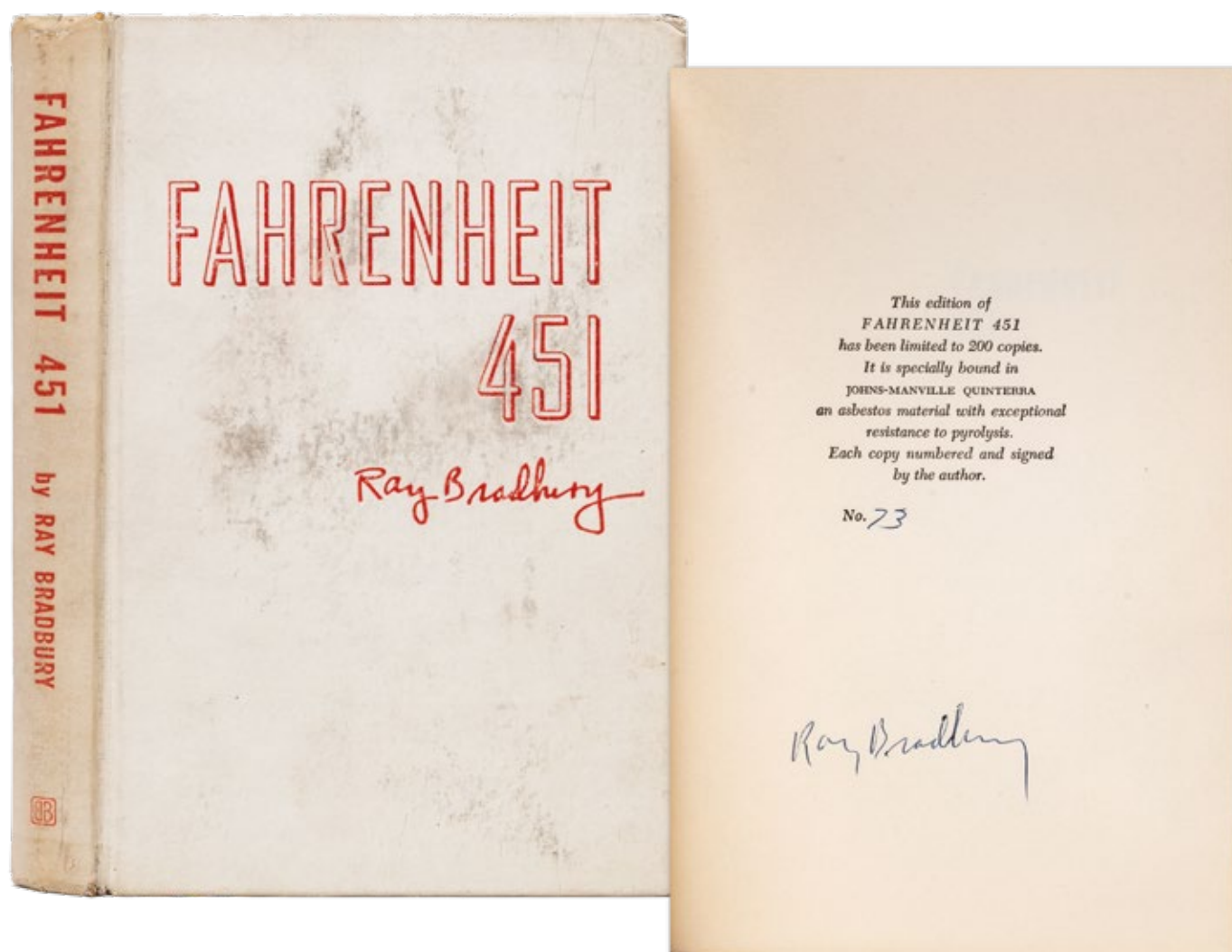
FAHRENHEIT 451

Asbestos signed limited edition

New York: Ballantine Books, Inc., 1953. First edition. First hardback edition, signed limited issue, number 73 of 200 copies signed by the author and specially bound in Johns-Manville Quinterra, a textile made from chrysotile asbestos and therefore fire resistant. The hardback edition was published in the trade and signed limited issues shortly after the novel's publication in the less desirable paperback format. A Near Fine copy. Original white Johns-Manville Quinterra asbestos over boards, spine and front cover lettered in red. Some rubbing to the front board and the spine gently toned. Very clean throughout. A fresh copy of a book that is very difficult to find in attractive condition. Housed in a custom clamshell case.

Often interpreted as a comment on the political climate of McCarthyism, Ray Bradbury's most famous work paints a dystopian future where books are banned – and burned. Bradbury workshopped the novel for years, developing the world of *Fahrenheit 451* in earlier incarnations including "Long After Midnight," the earliest version of the story, and "The Fireman," the 25,000-word prototype novella that he eventually expanded into the full novel. 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."

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. The book was later adapted into a 1966 film directed by François Truffaut, which was nominated for the Golden Lion at the Venice Film Festival.



Rarely found in such fine condition

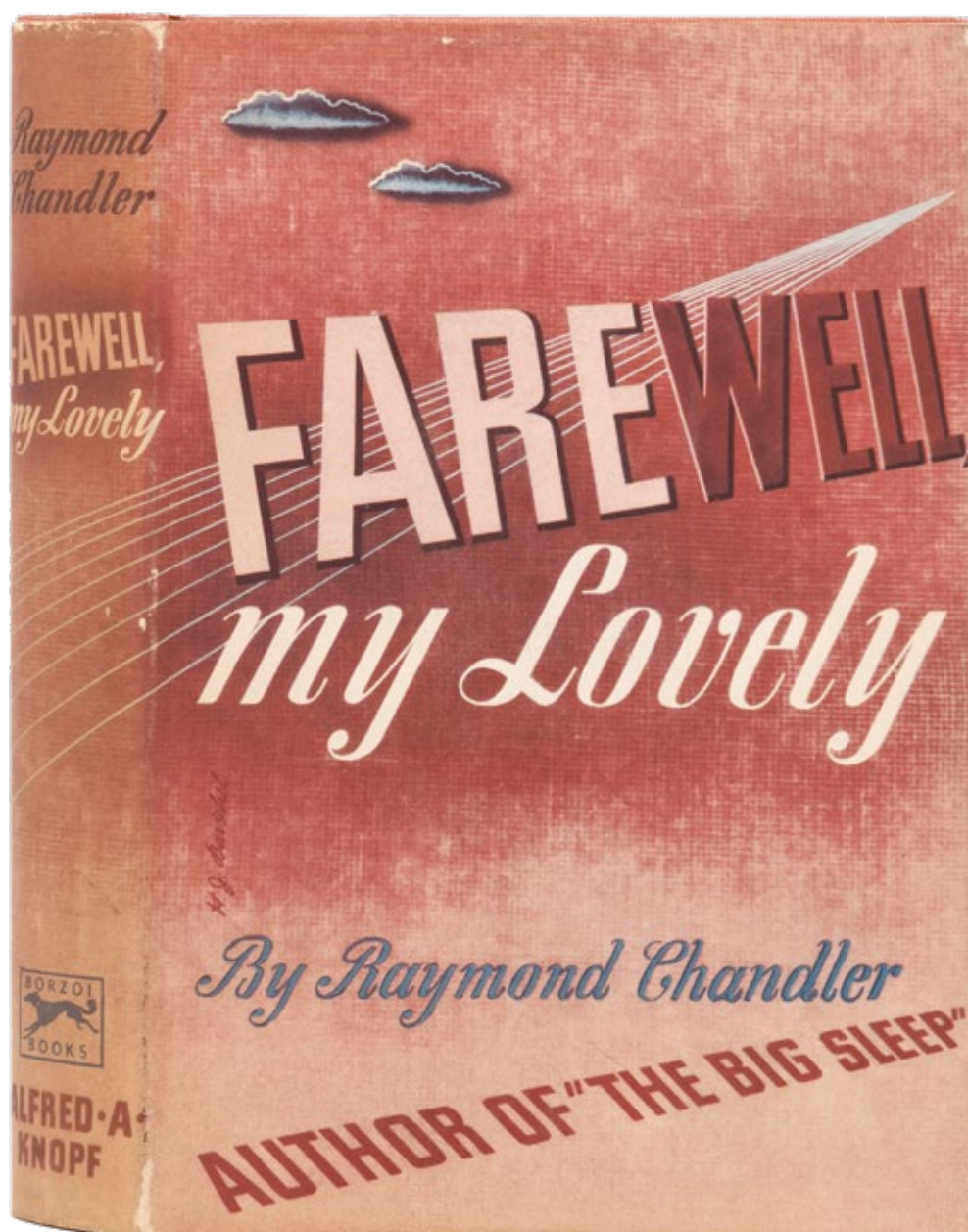
11. Chandler, Raymond

FAREWELL, MY LOVELY

New York: Alfred A. Knopf, 1940. First edition. Original pink cloth, titles to front board and spine in blue, top edge blue. With dust jacket. A Fine copy: cloth bright, binding square, top edge unfaded. In a Fine jacket with only the most minimal rubbing at the spine folds and crown.

One of the finest crime novels ever written, by one of the inventors of the hard-boiled detective genre. A Haycraft-Queen cornerstone, *Farewell, My Lovely* was the second Philip Marlowe novel, published in 1940. The plot was inspired by a number of short stories Chandler had written earlier, including "Mandarin's Jade," "The Man Who Liked Dogs," and "Try the Girl." It follows Marlowe as he investigates the violent murder of a night club manager. The book was actually the first of Chandler's novels to be made into a film, in 1942, as *The Falcon Takes Over*. It was filmed again in 1944 as the critically acclaimed *Murder, My Sweet* and in 1975, in a version starring Robert Mitchum. "...the appeal of *Farewell, My Lovely* is in its toughness, which is extremely well done" (contemporary *New York Times* review).

Brucoli A2.1.a.



Arguably the most important voyages of exploration and discovery from the eighteenth century

12. Cook, James; John Hawkesworth

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

London: Printed for W. Strahan; and T. Cadell, 1773. Second edition.

[Together with:]

A VOYAGE TOWARDS THE SOUTH POLE, AND ROUND THE WORLD. PERFORMED IN HIS MAJESTY'S SHIPS THE RESOLUTION AND ADVENTURE, IN THE YEARS 1772, 1773, 1774 AND 1775

London: Printed for W. Strahan; and T. Cadell, 1777. First edition.

[and:]

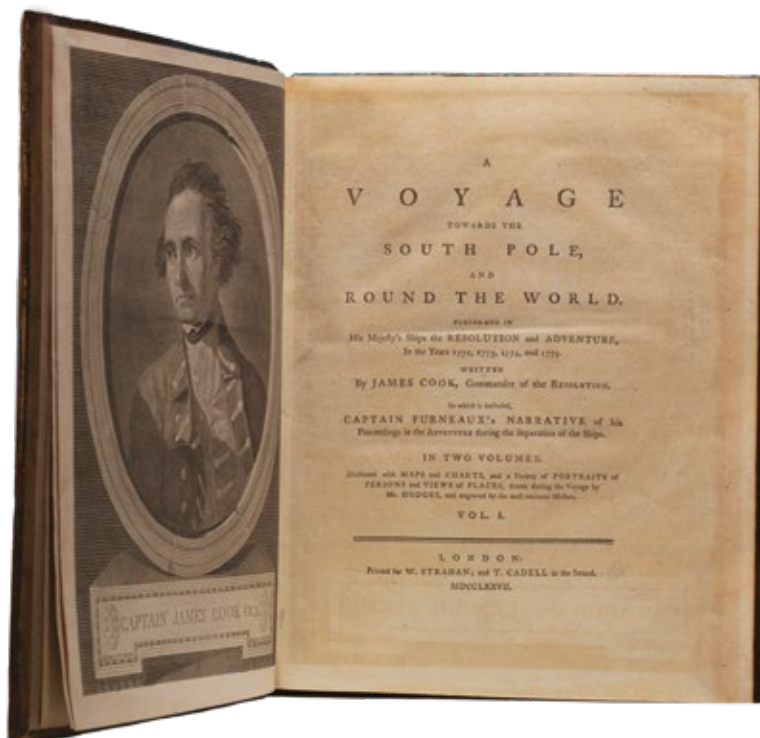
A VOYAGE TO THE PACIFIC OCEAN. UNDERTAKEN BY THE COMMAND OF HIS MAJESTY, FOR MAKING DISCOVERIES IN THE NORTHERN HEMISPHERE

London: Printed by W. and A. Strahan for G. Nicol...and T. Cadell, 1784. First edition.

Nine volumes altogether. Quarto (atlas volume large folio), contemporary full tan calf (atlas volume in modern matching three-quarter calf). Text fine, plates bright and beautiful with only a few instances of mild foxing, one folding map in atlas volume with small tear to lower margin not touching image, marginal faint dampstaining to last few plates in atlas volume, again not touching text. Three text volumes with expert joint repairs. A uniformly and very handsomely bound set from the famed collection of W.A. Foyle.

Scarce complete set of Cook's three Pacific voyages, comprising the preferred second edition of the first voyage – issued the same year as the first, and “considered the best edition” (Hill), with material suppressed from the first – along with first editions of the second and third voyages, complete with the splendid large folio atlas volume to accompany the third voyage. Superbly illustrated with over two hundred engraved charts, maps and plates, many double-page or folding.

Beddie 648, 1216, 1553. PMM 223.



Dalí'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. Number 112 of 200 copies of the deluxe edition, with an additional suite of plates printed on Japon Nacré. This copy in Fine condition with the original publisher's leather clamshell case as new, with bright gilt on the spine and the original leather clasps in perfect condition. Two black portfolios inside house the full work printed on Rives paper as well as the additional suite of plates. Signed by the artist on the title page in pencil.

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 famed painter experienced Carroll's story. An unforgettable adaptation and a striking feat of book artistry.



*"No better study of a nation's institutions and culture...
has ever been written by a foreign observer; none perhaps as good"*

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

DEMOCRACY IN AMERICA [WITH] DEMOCRACY IN AMERICA. PART THE SECOND (IN 4 VOLS.)

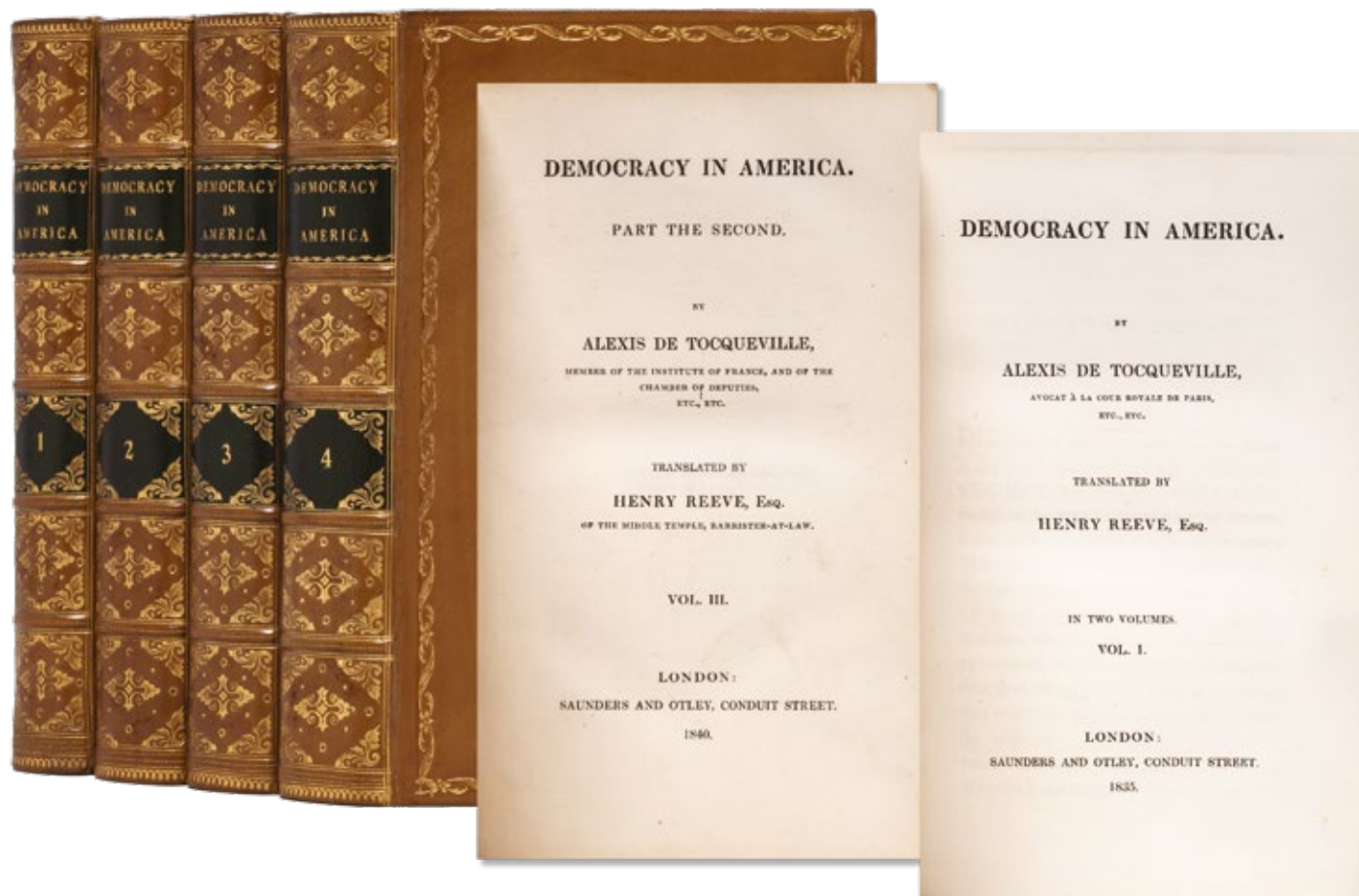
London: Saunders and Otley, 1835, 1840. First English language editions. This first complete English translation (with all four volumes) is extremely scarce at auction and in the trade. Four volumes, octavo (leaves measuring 212 x 133 mm). xlv, 333, [1]; viii, 462; xvi, 333, [1]; viii, 365, [1], [2] ads pp. Volumes one and two bound without the terminal leaf of ads in each volume, but otherwise complete, with the folding map and the half-titles. Volume three lacking the terminal ad leaf, otherwise complete. Volume four complete, retaining the ad leaf. A Near Fine copy. Attractively rebound in full polished calf with gilt spine in compartments. Red sprinkled edges. Occasional pencil marginalia, otherwise clean and bright throughout.

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

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

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

HOWES T-278, 279. Sabin 96062, 96063. Clark III:111.



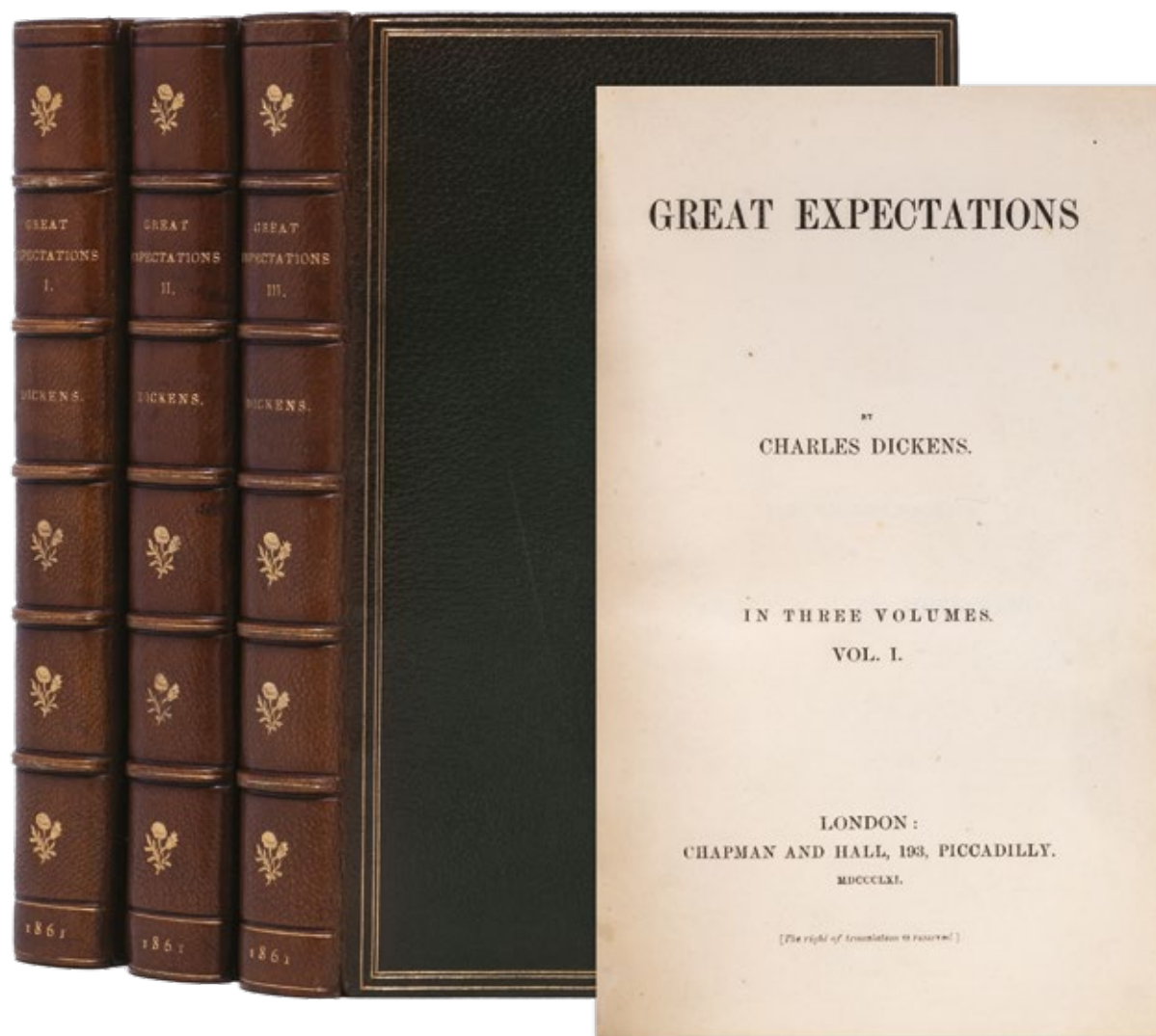
*Dickens' masterpiece with all Clarendon points***15. Dickens, Charles****GREAT EXPECTATIONS**

London: Chapman and Hall, 1861. First edition in book form, first impression, of the rarest and most valuable of Dickens' major novels. This copy is finely bound by Zaehnsdorf and extra-illustrated with a vignette title-page and twenty illustrated plates from the 1885 Robson & Kerslake edition. Three volumes, octavo (195 x 122 mm). Extra-illustrated with vignette title and twenty plates by Frederick William Pailthorpe. Volume three bound without 32-page catalogue. Early twentieth-century green morocco by Zaehnsdorf, spines lettered in gilt. Housed in custom blue quarter morocco folding box. Spine browned, trace of bookplate removal to volume three, occasional spot to contents, else notably clean. A Near Fine copy overall.

This copy contains the earliest state of every point outlined in the detailed analysis by Margaret Cardwell in the Clarendon edition of *Great Expectations* (1993, Appendices C & D). The "3" in "103" on page 103 and the "i" in "inflexible" on page 193, which Cardwell notes as missing in some copies, are here present.

Great Expectations is Dickens' masterwork and stands as the culmination of his mature style. The novel follows the exploits and emotional growth of Pip, a young orphan who aspires to great wealth and to the love of a cold temptress. In many ways, *Gatsby* can be seen as a roaring twenties version of Pip, with the same modest beginnings, the same goals and the same motivations. Whatever message a reader finds in the work, it is a powerful and moving novel that remains vivid today, over 150 years after its publication.

Smith I.14 (but superseded by Cardwell/Clarendon); Eckel 91-93; Sadlier 688.



An excellent copy in the publisher's deluxe morocco binding

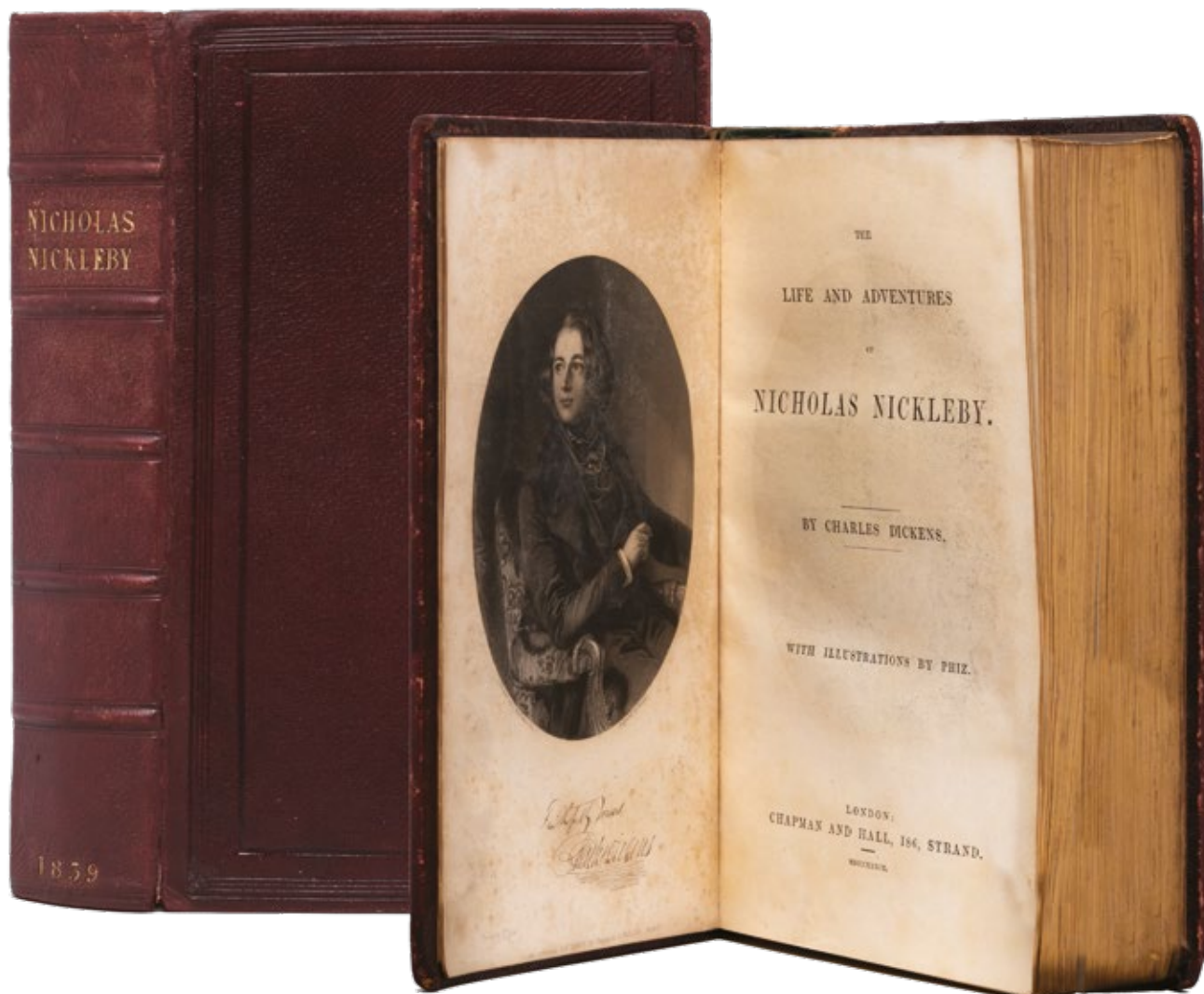
16. Dickens, Charles

THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY

London: Chapman and Hall, 1839. First edition. Bound in publisher's full maroon morocco gilt, all edges gilt, yellow endpapers. Frontispiece and thirty-nine plates, this copy extra-illustrated with eight plates from Joseph Kenny Meadows' work *Heads from Nicholas Nickleby*. Spine a little sunned and with some neat, discreet restoration to joints (with a small portion cracked at foot). Inner hinges cracked but holding firm, the usual spotting and soiling to plates (but cleaner than often found). A Near Fine copy.

While copies of this work in the publisher's deluxe binding usually appear in a green morocco, this example is in a much scarcer maroon morocco in much the same style. The publisher's yellow endpapers are present, and the extra plates from Meadows' work were published in 1839. Meadows' work was issued between 1839 and 1840, and so it makes sense that only eight out of the full suite of twenty-four plates are present here as the remainder would have been unpublished at the time of binding. Other than a little light restoration to joints, the binding is in an unrepaired state. A scarce survival.

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



Inscribed and extra-illustrated copy, including a drawing which anticipates the invention of the Mickey Mouse hat

17. Disney, Walt; Robert D. Feild

THE ART OF WALT DISNEY

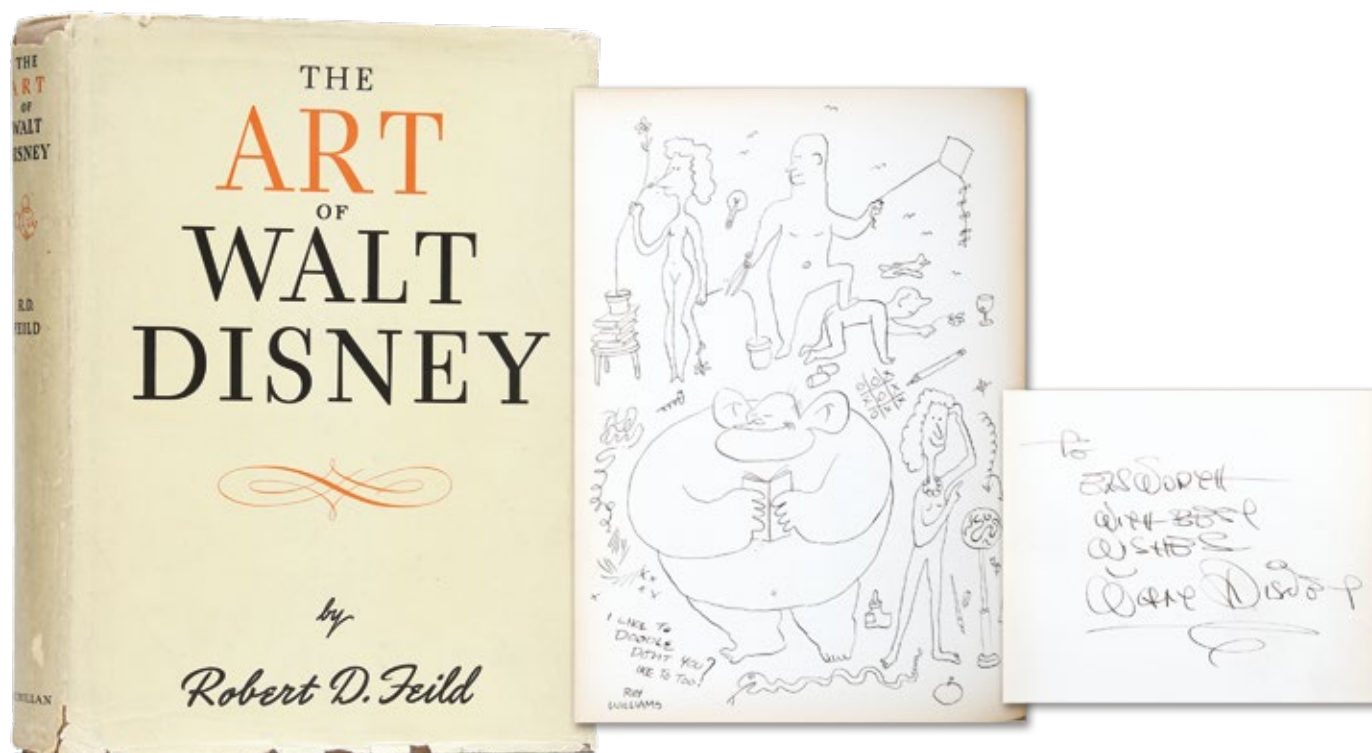
Presentation copy with original artwork

New York: Macmillan Company, 1942. First edition, presentation copy inscribed by Walt Disney on the front free endpaper, "To Elsworth, with best wishes, Walt Disney." This copy of Feild's influential study also contains original artwork of nudes by six Disney artists.

A Very Good copy in like dust jacket. Quarto. With fifty-nine plates (including frontispiece), some colored, and extra-illustrated with six original drawings by Disney animators. Minor toning to cloth binding, short tear to front free endpaper, minor loss to edge of pp. 45-46 (not affecting text), small adhesive residue to edge of plate three (not affecting image). A bit of loss to head and foot of dust jacket spine, edges a little worn, unclipped jacket a little toned and soiled.

The six original illustrations are as follows:

- 1) Ink drawings, including a snake, apple, corkscrew, nude figures, etc., signed "Roy Williams," together with inscription "I like to doodle don't you like to too?" Roy Williams (1907 - 1976) began work with Disney in 1930. Posthumously inducted as a "Disney Legend" in 1992, "Big Roy" is remembered as one of the adult Mouseketeers in the Mickey Mouse Club and as the inventor of Mickey Mouse hats. Williams' drawing includes a large man with enormous ears, which hints at his future millinery achievement.
- 2) Colored pencil drawing of the back of a female nude making a telephone call, signed "Andy '45" together with caption "Yes!...I understand... it's a 'Come as you are party.'" Artist unidentified.
- 3) Ink and colored pencil drawing of a female nude, signed "Gesteland" together with caption "To Elsworth with best wishes, Bob Gesteland."
- 4) Ink and colored pencil drawing of a female nude holding a swimming mask, signed "Rowley 44" together with caption "Gee Ike - I didn't bring a suit - are we going to swim too?"
- 5) Colored pencil drawing of an artist painting a nude, signed "Jerry" together with the inscription "Thanks a million Ike - I sure use plenty paint," and the caption "The Art of Jerry Hathcock."
- 6) Colored pencil drawing of a female swimmer sitting on a post, signed "Jack Huber 45."



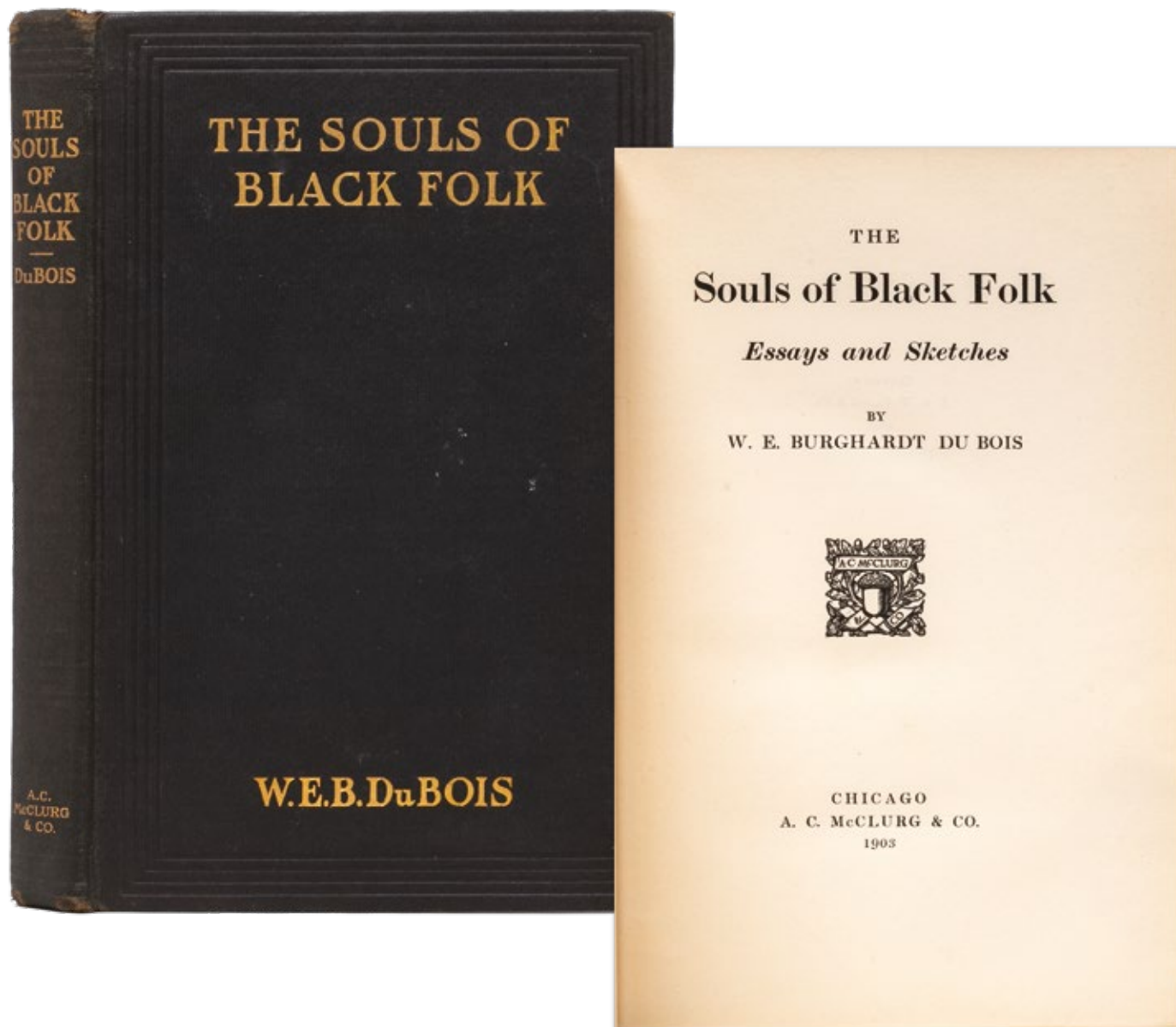
Du Bois' first and most famous book, a monumental work of sociology

18. Du Bois, W.E.B.

THE SOULS OF BLACK FOLK

Chicago: A.C. McClurg & Co., 1903. First edition. A clean, Near Fine copy of W.E.B. Du Bois' first book. A bit of fraying to head and tail of spine, and a subtle blemish to upper board. An excellent copy overall.

