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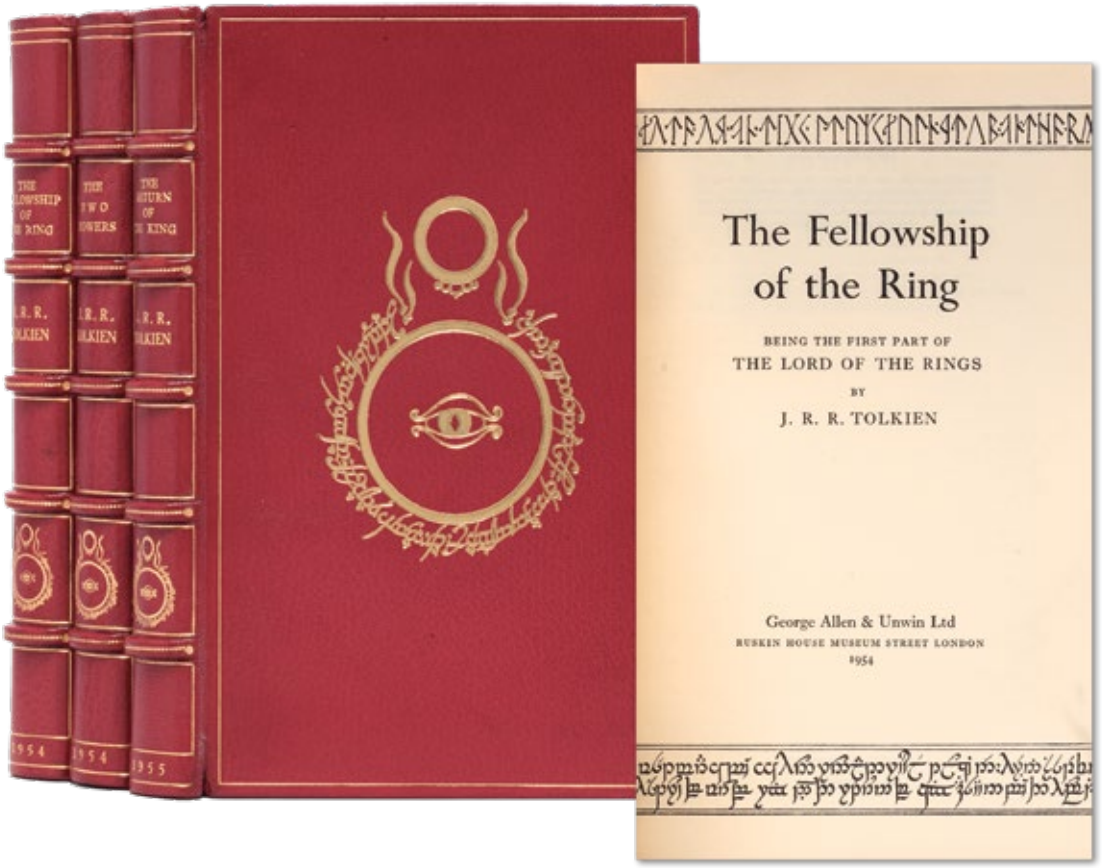
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J.R.R. Tolkien – The Lord of the Rings Trilogy – Item 72

"The first book against slavery that...relied entirely on carefully documented eyewitness accounts," with the haunting plate illustrating a slave ship

1. [Abolition] Wilberforce, William

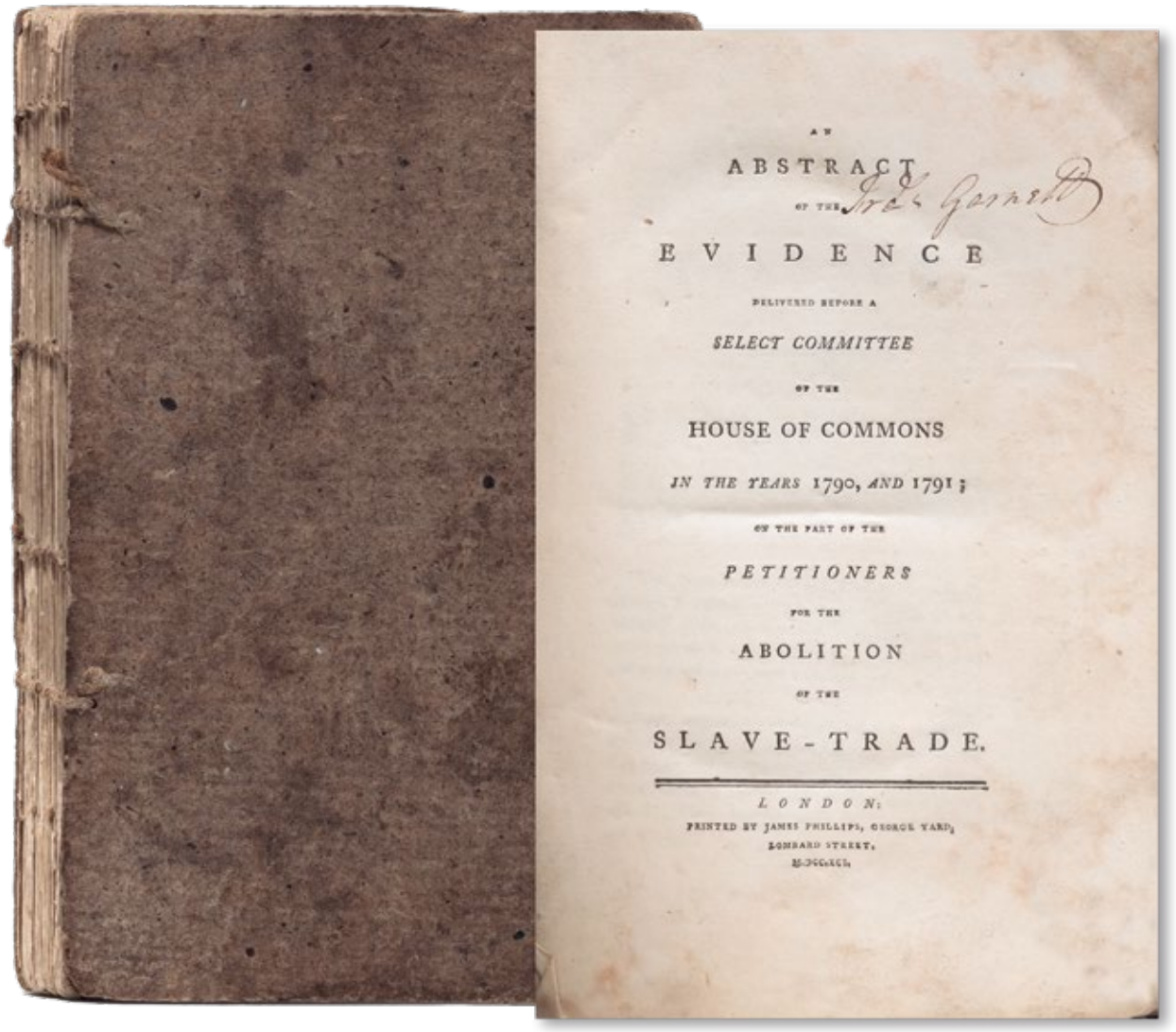
Abstract of the Evidence Delivered Before a Select Committee of the House of Commons...on the Part of the Petitioners for the Abolition of the Slave Trade

London: James Philips, George Yard, 1791. Second edition. Expanded from the Newcastle edition published earlier in the same year. Measuring 220 x 140 and collating complete including both the infamous folding plate depicting "human cargo" as well as the map of the western coast of Africa. xxvi, [2, blank], 155, [1, blank]. A Very Good copy. Fully unsophisticated in original drab boards. Without the paper spine one might expect from this style of binding (seemingly as issued, without evidence of removal). Binding fragile, with some of the cords broken. Edges untrimmed. Tears to C4 and G2, affecting a few letters in each case. Verso of folding plate with an archival tape repair. A remarkable survival.

Abstract of the Evidence stands among the most powerful and important arguments – textually and visually – for the abolition of the slave trade. This London edition was the second of three separate editions from the same year (preceded by Newcastle, the scarcest, and followed by Edinburgh). Expanding the Newcastle edition's 117-page summary of facts about the slave trade to 155 pages, this edition also enriched a report now considered "the first great work of investigative journalism" as well as "the first book against slavery that instead of arguing from the Bible relied entirely on carefully documented eyewitness accounts" (Hochschild).

William Wilberforce was a British politician and philanthropist whose commitment to equality was a pivotal component of Britain ending its participation in the transatlantic slave trade in 1807. He and his colleague, Thomas Clarkson, were two driving forces behind the British abolitionist movement. The present work precedes Clarkson's more common 1808 account of the history of the slave trade, being composed and released as the battle was reaching its height.

$10,500


AN
ABSTRACT
OF THE
EVIDENCE
DELIVERED BEFORE A
SELECT COMMITTEE
OF THE
HOUSE OF COMMONS
IN THE YEARS 1790, AND 1791;
ON THE PART OF THE
PETITIONERS
FOR THE
ABOLITION
OF THE
SLAVE-TRADE.
LONDON:
PRINTED BY JAMES PHILLIPS, GEORGE YARD,
LOMBARD STREET.

The striking product of a collaboration between photographer Walker Evans and writer James Agee

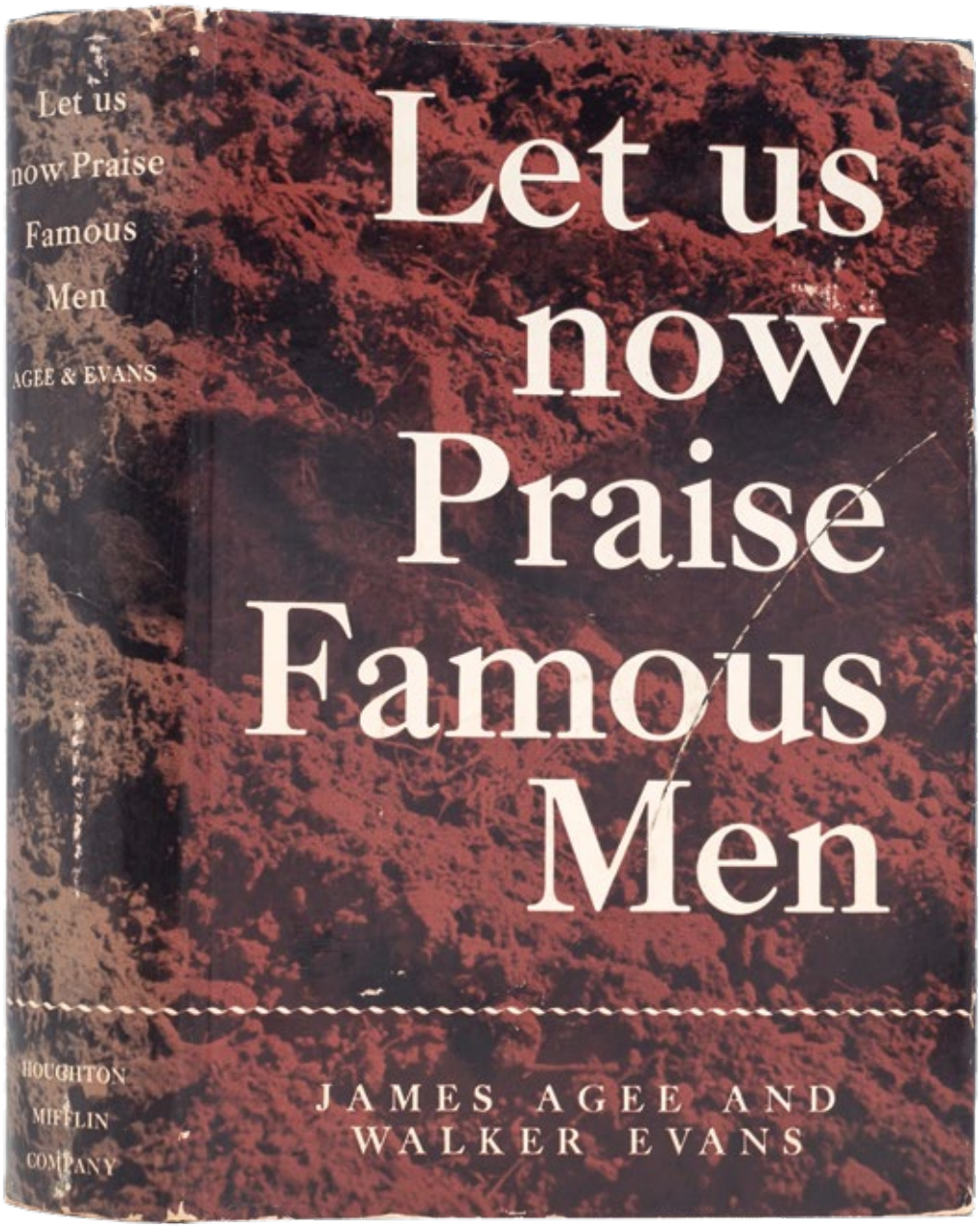
2. Agee, James and Walker Evans

Let Us Now Praise Famous Men

Boston: Houghton Mifflin, 1941. First edition. A Fine copy of the book in a Near Fine dust jacket. Jacket with a scratch on the front panel, slight rubbing to the spine and spine ends and very slight fading to the spine, but much less than typically encountered.

Let Us Now Praise Famous Men is the surprisingly striking product of a *Fortune* magazine collaboration between photographer, Walker Evans, and writer, James Agee, in 1936. For four weeks they lived, worked alongside, and earned the trust of desolately impoverished sharecropping families in Alabama. Originally envisioned as a short article on sharecroppers in the Deep South amidst the reforms of President Roosevelt's New Deal, Agee and Walker expanded the work considerably. Emotionally driven by the poverty they experienced, Agee and Walker crafted a fictionalized account of three families incorporating Evans' powerful images. Despite a lukewarm initial reception, *Let Us Now Praise Famous Men* was brought to national attention by the social justice movements of the 1960s and has remained an important work of southern literature and an innovative collaborative work.

$3,500



A stunning example of this Polar cornerstone

3. Amundsen, Roald

The South Pole, an account of the Norwegian Antarctic Expedition in the "Fram," 1910-1912

London: John Murray, 1912. First edition in English. Octavo, two volumes. Original publisher's red cloth, spines and upper covers lettered in gilt and decorated with Norwegian flags, top edges gilt. Half-tone frontispieces, 99 plates, 6 maps (3 folding), one folding diagram, further charts and tables in the text. A small portion of discoloration to foot of spine of volume II, a little foxing to text block edges and preliminary leaves (as usual), Norwegian flag to spine of volume I a little sunned, otherwise a stunning set in bright unrestored original cloth. A Near Fine copy.

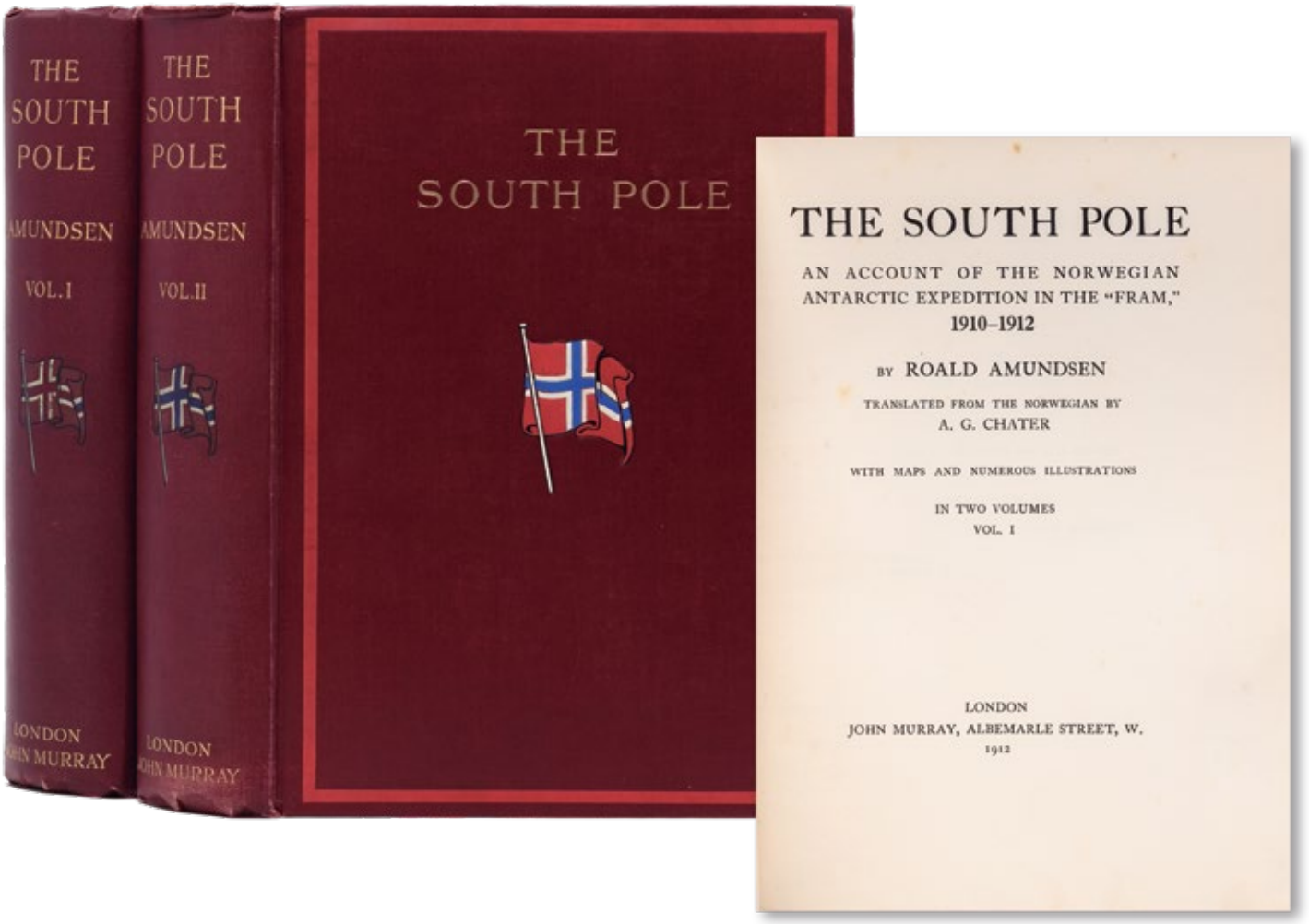
Amundsen's account of his legendary expedition to the South Pole, beating Scott's attempt by a month and cementing his account as one of the most important in all of Polar travel literature.

His success over Scott can be attributed to multiple factors, including "more accomplished skiers, a shorter distance to the Pole, better clothing and equipment, well-planned supply depots en route, including more nutritious food with plenty of B vitamins, fortunate weather, and a modicum of luck... Amundsen and four of his colleagues reached the South Pole on December 14, 1911, carefully plotted their location, left messages for Scott and King Haakon VII, and then returned to their Framhein base on January 25, 1912, only nine days after the disheartened Scott party reached the Pole" (*Books on Ice*).

While the account was first published in Amundsen's native Norwegian, this edition is often preferred. "To their credit, John Murray produced a two-volume set of real quality, incorporating the Norwegian flag, despite realising that British disappointment at being beaten to the Pole would ensure that it was not a publishing success in the United Kingdom. Altogether, there are 63 full-page photographic reproductions in this version (as opposed to 53 in the original Norwegian publication)" (Taurus).

Books on Ice 7.1; Howgego IV A13; Rosove 9.A1; Spence 16; Taurus 71.

$4,500



A significant contribution to architecture and the illustrated book

4. [Architecture] Jones, Inigo

The Designs, Consisting of Plans and Elevations for Publick and Private Buildings

London: William Kent, 1727. First edition. Two volumes bound in one, folio (506 x 338 mm). Vol. I: ff. 7, engraved allegorical frontispiece by Bernard Baron after William Kent, 73 numbered plates bearing 51 designs (39 single-page, 7 double-page, 5 folding double-page). Vol. II: ff. 4, 63 numbered plates bearing 46 designs (29 single-page, 17 double-page). Designs credited to Inigo Jones, William Kent, Lord Burlington, and Palladio. Engraved portrait vignette of Inigo Jones on title pages, engraved initials and head- and tailpieces. Bound without half-title as usual, otherwise complete. Period reverse calf, rebacked to style with red morocco spine label and blind device in compartments, roll to covers and board edges, edges sprinkled red. A few marks and scuffs to covers, stripped area at lower corner of rear cover, slight wear to edges, light foxing and occasional marks, including marginal splash mark to title page, couple of short closed tears to margins. A Very Good copy.

Lord Burlington (1694 - 1753) acquired a collection of drawings of designs by Inigo Jones in 1720 with a view to publishing them. The project, however, did not begin in earnest until he appointed William Kent (1685 - 1748) as editor. Two years later, Kent was appointed Master Carpenter in the Office of Works. Their efforts proved "a significant feature in Burlington's campaign to establish a new standard of taste in England; the first, as it were, in a series of visual exemplars" (Millard, p. 136). Eager to promote public works, Kent devoted the first volume chiefly to designs for a royal palace at Whitehall, though the scheme was in fact the work of Jones's assistant, John Webb. The volume also includes details for doors and windows. Comprising mostly domestic buildings, the second volume includes designs for the Queen's House at Greenwich, a palace on the Thames at Richmond, a dormitory for Westminster School, the portico of Old St Paul's, and Palladio's San Giorgio Maggiore in Venice.

"Oddly enough, more influential than any single building depicted in it were its plates of doors, windows, niches, etc. These plates seem to have had a formative effect upon Gibbs's *Book of Architecture* (1728) and from that point on became a standard feature of 18th-century pattern books" (Harris, p. 251).

$10,000



Drawing on the unpublished observations of Jeremiah Horrocks

5. [Astronomy] Shakerley, Jeremy

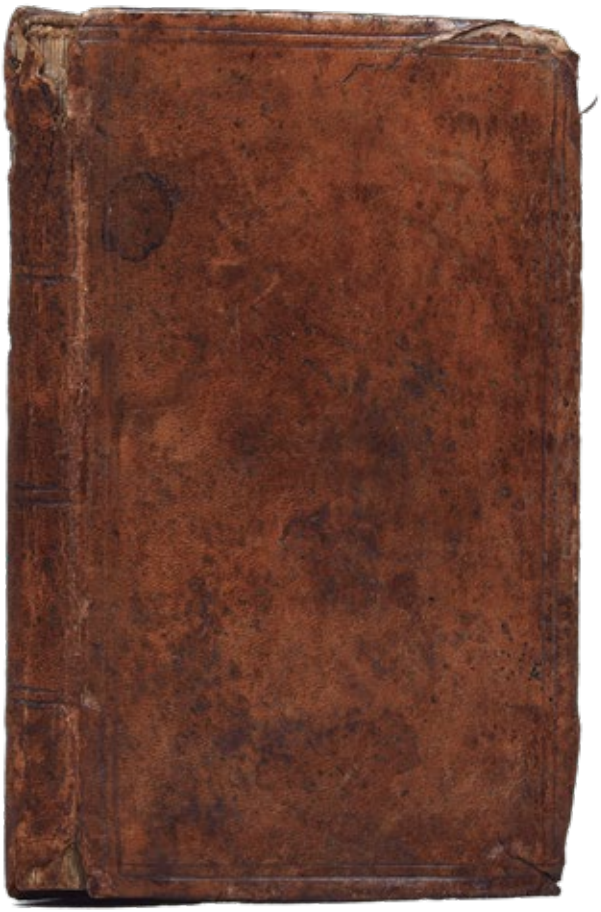
Tabulae Britannicae: the British tables wherein is contained logistical arithemtick, the doctrine of the sphere, the ecclesiasticall accompt, the equation and reduction of time....

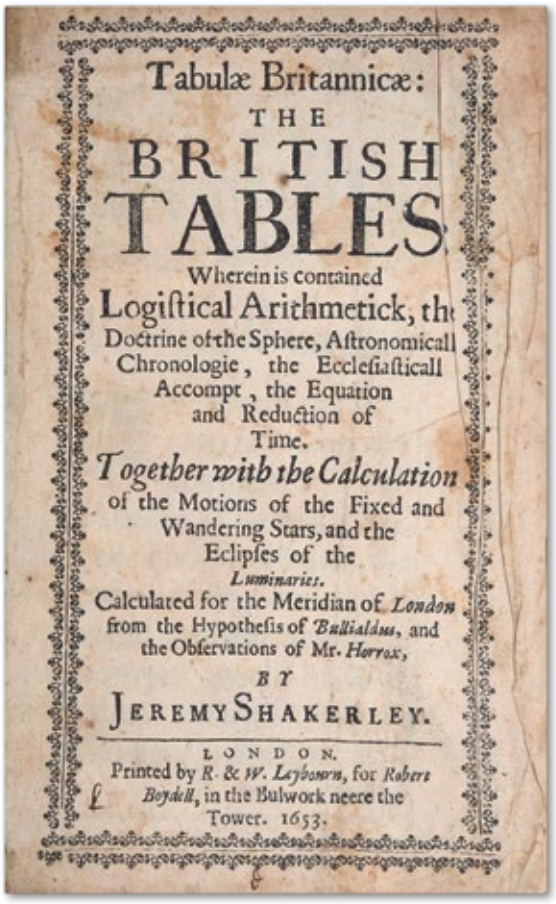
Octavo (164 x 103 mm), pp. [8], 92, [4], [128]. Head- and tailpieces, floriated intials, tables. Contemporary sheep, spine and covers ruled in blind, unlined, edges speckled red. Contemporary ink ownership signature of one Daniel Rollind on inner side of front board, similar annotations to final blank and inner side of rear board. Calf soiled and worn, loss to spine ends and joints, but binding sound and holding firm, contents browned and lightly foxed, worming to outer margins of approximately first half, rear blanks creased and chipped. A Very Good, unrestored copy.

Shakerley (b. 1626) "was the second man ever to witness a Mercury transit, probably the first Englishman to undertake systematic astronomical observations in India, and one of the earliest men of science to seriously interest himself in the astronomy of the Brahmins" (DSB). Shakerley's intellectual development was a microcosm of the astronomical scientific revolution, demonstrating the transition between the astrological traditions upon which he was trained – and was initially fiercely devoted to – and the emerging age of empirical observation. His correspondents included William Lilly and Vincent Wing and his patron was the antiquarian Christopher Towneley, whose library at Carr Hall contained Horrocks's papers. Through studying these, Shakerley became an ardent follower of Copernicus and Kepler and did much to integrate Horrocks's northern circle with the wider astronomical community.

Tabulae Britannicae is a notably scarce work of astronomical tables which Shakerley based, in part, on Jeremiah Horrock's unpublished observations. The work was published when Shakerley was in India, where he had travelled to observe the 1651 transit of Mercury. While there, he became enthused by the work of Indian astronomers, particularly their ability to predict lunar eclipses, and sought to communicate their methods to Europe. However, no further correspondence or records survive, and it is believed that he died on his travels. His book remained influential; Robert Hooke bought a copy in 1675 (Taylor). "We see in Shakerley the evolution of a scientific mind of remarkable potential. After first learning how to calculate horoscopes, he came to doubt astrology. In its place, he became a staunch supporter of the new science, began to make observations and defend his position with all the zeal of a convert, and once in India, became fascinated by the mathematics and culture of the Brahmins" (Chapman, p. 11).

$9,500




Tabulæ Britannicæ:
THE
BRITISH
TABLES
Wherein is contained
Logiſtical Arithmetick, th
Doctrine of the Sphere, Aſtronomicall
Chronologie, the Eccleſiaſticall
Accompt, the Equation
and Reduction of
Time.
Together with the Calculation
of the Motions of the Fixed and
Wandering Stars, and the
Eclipſes of the
Luminaries.
Calculated for the Meridian of London
from the Hypotheſis of Bullialdus, and
the Obſervations of Mr. Horrox,
BY
JEREMY SHAKERLEY.
LONDON.
Printed by R. & W. Leybourn, for Robert
Boydell, in the Bulwork neere the
Tower. 1653.

An exceedingly scarce signed copy

6. Baker, Sir Samuel W.

Ismalia: A Narrative of the Expedition to Central Africa for the Suppression of the Slave Trade

Signed first edition

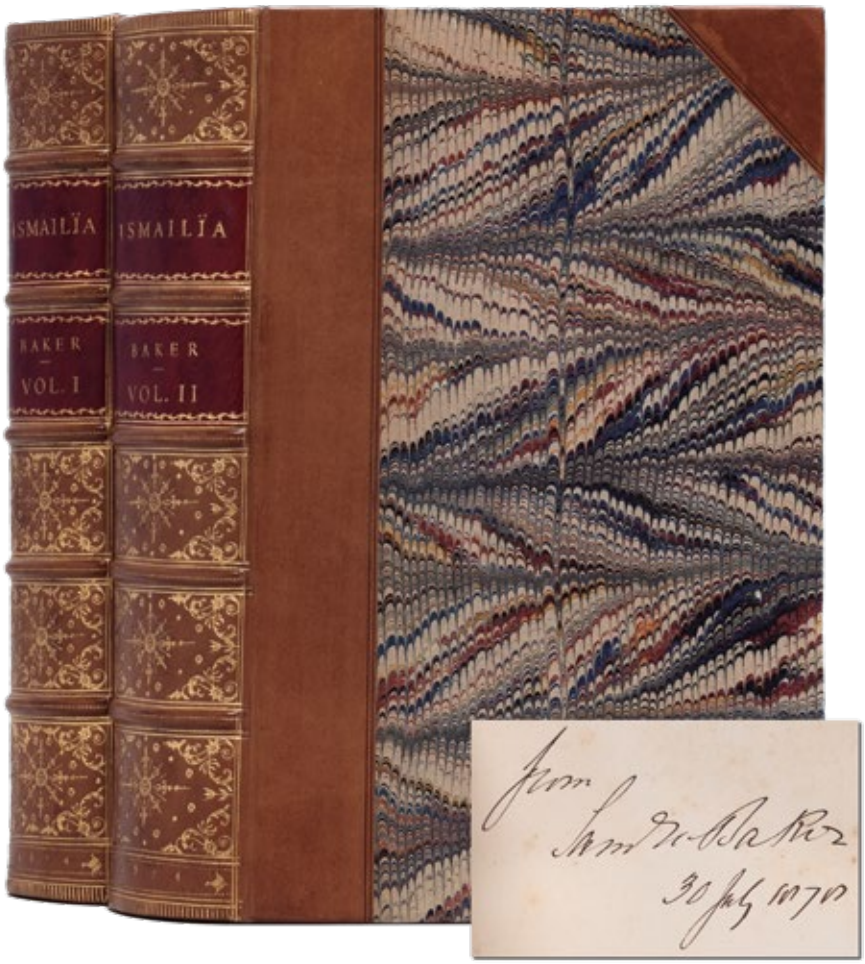
London: Macmillan and Co., 1874. First edition. Two volumes, octavo. Signed by the author in black ink to front blank of volume 1. Bound in handsome modern half calf gilt over marbled boards to style with twin red morocco spine labels. Wood-engraved portrait frontispiece, 52 plates, 2 lithographic maps, one folding. Scattered foxing, small repaired closed tear to inner margin of large folding map (as usual). A Near Fine copy.

A work that is noticeably scarce signed or inscribed. We have only been able to trace one other such example appearing in auction records.

A key work of nineteenth-century African exploration and the suppression of the slave trade in the Nile Basin, "the Khedive Isma'il appointed Baker to a four-year term as governor-general of the equatorial Nile basin, with the rank of pasha and major-general in the Ottoman army. It was the most senior post a European ever received under an Egyptian administration. According to the khedive's firman, Baker's duties included annexing the equatorial Nile basin, establishing Egyptian authority over the region south of Gondokoro [modern-day South Sudan], suppressing the slave trade, introducing cotton cultivation, organizing a network of trading stations throughout the annexed territories, and opening the great lakes near the equator to navigation" (ODNB). "While most of the narrative involves travel and military adventure, there are several episodes of sport as well. Baker's troops bagged crocodile and hippopotamus, depicted in several fascinating engravings. South of Regiaf, the author bagged a pair of elephants, and attempted to collect a few more by using both Hale's rockets and the company's fieldpiece. Later, in Unyoro, he hunted antelope and lion while natives drove the game toward a series of nets" (Czech).

Blackmer 66. Czech (*Africa*) p. 11. Howgego I B10. Ibrahim-Hilmy I p. 49.

$3,950



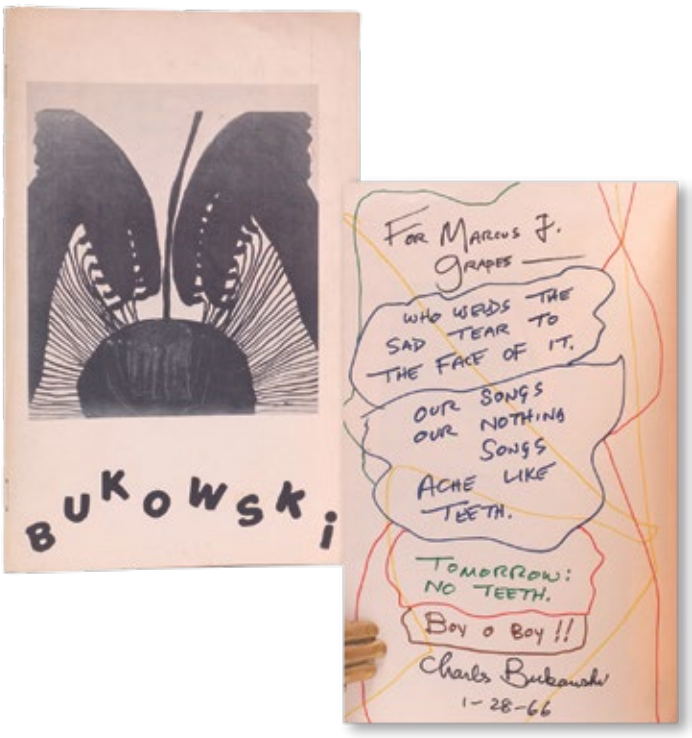
With a colorful full-page inscription to a Los Angeles poet

7. Bukowski, Charles

Confessions of a Man Insane Enough to Live with Beasts

Inscribed to a poet

Bensenville, Ill.: Mimeo Press / Publishers of Ole, 1965. First edition. One of about 500 copies of the first edition, this one elaborately inscribed by Bukowski to Los Angeles poet Jack Grapes: "For Marcus J[ack] Grapes - Who welds the sad tear to the face of it. Our songs our nothing songs ache like teeth. Tomorrow: no teeth. Boy o boy! Charles Bukowski 1-28-66." Publisher's illustrated saddle-stitched wrappers, 8.5 x 5.5 inches, 24 unpaginated leaves, 2 blanks, alternating colored leaves: maize, white and pink. Minor toning to wrappers, still a Near Fine copy.



Jack Grapes is a Los Angeles poet, publisher, and editor. Grapes' poems appeared alongside Charles Bukowski's in an issue of the short-lived but influential Loujon Press literary journal *The Outsider* (1960-1969). Bukowski also corresponded with Grapes and inscribed several books to him. In the spring of 1965, Grapes, then a young poet, wrote to Bukowski to share his chapbook *This Thing Upon Me* (titled from the first line of Bukowski's poem "Old Man, Dead in a Room") and to ask for advice. In Bukowski's response, he praised Grapes' poetry chapbook and added, "Well if you want advice from an old man - the writing comes out of the living and if you've got to sell-out to stay alive, sell as little as possible, save what you can. it's when you give it all up to them that you are dead. don't be in a hurry to make it...it will come along if you let it."

In the "long short story" *Confessions of a Man Insane Enough to Live with Beasts*, Bukowski introduced the world to "Henry Chinaski," his alter-ego and favorite anti-hero.

Krumhansl 17.

$2,950

Signed first edition with a "self portrait" by Bukowski

8. Bukowski, Charles

It Catches my Heart in its Hands

Signed with artwork

New Orleans: Loujon Press, 1963. First edition. A beautiful early production from the Loujon Press signed and with a drawing by Charles Bukowski (titled "Self Portrait," dated 2-16-64) One of 777 copies. Publisher's paper wrappers. Some slight edgewear, still a bright, Near Fine copy.

Printed letterpress and hand-bound by Louise and John Webb, this poetry collection is one of the most beautiful and elaborate productions of any work by Bukowski.

Krumhansl 12.

$2,750



A classic gangster novel and the basis for a genre-defining film

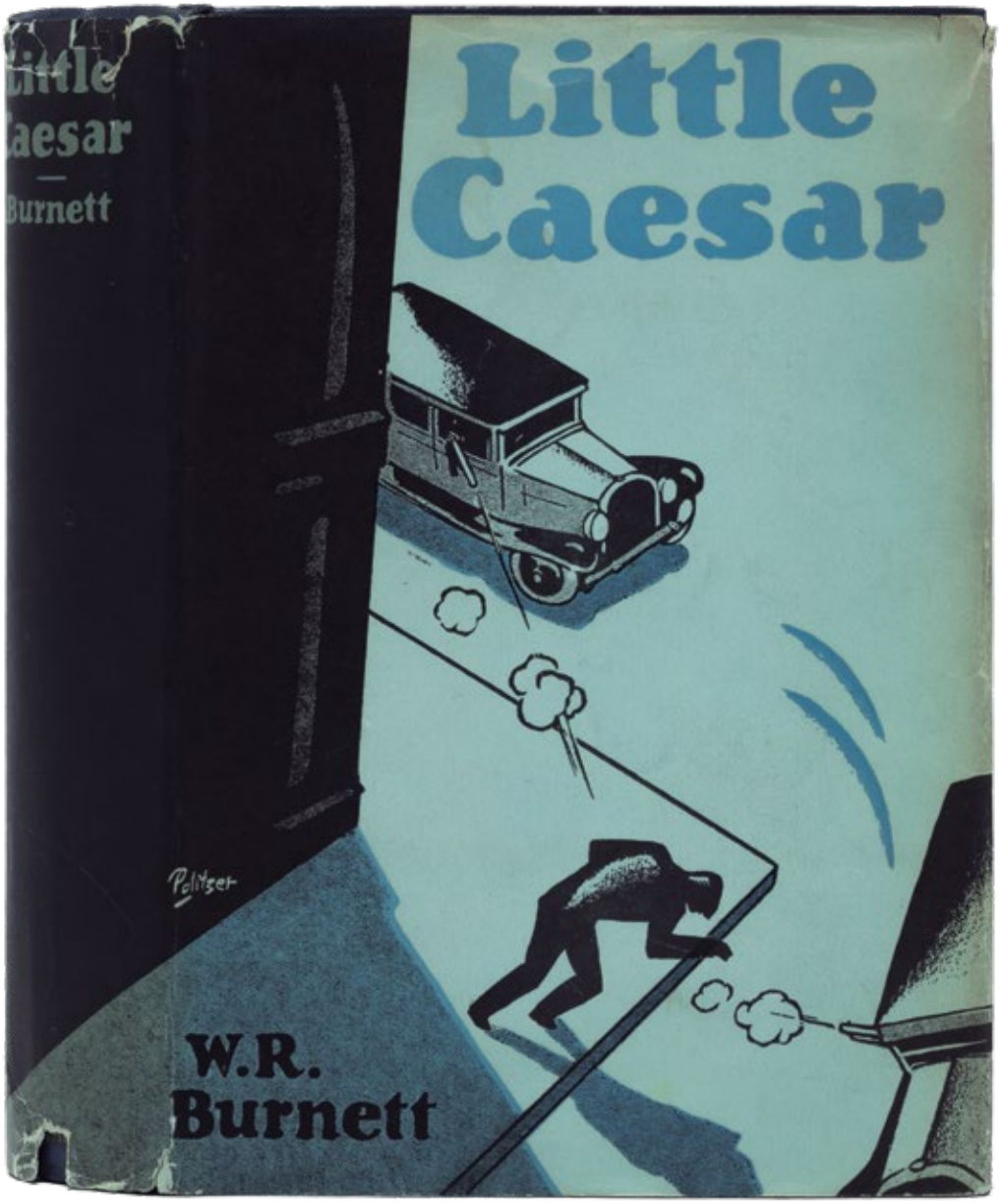
9. Burnett, W.R.

Little Caesar

New York: Lincoln Mac Veagh / The Dial Press, 1929. First edition. A Near Fine copy in Very Good+ dust jacket. Publisher's dark blue cloth titled in yellow. Some bubbling to cloth at lower board and two small early ink ownership signatures to preliminary blank, otherwise an excellent copy, clean throughout. Dust jacket with some chipping to head and tail of spine, a bit of toning to flap folds, and some amateur tape repairs to verso (not visible externally). Still, an attractive example, retaining its rich blue color and presenting very well.

W.R. Burnett's *Little Caesar*, a "hard-boiled" crime novel set in Chicago's mafia underworld, was first published by Dial Press earlier in 1929. The novel was adapted for the screen in 1931 and premiered in January of that year to major critical and commercial success. The adaptation is often cited as the first true gangster movie, preceding both *The Public Enemy*, which was also produced by Warner Bros. Studios and premiered in April 1931, and *Scarface* (1932). Together, those three films defined the gangster movie for decades to come.

$3,950



Inspired by Burroughs' drug addiction and the Beats

10. Burroughs, William

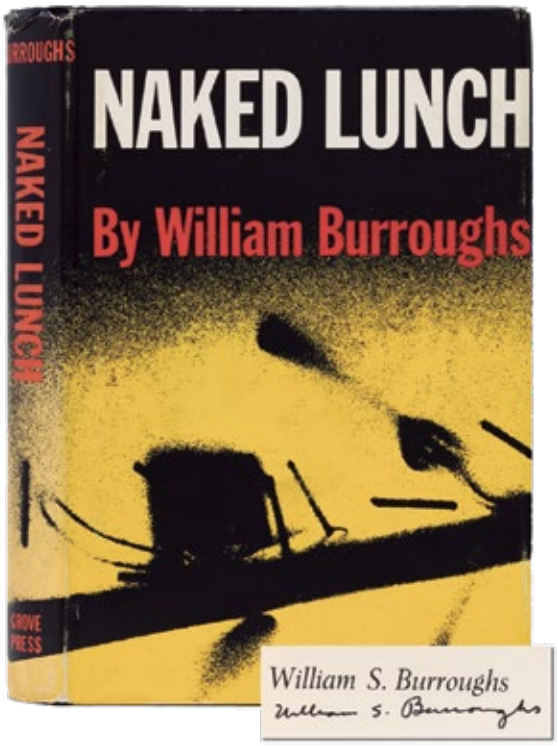
Naked Lunch

Signed first American edition

New York: Grove Press, Inc., 1959. First American edition. Signed by William S. Burroughs on the title-page and accompanied by a letter of provenance on Burroughs' letterhead. A Near Fine copy in Very Good+ dust jacket. Publisher's black cloth over gray paper boards. Top edge stained black. Minor toning to endpapers. First issue unclipped dust jacket without the zip code in the publisher's address on back panel. Dust jacket with some edgewear, including some crinkling and chipping to head of spine. The letter of provenance, written by Burroughs' assistant James W. Grauerholz and dated August 4, 1977, reads as follows: "I'm sure Mr. Burroughs will gladly sign your copy of N.L. He is in Colorado and will be in Central America till mid-autumn however, so there may be some delay."

William S. Burroughs' infamous novel meanders through the absurd and perverse in an improbable, non-linear narrative. While the adventure jumps from fictional dictatorships to Mexico to space, much of the book remains inspired by Burroughs' own drug addiction and his friendships with Jack Kerouac and Allen Ginsberg. Upon its publication in Paris in 1959, *The Naked Lunch* was widely banned, though its literary significance was later recognized by *Time* magazine and the book was included in their list of the top English-language novels published from 1923 to 2005. The novel was adapted into a (nearly as infamous) surrealist film by writer-director David Cronenberg in 1991.

$1,950



Inspired by Burroughs' drug addiction and the Beats

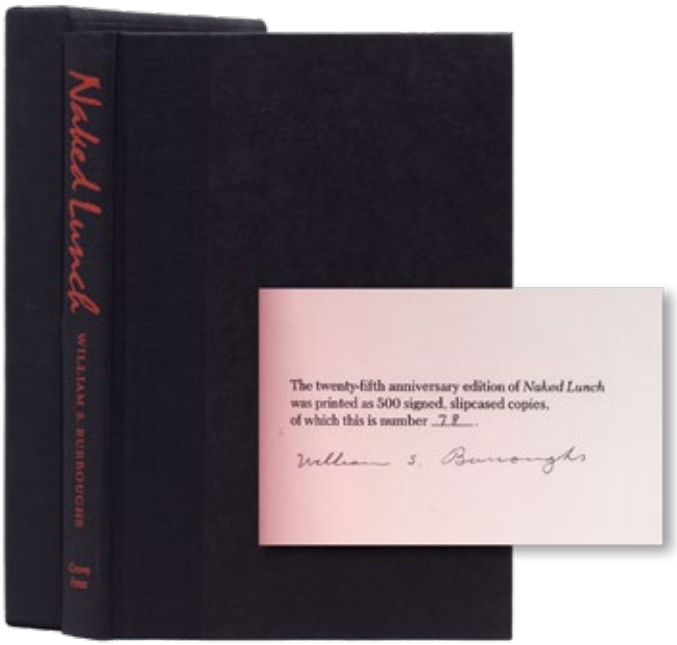
11. Burroughs, William

Naked Lunch

Signed limited edition

New York: Grove Press, Inc., 1984. Twenty-fifth anniversary edition. One of 500 copies signed by William S. Burroughs on the limitation page. A Fine copy in like publisher's acetate dust jacket and slipcase. Publisher's black cloth titled with spine titled in red. Small stain to bottom edge of slipcase, else a very nice example.

$575



One of the bestselling children's books of all time

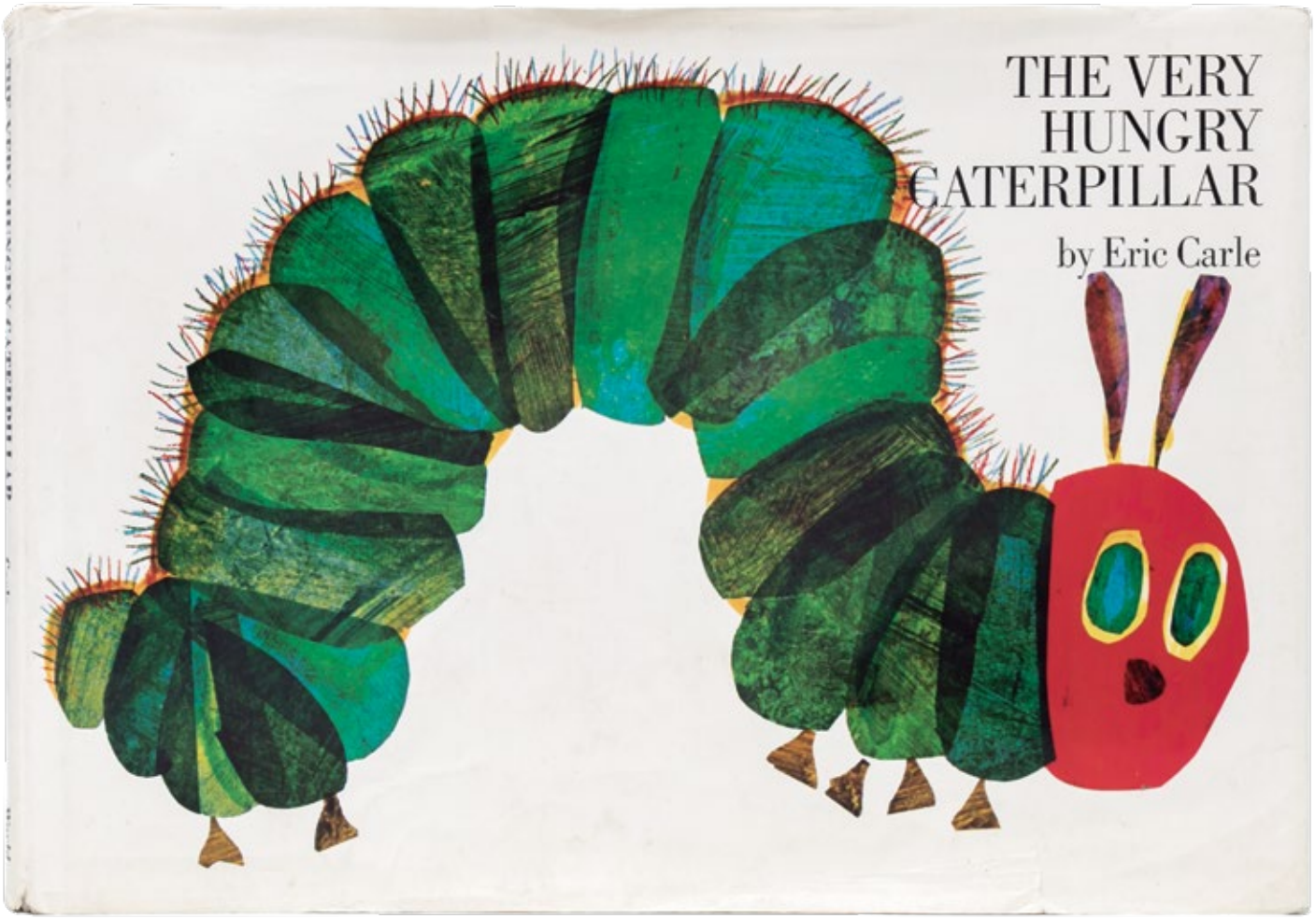
12. Carle, Eric

The Very Hungry Caterpillar

New York and Cleveland: The World Publishing Company, [1969]. First edition. First printing with the correct numberline (printed in Japan). A Near Fine copy in like dust jacket. Book with a few faint scratches to the boards. Dust jacket is publisher-clipped (as usual) at both ends of the front flap. Jacket with minor wear to the spine ends and a few short closed tears (with no loss and unrepaired). Housed in a custom red quarter-leather clamshell case.

"A hungry caterpillar eats his way through a varied and very large quantity of food until, full at last, he forms a cocoon around himself, goes to sleep, and wakes up a butterfly. One of the best-selling children's books of all time, *The Very Hungry Caterpillar* has been delighting young readers for over thirty years" (Scholastic). This children's classic, which has been translated into over fifty languages, combines vivid artwork with early learning; in addition to teaching children about the caterpillar's transformation and life cycle, it introduces basic numbers and new vocabulary to young readers. A cornerstone of any children's literature collection.

$12,000



The classic detective novel that inspired Doyle, Christie, and Sayers

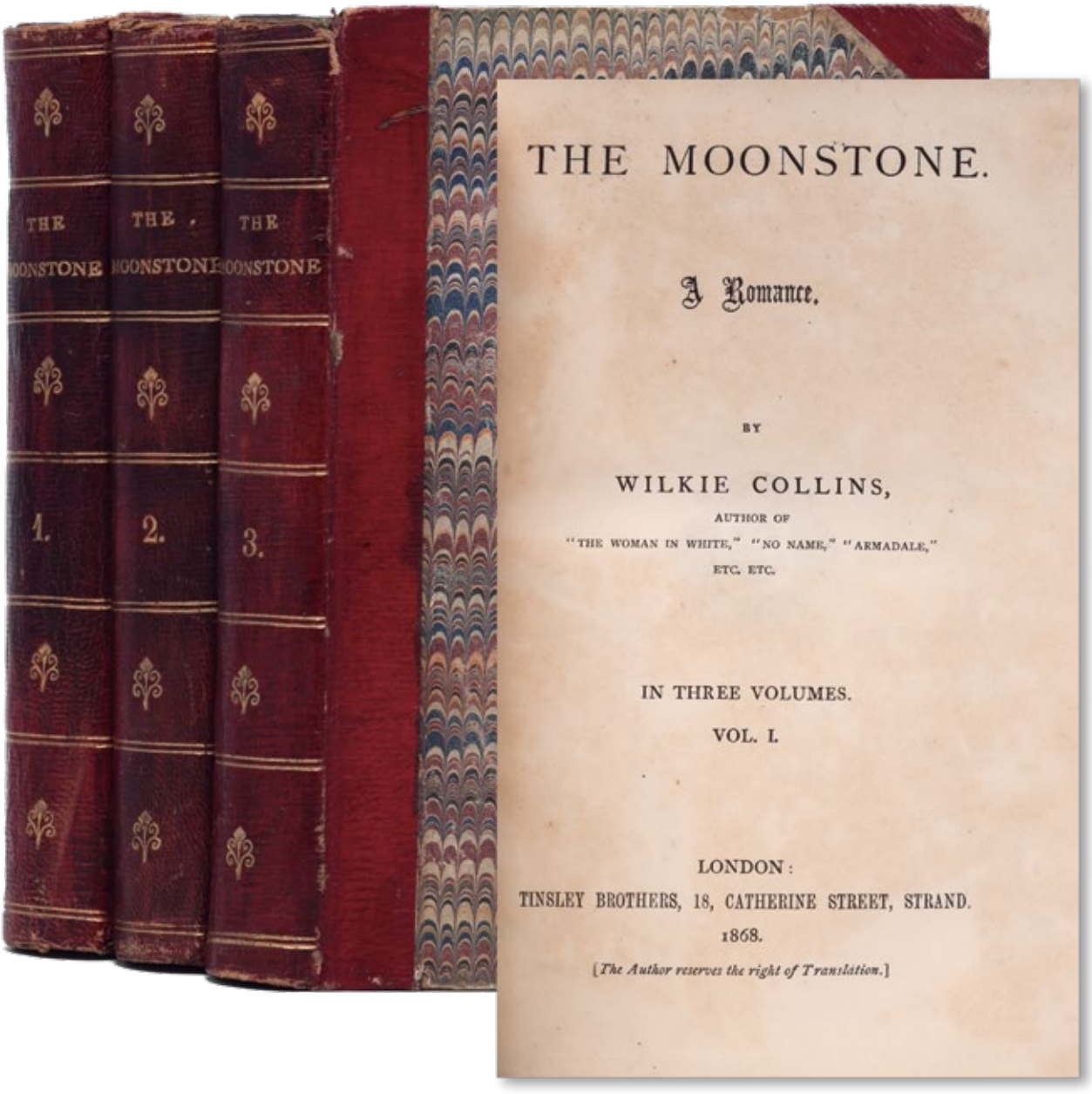
13. Collins, Wilkie

The Moonstone. A Romance

London: Tinsley Brothers, 1868. First edition. Three volumes, octavo (leaves measuring 182 x 120 mm). Bound without the half-titles and the ads, otherwise complete: [iii]-viii, 315, [1]; [2], 297, [1]; [2], 309, [1]. A Very Good+ example. Contemporary half red roan over marbled boards. Some edgewear, with a bit of loss to crowns, and some rubbing to boards. Toning to endpapers and first and last couple leaves. Otherwise, quite clean throughout. An appealing set.

Though not the first detective novel, Wilkie Collins' *The Moonstone* was a crucial early entry in the genre and a Haycraft-Queen cornerstone. First serialized in Charles Dickens' magazine *All the Year Round*, the novel "has remained second only to *The Woman in White* in popularity among Collins's novels" and has inspired "later writers such as Arthur Conan Doyle, Agatha Christie, and Dorothy L. Sayers" (ODNB). Indeed, the basic elements of the novel – a gentleman detective, a bumbling local police officer, an heiress, a stolen jewel with a violent history, and a troupe of expert thieves – all reappeared twenty-two years later in Doyle's *The Sign of the Four* and remain genre tropes to this day. The novel met with great success upon its publication, with this first edition of just 1,500 copies selling out quickly, and has since been widely adapted for television and radio.

$9,500



Inscribed to Richard Curle, Conrad's friend and literary executor

14. Conrad, Joseph

An Outcast of the Islands

Inscribed first edition

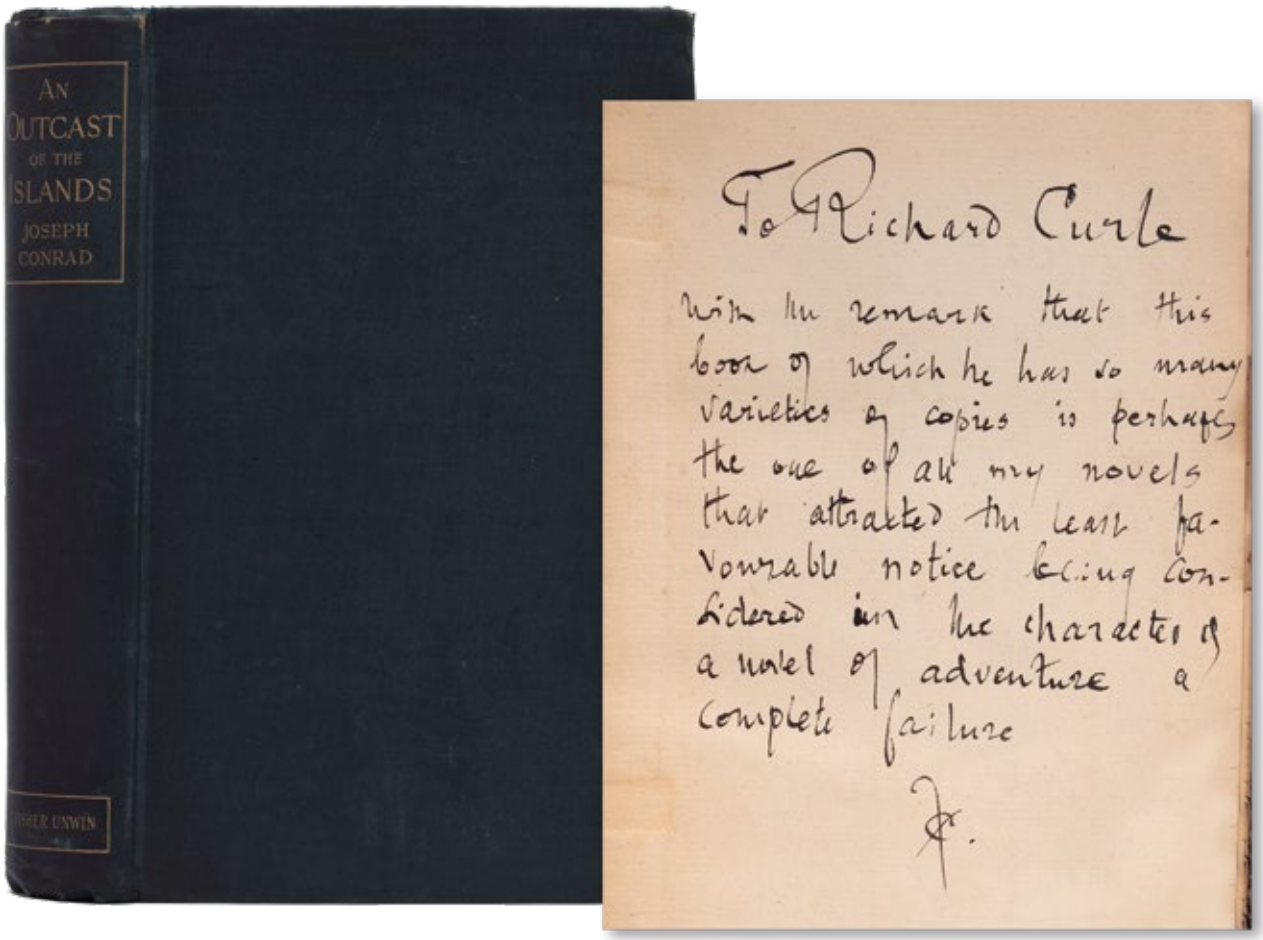
London: T. Fisher Unwin, 1896. First edition. First issue, with "this" for "their" on p. 26, line 31 and "absolution" for "ablution" on p. 110, line 12. Inscribed by Joseph Conrad to his friend and literary executor Richard Curle: "To Richard Curle, with the remark that this book of which he has so many varieties of copies is perhaps the one of all my novels that attracted the least favourable notice being considered in the character of a novel of adventure a complete failure. J.C." The inscription is undated, though perhaps ca. 1915-1920, based on the timeline of Curle and Conrad's friendship. Also, with the bookplate of book collector A. Edward Newton (1864 - 1940) to upper pastedown. A Very Good+ copy. Publisher's green cloth titled in gilt. Some wear to cloth at head of spine and some toning to edges. Spine a bit cocked. A very attractive copy with an excellent inscription and distinguished provenance.

Conrad's inscription in this copy encapsulates the ambivalence that both he and critics felt towards the novel. In the introduction of a 1919 edition, Conrad reflected, "*An Outcast of the Islands* belongs to those novels of mine that were never laid aside; and though it brought me the qualification of 'exotic writer' I don't think the charge was at all justified. For the life of me I don't see that there is the slightest exotic spirit in the conception or style of that novel. It is certainly the most tropical of my eastern tales. The mere scenery got a great hold on me as I went on, perhaps because (I may just as well confess that) the story itself was never very near my heart." Curle himself described the work as a story "of violent emotion soon spent...the action is, I consider, too long drawn out" (*Joseph Conrad: A Study, p. 32*).

Richard Curle was "the great friend of Conrad's later years" (Brebach, p. 13). Curle and Conrad met in 1912, after Curle had reviewed Conrad's novel *Nostromo*, and remained friends until Conrad's death in 1924. Curle frequently assisted the author in literary matters: he coordinated the publication of Conrad's work in periodicals, helped compile *Notes on Life and Letters* (1921), and wrote the preface to the essay collection *Into the East* (1923). The connection between the two men is immortalized in Conrad's novel *The Arrow of Gold* (1919), which he dedicated to Curle. After Conrad's death, Curle, along with Ralph Wedgewood, served as his literary executor until Conrad's son took over the role in 1944.

Brebach, Raymond. "Conrad and Curle." *The Conradian*, Vol. 21, No. 1 (1996), pp. 5-14.

$17,500



In a superb Cosway style binding by Sangorski & Sutcliffe

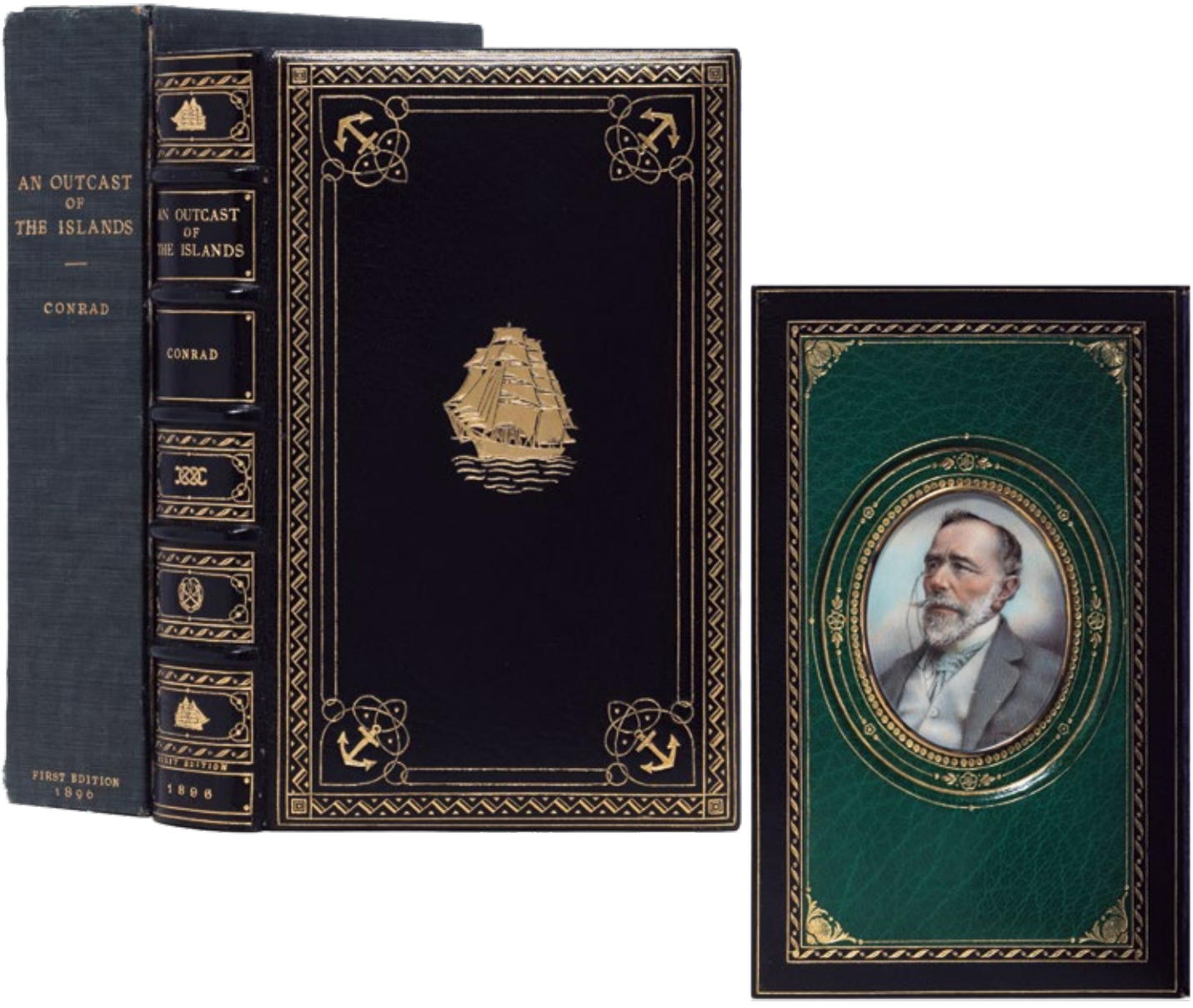
15. Conrad, Joseph; [Fine Binding - Cosway Style]

An Outcast of the Islands

London: T. Fisher Unwin, 1896. First edition. First issue, with "this" for "their" on p. 26, line 31 and "absolution" for "ablution" on p. 110, line 12. Octavo (7 3/4 x 4 7/8 inches; 197 x 124 mm.). [ii, ads], [vi], 391, [1] pp. Title-page in red and black. Bound circa 1940 by Sangorski & Sutcliffe, stamp-signed in gilt on rear turn-in. A Fine copy, bound in full dark blue crushed levant morocco over beveled boards, covers elaborately bordered in gilt with decorative anchor corner-pieces, front cover with a sailing ship in gilt. Inside front cover with a large rectangular panel of green morocco with a superb and exquisite oval portrait miniature of Joseph Conrad (3 x 2 3/8 inches) under glass and surrounded by a gilt metal frame. Original green cloth covers and spine bound in at end. Housed in the original fleece-lined blue cloth clamshell case, spine lettered in gilt. Front hinge of clamshell case neatly repaired, rear hinge starting.

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

$8,500



One of the greatest American war stories

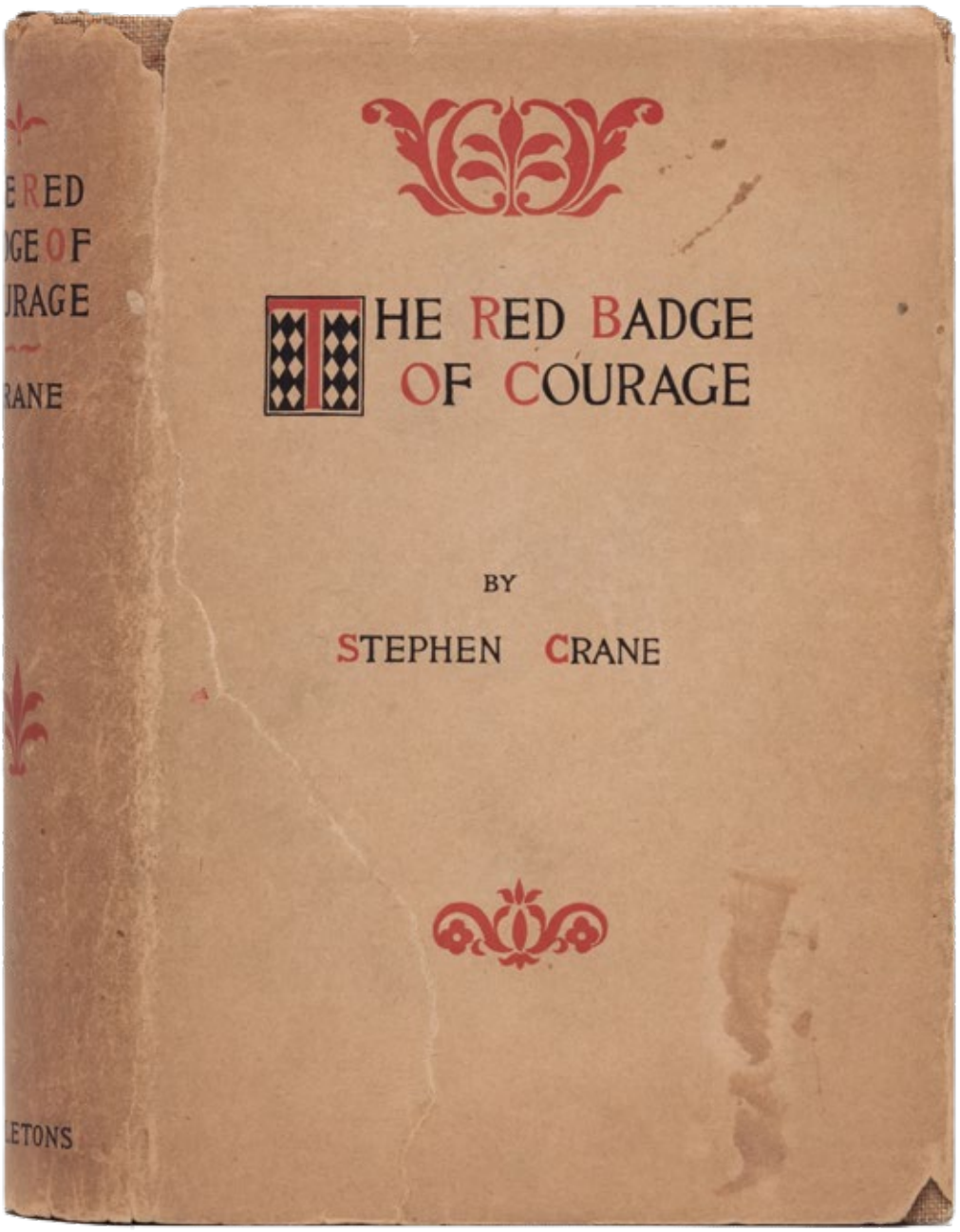
16. Crane, Stephen

The Red Badge of Courage

New York: D. Appleton and Company, 1895. First edition. A Near Fine copy in Good+ dust jacket. First printing with yellow top-stain, undamaged type on p. 225 and no mention of this title in four pages of ads at the rear (BAL 4071). Cloth a bit toned and discolored, mostly at spine, but fresh and unmarked throughout. Spine with a slight lean. The scarce dust jacket with a long tear to front panel (not touching text), professionally closed at verso; a couple spots of staining; and some chipping to head of spine.

The author's realistic portrayal of a Union soldier's shame after fleeing battle during the American Civil War, *The Red Badge of Courage* was the author's second book after *Maggie* and is often considered his best work. The novel was included in *Men at War: The Best War Stories of All Time* by Ernest Hemingway, who wrote that this novel "is one of the finest books of our literature, and I include it entire because it is all as much of a piece as a great poem is."

$15,000



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

17. Dante Alighieri; Rev. Henry Boyd, translator

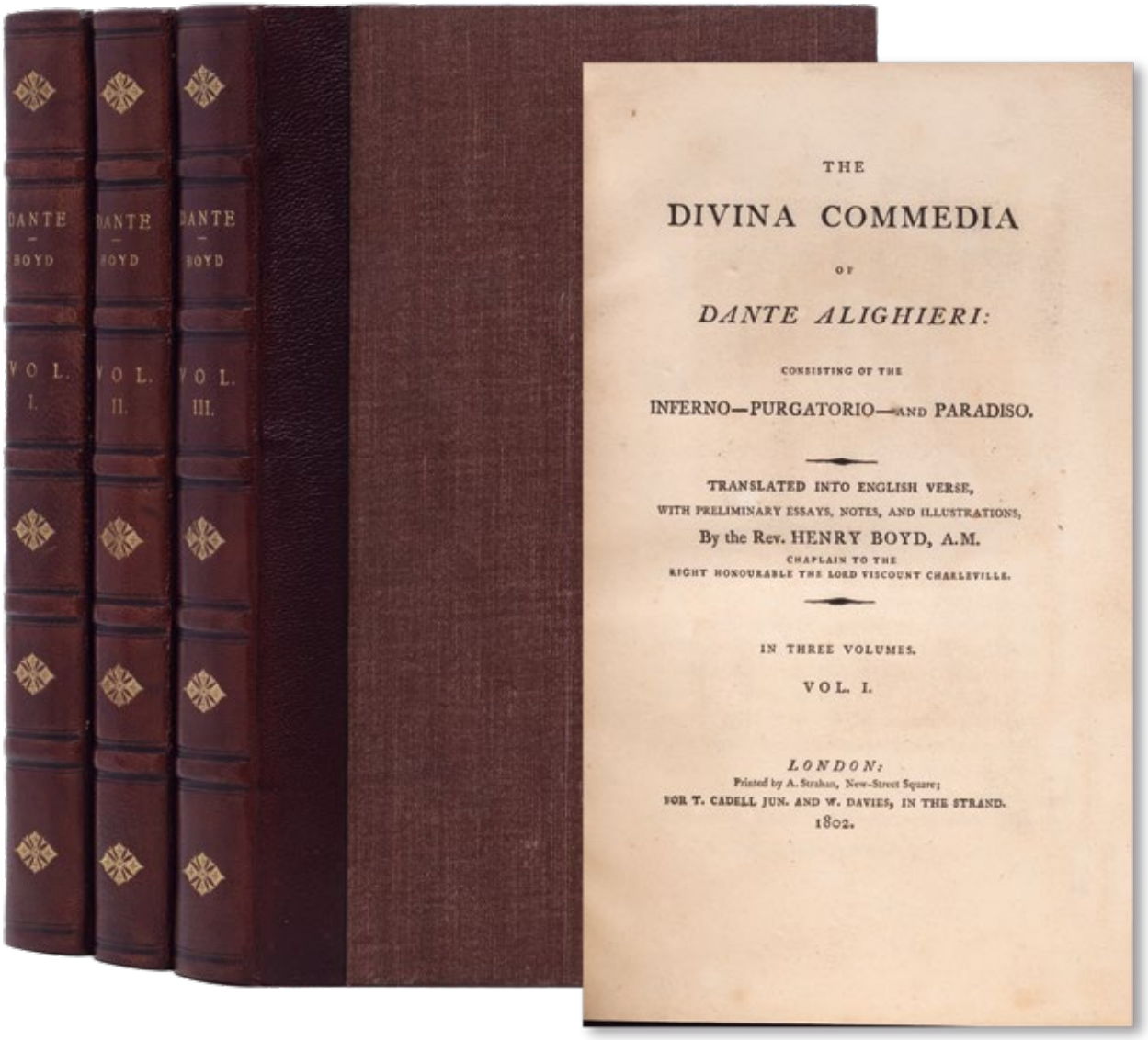
The Divina Commedia of Dante Alighieri, Consisting of the Inferno - Purgatorio - and Paradiso

London: A. Strahan for T. Cadell, 1802. First English language edition. The first complete translation into English of Dante's Divine Comedy. Three octavo volumes (pages 222 x 140 mm), collating: vi, [2], 408; [ii], 56, [ii (divisional title)], 57-62, 65-384 (complete); [ii], 420pp., engraved frontispiece portrait plate of Dante by Thomas Stothard in vol.1; complete with half-titles in volumes 2 and 3. Bound in mid-twentieth century brown quarter morocco, compartments lettered in gilt and stamped with central devices, brown cloth sides, purple endpaper and gilt top-edges. Bookplate of Alastair Cheney Bolton (1892-1968); ownership inscription of one John Hudson to verso o fthe second blanks. Sporadic foxing internally, but a handsome set overall.

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

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

$7,500



One of the greatest scientific works of all time,
This copy from the library of the family who convinced Murray to believe in Darwin

18. Darwin, Charles

On the Origin of Species by Means of Natural Selection

London: John Murray, 1859. First edition. Frederick Pollock's copy, his signature dated in the month of publication. A correspondent of Darwin, Pollock's research on variegated seedlings was later referenced in the *Variation* (1875). His son, George Frederick Pollock, was a friend of John Murray; it was on his advice that the publisher increased the print run of the first edition from five hundred to over a thousand.

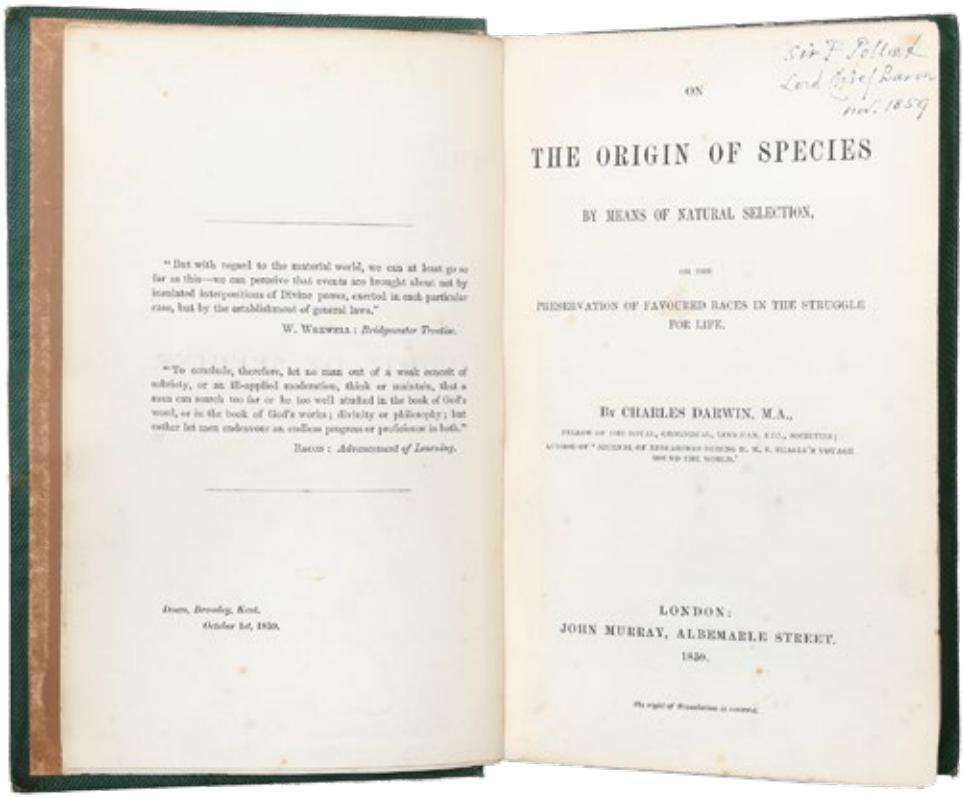
A Very Good copy. Octavo. Folding diagram lithographed by W. West, 30-page publisher's catalogue dated June 1859 at rear, lacking final leaf. Original green diagonal-wave-grain cloth (Freeman's variant b, no priority), spine lettered, ruled, and decorated in gilt, covers ornamentally blocked in blind, light brown coated endpapers. Inner hinges restored. Extremities bumped and lightly rubbed, cloth a little cockled, faint indentation to center of front cover, evidence of bookplate and smaller ticket removed from front endpapers with resulting discoloration, contents foxed at beginning but majority clean, lower corner of folding plate torn, not affecting text. Housed in custom green slipcase and chemise.

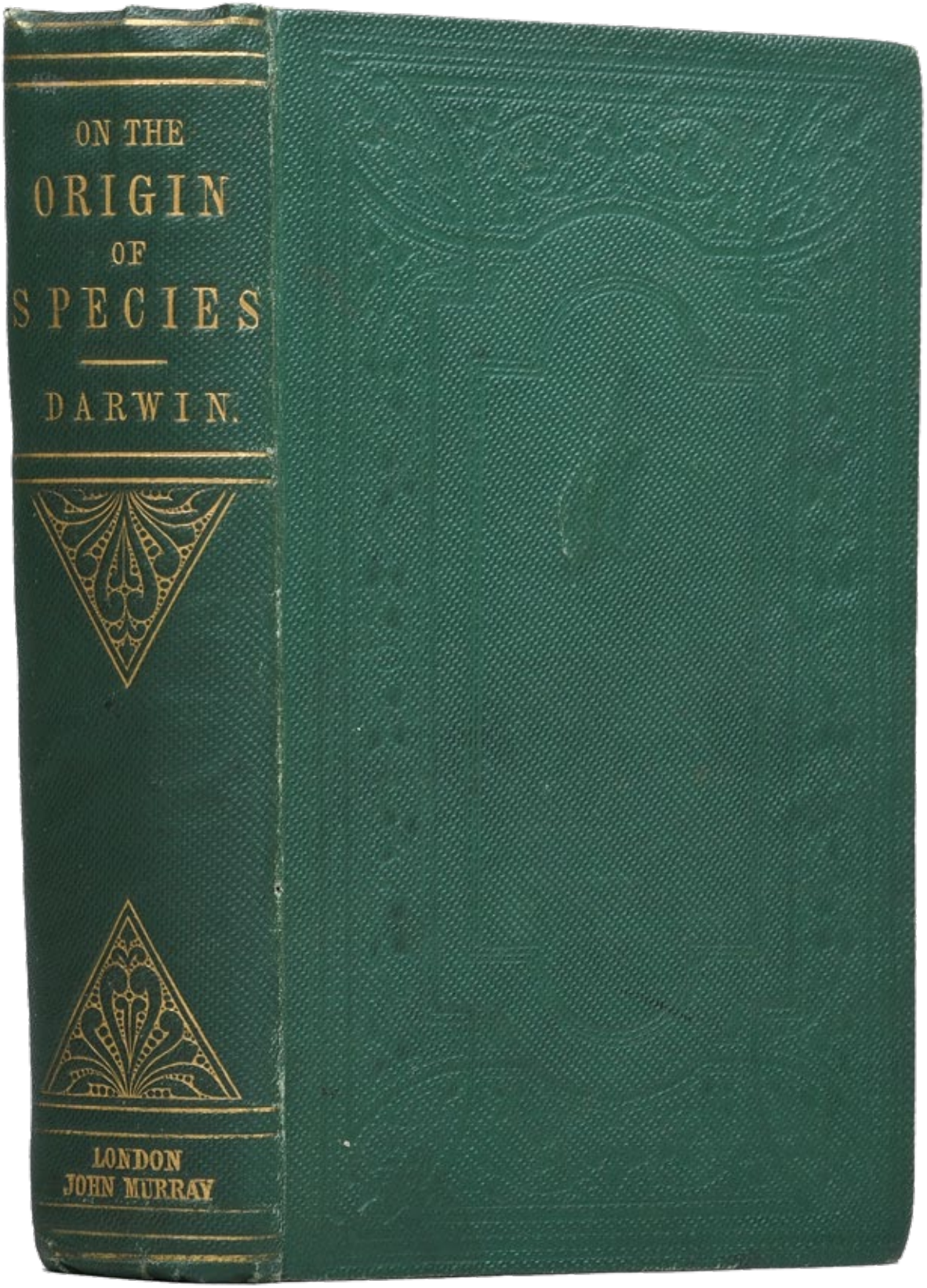
Frederick Pollock, 1st Baronet (1783 - 1870), was a lawyer and Tory politician. This copy has his engraved armorial bookplate and his ownership inscription on the title page. In *The Variation of Animals and Plants Under Domestication*, Darwin wrote: "Sir F. Pollock has given me more precise information: he sowed seed from a variegated plant of Ballota nigra which was found growing wild, and thirty per cent. of the seedlings were variegated; seed from these latter being sown, sixty per cent. came up variegated" (p. 409).

His son, George Frederick Pollock (1821 - 1915), was a barrister and amateur horologist. According to their relative, the lawyer Edmund Sidney Pollock Haynes, John Murray sought the younger Pollock's advice "as to publishing 500 copies of *Origin of Species*. Murray was extremely skeptical as to the soundness of the work, and thought 500 copies as large a number as it was prudent to print. He remarked that the Darwinian theory was as absurd as though one should contemplate a fruitful union between a poker and a rabbit. George Pollock read the book and remarked that the contents were probably beyond the comprehension of any scientific man then living. But he advised publishing 1,000 copies, because Mr. Darwin had so brilliantly surmounted the formidable obstacles which he was honest enough to put in his own path" (Haynes, p. 144-5).

The Origin is "the most influential scientific work of the 19th century" (Horblit) and "certainly the most important biological book ever written" (Freeman). While recognizable theories of evolution had been developing since at least the mid-eighteenth century, the Origin introduces the critical mechanism of natural selection to explain the direction of the process. When combined with Mendelian genetics, natural selection became the foundation of modern evolutionary theory: "Every modern discussion of man's future, the population explosion, the struggle for existence, the purpose of man and the universe, and man's place in nature rests on Darwin" (Mayr, pp. vii-xxviii).

$337,500




ON THE
ORIGIN
OF
SPECIES
DARWIN.
LONDON
JOHN MURRAY

A scarce inscribed copy of one of the few first-hand accounts of the Australasian Antarctic Expedition

19. Davis, John K.

With the "Aurora" in the Antarctic 1911-1914

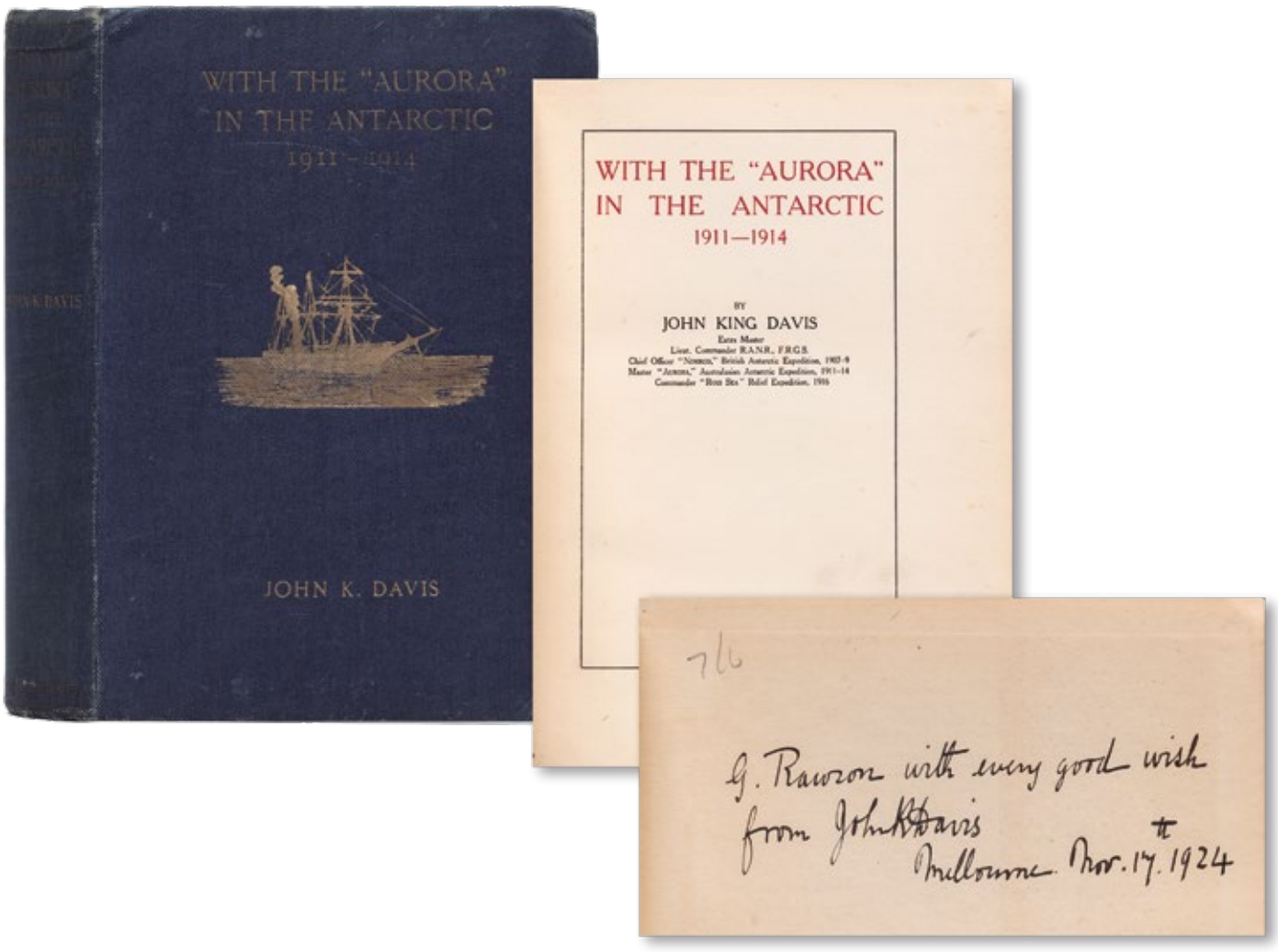
Presentation copy

London: Andrew Melrose, 1919. First edition. Presentation copy, inscribed by the author in black ink to front free endpaper "G. Rawson with every good wish from John K. Davis, Melbourne. Nov. 17th 1924." Large octavo. Original publisher's blue pictorial cloth gilt. Half-title with tissue-guard, 8 maps (1 folding at rear), 42 plates (with 83 black and white photographs), further in-text maps, plans and illustrations, a photograph of the author pasted to front pastedown. Gilt dulled to spine, boards a little marked and bumped. Frontispiece a little frayed to outer margin, occasional light spotting to contents. A Very Good copy.

A scarce work inscribed. Davis captained the *Aurora* during Douglas Mawson's Australasian Antarctic Expedition, making him second in command. He had previously served as Chief Officer on the *Nimrod* with Shackleton's British Antarctic Expedition (1907-09). "As captain of the *Aurora* during Mawson's 1911-14 expedition, Davis was able to produce one of the few first-hand accounts available in print. His publishers, however, clearly had wartime difficulties with the book, most often seen today with its gilt lettering and decoration badly faded" (Taurus). The work provides great detail on the expedition, with copious plans, maps and illustrations. In 1917, after the stranding of the *Endurance* in Shackleton's Imperial Trans-Antarctic Expedition, it was Davis in the *Aurora* who (with Shackleton as his supernumerary) rescued the Ross Sea Party. Shackleton had initially wanted Davis to captain the *Endurance*, however Davis refused, believing the expedition was "foredoomed." The Davis Sea in Eastern Antarctica is named after him.

Rosove, 87.A1; Spence, 354; Taurus 101.