The Souls of Black Folk was Du Bois' first and most famous book, a "monumental" work "filled with spirituality and with spontaneity" that represented a turning point in the field of sociology (Blockson, *Commented Bibliography*, 52). Notably, the book coined the framework of "double consciousness": in regards to Black people's self-perception, capturing the notion that Black people, by necessity, viewed themselves and the world through their own perspective while simultaneously anticipating the perspective of other (non-Black) people. Du Bois, already an established writer and sociologist, had previously published several studies of Black life in the United States, including *The Philadelphia Negro* (1899), as well as a study of Black people in business, but *The Souls of Black Folk* went further: Du Bois' "conceptions were historical and global, his methodology empirical and intuitive, his values and commitments involving both mobilization of an elite vanguard to address the issues of racism and the conscious cultivation of the values to be drawn from African-American folk culture" (ANB). The result was a revolutionary work of sociology that shapes conversations on race, community, and identity to this day. The importance of *The Souls of Black Folk* cannot be overstated.



A landmark American novel in remarkably fine condition

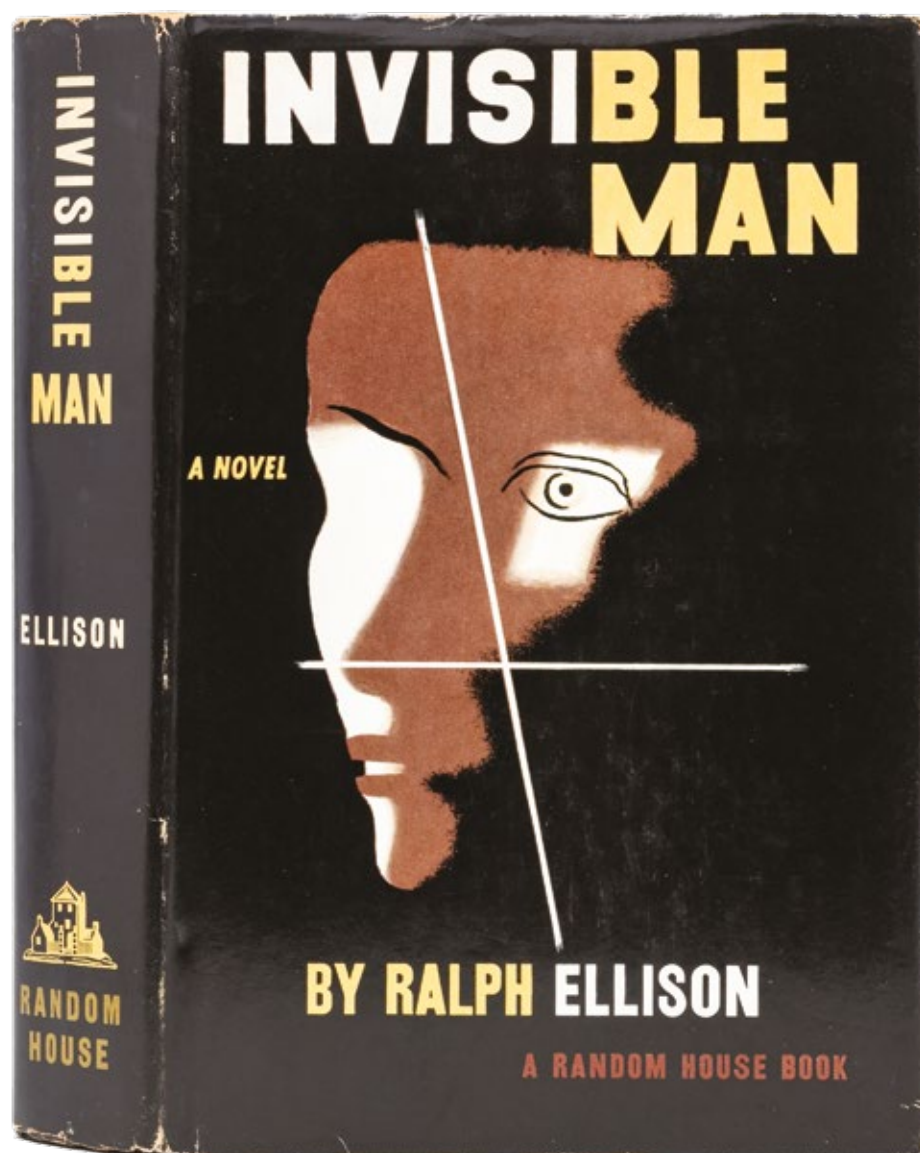
19. Ellison, Ralph

INVISIBLE MAN

New York: Random House, 1952. First edition. A Fine copy of the book in like dust jacket. Book is clean and unread with a deep, even topstain. Jacket is in exceptional condition and shows almost no rubbing. Just a bit of wear at the heel of the spine, but the spine panel remains vivid and unfaded. An extremely difficult book to find in this condition.

Invisible Man won the 1953 National Book Award for Fiction and is considered one of the major American novels of the twentieth century. For inspiration, Ellison drew on folklore as well as the work of experimental writers like Dostoevsky, Melville, Kafka, and Hemingway. *Invisible Man* adapts this rich and varied intellectual history to capture the challenges that Black Americans faced in the first half of the twentieth century.

In an interview with the *Paris Review* in Spring 1955, Ellison challenged the interviewer's skepticism that a Black author can escape his particular need for social protest and reach the 'universal.' Ellison responded that "too many books by Negro writers are addressed to a white audience. By doing this the authors run the risk of limiting themselves to the audience's presumptions of what a Negro is or should be; the tendency is to become involved in polemics, to plead the Negro's humanity. You know, many white people question that humanity, but I don't think that Negroes can afford to indulge in such a false issue. For us, the question should be, what are the specific forms of that humanity, and what in our background is worth preserving or abandoning."



"Follow it utterly, / Hope beyond hope"

20. Emerson, Ralph Waldo

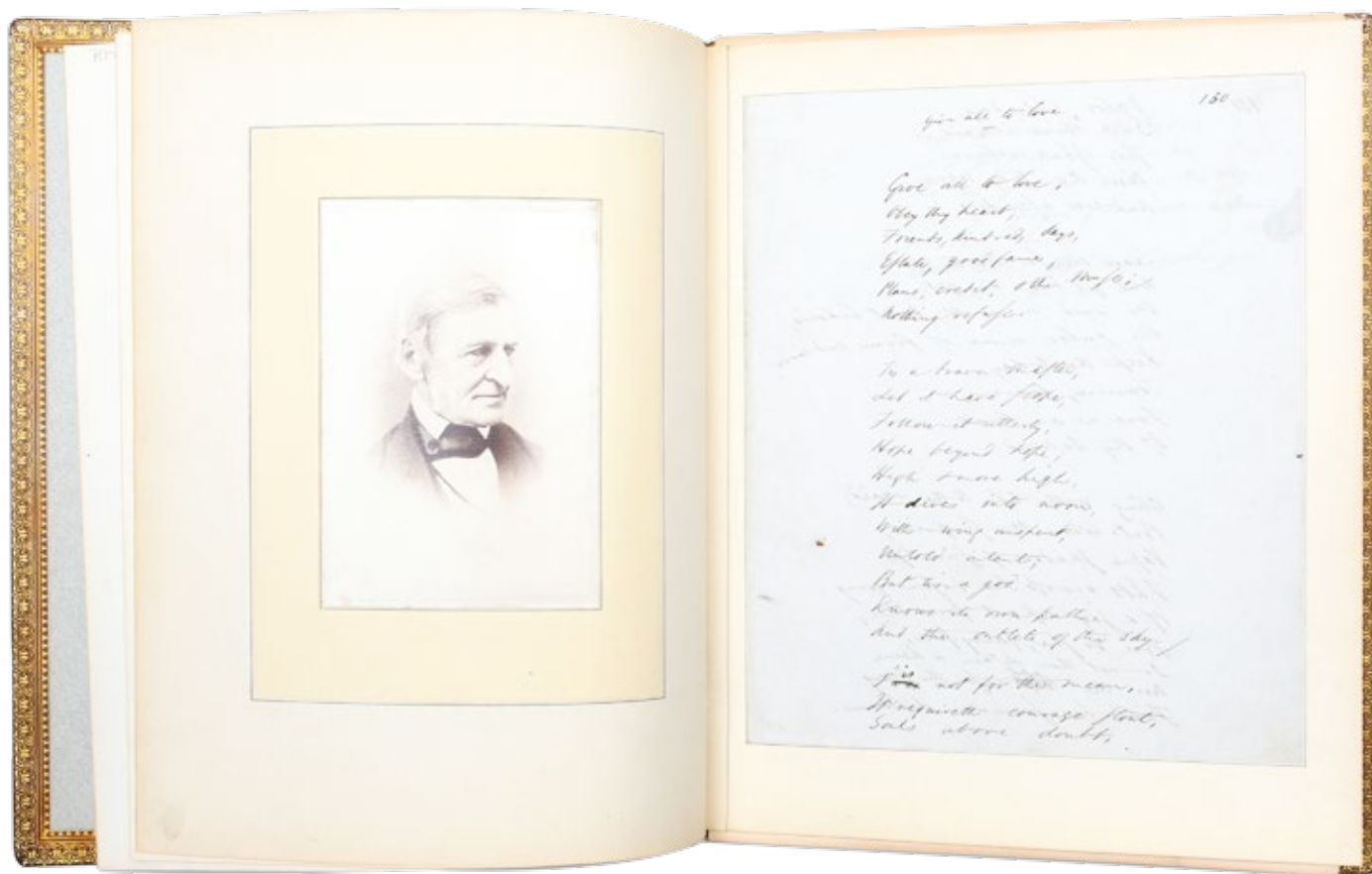
"GIVE ALL TO LOVE"

Manuscript poem

[ca. 1846]. Manuscript copy. Two leaves, written in brown ink across three sides, pages numbered 130-2 in manuscript. Tipped into a brown full morocco binding, lettered and decorated in gilt (the lettering noting an autograph letter signed by Emerson to Henry Wadsworth Longfellow, no longer present). A few ink stains, likely original. Exceptionally well-preserved.

A rare manuscript copy of one of the Sage of Concord's most profound and celebrated poems, which combines his radical individualism with Romantic apprehensions of love and nature. The manuscript exhibits half a dozen corrections and three lines vary slightly from the text printed in his debut collection *Poems* (1847), suggesting this may be a draft version.

The manuscript is here tipped into a brown morocco volume bound for Mary Brooks Picken (1886 - 1981), author of several books on fashion and textiles.



"One of the oddest and most beautiful books of the whole century"

21. [Euclid] Byrne, Oliver

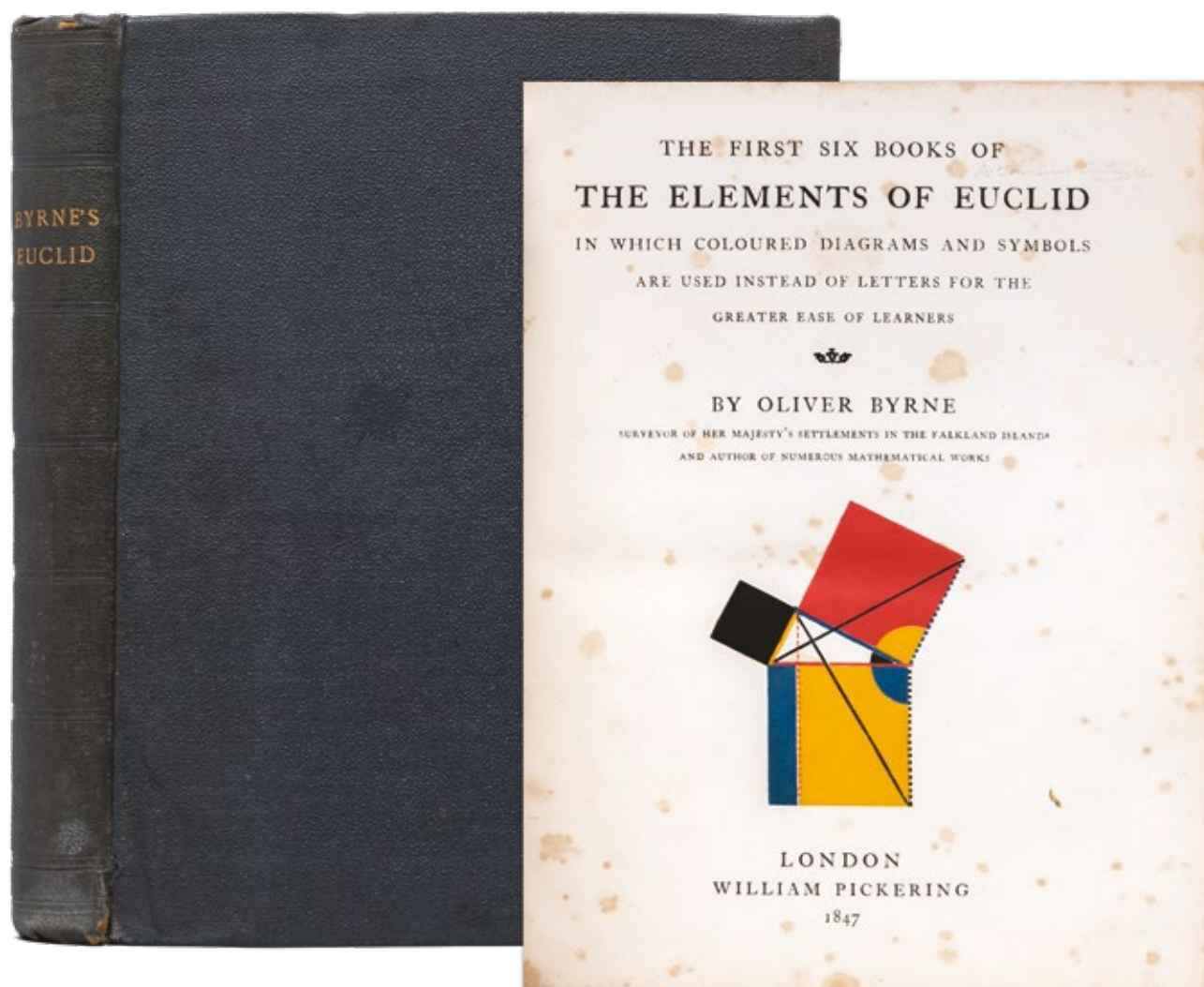
THE FIRST SIX BOOKS OF THE ELEMENTS OF EUCLID IN WHICH COLOURED DIAGRAMMS AND SYMBOLS ARE USED INSTEAD OF LETTERS FOR THE GREATER EASE OF LEARNERS

London: William Pickering, 1847. First edition. Quarto (233 x 188 mm). A Very Good copy. Geometric title page vignette and extensive diagrams printed in red, yellow, and blue, wood-engraved headpieces, ornamental initials by C. Whittingham of Chiswick, text printed in Caslon old-face type. Contemporary blue pebble-grain cloth, spine lettered in gilt and ruled in blind, black coated endpapers, edges red. With 1918 pencil ownership signature to half-title. Light bumping, wear, and cockling, front joint starting at foot but holding firm, spine ends a little chipped, moderate foxing to contents, as commonly, minor damp staining to lower outer corner of final leaves, colors still bright.

The only edition of Byrne's stunning rendering of Euclidean geometry, it has been deemed "one of the oddest and most beautiful books of the whole century" (McLean). Printed in primary colors and black, Byrne's choice of method was both practical and aesthetic. In addition to creating a beautiful text, "the stark use of primary colors was envisaged by Byrne as a teaching aid" in which "each page is a unique riot of red, yellow, and blue, attaining a verve not seen again on book pages till the days of Dufy, Matisse, and Derain" (McLean).

Byrne (1810 - 1880) was a self-educated Irish mathematician and engineer who "considered that it might be easier to learn geometry if colours were substituted for the letters usually used to designate the angles and lines of geometric figures. Instead of referring to, say, 'angle ABC', Byrne's text substituted a blue or yellow or red section equivalent to similarly coloured sections in the theorem's main diagram" (Friedman). His style prefigures the modernist experiments of the Bauhaus and De Stijl movements.

Friedman, *Color Printing in England* 43; Keynes, Pickering, pp. 37, 65; McLean, *Victorian Book Design*, p. 70.



A vital account of Patagonia from a recently converted Jesuit

22. Falkner, Thomas

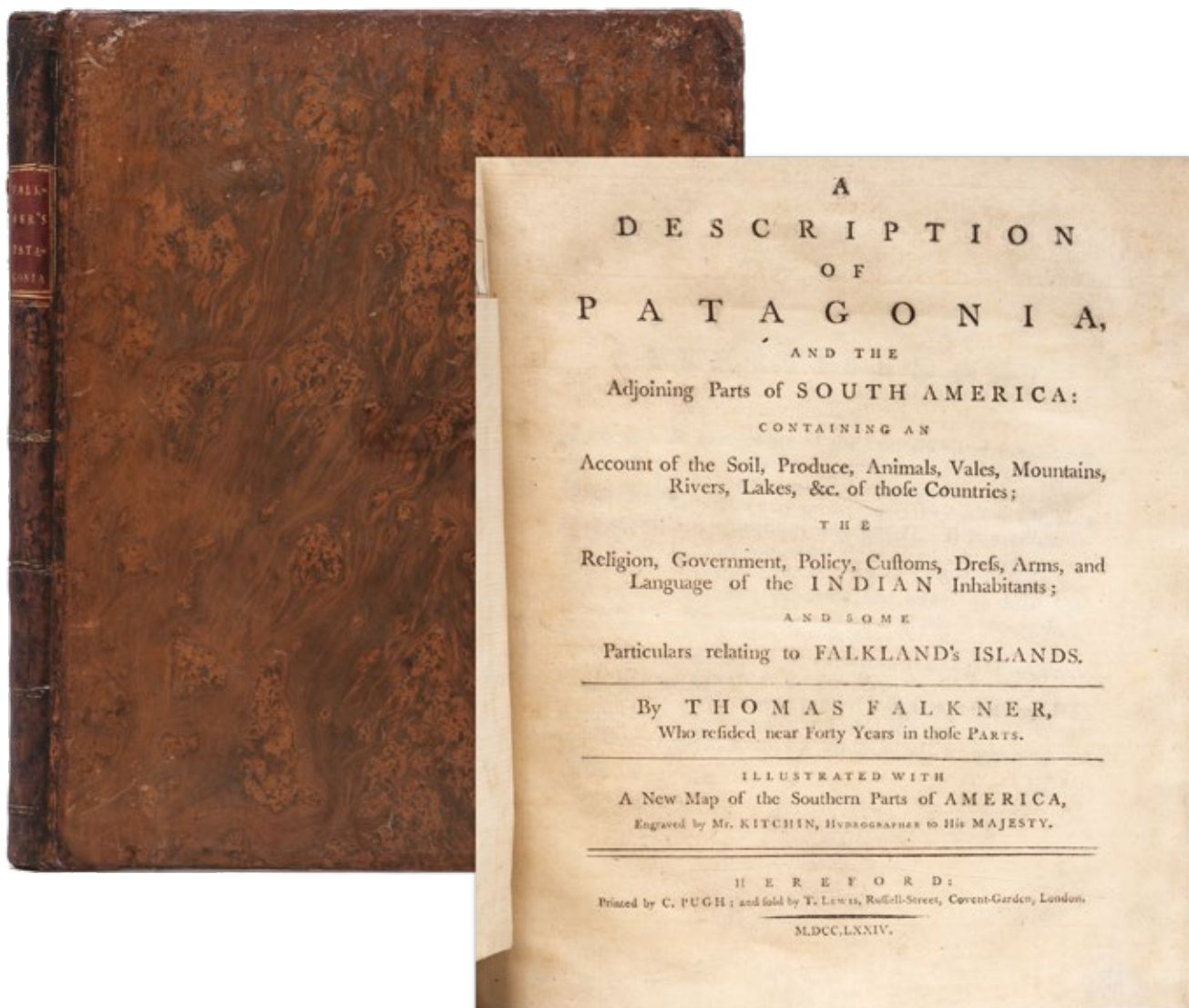
A DESCRIPTION OF PATAGONIA, AND THE ADJOINING PARTS OF SOUTH AMERICA...AND SOME PARTICULARS RELATING TO THE FALKLAND'S ISLANDS

Hereford: C. Pugh, 1774. First edition. Two large folding maps. Bound in contemporary tree calf. A Near Fine example. Skillfully rebacked with original spine and gilt-lettered red morocco label relaid, extremities a little rubbed, rear joint a little tender. Front hinge neatly reinforced, some early black ink annotations to the margins of a few leaves, maps with a few small early paper reinforcements to verso of folds. An excellent example overall.

A vital account. Falkner spent ten years in Buenos Aires and a further twenty-eight years in Patagonia. Falkner arrived in Buenos Aires seriously ill, and after being nursed back to health by the superior of the local Jesuit college, he converted and became a missionary. Falkner then spent almost four decades collecting material for the present volume, in the process being credited for discovering the first fossil in Argentina and having a lake in Neuquén Province named after him. The account also contains important ethnographic information, with Sabin stating, "The only authentic account we have of the Indians of the Pampas...It is to Falkner that the world is indebted for some of the stories about the great stature of the natives of Patagonia."

Provenance: Armorial bookplate of Arthur Young (1741 - 1820) to front pastedown. Young was an agriculturist who published travel works that also contained important agricultural content. Appointed a Fellow of the Royal Society in 1774, he was later an eyewitness to the French Revolution.

Palau 86485. Sabin 23734. Spence 451.



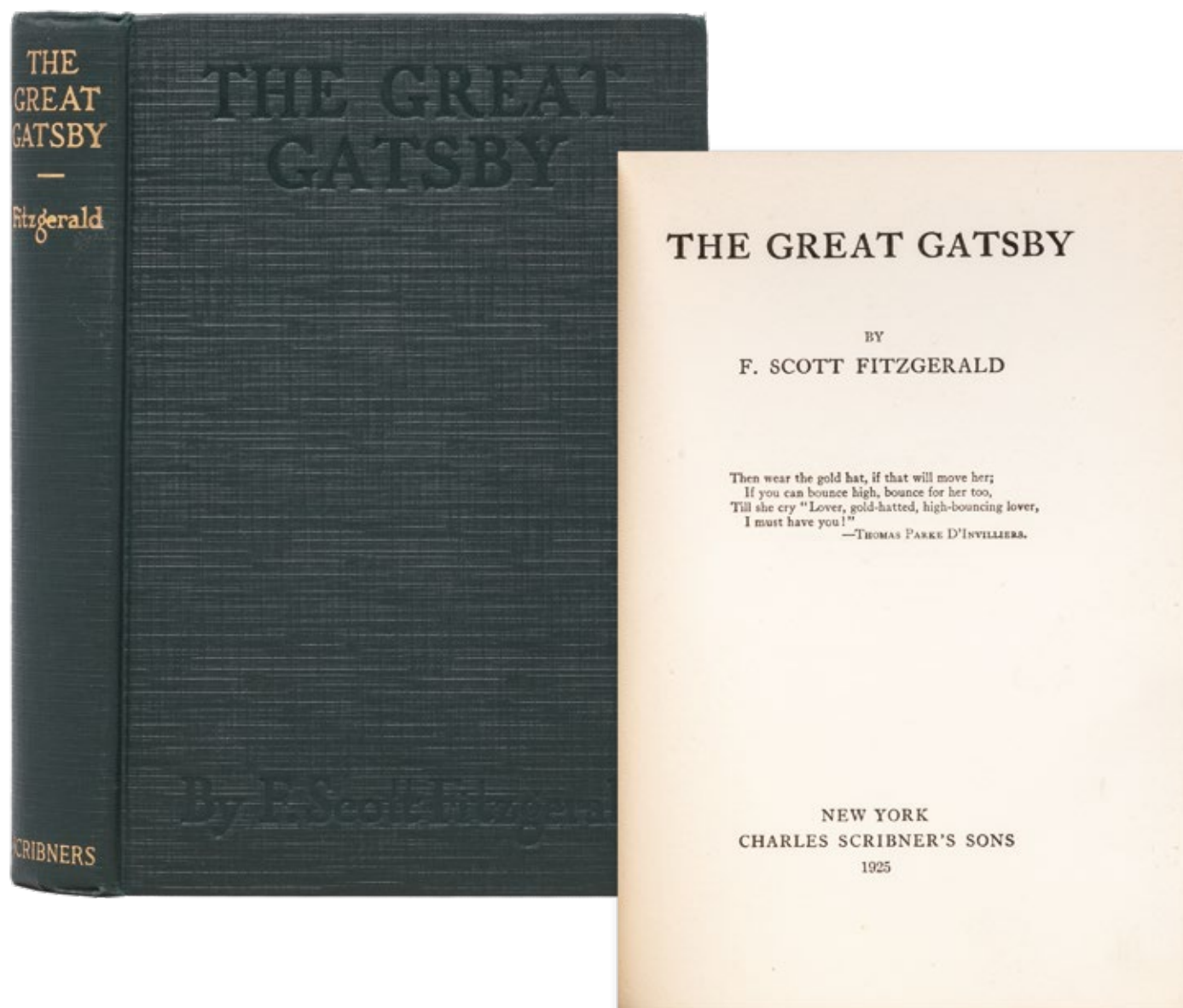
A beautiful copy of Fitzgerald's novel of wealth and desire in the Jazz Age

23. Fitzgerald, F. Scott

THE GREAT GATSBY

New York: Charles Scribner's Sons, 1925. First edition of Fitzgerald's classic novel that introduced the world to the Lost Generation. First issue, with the four main issue points present: 1) pg. 60, line 16 "chatter"; 2) pg. 119, line 22 "northern"; 3) pg. 205, lines 9-10 "sick in tired"; 4) pg. 211, lines 7-8 "Union Street station." An exceptionally fine copy, appearing fresh and unread, with remarkably bright spine gilt and clean boards. Original publisher's cloth binding with spine titled in gilt and boards stamped in blind.

The Great Gatsby is Fitzgerald's masterpiece and one of the great novels of the twentieth century. Fitzgerald intended the novel to be a "consciously artistic achievement" and "something extraordinary and beautiful and simple, and intricately patterned." The book took Fitzgerald two years to write, and he worked on it under a variety of different titles, including *Dinner at Trimalchio's* and *Under the Red, White and Blue*. Unfortunately, when it was first released, *The Great Gatsby* was neither a commercial nor a critical success. In fact, even though Fitzgerald received a great deal of praise from many literary lights of the period – including T.S. Eliot and Willa Cather – the book did not achieve its current level of popularity and renown until after Fitzgerald's death, when it was distributed as a cheap paperback to GIs during World War II. The book has maintained its critical and commercial acclaim ever since, and has sold over twenty-five million copies. In 1960, the *New York Times* would call it "a classic of twentieth century American fiction." It has been adapted into numerous film versions, including a 1974 production written by Francis Ford Coppola and starring Robert Redford and Mia Farrow, and a 2013 Baz Luhrmann production.



Inscribed by "Old Insomniac Fitzgerald" to his nurse

24. Fitzgerald, F. Scott

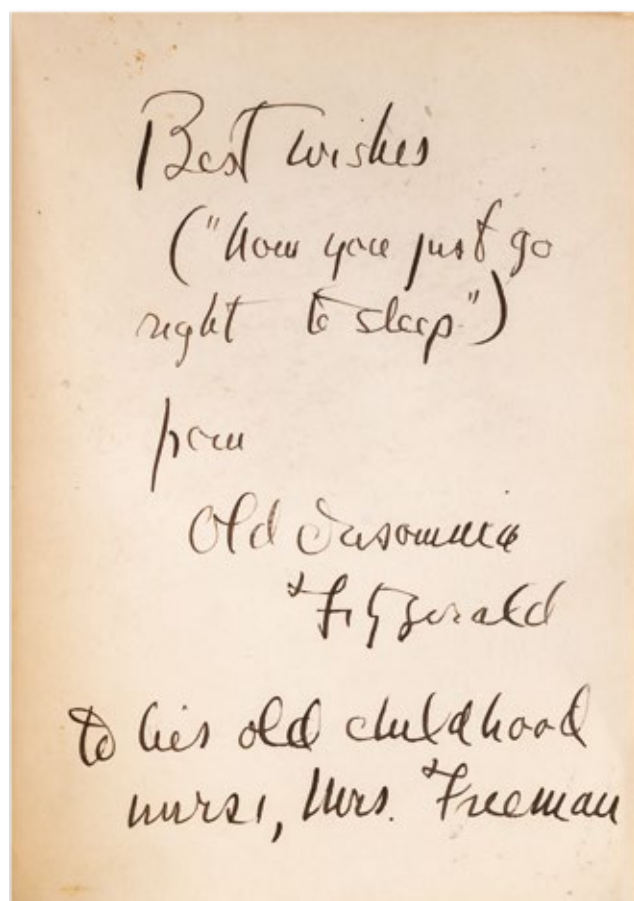
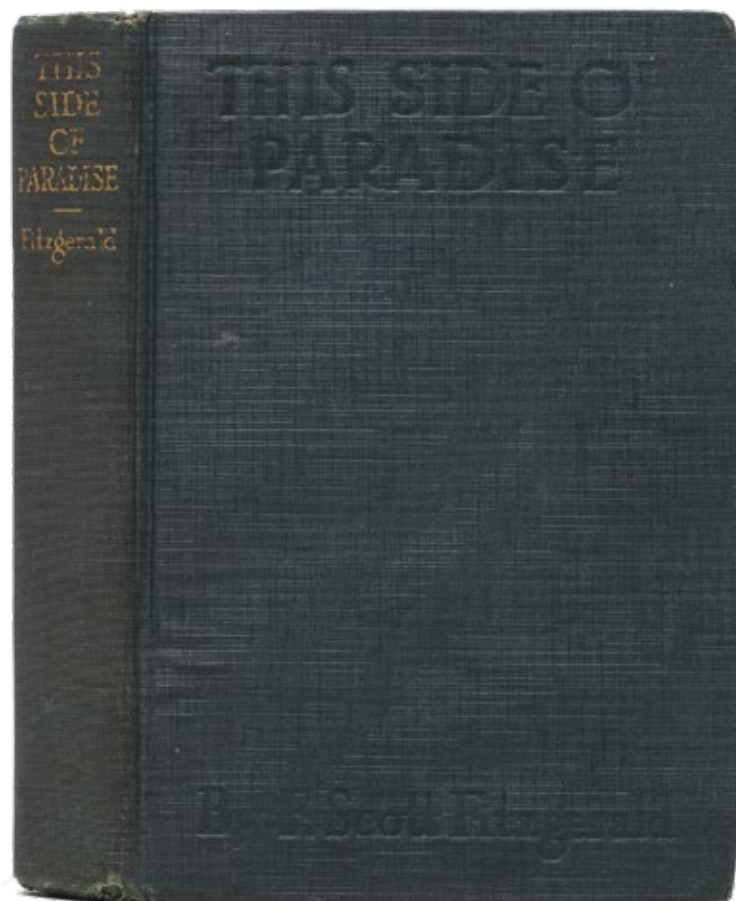
THIS SIDE OF PARADISE

Presentation copy

New York: Charles Scribner's Sons, 1931. Later printing. Inscribed by Fitzgerald to Carma Freeman on the front free endpaper: "Best wishes ('Now you just go right to sleep') from Old Insomniac Fitzgerald to his old childhood nurse, Mrs. Freeman." A Very Good copy. Publisher's blindstamped dark blue-green cloth. Some edgewear and fraying. Minor toning to endpapers.

This copy of *This Side of Paradise* is a rare survival of the summer of 1934, one of the most difficult periods of Fitzgerald's life. At the time, Zelda was hospitalized at Sheppard-Pratt while Fitzgerald himself spent the summer in and out of Johns Hopkins Hospital. As Fitzgerald's friend, H.L. Mencken, wrote in his diary in June of that year: "the case of F. Scott Fitzgerald has become distressing. He is boozing in a wild manner and has become a nuisance. His wife, Zelda, who has been insane for years, is now confined at the Sheppard-Pratt Hospital, and he is living in Park Avenue with his little daughter, Scottie." While out of the hospital and recuperating at home, Fitzgerald's childhood nurse Carma Kaufman Freeman cared for him. He inscribed his copy of *This Side of Paradise* to Freeman during that summer, employing her comforting phrase ("Now you just go right to sleep"), a line Fitzgerald would later echo in his 1936 essay "The Crack-Up."

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



The only limited-edition James Bond book, one of 250 copies

25. Fleming, Ian

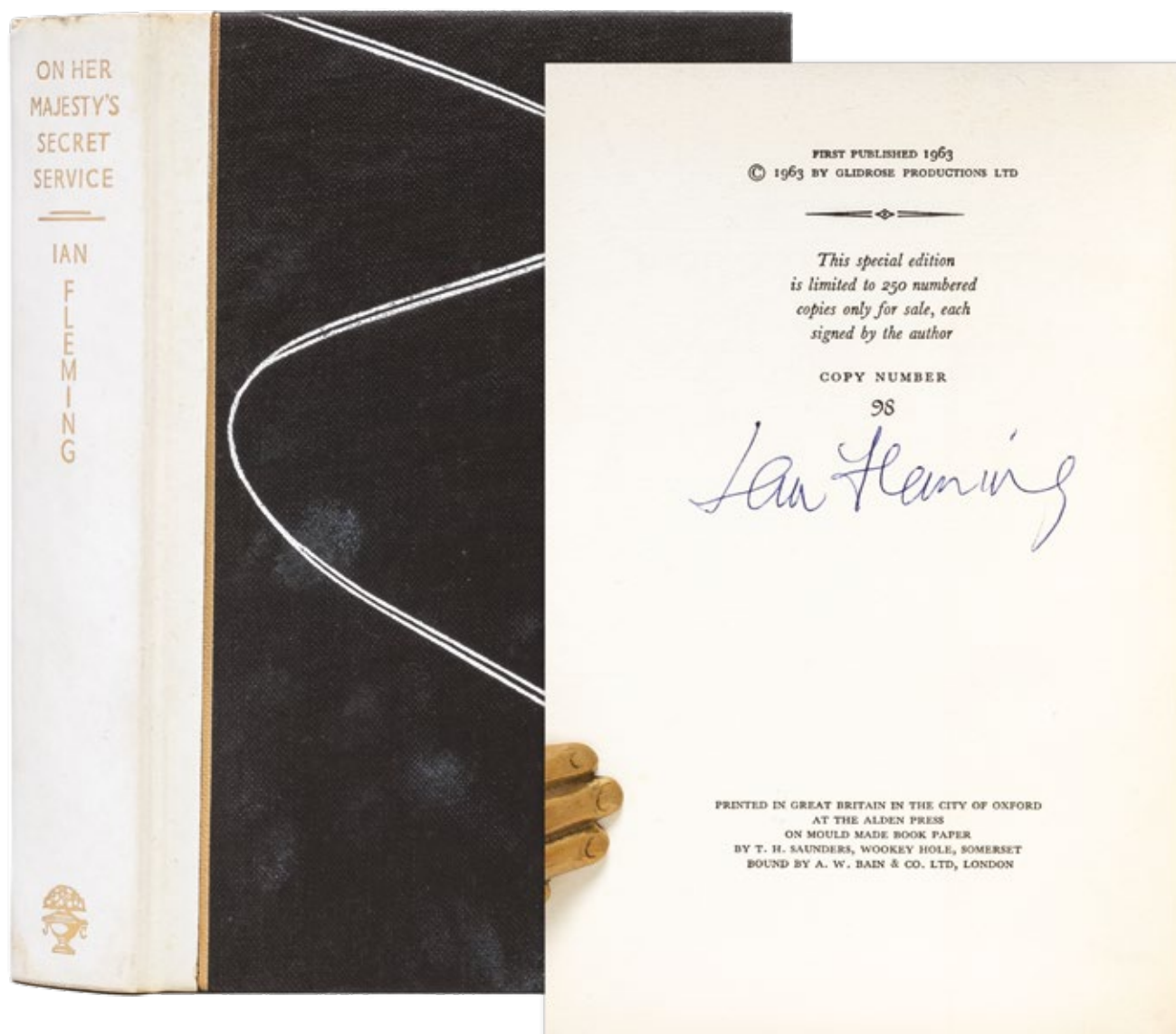
ON HER MAJESTY'S SECRET SERVICE

Signed limited edition

London: Jonathan Cape, 1963. First edition. This signed limited edition was issued simultaneously with the regular trade edition on April 1, 1963. Number 98 of 250 copies, signed by the author to limitation page. A Near Fine example of the book in original Near Fine acetate jacket. Publisher's original vellum-backed black cloth with white ski-track motif to upper cover, spine lettered in gilt, top edge gilt, original acetate dust jacket. Color frontispiece portrait by Amherst Villiers, title printed in red and black. A little spotting to endpapers and a few further leaves, a few small faint marks to binding. An excellent example with the acetate jacket and without any of the usual chipping.

At its release, this novel set records as being the most popular of Fleming books, with the initial and secondary print runs immediately selling out. This was in part due to concurrent filming of Bond movies including *Dr. No*, as well as the novel's startling revelations about Bond's character. As he battles against new developments in biological warfare, 007 also reveals a more emotional human side. The book received strong reviews and continues to be among the most thrilling and popular in Fleming's oeuvre.

On Her Majesty's Secret Service is the only Bond book to be issued in a signed limited edition.