$3,750



Presentation copy of De Morgan's principal contribution to the study of logic

20. De Morgan, Augustus

Formal Logic: or, The Calculus of Inference, Necessary and Probable

Presentation copy

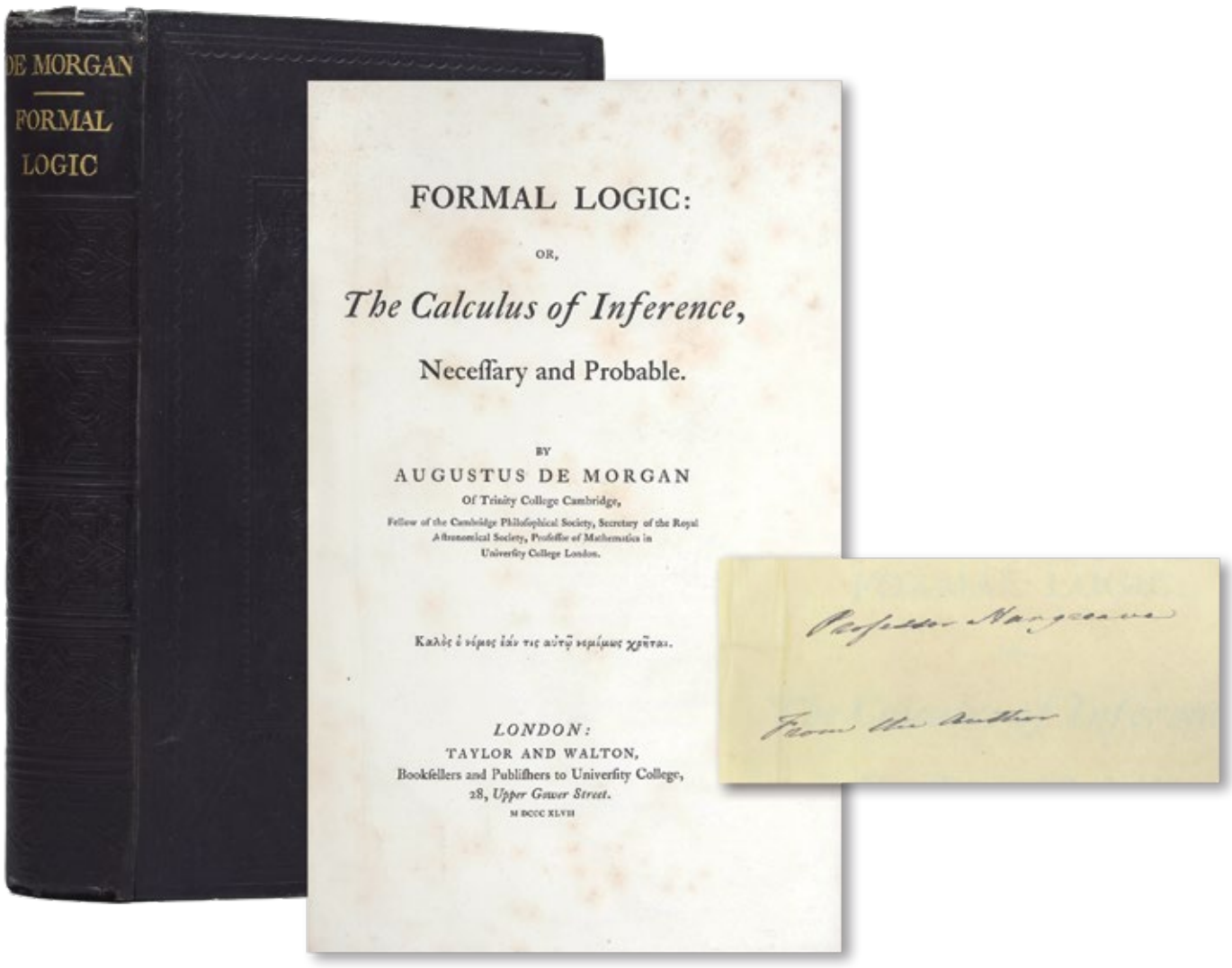
London: Taylor & Walton, 1847. First edition, secretarial presentation copy, inscribed on the front free endpaper, "Professor Hargreave, From the author." The recipient was De Morgan's colleague and former student, the mathematician and judge Charles James Hargreave; his marginal pencil annotations are present throughout. A Very Good copy. Octavo. With 16 pp. of publisher's advertisements at rear. Original black cloth, spine lettered in gilt, spine and covers decoratively stamped in blind, yellow coated endpapers, edges uncut, binder's ticket of Remnant & Edmonds on rear pastedown. Spine ends sometime partially repaired, light wear to extremities, heads of joints starting, foxing to contents.

Hargreave (1820 - 1866) studied under De Morgan at University College, London, and in 1843 was appointed professor of jurisprudence at the same institution. He continued to contribute to mathematics alongside his judicial work and in 1849 was awarded the Royal Society's Royal Medal for his essay on linear differential equations. The book was inherited by his nephew, Henry Hargreave Fawcett (1860-1943), whose ownership signature dated 1884 is on the front pastedown; Fawcett's education was funded by Hargreave's widow, Sarah (1830 - 1885).

His principal contribution to the field of mathematical logic, *Formal Logic* "is the work in which De Morgan took the first steps to codify logic into an algebraic system" (Tomash & Williams).

Tomash & Williams D35.

$5,750



The groundbreaking work of drug literature that inspired Poe and the Beats

21. De Quincey, Thomas

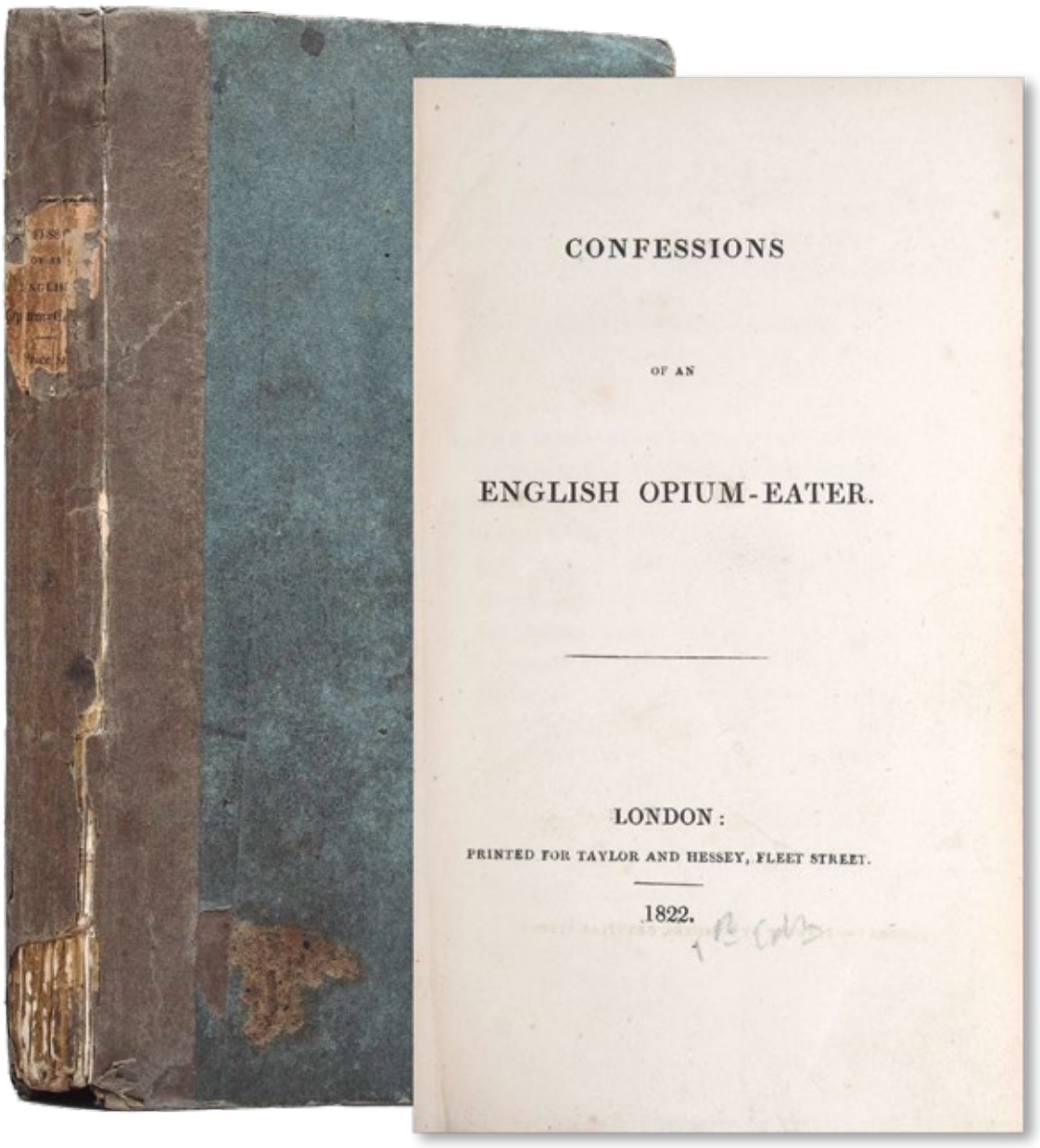
Confessions of an English Opium Eater

London: Taylor and Hessey, 1822. First edition. A Very Good copy. Twelvemo. vi, 206 pp. Uncut in the unrestored original boards with printed paper spine label. Loss to label and spine foot, splits to joints, holding soundly, patch of skinning to front cover, light wear to edges, occasional gentle foxing. Housed in custom red cloth chemise and pull-off morocco box.

Confessions of an English Opium Eater was the first book in English to deal extensively with drug addiction, presenting an account of the author's opium-induced hallucinations, ecstasies, and torments. The work became a widespread sensation when it was serialized in the *London Magazine* in September and October of 1821. "Throughout the nineteenth century the work was viewed as having medical authority as a case history, and De Quincey was widely read in British and American medical circles" (ODNB). Its narrative, at once dreamlike and nightmarish, inspired the Romantics and Edgar Allan Poe, who used the *Confessions* as a model for "the fearful coloured into the horrible" (letter to Thomas W. White, April 30, 1835). It later laid the intellectual foundation for the modern drug literature of Cocteau, Burroughs, and the Beats.

Ashley II, p. 37; Norman 619.

$7,850



With the first printing of 'A Christmas Carol'

22. Dickens, Charles

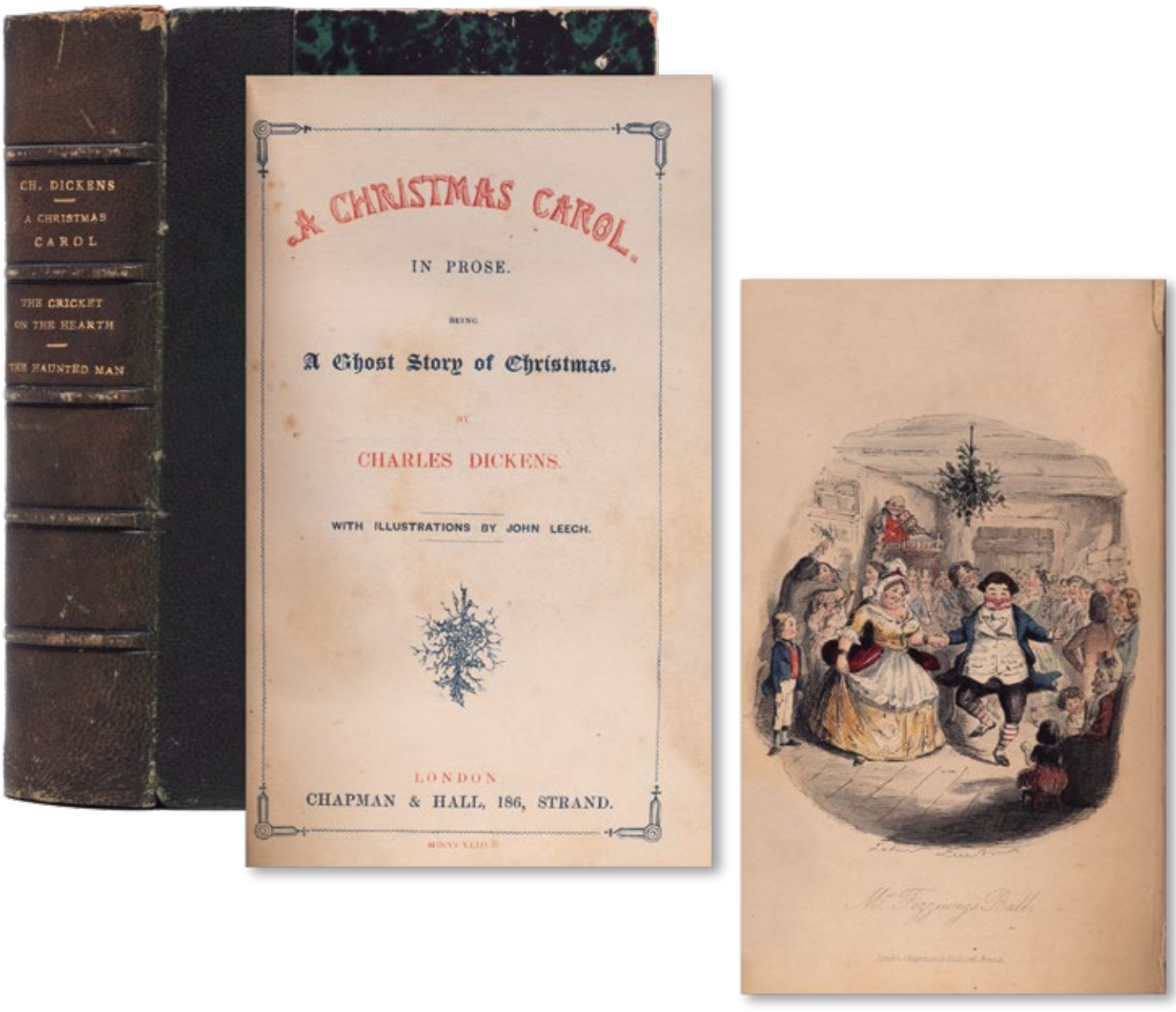
A Christmas Carol [bound with:] Cricket on the Hearth [and:] The Haunted Man and the Ghost's Bargain

London: Chapman & Hall, 1843, 1845, 1848. First editions. A *Christmas Carol* is the correct first printing with "Stave I" and the textual points outlined in Smith, with the half-title printed in blue and the title-page printed in red and blue. Complete with the four inserted hand-colored steel engraved plates. *The Cricket on the Hearth* with the textual points outlined in Smith and the second state of the advertisement for *Oliver Twist*. *The Haunted Man and the Ghost's Bargain* with the points outlined in Smith. Three volumes in one (162 x 100 mm). Complete. Early dark green morocco over dark green marbled boards. Gilt-titled spine in six compartments with raised bands. Marbled endpapers. Ink gift inscription, dated 1938, to preliminary blank. Margins trimmed a bit short. A Very Good copy.

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

Smith, Part II: 4, 6, 9.

$9,500



Dickens' masterpiece with all Clarendon points

23. Dickens, Charles

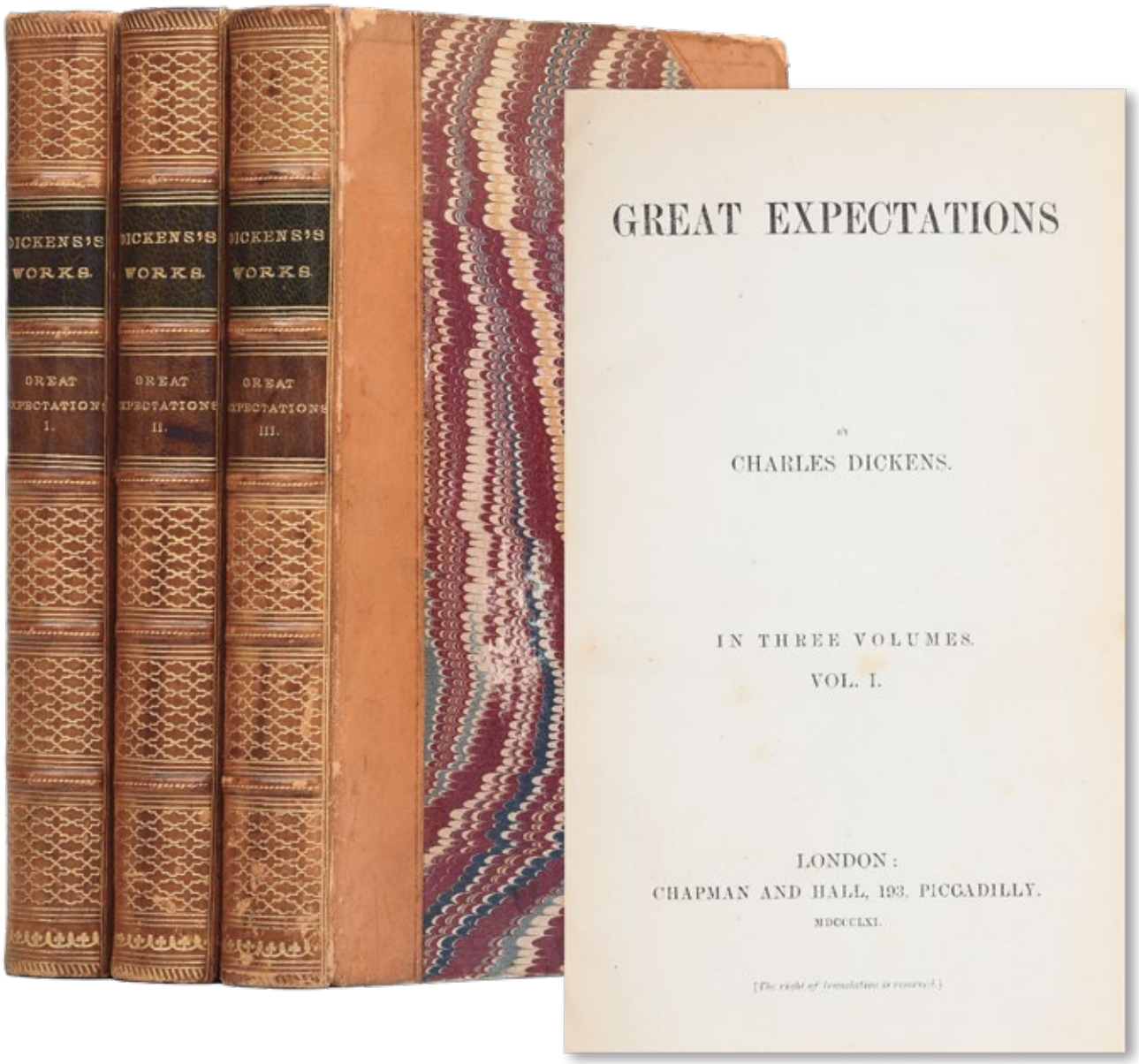
Great Expectations

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

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.

$50,000



A Christmas classic for all ages

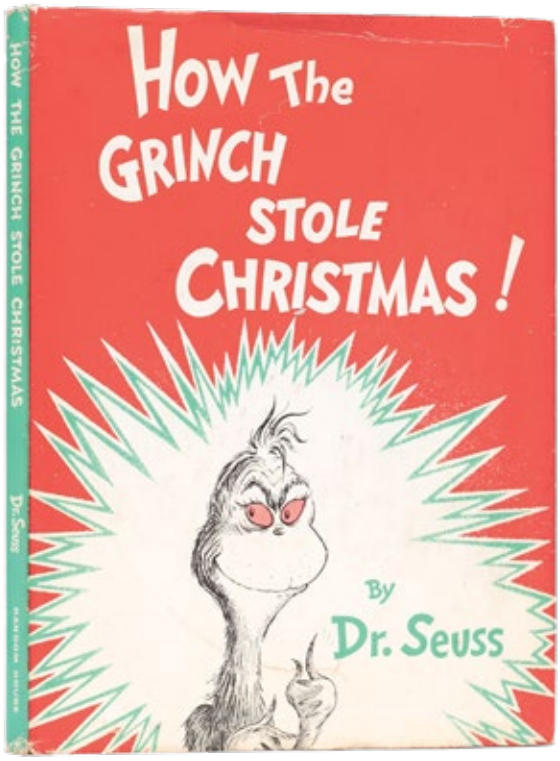
24. Dr. Seuss [Theodor S. Geisel]

How the Grinch Stole Christmas

New York: Random House, 1957. First edition. A Near Fine copy of the book in like dust jacket. Book without any signs of previous ownership, a bright, clean copy. Book with a faint musty odor. Jacket with only slight rubbing and wear at the spine ends and extremities. First issue dust jacket retaining original price and fourteen titles on the rear flap, as well as the advertisement for *The Cat in the Hat* at $2.00 on the rear panel. A Christmas classic for all ages.

Named one of the Top 100 Picture Books of all time by the *School Library Journal*, *How the Grinch Stole* Christmas is a time-honored story of discovering the true joy of Christmas. Considered one of his best, Dr. Seuss wrote the book in just a few weeks, with his wife, Audrey Geisel, acting as editor. The book would be adapted into a fondly remembered television special in 1966 and a madcap feature film in 2000. "His peculiar and original genius in line and word is always the same, yet, so rich are the variations he plays on his themes, always fresh and amusing" (contemporary *New York Herald Tribune* review).

$1,950



A signed copy of Seuss' silly circus story

25. Dr. Seuss [Theodor S. Geisel]

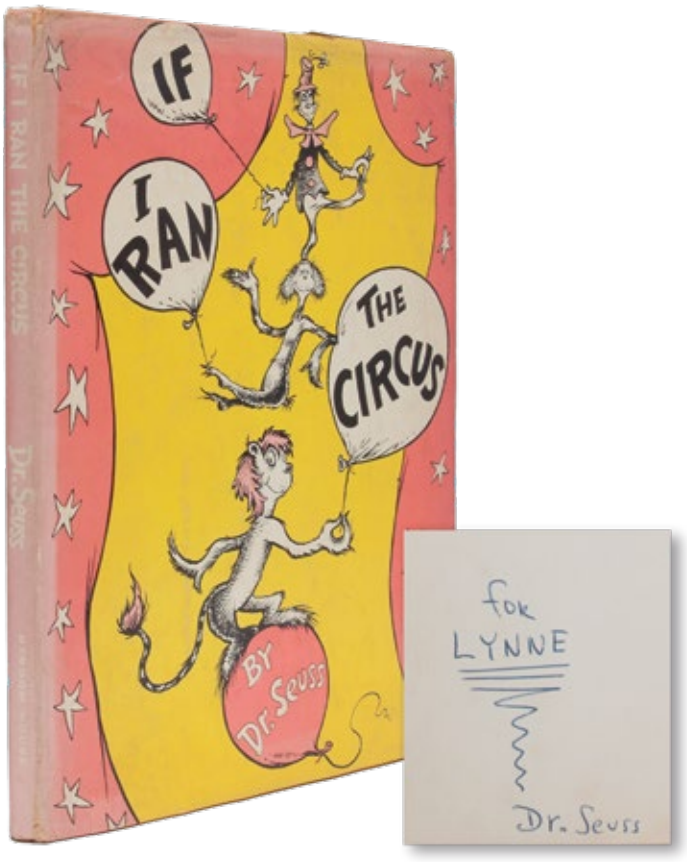
If I Ran the Circus

Inscribed first edition

New York: Random House, 1956. First edition. First printing, with pink boards and matching unclipped pink jacket priced 250/250. Inscribed by Dr. Seuss on the verso of front free endpaper: "For Lynne / Dr. Seuss." A Very Good+ copy in like dust jacket. Some soiling and edgewear to boards, but internally a clean copy with just the faintest foxing to the final two pages and the rear pastedown. Jacket with some fading to spine, some rubbing to spine ends and corners, and some foxing mostly visible from the verso.

If I Ran the Circus is a delightful rhyming adventure with all of Dr. Seuss' signature quirk. Young Morris McGurk has dreams of overseeing an exotic circus that does more than feature lions and tigers – his big top would feature a wink-hooded Hoodwink, a Spotted Atrocious, and a great Sneelock. "Once again, Seuss tells a story through a young boy's wild imagination...playing with the sound of words" (Strebor). Seuss' silly circus story makes a charming read at any age.

$3,250



The first official history of cinema, signed by Thomas Edison

26. Edison, Thomas A. (contributor); Terry Ramsaye

A Million and One Nights

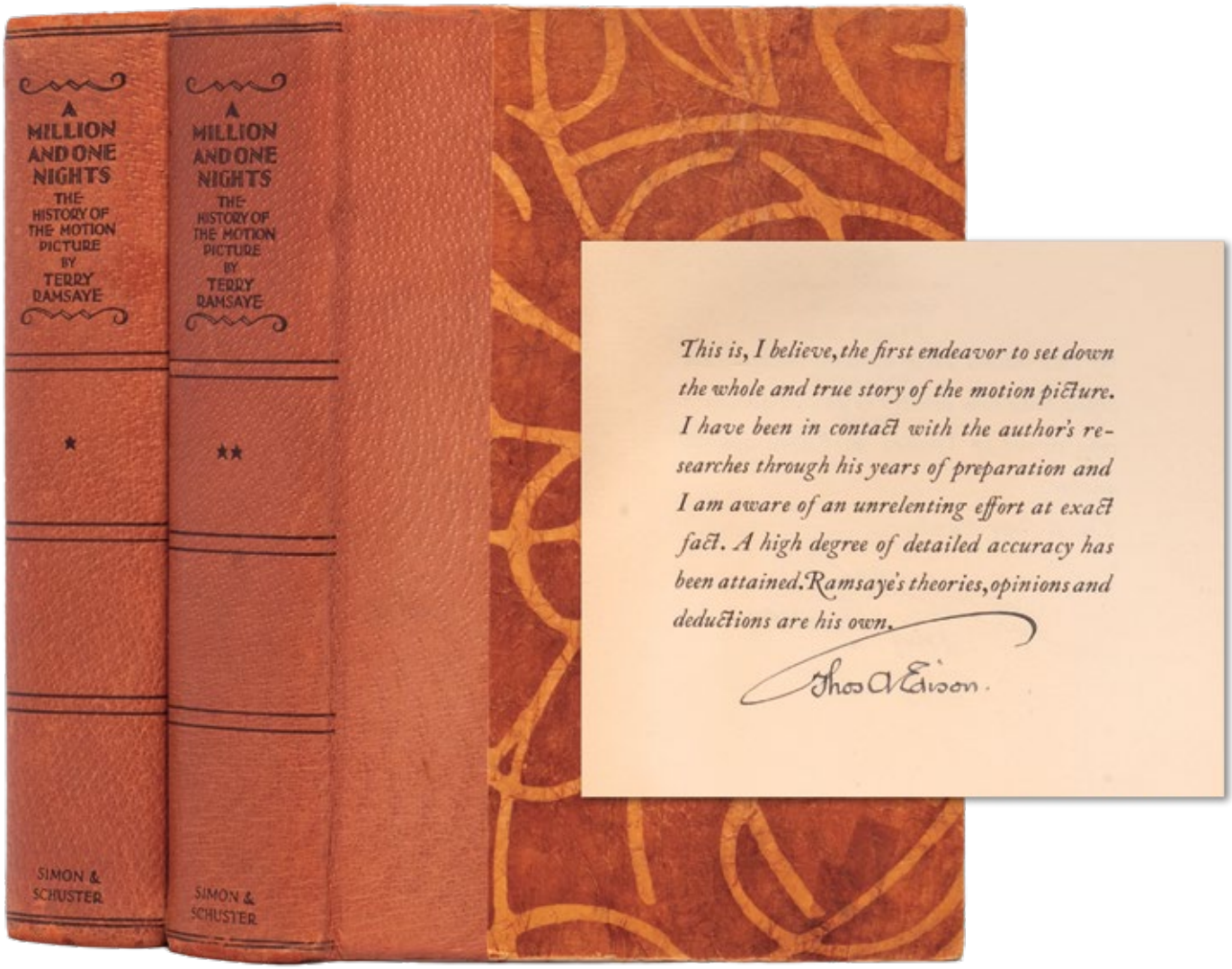
Signed limited edition

New York: Simon & Schuster, 1926. First edition. One of 372 copies (this being copy seventy-two). Signed by Terry Ramsaye and Thomas Edison. A Very Good set. Two volumes, quarto (262 x 175 mm). Collating: lxx, 400; 401-868 pp. Frontispieces. Illustrated throughout with black-and-white photographic reproductions. In the publisher's deluxe quarter leather over textured paper boards. A large paper copy, with edges untrimmed. Minor edgewear. Evidence of removed bookplates to upper endpapers. The library stamp of the Gertrude Kistler Memorial Library to margin of each title-page and to lower endpapers. A few spots of toning to first and last few leaves; otherwise, very clean throughout. An appealing set.

This first official history of cinema, written by film journalist Terry Ramsaye, presents a clear and detailed picture of the early development of film as seen from the Edison camp. Dwelling specifically on Edison's early Kinetograph and his "Black Maria" (the first studio to be built specifically for making commercial films), Ramsaye charts the development of the motion picture industry through 1925. While later critics downplayed Edison's importance, recent scholars have reinstated his preeminent position in the history of film.

A lavish production, chronicling the history of the silver screen, with wonderful vintage photographs – as Edison states, "the first endeavor to set down the whole and true story of the motion picture...through his years of preparation...I am aware of [the author's] effort at exact fact. A high degree of detailed accuracy has been attained."

$7,500



An exceptionally attractive finely-bound 'Rubaiyat'

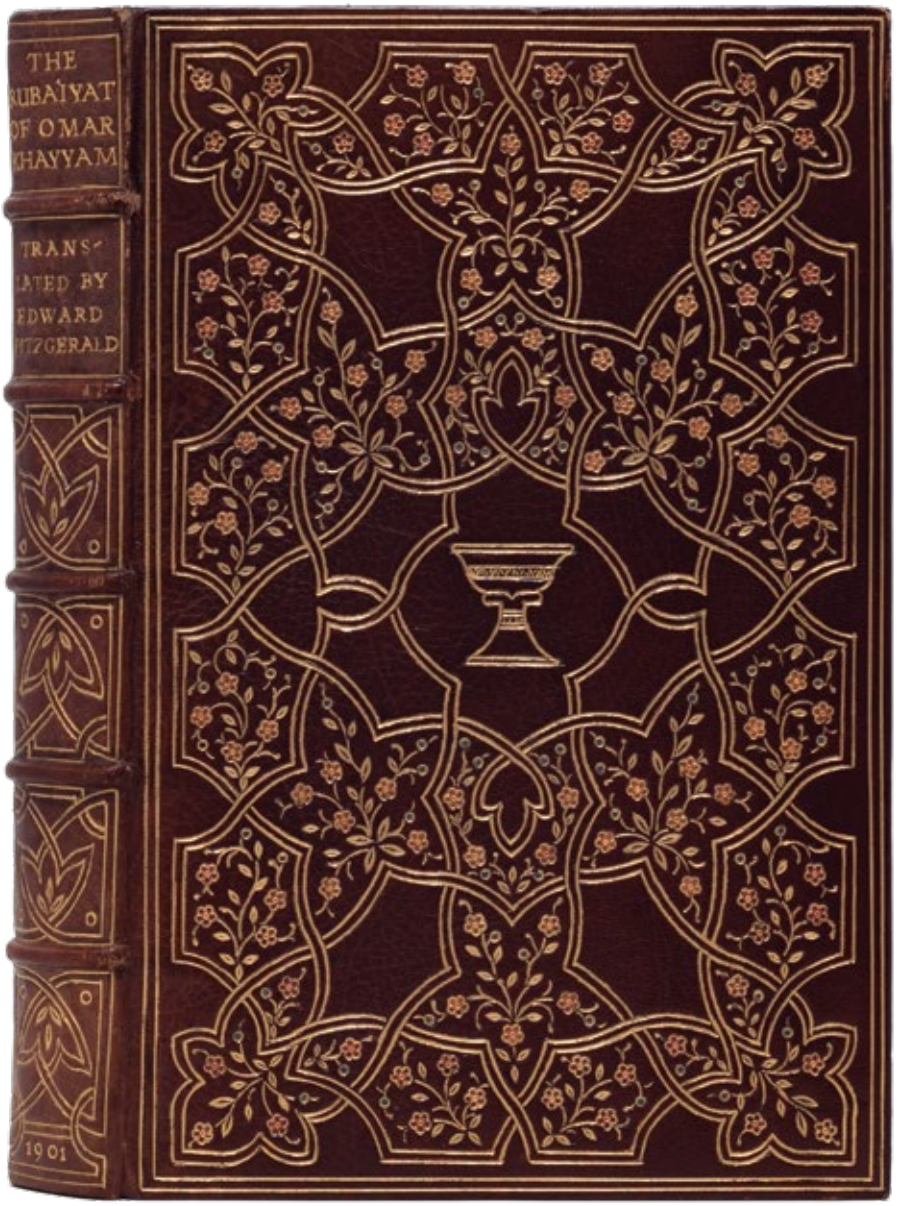
27. FitzGerald, Edward (translator)

The Rubaiyat of Omar Khayyam

London: Methuen & Co., 1901. First thus. One of sixty copies on handmade paper, fifty of which were for sale. An excellent, Fine copy. Beautifully bound in full brown crushed morocco with boards elaborately decorated in gilt. Upper board with delicate floral design inlaid in red and green morocco. Top edge gilt, others untrimmed. Hand-painted endpapers. Turn-ins ruled in gilt. A lovely, wide-margined copy in a very attractive binding.

The Rubaiyat of Omar Khayyam, compiled and translated by Edward FitzGerald, was first published in 1859. The work was a loose adaptation of a group of poems then attributed to the Persian astronomer Omar Khayyam (though modern scholarship has revealed that the poems were likely the work of a number of authors). Though FitzGerald's publication was not immediately popular, it received its due appreciation in 1861, when the Celtic scholar Whitley Stokes bought a copy in 1861 and passed it to Dante Gabriel Rossetti. In turn, the poet shared it with his fellow Pre-Raphaelites, including Algernon Charles Swinburne, William Morris, and John Ruskin. Championed by Rossetti and his circle, The Rubaiyat of Omar Khayyam soared in popularity. "Like the *Odyssey* or the *Vita Nuova* [it] was once the most widely known and quoted work of Victorian poetry in the world," and its place in Western culture at the time was secured by FitzGerald's "epigrammatic, sophisticated, often mordant verses [that] display FitzGerald's adroitness in handling this stanza form" (Warner). Throughout the late-nineteenth and early twentieth centuries, the work saw countless finely-printed, expertly-bound, and lavishly-illustrated editions, of which this is one.

$4,500



Fleming's most famous novel and the debut of James Bond

28. Fleming, Ian

Casino Royale

Inscribed first edition

London: Jonathan Cape, 1953. First edition. Inscribed by the author on the front free endpaper: "Jackie, to read in the train, from the author." In the first issue dust jacket, without the *Sunday Times* review on the front flap. Fleming's first novel and the creation of James Bond had an initial print run of 4,760 copies, of which 4,728 were bound up. "Many of these went to public libraries and we believe that less than half of the first printing was sold to the public" (Biondi & Pickard).

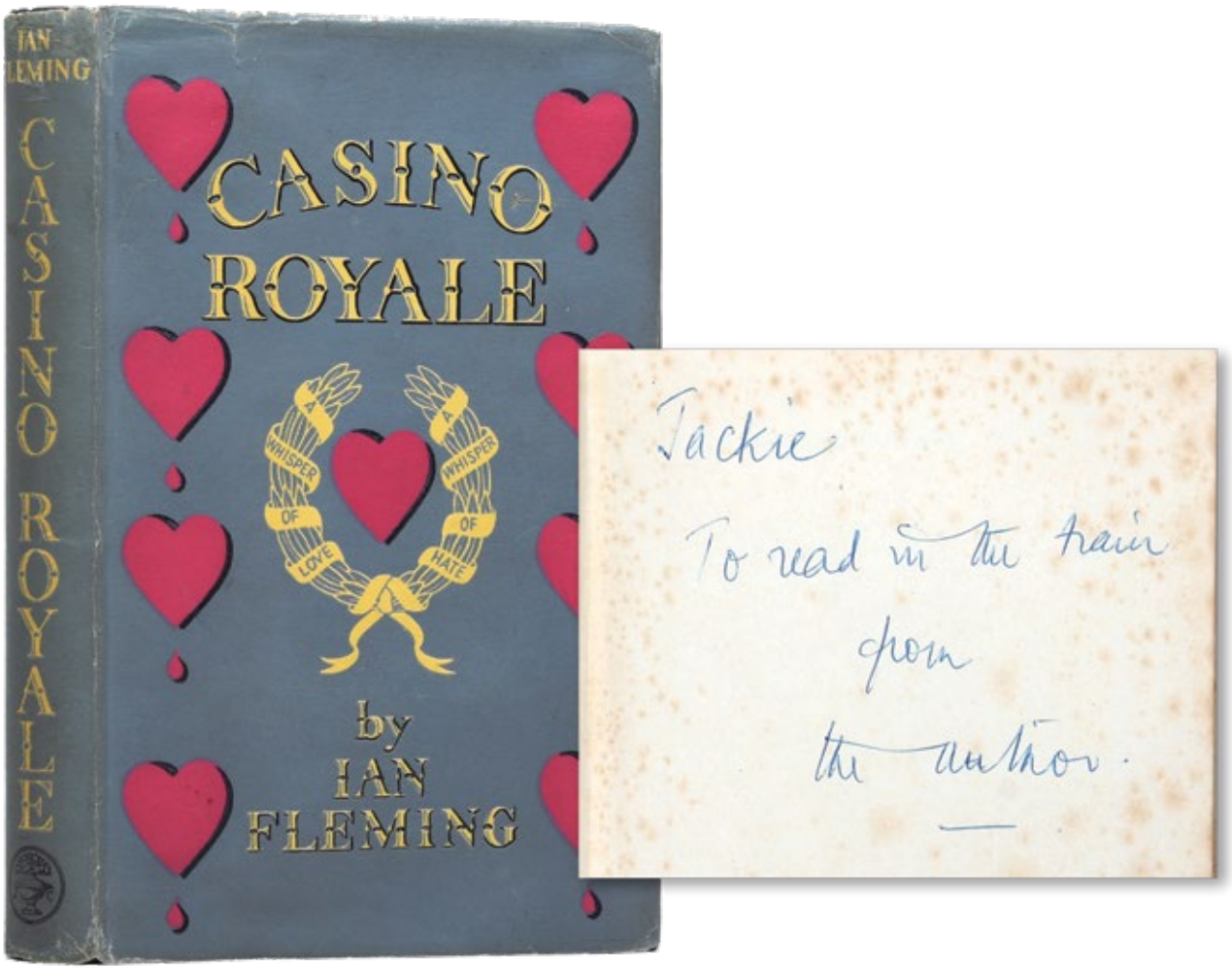
A Very Good copy in like dust jacket (supplied). Octavo. Original black boards, spine lettered in red, heart device on front cover in red, lower edge untrimmed. Housed in custom black folding box. Light foxing to edges and outer leaves; jacket unclipped, lightly toned, minor restoration to spine ends and extremities, rear panel faintly foxed.

Casino Royale was Fleming's first novel and the origin of James Bond. The novel follows Bond as he attempts, over a game of cards, to ruin evil banker and KGB member Le Chiffre. Along with the iconic spy in the leading role, the book also introduces the characters of Vesper Lynd and Felix Leiter. Fleming wrote the book at a furious pace – it took only two months – from his estate in Jamaica. The idea for the novel came to Fleming from his own experience serving in the Naval Intelligence Division of the Admiralty during World War II. During his employment, he traveled to Portugal, which had become a haven for spies from both the Axis and the Allies. As the story goes, Fleming lost a great deal of money playing cards against a high-level German spy; he later incorporated the experince into *Casino Royale*.

The novel inspired a 1967 comedy, starring David Niven, Woody Allen, and Orson Welles as well as a more faithful (and very popular) 2006 adaptation with Daniel Craig as Bond, Eva Green as Vesper, and Mads Mikkelsen as Le Chiffre.

Biondi & Pickard 40; Gilbert A1a (1.1)

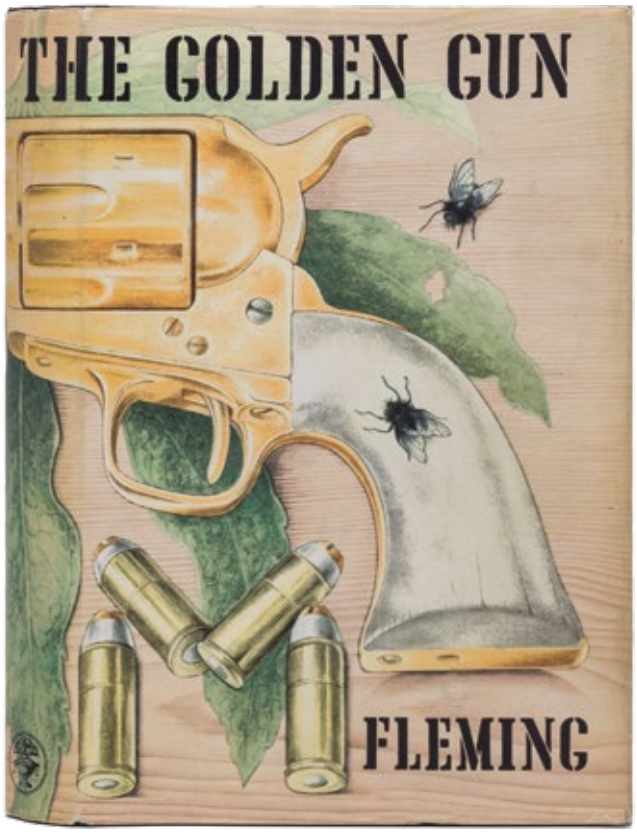
$170,000



The final Bond novel, published posthumously

29. Fleming, Ian

The Man with the Golden Gun



London: Jonathan Cape, 1965. First edition. First impression, second state binding without the gilt gun to the upper board. A nearly Fine copy in like dust jacket. Book with a bit of foxing to the top-edge of the text block, otherwise a lovely example overall.

Published a year after Ian Fleming's death, The Man with the Golden Gun is the final James Bond novel written by its original creator. Fleming's health rapidly decreased while writing the book and though he finished a draft of the novel in 1964, he never fully re-worked it. After Fleming's death, the novel was published in the United Kingdom and then serialized in The Daily Express and Playboy. Ironically, in this novel, Bond is presumed dead before returning to London. He's been brainwashed by the Soviet Union and attempts to assassinate "M." After regaining his senses, Bond is sent to the Caribbean to assassinate Francisco Scaramanga, known as "the Man with the Golden Gun."

$750

The last Bond novel published in Fleming's lifetime

30. Fleming, Ian

You Only Live Twice



London: Jonathan Cape, 1964. First edition. A Fine copy in like dust jacket. Publisher's black boards (binding A, with "First published 1964" on the copyright page and Japanese gilt characters on the front board). Pinpoint ink blemish to fore-edge, otherwise a completely clean copy. Price-clipped dust jacket bright and attractive. A very appealing example.

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

Gilbert, A12a, 1.1.

$1,250

One of twenty-five copies signed by the author, director, and stars

31. Fowles, John

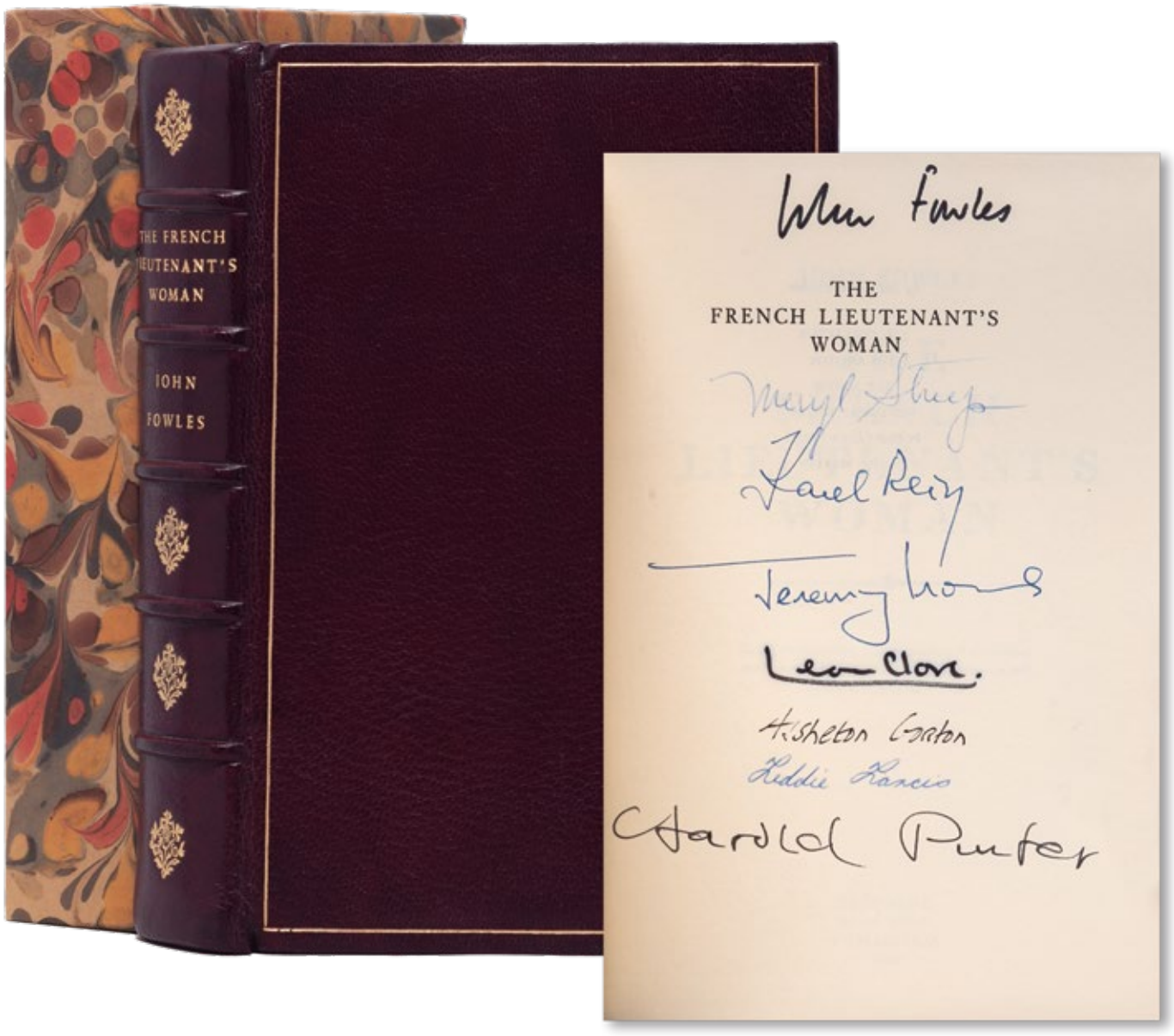
The French Lieutenant's Woman

Signed by the author and cast

Lyme Regis [England]: Serendip, 1980. Signed limited edition. One of twenty-five copies signed by John Fowles, Meryl Streep, Karel Reisz, Jeremy Irons, Leon Clore, Assheton Gorton, Freddie Francis, and Harold Pinter. A Fine copy in like slipcase. Publisher's full burgundy morocco with gilt rule and spine titled in gilt. All edges gilt. Marbled endpapers. Matching marbled paper slipcase.

First published in 1969, *The French Lieutenant's Woman* was adapted for the screen in 1981. This special edition, published to celebrate the release of the film, is signed by John Fowles along with members of the production and cast: director Karel Reisz, stars Meryl Streep and Jeremy Irons, screenwriter Harold Pinter, producer Leon Clore, art director Assheton Gordon, and cinematographer Freddie Francis. The film was a huge popular and critical success, earning five nominations at the Academy Awards – including Best Actress for Streep, Best Art Direction for Gordon, and Best Adapted Screenplay – and taking home several awards at the Golden Globes and the BAFTAs.