The very first inscribed copy of Gabriel García Márquez's masterpiece

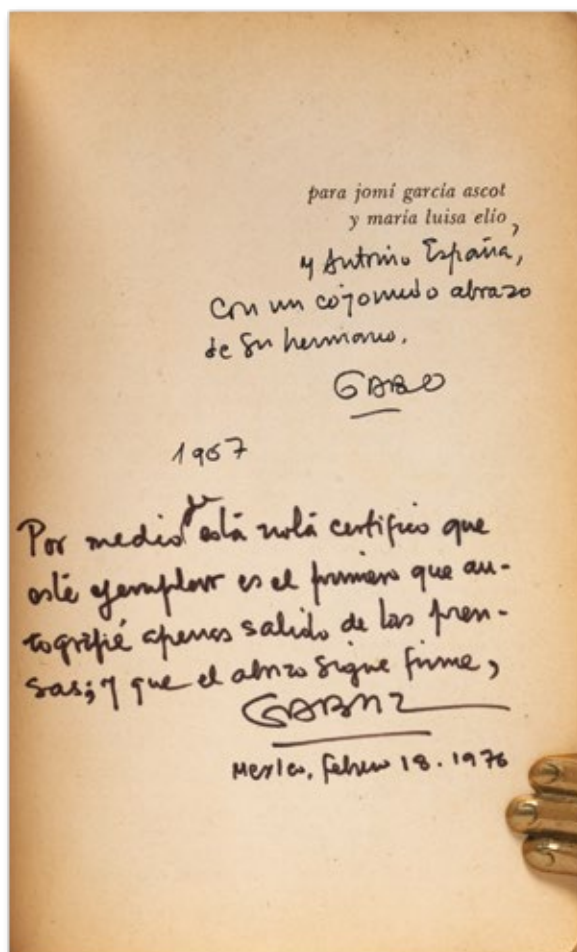
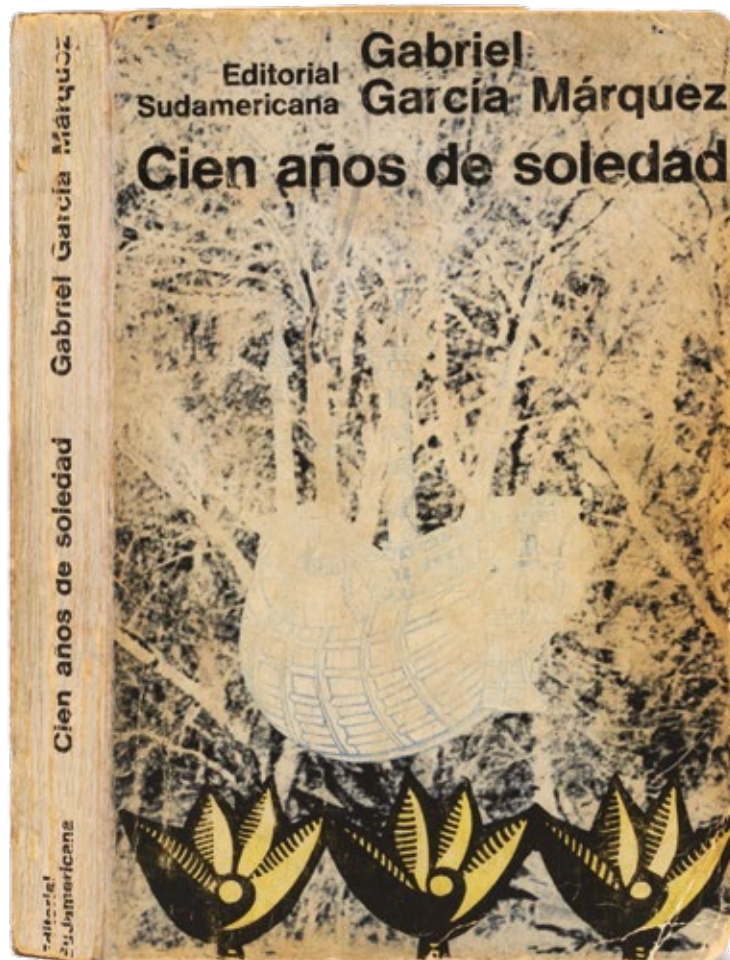
26. García Márquez, Gabriel

CIEN AÑOS DE SOLEDAD

Inscribed twice to a friend

Buenos Aires: Editorial Sudamericana, 1967. First edition, inscribed twice on the dedication page by Gabriel García Márquez to his close friend Antonio España. First, García Márquez continues the printed dedication: "...y Antonio España, con un cojonudo abrazo de su hermano, Gabo - 1967" ("and for Antonio España, with a big fucking hug from his brother, Gabo - 1967"). Then, nearly a decade later, García Márquez writes: "Por medio de esta nota certifico que este ejemplar es el primero que autografié apenas salido de las prensas; y que el abrazo sigue firme, Gabriel - México, Febrero 18, 1976" ("I hereby certify that this is the first copy of this book that I autographed, as soon as it came off the presses; and the hug remains firm, Gabriel - Mexico, February 18, 1976"). Paperback (125 x 190 mm.), in publisher's printed wrappers with front wrapper professionally secured. Some fading to covers, spine crinkling, and a few scratches to back cover. Toning to first and last few leaves, and marginal toning throughout, due to paper quality. Ink staining to a few leaves, mostly at margins. A Very Good copy with two inscriptions to a close friend and exceptional provenance that ties this copy to two pivotal moments in modern Latin American history.

García Márquez inscribed this copy to Antonio España, his friend in Mexico City, upon the book's publication in 1967, apparently the very first copy of the book he inscribed. According to García Márquez's son, Rodrigo García, his father used the nickname "Gabo" in these early inscriptions to his close friends, as seen in the first inscription. García Márquez inscribed this copy a second time in 1976; Rodrigo notes that his father's later inscriptions use his full first name "Gabriel" and a black felt-tip pen, also as seen here. This copy remained with España until about 1982, when he decided to move to Nicaragua following the Sandinista victory over Somoza. To facilitate the move, España contacted Danilo Bartulin and María José Ortiz Aguilar, a couple living in Mexico who had political connections and were mutual friends with García Márquez. Bartulin, who had been the personal physician of Salvador Allende (and can be seen in photographs with him on the day of the coup), became close friends and collaborators with García Márquez after being exiled from Chile in 1973. Before departing Mexico for Nicaragua, España visited Bartulin and his wife and gifted them this copy, inscribed by their mutual friend. The book has remained with the couple until now and is accompanied by letters of provenance from both Rodrigo García and María José Ortiz Aguilar.



A uniquely fine copy

27. García Márquez, Gabriel

CIEÑ AÑOS DE SOLEDAD

A Fine, pristine copy, rarely found in such beautiful condition. Small contemporary Peruvian bookseller's ticket to inside of front cover. Housed in a custom cloth slipcase with chemise.

Cien años de soledad, first published in English as *One Hundred Years of Solitude* in 1970, was García Márquez's second novel and is generally considered his greatest work – though *El amor en los tiempos del cólera* / *Love in the Time of Cholera* (1985) offers serious competition. One of the finest novels of the twentieth century, *Cien años de soledad* established García Márquez's international reputation and achieved incredible popularity, lifting the author from poverty as it eventually sold over thirty million copies. It was also a major factor in García Márquez being awarded the 1982 Nobel Prize in Literature and the 1972 Neustadt International Prize for Literature.

The novel has been praised worldwide since its publication: a contemporary *New York Times* review lauded the story as “so filled with humor, rich detail and startling distortion that it brings to mind the best of Faulkner and Gunter Grass. It is a South American Genesis, an earthy piece of enchantment, more, as the narrator says of Macondo, ‘an intricate stew of truth and mirages.’” The impact of *Cien años de soledad* on Latin American literature, in particular, cannot be overstated. Carlos Fuentes, García Márquez's friend and contemporary, called the book “...more than a novel, it is a *libro de familia* for the Latin American literary tradition, an eternal ship on which Gabriel García Márquez will remain forever alive among us.”



Inscribed by García Márquez to an actress

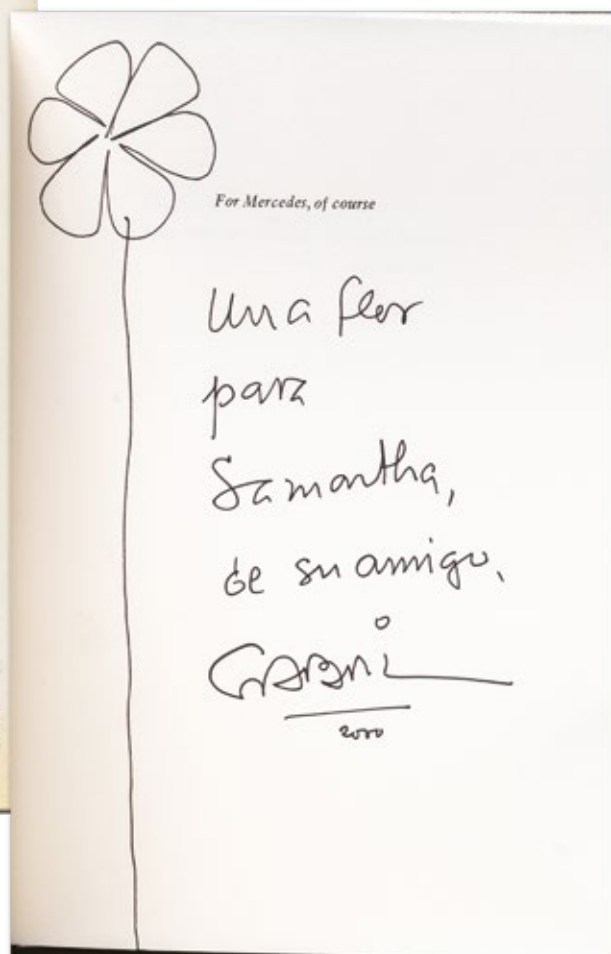
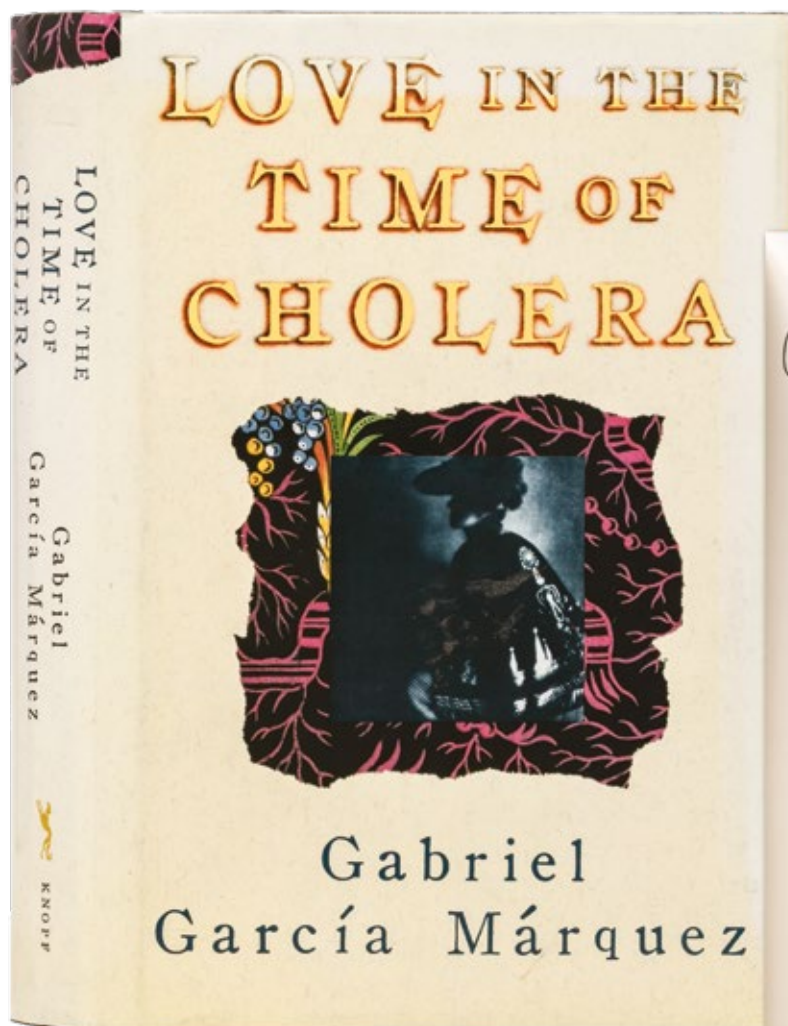
28. García Márquez, Gabriel

LOVE IN THE TIME OF CHOLERA

Inscribed first edition

New York: Alfred A. Knopf, 1988. First edition in English, trade issue. Warmly inscribed on the dedication page by Gabriel García Márquez to actress Samantha Eggar, with a doodle of a flower: "Una flor para Samantha, de su amigo, Gabriel - 2000" ("A flower for Samantha, from your friend"). A A Near Fine copy in like dust jacket. Publisher's black cloth boards, sunned at top edge. With the bookplate of Samantha Eggar to upper pastedown. Some toning to upper endpapers, otherwise a very clean copy. Unclipped dust jacket faded at edges, spine, and back panel. A fresh example overall, with an exceptional inscription.

Samantha Eggar (1939 - 2025) was an Academy Award-nominated actress best known for her breakout appearance in *The Collector* (1965), for which she won Best Actress at Cannes and a Golden Globe, and her starring role in David Cronenberg's cult classic *The Brood* (1979). Born in London, Eggar began her career as a Shakespearean actor, before establishing herself in film in the mid-1960s and moving to Los Angeles in 1970. Eggar was also an avid book collector and a friend of the author Graham Greene.



One of 350 copies signed by García Márquez

29. García Márquez, Gabriel

LOVE IN THE TIME OF CHOLERA

Signed limited edition

New York: Alfred A. Knopf, 1988. First edition in English, signed limited issue. One of 350 copies signed by Gabriel García Márquez. A Fine copy in like dust jacket and slipcase. Publisher's pink-and-black cloth boards with publisher's lace-patterned dust jacket and matching slipcase.

García Márquez's iconic novel of love, passion, and death is considered his best alongside *One Hundred Years of Solitude*. The novel was García Márquez's first published after he won the 1982 Nobel Prize in Literature "for his novels and short stories, in which the fantastic and the realistic are combined in a richly composed world of imagination, reflecting a continent's life and conflicts" (Nobel Foundation). It was adapted for the screen in 2007 starring Javier Bardem, Giovanna Mezzogiorno, and Benjamin Bratt.



Ginsberg's masterpiece and a cornerstone of Beat literature

30. Ginsberg, Allen

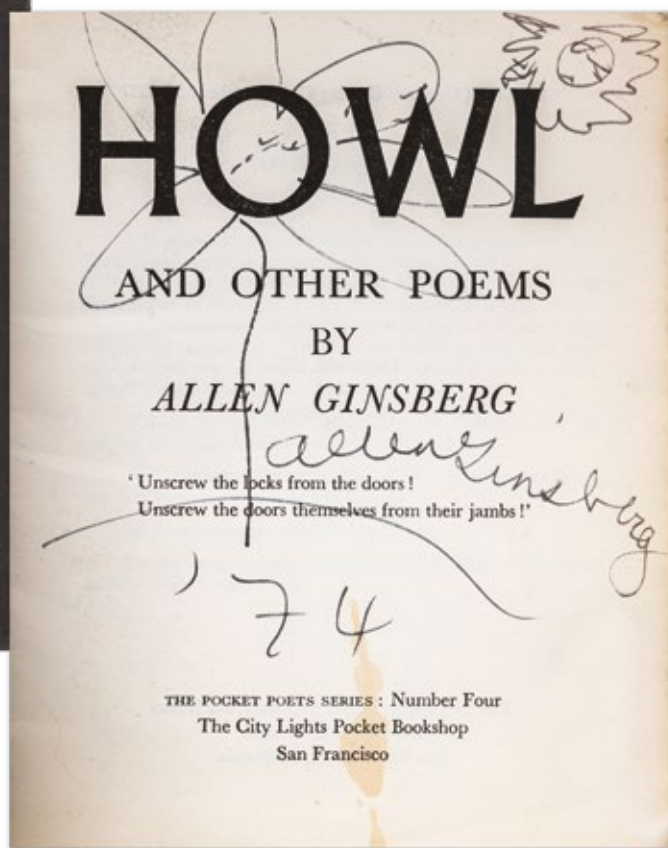
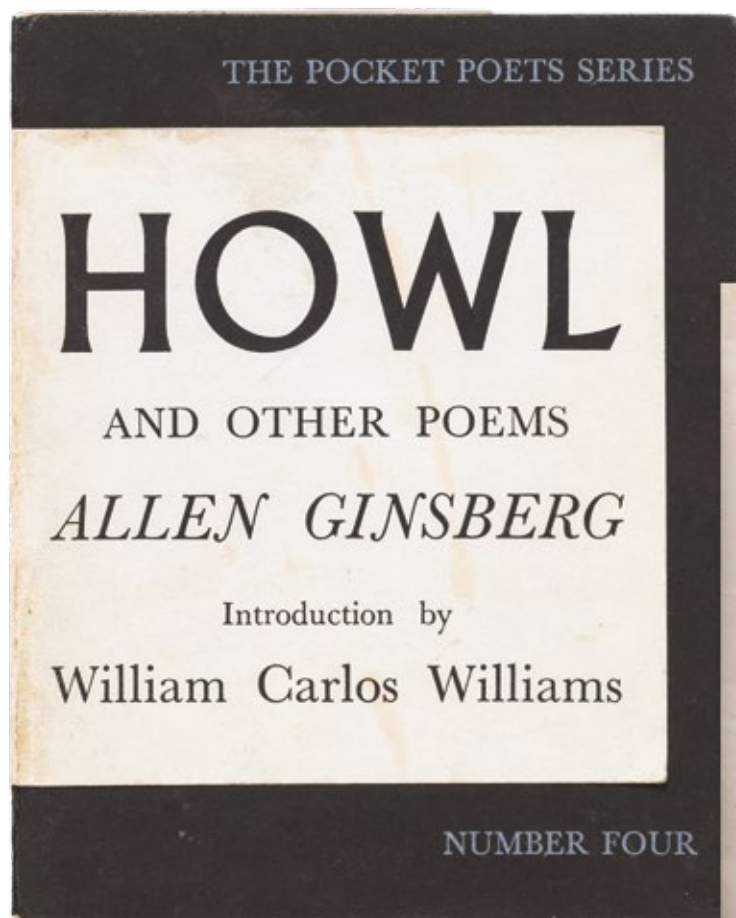
HOWL AND OTHER POEMS

Signed with artwork

San Francisco: City Lights Pocket Bookshop, 1956. First edition. First issue, priced 75 cents with Lucien Carr noted in the dedication, a 2-page introduction by William Carlos Williams, and no mention of printing on the copyright page. Signed by the author on the title page, dated '74, and with a large drawing of a flower in the sun. A Very Good+ copy overall. Minor staining to the white label on the front cover and to the title page. A little worn at the extremities, but otherwise presenting well. The internal contents are generally clean. Housed in a cloth clamshell case.

Howl is one of the great works of Beat Generation literature. Ginsberg had begun work on the titular poem years before its publication in 1956, partly at the urging of his therapist. The writer Kenneth Rexroth, one of Ginsberg's close friends, reviewed early drafts, and found it too forced and constrained. In response, Ginsberg rewrote the poem, removing many of the linguistic and syntactical limits he had originally labored under. The new freedom allowed him to develop the unpredictable, unconstrained style that would become his hallmark.

Inspired by the experiences of Ginsberg's fellow travelers and beatniks of 1950s San Francisco, the collection was met with no small amount of controversy upon its release. In fact, the owner of City Lights, which first published the work, would be charged with – and later acquitted of – obscenity.



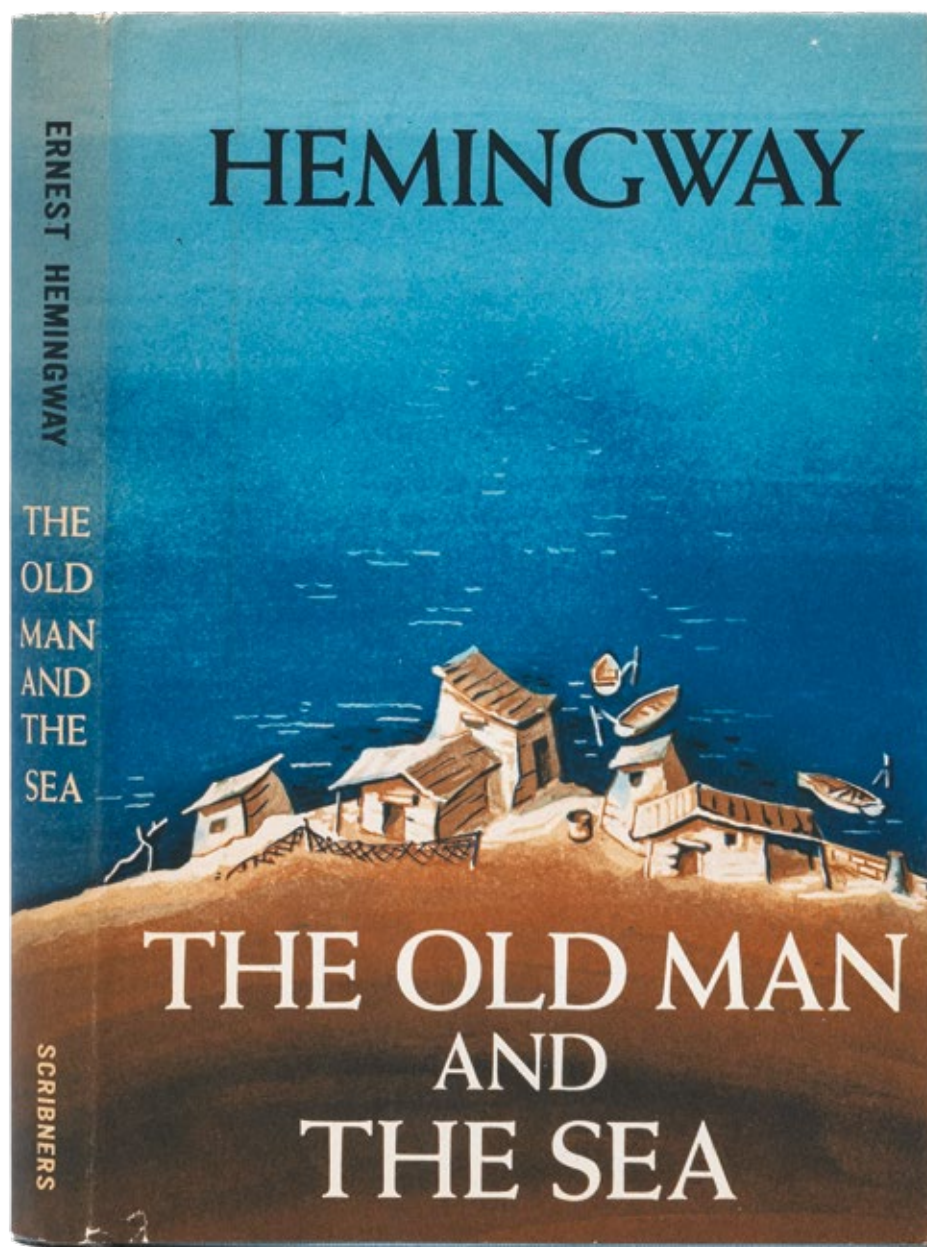
Hemingway's depiction of the dignity of an old man's trials at the end of life

31. Hemingway, Ernest

THE OLD MAN AND THE SEA

New York: Charles Scribner's Sons, 1952. First edition. A bright Fine copy of the book in like dust jacket. Jacket with a slight tear at the base of the front panel (near the spine), otherwise bright and fresh. A very handsome copy overall.

The final work of fiction published in the author's lifetime, winner of the Pulitzer Prize and cited by the Nobel Prize Committee, *The Old Man and the Sea* cemented Hemingway's legacy as one of the greatest American writers of the twentieth century. The story follows the tribulations of an aging and suddenly unlucky fisherman, Santiago, as he tries to catch a gigantic marlin in the Straits of Florida. Ultimately, Santiago's story is an existential metaphor through which Hemingway explored in a seemingly simple way the dignity and biblical nature of an old man's trials at the end of life. It was a massive success. The book was originally published in full in an issue of *Life Magazine*, which subsequently sold five million copies in less than a week. "No outbursts of spite or false theatricalism impede the smooth rush of its narrative. Within the sharp restrictions imposed by the very nature of his story Mr. Hemingway has written with sure skill. Here is the master technician once more at the top of his form, doing superbly what he can do better than anyone else" (contemporary *New York Times* review).



32. Heywood, Thomas

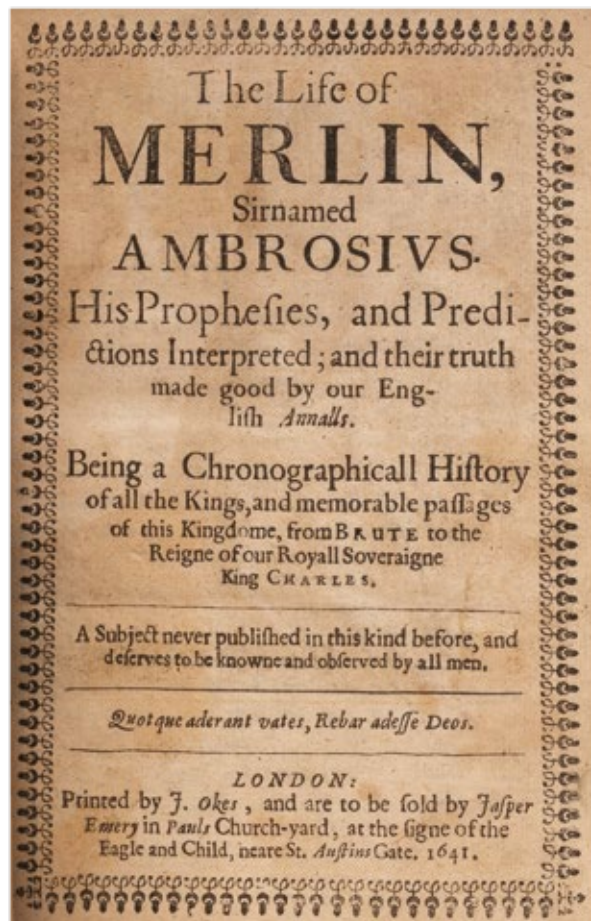
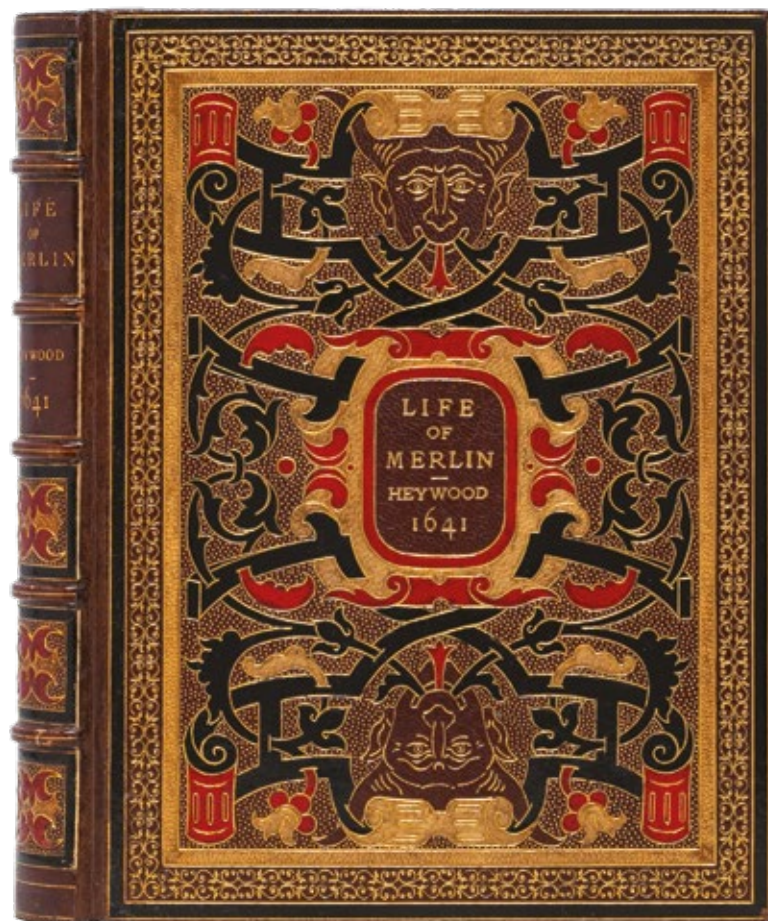
THE LIFE OF MERLIN, SIRNAMED AMBROSIVS. HIS PROPHECIES AND PREDICTIONS INTERPRETED...

London: Printed by J. Okes, 1641. First edition. A lovely, Near Fine copy in an exceptional Riviere & Son binding. Small quarto (188 x 140 mm). [70], 376 pp. Complete with the engraved frontispiece of Merlin seated beneath a tree, sometimes attributed to Hollar. Beautifully bound in full brown crushed morocco by Riviere & Son, stamp-signed on upper board. Elaborate pictorial morocco in red, citron, brown, and black, plus gilt borders, tooling, and stippling. Spine in six compartments, decorated in gilt and morocco in red and citron. Expertly (and subtly) rebacked with original spine laid down. All edges gilt. Bookplate of Matthew Chaloner Durfee Borden. Slight nicks to edges of a few leaves. An excellent copy, clean and fresh throughout. Housed in a custom quarter morocco clamshell case.

The scarce first edition of Thomas Heywood's (c. 1573 - 1641) *Life of Merlin*, in which Heywood tells the history of English monarchs from the legendary Brutus to the coronation of Charles I through the supposed prophecies of Merlin. Of course, Heywood's hindsight was as powerful as Merlin's prognostication, and the author could offer his seventeenth-century readers an accurate forecast of over a thousand years of English history. Heywood also added a brief biography of Merlin, recounting his birth to a human woman and an incubus, as well as the meeting with the mythical king Vortigern that prompted his first prophecies. For his historical background, Heywood, like Shakespeare, drew on on Holinshed's *Chronicles*; sources including Fabyan's *The Concordance of Histories*, the *Polychronicon*, Geoffrey of Monmouth's *Prophetiae Merlini* (1134), and Alanus de Insulis' *Prophecies of the Anglican Merlin Ambrosius of Britain* also shaped Heywood's work (*Arthurian Writers*). The resulting *Life of Merlin* was less a work of historical rigor and more an "interesting potboiler," written to attract that growing public which, worried and confused by the shadow of the coming troubles, might hope for guidance in this farrago of prognostications" (Pforzheimer).

Matthew Chaloner Durfee Borden (1842 - 1912) was an American textile manufacturer and book collector. In 1901, Borden published a limited edition catalogue of his own library, in which he describes the present copy: "Full brown crushed levant morocco, the sides and back covered with inlaid and gilt work. The design is a faithful copy of an old Netherland enameled and gold binding, of about 1550." He may have been the one to commission the binding from Riviere & Son.

Lamb, *Arthurian Writers* (pp. 146-150).



*The first translation of Horace published in English***33. Horace; T. Drant (translator)****A MEDICINABLE MORALL, THAT IS, THE TWO BOOKES OF HORACE HIS SATYRES, ENGLISHED ACCORDYNG TO THE PRESCRIPTION OF SAINT HIEROME. EPISTO. AD RUFFIN. THE WAILYNGS OF THE PROPHET HIEREMIAH, DONE INTO ENGLISH VERSE, ALSO EPIGRAMMES. PERUSED AND ALLOWED ACCORDYNG TO THE QUENES MAJESTIES INJUNCTIONS**

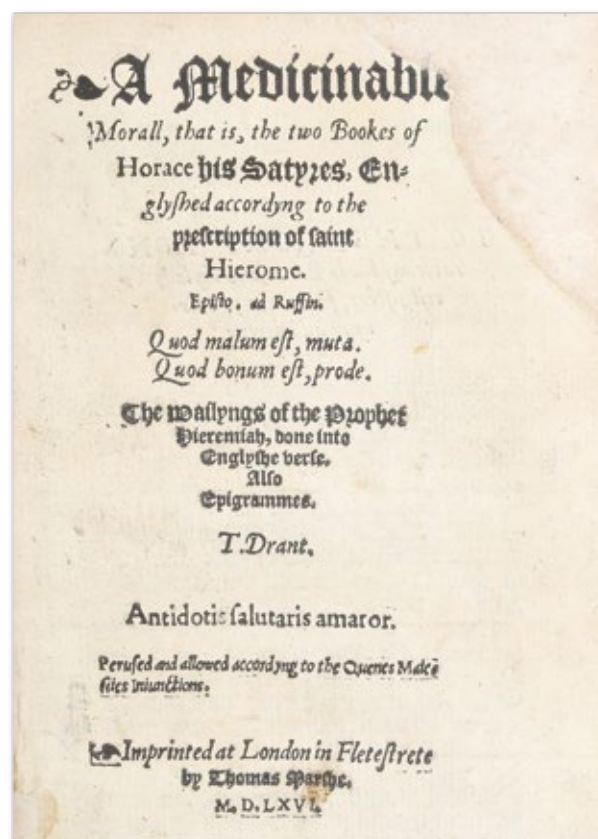
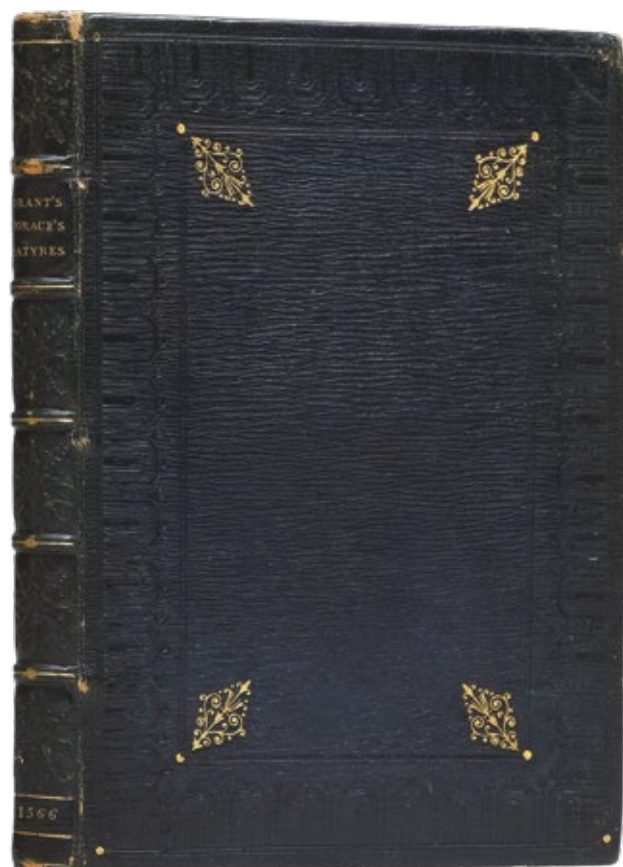
London: by Thomas Marshe, 1566. First edition of the first translation of Horace published in English, and the first and only edition of Drant's translation of the Book of Lamentations. According to Drant's address to the reader, both authors teach how to avoid sin, but while Horace laughs at it, Jeremiah weeps at it.

Small quarto (170 x 126 mm), a4 A-L8 M4; 192 pages, unnumbered. Woodcut initials. Mid-nineteenth-century blue straight-grain morocco by John Rodwell of Oxford, spine lettered in gilt and decorated in blind, covers with wide outer border roll in blind, brown endpapers and doublures, turn-ins and edges gilt. Circular book label of Edward Vernon Utterson; later bookplate of Horace Howard Furness. Extremities rubbed, title leaf with repair at upper outer corner touching last three letters of "Medicinable," a2 trimmed close at foot with loss of signature mark, a few headlines and side-notes shaved: overall, very good.

The title page verso bears a dedication to Lady Bacon and Lady Cecil; in some copies, this page is blank. Other copies have two errata leaves, not found here.

Drant (c.1540 - 1578) is a somewhat overlooked figure, yet he stood at the forefront of English translations of classical poetry; Arthur Golding's full translation of Ovid's *Metamorphoses* followed the next year. Among the shorter occasional poems in Latin and English at the end of this volume are the epigrams mentioned in the title, of which he later published further collections. Although Latin epigrams had appeared earlier in the sixteenth century from Sir Thomas More and others, Drant's work was the first to marry the classical epigram with the English language, foreshadowing a genre that later flourished among Elizabethan poets such as Ben Jonson. Drant also devised a set of rules for the metrification of English verse. These have not survived, but they are mentioned in the correspondence between Edmund Spenser and Gabriel Harvey, and were discussed by Philip Sidney, Edward Dyer, and Fulke Greville.

ESTC locates seven copies in the UK (three imperfect) and twelve in the US. ESTC S104229. Grolier, L-W, 75. STC 13805.



34. Joyce, James

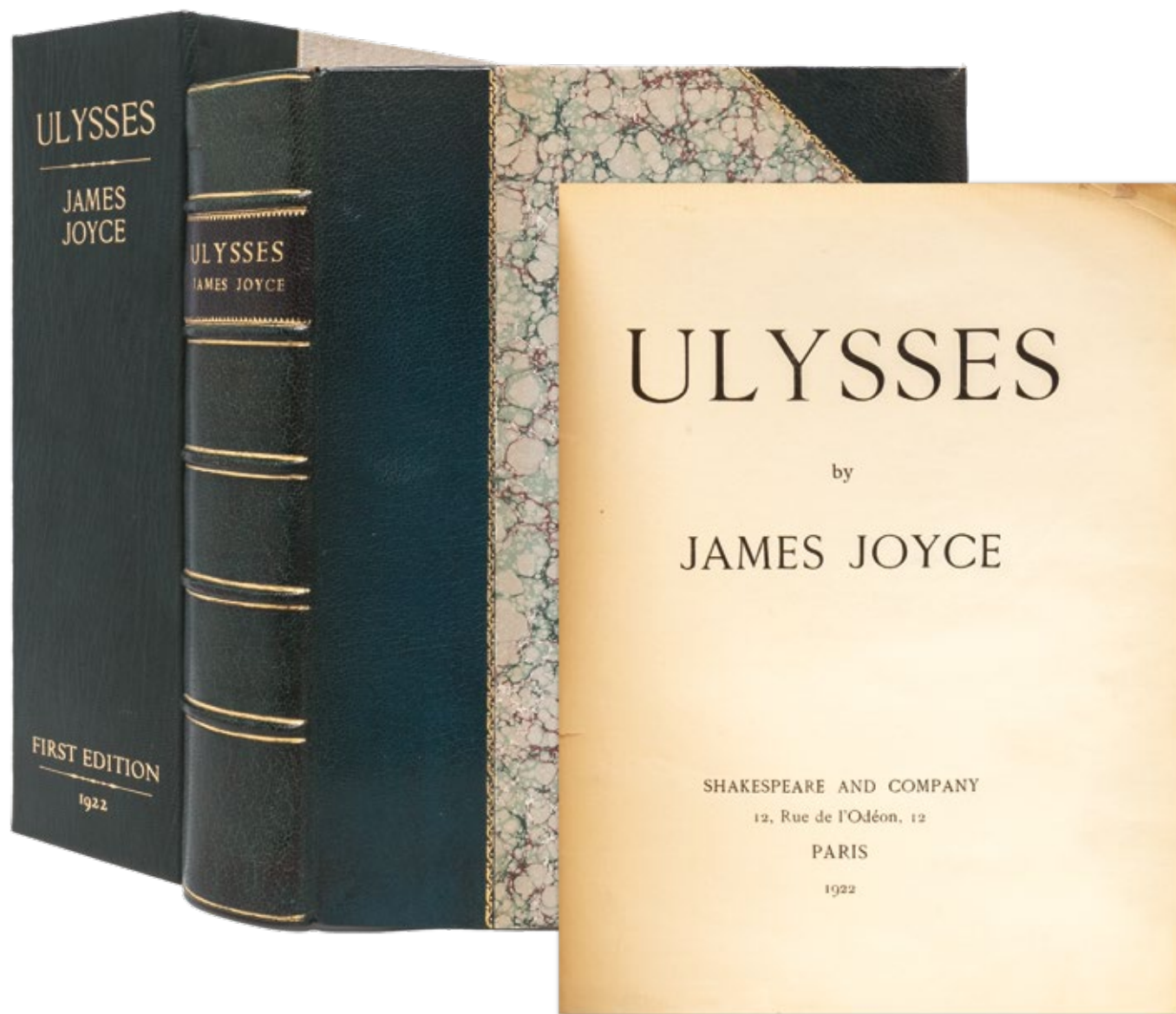
ULYSSES

Paris: Shakespeare and Company, 1922. First edition. One of 750 copies on handmade paper, from the wider first edition limitation of 1,000 copies. Based on Sylvia Beach's records, it has been asserted that, out of the three issues of the first edition, this one was sent out first. This copy marked as number 482. Modern blue half morocco gilt over marbled boards, bookplate of Giles Alexander Esme Gordon to front pastedown. Front free endpaper with some marginal restoration, a few small unrestored closed tears to preliminary leaves, a little occasional foxing, a few gatherings a little roughly opened. Housed in a custom morocco-backed clamshell case. A Very Good+ copy.

Arguably the key text of the Modernist movement. "Joyce, not to mince words, is Ireland's Shakespeare, its Goethe, its Racine, its Tolstoy" (John Sutherland). The book also proved to be a major test case for laws of freedom of expression. "Forced underground by censors, this was a cryptoclassic already before it was read, a subversive colossus" (Sherry).

Provenance: Giles Gordon was a literary agent and writer, working for publishers Secker & Warburg and Gollancz (the latter as Editorial Director) before representing writers such as Peter Ackroyd and Vikram Seth.

Slocum and Cahoon A17.



*The Critique of Pure Reason***35. Kant, Immanuel****CRITIK DER REINEN VERNUNFT**

Riga: Johann Friedrich Hartknoch, 1781. First edition. An uncut copy of one of the most influential philosophy books ever published: Kant himself (very modestly) judged the work as comparable with the Copernican heliocentric revolution. Octavo (215 x 129 mm), pp. [xxiv], 856. Wood-engraved title vignette, wood-engraved initials, head- and tailpieces. Contemporary speckled boards rebacked and recorned in sprinkled sheep, edges uncut. Housed in custom made blue cloth solander box. Contemporary notation to foot of title page; late nineteenth-century pencil inscription of "J. A. Robinson," possibly the later Dean of Westminster (1858 - 1933), presenting this copy to Professor Arthur Cushman McGiffert (1861 - 1933) on front free endpaper; early twentieth-century bookplate of the Chicago Theological Seminary (CTS), recording donation by his son Arthur Cushman McGiffert Jr. (1892 - 1993), who taught religious thought at the Seminary and red ink number stamp to p. [iii]. Minor foxing and damp-staining to contents, contents partly unopened. Very Good+

The *Critik* took more than a decade to write and took up so much of Kant's thought, time, and energy that he published virtually nothing beyond lecture advertisements; the 1770s are known as his silent decade. It addresses a key concern of the Enlightenment: that mechanistic scientific reason threatened to undermine the possibility of human freedom and, by extension, traditional approaches to morality and religion. To resolve that problem, Kant develops the thesis of transcendental idealism – the argument that the structures of human thought shape our comprehension of the world around us. This idea allowed Kant to demonstrate that scientific knowledge, morality, and religion are all founded on the same basis of human autonomy.

"No other thinker has been able to hold with such firmness the balance between speculative and empirical ideas. His penetrating analysis of the elements involved in synthesis, and the subjective process by which these elements are realized in the individual consciousness, demonstrated the operation of 'pure reason'; and the simplicity and cogency of his arguments achieved immediate fame" (PMM).

Adickes 46. Hook & Norman 1197. PMM 226. Warda 59.



A Kelmscott classic presented by William Morris to Edward Burne-Jones

36. [Kelmscott Press] *Jacobus de Voragine; William Caxton (translator)*

THE GOLDEN LEGEND

Presentation copy

Hammersmith: The Kelmscott Press, 1892. First Kelmscott edition. Presentation copy, inscribed by Morris on the first blank one month before publication, "To Edward Burne-Jones from William Morris, Oct. 5th 1892." Burne-Jones's book label, printed in Morris's Golden type, to upper pastedown. This is one of 500 sets printed on paper.

Three volumes, quarto. Original linen-backed blue boards, paper title label to each spine printed in black, edges untrimmed. Elaborate woodcut title page, large decorated initial letter to each paragraph, woodcut borders, illustrations by Sir Edward Burne-Jones. Text in Golden type. Publisher's slip loosely inserted. A little fraying to toned spines, paper labels chipped (loss to volume one label affecting a couple of letters), faint discoloration to upper extremities, a touch of foxing to endpapers, contents crisp and clean. Very Good.

Burne-Jones designed books for the Kelmscott Press between 1892 and 1898, including the illustrations in this book. 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.

The Golden Legend held great appeal for Morris. It was intended to be the first Kelmscott Press title, but its length and problems with the first delivery of paper delayed the release. The woodcut title is the first designed by Morris, who also worked on the initials and borders. Burne-Jones saw some proofs in October 1891 and reported that he "went crazy with pleasure" (Peterson). The text was edited by Morris's friend Frederick Startridge Ellis (1830 - 1901) on the basis of Caxton's 1483 edition; Ellis borrowed a copy from the Cambridge University library and his daughter Phillis transcribed it so that the Kelmscott printers would not have to handle the book itself.

The original publisher's binding slip, printed in Golden type, reads: "If this book be bound the edges of the leaves should only be TRIMMED, not cut. In no case should the book be pressed, as that would destroy the 'impression' of the type and thus injure the appearance of the printing. W. Morris."



Inscribed by William Morris to Edward Burne-Jones

37. [Kelmscott Press] Ramon Lull

THE ORDER OF CHIVALRY

Presentation copy

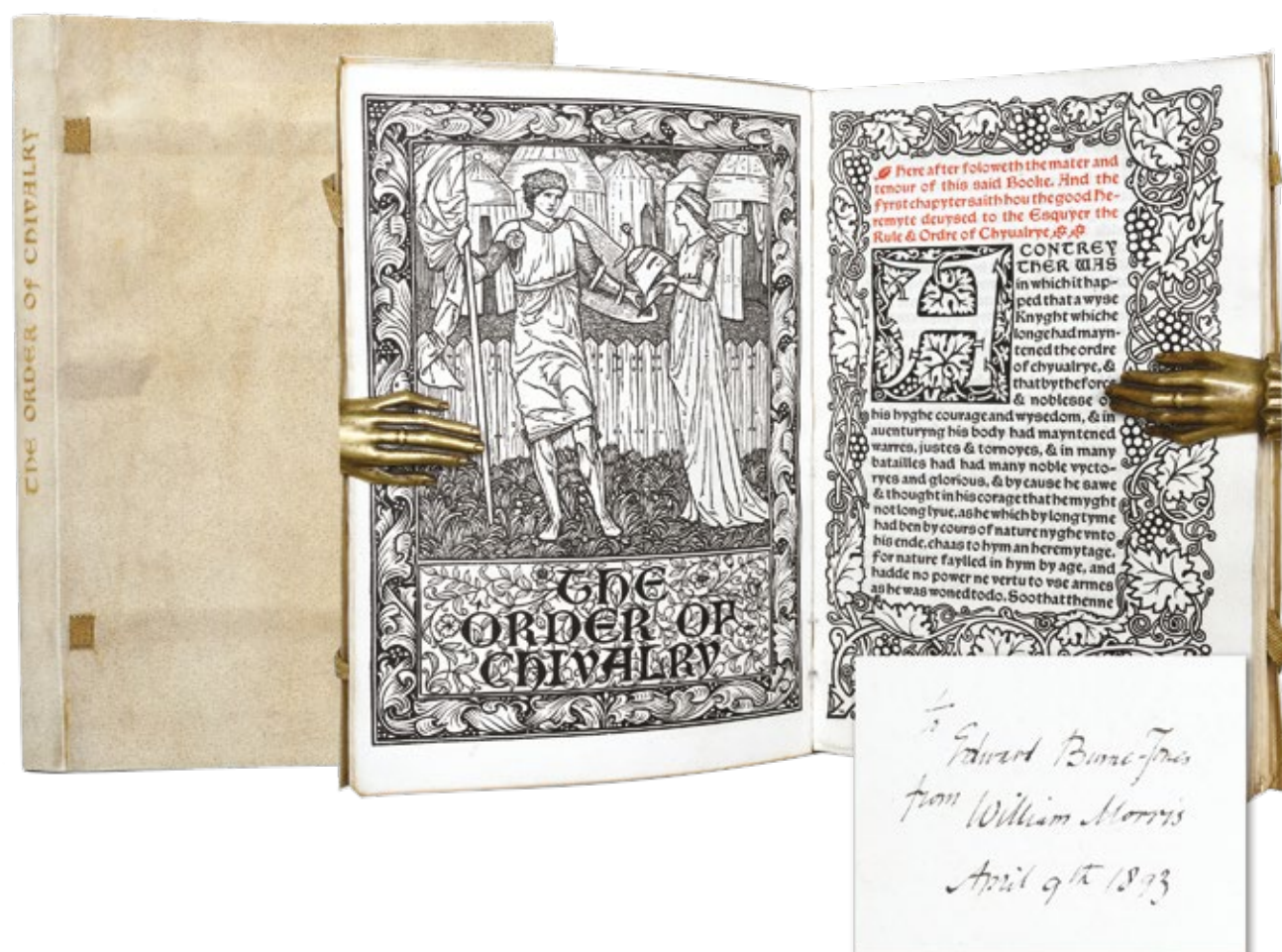
Hammersmith: The Kelmscott Press, 1893. First Kelmscott edition. Presentation copy, inscribed by Morris on the second blank three days before publication, "To Edward Burne-Jones from William Morris, April 9th 1893." Burne-Jones's book label, printed in Morris's Golden type, to upper pastedown. This is one of 225 copies printed on paper; there were also ten on vellum.

Small quarto. Original limp vellum, smooth spine lettered in gilt in Chaucer type, yapp edges, edges untrimmed, yellow silk ties. Woodcut frontispiece designed by Burne-Jones, ornamental woodcut borders and initials, printer's device. Contents printed in Chaucer type in red and black. With twentieth-century cataloguing slip loosely inserted. Front board bowed, internally bright and clean. A Near Fine copy.

Burne-Jones was deeply drawn to the idealized world of medieval chivalry and knights, a fascination which he shared with other pre-Raphaelite artists and with the members of the arts and crafts movement, including Morris. Chivalry, with its themes of honor, courtly love, and mysticism, inspired some of Burne-Jones's most celebrated artworks, such as *The Merciful Knight* and the Holy Grail tapestries, the latter depicting scenes from the legend of King Arthur. One of his favorite books was *The Broadstone of Honour* (1822), a collection of stories on Christian chivalry, which he kept at his bedside throughout his life.

This is the first Kelmscott book printed entirely in the Chaucer type. *The Order of Chivalry* is in Caxton's translation, edited by Morris's friend Frederick Startridge Ellis (1830 - 1901). This is followed by the "Ordene de chevalerie," an anonymous Old French medieval poem, with Morris's translation. In his diary, on November 12, 1892, Morris's secretary Sydney Cockerell noted: "Saw the sheets of Caxton's *Order of Chivalry* the printing of which is just complete. It is the prettiest book yet done" (Peterson).

Peterson A13.



Kerouac's foundational work of Beat literature

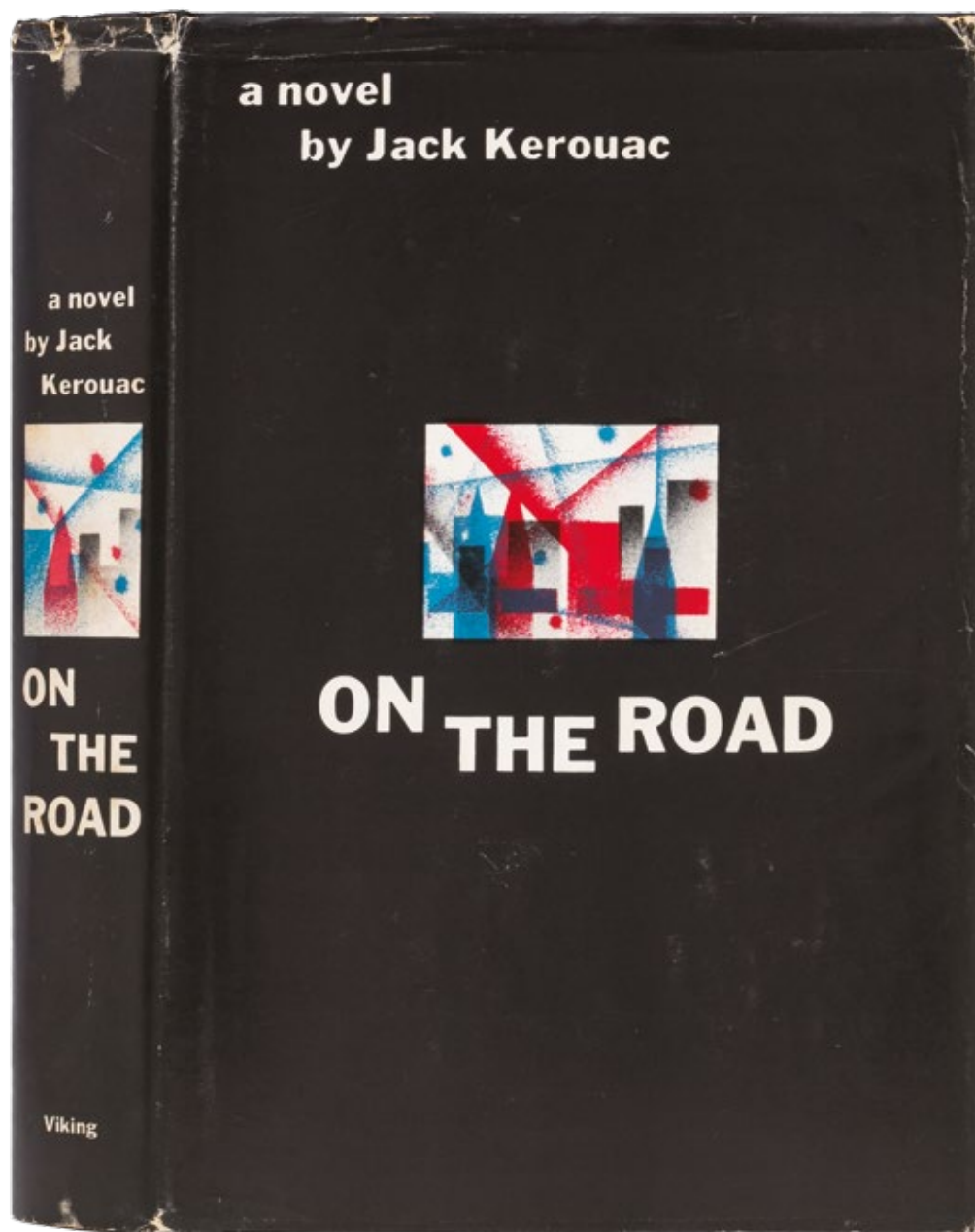
38. Kerouac, Jack

ON THE ROAD

New York: The Viking Press, 1957. First edition. A Fine copy in Very Good+ dust jacket. Book spine very minimally cocked, but appearing unread and with a deep red topstain. Jacket with a bit of rubbing at the extremities and a few short tears at the crown. A handsome copy overall.

"It changed my life like it changed everyone else's," Bob Dylan said of *On the Road*. Jack Kerouac's classic *roman à clef*, published in 1957, was the defining work of the Beat generation. It follows the travels of Sal Paradise, a stand in for Kerouac himself, and is based on a series of journeys Kerouac took from 1947 to 1950. The work was typed up on a continuous "scroll" of sheets that Kerouac had taped together. *On the Road* appears on both Modern Library's list of the 100 best novels of the century and on the *Time* list of the 100 best English language novels from 1923-2005.

"[I]ts publication is a historic occasion...the most beautifully executed, the clearest and the most important utterance yet made by the generation Kerouac himself named years ago as 'beat,' and whose principal avatar he is" (contemporary *New York Times* review).



Presented by Kerouac to the judge who officiated his wedding

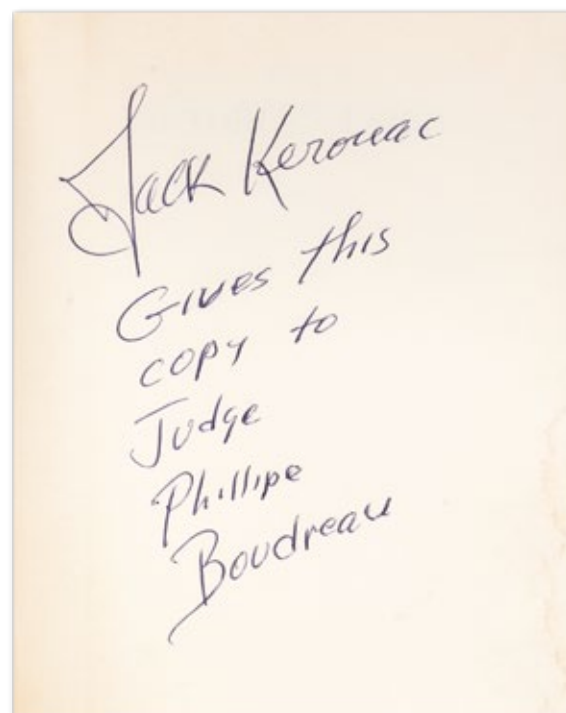
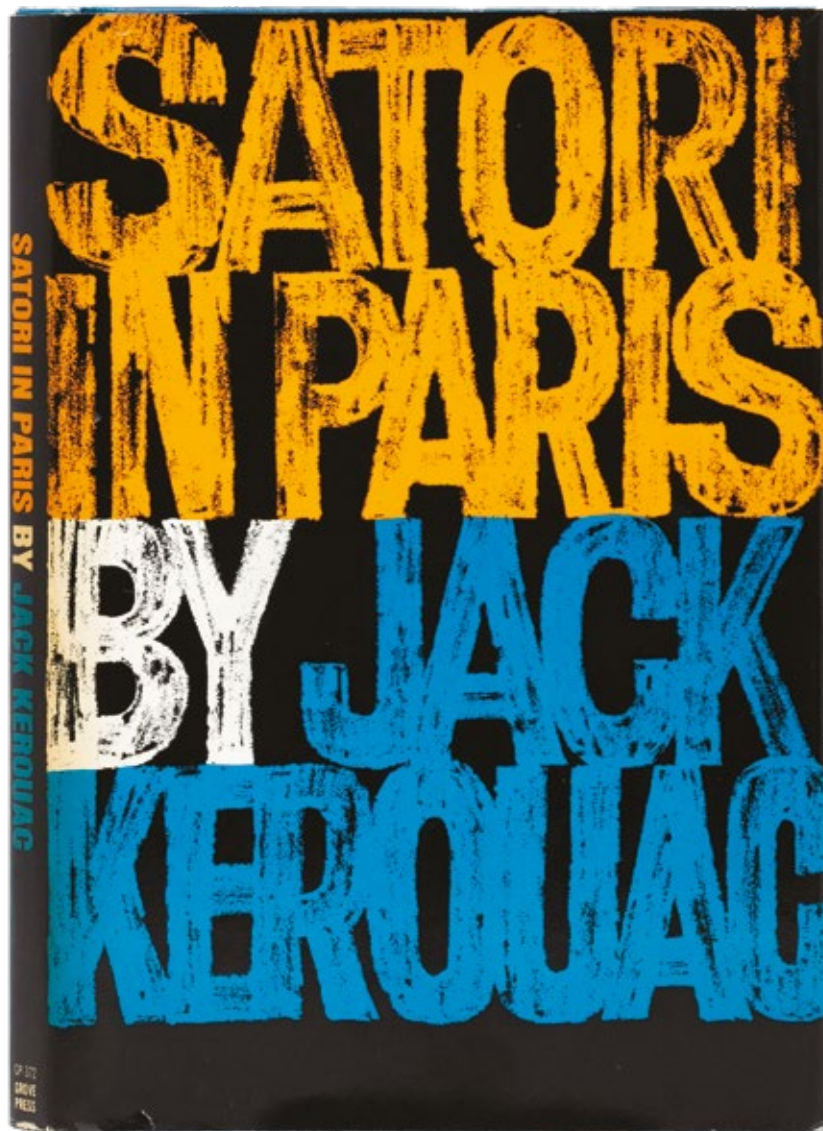
39. Kerouac, Jack

SATORI IN PARIS

Presentation copy

New York: Grove Press, Inc., 1966. First edition. Inscribed on the upper free endpaper: "Jack Kerouac gives this copy to Judge Phillippe Boudreau." Judge Boudreau officiated Kerouac's wedding to Stella Sampas, which was rushed to allow the author's aging mother to attend the ceremony. A Near Fine copy in like dust jacket. The book has a faint dampstain on the front and rear endpapers, no other leaves affected. Dust jacket is very bright with just a bit of toning at the extremities. Overall a very attractive copy.

This autobiographical novella recounts Jack Kerouac's solo travels in Paris and Brittany while researching his French-Canadian heritage: "As in an earlier autobiographical book I'll use my real name here," Kerouac writes, "full name in this case, Jean-Louis Lebris de Kerouac, because this story is about my search for this name in France." Kerouac undertook his French excursion at the age of forty-three and published his account the next year, making this the penultimate book published during his lifetime.



The most desirable collected edition of Kipling's works, signed by him

40. Kipling, Rudyard

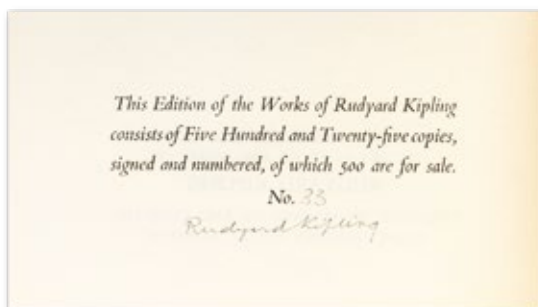
THE COMPLETE WORKS OF RUDYARD KIPLING

Signed limited edition in 35 vols.

London: The Macmillan Co., [1937]. The Sussex Edition. One of 575 numbered sets, signed by the author in the first volume. Leaves measuring 240 x 160 mm, with the set occupying 141 cm (55 inches) of shelf space. A Very Good+ set. Bound for the publisher by James Burn & Co. in full reddish-brown Niger morocco. Double ruled in gilt. Spine in six compartments with raised bands. Top edge gilt. Sunning and speckling to some spines, and some rubbing to raised bands and edges. Very clean throughout. Printed in Edinburgh by R&R Clark, Ltd., on handmade paper.

The Sussex Edition, which has become the most desirable collected edition of Kipling's works, was edited by Kipling himself and including two volumes of previously uncollected prose. The edition, published the year after Kipling's death, was intended as a complete retrospective on Kipling's career and the definitive edition of his works. The superbly produced set of course includes Kipling's most lauded fiction – *The Jungle Book*, *Kim*, and *Just So Stories* – as well as his poems and nonfiction, capturing the scope of his literary output.

A contemporary review in the *Times Literary Supplement* lauded the production: "The publishers are justified in the use of the epithet 'superb' to describe this edition. The fine hand-made paper and Bembo type are equally satisfactory, but perhaps the binding is still more notable. It is...Niger leather, lettered and simply ornamented in gold. The volumes...are comparatively slim and so easy to hold; and they have an air of durability and of being meant for reading as well as for keeping, which is not always the case with *éditions de luxe*."



A crucial text on geology, one of the most important scientific books ever published

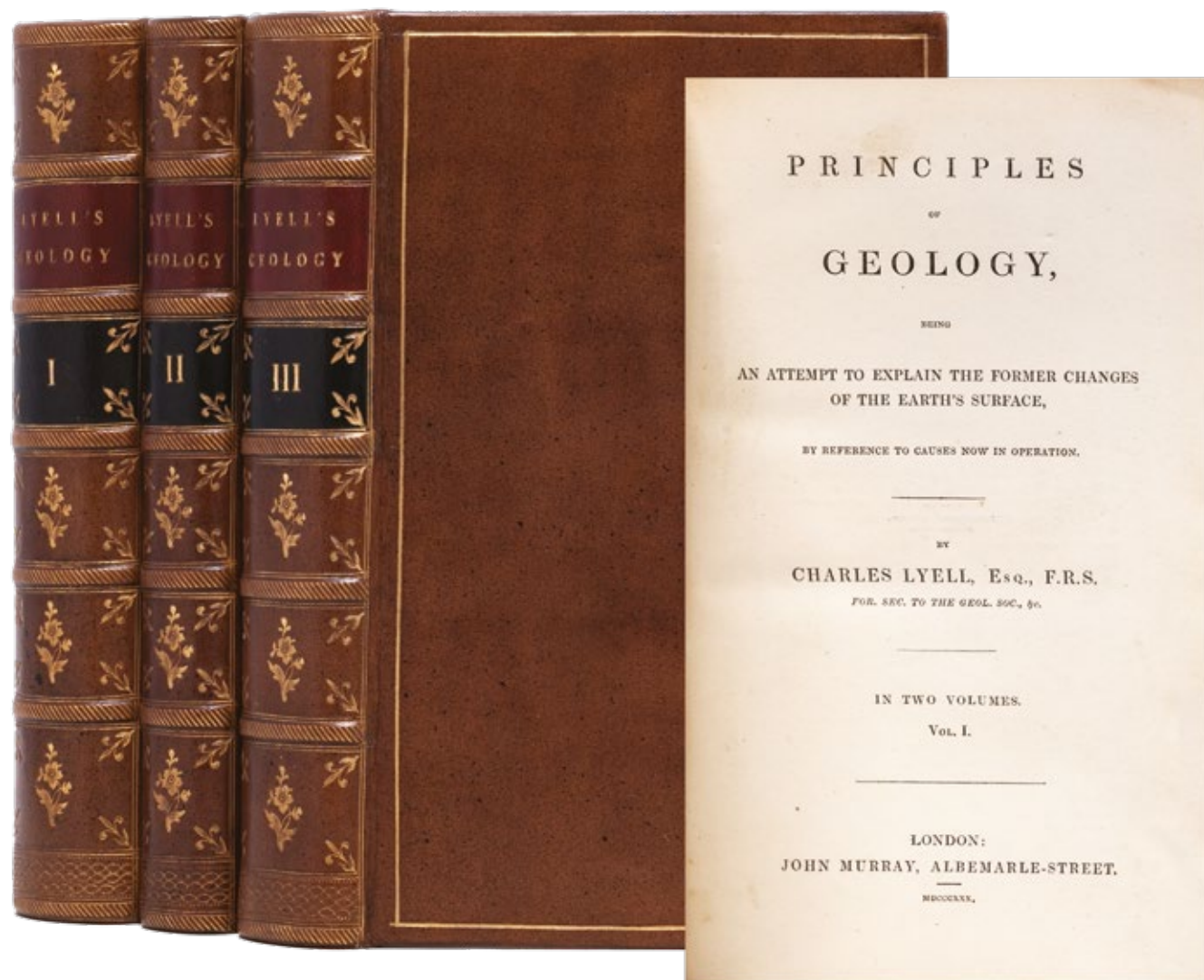
41. Lyell, Charles

PRINCIPLES OF GEOLOGY (IN 3 VOLS.)

London: John Murray, 1830-1833. First edition. A handsome example of one of the most important scientific publications in history. Three volumes, octavo (leaves 208 x 131mm), collating: xvi, 511, [1] ad; xii, 330; [iii]-xxxii, 398, 109, [1] ad. Bound without the half-title and final advertisement in volume three, otherwise complete with all eleven plates and maps. Volume one with frontispiece, folding map, and one other plate; volume two with folding map and frontispiece, both hand-colored; and volume three with hand-colored frontispiece, hand-colored map, and four other plates. Rebound in period-style full sprinkled calf with gilt spine in six compartments. Red sprinkled edges. Marbled endpapers. Small ink ownership stamp (H. Deichert) and small ink ownership signature to preliminary blank of each volume. Internally an excellent copy, clean and fresh throughout. Near Fine.

"It's been called the most important scientific book ever...and it shook prevailing views of how the earth had been formed" (Cambridge). Because he sought to show that the geography of the Earth was shaped through small, countless changes happening across eons, Lyell's work "once and for all...dispensed with the notion of supernatural intervention"; for this earth-shaking revelation, *Principles of Geology* found its place in *Printing and the Mind of Man* (344). Lyell's exploration of how and when the earth underwent natural alterations heavily influenced later generations of scientists, most famously Charles Darwin, whose theory of evolution was built on by Lyell's foundation. "Darwin, greatly influenced by Lyell, extended these principles to biology. Species, like geologic features, evolved gradually or died out gradually. Like the forces Lyell talked of, the shifting and rising and falling of land, Darwin was able to locate similar forces in the biologic world" (Cambridge). Upon its release, *Principles of Geology* was hailed as a masterwork, impacting fields across the natural sciences and shaping the course of the scientific future.

Dibner, *Heralds of Science*, 96. PMM 344.



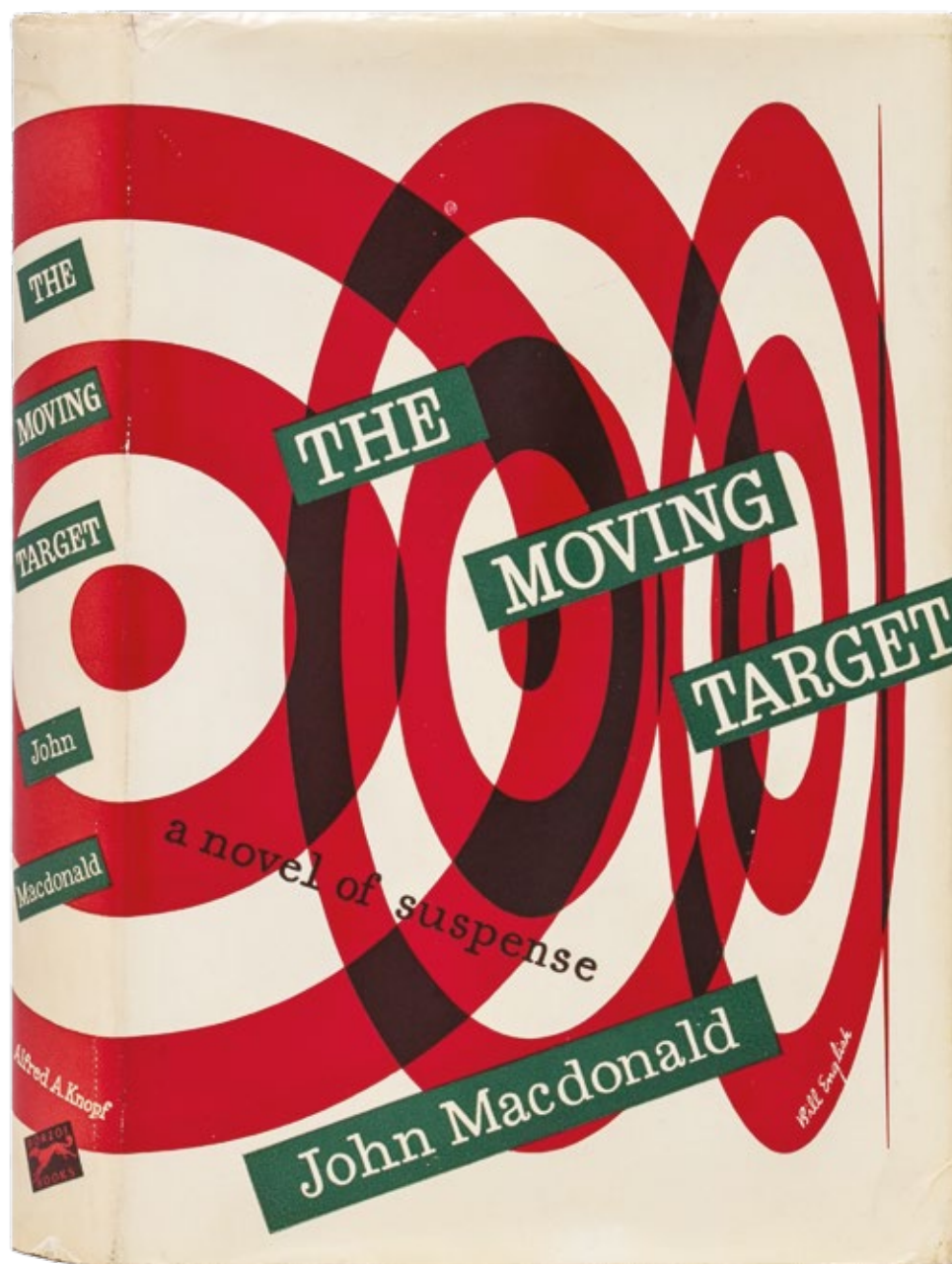
The first Lew Archer novel and a Haycraft Queen cornerstone

42. Macdonald, John Ross [Kenneth Millar]

THE MOVING TARGET

New York: Alfred A. Knopf, 1949. First edition. A Fine copy of the first Lew Archer novel. Book is clean and appears unread with a deep red topstain. In a just about Fine dust jacket with two short tears and the spine color perhaps one shade lighter than the front panel. Housed in a custom cloth clamshell box. A superior copy overall and a Haycraft Queen cornerstone.

Ross Macdonald's acclaimed mystery novel that birthed the famed Lew Archer character. *The Moving Target* follows Archer as he investigates the disappearance of an oil tycoon, which, like any classic noir case, only becomes more complex the deeper Archer digs. Writers such as John Leonard and Eudora Welty have hailed Macdonald for bringing increasing depth and skill to the noir genre – and the Archer character would eventually become one of the most famous of all crime novel detectives. In 1966, the book would be adapted into the film *Harper*, starring Paul Newman and written by William Goldman. "...Macdonald as a writer, as a weaver of words and an observer of people, stands head and shoulders above most of his competitors" (contemporary *New York Times* review).