$7,500



"Unquestionably Freud's greatest single work"

32. Freud, Sigmund; A. A. Brill, translator

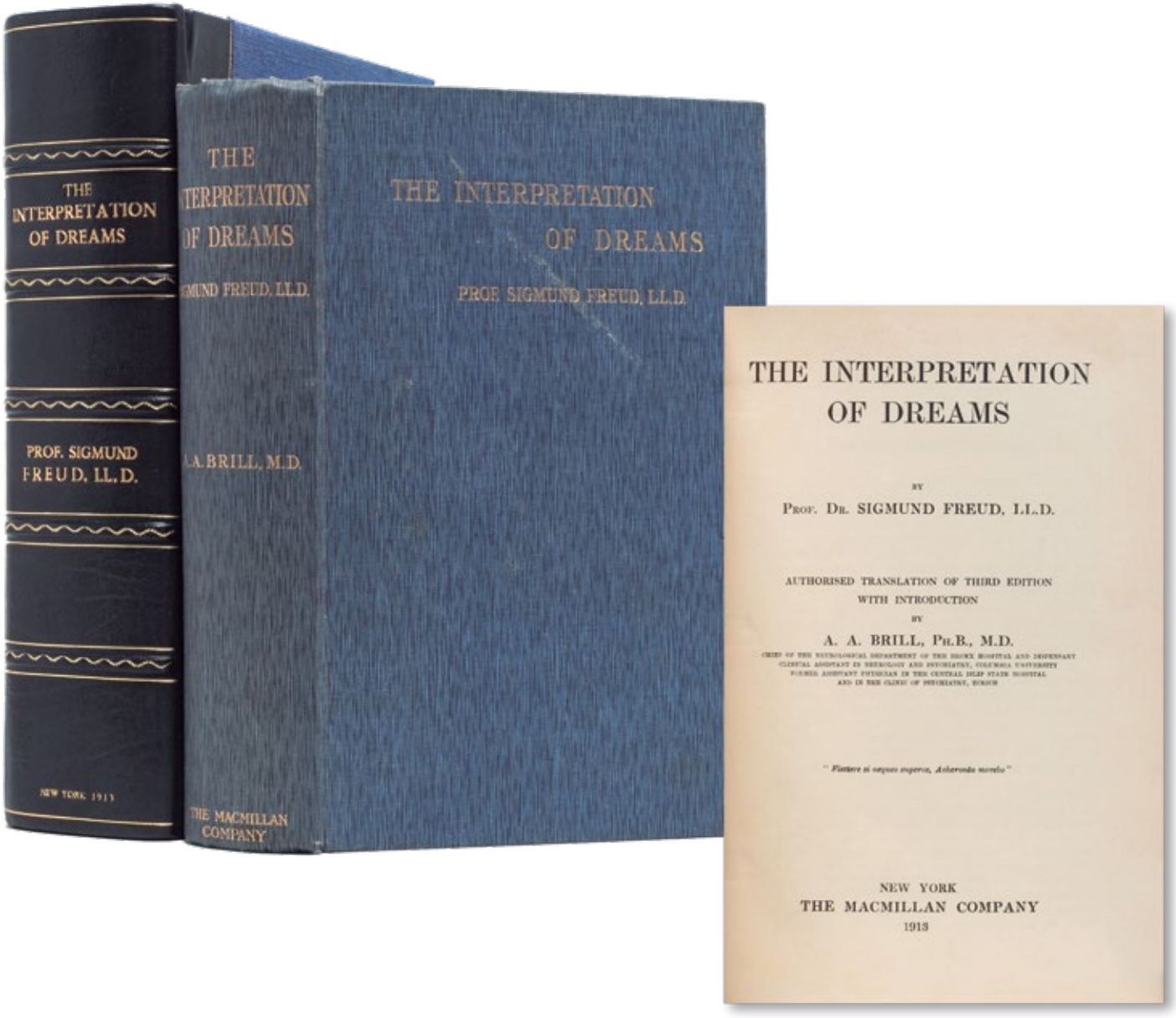
The Interpretation of Dreams

New York: The Macmillan Company, 1913. First English language edition. First state, with the integral title leaf. A Near Fine copy. Octavo. Original blue vertical-grain cloth, spine and front cover lettered in gilt. Without the erratum slip often tipped-in before p. 1. Spine ends bumped, cloth bright and clean bar faint mark on front cover, front inner hinge starting but firm, mid-twentieth-century date pencilled on front pastedown, facing free endpaper browned, a handful of neat marginal pencil marks else contents generally clean. Housed in a custom black quarter morocco book-form box.

First published in 1899, *Die Traumdeutung* was introduced to the English-speaking world via this translation, published simultaneously in London and New York, which was based on the third German edition of 1911.

"This is unquestionably Freud's greatest single work. It contains all the basic components of psychoanalytic theory and practice: the erotic nature of dreams, the 'Oedipus complex', the libido, and the rest; all related to the background of the 'unconscious', later to be called the 'sub-conscious,'" (*Printing and the Mind of Man*, 389, for the first German language edition).

$4,750



Grisham's literary agent's copy of his first novel

33. Grisham, John

A TIME TO KILL

Signed first edition

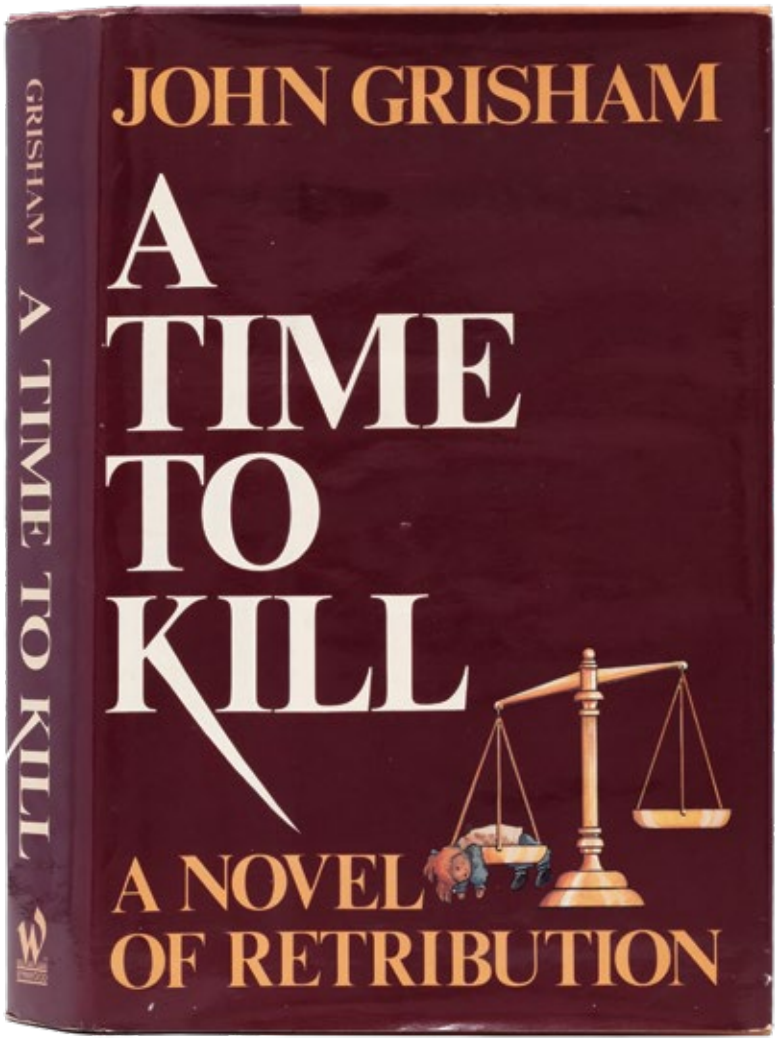
New York: Wynwood Press, 1989. First edition. Signed "John Grisham 27 Dec 94." This copy from the collection of Grisham's literary agent, Jay Garon, who championed *A Time to Kill* after numerous rejections and eventually launched the author's career. With the ink stamp of the Jay Garon-Brooke Associates agency. A Near Fine copy in like dust jacket. Top edge of closed text block a bit dustsoiled. Dust jacket panels just slightly rubbed, with a bit of creasing to front flap.

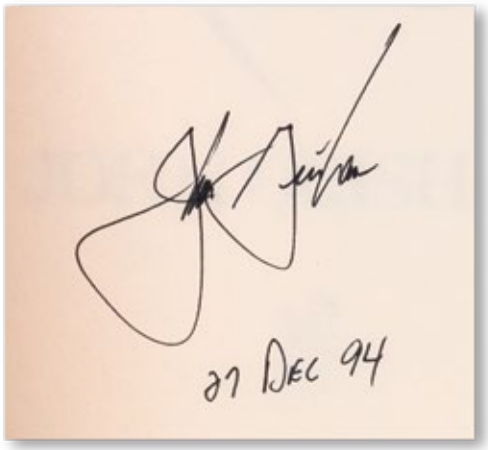
Jay Garon (1924 - 1995) was a literary agent best known for his professional partnership with the author John Grisham, which saw the publication of Grisham's first six novels and brought massive commercial success to both men. Their partnership began when Grisham sent unsolicited chapters of his first novel, *A Time to Kill*, to nearly thirty agents; only Garon saw the potential in the work and called him back. Though the novel did not immediately gain traction – after fifteen publishers rejected the title, Garon finally placed it with the fairly obscure Wynwood Press – Garon continued to champion Grisham's work. Two years later, Garon secured publication with Doubleday for Grisham's second novel, *The Firm* (1991), which became a massive hit and prompted Doubleday to reissue *A Time to Kill* in 1993. *The Firm* began a run of dozens of bestselling novels and numerous film adaptations. Garon's advocacy in the early years of Grisham's career was essential, and it was through their partnership that Grisham reached the heights of literary fame that he has seen over the past three and a half decades.

Provenance from the estate of Gary Sullivan, Jay Garon's longtime partner, through Sullivan's acquaintance and fellow Fire Island resident.

"Jay S. Garon; Literary Agent for John Grisham." *Los Angeles Times* (August 28, 1995); "J. S. Garon, 71, Literary Agent Who Saw Talent Others Didn't." *New York Times* (August 25, 1995).

$9,500







Inscribed by Grisham to the "world's greatest literary agent"

34. Grisham, John

The Pelican Brief

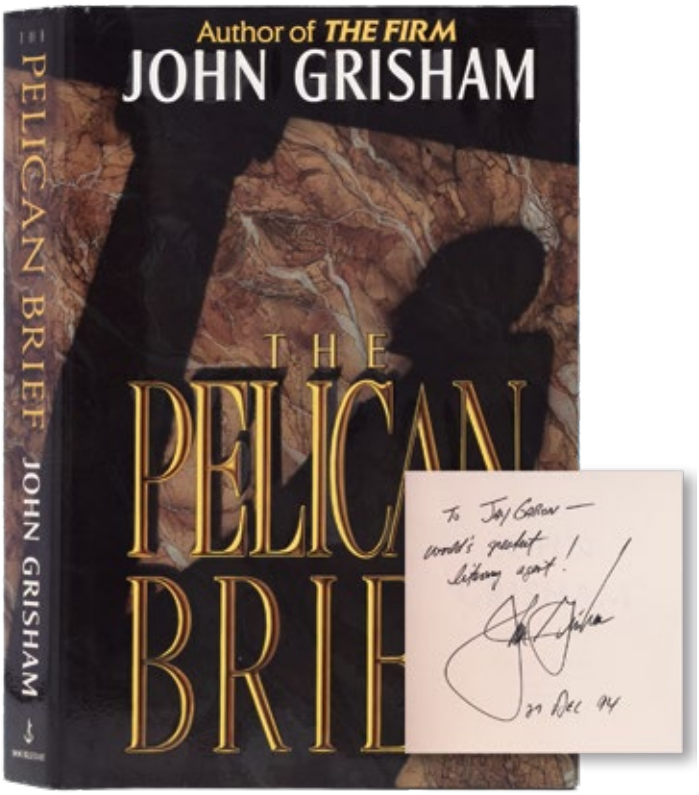
Inscribed to Grisham's literary agent

New York: Doubleday, 1992. Later printing. Inscribed by John Grisham to the literary agent who launched his career: "To Jay Garon - World's greatest literary agent! John Grisham 27 Dec 94." A Fine copy in Near Fine dust jacket. Faint ink line to upper free endpaper (likely a printing error). Dust jacket laminate separating from the paper, causing some bubbling around the title on front panel. Overall, an appealing copy with an excellent inscription.

In *The Pelican Brief*, Grisham's third novel, attorneys are caught in an intricate murder plot when a pair of Supreme Court justices are murdered by an infamous hitman. The novel was adapted for the screen the following year by director Alan J. Pakula with Julia Roberts and Denzel Washington in the starring roles.

Provenance from the estate of Gary Sullivan, Jay Garon's longtime partner, through Sullivan's acquaintance and fellow Fire Island resident.

$1,500



Inscribed by Grisham to his "agent extraordinaire!"

35. Grisham, John

The Rainmaker

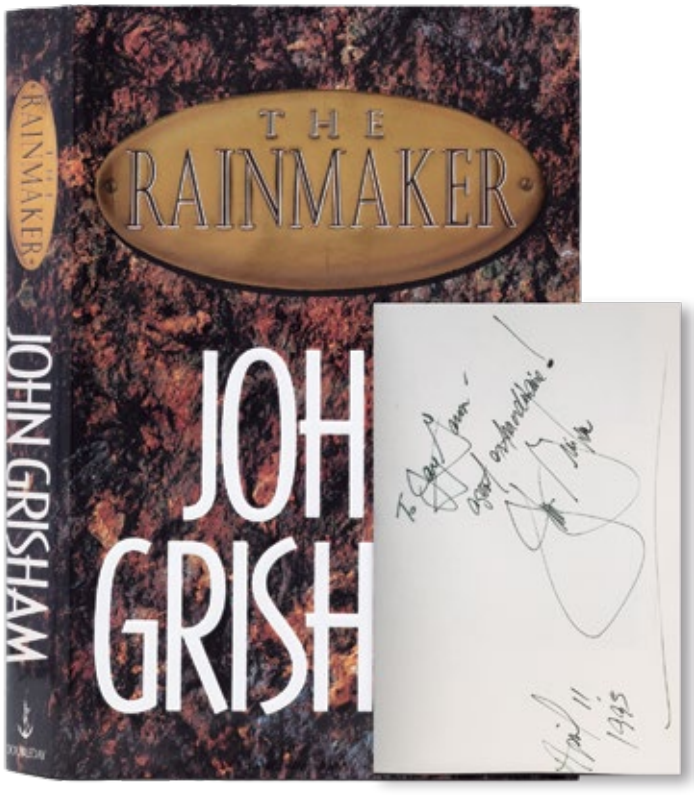
Presentation copy to Grisham's literary agent

New York: Doubleday, 1995. First edition. Presentation copy, inscribed by John Grisham to the literary agent who launched his career: "To Jay Garon - Agent extraordinaire! John Grisham April 11, 1995." A Fine copy in like dust jacket.

The Rainmaker, Grisham's sixth novel (and the last published before Garon's death), follows a disillusioned law student who represents a poor family in their fight against an insurance company. The novel quickly sold three million copies and was adapted into a film directed by Francis Ford Coppola with Matt Damon, Danny DeVito, Claire Danes, Jon Voight, and Danny Glover in the leading roles.

Provenance from the estate of Gary Sullivan, Jay Garon's longtime partner, through Sullivan's acquaintance and fellow Fire Island resident.

$1,500



Inscribed by Guthrie: "All I hope is that you'll find enough fighting in this book to prove Hitler wrong when he called us a nation of sissies"

36. Guthrie, Woody

Bound for Glory

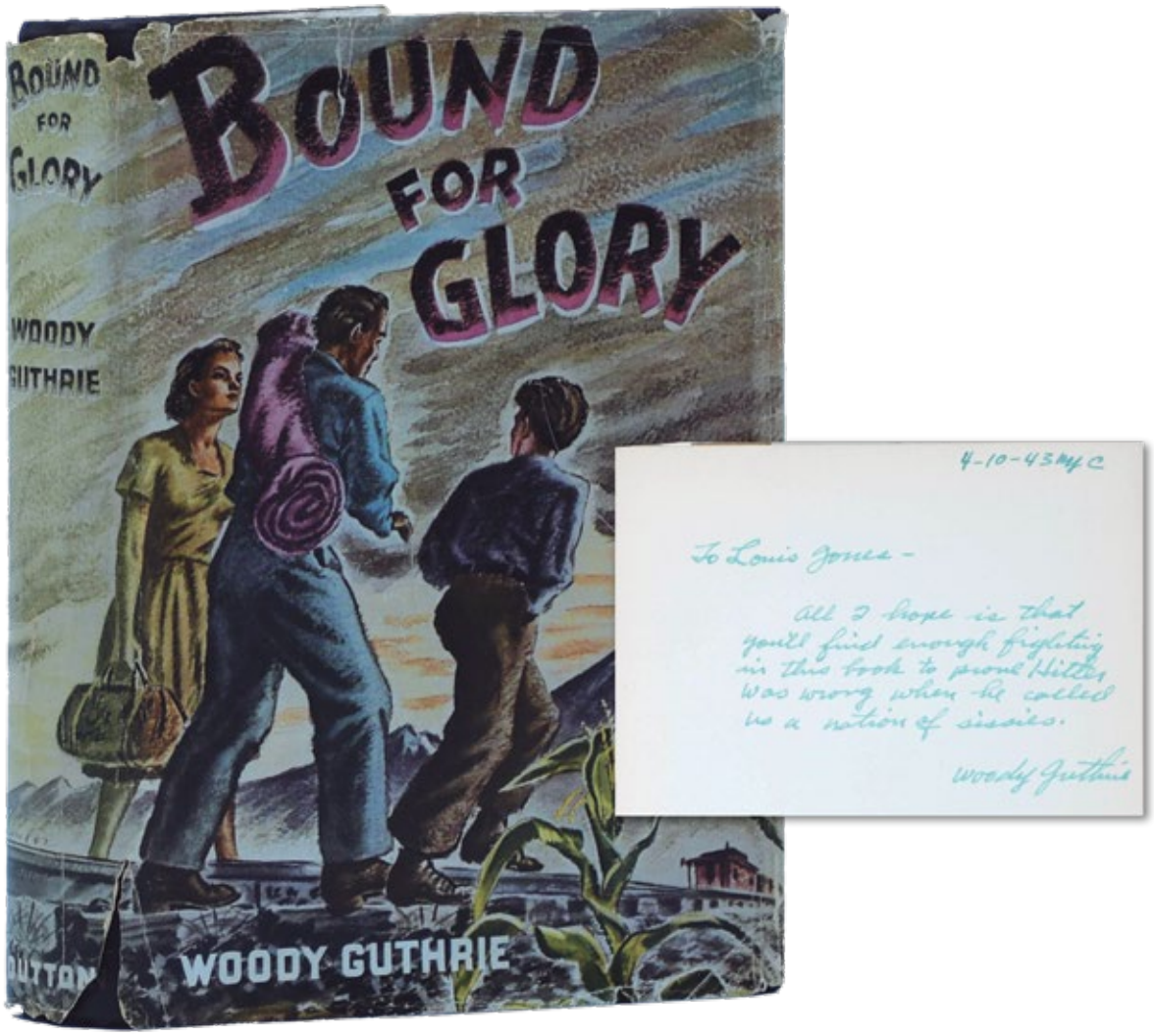
Inscribed first edition

New York: E.P. Dutton, 1943. First edition, presentation copy, inscribed on the front free endpaper, "To Louis Jones – All I hope is that you'll find enough fighting in this book to prove Hitler wrong when he called us a nation of sissies. Woody Guthrie" and dated "4-10-43." A Very Good copy in like dust jacket. Original black cloth, spine lettered in gilt, pictorial design on front cover in gilt, top edge yellow, fore-edge untrimmed. With dust jacket. A few pencil markings in margins. Light bumping to spine ends and lower corners, subtle lean to spine; unclipped jacket chipped and worn at extremities, closed tear to upper front panel, loss at foot of spine just affecting publisher's mark.

Bound for Glory is a semi-fictionalized autobiography of Guthrie's life, tracing his early years "riding the rails" and his later success as one of America's most significant singer-songwriters. Now considered a classic of "Dust Bowl literature," the book influenced figures like Bruce Springsteen, Johnny Cash, and John Steinbeck. Bob Dylan was particularly moved by the book. He later wrote, "I went through it cover to cover like a hurricane, totally focused on every word, and the book sang out to me like the radio." It was later adapted into a 1976 motion picture of the same name starring David Carradine as Woody Guthrie.

We could not precisely determine the identity of the "Louis Jones" of the inscription. He may have been Louis C. Jones, the New York-based folklorist who served as the director of the New York State Historical Association in Cooperstown from 1947 to 1972. When *Bound for Glory* was published, Guthrie was living in Pete Seeger's Almanac House in New York, and may have encountered Jones through their shared interest in folk music. Another possible option is the country singer Louis M. Jones, though this seems unlikely, as he was enlisted in the Army at the time *Bound for Glory* was published and was not discharged until 1945.

$20,000



A beautiful edition signed by Thomas Hardy

37. Hardy, Thomas

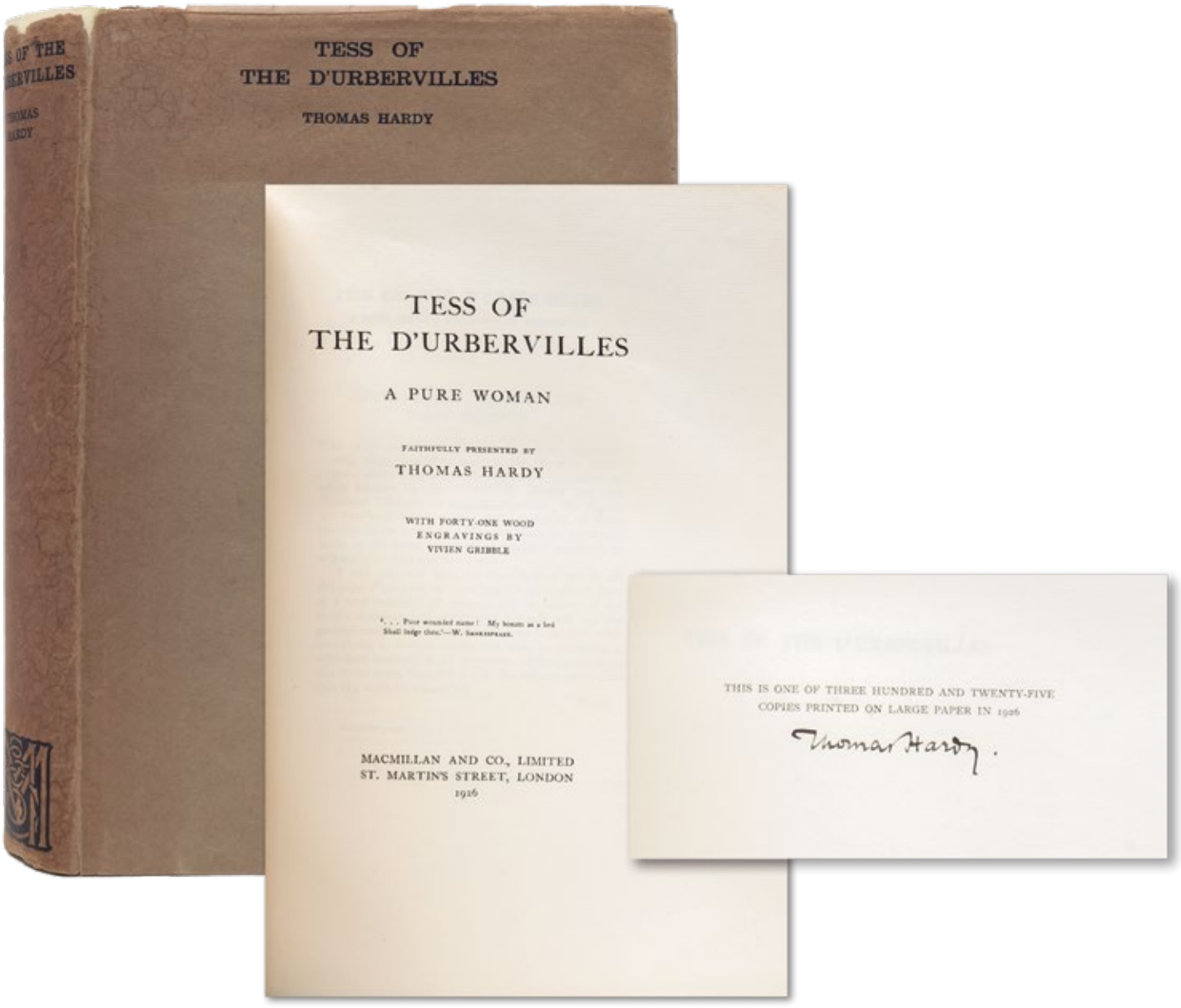
Tess of the d'Urbervilles

Signed limited edition

London: Macmillan and Co., Limited, 1926. Signed limited edition. One of 325 copies signed by Thomas Hardy. A Fine copy in Very Good+ dust jacket. Publisher's quarter vellum over marbled boards. Top edge unopened, others untrimmed. Plain dust jacket with some chipping to corners and crown. An excellent example of a beautiful and uncommon edition. Housed in a custom quarter morocco clamshell case.

Tess of the d'Urbervilles, Thomas Hardy's classic and controversial novel, was first published in 1891. It was the thirteenth novel set in Hardy's Wessex, a fictionalized version of southwestern England, where Hardy was raised. This particularly attractive edition, published thirty-five years after the first, was printed on large paper and illustrated with forty-one wood engravings by Vivien Gribble. A trade edition of 1,500 copies, which reproduced the Gribble illustrations, was issued in the same year, though printed on smaller paper and bound in blue buckram.

$7,500



First edition of the novel that won Heinlein his first Hugo Award

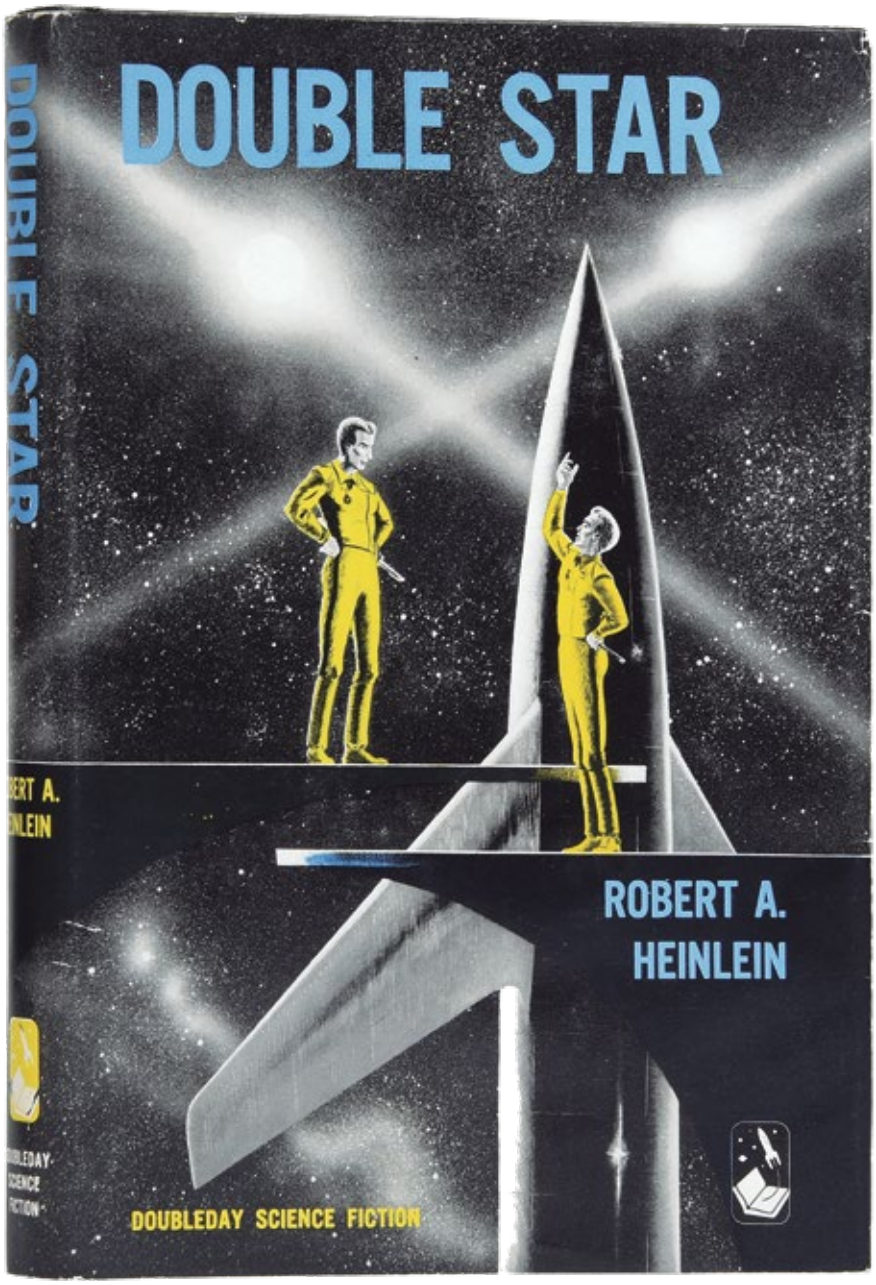
38. Heinlein, Robert A.

Double Star

Garden City: Doubleday & Company, Inc, 1956. First edition. First issue, in the first issue jacket with *The Long Tomorrow* by Leigh Brackett on the rear panel (later changed to *All the Traps of the Earth and Other Stories*). A Fine, bright copy in Near Fine dust jacket. Octavo. Publisher's black textured boards, spine stamped in white. Touch of rubbing to binding extremities; one upper fore-corner lightly bumped, otherwise very fine. Unclipped jacket (priced "$2.95") with very slight wear to corner extremities.

Double Star follows Lorenzo Smythe, a struggling actor known as "The Great Lorenzo," who is enlisted to impersonate John Joseph Bonforte, the leader of a major political party in the solar system who has been abducted. The novel, "one of the scarcer Heinlein first editions" (Locke), was first serialized in *Astounding Science Fiction* earlier in the same year.

$10,000



The signed limited edition of one of Hemingway's greatest works

39. Hemingway, Ernest

A Farewell to Arms

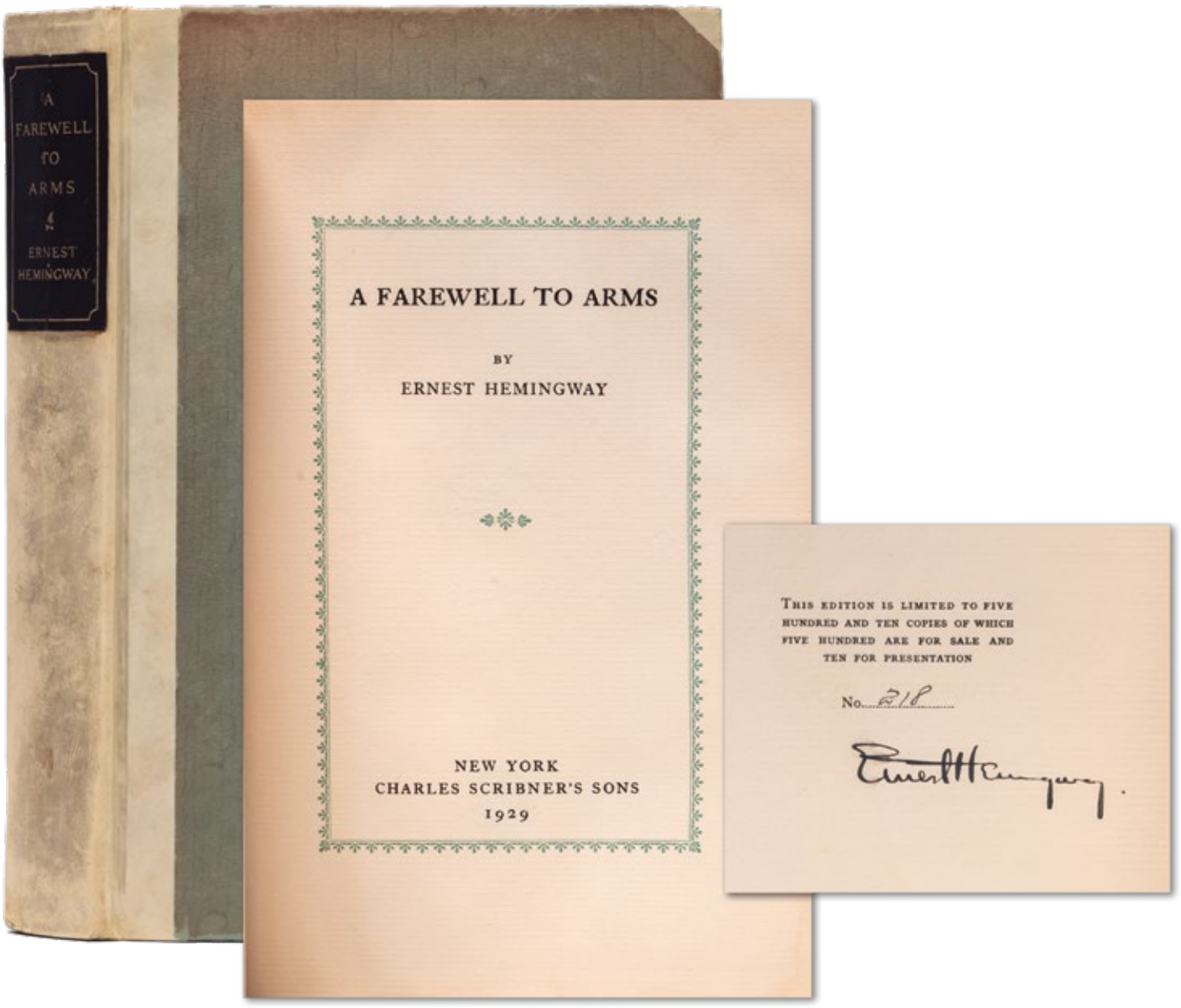
Signed limited edition

New York: Charles Scribner's Sons, 1929. First edition. One of 510 copies of the signed, limited edition, printed on large paper. Available simultaneously with the trade edition. A Very Good copy. Original half japon over paper boards with black morocco spine label. Darkening to spine and some cracking to spine label. Sunning along edges of boards. Chip to top edge of half-title, otherwise a clean and attractive copy throughout. Lacking the publisher's slipcase. Housed in a custom quarter leather clamshell case.

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

Grissom A.8.1.a2; Hanneman A8b.

$8,500



A rare volume from David Hume's library containing the work of a contemporary theologian and of Hume's protégé

40. [Hume, David] Charles de Brosses; James Lind

Du culte des dieux fétiches [Bound with:] A Treatise on the Putrid and Remitting Marsh Fever

David Hume's copy

Two works bound together: de Brosses' *Du culte des dieux fétiches* (Paris, 1760) and Lind's *A Treatise* (Edinburgh: C. Elliot, 1776). First editions. From the library of David Hume, with his bookplate to the verso of the half-title of the first work (Norton's State A). Also, with the signature of Hume's brother, John (1709 – 1786), to the title-page (utilizing the traditional "Home" spelling of the surname). This copy is recorded in Norton's *The David Hume Library* (186).

Leaves measuring 90 x 155 mm. Both works collating complete: 287; 70 pp. Completely unrestored eighteenth-century dark brown polished calf, in Very Good condition overall. Red morocco spine label ("Tracts") nearly chipped away. Edges and spine rubbed and chipped. Upper hinge tender. Some toning to endpapers and edges of first and last few leaves. With one contemporary ink underline on p. 33 of the second work and nineteenth-century pencil ownership signature ("Wm. Wood") to preliminary blank of first work. Housed in a custom slipcase with chemise.

Books from the library of David Hume are rare in commerce. The present book is an extraordinary example for two reasons: first, the personal and professional relationships between Hume and the authors of both works; second, the certainty of the provenance. Hume and the theologian Charles de Brosses (1709 – 1777) corresponded during the 1760s, during which Hume praised *Du culte des dieux fétiches* (see NLS MS.23154.5), and de Brosses presented a copy of his *Traité de la formation mechanique des langues* to Hume. Of equal importance is Hume's connection to the Scottish naturalist James Lind (1736 – 1812), the "young protégé of Hume and the Edinburgh intellectual circle" (Greig, p. 193). Hume advocated for Lind professionally in the 1770s and even encouraged Benjamin Franklin to meet with Lind in 1772 (Greig, pp. 193-4).

The identification of books from Hume's library is fraught. Upon Hume's death in 1776, his library passed to his brother, John, and then to his nephew, Baron Hume, in 1786. Baron Hume then began to reproduce his uncle's bookplate and used the reproductions in his own collection for years (Norton, p. 16). However, Hume's correspondence with de Brosses indicates that he read this copy of *Du culte des dieux fétiches*, and Hume's longstanding connection to Lind suggests that he read the *Treatise* as well. John's signature on the title-page also corroborates that the book belonged to Hume, then passed through John's library before entering the possession of Baron Hume. Taken together, the evidence indicates that Hume owned, read, and engaged with this particular volume, which cannot be said for all books that apparently bear his bookplate.

Interestingly, the inclusion of Lind's *Treatise*, which was published in 1776, indicates that Hume had these two works bound together not long before his death. Though this may seem odd in light of his declining health, Hume was working and writing well into the summer of 1776, and even attempted to help Lind find employment in January of that year (Greig, p. 194). Given Hume's continued interest in Lind, it is not unusual to think that Hume would have acquired his friend's book – either through purchase or presentation – even as his health declined. Nor is it unusual that Hume, highly active even in the final months of his life, would have had the tract bound with another work for use and safekeeping in his library.

In *Du culte des dieux fétiches*, de Brosses coined the term "fetishism" ("fétichisme") in regard to religious practice. The work was deeply influenced by Hume's *Natural History of Religion* (1757), which also addresses the concept of fetish worship and idolatry. It seems unlikely that Hume felt the influence of de Brosses' philosophy as strongly as de Brosses felt the influence of Hume's, but the two men certainly had a professional relationship as theologians and an interest in each other's work.

Lind's *Treatise* is an early work on malaria, which Lind first observed while working for the East India Company in the 1760s. Lind traveled the world as naturalist and physician for decades. At the end of his career, however, he tutored Percy Shelley while he was at Eton. Shelley was so fascinated by Lind's gruesome recollections of medical experimentation that he later repeated them to his paramour, the young Mary Godwin. The stories would inspire Mary in her writing of *Frankenstein* (see Danson, *Weighing the World*).

Greig, J.Y.T., editor. *New Letters of David Hume* (1954). Leonard, Daniel. "Fetishism and Figurism in Charles de Brosses's *Du culte des dieux fétiches*." *Studies in Eighteenth-Century Culture*, Vol. 45, 2016, pp. 107-130. NLS MS.23154.5: A January 1764 letter in which de Brosses thanks Hume for "the flattering things which you were kind enough to say about my little work about Egypt..."

$85,000



A

TREATISE

ON THE

PUTRID and REMITTING

MARSH FEVER,

Which raged at BENGAL in the Year 1762.

Tranſlated from the LATIN

Of a DISSERTATION on that ſubject,

BY JAMES LIND, M. D.

Fellow of the ROYAL COLLEGE of PHYSICIANS at EDINBURGH.

EDINBURGH:
Printed for C. ELLIOT.

M,DCC,LXXVI.

DU CULTE
DES DIEUX
FÉTICHES,
OU
Parallèle de l'ancienne Religion de l'Egypte avec la Religion actuelle de Nigritie.

Religioni impotens
Contagionemque Deûm monſtra & latrator Anubis.
VIRGIL. Æn. VIII. 697.

John Home

MDCCLX.

David Hume Esqr

Kerouac's debut novel with a scarce early signature

41. Kerouac, Jack [John Kerouac]

The Town and the City

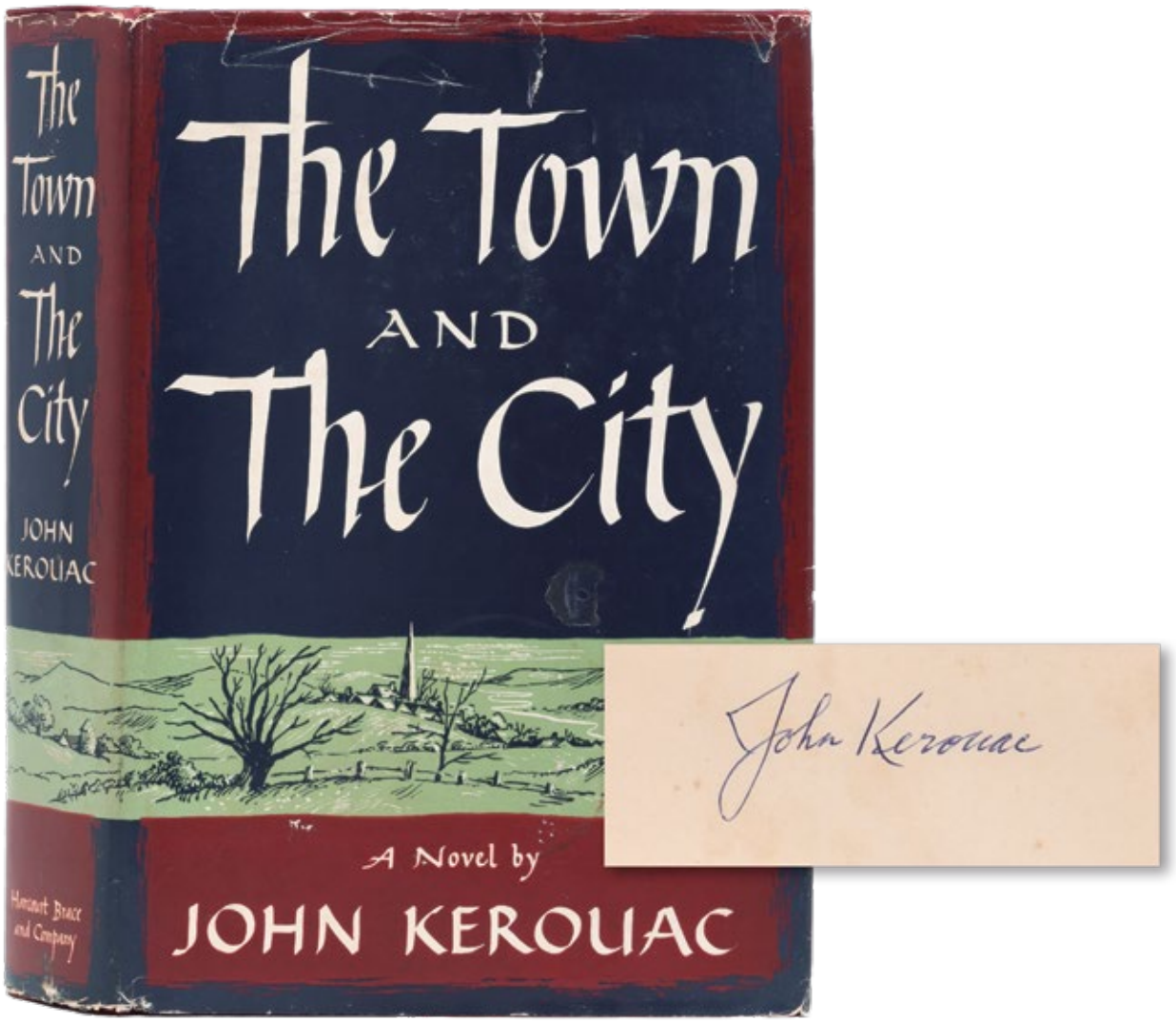
Signed first edition

New York: Harcourt, Brace and Company, 1950. First edition. Signed "John Kerouac" to upper free endpaper – an early example of Kerouac's signature, before he began signing as Jack. *The Town and the City* was the only book he published under the name John Kerouac, and the only one he signed as such. A Near Fine copy in Very Good+ dust jacket. Publisher's red cloth stamped in gilt. Dark blue topstain, somewhat faded. One corner a bit bumped, some foxing to closed edges of text block, and some foxing to endpapers and preliminaries. Dust jacket with two stains to front panel and some wear and crinkling to edges. Small colored pencil numeral to front flap and some foxing to dust jacket verso. Housed in a custom clamshell case. A scarce signed copy of Kerouac's debut novel.

The Town and the City, Kerouac's first novel, is the semi-autobiographical story of a Massachusetts family in the fictional town of Galloway, inspired by Kerouac's own experiences growing up in Lowell. The novel also explores Kerouac's recollections of the Beat circle – including his friendships with Allen Ginsberg, William S. Burroughs, and Lucien Carr – in 1940s New York City. *The Town and the City* was not a major success, and Kerouac would largely abandon its conventional style for the "spontaneous writing" method he adopted for his blockbuster second novel *On the Road* (1957), but Kerouac's debut demonstrated literary mettle and a strong interest in the autobiographical that would remain with the author throughout his career.

"In this big, rambling first novel, Kerouac tells of a Massachusetts family that is gradually dissolved by the recent war, the forces of modern life and the passage of time...a rough diamond of a book" (contemporary *New York Times* review).