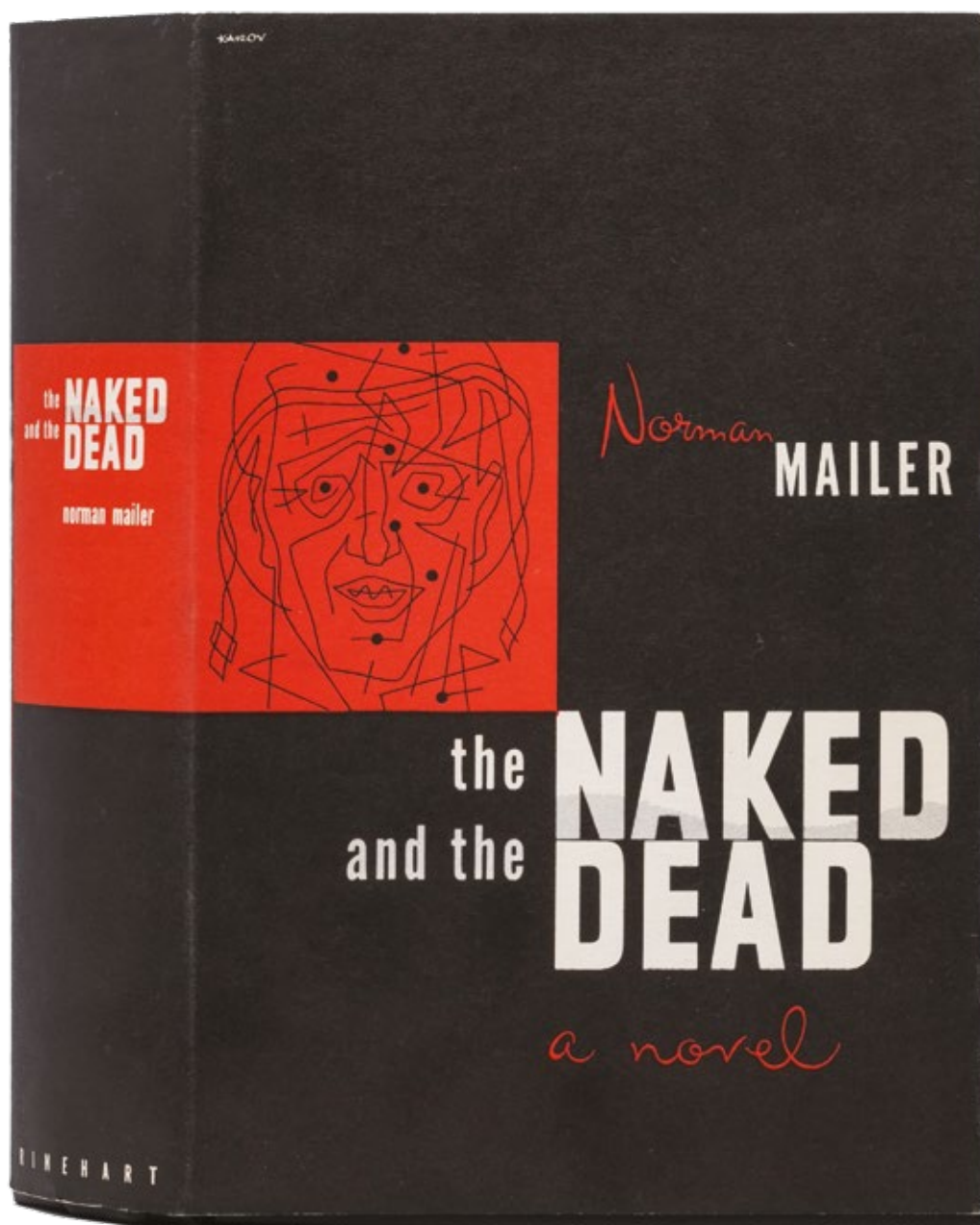
A masterful saga of the Second World War

43. Mailer, Norman

THE NAKED AND THE DEAD

New York: Rinehart & Company, 1948. First edition. A stunning copy of Norman Mailer's masterpiece. Book is Fine in an equally (and exceptionally) Fine dust jacket. No fading, chips, tears or other blemishes. Book and jacket with correct points for the first printing: publisher's insignia on the copyright page and the jacket with "A Word from the Publishers..." on the front flap.

Mailer's first novel, a masterful saga of the Second World War. Mailer wrote the novel while studying in Paris and based much of it on his own experiences serving in the Pacific. The book was not only well reviewed but extremely popular – a contemporary New York Times reviewer wrote, "it bears witness to a new and significant talent among American novelists." *The Naked and the Dead* spent over sixty weeks on the New York Times' bestseller list and marked the beginning of an illustrious career for one of America's foremost authors. Raoul Walsh directed the 1958 film adaptation starring Aldo Ray, Cliff Robertson, and Raymond Massey.



An important and early study on crowd psychology

44. Mackay, Charles

MEMOIRS OF EXTRAORDINARY POPULAR DELUSIONS (IN 3 VOLS)

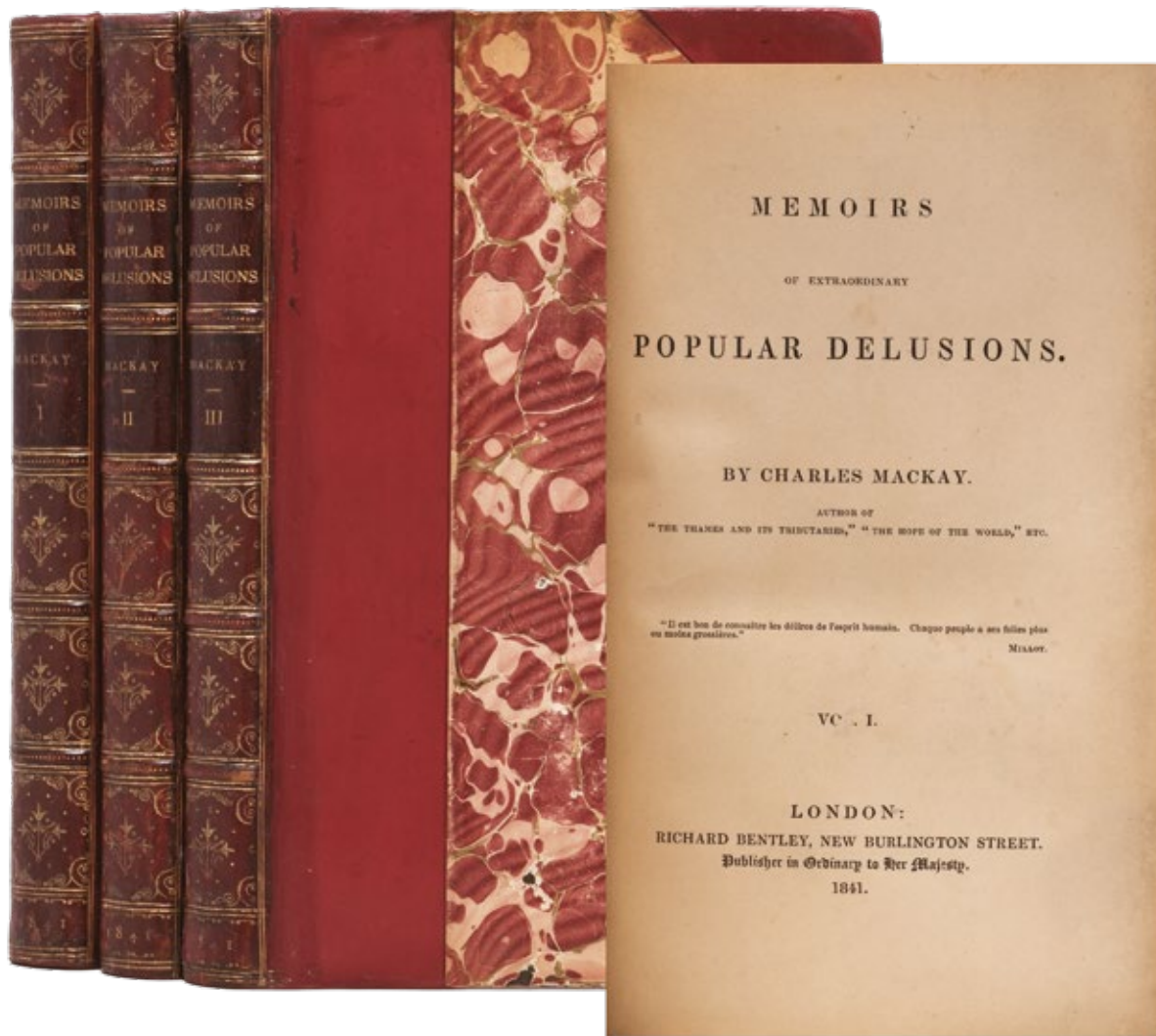
London: Richard Bentley, 1841. First edition. Three volumes, octavo (leaves 221 x 138mm), collating: [6], 400; [6], 406; [6], 404 pp. Bound without publisher's advertisements, as often, and without half-title in volume one. Otherwise complete with the half-titles in volumes two and three, and with five engraved portraits: a frontispiece in each volume and two additional portraits in volume three. Nineteenth-century half polished red calf over marbled boards. Gilt spine in six compartments with raised bands. Expert leather repair to joints and edges. Top edges gilt. Marbled endpapers with early twentieth-century bookplates (George F. Steele) to upper pastedowns. Very clean and fresh throughout. An excellent, Near Fine set.

"Men, it has been well said, think in herds; it will be seen that they go mad in herds, while they only recover their senses slowly, and one by one."

Scottish journalist Charles Mackay's early study in crowd psychology, *Memoirs of Extraordinary Popular Delusions* 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. Across the three volumes, Mackay explores three different categories of "Delusions" and "Follies": Economic Delusions in volume one, Peculiar Follies in volume two, and Philosophical Delusions in volume three.

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.



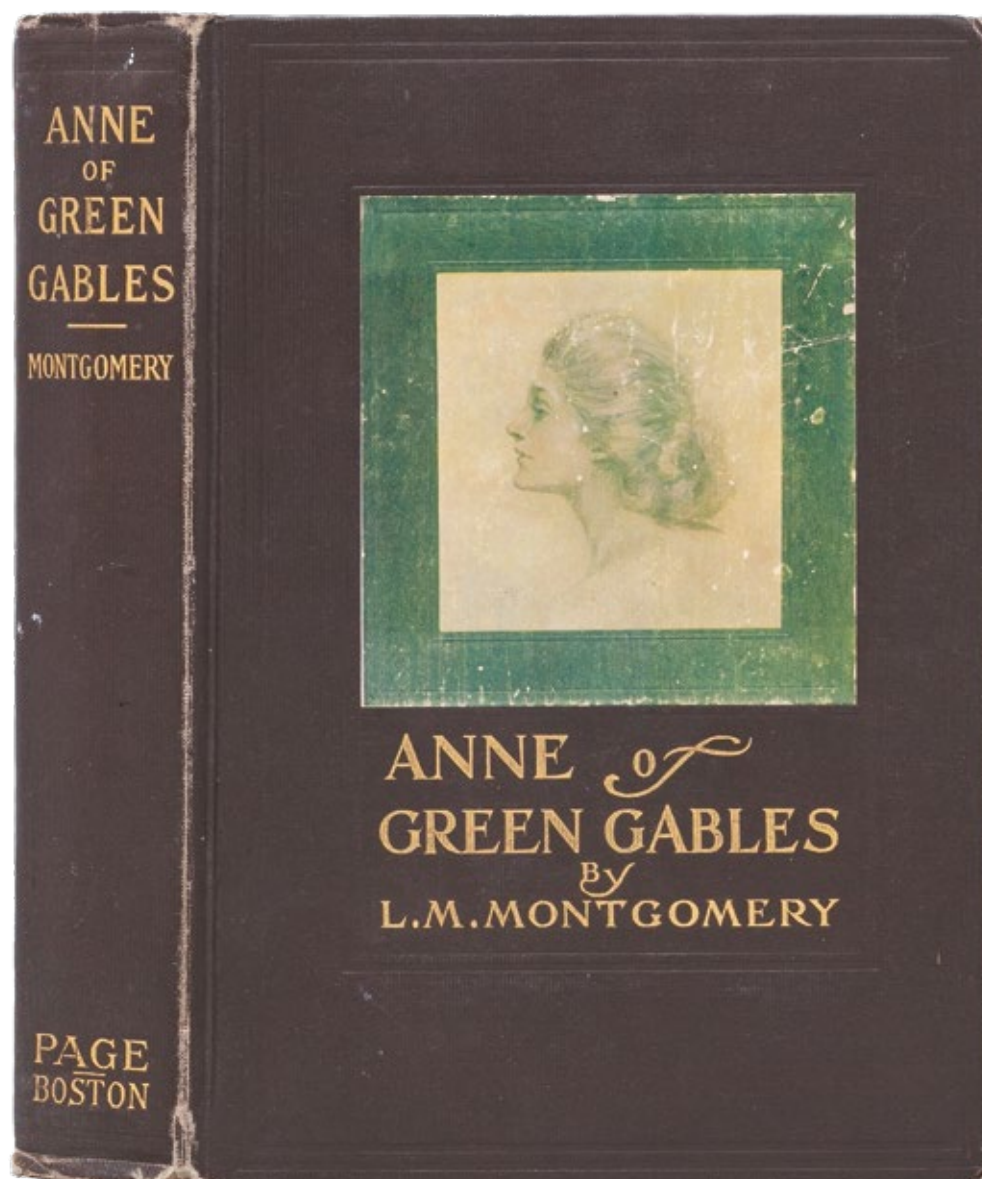
"The scarce first edition of Montgomery's classic coming-of-age novel"

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

ANNE OF GREEN GABLES

Boston: L. C. Page and Company, 1908. First edition. Montgomery's scarce first book and the first in the Anne series. A Very Good + copy in dark brown cloth (one of three cloth variations, no priority established). Minor wear at the spine ends and illustration on the front cover a trifle rubbed, but a handsome copy overall. A touch of foxing internally, but generally a fresh, unrestored copy. Complete with all 8 illustrations and publisher's catalogue at the rear.

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



Limited edition with a leaf of Muir's manuscript

46. Muir, John

THE WRITINGS OF JOHN MUIR. MANUSCRIPT EDITION (IN 10 VOLS.)

Boston: Houghton Mifflin, 1916. Limited edition. One of 750 numbered copies, this being copy 153, with a leaf of ink manuscript (155 x 195 mm.), heavily edited in pencil by Muir. A Fine set. Ten volumes, octavo (213 x 145 mm.), occupying 385 mm. (15.5 inches) of shelf space. With hand-colored frontispieces in each volume, plus many other plates. Publisher's three-quarter red morocco over red cloth, ruled in gilt. Top edge gilt. Red marbled endpapers. Small twentieth-century bookplates (L.W. Jordan Jr.) to each pastedown. Red ribbon bookmark in each volume. A lovely example of this beautiful set.

The manuscript leaf comprises material that may have figured into *The Mountains of California*. The excerpt reads, "...most savage aspect - in the gray darkness; while a waterfall sang me a solemn song as it came pouring from a glacier into the lake. The fall, + the lake, + the glacier, are almost equally bare + plantless, while the storm beaten pines scattered among the [?] toward the east are so dwarfed you might walk among their tops. The scene was one of the..."

One of America's most important naturalists and preservationists - and a monumental figure in both the history of the environmental movement and the state of California. Muir not only founded the Sierra Club, but was instrumental in the establishment of both Yosemite and Sequoia National Parks. Though Muir is known chiefly as an American figure, he was born in Scotland - and came over as a boy when his family immigrated to the Midwest. Muir maintained an interest in spirituality and nature from his youth. Indeed, he explored the American wilderness extensively after he finished college, walking at one point over 1,000 miles from Kentucky to Florida. Eventually he would settle in Northern California, where he would make his most significant impact, exploring the Sierras and Yosemite.

"He knew the mountains and forests of the West as they are known only to one who has dwelt in loneliness among them, hardened his body and nourished his soul in their splendid solitudes" (New York Times)

most savage aspect - in the gray darkness; while a waterfall sang me a solemn song as it came pouring from a glacier into the lake. The fall, + the lake, + the glacier, are almost equally bare + plantless; while the storm beaten pines scattered among the rocks towards the east are so dwarfed you might walk among their tops. The scene was one of the...



Inscribed to a friend with an original drawing of a butterfly

47. Nabokov, Vladimir

CONCLUSIVE EVIDENCE

Inscribed with original butterfly artwork

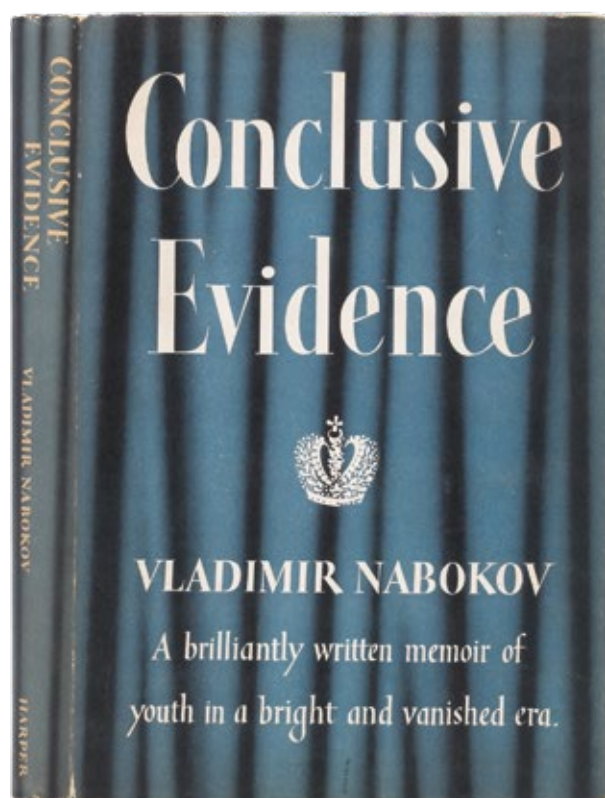
New York: Harper & Brothers, 1951. First edition. Signed and dated by the Vladimir Nabokov in 1952, beneath his detailed sketch of a butterfly in blue ink with pencil shading. The butterfly was signed and drawn for his close friend from the early 1950s, the artist William James Jr. (1882 - 1961), who was the son of the philosopher William James (1842 - 1910) and the nephew of Henry James. A Near Fine copy in like dust jacket. Book with top edge of board sunned and a bit of edgewear to boards. With small bookplate of William James Jr. to upper free endpaper. Dust jacket with spine slightly faded, folds a bit sunned, and a couple shallow nicks to edges. Corner of front panel trimmed (not price-clipped).

Better known under its later British title *Speak, Memory*, Nabokov's autobiography was republished in revised forms after this first edition. This American title *Conclusive Evidence* proved less popular, though Nabokov observed he liked it for the two "v's" in close succession, for Vladimir and Véra. Notably, this edition of *Conclusive Evidence* includes the first appearance in book form of Nabokov's essay "Butterflies," which was first published in *The New Yorker* in June 1948 (here published as chapter six).

Though Nabokov despised the novelist Henry James, he long admired the philosopher William James, and connected with his son William James Jr. through a shared early fascination with moths and butterflies. In 1957, James copied out for Nabokov a childhood letter on hatching moths, to which Nabokov responded, "Véra and I, and Dmitri, enjoyed and re-enjoyed it. None of those soft monsters was endemic in Northern Russia, but I used to be given pupae of American and Asiatic Saturnids, and went through all the thrills and throes reflected so vividly in your dear old little letter" (Boyd and Pyle, p. 522). James also wrote to Nabokov upon receiving a similar copy of *Pnin* (1957): "[It] arrived this morning. I said to myself, 'There couldn't be a butterfly on the title page' - but there he was, along with the affectionate inscription, small and exquisite (and of no known species - and all the better for that!) and I said to myself 'Only you would remember to do that!'" (Boyd and Pyle, pp. 520-1).

As a research fellow at the Harvard Museum of Comparative Zoology, Nabokov told *The Paris Review* in 1967, "the pleasures and rewards of literary inspiration are nothing beside the rapture of discovering a new organ under the microscope or an undescribed species on a mountainside in Iran or Peru. It is not improbable that had there been no revolution in Russia, I would have devoted myself entirely to lepidopterology and never written any novels at all."

Provenance: the collection of Dr. Chase N. Peterson (1929 - 2014), a Harvard dean of admissions who later settled in Salt Lake City, where Nabokov stayed to hunt butterflies in the 1940s.



The first edition in English of Newton's 'Principia,' the greatest work in the history of science

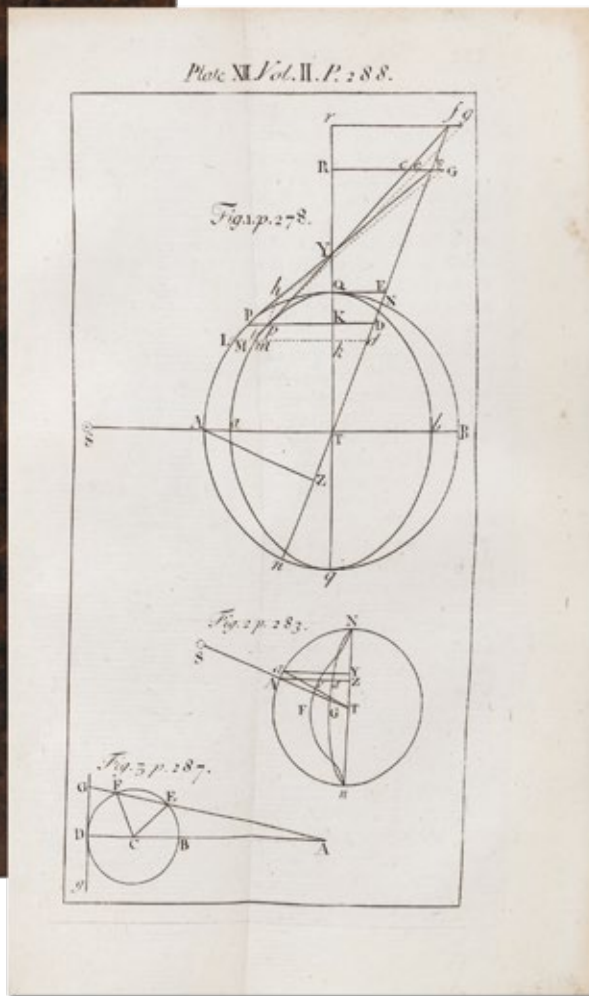
48. Newton, Isaac

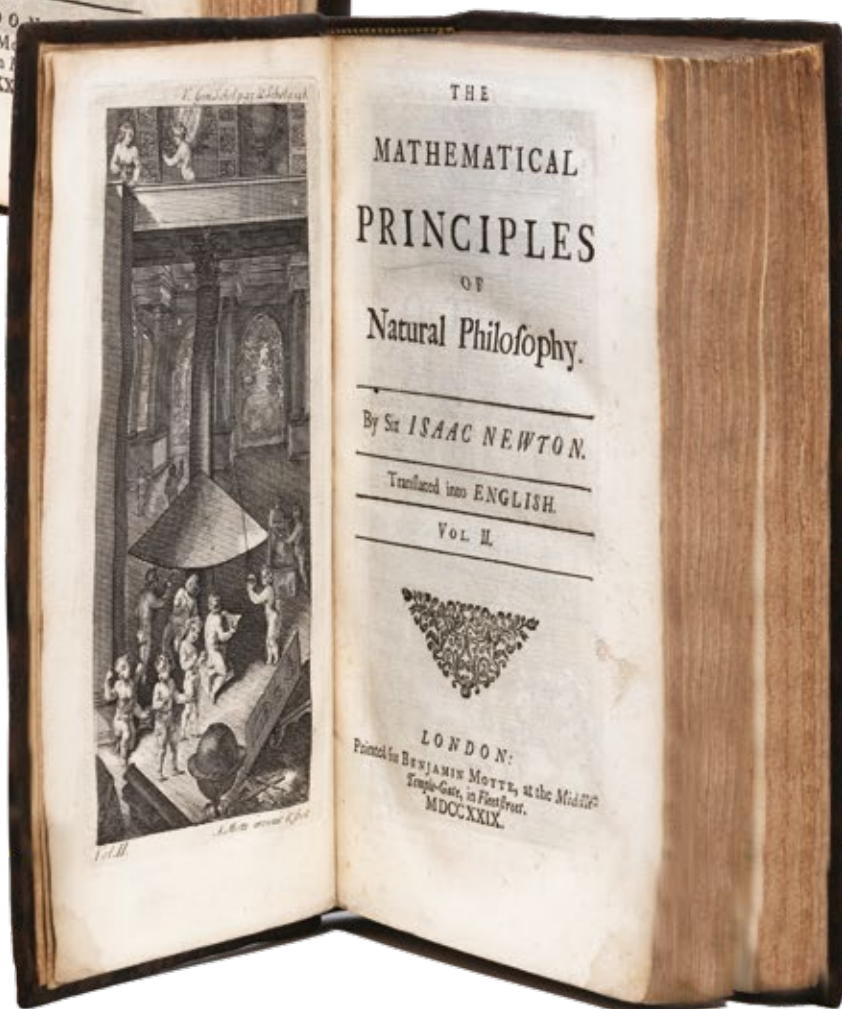
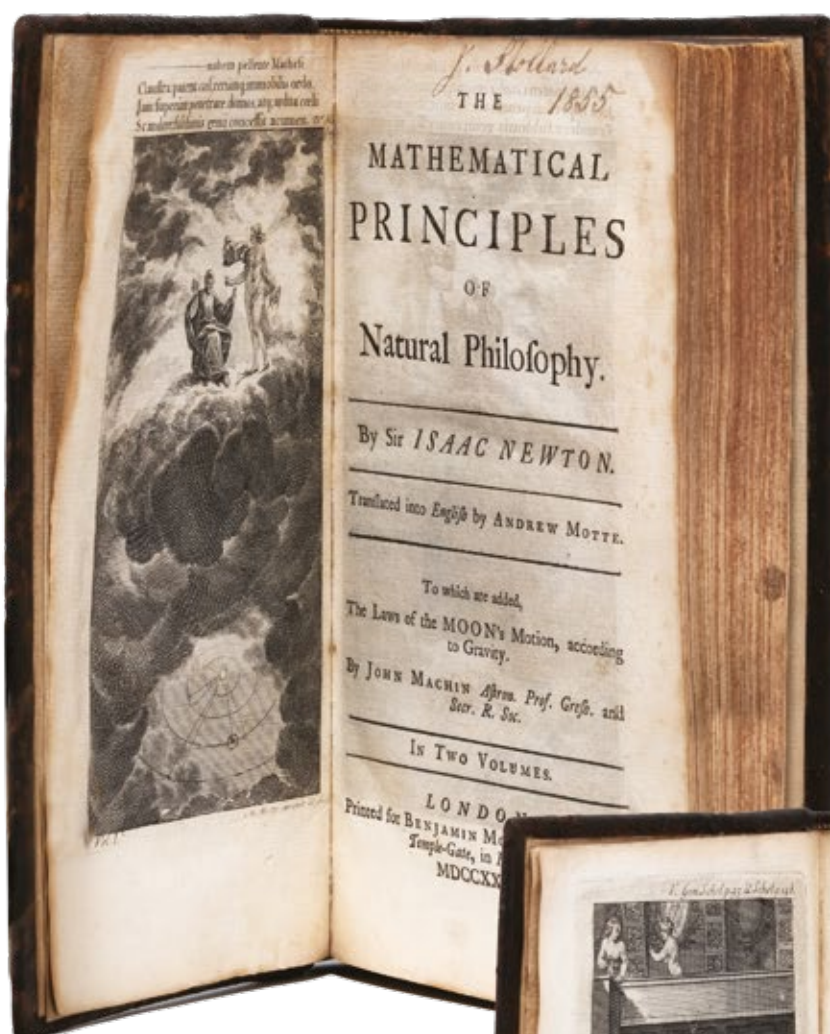
THE MATHEMATICAL PRINCIPLES OF NATURAL PHILOSOPHY

London: Printed for Benjamin Motte, 1729. First edition in English of Newton's *Philosophiæ Naturalis Principia Mathematica* (1687). Two volumes, octavo (leaves 194 x 120 mm) collating: [38], 320; [2], 393, [13], viii, [71], [1] errata; complete. With the engraved allegorical frontispieces and engraved headpieces by the translator, forty-seven engraved folding plates, and two folding letterpress tables, plus woodcut initials and borders. A handsome, Near Fine copy. Bound in 18th century mottled calf, rebaked to style. Gilt spine in compartments with raised bands. Small tear to plate eighteen professionally repaired, with no loss. Volume one with some toning to first few leaves and small marginal tear to leaf C2 (not touching text). A bit of dampstaining at lower corner in volume two, affecting the first few gatherings. Overall a very appealing copy, clean and fresh throughout.

"The *Principia* is generally described as the greatest work in the history of science. Copernicus, Galileo and Kepler had certainly shown the way; but where they described the phenomena they observed, Newton explained the underlying universal laws. The *Principia* provided the great synthesis of the cosmos, proving finally its physical unity. Newton showed that the important and dramatic aspects of nature that were subject to the universal law of gravitation could be explained, in mathematical terms, within a single physical theory...It was this grand conception that produced a general revolution in human thought, equaled perhaps only by that following Darwin's *Origin of Species*" (PMM).

Gray 23. Babson 20. ESTC T18677. PMM 161 (for the first edition).





49. Newton, Sir Isaac

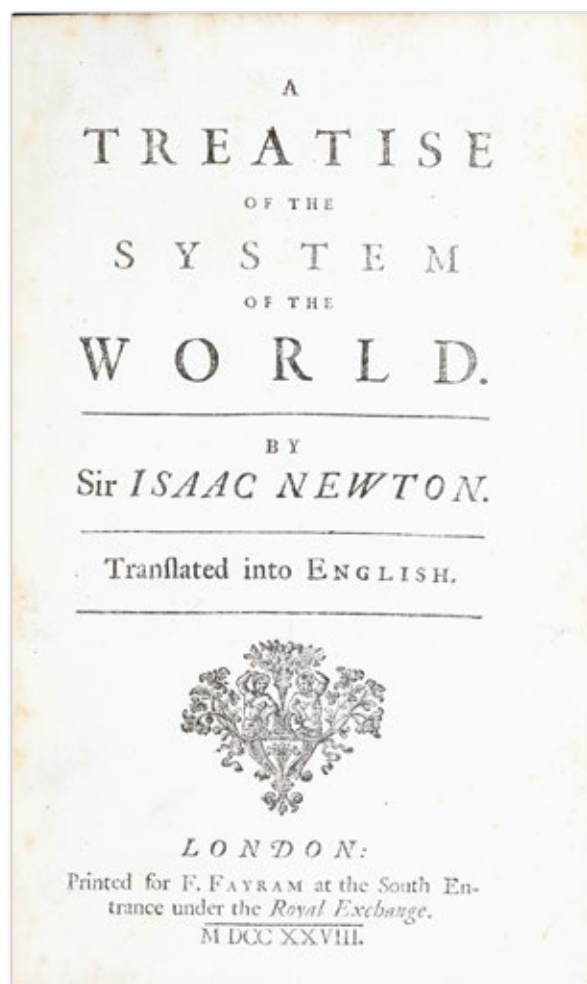
A TREATISE OF THE SYSTEM OF THE WORLD, TRANSLATED INTO ENGLISH

London: Printed for F. Fayram, 1728. First English language edition. Octavo (190 x 113 mm), pp. xxiv, 154, [2]. Two engraved plates, wood-engraved diagrams throughout. Contemporary sprinkled calf, spine ruled in gilt and with blue paper label lettered in manuscript, covers ruled in gilt and bordered in blind, edges sprinkled red. Eighteenth-century ink signature of one Charles Garrett to front free endpaper. Light rubbing, joints and extremities neatly restored, minor foxing to contents. An attractive, Very Good copy.

First edition in English of Newton's original draft of the final book of the *Principia*, the only portion of that draft to be published. The Treatise was consciously written "in a popular method" (p. iii) and reflects his early conceptions of the Newtonian universe. Newton's original draft of the work that would become the *Principia* was completed in autumn 1685 and structured as a two-book text. Book I was more explicitly mathematical, while Book II was a more accessible prose analysis of the Newtonian universe under these new mathematical principles. While this version of the *Principia* was almost entirely focused on gravitation, Newton's instincts quickly compelled him to rework the text into a complete system of classical mechanics. During this revision, Book II was comprehensively re-written to form what we now have as the final book of the published work. While Newton abandoned the accessible prose of the earlier rendition, the content "did not differ substantially" between the two versions (Westfall, p. 459). This posthumous edition publishes (and translates) Newton's original Book II, which contains several prescient suggestions, pointing towards the possibility of terrestrial tidal effects (not discovered until 1919) and towards the existence of Uranus (first seen by Herschel in 1781).

The *Treatise* was first published the same year in Latin as *De Mundi Systemate*, as agreed by Newton when bequeathing his papers to his son in law John Conduitt. Based on textual similarities, Babson identifies the editor of this English translation as Andrew Motte (1696 - 1734), also responsible for the first translation of the published *Principia* into English. The original version of Book I is only partially preserved and, consequently, has never been published in full.

Babson 18; ESTC T14938. Gray 30. Norman 1593. Wallis 30. Richard S. Westfall, *Never at Rest: A Biography of Isaac Newton*, 1981.



*The first collection of Poe's famous tales***50. Poe, Edgar Alan****TALES OF THE GROTESQUE AND ARABESQUE**

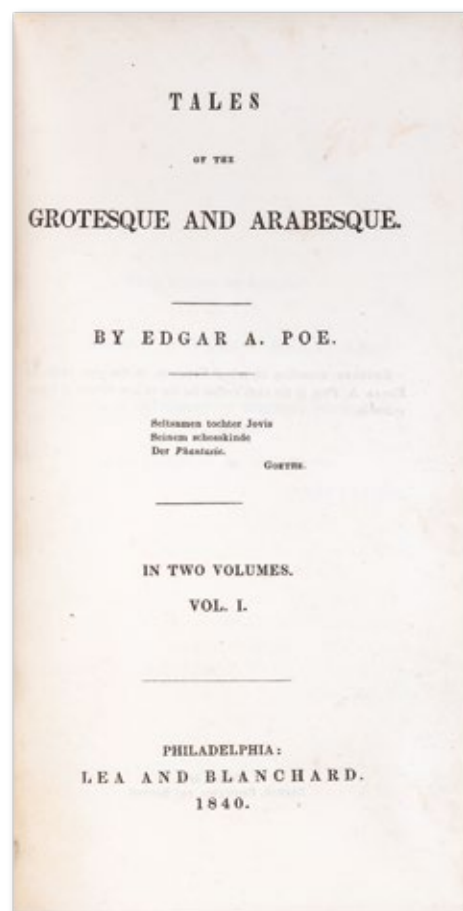
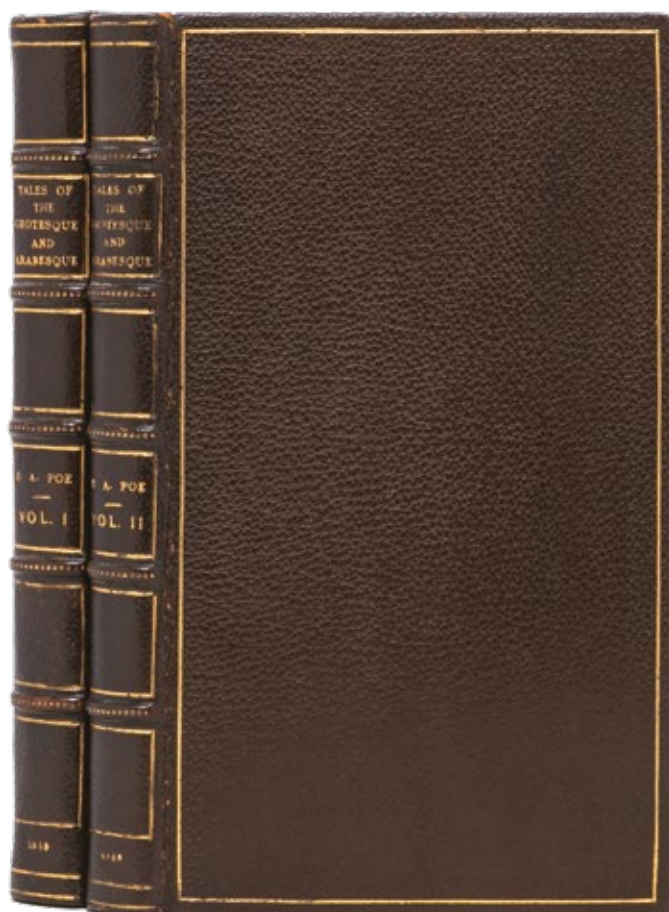
Philadelphia: Lea and Blanchard, 1840 [i.e. late 1839]. First edition. Poe's influential first collection of tales gathers all twenty-five stories he had produced to date. They include two of his best-known stories, "Fall of the House of Usher" and "MS. Found in a Bottle," along with the first known appearance in print of "Why the Little Frenchman Wears His Hand in a Sling." Two volumes, twelvemo in half-sheets. Publisher's 4 pp. advertisements bound at front of second volume. Early twentieth-century brown pigskin, spines lettered in gilt, patterned endpapers, edges gilt. Scattered light foxing, pp. 33-44 toned in volume one, a couple of tears to end blanks of volume one. Very Good.

The popularity of the magazine appearance of "Fall of the House of Usher" convinced the publisher Lea and Blanchard to publish a collection, on the condition that Poe would retain the copyright and receive twenty copies in lieu of royalties. Poe revised the stories for book publication in a "bid for fame, and while the volumes were favourably reviewed, they did not sell rapidly. Yet they contained some of the greatest short stories in the literature of the world" (Quinn, p. 290). Though his originality divided contemporary opinion, some reviewers recognized his "power for vivid description, an opulence of imagination, a fecundity of invention, and a command over the elegances of diction which have seldom been displayed" (Tasistro). The book proved a commercial failure which did not sell out during Poe's lifetime, and some copies sold in later years were reissued with a cancel title page. Poe's offer to Lea and Blanchard in 1841 to produce an expanded second edition, again forfeiting royalties, was quickly declined.

On September 28, 1839, the publisher wrote to Poe stating they would "print a Small Ed. say 1750 copies" for this first edition of the book. However, in 1880 the publisher's son, Henry Charles Lea, discovered that "a reference to memoranda of that time shows that the Edition consisted of but 750 copies" (Quinn, p. 287).

BAL notes that volume two, signature twenty occurs in several states due to the progressive loosening of type during the course of a single printing (with no priority of issue). In this copy, page 213 is correctly numbered, and page 219 still has the proper alignment of the "i" in "ing", line 13 up, and the hyphen at the end of line 6 up.

BAL 16133. Barron 2-77. Bleiler 1313. Heartman & Canny, pp. 49-54. Arthur Hobson Quinn, *Edgar Allan Poe: A Critical Biography*, 1998. Louis F. Tasistro, *New York Mirror*, December 28, 1839.



One of just a few "special" copies with original artwork by Rackham

51. Rackham, Arthur (illustrator); Hans Christian Andersen

FAIRY TALES

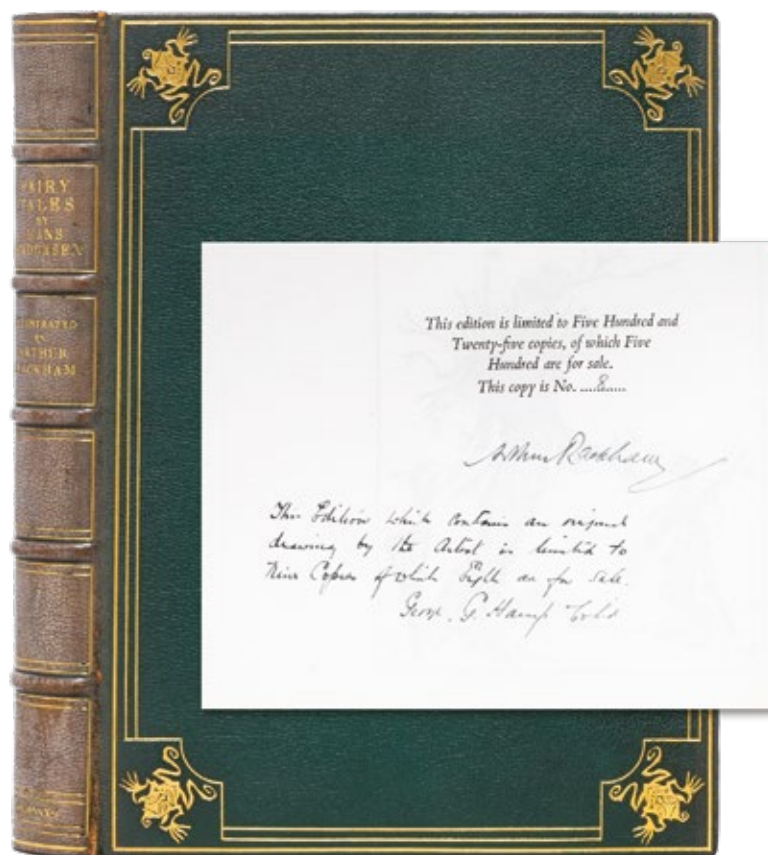
Signed limited edition with original artwork

London: George G. Harrap & Co. Ltd, 1932. Signed limited edition. Deluxe edition, number 8 of 525 copies signed by the artist, this one of nine "special copies" reserved for the publisher, specially bound, and with a delightful full-page pen-and-ink and watercolor drawing by Rackham, signed "Arthur Rackham 1932", this one captioned "The Little Mermaid's Home Life."

Quarto (262 x 189 mm). Color frontispiece and eleven color plates with captioned tissue guards, black and white illustrations in the text, all by Rackham. A Near Fine copy. Original green full morocco by Sangorski & Sutcliffe, spine lettered and ruled in gilt, concentric gilt panels on sides with gilt corner ornaments after design by Rackham, turn-ins gilt, marbled endpapers, top edge gilt, others untrimmed, original illustrated endpapers bound in after binder's blanks. Sunning to spine, as often, and head of rear cover. Bookplates of Cyril Sturla (a captain in the Cheshire Regiment during WWI) and Martin Schøyen.

The special copies also include a handwritten limitation by the publisher: "This edition which contains an original drawing by the Artist is limited to Nine Copies of which Eight are for sale. George G. Harrap & Co. Ltd." Harrap devised this format for Rackham's illustrated edition of *The Vicar of Wakefield* in 1929. Rackham's bibliographer Richard Riall writes that this quickly became the publisher's standard practice: by 1932, "Harrap issued nine or ten copies, seven being for sale, of a special issue of the first limitation numbers of the limited edition" (p. xvi). Describing his artistic method for these "specials," Rackham noted that "my little sketches must inevitably be of a light hearted or joking nature...They have to be spontaneous and free handed. The nature of the paper is such that there can be no preparatory drawing and no alterations."

Latimore & Haskell, pp. 68. Riall, p. 177.



An exceptional copy of this important WWI novel

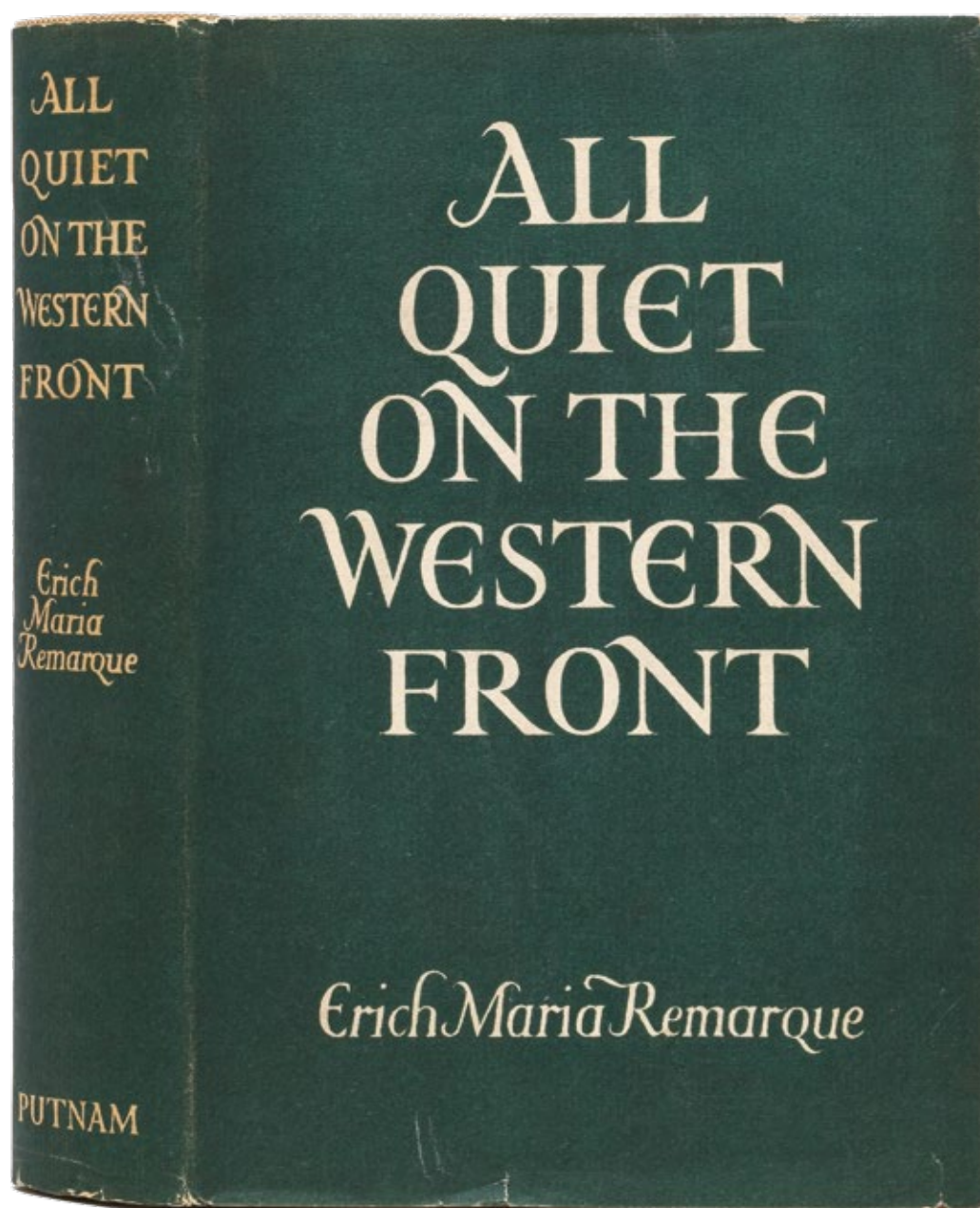
52. Remarque, Erich Maria

ALL QUIET ON THE WESTERN FRONT

London: G. P. Putnam's Sons, 1929. First edition in English. First impression, in the first state jacket with "German Opinions" on the front flap. A Fine copy. Publisher's tan buckram, spine and front board stamped in green; original dust jacket; chemise and slipcase. Dust jacket unclipped (priced "7s. 6d. net"); very minor edgewear with a few small chips and short tears; small closed tear to rear panel; uncommonly bright. An extraordinary copy.

Originally serialized in the *Vossische Zeitung* in late 1928 and published in German as *Im Westen nichts Neues* in January 1929. This first edition in English, published in London, predates the first American edition by three months.

Remarque's elegy to the generation that had been "destroyed by war, even though it might have escaped its shells" sold 2.5 million copies in twenty-two languages in its first eighteen months in print (Falls, *War Books*, p. 293). In 1930, it was adapted into a critically acclaimed film by director Lewis Milestone.



The rare first state of the third Harry Potter book

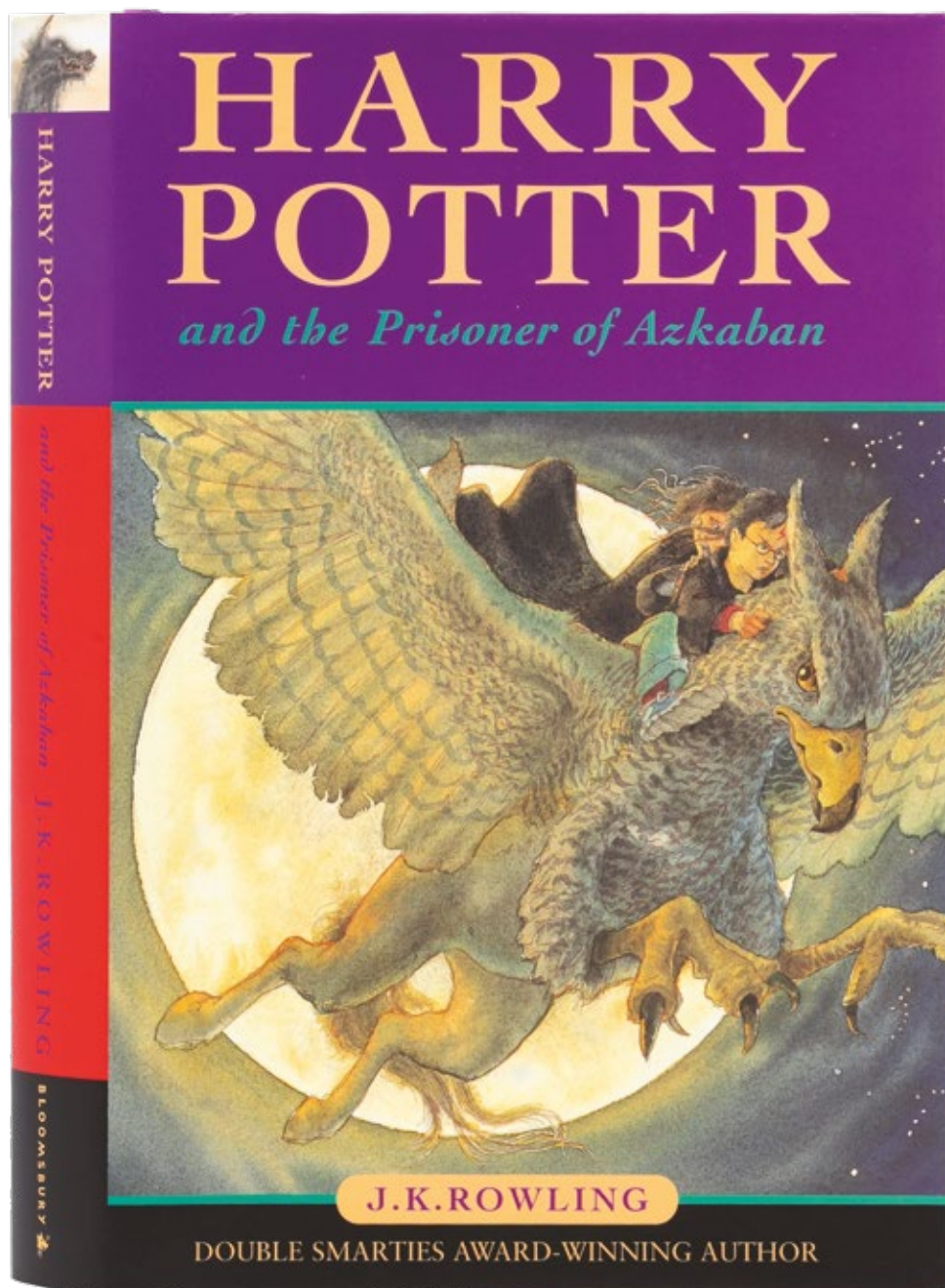
53. **Rowling, J. K.**

HARRY POTTER AND THE PRISONER OF AZKABAN

London: Bloomsbury, 1999. First edition. First printing (numberline to 1), first state with "Joanne Rowling" on the copyright page and page 7 with the misaligned text. A Fine copy in like dust jacket. Pages very faintly toned at margins, still a very appealing copy.

The exciting third book in the series, where the action really starts to heat up and we first become acquainted with Sirius Black. Winner of the Whitbread Children's Book Award, the Bram Stoker Award and the Locus Award for Best Fantasy Novel.

Errington A7(aaa).



With twenty gorgeous pochoir plates, rarely found complete

54. Séguy, E.A. (illustrator)

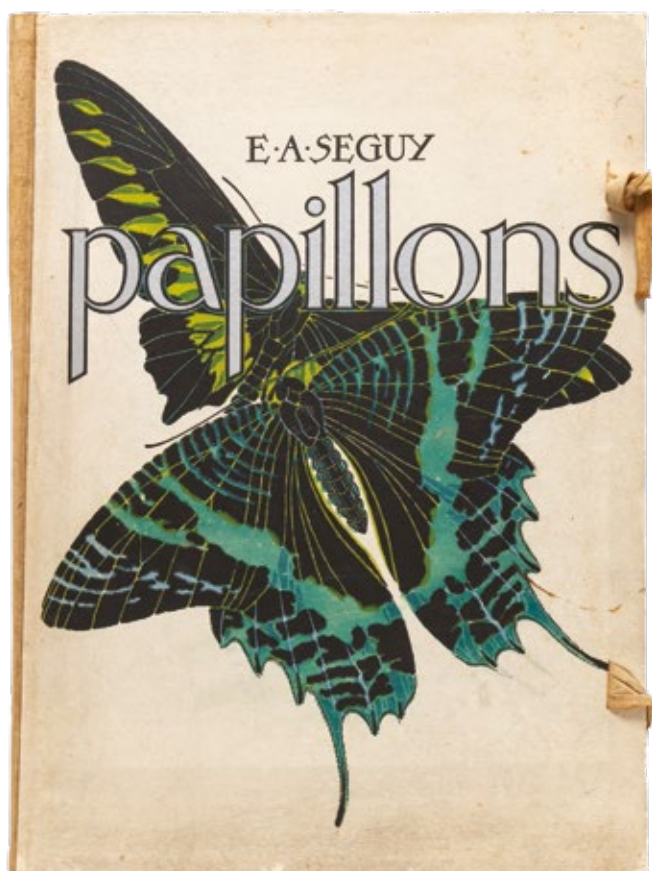
PAPILLONS. VINGT PLANCHES EN PHOTOTYPIE COLORIÉES AU PATRON DONNANT. 81 PAPILLONS ET 16 COMPOSITIONS DÉCORATIVES

Paris: Tolmer Editeur, [n.d., ca. 1920s]. First edition. A lovely, Near Fine copy of a grand and striking book that is rarely found complete. Complete: [4] pp., plus twenty large color pochoir plates (450 x 325 mm) housed in the original portfolio. Publisher's buff boards with cloth spine. Boards with large color pochoir butterfly design and text in silver and black. Retaining the original ties. Some edgewear, and some scuffing and toning (mostly to lower board). Plates are vibrant and clean with just a bit of offsetting to versos. A very appealing example.

Throughout the 1920s, Émile-Alain Séguy (1877 - 1951) published a series of luxurious design portfolios, including *Papillons*, *Prismes*, *Insectes*, and *Floréal*. The large illustrations were produced with pochoir, a printmaking technique that utilizes stencils to apply color. The resulting illustrations were striking, dynamic, and singular: "In comparison with their variety and brilliance, much Art Deco illustration seems pallid and constrained. And of course their large format makes them particularly attractive for exhibition purposes" (Ray)

Séguy, who is sometimes confused with the entomologist Eugène Séguy (1890 - 1985), was one of the foremost designers of decorative art in early-twentieth-century France. Though E.A. Séguy was not a scientist, he was careful to document his subjects accurately and to provide the scientific names and native region of each species he illustrated. Over the span of his thirty-year career, Séguy "exhibited unusual mastery of every new decorative style from Art Nouveau to Art Deco," whether he was illustrating the natural world or textiles, antiques, and furniture (Séguy's *Decorative Butterflies*, 1977 edition).

Nissen, *Die zoologische Buchillustration*, 3798. Ray, *The Art Deco Book in France* (2005).



Presented to friends by the author's mother

55. Sewell, Anna

BLACK BEAUTY: HIS GROOMS AND COMPANIONS

Presentation copy

London: Jarrold & Sons, [1877]. First edition. Presentation copy inscribed on the first blank by Mary Sewell, the author's mother and the book's dedicatee, "Harriett Ursinus from her sincere friend Mary Sewell." The printed dedication reads, "To my dear and honoured mother, whose life, no less than her pen, has been devoted to the welfare of others." Bound in the rare Carter's B blue cloth binding stamped in gilt and black. Brown coated endpapers. With 8 pp. integral ads at rear. Cloth worn at the spine ends and corners. Inner hinges expertly repaired. Previous owner's bookplate on the front pastedown (John M. Schiff). Contents generally clean, a Very Good copy overall. Housed in an early cloth clamshell case.

This example is in Carter's rare B binding with the gilt horse's head looking to the right. Copies in Carter's A (the same as here, but all in gilt) and B have primacy, and are considered earlier than copies in Carter's C binding, which features a much smaller horse's head gilt in a medallion, facing left. Presentation copies of *Black Beauty* are invariably in A and B bindings.

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

Carter, *More Binding Variants*, pgs. 37-38. Wolff 6250.



*Harriett Ursinus
From her sincere friend
Mary Sewell*

One of the dazzling jeweled bindings of Sangorski and Sutcliffe, a visual homage to the myth and legend of Shelley

56. Shelley, Percy Bysshe; Sangorski & Sutcliffe (binders)

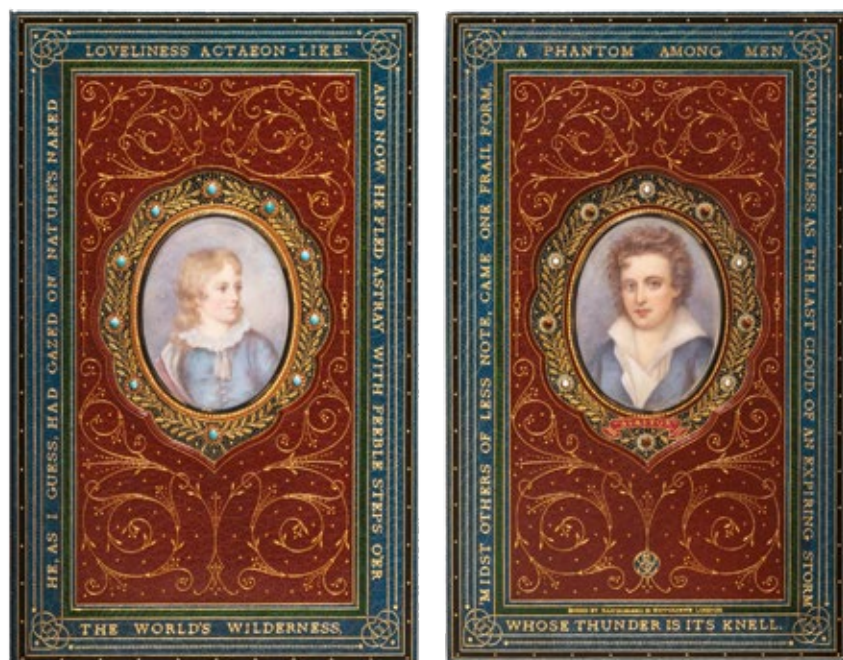
PROMETHEUS UNBOUND. A LYRICAL DRAMA IN FOUR ACTS WITH OTHER POEMS

London: C. & J. Ollier, 1820. First edition. The second issue with "Miscellaneous" correctly spelled. Jeweled and inlaid binding in full aqua crushed levant over beveled boards, by Sangorski & Sutcliffe. Top edge gilt, others untrimmed. In full blue straight grained morocco folding box with velvet lining. A Fine copy.

An exceptionally beautiful fine binding. Elaborately tooled in gilt and morocco in many colors, set with two fine oval portrait miniatures of Shelley, and encrusted with dozens of jewels: upper board with a ruby set into an eagle's eye, plus a border of sixteen carnelians; lower board with a mother-of-pearl heart within the Scales of Justice, plus Mexican opals set into flowers, four cornerpiece garnets, twelve amethysts, and three small rubies; upper pastedown with portrait miniature with Shelley as "Alastor," set with five pearls and five garnets; lower pastedown with another portrait miniature of Shelley, with ten turquoises all set in forget-me-not flowers, and the text, "He, as I guess, had gaz'd on Nature's naked / loveliness Actaeon-like; / And now he fled astray with feeble steps o'er / the world's wilderness."

Forman, Shelley 59; Grolier Shelley Granniss 54; Hayward 228; Wise Shelley pp. 55-56.

Provenance: Doris Benz sale, 1984, lot 336; Paul Chevalier sale, 1990, lot 100.



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

57. Steinbeck, John

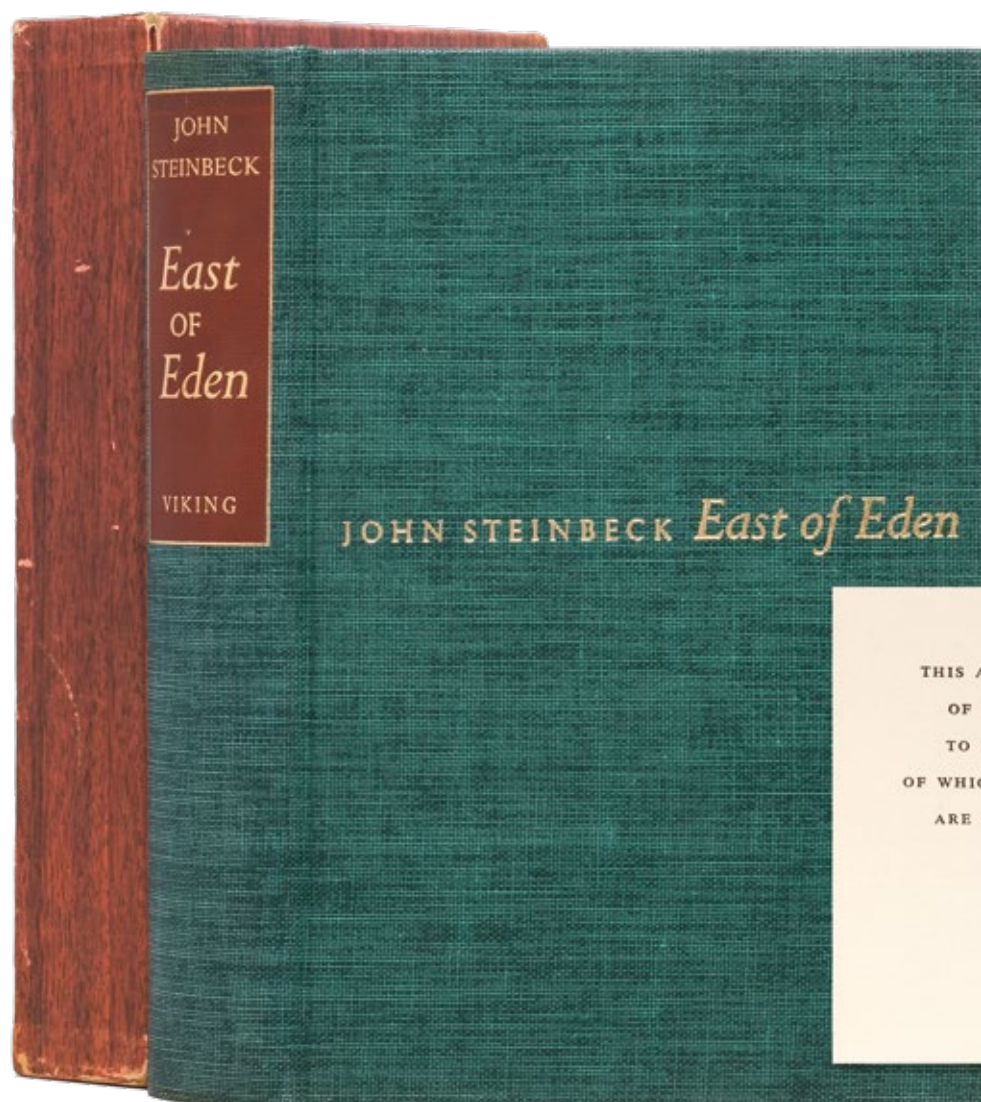
EAST OF EDEN

Signed limited edition

New York: The Viking Press, 1952. First edition. One of 1,500 copies of the signed, limited edition, 750 of which were for sale. A Fine copy in the Very Good publisher's slipcase (lacking the original glassine). Publisher's green cloth titled in gilt. Edges stained red. Very clean and fresh throughout. Slipcase somewhat rubbed, especially at bottom, with joints expertly reinforced.

Set in the Salinas Valley of California, *East of Eden* is Steinbeck's classic tale of the Trask and Hamilton families. The Nobel Prize-winning writer considered this his greatest work and, in fact, a young Steinbeck actually makes a small appearance in the novel as a character. *East of Eden* was a bestseller and became extremely popular upon its release. Steinbeck wrote a friend: "I am getting flocks of letters...People write as though it were their book." Nearly fifty years after its publication, the book would undergo a resurgence in popularity when it was chosen as an Oprah's Book Club pick in 2003. More famously, the book was adapted into a 1955 film directed by Elia Kazan and featuring James Dean in one of his few starring roles.

"...no one can doubt its merits as the work of a great storyteller. It compels and holds the reader's fascinated attention from the first chapter to the last" (contemporary review in the *Washington Post*).



THIS AUTOGRAPHED FIRST EDITION
OF *EAST OF EDEN* IS LIMITED
TO FIFTEEN HUNDRED COPIES,
OF WHICH SEVEN HUNDRED AND FIFTY
ARE FOR PRIVATE DISTRIBUTION.

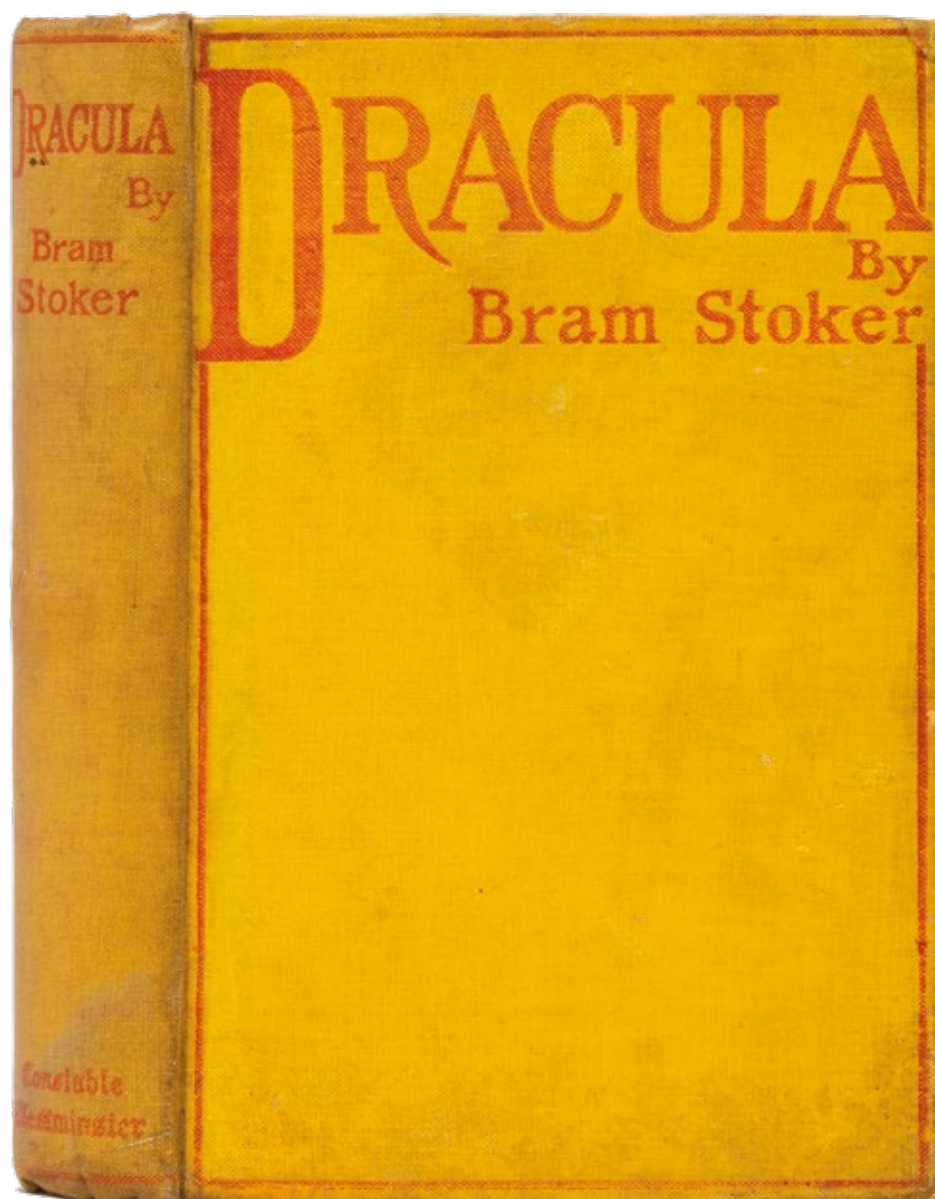
John Steinbeck

*A landmark Gothic novel and the centerpiece of the vampire genre***58. Stoker, Bram****DRACULA**

London: Archibald Constable and Company, 1897. First edition. A first issue copy, without the Shoulder of Shasta advertisement or any later advertisements at the end. Printed on thicker paper and retaining the final blank leaf, before the rear endpaper. Inner hinges are just starting, but still holding well. Cloth is a bit soiled and toned, particularly on the spine. Faint color touch-up to a small portion of the front board near the spine. But, despite the flaws a handsome, Very Good+ copy overall. Housed in a custom quarter black leather slipcase with chemise.

In the century and a quarter since its publication, Bram Stoker's *Dracula* has, of course, been recognized as a landmark work of Gothic literature, the most influential piece of vampire fiction, and one of the most popular English-language novels in history. "Originally titled *The Un-Dead*, the novel became *Dracula* shortly before publication in 1897. Favourably compared with Mary Shelley's *Frankenstein*, Emily Brontë's *Wuthering Heights*, and Edgar Allan Poe's 'The Fall of the House of Usher', it was considered weird and powerful, one of the best in the supernatural line" (ODNB). By Stoker's death in 1912, the novel had gone through eleven editions, and has since inspired a plethora of adaptations from the landmark silent film *Nosferatu* (1922) to Robert Egger's 2024 film of the same name.

No collection of Gothic fiction would be complete without *Dracula*, nor any collection of English-language popular literature; this first issue copy is an excellent example.



Lavishly bound by Zaehnsdorf, with signed original artwork in each of the 52 volumes

59. Thackeray, William Makepeace

THE WORKS OF WILLIAM MAKEPEACE THACKERAY (IN 52 VOLS.)

London: The Chaucer Company, [nd., ca. 1900]. Limited edition. One of just fifteen sets (this being set number two), lavishly bound by Zaehnsdorf for Sangorski & Sutcliffe, and with signed original drawings by one of Thackeray's illustrators in each volume (some in color). Fifty-two volumes, octavo. Leaves measuring 255 x 174 mm, with the set occupying 180 cm (170 inches) of shelf space. A lovely, Near Fine set. Elegantly bound for the publisher by Zaehnsdorf in full green morocco. Each volume with both doublures done in red, green, and cream pictorial morocco (with large morocco and gilt rose design inlaid). Floral gilt spine in six compartments with raised bands and boards with gilt rule. All edges gilt. Green watered silk free endpapers. Bookplates of John Francis Neylan to each preliminary blank. Spines tanned, with some cosmetic rubbing to joints and some wear to corners. A very attractive example of a superb and luxurious production.

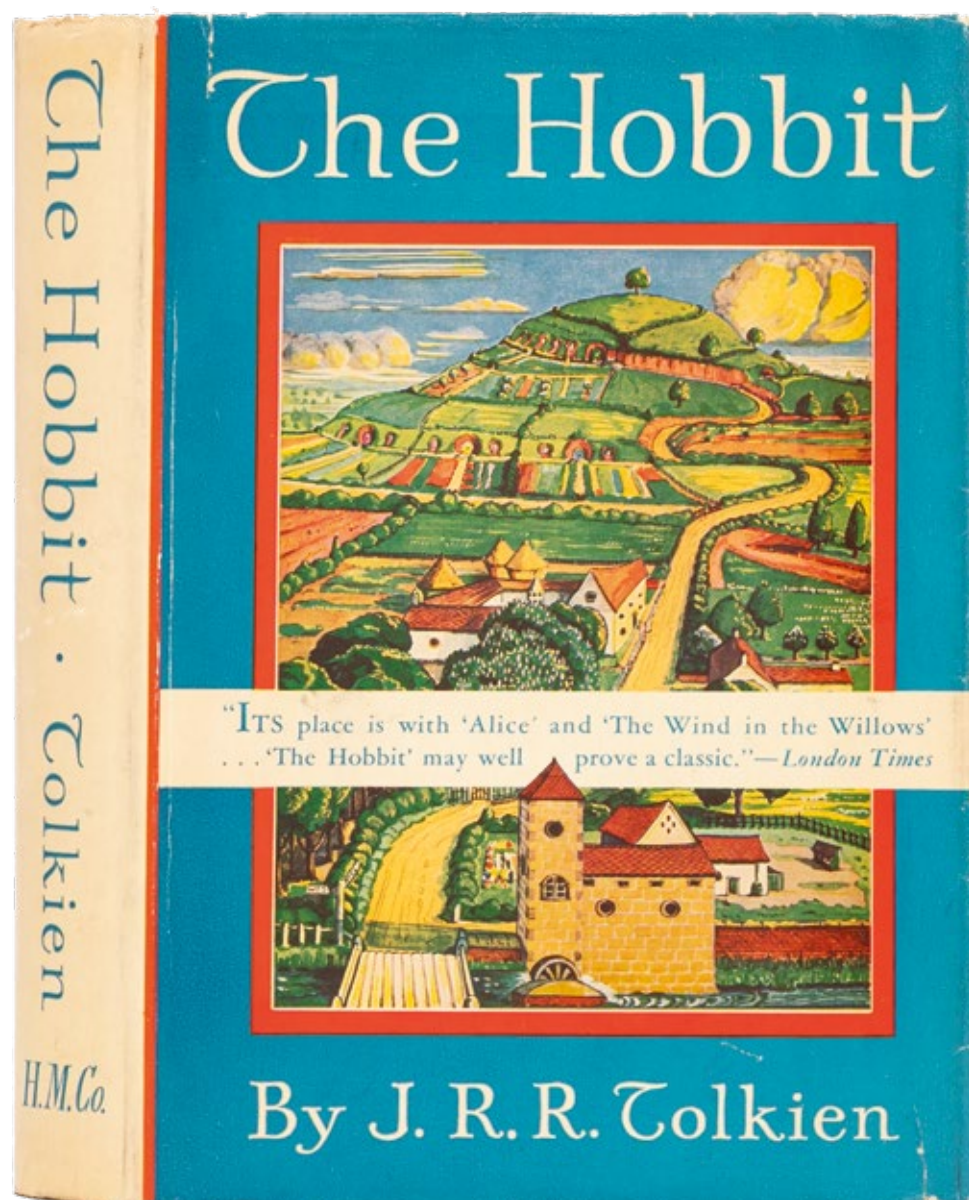
Nearly as popular as Dickens in his day, William Makepeace Thackeray (1811 - 1863) is now, of course, best remembered for his novel *Vanity Fair*, which satirized the aristocrats and social climbers of British high society. In this set, *Vanity Fair* - spread across three profusely-illustrated volumes - is elegantly presented alongside Thackeray's numerous other novels, novellas, nonfiction works, and poems. The frontispiece to each of the fifty-two volumes is an original signed pen-and-ink drawing or watercolor by one of Thackeray's illustrators, including Kyd (Joseph Clayton Clark) and H.C. Green, and the set includes numerous mounted illustrations throughout. This set elegantly collects the complete works of one of the nineteenth century's most popular writers.



*Tolkien's charming introduction to hobbits and the world of Middle Earth***60. Tolkien, J. R. R.****THE HOBBIT**

Boston: Houghton Mifflin Company, 1938. First American edition. A Near Fine copy, in like dust jacket, 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. Book with lower corner of the upper endpaper clipped and a previous owner's gift inscription on the first blank. In a lovely example of the scarce first American dust jacket. Jacket with two short tears closed on the verso with tape, otherwise in exceptional condition. A very appealing example.