$9,500



Presented by Kerouac to Neal Cassaday's mentor

42. Kerouac, Jack

Visions of Gerard

Presentation copy

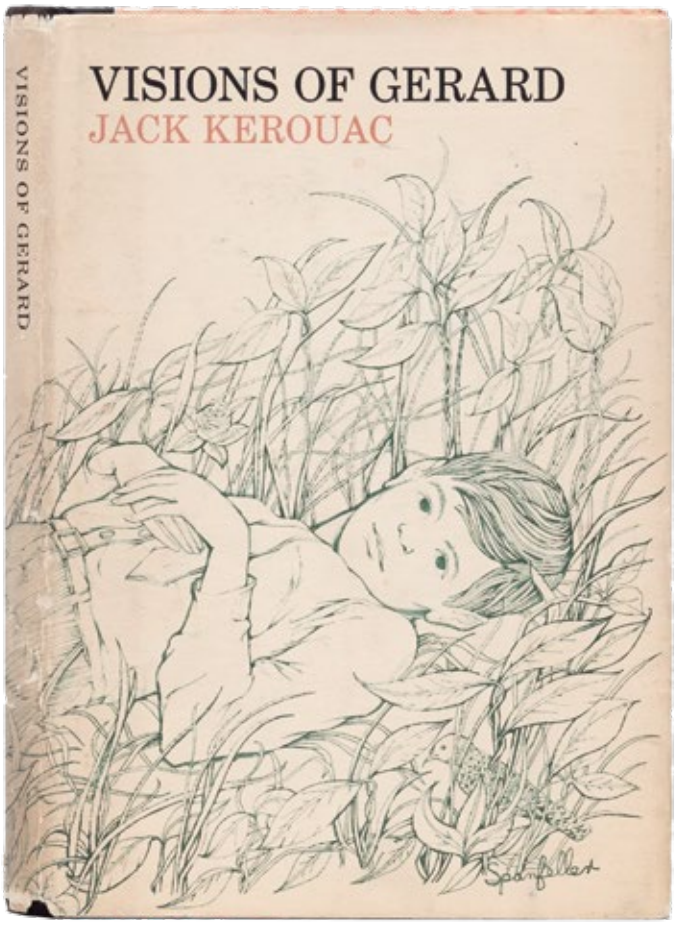
New York: Farrar, Strauss and Company, 1963. First edition. Presentation copy with the publisher's bookplate, with the printed message "This book is sent with the compliments of the Author" and Kerouac's typewritten message "who says Hullo Justin." According to Swann Galleries (November 2014), this copy was presented to Justin Brierly, who had mentored Neal Cassady during his teenage years and later became acquainted with Kerouac and Ginsberg as well. A Near Fine copy in Very Good+ dust jacket. Dust jacket with some chipping to corners and to head and tail of spine. Toning to bookplate from the adhesive, which has also caused some offsetting to the upper pastedown and the following blank.

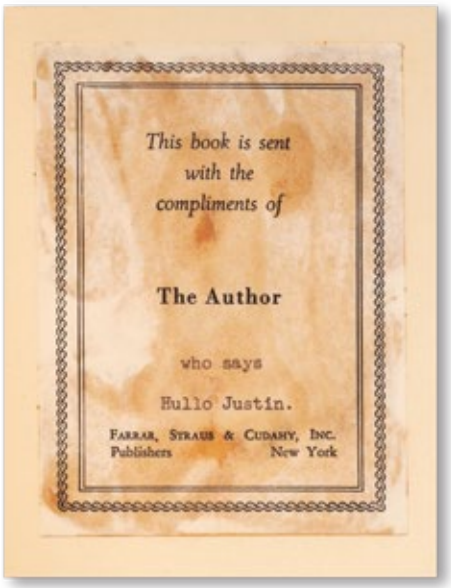
In *Visions of Gerard*, Kerouac reflects on his memories of his older brother, who died of rheumatic fever at the age of nine (Kerouac was just four at the time). The book was the tenth Kerouac published as a part of his *Duluoz Legend* – the autobiographical series which includes, most famously, *On the Road* – but is the earliest within the chronology of the series.

This copy is notable for its association with Justin W. Brierly (1905 - 1985), an educator from Denver, Colorado who orbited the Beat circle for decades and appears pseudonymously in several of Kerouac's novels. Brierly first became acquainted with a future member of the Beat circle in 1941, when he began to mentor the then-fifteen-year-old Neal Cassaday. Brierly helped Cassaday gain admission to high school, helped him find work, and tried to keep him out of trouble, though Cassaday would eventually return to petty theft and end up incarcerated. Writing to Brierly from the Colorado State Reformatory in October of 1944, Cassady credited his mentor with introducing him to psychology, strengthening his character ("Truly the most necessary of all you've given me"), and cultivating his "jaunty manner and ready wit, which is so apparent in my conversation can be largely checked back to you."

In 1946, Brierly was introduced to Kerouac and Ginsberg through Haldon Chase, another young Beat figure whom Brierly had also mentored. Brierly later reviewed Kerouac's first book, *The Town and the City* (1950), for the *Denver Post* and organized a book signing for Kerouac to celebrate the novel's publication. He was eventually written into several of Kerouac's novels, including *On the Road*, *Book of Dreams*, and *Visions of Cody*.

$5,000





King's infamous first novel, which ushered in a new age of American horror

43. King, Stephen

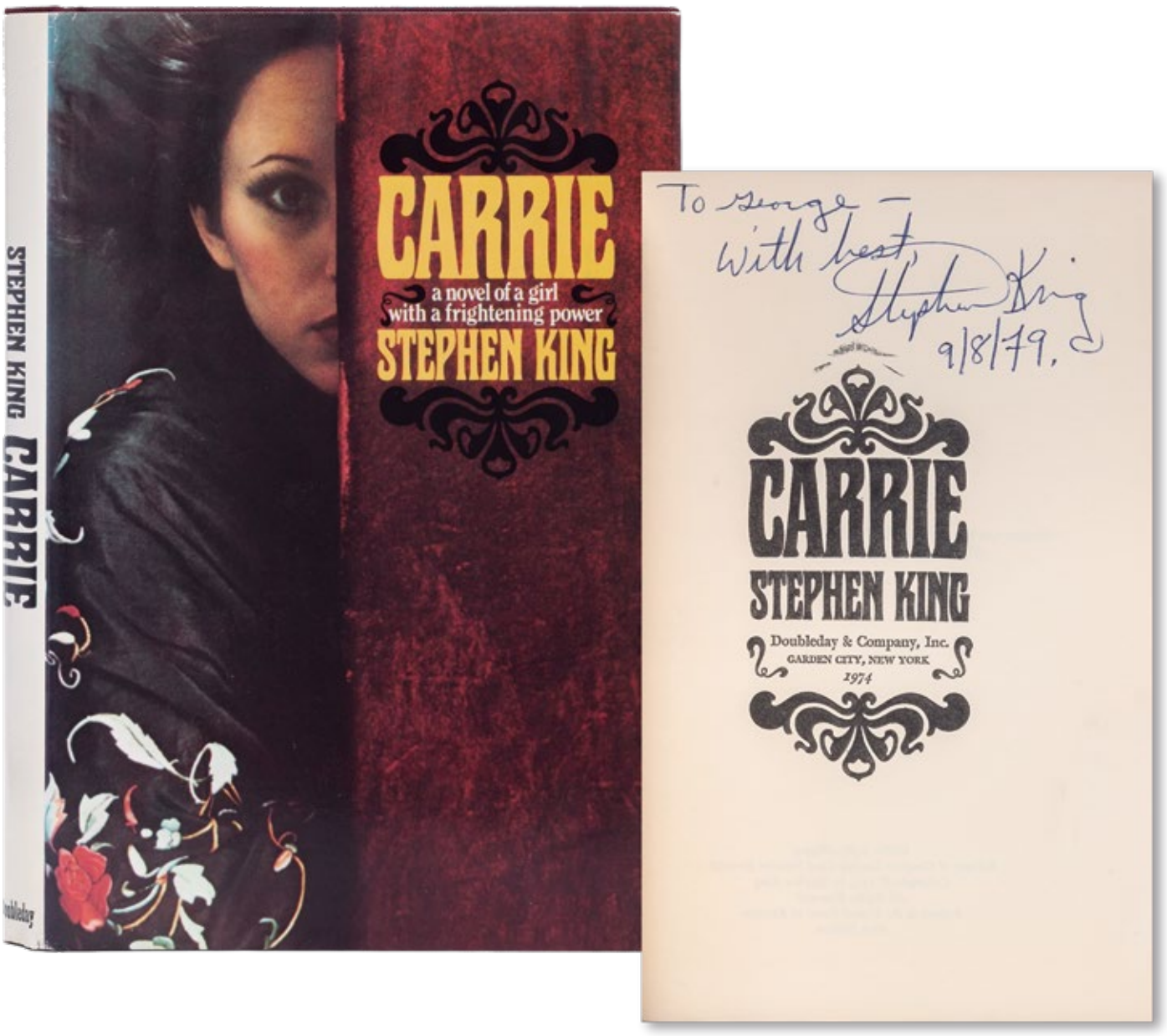
Carrie

Inscribed first edition

Garden City, New York: Doubleday & Company, Inc., 1974. First edition. First prinitng, with P6 gutter code on final page and "First Edition on the copyright page. Unclipped dust jacket with the correct $5.95 price. A Fine copy in Near Fine dust jacket. Inscribed by the author: "To George – with best, Stephen King 9/8/79." Jacket with a short quarter inch tear at the base of the spine (no loss and unrepaired). Both panels slightly wavy, but a clean, fresh example overall.

King's first published novel, introducing a major literary talent to the world and setting a high bar for authors of the horror, spooky sci-fi, and the bizarre. "Although *Carrie* helped usher in a boom period of huge popularity for horror fiction, it's also a strange and unusual book – uncompromising. *Carrie* changed the paradigm by announcing a very American form of horror that broke with the past" (VanderMeer).

$8,500



The signed "coffin edition" of King's apocalyptic classic

44. King, Stephen

The Stand: The Complete and Uncut Edition

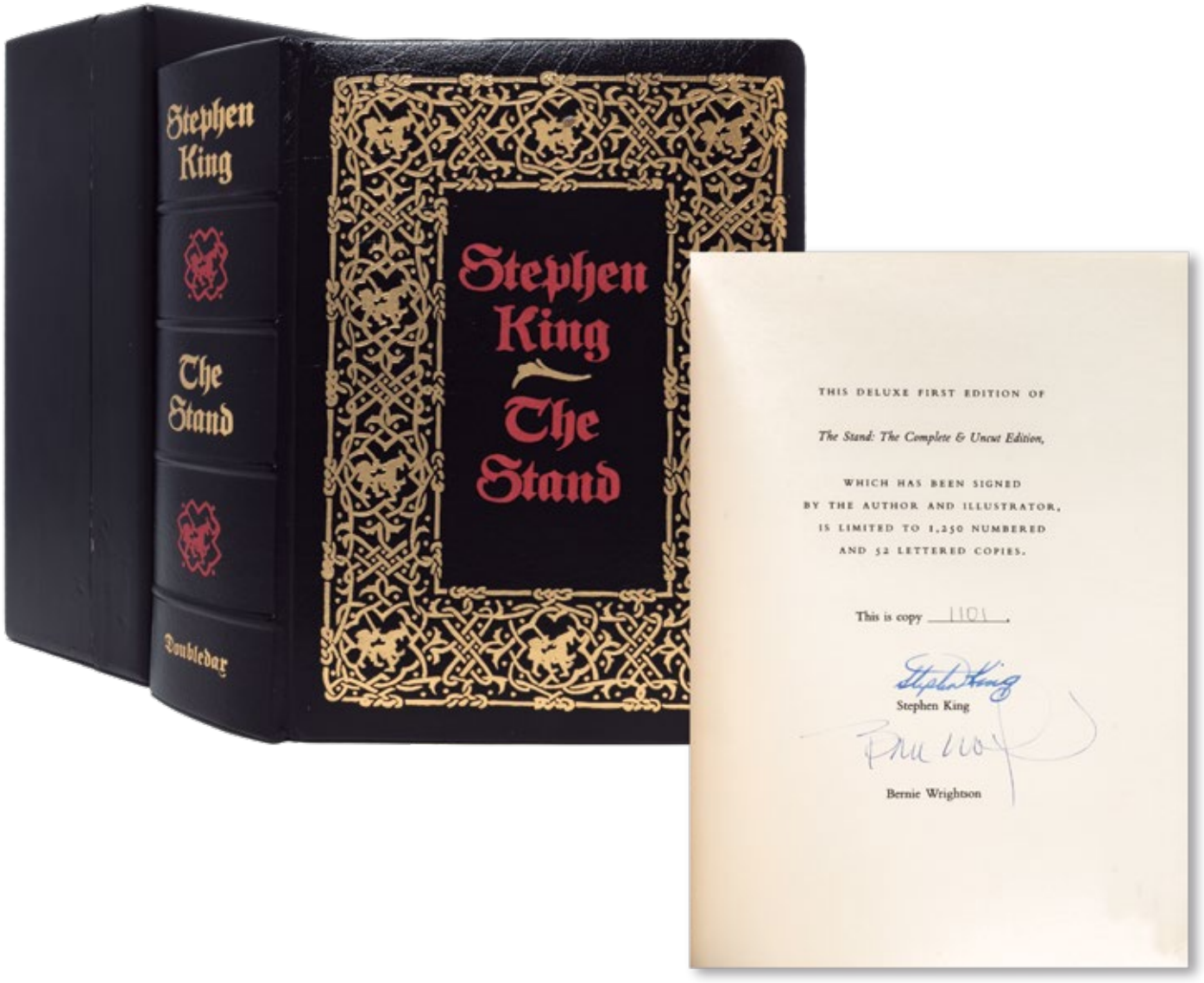
Signed limited edition

New York: Doubleday, 1990. Signed limited edition. One of 1,250 copies signed by Stephen King and artist Berni Wrightson. A Fine copy in like publisher's glassine dust jacket. Publisher's full black leather. Housed in the publisher's black wooden "coffin" case.

When Stephen King brought his manuscript for *The Stand* to Doubleday in 1978, the story was over 450,000 words long (about 1,200 pages). The publisher warned that the production cost of such a long book would push the retail price too high for consumers, so King made major edits, cutting the manuscript down by a third. For this "complete and uncut edition" of *The Stand*, published in 1990, King restored most of the removed material – 323 pages – and made a few additional edits, like revising the order of the chapters and moving the date of the pandemic forward ten years, from 1980 to 1990, to match the new publication date.

The Stand is a classic of apocalyptic horror. When a strain of influenza modified for biological warfare is accidentally released, an apocalyptic global pandemic ensues. The novel also marks the first appearance of King's recurring character, Randall Flagg, who would later reappear as an antagonist in *The Eyes of the Dragon* (1984) and the *Dark Tower* series (1982 - 2012).

$7,500



A lovely copy of the classic fairytale collection

45. Lang, Andrew

The Blue Fairy Book

London: Longmans, Green and Co., 1889. First edition. A lovely, Near Fine copy. viii, 390, [2], 16 [publisher's ads]. Illustrated with eight plates, including frontispiece. Publisher's pictorial blue cloth stamped in gilt. Very minor edgewear to boards. All edges gilt. Dark blue coated endpapers. A bit of foxing, mostly to first few leaves, and a tear to edge of D2 touching a few lines but not affecting legibility. Overall, an unusually attractive copy, presenting very well.

The Blue Fairy Book, the first of the twelve Fairy Books edited by Andrew Lang, compiles beloved fairytales like "Cinderella," "Beauty and the Beast," "Goldilocks," "Aladdin and the Wonderful Lamp," and "East of the Sun and West of the Moon." Over the course of the series, which culminated with the *Lilac Fairy Book* in 1910, Lang drew on a broad range of sources from the Brothers Grimm and Charles Perrault to the Arabian Nights to Norwegian legends. The result was an immensely popular series that both entertained generations of young readers and expanded the conception of fairytales in the English-speaking world.

One Hundred Books Famous in Children's Literature, 52.

$5,000



With a signed letter from Harper Lee to a reader

46. Lee, Harper

To Kill a Mockingbird

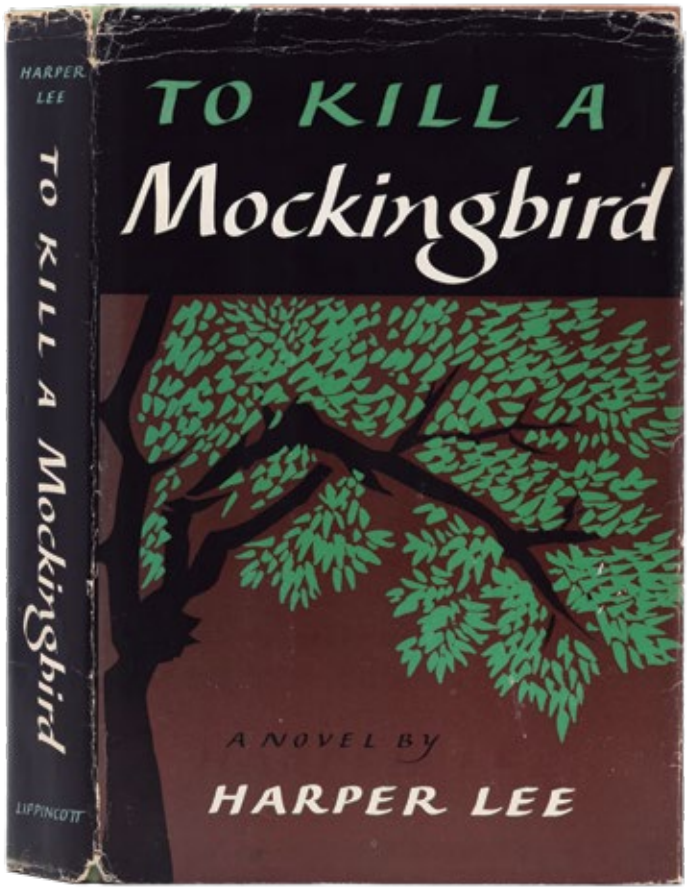
With signed letter

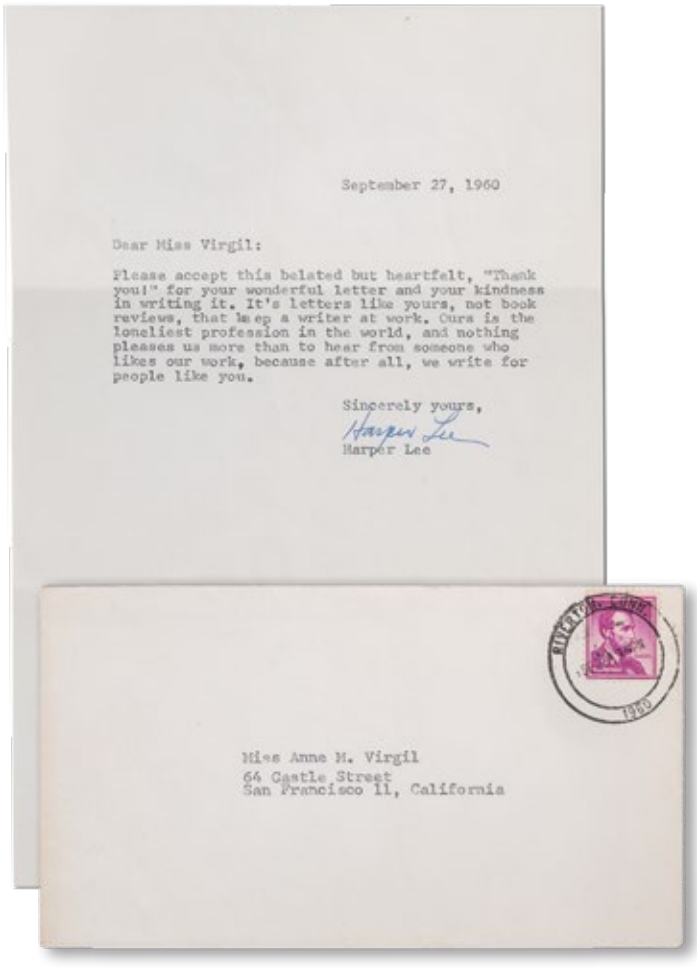
Philadelphia: J.B. Lippincott & Company, 1960. First edition. With a heartfelt TLS from Harper Lee to reader Anne M. Virgil, thanking her and reflecting on the emotional experience of receiving a reader's feedback: "It's letters like yours, not book reviews, that keep a writer at work. Ours is the loneliest profession in the world, and nothing pleases us more than to hear from someone who likes our work, because after all, we write for people like you." The letter is dated September 17, 1960, just two months after the publication of the novel. With a typed envelope addressed to Anne M. Virgil in San Francisco.

A Near Fine copy in Very Good+ dust jacket. Publisher's green cloth over brown paper boards. Edges of boards a bit sunned. With the bookplate of Anne M. Virgil to upper pastedown. Dust jacket with some wear and a bit of chipping to edges. Back panel with some abrasion and couple shallow scratches near flap fold. Housed in a custom green quarter morocco clamshell case. Overall, a nice example with a heartfelt letter from Lee to a reader.

To Kill a Mockingbird is Harper Lee's Pulitzer Prize-winning coming-of-age novel set in Maycomb, Alabama. An American classic, which took Lee over two years write, was inspired by her own upbringing – in fact, Lee's father was a lawyer who had defended Black clients at the cost of his practice. Its production was not without difficulty and Lee once became so angry over the course of writing the novel that she tossed the manuscript out a window. The book has never been out of print, has sold tens of millions of copies, and is required reading for the American adolescent. *To Kill a Mockingbird* was also adapted by Horton Foote into a 1963 film, directed by Robert Mulligan and starring Gregory Peck, which won three Oscars.

$29,500





Signed limited edition of Lindbergh's account of his pioneering solo flight across the Atlantic

47. Lindbergh, Charles A.

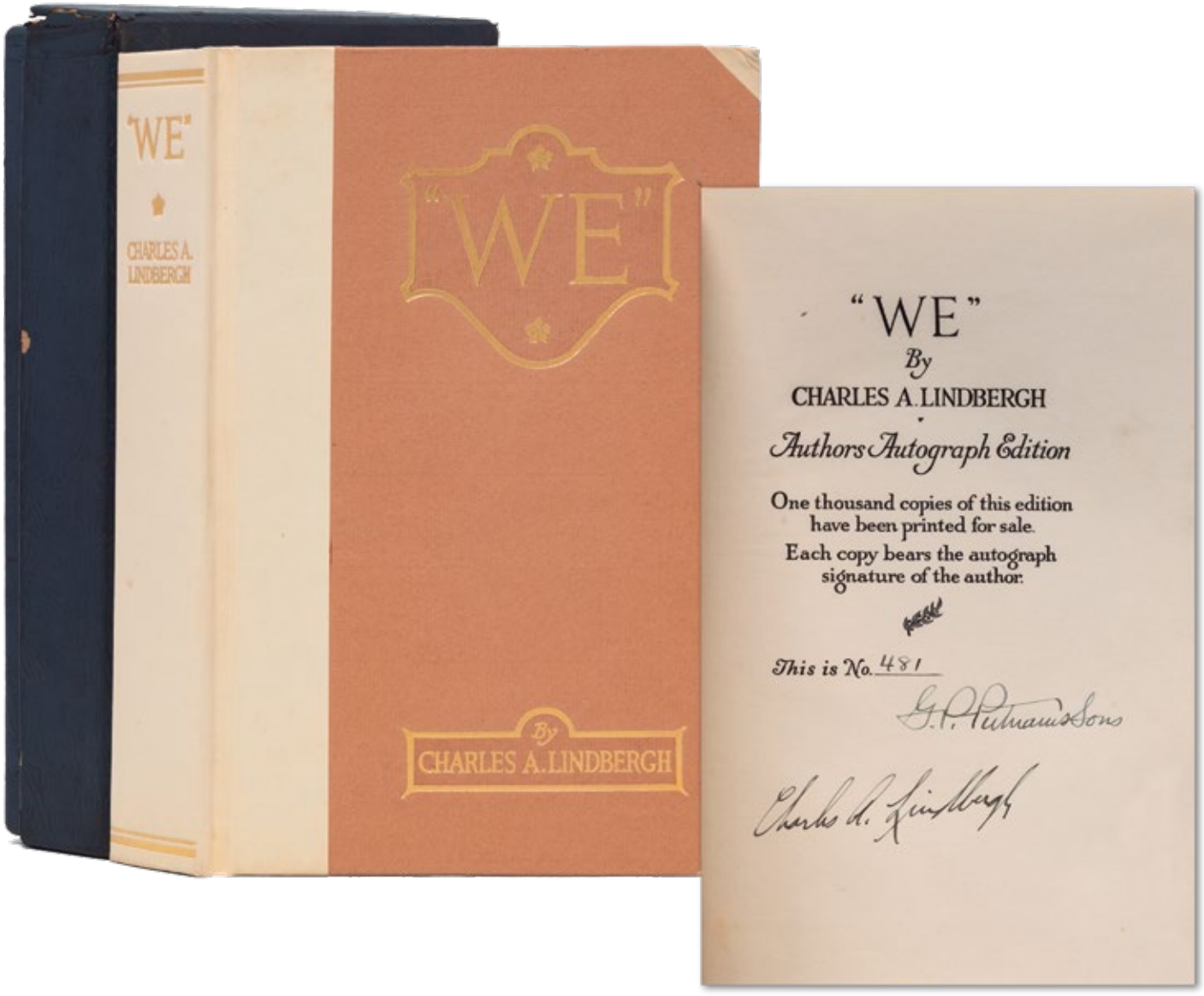
We

Signed limited edition

New York: G. P. Putnam's Sons, 1927. First edition. Number 481 of a thousand copies signed by the author and publisher. Bound in publisher's half vellum gilt with edges untrimmed. A Fine copy of the book, with the original publisher's glassine dust jacket and box. Glassine jacket chipped with some small loss (especially to head of spine) and tear to lower flap. Box with some spotting, wear and splitting to a few corners. An excellent copy, with the vellum binding especially fresh and untouched.

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

$2,750



The first appearance of the Arthurian legends in the English language

48. Madden, Sir Frederic (editor); Layamon

Lazamon's [Layamon's] Brut, or Chronicle of Britain; A Poetical Semi-Saxon Paraphrase of The Brut of Wace

London: Society of Antiquaries of London, 1847. First edition. Three volumes in one, octavo (leaves measuring 237 x 153 mm). liii, [3], 439, [1]; [iv], 643, [1]; [iv], 659, [1]. A Very Good copy of a work that is scarce in commerce. Complete with folding frontispiece ("Facsimile of M.S. Cott. Calig. A.ix fol. 1") and one other plate, which is sometimes lacking ("Facsimile of Ms. Cotton Otho C. XIII fol. 92"). The two plates illustrate the only surviving manuscripts containing Layamon's *Brut*. Rebound in twentieth century quarter tan polished calf over marbled boards, preserving all three half-titles and title pages. Margin of second plate trimmed in the rebinding process, not affecting the image or text. Slight edgewear and a couple small chips to paper over boards. Pencil notation and small numerical ticket to lower pastedown. Quite clean throughout aside from moderate foxing to first and last two gatherings and the title-pages.

Layamon's *Brut*, "the most important of the English riming chronicles," contains the first appearance of any Arthurian legends in the English language (Long, *English Literature*). Written around the year 1200 by the English priest Layamon, the *Brut* attempts to merge Bede's *Ecclesiastical History of the English People* with Wace's Brut, itself a loose French translation of Geoffrey of Monmouth's *The History of the Kings of Britain*. The narrative poem starts with the destruction of Troy, the flight of Aeneas into Italy and the founding of Britain by Brutus. A full thirty thousand lines are devoted to the legend of King Aurthur and his knights. Thus, Layamon introduced Arthur and his knights to the English people, embellishing the legends with more detail and vivacity than had been seen before. Layamon's Brut now survives in only two manuscripts, Cotton Caligula A. IX and Otho C. XIII, both housed at the British Library.

Sir Frederic Madden (1801 – 1873), Keeper of Manuscripts at the British Museum, was "a giant of Victorian scholarship" whose work as an editor, translator, and conservator helped preserve and disseminate some of the most important English stories in history, including *Beowulf* (ODNB).

$5,500



A glimpse of Roman life by the father of the modern epigram

49. Martialis, Marcus Valerius [Martial]

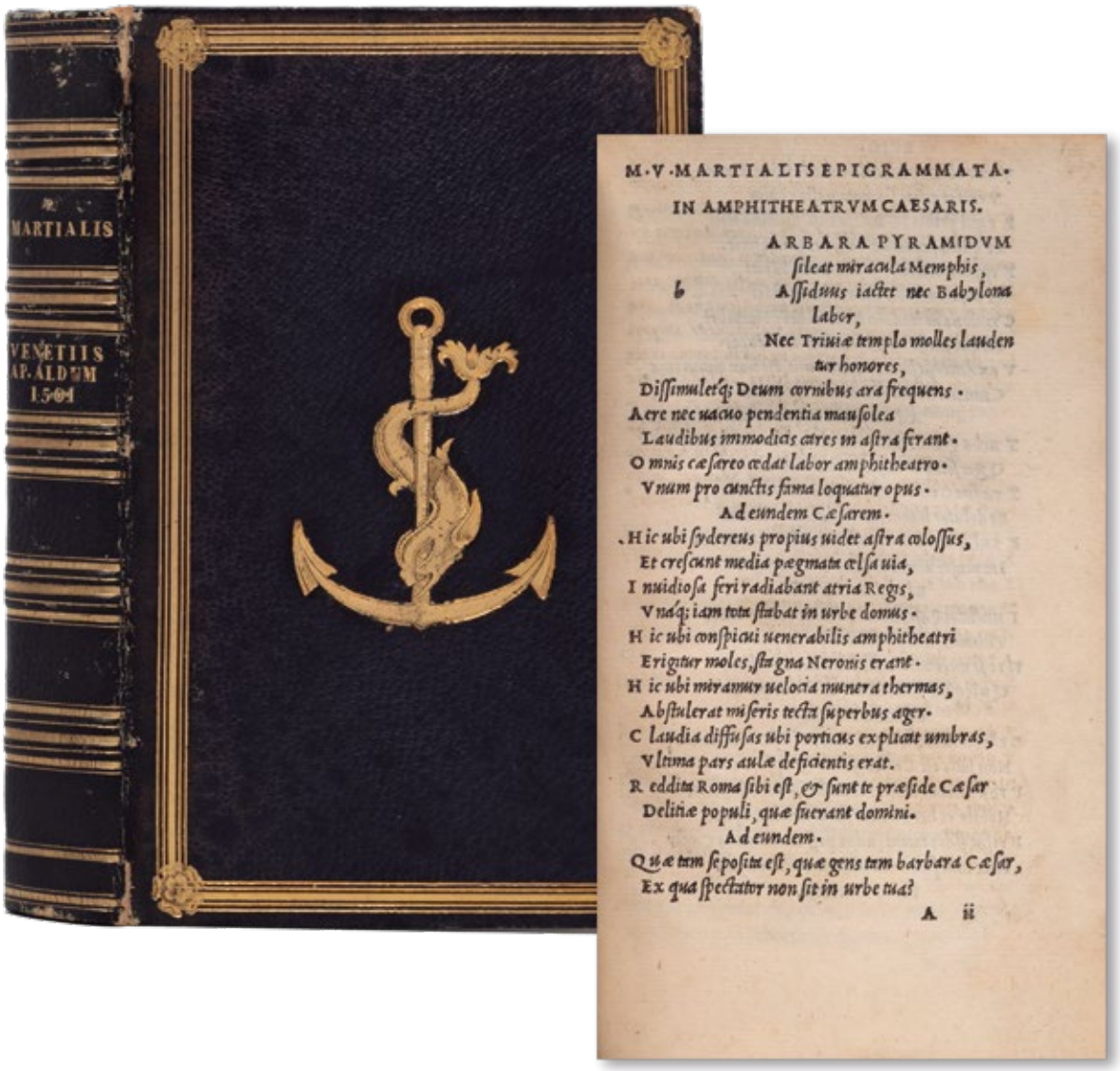
Epigrammata [Epigrams]

Venice: Aldine Press, December, 1501. First Aldine edition. The *editio princeps* was published in Ferrara in 1471. This Aldine edition is distinguishable from the Lyonnese forgeries by "Amphitheatrum" and "seposita" on the first page of text. Octavo (leaves measuring 152 x 95 mm). [208] ff., collating complete. A Very Good+ copy. Nineteenth-century dark blue morocco with gilt Aldine Press device to each board. Boards bordered in gilt. Gilt spine in six compartments with raised bands. Some rubbing to extremities. Gauffered edges. A bit of dampstaining to endpapers; otherwise, a very clean copy throughout. An attractive example.

Martial's *Epigrammata* was the fourth book published as part of the Aldine Classics, after Virgil, Horace, and Juvenal, all printed earlier in the same year. This edition is printed almost entirely in the world's first italic printing type, which was cut by Francesco Griffo for Aldus Manutius and first appeared in the Aldine Virgil. The octavo format of this edition was also something of an innovation. The format had previously been used for devotional works, but not for classics; these handheld volumes, then, were produced in a smaller handheld format that appealed to students and the learned public. In the 1501 edition of Juvenal, the printer himself wrote that an octavo volume "may be more conveniently held in the hand and learned by heart (not to speak of being read) by everyone."

Martial is credited as the father of the modern epigram (a short satirical or witty statement, usually in a couplet). His epigrams open a window on life in Rome in the first century AD: the often lewd behavior of his contemporaries (which he enthusiastically satirized), the poet's own nostalgic recollections of life on the Iberian Peninsula, and the social mores of his day. "It is certain that of all poems, the Epigram is the pleasantest, and of all that writes epigrams, Martial is counted the wittiest" (Sir John Harrington, 1560 - 1612).

$6,500



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

50. McCarthy, Cormac

Blood Meridian

Inscribed first edition

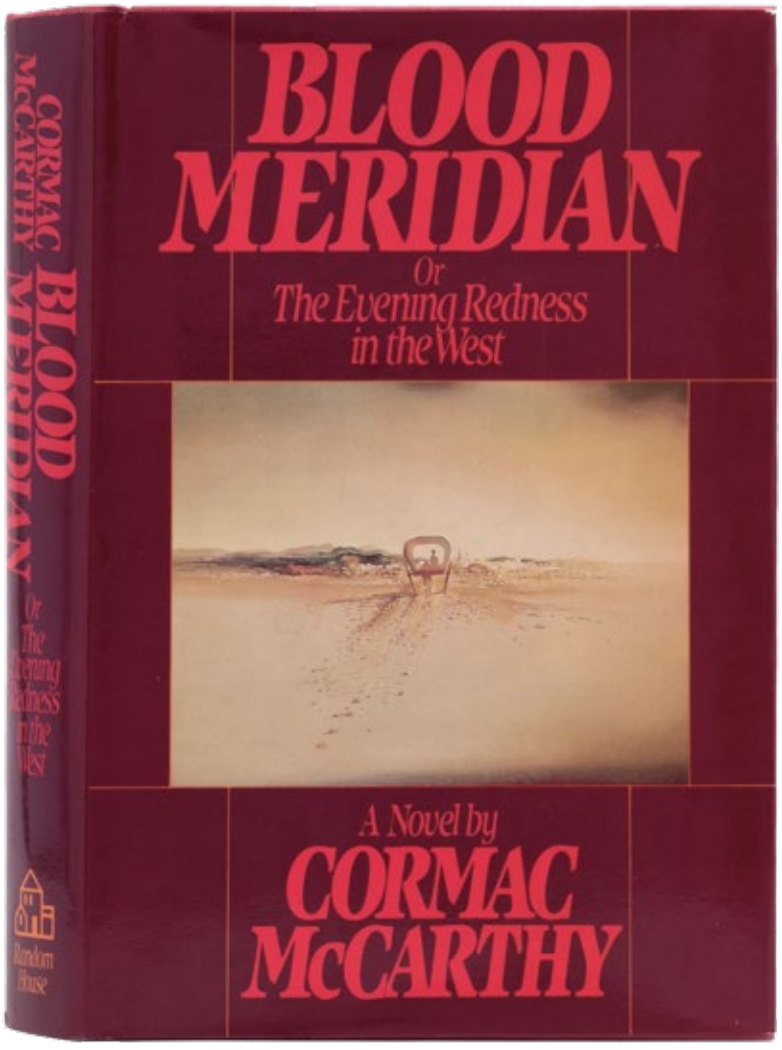
New York: Random House, 1985. First edition. McCarthy's masterwork, front-runner for best American novel from the 1980s. Inscribed by the author on the title page: "For Gyula Visnyei | with best wishes | Cormac McCarthy." Octavo. Original red cloth-backed red boards, spine lettered in gilt and ruled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

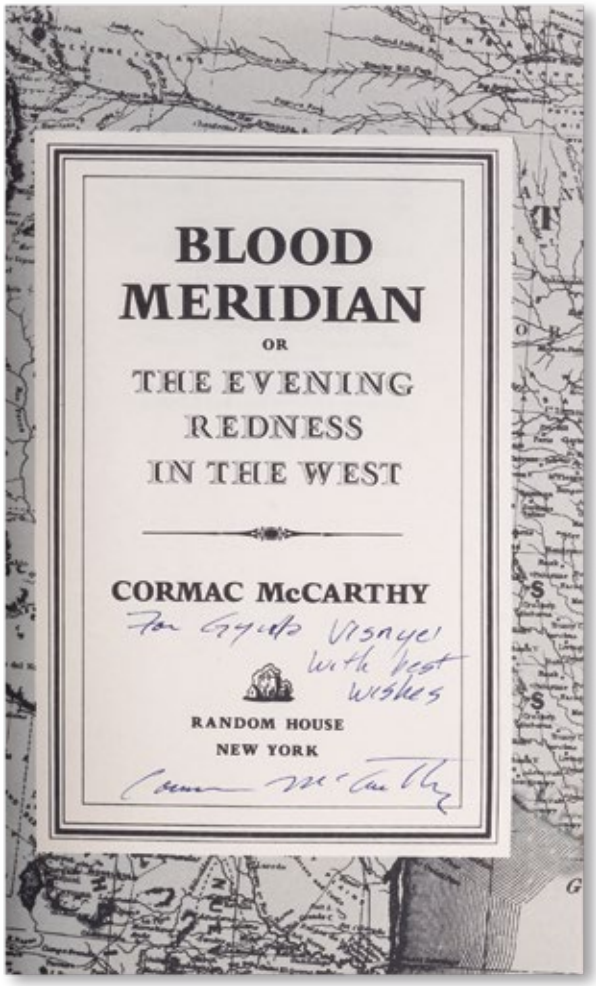
This copy inscribed by McCarthy for Visnyei, more commonly known as Juli Veee, legendary Hungarian-born soccer player who lived and played in the United States. His greatest success was in the US Indoor Soccer League, where he led his teams to six championships, and was voted the league MVP three times.

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

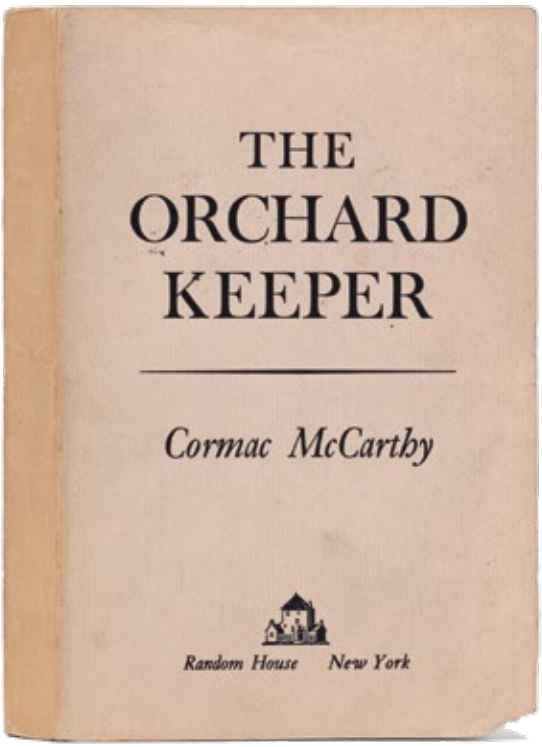
"Any page of his work reveals his originality, a passionate voice given equally to ugliness and lyricism" (contemporary *New York Times* review).

$35,000





Scarce proof of McCarthy's first novel



51. McCarthy, Cormac

The Orchard Keeper

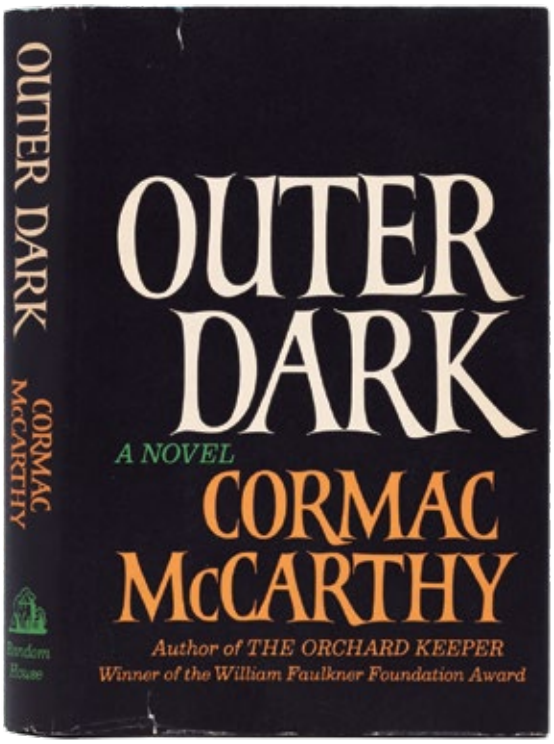
Uncorrected proof

New York: Random House, 1965. Uncorrected proof. A Very Good+ copy. Publisher's cream paper wrappers. Chip to one corner and some soiling to wrappers.

Tracing Biblical themes from the book of Genesis, McCarthy's first novel illustrates the politics of four men in an idyllic hamlet in rural Tennessee and its ultimate demise. The bliss of their home, in communion with nature, is shaken by a greedy antagonist that throws them from their Eden and peels away their innocence and ignorance. Upon its release, *The Orchard Keeper* won the William Faulkner Foundation notable first novel award in 1966 and established a solid foundation for McCarthy's early career. Still, McCarthy would not achieve commercial success as a writer for another thirty years – it was the publication of the National Book Award-winning *All the Pretty Horses* (1992) that brought him his breakthrough – and his early works, including *The Orchard Keeper*, are notably scarce in comparison to his later publications.

$3,950

McCarthy's chilling novel of violence and taboo in Appalachia



52. McCarthy, Cormac

Outer Dark

New York: Random House, 1968. First edition. A Fine copy in Near Fine dust jacket. Book with some faint toning to endpapers, otherwise an excellent example. Dust jacket with two short tears to the edges of the front panel, and a bit of toning to flaps, but presenting very well.

Cormac McCarthy's second novel after his William Faulkner Foundation Award-winning debut The Orchard Keeper (1965), *Outer Dark* follows the story of a brother and sister who commit incest and their subsequent wanderings through Appalachia. "There is not a page of this novel which does not depict swift and significant action. Nor does Mr. McCarthy waste a single word on his character's thoughts. With total objectivity he describes what they do and records their speech. Such discipline comes not only from mastery over words but from an understanding wise enough and compassionate enough to dare tell so abysmally dark a story" (contemporary *New York Times* review).

$2,250

One of the towering classics of the American stage

53. Miller, Arthur

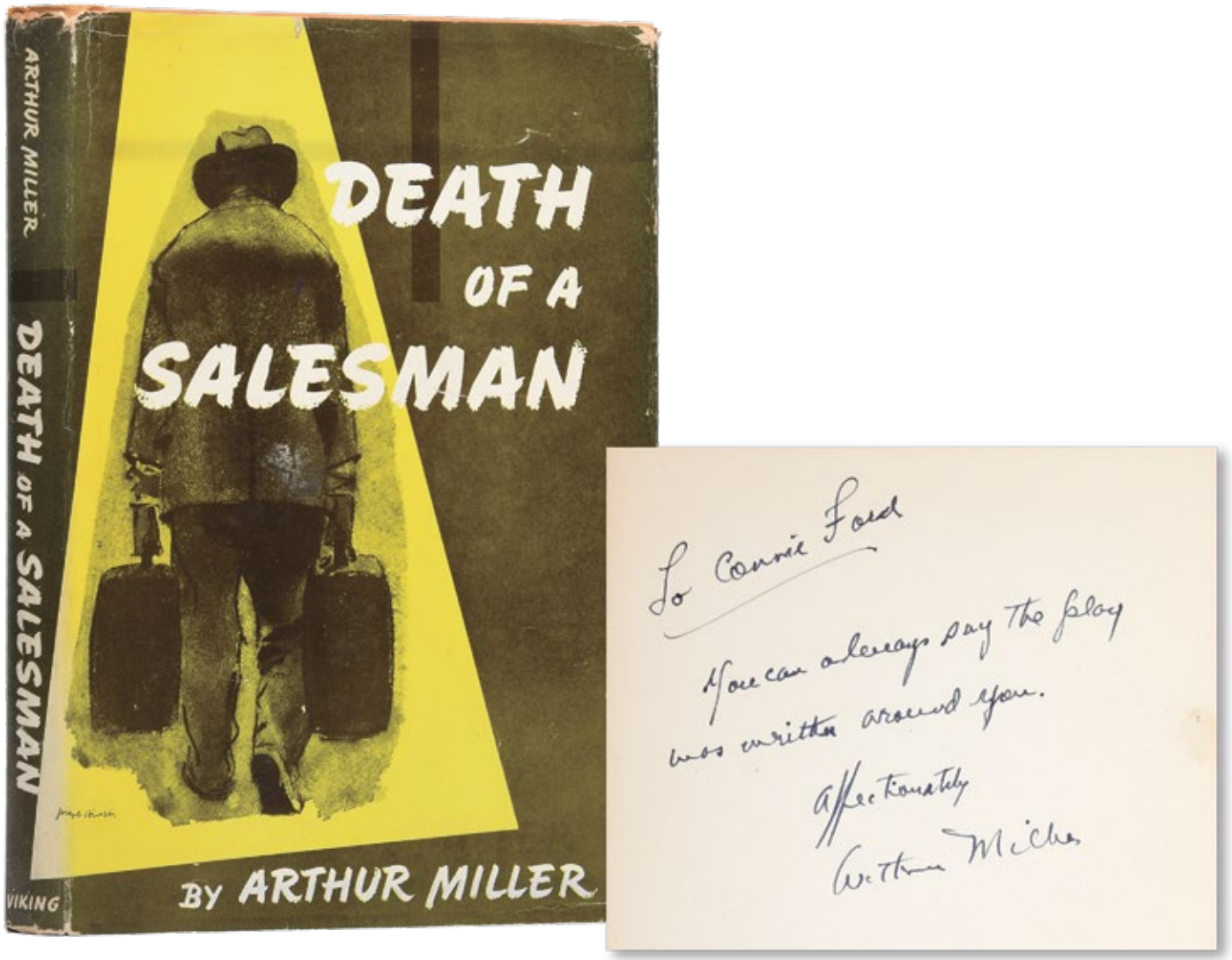
Death of a Salesman

Presentation copy

New York: The Viking Press, 1949. First edition. Inscribed by the author to actress Constance Ford, who made her Broadway debut as Miss Forsythe in the original staging of the play: "To Connie Ford, You can always say the play was written around you. Affectionally Arthur Miller." A Very Good copy in like dust jacket (supplied). Octavo. Original orange cloth, spine lettered in black, pictorial design on front cover in black, illustrated endpapers, top edge brown. Spine sunned with nick to head, finger mark to first blank and half-title; jacket unclipped, spine lightly sunned, nicks and chips to extremities, marks along rear flap fold.

Death of a Salesman is one of the enduring classics of the American stage. The play, which director Elia Kazan saw to 742 performances during its initial run, became the first to win a Tony Award, the Pulitzer Prize, and the New York Drama Circle Critics' Award. The starring role of Willie Loman, the quintessential American tragic hero, has been played by such luminaries as George C. Scott, Brian Dennehy, and Philip Seymour Hoffman. For his role as Loman in the 1951 film adaptation, Fredric March was nominated for the Academy Award for Best Actor.

$10,000



"One of the most remarkable first novels produced by an American writer"

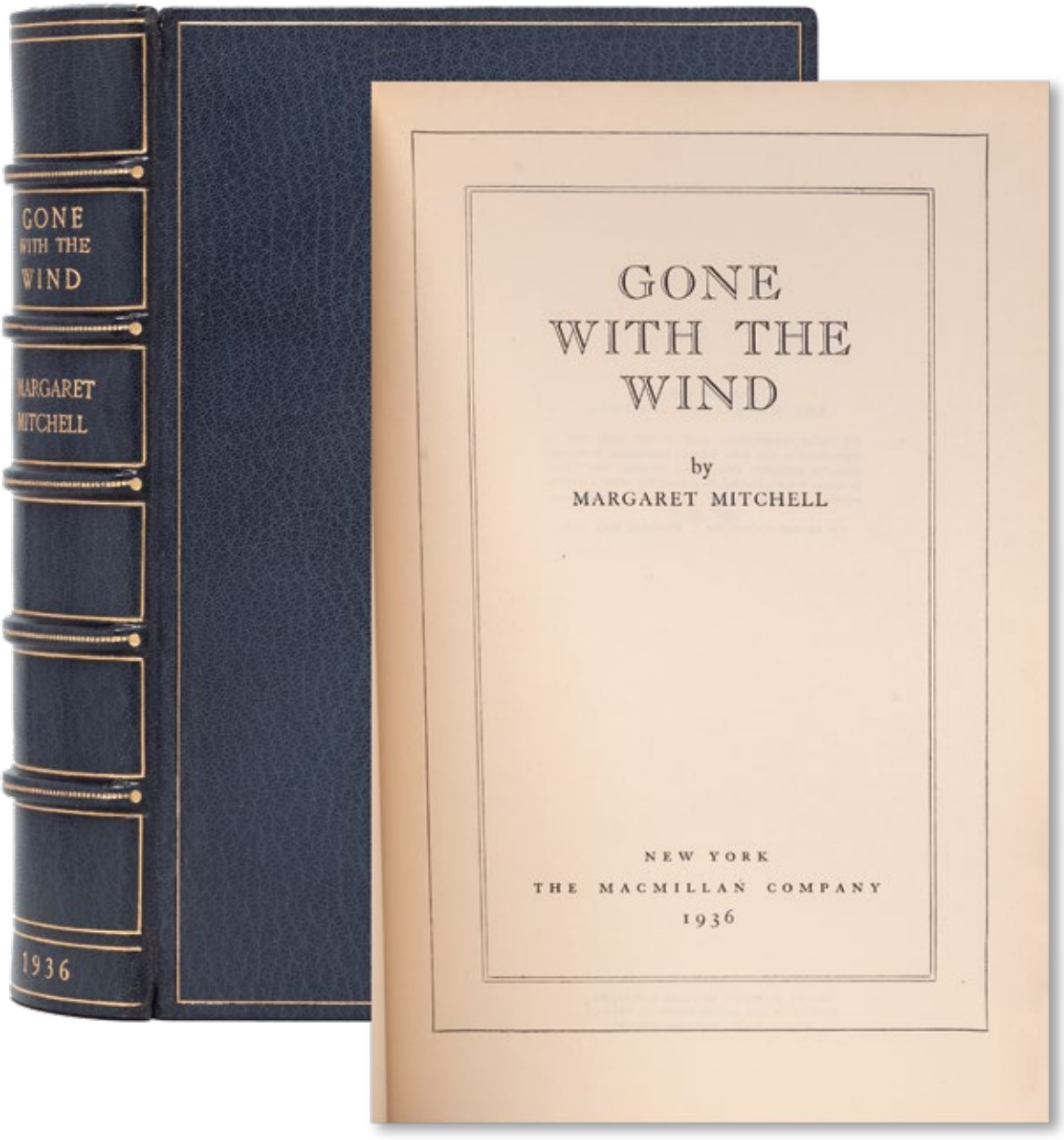
54. Mitchell, Margaret

Gone With the Wind

New York: The Macmillan Company, 1936. First edition. First printing, with "May 1936" as the only date on the copyright page. Finely bound by the Chelsea Bindery in full blue crushed morocco, all edges gilt, deep burgundy endpapers. Internal contents are fresh and clean.

Set in Georgia during the Civil War and Reconstruction, the novel follows the fall of the South and its gentility as experienced by Scarlett O'Hara, one of literature's most ruthlessly optimistic characters. More than a war story, *Gone With the Wind* is a reflection on humanity and an unmatched portrayal of old Southern aristocracy. "Mitchell carefully analyzes the nature of human resilience, and hold up hopefulness as the critical tool for getting through the worst of times" (*The Guardian*). Popular from its release and an almost-immediate best-seller, *Gone With the Wind* won the Pulitzer Prize the following year and would be transformed into one of the most iconic Hollywood golden-era films, starring Vivien Leigh and Clark Gable. "This is beyond a doubt one of the most remarkable first novels produced by an American writer. It is also one of the best" (contemporary *New York Times* review).

$4,500



A fine example of this monumental, lavishly illustrated work

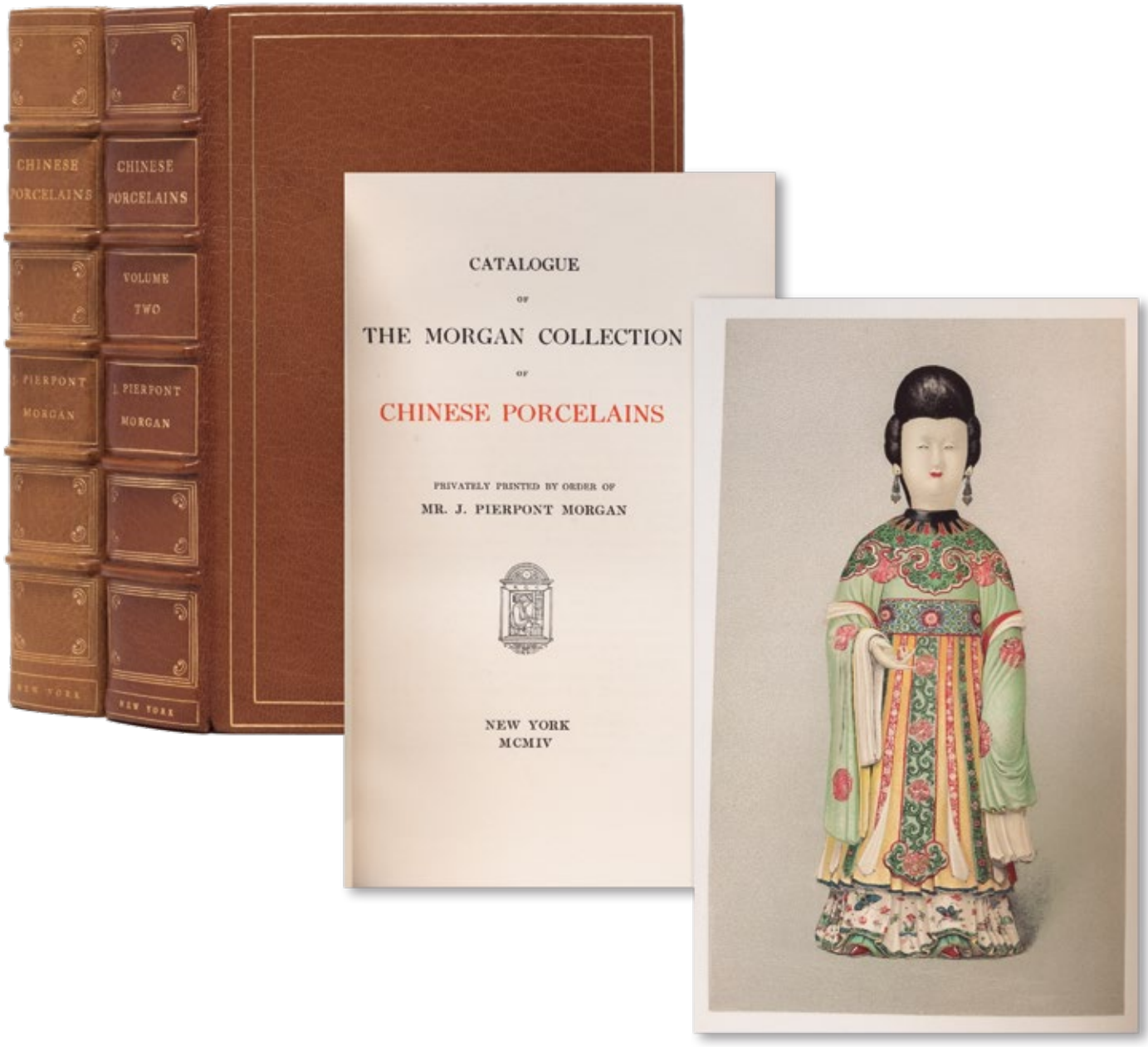
55. Morgan, John Pierpont

Catalogue of the Morgan Collection of Chinese Porcelains

New York: Privately printed by order of Mr J. Pierpont Morgan, 1904-11. First edition. A Fine set. One of 250 copies. Lavishly illustrated with 158 fine chromolithograph plates (each with captioned tissue-guards) and 52 full-page diagrams of the display cases. Volume one with citron morocco endpapers, volume two with golden moiré silk endpapers, both with broad morocco turn-ins. Top edge gilt, remainder untrimmed, publisher's morocco with gilt double-rule borders to covers and gilt-decorated spine compartments between raised bands. The first volume with a little light scuffing and spotting to rear cover, otherwise an outstanding set of this monumental work.

The work was printed for private circulation by Robert Grier Cooke and Frederic Fairchild Sherman, with historical text and notes by William M. Laffan, Stephen W. Bushell and Thomas B. Clarke. The second volume, edited by Stephen Bushell, is scarce, in part due to its publication seven years after the first. In the early 20th century, Morgan actively built his collection, paying $600,000 in 1902 for the collection of the financier James A. Garland and buying extensively from Joseph Duveen. In 1904, the ceramics were installed in a new wing of the Metropolitan Museum of Art. The catalogue was compiled by the art historian William M. Laffan, Morgan's trusted art advisor.

$9,500



"I have known many dogs...but to none do I owe so much as to Stickeen"

56. Muir, John

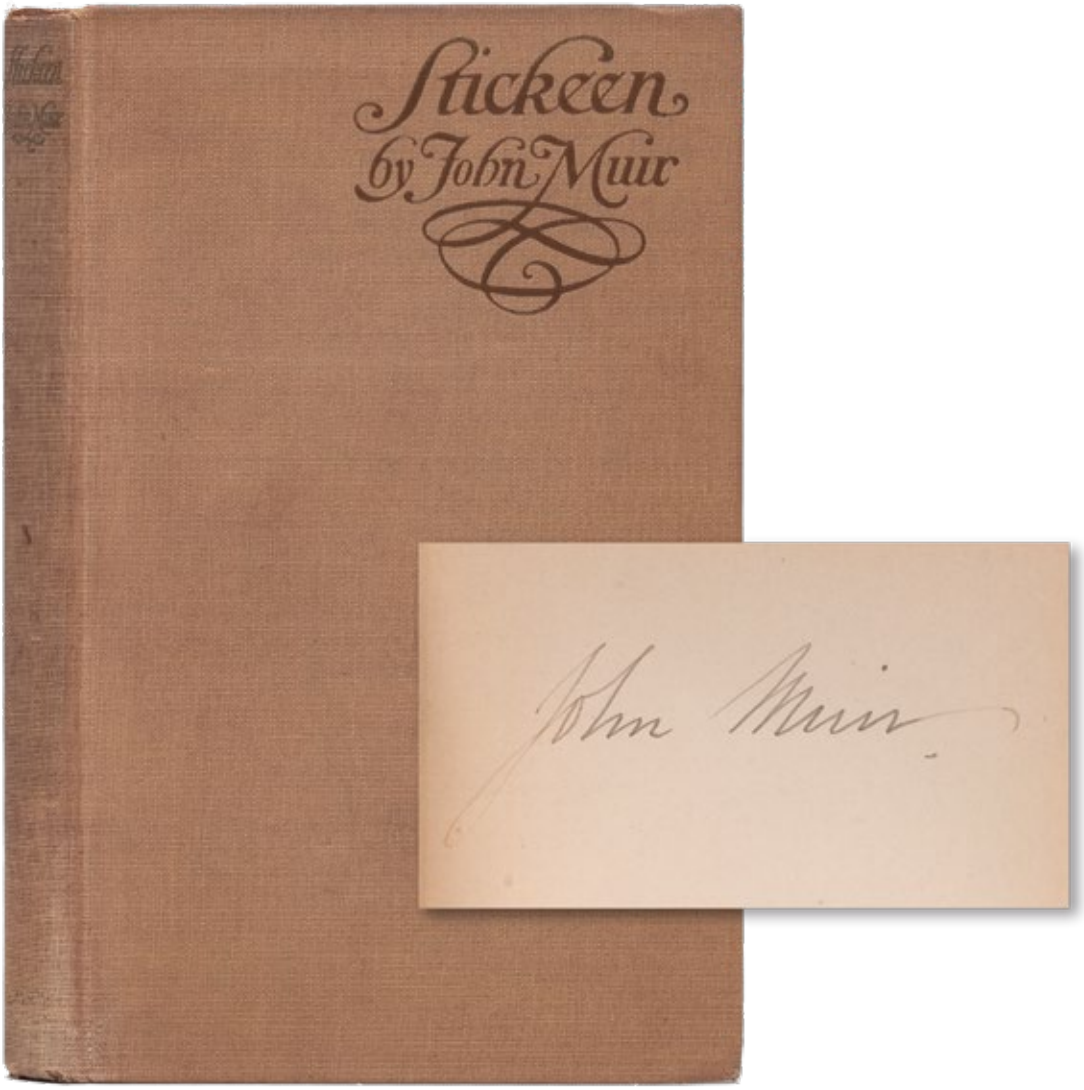
STICKEEN

Signed first edition

Boston: Houghton Mifflin Company, 1909. First edition. Signed by John Muir on the upper free endpaper. A Very Good+ copy. Slight darkening to cloth, with a bit of fraying to spine ends and a couple bumps to edges of boards. Inner hinge holding firm despite some splitting (approx. 45mm) at the top. Binding just a bit shaken. Toning to preliminary blank, title-page, and lower endpapers from old laid-in papers. Otherwise, a very clean copy throughout.

Stickeen is Muir's memoir of a perilous journey in the wilds of Alaska with his titular canine companion. Though Stickeen initially "seemed so small and worthless," the dog, over the course of the grueling adventure, proved "that he was a perfect wonder of a dog, could endure cold and hunger like a bear, swim like a seal, and was wondrous wise and cunning, etc., making out a list of virtues to show he might be the most interesting member of the party" (p. 5). Though Muir undertook that Alaskan voyage in 1880, the memory of Stickeen remained with him for decades: a shorter, heavily edited version of the story was first published in the *Century* magazine in 1897 as "An Adventure with a Dog and a Glacier," and he told the tale again in his 1915 *Alaskan Adventures*. In those later reflections on Stickeen, he wrote, "I have known many dogs, and many a story I could tell of their wisdom and devotion; but to none do I owe so much as to Stickeen. At first the least promising and least known of my dog-friends, he suddenly became the best known of them all. Our storm-battle for life brought him to light, and through him as through a window I have ever since been looking with deeper sympathy into all my fellow mortals." *Stickeen* now ranks among classic dog stories like Jack London's *The Call of the Wild* (1903) and Wilson Rawls' *Where the Red Fern Grows* (1961).

$3,950



Exceedingly scarce first-hand account of Chippawa, Cree, and Inuit life

57. Nevins, John

A Narrative of Two Voyages to Hudson's Bay, with Traditions of the North American Indians

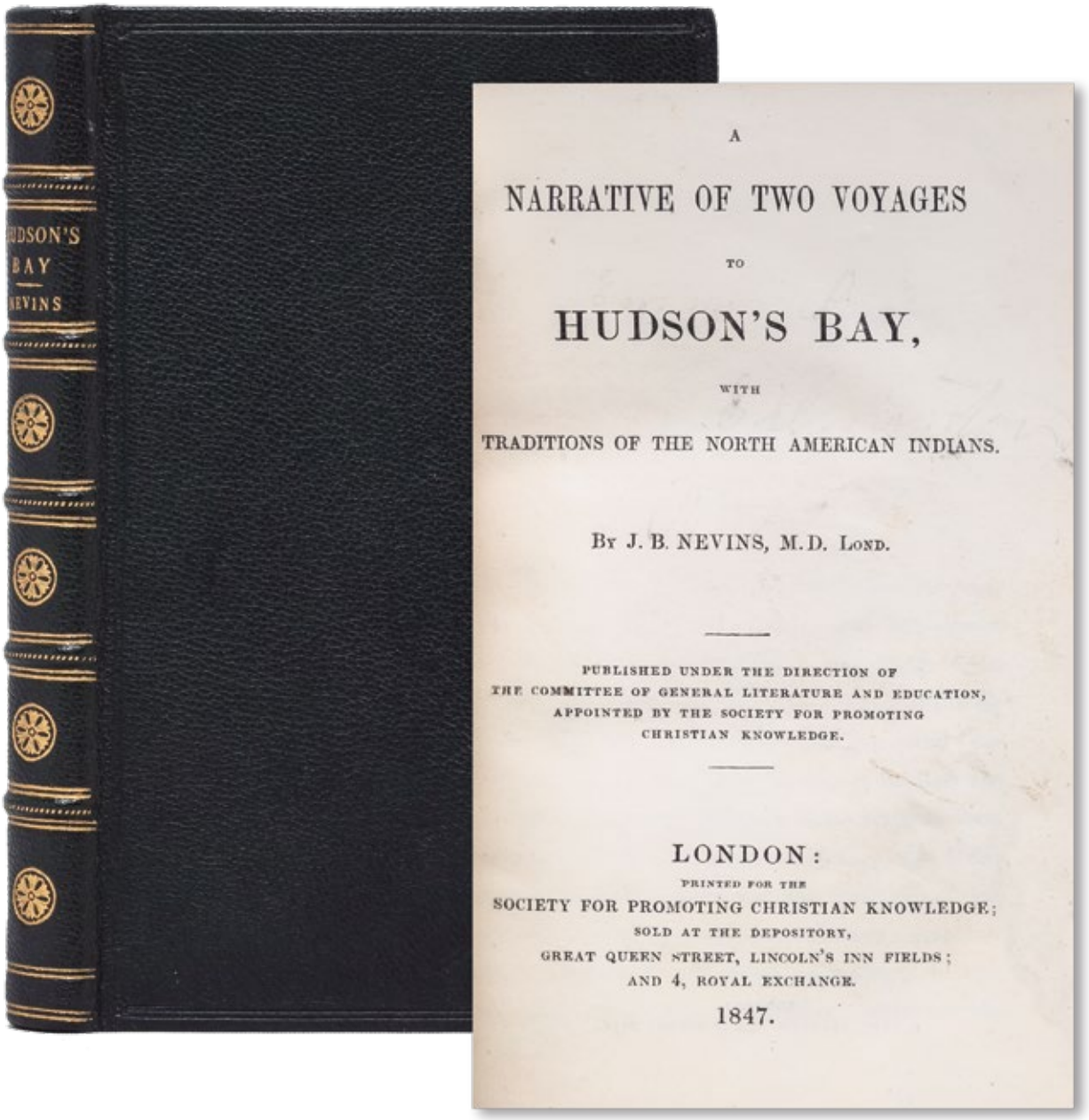
London: The Society for Promoting Christian Knowledge, 1847. First edition. Four engraved plates, one diagram and one chart. A Near Fine copy. Twelvemo. A little spotting internally with a faint partially erased inscription to title. Endpapers renewed. Bound in modern green full morocco with spine lettered and decorated in gilt.

Exceedingly scarce in commerce, with only one other copy appearing at auction in the last 50 years (The Siebert/Brooke-Hitching copy, also bound in modern morocco). It is missing from most of the bibliographies where one would expect to find it.

Nevins was a surgeon with the Hudson's Bay Company, and made two voyages to Hudson's Bay in 1842-43. This work provides an interesting first-hand account of Chippawa, Cree, and Inuit life.

Staton & Tremaine Supplement 5352.

$3,950



Nietzsche's first use of "God is dead"

58. Nietzsche, Friedrich

Die fröhliche Wissenschaft

A Very Good copy of a scarce work. Octavo. Modern red morocco-backed marbled boards (leaves measuring 220 x 137 mm). Twin black morocco spine labels lettered in gilt. 255 pp., leaf size 220 x 137 mm. Circular ownership stamps of Dr. Moriz Grolig to title verso, original front free endpaper and blank verso of final text leaf. Some toning to title-page and first and last few leaves, otherwise quite clean throughout.

Better known as "The Gay Science" in English, Die fröhliche Wissenschaft is Nietzsche's key work on the relationship between art and science. Famously, the book includes Nietzsche's first use of the "God is dead" ("Gott is todt") metaphor (p. 137). Against what Nietzsche saw as the pedestrian fact-gathering of contemporary scholarship, his "Gay Science" advocates a deliberately lighthearted approach to the study of human experience. The work anticipates many aspects of the following year's Also sprach Zarathustra (Thus Spoke Zarathustra), not least the concept of eternal recurrence.

Provenance: Dr. Moriz Grolig (1873-1949), Austrian librarian, book historian and bibliographer.

Schaberg 35.

$17,500



One of history's great theological works

59. *Pascal, Blaise*

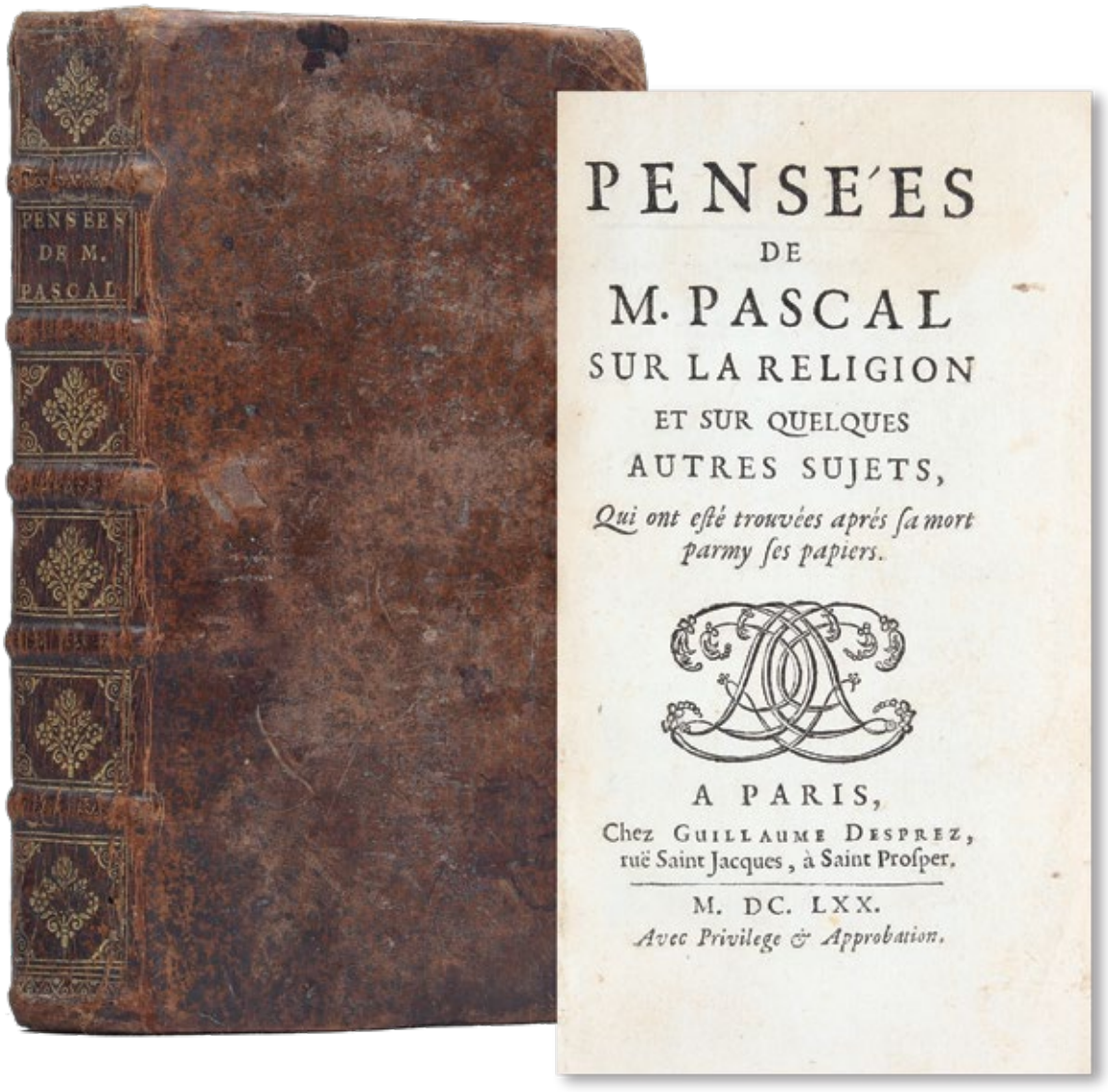
Pensées sur la religion et sur quelques autres sujets, Qui ont esté trouvées aprés sa mort parmy ses papiers

Paris: Guillaume Desprez, 1670. First Edition. Large duodecimo (157 x 89 mm), pp. [lxxxii], 365, [1], [20]. Woodcut vignette to title page, woodcut initials, head- and tailpieces, wood-engraved headpiece on p. 1. Contemporary mottled calf, spine decorated and lettered in gilt, edges sprinkled red. Near-contemporary ink annotation to foot of p. 52, later pencil annotations and emendations to several pages. Light bumping and rubbing, rear joint cracked at head but holding firm, spine slightly cocked and with spot of worming to foot, infrequent minor damp staining, offsetting, and foxing. A Very Good copy.

Pascal's *Pensées* is one of the great theological works in history, a seminal example of Christian apologetics, and a classic of French literature. Writing amid the explosion of Cartesian rationalism, Pascal emphasizes an intuitionist-style approach to religion, while at the same time outlining one of the best-known rational arguments for religious belief – the wager. Writing early in the book, Pascal observes that, regardless of one's actual beliefs, the very notion of God requires one to take a loaded gamble on his existence: "ouy; mais il faut parier" (p. 56).

At his death in 1662, Pascal left behind bundles of fragmentary notes for an inchoate book of Christian apologetics. The proper order of these notes has been debated for centuries, but this edition contains the arrangement devised by his executors, and particularly his sister Gilberte, who had previously published a biography of her illustrious brother. A "pré-originale" printing of this first edition with a title page dated 1669 is known in two surviving copies, and was an advance issue likely for circulation to Pascal's associates and to gain approbations.

$20,000



The first editions of two of Poe's most famous works

60. Poe, Edgar Allan

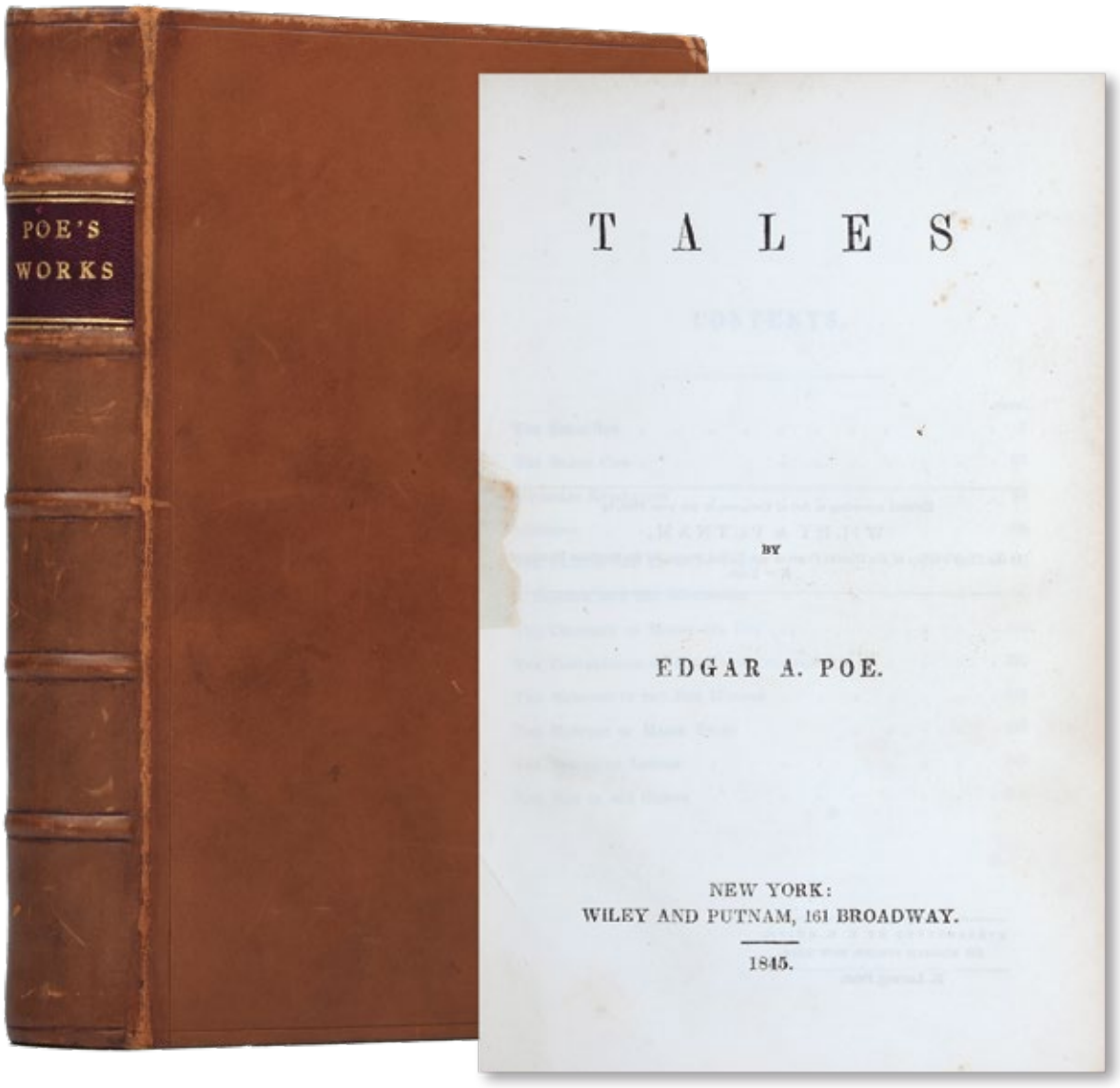
Tales [bound with:] The Raven and Other Poems

New York: Wiley & Putnam, 1845. First editions. *Tales* is one of 1,500 copies of the first printing, with the New York imprint; *The Raven* is one of 750 copies. Two works in one, octavo (182 x 125 mm). Mid-twentieth-century polished calf, brown morocco label, blind rule border to spine and covers. Binding lightly rubbed, light spots to edges and outer leaves, front free endpaper neatly reinserted, small repair to title of *Tales* in gutter. A Very Good copy.

Tales collects some of Poe's most significant stories, among them early examples of science fiction. The book is also "the first important book of detective fiction, the cornerstone of cornerstones in any readers' or collectors' guide, the highest of all highspots: The 1845 edition includes for the first time in book form all three Dupin stories: 'The Murders in the Rue Morgue', 'The Mystery of Marie Roget', and 'The Purloined Letter.' 'The Gold Bug' is also included" (Queen's Quorum).

Dedicated to Elizabeth Barrett Browning, *The Raven and Other Poems* was "the most important volume of poetry that had been issued up until that time in America" (Allen, vol. 2, p. 667). It "made Poe's name known both in America and England, and brought him an immortality that by no other means could he have attained...[The collection] gave him fame as a poet such as no other American has received" (Robertson, vol. 2, pp. 224-5). Along with the iconic title poem, the volume collects "Eulalia," "Tamerlane," "Al Aaraf," and "To Helen."

$60,000



Inscribed by the author to a local antiques shop owner

61. Potter, Beatrix

The Tailor of Gloucester

Presentation copy

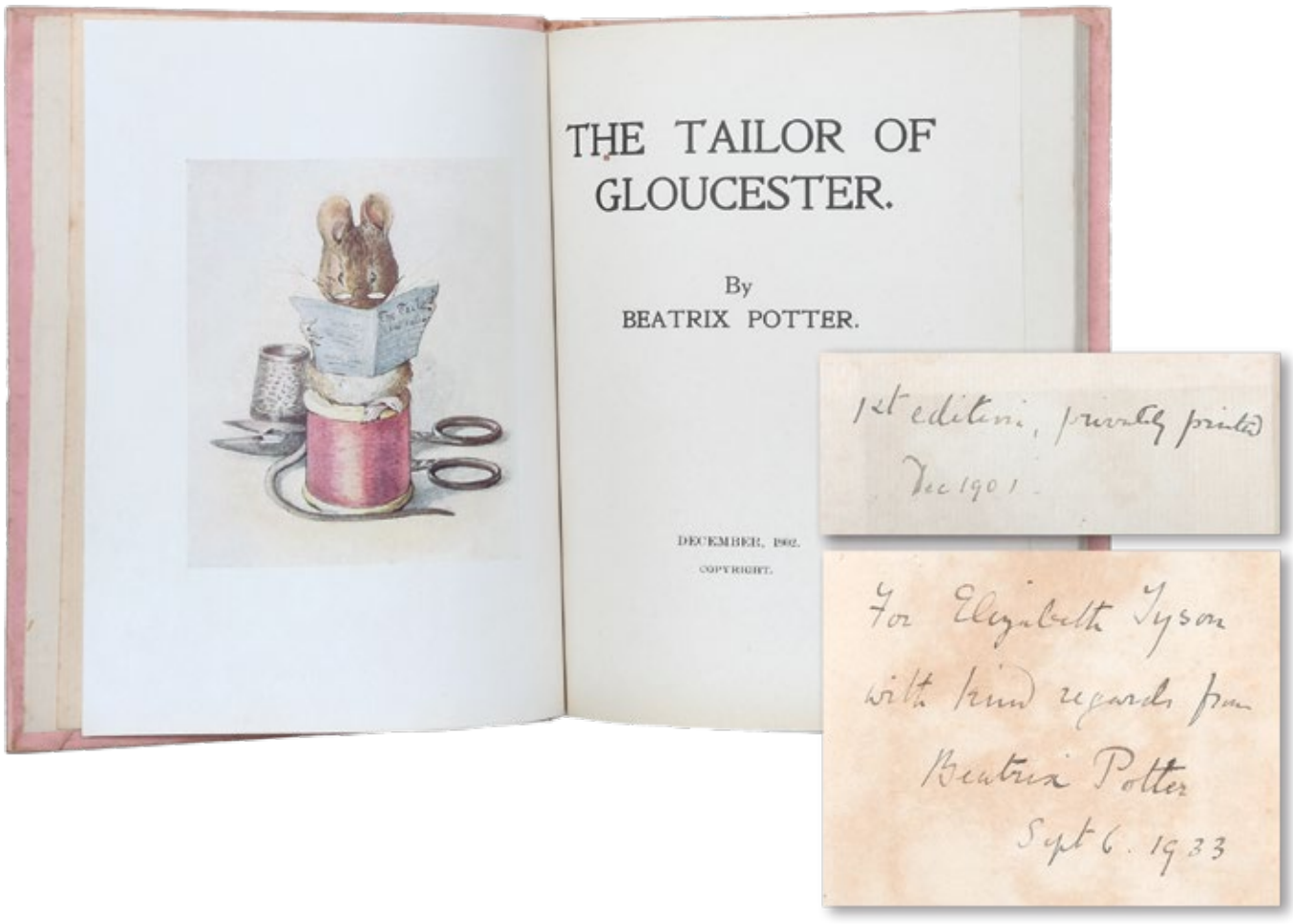
London: Privately printed, 1902. First edition. One of 500 copies privately printed for the author, inscribed by the author on the front free endpaper in black ink: "For Elizabeth Tyson with kind regards from Beatrix Potter. Sept 6. 1933," together with an annotation on front pastedown, "1st edition, privately printed Dec 1901," in Potter's hand. A Very Good copy. Sextodecimo. Color frontispiece and fifteen color plates by the author. Original pink paper boards with printed title and vignette. Binding very slightly soiled, small bump to top edge of rear board, browning to endpapers. Minor foxing to preliminaries, otherwise very fresh and clean.

This, the original appearance of the book, appeared a year before Warne's trade edition. It was issued in the same month, and in a similar format to the second privately-printed *Peter Rabbit*. The printed dedication in *The Tailor of Gloucester* is dated Christmas 1901, and the title-page gives the date of publication as December 1902. Linder notes that "by the middle of December [1902] the edition of 500 copies was ready." Potter's father's copy is dated December 18, 1902, and Norman Warne was sent his copy on December 17. Thirty years later, Potter evidently couldn't remember the correct year of publication, and annotated this copy with a note incorrectly citing a date of December 1901.

The text of this edition is considerably longer than that of the first trade edition and the cover incorporates a vignette illustration that was not used again. *The Tailor of Gloucester* was first written and illustrated for Freda Moore as a Christmas present in 1901. Potter had the tale privately printed, as Warne had not yet published *The Tale of Peter Rabbit* and she did not think her publishers would want a second book from her so soon. In 1918, Potter inscribed a copy of this privately printed edition with the note, "this is my favourite amongst the little books and I like this first edition because it contains more of the old rhymes..."

Elizabeth Tyson (1878 - 1970) ran an antiques shop in Ambleside that supplied pottery, furniture and other items to Beatrix Potter for her home at Hill Top in Sawrey. This volume was presented to Tyson at the beginning of her dealings with Potter. The relationship continued until Potter's death in 1943.

$19,500



62. Rackham, Arthur (illustrator)

The Peter Pan Portfolio

Signed limited edition

London: Hodder & Stoughton, 1912. First edition. One of 500 copies signed by the publisher and printer on the limitation page. A Very Good copy, internally very clean and complete. Measuring 22 x 20 inches and collating complete with all twelve plates and textual tissue guards. Plates mounted on Chippendale boards hand-finished with gold frames. Bound in the publisher's half parchment over green fabric boards, retaining two of the four original silk ties. Dustsoiling to boards and some toning to endpapers. Two contemporary bookplates to upper pastedown and one early bookplate to upper free endpaper. Lacking the publisher's box.

This portfolio, with illustrations excerpted from Rackham's breakout work *Peter Pan in Kensington Gardens* (1906), was designed specifically to highlight the artist's craft. According to the publisher, the plate reproductions were made to be as close as possible in size to Rackham's original watercolors and were elegantly mounted so that each picture could potentially be detached and hung separately (although we are glad that the original owners chose to keep this portfolio intact).

Riall 113.

$4,950



Among the most striking, bold, and desirable editions of Shakespeare

63. Shakespeare, William

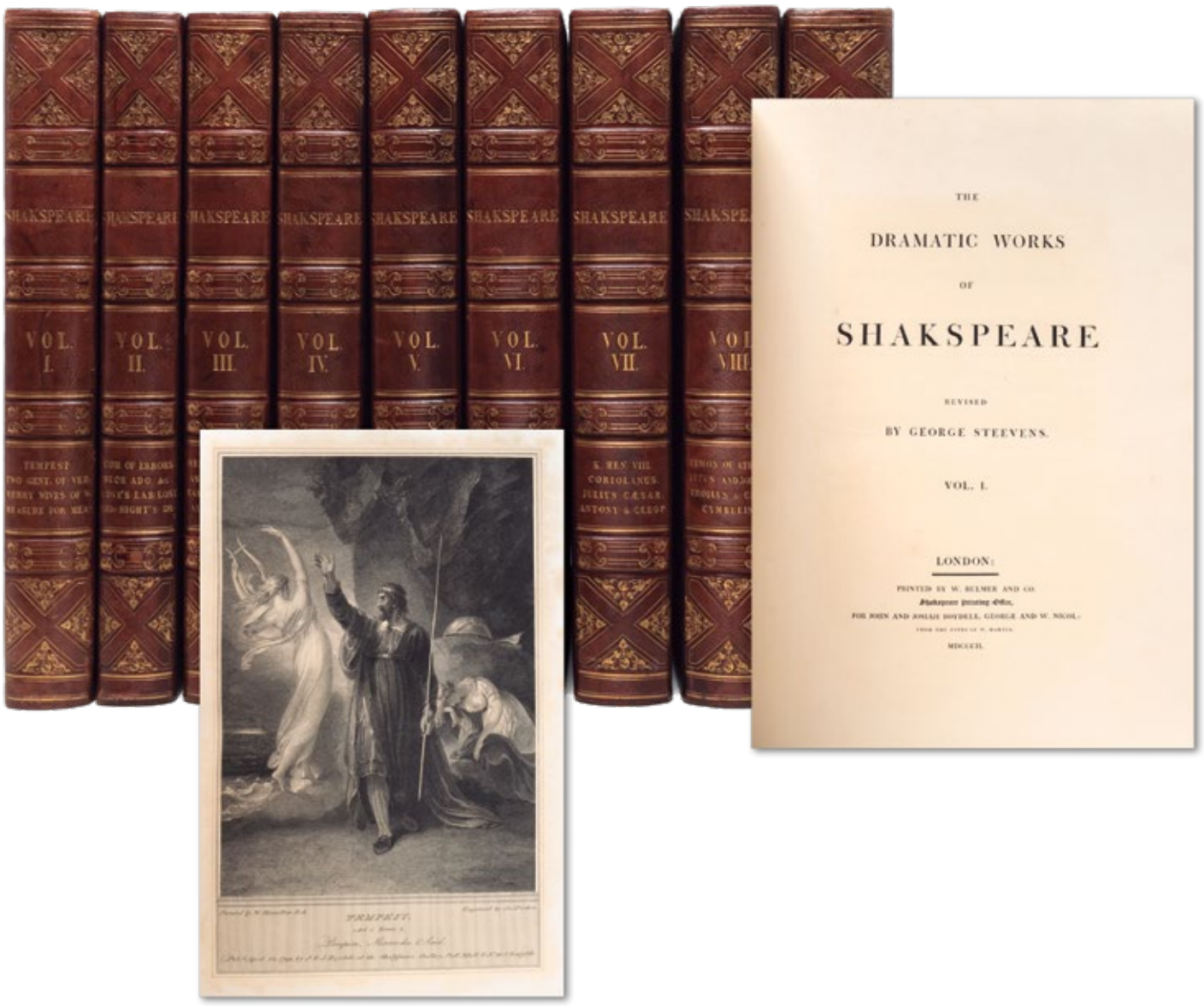
The Dramatic Works of Shakspeare. Revised by George Steevens (in 9 vols.)

London: by W. Bulmer and Co. for John and Josiah Boydell, George and W. Nichol; from the types of W. Martin, 1802. First thus. Nine volumes, large thick folio (each volume measures approximately 13 by 17 in., together occupying about 22 in. of shelf space). Contemporary full burgundy morocco over wood boards, raised bands, elaborately gilt-decorated covers and spines, all edges gilt. This set complete with a 1802 general title page for each volume, all half-titles, two portraits of Shakespeare, and 95 additional plates. Note that, due to Boydell's inconsistent methods of assembling the volumes, complete copies can have anywhere between 95 and 100 plates. Scattered foxing around plates, a few instances of faint dampstaining; magnificent contemporary binding with slight sunning to spines and occasional scratch to boards. A beautiful copy of a historic edition of Shakespeare.

This Boydell edition was perhaps the grandest edition of Shakespeare ever published: nine large volumes, on the finest Whatman paper, abundantly illustrated with engravings taken from specially commissioned paintings by leading artists. "According to the prospectus, issued in 1786, a type foundry, an ink factory, and a printing house were all specially erected for the production of this edition" (Jaggard). The massive undertaking put its publisher into bankruptcy due to the excessive cost of the production. At the Lord Mayor of London's suggestion, Parliament passed a special act allowing for a lottery which made it possible to finish the work. A truly monumental labor of devotion, all aspects of this edition are impressive.

Jaggard 506; Lowndes VI, 2263. Colin Franklin, *Shakespeare Domesticated*, 1991.

$22,500



A leaf from the greatest book in the English language, and its three successors

64. Shakespeare, William

A leaf from each of the Four Folios

London: 1623, 1632, 1664 and 1685. A leaf from each of the four folios; that is, the first four collected editions of Shakespeare's plays. This set includes a leaf from *King Henry the Eighth* (First Folio, 1623); *Julius Caesar* (Second Folio, 1632); *Romeo and Juliet* (Third Folio, 1664), and *Hamlet* (Fourt Folio, 1685). A Near Fine set. Four folio leaves, disbound. Housed in a custom paper folder printed in red and black with pencil annotation "J.W. 79." Small paper repair to margin of First Folio leaf, as well as a bit of faint ink underlining, and some browning to the other three leaves. A very attractive set overall.