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 that transcends its status as a fantasy classic, the book has now been translated into fifty languages and sold a hundred million copies worldwide. As Tolkien's friend C.S. Lewis wrote in a contemporary review, "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" (*Times Literary Supplement*, October 1937).



An Advanced Review Copy, signed by both Walker Percy and the author's mother

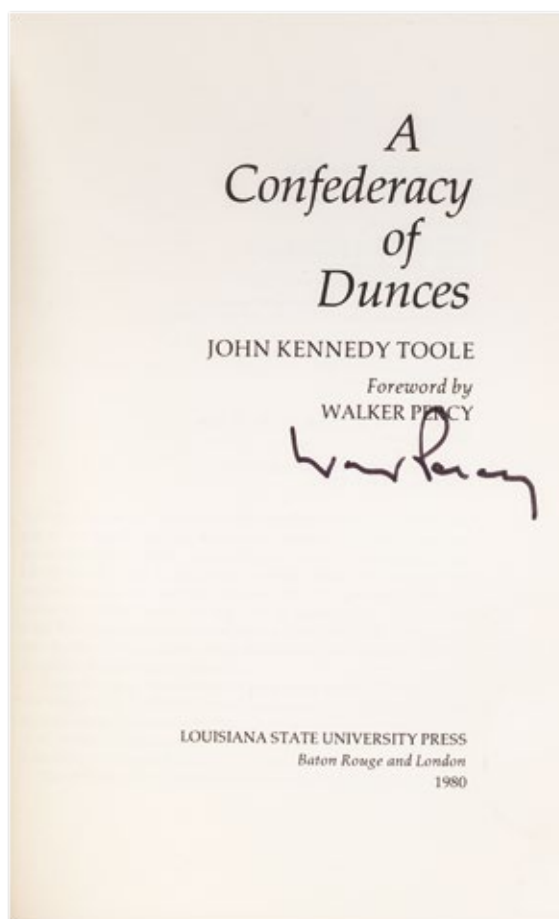
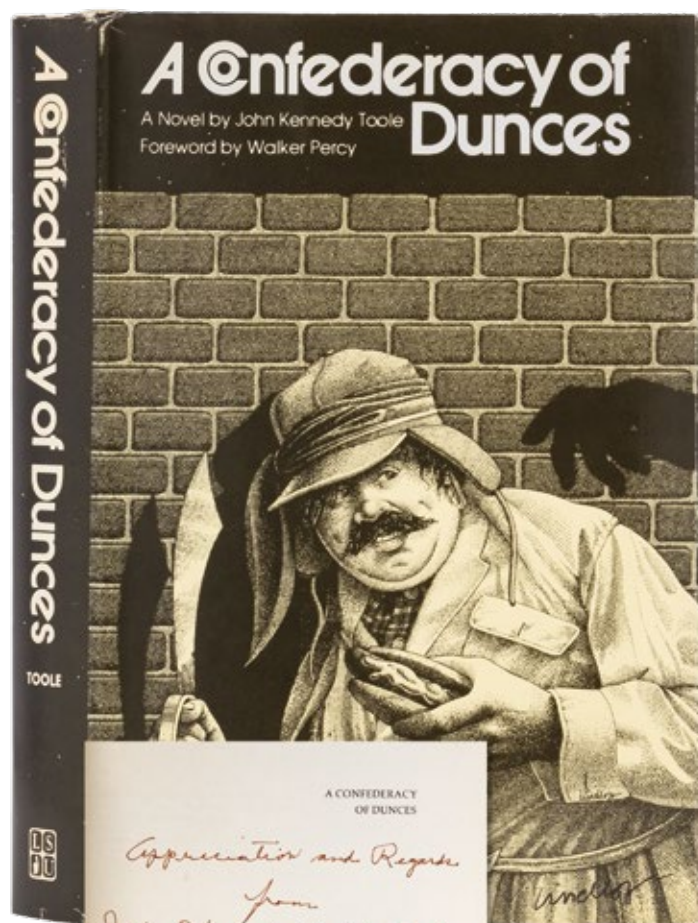
61. Toole, John Kennedy

A CONFEDERACY OF DUNCES

Signed first edition

Baton Rouge, Louisiana: Louisiana State University Press, 1980. First edition. Signed by both Thelma Ducoing Toole (the author's mother) and Walker Percy. Additionally signed by the dust jacket artist, Ed Lindlof, on the jacket. A rare advanced review copy with the publisher's ARC slip laid in and an original packing slip from Louisiana State University. A Fine copy of the book in just about Fine dust jacket. Book clean and unmarked. Jacket spine lettering faded to white and some trivial rubbing at the extremities. First state jacket with stars in the background of the black portions of the jacket and no *Chicago Sun-Times* review on the rear panel. Housed in a custom clamshell box. A book that is rarely encountered with signatures from both Mrs. Toole and Walker Percy, the two people ultimately responsible for bringing this masterpiece to light.

Winner of the Pulitzer Prize for Fiction in 1981, *A Confederacy of Dunces* depicts the satirical adventures of Ignatius J. Reilly as he saunters around New Orleans, looking for work and railing against modern culture. The book was written in the early 1960s, but wasn't published until 1980, eleven years after Toole's suicide, when Thelma Toole took the manuscript to Walker Percy and essentially forced him to read it. In his introduction, Percy recalled the experience of encountering the manuscript for the first time: "There was no getting out of it; only one hope remained – that I could read a few pages and that they would be bad enough for me, in good conscience, to read no farther...In this case I read on. And on. First with the sinking feeling that it was not bad enough to quit, then with a prickle of interest, then a growing excitement, and finally an incredulity: surely it was not possible that it was so good."



A scarce and highly influential Harlem Renaissance novel

62. Toomer, Jean

CANE

Family association copy

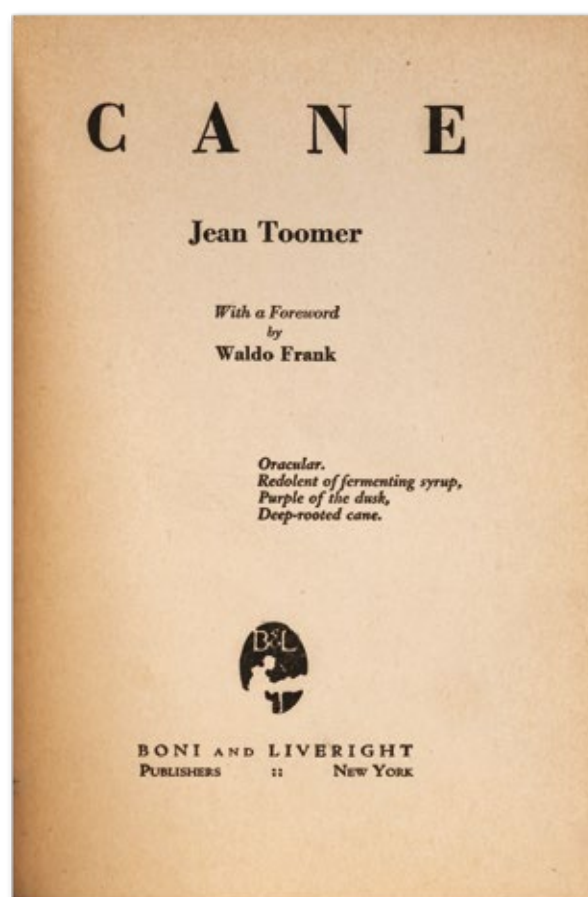
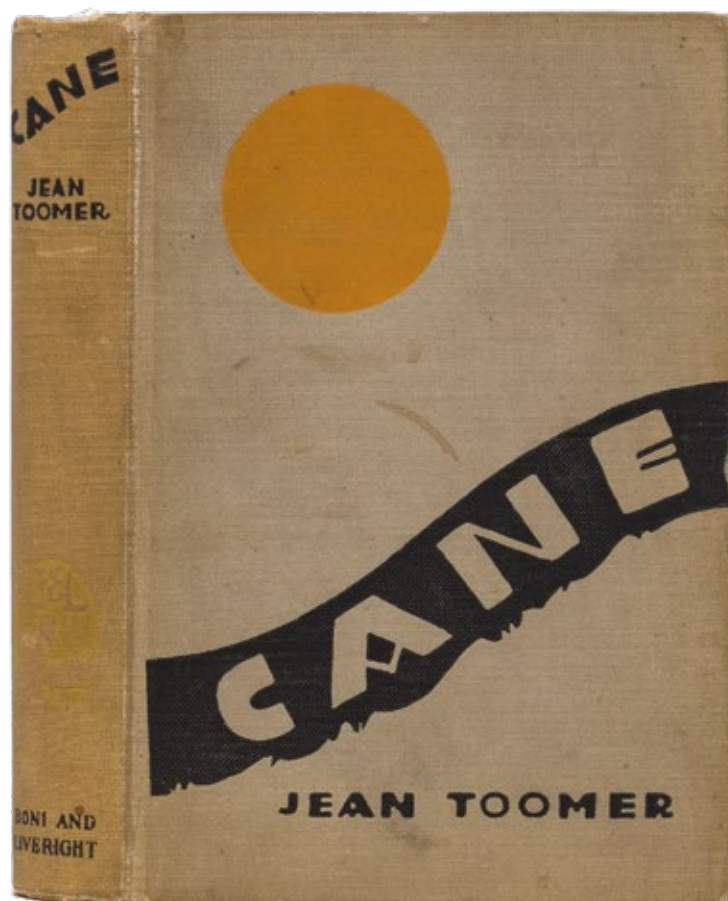
New York: Boni and Liveright, 1923. First edition. 187 x 130 mm. xi, [5], 239 pp. A Very Good+ copy of this scarce and highly influential Harlem Renaissance novel. Publisher's gray cloth stamped in black and yellow. Spine sunned, and cloth lightly soiled, with some edgewear. Spine somewhat cocked. Dustsoiling to top edge and dampstain to upper endpapers at fore-edge. Quite clean throughout. Lacking the rare dust jacket.

Though there are, unfortunately, no ownership markings present, this copy originates from the collection of Margery T. Latimer (1932 - 2022), the daughter of Jean Toomer. After Latimer's death, her son, Philip Calvert, sold a large collection of her books to Central Books in Doylestown, Pennsylvania. This copy was purchased from Central Books by another bookseller in 2024, then sold directly to Whitmore in early 2026. Documentation of provenance, including email correspondence with Phil Calvert, is available upon request.

Jean Toomer wrote *Cane*, an experimental novel comprised of both poetry and prose, while living in the rural South. The experience "stimulated his racial consciousness, and he used this newly found identification with his racial past to create the poems, prose poems, lyrical narratives, and short stories in his lyrical novel and masterwork, *Cane* (1923). While many critics have credited this work with ushering in the Harlem Renaissance, noting the book's representations of African American characters and culture, others have located it within the Lost Generation, owing to its literary experimentation, its romantic primitivism, and its critiques of postwar values" (ANB). The novel was critically acclaimed upon its publication; Toomer's friend Langston Hughes noted that "*Cane* contains the finest prose written by a Negro in America." *Cane* has since been ranked alongside Wright's *Native Son* (1940) and Ellison's *Invisible Man* (1952) as a defining work of twentieth-century Black literature.

On the creation of *Cane*, Toomer wrote, "People have remarked its simply easy-flowing lyricism, its rich natural poetry, and they may assume that it came to bloom as easily as a flower. In truth, it was born in an agony of internal tightness, conflict, and chaos...During its writing, and after it, I felt that I had by sheer force emptied myself and given to that book my last blood."

Blockson 63.



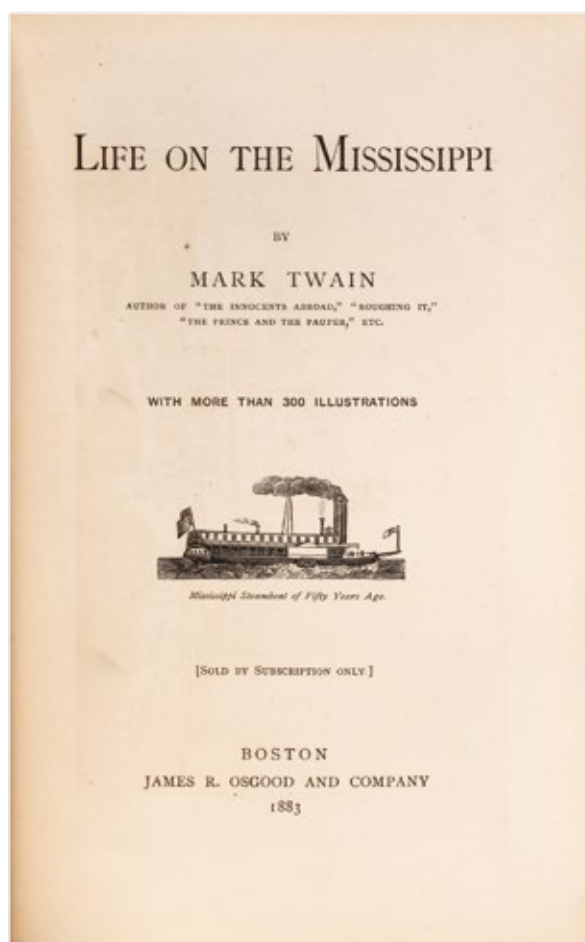
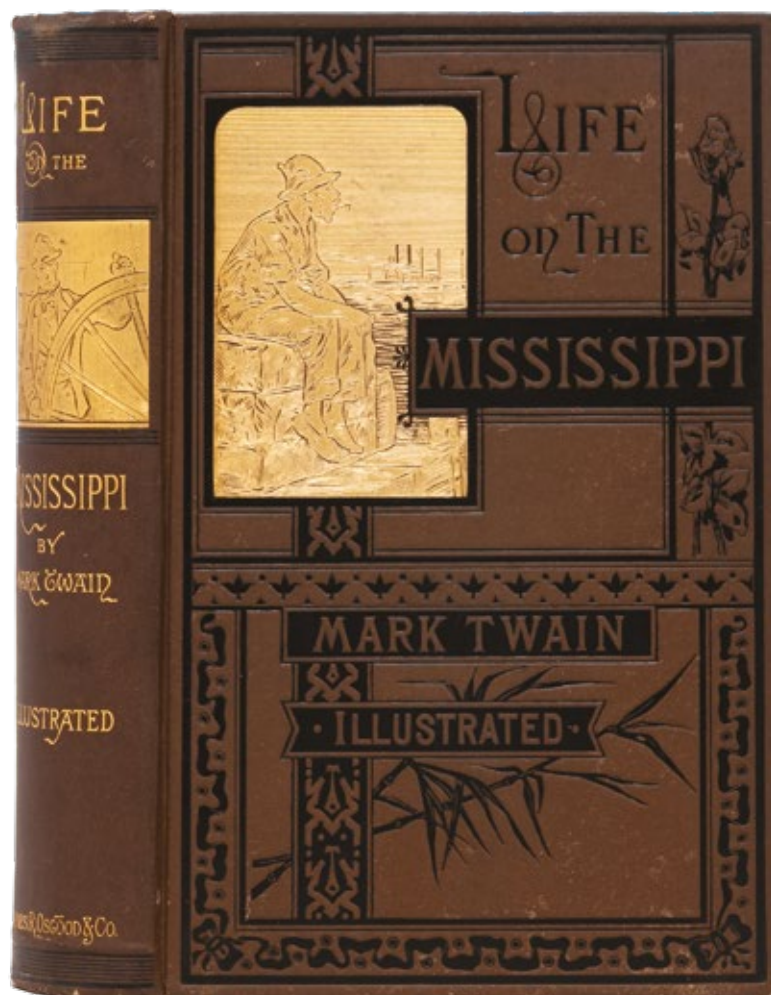
An exceptionally fine copy of Twain's Mississippi reminiscences

63. Twain, Mark [Samuel L. Clemens]

LIFE ON THE MISSISSIPPI

Boston: James R. Osgood and Company, 1883. First American edition. First State, with the image of Twain in flames on p. 441 and with "The St. Louis Hotel" caption on p. 443. In the original publisher's brown cloth with gilt vignettes on the front board and spine. A copy in exceptional condition. In Fine condition overall. Binding still tight and appearing unread. Gilt on front cover and spine still bright. A spot of minimal rubbing at the top of the spine and previous ownership writing on the front paste-down. The last time a copy in comparable condition came up at auction, it made \$8,750 (Christies, 2016).

The author's firsthand look at navigating the Mississippi by riverboat and the changes to that area many years after the Civil War, *Life on the Mississippi* was written concurrently with *Huckleberry Finn* and shares several themes with the literary masterpiece. "The material offered by observations on the journey is various beyond enumeration, and much of it is extremely amusing. Hoaxes and exaggerations palmed off by pilots and other natives along the way upon supposed ignorant strangers; stories of gamblers and obsolete robbers; glimpses of character and manners; descriptions of scenery and places; statistics of trade; Indian legends; extracts from the comments of foreign travelers, – all these occur, interspersed with two or three stories of either humorous or tragic import, or of both together" (*The Atlantic Monthly*, September 1883).



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

64. Twain, Mark [Samuel L. Clemens]

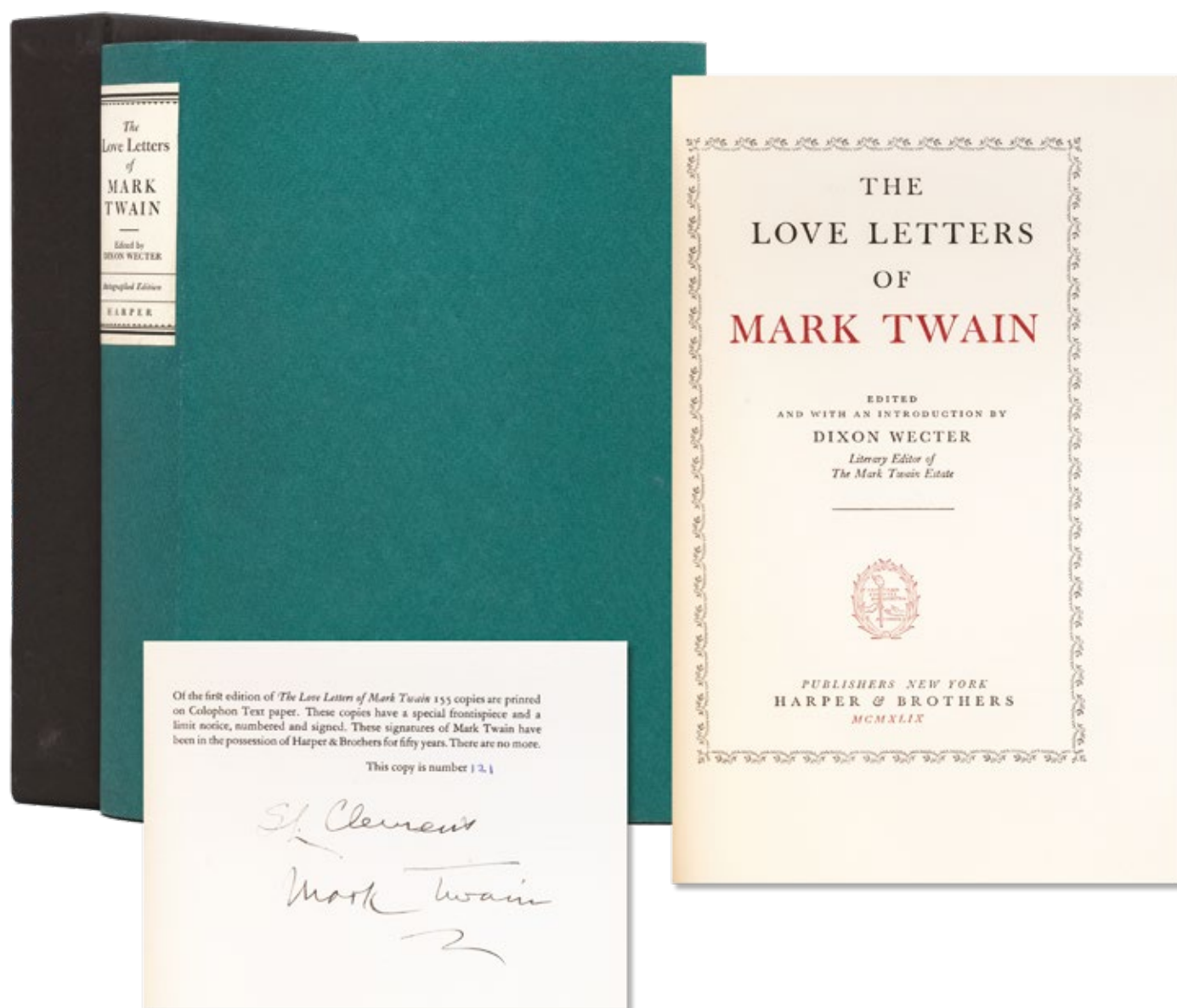
THE LOVE LETTERS OF MARK TWAIN

Signed limited edition

New York: Harper & Brothers, 1949. First edition. Number 121 of 155 numbered large paper copies signed by Twain on a specially inserted limitation page. A Fine copy in a Fine jacket retaining its paper spine label. In a beautifully preserved original slipcase with just a bit of rubbing to the lower panel.

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

BAL 3579.



A scarce volume of Twain stories

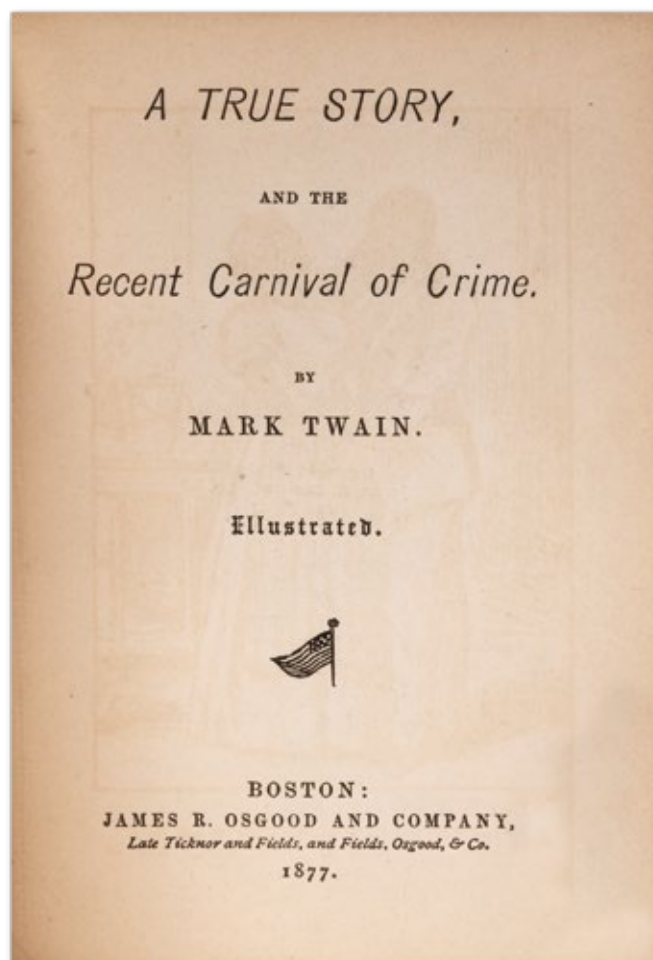
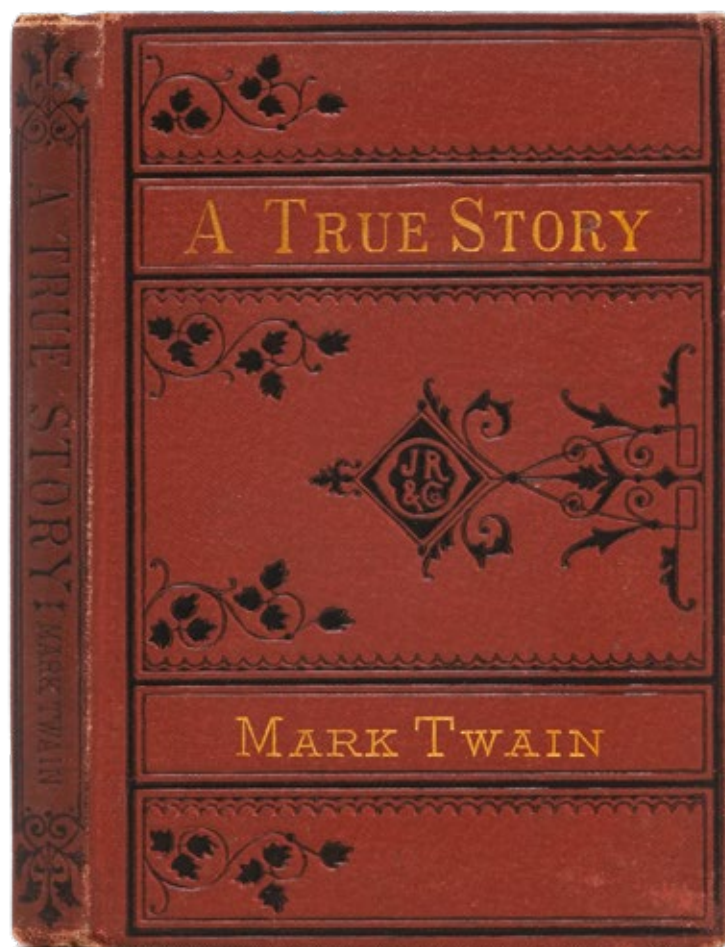
65. Twain, Mark [Samuel L. Clemens]

A TRUE STORY, AND THE RECENT CARNIVAL OF CRIME

Boston: James R. Osgood, 1877. First edition. A Very Good+ copy overall, spine very slightly cocked and a little dulled (with minor wear at the extremities). Original terra cotta cloth, stamped in black and gold. Endpapers printed in red with publisher's advertisements. This is Blanck's first binding state, with the JRO & CO monogram on the front of the cover. Each of these two sketches first appeared in the *Atlantic Monthly*: "A True Story" in November 1874; and "Facts Concerning the Recent Carnival of Crime" in June 1876. The first book appearance of "A True Story" was in *Sketches New and Old* in 1875, though "The Recent Carnival of Crime" had not appeared in book form before its publication here. This tiny pocket book was issued in Osgood's popular Vest-Pocket Series.

Twain invested years of work into this rare little book, which collects two stories originally published separately. "A True Story," which purports to be the true account of a former slave, is the heart-wrenching tale of an enslaved family separated on the auction block. Twain revised the story endlessly in an attempt to make the story's dialect feel authentic. "The Recent Carnival of Crime" is based on the premise that a man who kills his conscience is joyously liberated. These short pieces illustrate Twain's social conscience, his skill as a storyteller, and his use of humor.

BAL 3373.



The first gothic novel

66. [Walpole, Horace]

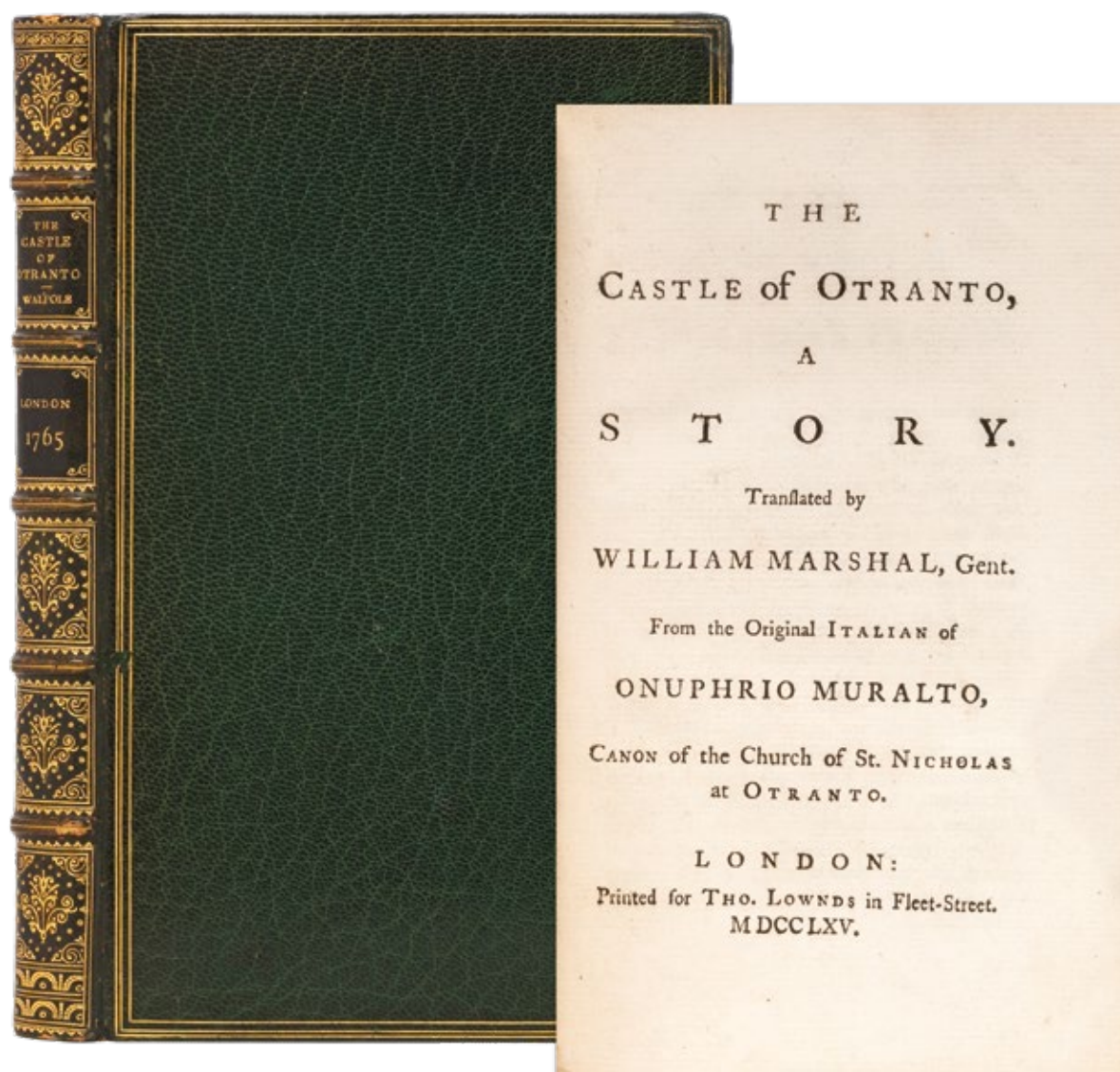
THE CASTLE OF OTRANTO, A STORY

London: Printed for Tho. Lownds in Fleet-Street, 1765. First edition. A handsome copy of Walpole's gothic masterpiece. Octavo (104 x 171 mm.), collating complete: A4, B8-N8, O4 (viii, 200 pp.) Bound in full green morocco by Riviere. Boards ruled in gilt, spine titled in gilt, with raised bands and decorated compartments. Elaborate gilt turn-ins and all edges gilt. Slight rubbing to the joints with a bit of color added. Internal contents are generally clean and fresh, although presumably washed when the book was rebound. Bookplates on the end papers with some old bookseller notions in pencil.

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

Provenance: Christine Alexander Graham; Thomas N. Gundersen; J. F. Hinckley; The Newberry Library (deaccessioned 1994).

PMM 211.



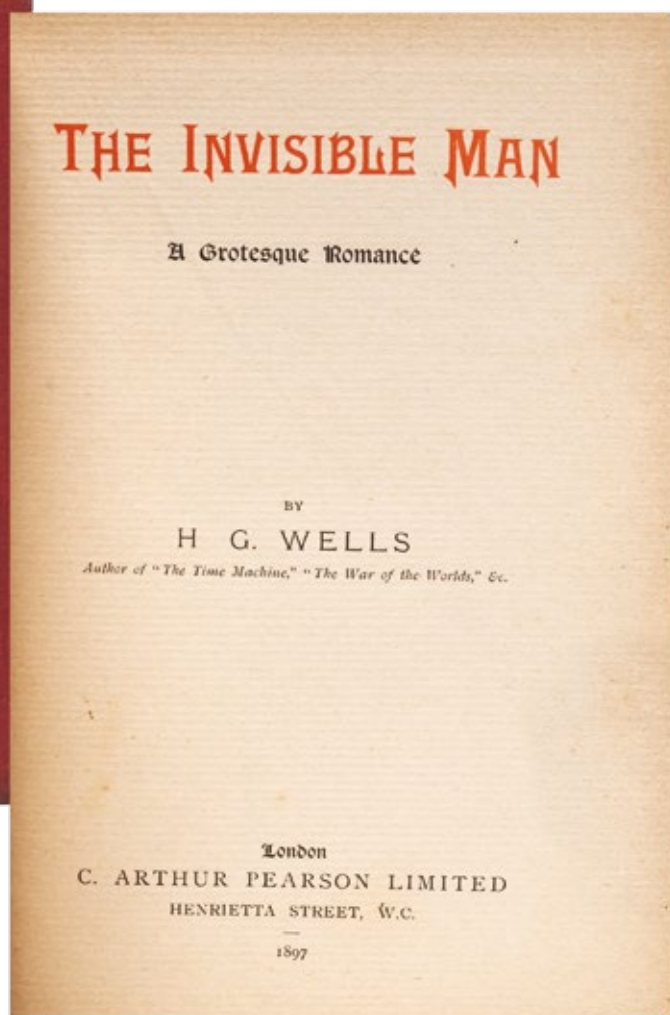
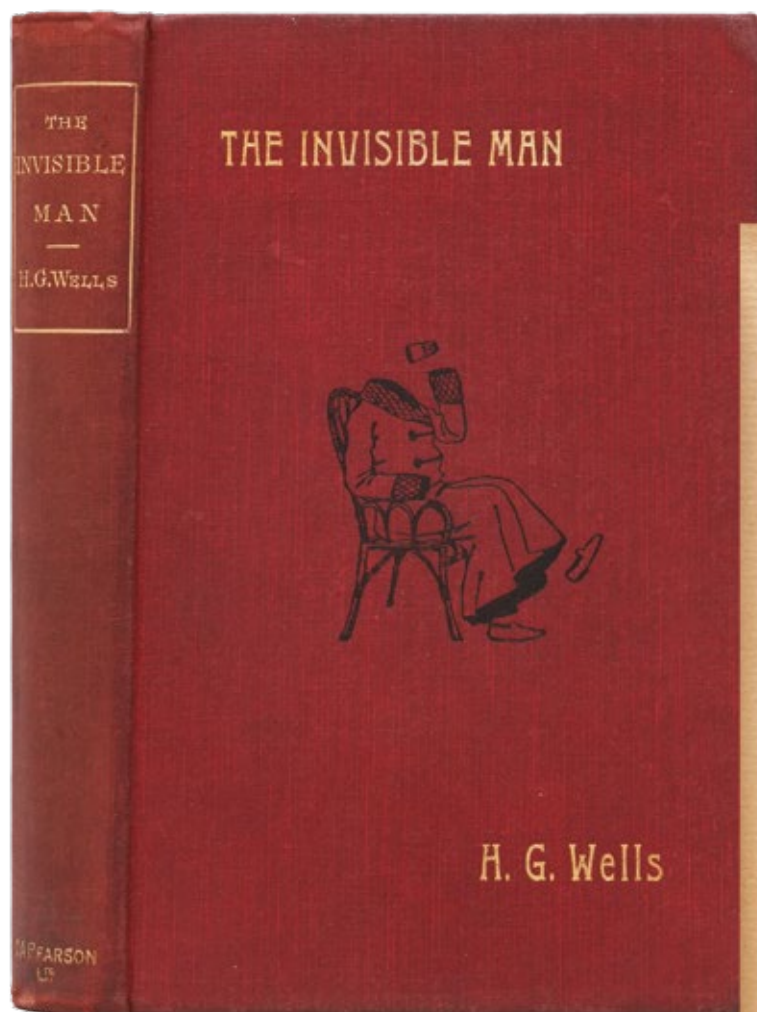
A sci-fi cornerstone and a compelling philosophical novel

67. Wells, H. G.

THE INVISIBLE MAN

London: C. Arthur Pearson Limited, 1897. First edition. Original red publisher's cloth binding with gilt titles to spine and front board; black illustration to front board. The front inner hinge has been repaired, but otherwise the copy is in exceptional condition. A book that is often plagued with condition issues from faded cloth to brittle paper. This is a superior copy: bright, clean and unfaded, about Fine.

H.G. Wells connects science with philosophy in this novel, which reimagines and modernizes Plato's tale of the Ring of Gyges. According to Plato, the power of invisibility could corrupt anyone possessing it, giving them the upper hand over friends and enemies alike. Wells' lead character Griffin, a scientist, succeeds in doing just this. "Griffin gives in to many of the same temptations. He robs. He injures. He kills..But even though Griffin is guilty of his share of crimes, his goal is not to indulge in hedonism. His goal is just the opposite: he wants to stop being invisible" (Frederick). Ultimately, the practical problems of being an invisible human work counter to Griffin's interests. The need to be clothed, the isolation from other humans lead to Griffin's downfall and death at the hands of a terrified mob. Indeed, much as his actions dehumanize Griffin, his invisibility allows the mob attacking him to treat him as less than human. An exceptionally important consideration of the benefits and dangers of science, and the definition of humanness at the turn of the century.