The four leaves comprise:

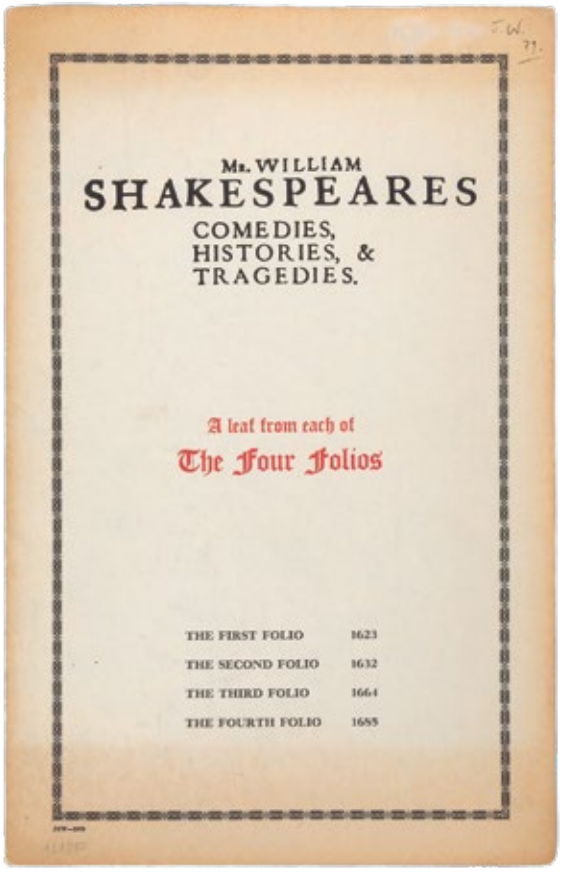
1. First Folio (1623): *King Henry the Eighth*, pp. 219-220: End of Act 3, Scene 1 and beginning of Scene 2. Queen Katherine argues with the scheming Cardinal Wolsey and Cardinal Campeius. Then, Lord Chamberlain enters, and reveals that the King has already married Anne Boleyn.

2. Second Folio (1632): *Julius Caesar*, pp. 133-134: End of Act 1, Scene 3 and beginning of Act 2, Scene 1. The conspirators discuss their plan to turn Brutus against Caesar. Then, Brutus, in his orchard, contemplates the death of Caesar.

3. Third Folio (1664): *Romeo and Juliet*, pp. 645-646: End of Act 1, Scene 3 and beginning of Scene 4. Juliet, Lady Capulet, and the nurse converse prior to the feast. Then, Romeo and Mercutio exchange their famous lines on dreams: "I dreamt a dream tonight." / "And so did I." / "Well, what was yours?" / "That dreamers often lie." / "In bed asleep while they do dream things true."

4. Fourth Folio (1685): *Hamlet*, pp. 83-84: End of Act 5, Scene 1 and beginning of Scene 2. Hamlet delivers his famous lines, "Alas, poor Yorick, I knew him, Horatio, a fellow of infinite jest; of most excellent fancy..." in the graveyard until he is interrupted by the entrance of Ophelia's funeral procession. Then, Horatio and Hamlet discuss Hamlet's scheme to avoid his own execution at the expense of Rosencrantz and Guildenstern.

$16,500





One of 200 copies signed by the author and illustrator

65. Shepard, Ernest H. (illustrator); Kenneth Grahame

The Wind in the Willows

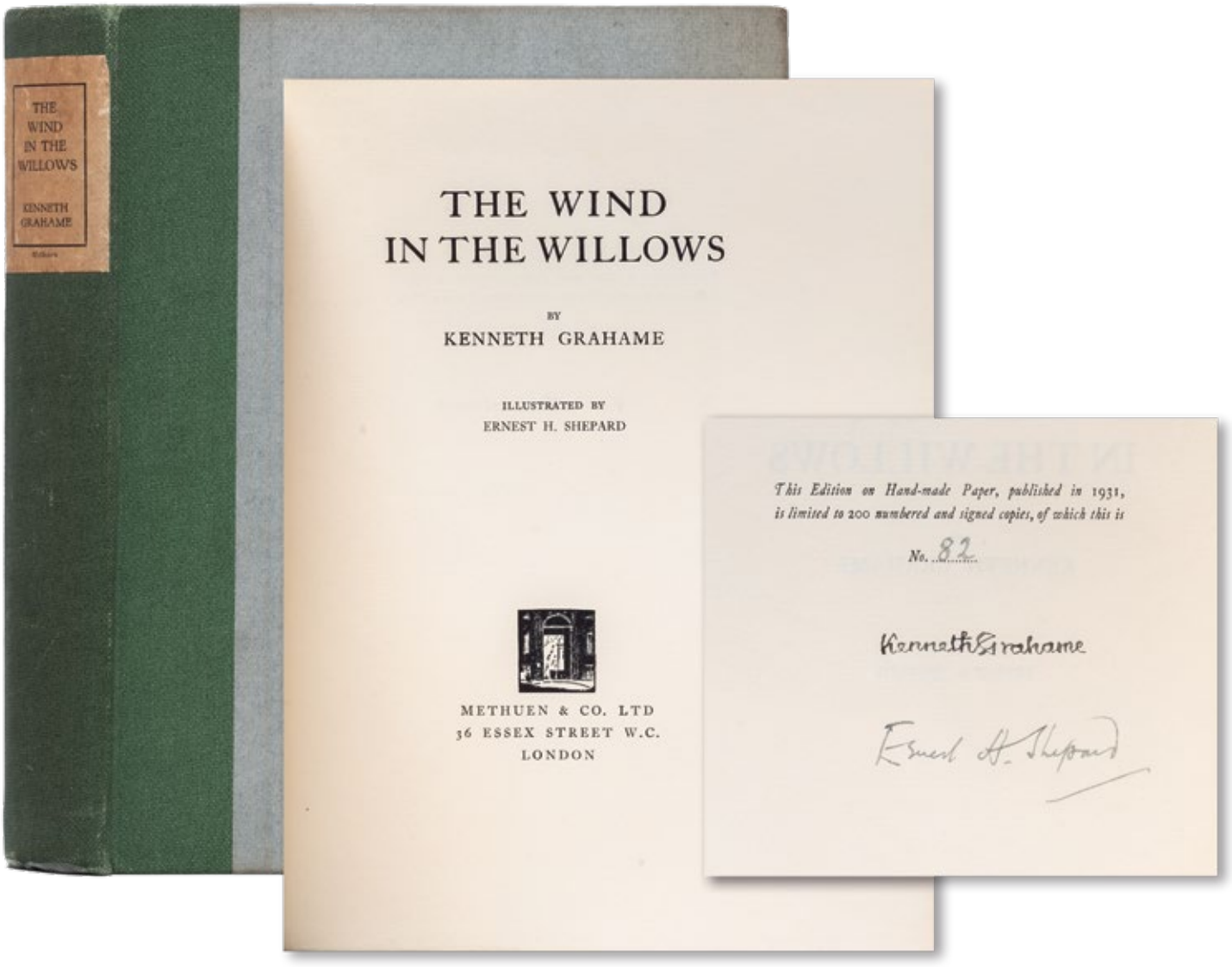
Signed limited edition

London: Methuen & Co. Ltd., 1931. First thus. First edition featuring the illustrations of Ernest H. Shepard. One of 200 copies signed by the author and illustrator. A lovely, Near Fine copy. With text illustrations by Shepard throughout, plus a folding map at rear. Publisher's quarter green buckram over gray paper boards. Printed paper label to spine. Lacking the plain dust jacket. A bit of toning to edges of boards and slight lean to spine. Edges untrimmed and a bit toned. Otherwise, clean throughout. An excellent copy of a very attractive edition.

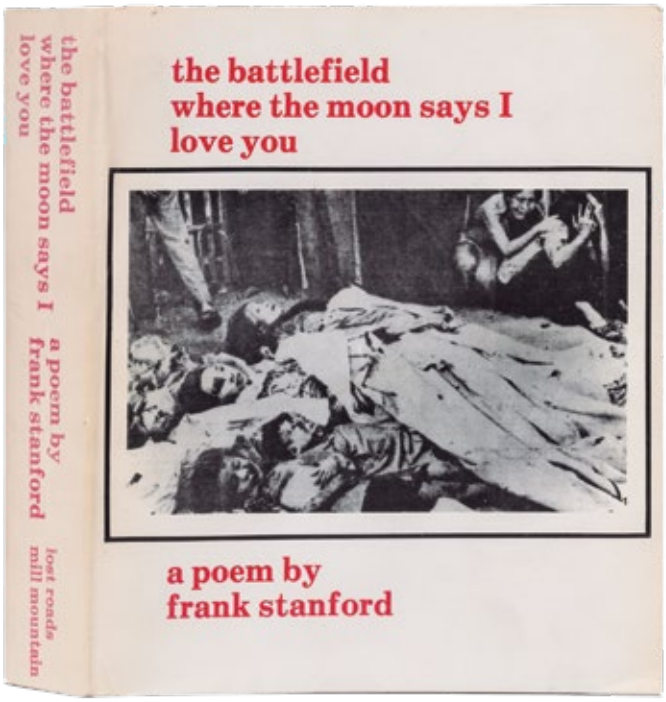
The Wind in the Willows, Grahame's famed children's novel, was first published in 1908 and introduces the beloved Mr. Toad, Rat, Badger, and Mole. Grahame began writing the book in his late forties after leaving his position as Secretary of the Bank of England. Much of the plot of *The Wind in the Willows* had its origins both in the bedtime stories Grahame had invented to tell his own son, and in Grahame's childhood experiences in Berkshire County. The book might not have been published if not for the efforts of President Theodore Roosevelt, who lobbied Methuen to release it. While reviews were mixed, the book became a classic – and would be adapted by A.A. Milne into the well-known play *Toad of Toad Hall* in 1929. "*The Wind in the Willows* is a worthy companion to *The Golden Age* and *Dream Days*. It is whimsical, fascinating by its apparent seriousness and that sense of underlying poetry which Mr. Grahame somehow manages to convey through all his nonsense" (contemporary *New York Times* review).

Ernest H. Shepard (1879 – 1976) is best known for providing the iconic illustrations for Milne's *Winnie-the-Pooh* series (1924 – 1928). He also illustrated editions of Grahame's *The Golden Age* and *Dream Days* (both 1948).

$7,500



An epic 542-page stream-of-consciousness experiment



66. Stanford, Frank

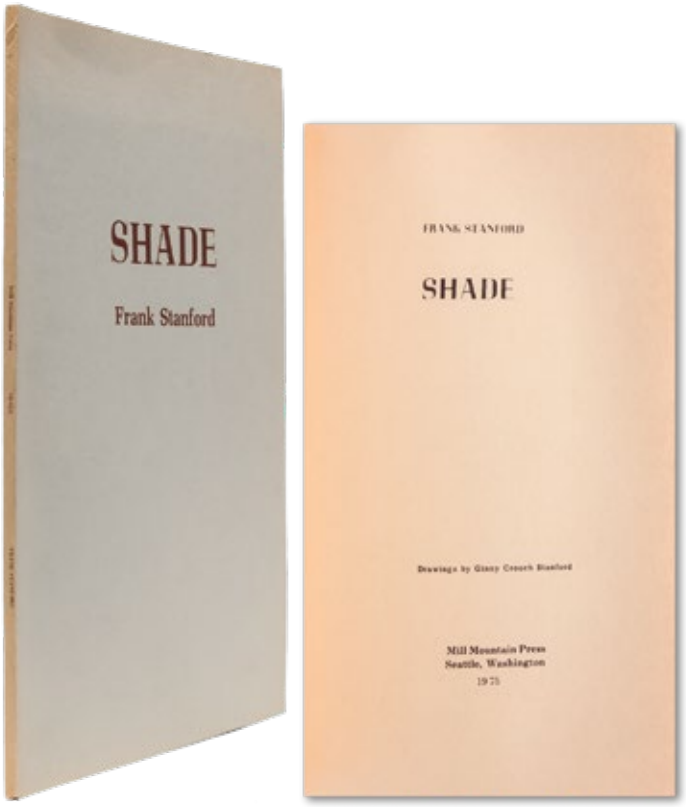
The Battlefield Where the Moon Says I Love You

Fayetteville, AR: Mill Mountain Press / Lost Roads, No. 7-12, 1977. First edition. A Near Fine copy of this scarce and important work of modern poetry. Publisher's white pictorial wrappers reproducing a harrowing Vietnam War photograph. Some fading to spine, rubbing to back cover, and an ink stain to inside of front cover (not visible from exterior). Overall, an appealing copy of a book not often found in this condition.

A Southern poet who was prolific during his all-too-brief career, Frank Stanford (1948 - 1978) published his magnum opus, *The Battlefield Where the Moon Says I Love You*, the year before his suicide. This 542-page stream-of-consciousness poem, written in one sentence, has reached cult status among poets, and has earned Stanford comparisons to Whitman and Rimbaud. To this day, the epic poem is considered a creative marvel, and has reached even greater acclaim since its publication in a new edition in 2000. Of *Battlefield*, the poet John Berryman proclaimed, "Most poets would give their left eye to have written this."

$1,250

Stanford's haunting and incisive collection



67. Stanford, Frank; Ginny Crouch Stanford, illustrator

Shade

Seattle, WA: Mill Mountain Press, 1975. First edition. Powder gray wrappers, with titles stamped in dark brown on spine and front cover. Collating complete: [9], 44, [1] pp; illus. Hint of sunning to spine, with faint strip of subtle fading along upper edge of front wrapper. Very Near Fine.

Shade, one of seven titles Stanford would release through the Mill Mountain Press prior to his suicide in 1978 at the age of twenty-nine, with four illustrations by artist Ginny Crouch Stanford throughout the text. Though the copyright page states "Limited Edition, Second Edition," this is, in fact, the first – almost certainly a bit of bibliographic mischief perpetrated by the author. Stanford's haunting and incisive collection came toward the middle of his brief career, and it carries the hallmarks of a maturing poetic voice. No longer a novice writer, Stanford had come into his own by this point; his sense of rhythm and imagery brings the reader into intense contact with ideas of death and solitude.

$1,950

A scarce first edition set of the only eyewitness account of arguably the greatest female explorer of the 19th century

68. Stanhope, Hester Lucy, Lady

Memoirs [Together with:] Travels

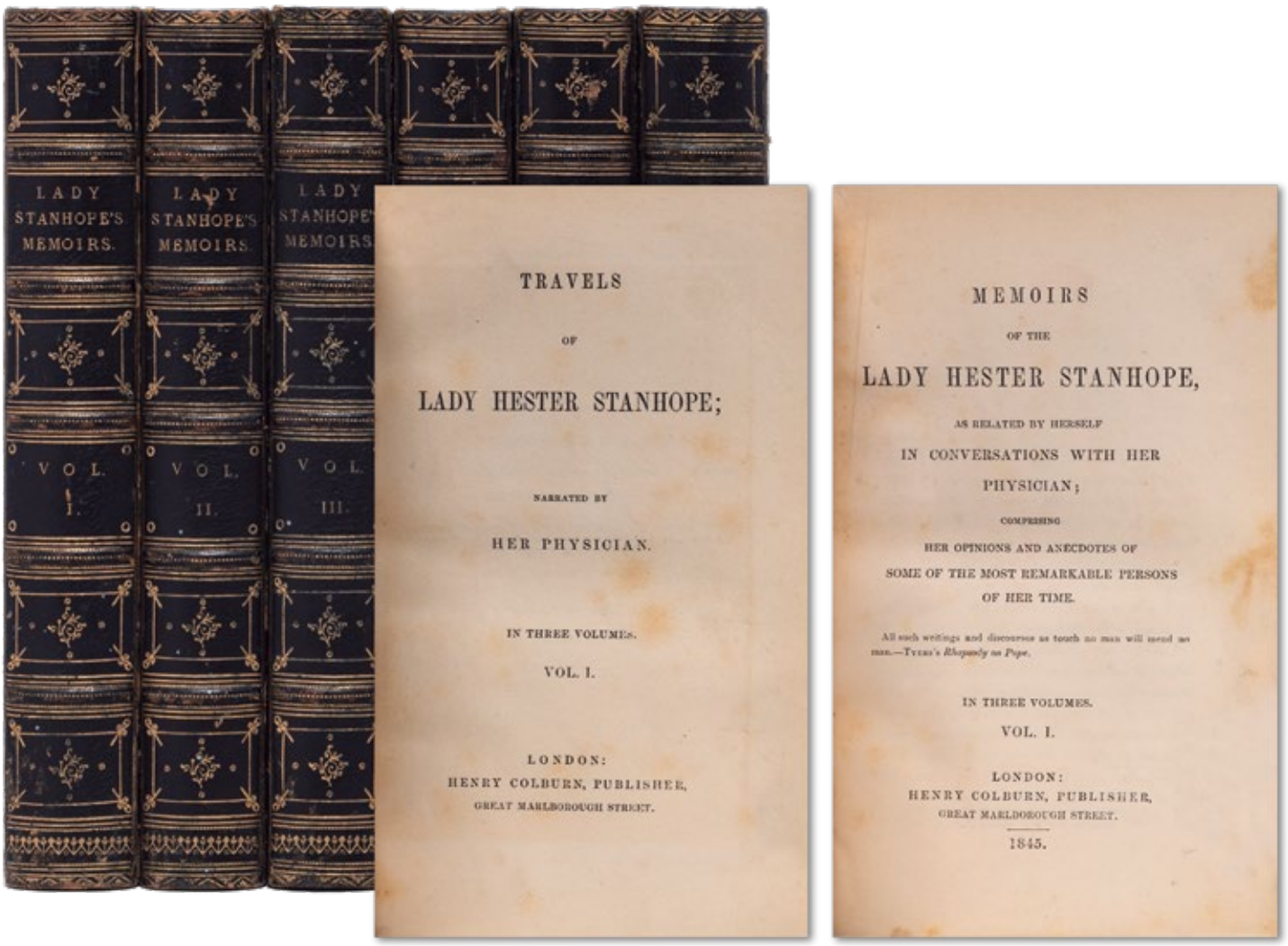
London: Henry Colburn , 1845-46. First edition. Large duodecimo. 2 works in 6 volumes. Contemporary dark blue half morocco gilt, top edge gilt. Lithographic frontispiece to each volume (hand-colored in volume 1 of the *Memoirs*), a folding plan and woodcut illustrations in-text. Extremities with some wear, a little further scuffing to volume 1 of the *Memoirs*. A little foxing internally but generally a very clean example. Both works are rarely found together in first edition, especially in a matching, contemporary binding. A Very Good set.

"No one really knew quite who Lady Hester was (was she perhaps the daughter of the king of England?) but everyone knew that she was a great personage and must be treated as such" (ODNB).

A niece of William Pitt, Lady Stanhope (1776–1839) travelled with her physician Charles Meryon in 1810 via Malta to Constantinople and then on to Egypt. There she was received with honours by Muhammad 'Ali Pasha, subsequently touring the Holy Land and Lebanon. Most notably during this time she was crowned 'Queen of the Desert' at Palmyra. From thereon she lived in Sidon and Dar Jun in Lebanon, apparently developing a serious interest in the occult and housing refugees during Ibrahim Pasha's siege of Acre in 1831-2. Meryon had returned to England in 1817, however visited her in 1819, 1830 and 1837, documenting her changing circumstances. His accounts value cannot be overstated, as it stood as the only eyewitness account of her remarkable life. "Despite their diffuseness the Memoirs make excellent reading . . . Meryon describes with utmost minuteness her complicated oriental environment, her tyranny, and her in terminable conversations . . . with an almost Boswellian power of self-effacement" (DNB, cited after Blackmer).

Blackmer 1117.

$3,750



The prototypical adventure novel and the most famous pirate tale ever written

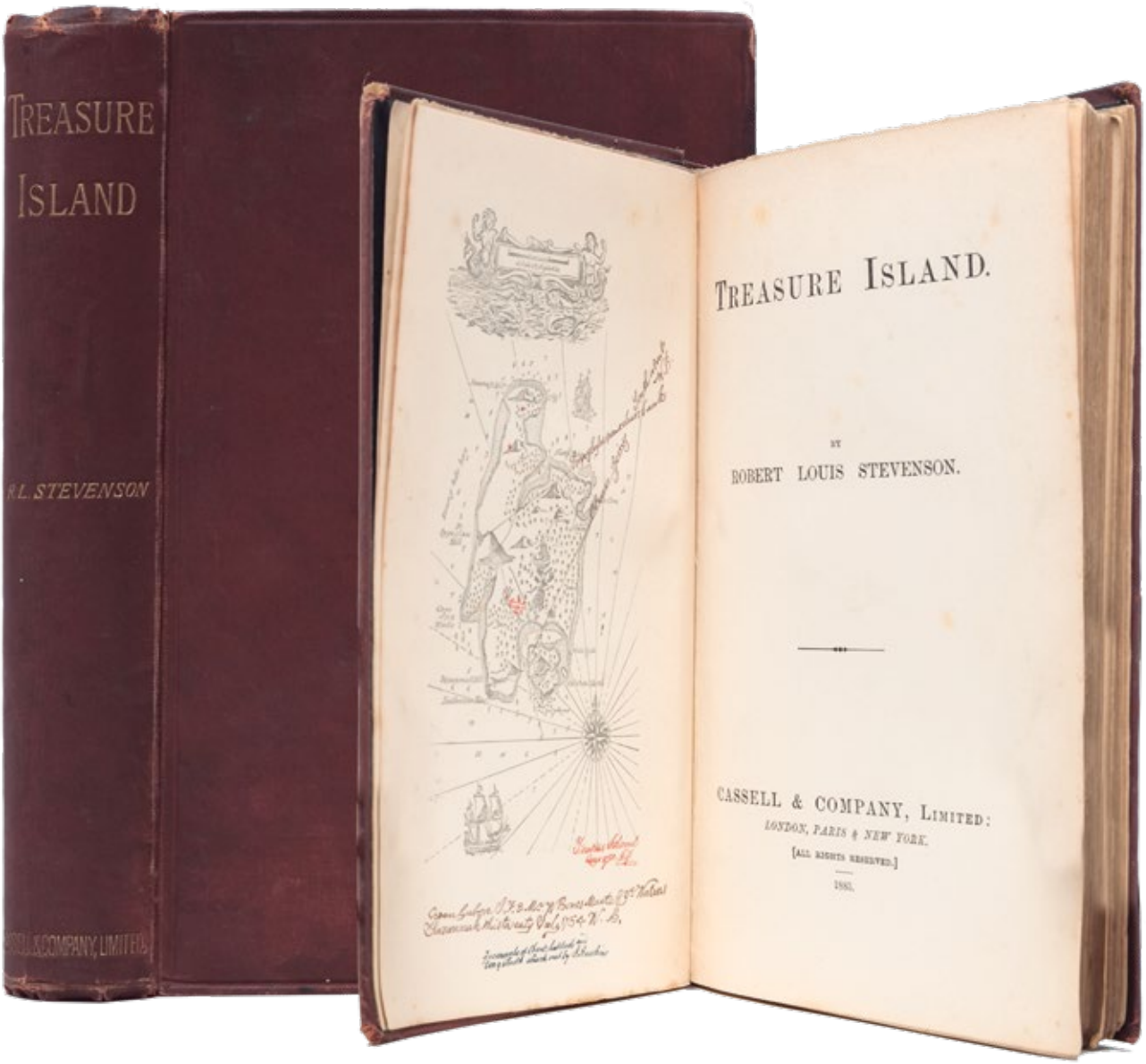
69. Stevenson, Robert Louis

Treasure Island

London: Cassell & Company, Limited, 1883. First edition. Octavo: viii, 292, [8 pp. advertisements correctly dated "5R-10.83" for the first printing]. Frontispiece map of *Treasure Island* printed in four colors lacking the original tissue guard. This copy has these additional points sometimes cited for priority: "dead man's chest" is not capitalized on pp. 2 and 7; "rain" for "vain" in the last line of p. 40; the "a" is not present in line 6 of p. 63; the "8" is present in the pagination on p. 83, which is sometimes lacking; the "7" is lacking in the pagination on p. 127 (some copies have bold-stamped "7"); the period is lacking following "opportunity" in line 20 of p. 178; "worse" for "worst" in line 3 of p. 197; and "*Treasure Island*" is listed as having 304 pages on p. 2 of the publisher's advertisements. Original burgundy cloth with covers ruled in blind and spine lettered in gilt. Original black-coated endpapers, starting to separate at the front inner joint, but holding. Spine a bit cocked, some wear at the spine ends and corners. Several leaves with finger smudges or opened a bit roughly. Light foxing throughout. A Very Good copy overall.

The prototypical adventure novel and the most famous pirate tale ever written, "*Treasure Island* established itself as a classic, drawing plaudits from the widest range of literary sensibilities. In 1890 W.B. Yeats wrote to tell [Stevenson] that the book was the only one in which his seafaring grandfather had ever taken any pleasure and that he reread it on his deathbed with infinite satisfaction. Jack London, in so many ways RLS's true spiritual heir, declared 'His *Treasure Island* will be a classic to go down with *Robinson Crusoe*, *Through the Looking Glass* and The *Jungle Books*'" (Frank McLynn, Robert Louis Stevenson, p. 203)

$9,500



A landmark Gothic novel and the centerpiece of the vampire genre

70. Stoker, Bram

Dracula

With a signed letter

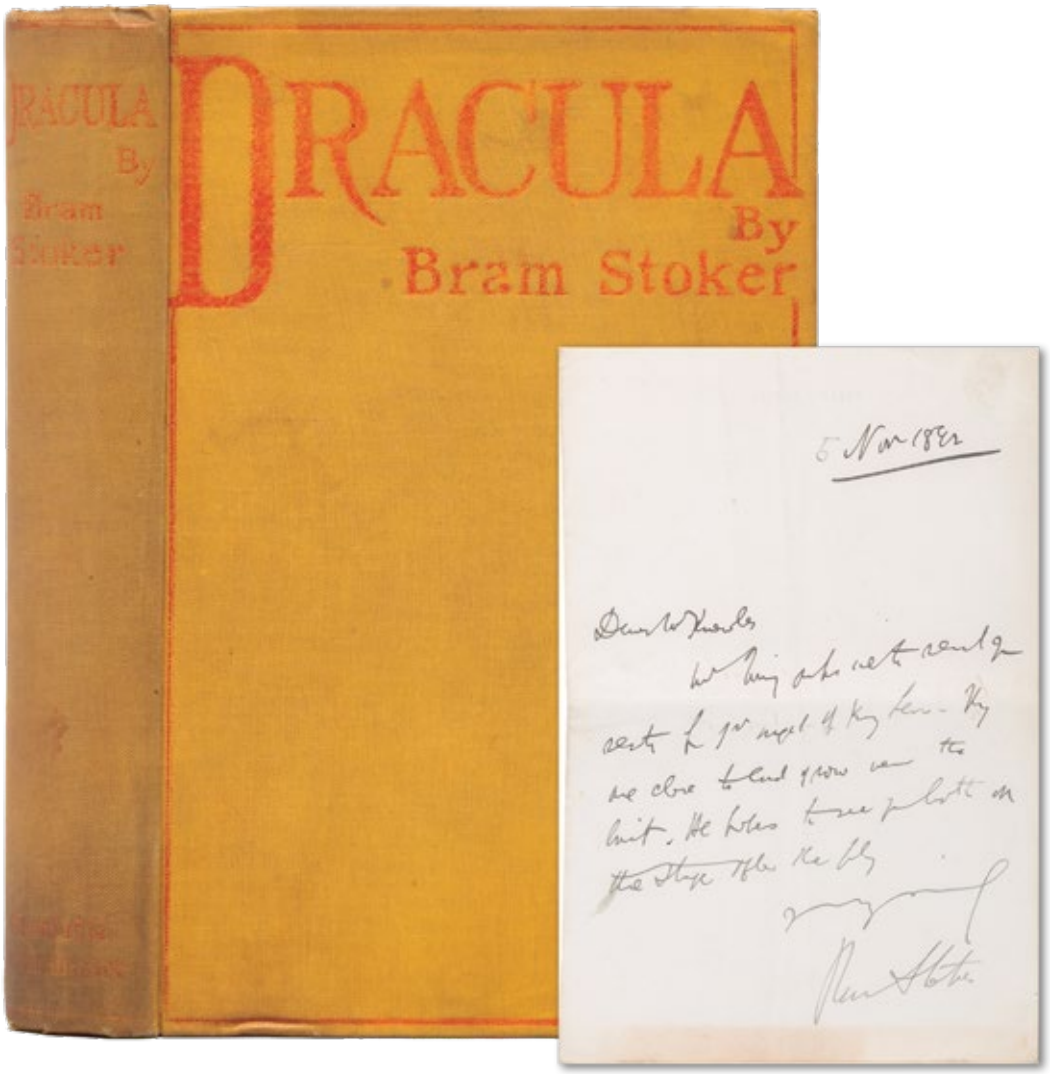
London: Archibald Constable and Company, 1897. First edition. First printing, without *The Shoulder of Shasta* advertisement, second state with 8 pages of publisher's advertisements in the rear (starting with George Meredith's *The Amazing Marriage*). Octavo: x, 390, [2, blank], plus 8 pg. publisher's catalog. Printed on thicker paper and retaining the final blank leaf, before the rear endpaper. A Very Good+ copy overall. Front inner hinge is just starting, but still holding well (and unrepaired). Cloth generally clean, red titling a bit faded, particularly at the spine, which is also toned. Small marginal dampstain (about the size of a thumbnail) affects the first 30 pages. Offsetting from laid-in paper affects pp. 46-47 and the endpapers, front and rear. Housed in a custom quarter black leather clamshell case.

Laid in is a letter on Lyceum Theater stationary from the author, Bram Stoker, to a Mr. Knowles: "5 Nov 1892 | Dear Mr. Knowles, | Mr. Irving asks me to send you seats for 1st night of King Lear. They are close to end of row near the exit. He hopes to see you both on the stage after the play. yours sincerely, Bram Stoker." Prior to publishing *Dracula*, Stoker worked as the secretary for Sir Henry Irving, a well-known Shakespearian stage actor. Irving served as the primary inspiration for Count Dracula.

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. No collection of Gothic fiction would be complete without *Dracula*, nor any collection of English-language popular literature.

Dalby 10(a).

$45,000



A fine first edition of one of the most influential Enlightenment satires

71. Swift, Jonathan

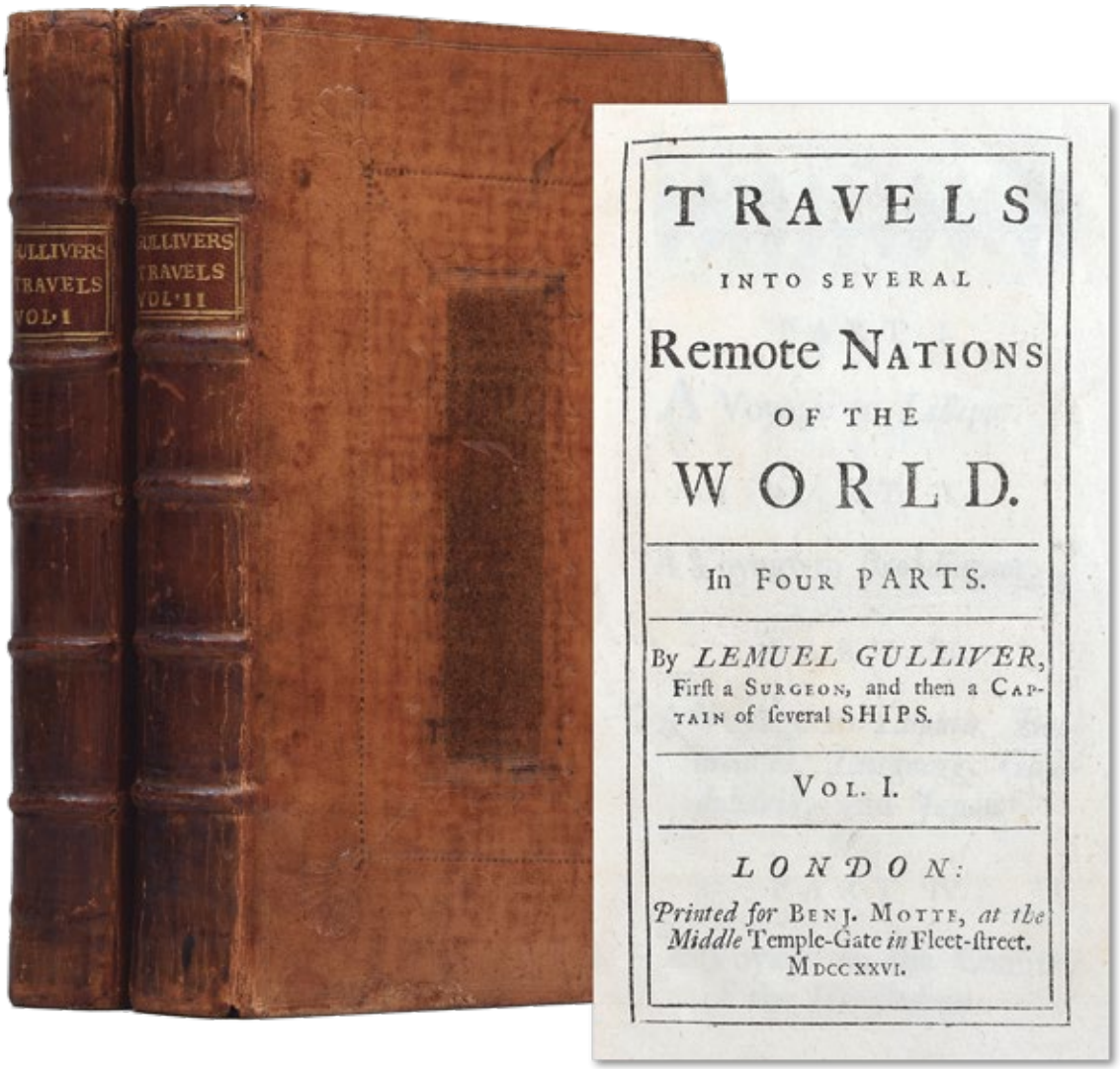
Travels into Several Remote Nations of the World. In four parts. By Lemuel Gulliver, First a Surgeon and then a Captain of Several Ships

London: Printed for Benj. Motte, 1726. First edition. True first edition (Teerink A) of Swift's masterpiece, published on October 28, 1726. Two superficially similar but distinct octavo editions followed in quick succession: the second (designated AA by Teerink) sometime in the middle of November and the third edition (Teerink B) in December. Two volumes, octavo (195 x 118 mm), in 4 parts, pp. xvi, 148; [vi], 164; [vi], 155, [1]; [viii], 199, [1]. Engraved portrait frontispiece of Gulliver (second state with vertical chain lines as usual), 4 maps and 2 plans, wood-engraved head- and tailpieces and initials. Contemporary trade binding of panelled calf, brown morocco labels, raised bands, red sprinkled edges. Housed in a brown morocco-backed folding case. Spines rubbed, joints just starting at head, a few minor marks internally. A Fine copy in an unrestored contemporary trade binding, scarce and desirable thus.

Swift was safely in Ireland by the time *Gulliver's Travels* was published. "The clandestine business of getting into print a pseudonymous and satirically explosive political satire...(known from the start by its more popular title, *Gulliver's Travels*) was managed chiefly by Pope, with the assistance of John Gay and Erasmus Lewis. For speed, and to counter the risk of piracy, Motte used five printing houses (those of Edward Say, Henry Woodfall, James Bettenham, William Pearson, and, for the greatest share, that of Jane Ilive). The first edition appeared on October 28, 1726 in two octavo volumes at the price of 8s. 6d., but with unauthorized deletions and insertions by Andrew Tooke (the brother of Benjamin Tooke Jr.), and sold out within a week. Gay wrote: "From the highest to the lowest it is universally read, from the Cabinet-council to the Nursery'...Swift received from Motte £200 and possibly more from the sales of the book, largely due to Pope's effort at instilling into his friend the principles of 'prudent management'...*Gulliver's Travels* is the book by which Swift is chiefly remembered" (ODNB).

Printing and the Mind of Man 185; Rothschild 2104; Teerink 289 ("A edition"). Jonathan Swift, *The Correspondence*, David Woolley, ed., 1999.

$168,750



A timeless classic of the fantasy genre and a cornerstone of modern pop culture

72. Tolkien, J. R. R.

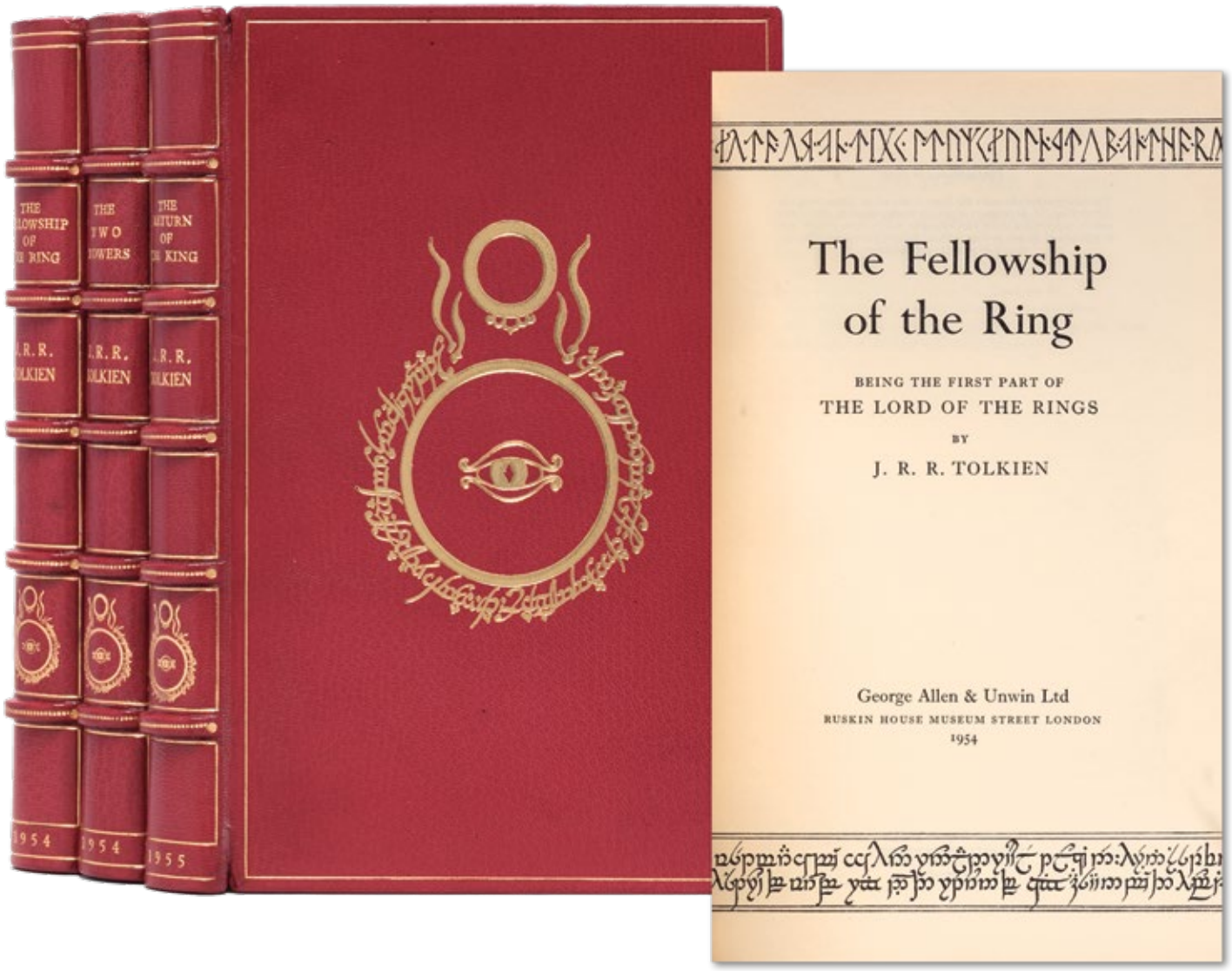
[The Lord of the Rings Trilogy:] The Fellowship of the Ring, The Two Towers, [and] The Return of the King

London: George Allen and Unwin, 1954, 1954, 1955. First editions. All first printings, with volume three in Hammond's revised third state with the slipped text and the signature mark 4 on p. 49. A Fine set. Three volumes, octavo (215 x 136 mm). Folding map in red and black at rear of each volume. Finely bound by the Chelsea Bindery in red morocco, spines lettered and decorated gilt, "Eye of Sauron" to front boards gilt, dark green endpapers, gilt edges. Housed in a red leather entry slipcase.

A timeless classic of the fantasy genre and a cornerstone of modern pop culture, *The Lord of The Rings* follows the adventures of the hobbit Frodo Baggins and his compatriots as they battle the Dark Lord Sauron and attempt to destroy the ring that gives him power over Middle Earth. Tolkien began developing the first book in the series when he was forty-five and spent twelve years writing it. The books, which were inspired by Tolkien's interest in subjects as far reaching as mythology and philology, went on to become a sensation – selling over 150 million copies and being translated into over thirty languages. The books were also adapted into the Oscar award winning film trilogy, directed by Peter Jackson and starring Elijah Wood, Ian McKellen, and Viggo Mortensen.

C. S. Lewis wrote that "no imaginary world has been projected which is at once as multifarious and so true to its own inner laws; none so seemingly objective, so disinfected from the taint of an author's merely individual psychology; none so relevant to the actual human situation yet so free from allegory." Tolkien, a noted scholar of Old English, conceived the idea for his tales set in "Middle Earth" while in the trenches of the First World War; its immense influence has been felt ever since publication.

$40,000



The most influential devotional work of the Middle Ages

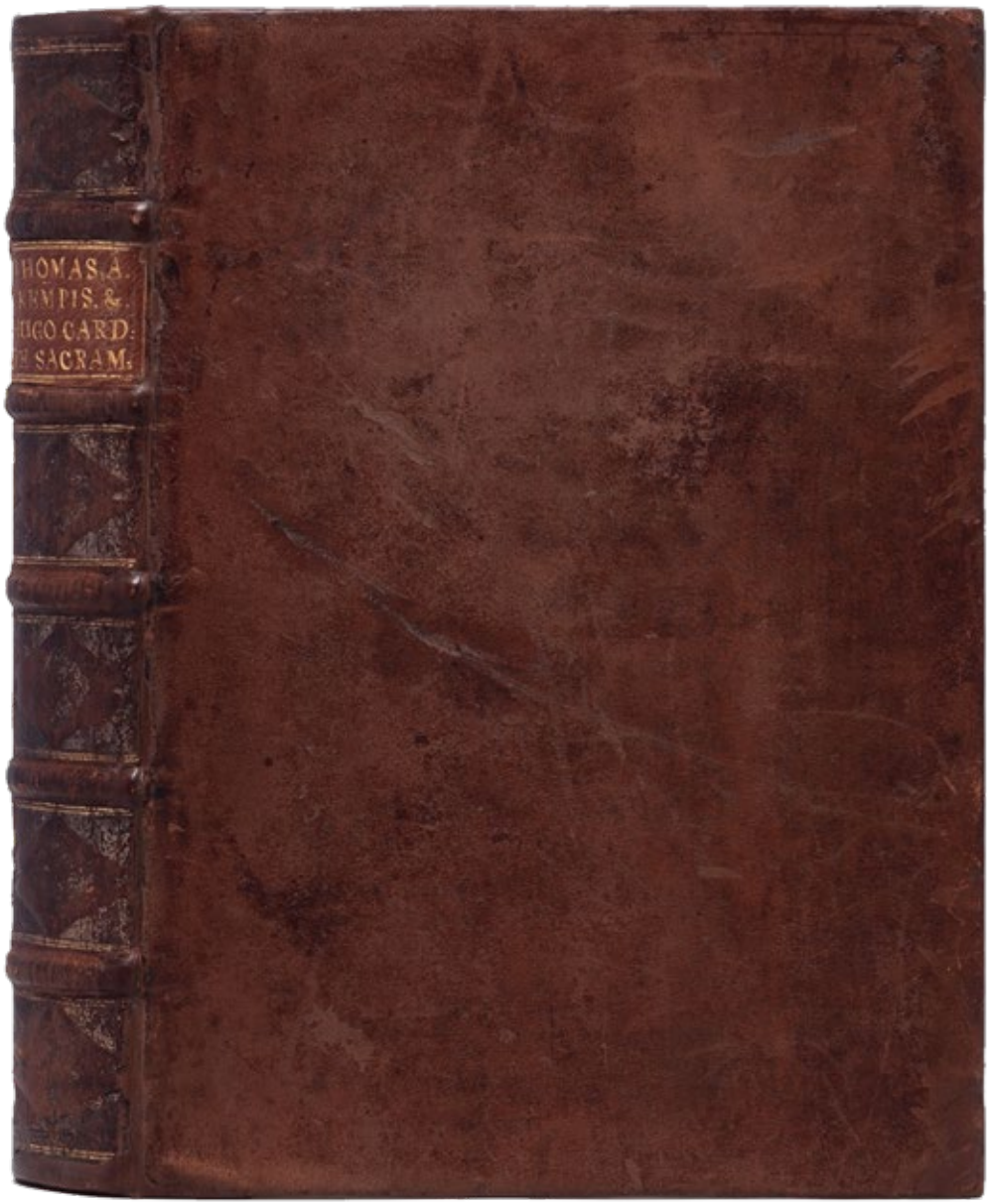
73. Thomas à Kempis

Imitatio Christi

[Augsburg]: [Günther Zainer], [before 5 June 1473]. First edition. Folio (11 1/16 x 8 inches; 280 x 205 mm.). [76] leaves. Thirty-five lines. Capital spaces. Two- to six-line lombard initials supplied in red ink. Fol. 3/10 a cancel and printed, as usual, on narrow paper, here margined to size at the time of rebinding. Early manuscript notes and publisher's name on top margin of first page in a contemporary hand. A few contemporary ink marginalia. The work is often found bound, in varying combinations, with up to eight shorter tracts printed by Zainer in 1472-73. In this volume, *Imitatio Christi* is bound first, followed by six Zainer tracts and a further work from a different press. *See our website for a full collation.*

A clean, Near Fine example overall. All books bound together in early nineteenth-century sheep, rebacked with spine laid down. Spine stamped in gilt. Brown morocco spine label, lettered in gilt. All edges speckled red. Boards a bit rubbed and bumped. Some tiny wormholes most prominent in the initial few leaves of the *Imitatio Christi*, later leaves of the *Imitatio Christi* without holes, or just a few marginal ones. Other tractates have tiny wormholes throughout. First leaf with corner renewed, but not affecting text. Small page-marker stubs on first leaf of each work. Two previous owner's bookplates on front endpapers. Some manuscript notes to front endpapers, one of which is tipped in and dated 1879. Housed in a custom cloth clamshell.

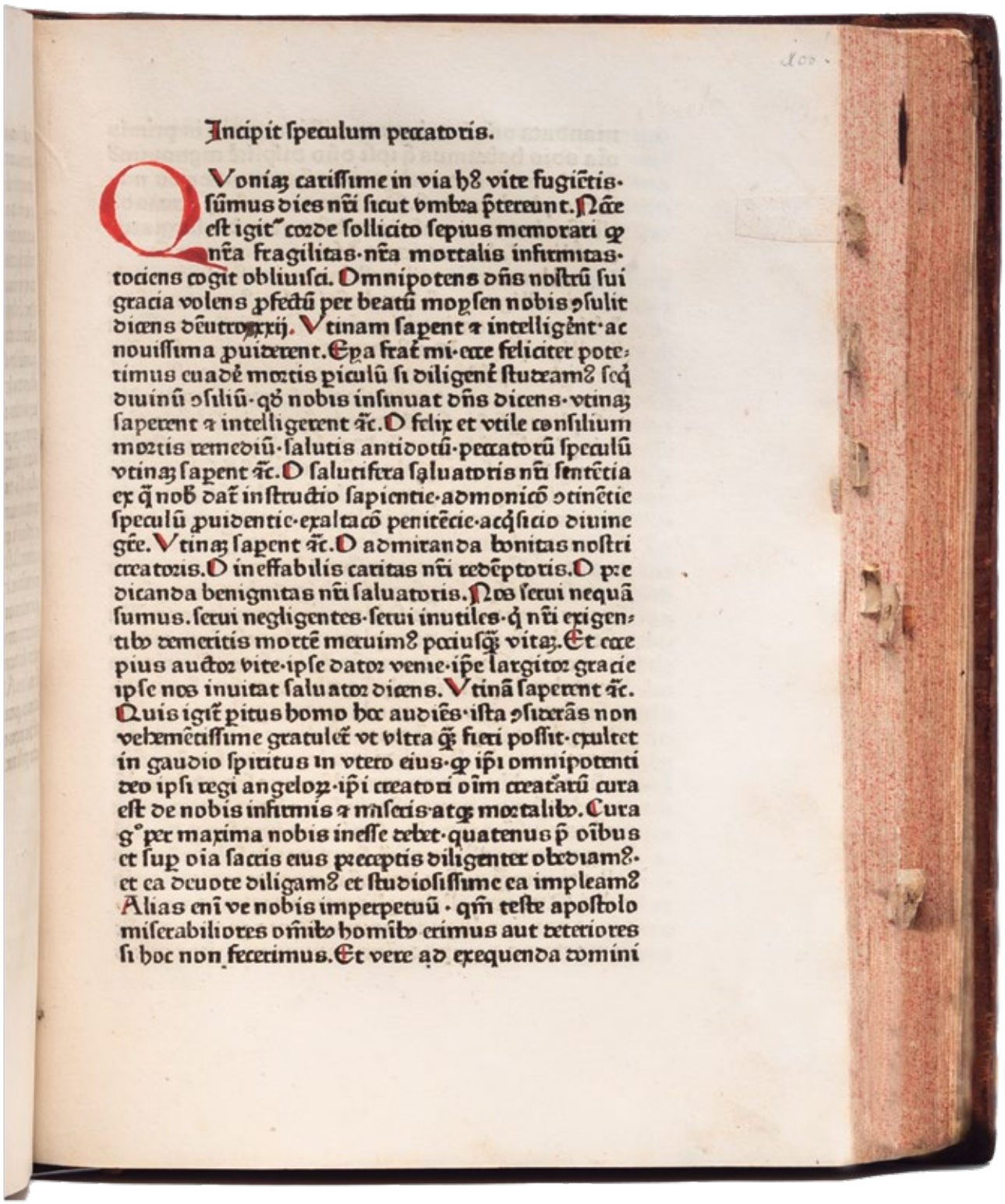
The Imitation of Christ is a book of mystical thought which throughout history has appealed to Roman Catholics and Protestants alike. It has been the most widely read devotional manual apart from the Bible, perhaps even surpassing the influence of such books as *Pilgrim's Progress* and St Augustine's *Confessiones*. This is the more surprising as in the first place it was addressed to monks and recluses. The book is written partly in verse. Its title is derived from that of the first of its four books, 'De imitatione Christeet contemptu vanitatum mundi' ('of the imitation of Christ and the contempt of all worldly vanities')...



"The *Imitation* was first printed in 1473. Since then, there have been thousands of editions and translations into fifty languages, a record rivaled only by the Bible itself. The first English translation by William Atkinson and Margaret, Duchess of Beaufort, mother of Henry VII, was published in 1503" (*Printing and the Mind of Man*). The Imitatio Christi was one of nine theological tracts printed by Günther Zainer in identical format ca. 1472-early 1473 that were available either individually or together with a printed contents leaf. The *Imitatio Christi* is the most influential document of the *devotio moderna*, a lay movement advocating the pursuit of a religious life in imitation of Christ, through meditation, instruction, and writing.

BMC II, p. 318. Goff I-4. Hain *8589. Harvard/Walsh 507-508. Polain 2050. PMM 13. Proctor 1566.

$295,000



Incipit speculum peccatoris.

QVoniaz carissime in via hꝰ vite fugictissimus dies nri sicut vmbra ptereunt. Nãe est igit cõde sollicito sepius memorari qp nra fragilitas·nra mortalis infirmitas·tociens cogit obliuisci. Omnipotens dñs nostrũ sui gracia volens pfectũ per beatũ moysen nobis ꝓsulit dicens deutro xxxij. Vtinam sapent ⁊ intelligẽt·ac nouissima puiderent. Epa frat mi·ere feliciter potetimus euadẽ mortis piculũ si diligent studeamꝰ seq̃ diuinũ ꝓsiliũ·qõ nobis insinuat dñs dicens·vtinaz saperent ⁊ intelligerent ꝛc. O felix et vtile consilium mortis remediũ·salutis antidotũ·peccatorũ speculũ vtinaz sapent ꝛc. O salutifera ſaluatoris nri sentcia ex q̃ nob dat instructio sapientie·admonicõ otinẽtie speculũ puidentie·exaltacõ penitẽcie·acq̃sicio diuine gre. Vtinaz sapent ꝛc. O admiranda bonitas nostri creatoris. O ineffabilis caritas nri redẽptoris. O pie dicanda benignitas nri saluatoris. Nos serui nequã sumus. serui negligentes·serui inutiles·q̃ nri exigentib temeritis mortẽ meruimꝰ peiusq̃ vitaz. Et ere pius auctor vite·ipse dator venie·ipe largitor gracie ipse nos inuitat saluator dicens. Vtinã saperent ꝛc. Quis igit pitus homo hec audiẽs·ista ꝓsideras non vehemẽtissime gratulet vt vltra q̃ fieri possit·exultet in gaudio spiritus in vtero eius·qp ipi omnipotenti deo ipsi regi angelorz·ipi creatori oim creatarũ cura est de nobis infirmis ⁊ miseris atq; mortalib. Cura q̃ per maxima nobis inesse debet·quatenus p oibus et sup oia sacris eius preceptis diligenter obediamꝰ. et ea deuote diligamꝰ et studiosissime ea impleamꝰ Alias enĩ ve nobis imperpetuũ · qm teste apostolo miserabiliores oĩnib hoĩib erimus aut deteriores si hoc non fecerimus. Et vere ad exequenda omini

Twain's early time-travel novel, one of the foundations of the genre

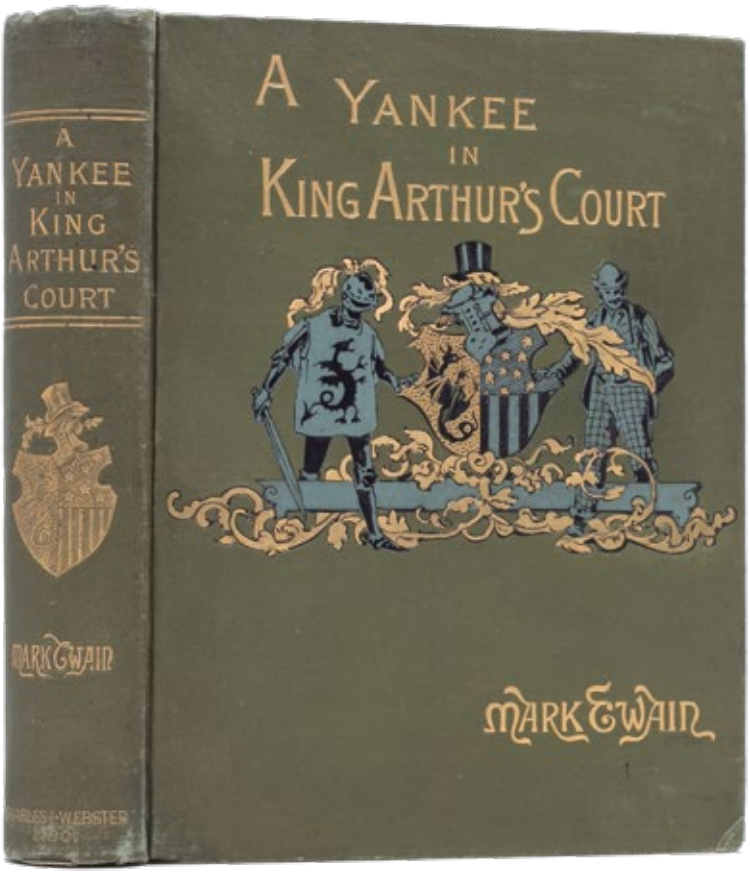
74. Twain, Mark [Samuel L. Clemens]

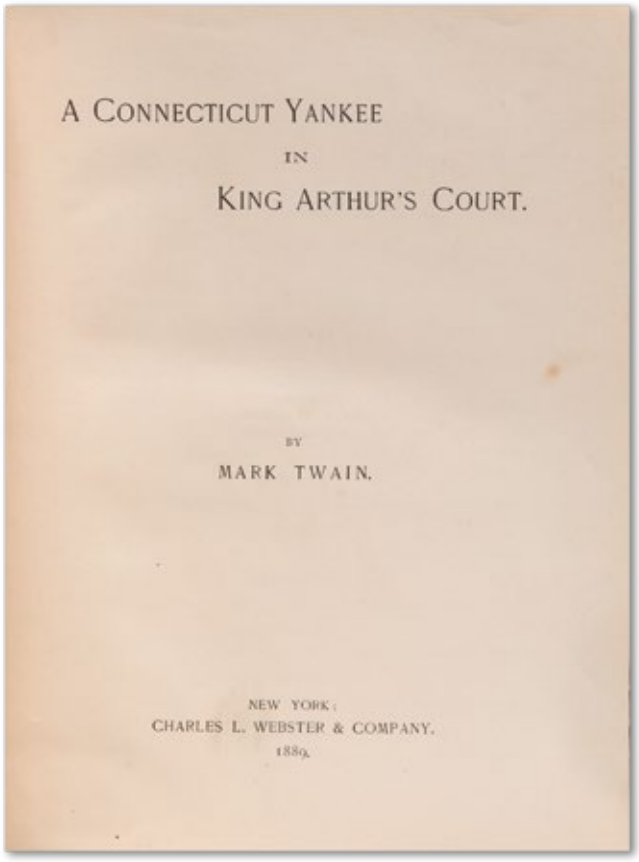
A Connecticut Yankee in King Arthur's Court

New York: Charles L. Webster & Company, 1889. First edition. Second state lacking: "The S King" on p. 59 and with damaged type on p. 72, but this copy with the extremely scarce half-title. "Most collectors are content with a copy with early states of pages 59 and 72, and any copy with the extremely rare half-title is coveted regardless of the other states" (Kevin MacDonnell, "Collecting Mark Twain...") A Very Good+ copy overall with a dampstain affecting the lower spine and lower boards near the spine. Several of the early leaves with a faint tide-mark near the gutter. Front inner hinge professionally repaired. Contemporary 1889 Christmas gift inscription on the first blank, otherwise internal contents are generally fresh and clean.

One of the great humorist's classic works. A *Connecticut Yankee in King Arthur's Court* follows the adventures of an engineer who is sent backwards in time to the Middle Ages – and the realm of King Arthur. Twain worked on the book in stops and starts in the 1880s, before finishing it in 1889. Strangely enough, along with some contemporary works by H.G. Wells and Edward Bellamy, A *Connecticut Yankee in King Arthur's Court* is considered one of the early works in the science fiction, "time-travel" genre.

$3,500





Presentation copy inscribed by Twain's literary executor

75. Twain, Mark [Samuel L. Clemens]

What is Man?

Limited edition

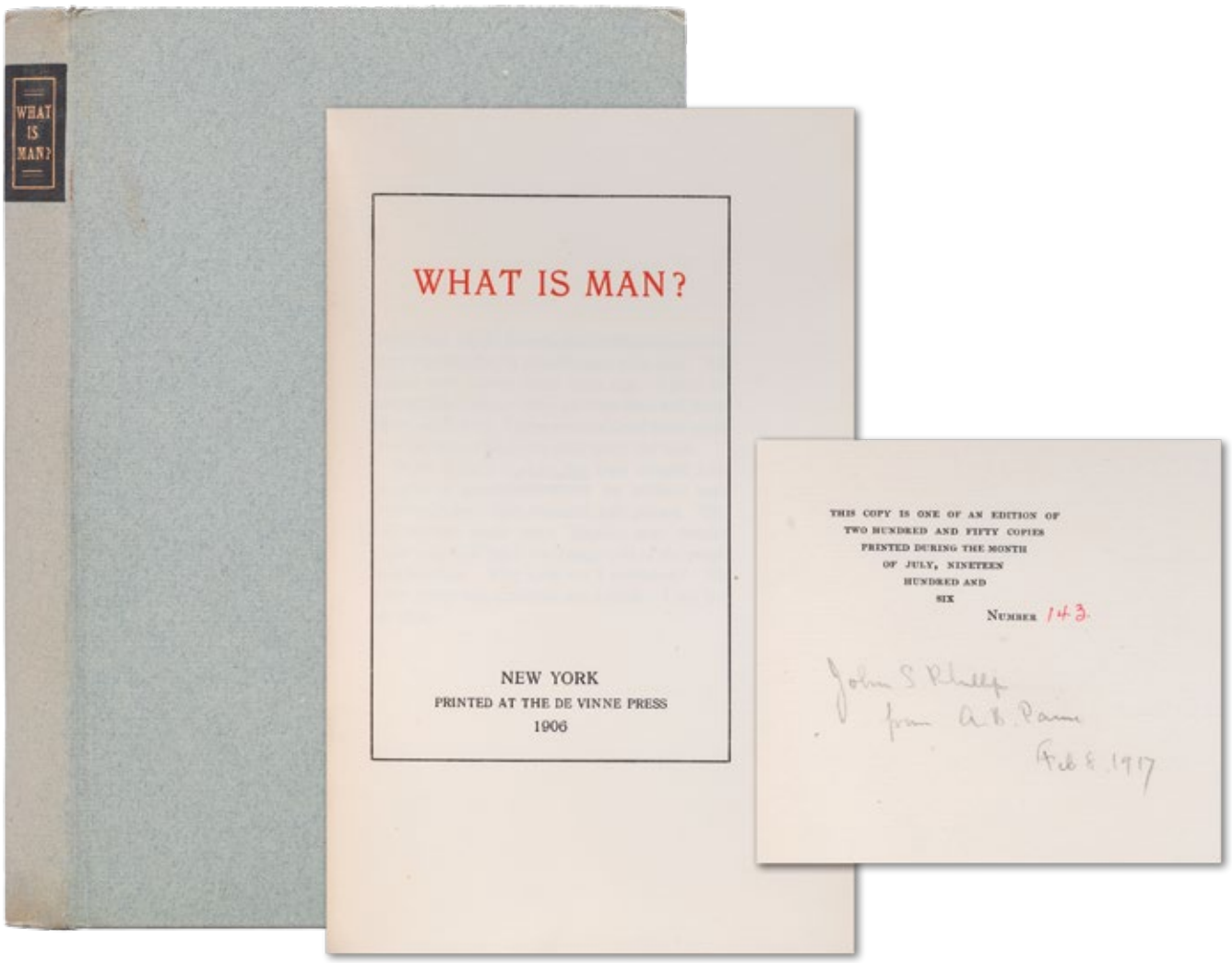
New York: De Vinne Press, 1906. First edition, limited issue, number 143 of 250 copies; a presentation copy, inscribed beneath the limitation by Twain's friend and literary executor, "John S[andborn] Phillips from A[lbert] B[igelow] Paine." Second issue, as usual, with p. 131 ending, "thinks about | it" (APG). Original blue-gray boards, morocco label, gilt. Near Fine copy with a previous owner's bookplate (John C. Gerber). Lower corners gently bumped and faint soiling to front board. Inscribed by Twain's friend and literary executor, "John S[andborn] Phillips from A[lbert] B[igelow] Paine February 8, 1917." Lacking the publisher's glassine and cardboard slipcase.

The recipient was the publisher and co-founder of *Mclure's Magazine*, which published work by Twain, including dairy excerpts later collected in *Following the Equator* (1897). Because Twain had the print run delivered directly to his home, giving away only a handful of copies in his final years, the remainder of the run disappeared for a time after his death. It is believed that upon his death in 1910, Paine took possession of the remaining copies to continue distributing them (as here).

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

BAL 3490.

$6,500



A classic story of friendship and belonging

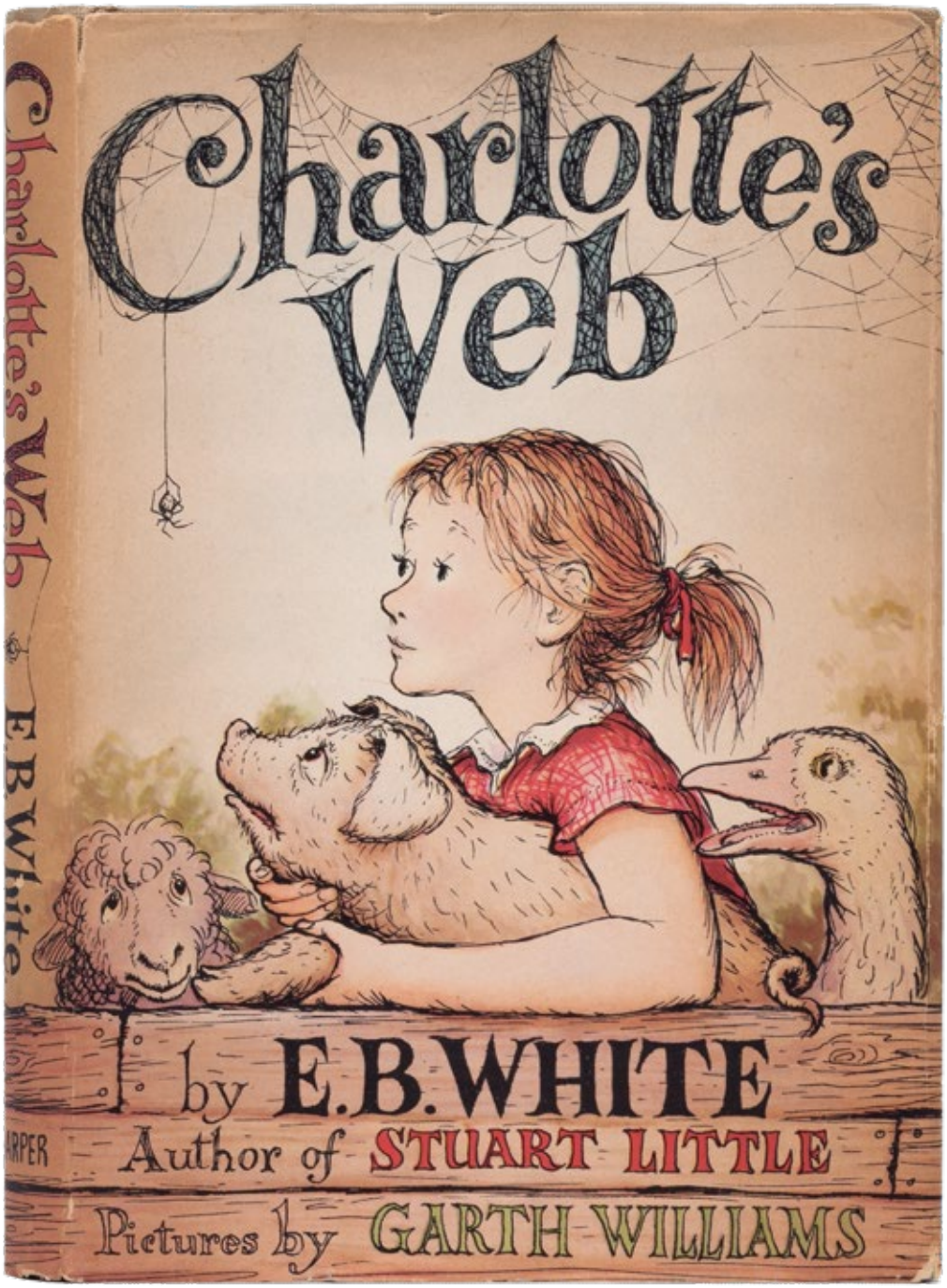
76. White, E. B. [Elwyn Brooks]

Charlotte's Web

New York: Harper & Brothers, Publishers, 1952. First edition. A Near Fine copy in Very Good+ dust jacket. Retaining the original (and required) price of $2.50 to front flap. Very clean throughout aside from some toning to endpapers at gutter. Bookseller's ticket to lower pastedown. Dust jacket with two nicks to back panel (not affecting text) and some toning to folds.

White's charming story of Wilbur, the runt of the litter, who unexpectedly becomes famous after his friend Charlotte spins words into her web advertising Wilbur's good qualities. Though initially Wilbur questions the basis of their friendship and her motives in promoting him, it becomes clear that Charlotte hopes to aid her dear friend in avoiding the butcher's block. A true children's classic, the kind of heartwarming story that is seen too infrequently; the book encourages children to think in new ways about love and friendship among diverse individuals.

$3,250



An unforgettable story about embracing difference and being unafraid of adventure

77. White, E.B.

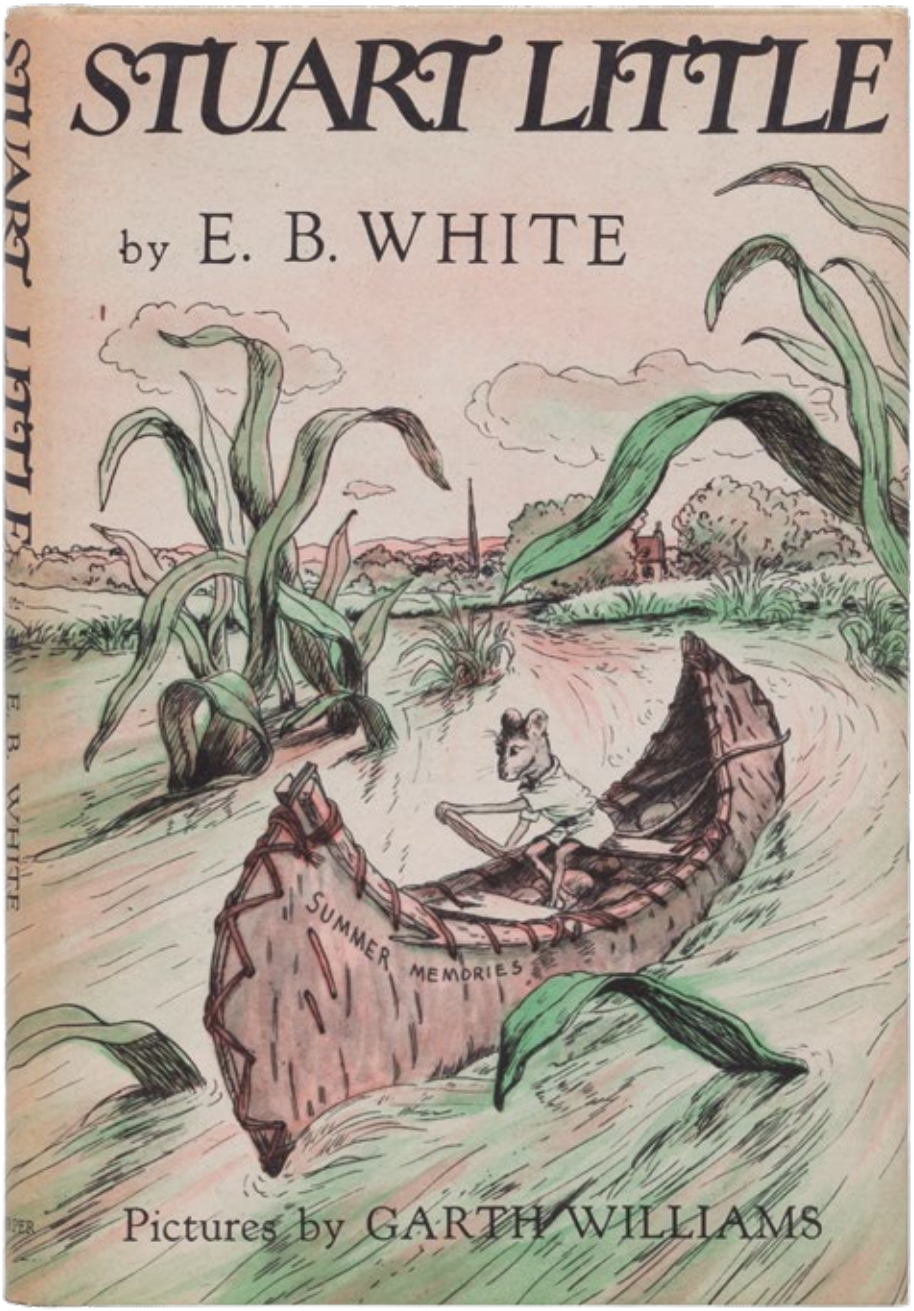
Stuart Little

New York & London: Harper & Brothers, 1945. First edition (stated on copyright page with 10-5 and I-U). An exceptionally Fine copy in like dust jacket, and scarce in this condition.

The first children's book by ecological writer E. B. White, it was praised at its release by Malcolm Cowley of *The New York Times* as "one of the best children's books published this year." Since then, it has become a classic, and it has inspired both film and television adaptations. The story of a talking mouse named Stuart who is born to the Little family, of New York City. From the start, Stuart stands out as different – just over two inches tall, he still thinks and behaves like a seven-year-old boy, and his parents begin feeling concern about where he will fit in the world. A story of bravery, embracing uniqueness, and developing friendships through kindness and acceptance, *Stuart Little* is a cornerstone children's book.

Hall, A13.

$3,950



Inscribed by Oscar Wilde on his North American tour

78. Wilde, Oscar

Poems

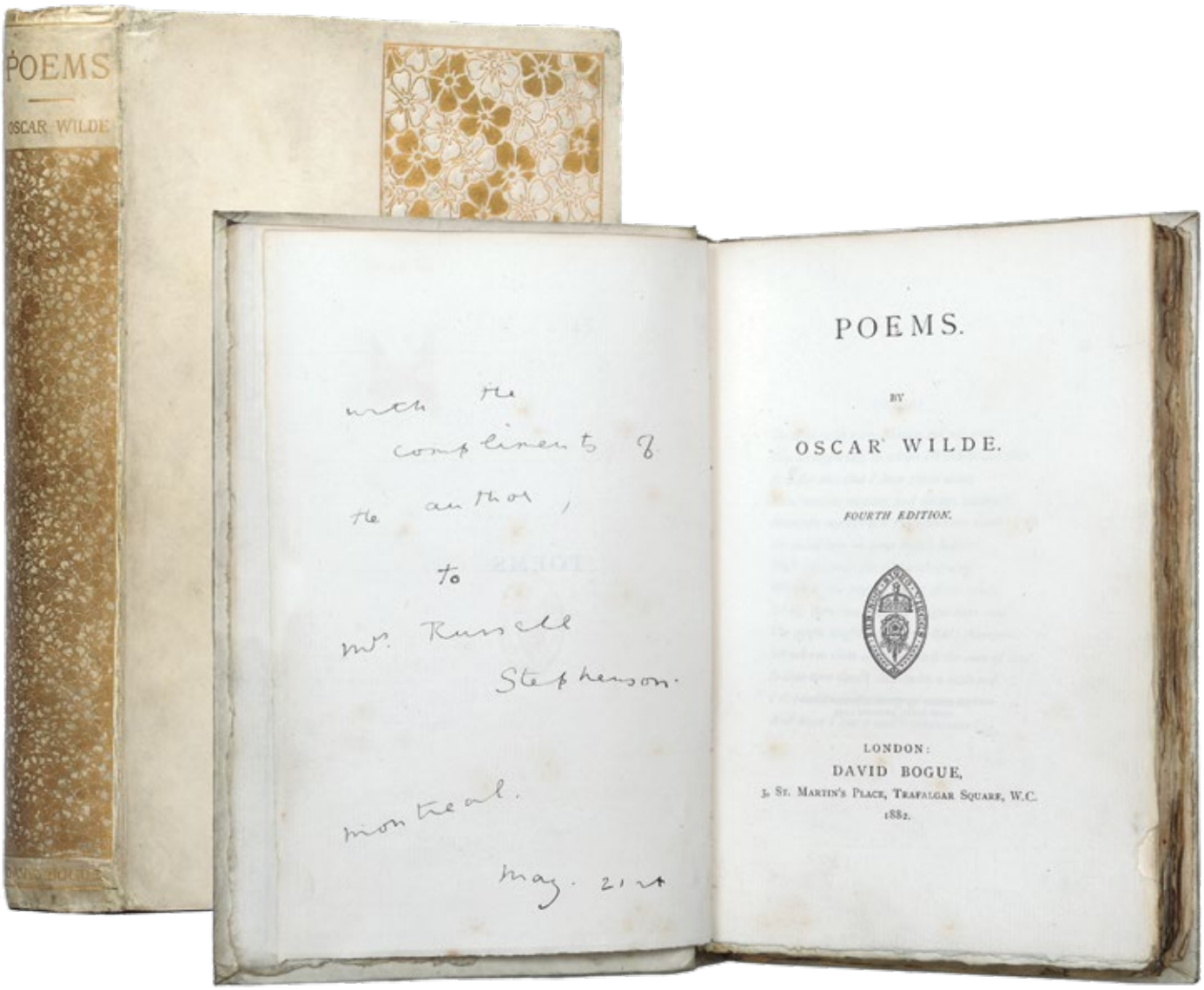
Presentation copy

London: David Bogue, 1882. Fourth edition. Presentation copy, inscribed by the author: "With compliments of the author, to Mrs Russell Stephenson. Montreal. May. 21st." A Very Good+ copy. Octavo. Full white parchment lettered and with floral decoration in gilt. Printed on Van Gelder handmade paper. Top edge gilt, others unopened. A bit of dustiness to the vellum and slight bumping to the spine ends. With the bookplate of publisher Martin Secker to upper pastedown. Housed in a custom half green morocco, green cloth box.

During his North American tour, Oscar Wilde visited Montreal, where he delivered a lecture on May 16. Four days later, he received an invitation from the Women's Hospital Committee to present a lecture titled "The House Beautiful." Many of the audience, predominately women, dressed in costume and offered Wilde an enthusiastic welcome. This particular copy was inscribed the following day for Mrs. Russell Stephenson, a Montreal socialite.

Mason 307.

$37,500



A lovely copy of The AA "Big Book"

79. Wilson, Bill; Dr. Bob Smith

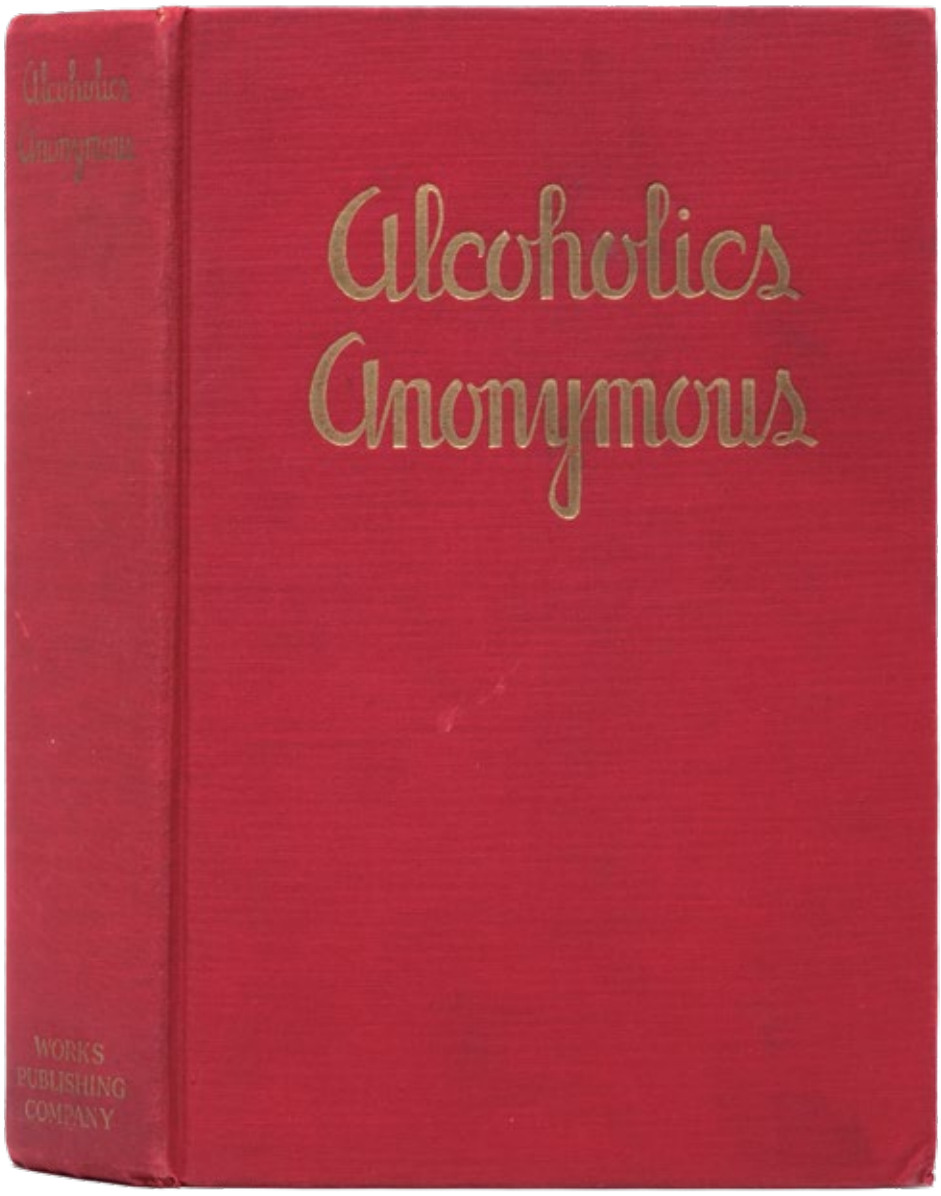
Alcoholics Anonymous (The AA "Big Book")

New York: Works Publishing Company, 1939. First edition. A very Nearly Fine copy of the book. Spine gilt a trifle dulled and a small ding to one corner. Previous owner's name on the front end paper in pencil, "Wm M Jefferson," otherwise unmarked internally. One of approximately 5,000 first edition copies, and uncommon in this condition. Housed in a custom leather clamshell case.

First published in 1939, *Alcoholics Anonymous* has become one of the most popular books of all time, selling more than thirty million copies and inspiring one of America's most enduring social movements. William Griffith Wilson, also known as Bill W., and Robert "Dr. Bob" Smith were inspired to write the "Big Book" by their own paths to sobriety, a method that would later become known as the "twelve-step program." The Big Book has since been translated into numerous languages and was designated by the Library of Congress as one of the eighty-eight books that shaped America.

"Lest this title should arouse the risibles in any reader let me state that the general thesis of *Alcoholics Anonymous* is more soundly based psychologically than any other treatment of the subject I have ever come upon. And it is a subject not to be neglected, for, irrespective of whether we live under repeal or prohibition, there will be alcohol addicts, precisely as there are drug addicts" (contemporary *New York Times* review).

$18,500



80. Wilson, Bill; Dr. Bob Smith

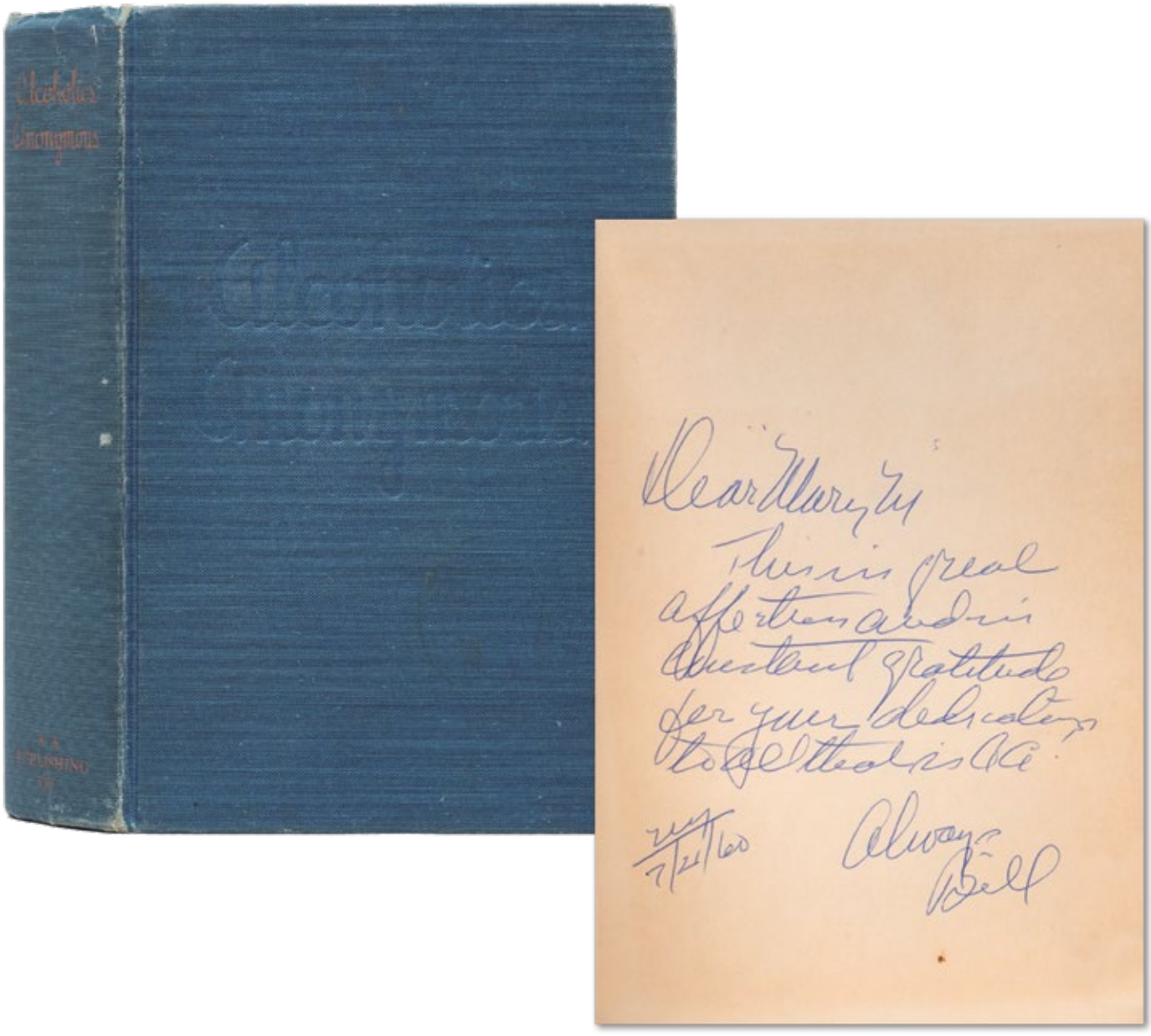
Alcoholics Anonymous

Inscribed by Bill Wilson

New York: Works Publishing Company, 1955. Second edition. Warmly inscribed by Bill Wilson on the upper free endpaper: "Dear Marylin, This in great affection and in [illegible] gratitude for your dedication to all that is AA. Always, Bill. 7/21/60." A Very Good copy. Publisher's blindstamped blue cloth. Some sunning to spine, spot of fading to edge of lower board, and a couple blemishes to lower board. Endpapers lightly toned. Still, a solid copy with an exceptional inscription by one of the co-authors. Housed in a custom quarter leather clamshell case.

First published in 1939, the Alcoholics Anonymous "Big Book" went through sixteen printings between 1939 and 1955 before appearing in this second, revised edition.

$7,500



A feminist literary landmark exploring gender and selfhood through time

81. Woolf, Virginia

Orlando

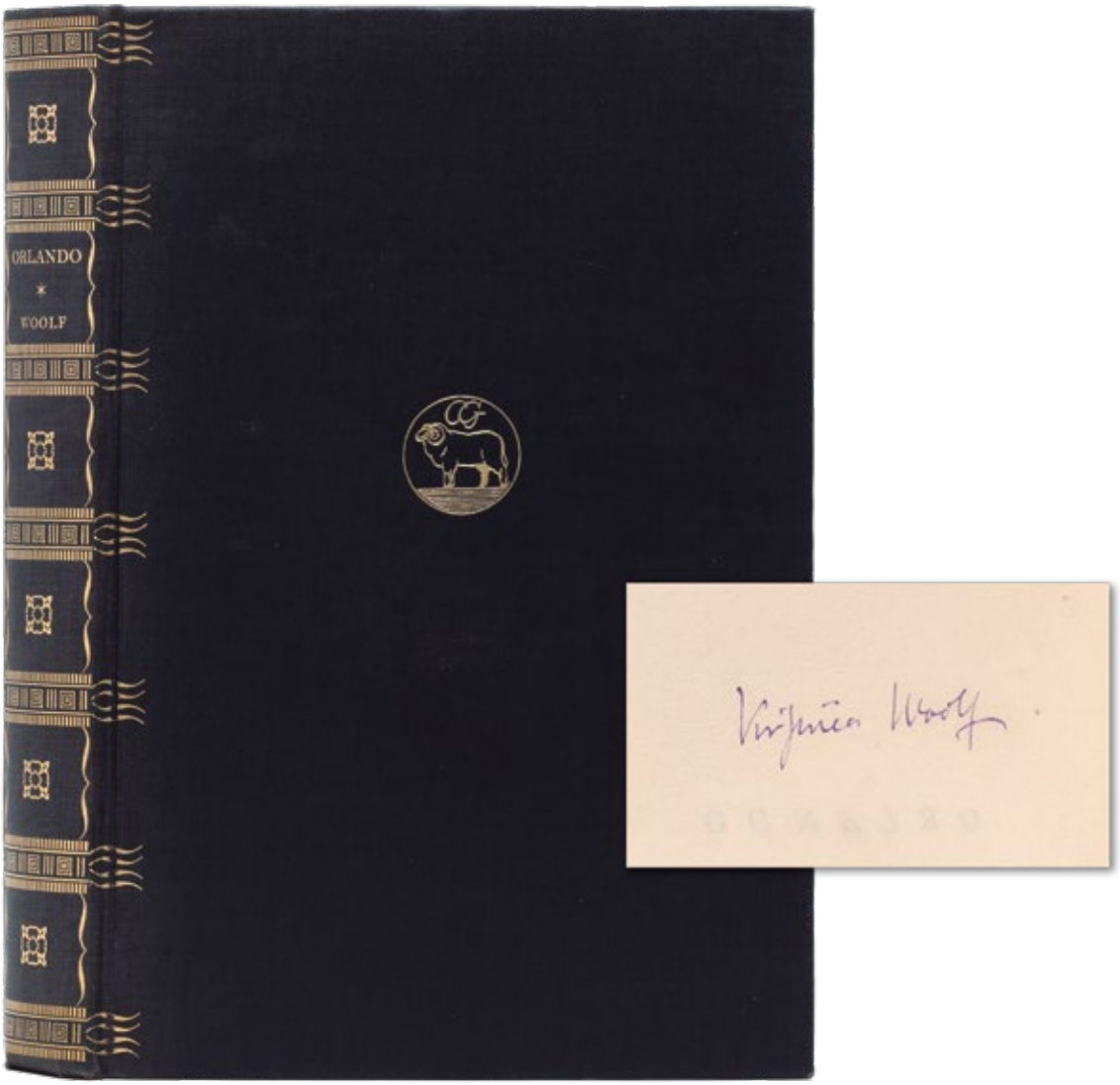
Signed limited edition

New York: Crosby Gaige, 1928. First edition. Preceding the first trade edition. One of 861 copies signed by Virginia Woolf. A Fine copy. Publisher's black cloth titled and decorated in gilt. An extraordinarily bright and attractive example.

Released at the height of Woolf's literary celebrity, *Orlando* was a thrill to contemporary reviewers: "Those who open *Orlando* expecting another novel in the vein of *Mrs. Dalloway* and *To the Lighthouse* will discover, to their joy or sorrow, that once more Mrs. Woolf has broken with tradition and convention and has set out to explore still another fourth dimension of writing...In this new work she is largely preoccupied with the time element in character and human relationships, and with a statement of the exact complexion of that intangible moment...which we refer to as the present" (contemporary *New York Times* review).

Blending literary narrative with feminist theory, *Orlando* explores Einstein's theory of relativity through the lens of a single life that evolves over centuries. "At the beginning of the book, Orlando is a [Elizabethan era] boy of sixteen, melancholy, indolent, loving solitude and given to writing poetry...the book ends on the 11th October 1928, and Orlando is a thoroughly modern matron of 36 who has published a successful book of poems and has evolved a hard-earned philosophy of life" (Cleveland). The result is an allegory that questions the stability of any human category – individual character, gender, selfhood – and a novel that considers how time changes both individuals and society. *Orlando* is a testament to Woolf's innovative mind, and to her role as one of the most important early contributors to feminist and queer literature.

$10,500



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