*The important and preferred second issue
containing the first appearance of Whitman's moving tribute to Lincoln: "O Captain! My Captain!"*

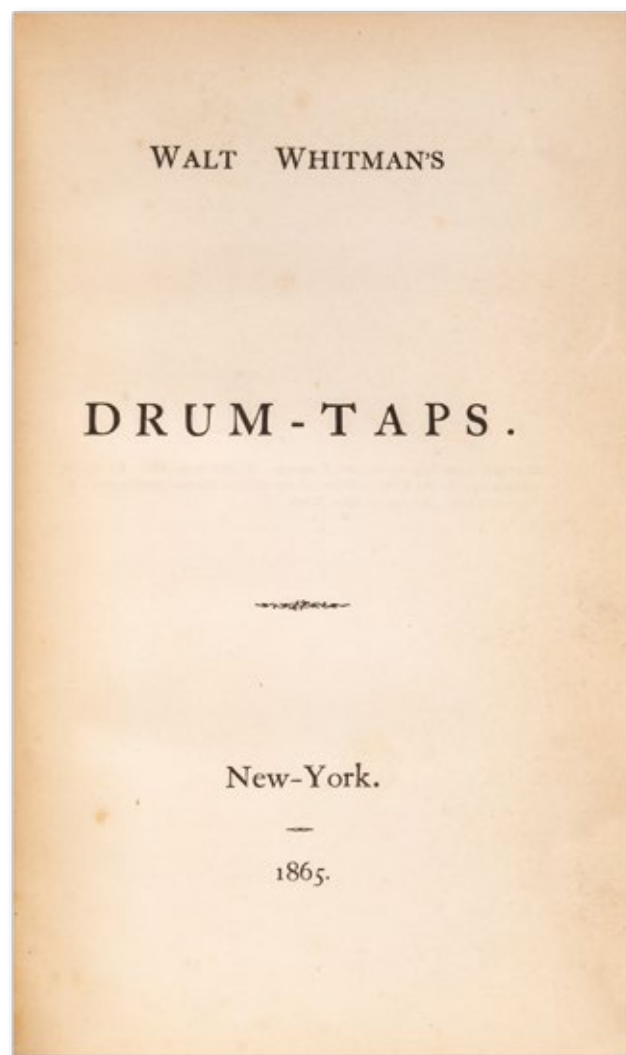
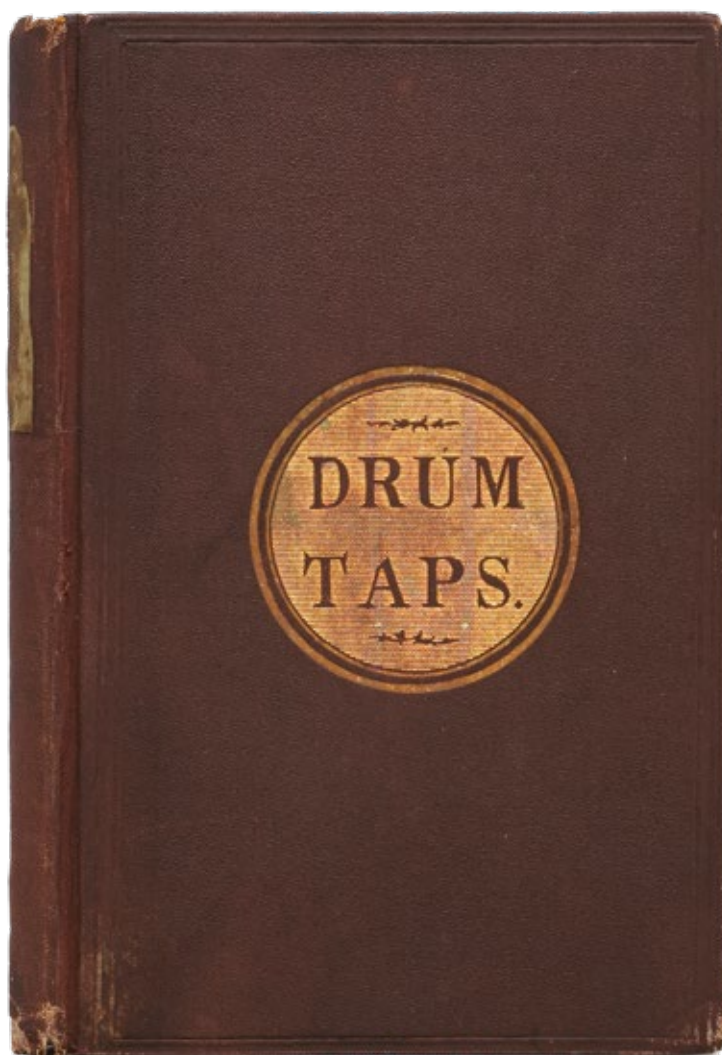
68. Whitman, Walt

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

New York and Washington: [Peter Eckler], 1865-1866. First edition. Twelvemo, original brown cloth, gilt and blindstamped medallions, speckled edges; pp. (iv), 5-72, (3), 4-24. Early bookplate of A. C. Burnell on the front paste-down. A Very Good copy, minor wear at the spine ends and corners, some loss at the foot of the spine, text block secured, inner hinges repaired, and a tear professionally closed on page 53. A few leaves slightly soiled, but generally clean throughout. Retaining a paper spine label (now illegible).

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

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



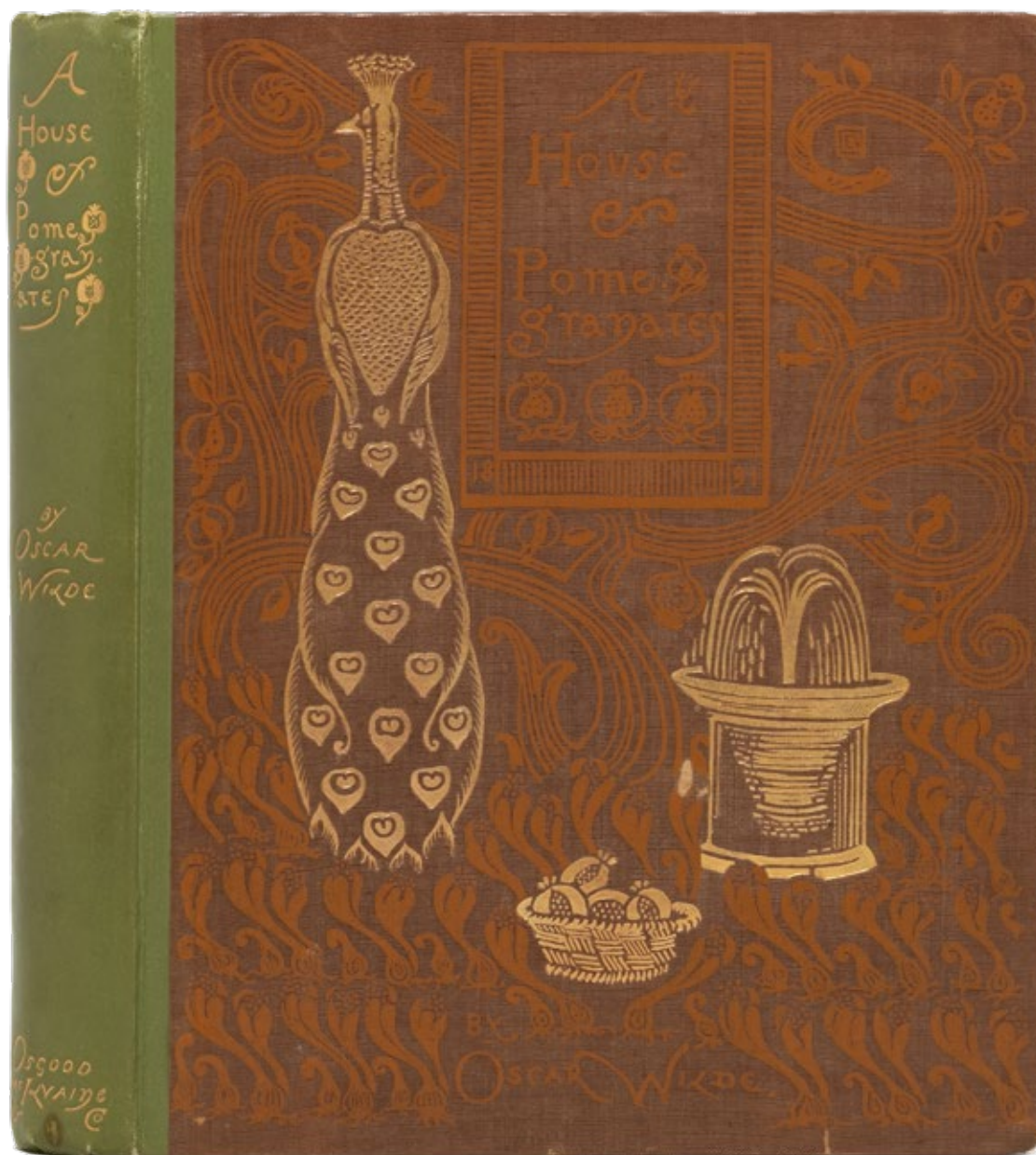
An unusually fine copy of Wilde's controversial book of fairytales

69. Wilde, Oscar

A HOUSE OF POMEGRANATES

London: James R. Osgood, 1891. First edition. One of 1,000 copies. A lovely, Near Fine copy, entirely unrestored and rare in such attractive condition. Publisher's pictorial cloth binding stamped in gilt. This copy retaining its original brown cloth pigment (like the Jeremy Mason copy that made 8,960 GBP at Bonhams in 2026). Lower board a bit discolored and with some rubbing at the corners. Slight separation to the text block. A bit of foxing to edge of closed text block, but otherwise fresh and clean internally. Complete with the four plates illustrated by Charles Shannon, which are faint (but still visible). A very appealing copy overall.

A collection of fairytales from the famed writer, wit, and aesthete, *A House of Pomegranates* includes stories of illegitimate princes, mermaids, and hunchbacks. This was actually Wilde's second collection of fairy tales – he had been writing such stories for years – after *The Happy Prince and Other Tales*, published in 1888. *A House of Pomegranates* was met with some controversy, with many reviewers finding the stories too complex for children. Wilde clearly had more wide-ranging ambitions than the standard children's tale, however, and found it absurd that “the extremely limited vocabulary at the disposal of the British child [is] the standard by which the prose of an artist is to be judged...in building this *House of Pomegranates* I had about as much intention of pleasing the British child as I had of pleasing the British public.”



One of just thirty copies on Japanese vellum

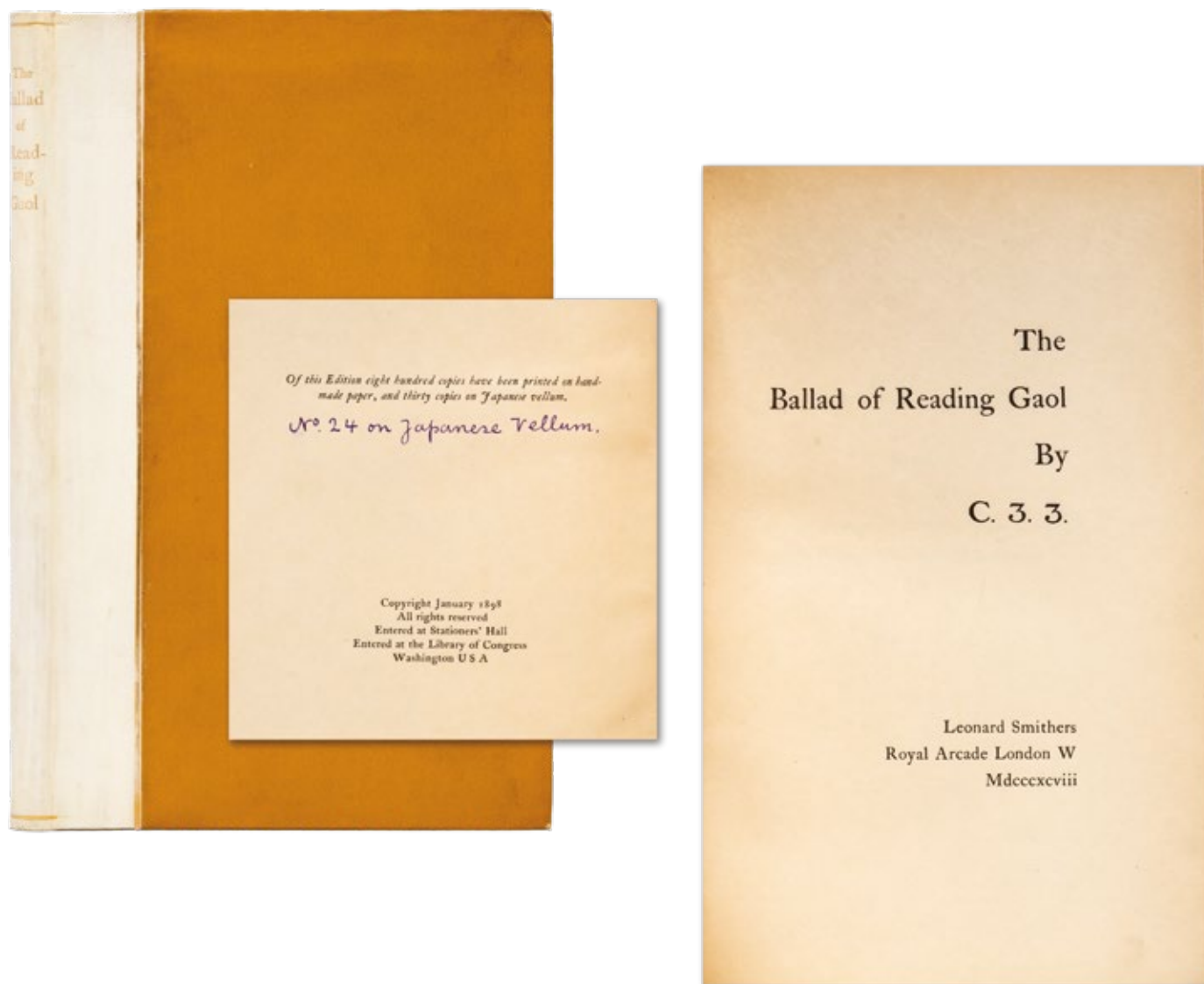
70. [Wilde, Oscar] C. 3. 3.

THE BALLAD OF READING GAOL

London: Leonard Smithers, 1898. First edition. One of thirty copies printed on Japanese vellum paper, this being copy twenty-four. Published under the pseudonym "C.3.3.," Wilde's cell number while he was at Reading Gaol, in an attempt to separate Wilde's then-notorious name from the publication. A lovely, Fine copy.

Wilde's long poem "The Ballad of Reading Gaol," published just two years before his death, draws on the experience of being imprisoned at Reading after his conviction for gross indecency in 1895. Wilde had, famously, faced a highly publicized trial that ended with a sentence of two years hard labor, which he served at Pentonville Prison, Wandsworth, and finally at Reading. The poem was directly inspired by Charles Thomas Woolridge, a fellow inmate who was executed at Reading after being convicted of murdering his wife. The crime was metaphorized by Wilde in his poem, which contains one his most famous lines: "Yet each man kills the thing he loves..."

In the last three years of his life, which he spent in exile in Naples and then in Paris, Wilde continued to edit and publish his plays – the first editions of *An Ideal Husband* and *The Importance of Being Earnest* were published during this period – but he wrote very little, having "lost the joy of writing" (Ellman, Oscar Wilde). "The Ballad of Reading Gaol," then, was the last new literary work of Wilde's career, and perhaps his most haunting. He concludes his poem with the elegiac stanza: "And all men kill the thing they love, / By all let this be heard, / Some do it with a bitter look, / Some with a flattering word, / The coward does it with a kiss, / The brave man with a sword."



Wilde's only novel, embracing the vanity and hedonism of the aesthetic movement

71. Wilde, Oscar

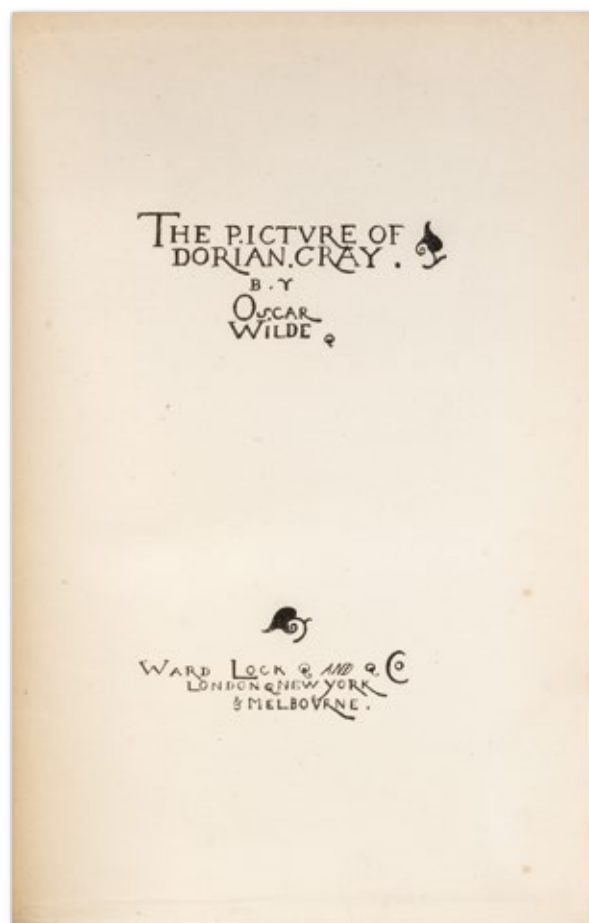
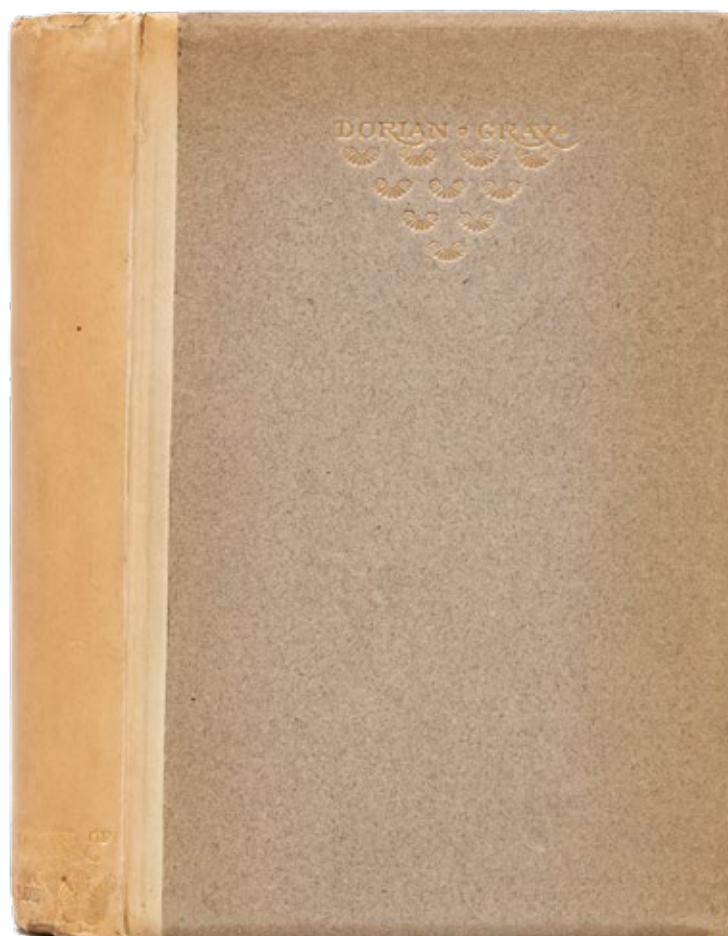
THE PICTURE OF DORIAN GRAY

London: Ward, Lock, and Co., 1891. First edition in book form, first issue, in beautiful condition. The first issue has the imprint of Ward Lock and Co., and the misprint "nd" for "and" on p. 208. Octavo. Publisher's 8 pp. adverts at end. Original quarter parchment, spine and front cover lettered and decorated in gilt after designs by Ricketts, grey board sides, beveled edges, pale green endpapers, top edge trimmed, others untrimmed. Bookseller's ticket of Matthews and Brooke, Bradford, to upper pastedown; clipped printing of Wilde's thoughts on *Dorian Gray* on front free endpaper. Binding minimally toned, slight wear to corners, split to front inner hinge but firm. An unusually well-preserved copy in Near Fine condition. Housed in custom grey cloth folding box.

The textual history of *The Picture of Dorian Gray*, Wilde's sole novel, is famously fraught. The story first appeared in *Lippincott's Monthly Magazine* in July 1890 after the American paper sought contributions from both Wilde and Arthur Conan Doyle. The text as it appeared in *Lippincott's* was extensively redacted by Wilde's editor before publication, however – without Wilde's knowledge, J.M. Stoddart had removed about five hundred words of content he deemed inappropriate, particularly allusions to gay desire. These edits were mostly maintained by Wilde for this 1891 edition of *Dorian Gray*, which was also significantly expanded with six new chapters and the preface, in which Wilde outlined his aesthetic vision and defended the work from the criticism it faced upon its initial publication in *Lippincott's*. Despite the edits to both published versions, the novel still generated mass controversy and was eventually used as evidence in the 1895 trial that put Wilde in prison.

In writing *Dorian Gray*, Wilde was inspired by having his portrait painted by Frances Richards. "When the sitting was over, and I looked at the portrait, I said in jest, 'What a tragic thing it is. This portrait will never grow older and I shall. If it was only the other way!' The moment I had said this it occurred to me what a capital plot the idea would make for a story."

Mason 328.



A foundational argument for gender equality: "I do not wish women to have power over men, but over themselves"

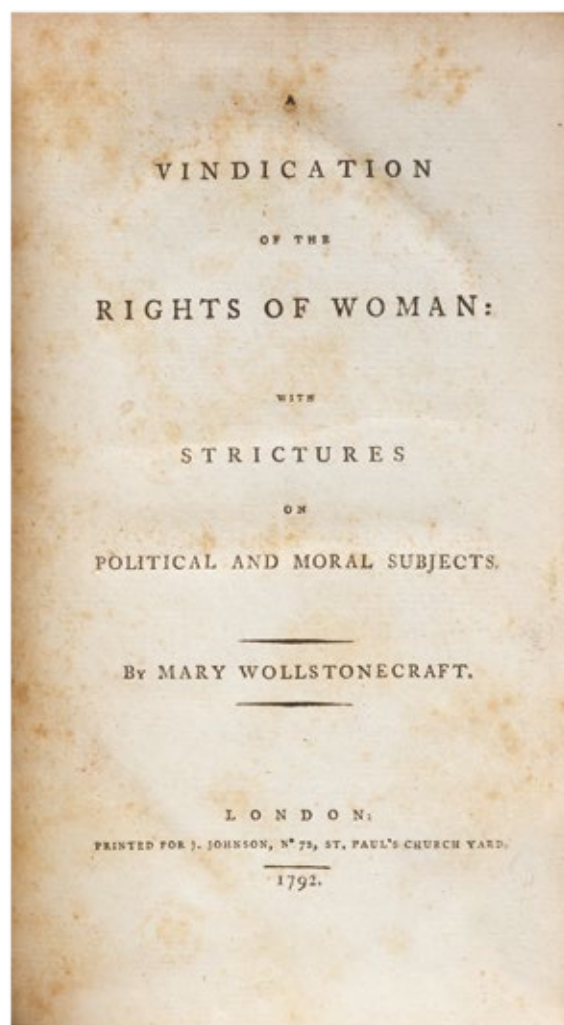
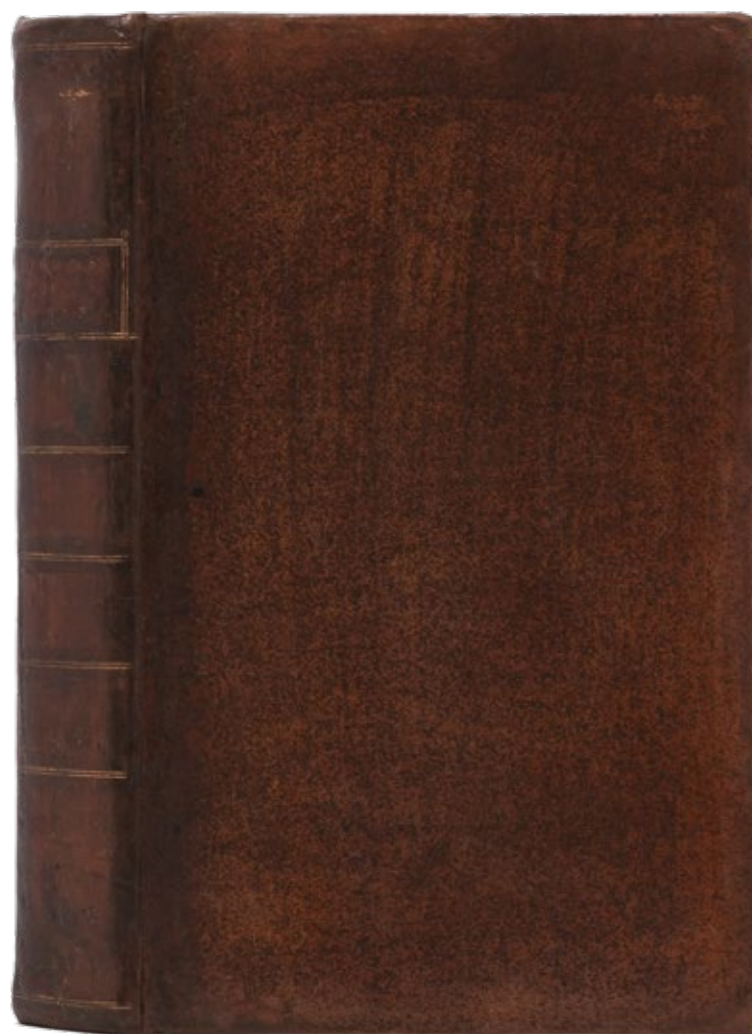
72. Wollstonecraft, Mary

A VINDICATION OF THE RIGHTS OF WOMAN: WITH STRICTURES ON POLITICAL AND MORAL SUBJECTS

London: J. Johnson, 1792. First edition. Octavo (leaves 207 x 122mm), collating: xix, 452 pp. An excellent, Near Fine copy. Full contemporary polished calf. Expert leather repair to joints and edges. Small bookplate to upper pastedown (initials "DDa") and small contemporary woman's ink ownership signature ("Moirá") to margin of p. 9. A bit of toning to endpapers and occasional light foxing. Overall, a very fresh and handsome copy of one of the most important founding documents of Western feminism: "A rational plea for a rational basis to the relation between the sexes" (*Printing and the Mind of Man*).

One of the founding documents of the women's equality movement, *Vindication* was radical in its rational and measured appeal to contemporary readers. Wollstonecraft used the structures of marriage and family to bolster her assertion that "if woman be not prepared by education to become the companion of man, she will stop the progress of knowledge, for truth must be common to all." By barring women from equally rigorous educations, society prevented women from rising to their full potential: as individuals as well as in their social roles, including those of wife and mother. A signpost of Enlightenment thinking, *Vindication* applied wider political arguments to the existing systems of oppression operating between the sexes; in making marriage a microcosmic example of governmental tyranny, she uncovered its illogic and issued a call for the system's reconstruction within the rules of logic. "The divine right of husbands, like the divine right of kings, may, it is to be hoped, in this enlightened age, be contested without danger." And, indeed, she assures men that her intention is not to reverse the system by imposing a similar yolk upon them, but to bring equilibrium. "I do not wish women to have power over men, but over themselves." A text that is foundational to feminism as well as to humanist thinking.

PMM 242. *Feminist Companion* 1180.



Woolf's masterpiece owned by her contemporary and friend

73. Woolf, Virginia

MRS. DALLOWAY

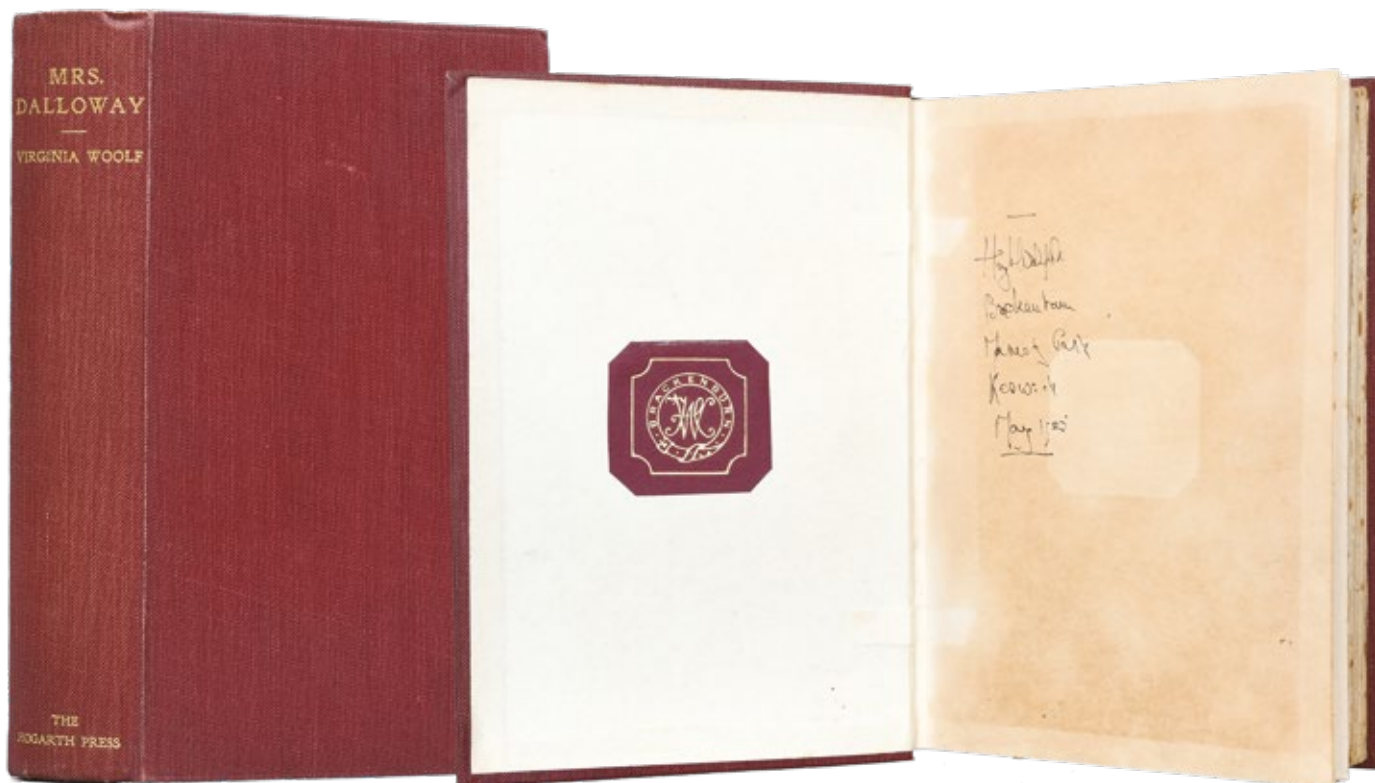
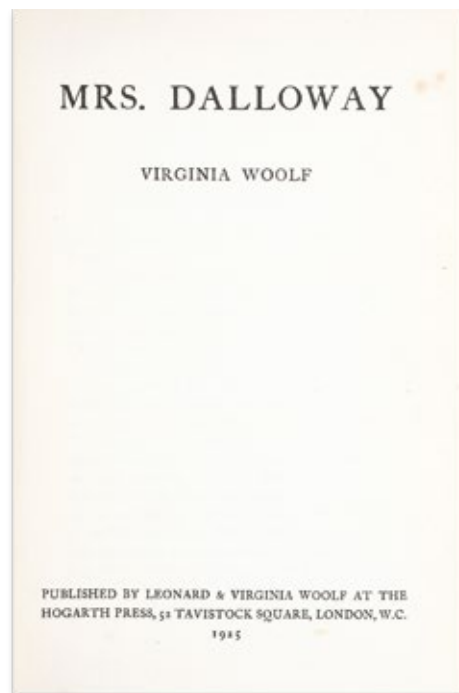
Hugh Walpole's copy

London: The Hogarth Press, 1925. First edition, first impression (one of only 2,000 copies), lacking the scarce Vanessa Bell jacket. Original dark red cloth, titles to spine in gilt. A handsome, very Nearly Fine copy with just a bit of foxing to the closed text-block. Signed and dated in ink by Hugh Walpole, Virginia Woolf's close friend and literary collaborator, in May of 1925, with his red morocco bookplate on the front pastedown. Housed in a custom cloth clamshell case.

Mrs. Dalloway is regarded by many as the author's masterpiece; certainly, it is one of her best-loved works. "Woolf maintained that her generation had to break the mould of the novel in order to speak of the radically changed world around them [and] *Mrs. Dalloway* did break the mould...It established her as a powerful force in the British Modernist literary scene" (Miller).

Hugh Walpole and Virginia Woolf became friends in 1928 and maintained a close creative and personal bond until their deaths in 1941. For fifteen years, the two writers discussed their craft, exchanging "correspondence, reviews, acknowledgements, dedications, presentation copies of books, condolences, concerns, and congratulations" (Parker T. Gordon, "Virginia Woolf and Hugh Walpole"). Woolf was a major creative influence on Walpole, who, in turn, reviewed proofs of Woolf's novels, offered feedback on her work, and, under the auspices of his Book Society, collaborated with Woolf's Hogarth Press. In his recollection of his friend, written shortly after her death, Walpole described *Mrs. Dalloway* as Woolf's best novel ("and *The Waves* her most beautiful poem"). He also emphasized the depth of their friendship: "I told her more than I ever told any other human being, more than I shall ever tell any human being again," Walpole wrote. "I discovered that beneath the mocking humour, the sometimes stern enquiry, the sharp wonder, the restless investigation, there was a kindness of heart and tenderness of feeling rich with an intense personal charity" (*Virginia Woolf: Interviews and Recollections*, p. 190).

Kirkpatrick A9a. Woolmer 82.



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

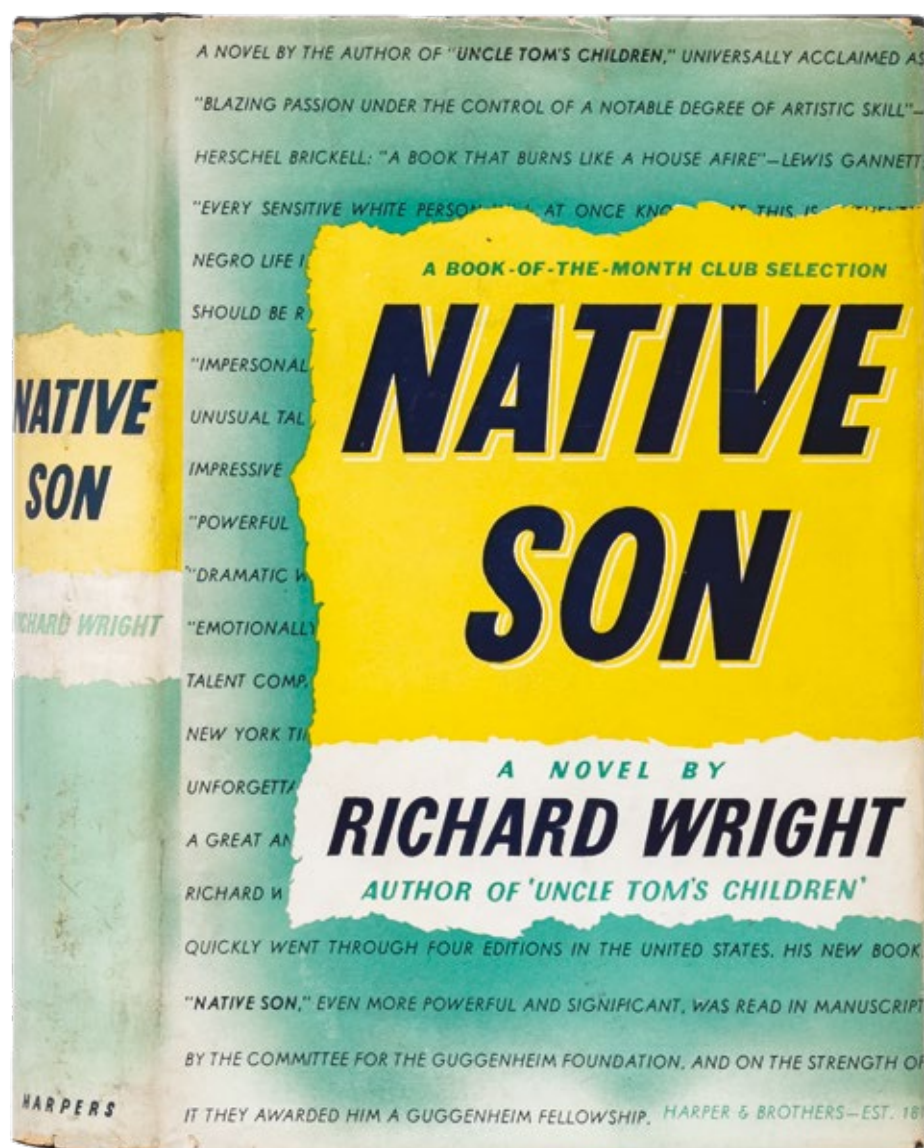
74. Wright, Richard

NATIVE SON

New York: Harper & Brothers Publishers, 1940. First edition. First issue binding in dark blue cloth, with a date of 1940 on the title page, "First Edition" stated on the copyright page and a publisher's code of "A-P" just below the edition statement. Jacket is first issue priced at \$2.50 and without blurbs on the spine. A Fine copy in Near Fine dust jacket. Book is clean and unmarked. Jacket with a few short tears to the top-edge, but very little loss. Spine a trifle faded, but presenting very well overall.

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

Unlike Civil War and Reconstruction era works that sought to ingrain the "Noble Negro" in the cultural imaginary, Wright and his peers forced their fellow citizens to confront the history and continuation of racism in all its ugliness.



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